

The logo for the Royal Scottish National Orchestra (RSNO) is displayed in a large, white, serif font. The letters 'R', 'S', and 'N' are connected, and the 'O' is a simple circle.

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

Dvořák's
**New World
Symphony**

Usher Hall, Edinburgh
Fri 6 Dec 2024 7.30pm

Glasgow Royal Concert Hall
Sat 7 Dec 7.30pm

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Dvořák's New World Symphony

Usher Hall, Edinburgh Fri 6 Dec 2024 7.30pm

Glasgow Royal Concert Hall Sat 7 Dec 7.30pm

Life, liberty and big melodies. Dvořák was bowled over by the USA, and his *New World* Symphony is a truly epic song of nostalgia for the old world and hope for the new. Samuel Barber's glorious Violin Concerto really sings too – especially when played by RSNO Artist in Residence Randall Goosby. Plus, if you've never heard Duke Ellington's jazz version of *The Nutcracker*, you're in for a treat!

TCHAIKOVSKY, ELLINGTON, STRAYHORN, arr. TYZIK

The Nutcracker Suite [19']

BARBER Violin Concerto Op14 [25']

INTERVAL

DVOŘÁK Symphony No9 in E Minor Op95 *From the New World* [43']

Patrick Hahn Conductor

Randall Goosby Violin

Royal Scottish National Orchestra

RECOMMENDED BY
CLASSIC *f*M

The Glasgow performance will be recorded for the RSNO Archive.

Supported by the Iain and Pamela Sinclair Legacy.

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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

Handel's Messiah

**Glasgow Royal
Concert Hall**

Thu 2 Jan 2025

3pm

Nicholas McGegan Conductor

Ruby Hughes Soprano

Diana Moore Mezzo-soprano

Nicholas Mulroy Tenor

Stephan Loges Bass-baritone

RSNO Chorus

Stephen Doughty Director, RSNO Chorus

Paul Whittaker BSL Performer

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Scottish Government
Riaghaltas na h-Alba

Welcome



Welcome to tonight's concert, which features both RSNO Principal Guest Conductor Patrick Hahn and RSNO Artist in Residence Randall Goosby in our last weekend of 2024:25 Concert Season performances before the festive break.

It's been a pleasure to welcome Randall as Artist in Residence this Season, following a successful debut with the Orchestra in April 2023. In this role, we've been able to schedule some extra time for him and our community audiences, away from the concert hall stages. Earlier this week, he held a masterclass in the RSNO Centre in Glasgow with a group of young musicians from Sistema Scotland, sharing his knowledge and experiences with the next generation. When he returns in May, he'll work with Associate Artist Kellen Gray and Glasgow Instrumental Services to prepare for a celebration of young talent as part of our 2024:25 Concert Season, as well as performing again with Kellen and the RSNO

Ensemble in Mendelssohn's Octet as part of our Chamber Series. Randall's very much a man in demand so I'm thrilled we were able to tempt him back with his love of Scotland (and passion for golf!) as he is really at the heart of tonight's America-inspired programme.

Alongside Randall is our Principal Guest Conductor Patrick Hahn, who also brings an American flavour to the concert, despite hailing from Austria. As many of you already know, Patrick is an immensely skilled international conductor, but you may not know that he is also a talented pianist and singer – skills he uses to accompany himself in performances of jazz cabaret. So he certainly has an affinity for Duke Ellington's take on Tchaikovsky that you'll hear this evening!

Hot off the press news: the Orchestra has been busy recording for the recently released trailer for *Mission Impossible: The Final Reckoning*. We haven't had a visit from Tom Cruise yet, but perhaps he'll join us for our screening with live orchestra of *Top Gun: Maverick* in the spring. Tickets are selling fast so make sure you get yours soon ...

Finally, we're very much looking forward to bringing the joy of Christmas to our halls with *The Snowman* later this month and welcoming in the New Year with our annual performance of Handel's *Messiah* on 2 January in Glasgow. I do hope that we'll see you there.

Thank you for all of your support in 2024. On behalf of all of the musicians, I wish you a wonderful festive season.

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-72



73-78



ARTISTIC TEAM

Thomas Søndergård	1
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Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Grey	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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Pyotr Ilyich Tchaikovsky (1840-1893), **Duke Ellington** (1899-1974),
Billy Strayhorn (1915-1967), **arr. Jeff Tyzik** (born 1951)

The Nutcracker Suite



Pyotr Ilyich Tchaikovsky



Duke Ellington



Billy Strayhorn



Jeff Tyzik

FIRST PERFORMANCE

1960

DURATION 19 minutes

- 1. Overture**
- 2. Toot Toot Tootie Toot**
(Dance of the Reed Pipes)
- 3. Dance of the Floreadores**
(Waltz of the Flowers)
- 4. Sugar Rum Cherry**
(Dance of the Sugar Plum Fairy)
- 5. Peanut Brittle Brigade (March)**

As the symphony orchestra has become the compositional medium for the classical composer, the big band has evolved to become its jazz equivalent. As the general concept of the big band sound developed from the late 1920s through to its pinnacle in the 1950s, bandleaders and arrangers generally looked to popular song and the Broadway stage for source material. However, they occasionally looked to tunes from the great European classical and Romantic composers as a means to get dancers onto ballroom floors, or toes tapping in concert halls and jazz clubs. Glenn Miller, Tommy Dorsey, Les Brown and, in the UK, Ted Heath all had huge success with swing versions of orchestral themes. But it was Duke Ellington, one of the greatest composers of the 20th century, who decided to take an entire orchestral suite and give it a makeover suitable for 42nd Street.

Ellington had already enjoyed a four-decade career as a peerless composer, innovator, and leader of an orchestra of legendary virtuosity by the time he decided to use Tchaikovsky's ballet *The Nutcracker* as the basis for a new LP in the summer of 1960. *The Nutcracker* was Ellington's first album-length project devoted to the work of another composer, but it's not the only thing that makes these arrangements a standout.

A look at the original album cover immediately draws attention to the central image, which features both the Duke and his long-time musical partner, the composer and arranger Billy Strayhorn – the first time Strayhorn's image had graced an Ellington cover – and for the listing of three surnames as the creators of the work: Tchaikovsky, Ellington and Strayhorn. From the vantage point of 2024, this equality of billing makes complete sense. It was Strayhorn who had the idea for the project in the first place and reimagined the Suite to best suit the Ellington orchestra. To openly suggest that Ellington was not the singular designer of his own work was an unprecedented (and overdue) acknowledgement of Strayhorn's talent and his importance as a major figure in jazz in his own right.

Ellington and Strayhorn's version called for five saxophones, three trombones, four trumpets, piano (played by Ellington), double bass and drums. Jeff Tyzik's symphonic arrangement has alto and tenor saxes leading an ersatz saxophone section that includes clarinet, bassoons and bass clarinet. The trombones and trumpets are much as Ellington and Strayhorn conceived them (though it should be noted that the demands big band jazz places upon symphonic brass players are rather different to what is expected of the standard orchestral player!). The strings are often used as a cushion for the rest of the ensemble to sit on, but Tyzik cleverly uses them in place of Ellington's piano. The various titles are also

updated in Ellington parlance; so, for instance, in this evening's selection of movements from the Suite, the Dance of the Sugar Plum Fairy becomes Sugar Rum Cherry, and the Waltz of the Flowers becomes the Dance of the Floreadores.

In the original liner notes to the LP, the producer wrote: 'Ellington has proved once again that in any setting, this great band and its strong personality pervade all the music it plays. But that Tchaikovsky has also triumphed is an indication of the perennial strength of his music. As Duke commented, "That cat was it."'

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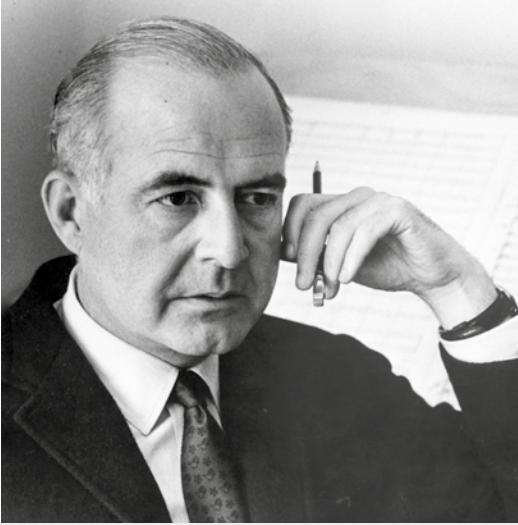
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For another different musical take on Tchaikovsky's *The Nutcracker*, why not try the RSNO's recording of *The Nutcracker and the Mouse King*, or *The Clockmaker's Tale*, a re-telling of the story by conductor John Mauceri, narrated by Alan Cumming. More information at rsno.org.uk/recordings

Samuel Barber (1910-1981)

Violin Concerto

Op14



FIRST PERFORMANCE

Philadelphia, February 1941

DURATION 25 minutes

1. Allegro

2. Andante

3. Presto in moto perpetuo

Samuel Barber was just 29 in 1939 when he wrote his Violin Concerto for the rising Russian-born violinist Iso Briselli, but his career was already going places. In fact, he was already famed as the composer of the *Adagio for Strings* – a work which had begun life in 1936 as the second movement of his String Quartet and then been orchestrated at the request of Arturo Toscanini, who conducted its 1938 premiere on national radio with the NBC Symphony Orchestra. So Barber was in demand, and consequently an obvious choice when Briselli's sponsor and guardian wanted a new concerto to give his ward's career a further boost; and to make things even more perfect, Barber and Briselli had been in the same year at

Philadelphia's Curtis Institute of Music, graduating together in the class of 1934.

However, what happened next was rather less perfect. One version of events is that, when Barber sent the first two movements, Briselli was disappointed by their lack of virtuosic flash. Then when the third movement arrived, its virtuosities were so technically demanding that he couldn't play it at all. Another more recent explanation offered by Briselli's estate is that the problem was in fact Briselli's teacher, Albert Meiff: that Meiff, having decided that the lack of fireworks in the first two movements made it a bad showcase for his pupil, was so scathing about Barber's writing for the violin that by the time the final movement arrived there was no saving the situation. Either way, it was Albert Spalding who eventually premiered the Concerto with the Philadelphia Orchestra, in 1941.

Even less perfect than all that, though, is the amount of ink that's been spilt on the story since. To the extent that, if you want to write a non-run-of-the-mill programme note about this most-loved of all 20th-century violin concertos, then actually all you need do is focus more on the music than on Briselli!

There is so much to say about the music, too. Beginning with where Barber sat stylistically in his time, because somewhat unusually for an American composer of his generation, he was neither modernist nor deliberately writing music for 'the common man'. Instead, while his music sounded intrinsically American, it was equally audibly rooted in the late-Romantic European style. Plus, Barber was clearly inspired as much by Europe itself as he was by its music – it had been a stay in Austria that had inspired the String Quartet, and now with the Violin Concerto commission in hand he headed off to Switzerland (and later on to Paris) with the intention of

composing the entire work in Europe. In the event, though, he had only composed the first two movements before the outbreak of World War II forced him home.

Certainly it's the European tradition you're hearing from the Concerto's first notes, because highly unusually the violin enters right on the first note – surely this young composer's homage to Mendelssohn's Violin Concerto, which famously brings the violin in almost immediately. Still, when Mendelssohn's opening is tense, urgent and pulsing, Barber's is a story of serene, cloudless skies. Barber himself described the first two movements as 'lyric and intimate', and his unusual addition of a piano to the orchestral texture heightens that effect. There's also Americana, most notably when the clarinet brings the bouncier second theme with its dotted snap. As for whether the brief but dramatic minor-keyed clouds are an acknowledgement of war on the horizon, who knows, but it's possible.

The slow central movement opens with one of the greatest orchestral solos of all time – an exquisitely tender, long-lined solo for oboe, which has to be yet another homage to one of the great violin concertos of the Classical tradition, that of Brahms. When the violin eventually enters, Barber gives it every bit as much melodic gold: initially with the impassioned second subject, but later also the theme, which in a stroke of genius he places first in the instrument's duskiest and most velvety lower registers.

If any movement could be heard as being war-influenced then it's the racing, minor-keyed finale penned off the back of Barber's hasty flight from Paris. This is a high-octane perpetuum mobile for the violin, whose relentless quicksilver streams of notes are played out against offbeat chords from the orchestra, coloured by some

wonderful woodwind and brass writing. Yet for all the tension, the overall effect is ultimately more of jubilation and triumph than terror. In fact, if anything, its big orchestral tuttis with their crowd-pleasingly exhilarating syncopations and colliding rhythms are most reminiscent of Erich Korngold, the European who at the time was making a splash in Hollywood, and whose swashbuckling score to *The Adventures of Robin Hood* had won a 1938 Academy Award for Best Original Score. Whatever Barber's inspiration, it was a glittering ending to a work which thoroughly deserved its immediate entry into the standard repertoire.

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Barber
Violin Concerto
James Buswell Violin

Plus **Music for a Scene from Shelley**
and **Souvenirs (Ballet Suite)**

Marin Alsop Conductor

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Antonín Dvořák (1841-1904)

Symphony No 9

in E Minor Op95 *From the New World*



FIRST PERFORMANCE

New York, 16 December 1893

DURATION 43 minutes

- 1. Adagio – Allegro molto**
- 2. Largo**
- 3. Scherzo: molto vivace – poco sostenuto**
- 4. Allegro con fuoco**

Antonín Dvořák wrote his Ninth Symphony in America, about America and for America. Or, at least, that's how he pitched it. Subtitled *From the New World*, he wrote it in 1893, while living and working in New York. He had moved there the previous year, accompanied by his wife and two of their four children, to take up the Directorship of the newly established National Conservatory of Music of America. He would stay until 1895, missing his native Bohemia, but equally enjoying the musical inspiration to be found in the New World, and the delight with which he was received by New York's musical community. The Symphony, a commission from the New York Philharmonic, was premiered to a rapturous reception at Carnegie Hall under Anton Seidl on 16 December 1893.

With its memorable tunes and its ability to stir the emotions, it's not difficult to work out why this Symphony has always been such a crowd-pleaser. However, it also offers an extra source of pleasure for budding analysts, in the form of an intriguing question. Namely, just how American really is it? On the one hand, if you listen to the work within the context of its title, then it does indeed sound thoroughly suffused with Americana: emotionally you sense the pioneering spirit of adventure, geographically you imagine wide, empty landscapes, and musically you hear the pentatonic scales of Native American and African American music (which, incidentally, Dvořák likened to Scottish folk music). We also know how enthused Dvořák was with African American spirituals; the year he wrote this Symphony he claimed, 'I am now satisfied that the future music of this country must be founded upon what are called the African American melodies.' The same year also saw him experiencing the vastness of American prairies at first hand, spending his summer with the Czech community of Spillville, Iowa. Then, the day before the premiere, Dvořák explained in the *New York Herald* that he had used Native American music in the Symphony, not by quoting traditional tunes verbatim but by composing 'original themes embodying the peculiarities of the Indian music, and, using these themes as subjects, [developing] them with all the resources of modern rhythms, counterpoint and orchestral colour'.

So far, so inarguably American-inspired. However, the Symphony's subtitle was in fact an afterthought, added just before Dvořák delivered the manuscript to the New York Philharmonic. As a result, many would argue that if you listen to the work outside the context of its title, then it sounds as much Czech as American.

So, a tribute to all things American, or a guilty subtitle added by a homesick composer who found himself stretching every musical tendon

back towards his homeland? You decide. However, bear in mind that Dvořák was no ethnomusicologist; unlike later composers such as Bartók who aimed to mimic folk music with their own, Dvořák drew on folk music but then styled it back into his own Classical language. As a result, to do him down for writing Native American melodies that sound firmly rooted in the Classical tradition is, in a sense, missing the point of Dvořák.

The first movement begins with a slow, sombre introduction, which then gradually transforms into the *Allegro's* main, upwards-thrusting theme introduced by a solo horn. The *Allegro's* second theme is introduced by flute and oboe. A dance tune, it sounds reminiscent of the American folk tune, Turkey in the Straw. An additional theme is a hope-filled melody introduced by the flute that many find similar to the spiritual, Swing Low Sweet Chariot.

Atmospheric horn chords open the *Largo*, and then the ensuing main theme almost needs no introduction. Whether you know it as the spiritual Goin' Home or as the Hovis bread tune, this nostalgic, tender, folksong-like theme is one of the most famous cor anglais melodies of all time. After a glowing central section whose violin melody sounds like the sun warming the vast expanses of prairie grasses, the cor anglais takes up a short reprise of its theme, before first movement ideas make a return. Then, in a fortissimo climax the two main themes of the first movement are pitted against the *Largo's* own theme, before the music subsides to the purity of the cor anglais solo again. Gorgeous orchestration follows, finished off with a final chord atmospherically scored for divided double basses alone.

Dvořák claimed that the music of his *Scherzo* referred to the dance of the Pau-Puk-Keewis in Henry Wadsworth Longfellow's epic poem, *Hiawatha*. Whirling and excited, this *Scherzo* is

full of folk-like idioms and harmonies (although with a central Trio section that sounds rather more Bohemian than American!). As with the *Largo*, themes from the first movement make reappearances, in the transitions between sections and then most obviously in the coda.

With the final movement, Dvořák's thematic recollections reach a climax. The work begins with a new, march-like theme, severe in the horns and trumpets (and again sounding rather central European in flavour). Then, after a contrasting transitional theme that is actually a variant of the march, comes the comedic surprise entrance of Three Blind Mice, tossed between the sections. At the end of the development section, melodies from all three previous movements are recalled, which then suffuse the coda in a dramatically charged summation of the Symphony.

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to the RSNO**

**Dvořák
Symphony No9
From the New World**

Plus **Overture: My Home**

Neeme Järvi Conductor

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Randall Goosby

Violin



‘For me, personally, music has been a way to inspire others’ – Randall Goosby’s own words sum up perfectly his commitment to being an artist who makes a difference.

Signed exclusively to Decca Classics in 2020 at the age of 24, American violinist Randall Goosby is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of under-represented composers to light.

Randall is the RSNO’s 2024:25 Concert Season Artist in Residence. The 2024/25 season also includes his debut performances with the Chicago Symphony Orchestra/Sir Mark Elder, Minnesota Orchestra/Thomas Søndergård, National Arts Centre Orchestra Ottawa/Alexander Shelley, Montreal Symphony Orchestra/Dalia Stasevska and Netherlands Radio Philharmonic Orchestra/Michele Mariotti. He joins the London Philharmonic Orchestra on their US tour led by Edward Gardner.

He returns to the Los Angeles Philharmonic, Philadelphia Orchestra, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra and Utah Symphony, and appears in recital across North America and Europe as soloist as well as with the Renaissance Quartet.

Randall was First Prize Winner in the 2018 Young Concert Artists International Auditions. In 2019 he was named the inaugural Robey Artist by Young Classical Artists Trust in partnership with Music Masters in London; and in 2020 he became an Ambassador for Music Masters, a role that sees him mentoring and inspiring students in schools around the United Kingdom.

A former student of Itzhak Perlman and Catherine Cho, Randall received his Bachelor’s, Master’s and Artist Diploma degrees from the Juilliard School in New York. He is an alumni of the Perlman Music Program and studied previously with Philippe Quint. He plays the Antonio Stradivarius, Cremona, ‘ex-Strauss’, 1708, on generous loan from Samsung Foundation of Culture.

Patrick Hahn

Conductor



Patrick Hahn is one of the most sought after and exciting conductors of his generation. He was appointed Principal Guest Conductor of the RSNO earlier this year. He is also General Music Director of the Sinfonieorchester und Oper Wuppertal and Principal Guest Conductor of the Münchner Rundfunkorchester of the Bayerischer Rundfunk (Munich Radio Orchestra). He was Principal Guest Conductor and Artistic Advisor of the Borusan Istanbul Philharmonic Orchestra between 2021 and 2023.

Later in his first season with the RSNO, Patrick conducts Mozart's Requiem and takes the orchestra on a tour of China.

In his fourth season in Wuppertal, Patrick's symphonic and choral programmes include Mahler's Symphony No5, Bruckner's Symphony No5 and Messiaen's *Turangalila*. The operas there this season include Richard Strauss' *Salome* and Mozart's *Don Giovanni*.

As a guest conductor in the 2024/25 season, Patrick makes his first appearances with the hr-Sinfonieorchester Frankfurt, Brussels Philharmonic and RAI National Symphony

Orchestra in Turin, at the Semperoper Dresden conducting Richard Strauss' *Intermezzo* and Staatsoper Hamburg with Wagner's *Parsifal*. Return visits include the Deutsches Symphonie-Orchester Berlin, Vienna Symphony and Tonhalle-Orchester Zürich. He will also take part in the Johann Strauss 2025 celebration in Vienna, celebrating the 200th anniversary of Strauss' birth conducting a concert performance of *Der Karneval in Rom*.

Previous seasons' highlights include his debut at Zürich Opera House with Barrie Kosky's production of Lehár's *Die lustige Witwe* and New National Theatre Tokyo with Johann Strauss' *Die Fledermaus*, as well as debuts with the Bamberg Symphony and the SWR Symphonieorchester in Stuttgart. Patrick enjoys a regular relationship with Klangforum Wien and the Vienna Symphony, most recently conducting Schoenberg's *Ertwartung* with Dorothea Röschmann at the Vienna Musikverein.

Patrick and the Münchner Rundfunkorchester's explorations and recordings of rarely performed repertoire such as Viktor Ullmann's *Der Kaiser von Atlantis* and Alexander von Zemlinsky's *Eine florentinische Tragödie* have received critical acclaim. Other recordings include Alpha label's Britten and Bruch Violin Concertos with Kerson Leong and the Philharmonia Orchestra, and Beethoven's Piano Concertos 1 and 2 with Olivier Cavé and the Kammerakademie Potsdam.

Aside from his work in classical music, Patrick accompanies himself on the piano singing cabaret songs by the Austrian satirist and composer Georg Kreisler. As a jazz pianist, he received awards from the Chicago Jazz Festival, and the Outstanding Soloist Award from the University of Wisconsin-La Crosse as the best jazz pianist of the 37th Annual Jazz Festival.

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

Maya Iwabuchi
LEADER
Shlomy Dobrinsky
Tamás Fejes
ASSISTANT LEADER
Elizabeth Bamping
Caroline Parry
Susannah Lowdon
Alan Manson
Ursula Heidecker Allen
Liam Lynch
Emily Ward
Lorna Rough
Mátyás Mézes
Sharon Haslam
Helena Rose

SECOND VIOLIN

Sophia Durrant
GUEST PRINCIPAL
Marion Wilson
Nigel Mason
Colin McKee
Robin Wilson
Kirstin Drew
Harriet Hunter
Sophie Lang
Paul Medd
Anne Bünemann
Tom Greed
John Robinson

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Atico Razera
Susan Buchan
Francesca Hunt
Maria Trittinger
Nicola McWhirter
Lisa Rourke
Beth Woodford
Claire Dunn

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Yuuki Bouterey-Ishido
Rachael Lee
Sarah Digger
Robert Anderson
Laura Sergeant

DOUBLE BASS

Nikita Naumov
PRINCIPAL
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One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond. Your support is the

cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



Thomas Søndergård
MUSIC DIRECTOR, RSNO

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RSNO Benefactors are beacons of philanthropic inspiration, providing truly transformative financial support to the Orchestra that enables us to build and deliver long-term strategic plans. Benefactors share the RSNO's vision for orchestral music and work with us to drive

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

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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.

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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.



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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.

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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.



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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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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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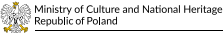
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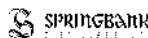
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