

The background of the poster is a vibrant green aurora borealis (Northern Lights) against a dark, starry night sky. The aurora flows from the top right towards the bottom left. In the bottom left corner, the dark silhouettes of evergreen trees are visible.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

INSPIRING
**SIBELIUS
& BRAHMS**

Music Hall, Aberdeen
Sun 11 Sep 2022 3pm

Working in harmony to deliver music, sustainably



ScotRail is proud to support the RSNO
with sustainable travel options for their
musicians, staff and audiences.

RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

 **ScotRail**
SCOTLAND'S RAILWAY

SIBELIUS & BRAHMS

Sibelius drew inspiration from the landscape of his native Finland, and there's definitely something elemental about his Fourth Symphony: music hewn out of bedrock and weathered by northern storms. It's a powerful contrast to the sunlit romance and bubbling joy of Brahms' magnificent Second Piano Concerto. Pianist Jeremy Denk finds something original (and surprising) in everything he touches, while conductor Rory Macdonald makes a welcome return to the RSNO.

This afternoon's concert will begin with an orchestral performance of one verse of **God Save The King**, after which audience and orchestra will remain standing for a short pause as a tribute to the memory of Her Majesty The Queen.

SIBELIUS Symphony No4 in A minor Op63 [38']

INTERVAL

BRAHMS Piano Concerto No2 in B flat major Op83 [50']

Rory Macdonald Conductor

Jeremy Denk Piano

Royal Scottish National Orchestra

MUSIC HALL, ABERDEEN

Sun 11 Sep 2022 3pm

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.

Her Majesty The Queen

1926–2022



The Royal Scottish National Orchestra is greatly saddened by the death of Her Majesty The Queen. Our sympathies and condolences are with the Royal Family.

Her Majesty The Queen was patron of the Scottish National Orchestra from 1977, with the Orchestra changing its name to the Royal Scottish National Orchestra in 1991. The RSNO is immensely grateful for the support that The Queen gave to the arts and classical music throughout her reign, recognising artists and endorsing venues and institutions. The Orchestra was honoured to perform in The Queen's presence during the 45 years of her patronage.

WELCOME



It was with great sadness that we watched with the world the news that our Patron, Her Majesty The Queen, had died. The Queen's fondness for Scotland, and in particular Balmoral Castle, has always resonated with us as Scotland's National Orchestra, proudly representing The Queen and country with the Royal Patronage awarded to us in 1977.

It was Her Majesty's wish that life carried on after her death. While we join the world in paying our respects to His Majesty The King and the Royal Family, we also respect our late Patron's wish that the show must go on.

This afternoon we are joined by Glasgow-born conductor Rory Macdonald. His recent recordings with the RSNO of the music of Thomas Wilson have received much acclaim on the Linn Records label. Jean Sibelius requested the slow movement from his Fourth Symphony be performed at his own funeral. I am sure you will join with the musicians of the Orchestra in remembering the remarkable life of Her Majesty The Queen during this performance.

We are fortunate also to have fantastic pianist Jeremy Denk performing Brahms' Second Piano Concerto. Jeremy is one of America's most celebrated pianists and it is great to be welcoming international talent of such a standard to Scotland.

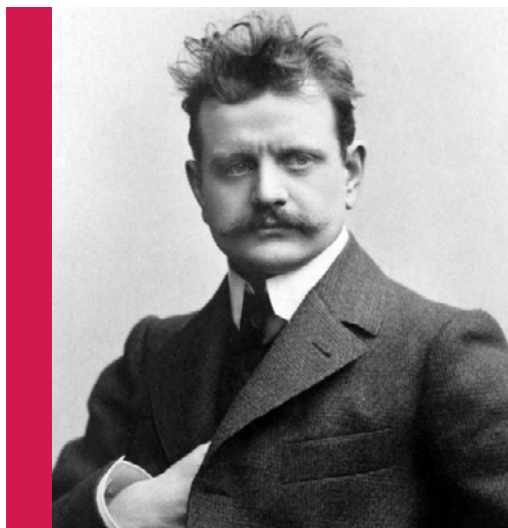
We will be back in Aberdeen next month for a very special performance with young musicians from Big Noise Torry. The group of students will perform Arturo Márquez's Danzón No2 side-by-side with the Orchestra. Following successful concerts with students in Dundee and Edinburgh this year, I assure you that you won't want to miss this showcase of future stars.

I hope you enjoy this afternoon's concert and I look forward to sharing the rest of the Season with you all.

Alistair Mackie
CHIEF EXECUTIVE

Jean Sibelius (1865-1957)

SYMPHONY No4 in A minor Op63



FIRST PERFORMANCE

Helsinki, 3 April 1911

DURATION 38 minutes

1. *Tempo molto moderato, quasi adagio*

2. *Allegro molto vivace*

3. *Il tempo largo*

4. *Allegro*

Sibelius' Fourth Symphony is often thought of as his most radical work – distant, other-worldly music, about as far removed from the heart-on-sleeve passion of the earlier symphonies as could be. In fact, it is just as deeply felt and eloquently expressed but Sibelius is at his most elusive here, leading the listener down some pretty winding and uncertain paths. There is also an austerity about the musical style that denies the work the obvious popular appeal of the first two symphonies, or indeed the fifth.

The symphony was first performed in April 1911 and caused controversy and some bafflement over the next few years as it was played around Europe. In 1912 the London *Evening Standard's* critic, reviewing the British premiere under Sir Henry Wood, complained that the composer seemed to be 'plumping in favour of ultra-modernity' and that the symphony 'might be called "cipher" music' but that unfortunately 'he has omitted to supply us with the key'. Sibelius himself was defiant; his famous (under)statement that there was 'nothing of the circus' about it was meant to rebuff those who might try to compare it unfavourably with the latest works of the 'moderns' of the pre-First World War years, especially Richard Strauss, whose music Sibelius considered hollow beneath an impressive surface of tricks and gimmicks.

But he also said that the symphony 'stands as a protest against present-day music'. The truth is that Sibelius was beginning to feel like an outsider among leading European composers, and was finding the creative climate in the major artistic centres (Berlin, Paris, Vienna, London) increasingly inimical to his vision of the future of music. It's worth remembering that, for Sibelius, Germany was still the country where a composer

of symphonies would seek approval. But there and in Austria the early 20th-century modernists and their growing tendency to reject the symphonic tradition left him feeling more and more marginalised. His reaction against both the dominance of the 'moderns' and the tendency of critics in Germany to pigeonhole him as merely a colourful, Nordic 'nationalist' soulmate of Tchaikovsky and the Russians, was to strip his music of its 'romantic' trappings down to something more 'classical' in outline. He had done this to some extent in the Third Symphony, and now he carried the process much further in the Fourth, reducing the material at some points to the extent that it seems to exist somewhere between sound and silence.

In the Fourth Symphony Sibelius almost perversely avoids the kind of satisfyingly affirmative climaxes that people had come to expect in his earlier works, and that he would restore in the Fifth Symphony. The progress of each of the four movements seems to be not towards triumph, but towards disintegration, or at least a kind of hopeless resignation.

The second movement, the scherzo, is a case in point. Starting out brightly, it begins to darken halfway through and ends with an almost perfunctory petering-out into nothing. The third movement moves glacially towards the nearest thing the symphony has to a big, broad theme, but again it eventually dissolves into the ether. The first and last movements in particular are dominated in very different ways by the sound of the interval known as the tritone – two notes or chords that are four whole tones apart. The effect is an ambivalence of key that is deeply unsettling.

In the finale, Sibelius again begins extremely positively, introducing (very unusually for

him) a glockenspiel to add an icy glitter to the sound, but this riotously cavorting music eventually becomes chaotic, the home key of A minor competing with the key of E flat, four whole tones above it. The clash between the two seems irreconcilable, leading again to disintegration as the music gradually loses energy and impetus like a clock that needs winding. The symphony ends with the strings insistently repeating a series of open fifth chords, but these last bars are marked *mezzo forte* (not soft but not quite loud) and *dolce* (sweet) as if to emphasise their ambiguity. They ought to bring a satisfactory sense of resolution at last, but far from it. Is this acceptance or defiance? Anger or despair?

© Hugh Macdonald

**Listen again
to the RSNO**

**Sibelius Symphonies
Nos1 and 4**

Conductor Sir Alexander Gibson

More information

rsno.org.uk/recordings

Johannes Brahms (1833-1897)

PIANO CONCERTO No2 in B flat major Op83

FIRST PERFORMANCE

Budapest, 9 November 1881

DURATION 50 minutes

1. *Allegro non troppo*

2. *Allegro appassionato*

3. *Andante*

4. *Allegretto grazioso*

A playful, if rather sardonic, sense of humour may not accord with Brahms' popular image (mainly based on late portraits and photographs) as a stern, heavily bearded Old Master, but there's plenty of it in his correspondence. In July 1881 he wrote to his friend Elisabet von Herzogenberg that he had just completed 'a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo'. A few days later he sent a manuscript score of the Second Piano Concerto to another friend, Theodor Billroth, with a note saying, 'I am sending you a couple of little pieces for the piano.'

Running to about 50 minutes, with four movements, the 'tiny' B flat Concerto is the longest and easily one of the most difficult of all major piano concertos. Jeremy Denk has written that the technical challenges that confront the soloist outdo even those of Rachmaninov's Third Concerto. Brahms himself gave the premiere in Budapest in November 1881 but although he had a deserved reputation as one of the most formidable pianists of the day he no longer practised much or played regularly in public. It's tempting to wonder whether he might, even for a moment, have regretted not making his task a little easier.

In 1884 he played the concerto on tour with the famous Meiningen Court Orchestra under Hans von Bülow. In Vienna the critic Eduard Hanslick wrote that his playing had its usual 'rhythmic strength and masculine authority' but technically it was neither 'adequately polished nor smooth. Brahms played as a great musician who had once also been a great virtuoso but now had more important things to do than practise a few hours a day.' There were a lot of wrong notes, but in truth it's a measure of his pianistic ability that he could play it at all!

The B flat Concerto's scale and ambition led some critics to liken it to a symphony with piano *obbligato*. And indeed, despite the piano part's difficulties this is a concerto where the soloist often yields to the orchestra and where intimate chamber music-like dialogue is as much the order of the day as heroic virtuosity. It's a very different piece from Brahms' First Piano Concerto, written 20 years earlier and the subject of much wrestling with and rewriting of material originally intended to be a symphony. There the titanic struggle to bring it into the world is bracingly, thrillingly evident in the youthful ardour of every bar. Here the music's majesty and grandeur of vision, tempered by a sense of deep inner reflection, flow naturally from the 48-year-old Brahms' maturity and absolute command of his art.

The subtle equanimity of the soloist-orchestra relationship is established right at the start of the spacious first movement where the solo horn's rising, questioning theme is gently commented on rather than countered by the piano. But the pastoral dream is soon shattered by a volcanic solo cadenza that paves the way for the orchestra's grand expansion of the horn theme. All of this sets out a panoply of interconnected themes that allows for both dialogue and confrontation between piano and

orchestra in a mostly benign symphonic landscape, with occasional glimpses of something darker. One of the first movement's most magical ideas is the return of the opening theme at the beginning of the final section, the recapitulation, where the softly distant horn melody is shadowed by a mysterious, chromatic piano texture.

The 'tiny' scherzo that follows is far from small and certainly not the 'musical joke' that scherzos are traditionally supposed to be. Asked to explain why he added a fourth movement (it's based on material he originally intended for his Violin Concerto) to the usual three-movement concerto structure, Brahms told Theodor Billroth that the first movement seemed to him to be too 'simpel', meaning too straightforward, unsophisticated or harmless. Between the expansiveness of the first movement and the celestial beauties of the slow movement, he felt the need for something stormier, more urgently passionate.

And so it is, with a first theme that is edgy and driven, propelled by off-beat accents, and an ethereal, high-floating second theme introduced by the violins and echoed by the piano. These ideas are variously transformed in increasingly tempestuous development until the middle 'trio' section arrives to sweep away the maelstrom with a sunburst of D major, replete with celebratory, pealing horns. But not for long: when the music of the first section returns it seems even more turbulent, rushing headlong to its conclusion.

Balm arrives with the slow movement. Here, from the wide-screen big picture of the first two movements, the focus narrows in on the lower strings, at the centre of which the solo cello spins a long, lullaby-like melody. The piano, assisted by the woodwinds, is discreetly

supportive, never actually playing the cello's tune but decorating it with delicate tracteries of passagework. This is orchestral chamber music at its finest and most touching, but the tensions of the scherzo have not completely gone. A long solo piano passage turns the mood from calm reflection back to emotional turmoil, and soloist and orchestra engage in a fraught exchange around a minor key version of the cello theme. As the storm dies down a complex harmonic journey brings the music to the remote key of F sharp major. Time seems to stand still as the clarinets briefly quote from one of Brahms' songs, *Todessehnen* (Yearning for Death), and the cello once again sings its sublime theme to ecstatic encouragement from the trilling piano.

One of Brahms' biographers, Calum MacDonald, said of the finale that he 'never wrote a movement that was more of an unalloyed entertainment, nor more feline in its humour; the proportions remain kingly, but the lion now moves with a kitten's lightness and a cat's precise, unconscious grace'. And the delicacy of the opening, the piano stealing in as if teasing the listener as gently as possible out of the preceding reverie, confirms the soloist's role as light-footed leader of the merry dance. There are numerous themes in this delightful movement but perhaps the most distinctive (because of its typically Brahmsian 'gypsy' character) is the second, which swoons and swaggers in contrast to the innocent playfulness of the first. Brahms leaves out the trumpets and timpani – no need for heroics now – and, just as he does in the Violin Concerto, turns the final pages into a jig, sprinkled with joy-enhancing triplets.

© Hugh Macdonald

JEREMY DENK Piano



Jeremy Denk is one of America's foremost pianists. Winner of a MacArthur 'Genius' Fellowship and the Avery Fisher Prize, he has also been elected to the American Academy of Arts and Sciences. He has appeared many times at Carnegie Hall, New York and in recent years has worked with the Chicago Symphony, Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony and Cleveland Orchestra.

In the 2021-22 Season, Denk appeared with the Cleveland Orchestra, St Louis Symphony and Seattle Symphony, performing John Adams' *Must the Devil Have All The Good Tunes?*. He also returned to the San Francisco Symphony to perform Messiaen under Esa-Pekka Salonen, and toured internationally as soloist with Les Violons du Roy. Meanwhile, he continues a major multi-season focus on the music of Bach with performances of Book 1 of the *Well-Tempered Clavier* at the Barbican Centre, Celebrity Series of Boston, Stanford Live, Philadelphia Chamber Music Society, 92Y in New York City, at the Bath Festival and at the Lammermuir Festival across

East Lothian, where he was the 2021 artist-in-residence and is appearing there again this year.

In 2019-20 Denk made his solo debut at the Royal Festival Hall with the London Philharmonic. He also made his solo recital debut at the Boulez Saal in Berlin, and returned to the Piano aux Jacobins Festival, as well as London's Wigmore Hall. Further performances included his debut with the Bournemouth Symphony, returns to the City of Birmingham Symphony and the PianoEspoo Festival in Finland, and recitals of the complete Ives Violin Sonatas with Stefan Jackiw.

Denk is also known for his original and insightful writing on music, which has appeared in *The New Yorker*, *The New Republic*, *The Guardian* and on the front page of *The New York Times Book Review*. One of his *New Yorker* contributions, 'Every Good Boy Does Fine', forms the basis of a memoir published by Macmillan in May 2022.

Denk's recording of Bach's *Goldberg Variations* for Nonesuch Records reached No1 on the Billboard Classical Charts. His recording of Beethoven's Piano Sonata No32 paired with Ligeti's *Études* was named one of the best discs of the year by *The New Yorker*, NPR and *The Washington Post*, and his account of the Beethoven sonata was selected by BBC Radio 3's *Building a Library* as the best available version recorded on modern piano. Denk has a long-standing attachment to the music of Charles Ives, and his recording of Ives' two piano sonatas also featured in many 'best of the year' lists. His album of Mozart piano concertos, performed with the Saint Paul Chamber Orchestra, was released in 2021 on Nonesuch Records.

Jeremy Denk is a graduate of Oberlin College, Indiana University and the Juilliard School. He lives in New York City.

RORY MACDONALD Conductor



Rory Macdonald stands out as one of the most engaging British conductors of his generation, leading stylish performances of a notably wide range of operatic and symphonic repertoire.

Engagements recently and upcoming include returns to Oper Frankfurt for *Le nozze di Figaro* and the Opera Theater of Saint Louis for *The Magic Flute*, *La bohème* with Glyndebourne on Tour, performances with the Tokyo City Philharmonic Orchestra and Nordwestdeutsche Philharmonie, and debuts with the Philharmonia and Royal Liverpool Philharmonic Orchestra.

Macdonald has led many acclaimed performances of works by Britten, including *Peter Grimes* for the Brisbane Festival, *Owen Wingrave* and *A Midsummer Night's Dream* for the Royal Opera House, *Albert Herring* for Glyndebourne, *The Turn of the Screw* at the Vienna Konzerthaus, *A Midsummer Night's Dream* at the Lyric Opera of Chicago and *The Rape of Lucretia* at Houston Grand Opera.

Macdonald recently conducted the premiere performances of Carl Vine's Double Piano Concerto with Kathryn Stott and Piers Lane with both the West Australian Symphony Orchestra and the Tasmanian Symphony Orchestra. He has also conducted the premieres of works by notable composers such as Sir James MacMillan, Sally Beamish and Geoffrey Gordon. His discography includes Thomas Wilson's Symphonies Nos 2 to 5 with the RSNO, released in 2019 and 2020 on Linn Records to critical acclaim. He has also recorded with Danny Driver and the BBC Scottish Symphony Orchestra for Hyperion, and with Nicola Benedetti and the BBC Scottish Symphony Orchestra for Decca.

Rory Macdonald studied music at Cambridge University. While there he studied under David Zinman and Jorma Panula at the American Academy of Conducting in Aspen. After graduating from Cambridge, he was appointed assistant conductor to Iván Fischer at the Budapest Festival Orchestra (2001-3) and to Sir Mark Elder and the Hallé Orchestra (2006-8). He was also a member of the Jette Parker Young Artists Programme at the Royal Opera House (2004-6), where he worked closely with Antonio Pappano on such major projects as the complete Ring cycle.

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 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

FIRST VIOLIN

Sharon Roffman
LEADER
Peter Liang
Patrick Curlett
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Gillian Risi
Fiona Stephen
Stewart Webster

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Nigel Mason
Wanda Wojtasinska
Paul Medd
Sophie Lang
Robin Wilson
Kirstin Drew
Gongbo Jiang
Eddy Betancourt

VIOLA

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

CELLO

Karen Stephenson
GUEST PRINCIPAL
Betsy Taylor
Kennedy Leitch
Gunda Barnauskaite
Rachael Lee
Sarah Digger
Robert Anderson

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Michael Rae
Paul Sutherland
Sophie Butler
Joe Standley

FLUTE

Helen Brew
ASSOCIATE PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes

CLARINET

Rebecca Whitener
GUEST PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Andrew McLean
ASSOCIATE PRINCIPAL
Alison Murray
Martin Murphy
Christine McGinley
Peter McNeill

TRUMPET

Jason Lewis
ASSOCIATE PRINCIPAL
Brian McGinley

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TIMPANI

Tom Hunter
GUEST PRINCIPAL

PERCUSSION

John Poulter
ASSOCIATE PRINCIPAL

HARP

Pippa Tunnell

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

DRAMATIC DVOŘÁK SEVEN

Thu 13 Oct 3pm
Music Hall,
Aberdeen

Márquez Danzón No2
Korngold Violin Concerto
Dvořák Symphony No7

Christian Reif Conductor
Philippe Quint Violin
Big Noise Torry

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

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

Ursula Heidecker Allen
The James and Iris Miller Chair

Lorna Rough
The Hilda Munro Chair

Second Violin

Sophie Lang
The Ian and Evelyn Crombie Chair

Viola

Tom Dunn *PRINCIPAL*
The Cathy & Keith MacGillivray Chair

Lisa Rourke *SUB PRINCIPAL*
The Meta Ramsay Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Cello

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Rachael Lee
The Christine and Arthur Hamilton Chair

Double Bass

Michael Rae
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*
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

Martin Murphy
ASSISTANT PRINCIPAL
John Mather Trust's Rising Star 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

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

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
Stevenston 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 Naomi Stewart, Trusts and Projects Coordinator, at 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 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 Contini 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 Molyneaux
 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



CORPORATE SUPPORTERS



PRINCIPAL MEDIA PARTNER



PRINCIPAL TRANSPORT PARTNER



BROADCAST PARTNER



CHARITY PARTNER



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



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

RSNO BOARD OF DIRECTORS

Elected Directors

Dame Susan Bruce DBE
CHAIR

John Heasley
HONORARY TREASURER
Kat Heathcote
Linda Holden
Neil McLennan
Costa Pilavachi
David Robinson
Gurjit Singh Lalli
Jane Wood

Player Directors

Helen Brew
David Hubbard
Dávor Juul Magnussen
Sophie Lang
Paul Philbert
Lorna Rough

Nominated Directors

Cllr Edward Thornley
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
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
Xander van Vliet
LIBRARY AND ORCHESTRA ASSISTANT
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
Hannah Gardner Seavey
COMMUNITY AND WELLBEING COORDINATOR
Rosie Kenneally
LEARNING AND ENGAGEMENT OFFICER
(MATERNITY LEAVE)
Rachel O'Connor
CREATIVE ASSISTANT

EXTERNAL RELATIONS

Dr Jane Donald
DIRECTOR OF EXTERNAL RELATIONS
Lisa Ballantyne
PARTNERSHIPS OFFICER
Ian Brooke
PROGRAMMES EDITOR
Rosie Clark
EXTERNAL RELATIONS ADMINISTRATOR

Jessica Cowley
MARKETING MANAGER
Carol Fleming
HEAD OF MARKETING
Constance Fraser
COMMUNICATIONS AND MARKETING OFFICER
Torran McEwan
INDIVIDUAL GIVING & PARTNERSHIPS ADMINISTRATOR
Jenny McNeely
HEAD OF INDIVIDUAL GIVING AND PARTNERSHIPS
Mirienne McMillan
SALES OFFICER
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
Alice Gibson
FINANCE ADMINISTRATOR
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

From Quiz Show *to Concerto*

Alexander Armstrong
Weekdays from 9am

CLASSIC *f*M

