

The background of the poster is a reproduction of Michelangelo's famous fresco 'The Creation of Adam'. The two hands reaching towards each other are the central focus. A bright, glowing spark of light emanates from the gap between the fingers, with a trail of small, shimmering particles following the path of the light. The overall color palette is dark, with deep blues and blacks, contrasted by the warm tones of the hands and the brilliant white and yellow of the light.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Haydn THE CREATION

Glasgow Royal Concert Hall
Sun 3 Oct 2021 3.00pm

Haydn

THE CREATION

Let there be light! Joseph Haydn's oratorio *The Creation* starts with the Big Bang and ends in Paradise. 'When I think of God, I can write only cheerful music,' he said. Is this the happiest of all great choral masterpieces? Decide for yourself in this special performance, which includes new poetry from Scottish writer Hollie McNish. With the RSNO's acclaimed Chorus Director Gregory Batsleer conducting the reunited RSNO Chorus, one thing's for certain: it's great to be back!

HAYDN *The Creation* [109']

Sung in English

Chaos performed by Hollie McNish *RSNO commission*

Part 1

Life performed by Hollie McNish *RSNO commission*

Part 2

INTERVAL

Adam and Eve and Us performed by Hollie McNish *RSNO commission*

Part 3

Gregory Batsleer Conductor

Anna Dennis Soprano

Andrew Staples Tenor

Neal Davies Bass-baritone

Hollie McNish Poet

RSNO Chorus

Royal Scottish National Orchestra

GLASGOW ROYAL CONCERT HALL

Sun 3 Oct 2021 3.00pm

This performance will be recorded for the RSNO Archive and filmed for later release.
Supported by the Iain and Pamela Sinclair Legacy.

If viewing these notes at the concert, please do so considerately and not during performances. **Please ensure your mobile device is on silent mode throughout.**



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Mozart CLARINET CONCERTO

GLW Thu 7 Oct
DND Fri 8 Oct
ABN Sun 10 Oct

Sibelius Karelia Overture
Mozart Clarinet Concerto K622
Vaughan Williams Symphony No5

Rory Macdonald Conductor
Timothy Orpen Clarinet

rsno.org.uk



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WELCOME



I'm delighted to welcome you to this performance of Haydn's *The Creation*.

The RSNO's choruses have always been a crucial part of the RSNO family and we're so excited that the RSNO Chorus and Orchestra are today able to perform together for the first time in over 18 months. Haydn's setting of the words 'Let there be light, and there was light' provides one of the most majestic moments in all classical music and is surely a most apt way to open today's concert.

I'd like to thank Gregory Batsleer, the chorus members and all the support staff for their persistence and perseverance in keeping the RSNO Chorus alive through the most difficult of times. The Chorus hasn't fallen silent for over 175 years and, thanks to Zoom calls and individually submitted videos creating 'choir walls', rehearsals, singing lessons and online performances have continued throughout the various lockdowns.

With Glasgow hosting COP26 in November, we have been looking at ways in which music can connect with the crucial conversation that will be taking place around climate change. This concert will be streamed during the conference and we hope the poetry commissioned from Hollie McNish will help bring context and meaning to the enduring message of Haydn's great masterpiece.

Alistair Mackie
CHIEF EXECUTIVE

A close-up portrait of conductor Thomas Søndergård, a man with curly grey hair and a beard, looking directly at the camera. He is holding a baton in his right hand, which is raised and slightly out of focus. He is wearing a light-colored suit jacket over a white shirt.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård conducts **THE FIREBIRD**

EDN Fri 22 Oct
GLW Sat 23 Oct

RECOMMENDED BY
CLASSIC *f*M

Matthew Rooke The Isle is Full of Noises!
Shostakovich Festive Overture
Tchaikovsky Variations on a Rococo Theme
Stravinsky The Firebird

Thomas Søndergård Conductor
Bruno Deleplaïre Cello

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ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Elim Chan	2
PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
Gregory Batsleer	6
CHORUS DIRECTOR, RSNO CHORUS	
Patrick Barrett	7
CHORUS DIRECTOR, RSNO JUNIOR CHORUS	

FIRST VIOLIN

Maya Iwabuchi	8
LEADER	
Sharon Roffman	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
Patrick Curlett	13
ASSISTANT PRINCIPAL	
Jane Reid	14
Caroline Parry	15
Ursula Heidecker Allen	16
Lorna Rough	17
Susannah Lowdon	18
Alan Manson	19
Elizabeth Bamping	20

SECOND VIOLIN

Xander van Vliet	21
PRINCIPAL	
Jacqueline Speirs	22
ASSOCIATE PRINCIPAL	
Marion Wilson	23
ASSOCIATE PRINCIPAL	
Harriet Wilson	24
SUB PRINCIPAL	
Nigel Mason	25
Wanda Wojtasinska	26
Paul Medd	27
Anne Bünemann	28
Sophie Lang	29
Robin Wilson	30
Emily Nenniger	31

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Asher Zaccardelli	33
ASSISTANT PRINCIPAL	
Susan Buchan	34
SUB PRINCIPAL	
Lisa Rourke	35
SUB PRINCIPAL	
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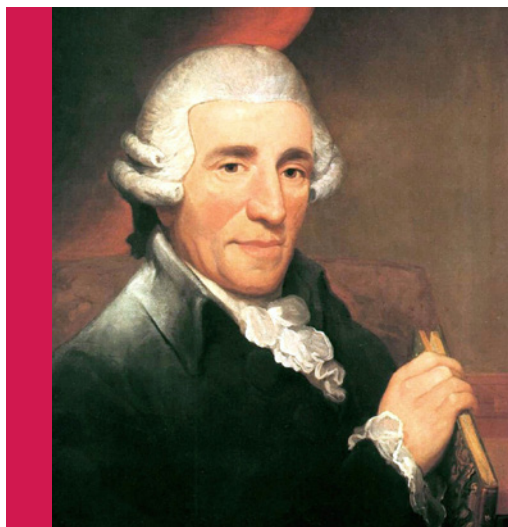
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Joseph Haydn (1732-1809)

THE CREATION Hob. XXI:2



FIRST PERFORMED Private: Vienna, 30 April 1798; Public: Vienna, 19 March 1799

DURATION 109 minutes

Haydn composed three full-length oratorios. The first, *Il ritorno di Tobia* (1775), sets an Italian text based on the story of Tobit in the *Apocrypha*, and though successful at its first performance, it has remained in relative obscurity. The two later works – *The Creation*, composed between 1796 and 1798, and the secular oratorio *The Seasons* (1801) – belong to different traditions and have maintained their places in the choral repertory.

The Creation and *The Seasons* embody the impact of Haydn's two visits to England in 1791-2 and 1794-5, when he heard performances of some of Handel's oratorios using large forces and noted their characteristically significant choral contributions. In outline and content, both pieces are clearly modelled on such works as *Messiah* and *Israel in Egypt*.

To some extent, both the later Haydn works are founded on English texts. Johann Peter Salomon, who had brought Haydn to England and promoted his London concerts, passed on to the composer around the time of his final departure an English text called *The Creation of the World*, which had supposedly been previously offered to Handel, though not, in fact, set by him. It has been plausibly suggested that it was the work of Charles Jennens, librettist of *Messiah* and other oratorios by Handel.

At Haydn's request, and presumably using this text – itself founded on *Genesis*, the Psalms and Milton's epic poem *Paradise Lost* – as a basis, the music-loving Imperial Court Librarian to the Holy Roman Empire, Gottfried van Swieten, produced German and English texts on the subject of the biblical creation as detailed in *Genesis*. These were set by Haydn

and eventually published in *The Creation's* first appearance in print, superintended by the composer himself.

The first performance of *The Creation* was given privately in Vienna on 30 April 1798, with the first public performance taking place at the city's Burgtheater on 19 March 1799. This occasion marked one of the greatest successes in Haydn's long career. More than 40 further Viennese performances followed prior to his death in 1809. In Britain, the work was first performed at London's Covent Garden on 28 March 1800.

All of the many compositional techniques Haydn learned in his lifetime are exemplified in this large-scale masterpiece. One of the boldest gestures he ever made was in the orchestral introduction, the *Representation of Chaos*, which depicts musically the earth 'without form and void', prior to God's creative intervention, a piece full of strange harmonies and seemingly random orchestral gestures that has few parallels before Haydn's imaginative attempt to paint something so lacking in fundamental coherence.

No less striking is his setting of the words sung by the chorus in their first appearance: 'And there was LIGHT!' – a simple idea, but equally one uniquely telling as an effect and impossible to improve upon.

One of the delights of *The Creation* as a whole (and something again encountered in *The Seasons*) is Haydn's use of word-painting, whereby something mentioned in the text is immediately illustrated by its musical representation. Examples abound: some of the most prominent are the foaming billows, the gliding of the brook, the sunrise, the moon's

silvery beams, the eagle, the lark, the dove, the nightingale and the whale, each given a distinctive musical characterisation which is either impressive, charming or even humorous, as befits the phenomenon or creature depicted.

Standing as structural columns throughout the piece are the great choruses, such as 'The heavens are telling' at the end of Part 1, which both punctuate the piece and provide culminations of choral and orchestral power that never fail in their impact: some of Haydn's most imposing writing can be found in these particular highlights.

Whatever one's own religious beliefs, or indeed having no religious beliefs whatsoever, Haydn's oratorio, like all great art, holds within it a quality that speaks on a deep level to our experience of life as human beings.

The oratorio's cast list includes three archangels – Gabriel, Uriel and Raphael – who while narrating events have no discernible individual character of their own.

It is only in Part 3 of the oratorio that human beings enter the picture, with the arrival of Adam and Eve, the 'blissful pair' living in the paradisaical innocence of the Garden of Eden as described in *Genesis*. Here the humanity of this loving couple and their sheer delight in each other is conveyed in music of tremendous immediacy and vitality: at times Papageno and Papagena in *The Magic Flute* (1791), the final opera of Haydn's younger colleague and friend Mozart, are recalled.

Even with the warning note sounded in Uriel's final recitative, indicating that the 'happy pair' need to be careful not to place their privileged

position in jeopardy, the positivity that reigns throughout the oratorio is allowed to continue to the thrilling final chorus.

A few years after the premiere of *The Creation*, Haydn described one of his intentions in writing the piece. 'Often', he wrote, 'when I was struggling with all kinds of obstacles ... a secret voice whispered to me: "There are so few happy and contented people in this world; sorrow and grief follow them everywhere; perhaps your labour will become a source from which the careworn ... will for a while derive peace and refreshment."'"

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What was happening in 1799?

9 Jan Prime Minister William Pitt the Younger introduced an income tax at two shillings in the pound to raise funds for Britain's fight against Napoleon

4 May Tipu Sultan, the ruler of Mysore in southern India, was killed by the British during the siege of Seringapatam

6 Jun Russian author Alexander Pushkin was born

6 Jul Michael Thomas Bass, under whose leadership Burton on Trent's Bass Brewery became the largest brewery in the world, was born

15 July French Captain Pierre Bouchard found the Rosetta Stone, which would prove the key to deciphering Egyptian hieroglyphs

25 July Napoleon defeated Mustafa Pasha's Ottoman forces at Aboukir in Egypt

12 Oct Jeanne Geneviève Labrosse was the first woman to jump from a balloon with a parachute, from 900m/3,000ft

9 Nov Napoleon overthrew the French Directory in a coup d'état, ending the French Revolution

10 Dec France adopted the metre as its official unit of length

14 Dec George Washington, first President of the United States, died at Mount Vernon, Virginia

THE CREATION

Part 1

Introduction

The Representation of Chaos

Recitative (Raphael, Uriel, Chorus)

Genesis: Chapter 1, verses 1-4

RAPHAEL

In the beginning God created the Heaven, and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

CHORUS

And the spirit of God moved upon the face of the waters. And God said: Let there be Light, and there was Light.

URIEL

And God saw the Light, that it was good; and God divided the Light from the darkness.

Aria with Chorus (Uriel, Chorus)

URIEL

Now vanish before the holy beams the gloomy dismal shades of dark; the first of days appears. Disorder yields, to order fair the place. Affrighted fled hell's spirits black in throngs; down they sink in the deep of abyss to endless night.

CHORUS

Despairing cursing rage attends their rapid fall. A new-created world springs up at God's command.

Recitative (Raphael)

Genesis: Chapter 1, verse 7

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament.

And it was so.

Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By Heaven's fire the sky is enflamed and awful rolled the thunders on high. Now from the

floods in steams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

Chorus with Soprano Solo (Gabriel, Chorus)

GABRIEL

The marv'lous work beholds amaz'd the glorious hierarchy of Heav'n; and to th' ethereal vaults resound the praise of God, and of the second day.

CHORUS

And to th' ethereal vaults resound the praise of God, and of the second day.

Recitative (Raphael)

Genesis: Chapter 1, verses 9-10

And God said: Let the waters under the Heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land earth, and the gathering of waters called he seas; and God saw that it was good.

Aria (Raphael)

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge, their tops into the clouds ascend. Thro' th' open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales, the limpid brook.

Recitative (Gabriel)

Genesis: Chapter 1, verse 11

And God said: Let the earth bring forth grass, the herb-yielding seed, and the tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

Aria (Gabriel)

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight. Here vent their fumes the fragrant herbs, here shoots the

healing plant. By loads of fruit th' expanded
boughs are press'd; to shady vaults are bent
the tufty groves; the mountain's brow is
crown'd with closed wood.

Recitative (Uriel)

And the heav'nly host proclaimed the third day,
praising God and saying:

Chorus

Awake the harp, the lyre awake! In shout and
joy your voices raise! In triumph sing the mighty
Lord! For he the heavens and earth has clothed
in stately dress.

Recitative (Uriel)

*Genesis: Chapter 1, verse 14, with lines inserted
and the last line from verse 16*

And God said: Let there be lights in the
firmament of heaven, to divide the day from
the night, and to give light upon the earth; and
let them be for signs and for seasons and for
days and for years. He made the stars also.

Recitative (Uriel)

In splendour bright is rising now the sun and
darts his rays; an am'rous joyful happy spouse,
a giant, proud and glad, to run his measur'd
course. With softer beams and milder light
steps on the silver moon thro' silent night. The
space immense of th' azure sky in num'rous
host of radiant orbs adorns, and the sons of
God announced the fourth day in song divine,
proclaiming thus his power:

Chorus with Soloists

CHORUS

The heavens are telling the glory of God.
The wonder of his works displays the
firmament.

GABRIEL, URIEL, RAPHAEL

To day that is coming speaks it the day:
the night that is gone to following night.

CHORUS

The heavens are telling the glory of God.
The wonder of his works displays the
firmament.

Part 2

Recitative (Gabriel)

Genesis: Chapter 1, verse 20

And God said: Let the waters bring forth
abundantly the moving creature that hath life,
and fowl, that may fly above the earth in the
open firmament of heaven.

Aria (Gabriel)

On mighty pens uplifted soars the eagle aloft,
and cleaves the air in swiftest flight to the
blazing sun. His welcome bids to morn the
merry lark, and cooing, calls the tender dove
his mate. From ev'ry bush and grove resound
the nightingale's delightful notes. No grief
affected yet her breast, nor to a mournful tale
were tun'd her soft enchanting lays.

Recitative (Raphael)

Genesis: Chapter 1, from verses 21 and 23

And God created great whales, and ev'ry living
creature that moveth. And God blessed them,
saying: Be fruitful all, and multiply, ye winged
tribes, be mulitply'd and sing on ev'ry tree!
Multiply, ye finny tribes, and fill each wat'ry
deep! Be fruitful, grow and multiply! And in your
God and Lord rejoice!

Recitative (Raphael)

And the angels struck their immortal harps,
and the wonders of the fifth day sung.

Trio (Gabriel, Uriel, Raphael)

GABRIEL

Most beautiful appear, with verdure young
adorn'd, the gently sloping hills. Their narrow

sinuous veins distil in crystal drops the fountain
fresh and bright.

URIEL

In lofty circles plays and hovers thro' the sky
the cheerful host of birds. And in the flying
whirl the glitt'ring plumes are dy'd as rainbows
by the sun.

RAPHAEL

See flashing thro' the wet in thronged swarms
the fry on thousand ways around. Upheaved
from the deep, th' immense Leviathan sports
on the foaming wave.

GABRIEL, URIEL, RAPHAEL

How many are thy works, O God!
Who may their numbers tell? Who? O God!

Trio and Chorus (Gabriel, Uriel, Raphael and
Chorus)

GABRIEL, URIEL, RAPHAEL

The Lord is great, and great his might.
His glory lasts for ever and evermore.

CHORUS

The Lord is great, and great his might.
His glory lasts for ever and evermore.

Recitative (Raphael)

Genesis: Chapter 1, verse 24

And God said: Let the earth bring forth the
living creature after his kind; cattle and
creeping thing, and beasts of the earth after
their kind.

Recitative (Raphael)

Straight opening her fertile womb, the earth
obey'd the word, and teem'd creatures
numberless, in perfect forms and fully grown.
Cheerful roaring stands the tawny lion. In
sudden leaps the flexible tiger appears. The
nimble stag bears up his branching head. With
flying mane and fiery look, impatient neighs
the sprightly steed. The cattle in herds already
seeks his food on fields and meadows green.
And o'er the ground, as plants are spread the

fleecy, meek and bleating flock. Unnumber'd as
the sands in whirls arose the host of insects. In
long dimensions creeps with sinuous trace the
worm.

Aria (Raphael)

Now heav'n in fullest glory shone; earth smiles
in all her rich attire. The room of air with fowl
is fill'd, the water swell'd by shoals of fish; by
heavy beasts the ground is trod. But all the
work was not complete. There wanted yet
that wond'rous being, that grateful should
God's pow'r admire, with heart and voice his
goodness praise.

Recitative (Uriel)

*Genesis: Chapter 1, verse 27; Chapter 2, verse 7,
last line*

And God created man in his own image, in the
image of God created he him.

Male and female created he them. He breathed
into his nostrils the breath of life, and man
became a living soul.

Aria (Uriel)

In native worth and honour clad, with beauty,
courage, strength adorn'd, to heav'n erect
and tall he stands a man, the Lord and King of
nature all. The large and arched front sublime
of wisdom deep declares the seat, and in his
eyes with brightness shines the soul, the breath
and image of his God. With fondness leans
upon his breast, the partner for him form'd,
a woman fair and graceful spouse. Her softly
smiling virgin looks, of flow'ry spring the mirror,
bespeak him love and joy and bliss.

Recitative (Raphael)

Genesis: Chapter 1, from verse 31

And God saw ev'ry thing that he had made;
and behold it was very good; and the heavenly
choir in song divine thus closed the sixth day.

Chorus

Achieved is the glorious work, the Lord beholds
it and is pleas'd. In lofty strains let us rejoice!
Our song let be the praise of God.

Trio (Gabriel, Uriel, Raphael)

GABRIEL, URIEL

On thee each living soul awaits;
from thee, O Lord, they beg their meat.
Thou openest thy hand, and sated all they are.
RAPHAEL

But as to them thy face is hid: with sudden
terror they are struck. Thou tak'st their breath
away: they vanish into dust.

GABRIEL, URIEL, RAPHAEL

Thou let'st thy breath go forth again, and life
with vigour fresh returns.
Revived earth unfolds new force and new
delights.

Chorus

Achieved is the glorious work. Our song let be
the praise of God. Glory to his name forever; he
sole on high exalted reigns, alleluia.

Part 3**Recitative** (Uriel)

In rosy mantle appears by tunes sweet awak'd,
the morning young and fair. From the celestial
vaults pure harmony descends on ravished
earth. Behold this blissful pair, where hand in
hand they go! Their flaming looks express what
feels the grateful heart. A louder praise of God
their lips shall utter soon. Then let our voices
ring united with their song!

Duet and Chorus (Eve, Adam and Chorus)

EVE AND ADAM

By thee with bliss, O bounteous Lord, the
heav'n and earth are stor'd. This world, so
great, so wonderful, thy mighty hand has
fram'd.

CHORUS

For ever blessed be his pow'r.
His name be ever magnify'd!

ADAM

Of stars the fairest, O how sweet thy smile at
dawning morn! How brighten'st thou, o sun, the
day, thou eye and soul of all!

CHORUS

Proclaim in your extended course th' almighty
pow'r and praise of God!

EVE

And thou that rul'st the silent night, and all ye
starry host, spread wide and ev'ry where his
praise in choral songs about.

ADAM

Ye strong and cumb'rous elements, who
ceas'less changes make, ye dusky mists and
dewy steams that raise and fall thro' th' air ...

EVE, ADAM

... Resound the praise of God our Lord!

CHORUS

Resound the praise of God our Lord!

ALL

Resound the praise of God our Lord!
Great his name, and great his might.

EVE

Ye purling fountains, tune his praise, and wave
your tops, ye pines! Ye plants exhale, ye flowers
breathe at him your balmy scent!

ADAM

Ye that on mountains stately tread, and ye that
lowly creep; ye birds that sing at heaven's gate,
and ye that swim the stream ...

EVE, ADAM

... Ye living souls, extol the Lord!

CHORUS

Ye living souls, extol the Lord!

ALL

Him celebrate, him magnify!

ADAM, EVE

Ye vallies, hills and shady woods, our raptur'd
notes ye heard; from morn till eve you shall
repeat our grateful hymns of praise!

CHORUS

Hail, bounteous Lord! Almighty hail!
 Thy word call'd forth this wond'rous frame.
 Thy pow'r adore the heav'n and earth.
 We praise thee now and evermore.

Recitative (Adam and Eve)

ADAM

Our duty we performed now, in off'ring up to
 God our thanks. Now follow me, dear partner
 of my life! Thy guide I'll be, and and ev'ry step
 pours new delights into our breast, shews
 wonders ev'rywhere. Then may'st thou feel
 and know the high degree of bliss the Lord
 allotted us, and with devoted heart his bounty
 celebrate. Come, follow me! Thy guide I'll be.

EVE

O thou, for whom I am! My help, my shield,
 my all! Thy will is law to me. So God, our Lord,
 ordains, and from obedience grows my pride
 and happiness.

Duet (Adam and Eve)

ADAM

Graceful consort! At thy side softly fly the
 golden hours. Ev'ry moment brings new
 rapture; ev'ry care is put to rest.

EVE

Spouse adored! At thy side purest joys o'erflow
 the heart. Life and all I am is thine; my reward
 thy love shall be.

ADAM

The dew-dropping morn, O how she quickens
 all!

EVE

The coolness of ev'n, O how she all restores!

ADAM

How grateful is of fruits the savour sweet!

EVE

How pleasing is of fragrant bloom the smell!

ADAM, EVE

But without thee, what is to me the morning
 dew, the breath of ev'n, the sav'ry fruit,

the fragrant bloom? With thee is ev'ry joy
 enhanced, with thee delight is ever new, with
 thee is life incessant bliss; thine it whole shall
 be.

Recitative (Uriel)

O happy pair, and always happy yet, if not
 misled by false conceit, ye strive at more, as
 granted is, and more to know, as know ye
 should!

Chorus with Soloists

Sing the Lord ye voices all! Utter thanks ye all
 his works! Celebrate his pow'r and glory, let
 his name resound on high! The Lord is great,
 his praise shall last for aye. Sing the Lord, utter
 thanks! Amen, Amen.

POEMS Hollie McNish

I CHAOS

'In the beginning, God created the heaven
and earth'

in the beginning i don't know
i don't think anybody does
no matter how bold we sing the chorus lines
no matter how harmonious the chords become

it started with a bang.

we cry –
but what about before that?!
and what about before that?

so many different stories
so many different god/s and goddess/es
so much pointless blood we've shed
to forge each new creation myth

so many wars we've waged
to force some sense of ownership;
we slice soil up
into countries now

build barbed wire walls
on desert sands;
stick a flag onto the moon;
declare mars our newest holyland

you can buy a star on the internet
for fifteen pounds these days; you can
label constellations; name a dot
of swirling hydrogen for a lover's birthday gift

as if that gets us any closer
to reigning in this chaos –
why do we still insist on praising light
as if darkness were a sin?

as if the sleepy calm of black between
competes with every starlit sun

in the beginning ...
in the beginning ...

what i'd give to know the ending
of that all consuming sentence

until then, i can't help wonder
how well we'd praise this planet
if we stopped fighting for beginnings
and focused on the present

II LIFE

'And God said: Let the waters bring forth
abundantly the moving creature that hath life'

until then, i can't help wonder
how well we'd praise this planet
if we stopped fighting for beginnings
and focused on the present

because our present could be paradise
right now, the music's playing
because this earth,
this earth is glorious

and the waters we say once brought forth
each living creature's noble birth
– amidst plastic bags and oil spills –
still brims with possibilities
– if only we don't play too long

and the firmament above us
still fills with birdsong every dawn
and peach trees in the park
still bellyfull with falling juice, and

below our soles in fertile soils
like love notes passed
with classroom winks
funghi whisper secret codes

earthworms churn dirt into gold
the roots of trees and moss collude
through every pavement crack we build
nature finds a way to bloom

in every fallen city bombed
poppies grow through dust and ruin
nature is incredible
and nature can pull through

if only we would listen
to the songs the raindrops sing
if only we would let it grow
the grass could still grow just as green
as eden ever did

III ADAM AND EVE AND US

'Behold the blissful pair'

*if only we would listen
to the songs the raindrops sing
if only we would let it grow
the grass could still grow just as green, but*

Adam bought a lawnmower
and Eve is on arthritic knees
edging bordered paradise
plucking out all so-called weeds

now every Sunday morning
church bells tolling in the distance
all I hear is praise of stripy lawn
incessant Adams mowing

blades are sharpened weekly
clip – do not let the nettles get back in;
the brambles are unsightly! – clip –
what on earth would all the neighbours think?

is this human nurture now?
stripping paradise like scrubbing skin
this never ends obsession
to try tame the chaos in

surely anyone who worships god
should focus
all their effort now
on re-wilding earthly eden

instead, we keep on singing praise
for god for earth for man
and the music may be glorious
but song alone cannot replant

forests burnt in hellfire flames
habitats now swallowed whole
oceans turned to dumping ground
species turned to ghost

so when the chorus breathes its last
sweet note
and the orchestra is packed and gone
please do not just clap your hands
and carry on

*Original poems by Hollie McNish, © Hollie McNish,
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Agency*

ANNA DENNIS Soprano



Anna studied at the Royal Academy of Music in London with Noelle Barker.

Her notable concert performances include Britten's *War Requiem* at Berlin's Philharmonie, a programme of Russian operatic arias with Philharmonia Baroque in San Francisco, Thomas Adès' *Life Story* accompanied by the composer at New York's Lincoln Center White Light Festival, Orff's *Carmina Burana* with the Orquestra Gulbenkian in Lisbon, Bach's *Christmas Oratorio* with the Australian Chamber Orchestra in Sydney Opera House and with Concerto Copenhagen in Amsterdam, and Haydn's *The Creation* with Orchestra Ensemble Kanazawa in Japan. She has appeared at the BBC Proms with the City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, Britten Sinfonia and Orchestra of the Age of Enlightenment.

Her recent operatic roles include: Florinda *Rodrigo* (Göttingen Handel Festival), Lucy Schmeeler/Claire *On the Town*

(Hyogo Performing Arts, Japan), Paride *Paride ed Elena* (Nuremberg), Katherine Dee in Damon Albarn's *Dr Dee* (English National Opera), Emira Siroe (Göttingen), Bersi *Andrea Chénier* (Opera North), Ilia *Idomeneo* (Birmingham Opera Company), Pamina *The Magic Flute* (Lichfield Festival), Strawberry Seller/Strolling Player *Death in Venice* (La Scala, Milan).

Anna has also created roles in the premieres of Francisco Coll's *Café Kafka* (Royal Opera House/Opera North/Aldeburgh Festival), Jonathan Dove's *The Walk from the Garden* (Salisbury Festival) and *The Enchanted Pig* (Young Vic), Edward Rushton's *The Shops* (Bregenz Festspiele/ROH), Will Tuckett's *Pleasure's Progress* (ROH), Yannis Kyriakides' *An Ocean of Rain* (Aldeburgh/Amsterdam Muziekgebouw) and the ROH's New Dark Age project.

Her recordings include the 2021 GRAMMY-nominated album of Kastalsky's *Requiem for Fallen Brothers*.

ANDREW STAPLES Tenor



A prolific concert performer, Andrew has appeared with the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra and Orchestra of the Age of Enlightenment with Sir Simon Rattle; the Orchestre de Paris, Swedish Radio Symphony Orchestra and London Symphony Orchestra with Daniel Harding; the Deutsches Symphonie-Orchester Berlin and Scottish Chamber Orchestra with Robin Ticciati; the Rotterdam Philharmonic Orchestra with Yannick Nézet-Séguin; the Accademia Santa Cecilia Rome with Semyon Bychkov; and the Staatskapelle Berlin with Daniel Barenboim.

He made his debut at the Royal Opera House as Jacquinio *Fidelio*, returning for Flamand *Capriccio*, Tamino *Die Zauberflöte*, Tichon *Kátya Kabanová* and Narraboth *Salome*. He has also appeared at New York's Metropolitan Opera (as Andres in Berg's *Wozzeck*), the National Theatre Prague, La Monnaie Brussels, the Salzburg Festival, Hamburg State Opera, Theater an der Wien Vienna, the Lucerne Festival and Lyric Opera of Chicago.

NEAL DAVIES Bass-baritone



Neal Davies studied at King's College London and the Royal Academy of Music. He won the Lieder Prize at the 1991 Cardiff Singer of the World Competition.

He has appeared with the Oslo Philharmonic Orchestra under Mariss Jansons, BBC Symphony Orchestra under Pierre Boulez, the Cleveland and Philharmonia orchestras under Christoph von Dohnányi, Chamber Orchestra of Europe under Nikolaus Harnoncourt, Orchestra of the Age of Enlightenment under Frans Brüggen, English Concert under Harry Bicket, Gabrieli Consort under Paul McCreesh, Hallé Orchestra under Sir Mark Elder, Concerto Köln under Ivor Bolton, Scottish Chamber Orchestra under Adam Fischer, Bergen Philharmonic Orchestra under Edward Gardner, Deutsches Symphonie-Orchester Berlin under David Zinman, Melbourne Symphony Orchestra under Sir Andrew Davis and the London Symphony and Vienna Philharmonic orchestras under Daniel Harding. He has been a regular guest at the Edinburgh International Festival and BBC Proms.

Neal's plans for 2021/22 include a return to English National Opera as Don Alfonso *Così fan tutte* and Tiridate *Radamisto* with the Philharmonia Baroque Orchestra. On the concert platform he sings Ariodate *Serse* with the English Concert; Mozart's *Requiem* in Tokyo conducted by Jonathan Nott; *Messiah* with Les Violons du Roy conducted by Jonathan Cohen; Bach's *Christmas Oratorio* with the Warsaw Philharmonic Orchestra conducted by Stephen Layton; and a European concert tour of Handel's *Israel in Egypt* with the Freiburger Barockorchester conducted by René Jacobs.

HOLLIE McNISH Poet



Hollie McNish is a poet and author based between Cambridge and Glasgow. She loves writing and has published three poetry collections: *Papers*, *Cherry Pie* and *Plum*, and two poetic memoirs: *The Sunday Times* bestseller *Slug* and *Nobody Told Me*, of which *The Scotsman* suggested, 'The world needs this book' and for which she won the Ted Hughes Award for New Work in Poetry. She was the first poet to record at Abbey Road Studios. Her re-translation of the ancient Greek tragedy *Antigone* by Sophocles is to be published in October, and will be premiered at Storyhouse, Chester.

Hollie tours regularly. Her poems have been translated into French, German, Spanish, Hungarian, Polish and Japanese, and she has performed them worldwide alongside the likes of Irvine Welsh, Kae Tempest, Jackie Kay, Helen Pankhurst and Young Fathers. She has written commissions for organisations ranging from the BBC and Amnesty International to Durex and *The Economist*.

As well as live readings, Hollie is a big fan of online accessibility; her poetry videos and live online gigs have attracted millions of views worldwide. She is a patron of Baby Milk Action.

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GREGORY BATSLEER Conductor



Gregory Batsleer is widely regarded as one of the most innovative conductors of his generation. His current posts include Chorus Director with both the RSNO and the Scottish Chamber Orchestra and Music Director of the Huddersfield Choral Society. He has received widespread acclaim for raising the artistic standards of all these ensembles, as well as continuing to renew the choral traditions of each organisation.

As guest conductor, recent highlights include performances with Royal Northern Sinfonia, The Hallé, Black Dyke Band, National Youth Choir of Great Britain, Orchestra of Opera North, Manchester Camerata, Toronto Mendelssohn Choir and Academy of Ancient Music. Each season Gregory appears with the RSNO and SCO around Scotland.

Gregory is deeply committed to exploring new ways of presenting music and extending its reach beyond the concert hall. He is co-founder Artistic Director of Festival Voices, a professional ensemble dedicated to the

performance of choral music reimagined with live electronic music. In recent seasons he has curated and conducted cross-art performances at Latitude Festival, Wilderness Festival, Southbank Centre, London Handel Festival and Royal Northern College of Music. He has worked as an artistic advisor at the Sam Wanamaker Playhouse and on projects with leading contemporary artists including Elbow, Damon Albarn, David Lang, Carlos Acosta, Clean Bandit, Guy Garvey and Simon Armitage. He has also commissioned music from Cheryl Frances-Hoad, Anna Clyne, Daniel Kidane and Ben Giles.

From 2012 to 2016 Gregory was Artistic Director of the National Portrait Gallery's Choir in Residence Programme, the world's first in-house music programme in a museum or gallery. Together with the Portrait Choir, he recorded an acclaimed Choral Audio Guide to the gallery's permanent collection.

Alongside his work as a performer, Gregory sits on the boards of Manchester Camerata, the Piece Hall in Halifax and the London Handel Festival. In 2015 his work as a choral director was recognised with the Arts Foundation Fellowship's first-ever Fellowship in Choral Conducting.

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. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and 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 for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev

(Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Emily Davis
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Lorna Rough
Caroline Parry
Susannah Lowdon
Ursula Heidecker Allen
Elizabeth Bamping

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Harriet Wilson
Sophie Lang
Wanda Wojtasinska
Anne Bünemann
Robin Wilson
Gillian Risi

VIOLA

Tom Dunn
PRINCIPAL
Susan Buchan
Lisa Rourke
Francesca Hunt
Maria Trittinger

CELLO

Caroline Dale
GUEST PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Paul Sutherland
John Clark

FLUTE

Katherine Bryan
PRINCIPAL
Helen Brew
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Andrew McLean
ASSOCIATE PRINCIPAL
Alison Murray

TRUMPET

Christopher Hart
PRINCIPAL
Marcus Pope

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TIMPANI

Paul Philbert
PRINCIPAL

FORTEPIANO

Jan Waterfield

RSNO CHORUS



The RSNO Chorus performs in around six different programmes in up to 20 concerts across Scotland with the Royal Scottish National Orchestra each year. The RSNO Chorus has also had great success in recording with the Orchestra. Its recordings, among others, of Prokofiev's *Alexander Nevsky*, conducted by Neeme Järvi, and Holst's *The Planets*, conducted by David Lloyd-Jones, have both attracted high critical acclaim.

In addition to its commitment to the Orchestra, the RSNO Chorus performs independently and has been invited to perform with orchestras in many parts of the world, establishing an international status and touring to Copenhagen, Hong Kong, Israel, Germany, Belfast, Australia, Trondheim and, most recently, Amsterdam

and Prague. In 2018 it performed Britten's *War Requiem* with the RSNO at the BBC Proms.

The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today it is one of the most successful choruses in the UK. In recent years it has performed practically every work in the standard choral repertoire along with contemporary works by renowned composers, including John Adams, Magnus Lindberg, Howard Shore and James MacMillan.

The RSNO Chorus is directed by Gregory Batsleer, one of the UK's most dynamic and in-demand choral conductors and chorus masters.

SOPRANO 1

Alison Blair
Catherine Taylor
Elspeth Waugh
Heather Keating
Kirstie Wilson
Maree Murdoch
Morag Kean
Roberta Yule

SOPRANO 2

Anne Murphy
Caitlin Young
Carol McLean
Catriona Eadie
Christine Hendry
Eilidh Clark
Elizabeth Jack
Fiona McLeod
Fiona Murray
Fiona Ramage
Frances Kennedy
Judith Pexton
Leila Inglis
Lizzie Reather
Lynsey Brook
Lynsey Scott
Mairi Therese Cleary
Marrian Murray
Rhea Delgado
Sylvia Jenks
Theresa Hoare

ALTO 1

Alison Bryce
Brenda Williamson
Carol Leddy
Eilidh Riddell
Fiona Taylor
Gillian Downie
Harriet Skipworth
Jodie Wight
June Thomas
Katharine Oyler
Kirsty Weaver
Laura MacDonald
Linda McLauchlan
Marita McMillan
Mary Taylor
Maureen McCroskie
Nina Russell
Rachel Tribble
Ruth Townsend
Sandra Davie
Valerie Bryan

ALTO 2

Ann Firth
Catharine Perrin
Elizabeth Scobie
Hilde McKenna
Jan Livesley
Jane Stansfield
Janette Morrison
Moira Allingham
Moira Campbell
Sonja Crossan
Susan Caldwell

TENOR

Andrew Clifford
Andrew Gough
Alistair Thom
Cosma Gottardi
David Miller
Donald Weetman
Fraser MacDonald
Gabriel Doucet
Graham Drew
Kerr Noble
Michael Scanlon
Mike Towers
Nathan Dunsmore
Richard Hellewell
Simon Freebairn-Smith
Stuart Wilson

BASS

Adam Beck
Alistair Laird
Andrew Matheson
Brian Watt
Calum Lowe
Chris Morris
Chris Spencer
Douglas Nicholson
Fraser Dalziel
Gabriel Arbesu
Ian MacKay
Ian Mills
John MacLellan
Ken Allen
Martin Waddell
Melvyn Davies
Richard Hassall
Ross Furmedge
Stephen Lipton
Stephen Penman
Tim Reilly

Rehearsal Pianist

Ed Cohen

Vocal Coach

Polly Beck



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.

The absence of live performance and the separation of musicians from the stage make these difficult times for all. It has reinforced for us all how vital music is in helping us overcome hardship, fear and loneliness. The creativity and dedication shown by RSNO musicians in recent months has been incredible. This is despite the pattern of our working lives being dramatically

interrupted and being separated, not just from one another, but also from our audiences and communities. I hope you will choose to support us now as we adapt and embark upon this next chapter in RSNO history.

Thank you for your support



Thomas Søndergård
MUSIC DIRECTOR, RSNO

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 relationship between the RSNO and Conductors' Circle members involves exceptional levels of access to all aspects of Orchestra life. We design bespoke private events tailored to individual interests and passions, providing insight into the artistic process and bringing our supporters further into the RSNO family. Members of the Conductors' Circle benefit from an intimate and long-lasting connection with the RSNO Artistic Team and particularly with RSNO Music Director Thomas Søndergård, Principal Guest Conductor Elim Chan and the many

renowned guest Conductors we are privileged to welcome to the RSNO each year.

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

Ardgowan Charitable Trust
Geoff and Mary Ball
Sir Ewan and Lady Brown
Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
Gavin and Kate Gemmell
Kenneth and Julia Greig
Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
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.

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

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

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The Solti Foundation Chair

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Sharon Roffman *LEADER*
Dunard Fund Chair

Tamás Fejes Assistant *LEADER*
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Bassoon

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The Dot and Syd Taft Chair

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We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

LEARNING AND ENGAGEMENT PATRON

Our Learning and Engagement activity is structured around our Music for Life programme. From apps for babies to concerts and workshops for school children, and lunchtime concerts for older adults, the range of projects is vast. As a Patron, you will have access to our projects to bring you closer to the communities we serve across Scotland.

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

New Works Patron

Susie Thomson

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

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



We would like to thank all those who have donated to our new Play Your Part Appeal. The generosity of our supporters at this time is deeply appreciated.



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 Kirsten Reid, Individual Giving and Partnerships Officer, in the strictest confidence at kirsten.reid@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 long and illustrious history of supporting the RSNO, both on the concert platform and through our Learning and Engagement programmes in the community. Grants and awards of all sizes are greatly appreciated, and range from one-off donations for specific projects through to large-scale support over a number of years, including support of the acclaimed RSNO Junior Chorus and our flagship educational project, the National Schools Concert Programme. Our 2021:22 Season of concerts and Learning and Engagement programmes is generously supported by the following trusts and foundations:

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If you would like more information about our work and how you can make a difference, please contact Ajda Šubelj, Head of Trusts and Projects, at ajda.subelj@rsno.org.uk



RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with our Individual Giving and Partnerships Officer, Kirsten Reid, RSNO, 19 Killermont Street, Glasgow G2 3NX Email: kirsten.reid@rsno.org.uk

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

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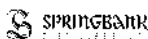
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