



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård Conducts **BEETHOVEN NINE**

Usher Hall, Edinburgh
Fri 3 Jun 2022 7.30pm

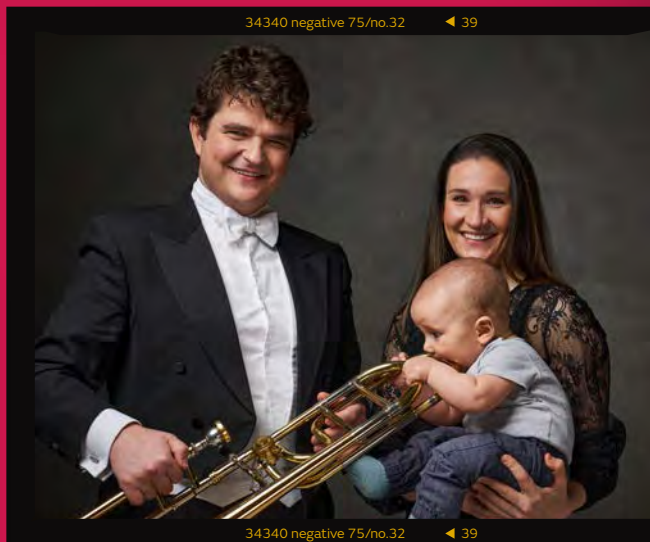
Glasgow Royal Concert Hall
Sat 4 Jun 7.30pm

Supported by
John Ellerman Foundation,
John Mather Trust's Rising Star grant
and the **Fidelio Charitable Trust**

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CLASSIC *f*M

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA



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Søndergård Conducts BEETHOVEN NINE

'I embrace you, all you millions!' There are moments when only Beethoven really hits the spot, and there's no better way to end our Season than with his mighty *Choral* Symphony, a masterpiece that begins in darkest tragedy and ends with that roof-raising, life-affirming Ode to Joy. Thomas Søndergård conducts the RSNO and RSNO Chorus, and introduces a magical new flute concerto from 21st-century Scotland, commissioned by the RSNO and performed by our very own Katherine Bryan.

STUART LIDDELL *Diu Regnare* [2']

BEETHOVEN *Overture to The Creatures of Prometheus* Op43 [6']

JAY CAPPERAULD *Our Gilded Veins* [20']

WORLD PREMIERE: RSNO Commission



INTERVAL

BEETHOVEN *Symphony No9 in D Minor Op125 Choral* [67']

Thomas Søndergård Conductor

Finlay MacDonald Bagpipes

Katherine Bryan Flute

Eleanor Dennis Soprano

Stephanie Maitland Alto

Benjamin Hulett Tenor

Božidar Smiljanić Bass-baritone

RSNO Chorus

Gregory Batsleer Chorus Director

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 3 Jun 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 4 Jun 7.30pm

The Glasgow performance will be recorded for the RSNO Archive.
Supported by the Iain and Pamela Sinclair Legacy.

Supported by

**John Ellerman
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John Mather Trust's Rising Star grant
and the **Fidelio Charitable Trust**

If viewing these notes at the concert, please do so considerately and not during performances.
Please silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.

RECOMMENDED BY
CLASSIC fm



The Royal Scottish National Orchestra sends its warmest congratulations to its Patron, Her Majesty The Queen, on the occasion of her Platinum Jubilee.

The RSNO is delighted to mark The Queen's seventy years of service with the final concert of its Spring/Summer Season.

The Queen has been patron of the Orchestra since 1977 and the RSNO is immensely grateful for the support that she has shown to the arts and classical music throughout her reign.

Pictured above, Her Majesty The Queen attends a Gala Symphony Concert at St Andrew's Hall, Glasgow, in 1961, accompanied by Dame Jean Roberts, Lord Provost of Glasgow from 1960 to 1962, and Prince Philip.

WELCOME



Welcome to the final concert in the RSNO's Spring/Summer Season.

This programme was originally due to open our 2020:21 Season, and at points during lockdown it felt as if presenting concerts such as this might never happen. To finish our Season with such triumphant music is a joy, and I am certain that the wait will have made us appreciate its meaning all the more.

Jay Capperault's *Our Gilded Veins*, the latest in our Scotch Snaps series, commissioned by the RSNO for our Principal Flute, Katherine Bryan, finally receives its world premiere. This work celebrates *kintsugi*, the Japanese art of mending broken pottery with gold to honour its breaks as part of its history.

In Beethoven's *Prometheus* we hear how music and poetry bring humanity to society, and in his Ninth Symphony we feel the composer's profound hope for freedom and light in spite of his own personal struggles. We can all attest

to the positive effects that music has on our mental health during difficult times, and to the important role it plays in celebration too, and I hope you hear this in all the pieces performed tonight.

This is the RSNO Chorus' first Season concert since 2020 and follows their special performance of Haydn's *Creation* last October. It also gives us a chance to say a heartfelt thank you to Chorus Director Gregory Batsleer, who leaves the RSNO following this weekend's concerts.

We're lucky to be joined by some fantastic soloists, including Stephanie Maitland, who started singing with the RSNO Junior Chorus at the age of 11. As this year's Junior Chorus applications come to a close, it's wonderful to think of what future talent is in our midst, more of which will be on display next Sunday at our Young Creatives concert, *Tutti*, programmed and performed by young people from across Scotland.







































We end the 2021:22 Season preparing for a busy summer, returning to Orkney's St Magnus Festival for the first time in ten years, performing three concerts at the Edinburgh International Festival and joining Nicola Benedetti at the BBC Proms. I hope to see you at a concert soon and look forward in anticipation to next Season.

Thank you for your continued support.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9									
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19-27									
28-36									
37-45									
46-54									
55-63									
64-72									
73-78									

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Thomas Søndergård	1
MUSIC DIRECTOR	
Elim Chan	2
PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
Gregory Batsleer	6
CHORUS DIRECTOR, RSNO CHORUS	
Patrick Barrett	7
CHORUS DIRECTOR, RSNO JUNIOR CHORUS	

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Maya Iwabuchi	8
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Sharon Roffman	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
Patrick Curlett	13
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Ursula Heidecker Allen	15
Lorna Rough	16
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SUB PRINCIPAL	
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Stuart Liddell (Born 1973)

DIU REGNARE



FIRST PERFORMANCE

6 February 2022

DURATION 2 minutes

In November 2020, Lady Jane MacRae asked me if I would compose a bagpipe tune for the Queen's Platinum Jubilee. This was some time off but the Palace wanted to make the announcement of the celebrations in June 2021, so just seven months away. Obviously, I felt it a great honour and readily agreed. Jane named it *Diu Regnare*, meaning 'Long to reign'.

The tune was originally composed for pipers in Scotland to play as a tribute to Her Majesty, but it soon became apparent pipers from the Commonwealth, and indeed around the world, also wanted to express their admiration for the Queen's incredible achievement.

Diu Regnare was first aired at cathedrals, abbeys and churches worldwide on 6 February, the date of the Accession in 1952. It was played by over 4,000 pipers around the world at 2.30pm on 2 June and again by 900 pipers at the lighting that evening of the Beacons.

© Stuart Liddell

STUART LIDDELL

Composer

Stuart Liddell, from Inveraray, started piping at the age of nine and was originally taught by his grandfather, the late Pipe Major Ronald McCallum MBE, and later, Arthur Gillies. He has also had tuition from Jim Henderson and Hugh McCallum.

One of the most gifted pipers in the world today, Stuart has won three Clasps at Inverness, the Senior Piobaireachd at Oban five times, both Gold Medals and is a three-time Glenfiddich Champion.

Stuart is founder and Pipe Major of the Inveraray & District Pipe Band, winners of the World Pipe Band Championship in 2017 and 2019 in Grade 1. Previously he was a member of the Scottish Power Pipe Band for seven years and the Simon Fraser University Pipe Band from Vancouver, Canada for 11 years.

Stuart holds the distinction of being the only piper in history to hold the Glenfiddich Championship and the World Pipe Band Championship simultaneously.

FINLAY MACDONALD

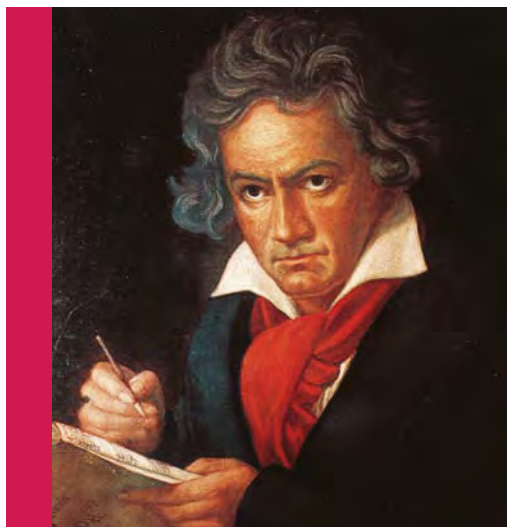
Bagpipes



Finlay MacDonald has been at the cutting edge of piping, teaching and composing for over 20 years, gaining an international reputation as a highly skilled performer and an inspirational leader in this field. With four recorded albums, a book of music published along with Dr Simon McKerrrell, touring experience across four continents with a variety of traditional music groups and competing with Scottish Power Pipe Band, he has extensive knowledge of the world of piping. He oversaw the development of the BMus degree programme run in conjunction with the Royal Conservatoire of Scotland during his 12 years as the head of Piping Studies on the BMus degree course and has been part of the production team for the Piping Live! Festival since its inception. In 2020, he was appointed Director of Piping at the National Piping Centre and Artistic Director of Piping Live! Glasgow International Piping Festival.

Ludwig van Beethoven (1770-1827)

OVERTURE TO THE CREATURES OF PROMETHEUS Op43



FIRST PERFORMANCE

Vienna, 28 March 1801

DURATION 6 minutes

Although Beethoven wrote only one opera and one full-length ballet, the notion that he was somehow not at home in theatre doesn't fit the facts. Beethoven wrote a substantial amount of music for the stage: apart from *Fidelio* and various ballet scores, he also composed some impressive incidental scores for plays. He certainly seems to have gained a great deal from the experience of writing the ballet *Die Geschöpfe des Prometheus* (The Creatures, or Creations, of Prometheus), which appeared in 1801, the year after the premiere of the First Symphony. Its light, predominantly cheerful manner and easy tunefulness have led some writers to conclude that Beethoven was deliberately 'writing down' for the theatre audience. But it was a big success, and for Beethoven it marked a significant step towards the opera stage – an important goal at this period in his career.

And then there was the subject matter: the achievements of the Ancient Greek Titan Prometheus, who defied the Olympian gods in order to create or to aid mankind. The legend appealed to Beethoven profoundly, as it did to many of the pioneering German Romantics and revolutionary democrats. The ballet develops the theme of Prometheus introducing science and art to humanity: education in its broadest sense thus becomes available to all, and not just to a lofty elite.

Beethoven thought well enough of the music to reuse one of its 16 numbers (No4) as the starting point for the finale of his *Eroica* Symphony, while the theme of another movement (No8) reappeared, slightly remodelled, in the much later overture *Die Weihe des Hauses* (The Consecration of the House). And the ballet's Overture has survived well in the concert hall. It's not hard to see why: direct and appealingly melodic (the *allegro's* second theme, introduced by woodwind, is a real 'ear-worm'), it builds to its exciting close with irresistible mastery. Light music it may be, but it is light music of the very highest quality.

© Stephen Johnson

Jay Capperauld (Born 1989)

OUR GILDED VEINS



WORLD PREMIERE

DURATION 20 minutes

Dedicated to Susan Capperauld, my Mum

Our Gilded Veins is inspired by the ancient Japanese art of *kintsugi*, the mending of broken objects in order not only to repair them but to highlight their previous damage in a special and positive way. If a plate is broken, instead of throwing it away it is glued together with gilded lacquer to emphasise and celebrate the break as part of the object's history. Essentially, as a human concept, *Our Gilded Veins* is an honest reflection on damage, failure and scars, with the intention of embracing the necessity of life's negatives while attempting to forge a positive existential outcome.

The concept of cultivating a positive state of mental health is at the crux of the work's concerns. The most positive step forward in recent years is the gradual societal change in attitudes towards the stigma surrounding mental health, particularly where mental illness is concerned. As attitudes change, a deeper understanding of more sophisticated practical techniques that nurture positive mental health has developed alongside a collective empathy and desire to help others (and ourselves) maintain a balanced state of mind. Musicians know more than most that music plays a demonstrably powerful role in the recovery process as well as the safeguarding of our mental health – to the point where the phrase 'Music saved my life' has become a recurring theme in the stories of those who have faced the various harrowing circumstances in their lives.

As a composer I also have an avid interest in psychology – to the point where I would have pursued a career as a psychologist had my path towards music failed – and I am particularly intrigued by how our internal worlds are shaped by and, conversely, reflected in the external world around us. In this way, I often think of my music as having its own independent consciousness and psychological agenda, which is representative of specific emotional states that attempt not only to portray 'how' certain psychologies manifest themselves, but to explore and highlight 'why' these states of mind develop and why the music might 'act' in the way that it does. Therefore, the concept of *kintsugi* acts as a fitting metaphor for the human experience, which is an undeniable reflection of how we must interact with the external world as well as how we negotiate the various knocks that life throws our way. It is through this metaphor that *Our Gilded Veins* attempts to explore, highlight and champion the message of positive mental health in a musical context, as well as the idea that broken objects ought to be celebrated and nurtured, not discarded.

© Jay Capperauld

This work was commissioned by the **Royal Scottish National Orchestra** and written for RSNO Principal Flute, Katherine Bryan.

John Ellerman Foundation

The performances of Jay Capperauld's *Our Gilded Veins*, part of the RSNO's Scotch Snaps series, are kindly supported by the John Ellerman Foundation, the John Mather Trust's Rising Star grant and the Fidelio Charitable Trust.

JAY CAPPERAULD Composer



Scottish composer Jay Capperault graduated with a Masters in Composition with Distinction from the Royal Conservatoire of Scotland in 2014 under the tutelage of Dr Gordon McPherson. He has since gone on to work with the likes of the BBC Proms, BBC Philharmonic, BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra, Royal Scottish National Orchestra, Psappha Ensemble, Hebrides Ensemble, The Orchestra of Opera North, The Wallace Collection, Red Note Ensemble, Glasgow School of Art Choir, West of Scotland Schools Symphony Orchestra Trust and St Mary's Music School.

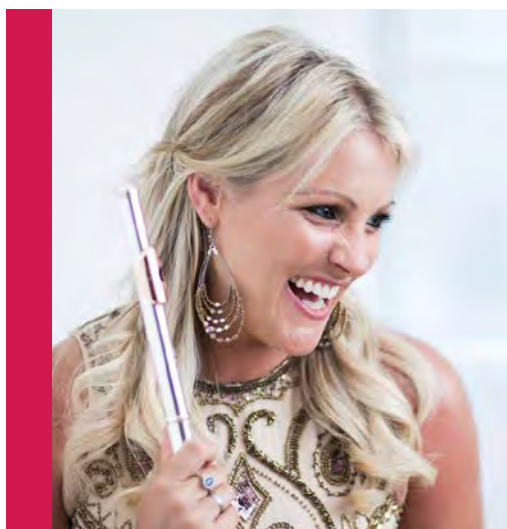
Jay has composed solo works for Katherine Bryan of the RSNO; Alison Teale of the BBC Symphony Orchestra; the BBC Young Musician of the Year 2012 Laura van der Heijden; and a piano concerto called *Endlings* for James Willshire which premiered with the National Youth Orchestra of Scotland Symphony Orchestra during their Spring Tour in 2018 and subsequently featured in BBC Scotland's 2021

film *Changing Landscapes* as part of the COP26 Climate Conference.

Jay's work has been conducted by prestigious conductors including Martyn Brabbins, Thomas Dausgaard, Ilan Volkov, Alpesh Chauhan, Sir James MacMillan, Jessica Cottis, Geoffrey Paterson, Garry Walker, Michael Repper and Pierre-André Valade.

Highlights of Jay's career include being commissioned by the BBC to compose a new work for the BBC Proms 2020, *Circadian Refrains (172 Days Until Dawn)*, premiered by the BBC Scottish Symphony Orchestra conducted by Alpesh Chauhan. *Circadian Refrains* was then selected by BBC Radio 3 to represent the UK as part of the 67th International Rostrum of Composers in 2021. A further highlight is the world premiere of the chamber orchestra work *Death in a Nutshell*, commissioned and performed by the Scottish Chamber Orchestra and conducted by Sir James MacMillan in 2021.

KATHERINE BRYAN Flute



Katherine has been the Principal Flute of the RSNO since 2003.

In 2019 she was named by *BBC Music Magazine* as one of the top six international flute players of all time.

Katherine made her concerto debut at the age of 15 with Daniel Harding and the Academy of St Martin-in-the-Fields in London, and later made her US concerto debut at the Lincoln Center in New York with the Juilliard Orchestra.

Katherine's debut solo recording of works for flute and orchestra was released to great acclaim in 2010. She released a further disc of concertos in 2013, including works by Ibert, Martin and Rouse. Katherine's recording of the Rouse Concerto is the first-ever British recording. Her third album, *Silver Bow*, is a collection of transcriptions of music for violin and orchestra. She released her latest album, *Silver Voice*, with the Orchestra of Opera North in 2017.

A winner of the prestigious Audi Music Competition, Katherine studied at Chetham's School of Music, Manchester and won a full scholarship to study flute at the Juilliard School, New York. She was a prizewinner at the Royal Overseas League Music Competition and the Young Concert Artists International Competition in New York, and was a finalist in the BBC Young Musician of the Year for three consecutive competitions. She was awarded the Julius Isserlis Scholarship by the Royal Philharmonic Society.

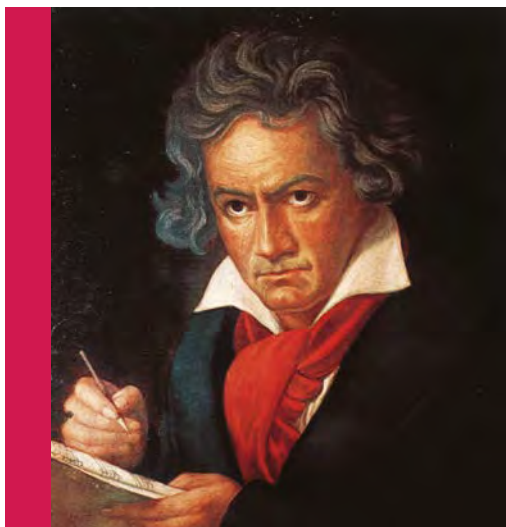
Katherine is a regular Guest Principal with the Philharmonia Orchestra, and has also played as Principal with the London Philharmonic, BBC Symphony, BBC Scottish Symphony, BBC Philharmonic, Royal Northern Sinfonia, Royal Philharmonic, Hallé, Seattle Symphony, Swedish Radio Symphony and London Symphony orchestras.

Katherine premiered the new concerto *The White Road*, written for her by Scottish composer Martin Suckling, in 2017. The piece was co-commissioned by the Toronto Symphony Orchestra and the RSNO.

Katherine is a lecturer in flute at Chetham's and the Royal Conservatoire of Scotland, and launched her International Flute Course in 2017, welcoming students from around the world to a five-day intensive course in Scotland. She tutors for both the National Youth Orchestra of Great Britain and the National Youth Orchestra of Scotland, and regularly gives masterclasses in educational institutions around the world, including the Juilliard School.

Ludwig van Beethoven (1770-1827)

SYMPHONY No9 in D Minor Op125 Choral



FIRST PERFORMANCE

Vienna, 7 May 1824

DURATION 67 minutes

Allegro ma non troppo, un poco maestoso

Molto vivace – Presto

Adagio molto cantabile – Andante moderato

***Finale: Presto – Allegro assai – Alla marcia:
Allegro vivace assai – Andante maestoso –
Adagio non troppo, ma divoto – Allegro
energico, sempre ben marcato – Allegro ma
non tanto – Poco adagio – Prestissimo***

Few of Beethoven's major works had easy births. His sketchbooks reveal how long and hard he often had to struggle to bring his material to the form we know today. But the case of the Ninth Symphony is extreme: the process from the moment of conception to complete full score took at least 12 years. A reference to a 'symphony in D Minor' occurs in a notebook in 1811, but it wasn't until the autumn of 1823 that the planned symphony

was at last completed. It makes sense that such a colossal work should have had such a long gestation, and in any case Beethoven's overall conception changed radically during the composition process. At one point he planned a purely orchestral finale, then a choral finale on a traditional religious text; then a much older project resurfaced: a setting of *An die Freude* (Ode to Joy) by the leading German Romantic poet, dramatist and philosopher Friedrich Schiller.

What was it about Schiller's poem that had such an enduring appeal for Beethoven? For one thing he would have appreciated its strongly religious but carefully non-dogmatic tone: 'Do you sense your creator, world? Seek him up above the starry vault.' However, this is balanced by an urgent humanist message: 'All men [the German word *Mensch* means human beings in general] shall be brothers.' Schiller's poem deftly avoids explicit revolutionary language (dangerous in Beethoven's Vienna after the defeat of Napoleon), but for those with ears to hear, the subversive democratic element would have been hard to miss.

The most remarkable feature of the Ninth Symphony – apart from its sheer scale and extreme expressive range – is the way it evolves from purely musical drama to a vivid, sometimes almost pictorial setting of Schiller's words. From the nebulous, hushed beginning to the spine-tingling final orchestral unison, the first movement has a momentum like a great Ancient Greek tragedy, propelled forward as though by the elemental machinery of fate. The second movement – a scherzo in all but name – has the impetus of a cosmic dance; but in the central *Presto* trio one can hear the orchestral instruments straining for a more vocal kind of expression: the trombone writing has an almost choral quality, and in Beethoven's

day, trombones were most commonly associated with religious music.

Lyricism blossoms in the slow third movement, unfolding in a beautiful series of free variations on the initial theme, twice dramatically interrupted by full-orchestral fanfares, enhanced by martial trumpets and drums. Once again some kind of interpretation seems to be demanded: perhaps a reminder for Beethoven's European audiences (and for us now) of recent military conflict disrupting previous peace.

After the *Adagio*'s serene conclusion, the *Finale*'s explosive *Presto* opening comes as a shock. Cellos and basses now strive energetically towards vocal expression in a series of quasi-operatic instrumental recitatives, conjuring up memories of the themes of the first three movements. Each theme is rejected in turn, then cellos and basses begin a singing melody in D Major: this is the famous Ode to Joy theme. It grows and enriches itself polyphonically, then the violent *Presto* music breaks in again, to be followed, as before, by recitatives – but this time not from the orchestra, but from a solo baritone voice: 'O friends, no more of these sounds!' These words are Beethoven's own. They complete a masterly transition from semi-articulate instrumental expression to the direct utterance of the sung word.

Now the *Finale* unfolds in a huge setting of Schiller's verses, lovingly, and at times even humorously, dwelling on its central images. Finally, after an ecstatic solo section for the full vocal quartet, the chorus and orchestra join in a thrilling accelerating coda. The concluding *Prestissimo* is left to the orchestra alone, but its message is unmistakable.

© Stephen Johnson

What was happening in 1824?

22 Jan The British Governor of the Gold Coast (present-day Ghana), Sir Charles MacCarthy, was killed by forces of the Ashanti Empire

4 Mar The Royal National Lifeboat Institution was founded

29 Mar A fire in Cairo, which caused an explosion of gunpowder in the palace of Egypt's Ottoman Governor Mehmet Ali, killed 4,000 people

19 Apr The poet Lord Byron died aged 36 in the Greek city of Missolonghi while making plans to liberate the country from Ottoman rule

16 Jun The Royal Society for the Prevention of Cruelty to Animals was established

27 Jul Alexandre Dumas, fils, French author of *La Dame aux Camélias* (source for Verdi's *La traviata*), was born

4 Sep Austrian composer Anton Bruckner was born

16 Sep Charles X succeeded his brother Louis XVIII as king of France

10 Oct Edinburgh Town Council founded the Edinburgh Municipal Fire Brigade, the first fire brigade in Britain, under the leadership of James Braidwood

3 Dec In the US presidential election, none of the four candidates gained a majority of the electoral votes; the House of Representatives elected John Quincy Adams on 9 Feb 1825

AN DIE FREUDE – ODE TO JOY

O Freunde, nicht diese Töne!

*Sondern lasst uns angenehmere anstimmen,
und freudenvollere.*

Freude!

Freude!

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Oh friends, no more of these sounds!

*Let us instead strike up more pleasing
and more joyful ones!*

Joy!

Joy!

Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
heavenly being, your sanctuary!
Your magic brings together
what custom has sternly divided.
All men shall be brothers,
wherever your gentle wings hover.

Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them slink away
from this gathering in tears!

Every creature drinks in joy
at nature's breast;
Good and Evil alike
follow her trail of roses.
She gives us kisses and wine,
a true friend, even in death;
Even the worm was given desire,
and the cherub stands before God.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

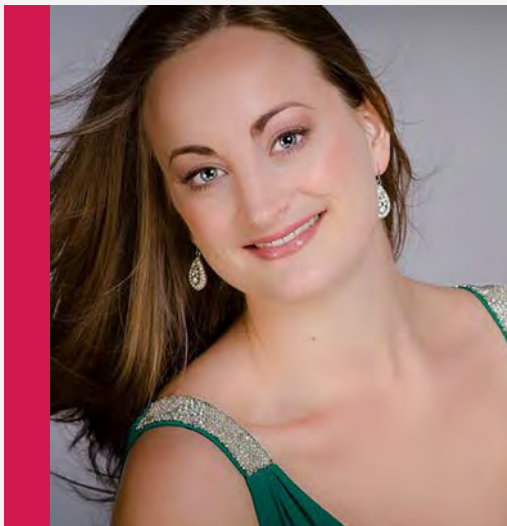
Gladly, just as His suns hurtle
through the glorious universe,
So you, brothers, should run your course,
joyfully, like a conquering hero.

I embrace you, all you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
must dwell a loving father.

Do you bow down before Him, you millions?
Do you sense your creator, world?
Seek him up above the starry vault.
He must dwell beyond the stars.

The text in italic type is Beethoven's own,
and its English translation.

ELEANOR DENNIS Soprano



Scottish soprano Eleanor Dennis is a graduate of the Royal College of Music's International Opera School and was a Harewood Artist at English National Opera, where her roles included Contessa *Le nozze di Figaro*, Micaëla *Carmen*, Helena *A Midsummer Night's Dream*, High Priestess *Aida* and Laura Fleet in the world premiere of Nico Muhly's *Marnie*.

Highlights elsewhere include Helena at the Aldeburgh and Grange festivals, Contessa for Scottish Opera, Fiordiligi *Così fan tutte* for Opera Holland Park, Ginevra *Ariodante* for the Salzburger Landestheater, Miranda in Malcolm Arnold's *The Dancing Master* at the Buxton Festival and Miss Jessel *The Turn of the Screw* for Opera North.

On the concert platform, her engagements include Brahms' *Ein Deutsches Requiem* (City of Birmingham Symphony Orchestra/Andrew Manze and Orquesta Sinfónica de

Tenerife/Antonio Méndez); Britten's *A Spring Symphony* (Vienna Radio Symphony Orchestra/Cornelius Meister and BBC Scottish Symphony Orchestra/Ilan Volkov); Mendelssohn's *Elijah* (Three Choirs Festival); Haydn's *Harmoniemesse* (Oxford Philharmonic Orchestra/Sir András Schiff); Elgar's *Une voix dans le désert* (CBSO/Andris Nelsons); Strauss' *Vier letzte Lieder* (Royal Philharmonic Orchestra/Martyn Brabbins); Beethoven's *Egmont* (BBC Philharmonic/Juanjo Mena), *Missa Solemnis* (Three Choirs Festival), *Christus am Ölberge* (Bamberger Symphoniker/Rolf Beck) and *Symphony No9* (Orquesta y Coro Nacionales de España/David Afkham); and Mozart's *Mass in C Minor* (Presidential Symphony Orchestra/Leo Hussain). She has also appeared with the London Philharmonic Orchestra/Vladimir Jurowski, the Early Opera Company/Christian Curnyn and the Swedish Radio Orchestra/Daniel Harding.

Her appearances at the London Handel Festival first brought her to prominence, and it was in the title role of *Rodelinda* that she made her first major breakthrough. In the 2012 Festival she appeared as Costanza in *Riccardo Primo* and in 2013 she returned to the Festival to sing Orasia in a performance of Telemann's *Orpheus* with Ian Page and Classical Opera (of which she is an Associate Artist).

STEPHANIE MAITLAND *Alto*



Stephanie Maitland is a Scottish contralto on the Young Artist Programme 2020/22 at the Vienna State Opera. This season she debuts a series of roles, including Annina (*La traviata*), Amme (*Boris Godunov*), 3rd Lady (*Die Zauberflöte*) and Floßhilde and Roßweiße (*Der Ring des Nibelungen*). She is the alto soloist in a premiere production of Brahms' *Liebeslieder und Neues Liebeslieder Walzer* with the Vienna State Ballet. She also covers a variety of roles, including Marcellina (*Le nozze di Figaro*), Marthe (*Faust*), Auntie (*Peter Grimes*), Polina and Gouvernante (*Pique Dame*), Annina (*Der Rosenkavalier*), Brigitta (*Die tote Stadt*), Schenkenwirtin (*Boris Godunov*) and Erda and 1st Norn (*Der Ring des Nibelungen*).

Last season at the State Opera, Stephanie sang the roles of Train-bearer (*Elektra*) conducted by Franz Welser-Möst, and 2nd Flowermaiden in Kirill Serebrennikov's new production of *Parsifal*, conducted by Philippe Jordan. Other roles include 1st Maid (*Elektra*), Hippolyta (*A Midsummer Night's Dream*), Dryade (*Ariadne auf Naxos*), Rosette (*Manon*), La Principessa and Zita (*Il trittico*), La Prieure (*Dialogues des Carmélites*), Mrs Grose (*The Turn of the Screw*), The Sandman (*Hänsel und Gretel*), Madam By-Ends (*The Pilgrim's Progress*) and Lady Bertram (*Mansfield Park*).

Stephanie was a semi-finalist in *By Voice Alone* and won a Singer's Preparation Award from Audition Oracle. She started her vocal training in the Junior Chorus of the RSNO at the tender age of 11 and is so happy to be back where it all started!

BENJAMIN HULETT Tenor



Benjamin Hulett trained as a choral scholar at New College, Oxford and studied at the Guildhall School of Music and Drama.

A member of the Hamburgische Staatsoper from 2005 to 2009, he made his debuts at the Bayerische Staatsoper, Deutsche Staatsoper Berlin, Theater an der Wien in the world premiere of Johannes Kalitzke's *Die Besessenen*, the Salzburger Festspiele, Festspielhaus Baden-Baden and Opera di Roma. He sang Luzio *Das Liebesverbot* for Opéra du Rhin Strasbourg and his first Tom Rakewell *The Rake's Progress* in Caen, Limoges, Reims, Rouen and Luxembourg.

In the UK, Benjamin has performed with Glyndebourne Festival Opera, The Royal Opera House Covent Garden, Opera North, Grange Park Opera, Opera Holland Park, Garsington Opera, Welsh National Opera, and in Sir Jonathan Miller's staging of Bach's *St*

Matthew Passion at the National Theatre. He has appeared regularly at the BBC Proms and is increasingly in demand as an interpreter of song.

Recent highlights include *Pulcinella* at the BBC Proms under Martyn Brabbins and his debuts with the Los Angeles Philharmonic in Ravel's *L'heure espagnole*, at New York's Carnegie Hall performing Jupiter Semele as part of an English Concert tour of the USA and Europe, with the Teatro Real Madrid as Arbace *Idomeneo*, and David *Die Meistersinger von Nürnberg* in concert with the Santa Cecilia Orchestra and Antonio Pappano.

This season Benjamin sings Lysander at the Deutsche Oper Berlin in Britten's *A Midsummer Night's Dream*. He also sings Britten's *Serenade* with the Südwestdeutsches Kammerorchester Pforzheim and *Messiah* with The Hallé and Sofi Jeannin and the Kammerorchester Basel and Paul McCreesh. Benjamin returns to the BBC Symphony Orchestra in *Der Kaiser von Atlantis* and to the Dresden Semperoper as Don Ottavio in *Don Giovanni*.

Benjamin's wide range of recordings have received nominations and awards from *BBC Music Magazine*, *Gramophone*, the GRAMMYS, L'Orphée d'Or and *Diapason*.

BOŽIDAR SMILJANIĆ Bass-baritone



British bass-baritone Božidar Smiljanić joined the ensemble of Oper Frankfurt in 2018/19, giving him the opportunity to develop his repertoire considerably, with projects in the current season including Doge in a new production of Rossini's *Bianca e Falliero*, Fernando in *La gazza ladra*, and Der Einarmige in *Die Frau ohne Schatten* under Music Director Sebastian Weigle. Other debut roles have included Garibaldi in Claus Guth's new production of *Rodelinda*, Ariodate in *Xerxes* under Constantinos Carydis, Farasmene in *Radamisto* and Eumée in a new production of Fauré's rarely performed *Pénélope* under Joana Mallwitz. Repertoire performances include appearances as Figaro (*Le nozze di Figaro*), Zuniga in Barrie Kosky's *Carmen*, Sprecher in *Die Zauberflöte* and The Hunter in *Rusalka*.

A regular on the concert platform, Božidar continues to develop strong relationships with a number of key conductors and orchestras.

Recent highlights include Bach's Mass in B Minor with Nathalie Stutzmann and the Royal Liverpool Philharmonic Orchestra, Walton's *Belshazzar's Feast* with John Wilson and Brander in Berlioz's *La damnation de Faust* with Edward Gardner, both with the City of Birmingham Symphony Orchestra, Masetto (*Don Giovanni*) with Jakub Hrůša and the Bamberger Symphoniker in Bamberg and at Hamburg's Elbphilharmonie, and Handel's *Messiah* with Hervé Niquet and Le Concert Spirituel, Trevor Pinnock and Das Neue Orchester Köln and Richard Cooke and the Royal Philharmonic Orchestra at London's Royal Albert Hall. With a particularly extensive concert repertoire, Božidar's further performances include Elgar's *Dream of Gerontius*, Dvořák's *Stabat Mater*, Fauré's *Requiem* and Beethoven's *Symphony No 9*, as well as a large number of Bach's cantatas under Masaaki Suzuki on tour in the UK, USA and Germany while still a student.

On completion of his studies at the Royal Academy of Music, Božidar made his professional operatic debut at the Glyndebourne Festival and has since appeared with all the major UK companies, including Scottish Opera (Schaunard in *La bohème*), Garsington Opera (Haly in *L'italiana in Algeri*) and Glyndebourne on Tour (Masetto). He joined English National Opera as a Harewood Artist in the 2018/19 season and scored a huge triumph in the title role of Joe Hill-Gibbins' new production of *The Marriage of Figaro*.

GREGORY BATSLEER Chorus Director



Gregory Batsleer is widely regarded as one of the most innovative conductors of his generation. His current posts include Chorus Director with both the RSNO and the Scottish Chamber Orchestra and Music Director of the Huddersfield Choral Society. He has received widespread acclaim for raising the artistic standards of all these ensembles, as well as continuing to renew the choral traditions of each organisation.

As guest conductor, recent highlights include performances with Royal Northern Sinfonia, The Hallé, Black Dyke Band, National Youth Choir of Great Britain, Orchestra of Opera North, Manchester Camerata, Toronto Mendelssohn Choir and Academy of Ancient Music. Each season Gregory appears with the RSNO and SCO around Scotland.

Gregory is deeply committed to exploring new ways of presenting music and extending its reach beyond the concert hall. He is co-founder Artistic Director of Festival Voices, a professional ensemble dedicated to the

performance of choral music reimagined with live electronic music. In recent seasons he has curated and conducted cross-art performances at Latitude Festival, Wilderness Festival, Southbank Centre, London Handel Festival and Royal Northern College of Music. He has worked as an artistic advisor at the Sam Wanamaker Playhouse and on projects with leading contemporary artists including Elbow, Damon Albarn, David Lang, Carlos Acosta, Clean Bandit, Guy Garvey and Simon Armitage. He has also commissioned music from Cheryl Frances-Hoad, Anna Clyne, Daniel Kidane and Ben Giles.

From 2012 to 2016 Gregory was Artistic Director of the National Portrait Gallery's Choir in Residence Programme, the world's first in-house music programme in a museum or gallery. Together with the Portrait Choir, he recorded an acclaimed Choral Audio Guide to the gallery's permanent collection.

Alongside his work as a performer, Gregory sits on the boards of Manchester Camerata, the Piece Hall in Halifax and the London Handel Festival. In 2015 his work as a choral director was recognised with the Arts Foundation Fellowship's first-ever Fellowship in Choral Conducting.

THOMAS SØNDERGÅRD Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since the 2018:19 Season, following six seasons as Principal Guest Conductor. From 2012 to 2018 he was Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

He has appeared with many notable orchestras in leading European centres, such as Berlin (including the Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw, Netherlands Philharmonic, Rotterdam Philharmonic), and throughout Scandinavia. North American appearances have included the orchestras of Chicago, Toronto, Atlanta, Vancouver, Houston and Seattle. He has made highly successful

tours to China, Korea, Australia and New Zealand.

In November 2021 Thomas conducted the RSNO in the world premiere of Detlev Glanert's Violin Concerto No2 *To the Immortal Beloved* (with Midori) during the 2021 United Nations Climate Change Conference (COP26) held in Glasgow. Recent highlights with the RSNO have included tours to China and the US, the premiere of Wynton Marsalis' Violin Concerto with Nicola Benedetti and much-praised performances at the Edinburgh Festival.

Following his acclaimed debut for Royal Danish Opera with Poul Ruders' *Kafka's Trial*, Thomas has returned regularly to conduct repertoire ranging from contemporary to *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*, and has made short concert tours with the Royal Danish Orchestra. He has also enjoyed successful collaborations with Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Andrea Lorenzo Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet*.

Thomas' discography includes Vilde Frang's celebrated debut recording (WDR Köln for EMI); Poul Ruders (Aarhus Symphony, Norwegian Radio, Royal Danish Opera (*Kafka's Trial*) for Da Capo and Bridge Records); Lutosławski and Dutilleux concertos with cellist Johannes Moser and the Rundfunk-Sinfonieorchester Berlin on Pentatone; and for Linn Records, Sibelius symphonies and tone poems with the BBC NOW and Prokofiev and Richard Strauss with the RSNO.

ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor),

conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Sharon Roffman
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Cullett
Evgeny Makhtin
Lorna Rough
Caroline Parry
Ursula Heidecker Allen
Veronica Marziano
Elizabeth Bamping
Alan Manson
Wen Wang
Gillian Risi
Stewart Webster

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Emily Nenniger
Paul Medd
Harriet Wilson
Anne Bünemann
Sophie Lang
Nigel Mason
Wanda Wojtasinska
Gongbo Jiang
Sharon Haslam
John Robinson

VIOLA

Tom Dunn
PRINCIPAL
Susan Buchan
Nicola McWhirter
Lisa Rourke
Claire Dunn
Maria Trittinger
David McCreadie
Beth Woodford
Sasha Buettner
Elaine Koene

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Robert Anderson
Julia Sompolinska
Rachael Lee
Sarah Digger
Miranda Phythian-Adams
Susan Dance

DOUBLE BASS

Ana Cordova
PRINCIPAL
Michael Rae
Piotr Hetman
Aaron Barrera-Reyes
Ben Burnley
Olaya Garcia-Alvarez

FLUTE

Harry Winstanley
GUEST PRINCIPAL
Helen Brew
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS
Annabelle Pizzey

CLARINET

Timothy Orpen
PRINCIPAL
William White
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
Martin Murphy
Anya Flanagan

TRUMPET

Jason Lewis
ASSOCIATE PRINCIPAL
Simon Bird
Robert Farley

TROMBONE

Isobel Daws
GUEST PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
Louise Goodwin
Joanne McDowall

RSNO CHORUS



The RSNO Chorus performs in around six different programmes in up to 20 concerts across Scotland with the Royal Scottish National Orchestra each year. The RSNO Chorus has also had great success in recording with the Orchestra. Its recordings, among others, of Prokofiev's *Alexander Nevsky*, conducted by Neeme Järvi, and Holst's *The Planets*, conducted by David Lloyd-Jones, have both attracted high critical acclaim.

In addition to its commitment to the Orchestra, the RSNO Chorus performs independently and has been invited to perform with orchestras in many parts of the world, establishing an international status and touring to Copenhagen, Hong Kong, Israel, Germany, Belfast, Australia, Trondheim and, most recently, Amsterdam

and Prague. In 2018 it performed Britten's *War Requiem* with the RSNO at the BBC Proms.

The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today it is one of the most successful choruses in the UK. In recent years it has performed practically every work in the standard choral repertoire along with contemporary works by renowned composers, including John Adams, Magnus Lindberg, Howard Shore and James MacMillan.

The RSNO Chorus is directed by Gregory Batsleer, one of the UK's most dynamic and in-demand choral conductors and chorus masters.

SOPRANO

Bryony Pillath*
Carol McLean
Catherine Taylor
Catriona Eadie
Catriona Scott*
Eilidh Clarke
Elizabeth Jack
Elspeth Waugh
Fiona McLeod
Fiona Ramage
Frances Kennedy
Helen Hyland
Jacobine Scott*
Joanna Beaton
Joanna Webster
Judith Pexton
Julia Young
Leila Inglis
Lynsey Brook
Lynsey Scott
Mairi Therese Cleary
Maree Murdoch
Margaret Mills
Marrian Murray
Mhairi Sharp
Morven Chisholm
Rhea Delgado
Roberta Yule
Shena Brown
Sylvia Jenks
Theresa Hoare

ALTO

Alice Bennett*
Alison Bryce
Ann Allcoat*
Ann Firth
Anne Murphy
Anne Newlands*
Barbara Ziesenitz*
Brenda Williamson
Carol Leddy
Catharine Perrin
Cathy McCallum
Catriona McDonald*
Clary Taylor
Elizabeth Scobie
Elizabeth Stevenson
Fiona Taylor
Geneveive Yajie Ye
Gillian Downie
Harriet Skipworth
Jan Livesley
Janette Morrison
Jennifer Miller*
Julia Haddow
Julia King
June Thomas
Katharine Oyler
Laura McDonald
Linda Hunter*
Linda McLauchlan
Louise Reid
Marita McMillan
Mary Taylor
Moira Allingham
Moira Campbell
Nina Russell
Rachel Tribble
Ruth Townsend
Shona Elliot
Susan Caldwell
Valerie Bryan

TENOR

Alex Rankine
Alistair Thom
Andrew Clifford
Andrew Gough
Cosma Gottardi
David Miller
Donald Weetman
John Lamb*
Kerr Noble
Matt Norriss
Rubén Vara-Pompa*
Simon Freebairn-Smith
Stuart Wilson

BASS

Alan Caig Wilson
Alistair Laird
Andrew Matheson
Calum Lowe
Chris Morris
Chris Spencer
Gabriel Arbesu
Graeme Simpson*
Ian MacKay
Ian Mills
John MacLellan
Ken Allen
Martin Waddell
Melvyn Davies
Richard Hassall
Ruairaidh McBain
Stephen Lipton
Stephen Penman
Tim Reilly

RSNO CHORUS DIRECTOR

Gregory Batsleer

RSNO CHORUS VOCAL COACH

Polly Beck

RSNO CHORUS REHEARSAL PIANIST

Edward Cohen

* Thank you to all the augmenters who have joined the RSNO Chorus for these performances.

GREGORY BATSLEER



This weekend's performances of Beethoven's *Choral Symphony* mark the final appearances of Gregory Batsleer as Director of the RSNO Chorus.

Greg joined the RSNO in January 2015 and has been instrumental in the development of our singers over the years. Not only did he promote vocal health by introducing regular singing lessons for the RSNO Chorus with vocal coach Polly Beck, but he also started up the RSNO Chorus Academy, encouraging singers who want to build their musical confidence.

There have been many highlights during Greg's time with the RSNO. We remember fondly the first Come and Sing with the Orchestra, featuring 800 enthusiastic singers in a

wonderful performance of Mozart's *Requiem*, and a collaboration between the RSNO Chorus and the Huddersfield Choral Society for Britten's *War Requiem* at the BBC Proms in September 2018.

Thank you, Greg, for your inspirational leadership of the RSNO Chorus over the past seven years. Everyone at the RSNO wishes you all the best as you embark on the next chapter of your musical life.



Love to sing? **Join the RSNO Chorus!**

**Become a member of our over 130-strong community
and perform with Scotland's National Orchestra.**

With weekly rehearsals at the RSNO Centre in Glasgow and regular performances throughout the Season, the RSNO Chorus enjoys a wide range of repertoire, from large-scale choral works to well-known film scores. With new Chorus Director Stephen Doughty joining us from

September, now is the perfect time to apply for one of the most respected choruses in the UK.

We are interested in hearing from singers of all voice parts. For more information, please email Christine at chorus@rsno.org.uk

rsno.org.uk/project/rsno-chorus

RSNO

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ORCHESTRA

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THE NUREMBERG BEETHOVEN PROJECT



© Gehörlosenseelsorge Nürnberg

Last August, I began working on an exciting project: a co-operation between the Goethe-Institute Glasgow, Glasgow City Council, the council of Glasgow's twin city Nuremberg, the signing choir of the Nuremberg deaf community linked to a Nuremberg church, and the RSNO. Originally conceived by the director of Glasgow's Goethe-Institute, Hans-Georg Thoenges, this project was based on Beethoven's Ninth Symphony and involved bringing the signing choir to Glasgow. However, Covid intervened and the entire project had to be rethought.

The result of the project now is a film that shows the daily challenges of the deaf community in our society and the advantages they have in certain situations when sign language can communicate better than spoken words. The film also shows their joyful interpretations of music and songs in movement and signage. RSNO members provided the music; the Goethe, GCC and organisations from Nuremberg sponsored it.



In September I went to Nuremberg to meet the project partners and members of the signing choir. It was fascinating for me to witness the expressivity and beauty of sign language and learn more about how deaf people experience music. I'm still on a steep learning curve – we musicians are so dependent on our hearing and can't imagine how we could live without it. The members of this choir showed me their beautiful way of expressing music and songs in their movements, and I would love to get to know the deaf communities here in Scotland and link up with them.

Keep your eyes on the RSNO website: the film is planned to have its premiere at the Glasgow Goethe-Institute and in Nuremberg simultaneously towards the end of June, and you will find a link to it soon.

Ursula Heidecker Allen

RSNO FIRST VIOLIN

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

**Join us at Prestonfield House on Saturday 11 June
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The Midsummer Gala Ball offers you and your guests
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Scotland's National Orchestra.

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Jenny McNeely at jenny.mcneely@rsno.org.uk

GALA BALL

Saturday 11 June 2022



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SUPPORTING THE RSNO

I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond.

Your support is the cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO CONDUCTORS' CIRCLE

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual philanthropic gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside transformational education programmes in communities across Scotland, via our ground-breaking initiative Music for Life.

The relationship between the RSNO and Conductors' Circle members involves exceptional levels of access to all aspects of Orchestra life. We design bespoke private events tailored to individual interests and passions, providing insight into the artistic process and bringing our supporters further into the RSNO family. Members of the Conductors' Circle benefit from an intimate and long-lasting connection with the RSNO Artistic Team and particularly with RSNO Music Director Thomas Søndergård, Principal Guest Conductor Elim Chan and the many

renowned guest Conductors we are privileged to welcome to the RSNO each year.

The RSNO is very grateful for the continued support of its Conductors' Circle:

Ardgowan Charitable Trust
Geoff and Mary Ball
Sir Ewan and Lady Brown
Stina Bruce Jones
Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
Gavin and Kate Gemmell
Kenneth and Julia Greig
Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
Bruce and Caroline Minto
David and Alix Stevenson
Eric and Karen Young

We would also like to thank those generous donors who wish to remain anonymous.

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

PATRON PROGRAMME

CHAIR PATRON

From musical activities in schools with the musicians of the future to working in community venues across Scotland, as a Chair Patron you are enabling RSNO musicians to explore the many facets of their art and the positive impact it has on people's lives. Supporting an individual musician puts you at the heart of the RSNO family. You're connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. RSNO musicians truly appreciate our Chair Patrons and enjoy developing personal relationships with our supporters.

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Kellen Gray
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
Sharon Roffman *LEADER*
Dunard Fund Chair

Tamás Fejes Assistant *LEADER*
The Bill and Rosalind Gregson Chair

Patrick Curlett
ASSISTANT PRINCIPAL
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Jane Reid
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The Hugh and Linda Bruce-Watt
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Elizabeth Bamping
The WL and Vera Heywood Chair

Ursula Heidecker Allen
The James and Iris Miller Chair

Second Violin

Xander van Vliet *PRINCIPAL*
The Hilda Munro Chair

Sophie Lang
The Ian and Evelyn Crombie Chair

Viola

Lisa Rourke *SUB PRINCIPAL*
The Meta Ramsay Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Cello

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Arthur Boutiller
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The Christine and Arthur Hamilton
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Ana Cordova *PRINCIPAL*
The Kate and Gavin Gemmell Chair

John Clark
The Gregor Forbes Chair

Flute

Katherine Bryan *PRINCIPAL*
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*
The Gordon Fraser Charitable
Trust Chair

Oboe

Adrian Wilson *PRINCIPAL*
The Hedley Wright Chair

Peter Dykes
ASSOCIATE PRINCIPAL
Witherby Publishing Group
Charitable Trust Chair

Cor Anglais

Henry Clay *PRINCIPAL*
In memory of a dear friend, Fiona H

Bassoon

David Hubbard *PRINCIPAL*
The James and Morag Anderson
Chair

Horn

Christopher Gough *PRINCIPAL*
The Springbank Distillers Chair

Alison Murray
ASSISTANT PRINCIPAL
Mr & Mrs Pierre and Alison Girard

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Trumpet

Christopher Hart *PRINCIPAL*
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Marcus Pope *SUB PRINCIPAL*
The Nigel and Margot Russell Chair

Trombone

Dávur Juul Magnussen
PRINCIPAL
The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert
Ms Chris Grace Hartness

Percussion

John Poulter
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We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

LEARNING AND ENGAGEMENT PATRON

Our Learning and Engagement activity is structured around our Music for Life programme. From apps for babies to concerts and workshops for school children, and lunchtime concerts for older adults, the range of projects is vast. As a Patron, you will have access to our projects to bring you closer to the communities we serve across Scotland.

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The RSNO is dedicated to bringing new works and outstanding new talent to audiences across Scotland. Our New Works Patrons contribute a significant legacy to orchestral music that extends beyond the RSNO, providing new music for orchestras and audiences around the world – for generations to come.

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We are also grateful to those who give but wish to remain anonymous.

If you would like more information or would like to discuss how you can become part of the RSNO Family of Supporters, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk



We would like to thank all those who have donated to our new Play Your Part Appeal.
The generosity of our supporters at this time is deeply appreciated.



Musical Memories

Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit rsno.org.uk/memories

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Administrator, in the strictest confidence, at torran.mcewan@rsno.or.uk

To the many among you who have pledged to leave a gift already – thank you.



CHARITABLE TRUSTS AND FOUNDATIONS

Charitable trusts and foundations have a distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in support of our work is truly appreciated. We are grateful to the following trusts and foundations for their generosity:

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If you would like more information about our work and how you can make a difference, please contact Ajda Milne, Head of Trusts and Projects, at ajda.milne@rsno.org.uk

RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with Torran McEwan, Individual Giving and Partnerships Administrator, at torran.mcewan@rsno.or.uk

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

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ROYAL CONSERVATOIRE OF SCOTLAND SHOWCASE

Fri 10 Jun 2022: 7.30pm

New Auditorium,
Glasgow Royal Concert Hall

Book online at rsno.org.uk/whats-on
or phone **0141 353 8000**

Top students from the RCS's strings, piano, woodwind and brass departments perform a varied concerto programme accompanied by Scotland's National Orchestra. Featuring music by Walton, Tomasi, Poulenc and Adams, this is an exciting and inspiring opportunity to see the musicians of tomorrow at the start of their career.



RSNO YOUNG CREATIVES: TUTTI

Sun 12 Jun 2022: 6.30pm

New Auditorium,
Glasgow Royal Concert Hall

Book online at rsno.org.uk/whats-on
or phone **0141 225 3558**

Devised by our Young Creatives, this heart-warming concert features favourites including Tchaikovsky's *Swan Lake* Suite No1, Offenbach's *Can-Can* and Bernstein's *Mambo* from *West Side Story* alongside Florence Price's little-known *Dances in the Canebreaks*. Come along and support our Young Creatives as we celebrate their achievements with this unique side-by-side performance.

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Introduce children aged 3-6 to the magic of classical music with *Yoyo & The Little Auk* – an inspiring new Scottish adventure from the Royal Scottish National Orchestra, supported by Year of Stories 2022.

Yoyo & The Little Auk, narrated by actor James Cosmo (*The Chronicles of Narnia*, *Game of Thrones*, *Braveheart*), is brought to life by a world-class creative team including Scottish BAFTA-winning animator Gavin C Robinson, author Stewart Ennis and composer Euan Stevenson.

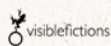
To learn more, including how to register, visit:

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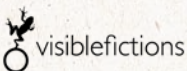
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Brought to life by Jonathan Dove's wonderful composition, *Gaspard the Fox's* latest adventure – which takes him through the sights, smells and sounds of London – is the perfect introduction to classical music for school children from Primary 1 up to S2 (age 5-16).

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