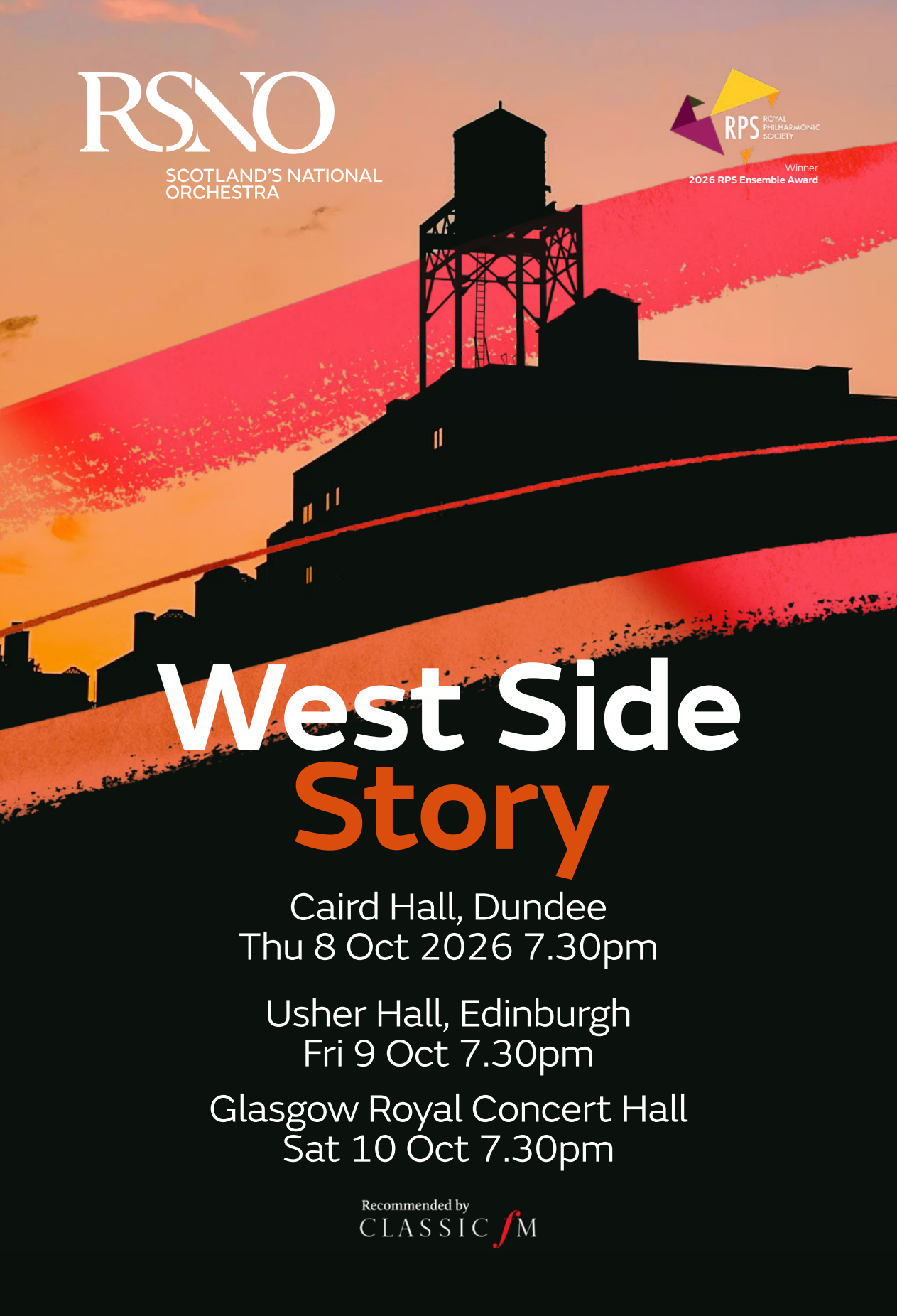


The background of the poster is a stylized illustration of a city skyline at sunset. The sky is a gradient of orange and red, with a large, bright red brushstroke-like shape sweeping across it. In the foreground, the silhouettes of industrial buildings and a tall water tower are visible against the bright sky.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA



West Side Story

Caird Hall, Dundee
Thu 8 Oct 2026 7.30pm

Usher Hall, Edinburgh
Fri 9 Oct 7.30pm

Glasgow Royal Concert Hall
Sat 10 Oct 7.30pm

Recommended by
CLASSIC *f*M



Due to an injury, **Jeneba Kanneh-Mason** is unable to perform Florence Price's Piano Concerto in One Movement. We wish her a speedy recovery.

We are delighted that RSNO Leader **Maya Iwabuchi** has stepped in at short notice and will instead play *Three Pieces from Schindler's List* by John Williams.

John Williams (Born 1932)

Three Pieces from Schindler's List

FIRST PERFORMANCE 1993

DURATION 15 minutes

1. Theme from Schindler's List

2. Jewish Town (Kraków Ghetto – Winter '41)

3. Remembrances

Maya Iwabuchi

Violin



Maya began violin lessons at the age of two, and since her concert debut at age five, she has enjoyed an international career as a solo violinist, chamber musician, orchestral leader and teacher. Her performances have taken her to the major concert halls of Europe, the Americas, Australia and Asia. Highlights include concertos with the Los Angeles and New York Philharmonic orchestras, Philharmonia Orchestra and RSNO, and performances at the BBC Proms and

Edinburgh and Salzburg festivals. She is Artistic Director of the Hellensmusic Chamber Music Festival. She is regularly invited as guest concertmaster to many European orchestras, and as Leader of the Philharmonia Orchestra from 1994 to 2012, she led for legendary conductors such as Kurt Sanderling, Gennady Rozhdestvensky, Riccardo Muti, Esa-Pekka Salonen, Andris Nelsons and Gustavo Dudamel. Maya moved to Scotland in 2010, has served as Leader of the RSNO since 2011, and joined the faculty at the Royal Conservatoire of Scotland in 2015. Her violin was made by Fabrizio Senta in Turin, c1685.

West Side Story

Caird Hall, Dundee Thu 8 Oct 2026 7.30pm
Usher Hall, Edinburgh Fri 9 Oct 7.30pm
Glasgow Royal Concert Hall Sat 10 Oct 7.30pm

From the open landscapes of Copland's *Appalachian Spring* to the spiritual-inspired lyricism of Florence Price's Piano Concerto in One Movement, and from the warmth of William Grant Still's First Symphony to Bernstein's electrifying *Symphonic Dances from West Side Story*, join Scotland's National Orchestra on a vibrant journey through American music at its most exciting. Rising star Jeneba Kanneh-Mason joins RSNO Associate Artist Kellen Gray for a concert packed with orchestral colour and irresistible rhythm.

ANDERSON The Syncopated Clock [3']

Side by Side with Big Noise Douglas (*Dundee Only*)

COPLAND Appalachian Spring Suite [24']

PRICE Piano Concerto in One Movement [19']

Scottish Premiere

INTERVAL

STILL Symphony No1 in A flat Major *Afro-American* [23']

BERNSTEIN Symphonic Dances from *West Side Story* [23']

Kellen Gray Conductor

Jeneba Kanneh-Mason Piano

Big Noise Douglas

Royal Scottish National Orchestra

Recommended by
CLASSIC fm

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

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Welcome

Welcome to this evening's concert. I hope you enjoy this journey through some of America's finest music. And welcome in particular to our Dundee audience, who join us for the first time this Season. We open the Dundee Season with a special performance of music by Leroy Anderson from Big Noise Douglas, with their young musicians sitting alongside the RSNO. These side-by-side performances give young people the opportunity to work with our musicians, including our Assistant Conductor Celia Llácer, and experience what it's like to play on a national concert-hall stage. We always look forward to these concerts and to hearing what we hope will be the next generation of players.

We're joined this week by the fantastic Kellen Gray, who began his journey with us during the Covid-19 pandemic, flying over from the USA for his audition to become our then Assistant Conductor. Kellen spent two weeks in quarantine in preparation for his 20 minutes with the Orchestra, and his dedication and skill blew us away. He held the position from 2021 to 2023, and it's great to have him back with us as a 2026:27 Season conductor. Kellen is the most articulate advocate for some of the music we are performing tonight, and indeed he and the Orchestra recorded William Grant Still's First Symphony on *African American Voices*, released on Linn Records in 2022 and streaming in all the usual places.

We are delighted that the hugely talented pianist Jeneba Kanneh-Mason makes her RSNO debut this weekend, giving the Scottish premiere of Florence Price's Piano Concerto in One Movement, a piece that, although written in 1934, was lost for more than 65 years. Please join me in giving a warm welcome to both Kellen and Jeneba.

Alistair Mackie

CHIEF EXECUTIVE

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Royal Scottish National Orchestra



Formed in 1891, the Royal Scottish National Orchestra (RSNO) is one of Europe's leading symphony orchestras. Awarded royal patronage by Her Late Majesty The Queen in 1977, its special status in the UK's cultural life was cemented in 2007 when it was recognised as one of Scotland's five National Performing Companies, supported by the Scottish Government.

Led by Music Director Thomas Søndergård, 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 tours internationally, most recently visiting China and Europe. In May 2026, Giedrė Šlekytė was announced as the RSNO's Music Director Designate and will formally become Music Director from the beginning of the 2027:28 Season, with Thomas Søndergård taking on the new position of Music Director Emeritus.

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 cultivated an international reputation for world-class film, television and videogame soundtrack recording. The Orchestra has recorded for BAFTA-winning

series *Silo* (Apple TV) and worked with the likes of GRAMMY Award-winning composer Lorne Balfe on *Life on Our Planet* (Netflix). Other notable titles include *Nuremberg* (Sony Pictures), *Now You See Me: Now You Don't* (Lionsgate), *Horizon: An American Saga* (Warner Bros) and *Star Wars Outlaws* (Ubisoft). The Orchestra records at its bespoke in-house facility in Glasgow, Scotland's Studio. In 2026 the RSNO was the first professional orchestra since 2014 to be awarded the Royal Philharmonic Society's Ensemble Award. The award recognises musical ensembles for outstanding quality and scope of performances and work.

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. The RSNO's engagement offering includes its singing strand, encompassing a Buggy Choir and Chorus Academy in both Dundee and Glasgow and a lunchtime Workplace Choir, which complements the well-established and highly respected RSNO Youth Choruses and RSNO Chorus. The community choruses are designed with the benefits of group singing for health and wellbeing at their core and are open to all.

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Shlomy Dobrinsky
ASSOCIATE LEADER
Patrick Curlett
Joana Rodrigues
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Susannah Lowdon
Alan Manson
Liam Lynch
Veronica Marziano
Freya Hall
Sophie Sild
Annabelle Stevens

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Helena Rose
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Kirstin Drew
Colin McKee
Jessica Hall
Tom Greed
Seona Glen
Celia Griffiths

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Susan Buchan
Nicola McWhirter
Claire Dunn
Maria Trittinger
Francesca Hunt
Beth Woodford
Elaine Koene

CELLO

Pei-Jee Ng
PRINCIPAL
Kennedy Leitch
Yuuki Bouterey-Ishido
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė
Niamh Molloy

DOUBLE BASS

Ted Merritt
GUEST PRINCIPAL
Michael Rae
Yat Hei Lee
Moray Jones
Alexandre Cruz dos Santos
Yehor Podkolzin

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL
Fraser Kelman
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Rebecca Whitener
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Matthew Kitteringham
Paolo Dutto
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Amadea Dazeley-Gaist
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Martin Murphy

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Simon Lowdon
PRINCIPAL
Stuart Semple
Tom Hunter
Ewan Millar
Stanley Talman
Catriona Duncan

HARP

Pippa Tunnell

PIANO/CELESTE

Lynda Cochrane

BANJO

Tom Green

ALTO SAXOPHONE

Lewis Banks

Kellen Gray

Conductor



Kellen credits the many folk music styles of the south-eastern US as his earliest and most impactful musical influences, and his repertoire interests to date have been fuelled by the engaged pursuit of that same spirit of cultural authenticity. This has led to a particular mastery not only of works that incorporate American folk idioms, but also in-depth explorations of heavily folk-inspired European composers such as Béla Bartók, Manuel de Falla and Ralph Vaughan Williams.

Kellen was the Founder and Curator of Charleston Symphony's Project Aurora, a programming and performance initiative aiming to illustrate the importance of African American arts and culture as equally valuable to its European equivalent. Additionally, he serves as Assistant Editor and Conductor Liaison for the African Diaspora Music Project, after extensive research at The Center for Black Music Research (CBMR) at Columbia College Chicago.

Kellen's discography to date comprises two celebrated releases – *African American Voices* and *African American Voices II*, made with the RSNO – showcasing music by Margaret Bonds, William Dawson, William Grant Still, Coleridge Taylor Perkinson, Florence Price and George Walker. Both have met with the highest critical acclaim, including an elusive 5-star review from the prestigious *Diapason* magazine.

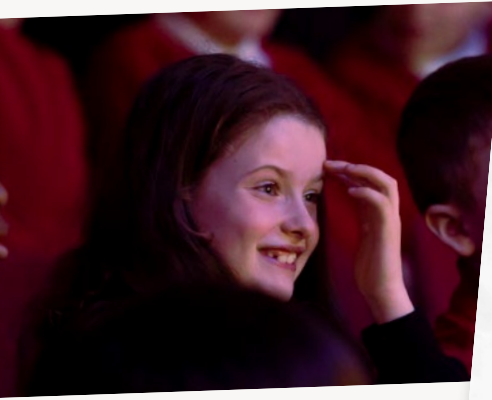
Kellen's previous positions include successful tenures with the Charleston Symphony Orchestra (Associate Conductor, 2018-23), Chicago Sinfonietta (Conducting Fellow and Assistant Conductor, 2016-18) and Valdosta Symphony Orchestra (Assistant Conductor, 2014-16).

Scotland-based American conductor Kellen Gray is Associate Artist of the RSNO, following his two-year tenure as Assistant Conductor (2021-23), a post supported by the Solti Foundation. He is one of the foremost experts and interpreters of the music of African-diasporic composers, for whom he is a passionate advocate and champion.

Born and raised in Rock Hill, South Carolina, Kellen's early professional life took him on a diverse path ranging from orchestral violinist to beekeeper, before turning his full-time attention to conducting. As well as RSNO Associate Artist, he is Conductor and Artistic Director of the Lafayette Symphony Orchestra in Indiana.

Recent and forthcoming guest conducting highlights include engagements with such leading American orchestras as the Baltimore Symphony, Cincinnati Symphony, Houston Symphony, Minnesota Orchestra, National Symphony Orchestra (Washington, DC) and Seattle Opera. He also works in the UK with the BBC National Orchestra of Wales, BBC Philharmonic Orchestra, London Philharmonic Orchestra and Royal Liverpool Philharmonic Orchestra.

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Leroy Anderson (1908-1975)

The Syncopated Clock



FIRST PERFORMANCE

Boston, 28 May 1945

DURATION 3 minutes

To listeners and players in 2026, Leroy Anderson is the consummate craftsman who composed such classic gems as *The Typewriter* (known to BBC Radio 4 listeners as the theme tune to *The News Quiz*) and *Sleigh Ride* (whose famous lyrics, added later, describe ‘a sleigh ride together with you’). But Anderson held a parallel career in the US military, which drew on his PhD in German and Scandinavian languages, and first saw him stationed in Iceland as a translator and interpreter, before he became Chief of the Scandinavian Desk of US Military Intelligence at The Pentagon.

Anderson needed special wartime dispensation, in fact, to leave his lofty post in order to conduct the premiere of *The Syncopated Clock* with the Boston Pops Orchestra (which had commissioned the piece) on 28 May 1945. Not that there’s anything remotely military-sounding about his whimsical creation: instead, the idea came to Anderson of a clock whose regular tick-tocking is sometimes interrupted by irregular syncopations. Two woodblocks keep up the tick-tocking (almost) throughout, accompanying the piece’s nonchalant main tune. And that tune is embedded in the memories of many Americans of a certain age, as the theme music to CBS’s *The Late Show* evening movie slot from the 1950s.

Big Noise Douglas



VIOLIN

Ash Ramsay
Ayowade Pegba-Otemolu
Erin Jones
Everly Butler
Harley Morrison
Jude Lynch
Malvin Odegbesan

VIOLA

Emmanuel Sibusiso Maposa
Noah O'Neill
Olivia-Mae McMillan
Zion Faniyan

CELLO

Ariana Anghel
Elliot Olugbade
Hunter Jones
Princess Mbakwe
Taylor McMillan

DOUBLE BASS

Ella Kiernan



Aaron Copland (1900-1990)

Appalachian Spring Suite

FIRST PERFORMANCE

Full ballet: Washington, DC, 30 October 1944.
Suite: New York, 4 October 1945

DURATION Suite: 24 minutes

Appalachian Spring was the third in a series of ballets on American themes which Aaron Copland composed during the late 1930s and early 1940s – the previous two being *Billy the Kid* (1938) and *Rodeo* (1942). Commissioned by the famous arts patron, Elisabeth Sprague Coolidge, it was written for Martha Graham and her dance company, and first staged at the Library of Congress, Washington in 1944 alongside newly written ballets by Hindemith and Milhaud.

According to the composer, the ballet's scenario depicts 'a pioneer celebration in spring that takes place around a newly-built farmhouse in the Pennsylvanian Hills during the early part of the 19th century'. The bride-to-be and the young farmer experience a varied range of emotions from joy to apprehension in anticipation of their impending domestic partnership. An older neighbour weighs in with their pearls of wisdom alongside a revivalist and his followers, who warn the new householders of the unpredictable and potentially tragic circumstances of human fate. However, at the end, the young couple are left alone to enjoy peace and contentment in their new house.

Copland originally conceived *Appalachian Spring* for a chamber ensemble of 13 instrumentalists. But it was given far wider dissemination the following year when he created a Suite drawn from the ballet which was rescored for large orchestra. Premiered in October 1945 by the New York Philharmonic under Artur Rodziński, the Suite soon became one of Copland's most frequently performed works. Its lasting popularity

can be attributed to the more lyrical and musically accessible vernacular the composer cultivated during this period, in contrast to the abrasive modernist idiom of his earlier works.

The Suite is divided into eight continuous sections that juxtapose slow calm music with more upbeat animated material. In the introduction, Copland creates a marvellous sense of the wide-open spaces of the American prairie through the use of sustained pedal notes and gentle slow-moving harmonies. This stillness is suddenly interrupted by a faster section which opens with a fanfare-like unison passage in upper strings, piano and xylophone. As the music becomes more excitable, Copland ingeniously combines this vivacious rhythmic activity with a religiously tinged chorale. The tempo then slackens for a more intimately scored passage depicting a dance between the farmer and his bride-to-be.

In the fourth section, entitled 'The Revivalist and his flock', we return to a more extrovert and playful mode of expression with obvious imitations of folk fiddles and square dances. After a huge climax, there is a momentary passage of calm before Copland ratchets up the tension even further with a jagged and angular dance for the solo bride that moves at breakneck speed.

Another moment of repose, reminiscent of the opening of the work, leads to the penultimate section, in which Copland constructs an increasingly rousing set of variations on the American Shaker folk tune 'The Gift to be Simple', which is first heard on the solo clarinet. After such life-affirming music, the work concludes with a hushed prayer-like chorale on muted strings and a final heart-warming recollection of the work's opening section.

© Erik Levi

William Grant Still (1895-1978)

Symphony No1

in A flat Major Afro-American



FIRST PERFORMANCE

Rochester, NY, 1931

DURATION 23 minutes

1. Longing: Moderato assai

2. Sorrow: Adagio

3. Humor: Animato

4. Aspiration: Lento, con risoluzione

Harlem Renaissance composer William Grant Still fused African American vernacular music with the Classical-Romantic symphony in the *Afro-American Symphony* of 1931. Born in Woodville, Mississippi, on 11 May 1895, Still was raised by his widowed mother, Carrie Fambro Still, in Arkansas. He had direct ties to slavery and 19th-century spirituals, oral history and folk traditions through his formerly enslaved grandmother. Still's stepfather, Charles Shepperson, introduced him to opera.

Still became seriously interested in music in high school. After attending a Wilberforce

(now university), he began working as a dance band musician in Columbus, Ohio in the spring of 1915. In the summer of 1916, composer, publisher and bandleader W C Handy invited Still to join his band as cellist and arranger in Memphis, Tennessee, near the Mississippi Delta. Still learned to play and compose blues while with Handy. Also in Memphis, Still delved into all forms of Black vernacular music and dance. A few months later, a small inheritance enabled him to study at Oberlin College in Ohio. After Navy service during World War I, Still returned to Oberlin in the spring of 1919. He moved to New York later that year.

During 15 years in New York, Still worked as a popular music, musical theatre and radio arranger. He also studied with avant-garde composer Edgard Varèse between 1923 and 1925. Still's 'Ultramodern' style combined dissonant atonal harmony with traditional African American blues-inflected melody and formal structures (for example, 1924's *Darker America*). Realising Ultramodern techniques were incompatible with African American music, Still embraced a consonant, lyrical 'Racial' style.

Still composed the *Afro-American Symphony* in 1930. In his 'Racial' style, the work reflects the aesthetic of the Harlem Renaissance. This cultural and political movement aimed to show the beauty of African American art, music, language, etc. As Howard University professor Alain Locke wrote in the 1925 manifesto *The New Negro*, a new generation of Black artists was using vernacular culture to create new art forms. The Harlem Renaissance also had political goals. In 1903 W E B Du Bois referred to the Talented Tenth – formally educated and artistic African Americans. In his and Locke's philosophy, the arts and culture of the Talented Tenth could educate White Americans about African Americans,

thereby promoting racial understanding and the end of racism. Du Bois believed African American composers should draw upon the spirituals, or 'sorrow songs', which, he wrote, expressed the hopes, emotions and inner lives of the enslaved. Yet the Black music of Still's adulthood also included the new 1920s urban jazz and blues. All three idioms can be heard in his compositions, especially his orchestral works.

Still's *Afro-American Symphony* reflects the history and culture of African Americans. He sought to show the beauty, depth and richness of the blues by incorporating it within the Symphony. He also drew upon spirituals and 19th-century Black folk dance. The work is in four movements. The first, *Longing: Moderato assai*, displays modified sonata form. The first theme is a blues, with the blues scale, call and response, and in a 12-bar blues form (the standard form in jazz and blues). The second theme is a spiritual. In the development, Still uses procedures borrowed from jazz and blues, including the chorus structure. The theme of the second movement, *Sorrow: Adagio*, resembles a spiritual. Still draws upon the 19th-century Juba dance in the scherzo, *Humor: Animato*. (Gershwin later used its opening motif in *I Got Rhythm*.) The final movement departs from the Classical-Romantic symphonic tradition: rather than an up-tempo rondo, it is sombre and resolute.

A poem by African American poet Paul Laurence Dunbar (1872-1906), known for his dialect poetry, prefaces each movement to create a programme that traces the history of African Americans.

© Gayle Murchison

Poems by Paul Laurence Dunbar used by William Grant Still as movement epigraphs:

For *Longing: Moderato assai*:

All de night long twell de moon goes down,
Lovin' I set at huh feet,
Den fu' de long jou'ney back f'om de town,
Ha'd, but de dreams mek it sweet.

All my life long twell de night has pas'
Let de wo'k come ez it will,
So dat I fin' you, my honey, at last,
Somewhah des ovah de hill.

For *Sorrow: Adagio*:

It's moughty tiahsome layin' 'roun'
Dis sorer-laden erfly groun',
An' oftentimes I thinks, thinks I,
'T would be a sweet t'ing des to die,
An go 'long home.

For *Humor: Animato*:

An' we'll shout ouah halleluyahs,
On dat mighty reck'nin' day.

For *Aspiration: Lento, con risoluzione*

Be proud, my Race, in mind and soul,
Thy name is writ on Glory's scroll
In characters of fire.
High 'mid the clouds of Fame's bright sky,
Thy banner's blazoned folds now fly,
And truth shall lift them higher.

Leonard Bernstein (1918-1990)

Symphonic Dances from West Side Story

FIRST PERFORMANCE

Full musical: Washington, DC, 19 August 1957.
Symphonic Dances: New York, 13 February 1961

DURATION 23 minutes

If one figure encapsulates the sheer richness and breadth of American music more than any other, it's surely Leonard Bernstein. Nowhere is that breadth more apparent than in his refusal to draw boundaries between classical and popular styles in his immensely wide-ranging music. He's the composer of symphonies, sonatas, songs and many more classical works, for example, but he's also the composer of what's undeniably the 20th century's most iconic musical.

West Side Story was a collaboration between composer Bernstein, lyricist Stephen Sondheim and book-writer Arthur Laurents, to an original idea from choreographer Jerome Robbins. It updated Shakespeare's *Romeo and Juliet* to the warring gangs of Manhattan's Upper West Side in the 1950s, and it was a stunning success at its Broadway premiere in September 1957, running for two years. It was also a stunning success, as scholars and musicologists have pointed out ever since, in its apparently effortless melding of all-American musical comedy with the high tragedy and sophistication of a more European operatic style.

Bernstein himself extracted the *Symphonic Dances* from his complete musical score for a 1961 fundraising gala held by the New York Philharmonic, where he was Music Director. And he chose that unusual title intentionally: this is a foot-tapping celebration of the music's vibrant dance episodes (plus two of its best-known vocal numbers, 'Somewhere' and 'Maria'), but Bernstein conceived that

dance music symphonically, deploying highly distinctive themes and developing, reworking and combining those themes in a manner more associated with classical symphonic thinking than that of earlier musicals.

With its slinky sax melody and finger clicks, the opening 'Prologue' describes the growing tensions between rival gangs the Sharks and the Jets, with only a cop's whistle putting a lid on its more aggressive later music. 'Somewhere' takes us to an idyllic vision, too good to be true, where the two gangs coexist in peace, a mood continued in the 'Scherzo', which imagines these youngsters finding freedom and happiness away from the city in music that might distinctly remind you of Copland's *Appalachian Spring*, heard earlier this evening. We're back with a jolt in the real world, however, with the clattering Latin percussion of 'Mambo', which describes a competitive gym work-out between the two gangs. The music calms for lovers Tony and Maria's first tentative dance together in 'Cha-cha', and the brief 'Meeting Scene' – led by Bernstein's famous 'Maria' rising motif – accompanies their first words to each other. The pace picks up again in 'Cool', as the Jets' leader goads his gang into open hostility, and violence finally erupts in the brutal 'Rumble', leaving several dead, and a lone flute surveying the devastation. In the shocked, quiet 'Finale', the gangs find an uneasy sense of peace, as well as grief, and – perhaps – hope.

© David Kettle

RSNO

SCOTLAND'S NATIONAL
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Brahms' Violin Concerto

Aberdeen | Thu 22 Oct: 7.30pm
Edinburgh | Fri 23 Oct: 7.30pm
Glasgow | Sat 24 Oct: 7.30pm

Emilia Hoving Conductor
Maya Iwabuchi Violin

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Big Noise



Big Noise is a charity that delivers social change and music education programmes, working with almost 4,200 children and families to improve lives and strengthen communities across Scotland. Big Noise's immersive and long-term programmes use music and nurturing relationships to help children and young people fulfil their potential.

At Big Noise the symphony orchestra becomes a community which supports young people to gain an invaluable range of life skills. Independent evaluation shows that Big Noise supports children to improve their learning, wellbeing and confidence, bringing communities together and paving the way for positive futures. The programmes are delivered by inspirational staff musicians who act as role models and mentors, and foster supportive, long-term relationships. Big Noise Douglas is the fourth Big Noise programme. First established in 2017, the programme now works with almost 800 children and young people and their families.

Big Noise is delivered with support from a range of public partners, trusts, foundations and individuals. Big Noise runs music education programmes in the targeted communities of Big Noise Raploch & Fallin (Stirling), Govanhill (Glasgow), Torry (Aberdeen), Douglas (Dundee) and Wester Hailes (Edinburgh).

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Bassem Akiki Conductor

Philippe Quint Violin

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