

A grand piano is shown from a high angle, illuminated by warm stage lights. The piano is black with a white keyboard. The background is dark, and the floor is a light-colored wood.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

Rachmaninov Piano Concerto No 2

Perth Concert Hall
Thu 9 Nov 2023 7.30pm

Usher Hall, Edinburgh
Fri 10 Nov 7.30pm

Glasgow Royal Concert Hall
Sat 11 Nov 7.30pm

In memory of **Mr Roderick Jones**

Go by train



• Dundee 
• V&A Dundee

Discover hidden gems
and iconic attractions
when you go by train.

scotrail.co.uk



ScotRail
SCOTLAND'S RAILWAY

Your ticket goes further than you think

Rachmaninov Piano Concerto No2

Perth Concert Hall Thu 9 Nov 2023 7.30pm

Usher Hall, Edinburgh Fri 10 Nov 7.30pm

Glasgow Royal Concert Hall Sat 11 Nov 7.30pm

A hymn, a dance rhythm, a flurry of birdsong ... and Dvořák's Eighth Symphony is on its gloriously tuneful way. Not that we are short of tunes with guest conductor Anja Bihlmaier, as British composer Anna Clyne takes Beethoven on the ride of his life, and pianist Nelson Goerner performs Rachmaninov's deeply romantic Second Piano Concerto.

GRIEG In the Hall of the Mountain King
from *Peer Gynt Suite No1* Op46 [3'] (*Perth only*)
Side-by-side with Big Noise Raploch

ANNA CLYNE Stride [12']

RACHMANINOV Piano Concerto No2 in C Minor Op18 [32']

INTERVAL

DVOŘÁK Symphony No8 in G Major Op88 [36']

Anja Bihlmaier Conductor
Nelson Goerner Piano
Royal Scottish National Orchestra

In memory of **Mr Roderick Jones**

RECOMMENDED BY
CLASSIC fm

The concert in Perth
is kindly supported by
the Gannochy Trust



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 considerably 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

PATRICK DOYLE'S
**Music from
the Movies**

An All-Star Celebration

FEATURING SPECIAL GUESTS



RICHARD E GRANT



PETER CAPALDI

USHER HALL, EDINBURGH
FRIDAY 17 NOV 2023: 7.30PM

GLASGOW ROYAL CONCERT HALL
SATURDAY 18 NOV 2023: 7.30PM

rsno.org.uk    

Welcome



Welcome to this evening's concert.

Our 2023:24 Season continues this weekend in Perth, Edinburgh and Glasgow, where we are joined by some incredible artists. German conductor Anja Bihlmaier makes her debut with the RSNO and we are excited to see her in action on the podium. Anja studied for a year in Salzburg, from where the Orchestra recently returned after a successful three-night residency at the Grosses Festspielhaus with Music Director Thomas Søndergård. We have already been invited to return to the Salzburg stage and look forward to exploring this possibility.

Our soloist is the Argentinian pianist Nelson Goerner, who last performed with the Orchestra during the 1993 Season, when he also played a Rachmaninov Piano Concerto. In the time since that appearance, Nelson has built up an impressive roster of appearances with orchestras worldwide and we are thrilled to be able to once again share this major artist with you.

This concert also includes Anna Clyne's Beethoven-inspired *Stride*. We've been fortunate to perform several of Anna's works over the past few Seasons and are delighted to bring another of her compositions to Scottish venues. Anna studied at the University of Edinburgh and her success as a composer is testament to the high quality of Scottish musical education. At the recent SNP Conference, First Minister Humza Yousaf expressed a commitment to double the Scottish Government's funding for arts and culture over the next five years; an intention we welcome in the hope of continuing to put Scottish talent on the international stage.

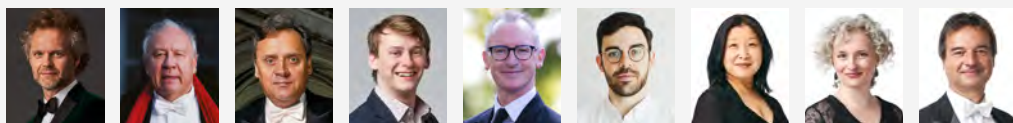
Finally, at our concert in Perth this weekend we once again have the pleasure of inviting the young musicians of Sistema Scotland's Big Noise Raploch onto the stage alongside our musicians. Please do give them a warm welcome!

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



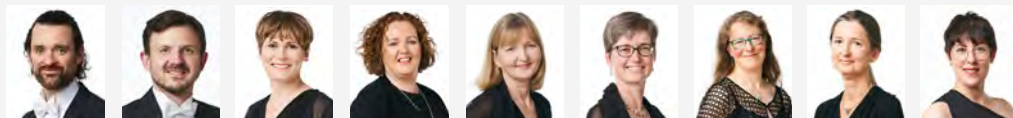
10-18



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

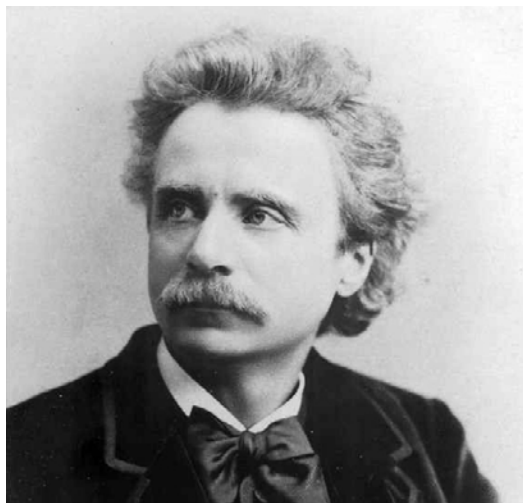
PERCUSSION

Simon Lowdon PRINCIPAL
John Poulter ASSOCIATE PRINCIPAL

Edvard Grieg (1843–1907)

In the Hall of the Mountain King

from Peer Gynt Suite No1 Op46



FIRST PERFORMANCE

Kristiania (now Oslo), 24 February 1876

DURATION 3 minutes

to the young man, offering his daughter's hand in marriage – on the condition that Peer becomes a troll himself ...

In the Hall of the Mountain King is just one of the many vivid episodes in Grieg's music for *Peer Gynt*, alongside the exquisite Morning Mood depicting a sunrise over the Sahara (not the Norwegian fjords, as many assume) and the seductive Anitra's Dance. But it's by far the most memorable: it's so famous in its native country, in fact, that Norwegian schoolkids have naughty words to sing along to it. Even Grieg himself seemed rather shocked at what he'd unleashed, writing later to a friend: 'I came up with something for the Mountain King's hall that I literally can't bear to listen to: it reeks of cowpats, exaggerated Norwegian provincialism and trollish selfishness!'

© David Kettle

A wild rumpus is kicking off all around us. It might begin slowly and quietly, but by the end, we're right in the thick of it, and it's noisy, up close and more than a little bit frightening. Because dancing and stomping around us are trolls. We're in their home deep in the Norwegian mountains, in the company of Peer Gynt, globetrotting anti-hero of Henrik Ibsen's five-act play of 1867, for which the playwright specifically asked Edvard Grieg to supply the music for the 1876 premiere.

Wandering among Norway's peaks, naive country boy Peer has met a mysterious woman in green, who's invited him inside the trolls' underground kingdom, claiming to be the daughter of Dovregubben, monarch of that squalid realm. The king clearly takes a shine

Big Noise Raploch



VIOLIN

Aleisha McKnight
Billie-Rose McLaughlin
Darcie Mackay
Dominika Nowak
Dylan McGlone
Emilia Connal
Febiya Jismon
Hannah McGill
Lara Perfetto
Leyana Kaczorowska
Logan Geddes
Rachel Huang
Rachel Liu
Sara Cazan
Shaunie Ann Fisher
Souhaila Bouhafs Lefraya

VIOLA

Eilidh Robertson
Jessica Johns
Leah McKenna
Mia McLynn
Rebecca Liu
Robyn McCaskell
Sian Allan
Taylor Innes
Tyler Mailley

CELLO

Ava Connelly
Christian Mphande
Hannah Blair
Jessica Ziolkowska
Jia Rui Chen
John Thomas
Leah Gregory

BASS

Christina Mphande
He Feng Huang
Imogen Connal
Lilia Perfetto

FLUTE

Julia Terol
Nicole Mphande

OBOE

Scott Galloway

CLARINET

Ositadinma Andy-Oji

BASSOON

Reece Hussar

TROMBONE

Jason Whytock
Lili Peressada
Shere Abdalla

TRUMPET

Renars Skesteris

PERCUSSION

Aiden Thomas
Andrew Rojan
Hannah Davidson
Jeevan Thomas
Joshua Jijo
Matthew Mitchell

Anna Clyne (born 1980)

Stride



FIRST PERFORMANCE

Australian Chamber Orchestra, conducted by Richard Tognetti, Wollongong Town Hall, 12 November 2020

DURATION 12 minutes

Stride draws inspiration from Ludwig van Beethoven's Piano Sonata No8 in C Minor Op13, commonly known as the *Sonata Pathétique*, which is in three movements:

I. Grave – Allegro di molto e con brio

II. Adagio cantabile

III. Rondo: Allegro

I chose a few melodic, rhythmic and harmonic fragments from each movement (exhibited as an appendix to the score) and developed these in the three corresponding sections of *Stride*. The title is derived from the octave leaps that stride in the left hand in the first movement of *Sonata Pathétique*. I was immediately drawn to the driving energy of this bass movement and have used it as a tool to propel *Stride*.

© Anna Clyne

If you like this, why not try:

Icarus by Soviet-born, Austrian-American composer Lera Auerbach in **Edinburgh** (1 Dec) and **Glasgow** (2 Dec), alongside Shostakovich's **Cello Concerto No1** and Rimsky-Korsakov's **Scheherazade**.

Anna Clyne

Composer

GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers and visual artists around the world. She was named the 8th most-performed contemporary composer in the world and the most performed living female British composer in 2022.

She has been commissioned and presented by, among others, the Barbican, Carnegie Hall, Kennedy Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet and Sydney Opera House, and her music has opened such events as the Edinburgh International Festival, The Last Night of the Proms and the New York Philharmonic's season.

Clyne often collaborates on creative projects across the music industry, including *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera, as well as *The Nico Project* at the Manchester International Festival, a stage work about pop icon Nico's life that featured Clyne's reimagining of *The Marble Index* for orchestra and voices. Clyne has also reimagined tracks from Thievery Corporation's *The Cosmic Game* for the electronica duo with orchestra, and her music has been programmed by such artists as Björk. Other recent collaborators include such notable musicians as Jess Gillam, Jeremy Denk, Martin Fröst, Pekka Kuusisto and Yo-Yo Ma.

Clyne's works are frequently choreographed for dance, with recent projects including the world premiere of choreographer Pam Tanowitz's dance set to *Breathing Statues* for the Royal Ballet in London and performances of *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc. Her fascination with visual art has inspired several projects, including *ATLAS*, inspired by a portfolio of work by Gerhard Richter; *Color Field*, inspired by the artwork of

Mark Rothko; and *Abstractions*, inspired by five contemporary paintings. In addition, Clyne seeks innovation through new technology, developing the Augmented Orchestra with sound designer Jody Elff; the technology expands the sound world of the orchestra through computer-controlled processes, and featured in *Wild Geese* for the 2023 Cabrillo Festival.

In 2023/24 Clyne serves as Composer-in-Residence with the BBC Philharmonic and the Helsinki Philharmonic Orchestra as part of their Artistic Team, as well as Artist-in-Residence with the Castile and León Symphony Orchestra. Past residencies include the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, Orchestre National d'Île-de-France, Philharmonia Orchestra, Scottish Chamber Orchestra and Trondheim Symphony Orchestra.

Clyne's music is represented on several labels and her works *Prince of Clouds* and *Night Ferry* were nominated for 2015 GRAMMY Awards. Her cello concerto *DANCE*, recorded by soloist Inbal Segev, the London Philharmonic Orchestra and Marin Alsop, has garnered more than 10 million plays on Spotify.

Clyne's music is published exclusively by Boosey & Hawkes.

Sergei Rachmaninov (1873-1943)

Piano Concerto No2

in C Minor Op18



FIRST PERFORMANCE

Moscow, 9 November 1901

DURATION 32 minutes

1. Moderato

2. Adagio sostenuto – Più animato – Tempo I

3. Allegro scherzando

Rachmaninov was a notoriously private man who gave little away regarding his musical inspiration. Every now and then, however, he would let his guard drop and provide a tantalising glimpse into his creative world. 'A composer's music should express the country of his birth,' he once revealed, 'his love affairs, his religion, the books that have influenced him, the pictures he loves. It should be the sum total of a composer's experience.' Nowhere is this more apparent than in the deeply autobiographical pages of his Second Piano Concerto.

The true sources of Rachmaninov's emerging style lie in his early childhood. He was brought up during the 1870s on a large country estate, where the wide open spaces exerted a powerful fascination and found a natural expressive outlet in the expansive melodies of his own music. He was a sensitive child and became deeply affected by the sounds of bells which punctuated his everyday life, both domestically and in religious worship. One aural memory that haunted him in adult life was of the mesmerising chiming of massive iron bells during a funeral service in the Russian city of Novgorod. Rachmaninov discovered the ultimate musical vehicle for their powerful resonances in his choral symphony *The Bells*, but they haunt the pages of innumerable other scores – most notably the opening piano chords of the Second Piano Concerto, which emulate not only their relentless tolling, but also their colossal swaying motion.

Problems at home meant that the young Rachmaninov spent a considerable amount of time with his maternal grandmother, who attended to his emotional needs, including regular visits to Orthodox Church services in St Petersburg. There he would sit transfixed by the sound of ancient chants echoing around him. These timeless melodies inspired Rachmaninov throughout his career, most overtly in his

unaccompanied choral masterpiece, the *All-Night Vigil*. So profound is their impact on the Second Piano Concerto's melodies that at times you can almost smell the incense burning.

Perhaps the most astonishing feature of the Second Piano Concerto, however, is its lack of stylistic connection with much of Rachmaninov's music from the previous decade. It was during this period that his feelings for a married woman of Gypsy extraction named Anna Lodizhenskaya gathered in intensity, and his music showed a corresponding tendency towards Gypsy-style melodies and harmonies. Rachmaninov intended his searingly dramatic First Symphony in part as a musical tribute to Anna. The Symphony's failure, at a fiasco of a premiere conducted by a disinterested and inebriated Alexander Glazunov, therefore dealt him not just a severe musical blow but also an incalculable emotional one.

Rachmaninov's reaction to the critical derision of the Symphony was severe: for three years he suffered psychosomatic pains in his arms and legs, and he composed hardly a note. It seemed as though Rachmaninov's creative gift had deserted him until a course of experimental hypnotic treatment with pioneering Moscow physician Nikolai Dahl got him up and running again. 'You will begin to write your concerto,' Dahl intoned during their brief series of sessions together. 'You will work with great facility ... the concerto will be of excellent quality.'

As if to sooth the lacerating wounds inflicted by the First Symphony's catastrophic failure, in the Second Piano Concerto Rachmaninov abandoned the angular, short-breathed gestures of the Symphony for smooth, arch-like melodies of enraptured, soaring eloquence.

The Concerto's success was instantaneous. Its opening chords, suggestive of the slow tolling of bells, and the soulful yet dignified passage that follows, sounding like some ancient Russian

chant, proved irresistible. Not since Tchaikovsky's heyday had audiences been treated to music of such emotional charisma and urgency. Each of the three movements contains at least one unforgettable melody, which in the case of the finale is worked up into a climax of overwhelming intensity before releasing its pent-up energy in an exhilarating closing coda.

The string section is the orchestra's powerhouse in the Concerto, soaring aloft one minute, providing surging depth of tone the next, and in the magical central movement exuding a veiled quality, complementing the mood of aching nostalgia. Yet it is the piano that reigns supreme, its all-engulfing bravado often giving way to moments of exquisite simplicity and reflection. This is music in which every note truly appears to glow with a captivating incandescence.

© Julian Haylock

**Listen again
to the RSNO**

**Rachmaninov
Piano Concerto No2
Plus Études-tableaux Op33**

Soloist Boris Giltburg
Conductor Carlos Miguel Prieto

More information
rsno.org.uk/recordings

Antonín Dvořák (1841-1904)

Symphony No 8

in G Major Op 88



FIRST PERFORMANCE

Prague, 2 February 1890

DURATION 36 minutes

1. *Allegro con brio*
2. *Adagio*
3. *Allegretto grazioso – Molto vivace*
4. *Allegro ma non troppo*

By August 1889, the month that he began work on his Eighth Symphony, Antonín Dvořák was already a well-established figure, celebrated across Europe as a successor to Beethoven and an equal of his friend Johannes Brahms – and a world away from the overlooked provincial musician whom Brahms had championed earlier in his career. Even the impetus for the Symphony's composition – Dvořák's election to the Bohemian Academy of Science, Literature and Arts – speaks of mighty accomplishment and a secure, lofty reputation. In many ways, the composer had little left to prove. And indeed, in stark contrast to the turbulent emotions and high drama of his Seventh Symphony, in his Eighth, Dvořák instead focused on music of contentment, celebrating the joys of life, his deep sense of wonder at nature, and his abiding love of Bohemian and Slavonic folk music.

He wrote the Symphony while staying at his retreat in Vysoká u Příbramě, a state-sponsored resort in rural Bohemia. His biographer Otakar Šourek explained that the location provided Dvořák 'a welcome refuge, bringing him not only peace and fresh vigour of mind, but also happy inspiration for new creative work. In communion with Nature, in the harmony of its voices and the pulsating rhythms of its life, in the beauty of its changing moods and aspects, his thoughts came more freely.'

The Symphony he created in these idyllic surroundings went down a storm at its premiere, in Prague's Rudolfinum on 2 February 1890. Its success quickly travelled, too. Dvořák wrote to a friend of its London premiere on 24 April that same year:

The concert came off wonderfully. After the first movement there was universal applause, after the second it was even louder, after the third it was so thunderous that I had to turn

round several times and thank the audience, but, after the finale, the applause was tempestuous. They all clapped so hard, it was almost unbearable.

It was also the work that Dvořák submitted as obligatory proof of his skills before receiving an honorary doctorate from the University of Cambridge in 1892 – with the result that, for many years, it was known as his ‘English’ Symphony, despite sounding Bohemian through and through.

But though that may give the impression of a composer resting on his laurels, Dvořák also strove to break new ground in his Eighth Symphony: he even warned his publisher that it would be ‘different from the other symphonies, with individual thoughts worked out in a new way’. That ‘new way’ was in allowing himself greater freedom to conjure evocative atmospheres and moods, to paint overtly pictorial scenes, and to create music of immediate warmth and appeal, rather than adhering to strict academic rules. The result is a fascinating amalgam of symphony and tone poem, one that moulds Dvořák’s evident joy into a compelling symphonic whole.

Those contrasts between convention and freedom are evident from the very beginning of the boisterous, outdoorsy opening movement, whose sombre, hymn-like introduction soon gives way to joyful birdsong in the flute – a theme that goes on to provide the movement’s main melodic ideas. There’s a distinct hint of the Orient, or even of klezmer, in the slithering clarinet duets of the song-like second movement, and the third movement is a wistful, folksy waltz. A fanfare calls us to attention at the start of the finale – though, as Czech conductor Rafael Kubelík was famous for reminding orchestras: ‘In Bohemia the trumpets never

call to battle – they always call to the dance!’ The ensuing music transforms an unassuming melody first heard in the cellos into a raucous village dance, and then on to something even more heroic and triumphant.

© David Kettle

**Listen again
to the RSN0**

**Antonín Dvořák
Symphony No8**

Plus **The Wood Dove**

Conductor Neeme Järvi

More information

rsno.org.uk/recordings

**Get a taste of
this recording**



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

Nelson Goerner

Piano



Nelson Goerner is one of the world's greatest classical pianists. He is praised for his performances of the highest art and poetry, while at the same time possessing exhilarating and masterful conviction.

During the 2023/24 season he performs in recital at the Théâtre des Champs-Élysées and Salle Gaveau, Paris; Het Concertgebouw, Amsterdam; Wigmore Hall, London; Sommets Musicaux de Gstaad; Festival International de Piano de La Roque d'Anthéron; and Teatro della Pergola, Florence.

Goerner has performed with many of the major orchestras, including the London Philharmonic, Orchestre de Paris, Los Angeles Philharmonic, Deutsche Kammerphilharmonie, Philharmonia, Mariinsky and NHK Symphony, and with leading conductors such as Vladimir Ashkenazy, Sir Mark Elder, Philippe Herreweghe, Neeme Järvi, Paavo Järvi, Jonathan Nott, Fabio Luisi, Vasily Petrenko and Esa-Pekka Salonen. He has appeared at many prestigious festivals, including the Salzburg Festival, Piano aux Jacobins in Toulouse,

La Grange de Meslay, Tsinandali, Edinburgh International Festival, Festival de Verbier, Schleswig-Holstein and the BBC Proms.

In the 2023/24 season, Goerner performs with the Bergen Philharmonic Orchestra, Stavanger Symphony Orchestra, RSNO and Spanish National Orchestra, as well as giving a complete Rachmaninov Piano Concerto cycle at the Teatro Coliseo in Buenos Aires.

A keen chamber musician, Goerner regularly collaborates with Martha Argerich and Gary Hoffman. The 2023/24 season will see him perform with Argerich, Ning Feng, Tedi Papavrami and Valeriy Sokolov.

Goerner has a strong relationship with the Mozarteum Argentino in Buenos Aires and enjoys a long association with the Chopin Institute in Warsaw.

Goerner records predominantly for Alpha Classics. Accolades include *Gramophone's* Editor's Choice for his Brahms; Diapason d'Or of the Year for his Debussy; and Choc de Classica and Diapason d'Or for his Chopin Preludes album. He has been awarded the Gloria Artis Award, the foremost cultural distinction in Poland, and the Konex Platinum Prize from the Konex Foundation in Buenos Aires.

Goerner was born in San Pedro, Argentina in 1969. After studying with Jorge Garrubba, Juan Carlos Arabian and Carmen Scalcione, he was awarded First Prize in the Franz Liszt Competition in Buenos Aires in 1986. This led to a scholarship to work with Maria Tipo at the Geneva Conservatoire, and in 1990 he won First Prize at the Geneva Competition.

Nelson Goerner lives in Switzerland with his wife and son. He is a proud and active supporter of the humanitarian organisation Ammala.

Anja Bihlmaier

Conductor



BBC Symphony, City of Birmingham Symphony, Spanish National, Barcelona Symphony, Finnish Radio Symphony, Danish National, Swedish Radio Symphony and Royal Stockholm Philharmonic orchestras, and returns to many of these in the coming months.

A passionate opera conductor, Bihlmaier gained many years of experience through positions at the Hanover State Opera, Chemnitz Theatre and Kassel State Theatre. More recently she conducted Gounod's *Faust* at Trondheim Opera, Britten's *A Midsummer Night's Dream* at Malmö Opera and several productions at the Vienna Volksoper, including Henry Mason's acclaimed production of *The Magic Flute* in 2020/21. In February 2023 she conducted Wagner's *Der fliegende Holländer* in Tampere and in September Verdi's *La traviata* at the Norske Opera in Oslo.

After studying at the Freiburg Hochschule für Musik with Scott Sandmeier, Anja Bihlmaier was awarded a scholarship at the Salzburg Mozarteum and deepened her knowledge with Dennis Russell Davies and Jorge Rotter. She was subsequently accepted into the Deutsche Dirigentenforum and received a scholarship from the Brahmsgesellschaft Baden-Baden.

Anja Bihlmaier's musical intuition, inspiring charisma and ability to combine passion with precision have made her one of the leading conductors of her generation. She has been Chief Conductor of the Residentie Orkest in The Hague since August 2021.

In 2023/24 she debuts with the London Philharmonic, Frankfurt Radio Symphony, Hamburg Staatsorchester (including two concerts at the Elbphilharmonie), Deutsche Kammerphilharmonie Bremen, RSNO, Orchestre National du Capitole de Toulouse, Bergen Philharmonic, Sydney Symphony and Melbourne Symphony orchestras, and returns to the Salzburg Camerata in her debut at the Mozartwoche. In summer 2023 she made her first BBC Proms appearance (with the BBC Philharmonic).

In a wide-ranging repertoire that includes Haydn, Mahler, Strauss, B A Zimmermann, Sibelius, Bartók, Dvořák, Shostakovich, Debussy, Britten, Galina Ustvolskaya and Unsuk Chin, Bihlmaier has recently conducted the SWR Symphony,

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

Maya Iwabuchi
LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Liam Lynch
Veronica Marziano
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Gillian Risi
Helena Rose
Eddy Betancourt

SECOND VIOLIN

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

VIOLA

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

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Yuukie Bouterey-Ishido
Rachael Lee
Sarah Digger
Robert Anderson
Sonia Cromarty

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Tom Berry
Ben Burnley

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts

OBOE

Henry Clay
PRINCIPAL COR ANGLAIS
Kirstie Logan

CLARINET

Timothy Orpen
PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Benji Hartnell-Booth
GUEST PRINCIPAL
Alison Murray
Andrew McLean
Rachel Brady
Hayley Tonner

TRUMPET

Jack Wilson
GUEST PRINCIPAL
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



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Christmas Oratorio

EDN Fri 24 Nov 2023: 7.30pm

GLW Sat 25 Nov 2023: 7.30pm

Sir James MacMillan Conductor

Rhian Lois Soprano

Roderick Williams Baritone

RSNO Chorus

Stephen Doughty RSNO Chorus Director

In memory of **John Mather**.

rsno.org.uk

The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

GLASGOW HOSPITALS' CHRISTMAS CONCERT

CONDUCTOR ALISTAIR DIGGES

FEATURING

THE GLASGOW HOSPITALS'
CHRISTMAS CHOIR

THE GLASGOW CHAMBER ORCHESTRA

WITH GUEST ARTISTS

STEPHEN ASHFIELD

CATRIONA CLARK

SALLY MAGNUSSON

AND

KELVINDALE PRIMARY SCHOOL CHOIR

FRI 8 DECEMBER 2023, 7.30PM
GLASGOW ROYAL CONCERT HALL

Adults £20 | Children (under 16) £5

AVAILABLE FROM

tickets.glasgowlife.org.uk/30878/30879

OR FROM THE BOX OFFICE ON 0141 353 8000

BOOKING FEES APPLY



Young Lives vs Cancer is an operating name of CLIC Sargent Cancer Care for Children. A registered charity in England and Wales (1107328) and in Scotland (SC039857). Also operating in Northern Ireland. Registered office: 4th Floor, Whitefriars, Lewins Mead, Bristol, BS1 2NT.

**YOUNG LIVES
vs CANCER**



**DUNEDIN
CONSORT**

19 - 20 December
Perth • Edinburgh

HANDEL MESSIAH

+ Children's Messiah, 4pm

John Butt director

Anna Dennis soprano

Bethany Horak-Hallett mezzo-soprano

Anthony Gregory tenor

Matthew Brook baritone

dunedin-consort.org.uk/messiah

Painting: 'Handel The Messiah' www.kirstymatheson.com


Actual Investors

**PERTH
CONCERT
HALL**

**QH THE
QUEEN'S
HALL**


ALBA | CHRUTHAGHAE

SUNDAY CLASSICS
INTERNATIONAL ORCHESTRA SEASON
2023-2024



China Shenzhen Symphony Orchestra

**Tamsin
Waley-Cohen**

3pm | Sun 17 March 2024

Tan Dun *Excerpts from Crouching Tiger,
Hidden Dragon*
Chausson Poème
Saint Saëns Introduction and Rondo Capriccioso
Respighi Fountains of Rome
Respighi Pines of Rome



Dresden Philharmonic

Mendelssohn

7.30pm | Sun 21 April 2024

Mussorgsky Khovanshchina Prelude
Mendelssohn Violin Concerto
Tchaikovsky Symphony No. 6



BOOK NOW
usherhall.co.uk | 0131 228 1155



• EDINBURGH •
THE CITY OF EDINBURGH COUNCIL

SPA

— AT BLYTHSWOOD SQUARE



A WELLNESS JOURNEY LIKE NO OTHER AWAITS

Where your senses are not just nourished, but totally immersed



DISCOVER MORE

Kimpton Blythwood Square | spa@kimptonblythwoodsquare.com
+44 (0) 141 248 8888 | 11 Blythwood Square, Glasgow G2 4AD



Celebrate in style

Whether you're after a Christmas party that'll wow your guests, Hogmanay plans that'll knock your socks off, or just a nice place for a festive get-together, voco Grand Central has a little something for everyone.

CHRISTMAS PARTIES

Searching for a venue for your Christmas party? Our iconic party nights are back and better than ever!

GRAND HOGMANAY BALL

There's nowhere better to be at Hogmanay than at our Grand Hogmanay Ball. Just ask last year's guests!

DO YOUR OWN THING

Looking for something a bit more low-key? Join us at Champagne Central, for a festive cocktail or two.



Scan the QR code above to find out more and book!

Sistema Scotland



Sistema Scotland is the charity that delivers the Big Noise social change and music education programmes, working with over 3,500 children and families to improve lives and strengthen communities across Scotland. Its immersive and long-term Big Noise programmes use music and nurturing relationships to help children and young people fulfil their potential. At Big Noise the symphony orchestra becomes a community which supports young people to gain an invaluable range of life skills. Independent evaluation shows that Big Noise supports children to improve their learning, wellbeing and confidence, bringing communities together and paving the way for positive futures. The programmes are delivered by inspirational staff musicians who act as role models and mentors, and foster supportive, long-term relationships.

Big Noise Raploch was launched in Stirling as Sistema Scotland's first Big Noise programme in 2008 and was joined by a sister programme, Big Noise Fallin, in 2021. These programmes currently engage with more than 600 children and young people. This includes babies and toddlers in Little Noise, and nursery and primary school-aged children at its partner primary schools Our Lady's, Raploch and Castlevue. The programme also works with secondary-aged pupils from Wallace and St Modan's High.

Please support Big Noise Raploch by visiting www.makeabignoise.org.uk or by scanning the QR code.



Big Noise Raploch is delivered by Sistema Scotland with support from a range of public partners, trusts, foundations and individuals. In addition to Big Noise Raploch & Fallin (Stirling), Sistema Scotland also runs programmes in the targeted communities of Govanhill (Glasgow), Torry (Aberdeen), Douglas (Dundee) and Wester Hailes (Edinburgh).



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:

Aberdeen Endowments Trust
ABO Sirens Fund
Alexander Moncur Trust
Alma & Leslie Wolfson Charitable Trust
Balgay Children's Society
Bellahouston Bequest Fund
The Bliss Trust
The Boris Karloff Charitable Foundation
Brownlie Charitable Trust
The Castansa Trust
CMS Charitable Trust
The Common Humanity Arts Trust
Cruden Foundation
The David and June Gordon Memorial Trust
The D'Oyly Carte Charitable Trust
Dr Guthrie's Association
The Duncley Charitable Trust
The Edgar E Lawley Foundation
The Educational Institute of Scotland
The Ettrick Charitable Trust
Fidelio Charitable Trust
Forteviot Charitable Trust
The Gaelic Language Promotion Trust
The Gannochy Trust
The Gordon Fraser Charitable Trust
Harbinson Charitable Trust
Hope Scott Trust
The 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
The 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
The Meikle Foundation
Mickel Fund
Miss E C Hendry Charitable Trust
The Music Reprieval Trust
Nancie Massey Charitable Trust

New Park Educational Trust
The Noel Coward Foundation
Northwood Charitable Trust
The Nugee Foundation
P F Charitable Trust
The PRS Foundation
Pump House Trust
Q Charitable Trust
The R J Larg Family Trust
The Ronald Miller Foundation
The Rowena Alison Goffin Charitable Trust
The Scops Arts Trust
Scott-Davidson Charitable Trust
The Solti Foundation
Souter Charitable Trust
The Steel Charitable Trust
Stevenston Charitable Trust
Sylvia Aitken's Charitable Trust
Tay Charitable Trust
Thomson Charitable Trust
Tillyloss Trust
Vaughan Williams Foundation
Verden Sykes Trust
W A Cargill Fund
Walter Scott Giving Group
Walton Foundation
The Wavendon Foundation
William S Phillips Fund
The William Syson Foundation
The W M Mann Foundation
W M Sword Charitable Trust
The 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
Norma and Duncan Smith
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 Chris and Jane Wood
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 Molyneux
 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
 Mr A Ownsworth
 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



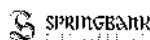
PARTNERS

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



@RSNO



@rsnoofficial



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"