



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

SYMPHONIE **FANTASTIQUE**

Music Hall, Aberdeen
Thu 26 May 2022 7.30pm

Usher Hall, Edinburgh
Fri 27 May 7.30pm

Glasgow Royal Concert Hall
Sat 28 May 7.30pm

Supported by

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RSNO

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Søndergård Conducts **BEETHOVEN NINE**

EDN Fri 3 Jun
GLA Sat 4 Jun

Beethoven Overture to *The Creatures of Prometheus*

Jay Capperault Our Gilded Veins
World premiere

Beethoven Symphony No9 Choral

Thomas Søndergård Conductor

Katherine Bryan Flute

Eleanor Dennis Soprano

Stephanie Maitland Mezzo-soprano

Benjamin Hulett Tenor

Božidar Smiljanić Bass

RSNO Chorus

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SYMPHONIE FANTASTIQUE

Fantastique by name, fantastic by nature! When Hector Berlioz couldn't win the girl of his dreams he poured all his unrequited passion into his opium-fuelled extravaganza for a super-sized orchestra. There's nothing quite like the *Symphonie fantastique* but equally there's nothing quite like the passionate, neglected music of his French contemporary Augusta Holmès or Felix Mendelssohn's beautiful Violin Concerto, played this evening by Noa Wildschut.

HOLMÈS La nuit et l'amour, Interlude from *Ludus Pro Patria* [6']

MENDELSSOHN Violin Concerto in E Minor Op64 [27']

INTERVAL

BERLIOZ Symphonie fantastique Op14 [55']

Fabien Gabel Conductor

Noa Wildschut Violin

Royal Scottish National Orchestra

MUSIC HALL, ABERDEEN

Thu 26 May 2022 7.30pm

USHER HALL, EDINBURGH

Fri 27 May 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 28 May 7.30pm

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

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.

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WELCOME



Welcome to this evening's concert, the penultimate in the RSNO's Spring/Summer Season.

I am very pleased to welcome back Noa Wildschut to perform Mendelssohn's Violin Concerto – a perennial favourite – in place of the previously advertised Scottish Premiere of Mark Simpson's Violin Concerto, which was to have been given by Nicola Benedetti. Noa made her RSNO debut in 2020, performing alongside Principal Guest Conductor Elim Chan, and I remember then being struck by her incredible presence.

I'm sure you will all join me in wishing Nicola a speedy recovery from injury, and we look forward to performing alongside her at the BBC Proms this September.

As an industry, we have become much more nimble in adapting to changing circumstances over the past couple of years, one positive outcome of the uncertainty caused by the pandemic. Across the board, musicians and

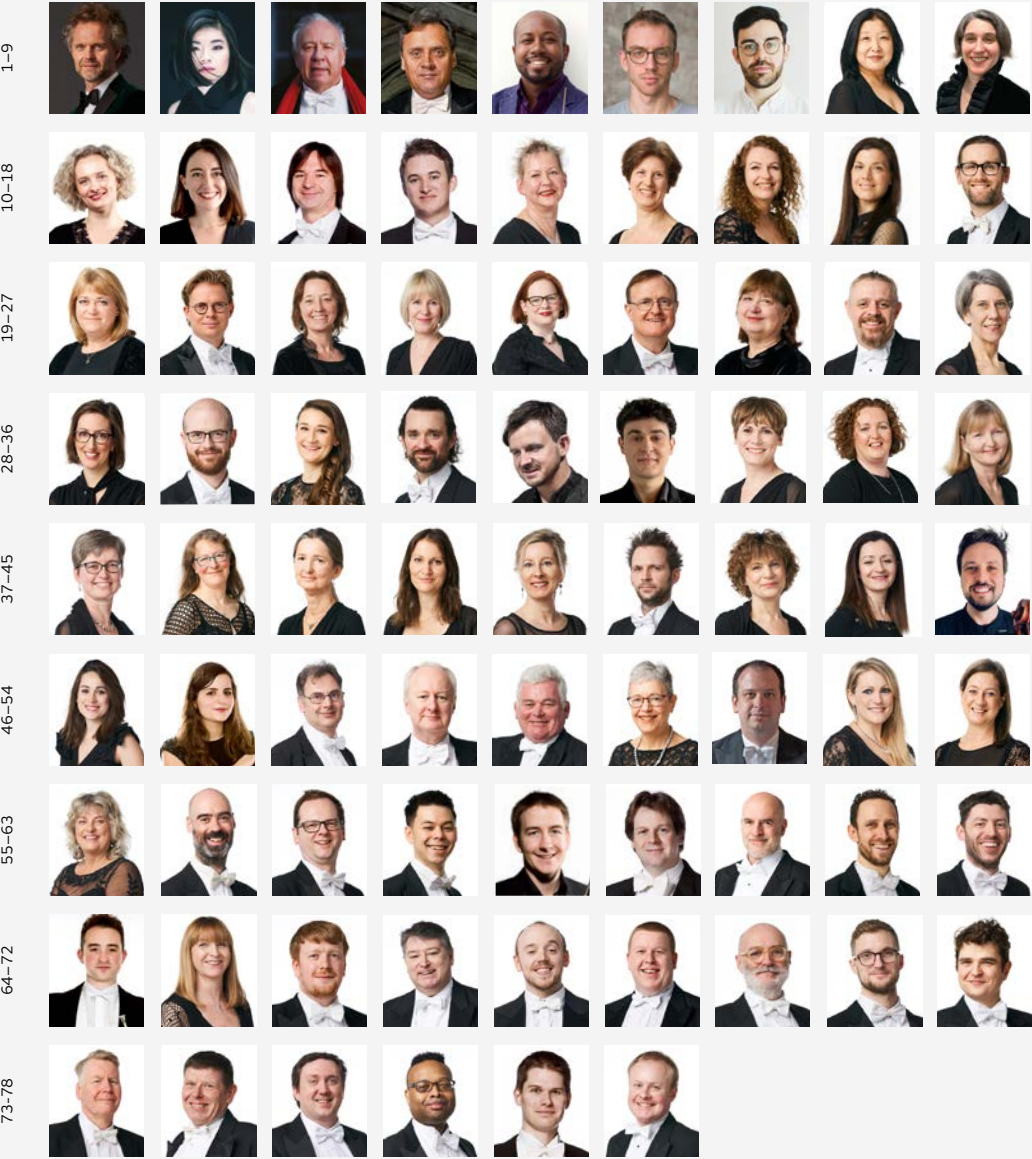
administrators have become more flexible and reactive. I've commented previously that while it's always disappointing to change our schedule at short notice, there is also an element of excitement, knowing that we are in for a great surprise with a new programme and artist.

This evening's concert also brings together two terrific French storytellers: Augusta Holmès and Hector Berlioz. Berlioz's *Symphonie fantastique* is one of the first pieces I played with my school orchestra. I'm confident that the quality of the playing will be *considerably* better tonight, and it will undoubtedly bring back great memories of hearing this colourful epic live for the first time. Holmès' patriotic work and Berlioz's self-portrait of unrequited love will be brought to life by their compatriot Fabien Gabel, who returns to the RSNO having previously conducted the Orchestra back in 2012.

This weekend's concerts are Marcus Pope's last performances after 33 years with the Orchestra. As a fellow trumpet player I have always admired Marcus' great skill and I will truly miss hearing him in the Orchestra. I wish Marcus the best of luck in everything he pursues in the future.

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

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	

FIRST VIOLIN

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LEADER	
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Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
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Augusta Holmès (1847-1903)

LA NUIT ET L'AMOUR

Interlude from *Ludus Pro Patria*



FIRST PERFORMANCE

Paris, 4 March 1888

DURATION 6 minutes

Born in Paris on 16 December 1847 into a literary family with Irish/Scottish roots, Augusta Holmès was a prolific and highly successful composer, both naturally gifted and utterly driven. Passionate in her love of music, ambitious in her range, with a Wagner-like vision of creating a 'total work of art' that would pass over the barriers of opera, oratorio and symphony (let alone the male-perceived barriers of female composition), she aimed always for total artistic control, not least writing most of the poems for the 150 songs she composed in her lifetime.

If her parents encouraged literature and art, Holmès' passion for music was stymied by her mother's passionate dislike: 'A painter produces a painting, a writer a book, and a musician a headache,' she said. It was only after her mother died that the 11 year-old Holmès was allowed piano lessons. She quickly excelled, studying composition with the Military

Bandmaster in Versailles and Hyacinthe Klosé from the Paris Conservatoire.

Encouraged by Franz Liszt, mentored by César Franck, and by her 20s holding her own popular musical salon, she was charismatic and strikingly beautiful: 'We were all in love with her,' said Saint-Saëns. Yet frustrated at the expectation that women should only write songs, if they wrote at all, Holmès started to create more large-scale works, including 12 symphonic poems, numerous instrumental works and oratorios, and four operas, the last of which, *La Montagne noire*, was premiered at the Paris Opéra in 1895 – near unprecedented for a woman composer in the 19th century. Rooted aesthetically in the epics of myth and the Classics, and also strongly in the camp of Wagner, Holmès' work was frequently inspired by patriotic and humanist themes.

Holmès knew she was composing in a world dominated by men, her music, often heavy with brass and patriotic fervour, being described by critics in typically masculine terms as 'virile' and 'muscular'. And yet she was ineligible for the Prix de Rome as a woman, and, on winning the City of Paris Music Prize with a huge patriotic work, immediately disqualified because of her sex. The ensuing uproar increased her fame and in 1889 she was commissioned to write her *Ode triomphale* on the centenary of the French Revolution, a vast narrated spectacular involving 1,200 musicians and singers at the Exposition Universelle (for which the Eiffel Tower was built), for which she wrote all the music and words, and designed the set and costumes.

La nuit et l'amour is an orchestral interlude of the previous year, taken from Holmès' ode-symphonie *Ludus Pro Patria*, premiered on 4 March 1888 at the Société des Concerts du

Conservatoire in Paris, and conducted by M J Garcin (the work's dedicatee). Full of stirring patriotism, it is based on the vast canvas of the same name by the painter Pierre Puvis de Chavannes. An evocation of ancient France with its tableau of youths training with pikes, it was reimagined by Holmès in music ranged from bellicose to romantic. *La nuit et l'amour*, with its *Andante amoroso molto lento* marking, evokes the passion of Holmès' own verse in the wider work, the cellos opening the musical tableau with a wash of tenderness: 'Love! Inspiration of Fruitful Ecstasy! Love! Conqueror of Conquerors, Who makes the virgin blush at the touch of your wing ... Join together lips and hearts!'

© Sarah Urwin Jones



The performances of Augusta Holmès' *La nuit et l'amour* are kindly supported by the Ambache Charitable Trust, which raises the profile of music by women.

What was happening in 1888?

13 Jan The National Geographic Society was founded in Washington, DC

26 Jan The Lawn Tennis Association was formed, 11 years after the first Wimbledon championship

11 Apr The Concertgebouw orchestra was inaugurated in Amsterdam

8 May The International Exhibition of Science, Art and Industry opened in Glasgow's Kelvingrove Park

2 Jul About 200 women and teenaged girls at the Bryant & May match factory in Bow, London went on strike, the result of an article on their working conditions by campaigning journalist Annie Besant

1 Aug Carl Benz was issued with the first worldwide driving licence by the Grand Duchy of Baden

31 Aug The body of Mary Ann Nichols, a prostitute, was found in Whitechapel, and considered the first victim of Jack the Ripper

4 Sep George Eastman registered the trademark Kodak and received a patent for his roll-film camera

6 Nov Democratic Party incumbent Grover Cleveland lost the electoral college to Republican Benjamin Harrison, who became the 23rd US President

23 Dec During a bout of mental illness, Dutch painter Vincent van Gogh cut off part of his left ear

Felix Mendelssohn (1809-1847)

VIOLIN CONCERTO in E Minor Op64



FIRST PERFORMANCE

Leipzig, 13 March 1845

DURATION 27 minutes

Allegro molto appassionato

Andante

Allegretto non troppo – Allegro molto vivace

'I should rather like to write a violin concerto for you next winter: one in E Minor, whose opening gives me no peace, is running in my head.' So wrote Mendelssohn in the summer of 1838 to his friend Ferdinand David, the concertmaster of the Leipzig Gewandhaus Orchestra. Yet, due to a number of factors it was six years until Mendelssohn completed the Concerto, a work that to this day remains his most popular.

The first problem was Mendelssohn's apparent inability to write something 'brilliant' enough for the virtuoso David, and for a time this put paid to any progress. Then, in 1841, came Mendelssohn's ill-fated move to Berlin, where he had been appointed musical director of the Academy of Arts. Paralysed in a mire of bureaucracy and musical mediocrity, he lacked time and energy to compose. However, an opportunity for relaxation and creativity eventually came along. After a strenuous trip to Britain, Mendelssohn spent the summer of 1844 with his family in the idyllic surroundings of Bad Soden in the Taunus Mountains and it was here where he eventually completed his Violin Concerto, a wondrous fusion of Romantic melodiousness and Classical restraint.

David, who had given Mendelssohn a deal of technical advice during its fitful composition, premiered the Concerto at the Leipzig Gewandhaus on 13 March 1845, and it was soon taken up by the 14-year-old Joseph Joachim, another major virtuoso of the period. The widespread view was (and remains) that Mendelssohn's Violin Concerto was the natural successor to that of Beethoven.

The Concerto also dispels the myth that Mendelssohn's later works failed to live up to the huge promise of his youth. This is an inspired, innovative piece that single-handedly rejuvenated the concerto genre. Take the opening: here Mendelssohn departs from the convention of an extensive orchestral introduction, casting the soloist into action immediately with the impassioned and long-breathed melody that had haunted him for so long. Another significant feature of the opening movement is an extensive cadenza for the soloist alone placed centrally, rather than near its end.

The exquisite slow movement follows without a pause and initially has the character of a gentle lullaby, though the central section is a darker affair.

After a transition, the vivacious finale springs into life, its infectious energy a reminder of the youthful Mendelssohn's *A Midsummer Night's Dream*. Why the composer fretted about his inability to write 'brilliant' music we shall never know!

© Anthony Bateman

What was happening in 1845?

29 Jan Edgar Allen Poe's *The Raven* was published in the *New York Evening Mirror*

11 Mar The New Zealand Wars began when 700 Māoris burnt the British colonial settlement of Kororāreka (present-day Russell on NZ's North Island)

17 Mar Stephen Perry patented the rubber band in the UK

19 May HMS *Erebus* and HMS *Terror*, the vessels for Sir John Franklin's expedition to find the Northwest Passage, with 134 crew, departed Greenhithe on the Thames

26 Jul Isambard Kingdom Brunel's iron steamship *Great Britain* left Liverpool for New York, the first screw-propelled vessel to make the voyage

9 Sep Potato blight broke out in Ireland, signalling the beginning of the Great Famine

12 Oct Elizabeth Fry, the English prison reformer, social reformer, philanthropist and Quaker, died

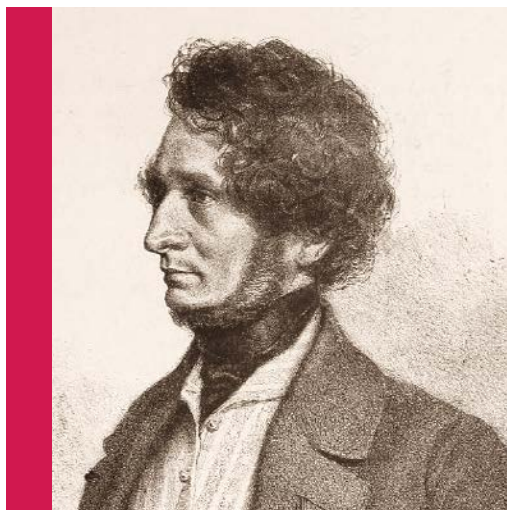
19 Oct Richard Wagner's opera *Tannhäuser* premiered in Dresden

27 Dec Anaesthesia was used for childbirth for the first time, administered by Dr Crawford Long in Jefferson, Georgia

29 Dec Texas was admitted as the 28th US state

Hector Berlioz (1803-1869)

SYMPHONIE FANTASTIQUE Op14



FIRST PERFORMANCE

Paris, 5 December 1830

DURATION 55 minutes

Rêveries – Passions [Dreams – Passions]

Un bal [A ball]

Scène aux champs [Scene in the Country]

Marche au supplice [March to the Scaffold]

Songe d'une nuit du sabbat
[Dream of a Witches' Sabbath]

Hector Berlioz was a creative one-off, a genius of such blinding vision that most of his contemporaries didn't know what to make of him. 'A thing is never beautiful or ugly for Berlioz,' observed the distinguished critic Ernest Newman. 'It is either divine or horrible.' Celebrated pianist and composer Ferdinand Hiller noticed the same contrast in Berlioz's own facial features: 'The glance one moment flashing, actually burning, and the next moment dull, lustreless, almost dying – the

expression of his mouth alternating between energy and withering contempt, between friendly smiling and scornful laughter!'

Berlioz's *Grand traité d'instrumentation* (1844) remains essential reading on the subject of orchestration, yet Mendelssohn found the Frenchman's instrumentation 'so dirty that I have to wash my hands after turning over the pages of his scores'. Berlioz's most distinguished successor in the field of orchestration, Maurice Ravel, drily summed up the situation when he referred to Berlioz as 'France's greatest composer', with the caveat that he was 'a musician of great genius and little talent'.

So many musical ideas are seething within me! ... Now that I have broken free of the bonds of orthodoxy, I see huge vistas opening up before me ... There are new things, many new things to be done, I feel it in every fibre of my being, and I shall achieve my aims, believe me, on my life.

So wrote Berlioz in a letter to a friend, Edmund Rocher, shortly before beginning work on his *Symphonie fantastique*. The main catalyst was Berlioz's smouldering obsession with a young Irish actress named Harriet Smithson. He had first observed her as Ophelia in a production of *Hamlet* in 1827, a performance that combined with Shakespeare's matchless prose to awaken in Berlioz an uncontrollable passion for the poor girl. Unable to pluck up the courage even to speak to her, over the following two years he trailed in her wake, his heightened feelings ticking away like an emotional time bomb waiting to go off.

The other main inspiration behind the *Symphonie fantastique* was a purely musical one, for in 1828 Berlioz first heard Beethoven's

Eroica and Fifth symphonies, which ‘opened up a whole new world of music’ for the lovesick Frenchman. Gradually he began to work through the possibility of taming and framing his burningly impulsive ideas within the traditional (well, more or less) framework of a symphony.

By the opening months of 1830, Berlioz’s all-engulfing infatuation with Harriet had sent him virtually delirious. One moment his roving imagination would lead him to believe that his feelings were in some way reciprocated (he did eventually meet and marry her, with predictably miserable outcomes for both of them), the other that she held him up for ridicule. If only to save his sanity, he finally unleashed his pent-up emotion in the *Symphonie fantastique* with such ferocity that you can almost imagine the ink burning through the pages as he went along. The December 1830 premiere proved a triumphant success – unusual for a work of such a revolutionary nature. Indeed, the audience excitedly demanded an encore of the fourth movement March to the Scaffold, and following the performance Berlioz was mobbed by adoring fans.

Cast in five movements, the *Symphonie fantastique* is fused together by means of an *idée fixe*, a haunting and unusually expansive melody intended to represent the alluring Harriet Smithson. Berlioz described the work as an ‘Episode in an Artist’s Life’, ranging from the blatantly sensual puffing and panting of the *idée fixe*’s first extensive appearance (on flute and first violins in the opening movement) to its grotesque transformation on shrill E flat clarinet in the Witches’ Sabbath of the final movement, its macabre gesturing underpinned by the remorseless intoning of the ominous Dies Irae chant.

Berlioz memorably described the first movement in his programme note for the premiere:

The transitions from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delirious passion with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, form the subject of the first movement.

Elsewhere, the composer’s state of dreamy melancholy is regularly and brutally interrupted by outbursts of uncontrollable rage and jealousy. The second movement finds Berlioz enjoying a carnival ball, and in the third movement he restlessly contemplates a pastoral landscape. But no matter where his imagination takes him, visions of Harriet (represented by that ever-present *idée fixe* melody) pass ghost-like through the various scenes, constantly disrupting the peace of mind that Berlioz so desperately seeks.

By the fourth movement – the famous March to the Scaffold – he cannot stand it any more and takes a mild dose of opium, which brings even greater terrors in the form of a vision of his own execution for the imagined murder of his beloved. Now on the edge of insanity, Berlioz finds himself in the fifth movement at a Witches’ Sabbath in the midst of a raging crowd of spirits, sorcerers and ghouls, who alongside a horrifically transfigured Harriet give the drug-crazed composer a delirious musical send-off.

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GALA BALL

Saturday 11 June 2022



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NOA WILDSCHUT Violin



At the age of seven, Noa Wildschut made her debut in the main hall of Amsterdam's Concertgebouw at the 'Night of the Promising', and today the young Dutch violinist has already firmly gained her place on the international stage. Described by Anne-Sophie Mutter as 'undoubtedly one of the musical hopes of her generation', she works with orchestras such as the Pittsburgh Symphony Orchestra, Radio Filharmonisch Orkest Holland, Netherlands Philharmonic Orchestra, Amsterdam Concertgebouw Chamber Orchestra, Dresden Philharmonic, Royal Liverpool Philharmonic and Camerata Salzburg, among others.

Noa's dynamic 2021/22 season includes engagements with the Royal Stockholm Philharmonic Orchestra under Tabita Berglund, Het Residentie Orkest, Musikalische Akademie Mannheim, RLPO and Royal Philharmonic Orchestra. Recital engagements lead her to the Alte Oper Frankfurt, Concertgebouw

Amsterdam, San Francisco and the Konzerthaus Dortmund, where she has been named 'Junge Wilde' for the next three seasons.

Nominated a 'Rising Star' of the 2019/20 season by the European Concert Hall Organisation, Noa gave recitals at major European concert halls such as the Philharmonie de Paris, L'Auditori Barcelona and Palais des Beaux Arts Brussels. A passionate chamber musician, she has already appeared at leading festivals such as Festspiele Mecklenburg-Vorpommern (where she was awarded the 2018 Soloist of the Year prize), Rheingau Musik Festival and Musikfestival Heidelberger Frühling.

In 2016 Noa Wildschut became an exclusive recording artist for Warner Classics. Her first recording, an all-Mozart album, was released in September 2017.

Noa returns to the RSNO, having made her debut with the Orchestra playing Bruch's Violin Concerto during the 2019:20 Season.

The RSNO is extremely grateful to Noa, who has stepped in at very short notice to replace Nicola Benedetti.

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FABIEN GABEL Conductor



Fabien Gabel has established an international career of the highest calibre, appearing with orchestras such as the London Philharmonic Orchestra, Orchestre de Paris, NDR Elbphilharmonie Orchestra, Gürzenich-Orchester Köln, Tonkünstler-Orchester, Oslo Philharmonic, Helsinki Philharmonic Orchestra, The Cleveland Orchestra, Minnesota Orchestra, Seoul Philharmonic Orchestra and Melbourne Symphony Orchestra.

Praised for his dynamic style and sensitive approach to the score, he is best known for his eclectic choice of repertoire, ranging from core symphonic works to new music to championing lesser-known composers of the 19th and 20th centuries.

His 2021/22 season begins with the season-opening concerts of the Tonkünstler-Orchester in Vienna. Other highlights of the season include his debuts with the NDR Radiophilharmonie, Stavanger Symphony Orchestra, Luzerner Sinfonieorchester, Malmö Symphony Orchestra and Orchestre

Philharmonique du Luxembourg, and his return to the City of Birmingham Symphony Orchestra. In North America, he continues his established relationships with orchestras such as the Minnesota Orchestra, Houston Symphony and Detroit Symphony Orchestra. He is also in demand in his native France with the Orchestre de Paris, Orchestre National de France, Orchestre Philharmonique de Radio France, Orchestre National du Capitole de Toulouse and Orchestre Philharmonique de Monte Carlo.

Having attracted international attention in 2004 as the winner of the Donatella Flick LSO Conducting Competition, he was Assistant Conductor of the London Symphony Orchestra 2004-6. He was Music Director of the Orchestre Symphonique de Québec 2012-21 and the Orchestre Français des Jeunes 2017-21.

Born in Paris to a family of accomplished musicians, Fabien Gabel began playing the trumpet at the age of six and honed his skills at the Conservatoire National Supérieur de Musique de Paris and at the Hochschule für Musik Karlsruhe. He played with various Parisian orchestras under prominent conductors such as Pierre Boulez, Sir Colin Davis, Riccardo Muti, Seiji Ozawa, Simon Rattle and Bernard Haitink before embarking on his conducting career.

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 Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

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
Tamás Fejes
ASSISTANT LEADER
Fanny Robilliard
Lorna Rough
Angus Bain
Elizabeth Bamping
Caroline Parry
Ursula Heidecker Allen
Susannah Lowdon
Alan Manson
Charlie MacClure
Julian Fish
Daniel Joseph
Freya Hall

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Paul Medd
Robin Wilson
Mátyás Mézes
Harriet Wilson
Nigel Mason
Wanda Wojtasinska
Sophie Lang
Helena Rose
Kirsty MacLeod
Eddy Betancourt
Danny Miller

VIOLA

Tom Dunn
PRINCIPAL
Asher Zaccardelli
Susan Buchan
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ORCHESTRA

SCHOOL & NURSERY PROGRAMMES



YOYO & THE LITTLE AUK

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.

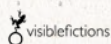
To learn more, including how to register, visit:

rsno.org.uk/project/yoyo-the-little-auk

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GASPARD'S FOXTROT

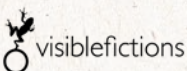
Join us for *Gaspard's Foxtrot* - the RSNO's 2022 National Schools Concert Programme - featuring a special concert film in eight languages, teaching resources and more!

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).

Teachers and primary schools across Scotland can register for free here:

rsno.org.uk/project/gaspard

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Refugeegee
(ref-u-wee-gee)



MARCUS POPE



Trumpet player Marcus Pope performs in his final season subscription concerts this week, after 33 years of loyal and distinguished service.

Marcus is from Essex, and started playing trumpet and cornet while at school, leading to further study at the Royal Military School of Music at Kneller Hall in Middlesex and the Royal Northern College of Music in Manchester. Before joining the RSNO, Marcus held Principal Cornet positions and performed as a soloist with the Parachute Regiment Band, Foden's Motor Works Band and CWS Glasgow, appearing on BBC TV and radio on a number of occasions.

Marcus joined the SNO (as it was known then) in 1989 and has performed with the Orchestra around the world and in hundreds of critically acclaimed recordings.

Alongside his orchestral work, Marcus is passionate about swing music, forming and managing a big band made up from members of the RSNO and some of the finest jazz musicians in Scotland.

Marcus has made an incredible contribution to the RSNO's work in community and education settings over the past three decades, and his teaching has inspired generations of brass players. Former Principal Trumpet John Gracie said that Marcus is 'the finest 2nd Trumpet on the planet'!

Marcus is supported by the Nigel and Margot Russell Chair.





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:

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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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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.

Learning and Engagement Patrons

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NEW WORKS PATRON

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.

New Works Patron

Susie Thomson

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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We are also grateful to a number of trusts that wish to stay anonymous.

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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