



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Nicola Benedetti plays Simpson

Music Hall, Aberdeen  
Thu 21 Mar 2024 7.30pm

Usher Hall, Edinburgh  
Fri 22 Mar 7.30pm

Glasgow Royal Concert Hall  
Sat 23 Mar 7.30pm

Sir Alexander & Lady Veronica Gibson Memorial Concert

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# Nicola Benedetti plays Simpson

**Music Hall, Aberdeen** Thu 21 Mar 2024 7.30pm

**Usher Hall, Edinburgh** Fri 22 Mar 7.30pm

**Glasgow Royal Concert Hall** Sat 23 Mar 7.30pm

It's always a good night when superstar violinist Nicola Benedetti joins the RSNO, so we are delighted to welcome her back for the Scottish Premiere of a flamboyant concerto written especially for her by composer Mark Simpson. Plus, Scotland's National Orchestra closes the evening with Shostakovich's electrifying Fifth Symphony.

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**MARK SIMPSON** Violin Concerto [38']

SCOTTISH PREMIERE & RSNO CO-COMMISSION

INTERVAL

**SHOSTAKOVICH** Symphony No5 in D Minor Op47 [46']

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**David Afkham** Conductor

**Nicola Benedetti** Violin

**Royal Scottish National Orchestra**

**Sir Alexander & Lady Veronica Gibson Memorial Concert**

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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ORCHESTRA

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**Ireland** The Forgotten Rite  
**Elgar** Sea Pictures  
**Holst** The Planets

**John Wilson** Conductor  
**Alice Coote** Mezzo-soprano  
**RSNO Chorus**

**Stephen Doughty** Director, RSNO Chorus

**EDN** Fri 19 Apr 7.30pm  
**GLW** Sat 20 Apr 7.30pm

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**Makoto Ozone** Piano  
**Scottish National Jazz Orchestra**

**EDN** Fri 3 May 7.30pm  
**GLW** Sat 4 May 7.30pm

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# Welcome



Welcome to tonight's concert – a very special one in the RSNO's 2023:24 Season.

We are joined for the first time by David Afkham, a conductor with an excellent reputation thanks to a successful and extensive tenure as Chief Conductor and Artistic Director of the Spanish National Orchestra and Chorus. We've been trying to secure a date for David to lead the Orchestra for some time now, and I look forward to seeing him working with our musicians on this evening's programme, which culminates in Shostakovich's huge Fifth Symphony.

The biggest star in the concert is of course our dear friend, Nicola Benedetti. We've programmed the Scottish Premiere of Mark Simpson's Violin Concerto twice before, but have not yet been able to perform it. The first scheduled performance in 2021 was affected by lockdown, and our second attempt in 2022 was curtailed by injury – we hope that tonight it's third time lucky!

The RSNO co-commissioned the Concerto with the London Symphony Orchestra, WDR Sinfonieorchester and Cincinnati Symphony Orchestra, and it's a pleasure to be joined by Mark to hear it played in Scotland at last. Written by one winner of the BBC Young Musician of the Year competition for another, I expect this piece to challenge both the Orchestra and Nicky, even with their previous years of warm up!

It's particularly special to be joined by Nicky this weekend as it's likely to be one of her final performances before she embarks on the next big adventure of motherhood. From all at the RSNO and in our wider community, we wish you all the best, Nicky. Of course, Nicky will still be kept busy by her second year in post as Festival Director of the Edinburgh International Festival. The Orchestra will be performing in the Opening Concert, and then again later in August with impressive soloists Alison Balsom (trumpet) and Pierre-Laurent Aimard (piano), under the baton of former Principal Guest Conductor Elim Chan.

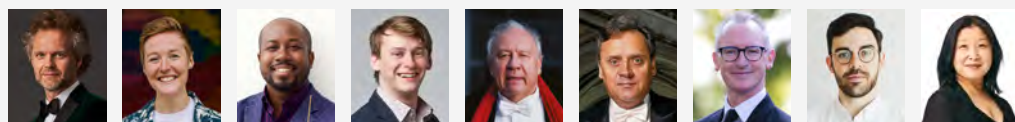
For now, though, I hope you have a thoroughly enjoyable evening.

**Alistair Mackie**

CHIEF EXECUTIVE

# Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



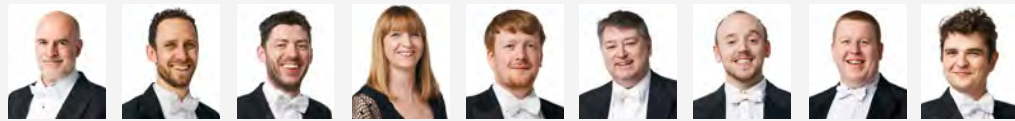
37-45



46-54



55-63



64-69



## ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Ellie Slorach	2
ENGAGEMENT CONDUCTOR	
Kellen Grey	3
ASSOCIATE ARTIST	
Derrick Morgan	4
ASSISTANT CONDUCTOR	
Neeme Järvi	5
CONDUCTOR LAUREATE	
Alexander Lazarev	6
CONDUCTOR EMERITUS	
Stephen Doughty	7
DIRECTOR, RSNO CHORUS	
Patrick Barrett	8
DIRECTOR, RSNO YOUTH CHORUSES	

## FIRST VIOLIN

Maya Iwabuchi	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Tamás Fejes	11
ASSISTANT LEADER	
Patrick Curlett	12
ASSISTANT PRINCIPAL	
Caroline Parry	13
Ursula Heidecker Allen	14
Lorna Rough	15
Susannah Lowdon	16
Alan Manson	17
Elizabeth Bamping	18
Liam Lynch	19
Veronica Marziano	20

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Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Nigel Mason	23
Paul Medd	24
Harriet Hunter	25
Anne Bünemann	26
Sophie Lang	27
Robin Wilson	28
Emily Nenniger	29

## VIOLA

Tom Dunn	30
PRINCIPAL	
Felix Tanner	31
ASSOCIATE PRINCIPAL	
Susan Buchan	32
SUB PRINCIPAL	
Lisa Rourke	33
SUB PRINCIPAL	
Nicola McWhirter	34
Claire Dunn	35
Katherine Wren	36
Maria Trittinger	37
Beth Woodford	38
Francesca Hunt	39

## CELLO

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PRINCIPAL	
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## DOUBLE BASS

Michael Rae	47
ASSISTANT PRINCIPAL	

## FLUTE

Katherine Bryan	48
PRINCIPAL	
Janet Richardson	49
PRINCIPAL PICCOLO	

## OBOE

Adrian Wilson	50
PRINCIPAL	
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Henry Clay	52
PRINCIPAL COR ANGLAIS	

## CLARINET

Timothy Orpen	53
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Duncan Swindells	54
PRINCIPAL BASS CLARINET	

## BASSOON

David Hubbard	55
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Luis Eisen	56
ASSOCIATE PRINCIPAL	
Paolo Dutto	57
PRINCIPAL CONTRABASSOON	

## HORN

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David McClenaghan	60
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ASSISTANT PRINCIPAL	

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PRINCIPAL	

## TROMBONE

Dávur Juul Magnussen	63
PRINCIPAL	
Lance Green	64
ASSOCIATE PRINCIPAL	
Alastair Sinclair	65
PRINCIPAL BASS TROMBONE	

## TUBA

John Whitener	66
PRINCIPAL	

## TIMPANI

Paul Philbert	67
PRINCIPAL	

## PERCUSSION

Simon Lowdon	68
PRINCIPAL	
John Poulter	69
ASSOCIATE PRINCIPAL	

**Mark Simpson** (Born 1988)

# Violin Concerto



© Katja Feldmeier

**FIRST PERFORMANCE** St Luke's London, performed by Nicola Benedetti with the London Symphony Orchestra, conducted by Gianandrea Noseda, 29 April 2021

**SCOTTISH PREMIERE & RSNO CO-COMMISSION**

**DURATION** 38 minutes

**1. Lamentoso**

**2. Dance**

**3. Andante amoroso**

**4. Cadenza**

**5. Presto con fuoco – Finale**

I started my Violin Concerto just before the UK's first Covid lockdown in March 2020 and my initial musical ideas were hopeful, singing, full of life. As the pandemic worsened I quickly realised that it was impossible to 'carry on as normal' and the work would need to explore a different set of responses.

The Concerto begins, quietly, calmly, as if from nowhere, with a statement of B flat Minor in the strings over which the violin laments, drawing us into a world of stillness and reflection. A moment of transition launches us directly into the next movement.

Movement two is a fast, energetic dance that is in essence a response to having a huge amount of pent-up energy that I was unable to release during the period of lockdown restrictions. It hurtles us through various balletic tableaux.

Movement three is an impassioned love song tinged with moments of darkness.

The Cadenza fourth movement provides us with another moment of stillness and revisits material from the second movement.

The fifth movement begins with a devilish A Minor tarantella that leads directly to the Finale. This opens with a simple melody in the violin which is then passed through winds, strings and brass, guiding us to a wild, raucous, energy-filled climax that leads to the work's close.

© Mark Simpson

Commissioned by the London Symphony Orchestra (with the support of the Ernst von Siemens Music Foundation), WDR Sinfonieorchester, Cincinnati Symphony Orchestra and Royal Scottish National Orchestra.



# Mark Simpson

## Composer

Mark Simpson enjoys a dual career as both composer and clarinettist, working with leading musicians and orchestras. He has performed *Alchymia*, a new clarinet quintet written by Thomas Adès (2021) and dedicated to Mark and the Diotima Quartet, at La Scala Milan, Festival d'Aix-en-Provence, Hamburg's Elbphilharmonie, Brussels' Bozar, Kings Place in London and La Jolla Music Society in San Diego, among others.

2023 saw the German premiere of his first opera, *Pleasure*, at Theater Erfurt; his Violin Concerto written for Nicola Benedetti was performed in Amsterdam's Concertgebouw; and *Israfil*, an orchestral work, received its German Premiere with the Deutsche Symphonie-Orchester Berlin. *Nachtstück* for horn and piano, written for Ben Goldscheider (as an ECHO Rising Stars Artist), continues to be performed in major concert halls across Europe. Upcoming premieres include a Piano Concerto for Víkingur Ólafsson (co-commissioned by the London Philharmonic Orchestra, Cincinnati Symphony, Bergen Philharmonic and Philharmonie Essen), *Phôs* for the Bachchor Salzburg, *Darkness Moves II* for horn and electronics (continuing the collaboration with Ben Goldscheider) and a new work for viola and orchestra for Timothy Ridout.

Mark continues his collaborations with Pierre-Laurent Aimard and Jean-Guihen Queyras in performances of music by Helmut Lachenmann. He is a regular guest at the BBC Proms and has performed both the Lindberg and Nielsen clarinet concertos with the BBC Symphony Orchestra. In 2012 his orchestral work *Sparks* opened the Last Night of the Proms. In 2022 he was an Aldeburgh Festival artist in residence, and has also been focused at festivals in Lammermuir and Trondheim. Between 2015 and 2020 he was the BBC Philharmonic Composer in Association.

Mark's recording of his own *Geysir* alongside Mozart's *Gran Partita* (Orchid Classics) won a Presto Recording of the Year award and was shortlisted for the 2021 Gramophone Awards. He was the recipient of the Royal Philharmonic Society Composition Award in 2010. His oratorio, *The Immortal*, with a libretto by Melanie Challenger, received the South Bank Sky Arts Award for Classical Music in 2019. To date he is the only person ever to have won both the BBC Young Musician of the Year and The Guardian/BBC Proms Young Composer, in 2006.

**Dmitri Shostakovich** (1906-1975)

# Symphony No5

## in D Minor Op47



### **FIRST PERFORMANCE**

Leningrad (now St Petersburg),  
21 November 1937

**DURATION** 46 minutes

- 1. Moderato**
- 2. Allegretto**
- 3. Largo**
- 4. Allegro non troppo**

Shostakovich's fractious relationship with the Soviet dictator Joseph Stalin pushed the composer close to mental breakdown. Stalin had clear ideas about what artists in Soviet Russia should create. Composers in particular, he decreed, should write literal, uplifting and easily understandable music. There was no place for the brutal, the complex or the worrisome.

Seven years after Stalin came to power, Shostakovich's opera *Lady Macbeth of Mtsensk District* was first performed. A claustrophobic satire full of darkly expressionistic music, it ticked none of those boxes. Stalin's newspaper condemned the opera as 'muddle instead of music'. Shostakovich was in the firing line.

With his reputation in tatters and his life under threat, the composer quietly locked away in a drawer the score he was working on at the time – his ominous Symphony No4. In its place, he started work on a new symphony, his Fifth. It has since become the most performed and adored of the composer's 15 symphonies, while remaining shrouded in ambiguity.

When the work was first performed in Leningrad in November 1937, it was cheered to the rafters. The composer described the piece as 'a Soviet artist's response to just criticism' while faintly touting it as 'a lengthy spiritual battle, crowned by victory'.

But Shostakovich was a master of diverting and distracting comments. He had to be. With the benefit of hindsight, of some knowledge of his views on Stalin, of comments made in private and of how seriously he took his art, it's easy to hear Shostakovich's Fifth Symphony as an act of defiance disguised as a gesture of compliance.

It helped that the work was a wordless, abstract symphony absolutely open to interpretation. The music appeared to channel the spirits of Beethoven and Mahler, doing so with clear themes and melodies (ostensibly, what Stalin wanted). Those themes do become complex, to a point. More interesting is the ambiguity of feeling in which Shostakovich envelops them.

The first two movements appear to look outwards to the world that immediately surrounded the composer. The opening, by turns menacing and drudging, presents a series of themes in the strings. Each of them tries to push upwards, only to fall down again. The second movement, a folksy scherzo marked 'fairly brisk', has something of the vulgarity of street life in Soviet Russia.

In the slow third movement, Shostakovich begins to look inward. Brass instruments remain silent and strings are divided even within their sections. The music resembles a prayer; after incantations from oboe and clarinet, the orchestra musters in a moment of quivering intensity.

Shostakovich's striking final movement is the most likely to carry the sort of double meaning its composer was adept at conjuring. It resembles a monumental chase, in which Shostakovich plays the musical trick of having the tempo get faster and faster while actually ending up at the same speed – perhaps a metaphor for the plight of those who, during Stalin's reign of terror, could run but never hide.

Then there is Shostakovich's depiction of 'triumph'. Apparently, the composer privately described the Symphony's last movement

as a satire on Stalin himself – deliberately hollow, pumped up by disingenuous adulation. Brass and percussion are back, hammering home an apparent message of triumph in the final pages. But it's the strings that draw more attention, slashing out a repeated note 'A' for seven whole pages of the score. Commentators have described these relentless notes variously as 'brainwashing' or 'lashes on the backs of the Russian people'. Others have pointed to the sense of a 'mask of triumph' concealing unbearable pain. And Shostakovich himself? He eventually described the Symphony's ending as an 'irreparable tragedy'.

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Symphony No5**

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**Conductor** Neeme Järvi

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# Nicola Benedetti

## Violin



Nicola Benedetti is one of the most sought-after violinists of her generation. Her ability to captivate audiences and her wide appeal as an advocate for classical music have made her one of the most influential artists of today.

Nicola's 2023/24 season began with performances of the Marsalis Violin Concerto with the Sydney Symphony Orchestra. She has taken up a residency with the Philharmonia, with performances across the season including Brahms' Violin Concerto with Cristian Măcelaru, Marsalis' Violin Concerto with Santtu-Matias Rouvali and Bruch's Scottish Fantasy with Pablo Heras-Casado. Further engagements include play/directing the Beethoven Violin Concerto with the Scottish Chamber Orchestra, Bruch's *Scottish Fantasy* with the Orchestre National de France and Cristian Măcelaru, and Simpson's Violin Concerto with David Afkham and the RSNO, among many others.

Winner of the GRAMMY Award for Best Classical Instrumental Solo in 2020, as well as Best Female Artist at both the 2012 and 2013 Classical BRIT Awards, Nicola records exclusively

for Decca (Universal Music). Her latest recordings of Vivaldi Concerti and Elgar's Violin Concerto entered at No1 in the UK's Official Classical Album Chart. Other recent recordings include her GRAMMY Award-winning album written especially for her by jazz musician Wynton Marsalis: Violin Concerto in D and Fiddle Dance Suite for Solo Violin. In 2021 *BBC Music Magazine* named her Personality of the Year for her online support of many young musicians during the pandemic.

Nicola has always been a dedicated, passionate ambassador and leader in music education, and her commitment was underlined in 2019 when she established The Benedetti Foundation. The Foundation delivers transformative experiences through mass music events and unites those who believe music is integral to life's education. In its first four years, the Foundation has worked with close to 70,000 participants of all ages and levels, instrumentalists and non-instrumentalists alike, across 105 countries.

In 2022 Nicola became the Festival Director of the Edinburgh International Festival. In taking the role she became both the first Scottish and the first female Festival Director since the Festival began in 1947.

Nicola was appointed a CBE in 2019.

# David Afkham

## Conductor



David Afkham is the Chief Conductor and Artistic Director of the Orquesta y Coro Nacionales de España, a position he has held since 2019, having been, from 2014, the orchestra's Principal Conductor.

Afkham's impressive career has been marked by a series of critically acclaimed performances and collaborations with some of the world's leading orchestras. He has appeared with the Royal Concertgebouw Orchestra, London Symphony Orchestra, Philharmonia Orchestra, Staatskapelle Berlin, Deutsches Symphonie-Orchester Berlin, Munich Philharmonic, hr-Sinfonieorchester Frankfurt, SWR Symphonieorchester, Vienna Symphony, Orchestre National de France, Royal Stockholm Philharmonic, Swedish Radio Symphony, Oslo Philharmonic, Accademia Nazionale di Santa Cecilia, NHK Symphony Orchestra Tokyo and Seoul Philharmonic Orchestra. In North America, he has led the Boston Symphony at Tanglewood, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, The Philadelphia Orchestra, Minnesota Orchestra, Pittsburgh Symphony, and the Mostly Mozart Festival Orchestra in New York.

Recent opera successes include Richard Strauss' *Arabella* at the Semperoper Dresden and Teatro Real Madrid, Humperdinck's *Hänsel und Gretel* at Oper Frankfurt, Wagner's *Der fliegende Holländer* at the Staatsoper Stuttgart and Ginastera's *Bomarzo* at the Teatro Real. He conducted Verdi's *La traviata* at Glyndebourne Festival Opera, later reviving the production for performances in the UK and Ireland for Glyndebourne on Tour. He has also conducted semi-staged performances with the Orquesta y Coro Nacionales de España of *Der fliegende Holländer*, Wagner's *Tristan und Isolde*, Strauss' *Elektra* and *Salome* and Bartók's *Bluebeard's Castle*.

Highlights of the 2023/24 season include debuts with the Symphonieorchester des Bayerischen Rundfunks, BBC Symphony Orchestra, RSNO and Detroit Symphony, as well as a return to the Minnesota Orchestra. Afkham's projects with the Orquesta y Coro Nacionales de España this season include Beethoven's *Missa Solemnis*, Bruckner's Symphony No8, Rachmaninov's choral symphony *The Bells*, Schmitt's Symphony No4 and Zemlinsky's *Lyric Symphony*.

Born in Freiburg, Germany, Afkham began piano and violin lessons at an early age. He went on to study piano, music theory and conducting at the Freiburg Music University, before continuing his studies at the Hochschule für Musik Franz Liszt in Weimar. He was the first recipient of the Bernard Haitink Fund for Young Talent and assisted Maestro Haitink on several major projects, including complete symphonic cycles with the Chicago Symphony Orchestra, Concertgebouw Orchestra and London Symphony Orchestra. From 2009 to 2012 he was Assistant Conductor of the Gustav Mahler Jugendorchester. He won first prize at the Donatella Flick Conducting Competition in London in 2008, and was the inaugural recipient of the Nestlé and Salzburg Festival Young Conductors Award in 2010.

# Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. 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 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO 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 (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award

nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève); as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

The RSNO's Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

# On Stage

## FIRST VIOLIN

Maya Iwabuchi  
LEADER  
Lasma Taimina  
Tamás Fejes  
ASSISTANT LEADER  
Wen Wang  
Liam Lynch  
Alan Manson  
Lorna Rough  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Veronica Marziano  
Gillian Risi  
Kirstin Drew  
Helena Rose

## SECOND VIOLIN

Peter Campbell-Kelly  
GUEST PRINCIPAL  
Marion Wilson  
Anne Bünemann  
Colin McKee  
Harriet Hunter  
Nigel Mason  
Paul Medd  
Fiona Stephen  
Liz Reeves  
Sharon Haslam  
John Robinson  
Kirsty MacLeod

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Lisa Rourke  
Claire Dunn  
Katherine Wren  
Maria Trittinger  
Francesca Hunt  
Sasha Buettner  
Elaine Koene  
Rachel Davis

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Susan Dance  
Miranda Phythian-Adams

## DOUBLE BASS

Neil Tarlton  
GUEST PRINCIPAL  
Moray Jones  
Alexandre dos Santos  
Aaron Barrera-Reyes  
Olaya Garcia Alvarez  
Joe Standley

## FLUTE

Katherine Bryan  
PRINCIPAL  
Oliver Roberts  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes

## CLARINET

Timothy Orpen  
PRINCIPAL  
Robert Digney  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Olivia Gandee  
GUEST PRINCIPAL  
Alison Murray  
Andrew McLean  
David McClenaghan  
Martin Murphy

## TRUMPET

Christopher Hart  
PRINCIPAL  
Robert Baxter  
Andrew Connell-Smith  
James Earl

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Samuel Freeman

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Simon Archer  
GUEST PRINCIPAL

## PERCUSSION

Simon Lowdon  
PRINCIPAL  
John Poulter  
Tom Hunter  
Philip Hague  
Stuart Semple

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## **Cirrus Logic is proud to support the RSNO for their 2023-24 season.**

Music is ingrained in everything we do at Cirrus Logic, from our culture to our innovative technology. We are delighted to support the arts and give back to the Scottish community by backing the RSNO, a beloved cultural institution that exudes musical excellence in every performance.

# 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 Benefactors

RSNO Benefactors are beacons of philanthropic inspiration, providing truly transformative financial support to the Orchestra that enables us to build and deliver long-term strategic plans. Benefactors share the RSNO's vision for orchestral music and work with us to drive

the organisation forward, helping us to realise our future plans and ambitions.

Sir Ewan and Lady Brown  
Gavin and Kate Gemmell  
Kat Heathcote and Iain Macneil  
Ms Chris Grace Hartness

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

Ardgowan Charitable Trust  
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Stina Bruce Jones  
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Carol Grigor and the Trustees of Dunard Fund  
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We would also like to thank those generous donors who wish to remain anonymous.

# 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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The Solti Foundation Chair

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*With thanks to the Gregor Forbes  
John Clark Chair for their support of  
the RSNO Double Bass section*

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In memory of a dear friend, Fiona H

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Ms Chris Grace Hartness

### Percussion

John Poulter  
*ASSOCIATE PRINCIPAL*  
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We would like to acknowledge the great support of the RSNO Chair Patron Programme by Mr Hedley G Wright. We are also grateful to those who give but who wish to remain anonymous.

## **LEARNING AND ENGAGEMENT PATRON**

Our range of Learning & Engagement work is huge. From apps for babies to our free National Schools Concert Programme; community orchestras to professional development programmes; digital care packages for care homes and our pioneering Generations projects. The RSNO aims to provide a lifetime of music. Becoming a Patron will bring you closer to the communities we serve across Scotland and provide vital support for this crucial work.

### **Learning and Engagement Patrons**

William Brown, W.S  
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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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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 Jane Donald, Director of External Relations, at [jane.donald@rsno.org.uk](mailto:jane.donald@rsno.org.uk)



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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 Kirsten Reid, Trusts and Projects Coordinator, at [kirsten.reid@rsno.org.uk](mailto:kirsten.reid@rsno.org.uk)

# RSNO Circle

Our Circle members are a vital part of the RSNO family. You, our community of music-lovers, inspire and support us. To all our existing Circle members, thank you. Your unwavering support allows us to continue bringing the joy of music to all across Scotland.

When you join the RSNO Circle you gain access to exclusive benefits such as priority single ticket booking, our exclusive *Inner Circle* magazine, the RSNO Circle e-newsletter and invitations to special events such as Open Rehearsals. You also help us to bring music to so many people, from children attending our free schools concerts to people in care homes watching our digital care packages.

To find out more about joining the Circle please visit [rsno.org.uk/circle](https://rsno.org.uk/circle) or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at [polly.lightbody@rsno.org.uk](mailto:polly.lightbody@rsno.org.uk)

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Thank you to all our members of the Circle, including those who wish to remain anonymous. Every one of you makes a real difference.

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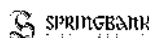
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