



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

MATINEE CONCERT

AFRICAN AMERICAN VOICES

New Auditorium,
Glasgow Royal Concert Hall
Wed 23 Nov 2022 2pm

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

PASSIONATE

TCHAIKOVSKY

PIANO

CONCERTO

EDN Fri 2 Dec
GLW Sat 3 Dec

In memory of
Isabel Miller Edwards

Wagner Prelude and Liebestod
from *Tristan and Isolde*
Tchaikovsky Piano Concerto No1
Prokofiev Selection from *Romeo*
and *Juliet*

Ludovic Morlot Conductor
Roman Rabinovich Piano

rsno.org.uk



The RSNO is supported by the
Scottish Government



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Riaghaltas na h-Alba

AFRICAN AMERICAN VOICES

‘O, Le’ Me Shine, Shine Like a Morning Star!’ In the 20th century, music spoke with many voices, but it’s only recently that we’ve truly started to recognise the originality and ambition of the African American classical tradition. The RSNO’s inspirational Assistant Conductor Kellen Gray was born in South Carolina and he’s passionate about the music of pioneers like William Grant Still and William Levi Dawson – as well as modern masters like the Pulitzer Prize-winning George Walker. Expect intense emotions and melodies to spare.

WALKER Lyric for Strings [7’]

STILL Symphony No1 in A flat major *Afro-American* [23’]

INTERVAL

DAWSON Negro Folk Symphony [36’]

Kellen Gray Conductor

Royal Scottish National Orchestra


































































NEW AUDITORIUM,
GLASGOW ROYAL CONCERT HALL
Wed 23 Nov 2022 2pm

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

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

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

ROYAL SCOTTISH NATIONAL ORCHESTRA

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|-------|---|---|---|---|---|---|---|--|---|
| 1-9 |  |  |  |  |  |  |  |  |  |
| 10-18 |  |  |  |  |  |  |  |  |  |
| 19-27 |  |  |  |  |  |  |  |  |  |
| 28-36 |  |  |  |  |  |  |  |  |  |
| 37-45 |  |  |  |  |  |  |  |  |  |
| 46-54 |  |  |  |  |  |  |  |  |  |
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| 64-72 |  |  |  |  |  |  |  |  |  |
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ARTISTIC TEAM

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

FIRST VIOLIN

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

SECOND VIOLIN

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| 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 |

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

CELLO

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

DOUBLE BASS

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

FLUTE

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

OBOE

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

CLARINET

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| Timothy Orpen | 54 |
| PRINCIPAL CLARINET | |
| Duncan Swindells | 55 |
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BASSOON

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| David Hubbard | 56 |
| PRINCIPAL | |
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HORN

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

TRUMPET

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

TROMBONE

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

TUBA

| | |
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| John Whitener | 70 |
| PRINCIPAL | |

TIMPANI

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| Paul Philbert | 71 |
| PRINCIPAL | |

PERCUSSION

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| Simon Lowdon | 72 |
| PRINCIPAL | |
| John Poulter | 73 |
| ASSOCIATE PRINCIPAL | |

AFRICAN AMERICAN VOICES

William Grant Still, William Levi Dawson and George Walker – among the first African American composers whose classical works were performed by major orchestras worldwide – expressed the beauty of Black culture and engaged with African American cultural, political and social movements of their time through music. They fused Black vernacular idioms with Western classical elements. Still's *Afro-American Symphony* (1931), Dawson's *Negro Folk Symphony* (1934) and Walker's *Lyric for Strings* (1946; revised 1990) reflect African American history and culture, both musically and culturally.

Born in the final years of the 19th century, Still and Dawson together comprise the first generation of 20th-century African American composers. Their works were directly shaped aesthetically and musically by slavery. The children and grandchildren of formerly enslaved individuals, they had direct ties to 19th-century Black music and folk traditions. They were born after the Reconstruction period following the American Civil War and close to the landmark US Supreme Court decision in *Plessy v. Ferguson* (1896), years that saw the legislation of racial segregation (Jim Crow laws), increasing racial violence and the disenfranchisement of Black people. Yet these years also saw the founding of Black educational institutions and other organisations which opposed racism and sought to improve the lives and conditions of African Americans.

Often called the Dean of Afro-American composers, Still was born in Woodville, Mississippi. He was influenced by his grandmother Anne Fambro, who sang spirituals and conveyed what she had witnessed in slavery, and by his stepfather Charles B Shepperson, who introduced him to opera

(via sound recordings). Born in Anniston, Alabama, to Eliza Starkey and George Dawson, Dawson also had direct ties to slavery through his formerly enslaved father.

Still's and Dawson's aesthetic and style were also shaped by their early professional experience performing Black vernacular music. After leaving Wilberforce University in the summer of 1916 and shortly before graduating, Still worked briefly with W C Handy in Memphis, Tennessee, where he encountered the blues. In New York in the 1920s and early 1930s, he worked in popular music, musical theatre and radio. In 1934 he moved to Los Angeles, where he composed and arranged for film and television. Dawson worked as a jazz trombonist and music educator (1921-7) while studying classical music in Kansas City and later Chicago. He played with Louis Armstrong and others, and with the Civic Orchestra of Chicago. He later studied at Eastman School of Music. A choral conductor, Dawson returned to Tuskegee in his home state of Alabama, becoming director of its School of Music in 1931. A former chorister and church music director, he focused on teaching, choral conducting and arranging spirituals.

Still and Dawson are best understood in the context of the Harlem Renaissance of the 1920s and 1930s. As Alain Locke wrote in *The New Negro* (1925), a new generation of Black artists was using vernacular culture to create new art forms. In 1903 W E B Du Bois referred to the Talented Tenth, formally educated and artistic African Americans. In his and Locke's philosophy, the arts and culture of the Talented Tenth could educate White Americans about African Americans, thereby promoting racial understanding and the end of racism. Du Bois believed African American composers should draw upon the spirituals, or 'sorrow

songs', which, he wrote, expressed the hopes, emotions and inner lives of the enslaved. Yet the Black music of Still's and Dawson's early adulthood included the new 1920s urban jazz and blues. All three idioms can be heard in their symphonies.

The archetypal Harlem Renaissance composer, Still collaborated with its leading figures and arranged and wrote music for its musicians. He worked in Black musical theatre, and with George Gershwin and Paul Whiteman. He collaborated with Countee Cullen, Locke and Langston Hughes, who provided libretti, scenarios and poetry for his operas, ballets and art songs. Like other Harlem Renaissance artists and intellectuals, Still saw himself as fighting racism by educating White Americans about African Americans and their history and culture through his music.

George Walker belongs to the second generation of 20th-century African American composers. He was the first African American to win the Pulitzer Prize for Music (for *Lilacs* in 1996). Originally a pianist, he graduated from Oberlin Conservatory of Music and later studied piano and composition at the Curtis Institute of Music, graduating in 1945 (Curtis' first African American graduate). Concentrating on composition, he completed his doctorate at Eastman School of Music (1956). A 1957 Fulbright scholarship enabled him to study with Nadia Boulanger and Robert Casadesus at Fontainebleau in France.

Musically and aesthetically, Still, Dawson and Walker accomplished several things. These pioneering composers found success in a music world that had previously excluded Black composers and denigrated Black vernacular music. They surmounted barriers African American composers faced in getting their

works performed and recorded. They gained acceptance for Black composers and Black classical music among audiences and critics. Thus they paved the way for later Black classical composers. As educators, Dawson and Walker trained future generations of Black classical composers and performers. Foremost, they each created a large and enduring body of orchestral music and provided models for how the spirituals, blues, jazz and other Black idioms – historical and contemporary – could be used in classical music compositions. In keeping with various artistic and cultural movements, they showed how African American music could both surmount racial divides and convey Black history and culture to audiences worldwide.

Introduction and all programme notes:

© Gayle Murchison, Associate Professor, Department of Music, William & Mary, Williamsburg, VA

**New album
just released**

African American Voices

Conductor Kellen Gray

More information

see page 14 or visit
rsno.org.uk/recordings

George Walker (1922-2018)

LYRIC FOR STRINGS



DURATION 7 minutes

Walker's *Lyric for Strings* contrasts with Still's and Dawson's works. Composed in 1946, a decade later than theirs, the African American idioms are less overt. Yet they can be heard in the way Walker fuses modernist techniques with the African American vernacular. He developed a post-1945 modernist style that combines chromaticism, dissonance, 12-tone and serial technique and counterpoint with blues melody, jazz ostinato and the spirituals.

The piece began as the second movement of Walker's First String Quartet, composed in 1946 while in graduate school at Curtis. Like both Dawson and Still, Walker was close to a family member who had formerly been enslaved, his grandmother. She died shortly after he began composing his string quartet movement. Walker wrote a version of the movement for string orchestra, *Lament*, dedicated to her. He revised and expanded it as *Lyric for Strings* (1990), the version now performed today.

Melodic and contrapuntal, the piece opens with a two-note descending motif played by violins and later violas. After the cadence, the motif expands into a mournful descending melody, against which a brighter, ascending contrapuntal melody can be heard. This phrase repeats and expands to close in rich harmonies. As the second section begins, we hear slow-moving counterpoint, which increases in tempo and emotional urgency. Dramatic dissonant chords close this section. The original melody, once again varied, returns in the third section; harmonies bring the work to an end.

William Grant Still (1895-1978)

SYMPHONY No1 in A flat major *Afro-American*



DURATION 23 minutes

1. Longing: Moderato assai

2. Sorrow: Adagio

3. Humor: Animato

4. Aspiration: Lento

In his canonical *Afro-American* Symphony, Still sought to show the beauty, depth and richness of the blues by incorporating it within the symphony. He also drew upon spirituals and 19th-century Black folk dance. The work is in four movements. The first, Longing: Moderato assai, displays modified sonata form. The first theme is a blues, with the blues scale, call and response, and in a 12-bar blues form (the standard form in jazz and blues). The second theme is a spiritual. In the development, Still uses procedures borrowed from jazz and blues, including the chorus structure. The theme of the second movement, Sorrow: Adagio, resembles a spiritual. Still draws upon the 19th-century juba dance in the

scherzo, Humor: Animato (Gershwin later used its opening motif in *I Got Rhythm*). The final movement departs from the classical-Romantic symphonic tradition: rather than an up-tempo rondo, it is sombre and resolute.

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

Beginning of Longing: Moderato assai

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

End of Longing: Moderato assai

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

Sorrow: Adagio

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

Humor: Animato

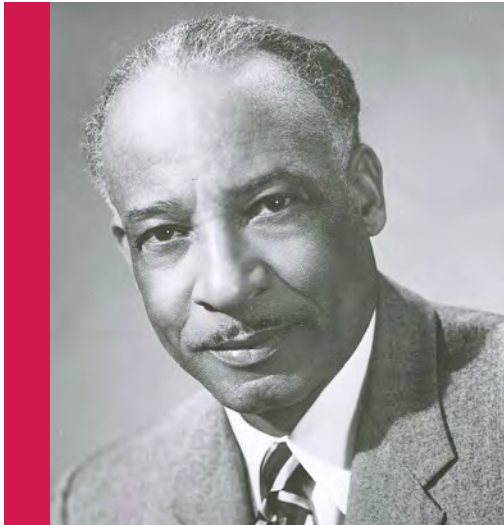
An' we'll shout ouag halleluyahs,
On dat mighty reck'nin' day.

Aspiration: Lento

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

William Levi Dawson (1899-1990)

NEGRO FOLK SYMPHONY



DURATION 36 minutes

1. The Bond of Africa

2. Hope in the Night

3. O, Le' Me Shine, Shine Like a Morning Star!

Dawson's work premiered three years after Still's, first in Philadelphia in November 1934, by the Philadelphia Symphony Orchestra with Leopold Stokowski conducting, and at New York's Carnegie Hall days later. It also reflects the Harlem Renaissance. Like Still, Dawson adapts conventional forms and uses African American techniques. And the symphony's programme also constructs a history of African Americans. As John Andrew Johnson remarks (*Black Music Research Journal*, 1999), the first movement, *The Bond of Africa*, is in modified sonata form. Its plaintive and pervasive motif, what Dawson calls the 'missing link' motif, represents the break in the human chain that occurred when the first African was enslaved in the transatlantic trade. Towards its close, Dawson introduces a juba-like theme. He expands the motif into spirituals, quoting 'My Little Soul's Gwine a Shine' in the second theme. The second movement, *Hope in the Night*, elides a slow, lyrical second section (a short juba dance). The third movement, *O, Le' Me Shine, Shine Like a Morning Star!*, as in Still's *First Symphony*, departs from the classical-Romantic closing movement. Also a modified sonata-form movement, it alternates between the spiritual's sombreness and the kinesis, emotional intensity and catharsis of the religious dance, the ring shout.

KELLEN GRAY Conductor



Kellen Gray commenced his two-year tenure as Assistant Conductor of the RSNO in April 2021. An enthusiastic communicator both on and off the podium, he is equally passionate about traditional concerts as he is about experimental and integrative multimedia programming. Acknowledged as a skilled relationship-builder and a champion of music education, Kellen's RSNO activities also include work with the Orchestra's learning and engagement programme.

Kellen is also Assistant Conductor of South Carolina's Charleston Symphony Orchestra and Music Director of the Charleston Symphony Youth Orchestra, a position he has held since 2018. Recent and upcoming engagements include the Boston Symphony Orchestra, Philadelphia Orchestra, Virginia Symphony Orchestra, Charlotte Ballet, Chicago Sinfonietta, Chicago Philharmonic, Northwest Florida Symphony Orchestra and Hilton Head Symphony Orchestra. At a 2017 festival

celebrating the 100th birthday of Georgia-born Carson McCullers, Kellen guest-conducted a collaboration of the music of David Diamond and the premiere of award-winning New York actor/director Karen Allen's directorial debut film, *A Tree, A Rock, A Cloud*.

Offstage Kellen has served on several panels, including as a discussion panellist for the 2018 League of American Orchestras conference on the value of leadership in classical music based on diversity, inclusion and equity.

A native of Rock Hill, South Carolina, Kellen gained a Bachelor's degree in violin performance and an Artist's Diploma in orchestral conducting from the Schwob School of Music at Columbus State University, and a Master's degree in orchestral conducting from Valdosta State University in Georgia. Prior to his Charleston Symphony Orchestra appointment, Kellen was Project Inclusion Freeman Conducting Fellow and later Assistant Conductor at the Chicago Sinfonietta under Music Director Mei-Ann Chen. Other posts include Assistant Conductor at the Valdosta Symphony Youth Orchestra from 2014 to 2016, and as one of eight Conducting Fellows at North Carolina's Eastern Music Festival under the tutelage of Gerard Schwarz, Grant Cooper and José-Luis Novo.

The RSNO Assistant Conductorship is a two-year post and benefits from the support of the Solti Foundation.

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
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Lorna Rough
Elizabeth Bamping
Susannah Lowdon
Alan Manson
Ursula Heidecker Allen
Caroline Parry
Alison McIntyre
Daniel Stroud
Sian Holding

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Harriet Hunter
Sophie Lang
Paul Medd
Anne Bünemann
Emily Nenniger
Robin Wilson
Wanda Wojtasinska
John Robinson

VIOLA

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

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Niamh Molloy

DOUBLE BASS

Margarida Castro
ASSOCIATE PRINCIPAL
Michael Rae
Aaron Barrera-Reyes
Adrian Bornet

FLUTE

Helen Brew
ASSOCIATE PRINCIPAL
Janet Larsson
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

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

BASSOON

Julian Roberts
GUEST PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Andrew McLean
ASSOCIATE PRINCIPAL
Alison Murray
Martin Murphy
David McClenaghan
Hayley Tonner

TRUMPET

Christopher Hart
PRINCIPAL
Simon Bird
Robert Baxter

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Tom Hunter
GUEST PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Stuart Semple
Philip Hague

HARP

Pippa Tunnell

PIANO

Lynda Cochrane

BANJO

Nigel Woodhouse

NEW RECORDING



All the music played in today's concert features on RSNO Assistant Conductor Kellen Gray's debut recording with the Orchestra, which was released at the end of October and is available as a CD and download from Linn Records.

Buy online at: linnrecords.com

The recording of *African American Voices* was made possible with funding from the **Jennie S. Gordon Memorial Foundation**.

For an interview with Kellen Gray on his career to date, and his thoughts on the importance of the music of African American composers, visit News & Blog at rsno.org.uk



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

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

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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.

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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.

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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.

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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:

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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.

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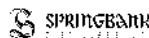
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