

The background of the entire poster is a dense, textured field of red particles, resembling crushed glass or a fine spray of red pigment, creating a vibrant and energetic visual effect.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

THRILLING

SAINT-SAËNS' ORGAN SYMPHONY

Caird Hall, Dundee
Thu 6 Oct 2022 7.30pm

Usher Hall, Edinburgh
Fri 7 Oct 7.30pm

Glasgow Royal Concert Hall
Sat 8 Oct 7.30pm

Supported by
Jennie S. Gordon Memorial Foundation

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

SAINT-SAËNS' ORGAN SYMPHONY

There's nothing quite like hearing Saint-Saëns' Third Symphony played live. The orchestra thunders, there's a sudden silence, and then – with one mighty chord – the organ practically blows the roof off. It's just one of a whole series of musical surprises in tonight's stunning concert, from Stravinsky's brilliant musical card game to the phenomenal Mahan Esfahani bringing the harpsichord powering into the 21st century in Poul Ruders' gripping new concerto.

STRAVINSKY Jeu de cartes [23']

POUL RUDERS Concerto for Harpsichord [20']

UK PREMIERE

INTERVAL

SAINT-SAËNS Symphony No3 in C minor Op78 *Organ* [36']

Thomas Søndergård Conductor

Mahan Esfahani Harpsichord

Royal Scottish National Orchestra

CAIRD HALL, DUNDEE

Thu 6 Oct 2022 7.30pm

USHER HALL, EDINBURGH

Fri 7 Oct 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 8 Oct 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.



The concert in Dundee is supported by the Northwood Charitable Trust, R J Larg Family Trust, Tay Charitable Trust and Dundee Leisure & Culture Major Music Award

Supported by
Jennie S. Gordon Memorial Foundation

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

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, with a programme that celebrates the role of keyboard instruments in orchestral music.

Tonight we will enjoy the UK premiere of Poul Ruders' Concerto for Harpsichord performed by Mahan Esfahani, making his RSNO debut. The piece was co-commissioned by the RSNO and the Aarhus Symphony Orchestra and was written especially for Mahan. I can't wait to see him bring it to life with his trademark exuberance. We're thrilled also to be making the most of some of the great concert-hall organs that we have in Scotland in Saint-Saëns' Symphony No3.



































You'll read of Poul's interest in restoration, giving revived identities to ideas and objects that once seemed outdated. This is something we're lucky to experience constantly in classical music, as artists and conductors interpret works and often transform the familiar into something brand new. In both recordings and live on stage, our musicians continue to embrace this and each week I arrive to hear something fresh.

The RSNO has recently worked on a number of new releases, including the second volume of Sir Roger Norrington and Francesca DeGo's recordings of Mozart's violin concertos, which has received some fantastic reviews. You can now also pre-order RSNO Assistant Conductor Kellen Gray's recording of music by George Walker, William Grant Still and William Levi Dawson, to be released at the end of the month on Linn Records. As Kellen starts his second Season with the RSNO, we also look forward to seeing him conduct this programme live in November. Just as it is a pleasure to come together on a weekly basis for our Season concerts, it is also heartening to see the Orchestra's reach continue to grow nationally and internationally with these eclectic new releases.

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									

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

Jacqueline Speirs	19
ASSOCIATE PRINCIPAL	
Marion Wilson	20
ASSOCIATE PRINCIPAL	
Harriet Hunter	21
SUB PRINCIPAL	
Nigel Mason	22
Wanda Wojtasinska	23
Paul Medd	24
Anne Bünemann	25
Sophie Lang	26
Robin Wilson	27
Emily Nenniger	28

VIOLA

Tom Dunn	29
PRINCIPAL	
Felix Tanner	30
ASSOCIATE PRINCIPAL VIOLA	
Asher Zaccardelli	31
ASSISTANT PRINCIPAL	
Susan Buchan	32
SUB PRINCIPAL	
Lisa Rourke	33
SUB PRINCIPAL	
Nicola McWhirter	34
Claire Dunn	35
Katherine Wren	36
Maria Trittiger	37
Francesca Hunt	38

CELLO

Betsy Taylor	39
ASSOCIATE PRINCIPAL	
Kennedy Leitch	40
ASSISTANT PRINCIPAL	
Rachael Lee	41
Sarah Digger	42
Robert Anderson	43

DOUBLE BASS

Margarida Castro	44
ASSOCIATE PRINCIPAL	
Michael Rae	45
ASSISTANT PRINCIPAL	
Sally Davis	46
Aaron Berrera Reyes	47

FLUTE

Katherine Bryan	48
PRINCIPAL	
Helen Brew	49
ASSOCIATE PRINCIPAL	
Janet Richardson	50
PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	51
PRINCIPAL	
Peter Dykes	52
ASSOCIATE PRINCIPAL	
Henry Clay	53
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	54
PRINCIPAL CLARINET	
Duncan Swindells	55
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	56
PRINCIPAL	
Luis Eisen	57
ASSOCIATE PRINCIPAL	
Paolo Dutto	58
PRINCIPAL CONTRABASSOON	

HORN

Christopher Gough	59
PRINCIPAL	
Alison Murray	60
ASSISTANT PRINCIPAL	
Andrew McLean	61
ASSOCIATE PRINCIPAL	
David McClenaghan	62
Martin Murphy	63
ASSISTANT PRINCIPAL	

TRUMPET

Christopher Hart	64
PRINCIPAL	
Marcus Pope	65
SUB PRINCIPAL	
Jason Lewis	66
ASSOCIATE PRINCIPAL	

TROMBONE

Dávur Juul Magnussen	67
PRINCIPAL	
Lance Green	68
ASSOCIATE PRINCIPAL	
Alastair Sinclair	69
PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	70
PRINCIPAL	

TIMPANI

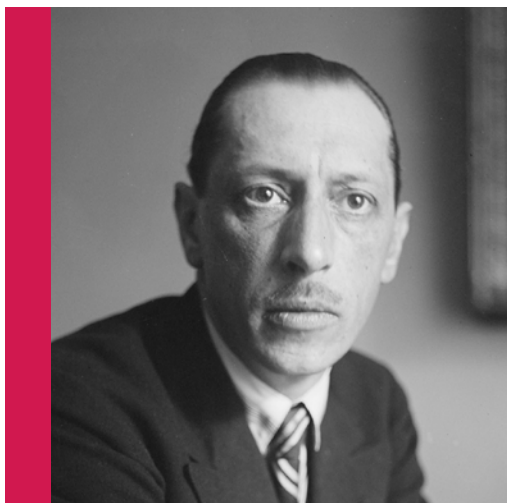
Paul Philbert	71
PRINCIPAL	

PERCUSSION

Simon Lowdon	72
PRINCIPAL	
John Poulter	73
ASSOCIATE PRINCIPAL	

Igor Stravinsky (1882-1971)

JEU DE CARTES



FIRST PERFORMANCE

New York, 27 April 1937

DURATION 23 minutes

First Deal:

Introduction. Alla breve –

Pas d'action. Meno mosso –

Dance variation. Moderato assai –

Dance of the Joker. Stringendo –

Waltz-Coda. Tranquillo –

Second Deal:

Introduction. Alla breve –

March. Marcia –

Variation I. Allegretto –

Variation II –

Variation III –

Variation IV –

Variation V. Sostenuto e pesante –

Coda. Più mosso –

Reprise of March. Marcia –

Ensemble. Con moto –

Third Deal :

Introduction. Alla breve –

Waltz. Valse –

Battle between Spades and Hearts. Presto –

Final Dance –

Coda. Tempo del principio

It was – so the story goes – in the back of a Paris taxi in 1936 that inspiration struck Igor Stravinsky for his ballet score *Jeu de cartes* (or 'Game of Cards'). He was so delighted with his idea that he invited the somewhat bewildered cabbie into a nearby café for a pre-dinner apéritif.

Stravinsky was living in the French capital at the time, and had been asked the previous November to write a new score for the recently established American Ballet, which had enlisted eminent choreographer George Balanchine to create the dance to go with it. The composer was somewhat at a loss for a possible scenario, however, so you can understand his relief at finally thinking one up.

And what he came up with was based around what Stravinsky described as 'my favourite pastime in the rest periods between composition': poker. The dancers would be dressed as playing cards, and the three short movements of his score would be entitled 'deals', charting the course of a poker game itself. There the card-game analogy breaks down a bit, however, since there's frankly little in the way of serious plot. Instead, Stravinsky focuses on characters, especially the chameleon-like, apparently all-powerful Joker, who can always ensure he wins by transforming himself into any other card, as well as the lower-ranking cards who can only overcome the Joker's power by combining their forces.

The outline drew from Stravinsky one of his wittiest, most sparkling scores, and though it's sometimes described as one of his least profound, there's a far more serious side to *Jeu de cartes*. The composer was growing increasingly alarmed at the rise of the Third Reich and its apparently all-powerful Führer, and indeed left Europe for the USA just three

years after he composed the ballet. You can't help but see connections between *Jeu de cartes*' malevolent Joker and the figure who would plunge the globe into World War II, parallels that Stravinsky himself drew attention to in the quotation from La Fontaine's verse fable 'The Wolves and the Sheep' that he included at the front of his score: 'We must wage continual war against the wicked. Peace in itself is a fine thing, I agree, but what use can it be with enemies who do not keep their word?'

Jeu de cartes was also a score in which Stravinsky shamelessly plundered the music of earlier composers, starting with the famous four-note 'fate' motif from the beginning of Beethoven's Fifth Symphony, recast as a bright and breezy brassy fanfare that opens each of *Jeu de cartes*' 'deals', and also brings the work to its rather abrupt conclusion. Loud, screaming woodwind and dashing strings accompany the entry of the Joker in the first 'deal', and Stravinsky returns to his affectionate pilfering in the third 'deal', with half-heard memories of Ravel's *La valse* and a more thorough work-through of a famous melody from Rossini's *The Barber of Seville*.

© David Kettle

What was happening in 1937?

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

23 Jan 17 leading Communists went on trial in Moscow, accused of participating in a plot led by Leon Trotsky to overthrow Joseph Stalin's regime

6 Feb John Steinbeck's novella *Of Mice and Men* was first published

16 Feb Wallace H Carothers received a patent for nylon

12 Apr In Rugby, Frank Whittle ground-tested the first jet engine designed for an aircraft

26 Apr In the Spanish Civil War, the Nazi Luftwaffe bombed Guernica in support of the Francoists, killing hundreds

6 May The German airship *Hindenburg* burst into flames when mooring at Lakehurst, New Jersey; 13 passengers and 22 crew died

12 May Coronation of King George VI at Westminster Abbey, London

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

21 Sep J R R Tolkien's *The Hobbit* was first published

4 Dec Dundee-based D C Thomson produced the first issue of *The Dandy* comic

29 Dec The Constitution of Ireland came into force; the Irish Free State became Ireland and Éamon de Valera the first Taoiseach

Poul Ruders (Born 1949)

CONCERTO FOR HARPSICHORD

FIRST PERFORMANCE

Aarhus Symphony Orchestra,
10 September 2020

UK PREMIERE

DURATION 20 minutes

Should one, when listening to my Concerto for Harpsichord and Symphony Orchestra, entertain the suspicion that the composer has brought the past into the present – and vice versa – then one is not completely off the mark. I've always been fascinated by the form of restoration architecture, with which old, disused but conservation-worthy buildings, such as churches, factories and warehouses, are being given a new identity and purpose through a happy symbiosis between contemporary ideas and inventions – a modernity that hasn't congealed through blind self-indulgence.

The harpsichord is an instrument normally associated with music from the Baroque; in other words, a 'period instrument' which, for better or worse, is marooned in the past. However, new compositions have been written for the harpsichord, solo and with ensemble, but not until well into the 20th century.

As a young man I myself played the harpsichord and developed a solid 'hands on' (literally) relationship with the instrument, but didn't compose anything for it till 1985, the year when Book 1 of *Cembal d'Amore* came about, a piece in which the past meets the present in the guise of a piano! There are now two Books entitled *Cembal d'Amore*. And that was enough harpsichord, I thought. But little did I know ...

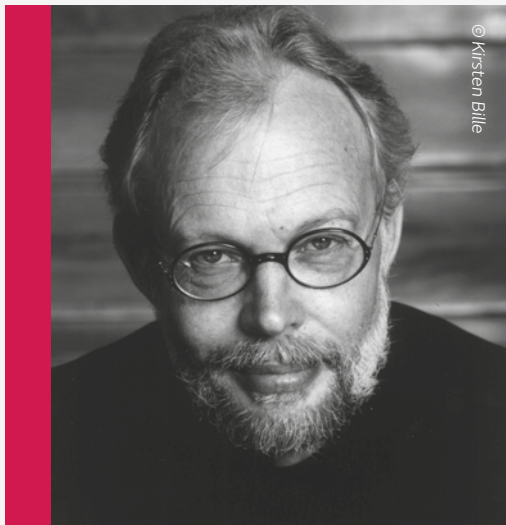
Because one day a few years ago, a commission from the Aarhus Symphony Orchestra popped up on the computer screen – a new piece for harpsichord and symphony orchestra, starring the phenomenal harpsichord virtuoso Mahan Esfahani. Now, there was an offer I couldn't refuse, a well-timed opportunity for me to create the perfect symbiosis between 'yesterday' and 'today' (but without slipping into hackneyed neoclassicism), not only stylistically, but also on a practical level. The harpsichord was never supposed to appear with the modern symphony orchestra – an obvious balance issue springs to mind – but involving a carefully prepared and controlled electronic amplification, a new world of constellations between harpsichord and orchestra presents itself, unexpected sonorous alliances that would be unthinkable (and impossible) without amplification.

Selected purists and period-instrument fundamentalists will be horrified ... the mere thought is abominable. But so be it. I could, however, be granted a 'reduced sentence', observing the time-honoured order of movements in a classical concerto, in which the first movement is fast, the second slow, and the third, well ... just you wait ...

© Poul Ruders

Poul Ruders' Concerto for Harpsichord was co-commissioned for Mahan Esfahani by the Aarhus Symphony Orchestra and the Royal Scottish National Orchestra.

POUL RUDERS Composer



© Kirsten Bille

How does one describe a phenomenon like Poul Ruders? No sooner have you found the *mot juste* than something in the music clamours to contradict it. He can be gloriously, explosively extrovert one minute – withdrawn, haunted, intently inward-looking the next. Super-abundant high spirits alternate with pained, almost expressionistic lyricism; simplicity and directness with astringent irony.

Try and restrict the language to technical matters and the paradoxes continue: few composers on the contemporary scene are so versatile, so accomplished, so obviously in command of their tools and materials, and yet the music can give the impression of dancing on the edge of a precipice. It is a language of extremes, commandingly integrated – and perhaps all the more startling for that.

Finding his voice has taken Ruders longer than many other composers, he admits, but it has also been an adventure – a period of experimentation and discovery which has led him in all manner of directions, metaphorically

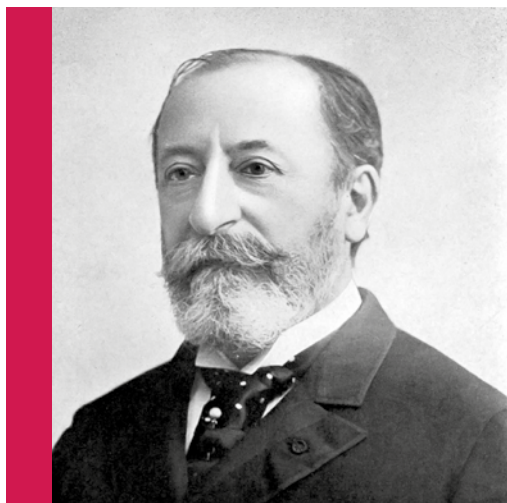
and literally: confronting American minimalism in the early 80s and developing his own perspective; making London his spiritual home later in that decade and employing the peculiar English technique of ‘change-ringing’; exploring – in his own words – *female values* in the 90s as a vital counterbalance to the world of violence and desolation he had opened up in his previous works.

In the opera *The Handmaid’s Tale* (1996-8), more than in any of his other works, Ruders draws together the themes which have preoccupied him for so long: the apocalyptic, the elemental and the human, aching tenderness, grotesque irony, despair. However, also, as in the closing pages of the First Symphony (1989), a flicker of hope. For Ruders, perhaps, ‘The One True Path’ is that there is no path at all. And thus the adventure continues.

© Stephen Johnson

Camille Saint-Saëns (1835-1921)

SYMPHONY No3 in C minor Op78 Organ



FIRST PERFORMANCE

London, 19 May 1886

DURATION 36 minutes

1. Adagio–Allegro moderato–Poco adagio

2. Allegro moderato–Presto–Maestoso–Allegro

Camille Saint-Saëns was one of the great polymaths of the 19th century. Quite apart from his exceptional skills as a composer, pianist, organist, conductor and distinguished pedagogue, he was also a fluent multi-linguist, a consulted authority on literature and the arts in general, a notable author and poet, and could hold his own with experts in a wide range of disciplines, most notably archaeology and astronomy. He possessed both visual and aural photographic memory and phenomenal powers of recall.

Saint-Saëns also possessed all the distinctive qualities of a French composer – colourful yet tasteful, flamboyant yet refined, perfumed yet elegant. However, his most natural mediums of expression were the core genres of his German predecessors – the concerto, symphony and

sonata. Fellow French composer Hector Berlioz summed him up succinctly when he wrote that ‘Saint-Saëns knows everything, but lacks inexperience’. Franz Liszt, the most celebrated pianist of the day, felt humbled by Saint-Saëns’ unparalleled ability to improvise music of extraordinary complexity, and it was to Liszt’s memory that the Frenchman dedicated his majestic Third Symphony.

Saint-Saëns’ dedication was no mere homage, but a reflection of his symphony’s indebtedness to Liszt’s formal innovations. Although ostensibly cast in the standard Romantic four movements – an arresting opening *allegro*, followed by a reflective *adagio*, lively scherzo and heroic finale – Saint-Saëns takes Liszt’s lead in deriving all the main themes from the same fundamental melodic shape (an ingenious process known as thematic transformation). He also blurs their structural distinction by running the opening and closing pairs of movements together. Even for a composer of Saint-Saëns’ towering genius this was a demanding undertaking, so while work on his magnum opus was progressing, he took some time out to compose by way of light relief what turned out (much to his chagrin) to be his most popular work – *Carnival of the Animals*.

Composed for the Royal Philharmonic Society’s 73rd anniversary, the Third Symphony’s opening theme came to the composer (rather appropriately) as he strolled down a London street one rainy day. As was common in British musical circles, Saint-Saëns was invited to provide a programme note for the premiere, and felt it was such a splendid idea that he encouraged several French musical organisations to take up the practice, much to the disapproval of the young Claude Debussy, who felt passionately that music should stand on its own, free of literary annotation.

Saint-Saëns directed the premiere from the podium, although he would dearly have loved to play the organ part that emerges spectacularly in the finale, especially as the organ in St James' Hall (the chosen venue) had only recently been installed and he was itching to try it out. The premiere was a blazing success, and although it took France a year to catch up, the symphony created such a sensation that three repeat performances were swiftly arranged during the same season.

Laying down the gauntlet with a brooding, stormy opening movement lacerated by shafts of orchestral lightning, Saint-Saëns releases the accumulated musical tension in a slow movement of gentle melodic radiance that breathes (according to the composer) 'an air of pure tranquillity'. The scherzo's fiery temperament and unstoppable forward momentum is alleviated by the glittering sound of two pianos scampering after one another in the central trio section. Then, just as the music peters away following a heartfelt string chorale, Saint-Saëns plays his *coup de théâtre* as a massive chord from the organ sets up the all-conquering finale (there's even a jaunty fugue along the way), culminating in one of the most thrilling perorations in the orchestral repertoire.

© Julian Haylock

What was happening in 1886?

5 Jan Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* was published in the USA: it was published in the UK four days later

29 Jan Karl Benz patented the first successful petrol-driven car, the Benz Patent-Motorwagen

29 Mar Wilhelm Steinitz became the first recognised World Chess Champion

8 May American pharmacist Dr John Pemberton invented a carbonated drink that would become known as Coca-Cola, first advertised on 29 May

25 Jun Arturo Toscanini made his conducting debut, with an Italian opera company in Rio de Janeiro

30 Jun The Royal Holloway College for women was opened by Queen Victoria

25 Jul Conservative Robert Cecil, 3rd Marquess of Salisbury, became the UK's 30th Prime Minister

9 Sep The Berne Convention for the Protection of Literary and Artistic Works was signed

28 Oct The Statue of Liberty, a gift from France, was dedicated by US President Grover Cleveland

30 Nov The Folies Bergère staged its first revue in Paris

11 Dec Founded as Dial Square, what was to become on 25 Dec the football club known as Royal Arsenal played its first match

MAHAN ESFAHANI Harpsichord



Mahan Esfahani has made it his life's mission to rehabilitate the harpsichord in the mainstream of concert instruments, and to that end his creative programming and work in commissioning new works have drawn the attention of critics and audiences across Europe, Asia and North America. He was the first and only harpsichordist to be a BBC New Generation Artist (2008-10), a Borletti-Buitoni prize winner (2009) and a nominee for *Gramophone* Artist of the Year (2014, 2015 and 2017).

His work for the harpsichord has resulted in recitals in most of the world's major concert series and concert halls. Recent highlights include the premiere of Poul Ruders' *Concerto for Harpsichord* with the Aarhus Symphony Orchestra in Denmark, a tour and BBC Prom of harpsichord concertos with the Manchester Collective, works by J C Bach and J C F Bach with Riccardo Minasi and the Orchestra La Scintilla at Zürich Opera House, Poulenc's *Concert champêtre* with the Prague Radio Symphony Orchestra, his Vienna Musikverein debut and recitals at Wigmore Hall, De Bijloke Ghent, Alte Oper Frankfurt and Walt Disney

Concert Hall LA, with Emmanuel Pahud at the Brucknerhaus Linz, a Scarlatti Day curated for the Barbican, and residencies with the Royal Liverpool Philharmonic and Royal Northern Sinfonia. Further invitations include the world premiere of Miroslav Srnka's harpsichord concerto with the Gürzenich-Orchester Köln under François-Xavier Roth, and the world premiere of Bent Sørensen's new harpsichord concerto with the Bergen Philharmonic.

Particularly renowned for his championing of contemporary music, Esfahani has commissioned and premiered works from such composers as George Lewis, Bent Sørensen, Anahita Abbasi, Sunleif Rasmussen, Daniel Kidane, Laurence Osborn, Gary Carpenter, Harold Meltzer, Elena Kats-Chernin and Miroslav Srnka.

His richly varied discography includes seven critically acclaimed recordings for Hyperion and Deutsche Grammophon, garnering one Gramophone award, two BBC Music Magazine Awards, a Diapason d'Or and 'Choc de Classica' in France, and an International Classical Music Award.

Esfahani studied musicology and history at Stanford University, where he first came into contact with the harpsichord in the class of Elaine Thornburgh. Following his decision to abandon the law for music, he studied harpsichord privately in Boston with Peter Watchorn then with celebrated Czech harpsichordist Zuzana Růžicková. Following three years as Artist-in-Residence at New College, Oxford, he continues his academic associations as an honorary member at Keble College, Oxford, and as professor at the Guildhall School of Music and Drama. Born in Tehran in 1984 and raised in the United States, Mahan Esfahani lived in Milan and London before taking up residence in Prague.

THOMAS SØNDERGÅRD Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since the 2018:19 Season, following six seasons as Principal Guest Conductor. From 2012 to 2018 he was Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra. He becomes Music Director of the Minnesota Orchestra in September 2023.

Thomas has appeared with many notable orchestras in leading European centres, such as Berlin (including the Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw, Netherlands Philharmonic, Rotterdam Philharmonic), and throughout Scandinavia. North American appearances have included the orchestras of Chicago, Toronto, Atlanta, Vancouver, Houston and Seattle.

In November 2021 Thomas conducted the RSNO in the world premiere of Detlev Glanert's Violin Concerto No2 *To the Immortal Beloved* (with Midori) during the 2021 United Nations Climate Change Conference (COP26) held in Glasgow. Recent highlights with the RSNO have included tours to China and the US, the premiere of Wynton Marsalis' Violin Concerto with Nicola Benedetti (also at the 2022 BBC Proms) and much-praised performances at the Edinburgh Festival.

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

Thomas has recorded with violinist Vilde Frang and the WDR Köln and cellist Johannes Moser and the Rundfunk-Sinfonieorchester Berlin, and the music of Poul Ruders with the Aarhus Symphony, Norwegian Radio Orchestra and Royal Danish Opera. For Linn Records he has recorded Sibelius symphonies and tone poems with the BBC NOW, and Prokofiev symphonies 1 and 5 and Richard Strauss' *Ein Heldenleben* with the RSNO.

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 Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5), the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève), as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

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
Lena Zeliszevska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Evgeny Makhtin
Patrick Curlett
Joonas Pekonen
Michelle Dierx
Lorna Rough
Alan Manson
Elizabeth Bamping
Susannah Lowdon
Caroline Parry
Ursula Heidecker Allen
Wen Wang

SECOND VIOLIN

Emily Davis
GUEST PRINCIPAL
Jacqueline Speirs
Marion Wilson
Anne Bünemann
Harriet Hunter
Robin Wilson
Emily Nenniger
Nigel Mason
Sophie Lang
Paul Medd
John Robinson
Colin McKee

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Lisa Rourke
Matt Johnstone
Katherine Wren
Nicola McWhirter
Francesca Hunt
David McCreadie
Edward Keenan

CELLO

Karen Stephenson
GUEST PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Miranda Phythian-Adams
Sonia Cromarty

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Margarida Castro
Michael Rae
Tom Berry
Christopher Sergeant
Brendan Norris

FLUTE

Katherine Bryan
PRINCIPAL
Jimena Vicente-Alvarez
Adam Richardson

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Lewis Graham
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
Simon Bird
Marcus Pope

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter

HARP

Pippa Tunnell

PIANO/CELESTE

Lynda Cochrane
Judith Keaney

ORGAN

Michael Bawtree

CULTURE

INSTITUT FRANÇAIS

Ecosse



WWW.IFECOSSE.ORG.UK

@ifecosse  

@InstitutFrancaisEcosse 

The Institut is the home of French culture in Scotland !

Part of a global network, we encourage cross-cultural exchange and present the best France has to offer.

We provide French classes for all levels and produce cultural events including concerts, talks, cinema, theatre, and more

FRENCH CLASSES

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

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
The 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 Officer, in the strictest confidence, at torran.mcewan@rsno.org.uk

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



CHARITABLE TRUSTS AND FOUNDATIONS

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

Aberdeen Endowments Trust
Alexander Moncur Trust
Alma & Leslie Wolfson Charitable Trust
Balgay Children's Society
Barrack Charitable Trust
Bòrd na Gàidhlig
Boris Karloff Charitable Foundation
Castansa Trust
CMS Charitable Trust
Cookie Matheson Charitable Trust
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
Forteviot Charitable Trust
Foundation Scotland
Gannochy Trust
Gordon Fraser Charitable Trust
Harbinson Charitable Trust
Hugh Fraser Foundation
Iris Initiative
James Wood Bequest Fund
Jean & Roger Miller's Charitable Trust
Jennie S Gordon Memorial Foundation
Jimmie Cairncross Charitable Trust
John Mather Charitable Trust
John Scott Trust Fund
JTH Charitable Trust
Leach Family Charitable Trust
Leng Charitable Trust
Mary Janet King Fund
McGlashan Charitable Trust
MEB Charitable Trust
Meikle Foundation
Mickel Fund
Miss Jean R Stirrat's Charitable Trust
Mrs M A Lascelles Charitable Trust
Music Reprieval Trust
Nancie Massey Charitable Trust
Northwood Charitable Trust
P F Charitable Trust
Pump House Trust
Radcliffe Trust
Ronald Miller Foundation
R J Larg Family Trust
Russell Trust

RVW Trust
Samuel Gardner Memorial Trust
Scops Arts Trust
Scott Davidson Charitable Trust
Solti Foundation
Souter Charitable Trust
Stevenston Charitable Trust
Tay Charitable Trust
Thistle Trust
Thomson Charitable Trust
Thriplow Charitable Trust
Tillyloss Trust
Verden Sykes Trust
WA Cargill Fund
Walter Craig Charitable Trust
Walter Scott Giving Group
Walton Foundation
Wavendon Foundation
William Syson Foundation
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, Head of Trusts and Projects, 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 Officer, at 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.

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
Nicholas and Alison Muntz
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 W Berry
Mr Alan and Mrs Carolyn Bonnyman
Mr John Brownlie
Miss L Buist
Mr and Mrs J K Burleigh
Mrs E Gibb
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
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
Mrs K Mair
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
Mrs E Robertson
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
Mrs C Campbell
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
 Mr and Mrs A Gilchrist
 Mrs M Gillan
 Mr R M Godfrey
 Mrs J K Gowans
 Dr J and Mrs H Graham
 Professor and Mrs A R Grieve
 Mr and Mrs G Y Haig
 Lord and Lady Hamilton
 Dr P J Harper
 Mrs I Harris
 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
 Ms J Hope
 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
 Ms K Lang
 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
 Dr Colin McHardy
 Dr A H McKee
 Mr Patrick McKeever
 Mr G McKeown
 Ms H L McLaren
 Mrs E McLean
 Mr D McNaughton
 Professor Mead
 Mr and Mrs B Mellon
 Mr G Millar
 Mr I Mills
 Mrs P Molyneaux
 Mr B Moon
 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
 Ms S Park
 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 A 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
 Mr E Simmons
 Dr Colin and Mrs Kathleen Sinclair
 Mr M Smith
 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
 Mr C and Mrs L Yule

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
Dávur 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
Phoebe Connolly
EXECUTIVE ASSISTANT
Nicola Shephard
EXECUTIVE ASSISTANT (MATERNITY LEAVE)

CONCERTS

Dr 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
Matthias Van Der Swaagh
CONCERTS ASSISTANT
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
(MATERNITY LEAVE)

Hannah Gardner Seavey
COMMUNITY AND WELLBEING COORDINATOR
Chrissie Johnson
PROJECT MANAGER
Rosie Kenneally
LEARNING AND ENGAGEMENT OFFICER
(MATERNITY LEAVE)
Rachel O'Connor
CREATIVE ASSISTANT
Rachel Pyke
PROJECT MANAGER

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 AND PARTNERSHIPS OFFICER
Jenny McNeely
HEAD OF INDIVIDUAL GIVING AND PARTNERSHIPS
Mirienne McMillan
SALES OFFICER
James Montgomery
DIGITAL CONTENT PRODUCER
Graham Ramage
GRAPHICS AND NEW MEDIA DESIGNER
Dr Naomi Stewart
HEAD OF TRUSTS AND PROJECTS
Sam Stone
INFORMATION SERVICES MANAGER

FINANCE AND CORPORATE SERVICES

Angela Moreland
CHIEF OPERATING OFFICER
Abby Dennison
FINANCE ADMINISTRATOR
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
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



/royalsscottishnationalorchestra



@RSNO



@rsnoofficial



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



Alexander Armstrong

Weekdays from 9am

CLASSIC *f*M



RADIO



globalPLAYER



“PLAY CLASSIC FM”