



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Sibelius One

Usher Hall, Edinburgh
Fri 27 Oct 2023 7.30pm

Glasgow Royal Concert Hall
Sat 28 Oct 7.30pm

Go by train



- North Berwick 
- The Lobster Shack

Experience the freshest food
and treat your tastebuds when
you go by train.



LOBSTER
SHACK
QUEUE

scotrail.co.uk



ScotRail
SCOTLAND'S RAILWAY

Your ticket goes further than you think

Sibelius One

Usher Hall, Edinburgh Fri 27 Oct 2023 7.30pm
Glasgow Royal Concert Hall Sat 28 Oct 7.30pm

'Tis the gift to be simple: Aaron Copland knew a great tune when he heard one and that old American hymn strides confidently through the closing bars of *Appalachian Spring*. This concert is all about strong emotions and new beginnings, as the incredible American violinist Rachel Barton Pine rediscovers the music of African American composer Florence Price, and conductor Kristiina Poska explores the young Sibelius' majestically passionate First Symphony.

COPLAND Appalachian Spring [24']

PRICE Violin Concerto No2 in D Minor [14']

INTERVAL

SIBELIUS Symphony No1 in E Minor Op39 [38']

Kristiina Poska Conductor

Rachel Barton Pine Violin

Royal Scottish National Orchestra

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

Sibelius Violin Concerto

ABN Thu 2 Nov 2023: 7.30pm

EDN Fri 3 Nov 2023: 7.30pm

GLW Sat 4 Nov 2023: 7.30pm

Lotta Wennäkoski Om fotspår och ljus
(Of Footprints and Light)

Sibelius Violin Concerto

Dvořák Symphony No6

Thomas Søndergård Conductor
Ray Chen Violin

In memory of **Tom Bruce Jones** and in recognition
of the generosity of **Stina Bruce Jones**

Pre-concert talk, 6.45pm (EDN and GLW)

Ray Chen in conversation with RSNO Oboe Peter Dykes

rsno.org.uk

The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

Welcome



Welcome to this evening's concert.

Tonight the RSNO welcomes conductor Kristiina Poska for what is sure to be a memorable occasion. She is joined by a fantastic soloist, American violinist Rachel Barton Pine. Although last featured on our concert stage in February 2020, Rachel has been back with the RSNO in Scotland's Studio since then, recording a special reissue of an album that stated her intention as an advocate for composers of African descent. Released in September of last year, the album included Florence Price's Violin Concerto No2, which I can't wait to hear out of the Studio and performed on the main stage.

The Concerto itself is a fascinating piece, cinematic in both notation and its story. I find it incredible that this piece sat lost for over 50 years in a house once owned by Price and was so very nearly lost to history. It is such a pleasure to be able to programme this work, and to have Rachel here to perform it.

The remainder of the programme straddles both sides of the Atlantic, from the warmth of the prairie lands in Copland's *Appalachian Spring* to the wintery scenes of Sibelius' First Symphony. The RSNO has a long history with the American composer; Copland conducted the Orchestra in the 1960s and features on many of the Orchestra's favourite-pieces lists. In such difficult times in the wider world, I hope that the uplifting vigour of Copland will provide a welcome balm, and perhaps be added to your favourites list too.

Our next concert sees the return of our side-by-side performances with Sistema Scotland's Big Noise ensembles as part of our ongoing partnership with the organisation. Big Noise Torry will join the Orchestra on stage in Aberdeen, sitting alongside our musicians as they share the orchestral experience with the next generation of music-makers. We'd love to see you there or at our other side-by-side events over the course of our 2023:24 Season.

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-67



ARTISTIC TEAM

Thomas Søndergård
MUSIC DIRECTOR
Neeme Järvi
CONDUCTOR LAUREATE
Alexander Lazarev
CONDUCTOR EMERITUS
Derrick Morgan
ASSISTANT CONDUCTOR
Stephen Doughty
DIRECTOR, RSNO CHORUS
Patrick Barrett
DIRECTOR, RSNO YOUTH CHORUS

FIRST VIOLIN

Maya Iwabuchi 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
Veronica Marziano

SECOND VIOLIN

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

VIOLA

Tom Dunn PRINCIPAL
Felix Tanner
ASSOCIATE PRINCIPAL
Susan Buchan SUB PRINCIPAL
Lisa Rourke SUB PRINCIPAL
Nicola McWhirter
Claire Dunn
Katherine Wren
Maria Trittinger
Beth Woodford
Francesca Hunt

CELLO

Pei-Jee Ng PRINCIPAL
Betsy Taylor ASSOCIATE PRINCIPAL
Kennedy Leitch ASSISTANT PRINCIPAL
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė

DOUBLE BASS

Michael Rae ASSISTANT PRINCIPAL

FLUTE

Katherine Bryan 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

David Hubbard PRINCIPAL
Luis Eisen ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Alison Murray ASSISTANT PRINCIPAL
Andrew McLean
ASSOCIATE PRINCIPAL
David McClenaghan
Martin Murphy ASSISTANT PRINCIPAL

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

Aaron Copland (1900-1990)

Appalachian Spring



FIRST PERFORMANCE

Ballet: Washington, DC, 30 October 1944.
Suite: New York, 4 October 1945

DURATION 24 minutes

Appalachian Spring was the third in a series of ballets on American themes which Aaron Copland composed during the late 1930s and early 1940s, the previous two being *Billy the Kid* (1938) and *Rodeo* (1942). Commissioned by the famous arts patron, Elisabeth Sprague Coolidge, it was written for Martha Graham and her dance company, and first staged at the Library of Congress, Washington in 1944 alongside newly written ballets by Paul Hindemith and Darius Milhaud.

According to the composer, the ballet's scenario depicts 'a pioneer celebration in spring that takes place around a newly-built farmhouse in the Pennsylvanian Hills during the early part of the nineteenth century'. The bride-to-be and the young farmer experience a varied range of emotions from joy to apprehension in anticipation of their impending domestic partnership. An older neighbour weighs in with pearls of wisdom, alongside a revivalist and his followers who warn the new householders of the unpredictable and potentially tragic circumstances of human fate. However, at the end, the young couple are left alone to enjoy peace and contentment in their new home.

Copland originally conceived *Appalachian Spring* for a chamber ensemble of 13 instrumentalists. But it was given far wider dissemination when he created a Suite drawn from the ballet which was rescored for large orchestra. Premiered in October 1945 by the New York Philharmonic under Artur Rodziński, the Suite soon became one of Copland's most frequently performed works. Its lasting popularity can be attributed to the more lyrical and musically accessible vernacular the composer cultivated during this period, in contrast to the abrasive modernist idiom of his earlier works.

The Suite is divided into eight continuous sections that juxtapose slow, calm music with more upbeat animated material. In the introduction, Copland creates a marvellous sense of the wide-open spaces of the American prairie through the use of sustained pedal notes and gentle, slow-moving harmonies. This stillness is suddenly interrupted by a faster section which opens with a fanfare-like unison passage in upper strings, piano and xylophone. As the music becomes more excitable, Copland ingeniously combines this vivacious rhythmic activity with a religiously tinged chorale. The tempo then slackens for a more intimately scored passage depicting a dance between the farmer and his bride-to-be. In the fourth section, entitled 'The Revivalist and his flock', we return to a more extrovert and playful mode of expression with obvious imitations of folk fiddles and square dances. After a huge climax, there is a momentary passage of calm before Copland ratchets up the tension even further with a jagged and angular dance for the solo bride that moves at breakneck speed. Another moment of repose, reminiscent of the opening of the work, leads to the penultimate section, in which Copland constructs an increasingly rousing set of variations on the American shaker folk tune 'The Gift to be Simple', which is first heard on the solo clarinet. After such life-affirming music, the work concludes with a hushed prayer-like chorale on muted strings and a final heart-warming recollection of the work's opening section.

© Erik Levi

RSNO Connections

Aaron Copland appeared as Guest Conductor of the Scottish National Orchestra (as the RSNO was then known) at a Prom concert in Glasgow's Kelvin Hall on 18 June 1964. He returned to conduct in Edinburgh and Glasgow on 15 and 16 October 1965, in concerts featuring his Clarinet Concerto and *Billy the Kid* Suite.

If you like this, why not try:

Om fotspår och ljus (Of Footprints and Light) by Finnish composer Lotta Wennäkoski in **Aberdeen** (2 Nov), **Edinburgh** (3 Nov) or **Glasgow** (4 Nov), alongside Sibelius' **Violin Concerto** and Dvořák's **Symphony No6**.

Florence Price (1887-1953)

Violin Concerto No2

in D Minor



FIRST PERFORMANCE

Chicago, 1964

DURATION 14 minutes

In 1933 Florence Price became the first African American woman to have a symphony performed by one of the major American orchestras – the Chicago Symphony Orchestra. It was a landmark in American classical music history, and a defining moment in the career of a woman who succeeded beyond the odds that her heritage and sex would seem to have given her amid the riots and lynchings of an American South at the height of segregation.

But if Price – and many other women – always had to fight against society's disdain of her sex and race, then her distinctive and original music, frequently lyrical and harmonic, springing from the tonalities of the West African musical heritage and her own Southern roots, as well as the European classical tradition, said all that needed to be said. It is testament, both to her gifts as a composer and to her great tenacity, that Price found success in these prejudiced times, her music performed in musical societies across America and, indeed, Europe.

Born in Little Rock, Arkansas in a relatively integrated community untouched as yet by the devastating fallout of the 'Jim Crow' segregation laws, Price was the daughter of an eminent dentist and a piano teacher, growing up in a well-respected middle-class family, all too aware of the doors that would be closed to her as someone of African American heritage. When she gained a place to study at the prestigious New England Conservatory of Music in Boston, she enrolled as Mexican, on the advice of her mother.

Returning to Little Rock, married, some time later, she found the city the focus of increasing, abhorrent racial attacks. When a man named John Carter was lynched by a mob of thousands, Price and her young family joined the vast exodus of African Americans to the north.

Chicago, with its vibrant African American cultural scene, brought the intellectual Price opportunities to flourish. She won a scholarship to study music at the American Conservatory of Music in Chicago, odd-jobbing as an organist at silent-film screenings after the breakdown of her marriage. Other work that financially enabled her to continue writing her serious classical compositions ranged from publishing piano pedagogy pieces with G Schirmer in New York while her children were young, to writing popular music under a pen name. Her much-respected classical works included arrangements of spirituals which were championed by the contralto Marian Anderson, the first African American woman to sing at the Metropolitan Opera in New York.

It was her 1932 win of the prestigious Rodman Wanamaker Competition for her Symphony in E Minor that put Price and her music in demand among orchestras and musical societies – even the white ones – leading directly to the performance of the work by the Chicago

Symphony Orchestra. And yet many doors remained closed, as evidenced by her famous correspondence, largely one-way, with the maestro Serge Koussevitzky of the Boston Symphony Orchestra, asking him to perform her work.

When Price died suddenly of a stroke 20 years later, in 1953, the classical canon was too arrogantly white, male and largely long-dead to allow a Black woman in. Much of Price's work might have been lost to history had it not been for the miraculous chance discovery in 2009 of dozens of lost manuscripts, including the Violin Concerto No2, during the renovation of a dilapidated house in Illinois – Price's old summer house.

Price's Violin Concerto No2 was a late-career work, written in 1952 on the cusp of a European tour, and a year after an overture was commissioned from her and premiered on the other side of the Atlantic by Sir John Barbirolli and the Hallé. The Concerto begins in uncompromising, dramatic fashion, its quasi-cinematic sound dissipating at the entrance of the violin, which runs increasingly busy rings round the orchestra in ecstatic phrasing. Bold and distinctive, it had to wait ten years before its posthumous premiere, at the opening ceremony of The Florence B Price School in Chicago in 1964, an elementary school named in her honour.

© Sarah Urwin Jones

**Listen again
to the RSNO**

**Florence Price
Violin Concerto No2**

Soloist Rachel Barton Pine

Conductor Jonathon Heyward

More information

rsno.org.uk/recordings

**Get a taste of
this recording**



Spotify

Please do not listen to this recording
during the live performance.

Jean Sibelius (1865-1957)

Symphony No1

in E Minor Op39



FIRST PERFORMANCE

Helsinki, 26 April 1899

DURATION 38 minutes

- 1. Andante ma non troppo – Allegro energico**
- 2. Andante ma non troppo lento**
- 3. Scherzo: Allegro**
- 4. Finale (Quasi una fantasia): Andante – Allegro molto**

As Finland bristled under Russian rule, plenty of disgruntled Finns heard the first performance of Sibelius' Symphony No1 in April 1899 as a rallying cry. But is that really how the composer conceived the piece?

First, the politics. At the start of 1899, Tsar Nicholas II delivered the February Manifesto, tightening the Russian Empire's control over its 'grand duchy' of Finland. The decree effectively stripped the Finnish parliament of its legislative power and proposed Russian as an official language. Feelings ran high among those who had pinned their hopes on independence from Russia, Sibelius among them.

Plenty of patriots present at the Symphony's first performance on 26 April 1899 heard the work as an act of resistance. On a tour of mainland Europe in 1900, Sibelius was happy to tout the Symphony as a hymn of protest against the Russians. That is not quite how he conceived the music.

Yes, Sibelius initially planned the work as a programmatic one: a symphony telling of his homeland's geology and the triumph of Christianity over paganism. But seven years after the success of his major work based on Finnish folklore, *Kullervo*, friends and critics were urging Sibelius to think in more rigorous symphonic terms. Finland, they argued, needed art that was more international than parochial – a symphony that stood its ground on musical terms alone.

Such thinking would give the First Symphony its musical weight, irrespective of context. In his student days in Vienna and Berlin, Sibelius' teachers had stressed the importance of working through musical themes – honing them continuously until they were fit for purpose.

Already in this symphony, the composer was handling his material in a new and wholly

distinctive way. Its misty opening on a solitary clarinet doesn't just prepare us for the shock of the movement's fast-paced *Allegro*; it infiltrates the work's musical ideas like a nutrient in their soil. The shape of the clarinet's theme can be detected in numerous fragments right up to the final bars. The fourth movement launches with a transfigured version of it on thrusting strings.

That gesture speaks of another basic difference in Sibelius' symphonic designs: his response to the colours and capabilities of instruments. In a departure from traditional Germanic symphonic argument (which would make sense on a piano), Sibelius allowed the particular colour of instruments and instrumental groups to shape their music. The Symphony's opening clarinet solo presents one example. The fixed bass 'pedal' notes in the *Andante* and the pizzicatos of the *Scherzo* present two more. It was design features like these that led the critic Ernest Newman to write that 'every page [of the Symphony] breathes of another manner of thought, another way of living, even another landscape'.

That 'other way of living' can be rationalised. The use of recitation – a note repeating itself, like something half-sung – has its roots in Finland's runic singing tradition. That gives the first movement's main theme the feeling of a runic chant. More recently, musicologists have noted the *Scherzo*'s distinctive Finno-Ugric sense of bravado. Others have heard something distinctly Russian in the clarinet solo, in the fur-wrapped melancholy of the slow movement and in the feverish way in which the final *Allegro molto* erupts.

In this final movement, Sibelius is at his most unique. The organic treatment of themes continues (it opens with a version of the clarinet solo, now on strings, and closes with the same E Minor plucked chords that closed the first

movement). In the end, tension created by Sibelius' pitting of energy against stasis throws up a rousing, hymn-like tune. It has the distinct character and shape of rune songs through which Finnish folklore was recounted, and brings the Symphony to a magnificent conclusion.

© Andrew Mellor

Andrew Mellor is author of *The Northern Silence – Journeys in Nordic Music and Culture* (Yale University Press).

RSNO Connections

Sibelius' Symphony No1 gained its first performance in Scotland on 5 January 1932, in a Scottish Orchestra (later the RSNO) concert at Glasgow's St Andrew's Hall conducted by the composer Constant Lambert. Sibelius' *Karelia Suite* had also had its first performance in Scotland three days earlier, again played by the Scottish Orchestra under Lambert.

**Listen again
to the RSNO**

**Sibelius
Symphony No1
Plus Symphony No7**

Conductor Sir Alexander Gibson

More information
rsno.org.uk/recordings

Rachel Barton Pine

Violin



Heralded as a leading interpreter of the great classical masterworks, American violinist Rachel Barton Pine thrills international audiences with her dazzling technique, lustrous tone and emotional honesty.

Pine performs with the world's leading orchestras, including the Philadelphia Orchestra, Royal Philharmonic Orchestra, Camerata Salzburg and the Chicago, Vienna and Detroit Symphony orchestras. She has worked with renowned conductors such as Teddy Abrams, Marin Alsop, Daniel Barenboim, Semyon Bychkov, Neeme Järvi, Christoph Eschenbach, Erich Leinsdorf, Nicholas McGegan, Zubin Mehta, Tito Muñoz and John Nelson, and performed chamber music with Jonathan Gilad, Clive Greensmith, Paul Neubauer, Jory Vinikour, William Warfield, Orion Weiss and the Pacifica and Parker quartets.

In 2022 Cedille Records released *Violin Concertos by Black Composers Through the Centuries*: 25th anniversary edition, which features Pine's new recording of Florence Price's Violin Concerto No2 with the RSNO and Jonathon Heyward, and reprisals of her 1997 recordings of masterworks by Joseph Bologne, Chevalier de Saint-Georges

(1775), José White Lafitte (1864) and Samuel Coleridge-Taylor (1899). Her most recent recording with the RSNO, of Shostakovich's First Violin Concerto and Earl Maneein's *Dependent Arising*, was released by Cedille in August 2023.

Pine writes her own cadenzas and performs many of her own arrangements. During the pandemic, she performed the entire solo violin part of 24 different violin concertos, live and unaccompanied, for her weekly series *24 in 24: Concertos from the Inside*.

Pine's discography of 40 recordings includes Dvořák and Khachaturian Violin concertos (Teddy Abrams and the RSNO); Brahms and Joachim Violin concertos (Carlos Kalmar and the Chicago Symphony Orchestra) and Elgar and Bruch Violin concertos (Andrew Litton and the BBC Symphony Orchestra). Pine and Sir Neville Marriner's *Mozart: Complete Violin Concertos* with the Academy of St Martin in the Fields and her *Bel Canto Paganini* both charted at No3 on the classical charts. Pine's *Testament: Complete Sonatas and Partitas for Solo Violin by J S Bach* and *Violin Lullabies* both debuted at No1. Her recent *Blues Dialogues* is an album of blues-influenced classical works by 20th- and 21st-century Black composers.

An active philanthropist, Pine has led the Rachel Barton Pine (RBP) Foundation for over two decades. Early in her career, she noticed that young people learning classical music seldom have the opportunity to study and perform music written by Black composers. Since 2001, Pine and her RBP Foundation's Music by Black Composers (MBC) project have collected more than 900 works by 450+ Black composers from the 18th to the 21st centuries.

Rachel Barton Pine performs on the 'ex-Bazzini, ex-Soldat' Joseph Guarnerius 'del Gesù' (Cremona, 1742), on lifetime loan from her anonymous patron.

Kristiina Poska

Conductor



Flanders Symphony Orchestra several times during the season, performing in the UK, Belgium, the Netherlands and France.

Equally prolific in the operatic repertoire, this season Poska returns to the Staatsoper Berlin to conduct a production of Mozart's *The Magic Flute*. Recent opera productions include *Così fan tutte* at the Royal Danish Theatre, *La bohème* at Opera Ballet Vlaanderen, *Carmen* with the Staatsoper Stuttgart and *Die Entführung aus dem Serail* with the Sächsische Staatsoper Dresden (Semperoper). She has also appeared with the Komische Oper Berlin, Royal Swedish Opera, Norwegian Opera, English National Opera, Finnish National Opera, Teatro del Maggio Musicale Fiorentino and Volksoper Vienna.

The award-winning conductor Kristiina Poska is in high demand on the international music scene. She has been Chief Conductor of the Flanders Symphony Orchestra since the 2019/20 season and Principal Guest Conductor of the Latvian National Symphony Orchestra since 2021/22. She studied choral conducting at the Estonian Academy of Music and Theatre in Tallinn, and orchestral conducting at the Hochschule für Musik Hanns Eisler Berlin. She was a finalist at the renowned Donatella Flick LSO Competition in 2010 and at the Malko Competition in 2012, where she also won the audience prize. She then went on to win the prestigious German Conductors' Prize in 2013.

This season's highlights include debuts with the Oregon Symphony and Minnesota Orchestra in the United States, London Philharmonic Orchestra and RSNO in the UK, Rotterdam Philharmonic, Orquesta Nacional de España, Frankfurter Museumsorchester and NHK Symphony Orchestra in Tokyo. During the concert season, she will return to the WDR Sinfonieorchester Köln, Orchestre National de France, Hallé Orchestra and Stavanger Symphony Orchestra. She tours with the

Poska's previous roles have included Principal Conductor of Cappella Academica from 2006 to 2011, Kapellmeister at the Komische Oper from 2012 to 2016, and Music Director for Theater Basel for the 2019/20 season. Her latest recording, of Beethoven's Symphonies Nos 1 and 7 released on Fuga Libera/Outhere, is the fruit of her successful collaboration with the Flanders Symphony Orchestra.

Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. 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 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

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 (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and

Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; 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 Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

On Stage

FIRST VIOLIN

Lena Zeliszevska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Ursula Heidecker Allen
Lorna Rough
Liam Lynch
Alan Manson
Caroline Parry
Susannah Lowdon
Veronica Marziano
Elizabeth Bamping
Gillian Risi
Helena Rose
Yik Liang Soo

SECOND VIOLIN

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

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Lisa Rourke
Nicola McWhirter
Claire Dunn
Maria Trittinger
Francesca Hunt
Beth Woodford
Elaine Koene
David McCreadie

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Robert Anderson
Rachael Lee
Sarah Digger
Gunda Baranuaskaitė
Sonia Cromarty

DOUBLE BASS

Alex Jones
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Aaron Barrera-Reyes
Tom Berry

FLUTE

Katherine Bryan
PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Yann Ghio
GUEST PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Lauren Reeve-Rawlings
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Brian McGinley
Ben Jarvis

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

John Poulter
ASSOCIATE PRINCIPAL
Phillip Hague
Stuart Semple

HARP

Pippa Tunnell

PIANO / CELESTE

Lynda Cochrane

DINE

CAMBRIDGE STREET

Multi award winning
Brasserie and Lounge

Reserve your table today!

T. 0131 218 1818

E. restaurant@dine.scot

DINE.SCOT   

DINE

MURRAYFIELD

Neighbourhood Restaurant
of the Year 2021

Reserve your table today!

T. 0131 374 4800

E. restaurant@murrayfield.scot

MURRAYFIELD.SCOT   

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Dvořák String Sextet

Mendelssohn-Hensel String Quartet

Dvořák String Sextet in A major

RSNO String Sextet

New Auditorium

Glasgow Royal Concert Hall

Sun 12 Nov 2.30pm



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 and Kate Gemmell
Kat Heathcote and Iain Macneil
Ms Chris Grace Hartness

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:

Ardgowan Charitable Trust
Geoff and Mary Ball
Stina Bruce Jones
Ian and Evelyn Crombie
Kenneth and Julia Greig
Carol Grigor and the Trustees of Dunard Fund
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.

Patron Programme

CHAIR PATRON

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

Assistant Conductor

Derrick Morgan
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*
The Bill and Rosalind Gregson Chair

Ursula Heidecker Allen
The James and Iris Miller Chair

Elizabeth Bamping
The WL and Vera Heywood Chair

Alan Manson
The Hugh and Linda Bruce-Watt Chair

Lorna Rough
The Hilda Munro Chair

Liam Lynch
Mr Kyle Anderson Weir

Second Violin

Marion Wilson
The Nigel & Margot Russell Chair

Sophie Lang
The Ian & Evelyn Crombie Chair

Emily Nenniger
Mr Jamie & Kyle Anderson Weir

Viola

Tom Dunn *PRINCIPAL*
The Cathy & Keith MacGillivray Chair

Lisa Rourke *SUB PRINCIPAL*
The Meta Ramsay Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Cello

Pei-Jee Ng *PRINCIPAL*
Mr Jamie & Kyle Anderson Weir

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Rachael Lee
The Christine and Arthur Hamilton Chair

Double Bass

Michael Rae
ASSISTANT PRINCIPAL
James Wood Bequest Fund Chair

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

Flute

Katherine Bryan *PRINCIPAL*
The David & Anne Smith Chair

Oboe

Adrian Wilson *PRINCIPAL*
The Hedley Wright Chair

Peter Dykes
ASSOCIATE PRINCIPAL
Witherby Publishing Group
Charitable Trust Chair

Clarinet

Timothy Orpen *PRINCIPAL*
The Shirley Murray Chair

Cor Anglais

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

Bassoon

David Hubbard *PRINCIPAL*
The James and Morag Anderson Chair

Horn

ASSISTANT PRINCIPAL
The Springbank Distillers Chair

Alison Murray
ASSISTANT PRINCIPAL
Mr & Mrs Pierre and Alison Girard

Martin Murphy
ASSISTANT PRINCIPAL
The Gordon Fraser Charitable
Trust Chair

David McClenaghan
The J & A Mitchell Chair

Trumpet

Christopher Hart *PRINCIPAL*
Ms Chris Grace Hartness

Trombone

Dávur Juul Magnussen
PRINCIPAL
The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert
Ms Chris Grace Hartness

Percussion

John Poulter
ASSOCIATE PRINCIPAL
The Dot and Syd Taft Chair

Library and Orchestra Assistant

Xander van Vliet
The Hilda Munro Chair

We would like to acknowledge the great support of the RSNO Chair Patron Programme by Mr Hedley G Wright. We are also grateful to those who give but who wish to remain anonymous.

LEARNING AND ENGAGEMENT PATRON

Our range of Learning & Engagement work is huge. From apps for babies to our free National Schools Concert Programme; community orchestras to professional development programmes; digital care packages for care homes and our pioneering Generations projects. The RSNO aims to provide a lifetime of music. Becoming a Patron will bring you closer to the communities we serve across Scotland and provide vital support for this crucial work.

Learning and Engagement Patrons

William Brown, W.S

Neil & Nicola Gordon

Professor Gillian Mead, FRSE

Maurice & Nicola Taylor Charitable Trust

NEW WORKS PATRON

The RSNO is dedicated to bringing new works and outstanding new talent to audiences across Scotland. Our New Works Patrons contribute a significant legacy to orchestral music that extends beyond the RSNO, providing new music for orchestras and audiences around the world – for generations to come.

New Works Patron

Susie Thomson

We are also grateful to those who give but wish to remain anonymous.

If you would like more information or would like to discuss how you can become part of the RSNO Family of Supporters, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk



We would like to thank all those who continue to generously support the RSNO's Play Your Part Appeal.



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:

Aberbrothock Skea Charitable Trust
Aberdeen Endowments Trust
ABO Sirens Fund
Alexander Moncur Trust
Alma & Leslie Wolfson Charitable Trust
Balgay Children's Society
Bellahouston Bequest Fund
Boris Karloff Charitable Foundation
Brownlie Charitable Trust
Castansa Trust
CMS Charitable Trust
Common Humanity Arts Trust
Cruden Foundation
David and June Gordon Memorial Trust
D'Oyly Carte Charitable Trust
Dr Guthrie's Association
Dunclay Charitable Trust
Edgar E Lawley Foundation
Educational Institute of Scotland
Ettrick Charitable Trust
Fidelio Charitable Trust
Forteviot Charitable Trust
Gaelic Language Promotion Trust
Gannochy Trust
Gordon Fraser Charitable Trust
Harbinson Charitable Trust
Hope Scott Trust
Hugh Fraser Foundation
James Wood Bequest Fund
Jean & Roger Miller's Charitable Trust
Jennie S Gordon Memorial Foundation
Jimmie Cairncross Charitable Trust
John Scott Trust Fund
Jones Family Charitable Trust
JTH Charitable Trust
Leach Family Charitable Trust
Leng Charitable Trust
Lethendy Charitable Trust
Mary Janet King Fund (FS Small Grants)
McGlashan Charitable Trust
MEB Charitable Trust
Meikle Foundation
Miss E C Hendry Charitable Trust
Music Reprieve Trust
Nancie Massey Charitable Trust
New Park Educational Trust

Noel Coward Foundation
Northwood Charitable Trust
Nugee Foundation
P F Charitable Trust
PRS Foundation
Pump House Trust
Q Charitable Trust
R J Larg Family Trust
Ronald Miller Foundation
Rowena Alison Goffin Charitable Trust
Russell Trust
Scops Arts Trust
Scott Davidson Charitable Trust
Solti Foundation
Souter Charitable Trust
Steel Charitable Trust
Stevenston Charitable Trust
Sylvia Aitken Charitable Trust
Tay Charitable Trust
Thomson Charitable Trust
Tillyloss Trust
Trades House of Glasgow
Vaughan Williams Foundation
Verden Sykes Trust
WA Cargill Fund
Walter Scott Giving Group
Walton Foundation
Wavendon Foundation
William S Phillips Fund
WM Mann Foundation
WM Sword Charitable Trust
Zich Trust

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

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

RSNO Circle

Our Circle members are a vital part of the RSNO family. You, our community of music-lovers, inspire and support us. To all our existing Circle members, thank you. Your unwavering support allows us to continue bringing the joy of music to all across Scotland.

When you join the RSNO Circle you gain access to exclusive benefits such as priority single ticket booking, our exclusive *Inner Circle* magazine, the RSNO Circle e-newsletter and invitations to special events such as Open Rehearsals. You also help us to bring music to so many people, from children attending our free schools concerts to people in care homes watching our digital care packages.

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

Virtuoso

Ms Catherine Y Alexander
Mrs A M Bennett
Mr Alan and Mrs Carolyn Bonnyman
Dame Susan and Mr John Bruce
Stephen and Morny Carter
Francesca and Eoghan Contini
Mackie
Sir Sandy and Lady Crombie
Gavin and Kate Gemmell
Dr M I and Mrs C R Gordon
Scott and Frieda Grier
Judith and David Halkerston
Iain MacNeil and Kat Heathcote
Miss A McGrory
Miss M Michie
Mr James Miller CBE
Nicholas and Alison Muntz
Meta Ramsay
Mr George Ritchie
Mr and Mrs W Semple
Mr Ian Taft
Claire and Mark Urquhart
Raymond and Brenda Williamson
Margaret Duffy and Peter Williamson

Symphony

William and Elizabeth Berry
Mr John Brownlie
Miss L Buist
Mr A Campbell
Dr K Chapman and Ms S Adam
Mr I Gow
Mr J D Home
Professor J and Mrs S Mavor
Mrs A McQueen

Mr Miller
Mrs A Morrison
Mr and Mrs David Robinson

Concerto

Mr A Alstead
Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
Dr C M Bronte-Stewart
Dr F L Brown
Mr and Mrs Burnside
David Caldwell
Ms H Calvert
Ross Cavanagh
Myk Cichla
Dr J Coleiro
Mr and Mrs B H Cross
Christine and Jo Danbolt
Mr P Davidson
Steven J Davis
Mr J Diamond
Mr S Dunn
Mr C Ffoulkes
Mr W G Geddes
Mr and Mrs M Gilbert
Lord and Lady Hamilton
Mrs S Hawthorn
Dr and Mrs P Heywood
Ms H Kay
Mr and Mrs W Kean
Nicholas Kilpatrick
Christine Lessels
Mr R M Love
Mr D MacPherson
Mrs K Mair
Mr and Mrs Marwick

Mr S Marwick
Mr and Mrs G McAllister
Dr A H McKee
Mr Rod McLoughlin
Morag Miller
Mrs B Morinaud
Dr and Mrs D Mowle
Mr K R and Dr C C Parish
Mr I Percival
Ms A and Miss I Reeve
Mrs E Robertson
Miss L E Robertson
Dr and Mrs G K Simpson
Mr and Mrs A Stewart
Mrs M Stirling
Mr G Stronach
Mr I Szymanski
Mr J B and Mrs M B Watson
Mr and Mrs D Weetman
Mr and Mrs Zuckert

Sonata

Mr K Allen
Dr A D Beattie
Jenny Beattie
Mrs H Benzie
Mr R Billingham
Lord and Lady Borthwick
Rev P Boylan
John Bradshaw and Shiona Mackie
Mrs Bryan
Mrs C Campbell
Miss S M Carlyon
Lady Coulsfield
G Cruickshank
Adam and Lesley Cumming
Dr J K and Mrs E E Davidson



Mr and Mrs K B Dietz
 Mrs C Donald
 J Donald and L Knifton
 Colin Douglas
 Mr John Duffy
 Mr and Mrs M Dunbar
 Mr R M Duncan
 Brigadier and Mrs C C Dunphie
 Mrs E Egan
 Mr R Ellis
 Mr R B Erskine
 Dr E Evans
 Mr D Fraser
 Ms J Gardner
 Philip and Karen Gaskell
 Mr D Gibson
 Mrs M Gibson
 Mr and Mrs A Gilchrist
 Mrs M Gillan
 Mrs J K Gowans
 Dr J and Mrs H Graham
 Professor and Mrs A R Grieve
 Dr P J Harper
 Dr N Harrison
 Mr and Mrs R J Hart
 Ms V Harvey
 P Hayes
 Bobby and Rhona Hogg
 Ms J Hope
 Mr R Horne
 Mr and Mrs F Howell
 Mrs A Hunter
 Professor R N Ibbett
 Mr A Kilpatrick
 Professor and Mrs E W Laing
 Ms K Lang
 Dr D A Lunt

Dr A K and Mrs J C Martin
 Mr and Mrs J Martin
 Ms S McArthur
 Mr G McCormack
 Gavin and Olive McCrone
 Mrs M McDonald
 Ms M McDougall
 Mr M McGarvie
 Dr Colin McHardy
 Mr G McKeown
 Ms H L McLaren
 Margaret McLay
 Mrs E McLean
 Mr D McNaughton
 Mr and Mrs B Mellon
 Mr I Mills
 Mrs P Molyneaux
 Mr B Moon
 Kenneth M Murray
 Alyson Murray
 Mr B and Mrs C Nelson
 Mr and Mrs K O'Hare
 Mr and Mrs K Osborne
 Dr G Osbourne
 Tanya and David Parker
 Mr R Parry
 Misses J and M Penman
 Mr J W Pottinger
 Miss J A Raiker
 Mr M Rattray
 Ms F Reith
 Mrs D A Riley
 Dr and Mrs D Robb
 Mrs A Robertson
 Anne Robertson
 Ms A Robson
 David Scott

Mrs S Scott
 Mrs J Shanks
 Mr J A Shipley
 Dr M J and Mrs J A Shirreffs
 Richard and Gillian Shirreffs
 Mr E Simmons and Mrs R Nicolson
 Mrs E Smith
 Mr M Smith
 Dr and Mrs B Stack
 Mrs Lorna Statham
 Mrs T Stevenson
 Mrs R F Stewart
 Rev N and Mr R Stewart
 Mr and Mrs B Tait
 Dr and Mrs T Thomson
 Dr Morag Ward
 Nelson and Barbara Waters
 Mr W Watters
 Alan Weddell
 Mr G West
 Miss M Whitelaw
 Philip Whitley and Robert H Mackay
 Dr and Mrs D T Williams
 Mr D Woolgar
 Roderick Wylie
 Mr R Young

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

A big Thank You to our supporters

FUNDERS



CORPORATE SUPPORTERS



PRINCIPAL MEDIA PARTNER



PRINCIPAL TRANSPORT PARTNER



BROADCAST PARTNER



CHARITY PARTNER



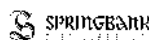
PARTNERS

Glasgow Chamber of Commerce • Institute of Directors • Scots Magazine
The Scottish Council for Development & Industry • Smart Graphics

PROJECT PARTNERS

Alzheimer Scotland • Black Lives in Music • Children's Hospice Association • Children's Classic Concerts • Classic FM • Douglas Academy
Dunedin Consort • Education Scotland • Gig Buddies • Goethe-Institut Glasgow • Hebrides Ensemble • Luminare
Music Education Partner Group • ParentZone • Royal Conservatoire of Scotland • Scottish Book Trust • Scottish Refugee Council
Sistema Scotland • St Mary's Music School • Starcatchers • Tayside Healthcare Arts Trust • The Scottish Wildlife Trust
University of Edinburgh • V&A Dundee • Visible Fictions

CHAIR SPONSORS



If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk

Royal Scottish National Orchestra

RSNO BOARD OF DIRECTORS

Elected Directors

Dame Susan Bruce DBE
CHAIR

Ken Hay

John Heasley
HONORARY TREASURER

Kat Heathcote

Don Macleod

Neil McLennan

Costa Pilavachi

David Robinson

John Stewart

David Strachan

Player Directors

Katherine Bryan

Christopher Hart

David Hubbard

Dávur Juul Magnussen

Sophie Lang

Lorna Rough

Nominated Directors

Cllr Edward Thornley
THE CITY OF EDINBURGH COUNCIL

Company Secretary

Julia Miller

RSNO COUNCIL

Baroness Ramsay of Cartvale
CHAIR

Ms Ruth Wishart

CHIEF EXECUTIVE

Alistair Mackie

Phoebe Connolly

EXECUTIVE ASSISTANT

Nicola Shephard

EXECUTIVE ASSISTANT (MATERNITY LEAVE)

CONCERTS

Dr Ingrid Bols

PLANNING OFFICER

Claire Bryan

STAGE AND PRODUCTION CREW/
SOUND TECHNICIAN

Katie Bryan

STAGE AND PRODUCTION CREW

Ken Fairbrother

STAGE AND PRODUCTION CREW

Ashley Holland

STAGE MANAGER

Emma Hunter

DEPUTY ORCHESTRA MANAGER

Ewen McKay

HEAD OF ORCHESTRA MANAGEMENT

Jim O'Brien

DRIVER AND ORCHESTRA TECHNICIAN

Richard Payne

LIBRARIAN

Tammo Schuelke

HEAD OF PLANNING

Craig Swindells

HEAD OF PRODUCTION

Matthias Van Der Swaagh

CONCERTS ADMINISTRATOR

Xander van Vliet

LIBRARY ASSISTANT

Christine Walker

CHORUS MANAGER

LEARNING AND ENGAGEMENT

Andrew Stevenson

DIRECTOR OF ENGAGEMENT

Samantha Campbell

CREATIVE PRODUCER FOR COMMUNITIES

Rosie Kenneally

CREATIVE PRODUCER FOR LEARNING

Rachel Pyke

ENGAGEMENT COORDINATOR

EXTERNAL RELATIONS

Dr Jane Donald

DIRECTOR OF EXTERNAL RELATIONS

Lisa Ballantyne

PARTNERSHIPS OFFICER

Ian Brooke

PROGRAMMES EDITOR

Rosie Clark

COMMUNICATIONS AND MARKETING OFFICER

Jessica Cowley

MARKETING MANAGER

Carol Fleming

HEAD OF MARKETING

Polly Lightbody

EXTERNAL RELATIONS ADMINISTRATOR

Torran McEwan

INDIVIDUAL GIVING AND PARTNERSHIPS

OFFICER

Jenny McNeely

HEAD OF INDIVIDUAL GIVING AND

PARTNERSHIPS

Graham Ramage

GRAPHICS AND NEW MEDIA DESIGNER

Kirsten Reid

TRUSTS AND PROJECTS COORDINATOR

Dr Naomi Stewart

HEAD OF TRUSTS AND PROJECTS

Sam Stone

INFORMATION SERVICES MANAGER

Ross Williamson

CONTENT CREATOR

FINANCE AND CORPORATE SERVICES

Angela Moreland

CHIEF OPERATING OFFICER

Abby Dennison

FINANCE ADMINISTRATOR

Alice Gibson

FINANCE ADMINISTRATOR

Ted Howie

FACILITIES COORDINATOR

Lorimer Macandrew

VIDEO PRODUCER

Sam McErlean

ASSISTANT SOUND ENGINEER

Irene McPhail

ACCOUNTS AND PAYROLL ASSISTANT

Calum Mitchell

ASSISTANT VIDEO PRODUCER

Hedd Morfett-Jones

DIGITAL MANAGER

Susan Rennie

FINANCE MANAGER

Jade Wilson

FINANCE ASSISTANT

Royal Scottish National Orchestra

19 Killermont Street

Glasgow G2 3NX

T: +44 (0)141 226 3868

W: rsno.org.uk

Scottish Company No. 27809
Scottish Charity No. SC010702



[/royalsscottishnationalorchestra](https://www.royalsscottishnationalorchestra.org.uk)



[@RSNO](https://twitter.com/RSNO)



[@rsnoofficial](https://www.instagram.com/rsnoofficial)



[Youtube.com/thersno](https://www.youtube.com/thersno)

The RSNO is one of Scotland's
National Performing Companies,
supported by the
Scottish Government.



Scottish Government
Riaghaltas na h-Alba



Alexander Armstrong

Weekdays from 9am

CLASSIC *f*M



 RADIO

 globalPLAYER

 "PLAY CLASSIC FM"