



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Spectacular Shostakovich

Usher Hall, Edinburgh
Fri 6 Jun 2025 7.30pm

Glasgow Royal Concert Hall
Sat 7 Jun 7.30pm

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Spectacular Shostakovich

Usher Hall, Edinburgh Fri 6 Jun 2025 7.30pm

Glasgow Royal Concert Hall Sat 7 Jun 7.30pm

Officially, Shostakovich based his massive Eleventh Symphony on the Russian revolution of 1905, but this blockbuster of a symphony is still grippingly relevant today. As we pay tribute in the 50th anniversary year of Shostakovich's death, Music Director Thomas Søndergård brings our Concert Season to a close in truly epic style, opening with the jubilant trumpets of the *Festive Overture* and joining Daniel Müller-Schott in a Cello Concerto that feels more like a Cold War thriller. It doesn't get more powerful than this.

SHOSTAKOVICH Festive Overture Op96 [7']

SHOSTAKOVICH Cello Concerto No2 in G Minor Op126 [36']

INTERVAL

SHOSTAKOVICH Symphony No11 in G Minor Op103
The Year 1905 [57']

Thomas Søndergård Conductor
Daniel Müller-Schott Cello
Royal Scottish National Orchestra

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.**

THE RSNO'S **BIG MUSIC** WEEKEND

RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

THE **PYRAMID**
AT ANDERSTON

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Welcome



Welcome to the finale of our 2024:25 Season – and what a Season it's been! A big thanks to you, our dedicated audiences, for joining us. The Orchestra soon takes a much-earned holiday but we're already looking forward to welcoming you back in October for a continuation of Music Director Thomas Søndergård's almost-complete Mahler cycle.

To tonight, though, and it's a pleasure to welcome our soloist, cellist Daniel Müller-Schott, and Thomas to the stage. Shostakovich's Eleventh Symphony is the reason Thomas is standing in front of you this evening. In 2009 he was the last-minute replacement to conduct the Symphony, and to say the spark was lit is an understatement. Off the back of his fantastic reception from the Orchestra and audiences alike, Thomas was appointed Principal Guest Conductor and the rest, as they say, is history.

The Symphony isn't the only piece on tonight's programme with which we have a special relationship. In 1962 the then Scottish National Orchestra performed Shostakovich's *Festive*

Overture in the presence of the composer himself in the Usher Hall, so those of you in Edinburgh tonight are on hallowed ground! It is incredible to think that such a prolific and brilliant composer heard this very Orchestra play his work on home turf.

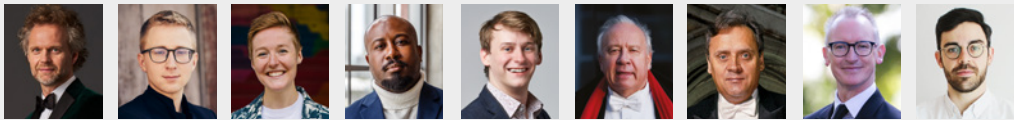
Things aren't quite winding down yet for the summer break ... Tomorrow, the RSNO's choruses come together in a celebration of the voice at our Chorus Jamboree in Glasgow Royal Concert Hall. Then next weekend our first-ever Big Music Weekend at The Pyramid in Glasgow's Anderston district has live performances, free workshops, local food vendors, drinks from Drygate Brewery, a community fair in collaboration with Refugee Festival Scotland and more. And later in the summer, you can find us both opening and closing the Edinburgh International Festival and performing *The Music of Bond* at Fringe by the Sea in North Berwick. I hope to see you there. In the meantime, have a lovely summer.

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



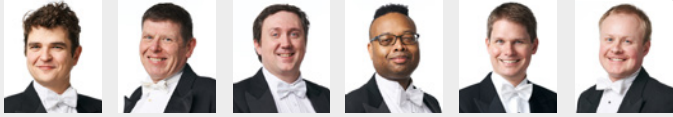
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ENGAGEMENT CONDUCTOR	
Kellen Gray	4
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Derrick Morgan	5
ASSISTANT CONDUCTOR	
Neeme Järvi	6
CONDUCTOR LAUREATE	
Alexander Lazarev	7
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Stephen Doughty	8
DIRECTOR, RSNO CHORUS	
Patrick Barrett	9
DIRECTOR, RSNO YOUTH CHORUSES	

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Dmitri Shostakovich (1906-1975)

Festive Overture

Op96

FIRST PERFORMANCE

Moscow, 6 November 1954

DURATION 7 minutes

Shostakovich's glittering *Festive Overture* was written in a blink during the autumn of 1954 when the Bolshoi Theatre Orchestra suddenly needed, just three days before the concert, a new work with which to celebrate the October Revolution. Shostakovich's friend Lev Lebedinsky was in Shostakovich's apartment when the orchestra's conductor came knocking, remained as Shostakovich immediately sat down with paper and pen, and afterwards remembered:

The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way.

No doubt to give himself a head start, Shostakovich drew on two existing works for the sparkling creation he turned out. Instantly audible is that its exuberant fast-marching momentum and racing figures are a dead ringer for those heard in the similarly high-spirited overture to *Ruslan and Lyudmila*, the Russian fairytale-themed opera written in 1842 by Mikhail Glinka, founder of the Russian nationalist school. A good chunk of the melodic material, meanwhile, is pinched from Shostakovich's *Lady Macbeth of Mtsensk* – music he'd used to accompany a peasant's drunken discovery of a murdered husband's body. This was the opera which in 1936 had got him denounced by the Communist Party in a famous essay published in *Pravda*, 'Muddle instead of Music'. While by autumn 1954 Stalin had been dead for over a year, and Shostakovich thus slightly

rehabilitated and sleeping easier in his bed, *Lady Macbeth of Mtsensk* was still banned in the Soviet Union and would remain so until 1961. So no wonder Shostakovich was chortling. Here he was, the Soviet state's favourite composer-shaped punchbag, arm in arm with its most revered musical father figure; Glinka's princess-rescuing Russian knight marching to the tune of Shostakovich's discovery of a husband murdered by his adulterous wife.

First comes an expansive, percussion-coloured opening fanfare radiating patriotic fervour. Then, not just racing strings but racing everything, every musician in the orchestra put through their virtuosic paces to the beat of a speed-march – significantly faster than Glinka's – that breathlessly races with barely a let-up towards final climactic chords punched out to deafening snare drum gunfire.

Perhaps this roaringly merry mash-up's two musical sources were chosen purely for their suitability for this eleventh-hour brief. Perhaps Shostakovich fully intended it to be a brilliant musical wolf in sheep's clothing. Either way, it's a cracker.

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**Listen again
to the RSNO**

**Shostakovich
Festive Overture**

**Plus Ballet Suites 1-5 and
Suite from Lady Macbeth of
Mtsensk**

Neeme Järvi Conductor

More information
rsno.org.uk/recordings

Dmitri Shostakovich (1906-1975)

Cello Concerto No2

in G Minor Op126

FIRST PERFORMANCE

Moscow, 25 September 1966

DURATION 36 minutes

1. *Largo*

2. *Allegretto*

3. *Allegretto*

Shostakovich's Second Cello Concerto was written in the spring of 1966, seven years after the premiere of his dazzling First Cello Concerto with its mocking digs at the favourite song of Stalin, whose death in 1953 had led to an easing in the cultural repression that had dogged the composer's career. By the time Shostakovich had begun his darker second Cello Concerto, however, the shadow of Stalin's death grip on music had returned under General Secretary Brezhnev.

Like the First, the Second was written for Mstislav Rostropovich, the cellist whom Shostakovich had first encountered as a student while teaching at the Moscow Conservatory. The musical style is leaner than the electrifying attack of the First, and yet the Second is nonetheless compelling, marking an early appearance of Shostakovich's mature style.

The gestation of the piece was thorny, and it was perhaps written originally as the opening to a symphony. Certainly, as Shostakovich wrote to his friend, the literary critic Isaac Glikman, 'It seems to me that the Second Concerto could have been called the Fourteenth Symphony with a solo cello part.'

If the first movement opens in somewhat mournful, introspective vein, the second movement plays wild and loose, based on a popular Odessa folk tune, 'Bubliki, kupite bubliki!',

mimicking the cry of street vendors selling the popular bagel-like bread rolls. The tune may have been the basis of a private joke between Rostropovich and Shostakovich, who, according to the biographer Laurel Fay, had supposedly played a high-brow version of a parlour game, 'Name that Tune', the preceding New Year's Eve, with Shostakovich's contribution a rather low-brow rendition of 'Bubliki'.

The third movement proved more troublesome, written while Shostakovich, who was to have a heart attack just a month after the premiere, was staying at a spa in the Crimea. Dissatisfied, he discarded his first attempt, sending the final score to Rostropovich, who made his own alterations to the substantial cadenza in a movement that opens with a discordant horn fanfare – a Mahlerian twist – that builds into a driving, percussive climax.

Virtuosic and intense, the Concerto nonetheless eschews the usual outgoing bravura of the genre. It is a piece that emerges soulfully from the solo cello, beats its musical chest and slowly makes its way, dogged by twitching percussion, back to that siren solo voice. There is more, here, of an equal conversation between cello and orchestra than in the First Cello Concerto. Perhaps that can be seen to best effect in the second movement *Allegretto*, in which cello and horn converse, as if the ghosts of Shostakovich and Rostropovich themselves are arguing over a bread roll.

© Sarah Urwin Jones

Dmitri Shostakovich (1906-1975)

Symphony No11

in G Minor Op103 The Year 1905



FIRST PERFORMANCE

Moscow, 30 October 1957

DURATION 57 minutes

- 1. The Palace Square (Adagio)**
- 2. The Ninth of January (Allegro – Adagio – Allegro – Adagio)**
- 3. In Memoriam (Adagio)**
- 4. The Tocsin (Allegro non troppo)**

Dmitri Shostakovich's life and music are defined by his complicated relationship with the Soviet authorities who kept a watchful eye over his every creative move. Soviet composers were supposed to write music that chimed with the regime's authoritarian, restricted view of the world. For an artist like Shostakovich, who naturally opposed oppression and killing, that made for a living hell.

However, that didn't stop Shostakovich, and many others, cherishing the ideals that led to the establishment of Soviet Russia and looking fondly on the overthrow of the Tsarist rulers by an oppressed people during the Bolshevik Revolution of 1917. As the fortieth anniversary of that event approached in 1957, Soviet artists were encouraged to celebrate its meaning and historical context in their work.

Twelve years before the Revolution, St Petersburg had experienced a political precursor. On 9 January 1905, a group of peaceful protesters gathered at the Winter Palace, where they petitioned Tsar Nicholas II with a list of social reforms. Among their number was Shostakovich's father. The Tsar panicked and fled the palace. His soldiers ordered the crowd to disperse, apparently unaware that their exit points had become obstructed. The soldiers opened fire, killing over 500. These are the events recalled in Shostakovich's Symphony No11, first performed by the USSR State Symphony Orchestra on 30 October 1957 under conductor Natan Rachlin.

The Symphony is unusually programmatic for Shostakovich – on the surface, at least. Across four movements bearing almost cinematic titles, it traces the tunes of seven songs that would have been instantly recognisable to Soviet citizens, and two from Shostakovich's own pen, originally written for the sixth of the composer's *Ten Poems* Op88, titled *The Ninth of January*.

Taken at face value, the music is clear, descriptive and emotive – just what the Soviet authorities wanted. The first movement depicts dawn at the square of the Winter Palace, its empty stillness punctuated by the reveille of a muted trumpet and the tolling of the Russian Orthodox prayer for the dead, the Kontakion. The melodies are those of the well-known prisoners' song 'Listen!' – in which prisoners hear the footsteps of a fellow inmate on his way to execution – and 'The Arrested Man', in which a sympathetic prison guard expresses solidarity with the cause of a detainee.

The second movement depicts the events of 9 January 1905 itself. Shostakovich's own melody associated with the phrase 'Bear your heads', from Arkady Kotz's poem of the same name, is repeated with cumulative intensity towards a shattering climax. The third movement, In Memoriam, opens with a dirge-like rendition of the song 'You Fell as a Victim', immortalising the memory of martyrs to the cause, over a looping ostinato pattern. Two marches, including the popular 'Warsaw Song', combine in the final movement The Tocsin (The Alarm), which eventually makes its way back to the 'Bear your heads' motif, proclaimed with unequivocal force by the entire orchestra.

As always in the case of Shostakovich, who had to balance artistic integrity with personal safety, it's not always possible to read precise, accurate meanings into apparently unambiguous music, and the Symphony might not be as black-and-white as just described. The idea of marking the anniversary of the 1917 Revolution was rooted in a general desire on behalf of the Soviet administration to recapture some of the widespread optimism associated with the start of their entire project. The death of Stalin in 1953, following years of terror, was seen as an opportunity for something of a reset.

But we should also consider how Shostakovich might have been using events of the past to reflect, for posterity, on the present – not least as the Soviets had used typical brutality to put down an uprising in Hungary in 1956, just as Shostakovich started work on the score. The composer's friend and compatriot, the cellist Mstislav Rostropovich, put it thus: the Eleventh is 'a symphony written in blood, a truly tragic work. It is unremittingly tragic, and not so much about 1905 or 1956, perhaps, as about the persistently tragic pattern in human events.'

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Listen again to the RSNO

Shostakovich Symphony No11 The Year 1905

Alexander Lazarev Conductor

More information

rsno.org.uk/recordings

Daniel Müller-Schott

Cello



For over 25 years cellist Daniel Müller-Schott has been enchanting audiences as an ambassador for classical music in the 21st century and as a bridge-builder between music, literature and the visual arts.

Highlights of his 2024/25 season are a tour of Germany with Jan Lisiecki and the Academy of St Martin in the Fields in Beethoven's Triple Concerto, playing with Julia Fischer and the NDR Radiophilharmonie conducted by Cornelius Meister in Brahms' Double Concerto, and concerts with the Concertgebouw Chamber Orchestra. He started the season with the Orchestra of St Luke's at Carnegie Hall in New York, in a concert dedicated to German-American friendship initiated by the Siemens Arts Program as part of the UN General Assembly. With the Euskadi Symphony Orchestra he tours Spain with Prokofiev's Sinfonia Concertante, and plays Shostakovich's Cello Concerto No1 with the Helsinki Philharmonic and Miguel Harth-Bedoya, Schumann's Cello Concerto with the Bruckner Orchester Linz and Markus Poschner, Elgar's Cello Concerto with the Spanish Radio and Television

Symphony Orchestra and Katharina Wincor, and Saint-Saëns' Cello Concerto No1 with the Orchestra Sinfonica di Milano under Emmanuel Tjeknavorian. He is Artist in Residence at the 2025 Zurich Chamber Orchestra Festival.

Müller-Schott not only performs the great cello concertos from the Baroque to the modern era: the discovery of unknown works, the expansion of the cello repertoire and collaboration with the composers of our time also have a firm place in his concerts. George Alexander Albrecht, André Previn and Peter Ruzicka have dedicated cello concertos to him, and with Anne-Sophie Mutter and Lambert Orkis he premiered Sebastian Currier's *Ghost Trio* at Carnegie Hall. Both Currier and Olli Mustonen have composed a cello sonata for him, and for Beethoven Year 2020 he premiered Jörg Widmann's *Study on Beethoven* in Tokyo with Mutter and friends.

His recordings have received numerous awards, including *Gramophone* magazine's Editor's Choice, *The Strad* Selection and *BBC Music Magazine*'s CD of the Month. He has been awarded the Quarterly Prize of German Record Critics for the Elgar and Walton concertos with the Oslo Philharmonic and Previn and the Shostakovich concertos with the Bavarian Radio Symphony Orchestra and Yakov Kreizberg. In France, Britten's *Solo Suites* were awarded the Diapason d'Or and Dvořák: *The Cello Works* with the Choc de Classica. For *Duo Sessions*, Müller-Schott and Fischer received the International Classical Music Award in 2017.

Müller-Schott studied under Walter Nothas, Heinrich Schiff and Steven Isserlis. He was supported by Mutter and received the Aida Stucki Prize as well as a year of private tuition under Mstislav Rostropovich. At 15 he won first prize at the 1992 International Tchaikovsky Competition for Young Musicians in Moscow. He plays the the 'Ex Shapiro' Matteo Goffriller cello, made in Venice in 1727.

Thomas Søndergård

Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor, and is 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.

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), Zurich (Tonhalle-Orchester Zürich), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony, Philharmonia Orchestra) and 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 to date have included the symphony orchestras of New York, Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle.

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

His discography covers a broad range of repertoire, including Carl Nielsen (Royal Danish Orchestra, Naxos Records); Poul Ruders (Arhus Symphony, Norwegian Radio, Royal Danish Opera (*Kafka's Trial*), Da Capo and Bridge Records); Sibelius symphonies and tone poems with BBC NOW and Prokofiev and Richard Strauss with the RSNO, Linn Records; Lutosławski and Dutilleux concertos with cellist Johannes Moser and Rundfunk Sinfonieorchester Berlin (Pentatone); and Vilde Frang's celebrated debut recording (WDR Köln, EMI).

In 2023, Thomas was a recipient of the Carl Nielsen and Anne-Marie Carl Nielsen's Foundation award for his outstanding contribution to Danish musical life. In 2022, he was decorated with a prestigious Royal Order of Chivalry, the Order of Dannebrog (Ridder af Dannebrogordenen), by Margrethe II, Queen of Denmark.

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. Many renowned conductors have contributed to its success, including Sir John Barbiroli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève.

The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018. In March 2024, Austrian-born conductor, composer and musician Patrick Hahn became the Orchestra's Principal Guest Conductor.

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 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. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar: Frontiers of Pandora* (Meta Quest VR) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives, and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities, reaching over 68,000 people in 2023.

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Shlomy Dobrinsky
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Carole Howatt
Catriona Price
Helena Rose

SECOND VIOLIN

Lena Zeliszewska
GUEST PRINCIPAL
Marion Wilson
Jacqueline Speirs
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Kirstin Drew
Colin McKee
Tessa Henderson

VIOLA

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Felix Tanner
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Susan Buchan
Nicola McWhirter
Claire Dunn
Lisa Rourke
Maria Trittlinger
Francesca Hunt
Beth Woodford

CELLO

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Yuuki Bouterey-Ishido
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Sarah Digger
Robert Anderson
Gunda Baranauskaitė

DOUBLE BASS

Nikita Naumov
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Ben Burnley
Michael Rae
Moray Jones
Cole Morrison
Yehor Podkolzin

FLUTE

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Jack Welch
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Amy McKean
COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Jamie Louise White
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Alec Ross
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Katie Smith
Brian McGinley
Mark Addison

TROMBONE

Dávur Juul Magnussen
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Neil Gallie
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
Tom Hunter
Martin Willis
Julian Wolstencroft
Peter Murch
Graham Johns

HARP

Pippa Tunnell

CELESTE

Lynda Cochrane



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Chorus JAMBOREE

The voices from our family of choirs come together
for an afternoon filled with song!

Glasgow Royal Concert Hall
Sun 8 Jun 2025: 3pm

Book online at
rsno.org.uk



The RSNO is supported by
the Scottish Government



Scottish Government
Riaghaltas na h-Alba

A man with grey hair and a beard, wearing a black tuxedo with a white bow tie, stands in a lush jungle. He holds a baton in his right hand and gestures with his left. The background is a dense thicket of green foliage, including large leaves, red bird-of-paradise flowers, and pink peonies. A blue grid pattern, resembling a conservatory roof, is visible behind him.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

2025:26

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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
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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 gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside innovative 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
Stina Bruce Jones
Ian and Evelyn Crombie
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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

RSNO Patrons support individual musicians and members of the artistic team as well as advocating our work off the stage, from Learning and Engagement activity to commissioning new music. Becoming a Patron will bring you closer to the communities we serve across Scotland and will help to ensure that we maintain our position as one of Europe's leading symphony orchestras.

RSNO Patrons

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Chair Patrons

Chair Patrons are connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. Our musicians truly appreciate the support they receive from their Chair Patrons and the brilliant opportunities they bring to the Orchestra.

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The Solti Foundation Chair

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In memory of a dear friend, Fiona H

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Dávur Juul Magnussen *PRINCIPAL*
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Timpani

Paul Philbert *PRINCIPAL*
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With thanks to the Dot and Syd Taft Chair for their support of the RSNO Percussion Section.

Staff

Chiko Parkinson
COMMUNITY SINGING ASSISTANT
Supported by ScotRail

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.

If you would like more information or would like to discuss how you can become an RSNO Patron, please contact Constance Fraser, Head of Development (Individuals and Partnerships), at 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 RSN 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.

As a charity, our work relies on donations from our supporters and friends – whether performing world-class music on stage or engaging with children across Scotland in our National Schools Concert Programme – and we need your continued support.

By remembering the RSN in your Will, you can help us share the joy of music with future generations and allow your passion for the Orchestra to live on.

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 RSN, 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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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, Head of Development (Trusts and Projects), at kirsten.reid@rsno.org.uk

RSNO Circle

Our Circle Members are at the centre of the RSNO. Your membership helps to support the future of the RSNO while sharing the joy of music both on and off stage.

When you join the RSNO Circle you enhance your relationship with the Orchestra and enjoy exclusive updates from our musicians. If you would like to find out more about joining the Circle, please visit rsno.org.uk/circle or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at polly.lightbody@rsno.org.uk

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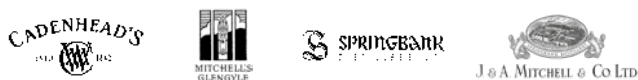
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