



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA



Royal Conservatoire  
of Scotland

# Berlioz Grande Messe

Usher Hall, Edinburgh  
Fri 14 Jun 2024 7.30pm

Glasgow Royal Concert Hall  
Sat 15 Jun 7.30pm

In memory of **Hedley G. Wright, 1931-2023**

Supported by the **Jennie S. Gordon Memorial Foundation**



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# Berlioz Grande Messe

**Usher Hall, Edinburgh** Fri 14 Jun 2024 7.30pm  
**Glasgow Royal Concert Hall** Sat 15 Jun 7.30pm

'The day of wrath – the day when the whole world will be reduced to ashes!' When Hector Berlioz faced up to the Day of Judgement, he did nothing by halves. In his stupendous *Grande messe des morts* he created some of the most awe-inspiring sounds ever imagined, for a gigantic orchestra, an even mightier chorus, tenor soloist and four brass bands. RSNO Music Director Thomas Søndergård conducts Scotland's musical event of the year.

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**BERLIOZ** Grande messe des morts Op5 [80']

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**Thomas Søndergård** Conductor

**Magnus Walker** Tenor

**RSNO Chorus**

**Stephen Doughty** Director, RSNO Chorus

**Royal Conservatoire of Scotland Voices**

**Royal Conservatoire of Scotland Musicians**

**Royal Scottish National Orchestra**

In memory of **Hedley G. Wright, 1931-2023**

Supported by the **Jennie S. Gordon Memorial Foundation**

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 considerably and not during performances.

**Please silence all mobile telephones and alerts, and refrain from taking photographs,  
without flash, until the end of each piece.**

# Welcome



Welcome to our 2023:24 Season Finale. Hector Berlioz's awe-inspiring *Grande messe des morts*, performed by the Orchestra, RSNO Chorus, Voices and Musicians of our partners at the Royal Conservatoire of Scotland and tenor soloist Magnus Walker, conducted by Music Director Thomas Søndergård, brings down the curtain on what has been one of our best-attended Seasons to date.

In Edinburgh, we are joined for a special pre-concert performance by Campbeltown Brass Band in honour of Hedley G Wright, one of our most loyal supporters, who passed away last year. An oboe player himself, Hedley held Chair Patronage for many of our musicians and attended countless events. The RSNO is one of many orchestras to benefit from his support, with several players on stage having been supported by him at every stage of their musical development. Hedley's musical legacy is immeasurably felt across Scotland and the UK more broadly.

One of the musicians whose chair Hedley supported for over 25 years is Associate Principal Trombone, Lance Green. Lance is celebrating his well-earned retirement from the RSNO this weekend after 42 memory-filled years. I was 17 when I first met Lance on a schools tour to Oban and Tobermory, and I looked up to him as a teenage trumpet player when he and John Gracie joined the Orchestra. From those days, the recordings with Neeme Järvi are celebrated by brass players worldwide for the bravado and gusto of the brass section, of which Lance was a key member. Lance has made quite the impact in his decades with the Orchestra and we wish him well for the future.

Although there's a pause in our regular concerts, the Orchestra continues to be busy over the summer. Saturday 22 June sees an 18-piece ensemble perform with three Glasgow-based choirs in our annual celebration with Refugee Festival Scotland. In August we return to the Edinburgh International Festival for three concerts, including the Opening Concert and later on with impressive soloists Alison Balsom (trumpet) and Pierre-Laurent Aimard (piano), all under the baton of former Principal Guest Conductor Elim Chan.

I hope you'll join us for these performances, and I look forward to welcoming you back for our 2024:25 Concert Season, opening in early October with another enormous masterwork, Mahler's Second Symphony. Until then, have a lovely summer.

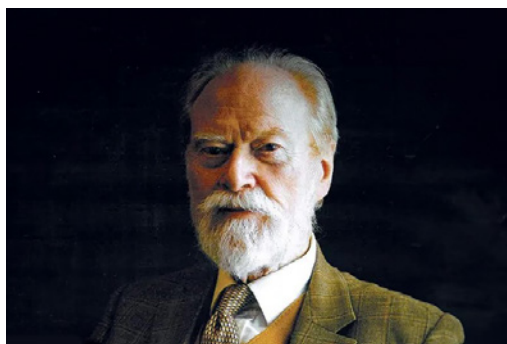
**Alistair Mackie**

CHIEF EXECUTIVE



# In memory of Hedley G. Wright

1931-2023



Tonight's concert is dedicated to the memory of Hedley G. Wright, a dedicated supporter and great friend of the RSNO. A lover of classical music, Hedley held Chair Patronage for many of our musicians, joined the Orchestra on European tours and was ever-present at Usher Hall concerts. He is sorely missed by all of his friends at the RSNO.

Hedley was also committed to the advancement of music education in Campbeltown and the West of Scotland and was a generous supporter of Campbeltown Brass. We are pleased to be joined by Campbeltown Brass in Edinburgh, welcoming audiences into the Usher Hall ahead of the RSNO performance, bringing together two musical organisations which owe so much to Hedley.

## Campbeltown Brass



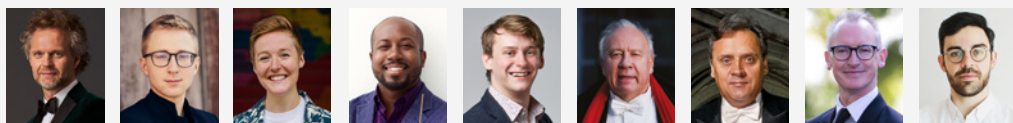
Campbeltown Brass Band, formed in 1983 by Gordon Evans, are well known across the Kintyre community, playing at events throughout Argyll & Bute.

The Band currently has four bands, from beginner to senior levels, with over 60 members ranging in age from eight years to adult. Most of the bands' musicians are still in school. As well as hours of practice, the members clock up hundreds of miles each year travelling across the UK for competitions.

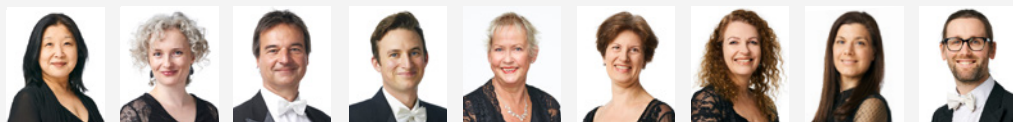
Campbeltown Brass have been very successful over the years. In 2022 they won the Scottish Championships and The National Brass Band Championships of Great Britain, and are one of a small number of Scottish bands to have held the British title. Their Youth band are currently the Scottish Youth Champions for a second year running, and have held the title 17 times since 2004.

# Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-72



73-74



## ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Grey	4
ASSOCIATE ARTIST	
Derrick Morgan	5
ASSISTANT CONDUCTOR	
Neeme Järvi	6
CONDUCTOR LAUREATE	
Alexander Lazarev	7
CONDUCTOR EMERITUS	
Stephen Doughty	8
DIRECTOR, RSNO CHORUS	
Patrick Barrett	9
DIRECTOR, RSNO YOUTH CHORUSES	

## FIRST VIOLIN

Maya Iwabuchi	10
LEADER	
Lena Zeliszewska	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
Patrick Curlett	13
ASSISTANT PRINCIPAL	
Caroline Parry	14
Ursula Heidecker Allen	15
Lorna Rough	16
Susannah Lowdon	17
Alan Manson	18
Elizabeth Bamping	19
Liam Lynch	20
Veronica Marziano	21

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Marion Wilson	23
ASSOCIATE PRINCIPAL	
Nigel Mason	24
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Susan Buchan	34
SUB PRINCIPAL	
Lisa Rourke	35
SUB PRINCIPAL	
Nicola McWhirter	36
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**Hector Berlioz** (1803-1869)

# Grande messe des morts

## (Requiem) Op5



**FIRST PERFORMANCE**

Paris, 5 December 1837

**DURATION** 80 minutes

**1. Introit: Requiem and Kyrie**

**2. Dies irae – Tuba mirum**

**3. Quid sum miser**

**4. Rex tremendae**

**5. Quaerens me**

**6. Lacrymosa**

**7. Offertorium**

**8. Hostias**

**9. Sanctus**

**10. Agnus Dei**

Now regarded as one of the greatest of all French composers, Hector Berlioz enjoyed a distinctly chequered career in his homeland during his lifetime: his music was often better appreciated abroad, in Germany, Russia and England, for example. But even in indifferent Paris he was allowed an expertise in music on the grandest scale, leading to two major commissions for huge choral works that are still highly regarded – though the sheer forces required by them mean that performances are inevitably uncommon. The first of these was the Requiem, otherwise known as the *Grande messe des morts*, the second the *Te Deum* (1849).

An earlier Mass setting by Berlioz, written in 1824 and believed destroyed, came to light in 1991. Some of its thematic material went into the Requiem, which was originally commissioned as a memorial to General Édouard Mortier and other accidental victims of an attempt on the life of King Louis-Philippe on 28 July 1835.

In the event, this commemoration was cancelled, but another was soon arranged to mark the death of French soldiers killed at the siege of the city of Constantine (Kasentina) in Algeria, centring on a funeral ceremony for General Damrémont, governor general of France's North African colonies, at the Parisian church of Les Invalides on 5 December 1837. The Requiem was premiered as part of a liturgical ceremony on this occasion. The conductor was François Habeneck.

In his famous (if not entirely dependable) *Memoirs* – published in instalments, and then in complete form just after the composer's death – Berlioz recalls how during the performance the lackadaisical Habeneck placed his baton down in order to take a pinch of snuff. The furious Berlioz rushed forward and proceeded to give



the crucial cues for the *Tuba mirum* – something independent witnesses attest to actually happening.

In any event, the gargantuan piece did what was required of it and more. It has subsequently taken its place among (in Berlioz's words) 'the enormous compositions which some critics have called architectural or monumental music'.

Berlioz asks for enormous forces, which not all performances can replicate in their entirety: he himself suggested that the requested numbers were 'only relative. If space permits, the chorus may be doubled or tripled, and the orchestra be proportionally increased.' His ideal string section would comprise 25 first violins, 25 seconds, 20 violas, 20 cellos and 18 double basses. As well as sizeable agglomerations of woodwind and brass (including 12 horns), he asks for 16 timpani (made up of six pairs and four single drums), ten pairs of cymbals and four tam-tams. In addition, he demands four brass bands, to be placed to the north, south, east and west of the main body of players and consisting of – in all – 38 players of the cornet, trumpet, trombone, ophicleide and/or tuba. This is clearly music suited to a very large space.

Yet the *Grande messe des morts* is a work that achieves grandeur without grandiosity. Throughout, at any given point, Berlioz's selective scoring connects with the exact meaning of the words. Movements of an elemental immensity alternate with others characterised by intimacy and restraint.

Such is the mood of the opening **Requiem**, followed by the **Kyrie**, together forming the **Introit**. The Requiem's slow lines descend in imitation of weeping, with the whole combining pathos with profound inner feeling.

Unlike Verdi's furious storm of anger and fear, Berlioz's **Dies irae** begins in gentle sadness, though it builds in speed and density, leading to a sudden surge for the **Tuba mirum**, where the vast brass forces are steadily unleashed to tremendous impact, with the huge percussion section reaching maximum power just before the choir's basses enter. Gestures of an almost unimaginable force intervene to achieve an effect for which the word awe-inspiring is almost insufficient.

After this, the **Quid sum miser** is very sparingly scored. The composer's expression mark for the initial tenor line reads, 'with a feeling of humility and fear'.

Large forces are once again called on for the majestic **Rex tremendae**, whose tempo marking is *Andante maestoso*, though the movement continues into the instability of Berlioz's setting of 'confutatis maledictis', demonstrating his almost unparalleled knowledge of the possibilities of orchestral scoring.

Once again moving to the opposite extreme, the **Quaerens me** is sung throughout without accompaniment, like a fragment of polyphony from an earlier age.

With its accents on the wrong beat, disturbing dissonances and torn orchestral textures, the **Lacrymosa** is full of distress, though it stabilises somewhat for the central *Pie Jesu*.

In the **Offertorium** (written for 'the choirs of souls in purgatory'), the chorus, whatever goes on around them, alternate just two notes – A and B flat – back and forth, up and down, almost to the end, when the single phrase near the final bars, 'promisisti Domine Jesu Christe', allows them to raise their voices more expressively, if only very briefly. After that, one more iteration of

A and B changes the latter note, tellingly, to B natural.

A unique effect in the scoring of the short **Hostias** are the consonant chords sounded by the combination of trombones and flutes between the phrases.

Scored for solo flute and strings with strokes on the bass drum and cymbals, 'which must be sounded as softly [*faibles*] as possible', the **Sanctus** opens with a tenor solo of visionary beauty.

The final movement is a curiously stumbling **Agnus Dei**, introduced and with its lines later separated by solemn chords, high flutes and low trombones once more enclosing the latter. This is succeeded by a return to the music of the opening movement, rounding off one of the most extraordinary works of its kind ever written.

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## RSNO Connections

Glasgow Choral Union gave the first performance in Scotland of Berlioz's *Grande messe des morts* on 31 January 1884. This was only the third performance in the UK.

The Scottish National Orchestra (as the RSNO was then) and Chorus performed the work at the 1978 Kelvin Hall Proms, an evening that also marked the first concert performance of the newly formed SNO Junior Chorus.

The piece was performed most recently by the RSNO at the 1998 Edinburgh International Festival, conducted by Donald Runnicles.

## What was happening in 1837?

**11 Jan** The Royal Institute of British Architects (RIBA) was granted its royal charter

**20 Jan** Neo-classical architect Sir John Soane died; his London house would become a renowned museum

**Feb** Serialisation of Charles Dickens' *Oliver Twist* began in *Bentley's Miscellany*

**4 Mar** Martin Van Buren was sworn in as the 8th US President

**12 Apr** British businessmen William Procter and James Gamble started selling soap and candles in Cincinnati, Ohio

**20 Jun** At the age of 18, Queen Victoria succeeded her uncle, William IV, who died without any legitimate heirs

**20 Jul** Euston, the first main-line railway station in London, was opened

**17 Dec** 30 guards were killed when fire broke out in St Petersburg's Winter Palace, the official residence of Russian emperors

**24 Dec** Cosima Wagner, daughter of Franz Liszt and second wife of Richard Wagner, with whom she founded the Bayreuth Festival, was born

# Berlioz and the alto voice

In the introductory notes to his new edition of Berlioz's *Grande messe des morts* for New York state's Rochester Oratorio Society – performed by the RSNO and RCS this weekend – Adrian G Horn writes:

The major problem in preparing the Berlioz Requiem [*Grande messe des morts*] for performance is the almost total absence of an alto part. The usual fix for this problem is to create extensive rehearsal notes requiring the altos to jump around between the soprano and tenor parts and transpose an octave lower when singing the tenor part. This edition adds an alto part notated in the correct octave that is drawn from both the Soprano 2 and Tenor lines.

Why did Berlioz have an aversion to the alto voice? Seemingly, he felt that altos, specifically French altos, were too weak in comparison with the other choral parts, and that – of all things – climate had something to do with it. In his *Treatise on Orchestration* he states:

For nature works differently in different climates, and if it is true that in Italy she has produced many contraltos, one has to admit that in France she has been very mean with them. ... In my view, therefore, it is decidedly unwise to write for chorus in four real parts of equal importance according to the classical division of the voices into soprano, contralto, tenor and bass. In Paris, in a chorus divided in this way, the contraltos would certainly be so weak compared to the other voices, especially in a large body of singers, that nearly everything the composer asks them to do would be obliterated.

And yet, Berlioz appears to want to have his cake and eat it, as altos *are* used in the Sanctus. His reasoning is:

A female chorus in three parts is marvellous for sacred or tender pieces. [The Sanctus] is divided into three voices I have just described: first soprano, second soprano and contralto (or third soprano). Sometimes a tenor part acts as the bass line to these three female voices: Weber did it effectively in his Chorus of Spirits in *Oberon*, but it can succeed only when the mood is soft and calm since such a choir has little force.

With regard to this weekend's performances, RSNO Chorus Director Stephen Doughty adds:

Far be it for me to disagree with Monsieur Berlioz, but there can't be many altos who would view themselves as 'weak compared to other voices'! Indeed, far from being 'obliterated', I hope you find the power of these upper voices – who both lend weight to the upper range of the tenor line and considerable richness to the soprano line and are definitely *not* of 'little force' – really rather impressive. Berlioz definitely missed a trick by excluding them! The chorus is further enhanced by having occasions when the tenor/bass voices do indeed sing alone, but with the added option of alto voices where desired.

# Grande messe des morts

## 1. Introit: Requiem and Kyrie

Requiem aeternam dona eis, Domine.  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem  
Exaudi orationem mean,  
ad te omnis caro veniet.  
Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
Thou, O God, art praised in Sion,  
and unto Thee shall the vow be performed  
in Jerusalem. Hear my prayer,  
unto Thee shall all flesh come.  
Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

## 2. Dies irae – Tuba mirum

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus

Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.  
What dread there will be  
When the judge shall come  
To judge all things strictly.

Tuba mirum spargens sonum  
Per sepulcra regionum  
Coget omnes ante thronum.  
Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.  
Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.  
Jundex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.

A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.  
Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.  
A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.  
When therefore the judge takes his seat  
Whatever is hidden will reveal itself.  
Nothing will remain unavenged.

## 3. Quid sum miser

Quid sum miser tune dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?  
Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

What then shall I say, wretch that I am,  
What advocate entreat to speak for me,  
When even the righteous may hardly be secure?  
Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage.  
Do not forsake me on that day.  
I pray in supplication on my knees,  
My heart contrite as the dust,  
Take care of my end.



#### 4. Rex tremendae

Rex tremendae majestatis,  
Quid salvandos salvas gratis,  
Salva me, fons pietatis.  
Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.  
Confutatis maledictis (Jesu)  
Flammis acribus addictis,  
Voca me ...  
Et de profundo lacu,  
Libera me de ore leonis,  
Ne cadam in obscurum,  
Ne absorbeat me Tartarus.

King of awful majesty.  
Who freely savest the redeemed,  
Save me, O fount of goodness.  
Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage.  
Do not forsake me on that day.  
When the accursed have been confounded  
(Jesu)  
And given over to the bitter flames.  
Call me ...  
And from the bottomless pit,  
Deliver me from the lion's mouth,  
Lest I fall into darkness  
And the black abyss swallow me up.

#### 5. Quaerens me

Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tantus labor non sit cassus.  
Juste judex ultionis  
Donum fac remissionis  
Ante diem rationis.  
Ingemisco tanquam reus,  
Supplicanti parce, Deus.  
Preces meae non sunjt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  
Quid Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Inter oves locum praesta  
Et abe haedis me sequestra,  
Statuiens in parte dextra.

Seeking me Thou didst sit down weary.  
Thou didst redeem me, suffering death on the  
cross.  
Let no such toil be in vain.  
Just and avenging Judge,  
Grant remission  
Before the day of reckoning.  
I groan like a guilty man.  
Spare a suppliant, O God.  
My prayers are not worthy,  
But Thou in Thy merciful goodness grant  
That I burn not in everlasting fire.  
Thou who didst absolve Mary Magdalen  
And hearken to the thief,  
To me also hast given hope.  
Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.

#### 6. Lacrymosa

Lacrymosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.  
Pie Jesu, Domine  
Dona eis requiem aeternam.

Mournful that day  
When from the dust shall rise  
Guilty man to be judged  
Merciful Jesu, Lord  
Grant them eternal rest.

## 7. Offertorium

Domine, Jesu Christe, Rex gloria,  
libera animas omnium  
fidelium defunctorum de poenis  
infernus et de profundo lacu.  
Et signifer sanctus Michael  
repraesentat eas in lucem  
sanctam, quam olim Abrahae  
promisisti et semini eius,  
Domine, Jesu Christe, Amen.

Lord Jesus Christ, King of glory,  
deliver the souls of all the  
faithful departed from the pains  
of hell and from the bottomless pit.  
And let St. Michael Thy standard  
bearer lead them into the holy  
light which once Thou didst promise  
to Abraham and his seed,  
Lord Jesus Christ. Amen.

## 8. Hostias

Hostias et preces tibi laudis  
offerimus. Suscipe pro animabus  
illis quarum hodie memoriam  
facimus.

We offer unto Thee  
this sacrifice of prayer and praise.  
Receive it for those souls  
whom today we commemorate.

## 9. Sanctus

Santus, sanctus, sanctus, Deus Sabaeth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Holy, holy, holy, God of Hosts.  
Heaven and earth are full  
of Thy glory. Hosanna in the highest.

## 10. Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam, ad te omnis  
caro veniet.  
Requiem aeternam  
dona defunctis, Domine, et lux  
perpetua luceat eis, cum sanctis tuis  
in aeternam, Domine, quia pius es.  
Amen.

Lamb of God, who takest away the sins  
of the world, grant them everlasting rest.  
Thou, O God, art praised in Sion  
and unto Thee shall the vow be  
performed in Jerusalem. Hear my  
prayer, unto Thee shall all flesh come.  
Grant the dead eternal rest,  
O Lord, and may perpetual light shine  
on them, with Thy saints for ever,  
Lord, because Thou art merciful.  
Amen.

# RSNO

SCOTLAND'S NATIONAL  
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## 2024:25 Concert Season

### On sale now



Season Opener

**Mahler  
Two**

4-5 Oct 2024

RECOMMENDED BY  
CLASSIC *fm*

**Beethoven's  
Emperor  
Concerto**

23-26 Oct 2024

**Carmina  
Burana**

15-16 Nov 2024

RECOMMENDED BY  
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**Dvořák's  
New World  
Symphony**

6-7 Dec 2024

RECOMMENDED BY  
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The RSNO is supported by the  
Scottish Government

# Sing Your Part

Support the RSNO Chorus

**At the RSNO, we understand the transformative influence singing can have on individuals and communities. Our mission this year is to get even more people singing.**

Donate today to support the RSNO Chorus. Comprised entirely of amateur singers, under the leadership of Stephen Doughty, our singers rehearse weekly to create the beautiful sounds you've heard this evening.

Donate today and your money will go towards recruiting new members and supporting future projects.



**Scan the QR code to donate  
or visit [rsno.org.uk/support-our-chorus](https://rsno.org.uk/support-our-chorus)**



# Magnus Walker

## Tenor



Magnus Walker graduated from the Opera course at the Royal Academy of Music in London in 2023 and now works across the UK and Europe on both the operatic and concert stages.

On the operatic stage Magnus has performed roles such as Ferrando in Mozart's *Così fan tutte*, Gonzalve in Ravel's *L'heure espagnole* and Tom Rakewell in Stravinsky's *The Rake's Progress*. He made his debut at the Edinburgh International Festival in 2022 in a performance of Brahms' *Liebeslieder-Walzer* with Malcolm Martineau and Steven Osborne. Magnus is also an Oxford Lieder Young Artist and has performed in other Lied festivals such as the Zeist International Lied Festival.

On the concert platform Magnus has performed a large variety of works, including Elgar's *The Kingdom* at the Three Choirs Festival, Britten's *War Requiem* with the RSNO and Handel's *Jephtha* at the Petersfield Music Festival.

Recent highlights include Britten's *Serenade for Tenor, Horn and Strings* with the Lapland Chamber Orchestra, performing Prologue/Quint (cover) in Britten's *The Turn of the Screw* at the Theatre Royal, Bath, Handel's *Messiah* with the RSNO, Stravinsky's *Pulcinella* with the Brigantes Orchestra and Mozart's *The Magic Flute* with Nevill Holt Opera.

# Thomas Søndergård

## Conductor



Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia with such orchestras as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances have included the symphony orchestras of Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle. He has also made highly successful tours to China, Korea, Australia and New Zealand.

Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor. The 2023/24 season has also seen him begin his tenure as Music Director of the Minnesota Orchestra. Between 2012 and 2018 he served as 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.

In addition to his regular appearances with the RSNO during the 2023:24 Season, Thomas led the Orchestra's Residency at Salzburg's Grosses Festspielhaus in October 2023, joined by pianist Lise de la Salle, and an extensive European tour with violinist Ray Chen in January 2024.

He has appeared with many notable orchestras in leading European centres, such as Berlin (Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunk), Leipzig (Gewandhausorchester),

This season sees Thomas make his return to the London Symphony Orchestra, as well as his debut with the New York Philharmonic, where he will perform the US premiere of Olga Neuwirth's *Keyframes for a Hippogriff*. He also makes regular guest appearances throughout Scandinavia, debuting with the Iceland Symphony Orchestra and at the Bergen International Festival, where he leads a full staging of Ibsen's *Peer Gynt* to Grieg's complete incidental music. Return visits include the Bergen Philharmonic Orchestra, a joint collaboration with the Aalborg and Aarhus Symfoniorkestere, and the Danish National Symphony Orchestra, celebrating his receipt of the Carl Nielsen and Anne Marie Carl-Nielsen Foundation's award for his outstanding contribution to Danish musical life.

# 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  
Lena Zeliszewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Takane Funatsu  
Caroline Parry  
Lizzie Gange \*  
Ursula Heidecker Allen  
Thomasina Adamson \*  
Elizabeth Bamping  
Lee Young \*  
Lorna Rough  
Nikodem Rodzeń \*  
Susannah Lowdon  
Charlotte Perkins \*  
Liam Lynch  
Xuancheng Gu \*  
Veronica Marziano  
Filippos Matasaru \*  
Gillian Risi  
Annabel Stevens \*

## SECOND VIOLIN

Inês Soares \*  
Jacqueline Speirs  
Victor Pevernagie \*  
Marion Wilson  
Ugne Virzonyte \*  
Robin Wilson  
Anastasiia Syvash \*  
Kirstin Drew  
Olha Koksharova \*  
Nigel Mason  
Isobel Skelton \*  
Harriet Hunter  
Li Yen Koo \*  
Anne Bünemann  
Dorothy Marcou \*  
Sophie Lang  
Mariia Zhuravlova \*  
Paul Medd  
Seona Glen  
Helena Rose

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Susan Buchan  
Lisa Rourke  
Claire Dunn  
Emilian-Teodor Danila \*  
Maria Trittinger  
Saba Khutsishvili \*  
Francesca Hunt  
Ihor Solodovnik \*  
Beth Woodford  
Judith Gaston \*  
Katherine Wren  
Sarah Hanniffy \*

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Josiah Duhlstine \*  
Betsy Taylor  
Shakira Segalla-Humbert \*  
Yuuki Bouterey-Ishido  
JaeMin Kim Kang \*  
Rachael Lee  
Andrew Rogers \*  
Sarah Digger  
Aidan Mays \*  
Robert Anderson  
Francesca Masel \*  
Niamh Molloy  
Rosy Lewcun \*  
Emily Brockett \*  
Ursula Coe \*

## DOUBLE BASS

Michael Rae  
ASSISTANT PRINCIPAL  
Yehor Podkolzin \*  
Moray Jones  
Brendan Norris \*  
Alexandre dos Santos  
Rhona MacDonald \*  
Olaya Garcia Alvarez  
Megan Warnock \*  
Aaron Barrera Reyes  
Kirsty Matheson

## FLUTE

Katherine Bryan  
PRINCIPAL  
Molly Gribbon \*  
Lily Brown \*  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Henry Clay  
PRINCIPAL COR ANGLAIS  
Laura Ritchie \*

## CLARINET

Timothy Orpen  
PRINCIPAL  
Isabella Runge \*  
William Knight  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Freya Edington \*  
Inés Aragón \*  
Nikolas Eleftheriou \*  
Luis Eisen  
Freya Liles \*  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Andrew McLean  
ASSOCIATE PRINCIPAL  
Max Howling \*  
Alison Murray  
Cora Heyes \*  
Martin Murphy  
Rachel Wood \*  
David McClenaghan  
Fergus Kerr  
Flora Bain  
Lik Ng \*  
Andrew Saunders  
Abigail Wilson \*



### **TIMPANI**

Paul Philbert

PRINCIPAL

Ewan Millar \*

Lauren O'Malley

Robbie Bremner \*

Jason Holling

Noah Chalamanda \*

Murray Sedgewick

Callum Speirs \*

Keith Price

Conor Feeney \*

### **PERCUSSION**

Simon Lowdon

PRINCIPAL

John Poulter

Catriona Duncan \*

Philip Hague

Michael O'Rourke \*

Stuart Semple

### **BAND 1 (NORTH)**

#### **CORNET**

Christopher Hart

PRINCIPAL

James Earl \*

Stephanie Mitchell

Leo Brychta \*

#### **TROMBONE**

Lance Green

Kleitos Pavlou \*

Paul Stone

Alan Adams

#### **TUBA**

Mark Reynolds

Owen Campbell \*

### **BAND 2 (EAST)**

#### **TRUMPET**

Brian McGinley

Calum Blair \*

Alistair Douglas

Calum Kerr \*

#### **TROMBONE**

Simon Johnson

Gregor Dowall \*

Symone Hutchison

Andrew Foden

### **BAND 3 (WEST)**

#### **TRUMPET**

Katie Smith

Gregor Koziel \*

Mark Addison

Nadia Bedwell \*

#### **TROMBONE**

Dávur Juul Magnussen

PRINCIPAL

Lorna Rae \*

Robbie Dowall \*

Alexander Kelly

### **BAND 4 (SOUTH)**

#### **TRUMPET**

Marcus Pope

Lucy Amos \*

Mark Elwis

Edward McDaid \*

#### **TROMBONE**

Chris Mansfield

Emma Close \*

Owen Pickering

Alastair Sinclair

PRINCIPAL BASS TROMBONE

#### **TUBA**

John Whitener

PRINCIPAL

Jack Archibald \*

Sophie Smart \*

Eleanor Gaskell \*

\* Royal Conservatoire of  
Scotland Musician

# 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, most recently, the critically acclaimed Scottish Premiere of Sir James MacMillan's *Christmas Oratorio*.

The RSNO Chorus is directed by Stephen Doughty, who was appointed to the role at the start of the 2022:23 Season.

# RSNO Chorus

## SOPRANO 1

Alison Blair  
Amelie Masters \*  
Cara-Rose Toale \*  
Caroline Cradock  
Catherine Taylor  
Charlotte McKechnie  
Freya Atkinson Gibson \*  
Joan Lacy  
Joanna Webster  
Karman Leung  
Kotryna Starkute  
Morag Kean  
Rebecca Boady  
McDiarmid \*  
Rei Camilleri  
Rhona Christie  
Roberta Yule  
Seonaid Eadie  
Shauna Healy \*

## SOPRANO 2

Beth Kean  
Carol McLean  
Carole Sim Sayce  
Elizabeth Jack  
Elspeth Waugh  
Fiona Murray  
Frances Kennedy  
Helen Hyland  
Jennifer Imrie  
Jenny Cheung  
Joanna Beaton  
Judith Pexton  
Kate Adams  
Laura Gorman  
Leila Inglis  
Lizzie Reather  
Lorna Robertson  
Lynsey Brook  
Mairi Therese Cleary  
Margaret Mills  
Ruby Ginoris  
Sally Sandground  
Sian Davies \*  
Theresa Hoare

## ALTO 1

Angela McDonald  
Anne Murphy  
Anne Thies  
Brenda Williamson  
Denny Henderson  
Elizabeth Stevenson  
Elizabeth Veitch  
Dumbill \*  
Esther McMillan  
Fatima Soliman \*  
Fiona Taylor  
Gabrielle Kornberg \*  
Jolanta Kudra \*  
Julia Haddow  
Julia King  
June Thomas  
Katharine Oyler  
Katy Hardie \*  
Kirstie Fairnie  
Laura MacDonald  
Lauren Hadley  
Linda McLauchlan  
Louise Reid  
Luca-Zsuzsana Cerveni \*  
Maureen McCroskie  
Marita McMillan  
Mary Taylor  
Orla Frances Smith \*  
Parker Millspaugh \*  
Ruth Townsend  
Uta Engelbrecht

## ALTO 2

Alice Bennett  
Alison Bryce  
Ann Firth  
Catharine Perrin  
Carol Leddy  
Elizabeth Scobie  
Gillian Downie  
Jane Stansfield  
Janette Morrison  
Moir Allingham  
Sonja Crossan

## TENOR 1

Alex Rankine  
Alistair Thom  
Andrew Clifford  
David Miller  
Grant Haddow  
John Lamb  
Lawrence Smith  
Nathan Dunsmore

## TENOR 2

Calum Lowe  
Cosma Gottardi  
Donald Weetman  
Graham Parsonage  
Laurie Nelson  
Kerr Noble  
Robert Paterson

## BASS 1

Alistair Laird  
Andrew Lyons  
Andrew Matheson  
Chris Spencer  
David MacDonald  
Fraser Dalziel  
George Lloyd  
Ian MacKay  
Ian Mills  
Keith Thomasson  
Mark Higginson  
Martin Engelbrecht  
Martin Waddell  
Robin Watson  
Stephen Penman  
Stuart Corkindale  
Toby Reed

## BASS 2

Alan Maxwell  
Alexander Palko \*  
Brian Watt  
Chris Morris  
Elliot Kirkby \*  
Findlay Peters \*  
Graeme Simpson  
Ian Gray  
John MacLellan  
Kenneth Allen  
Melvyn Davies  
Oluwatimilehin Bimbo-Adeola \*  
Richard Hassall  
Stephen Lipton  
Stewart McMillan  
Tim Reilly

\* Royal Conservatoire of Scotland Voices

## RSNO CHORUS DIRECTOR

Stephen Doughty

## RSNO CHORUS VOCAL COACH

Polly Beck

## RSNO CHORUS REHEARSAL PIANIST

Edward Cohen

# Stephen Doughty

## Director, RSNO Chorus



Stephen Doughty was appointed Chorus Director of the RSNO Chorus from the start of the 2022:23 Season. Prior to this appointment, during his 12-year tenure as Chorus Master of Belfast Philharmonic Choir, the choir gave a number of world premieres, including James Whitbourn's *The Seven Heavens* and Philip Hammond's *Requiem for the Lost Souls of the Titanic* (performed exactly 100 years since the liner went down), and the European premieres of both Stuart Scott's *Requiem Brevis*, which saw the 100-strong choir separated into eight choirs spaced around the audience, and Christopher Marshall's *Earthsong*.

Stephen particularly enjoys working with amateur singers. He was Musical Director of Edinburgh Bach Choir from 2017 until just last weekend, when he directed his final performance with the choir in a programme of Charpentier's *Te Deum* and Vivaldi's *Dixit Dominus*. He has also been Musical Director of the Garleton Singers since 1994, and was Organist and Director of Music of St John's Episcopal Church, Edinburgh for 18 years, directing the 30-voice choir through

the full range of sung services, which included large-scale, orchestrally accompanied services during the Edinburgh Festival.

He plays harpsichord/organ continuo and orchestral piano with all the Scottish orchestras, as well as the Ulster Orchestra, and has given frequent organ recitals, including several on the grand Mulholland Organ in the Ulster Hall, Belfast.

Stephen has compiled a large portfolio of arrangements and orchestrations, particularly for young voices, and has received commissions from Children's Classic Concerts, the Ulster Orchestra and the RSNO. In addition, the BBC has commissioned a number of arrangements which have been performed on BBC Alba and at the Last Night of the Proms, and his pieces feature on several recordings. More information about his arrangements, including commissions, can be found at [stephendoughty.co.uk](http://stephendoughty.co.uk)

Stephen is an Examiner for the Associated Board of the Royal Schools of Music.

# Royal Conservatoire of Scotland



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The Royal Conservatoire of Scotland (RCS) is a place like nowhere else, powered by performance, its people and their passion. Established in 1847, RCS is consistently recognised as a global leader in performing arts education (currently ranked as one of the world's top ten performing arts education institutions by the QS World University Rankings 2024).

With students from more than 60 countries, specialist staff and active partnerships with all of Scotland's national arts companies, RCS is a centre of performance offering a learning environment which encourages students to create new work, collaborate with peers across disciplines and develop innovative ideas and grow into artists the world needs.

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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 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  
Geoff and Mary Ball  
Stina Bruce Jones  
Ian and Evelyn Crombie  
Kenneth and Julia Greig  
Carol Grigor and the Trustees of Dunard Fund  
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.

# 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.

### Assistant Conductor

Derrick Morgan  
The Solti Foundation Chair

### First Violin

Maya Iwabuchi *LEADER*  
Dunard Fund Chair

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

Ursula Heidecker Allen  
The James and Iris Miller Chair

Elizabeth Bamping  
The WL and Vera Heywood Chair

Alan Manson  
The Hugh and Linda Bruce-Watt Chair

Lorna Rough  
The Hilda Munro Chair

Liam Lynch  
Mr Kyle Anderson Weir

### Second Violin

Marion Wilson  
*ASSOCIATE PRINCIPAL*  
The Nigel & Margot Russell Chair

Sophie Lang  
The Ian & Evelyn Crombie Chair

Emily Nenniger  
Mr Jamie & Kyle Anderson Weir

### Viola

Tom Dunn *PRINCIPAL*  
The Cathy & Keith MacGillivray Chair

Lisa Rourke *SUB PRINCIPAL*  
The Meta Ramsay Chair

Francesca Hunt  
The Rolf and Celia Thornqvist Chair

### Cello

Pei-Jee Ng *PRINCIPAL*  
Mr Jamie & Kyle Anderson Weir

Betsy Taylor  
*ASSOCIATE PRINCIPAL*  
The Maxwell Armstrong Chair

Kennedy Leitch  
*ASSISTANT PRINCIPAL*  
The David and Anne Smith Chair

Rachael Lee  
The Christine and Arthur Hamilton Chair

### Double Bass

Michael Rae  
*ASSISTANT PRINCIPAL*  
James Wood Bequest Fund Chair

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

### Flute

Katherine Bryan *PRINCIPAL*  
The David & Anne Smith 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

### Clarinet

Timothy Orpen *PRINCIPAL*  
The Shirley Murray Chair

### Horn

*PRINCIPAL*  
The Springbank Distillers Chair

Alison Murray  
*ASSISTANT PRINCIPAL*  
Mr & Mrs Pierre and Alison Girard

Martin Murphy  
*ASSISTANT PRINCIPAL*  
The Gordon Fraser Charitable  
Trust Chair

David McClenaghan  
The J & A Mitchell Chair

### Trumpet

Christopher Hart *PRINCIPAL*  
Ms Chris Grace Hartness

Katie Smith *SUB-PRINCIPAL*  
The Lady Fraser Chair

### Trombone

Dávur Juul Magnussen  
*PRINCIPAL*  
The Mitchell's Glengyle Chair

Lance Green  
*ASSOCIATE PRINCIPAL*  
The William Cadenhead Chair

### Timpani

Paul Philbert *PRINCIPAL*  
Ms Chris Grace Hartness

### Percussion

John Poulter  
*ASSOCIATE PRINCIPAL*  
The Dot and Syd Taft Chair

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

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Members of the Glasgow RSNO Circle

Neil & Nicola Gordon

Professor Gillian Mead, FRSE

Maurice & Nicola Taylor Charitable Trust

## 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 Constance Fraser, Head of Development (Individuals and Partnerships), at [constance.fraser@rsno.org.uk](mailto:constance.fraser@rsno.org.uk)



We would like to thank all those who continue to generously support the RSNO's Play Your Part Appeal.





# 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](http://rsno.org.uk/memories)

If you would like to discuss this further, please contact Polly Lightbody, Individual Giving and Partnerships Officer, in the strictest confidence, at [polly.lightbody@rsno.org.uk](mailto:polly.lightbody@rsno.org.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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The Noel Coward Foundation  
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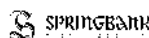
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