



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Shostakovich SPECTACULAR

Perth Concert Hall
Thu 21 Apr 2022 7.30pm

Usher Hall, Edinburgh
Fri 22 Apr 7.30pm

Glasgow Royal Concert Hall
Sat 23 Apr 7.30pm

Supported by


The
Gannochy
Trust

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård Conducts

ALPINE SYMPHONY

EDN Fri 29 Apr
GLA Sat 30 Apr

Jay Capperault Fèin-Aithne
Alfvén Bergakungen (The Mountain King) Suite
R Strauss An Alpine Symphony
Thomas Søndergård Conductor
Musicians from **Royal Conservatoire of Scotland**

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

Shostakovich

SPECTACULAR

Shostakovich wrote his Fifth Symphony in terror for his life and gave it the title 'A Soviet artist's response to justified criticism'. But the music tells another story: of fear, resistance and unbreakable courage. Andrey Boreyko explores the many faces of a 20th-century genius, joining the phenomenal Simon Trpčeski in the delightful Concerto that Shostakovich wrote for his teenage son, and unleashing the raw satirical energy of *Lady Macbeth of Mtsensk* – music so outrageous that Stalin had it banned.

SHOSTAKOVICH Two movements from the Suite from *Lady Macbeth of Mtsensk* Op29 (arr. James Conlon) [12']

SHOSTAKOVICH Piano Concerto No2 in F Major Op102 [20']

INTERVAL

SHOSTAKOVICH Symphony No5 in D Minor Op47 [46']

Andrey Boreyko Conductor

Simon Trpčeski Piano

Royal Scottish National Orchestra

PERTH CONCERT HALL

Thu 21 Apr 2022 7.30pm

USHER HALL, EDINBURGH

Fri 22 Apr 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 23 Apr 7.30pm

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

If viewing these notes at the concert, please do so considerately and not during performances.

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

Supported by



The RSNO's performance of this concert in Perth is kindly supported by the Gannochy Trust. The Gannochy Trust has supported the Perth Concert Series annually since 1995. In recent years the Trust's major grant has enabled the four partners to develop opportunities for young people to engage with live orchestral music, encouraging a lifetime connection while at the same time developing a range of important transferable skills. Further information about the Trust is available at www.gannochytrust.org.uk.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

DVOŘÁK & BRAHMS

Wed 4 May 2pm
New Auditorium,
Glasgow Royal
Concert Hall

Dvořák Legends Nos 1, 3, 4 & 8
Thea Musgrave Loch Ness;
A Postcard from Scotland
Brahms Serenade No2
Erina Yashima Conductor

The performance of Thea Musgrave's Loch Ness, part of the RSNO's Scotch Snaps series, is kindly supported by the **John Ellerman Foundation** and the **Ambache Charitable Trust**, which raises the profile of music by women.

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

WELCOME



Welcome to this evening's concert, the first in Scotland since our return from a successful European Tour. Although the landscape of international touring has changed significantly since our last overseas concerts in 2020, it was a great comfort to return to the stage and receive such a warm reception in Germany, the Netherlands and Poland.

Tonight's concert explores the work of Shostakovich. The question of whether or not to continue playing Russian repertoire is one that remains at the forefront of our minds as Russia's invasion of Ukraine continues to cause such devastation. Our position remains that we are proud to play music by composers who worked resolutely in the midst of oppression. To hear their music now represents the triumph of artistic freedom in the face of tyranny.

Shostakovich's ambitious opera *Lady Macbeth of Mtsensk* was initially a great success. However, it was later denounced by the Soviet media after Stalin attended a performance. His Second, Third and Fourth symphonies also generated significant backlash from the state, vanishing from public view for decades. When composing his Fifth, which we will hear tonight under the baton of Andrey Boreyko, Shostakovich took to satire to ensure his work was heard. It was a practical way for Shostakovich to showcase his talent using the 'accepted' styles of Soviet music, interpreted by those in charge as a work of patriotism but by audiences as the moving sound of conformity in terror. We are grateful to Andrey for stepping in to replace James Conlon at short notice for this evening's performance.

Simon Trpčeski joins us for Shostakovich's Second Piano Concerto. I have fond memories of performing this piece on tour following its use in the animated Disney film *Fantasia 2000*. The music was used to tell the tale of *The Steadfast Tin Soldier*, and when I hear it I'm reminded of how impactful music can be when paired with pictures. This week we released *Yoyo & The Little Auk*, our brand-new animated film for nursery children. I encourage you to take a look at our website and watch the film. I hope that this music and the message of *Yoyo* will stay with our youngest audiences for some years to come.

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-72



73-78



ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Elim Chan	2
PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
Gregory Batsleer	6
CHORUS DIRECTOR, RSNO CHORUS	
Patrick Barrett	7
CHORUS DIRECTOR, RSNO JUNIOR CHORUS	

FIRST VIOLIN

Maya Iwabuchi	8
LEADER	
Sharon Roffman	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
Patrick Curlett	13
ASSISTANT PRINCIPAL	
Caroline Parry	14
ASSOCIATE PRINCIPAL	
Ursula Heidecker Allen	15
ASSOCIATE PRINCIPAL	
Lorna Rough	16
Susannah Lowdon	17
Alan Manson	18
Elizabeth Bamping	19

SECOND VIOLIN

Xander van Vliet	20
PRINCIPAL	
Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Harriet Wilson	23
SUB PRINCIPAL	
Nigel Mason	24
Wanda Wojtasinska	25
Paul Medd	26
Anne Bünemann	27
Sophie Lang	28
Robin Wilson	29
Emily Nenniger	30

VIOLA

Tom Dunn	31
PRINCIPAL	
Felix Tanner	32
ASSOCIATE PRINCIPAL VIOLA	
Asher Zaccardelli	33
ASSISTANT PRINCIPAL	
Susan Buchan	34
SUB PRINCIPAL	
Lisa Rourke	35
SUB PRINCIPAL	
Nicola McWhirter	36
Claire Dunn	37
Katherine Wren	38
Maria Trittinger	39
Francesca Hunt	40

CELLO

Betsy Taylor	41
ASSOCIATE PRINCIPAL	
Kennedy Leitch	42
ASSISTANT PRINCIPAL	
Rachael Lee	43
Sarah Digger	44
Robert Anderson	45

DOUBLE BASS

Ana Cordova	46
PRINCIPAL	
Margarida Castro	47
ASSOCIATE PRINCIPAL	
Michael Rae	48
ASSISTANT PRINCIPAL	
Paul Sutherland	49
SUB PRINCIPAL	
John Clark	50
Sally Davis	51
Aaron Berrera Reyes	52

FLUTE

Katherine Bryan	53
PRINCIPAL	
Helen Brew	54
ASSOCIATE PRINCIPAL	
Janet Richardson	55
PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	56
PRINCIPAL	
Peter Dykes	57
ASSOCIATE PRINCIPAL	
Henry Clay	58
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	59
PRINCIPAL CLARINET	
Duncan Swindells	60
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	61
PRINCIPAL	
Luis Eisen	62
ASSOCIATE PRINCIPAL	
Paolo Dutto	63
PRINCIPAL CONTRABASSOON	

HORN

Christopher Gough	64
PRINCIPAL	
Alison Murray	65
ASSISTANT PRINCIPAL	
Andrew McLean	66
ASSOCIATE PRINCIPAL	
David McClenaghan	67
Martin Murphy	68
ASSISTANT PRINCIPAL	

TRUMPET

Christopher Hart	69
PRINCIPAL	
Marcus Pope	70
SUB PRINCIPAL	
Jason Lewis	71
ASSOCIATE PRINCIPAL	

TROMBONE

Dávur Juul Magnussen	72
PRINCIPAL	
Lance Green	73
ASSOCIATE PRINCIPAL	
Alastair Sinclair	74
PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	75
PRINCIPAL	

TIMPANI

Paul Philbert	76
PRINCIPAL	

PERCUSSION

Simon Lowdon	77
PRINCIPAL	
John Poulter	78
ASSOCIATE PRINCIPAL	

Dmitri Shostakovich (1906-1975)

Two movements from the Suite from **LADY MACBETH OF MTSENSK** Op29 (arr. Conlon)



FIRST PERFORMANCE

Full opera: Leningrad (now St Petersburg),
22 January 1934

DURATION Two movements: 12 minutes

Passacaglia

The Drunkard

Opera rarely shows much restraint, but there can be few more unrestrained and extreme operas than Dmitri Shostakovich's 1934 *Lady Macbeth of Mtsensk*. From its subject – described by the bumptious young composer as 'a quiet Russian family who beat and poison one another ... a modest picture drawn from nature' – to the character of Katerina Ismailova, the lady of the title, to music that veers between wild satire, violent passions, humour and savagery, tragedy and bleak despair, it creates a violent, terrible, blackly comic world with the greatest vividness. It is certainly the most important Russian opera of the 20th century, and provided a model in many ways for Benjamin Britten when he reinvented British opera in 1945 with *Peter Grimes*.

Lady Macbeth was a smash hit on its premiere in Leningrad in 1934 (and in Moscow two days later, and very soon all over Europe and America), instantly recognised as the first great Soviet opera, surpassing the composer's first operatic attempt, *The Nose*, written a few years earlier. After that riotous avant-garde satire, based on an absurdist story by Nikolai Gogol about a man's nose that detaches itself and assumes an independent life, Shostakovich wanted to write something 'with a Soviet theme'. The 19th-century story by Nikolai Leskov he settled on doesn't immediately appear to answer that description, but the composer explained in his veiled way that 'Leskov was unable to interpret correctly the events in his story ... my role as a Soviet composer is to interpret these events from our Soviet point of view ...'. Guessing Shostakovich's meaning has always been a matter of personal taste and politics, and you may make of this what you will, but it is certainly true that he wanted to create sympathy for his heroine – in the Leskov not a notably attractive character – and to portray this murderous and amoral woman as a victim of circumstances.

The opera is punctuated by a number of orchestral interludes (an idea Britten borrowed), which variously describe, comment or meditate upon the action. In 1991 the American conductor James Conlon arranged these into an orchestral suite, so that symphony orchestras and non-opera audiences might play and hear some of this great music. Tonight the RSNO presents excerpts from that suite.

The bleak and tragic Passacaglia comes after the first murder, of Katerina's brutish father-in-law, whom she feeds with poisonous mushrooms. This implacable music certainly describes the trap that Katerina is in: the passacaglia is a rigid baroque form in which the ostinato bassline repeats itself again and again, and here, after its thunderous opening, it imprisons the music in a baleful arc, the orchestra tethered to its inexorable pulse, trying hopelessly to escape the grip of the bass. As the sound grows and rises, more instruments join in the struggle, a massive counterpoint of strings, wind, brass, percussion; there is much shrieking and blaring, but no escape, nowhere to go, and finally everything subsides back, exhausted, to where it started.

After this, the interlude of the drunken peasant sounds almost jovial: immensely loud and relentless, but with something of the circus about its rollicking, syncopated showtime burlesque. Well, as usual with Shostakovich, there is more to it than meets the ear. Remember the peasant has just discovered Katerina's husband's decaying body, and is charging off to the police. As the composer drily remarked: 'The bastard ran to the police, overjoyed that he could inform on her. A hymn to informers – it's a hymn to all informers!'

© Robert Thicknesse

What was happening in 1934?

18 Jan Raymond Briggs, best known for his illustrated story *The Snowman*, was born

23 Feb Sir Edward Elgar, English composer, died

21 Apr *The Daily Mail* published London gynaecologist Robert Wilson's photograph of the Loch Ness Monster, admitted as a hoax in 1994

23 May US outlaws Bonnie and Clyde were killed by police in Bienville Parish, Louisiana

30 Jun-2 Jul In The Night of the Long Knives in Germany, Nazis purged the left wing of their own party as well as prominent conservative anti-Nazis

15 Jul The American film industry began to enforce the self-censorship Motion Picture Production Code, or Hays Code

2 Aug Adolf Hitler became Führer of Germany following the death of President Paul von Hindenburg

21 Sep Canadian poet, novelist, singer and songwriter Leonard Cohen was born

16 Oct To evade the army of the Chinese Nationalist Party, or Kuomintang, the People's Liberation Army of the Communist Party of China began the Long March

2 Dec Guitarist Django Reinhardt, violinist Stéphane Grappelli and their Quintette du Hot Club de France first performed in Paris

Dmitri Shostakovich (1906-1975)

PIANO CONCERTO No2 in F Major Op102



FIRST PERFORMANCE

Moscow, 10 May 1957

DURATION 20 minutes

Allegro

Andante

Allegro

It's tempting to see Dmitri Shostakovich's Second Piano Concerto as a work of breezy optimism, freedom, even joy, a world away from the despair and bitter humour the composer had expressed elsewhere in music paying witness to brutal Soviet oppression. And in many ways, the Concerto is indeed just that.

For a start, it's a piece in which the composer turned his gaze away from the terrors and traumas of the Soviet system and looked towards his family – in particular, his son Maxim, for whom he wrote the work as a joint birthday and graduation present. The young pianist was about to finish his studies at Moscow's Central Music School, with the hope and intention of continuing into the city's hallowed Conservatoire. Maxim premiered the Concerto on 10 May 1957, in the Conservatoire's Great Hall, on the day of his 19th birthday. And on the strength of his performance, he was indeed accepted into the more senior institution.

Ironically, however, Maxim had let it be known that he didn't plan to become a virtuoso soloist (and since then, he's gone on to be a respected conductor). Accordingly, Shostakovich senior consciously avoided the kind of showy, flashy piano writing he might otherwise have considered, often restricting himself to clean, clear lines with the same melody in both hands. Nonetheless, he also stuffed the piece full of family allusions and jokes that only Maxim would understand. The most obvious of them are the incessant, breathless runs in the Concerto's final movement, surely a reference to the finger strength-building exercises by Charles-Louis Hanon that plague any serious piano student's practice sessions, and which Shostakovich was more than accustomed to hearing in the family home.

It's with one of his clean, clear piano melodies that Shostakovich begins his bubbling first movement, though UK listeners might not help but hear his second theme as a version of 'What shall we do with the drunken sailor?' – and since Shostakovich had been studying British and American folk songs, there's a distinct possibility that the reference might be intentional. His soulful, heartfelt slow movement drops all pretence of humour or artifice in favour of genuine tenderness and no little sadness, looking back affectionately to Mozart and Beethoven. And aside from its obsessive, Hanon-style runs, Shostakovich's finale is a wild, whirling dance with an off-kilter seven beats to the bar (just try tapping your foot to it).

But despite its beaming exuberance, the Concerto is perhaps not quite as carefree as all that. For a start, it nestles in nicely among many other works in the well-recognised Soviet genre of 'youth concerto', designed to showcase the talents of exceptional young musicians produced by the USSR's centralised music education system. Shostakovich was careful, too, that the Concerto lived up to the regime's demands for positive, life-affirming music, and indeed played it in a two-piano version with his son for Ministry of Culture officials before a public premiere was permitted. He famously described the Concerto as possessing 'no redeeming artistic merits' in a letter to fellow composer Edison Denisov: just false modesty, perhaps, or maybe he'd grown used to preparing himself for the criticism he felt was surely coming.

© David Kettle

What was happening in 1957?

10 Jan Following Anthony Eden's resignation, Harold Macmillan became UK Prime Minister

25 Mar The Treaty of Rome (between six European countries) established the European Economic Community (EEC)

26 Mar Elvis Presley bought Graceland, in Memphis, Tennessee, for \$100,000

24 Apr The BBC series *The Sky at Night*, presented by Patrick Moore, was first broadcast

31 Aug The Federation of Malaya gained independence from the UK

4 Sep Arkansas' Governor called in the National Guard to prevent African American students from enrolling at Little Rock Central High School; President Eisenhower later sent troops to provide the nine students with safe passage

26 Sep Leonard Bernstein's *West Side Story* premiered on Broadway

1 Oct *Which?* magazine was first published by The Consumers' Association

4 Oct The USSR launched Sputnik 1, the first artificial satellite to orbit the earth

10 Oct A fire at the Windscale (now Sellafield) nuclear reactor in Cumbria released radioactive material into the atmosphere

SIMON TRPČESKI Piano



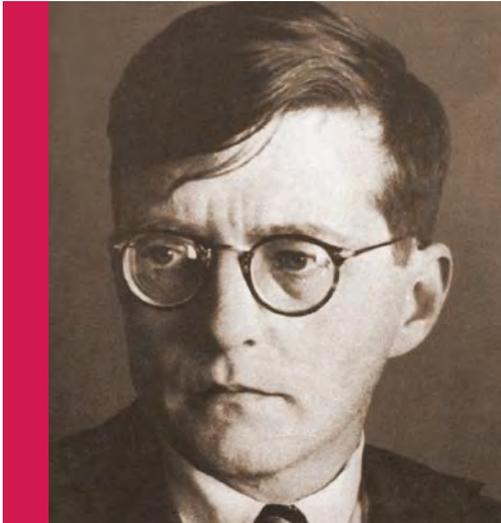
Simon Trpčeski has been praised not only for his powerful virtuosity and deeply expressive approach, but also for his charismatic stage presence. Launched onto the international scene 20 years ago as a BBC New Generation Artist, in an incredibly fast-paced career that encompasses no cultural or musical boundaries, he has collaborated with over a hundred orchestras on four continents and performed on the most prestigious stages.

The long list of prominent conductors Simon Trpčeski works with includes Lorin Maazel, Vladimir Ashkenazy, Marin Alsop, Gustavo Dudamel, Cristian Măcelaru, Gianandrea Noseda, Vasily Petrenko, Charles Dutoit, Jakub Hrůša, Vladimir Jurowski, Susanna Malkki, Andris Nelsons, Antonio Pappano, Robert Spano, Michael Tilson Thomas, Gabriel Bebeșelea and David Zinman.

Simon Trpčeski's fruitful collaborations with EMI Classics, Avie Records, Wigmore Hall Live, Onyx Classics and currently Linn Records have resulted in a broad and award-winning discography which includes repertoire such as Rachmaninov's complete works for piano and orchestra and Prokofiev piano concertos as well as composers including Poulenc, Debussy and Ravel. *Variations*, his latest solo album released in spring 2022, features works by Brahms, Beethoven and Mozart.

Dmitri Shostakovich (1906-1975)

SYMPHONY No5 in D Minor Op47



FIRST PERFORMANCE Leningrad
(now St Petersburg), 21 November 1937

DURATION 46 minutes

Moderato – Allegro non troppo

Allegretto

Largo

Allegro non troppo

After its 1934 Leningrad premiere, Shostakovich's opera *Lady Macbeth of Mtsensk* enjoyed great acclaim both in the Soviet Union and abroad. A Moscow production in late 1935 might have been expected to prove a routine success, yet within days Shostakovich's life lay in ruins. On 28 January 1936 a savage article appeared in the Communist Party newspaper *Pravda* entitled 'Muddle Instead of Music', in which the opera stood accused of being 'coarse', 'primitive' and 'vulgar', while its success abroad was attributed to 'the fact that it tickles the perverted bourgeois taste with its fidgety, screaming, neurotic music'.

The writing of the article had probably been prompted by no less a figure than Joseph Stalin himself, who had attended a performance in December and had seemingly been affronted by the opera's ideological incorrectness. Shostakovich cancelled the scheduled premiere of his modernistic Fourth Symphony (which wouldn't be performed until 1961) and every night waited for the secret police to knock on his door.

Shostakovich's next major work would clearly have to avoid modernist excess. Thus his Fifth Symphony is thematically economical and classical in form. The Symphony would also have to seem ideologically correct. Several months after its wildly successful premiere in Leningrad in November 1937, a statement was issued describing the Symphony as 'A Soviet artist's reply to just criticism'. The contrite Shostakovich, it would appear, had returned to the true path and could now be resuscitated as an 'artist of the people'.

Ever since, however, debate has raged over the true message of Shostakovich's Fifth Symphony, confused further by the composer's

own often contradictory and ambiguous pronouncements on the piece. Was Shostakovich really kowtowing to the regime in order to save his skin (as many dismissive Western critics initially thought)? Or does the Symphony encode subversive political messages, meanings supposedly unintelligible to the philistine authorities? The debate goes on, at times obscuring the fact that despite – and because of – the political context from which it arose, the work remains one of the greatest monuments of 20th-century symphonic writing.

The first movement opens with a jagged, ominous statement – in fact the same theme played out of sync by lower and upper strings – which mutates into a gently rocking accompaniment, over which the first violins sing a haunting melody, its unexpected ‘wrong’ notes giving it a decidedly bittersweet quality. The jagged first theme returns before the atmosphere is again transformed by a serene melody (heard first in the violins and then in the violas) suspended over a gently measured accompaniment. It is often overlooked that this melody is one of some 30 references in the Symphony to Bizet’s *Carmen*, in this case the ‘amore’ theme in the Act I Habanera. At the same time as his political vilification, Shostakovich suffered unrequited love for a woman who went on to marry a Spaniard named Roman Carmen.

The tension builds, the tempo gradually quickens and, after a grotesquely overblown march featuring a relentless snare drum rhythm, the movement reaches a powerful unison climax. The ‘amore’ theme again appears, this time in the guise of a tender duet for flute and horn, before the movement closes in an atmosphere of uneasy repose, a spectral celeste rising up into the ether.

The second movement is a scherzo reminiscent of Mahler in its bold horn gestures, shrill woodwind writing and overall dark humour. The central trio, an Austrian-style slow waltz or Ländler, begins with a flirtatious violin solo that develops into a rudely bucolic dance. After an initially delicate reprieve of the scherzo, an oboe briefly reintroduces the teasing Ländler theme, only to be drowned out by the movement’s swaggering conclusion.

Written in just three days, the third movement is said to have left the audience at its premiere in tears. After the richly sonorous opening (in which Shostakovich creates a lavish eight-part string section), the orchestral texture becomes lean, at times even spartan: there is a wistful flute duet accompanied by a hushed harp and a yearning oboe solo over an icy violin tremolo. The music builds to a harrowing climax. Towards the end, the harp and celeste play a ghostly echo of the oboe melody but, by the final string chord, calm prevails.

With a dramatic crescendo, the fourth movement bursts into life in the form of a menacing march. After various more introspective episodes, the movement builds towards a loud, seemingly triumphant conclusion. But have we really been on a conventional symphonic journey from the darkness of the first movement to the eventual enlightenment of the finale? Is this the music of a reformed renegade now proudly taking his place alongside his comrades?

Shostakovich’s initial pronouncements on the Symphony appear to suggest so: ‘In the finale, the tragically tense impulses of the earlier movements are resolved in optimism and joy of living,’ he said. Given the benefit of hindsight, however, perhaps we should treat this

interpretation with caution, particularly in the light of the composer's subsequent, post-Stalinist revelation: 'I think it's clear to everyone what happens in the Fifth. The rejoicing is forced, created under a threat ... It's as if someone were beating you with a stick and saying: "Your business is rejoicing, your business is rejoicing," and you rise, shakily, and go off muttering, "Our business is rejoicing, our business is rejoicing." Ultimately, the listener must decide.

© Anthony Bateman

**Listen again
to the RSNO**

**Shostakovich
Symphony No5
Plus Ballet Suite No5**

Conductor Neeme Järvi

More information

rsno.org.uk/recordings

What was happening in 1937?

20 Jan Franklin D Roosevelt was sworn in for a second term as US President

6 Feb *Of Mice and Men*, John Steinbeck's novella of the Great Depression, was published

16 Feb Wallace H Carothers received a patent for the synthetic polymer nylon

26 Apr During the Spanish Civil War, Guernica was destroyed by the German Luftwaffe, acting in support of the Francoists, leaving hundreds dead

6 May On attempting to moor at Lakehurst, New Jersey, the German airship *Hindenburg* burst into flames, killing 35

12 May King George VI and Queen Elizabeth were crowned at Westminster Abbey

28 May On the retirement of Stanley Baldwin, Neville Chamberlain became UK Prime Minister

5 Aug The Soviet Union commenced one of the largest campaigns of the Great Purge, to 'eliminate anti-Soviet elements'

21 Sep George Allen & Unwin published J R R Tolkien's *The Hobbit*

21 Dec Walt Disney's *Snow White and the Seven Dwarfs*, the first feature-length animated film, premiered in Los Angeles

29 Dec With the Constitution of Ireland, the Irish Free State became Ireland and Eamon de Valera the first Taoiseach

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

SAVE THE DATE

Join us at Prestonfield House on Saturday 11 June 2022 for some Midsummer magic with the RSNO.

The Midsummer Gala Ball offers you and your guests a fabulous evening of music, dining and dancing with Scotland's National Orchestra.

For information or to reserve tickets please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

GALA BALL

Saturday 11 June 2022



PRESTONFIELD

PRESTONFIELD HOUSE EDINBURGH

ANDREY BOREYKO Conductor



2021/22 marks Andrey Boreyko's third season as Music and Artistic Director of the Warsaw Philharmonic Orchestra. Now in his eighth and final season as Music Director of Artis–Naples, Boreyko's inspiring leadership has raised the artistic standard of the Naples Philharmonic. He concludes his tenure as Music Director by continuing to explore connections between art forms through interdisciplinary thematic programming. Significant projects he has led include pairing Ballets Russes-inspired contemporary visual artworks of the Belgian artist Isabelle de Borchgrave with performances of Stravinsky's *Pulcinella* and *The Firebird*, and commissioning a series of compact pieces by composers including Giya Kancheli to pair with an art exhibition featuring small yet personal works by artists such as Picasso and Calder that were created as special gifts for the renowned collector Olga Hirschhorn.

Highlights of previous seasons include major tours with The State Academic Symphony Orchestra of Russia and the Filarmonica

della Scala. Guest engagements include the Seoul Philharmonic, Orquesta Sinfónica de Galicia, Sinfonica Nazionale RAI, Sinfonia Varsovia, Salzburg Mozarteum Orchester, Rundfunk-Sinfonieorchester Berlin, Frankfurt Museumgesellschaft, and the Sydney, Toronto, Seattle, Minnesota, San Francisco, Chicago, Dallas, Detroit, Cleveland, New York Philharmonic and Los Angeles Philharmonic orchestras.

Notable among Boreyko's discography with the Radio-Sinfonieorchester Stuttgart des SWR (of whom he was Principal Guest Conductor) are Arvo Pärt's *Lamentate* and Valentin Silvestrov's *Symphony No6* (both for ECM Records), and the premiere recording of his original version of Shostakovich's *Suite from Lady Macbeth of Mtsensk* and symphonies Nos1, 4, 5, 6, 8, 9 and 15, all on Hänssler Classics. He has also recorded Tchaikovsky's *Manfred* Symphony with the Düsseldorfer Symphoniker, and Lutosławski's *Chain 2* with the Los Angeles Philharmonic for Yarling Records. Nonesuch released a recording of Górecki's *Symphony No4* with the London Philharmonic Orchestra shortly after Boreyko conducted the world premiere in concert with them, subsequently performing the US premiere with the Los Angeles Philharmonic.

Andrey Boreyko's previous appointments include Music Director with the Jenaer Philharmonie, Hamburger Symphoniker, Berner Sinfonieorchester, Düsseldorfer Symphoniker, Winnipeg Symphony and Orchestre National de Belgique.

The RSNO is extremely grateful to Andrey, who has stepped in at very short notice to replace James Conlon

ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

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

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Maya Iwabuchi
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Aysen Ulucan
Elizabeth Bamping
Liam Lynch
Ursula Heidecker Allen
Caroline Parry
Lorna Rough
Susannah Lowdon
Daniel Joseph
Kirstin Drew
Helena Quispe

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Emily Nenniger
Robin Wilson
Sophie Lang
Wanda Wojtasinska
Paul Medd
Anne Bünemann
Nigel Mason
John Robinson
Heloisa Ribeiro
Isabel Protheroe

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Lisa Rourke
Claire Dunn
Katherine Wren
Maria Trittinger
Francesca Hunt
Aoife Magee
Nicola Boag

CELLO

Aleksei Kiseliov
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Miranda Phythian-Adams
Lowri Preston

DOUBLE BASS

Slawomir Grenda
GUEST PRINCIPAL
Michael Rae
Adrian Bornet
Piotr Hetman
Kirsty Matheson
Olaya Garcia Alvarez

FLUTE

Katherine Bryan
PRINCIPAL
Helen Brew
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Matthew Billing
Lucia Porcedda
Gareth Brady

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Emma Simpson
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Andrew McLean
ASSOCIATE PRINCIPAL
Alison Murray
Martin Murphy
David McClenaghan
Neil Mitchell

TRUMPET

Christopher Hart
PRINCIPAL
Marcus Pope
Jason Lewis
Richard Blake
Brian McGinley

TROMBONE

Donal Bannister
GUEST PRINCIPAL
Lance Green
Lewis Bettles
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Tom Hunter
Stuart Semple
Philip Hague
Joanne McDowall

HARP

Pippa Tunnell

PIANO/CELESTE

Lynda Cochrane

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

SCHOOL & NURSERY PROGRAMMES



YOYO & THE LITTLE AUK

Introduce children aged 3-6 to the magic of classical music with *Yoyo & The Little Auk* – an inspiring new Scottish adventure from the Royal Scottish National Orchestra, supported by Year of Stories 2022.

Yoyo & The Little Auk, narrated by actor James Cosmo (*The Chronicles of Narnia*, *Game of Thrones*, *Braveheart*), is brought to life by a world-class creative team including Scottish BAFTA-winning animator Gavin C Robinson, author Stewart Ennis and composer Euan Stevenson.

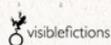
To learn more, including how to register, visit:

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

Supported by

YEAR OF
STORIES

Created in partnership with



GASPARD'S FOXTROT

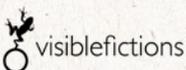
Join us for *Gaspard's Foxtrot* - the RSNO's 2022 National Schools Concert Programme - featuring a special concert film in eight languages, teaching resources and more!

Brought to life by Jonathan Dove's wonderful composition, *Gaspard the Fox's* latest adventure – which takes him through the sights, smells and sounds of London – is the perfect introduction to classical music for school children from Primary 1 up to S2 (age 5-16).

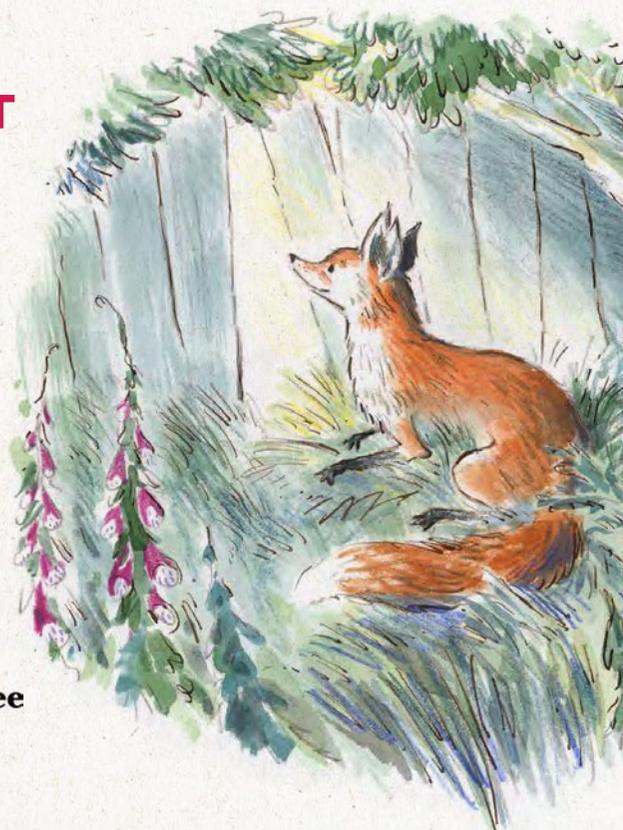
Teachers and primary schools across Scotland can register for free here:

rsno.org.uk/project/gaspard

Created in partnership with



Refuweegee
(ref-u-wee-gee)



SUPPORTING THE RSNO

I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond.

Your support is the cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO CONDUCTORS' CIRCLE

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual philanthropic gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside transformational education programmes in communities across Scotland, via our ground-breaking initiative Music for Life.

The relationship between the RSNO and Conductors' Circle members involves exceptional levels of access to all aspects of Orchestra life. We design bespoke private events tailored to individual interests and passions, providing insight into the artistic process and bringing our supporters further into the RSNO family. Members of the Conductors' Circle benefit from an intimate and long-lasting connection with the RSNO Artistic Team and particularly with RSNO Music Director Thomas Søndergård, Principal Guest Conductor Elim Chan and the many

renowned guest Conductors we are privileged to welcome to the RSNO each year.

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

Ardgowan Charitable Trust
Geoff and Mary Ball
Sir Ewan and Lady Brown
Stina Bruce Jones
Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
Gavin and Kate Gemmell
Kenneth and Julia Greig
Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
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.

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

PATRON PROGRAMME

CHAIR PATRON

From musical activities in schools with the musicians of the future to working in community venues across Scotland, as a Chair Patron you are enabling RSNO musicians to explore the many facets of their art and the positive impact it has on people's lives. Supporting an individual musician puts you at the heart of the RSNO family. You're connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. RSNO musicians truly appreciate our Chair Patrons and enjoy developing personal relationships with our supporters.

Assistant Conductor

Kellen Gray
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
Sharon Roffman *LEADER*
Dunard Fund Chair

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

Patrick Curlett
ASSISTANT PRINCIPAL
The RSNO Circle Chair

Jane Reid
The James Wood Bequest Fund
Chair

Alan Manson
The Hugh and Linda Bruce-Watt
Chair

Elizabeth Bamping
The WL and Vera Heywood Chair

Second Violin

Xander van Vliet *PRINCIPAL*
The Hilda Munro Chair

Sophie Lang
The Ian and Evelyn Crombie Chair

Viola

Lisa Rourke *SUB PRINCIPAL*
The Meta Ramsay Chair

David Martin
The Miss Grace MM Mitchell
Bequest Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Cello

Aleksei Kiseliov *PRINCIPAL*
The James Browning Chair

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Arthur Boutiller
The Ardgowan Charitable
Trust Chair

Rachael Lee
The Christine and Arthur Hamilton
Chair

Double Bass

Ana Cordova *PRINCIPAL*
The Kate and Gavin Gemmell Chair

John Clark
The Gregor Forbes Chair

Flute

Katherine Bryan *PRINCIPAL*
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*
The Gordon Fraser Charitable
Trust 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

Bassoon

David Hubbard *PRINCIPAL*
The James and Morag Anderson
Chair

Horn

Christopher Gough *PRINCIPAL*
The Springbank Distillers Chair

Alison Murray
ASSISTANT PRINCIPAL
Mr & Mrs Pierre and Alison Girard

David McClenaghan
The J & A Mitchell Chair

Trumpet

Christopher Hart *PRINCIPAL*
Ms Chris Grace Hartness

Marcus Pope *SUB PRINCIPAL*
The Nigel and Margot Russell Chair

Trombone

Dávur Juul Magnussen
PRINCIPAL
The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert
Ms Chris Grace Hartness

Percussion

John Poulter
ASSOCIATE PRINCIPAL
The Dot and Syd Taft Chair

Director of Concerts and Engagement

Bill Chandler
The James and Iris Miller Chair

We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

LEARNING AND ENGAGEMENT PATRON

Our Learning and Engagement activity is structured around our Music for Life programme. From apps for babies to concerts and workshops for school children, and lunchtime concerts for older adults, the range of projects is vast. As a Patron, you will have access to our projects to bring you closer to the communities we serve across Scotland.

Learning and Engagement Patrons

Neil and Nicola Gordon
Professor Gillian Mead, FRSE
Mr Maurice Taylor CBE
RSNO Principal Oboe, Adrian Wilson
Witherby Publishing Group 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 Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk



We would like to thank all those who have donated to our new Play Your Part Appeal. The generosity of our supporters at this time is deeply appreciated.



Musical Memories

Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit rsno.org.uk/memories

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Administrator, in the strictest confidence, at torran.mcewan@rsno.or.uk

To the many among you who have pledged to leave a gift already – thank you.



CHARITABLE TRUSTS AND FOUNDATIONS

Charitable trusts and foundations have a distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in support of our work is truly appreciated. We are grateful to the following trusts and foundations for their generosity:

Aberdeen Endowments Trust
ABO Sirens Fund
Alexander Moncur Trust
Alma & Leslie Wolfson Charitable Trust
Ambache Charitable Trust
Arnold Clark Community Fund
Balgay Children's Society
Bòrd na Gàidhlig
Boris Karloff Charitable Foundation
Castansa Trust
Creative Scotland
Cruden Foundation
David and June Gordon Memorial Trust
D'Oyly Carte Charitable Trust
Dunclay Charitable Trust
Educational Institute of Scotland
Ettrick Charitable Trust
Fenton Arts Trust
Fidelio Charitable Trust
Forteviot Charitable Trust
Gaelic Language Promotion Trust
Gannochy Trust
Garrick Charitable Trust
Glasgow Educational and Marshall Trust
Gordon & Ena Baxter Foundation
Gordon Fraser Charitable Trust
Harbinson Charitable Trust
Hugh Fraser Foundation
Idlewild Trust
Inchrye Trust
James Wood Bequest Fund
Jean & Roger Miller's Charitable Trust
Jennie S Gordon Memorial Foundation
Jimmie Cairncross Charitable Trust
John Ellerman Foundation
John Mather Charitable Trust
John Scott Trust Fund
JTH Charitable Trust
Leach Family Charitable Trust
Leche Trust
Leng Charitable Trust
Maoin nan Ealan Gàidhlig
Marchus Trust
McGlashan Charitable Trust
MEB Charitable Trust
Meikle Foundation
Mickel Fund
Miss Jean R Stirrat's Charitable Trust

Mrs M A Lascelles Charitable Trust
Nancie Massey Charitable Trust
Noël Coward Foundation
Northwood Charitable Trust
P F Charitable Trust
Pump House Trust
Privy Purse Charitable Trust
PRS Foundation
Radcliffe Trust
Robertson Ness Trust
Robertson Trust
Ronald Miller Foundation
R J Larg Family Trust
Russell Trust
RVW Trust
Samuel Gardner Memorial Trust
Scott-Davidson Charitable Trust
Solti Foundation
Souter Charitable Trust
Stevenson Charitable Trust
Swinton Paterson Trust
Tay Charitable Trust
Thistle Trust
Thomson Charitable Trust
Thriplow Charitable Trust
Tillyloss Trust
Trades House of Glasgow
Vaughan Williams Charitable Trust
Verden Sykes Trust
WA Cargill Fund
Walter Craig Charitable Trust
Walter Scott Giving Group
Walton Foundation
Wavendon Foundation
William Grant Foundation – Bellshill Local Giving Committee
William Syson Foundation
Witherby Publishing Group Charitable Trust
WM Sword Charitable Trust
Zich Trust

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

If you would like more information about our work and how you can make a difference, please contact Ajda Milne, Head of Trusts and Projects, at ajda.milne@rsno.org.uk

RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with Torran McEwan, Individual Giving and Partnerships Administrator, at torran.mcewan@rsno.or.uk

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

Virtuoso

Ms Catherine Y Alexander
Mrs A M Bennett
Dame Susan and Mr John Bruce
Mrs Stina Bruce-Jones
Stephen and Morny Carter
Francesca and Eoghan Continini Mackie
Sir Sandy and Lady Crombie
Gavin and Kate Gemmell
Dr M I and Mrs C R Gordon
Scott and Frieda Grier
Judith and David Halkerston
Iain MacNeil and Kat Heathcote
Miss A McGrory
Miss M Michie
Mr James Miller CBE
Meta Ramsay
Mr George Ritchie
Mr P Rollinson
Mr and Mrs W Semple
Mr Ian Taft
Claire and Mark Urquhart
Raymond and Brenda Williamson
Mr Hedley G Wright

Symphony

Mr Anderson
Mr Alan and Mrs Carolyn Bonnyman
Mr John Brownlie
Miss L Buist
Mr and Mrs J K Burleigh
Mr I Gow
Mr J D Home
Mrs J Kennedy
Mrs A Lamont
Mr I C MacNicol
Professor J and Mrs S Mavor
Mrs McQueen
Mrs A McQueen
Morag Millar
Mr Miller
Mrs A Morrison
Graham and Elizabeth Morton
Mr and Mrs David Robinson
Mr D Rogerson
Mrs Ann M Stephen
Mr Alistair M and Mrs Mandy Struthers
Mr and Mrs M Whelan

Concerto

Dr K Chapman and Ms S Adam
Mr A Alstead
Mr N Barton
Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
Dr C M Bronte-Stewart
Dr F L Brown
Mr and Mrs Burnside
Ms H Calvert
Mr A Campbell
Sir Graeme and Lady Catto
Mr R Cavanagh
Myk Cichla
Dr J Coleiro
Ms R Cormack
Mr and Mrs B H Cross
Christine and Jo Danbolt
Mr P Davidson
Mr J Diamond
Mr S Dunn
Mr C Ffoulkes
Mrs E Gibb
Mr and Mrs M Gilbert
Professor J R and Mrs C M Gray
Mrs S Hawthorn
Richard and Linda Holden
Mr N Jack
Mr and Mrs S G Kay
Mr and Mrs W Kean
Mrs M King
Norman and Christine Lessels
Mr D MacPherson
Mr R G Madden
Mr and Mrs Marwick
Mr S Marwick
Mr and Mrs G McAllister
Ms M McDougall
Mr Rod McLoughlin
Mrs B Morinaud
Mr A Morrison
Dr and Mrs D Mowle
Dr C C and Mr K R Parish
Mr and Mrs D Pirie
Ms A and Miss I Reeve
Miss L E Robertson
Mr D Rogerson

Ross family
Dr and Mrs G K Simpson
Mr and Mrs A Stewart
Mrs M Stirling
Mr G Stronach
Dr G R Sutherland
Mr I Szymanski
Mr and Dr Tom Thomson
Mr J B and Mrs M B Watson
Mr and Mrs D Weetman
Mrs Wigglesworth
Mr and Mrs Zuckert

Sonata

Ms S Ace
Mr K Allen
Mrs P Anderson
Ms D Baines
Mr O Balfour
Mr N Barton
Dr A D Beattie
Mrs H Benzie
Mr R Billingham
Dr and Mrs Blake
Lord and Lady Borthwick
Rev P Boylan
John Bradshaw and Shiona Mackie
Mr and Mrs Bryan
Lady J Bute
Miss S M Carlyon
Mr J Claxon
Lady Coulsfield
Adam and Lesley Cumming
Ms K Cunningham
Mr F Dalziel and Mrs S Walsh
Dr J K and Mrs E E Davidson
Mr and Mrs K B Dietz
Mrs C Donald
Jane Donald and Lee Knifton
Ms P Dow
Mrs P du Feu
Mr John Duffy
Mr and Mrs M Dunbar
Mr R M Duncan
Brigadier and Mrs C C Dunphie
Mrs E Egan
Mr R Ellis
Miss L Emslie



Mr R B Erskine
Dr E Evans
Mr D Fraser
Mr D and Mrs A Fraser
Mr D Frew
Ms J Gardner
Dr P and Dr K Gaskell
Mr W G Geddes
Mrs M Gibson
Mr D Gibson
Mrs M Gillan
Mr R M Godfrey
Dr J A Graham and Mrs H M Graham
Professor and Mrs A R Grieve
Mr and Mrs G Y Haig
Lord and Lady Hamilton
Dr P J Harper
Dr N Harrison
Mr and Mrs R J Hart
Mr D Hartman
Ms V Harvey
P Hayes
Dr and Mrs P Heywood
Bobby and Rhona Hogg
Mr R Horne
Mr and Mrs F Howell
Mr A Hunter
Mrs A S Hunter
Professor R N Ibbett
Ms J Incecik
Mr A Kilpatrick
Professor and Mrs E W Laing
Mr J P Lawson
Mr and Mrs J Lawson
G E Lewis
Mr R M Love
Dr D A Lunt
Mrs Lesley P Lyon
Mr and Mrs R MacCormick
Mr D MacDonald
Mr and Mrs MacGillivray
Lady Lucinda L Mackay
Dr A K and Mrs J C Martin
Mr and Mrs J Martin
Mr and Mrs D H Marwick
Ms S McArthur
Mr G McCormack
Mrs L McCormick

Mrs M McDonald
Mr M McGarvie
Mrs C McGowan-Smyth
Dr Colin McHardy
Dr A H McKee
Mr Patrick McKeever
Mr G McKeown
Ms H L McLaren
Mrs E McLean
Professor Mead
Mr and Mrs B Mellon
Mr G Millar
Mrs P Molyneux
Mr R Morley
Mr B and Mrs C Nelson
Mr and Mrs K O'Hare
Professor Stephen Osborne and
Frank Osborne
Mr and Mrs K Osborne
Dr G Osbourne
Mr R Parry
Misses J and M Penman
Mr I Percival
Dr M Porteous
Mr J W Pottinger
Miss J A Raiker
Mr W Ramage
Mr M Rattray
Ms F Reith
Mrs D A Riley
Dr and Mrs D Robb
Mrs E Robertson
Mr I Robertson
Mr H and Mrs J Robson
Ms A Robson
Mrs E K Ross
F Scott
Mrs S Scott
Mrs J Shanks
Mr J A Shipley
Dr M J and Mrs J A Shirreffs
Dr Colin and Mrs Kathleen Sinclair
Mr M J Smith
Mrs E Smith
Mr M A Snider
Dr and Mrs B Stack
Mrs Lorna Statham
Mrs T Stevenson

Rev N and Mr R Stewart
Mrs R F Stewart
Mr and Mrs Struthers
Mr and Mrs B Tait
Dr and Mrs T Thomson
Mr C Turnbull
Dr S Tweedie
Dr Morag Ward
Mr W Watters
Dr and Mrs T Weakley
Mrs V Wells
Mr G West
Miss M Whitelaw
Dr and Mrs D T Williams
Mr D Woolgar
Mr R Young

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



A BIG THANK YOU TO OUR SUPPORTERS

FUNDERS



Scottish Government
Riaghaltas na h-Alba
gov.scot



leisure &
culture DUNDEE



glasgow
unesco
city of music

eis
The Educational
Institute of Scotland



Scottish Government
Riaghaltas na h-Alba
gov.scot

TIME TO
SHINE

PRS
Foundation

Sirens
seaweed writing music

Bòrd na
Gàidhlig

CORPORATE SUPPORTERS

ANTA
made in Scotland since 1984

Capital
document
Solutions

Victor & Cavina
CONTINI
EDINBURGH
WWW.CONTINI.COM

DINE

Gallagher
Insurance | Risk Management | Consulting

Hampden & Co.
BANKERS

INSTITUT
FRANÇAIS
ÉCOSSE

Investec

isio.

Le Bonnet
Auberges

PRESTONFIELD
PRESTONFIELD HOUSE EDINBURGH

Resource telecom group

VALVONA & CROLLA
Caffè Bar & Ristorante
valvonacrolla.com

PRINCIPAL MEDIA PARTNER

CLASSIC *fm*

PRINCIPAL TRANSPORT PARTNER

ScotRail
SCOTLAND'S RAILWAY

BROADCAST PARTNER

BBC
RADIO 3

CHARITY PARTNER

Trees for Life

PARTNERS

Glasgow Chamber of Commerce • Institute of Directors • Scots Magazine
The Scottish Council for Development & Industry • Smart Graphics

PROJECT PARTNERS

Abertay University • Alzheimer Scotland • Balhousie Care Group • Children's Classic Concerts • Children's Hospices Across Scotland
Council of Nordic Composers • Dundee University • Edinburgh International Film Festival • Gig Buddies
Glasgow Association for Mental Health (GAMH) • Glasgow Life • Goethe-Institut • Horsecross Arts • National Youth Orchestras of Scotland
Prescribe Culture (University of Edinburgh) • Royal Conservatoire of Scotland • Scottish Book Trust • Starcatchers
Tayside Healthcare Arts Trust • Usher Hall • Visible Fictions • Young Scot

CHAIR SPONSORS

CADENHEAD'S
1842

MITCHELLS
GLENELG

SPRINGBANK
EST. 1827

J & A MITCHELL & CO LTD
1881-1883

If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk

ROYAL SCOTTISH NATIONAL ORCHESTRA

PATRON

Her Majesty The Queen

RSNO BOARD OF DIRECTORS

Elected Directors

Dame Susan Bruce DBE
CHAIR

John Heasley
HONORARY TREASURER

Hugh Bruce-Watt

Kat Heathcote

Linda Holden

Neil McLennan

Costa Pilavachi

David Robinson

Gurjit Singh Lalli

Jane Wood

Player Directors

Helen Brew

David Hubbard

Dávur Juul Magnussen

Sophie Lang

Paul Philbert

Lorna Rough

Nominated Directors

Clr Frank Docherty
GLASGOW CITY COUNCIL

Clr Lezley Marion Cameron
THE CITY OF EDINBURGH COUNCIL

Company Secretary

Gordon Murray

RSNO COUNCIL

Baroness Ramsay of Cartvale
CHAIR

Ms Ruth Wishart

CHIEF EXECUTIVE

Alistair Mackie

Nicola Shephard
EXECUTIVE ASSISTANT

CONCERTS

Ingrid Bols
PLANNING OFFICER

Michael Cameron
DRIVER AND DEPUTY STAGE MANAGER

Lauren Hamilton
LIBRARY ASSISTANT

Emma Hunter
DEPUTY ORCHESTRA MANAGER

Ewen McKay
HEAD OF ORCHESTRA MANAGEMENT

Richard Payne
LIBRARIAN

Tammo Schuelke
ARTISTIC PLANNING MANAGER

Brodie Smith
CONCERTS ADMINISTRATOR

Craig Swindells
STAGE AND PRODUCTION MANAGER

Christine Walker
CHORUS MANAGER

LEARNING AND ENGAGEMENT

Andrew Stevenson
DIRECTOR OF LEARNING AND ENGAGEMENT

Brianna Berman
PROJECT ASSISTANT

Samantha Campbell
HEAD OF LEARNING AND ENGAGEMENT

Rosie Kenneally
LEARNING AND ENGAGEMENT OFFICER
(MATERNITY LEAVE)

Rachel Naylor
LEARNING AND ENGAGEMENT OFFICER
(MATERNITY COVER)

EXTERNAL RELATIONS

Dr Jane Donald
DIRECTOR OF EXTERNAL RELATIONS

Lisa Ballantyne
PARTNERSHIPS OFFICER

Ian Brooke
PROGRAMMES EDITOR

Jessica Cowley
MARKETING MANAGER

Carol Fleming

HEAD OF MARKETING

Constance Fraser

COMMUNICATIONS AND MARKETING OFFICER

Alice Gibson

EXTERNAL RELATIONS ADMINISTRATOR

Torran McEwan

INDIVIDUAL GIVING & PARTNERSHIPS
ADMINISTRATOR

Jenny McNeely

HEAD OF INDIVIDUAL GIVING AND
PARTNERSHIPS

Ajda Milne

HEAD OF TRUSTS AND PROJECTS

James Montgomery

DIGITAL CONTENT PRODUCER

Graham Ramage

GRAPHICS AND NEW MEDIA DESIGNER

Naomi Stewart

TRUSTS AND PROJECTS COORDINATOR

Sam Stone

INFORMATION SERVICES MANAGER

FINANCE AND CORPORATE SERVICES

Angela Moreland

CHIEF OPERATING OFFICER

Ted Howie

FACILITIES COORDINATOR

Lorimer Macandrew

VIDEO PRODUCER

Sam McErlean

SOUND ENGINEERING INTERN

Irene McPhail

ACCOUNTS AND PAYROLL ASSISTANT

Calum Mitchell

VIDEO PRODUCTION INTERN

Hedd Morfett-Jones

DIGITAL MANAGER

Susan Rennie

FINANCE MANAGER

Abby Trainor

ADMINISTRATOR

Jade Wilson

FINANCE ASSISTANT

Royal Scottish National Orchestra

19 Killermont Street

Glasgow G2 3NX

T: +44 (0)141 226 3868

W: rsno.org.uk

Scottish Company No. 27809

Scottish Charity No. SC010702



[/royalscottishnationalorchestra](https://www.facebook.com/royalscottishnationalorchestra)



[@RSNO](https://twitter.com/RSNO)



[@rsnoofficial](https://www.instagram.com/rsnoofficial)



[Youtube.com/thersno](https://www.youtube.com/thersno)

The RSNO is one of Scotland's
National Performing Companies,
supported by the
Scottish Government.



Scottish Government
Riaghaltas na h-Alba
gov.scot

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Play *your* Part *appeal*

Help us return to the stage and bring support and inspiration to those who need it most

Your donation will ensure we can continue our vital work in the community and provide a lifetime of musical inspiration



£50

could help support our return to live performance in 2022



£100

could help us provide more Digital Care Packages to Scottish care homes and hospices



£500

could help us continue to provide vital creative opportunities for young musicians



£1000

could help us to bring inspiring live performances to children across Scotland

Donate now at rsno.org.uk/playyourpart