



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

MATINEE CONCERT

**SCHMIDT**  
**SYMPHONY**  
**No4**

New Auditorium,  
Glasgow Royal Concert Hall  
Wed 21 Sep 2022 2pm

Kindly supported by the  
**Music Reprieval Trust**

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# REVOLUTIONARY THE RITE OF SPRING

**EDN** Fri 30 Sep  
**GLW** Sat 1 Oct

Supported by the  
**RSNO Conductors' Circle**

**Stravinsky** Fireworks  
**Britten** Violin Concerto

**David Fennessy** **SCOTCH  
SNAPS** | 

The Riot Act

**Stravinsky** The Rite of Spring

**Thomas Søndergård** Conductor

**Stefan Jackiw** Violin

**Mark Le Brocq** Tenor

[rsno.org.uk](http://rsno.org.uk)



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# SCHMIDT SYMPHONY No4

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A lonely trumpet calls in the twilight and the Austrian composer Franz Schmidt begins his Fourth Symphony – music of joy and sorrow, Alpine grandeur and deep, tender poetry. If you enjoy the music of Mahler and Richard Strauss, this might just be the greatest symphony you've never heard. Guest conductor Jonathan Berman simply loves it, and he's got another surprise up his sleeve too: Elgar's majestic, multicoloured homage to Johann Sebastian Bach.

**JS BACH** orch. **ELGAR** Fantasia and Fugue in C minor BWV537 [8']  
**VAUGHAN WILLIAMS** Death of Tintagiles [15']

INTERVAL

**SCHMIDT** Symphony No4 in C major [42']

**Jonathan Berman** Conductor  
**Royal Scottish National Orchestra**

NEW AUDITORIUM,  
GLASGOW ROYAL CONCERT HALL  
Wed 21 Sep 2022 2pm

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This 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.**

Kindly supported by the  
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# ROYAL SCOTTISH NATIONAL ORCHESTRA



## 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	
Stephen Doughty	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	
Tamás Fejes	11
ASSISTANT LEADER	
Patrick Curlett	12
ASSISTANT PRINCIPAL	
Caroline Parry	13
Ursula Heidecker Allen	14
Lorna Rough	15
Susannah Lowdon	16
Alan Manson	17
Elizabeth Bamping	18

## SECOND VIOLIN

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ASSOCIATE PRINCIPAL	
Marion Wilson	20
ASSOCIATE PRINCIPAL	
Harriet Wilson	21
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Nigel Mason	22
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SUB PRINCIPAL	
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PRINCIPAL	
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## CLARINET

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PRINCIPAL BASS CLARINET	

## BASSOON

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PRINCIPAL	
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## HORN

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PRINCIPAL	
Alison Murray	60
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Andrew McLean	61
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ASSISTANT PRINCIPAL	

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Christopher Hart	64
PRINCIPAL	
Marcus Pope	65
SUB PRINCIPAL	
Jason Lewis	66
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## TROMBONE

Dávur Juul Magnussen	67
PRINCIPAL	
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PRINCIPAL BASS TROMBONE	

## TUBA

John Whitener	70
PRINCIPAL	

## TIMPANI

Paul Philbert	71
PRINCIPAL	

## PERCUSSION

Simon Lowdon	72
PRINCIPAL	
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ASSOCIATE PRINCIPAL	

**Johann Sebastian Bach** (1685-1750)

# FANTASIA AND FUGUE in C minor BWV537

(orch. Edward Elgar)

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## FIRST PERFORMANCE

Orchestration: Gloucester, 7 September 1922

**DURATION** 8 minutes

It was in the dark days of 1920, hard hit by the death of his wife Alice and creatively at a low ebb, that Elgar embarked on a transcription of one of Bach's organ works. Written during or shortly after Bach's years as organist and Director of Music to the Duke of Weimar, 1708-17, the Fantasia and Fugue in C minor, despite its short length, was a lavish work, composed during a period in which Bach, at a relatively early stage in his career, wrote much of his organ repertoire.

The idea to embark on a transcription of the work had been sparked in the aftermath of World War I, when Elgar lunched with his old friend Richard Strauss, whom he had first met in 1901 when his *Dream of Gerontius* had its German premiere. The two composers struck on the idea of orchestrating one of Bach's organ works as a way of perhaps symbolically healing some of the wounds of the war. Elgar would transcribe the Fugue, and Strauss the opening Fantasia.

Elgar, who himself composed relatively little for the organ despite being steeped in its traditions – his father was an organist – was struck by what Bach might sound like had he had modern forces at his disposal. He embarked on the transcription with enthusiasm, completing the Fugue in 1921, more than aware that his approach to orchestrating Bach was somewhat more lavish than some might expect.

'I have orchestrated a Bach fugue in a modern way – largish orchestra – you may not approve,' he wrote to his friend, the organist Ivor Atkins, on 5 June 1921. 'Many [arrangements] have been made of Bach on the "pretty" scale and I wanted to show how gorgeous and great and brilliant he would have made himself sound if he had had our means.' Atkins came along to the rehearsal on 26 October, the day before the Fugue's premiere at London's Queen's Hall under conductor Eugene Goossens, and pronounced it 'magnificent'.

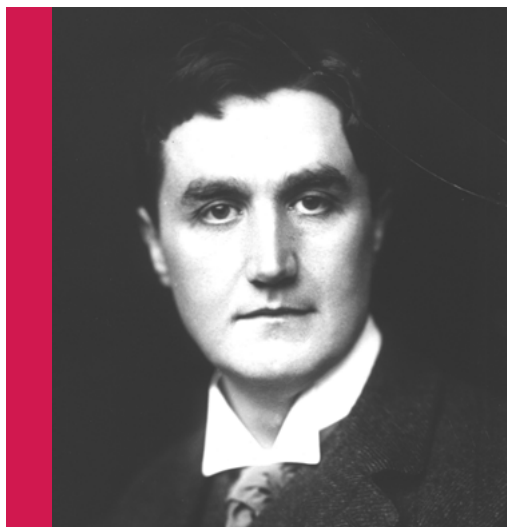
By 1921, Elgar had still heard nothing from Strauss, and so under request from Herbert Brewer for a work for the following year's Three Choirs Festival, of which Brewer was Director, he decided to orchestrate the Fantasia himself. He conducted the premiere in Gloucester Cathedral on 7 September 1922 to much acclaim. It is a full-bodied and apposite transcription, very much Elgar and yet also recognisably Bach, the orchestral parts interleaving, the harp, brass, strings woven in fugally, the sonorities lush and generous, the whole a voluminous magnification of the organ's *raison d'être*, as if the polyphonic orchestral sound which had first been magically crammed into those ingenious stops and pipes and pedals had suddenly found its exuberant escape.

© Sarah Urwin Jones

**Ralph Vaughan Williams** (1872-1958)

## DEATH OF TINTAGILES

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### FIRST PERFORMANCE

London, June 1913

**DURATION** 15 minutes

In 1912, Vaughan Williams, with a couple of diverse theatrical commissions already under his belt, was asked by actor and theatre manager Frank Benson to compose the incidental music for his next prestigious series of Shakespeare plays at Stratford. Williams was delighted, and embarked enthusiastically on a flurry of theatrical incidental music both for Benson and others, which included, in 1913, music for a one-off private performance of Maurice Maeterlinck's *The Death of Tintagiles*, which was to take place in London.

The play is a sombre five-acter, the plot lines only evoked, as per Maeterlinck's Symbolist style, and never directly explained. The story revolves around Tintagiles, a young boy and future king of an unnamed kingdom who is

captured and brought to a castle where unseen dark forces are at work. His grandmother, the Queen, is the architect, having already killed most of Tintagiles' family in a jealous attempt to retain total control over the kingdom. Stolen from the arms of his sleeping sisters, Ygraine and Bellangère, Tintagiles pleads with them to open the iron door behind which he is held as they hammer on the castle gates. The horrors of the castle and the ordeals he undergoes make themselves known, opaquely. Ygraine and Bellangère make desperate attempts to save him, as their old master Aglovale speaks fatalistically of the bitter taste of men's 'useless lives'. Ygraine's emotive pleas are ignored by the unseen forces, and Tintagiles is murdered.

Vaughan Williams, who had some four years earlier composed the rather wittier music to a Cambridge University production of Aristophanes' *The Wasps*, cast dark magic over the gloom of Maeterlinck's castle in atmospheric and at times highly original music. And yet the project was doomed to failure, for while Maeterlinck's stage works were popular, not least with artists and composers (both Martinů and Loeffler had previously written music for productions of *Tintagiles*), the sombre nature of the drama was not quite the upbeat crowd-pleaser the private performance's after-dinner crowd might have preferred. And while Vaughan Williams' music was skilfully crafted, understated and tense, it is, like Maeterlinck's drama, nowadays only rarely heard.

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**Franz Schmidt** (1874-1939)

## **SYMPHONY No4 in C major**



### **FIRST PERFORMANCE**

Vienna, 10 January 1934

**DURATION** 42 minutes

- 1. *Allegro molto moderato–Passionato –***
- 2. *Adagio–Più lento–Adagio –***
- 3. *Molto vivace –***
- 4. *Tempo primo un poco sostenuto–  
Passionato–Tempo primo: Allegro molto  
moderato***

It is widely asserted, with plenty of justification, that Franz Schmidt's Fourth Symphony is one of the finest symphonic works written in the 20th century. Yet it is also one of the least well known, indeed one of the most overlooked. Why is that?

There are probably two main reasons. First, the symphony simply doesn't fit into the neat narrative we've constructed about what happened in music in the early 20th century. It was premiered to great acclaim in Vienna in 1934, by the Vienna Symphony Orchestra under Oswald Kabasta, but if we imagine the Austrian capital around that time, we might more naturally think of the rigorously controlled pitches and highly dissonant harmonies of composers such as Schoenberg or Webern. The lush, opulent music that Schmidt was writing concurrently – far closer in style to that of Gustav Mahler or early Richard Strauss – sounds like it might have strayed in from the earlier age.

Secondly, and more seriously, Schmidt has been tarnished by accusations of collaboration with the Nazi regime – and not, it has to be said, without foundation. He'd been born in what is now Bratislava, Slovakia (in 1874 still part of Austria-Hungary), but studied cello, piano and composition in Vienna, where he became a cellist in the Vienna Philharmonic Orchestra and Court Opera Orchestra (often playing under Mahler), and later taught at the Vienna Conservatoire, becoming director there in 1925.

The deeply melodic, lyrical music he wrote was considered conservative even at the time, and once Austria had been brought under Nazi rule in the 1938 Anschluss, Schmidt was widely celebrated as one of the Reich's greatest living composers. Indeed, he was commissioned to

write a Nazi cantata – *The German Resurrection* (complete with closing cries of ‘Sieg Heil!’) – which he agreed to compose, though he never finished the piece. Perhaps significantly, he instead worked on two pieces for the Jewish pianist Paul Wittgenstein, who had lost his right arm in World War I. Friends claimed he was simply very naive in political terms, and he never went as far as joining the Party.

In any case, his Symphony No4 dates from several years earlier than these controversial incidents. And rather than a grand political statement, it’s a deeply personal piece that draws heavily on Schmidt’s family life. His first wife, Karoline Perssin, had been confined to a Vienna psychiatric hospital in 1919 (and was later murdered as part of a Nazi extermination programme), and their daughter, Emma Schmidt Holzschuh, died suddenly in 1932 following the birth of her first child. Emma’s death prompted something of an emotional and mental breakdown in the composer, a crisis that was only resolved by the writing of his Fourth Symphony, which he described as ‘a requiem for my daughter’.

There is indeed a lot of sadness in the symphony, but it’s a work of rich and contrasting emotions, and one that compresses a symphony’s traditional four movements into a single arching span of music.

Schmidt begins, very unusually, with a long, unaccompanied trumpet solo that is generally quiet and introspective – and perhaps represents a personal reference in itself. Schmidt had played the trumpet as a student, but reportedly struggled to master the instrument, such that he’d take long walks into the Viennese countryside in order to practise in isolation, away from the judgement of others. The pensive opening mood continues when

the strings come in, and it is only broken by the opening section’s second main theme, a soaring, sweeping but troubled melody for the first violins.

A substantial development section combines and reworks elements of both themes, but just when we’d expect a return to the opening material, Schmidt instead moves on to his second ‘movement’, led by a long, pensive cello solo. A funeral march interrupts the cello’s melancholy, but it makes a return before the symphony’s skittering, dancing ‘scherzo’ section, introduced by the violas. Just as the symphony reaches its massive climax – an almost Mahlerian cry of pain – Schmidt returns to the opening material, now the symphony’s finale. The solo trumpet comes back to lead the work to its quiet close, playing the same melody with which it opened the piece, but now transfigured by everything that has gone between.

© David Kettle

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# THRILLING SAINT-SAËNS' ORGAN SYMPHONY

**DND** Thu 6 Oct

**EDN** Fri 7 Oct

**GLW** Sat 8 Oct

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

**Stravinsky** Jeu de cartes  
**Poul Ruders** Concerto for Harpsichord  
**Saint-Saëns** Symphony No3 Organ

**Thomas Søndergård** Conductor  
**Mahan Esfahani** Harpsichord

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# JONATHAN BERMAN Conductor

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Jonathan Berman started conducting as a teenager and has since established a reputation as a conductor of great insight, a polymath whose wide-ranging achievements both on and off the stage reveal a thoughtful, imaginative artist much sought after in repertoire ranging from classical to contemporary.

Berman's upcoming and recent debuts include the Philharmonia, BBC Scottish Symphony Orchestra, Orchestre de Picardie, Orchestra di Padova e del Veneto, City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, Britten Sinfonia, Hagen Philharmonic Orchestra, Bilkent Symphony Orchestra, Turku Philharmonic Orchestra, London Mozart Players, City of London Sinfonia and the Nash Ensemble.

During the pandemic Berman's deeply innovative and imaginative approach to music has led to him creating nine award-winning films of, or about, classical music for Greengage Productions, combining stop motion animation, art, poetry and choreographic cinematography in repertoire as diverse as Bach, Messiaen, Stravinsky and Satie.

At the start of the 2020 lockdown, he founded Stand Together Music, an initiative to help musicians in both the classical and non-classical worlds. He charted every cancelled concert in the UK for 100 days and compiled 12,149 tracks created by over 1,000 artists and composers whose work was impacted by lockdown.

In 2020 Berman launched The Franz Schmidt Project to record all Schmidt's symphonies with the BBC National Orchestra of Wales in the lead-up to his 150th anniversary in 2024.

As a champion of new music, Berman has conducted many premieres and regularly works with the London Sinfonietta, Ensemble Modern, Birmingham Contemporary Music Group, New European Ensemble, Crash Ensemble Dublin and the Britten Pears Ensemble.

As an opera conductor he has a repertoire of over 40 operas, conducting productions for the Dutch Touring Opera, English Touring Opera, Aldeburgh Festival, Grachten Festival, Anghiari Festival, Dartington International Festival, Jerwood Opera Course, Opera Studio Netherlands, Dutch National Opera Academy, Mahogany Opera and the Centre for Opera Studies in Italy, and acting as cover conductor at the Royal Opera House, Barbican Centre and Holland Festival.

From his teenage years, Berman was mentored by and became close friends with composer Oliver Knussen and conductor Stanisław Skrowaczewski. He studied with Jac van Steen at the Royal Conservatoire in The Hague. He was the first Brit and first conductor to win the Kempinski Young Artist Prize, which enabled him to study with Franz Welser-Möst and the Cleveland Orchestra, and Michael Tilson Thomas and the New World Symphony.

# ROYAL SCOTTISH NATIONAL ORCHESTRA

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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 Stephen Doughty. 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 Sir 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

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## FIRST VIOLIN

Lena Zeliszewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Elizabeth Bamping  
Susannah Lowdon  
Ursula Heidecker Allen  
Lorna Rough  
Alan Manson  
Laura Ghiro  
Colin McKee  
Liz Reeves  
Seona Glen

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Paul Medd  
Nigel Mason  
Harriet Wilson  
Sophie Lang  
Emily Nenniger  
Anne Bünemann  
Sharon Haslam  
John Robinson

## VIOLA

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

## CELLO

Jonathan Weigle  
GUEST PRINCIPAL  
Kennedy Leitch  
Gunda Baranauskaite  
Rachael Lee  
Sarah Digger  
Robert Anderson

## DOUBLE BASS

Roberto Carrillo-Garcia  
GUEST PRINCIPAL  
Michael Rae  
Aaron Barrera-Reyes  
Joe Standley

## FLUTE

Katherine Bryan  
PRINCIPAL  
Anthony Robb  
Daniel Shao

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Rebecca Whitener  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Christopher Gough  
PRINCIPAL  
Alison Murray  
Andrew McLean  
David McClenaghan  
Martin Murphy

## TRUMPET

Jason Lewis  
ASSOCIATE PRINCIPAL  
Andrew Connell-Smith  
Robert Baxter  
Rebecca Goodwin

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

John Poulter  
ASSOCIATE PRINCIPAL

## PERCUSSION

Simon Lowdon  
PRINCIPAL  
Tom Hunter  
Stuart Semple  
Philip Hague  
Colin Hyson

## HARP

Pippa Tunnell  
Aimee Clark



# SUPPORTING THE RSNO

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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

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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](mailto: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.

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The Maxwell Armstrong Chair

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*ASSISTANT PRINCIPAL*  
The David and Anne Smith Chair

Rachael Lee  
The Christine and Arthur Hamilton  
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### Double Bass

Michael Rae  
James Wood Bequest Fund Chair

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

### Flute

Katherine Bryan *PRINCIPAL*  
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*  
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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

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The James and Morag Anderson Chair

### Horn

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Ms Chris Grace Hartness

Marcus Pope *SUB PRINCIPAL*  
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*PRINCIPAL*  
The Mitchell's Glengyle Chair

Lance Green  
*ASSOCIATE PRINCIPAL*  
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Ms Chris Grace Hartness

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### Library and Orchestra Assistant

Xander van Vliet  
The Hilda Munro 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

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

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Officer, in the strictest confidence, at [torran.mcewan@rsno.org.uk](mailto:torran.mcewan@rsno.org.uk)

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



# CHARITABLE TRUSTS AND FOUNDATIONS

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

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

If you would like more information about our work and how you can make a difference, please contact Naomi Stewart, Trusts and Projects Coordinator, at [naomi.stewart@rsno.org.uk](mailto:naomi.stewart@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](https://rsno.org.uk/circle) or get in touch with Torran McEwan, Individual Giving and Partnerships Officer, at [torran.mcewan@rsno.org.uk](mailto:torran.mcewan@rsno.org.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.

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Thank you to all our members  
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 those who wish to remain  
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**RSNO**  
SCOTLAND'S NATIONAL  
ORCHESTRA

DRAMATIC  
**DVOŘÁK**  
**SEVEN**

**EDN** Fri 14 Oct  
**GLW** Sat 15 Oct

**Julia Perry** A Short Piece for Orchestra  
**Korngold** Violin Concerto  
**Dvořák** Symphony No7

**Christian Reif** Conductor  
**Philippe Quint** Violin

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