

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

The Lark Ascending

Caird Hall, Dundee
Thu 23 May 2024 7.30pm



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The Lark Ascending

Caird Hall, Dundee Thu 23 May 2024 7.30pm

With the right sounds you can travel the world. This evening, Derrick Morgan and the strings of the RSNO let their imagination take flight – whether it's the soaring beauty of Vaughan Williams' much-loved *The Lark Ascending*, the Bohemian rhapsodies of Dvořák's sunny *Serenade for Strings* or Elgar's exhilarating *Introduction and Allegro*, which was originally inspired by a holiday on the Welsh coast. They will be joined on their musical journey by the talented young musicians of Big Noise Douglas. So sit back and let the music transport you.

WARLOCK Excerpts from *Capriol Suite* [3']

Side-by-side with Big Noise Douglas

CAROLINE SHAW Entr'acte [11']

VAUGHAN WILLIAMS *The Lark Ascending* [13']

INTERVAL

DVOŘÁK *Serenade for Strings in E Major Op22* [28']

ELGAR *Introduction and Allegro for Strings Op47* [13']

Derrick Morgan Conductor

Maya Iwabuchi Violin

Royal Scottish National Orchestra

Unfortunately, Stephanie Childress, the advertised conductor, is unwell. The RSNO is extremely grateful that its Assistant Conductor, Derrick Morgan, has been able to step in at short notice.



Kindly supported by the Northwood Charitable Trust, R J Larg Family Trust, Leng Charitable Trust, Tay Charitable Trust and Leisure & Culture Dundee Major Music Award.

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

2024:25 Concert Season

Caird Hall, Dundee

On sale now



**Beethoven's
Emperor
Concerto**

Wed 23 Oct 2024

RSNO Christmas
Concert featuring
The Snowman
Fri 20 Dec 2024

Sponsored by



Romantic Valentine's
**Tchaikovsky's
Pathétique
Symphony**

Thu 13 Feb 2025

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Violin
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Thu 29 May 2025

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Riaghaltas na h-Alba

rsno.org.uk



Welcome



Welcome to the Caird Hall for the RSNO's final Dundee performance of the 2023:24 Concert Season.

Tonight we have the absolute pleasure of being joined on stage by the young people from Big Noise Douglas, back for another side-by-side performance, sitting alongside our musicians. It's always such a privilege to show off the young musicians' talents to our audiences, and our players and conductors deeply value collaborating with the next generation of musicians.

Our Engagement team has been hard at work as ever in our communities and just last night the Dundee Chorus Academy gave their end-of-season presentation at Dundee Parish Church. Our Chorus Academies in Dundee and Glasgow are such an important part of our community work and we've been delighted to receive some wonderful feedback from this year's participants. I'm really looking forward to seeing the group blossom as the project develops.

Finally, I'm thrilled to be able to share next Season's programme with you, bookended by appearances with our Music Director, Thomas Søndergård, and featuring world-class soloists, including our new Artist in Residence, star American violinist Randall Goosby. Please check out the 2024:25 concerts at: rsno.org.uk/season and filter by venue to see everything the Orchestra is performing here in Dundee.

I hope you have an enjoyable evening!

Alistair Mackie

CHIEF EXECUTIVE

Peter Warlock (1894-1930)

Excerpts from **Capriol Suite**



FIRST PERFORMANCE

October 1926

DURATION 3 minutes

Pavane

Basse-danse

Born into a wealthy family as the far less exotic-sounding Philip Heseltine, Peter Warlock took on his magical pen name in order to celebrate his fascination with the occult. He also turned his back on the career in finance that his family had hoped he'd pursue, and devoted himself instead to his passion for music. He mingled in high-flying artistic circles – both composer Frederick Delius and novelist D H Lawrence were close friends – and worked briefly as music critic for the *Daily Mail*, but also established himself as a respected music editor, alongside composing a handful of exquisitely crafted, evocative pieces.

It was a music editing project that inspired the music by Warlock you'll hear this evening. In 1925 his friend Cyril Beaumont was working on an English translation of the 1589 *Orchésographie*, a collection of dances and music drawn together by Dijon-born Renaissance composer Thoinot Arbeau (itself the pen name of the French priest Jehan Tabourot – well, a man of the cloth wouldn't want to be seen advising others on such scandalous entertainment as dance!). Beaumont enlisted Warlock to help with Arbeau's musical excerpts, and Warlock became fascinated by the earlier composer's wealth of tunes – so much so, in fact, that he collected his favourites together and composed an entirely new Suite around them, while incorporating a lot of his own musical ideas too.

The *Capriol Suite* began life in 1925 as a piano duet, before Warlock arranged the music for string orchestra the following year. (Its name, incidentally, refers to a fictional lawyer in Arbeau's *Orchésographie* who interrogates the writer as to his expertise.) You'll hear two of its dances this evening. The delicate, stately Pavane pits a quiet, slow-moving violin melody against a repeating rhythm in the violas, while the Basse-danse has a gently bouncing tune that's passed back and forth between first and second violins – with a decidedly 20th-century sign off.

© David Kettle

Big Noise Douglas

VIOLIN

Karis Nugen
Emily Savery
Lena Bednarska
Kesja Zglinicka

VIOLA

Liyana Chung
Ailidh Sinclair
Ava Tait-Lamont
Cara Stott
Daniell Davidson
Xander Dallas

CELLO

Amy Douglas
Elidh Shearer
Piotr Lendla
Paige Rihoy
Amelia Bain

PERCUSSION

Logan Stewart
Oscar Gillon



Caroline Shaw (Born 1982)

Entr'acte



Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op77 No2 – with their spare and soulful shift to the D flat Major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further.

I love the way some music (like the minuets of Op77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolour transition.

© Caroline Shaw

FIRST PERFORMANCE

String quartet version: Princeton University, April 2011.

String orchestra version: July 2014

DURATION 11 minutes

Caroline Shaw

Composer

Caroline Shaw is a musician who moves among roles, genres and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist and vocalist.

Caroline is the recipient of the 2013 Pulitzer Prize in Music, several GRAMMY awards, an honorary doctorate from Yale, and a Thomas J Watson Fellowship.

This year's projects include the score to *Fleishman is in Trouble* (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's *The Sky Is Everywhere* (A24/Apple), music for the National Theatre's production of *The Crucible* (dir. Lyndsey Turner), Justin Peck's *Partita* with New York City Ballet, a new stage work *LIFE* (Gandini Juggling/Merce Cunningham Trust), the premiere of *Microfictions Vol3* for the New York Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film *Moby Dick* co-composed with Andrew Yee, two albums on Nonesuch (*Evergreen* and *The Blue Hour*), the score for Helen Simoneau's dance work *Delicate*

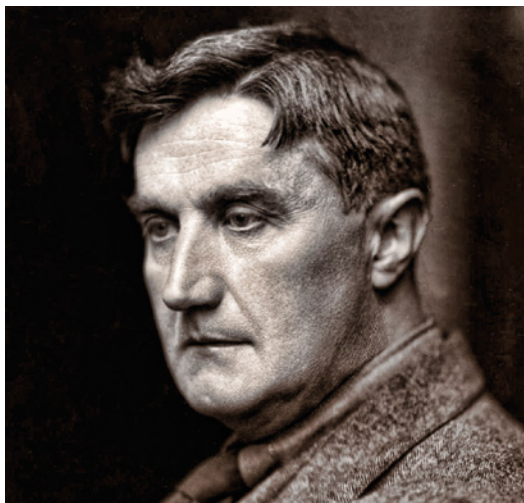
Power, tours of *Graveyards & Gardens* (co-created immersive theatrical work with Vanessa Goodman) and tours with So Percussion featuring songs from *Let The Soil Play Its Simple Part* (Nonesuch), amid occasional chamber music appearances (Chamber Music Society of Minnesota, La Jolla Music Society).

Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo-Yo Ma, Renée Fleming, Dawn Upshaw, the Los Angeles Philharmonic, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miró Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival and the Vail Dance Festival.

She has contributed production to albums by Rosalía, Woodkid and Nas. Her work as vocalist or composer has appeared in several films, TV series and podcasts, including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, Beyoncé's *Homecoming*, *Tár*, Dolly Parton's *America* and *More Perfect*.

Ralph Vaughan Williams (1872-1958)

The Lark Ascending



FIRST PERFORMANCE

London, 14 June 1921

DURATION 13 minutes

One of the most memorable sights of the British countryside in spring and early summer is the distinctive flight of the skylark. Shelley called the skylark a 'blythe spirit', and for Wordsworth it was an 'ethereal minstrel'. In his poem *The Lark Ascending*, the Victorian poet George Meredith associates the lark with a romantic vision of rural English life even then beginning to disappear. For many years, Vaughan Williams lived near Dorking, Surrey, not far from Meredith's beloved Box Hill. Inspired both by the poem and English folk song, Vaughan Williams created one of his best-loved and most-enduring works. Indeed, in 2022, coincidentally the 150th anniversary of the composer's birth, *The Lark Ascending* was voted No1 in the Classic FM Hall of Fame for a record 12th time.

Vaughan Williams began composing *The Lark Ascending* in 1914, but laid it aside at the onset of the Great War. He enlisted as an orderly in the Royal Army Medical Corps and gave up any

thought of composition until after the war was over. As with many other English composers, he returned home with a deepened awareness of the eternal and of nature. This post-war period yielded some of his most meditative music, including a revision of *The Lark Ascending*, which is overwhelmingly redolent of the English countryside.

The work opens almost imperceptibly with a beautiful cadenza for solo violin, describing the hovering flight of the skylark as it soars higher and higher. The music avoids any obvious tonal centre, and is written without bar lines, giving the soloist an almost improvisatory freedom. The cadenza returns in the middle and at the end of the work, with the two intervening episodes recalling English folk song. The music very much follows the programme suggested by Meredith's poem, which gave Vaughan Williams' romance its title and an extract of which is inscribed on the score:

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.
For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
to lift us with him as he goes.
Till lost on his aerial rings
In light, and then the fancy sings.

© Mark Fielding

Maya Iwabuchi

Violin



Maya Iwabuchi has enjoyed an international career as a solo violinist, chamber musician and orchestral leader since her first concert at the age of five. Performances with the Los Angeles Philharmonic, New York Philharmonic, Philharmonia Orchestra and RSNO have taken her to the world's foremost concert venues, including London's Royal Festival Hall, New York's Lincoln Center and Carnegie Hall, and Tokyo's Suntory Hall.

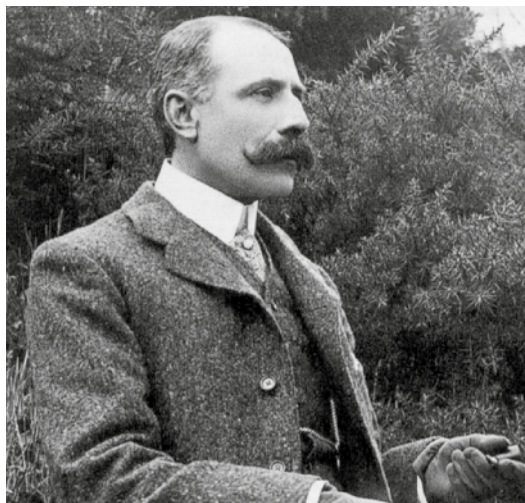
Maya is often invited as Leader by most of the major UK orchestras, and in Europe as well as Japan. She has led for conductors such as Gennady Rozhdestvensky, Kurt Sanderling, Lorin Maazel, Riccardo Muti, Christoph von Dohnányi, Sir Charles Mackerras, Sir Andrew Davis, Sir András Schiff, Esa-Pekka Salonen, Andris Nelsons and Gustavo Dudamel.

Maya was the Leader of the Philharmonia Orchestra from 1994 to 2012. She has been the Joint Leader of the RSNO since 2011 and is a faculty member at the Royal Conservatoire of Scotland. She plays a late 17th-century violin made by Fabrizio Senta of Turin.

Edward Elgar (1857-1934)

Introduction and Allegro

for Strings Op47



FIRST PERFORMANCE

London, 8 March 1905

DURATION 13 minutes

Elgar completed his *Introduction and Allegro* in February 1905. The work was premiered in London's Queen's Hall on 8 March that year, with the composer conducting the newly formed London Symphony Orchestra. This all-Elgar concert also included the *Overture: In the South*, the Funeral March from *Grania and Diarmid*, the song cycle *Sea Pictures*, the premiere of *Pomp and Circumstance March No3*, *Overture: Cockaigne* and the *Enigma Variations*.

The *Introduction and Allegro* is a more ambitious work than Elgar's delightful and deservedly popular *Serenade for Strings* of 1892. Here he demonstrates his consummate understanding of the string instruments' capabilities while exploiting the wide range of tone-colours available. The addition of a solo string quartet provides a further range of possibilities, but although this arrangement of instruments may suggest a return to the Baroque concerto grosso form, Elgar effectively deploys this smaller group

quite differently in varying roles – as a contrasting texture in itself, in dialogue with the full strings, and combined with the full group.

The opening is immediately arresting, even the first dozen bars covering a wide expressive range, with considerable tempo fluctuation and textural variety. Soon the solo viola plays what Elgar called a 'Welsh theme', the inspiration for which came to him on holiday in Cardiganshire when he heard the singing of a choir across the bay. This *Introduction* gives way to the main *Allegro*, in which the ascending melody originally played by the quartet in bar 5 is treated more purposefully. Other melodic material from the *Introduction* reappears, as well as a new idea in staccato semiquavers on the solo quartet, before the Welsh theme returns on solo violin with a beautifully enhanced accompaniment. A new *Allegro* brings a fugal section which Elgar described as 'no working-out part but a devil of a fugue instead'. This section builds to a climax of remarkable intensity. After the fugal passage has ebbed away, fragments of the staccato semiquaver idea return, forming a beautifully smooth transition to the reprise of the *Allegro* section. A final, glorious restatement of the Welsh theme – marked *molto sostenuto* (very sustained) then *con fuoco* (with fire) – leads to an exhilarating conclusion, the final pizzicato chord being one of many imaginative touches throughout the work.

When asked about his superbly idiomatic string-writing, Elgar replied: 'Study old Handel. I went to him years ago.' The *Introduction and Allegro* was slow to win popularity, taking about 40 years to secure a place in the repertoire, but is now recognised as one of the greatest of all string compositions.

© Philip Borg-Wheeler

Antonín Dvořák (1841-1904)

Serenade for Strings

in E Major Op22



FIRST PERFORMANCE

Prague, 10 December 1876

DURATION 28 minutes

1. Moderato

2. Tempo di Valse

3. Scherzo: Vivace

4. Larghetto

5. Finale: Allegro vivace

Antonín Dvořák, born in Nelahozeves, a village near Prague, was a fine musician by the age of 18. Although his chief instrument was the viola, ever popular with composers (its exponents over the centuries included Bach, Mozart, Schubert, Schoenberg, Hindemith and Rebecca Clarke), his abilities extended to the violin, piano and organ, besides composition. Studying at the organ school in Prague, he evaded pressure from his father to follow him into the family business; though an excellent folk musician, Dvořák senior was by trade a butcher.

Dvořák joined the orchestra of the Bohemian Provisional Theatre in Prague (it later became the Czech National Opera), where in 11 years

he played under conductors including Bedřich Smetana and, once, Richard Wagner. He supplemented his income by giving piano lessons and composed his first symphonies on the side, in what little time remained.

The year 1875 proved pivotal: he was starting at last to be noticed. He was granted a state scholarship and, via a competition entry, caught the attention of one of the jury, Johannes Brahms, who introduced him to the critic Eduard Hanslick and the publisher Simrock. That same year, his first son was born. And it was during that spring that he completed his *Serenade for Strings* in E Major in under a fortnight.

Its success at its premiere, on 10 December 1876 at Prague's Žofín Palace, was a crucial boost to Dvořák's growing reputation, and in spring 1877 it enjoyed a performance in Brno conducted by Leoš Janáček. The music's sunny nature and transparent structures probably reflect the composer's growing confidence; it also exemplifies his ability to strike the ideal balance between classical forms and folk dances and between laughter and tears.

The *Serenade* is in five movements; all except the *Finale* are in a simple three-part form, the first ideas returning after a contrasting middle section. The opening *Moderato* establishes an expansive, genial mood. A bittersweet waltz in C sharp Minor is placed second and a busy, joyous *Scherzo* third. With plentiful quotations from the waltz, the *Larghetto* is the heart of the work with a long-spun, sighing main theme. The *Finale* ratchets up the energy from a seemingly austere canonical opening to an outburst of folksy celebration. There is a nostalgic glance back at the *Serenade*'s opening before a vigorous coda carries the music to a triumphant conclusion.

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At the RSNO we believe music has the power to enrich lives and support the wellbeing of our community.

Here is just a snapshot of the incredible projects we deliver across Scotland. Support us by donating to our Play Your Part appeal and you will help us share transformative musical experiences.



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RSNO Youth
Choruses



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Derrick Morgan

Conductor



Derrick Morgan is a young Glasgow-based conductor born in the Scottish Borders. He was recently appointed Assistant Conductor of the RSNO, where he will work closely with Music Director Thomas Søndergård. He is also Assistant Conductor of the London-based Orpheus Sinfonia as part of their Orchestral Foundation Programme and was the Assistant Artistic Director of the Royal Philharmonic Society Award-nominated Nevis Ensemble alongside Holly Mathieson and John Hargreaves.

Derrick is a musician who strives actively to engage with the community, collaborating with ensembles and communities across Scotland. His work at the Nevis Ensemble involved giving concerts in schools, care homes, prisons and hospitals, travelling to some of Scotland's most isolated communities. In 2019 Derrick led a tour of Mozart's *The Marriage of Figaro* to several venues across Dumfries and Galloway with Blackbird Opera.

Supporting and promoting contemporary music is another significant aspect of Derrick's career. He has conducted numerous new works in both public and educational contexts. He has collaborated with the Assembly Project and Red Note Ensemble, presenting student works and adjudicating composition competitions at the University of Edinburgh. His interest in contemporary music led him to give the Scottish Premiere of Jonathan Dove's *Mansfield Park* with Edinburgh Studio Opera in 2016.

Derrick studied Musicology at the University of Edinburgh and Conducting at the Royal Conservatoire of Scotland, where he received prizes for his achievements in conducting. He studied conducting under the guidance of Martyn Brabbins and Garry Walker, while benefiting from the expertise of guest tutors including Mark Wigglesworth, Kevin John Edusei, Ilan Volkov and James Lowe. In 2017 he became the youngest participant of the Orkney Conductors' Course as part of the St Magnus International Festival. During this course, he studied with the late Alexander Vedernikov, Charles Peebles and Sofi Jeannin, directing the Norwegian Radio Orchestra, BBC Singers and the Assembly Project.

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 Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Lui-Yi Retallick
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Veronica Marziano
Maria Oguren

SECOND VIOLIN

Emily Davis
GUEST PRINCIPAL
Jacqueline Speirs
Marion Wilson
Nigel Mason
Paul Medd
Harriet Hunter
Sophie Lang
Emily Nenniger
Helena Rose
Rachel Smart

VIOLA

Felix Tanner
ASSOCIATE PRINCIPAL
Lisa Rourke
Claire Dunn
Katherine Wren
Maria Trittinger
Francesca Hunt
Beth Woodford
Elaine Koene

CELLO

Pei-Jee Ng
PRINCIPAL
Yuuki Bouterey-Ishido
Sarah Digger
Robert Anderson
Rachael Lee
Naomi Pavri

DOUBLE BASS

Stacey Watton
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos

FLUTE

Fiona Sweeney
GUEST PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL

CLARINET

Timothy Orpen
PRINCIPAL
William Knight

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Patrick Broderick
GUEST PRINCIPAL
Robert Newth

PERCUSSION

John Poulter
ASSOCIATE PRINCIPAL

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 Douglas was launched in Dundee in 2017. The programme currently engages with more than 500 children and young people in the community. This includes babies and toddlers in Little Noise, and nursery and primary school-aged children at its partner schools – Claypotts Castle Primary and St Pius' Primary.

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



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

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Mr Kyle Anderson Weir

Second Violin

Marion Wilson
ASSOCIATE PRINCIPAL
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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
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The Maxwell Armstrong Chair

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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
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Witherby Publishing Group
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Cor Anglais

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

Clarinet

Timothy Orpen *PRINCIPAL*
The Shirley Murray Chair

Horn

PRINCIPAL
The Springbank Distillers Chair

Alison Murray
ASSISTANT PRINCIPAL
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Christopher Hart *PRINCIPAL*
Ms Chris Grace Hartness

Trombone

Dávur Juul Magnussen
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The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert *PRINCIPAL*
Ms Chris Grace Hartness

Percussion

John Poulter
ASSOCIATE PRINCIPAL
The Dot and Syd Taft 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

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NEW WORKS PATRON

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

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 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 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 Polly Lightbody, Individual Giving and Partnerships Officer, in the strictest confidence, at 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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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 Miranda Behrens, Head of Development (Trusts and Projects), at miranda.behrens@sno.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 Polly Lightbody, Individual Giving and Partnerships Officer, at polly.lightbody@rsno.org.uk

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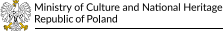
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Thank you to all our members of the Circle, including those who wish to remain anonymous. Every one of you makes a real difference.

A big Thank You to our supporters

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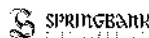
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