

RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

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*UPLIFTING*  
**BEETHOVEN'S  
EROICA**

Usher Hall, Edinburgh  
Fri 9 Dec 2022 7.30pm

Glasgow Royal Concert Hall  
Sat 10 Dec 7.30pm



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SCOTLAND'S NATIONAL  
ORCHESTRA

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# BEETHOVEN'S EROICA

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Some pieces have tunes so good and emotions so true that they never stop feeling fresh – and tonight's concert is full of them. Conductor Han-Na Chang joins the RSNO for Beethoven's revolutionary *Eroica* Symphony, the great French cellist Bruno Delepelaire performs Elgar's quintessentially British Cello Concerto, and there's also one of the best-known pieces of classical music as the barnstorming opener.

**ROSSINI** Overture to *William Tell* [11']

**ELGAR** Cello Concerto in E minor Op85 [26']

INTERVAL

**BEETHOVEN** Symphony No3 in E flat major Op55 *Eroica* [47']

**Han-Na Chang** Conductor

**Bruno Delepelaire** Cello

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 9 Dec 2022 7.30pm

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GLASGOW ROYAL CONCERT HALL

Sat 10 Dec 7.30pm

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The Glasgow performance will be recorded for the RSNO Archive.  
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# WELCOME

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Welcome to this evening's concert, which celebrates the cello. I'm delighted that it is conducted by Han-Na Chang, herself a wonderful cello player. With the Philharmonia Orchestra I performed in Lorin Maazel's Cello Concerto, with Han-Na as soloist. She played the remarkable piece beautifully and it remains a fond memory, despite the challenging trumpet solo!

We welcome back cellist Bruno Delepelaire. Bruno performed Tchaikovsky's *Rococo Variations* at our 21:22 Season Opener, a special performance that was our first Season concert back after the pandemic. Though socially distanced and still wearing masks, it felt at the time like an exciting 'return to normal'. Happily, things have continued to improve since then.

Beethoven's *Eroica* Symphony has in recent times become a significant musical landmark for the RSN. The Orchestra performed the piece in 2020 with Sir Roger Norrington, in a











































Season that celebrated the 250th anniversary of Beethoven's birth. Little did we know that within a month of recording the concert live, we would be broadcasting it as the first of our Friday Night Club lockdown concert streams. Times change quickly, and just as there was comfort in the community that we built watching those first digital broadcasts, I am heartened to hear this timeless piece live on stage again.

Thank you for your continued support. I look forward to seeing you all again as the Season resumes at the end of January. In the meantime, I wish you a restful and happy festive period.

**Alistair Mackie**  
CHIEF EXECUTIVE



# ROYAL SCOTTISH NATIONAL ORCHESTRA

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19-27									
28-36									
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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	14
Allen	
Lorna Rough	15
Susannah Lowdon	16
Alan Manson	17
Elizabeth Bamping	18
Liam Lynch	19

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

## VIOLA

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PRINCIPAL	
Felix Tanner	31
ASSOCIATE PRINCIPAL VIOLA	
Asher Zaccardelli	32
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Susan Buchan	33
SUB PRINCIPAL	
Lisa Rourke	34
SUB PRINCIPAL	
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## CELLO

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Michael Rae	46
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Sally Davis	47
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Katherine Bryan	49
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Peter Dykes	53
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Henry Clay	54
PRINCIPAL COR ANGLAIS	

## CLARINET

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PRINCIPAL CLARINET	
Duncan Swindells	56
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## BASSOON

David Hubbard	57
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PRINCIPAL CONTRABASSOON	

## HORN

Christopher Gough	60
PRINCIPAL	
Alison Murray	61
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Andrew McLean	62
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David McClenaghan	63
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ASSISTANT PRINCIPAL	

## TRUMPET

Christopher Hart	65
PRINCIPAL	
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SUB PRINCIPAL	
Jason Lewis	67
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## TROMBONE

Dávur Juul Magnussen	68
PRINCIPAL	
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PRINCIPAL BASS TROMBONE	

## TUBA

John Whitener	71
PRINCIPAL	

## TIMPANI

Paul Philbert	72
PRINCIPAL	

## PERCUSSION

Simon Lowdon	73
PRINCIPAL	
John Poulter	74
ASSOCIATE PRINCIPAL	



**Gioachino Rossini** (1792-1868)

## Overture to **WILLIAM TELL**

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### **FIRST PERFORMANCE**

Full opera: Paris, 3 August 1829

**DURATION** Overture: 11 minutes

The overture to Rossini's opera *Guillaume Tell* (William Tell) is one of the most famous pieces of orchestral music. For many years its fast final section was used as the theme tune of the long-running US radio series *The Lone Ranger* and its much-syndicated TV follow-up. In these and the 2013 Hollywood movie starring Armie Hammer and Johnny Depp, a masked figure on a horse rights wrongs in the Wild West with the aid of his Native American sidekick, Tonto.

To some extent this represented an appropriate use of Rossini's music – even if *The Lone Ranger* had nothing to do with Switzerland – because Tell and the Lone Ranger both worked selflessly for the common good and with no thought of reward.

This final section of the overture is a galop, a popular dance in late 1820s Paris that emulated the gait of a horse. Its reappearance in Rossini's overture presumably represents the Swiss patriots on the move, though there's

no actual cavalry charge in the opera, whose narrative – based on an 1804 play by the great German playwright Friedrich Schiller – describes Tell's heroic and inspiring resistance to oppression and his eventual triumph.

In every respect the piece is unique in Rossini's output, and indeed in the operatic repertoire as a whole, being not so much an overture as an orchestral tone poem in four sections. These represent (1) a sombre but peaceful rural scene over which (2) a storm bursts, and then clears (3) to allow the local herdsmen to play their folk instruments to call their animals in a traditional *Ranz des Vaches*, before (4) the galop brings the piece to its exciting conclusion.

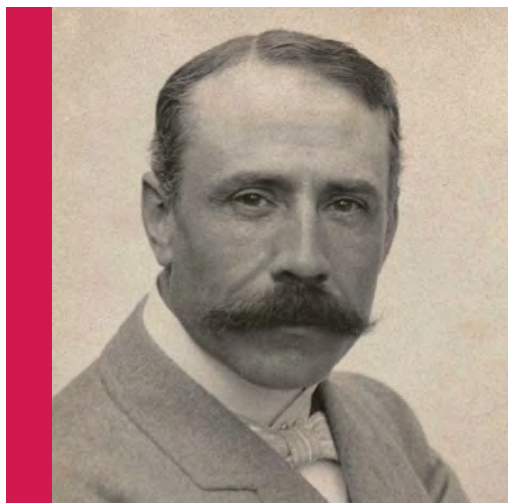
*William Tell* is an immense and highly original opera, and Rossini was obviously keen to create such an individual overture for what he clearly viewed as an important piece – his first entirely new work written for the Paris Opéra. Ironically, *William Tell* would also turn out to be his last opera, though he lived for a further 30 years – but what a way to go out!

© George Hall



**Edward Elgar** (1857-1934)

## **CELLO CONCERTO in E minor Op85**



**FIRST PERFORMANCE**

London, 27 October 1919

**DURATION** 26 minutes

**1. Adagio–Moderato –**

**2. Lento–Allegro molto**

**3. Adagio**

**4. Allegro–Moderato–Allegro, ma non troppo**

It would be easy to hear Edward Elgar's Cello Concerto of 1919 as a great musical gasp of grief and horror at the losses and sufferings brought about by the Great War, which had finally ended the previous year. Sombre, introspective and anguished, the work appears to encapsulate what the British public must have been feeling as they quietly surveyed the conflict's aftermath.

In reality, though, while the war undoubtedly played its part in forming the music's emotional world, the concerto's darkly reflective mood probably owes more to the increasing bleakness of the composer's more immediate personal, social and artistic surroundings.

As Elgar penned the concerto during the summer of 1919, his beloved wife of 30 years, Alice, began her descent into the illness that would claim her life the following spring. He later described her literally 'fading away before one's very eyes'.

Socially, Elgar's beloved Edwardian England was also fading away, as new, more socialist ideals captured the imagination of postwar society. Likewise, new ideals were gathering momentum in the world of music. Across the channel in Paris, 1919 saw the completion of Darius Milhaud's surrealist ballet *The Ox on the Roof*, its lively, Brazilian-influenced music playfully sidestepping the traditional rules of harmony. Likewise, Prokofiev's first two piano concertos – thoroughly modernist of aesthetic, and tonally dissonant – were already a number of years old. Elgar's implacably tonal, late-19th-century style was beginning to sound dated.

Even so, when the concerto received its premiere that autumn at the opening concert of the London Symphony Orchestra's first postwar season, its intense autumnal beauty



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should have won it a warm reception. The fact it didn't was largely down to the conductor of the rest of the concert, Eric Coates, who had devoted the majority of the rehearsal time to his own favourite work on the programme, Scriabin's *Poem of Ecstasy*. The *Observer* reported afterwards of Elgar's work:

The orchestra was virtually inaudible, and when just audible was merely a muddle. No one seemed to have any idea of what it was the composer wanted.

Still, even without that Eric Coates-shaped torpedo, it's possible that the work, as gloriously affecting as it was quickly discovered to be by subsequent audiences, still wouldn't have met with an ecstatic reception that night, simply due to its mood. Right at that moment, Scriabin's lushly scored, otherworldly, euphoric music probably delivered the sheer escapism the war-weary audience needed. By contrast, the searing pathos of Elgar's work might well have hit the national psyche a bit too squarely on the head for an evening that was supposed to be entertainment.

The concerto opens with an impassioned cello solo. This solitary outpouring of emotion is eventually overtaken by a flowing, lyrical theme introduced by the violas, which the cello then picks up. The mood lifts briefly for the central section, but only slightly; when the cello reintroduces the flowing theme as the movement moves towards its climax and close, there's no perceptible shift in temperament.

The music slips into the second movement without a break, starting off tense and hesitant, with the cello alternating between plucked notes and nervous bowed statements. The orchestra then launches the movement proper

with two sharp woodwind chords, off which the cello immediately bounces and is away, hesitating no more. In the scherzo-like music that follows, full of fast, gossamer-light cello runs, the overarching tension is punctuated by moments of brightness and even humour.

With the slow movement, peace and profundity combine. More than ever the cello dominates, with the orchestra largely the sympathetic background texture. Mournful acceptance appears to be the message of the cello's intensely lyrical song.

The finale opens with a doom-laden statement from the orchestra, which heralds a cello solo echoing that of the work's opening. As the movement continues, there are upbeat moments, and even a gentler theme containing glimmers of hope. However, sorrow is never completely out of earshot, meaning it's no surprise when eventually, towards the end, the music irrevocably darkens. First, the cello re-utters a lamenting passage from the *Adagio*. It follows this with the anguished phrase from the very opening of the concerto. Then, the music swiftly builds to its dramatic conclusion.

© Charlotte Gardner



# BRUNO DELEPELAIRE Cello

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Bruno Delepelaire owes the fact that he became a cellist to his grandmother, an enthusiastic amateur cellist. As a five-year-old, he also wanted to learn the instrument. Lessons with his first cello teacher, Erwan Fauré, were formative experiences for him.

Delepelaire later studied at the Paris Conservatoire under Philippe Muller. In 2012 he went to Berlin to continue his training under Jens Peter Maintz at the University of the Arts and under Ludwig Quandt at the Orchestra Academy of the Berliner Philharmoniker, taking up the position of First Solo Cellist of the Berliner Philharmoniker in 2013.

Delepelaire gained orchestral experience with the Verbier Festival Orchestra and Gustav Mahler Youth Orchestra, and as a student of the Orchestra Academy of the Berliner Philharmoniker. As a soloist he has performed with the Berliner Philharmoniker, Bielefelder Philharmoniker, Rundfunk-Sinfonieorchester Saarbrücken, Bayerische Kammerphilharmonie, Berliner Barock Solisten, Württembergische Philharmonie Reutlingen, Münchner Rundfunkorchester, RSNO, BBC Scottish Symphony Orchestra, Orchestre de l'Opéra de Nice and Aalborg Symfoniorkester, under conductors including Semyon Bychkov, Reinhard Goebel, Alexander Kalajdzic, Matthias Pintscher, Michael Sanderling and Thomas Søndergård.

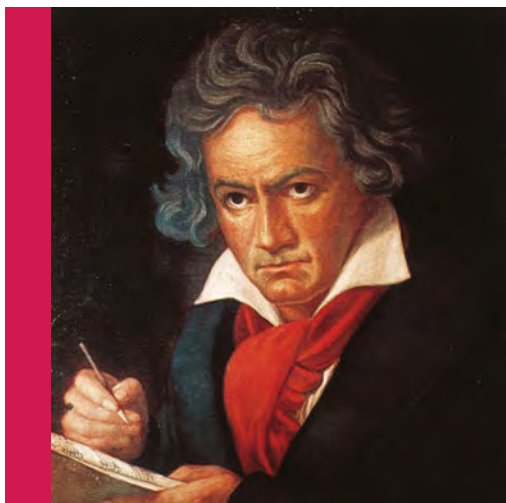
Delepelaire has won several awards, including First Prize at the Karl Davidov International Cello Competition (2012) and the Markneukirchen International Instrumental Competition (2013).

Bruno Delepelaire plays a cello made by Matteo Goffriller, on loan from the Karolina Blaberg Foundation.



**Ludwig van Beethoven** (1770-1827)

# **SYMPHONY No3 in E flat major Op55 *Eroica***



## **FIRST PERFORMANCE**

Vienna, 7 April 1805

**DURATION** 47 minutes

- 1. Allegro con brio**
- 2. Marcia funebre. Adagio assai**
- 3. Scherzo. Allegro vivace–Trio**
- 4. Finale. Allegro molto–Poco andante–Presto**

Whether Beethoven was ever an unqualified admirer of Napoleon Bonaparte isn't clear. But at some stage he made the decision to dedicate his 'Heroic' Third Symphony to the French Revolution's self-made generalissimo and world leader. Then, in 1804, when Beethoven learned that Napoleon had proclaimed himself Emperor, he tore out the dedication in fury, shouting:

So he's just an ordinary being! Now he will trample the rights of men under foot and pander to his own ambition; he will place himself high above his fellow creature and become a tyrant!

When the symphony appeared in print two years later, the title page stated simply, 'Sinfonia eroica, composed in memory of a great man'. That 'in memory' is telling: in 1806 Napoleon was still very much alive.

All the same, Beethoven's belief in heroism and in the possibility of human beings transforming their political destiny proved more robust. It is that belief that remains relevant to the *Eroica* Symphony. True, the music abounds in triumphal military imagery: the trumpet and drum triplet-taps in the first movement's final crescendo; the eruptive major-key fanfares at the first big climax of the Marcia funebre (Funeral March); the celebratory horn calls in the trio section of the Scherzo; or the exultant timpani tattoos in the final moments of the Finale. But for many the symphony has more to say about spiritual struggle and liberation – whether in a personal or political sense is for the listener to decide.

The first movement is one of Beethoven's most truly heroic creations, brilliantly conveying the effect of epic conflict. The development of the opening theme (presented by cellos after



the two sharp opening chords) is so much more than an abstract process: the theme's adventures in the long movement that follows are more like those of a character in a novel or a play. The movement appears to end in triumph – or at least the promise of triumph; which only makes the contrast with the sombre Funeral March that follows all the more extreme. (One wonders how Napoleon might have reacted to a 'Bonaparte' symphony that contained a depiction of his own funeral.) This movement's emotional range – from dignified mourning, to frenzied hope, to depictions of grief in which the music almost literally 'breaks down' – is remarkable; and yet the formal control is as impressive as the power of the feelings expressed.

The Scherzo that follows is one of Beethoven's most exhilarating symphonic dance movements. The writing for the three horns in the central trio section suggests battlefield celebrations to some, the exuberance of the hunt to others. Then the Finale begins with a terrific orchestral flourish, followed by a skeletal pizzicato figure for strings. Gradually the textures fill out, until the skeletal string figure turns out to be the bass for a joyous theme on high woodwind, then strings. This is the most formally free of the four movements, blending elements of classical variation, sonata form and fugue into a new kind of dynamic superstructure which, at the same time, completes the 'story' presented in the first movement. Beethoven knew he had achieved something special here. Years later, in 1817, when asked which was his favourite among his symphonies, he replied without hesitation, 'The *Eröica*'.

© Stephen Johnson

## What was happening in 1805?

**2 Apr** Danish writer Hans Christian Andersen was born

**9 May** German poet, philosopher and playwright Friedrich Schiller, whose *An die Freude* (Ode to Joy) Beethoven set to music, died

**4 Jun** The first Trooping the Colour ceremony was held at Horse Guards Parade, London

**9 Jul** Muhammad Ali Pasha founded a dynasty in Egypt which ruled until Naguib and Nasser's army-led coup in 1952

**12 Aug** Meriwether Lewis became the first white person to reach the Continental Divide of the Americas

**16-19 Oct** At the Battle of Ulm, Austrian General Mack von Leiberich surrendered his entire army to Napoleon

**21 Oct** The British fleet defeated a French/Spanish fleet at Trafalgar but its commander, Admiral Horatio Nelson, was fatally shot

**14 Nov** Fanny Mendelssohn, German composer, pianist and sister of Felix, was born

**26 Nov** The Pontcysyllte Aqueduct, the world's highest canal aqueduct at 38m/126ft, taking the Llangollen Canal over the River Dee, opened

**12 Dec** Henry Wells, co-founder of American Express and the Wells Fargo bank, was born



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THE  
QUEEN'S  
HALL



ALBA CHRUITHACHAIL



# HAN-NA CHANG Conductor

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Artistic Leader and Chief Conductor of the Trondheim Symfoniorkester and Opera in Norway since 2017, and Principal Guest Conductor of the Symphoniker Hamburg – Laeishalle Orchester from the 2022/23 season, Han-Na Chang's career spans nearly three decades.

She first gained international recognition for her precocious musical gifts at the age of 11, when she won First Prize and the Contemporary Music Prize at the 1994 Rostropovich International Cello Competition, awarded unanimously by the jury led by Mstislav Rostropovich. Her international career took off, taking her to all the major concert halls and the world's top orchestras as an in-demand recitalist and soloist.

Having developed an interest in and passion for the symphonic repertoire during her late teens and early 20s, Han-Na Chang made her formal conducting debut in 2007, at the age of 24, and since then has focused exclusively on conducting.

Prior to her appointment as Artistic Leader and Chief Conductor of the Trondheim Symfoniorkester and Opera, Han-Na Chang served as the orchestra's Principal Guest Conductor from 2013 to 2017. She was Music Director of the Qatar Philharmonic Orchestra for the 2013/14 season, culminating in their critically acclaimed performance at the 2014 BBC Proms. In 2009 she founded the Absolute Classic Festival at Seongnam Arts Center in South Korea and served as its Artistic Director until 2014.

As a guest conductor, Han-Na Chang's upcoming appearances include the Danish National Symphony Orchestra, Rotterdam and Oslo Philharmonic orchestras, and Singapore, Atlanta, Vancouver, Detroit and Milwaukee Symphony orchestras.

Her cello recordings, exclusively for the Warner Music label, have been nominated for GRAMMYS, awarded two ECHO Klassik awards, the Caecilia and Cannes Classical awards and a Gramophone Concerto of the Year accolade.

Han-Na Chang was born in Suwon, South Korea in 1982. At the age of six she received her first cello lesson. Her family moved to New York in 1993 in order to support her continuing studies at the Juilliard School, and she has lived in New York ever since. At the age of ten she also started studying with Mischa Maisky, who remains her most important influence, and she counts Mstislav Rostropovich and Giuseppe Sinopoli among the most influential mentors of her formative years. She read philosophy at Harvard University.



# ROYAL SCOTTISH NATIONAL ORCHESTRA

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

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

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

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including 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

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## FIRST VIOLIN

Maya Iwabuchi  
LEADER  
Lena Zeliszevska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Yada Lee  
Liam Lynch  
Alan Manson  
Veronica Marziano  
Claudia Fuller  
Ursula Heidecker Allen  
Lorna Rough  
Caroline Parry  
Elizabeth Bamping  
Gemma O'Keeffe

## SECOND VIOLIN

Alessandro Ruisi  
GUEST PRINCIPAL  
Marion Wilson  
Jacqueline Speirs  
Anne Bünemann  
Paul Medd  
Harriet Hunter  
Sophie Lang  
Laura Embrey  
Sian Holding  
John Robinson  
Kirsty MacLeod  
Nigel Mason

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Lisa Rourke  
Claire Dunn  
Katherine Wren  
Maria Trittinger  
Francesca Hunt  
Sasha Buettner  
Elaine Koene  
Marsailidh Groat

## CELLO

Benjamin Hugues  
GUEST PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Miranda Phythian-Adams  
Susan Dance

## DOUBLE BASS

Margarida Castro  
ASSOCIATE LEADER  
Michael Rae  
Aaron Barrera-Reyes  
Tom Berry  
Kirsty Matheson  
Gabriel Rodrigues

## FLUTE

Katherine Bryan  
PRINCIPAL  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Isha Crichlow  
GUEST PRINCIPAL  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Andrew McLean  
ASSOCIATE PRINCIPAL  
Alison Murray  
Martin Murphy  
David McClenaghan  
Diana Sheach

## TRUMPET

Christopher Hart  
PRINCIPAL  
David Carstairs

## TROMBONE

Dávur Juul Magnussen  
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Lance Green  
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PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
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Simon Lowdon  
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John Poulter  
Tom Hunter



# FRENCH

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# SUPPORTING THE RSNO

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

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

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

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



**Thomas Søndergård**  
MUSIC DIRECTOR, RSNO

## RSNO CONDUCTORS' CIRCLE

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

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

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

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

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

We would also like to thank those generous donors who wish to remain anonymous.

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



# PATRON PROGRAMME

## CHAIR PATRON

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

### Assistant Conductor

Kellen Gray  
The Solti Foundation Chair

### First Violin

Maya Iwabuchi *LEADER*

Sharon Roffman *LEADER*  
Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*  
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*ASSISTANT PRINCIPAL*  
The RSNO Circle Chair

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The Hugh and Linda Bruce-Watt  
Chair

Elizabeth Bamping  
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Ursula Heidecker Allen  
The James and Iris Miller Chair

Lorna Rough  
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### Second Violin

Sophie Lang  
The Ian and Evelyn Crombie Chair

### Viola

Tom Dunn *PRINCIPAL*  
The Cathy & Keith MacGillivray  
Chair

Lisa Rourke *SUB PRINCIPAL*  
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Francesca Hunt  
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### Cello

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*ASSOCIATE PRINCIPAL*  
The Maxwell Armstrong Chair

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

Michael Rae  
James Wood Bequest Fund Chair

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

### Flute

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The Gordon Fraser Charitable  
Trust Chair

### Oboe

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The Hedley Wright Chair

Peter Dykes  
*ASSOCIATE PRINCIPAL*  
Witherby Publishing Group  
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### Cor Anglais

Henry Clay *PRINCIPAL*  
In memory of a dear friend, Fiona H

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The James and Morag Anderson Chair

### Horn

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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

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Ms Chris Grace Hartness

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

### Trombone

Dávur Juul Magnussen  
*PRINCIPAL*  
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Lance Green  
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The William Cadenhead Chair

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The Dot and Syd Taft Chair

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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

William Brown, W.S.

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](mailto:jenny.mcneely@rsno.org.uk)



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





# Musical Memories

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

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

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

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

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

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

For more information please visit [rsno.org.uk/memories](http://rsno.org.uk/memories)

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

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





# CHARITABLE TRUSTS AND FOUNDATIONS

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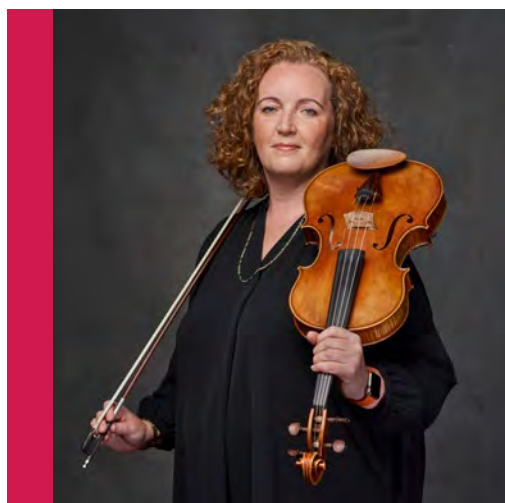
Charitable trusts and foundations have a distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in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

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Walter Craig Charitable Trust  
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Walton Foundation  
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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](mailto:naomi.stewart@rsno.org.uk)





# RSNO CIRCLE

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

To find out more about joining the Circle please visit [rsno.org.uk/circle](https://rsno.org.uk/circle) or get in touch with Torran McEwan, Individual Giving and Partnerships Officer, at [torran.mcewan@rsno.org.uk](mailto:torran.mcewan@rsno.org.uk)

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

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



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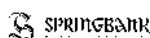
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# ROYAL SCOTTISH NATIONAL ORCHESTRA

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