



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

DAZZLING
**VIENNESE
GALA**

Carnegie Hall, Dunfermline
Sat 7 Jan 2023 7.30pm

The Buccleuch Centre, Langholm
Sun 8 Jan 7.30pm

Eden Court, Inverness
Thu 12 Jan 7.30pm

The Brunton Theatre, Musselburgh
Fri 13 Jan 7.30pm

Beacon Arts Centre, Greenock
Sat 14 Jan 7.30pm

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

VIENNESE GALA

Vienna – the city of dreams, where melodies are as sweet as Sachertorte and dance rhythms sparkle like champagne! It simply wouldn't be New Year without Vienna's most famous musical son, Johann Strauss, and his friends. Let the RSNO whirl you away to a world of elegant waltzes, playful polkas and good old-fashioned operetta romance in the company of Scottish tenor Jamie MacDougall and conductor David Niemann.

David Niemann Conductor

Jamie MacDougall Tenor and Presenter

Royal Scottish National Orchestra

CARNEGIE HALL, DUNFERMLINE

Sat 7 Jan 2023 7.30pm

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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

1-9									
10-18									
19-27									
28-36									
37-45									
46-54									
55-63									
64-72									

ARTISTIC TEAM

Thomas Søndergård
MUSIC DIRECTOR
Elim Chan
PRINCIPAL GUEST CONDUCTOR
Neeme Järvi
CONDUCTOR LAUREATE
Alexander Lazarev
CONDUCTOR EMERITUS
Kellen Gray
ASSISTANT CONDUCTOR
Stephen Doughty
DIRECTOR, RSNO CHORUS
Patrick Barrett
DIRECTOR, RSNO YOUTH CHORUS

FIRST VIOLIN

Maya Iwabuchi LEADER
Sharon Roffman LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes ASSISTANT LEADER
Patrick Curlett ASSISTANT PRINCIPAL
Caroline Parry
Ursula Heidecker Allen
Lorna Rough
Susannah Lowdon
Alan Manson
Elizabeth Bamping
Liam Lynch

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ASSOCIATE PRINCIPAL
Marion Wilson ASSOCIATE PRINCIPAL
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger

VIOLA

Tom Dunn PRINCIPAL
Felix Tanner
ASSOCIATE PRINCIPAL VIOLA
Asher Zaccardelli
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Lisa Rourke SUB PRINCIPAL
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CELLO

Betsy Taylor ASSOCIATE PRINCIPAL
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Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė

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Margarida Castro
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Michael Rae ASSISTANT PRINCIPAL
Sally Davis
Aaron Berrera Reyes

FLUTE

Katherine Bryan PRINCIPAL
Helen Brew ASSOCIATE PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson PRINCIPAL
Peter Dykes ASSOCIATE PRINCIPAL
Henry Clay PRINCIPAL COR ANGLAIS

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Timothy Orpen
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Duncan Swindells
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David Hubbard PRINCIPAL
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TRUMPET

Christopher Hart PRINCIPAL

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Lance Green ASSOCIATE PRINCIPAL
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener PRINCIPAL

TIMPANI

Paul Philbert PRINCIPAL

PERCUSSION

Simon Lowdon PRINCIPAL
John Poulter ASSOCIATE PRINCIPAL

VIENNESE GALA

JOHANN STRAUSS II (1825-1899)

Overture to *Die Fledermaus*

JOSEF STRAUSS (1827-1870)

Ohne Sorgen! Polka Schnell Op271

WERNER R HEYMANN (1896-1961)

Irgendwo auf der Welt from *Ein Blonder Traum*

JOHANN STRAUSS II

Unter Donner und Blitz [Thunder and Lightning], Polka Schnell Op324

RUDOLF SIECZYŃSKI (1879-1952)

Wien, du Stadt meiner Träume

JOHANN STRAUSS II

Emperor Waltz Op437

INTERVAL

JOHANN STRAUSS II

Künstler-Quadrille Op201

CHARLES MARSHALL (1857-1927)

I Hear You Calling Me

JOHANNES BRAHMS (1833-1897)

Hungarian Dance No10 in F major

LÉO DELIBES (1836-1891)

Suite from *Sylvia*: III. Pizzicati

JUVENTINO ROSAS (1868-1894)

The Loveliest Night of the Year from
The Great Caruso

JOHANN STRAUSS II

Auf der Jagd, Polka Schnell Op373

PAOLO TOSTI (1846-1916)

L'ultima Canzone

JOHANN STRAUSS II

On the Beautiful Blue Danube Op314

JOHANN STRAUSS I (1804-1849)

Radetzky March Op228



Johann Strauss II, the most famous of 19th-century popular composers, was born in Vienna in 1825. Building on the firm musical foundations laid by his father, Johann Strauss I, the younger Johann, along with his brother Josef, elevated the classical Viennese waltz to the point that it became as much a feature of the concert hall as of the ballroom, and for more than half a century Johann Strauss II captivated not only Vienna but the whole of Europe. The universally acknowledged 'Waltz King' also turned his attention to the world of operetta. *Die Fledermaus* (The Bat), premiered in 1874, is the high point of Vienna's Golden Age of Operetta, and has remained a perpetual reminder of a seemingly carefree world of waltzing and romantic intrigue. The ever-popular Overture is largely made up of music from the show itself; a veritable cascade of mouth-watering melodies.



JOHANN
STRAUSS II

For several years, Johann and Josef spent part of each summer working at the Pavlovsk summer concert season near St Petersburg. Happily recovered from a recent illness, Josef celebrated by writing a particularly exuberant and fast-paced polka titled *Ohne Sorgen!*

(Without Worries), which was premiered in Pavlovsk in 1869. So carefree is the mood that even the musicians laugh – ha, ha, ha, ha!

Werner Richard Heymann was a film composer in pre-World War II Germany, and his catchy tunes could be heard in cinemas, concert halls and cafes as he wrote one hit song after another for the silver screen. *Irgendwo auf der Welt gibt's ein kleines bisschen Glück* (Somewhere in the World there is a Little Bit of Happiness) comes from the 1932 musical comedy *Ein blonder Traum* (A Blond Dream).



POSTER FOR
THE 1932 FILM *EIN
BLONDER TRAUM*

From the 1840s onwards, Johann Strauss II produced a succession of lustrous waltzes, polkas and marches, many of which remain concert hall favourites to this day. Atmospheric sparkle was undoubtedly on his mind in the dashing *Thunder and Lightning Polka*, written for Vienna's Hesperus Ball of 1868, complete with rumbling drums and crashing cymbals.

Rudolf Sieczyński was something of a one-hit wonder, but what a hit! He wrote both lyrics and music to his nostalgic showstopper *Wien, du Stadt meiner Träume* (Vienna, City

of My Dreams) in 1914. It enjoyed worldwide popularity when sung by the legendary Richard Tauber in the 1935 film *Heart's Desire*.

In the autumn of 1889, prior to conducting a series of concerts in Berlin, Strauss sent his publisher a new waltz, entitled *Hand in Hand*, to celebrate a toast made earlier that year by the Austrian Emperor, Franz Joseph I, on the occasion of his visit to the German Kaiser, Wilhelm II, in which Austria had extended 'the hand of friendship' to Germany. Fritz Simrock, Strauss' ever-astute publisher, suggested that *Kaiser-Walzer* (Emperor Waltz) might prove a more suitable title, since by not dedicating the work to either monarch, the vanity of both would be satisfied.

For the Hesperus Ball of 1849, the annual ball given by the Vienna Artists' Association, Strauss wrote his *Künstler-Quadrille* (The Artists' Quadrille) 'On motifs by the celebrated masters'. As the writer for the *Blätter für Musik* noted, Strauss' choice of music provided 'a backward glance at this year's concert season', including snatches of Mendelssohn's *Wedding March* and well-known quotes from Mozart, Weber, Paganini, Meyerbeer, Schubert and Beethoven.

I Hear You Calling Me was a popular song published in London in 1908 with lyrics by Harold Lake and music by Charles Marshall. The song became a bestseller for the great Irish tenor John McCormack, who not only recorded it numerous times but also sang it in the 1930 film *Song of My Heart*.

Gypsy music, or an approximation of it, had long been popular in Vienna. Johann Strauss II used Gypsy themes in his operetta *The Gypsy Baron* in 1885, but Johannes Brahms' *Hungarian Dances* are also appropriations of the style popularised by the Gypsy orchestras



A GYPSY CONCERT IN VIENNA

that played in many of the Austrian capital's coffee houses. Brahms originally wrote his 21 *Hungarian Dances* for piano duet, and since then many composers and arrangers have made orchestral transcriptions of the dances. No. 10 is filled with the fiery melodies, quick shifts of mood and tempo and irregular rhythms that Brahms loved.



LÉO
DELIBES

Delibes' ballet *Sylvia* may not be as well known as his earlier ballet *Coppélia*, but the delightful Pizzicati movement from its third act has achieved a popularity all of its own. In the ballet, it accompanies the dance of a

veiled slave-girl, who at the bidding of Eros (disguised as a pirate) is attempting to console the shepherd Aminta (recently brought back from the dead). It also appears in the 1995 film *Babe*.

In 1888, Juventino Rosas wrote a waltz, *Sobre las olas* (Over the Waves). Over 60 years later, in 1950, it was adapted for the film *The Great Caruso* as *The Loveliest Night of the Year*. Later recorded by Mario Lanza, it became one of the most popular songs of the 1950s.

Auf der Jagd (On the Hunt) takes its music from Strauss' operetta *Cagliostro in Wien* (Cagliostro in Vienna), based on the true story of the exploits of one Count Alessandro Cagliostro, an 18th-century occultist, alchemist and all-round charlatan. There is no reference to hunting in the operetta itself, so Strauss added brass fanfares and a gunshot to his polka for the sake of some hunting *verismo*.



In 1875 Paolo Tosti travelled to London, where he made several influential friends who introduced him to the highest levels of English society. His music quickly became a staple in fashionable drawing rooms and salons, and in 1880 he was appointed singing master to the Royal Family. Tosti is remembered for his light, expressive songs, which are characterised by natural, singable melodies and sweet

sentimentality. One of his most enduring favourites is *L'ultima Canzone*.

Beloved of the Viennese and fans of Stanley Kubrick's 1968 film *2001: A Space Odyssey* alike, *On the Beautiful Blue Danube* is surely the archetypal Viennese waltz. It is the unofficial Austrian national anthem, and a mandatory element of all traditional Viennese New Year concerts. The original version was a choral work with words by the Vienna Men's Choral Association resident poet, Joseph Weyl. In ten verses it sings of the wondrous river, 'giving your blessing to everything. A picture of peace for all time.'



The *Radetzky March* was written in 1848 by Johann Strauss I to celebrate the venerable Austrian Field Marshal Count Radetzky's many victories, primarily the Battle of Custoza. When it was first played, the Austrian army officers spontaneously clapped and stamped their feet during the chorus. This tradition, with a light rhythmic clapping during the first iteration of the melody followed by thunderous clapping during the second, continues to this day.

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JAMIE MACDOUGALL Tenor and Presenter



Born in Glasgow, Jamie MacDougall is one of Scotland's leading artists.

He has worked at Scottish Opera, Opera Holland Park, English National Opera and Opera North, as well as companies in Europe and Canada, and is passionate about new opera, collaborating closely with New Opera in Scotland Events (NOISE). His recent roles for Scottish Opera include Bardolfo in Sir David McVicar's new production of Verdi's *Falstaff*, Snout in Dominic Hill's new production of Britten's *A Midsummer Night's Dream*, and a host of unsavoury characters in Jack Furness' recent promenade production of Bernstein's *Candide*.

On the concert platform he has worked with some of the world's top baroque, chamber and symphony orchestras. He has worked with Nicholas McGegan in Israel, and on a recording of Arne's *Alfred* with the Philharmonia Baroque Orchestra.

In 2017 Jamie was Artist in Residence at the St Andrews Voices Festival. In October he

performed the *St Andrews Scottish Songbook*, a collection of 22 new arrangements of traditional songs from throughout Scotland by Scottish composers, commissioned by St Andrews Voices in collaboration with the University of St Andrews Music Centre.

As a recitalist, Jamie has performed with pianists Malcolm Martineau, Susan Tomes, Graham Johnson, Roger Vignoles and Julius Drake, appearing at the Edinburgh International, Perth (Australia), Salzburg and Aldeburgh festivals.

Jamie's extensive discography of over 45 titles covers baroque and classical, German, Scottish and English song, and 20th-century music. With Haydn Trio Eisenstadt he released the 20 CD collection of Haydn Folksong arrangements.

Since 2001 Jamie has been 'Scotland's Voice' for classical music on BBC Radio Scotland, presenting *Grace Notes* and *Classics Unwrapped*. His voice can be heard regularly presenting for BBC Radio 3 and for nearly 20 years he has anchored BBC TV's Proms in the Park from Glasgow as part of the Last Night of the Proms.

In a co-production with Scottish Opera, Jamie staged an adaptation of Jimmy Logan's one-man play *Lauder!* that helped mark the 150th anniversary of the Theatre Royal in Glasgow. Sadly, due to the pandemic, all plans to mark Sir Harry's 150th anniversary in 2020 were cancelled. Not wanting this milestone to be missed, Jamie crowdfunded for a film of *Lauder!* to be made at the King's Theatre in Edinburgh. The first production on a Scottish stage since lockdown, it was streamed on 4 August 2021 and is still available on Jamie's dedicated YouTube channel.

DAVID NIEMANN Conductor



German conductor David Niemann is establishing himself as one of the most gifted conductors of his generation. Second-prize winner of the 2015 Malko Conducting Competition, in February 2015 he was appointed Assistant Conductor at the Opéra Orchestre National Montpellier, where he worked alongside chief conductor Michael Schönwandt for the following three seasons. He is developing a broad mainstream repertoire and is equally a persuasive advocate of 20th-century and contemporary repertoire.

Highlights of the 2022/23 season include multiple appearances with the Helsingborg Symphony Orchestra, displaying his ease working across a diverse range of symphonic repertoire, performing works from Haydn to Mahler and Stravinsky. Return engagements include Ensemble Modern, the Slovenian Philharmonic and Malmö Opera, alongside debuts with the RSNO in this series of Viennese Galas and the Aalborg Symfoniorkester.

Recent highlights have included debut appearances with the Deutsches Symphonie-Orchester Berlin and Ensemble Modern (at the Hamburg Elbphilharmonie); a special interdisciplinary project with the Junge Deutsche Philharmonie featuring new commissions with the most renowned artists of the German-speaking poetry slam scene; and Schoenberg's *A Survivor from Warsaw*, paired with Beethoven's Choral Symphony, to open the Barcelona concert season of the Vallès Symphony Orchestra in the Palau de la Música. Other notable engagements have included a series of projects with the Qatar Philharmonic Orchestra, a number of visits to the Orchestre National du Capitole de Toulouse and the Orchestre Philharmonique du Luxembourg; many main season and regional concerts with the Opéra Orchestre National Montpellier; and concerts with the Opéra National de Lorraine and Orchestre Lyrique de Région Avignon Provence.

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

Maya Iwabuchi
LEADER
Lena Zeliszevska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Gemma O'Keeffe

SECOND VIOLIN

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

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
Gunda Baranauskaitė

DOUBLE BASS

Margarida Castro
ASSOCIATE PRINCIPAL
Michael Rae
Aaron Barrera-Reyes
Moray Jones

FLUTE

Katherine Bryan
PRINCIPAL
Helen Brew
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Gareth Brady
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Andrew Connell-Smith
Brian McGinley

TROMBONE

Lance Green
ASSOCIATE PRINCIPAL
Chris Mansfield
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Stuart Semple

HARP

Pippa Tunnell

PIANO/CELESTE

Lynda Cochrane



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

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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

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CHAIR PATRON

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

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The Hilda Munro Chair

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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
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Cor Anglais

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In memory of a dear friend, Fiona H

Bassoon

David Hubbard *PRINCIPAL*
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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.

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.



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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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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



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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

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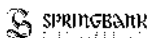
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