



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Jess Gillam &
**Shostakovich
Eight**

Caird Hall, Dundee
Thu 3 Apr 2025 7.30pm

Usher Hall, Edinburgh
Fri 4 Apr 7.30pm

Glasgow Royal Concert Hall
Sat 5 Apr 7.30pm

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Jess Gillam & Shostakovich Eight

Caird Hall, Dundee Thu 3 Apr 2025 7.30pm

Usher Hall, Edinburgh Fri 4 Apr 7.30pm

Glasgow Royal Concert Hall Sat 5 Apr 7.30pm

War creates lies, but it also exposes uncomfortable truths, and as the Soviet Union faced the onslaught of Nazi Germany in 1943, Shostakovich poured his feelings into a symphony on a gigantic scale. Shostakovich's Eighth is music forged from blood, fire and steel – colossal, uncompromising, and so powerful that after the war the authorities banned it. Jonathon Heyward conducts, and joins an RSNO favourite – saxophonist Jess Gillam – in a thriller from Anna Clyne: an Irish legend of banshees and night terrors, told in music like you've never heard.

ANNA CLYNE Glasslands [25']
SCOTTISH PREMIERE

INTERVAL

SHOSTAKOVICH Symphony No8 in C Minor Op65 [65']

Jonathon Heyward Conductor
Jess Gillam Saxophone
Royal Scottish National Orchestra



The concert in Dundee is kindly supported by Leng Charitable Trust, Leisure & Culture Dundee Major Music Award, Northwood Charitable Trust and Tay Charitable 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 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.**

A large, detailed stone sculpture of an angel with large, feathered wings, wearing a draped classical garment. The angel is shown from the waist up, looking down and slightly to the left, with one hand extended forward. The background is a solid light beige color.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Mozart's Requiem

EDN Fri 25 Apr 7.30pm
GLW Sat 26 Apr 7.30pm

Beethoven Elegischer Gesang
Berg Violin Concerto
Mozart Requiem


Patrick Hahn Conductor
Carolyn Widmann Violin
RSNO Chorus



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Welcome



Welcome to this evening's concert.

Many of you will be familiar with both our conductor and our soloist. Jonathon Heyward made his debut with the Orchestra in 2022. In the same Season, Jess Gillam played Glazunov's Saxophone Concerto for her RSNO debut. It's an absolute pleasure to have them back with us on stage tonight. A few weeks ago, we heard Anna Clyne's Cello Concerto, which received glowing reviews. This evening Clyne's *Glasslands* receives its Scottish Premiere. Jess will undoubtedly do the piece justice – she is a pioneer and wonderful advocate for the saxophone.

Earlier this week, we launched our 2025:26 Concert Season in Edinburgh and Glasgow. I hope you have had a chance to browse the many exciting and intriguing concerts and to admire the fantastic illustrations by Katie Smith – if you've not seen the brochure yet, copies are available at the interval. Music Director Thomas Søndergård opens the Season with the continuation of his Mahler cycle; there's innovative programming from Principal Guest Conductor Patrick Hahn; and Nicola Benedetti

joins us for the first time since becoming a parent for Elgar's Violin Concerto – and that's just a handful of the highlights. Those of you in the Caird Hall can look forward to the Dundee Season launch in a couple of weeks.

The Edinburgh International Festival has also just launched its 2025 programme. The RSNO opens the festival with a marathon eight-hour-long concert, *The Veil of The Temple*, and closes it with Mendelssohn's *Elijah*.

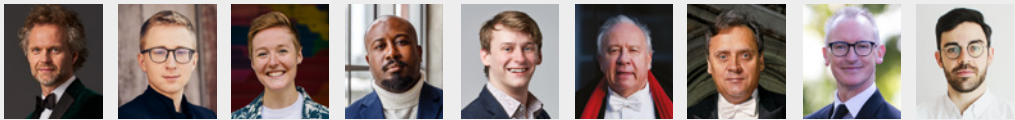
In the world of recording, our latest classical release, *Bacewicz, Lutosławski & Szymanowski*, in partnership with the Adam Mickiewicz Institute, came out last week. You can also find the Orchestra playing the soundtrack of Netflix's *Back in Action* with Cameron Diaz and Jamie Foxx, and for the new adaptation of *Long Day's Journey into Night* with Jessica Lange and Ed Harris.

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



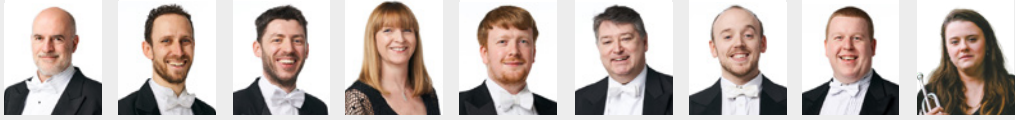
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73-78



ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Gray	4
ASSOCIATE ARTIST	
Derrick Morgan	5
ASSISTANT CONDUCTOR	
Neeme Järvi	6
CONDUCTOR LAUREATE	
Alexander Lazarev	7
CONDUCTOR EMERITUS	
Stephen Doughty	8
DIRECTOR, RSNO CHORUS	
Patrick Barrett	9
DIRECTOR, RSNO YOUTH CHORUSES	
Eden Devaney	10
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BASSOON

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Martin Murphy	ASSISTANT PRINCIPAL	70

TRUMPET

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TROMBONE

Dávur Juul Magnussen	PRINCIPAL	73
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TUBA

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PERCUSSION

Simon Lowdon	PRINCIPAL	77
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Anna Clyne (born 1980)

Glasslands

FIRST PERFORMANCE

Detroit, 18 February 2023

SCOTTISH PREMIERE

DURATION 25 minutes

Anna Clyne is among the most successful and frequently performed contemporary composers in the world, commissioned by the world's top ensembles, arts institutions and concert halls. Working with a blend of acoustic and electronic instruments, she is best known for her orchestral writing, particularly the concertos she has written while working closely with top instrumentalists. These include a cello and birdsong concerto for Yo-Yo Ma, a clarinet concerto for Martin Fröst, a violin concerto for Pekka Kuusisto and a mandolin concerto for Avi Avital.

Glasslands is a soprano saxophone concerto, created for Jess Gillam off the back of their 2019 collaboration, the thrillingly fast and playful *Snake & Ladder*, which exploited Gillam's incredible technical virtuosity with its relentless winding chromaticism. Clyne wanted to write a larger-scale work for Gillam, and *Glasslands* was born. Clyne's grandmother is Irish and she has long held an affiliation with Irish folklore, which is the impetus behind this exciting new work. She writes, '*Glasslands* conjures an imaginary world of three realms governed by the banshee – a female spirit who, in Irish folklore, heralds the death of a family member, usually by wailing, shrieking or keening in the silence of the night.' The banshee is represented by the shrill tones of the soprano saxophone.

Glasslands is packed with violent dynamic changes, with a piercing motif that returns time and time again. The soloist is asked to explore the whole range of the instrument, from the very top notes that create the screeching banshee effects down to the lower notes, for the more *cantabile* moments of ominous tranquillity. The orchestra and soloist are in constant dialogue, with the wind section often called upon to repeat or question the statements of the saxophonist.

Gillam gave the world premiere of *Glasslands* in February 2023 with the Detroit Symphony Orchestra and conductor Han-Na Chang, with the UK premiere at Nottingham Concert Hall on 5 October 2023 broadcast live on BBC Radio 3. The station was one of the co-commissioners of *Glasslands*, alongside the Detroit Symphony Orchestra, National Arts Centre Orchestra Ottawa, Orquesta Sinfónica de Castilla y León and Naples Philharmonic/Artis–Naples.

© Freya Parr

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 has been commissioned and presented by the world's most dynamic and revered arts institutions, 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. The World Economic Forum commissioned Clyne's *Restless Oceans*, which was premiered by an all-women orchestra, led by Marin Alsop, at the 2019 opening ceremony in Davos.

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.

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 resulted in 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.

Clyne also seeks innovation through new technology, developing the Augmented Orchestra with sound designer Jody Elff, the technology expanding the sound world of the orchestra through computer-controlled processes.

In 2024/25 Clyne continues her role as Composer in Residence with the BBC Philharmonic.

Clyne's music is represented on several labels, including the 2024 album *SHORTHAND*, released on SONY Classical with performances by The Knights, Avi Avital, Pekka Kuusisto, Colin Jacobsen and Yo-Yo Ma. Her works *Prince of Clouds* and *Night Ferry* were nominated for 2015 GRAMMY Awards, and her cello concerto *DANCE*, recorded by soloist Inbal Segev, the London Philharmonic Orchestra and Marin Alsop, has garnered over 11 million plays on Spotify.

Clyne is deeply committed to music education and to supporting and mentoring the next generation of composers. She was the founding mentor for the Orchestra of St Luke's Degaetano Composition Institute, the Scottish Chamber Orchestra's New Stories programme and the Berkeley Symphony Orchestra's Emerging Composers Program.

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

Dmitri Shostakovich (1906–1975)

Symphony No8

in C Minor Op65



FIRST PERFORMANCE

Moscow, 4 November 1943

DURATION 65 minutes

1. **Adagio**
2. **Allegretto**
3. **Allegro non troppo–**
4. **Largo–**
5. **Allegretto**

Shostakovich's defiant Seventh Symphony, the *Leningrad* (1941), turned this nervous, shy composer into an international war hero, proudly depicted on the covers of the Soviet paper *Pravda* and the USA's *Time* magazine. The Eighth, composed two years later, suffered a very different fate. Perhaps Russia simply wasn't ready at this stage for a work seemingly intent on spelling out the appalling human cost of war. And for Communist Party officials there may have been a suspicion that, in the portrayal of destruction, devastation and searing grief, Hitler wasn't the only target – that memories of Stalin's pre-war atrocities also loomed large.

The response to the Symphony's premiere was, on the whole, fairly muted. Once the war was over and the regime began once again to tighten its control, the Eighth Symphony was held up as an example of everything that had gone wrong. After the infamous 'Zhdanov Decree' of 1948, when Shostakovich was publicly denounced as 'anti-people' and a 'bourgeois formalist', the Eighth Symphony was singled out as an example of 'unhealthy individualism' and 'pessimism'. It remained under an unofficial ban until well after Stalin's death in 1953.

For Shostakovich himself, however, the Eighth Symphony was a special achievement, one particularly close to his heart. In 1949, when his reputation and position in Soviet Russia were particularly perilous, Shostakovich wrote a carefully guarded letter to his close friend Isaac Glikman, in which he describes picking up the score of 'one of my compositions' (Glikman knew very well which one) and reading it through: 'I was astounded by its qualities, and thought that I should be proud and happy that I had created such a work.' That pride was justified. Despite the intense, at times almost shockingly cathartic, expressions of horror, rage and desperate

sadness, the Eighth is also a magnificently structured work, its layout and dramatic pace engineered with a control like that of an Ancient Greek tragedy.

The first movement is by far the longest, but it's also tightly integrated: so much of the music derives from the cellos' and basses' angry, jagged opening idea and the higher strings' impassioned response. At the heart of the movement there is a long, laborious and anguished build-up, mounting to a catastrophic return of the opening jagged idea, now on full orchestra with massed percussion. A long recitative for cor anglais, like the voice of a lone survivor of a traumatic event, eventually leads to a hushed but still troubled ending.

The next three movements are significantly shorter. A garish, goose-stepping *Allegretto*, later with mocking woodwind in a kind of nightmare dawn chorus, is followed by an obsessive, machine-like *Allegro non troppo*. The outer sections, dominated by relentlessly ticking repetitions, are framed by a phantasmagorical parade-ground middle section, led by militaristic trumpet and side drum. Eventually this movement builds to a shattering climax, moving straight into the *Largo*, where long, increasingly numbed violin and woodwind lines unwind in quiet desolation above a slowly repeating theme in the bass.

Just when it seems that grief has reached its lowest point, there's a sudden quiet turn to a brighter major key, and the finale begins with a long limping bassoon theme, part-tragic, part-comic. This builds eventually to another climactic full-orchestral return of the first movement's opening theme. But when the dust has settled, grotesque comedy returns with a chuckling, cavorting bass clarinet and

an intoxicated-sounding solo violin. Eventually a strange stillness pervades the music, with ghostly echoes of earlier motifs on low flutes and pizzicato violas. Peace or resignation? Hope or despair? It is hard to say. But that ambiguity is part of its fascination. No wonder Shostakovich felt 'proud and happy' to have written such music.

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**Listen again
to the RSNO**

**Shostakovich
Symphony No8**

Neeme Järvi Conductor

More information

rsno.org.uk/recordings

Jess Gillam

Saxophone



Hailing from Ulverston in Cumbria, Jess Gillam is animating the music world with her outstanding talent and infectious personality. She has been forging her own adventurous path since she shot to fame as the first saxophonist to reach the finals of BBC Young Musician and the youngest ever soloist to perform at The Last Night of the Proms.

As well as performing around the world, Jess is a presenter on TV and radio. She became the youngest ever presenter for BBC Radio 3 with the launch of her weekly show, *This Classical Life*, which in 2020 won the prestigious ARIA Award for Best Specialist Music Show. Jess has also been a guest presenter for BBC Radio 2 and co-hosted a miniseries for BBC Radio 4's *Today* programme.

Jess is the first ever saxophonist to be signed exclusively to Decca Classics and both her albums reached No1 in the UK Classical Music Charts. She has been the recipient of a Classic BRIT Award, has been nominated for *The Times*

Breakthrough Award and was awarded an MBE in the Queen's Birthday Honours 2021 for Services to Music.

A free spirit in style and character, Jess is an advocate for the power of music in society. She is passionate about inspiring and bringing joy to people through music, and during lockdown she formed her Virtual Scratch Orchestra, inviting musicians of any standard to come together to play music virtually with her. The orchestra played music by David Bowie and The Beatles as well as a Christmas special of Leroy Anderson's *Sleigh Ride*. Over 2,000 people from around 30 different countries took part across the two projects, aged 2-94, playing a huge range of instruments. Jess is a patron for Awards for Young Musicians and London Music Fund and enjoys working and performing with young musicians.

Jess has performed in prestigious concert halls and with world-class orchestras, including the NDR Radiophilharmonie Hannover, Gothenburg Symphony Orchestra, Iceland Symphony Orchestra, Minnesota Orchestra, Munich Philharmonic, Lahti Symphony Orchestra and the UK's leading orchestras. She also enjoys touring with her newly formed Jess Gillam Ensemble, bringing together a group of brilliant musicians who share her bold, uplifting and open-minded approach.

Jess is Artist in Association at the Royal Albert Hall and continues to promote her own concert series, bringing international talent to her home town of Ulverston.

Jess is a Vandoren UK Artist and became the youngest ever endorsee for Yanagisawa saxophones aged just 13.

Jonathon Heyward

Conductor



Jonathon Heyward is Music Director of the Baltimore Symphony Orchestra. In 2024 he became the Renée and Robert Belfer Music Director of the Festival Orchestra of Lincoln Center in New York, a post he will hold until 2029 with the added title and role of Artistic Director.

Most recently, Jonathon completed a four-year tenure as Chief Conductor of the Nordwestdeutsche Philharmonie. In 2021 he took part in a two-week residency with the National Youth Orchestra of Great Britain which led to a highly acclaimed BBC Proms debut.

Jonathon's recent and future guest conducting highlights in the UK include debuts and re-invitations with the RSNO, London Philharmonic Orchestra, London Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Academy of Music and Scottish Chamber Orchestra. In continental Europe this season, Jonathon makes debuts with the NDR Elbphilharmonie Orchester and Danish National Symphony Orchestra.

In high demand in the USA, and in addition to his Music Director positions, Jonathon conducts prominent orchestras such as the New York Philharmonic, the Atlanta, Detroit, Houston, Seattle, Dallas and St Louis symphonies, and the Minnesota Orchestra. In 2021 he made his Wolf Trap debut conducting the National Symphony Orchestra in Washington, DC and in 2023 he made his debut with the Chicago Symphony Orchestra at the Ravinia Festival.

Equally at home on the opera stage, Jonathon made his Royal Opera House debut with Hannah Kendall's *Knife of Dawn*, and has also conducted Kurt Weill's *Lost in the Stars* with the Los Angeles Chamber Orchestra and the world premiere of Giorgio Battistelli's *Wake* in a production by Sir Graham Vick for Birmingham Opera Company.

Born in Charleston, South Carolina, Jonathon began his musical training as a cellist at the age of ten and started conducting while still at school. He studied conducting at the Boston Conservatory of Music, where he became assistant conductor of the opera department and of the Boston Opera Collaborative. He received postgraduate lessons from Sian Edwards at London's Royal Academy of Music. Before leaving the Academy, he was appointed assistant conductor of the Hallé Orchestra, where he was mentored by Sir Mark Elder, and became Music Director of the Hallé Youth Orchestra. In 2023 he was named a Fellow of the RAM.

Jonathon's commitment to education and community outreach work deepened during his three years with the Hallé and flourished during his time as Chief Conductor of the Nordwestdeutsche Philharmonie.

Royal Scottish National Orchestra



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950 and was awarded Royal Patronage in 1977. Many renowned conductors have contributed to its success, including Sir John Barbirolli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève.

The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018. In March 2024, Austrian-born conductor, composer and musician Patrick Hahn became the Orchestra's Principal Guest Conductor.

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 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. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar: Frontiers of Pandora* (Meta Quest VR) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives, and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities, reaching over 68,000 people in 2023.

On Stage

FIRST VIOLIN

Ania Safonova
GUEST LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Stuart McDonald
Susannah Lowdon
Caroline Parry
Alan Manson
Lorna Rough
Helena Rose
Sharon Haslam
Sian Holding
Elana Eisen
Joe Hodson

SECOND VIOLIN

Jens Lynen
GUEST PRINCIPAL
Marion Wilson
Jacqueline Speirs
Kirstin Drew
Colin McKee
Sophie Lang
Robin Wilson
Anne Bünemann
Nigel Mason
Harriet Hunter
Paul Medd
John Robinson

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Claire Dunn
Katherine Wren
Maria Trittinger
Francesca Hunt
Elaine Koene
David McCreadie
Georgia Boyd
Emma Connell-Smith

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Niamh Molloy
Sarah Digger
Gunda Baranauskaitė
Susan Dance

DOUBLE BASS

Nikita Naumov
PRINCIPAL
Regina Udod
Michael Rae
Moray Jones
Alexandre Cruz dos Santos
Olaya Garcia Alvarez

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Janet Richardson
PRINCIPAL PICCOLO
Adam Richardson

OBOE

Rainer Gibbons
GUEST PRINCIPAL
Peter Dykes
Rosie Staniforth
COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
PRINCIPAL E FLAT CLARINET
Robert Digney
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Xanthe Arthurs
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Alexei Watkins
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Katie Smith
Brian McGinley
Leo Brychta

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Jamie Tweed
Alex Kelly

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
Stuart Semple
Philip Hague
Peter Murch
David Kerr

HARP

Pippa Tunnell

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Håkan Hardenberger performs

night-sky- blue

ABERDEEN

Thu 8 May 7.30pm

EDINBURGH

Fri 9 May 7.30pm

GLASGOW

Sat 10 May 7.30pm

Debussy orch Stokowski Clair de lune from
Suite bergamasque

Helen Grime Trumpet Concerto *night-sky-blue*
Scottish Premiere

Takemitsu How Slow the Wind

Rachmaninov Isle of the Dead

Nodoka Okisawa Conductor

Håkan Hardenberger Trumpet

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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Wagner's Ring Symphony

EDINBURGH

Fri 16 May 7.30pm

GLASGOW

Sat 17 May 7.30pm

Handel Water Music Suite No3

Neil Tòmas Smith Hidden Polyphony *World Premiere*

Wagner arr de Vlieger The Ring, An Orchestral Adventure

Thomas Søndergård Conductor

Anna Dennis Soprano

Dunedin Consort

**DUNEDIN
CONSORT**

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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

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Ms Chris Grace Hartness

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The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside innovative education programmes in communities across Scotland, via our ground breaking initiative Music for Life.

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

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Kenneth and Julia Greig
Carol Grigor and the Trustees of Dunard Fund
Bruce and Caroline Minto
Shirley Murray
David and Alix Stevenson
Rolf and Celia Thornqvist
Eric and Karen Young

We would also like to thank those generous donors who wish to remain anonymous.

Patron Programme

RSNO Patrons support individual musicians and members of the artistic team as well as advocating our work off the stage, from Learning and Engagement activity to commissioning new music. Becoming a Patron will bring you closer to the communities we serve across Scotland and will help to ensure that we maintain our position as one of Europe's leading symphony orchestras.

RSNO Patrons

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Chair Patrons are connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. Our musicians truly appreciate the support they receive from their Chair Patrons and the brilliant opportunities they bring to the Orchestra.

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With thanks to the Dot and Syd Taft Chair for their support of the RSNO Percussion Section.

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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.

If you would like more information or would like to discuss how you can become an RSNO Patron, please contact Constance Fraser, Head of Development (Individuals and Partnerships), at constance.fraser@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 RSN 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.

As a charity, our work relies on donations from our supporters and friends – whether performing world-class music on stage or engaging with children across Scotland in our National Schools Concert Programme – and we need your continued support.

By remembering the RSN in your Will, you can help us share the joy of music with future generations and allow your passion for the Orchestra to live on.

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 RSN, 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**](http://rsno.org.uk/memories)

If you would like to discuss this further, please contact Polly Lightbody, Individual Giving and Partnerships Officer, in the strictest confidence, at [**polly.lightbody@rsno.org.uk**](mailto:polly.lightbody@rsno.org.uk)

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



Charitable Trusts and Foundations

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

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If you would like more information about our work and how you can make a difference, please contact Kirsten Reid, Head of Development (Trusts and Projects), at kirsten.reid@rsno.org.uk

RSNO Circle

Our Circle Members are at the centre of the RSNO. Your membership helps to support the future of the RSNO while sharing the joy of music both on and off stage.

When you join the RSNO Circle you enhance your relationship with the Orchestra and enjoy exclusive updates from our musicians. If you would like to find out more about joining the Circle, please visit rsno.org.uk/circle or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at polly.lightbody@rsno.org.uk

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