

The background of the poster is a dark, textured surface covered with a dense network of glowing, abstract lines. These lines, primarily in vibrant red and electric blue, swirl and streak across the frame, creating a sense of dynamic movement and energy, reminiscent of light trails from a long-exposure photograph or digital data streams.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

ELECTRIFYING
**RACHMANINOV'S
SYMPHONIC
DANCES**

Usher Hall, Edinburgh
Fri 10 Mar 2023 7.30pm

City Halls, Glasgow
Sun 12 Mar 7.30pm

Working in harmony to deliver music, sustainably



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with sustainable travel options for their
musicians, staff and audiences.

RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

 **ScotRail**
SCOTLAND'S RAILWAY

RACHMANINOV'S SYMPHONIC DANCES

Enter a world of moody, memorable and, at times, heart-breaking melodies as conductor John Wilson and the RSNO explore Rachmaninov's final piece, his *Symphonic Dances*. Before that, the Orchestra's Principal Clarinet, Timothy Orpen, performs Copland's beguiling Clarinet Concerto and Gershwin throws a party Cuban-style.

GERSHWIN Cuban Overture [10']

COPLAND Clarinet Concerto [16']

INTERVAL

RACHMANINOV Symphonic Dances Op45 [35']

John Wilson Conductor

Timothy Orpen Clarinet

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 10 Mar 2023 7.30pm

CITY HALLS, GLASGOW

Sun 12 Mar 7.30pm

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

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

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

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

DAZZLING TCHAIKOVSKY FIVE

ABN Thu 16 Mar
EDN Fri 17 Mar
GLW Sun 19 Mar

Anna Clyne This Midnight Hour
Mozart Piano Concerto No 12 K414
Tchaikovsky Symphony No 5

Elim Chan Conductor
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rsno.org.uk



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WELCOME



Welcome to this evening's concert.

Tonight's concert features an America-inspired programme and I'm delighted that it is conducted by John Wilson. As a trumpet player, I performed with John in charge of the baton; his ability to draw out such warmth from the strings is well suited to the music of Rachmaninov and the bluesy feel of Gershwin. I'm looking forward to hearing these great pieces again from the opposite side of the podium!

Our soloist this evening is someone you are likely already familiar with – RSNO Principal Clarinet, Timothy Orpen. Tim joined the RSNO in September 2020 and we are excited to hear what he brings to Copland's Clarinet Concerto. The RSNO is fortunate to have such talented musicians and it's always a delight to see them take centre stage.

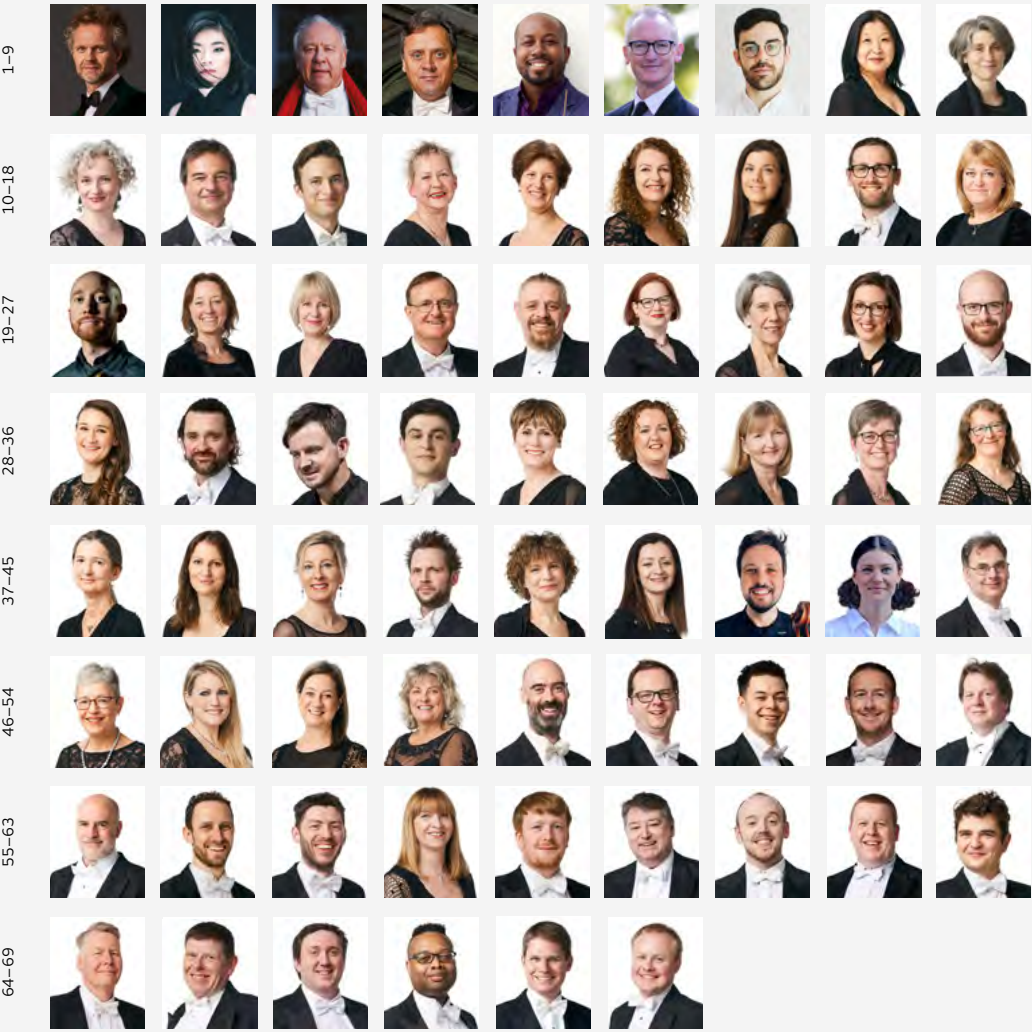
The pieces on tonight's programme have a shared history. When George Gershwin's *Rhapsody in Blue* was first performed, Rachmaninov himself was in the audience. The composers traded musical ideas between their rhapsodies, symphonies and concertos while maintaining a respect for their differences. The distinctive threads of American influence can be traced through Rachmaninov's works, despite their clear geographical separation. The same can be said for Copland's Concerto, which draws on jazz tradition, so be sure to keep an ear out for whispers of the streets of New Orleans throughout the evening.

Rachmaninov will feature again in April when Music Director Thomas Søndergård and the RSNO are joined by the fantastic Leif Ove Andsnes for the Third Piano Concerto.

Thank you for your continued support.

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



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2 ASSOCIATE PRINCIPAL VIOLA
Asher Zaccardelli
3 ASSISTANT PRINCIPAL
Susan Buchan SUB PRINCIPAL
4 Lisa Rourke SUB PRINCIPAL
Nicola McWhirter
5 Claire Dunn
Katherine Wren
6 Maria Trittlinger
Francesca Hunt
7

CELLO

Betsy Taylor ASSOCIATE PRINCIPAL
Kennedy Leitch ASSISTANT PRINCIPAL
8 Rachael Lee
9 Sarah Digger
10 Robert Anderson
Gunda Baranauskaitė
44

DOUBLE BASS

Michael Rae ASSISTANT PRINCIPAL
Sally Davis

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

CLARINET

Timothy Orpen
PRINCIPAL CLARINET
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

29 David Hubbard PRINCIPAL
Luis Eisen ASSOCIATE PRINCIPAL
30 Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

32 Alison Murray ASSISTANT PRINCIPAL
33 Andrew McLean
34 ASSOCIATE PRINCIPAL
35 David McClenaghan
36 Martin Murphy ASSISTANT PRINCIPAL
37
38

TRUMPET

Christopher Hart PRINCIPAL

TROMBONE

Dávor Juul Magnussen PRINCIPAL
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

George Gershwin (1898-1937)

CUBAN OVERTURE

FIRST PERFORMANCE

New York, 16 August 1932

DURATION 10 minutes

In February 1932, shortly after the premiere of his *Second Rhapsody*, George Gershwin set off on holiday to Cuba with a number of friends – ‘two hysterical weeks ... where no sleep was had’, as he put it. Frequenting the beaches, bars and clubs of Havana, he became fascinated by Cuban musical rhythms and sounds, and when a 16-piece rumba band serenaded him at 4am outside his hotel room, as his friend Bennett Cerf told it, ‘he promised to write a rumba of his own’.

Certainly the sounds of Cuba had taken hold, and in the same way that Gershwin had brought a set of car-horns back from Paris in 1924 which he subsequently used in his symphonic poem *An American in Paris*, he duly brought back a selection of Cuban instruments from Havana, then unfamiliar to many Americans, including the guiro (gourd), bongo, claves and maracas. The tunes of Havana came too, and when he set pen to paper some five months later, the popular strains of Ignacio Piñeiro’s *Échale Salsita*, which was playing endlessly in the bars of Havana in February, found an echo in the main melody of Gershwin’s new symphonic poem.

A three-part work of considerable orchestral sophistication, *Rumba*, as it was first called, was a leap on from the *Second Rhapsody*. Gershwin, a brilliant pianist and inspired composer and songwriter whose work married diverse influences from the Yiddish musical theatre tradition, the African American jazz of Harlem and classical music, had been working on his orchestral technique with the

aim of developing a modern and inclusive American classical music since his first proper essays in orchestration with the *Piano Concerto in F* (1925).

He took tuition when he could – although Ravel and Boulanger had turned him down some years previously in Paris, afraid that too much technique would stymie his natural genius – and a prolonged period of study from 1932 under theorist Joseph Schillinger proved fruitful. Schillinger was a ferocious technician, and Gershwin duly knuckled down to study (as in everything, he was not a man to do things by halves), his increasingly complex harmonic understanding showing formidably in both *Rumba* and his subsequent opera *Porgy and Bess*.

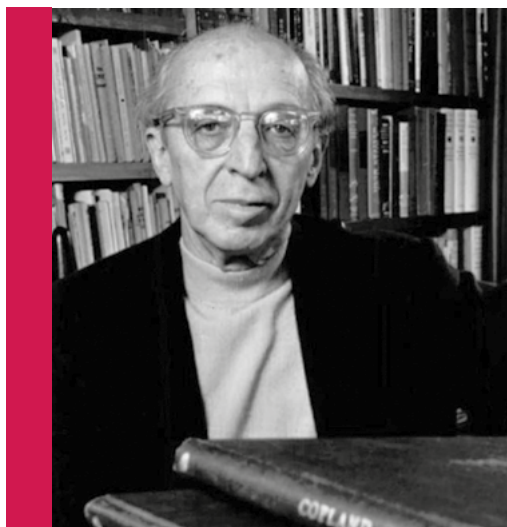
Rumba, with its suite of Cuban instruments placed, as per Gershwin’s handwritten instructions, ‘right in front of the conductor’, had its highly successful premiere in August 1932 at the Lewisohn Stadium in New York under Albert Coates in front of nearly 18,000 people – with thousands more turned back at the door, Gershwin recalled. It was the first time the New York Philharmonic had devoted an evening’s programming to a single living composer, and was, said Gershwin, ‘the most exciting night I have ever had’.

Three months later, he renamed the work *Cuban Overture*, to more properly reflect its ‘serious’ compositional nature, in the face of critics who struggled to see the dazzling Broadway songwriter in a classical vein, and conducted it at a benefit concert at the Metropolitan Opera.

© Sarah Urwin Jones

Aaron Copland (1900-1990)

CLARINET CONCERTO



FIRST PERFORMANCE

NBC radio broadcast: Benny Goodman,
NBC Symphony Orchestra, conductor Fritz
Reiner, 6 November 1950

DURATION 16 minutes

1. Slowly and expressively–

2. Rather fast

When American jazz clarinetist Benny Goodman commissioned Aaron Copland to write a clarinet concerto for him in 1947, the string of hits already under Copland's belt included *Fanfare for the Common Man* (1942), *Rodeo* (1942) and *Appalachian Spring* (1944). In other words, a Copland concerto premiere wouldn't just be prestige-laden, but would also carry serious crowd-pulling potential, such was the degree to which his accessible, tonal, distinctly American language – wide, open chords, high melodicism, often drawing on the New World's folk traditions – struck a chord with American audiences.

No wonder Goodman not only paid big bucks for it – two thousand dollars – but also gave Copland compositional carte blanche. Copland for his part was equally pleased with the arrangement, because beyond already being an admirer of Goodman's playing, he was also intrigued by the possibility of using Goodman's jazz roots to inject his own musical language with, as he put it, 'a new point of view'. Perhaps the most beguiling quality of the resultant work is the way in which, for much of it, it subtly treads the line between jazz and classical, hinting at the former while remaining committed to the latter.

Scoring-wise, when it comes to giving the clarinet room to shine, Copland has cleared the floor, dispensing with orchestral woodwind, brass and percussion in favour of simply strings, harp and piano – from which he conjures a panoply of different textures and timbres as strings are bowed, plucked and struck.

Architecturally, the Concerto has two movements rather than the standard concerto three, which roll from the first to the second without a break, divided by a solo cadenza. The first movement is a lilting, slow waltz – perhaps one of the most lyrical pieces of

music Copland ever wrote – whose melodic line softly, languorously dips and soars over wide intervallic leaps. Based on a previous *pas de deux* idea he'd never developed, the whole feels reminiscent of *Appalachian Spring's* most serene, romantically glowing sections, while also carrying the faint ghost of Mahler.

Eventually the solo cadenza emerges from a dreamily shimmering, time-standing-still orchestral chord; and while the clarinet's initial launch point is the main theme, expressed in the same lyrical vein, the music soon speeds up into faster, syncopated writing – with a corresponding uplift in virtuosity and jazz feel – neatly setting things up for the 'Rather fast' second movement. Couched in rondo form (i.e. with its main theme making repeated returns), this opens light and treble-pitched, its jauntily angular main theme articulated by the violins to an equally jaunty piano- and harp-dominated ticking accompaniment. Next to enter are the lower strings. The clarinet enters over the top of this feast of lucid-textured contrapuntal complexity with its own extremely staccato restatement of the theme. From here, we move through a syncopated jazz theme, Charleston rhythms, and a Brazilian theme that Copland had picked up that same year in Rio de Janeiro, suavely, raunchily rendered by the clarinet to slapping basses.

The Concerto moves to its climax by way of an energetic coda section in C major, and by now there's no mistaking the jazz element, from the piano and clarinet's tossings of a jazzy fragment between each other, to the clarinet's final word – a joyous jazz smear (glissando) that hearkens back, at least in classical audiences' memories, to the opening of George Gershwin's jazz-meets-classical masterpiece of 1924, *Rhapsody in Blue*.

What was happening in 1950?

21 Jan George Orwell, the author of *Animal Farm* and *Nineteen Eighty-Four*, died

8 Feb The Stasi was founded in East Germany, acting as a secret police force until 1990

1 Mar German theoretical physicist Klaus Fuchs was convicted in London of passing top-secret UK and US atomic bomb data to the Soviet Union

27 Apr The Group Areas Act was passed in South Africa, formally segregating the races

27 Apr Britain formally recognised Israel

9 May Robert Schuman presented his proposal for a pan-European organisation to maintain peaceful relations, the beginning of what is now the European Union

13 May The first race in the inaugural Formula One World Championship was held at Silverstone

29 May *The Archers*, the world's longest-running radio soap opera, was first broadcast on the BBC Light Programme

25 Jun North Korean People's Army tanks crossed the 38th parallel into South Korea, starting the Korean War

15 Aug Anne, The Princess Royal, was born

23 Oct Al Jolson, star of *The Jazz Singer*, the first feature-length film with sound, died

TIMOTHY ORPEN Clarinet



Timothy Orpen is Principal Clarinet of the RSNO. He is also the principal and a founder member of the Aurora Orchestra, with whom he continues to perform regularly.

Prior to joining the RSNO, Timothy was the principal of the Orchestra of the Royal Opera House, Covent Garden. While there he performed many of the major solos of the operatic and ballet repertoire with some of the world's finest conductors and singers.

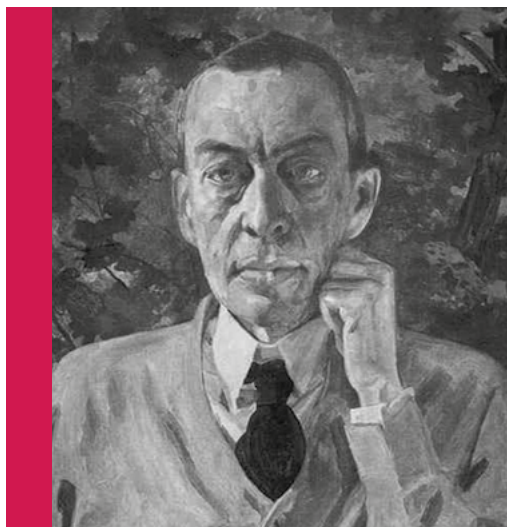
Timothy has also appeared as guest principal with all of London's major symphony orchestras. He has performed as a concerto soloist with the RSNO, Aurora Orchestra, Bournemouth Symphony Orchestra, Royal Northern Sinfonia and Royal Philharmonic Orchestra, at venues including the Royal Albert Hall. He has also been featured on many occasions as a soloist on BBC Radio 3 and Classic FM.

As a chamber musician, Timothy has performed worldwide alongside pianists including Pascal Rogé, Lars Vogt, Susan Tomes and Sir Antonio Pappano.

Timothy studied at the Royal Academy of Music in London and the Hochschule für Musik Karlsruhe, Germany. When not playing the clarinet, he enjoys the outdoors and has climbed 6,000-metre mountains in the Andes and Himalayas, as well as hills closer to home in Scotland.

Sergei Rachmaninov (1873-1943)

SYMPHONIC DANCES Op45



FIRST PERFORMANCE

Philadelphia, 3 January 1941

DURATION 35 minutes

1. Non Allegro

2. Andante con moto (tempo di valse)

3. Lento assai

Fate dealt a cruel hand when it pushed into exile a man so filled with love for his country as Sergei Rachmaninov. The composer fled Russia at the Revolution of 1917. 'His homesickness assumed the character of a disease as the years passed', wrote the biographer David Ewen, 'and one symptom of that disease was an unshakeable melancholy.'

Another was the composer's obsession with death. This we can hear in Rachmaninov's music – most obviously in his constant musical recourse to the theme known as the *Dies Irae*, an ancient plainsong tune associated with the scriptural text invoking the 'day of wrath that will dissolve the world in ashes'.

The *Dies Irae* theme, which carries its own ominous atmosphere, weaves its way through even ostensibly playful works by Rachmaninov. But it has special import in the composer's *Symphonic Dances*, a late score in which he appears to tot up the profit and loss account of his value as a composer of orchestral music.

In 1939 Rachmaninov settled in Long Island. In America, he was known more as a pianist than a composer. While practising for a recital tour in August 1940, Rachmaninov felt a piece forming under his fingers. He wrote to the conductor of The Philadelphia Orchestra, Eugene Ormandy: 'Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It's called *Fantastic Dances*.'

Rachmaninov's biographer Victor Seroff tells that the composer conceived the work's three movements as representing 'midday, twilight and midnight' – the three stages of human life. When the piece was first performed on 3 January 1941, its title had changed to *Symphonic Dances*.

By then the 'time-of-day' titles had disappeared, but the presence of the dance was unmistakable. The dancer Michel Fokine was among the Russian expatriate community in Long Island and had agreed to choreograph the piece before his untimely death.

A further impetus is faith. 'I thank thee, Lord,' wrote Rachmaninov at the end of the score, just after quoting the Alleluia passage from his own Orthodox choral work, *All-Night Vigil*. This is surely not unrelated to an awareness of mortality apparent in his constant use of the Dies Irae theme.

Another vital impulse, perhaps even the reason Rachmaninov decided to take up his pen again, was the new music coming from the likes of Schoenberg and Stravinsky. Rachmaninov doesn't borrow stylistic tools from either in his *Symphonic Dances*, but the sense of sentimentality found in much of his previous music has gone. Muscularity, directness and even austerity have taken its place.

The first dance demonstrates the point. After the gruff string chords that follow the ticking opening, we hear a despondent, three-note descending motif that becomes the germ of the whole score. Even the singing secondary theme, introduced by an alto saxophone, has 'an uncharacteristic coolness', in the words of one critic. Eventually, underneath glistening glockenspiel and flutes, Rachmaninov quotes a theme from his own First Symphony, a piece he had destroyed and hoped would never be heard again following its disastrous premiere in 1897 (he did not know that somebody had squirrelled away a copy).

The second dance is a waltz – no sugary Viennese whirl, but a nocturnal dance that grows in anxiety towards something almost oppressive.

The final dance is not really a dance at all. When the music musters devilish rhythmic energy following its sighing opening, we hear the Dies Irae theme picked out on bells. Rachmaninov's orchestration is uncanny: monolithically deep but full of wicked surface detail. This terrifying yet faintly enjoyable dalliance with the Dies Irae theme suggests the composer knew what was coming. Less than three years later, he was dead.

© Andrew Mellor

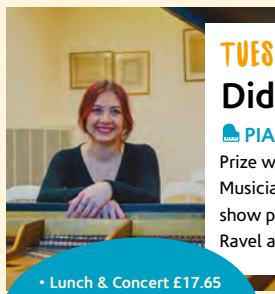


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GLW SUN 2 APR 2023

Brahms Academic Festival Overture

Brahms Symphony No3

Brahms Symphony No2

Thomas Søndergård Conductor

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JOHN WILSON Conductor



John Wilson is in demand at the highest level across the globe, regularly guest conducting the world's finest orchestras: in recent seasons these have included the London Symphony, London Philharmonic, Royal Concertgebouw, Budapest Festival, Oslo Philharmonic, Bavarian Radio Symphony, Royal Stockholm Philharmonic and Sydney Symphony orchestras, and productions at English National Opera and Glyndebourne Summer Festival.

For many years Wilson appeared widely across the UK and abroad with the John Wilson Orchestra. In 2018 he relaunched the Sinfonia of London. Their much-anticipated BBC Proms debut in 2021 was described by *The Guardian* as 'truly outstanding' and they are now much in demand across the UK, returning to the BBC Proms, Birmingham Symphony Hall and London's Barbican Centre, among other venues, this season.

Wilson has a large and varied discography and his recordings with the Sinfonia of London have received exceptional acclaim and several awards, including, for three successive years, the BBC Music Magazine Award in the Orchestral category for the Korngold Symphony in F sharp (2020), Respighi Roman Trilogy (2021) and Dutilleux *Le Loup* (2022) recordings. *The Observer* described the Respighi recording as 'Massive, audacious and vividly played' and *The Times* declared it one of the three 'truly outstanding accounts of this trilogy' of all time, after those by Toscanini (1949) and Muti (1984).

Born in Gateshead, John Wilson studied composition and conducting at the Royal College of Music where, in 2011, he was made a Fellow. In March 2019 he was awarded the prestigious ISM Distinguished Musician Award for his services to music and in 2021 was appointed Henry Wood Chair of Conducting at the Royal Academy of Music.

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
Angus Bain
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Fiona Stephen
Kirstin Drew

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger
Colin McKee
Seona Glen
Kirsty Main

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Matt Johnstone
Lisa Rourke
Nicola McWhirter
Claire Dunn
Maria Trittinger
Francesca Hunt
Marsailidh Groat

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranuaskaitė
Sonia Cromarty
Miranda Phythian-Adams

DOUBLE BASS

Michael Rae
ASSISTANT PRINCIPAL
Moray Jones
Alexandre dos Santos
Chris Sergeant
Gabriel Rodrigues
Kirsty Matheson

FLUTE

Katherine Bryan
PRINCIPAL
June Scott
Oliver Roberts

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

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Jean Johnson
GUEST PRINCIPAL
Rebecca Whitener
Duncan Swindells
PRINCIPAL BASS CLARINET

SAXOPHONE

Lewis Banks

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Benji Hartnell-Booth
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
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Brian McGinley
Ben Jarvis

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Marney O'Sullivan
GUEST PRINCIPAL

PERCUSSION

John Poulter
ASSOCIATE PRINCIPAL
Philip Hague
Jonathan Chapman
Colin Hyson
Peter Murch
Robbie Bremner

HARP

Pippa Tunnell

PIANO

Lynda Cochrane



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

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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

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

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Stina Bruce Jones

Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
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Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
Bruce and Caroline Minto
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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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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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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.

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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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We are also grateful to a number of trusts that wish to stay anonymous.

If you would like more information about our work and how you can make a difference, please contact Naomi Stewart, Head of Trusts and Projects, at naomi.stewart@rsno.org.uk



RSNO CIRCLE

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

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

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

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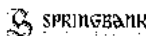
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