



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

POWERFUL

A FESTIVAL OF BRAHMS

Usher Hall, Edinburgh
Fri 31 Mar 2023 7.30pm

Working in harmony to deliver music, sustainably



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RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

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SCOTLAND'S RAILWAY

A FESTIVAL OF BRAHMS

One of the Romantic period's greatest composers is celebrated in a concert full to the brim with his glorious music. Music Director Thomas Søndergård explores Brahms' grand, melodic and poetic symphonies, as well as his stirring overture inspired by student drinking songs.

BRAHMS Academic Festival Overture Op80 [10']

BRAHMS Symphony No3 in F major Op90 [32']

INTERVAL

BRAHMS Symphony No2 in D major Op73 [39']

Thomas Søndergård Conductor
Royal Scottish National Orchestra

USHER HALL, EDINBURGH
Fri 31 Mar 2023 7.30pm

Dedicated to **Dr Robert Lillie** in recognition of the generous support of the RSNO Foundation.

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.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

SHOWSTOPPING TCHAIKOVSKY'S PATHÉTIQUE

EDN FRI 21 APR
GLW SAT 22 APR

Johansen Pan
Tchaikovsky Violin Concerto
Tchaikovsky Symphony No6 *Pathétique*

Tabita Berglund Conductor
Randall Goosby Violin

rsno.org.uk



The RSNO is supported by the
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Scottish Government
Riaghaltas na h-Alba

WELCOME



Welcome to this latest concert in the RSNO's 2023 cycle of Brahms' symphonies, with Music Director Thomas Søndergård.

The last Brahms cycle I performed in while I was with the Philharmonia Orchestra was conducted by Sir Charles Mackerras – familiar to audiences in Scotland through his work as Principal Guest Conductor of the Scottish Chamber Orchestra – at the Royal Festival Hall.

Performing Brahms' symphonies is an important marker for an orchestra's development and an expression of its relationship with a conductor. I can't wait to see what Thomas brings to the stage tonight. Speaking to him about this concert programme, it's clear how passionate he is about performing Brahms' symphonies as a measure of the Orchestra's cohesion and the quality of its collective sound. During the pandemic it was Brahms' music that he turned to for 'quiet contemplation', hearing it in a new way as he was at the time simply listening, not performing.

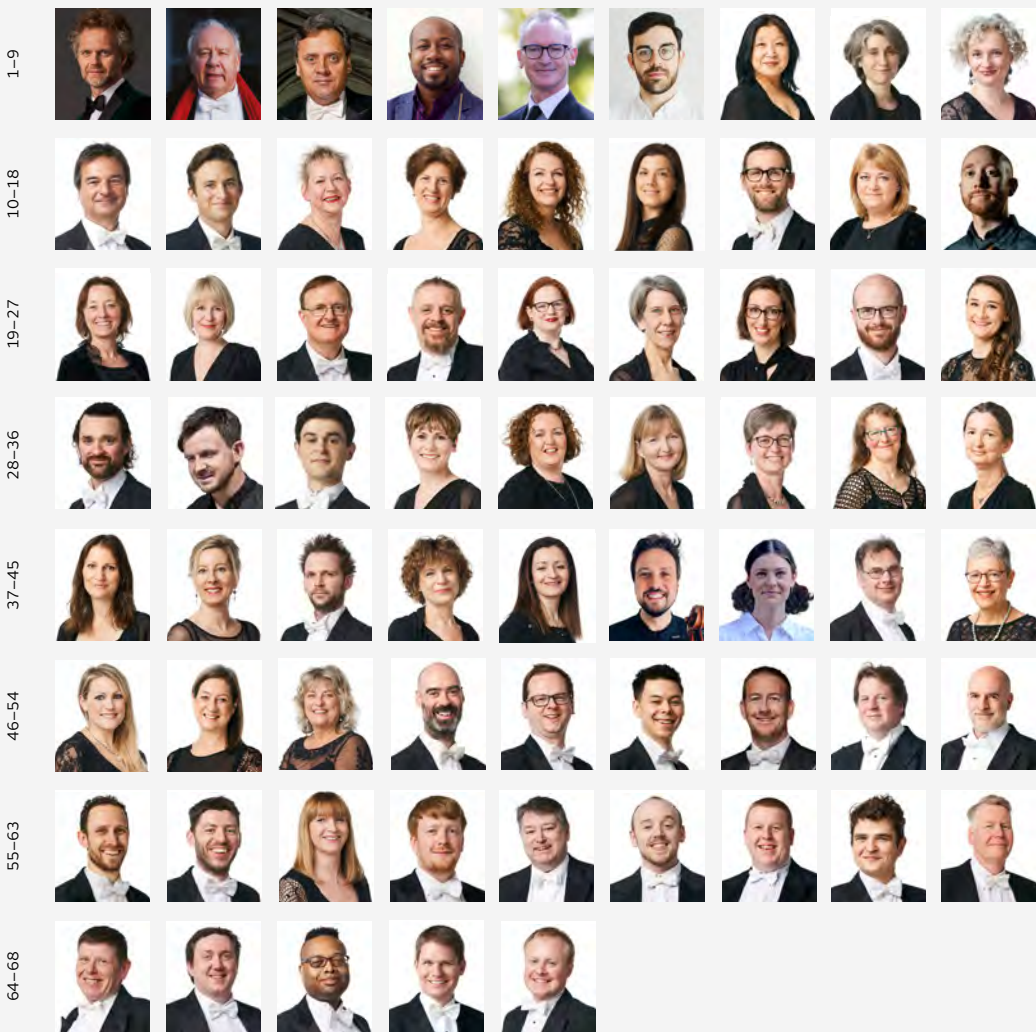
You may have heard the Orchestra's performance of the Fourth Symphony back in January, and I hope you'll join us again for the conclusion of the cycle in May, as we play the First Symphony. That promises to be a stand-out concert, with Beethoven's Triple Concerto performed by Nicola Benedetti, Sheku Kanneh-Mason and Benjamin Grosvenor, and three pieces sung by the RSNO Youth Chorus on the programme too.

The Youth Chorus also features in Dunedin Consort's performance of J S Bach's *Matthew Passion* next week, part of our ongoing partnership with the ensemble. Conducted by Dunedin's Music Director John Butt, this is a fantastic opportunity for our young singers in what promises to be a wonderful concert.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



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Janet Richardson
19 PRINCIPAL PICCOLO

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23 Henry Clay PRINCIPAL COR ANGLAIS

CLARINET

26 Timothy Orpen
PRINCIPAL CLARINET
Duncan Swindells
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BASSOON

28 David Hubbard PRINCIPAL
Luis Eisen ASSOCIATE PRINCIPAL
29 Paolo Dutto
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HORN

31 Alison Murray ASSISTANT PRINCIPAL
32 Andrew McLean
ASSOCIATE PRINCIPAL
33 David McClenaghan
34 Martin Murphy ASSISTANT PRINCIPAL

TRUMPET

Christopher Hart PRINCIPAL

TROMBONE

Dávor Juul Magnussen PRINCIPAL
Lance Green ASSOCIATE PRINCIPAL
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

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Paul Philbert PRINCIPAL

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Johannes Brahms (1833-1897)

ACADEMIC FESTIVAL OVERTURE Op80

FIRST PERFORMANCE

Breslau (now Wrocław, Poland),
4 January 1881

DURATION 10 minutes

Brahms' own academic training was fairly basic. He never studied at a university and, when it came to music and the wider humanities, he mostly taught himself, which makes the range and depth of knowledge and culture he achieved all the more impressive. But together with his friend, the virtuoso violinist Joseph Joachim, Brahms had thrown himself into the student social life of the city of Göttingen in the summer of 1853, and memories of those escapades – and of the students' robust drinking songs – stayed with him for a long time afterwards.

So when, in 1879, the University of Breslau conferred the title of Honorary Doctor of Philosophy on him, Brahms responded by composing an overture which wasn't quite the solemn, intellectually rigorous affair its title seemed to promise. Brahms himself conducted the premiere, in Breslau in 1881, and while there may have been a little tut-tutting from some of the faculty's more earnest representatives, the general impression seems to have been that it went down rather well.

The opening may be subdued and in the minor key, but the muted jog-trot first theme suggests that mischief is brewing. Eventually a hush descends and an expectant *pp* timpani roll introduces something that really does sound grand and resplendent: a noble brass hymn tune, based on the patriotic song 'Ich hab mich ergeben' (I am devoted to you with heart and hand, land full of love and life). Memories of its stately phrases linger as the opening tune breaks out joyously in the major key, leading to

a gorgeous second theme (first and second violins deliciously divided) based on another popular fraternity song, 'Hört, ich sing das Lied der Lieder' (Listen, I sing the song of songs), in praise of ideal and earthly beauty.

Next, two perky bassoons launch 'Was kommt dort von der Höh?' (What comes from up yonder?), traditionally sung as part of an initiation rite for first-year students. A condensed recapitulation of these themes marks a formal nod towards respectable textbook 'sonata form', then the Overture does something decidedly unconventional. The time shifts to three in a bar, and through a rich brocade of percussion (triangle, cymbals and bass drum) and surging strings, perhaps the most famous of all student songs, *Gaudeamus igitur* (So let us rejoice), sounds out triumphantly on woodwind and brass.

© Stephen Johnson

Johannes Brahms (1833-1897)

SYMPHONY No3 in F major Op90



FIRST PERFORMANCE

Vienna, 2 December 1883

DURATION 32 minutes

1. *Allegro con brio*

2. *Andante*

3. *Poco Allegretto*

4. *Allegro*

Brahms' Third is the subtlest, the least epic, of his four symphonies. Very unusually for a 19th-century symphony, all four movements end quietly, and there are times, especially in the middle two movements, where the style and expression are closer to chamber music, a field in which Brahms often revealed his most private thoughts and feelings. There are close, intimate dialogues, particularly between solo woodwind instruments, while the beautiful long horn solo in the third movement, with its delicate string accompaniment, is closer in style and atmosphere to the gloriously

romantic Horn Trio of 1865 than to anything in the other three symphonies.

Beyond that, the older Brahms' habitual mask of 'classical objectivity' slips more often here than in any of his other big orchestral works. The Third Symphony begins with the wind instruments outlining a rising three-note motif which dominates the first movement and returns to wind up the argument at the end of the finale. Brahms rarely even hinted at personal meanings in his orchestral works, but he did reveal that this motif had a specific significance: the three notes, F–A–F, 'spell' a motto in German, *Frei aber froh* – 'Free but happy' – an expression of proud defiance, perhaps, by the famously lifelong bachelor. But it's striking how Brahms flattens the second note of the opening motif, A, and adds a questioning dissonance underneath. The word *aber* ('but') is therefore emphasised – a shadow of doubt?

Immediately after this motto comes a magnificent downward-plunging violin theme. Its opening phrase is a direct quotation from another Third Symphony, that of the young Brahms' mentor, encourager and, for a painfully brief time, surrogate father, Robert Schumann. Schumann's attempted suicide and final descent into madness in 1854 was a profound shock for Brahms. Much of Brahms' first movement is carried along by a strong, buoyant forward current; but just before the return of the first theme the tempo slows, the mood darkens (telling use of the contrabassoon here) and Brahms quotes one of his own choral works, 'Begräbnisgesang' (Funeral Song), composed not long after Schumann's death. Then, suddenly, the original F–A–F motif returns with full force. It's as though a shadow of remembered grief has passed over the music – so much so that Brahms has to rally himself

and grasp again the happiness of freedom. Schumann may be no more, he seems to say, but his spirit lives on in Brahms himself, as Schumann had once prophesied.

The middle two movements are much gentler, and scored for reduced forces (no trumpets, drums or contrabassoon). The opening woodwind melody of the *Andante*, with its answering phrases on low strings, is like an idyllic pastoral hymn, but the more searching second theme (clarinet, bassoon, with rich supporting string chords) leads into more troubled regions. Pastoral imagery is also suggested in the following *Poco Allegretto*. The rustling string figures accompanying the gorgeous cello melody may evoke rustling foliage. The suggestion of a woodland setting is confirmed when the opening melody is taken up at length by the horn: for German-speaking composers the horn is *the* romantic woodland instrument.

The finale brings the stormiest, most driven music in the whole Symphony, though the darkly purposeful opening is momentarily interrupted by a kind of brief reverie (woodwind against more rustling strings), followed by a sombre hymn-like figure, *pianissimo* – more ‘funeral’ music? From this an impassioned, striving *Allegro* springs to life. One may be led to expect a noisily triumphant or perhaps even a tragic conclusion. But at the end it is the element of romantic reverie (again woodwind and rustling strings) that prevails, leading to a quiet return of the Symphony’s original motto and ‘Schumann’ themes. No triumph, no tragedy, the music seems to say, just peaceful acceptance.

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What was happening in 1883?

4 Jan The weekly general-interest magazine *Life* was first published in Los Angeles

28 Apr The first rugby sevens tournament was played at Melrose RFC

23 May Robert Louis Stevenson’s children’s adventure novel *Treasure Island* was first published in book format

24 May The Brooklyn Bridge in New York opened to traffic after a 13-year construction period

3 Jul The SS *Daphne* sank on its launching at Govan, killing 124, many of them young boys

4 Jul The world’s first rodeo was held, at Pecos, Texas

26–27 Aug The volcanic island of Krakatoa, between Java and Sumatra, erupted; the eruption and subsequent tsunamis killed more than 36,000 people

29 Aug The first Carnegie Library opened in Dunfermline, the home town of its benefactor, the industrialist Andrew Carnegie

4 Oct The Boys’ Brigade was founded in Glasgow by Sir William Alexander Smith

8 Nov English composer Sir Arnold Bax was born

Johannes Brahms (1833-1897)

SYMPHONY No2 in D major Op73



FIRST PERFORMANCE

Vienna, 30 December 1877

DURATION 39 minutes

1. *Allegro non troppo*

2. *Adagio non troppo*

3. *Allegretto grazioso (Quasi Andantino) – Presto ma non assai*

4. *Allegro con spirito*

However robust and combative Brahms may have seemed in public, in private he was prone to painful self-doubt and profound depression. It took him two decades, involving much nervous consultation with friends, to finish his First Symphony. His relief at the triumphant success of its premiere in 1876 was immense, and for a while it seems to have boosted his mood and self-confidence. The following summer Brahms took a holiday at the lakeside resort of Pörschach in the Austrian Alps, and almost immediately another symphony began

to take form. This time the music fairly flowed from him. His close confidante Clara Schumann reported to the conductor Hermann Levi that 'Brahms is in good spirits, delighted with his summer holiday and has, in his head at least, a new Symphony in D major; he already has the first movement down on paper.'

As so often when Brahms was in 'good spirits', he gleefully set about leading his eager friends down the wrong path. To Clara Schumann he reported that the first movement was 'quite elegiac in character'. To his publisher, Fritz Simrock, he wrote, 'The new Symphony is so melancholy that you won't be able to bear it. I have never written anything so sad ... you must put a black edge round the score to give an outward show of grief.'

One can imagine Brahms' smile of satisfaction when he saw the effect of his new Symphony's opening on his woefully ill-prepared friends. The Second Symphony begins – after the tiniest of introductions on cellos and basses – with a horn and woodwind theme that positively glows with pleasure. From this grows a magnificent long first movement which flows like a broad, sunlit river. This is also one of Brahms' most generously melodic symphonic first movements, and yet so many of its thematic ideas grow from the horn theme at the start and from the cellos' and basses' tiny introductory motif. There are a few more troubled moments near the movement's central climax but, on the whole, it seems Brahms has vanquished melancholy and silenced his inner critic.

In the *Adagio non troppo* that follows, however, there are moments when Brahms' remarks about 'melancholy' and 'grief' may not seem so wide of the mark. The first theme, nobly sung by cellos with a rich bass accompaniment,

does have an elegiac quality. After the lilting second theme, the mood grows troubled until, in a moment of eerie hush, solo trombone and tuba sound darkly through nervous tremolando strings. A distinctly romantic vista momentarily opens out, reminiscent of the darkly atmospheric, ruin-haunted landscapes of the German painter Caspar David Friedrich.

The third movement, on the other hand, is one of the most playful things Brahms ever composed. We begin with a gentle, elegant pastoral dance theme for woodwind above a walking pizzicato (plucked) bass on cellos. Suddenly the tempo lurches forward and a racing but at first still mostly hushed *Presto ma non assai* begins. The whole movement is a kind of affectionate contest between these two types of dance movement. The slower original music wins, but as it does so, the key turns minor, the mood wistful, and again a cloud passes momentarily over the sun.

The fleet-footed finale is full of reminders of how much Brahms admired Joseph Haydn, the master of sophisticated musical wit and sometimes earthy humour. There is one more moment of shadowy mystery (more soft, dark-voiced bass brass sounding through rustling strings) at the heart of this movement, but the ending is one of uproarious high spirits, culminating in a great shout of joy from high trombones. Then with four emphatic major-key chords the Symphony Brahms called his *lieblicher Ungeheuer* – his ‘lovely monster’ – concludes.

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What was happening in 1877?

1 Jan Queen Victoria was proclaimed Empress of India by the Royal Titles Act 1876

2 Mar Rutherford B Hayes was declared US President, despite Samuel J Tilden having won the popular vote

15-19 Mar The first Test cricket match was held between England and Australia, in Melbourne; Australia won by 45 runs

5 May Sitting Bull led his Lakota people into Canada to avoid harassment from the US Army

6 May Crazy Horse surrendered the Oglala Sioux people to US troops in Nebraska

15 Jun Henry Ossian Flipper became the first African American cadet to graduate from the US Military Academy

20 Jun Edinburgh-born Alexander Graham Bell installed the first commercial telephone service, in Hamilton, Ontario

22 Oct The Blantyre mining disaster killed 207 miners, when firedamp, a flammable gas, was ignited by a naked flame

29 Nov Thomas Edison demonstrated for the first time the phonograph, a machine that could record sound

THOMAS SØNDERGÅRD Conductor



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

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

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

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

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

ROYAL SCOTTISH NATIONAL ORCHESTRA



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

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

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

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5), the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève), as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

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Tamás Fejes
ASSISTANT LEADER
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Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Gillian Risi
Kirstin Drew
Fiona Stephen

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

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Lisa Rourke
Claire Dunn
Katherine Wren
Maria Trittinger
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Elaine Koene

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
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Rachael Lee
Sarah Digger
Robert Anderson
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William Paterson
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Moray Jones
Alexandre dos Santos
Piotr Hetman
Kirsty Matheson

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Oliver Roberts
Emma Roche

OBOE

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Peter Dykes

CLARINET

Timothy Orpen
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Katie Lockhart

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Alexander Boukikov
GUEST PRINCIPAL
Alison Murray
Andrew McLean
Christine McGinley
Andrew Saunders

TRUMPET

Christopher Hart
PRINCIPAL
Robert Smith
Brian McGinley

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Stuart Semple



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 BENEFACTORS

RSNO Benefactors are beacons of philanthropic inspiration, providing truly transformative financial support to the Orchestra that enables us to build and deliver long-term strategic plans. Benefactors share the RSNO's vision

for orchestral music and work with us to drive the organisation forward, helping us to realise our future plans and ambitions.

Sir Ewan and Lady Brown
Gavin & Kate Gemmell

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

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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 becoming a Benefactor or part of the Conductors' Circle, please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

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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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Michael Rae
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David Hubbard *PRINCIPAL*
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Horn

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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.

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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.

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

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

For more information please visit rsno.org.uk/memories

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

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



CHARITABLE TRUSTS AND FOUNDATIONS

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

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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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