



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

**A Response to Climate Change**  
**DIES IRAE**

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New Auditorium,  
Glasgow Royal Concert Hall  
Wed 10 Nov 2021 7.00pm & 9.15pm

Sponsored by

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## Pensions are complicated. We're not.

Isio is proud to provide actuarial and investment advice to the Trustees of the Royal Scottish National Orchestra's Pension Scheme. We are one of the leading advisers to institutional investors in the UK focusing on adjusting their portfolios to meet the increasing demands for Climate change and wider ESG aligned strategies. We are delighted to support the RSNO's Dies Irae concert during the UN Climate Conference (COP26) and we hope you enjoy the evening.

# A Response to Climate Change

# DIES IRAE

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How much time do we have left? Scientists warn that global warming will lead to a devastated planet. Previous measures to mitigate climate change have been nothing more than a sticking plaster. Concluding with Galina Ustwolskaja's *Dies irae* – Day of Wrath – renowned violinist Patricia Kopatchinskaja leads a musicians' reaction to a threatened world in this uniquely curated concert featuring music by Biber, Crumb, Lotti and Dowland.

**Patricia Kopatchinskaja** Violin  
**RSNO Chamber Ensemble**  
**RCS Vocal Ensemble**

NEW AUDITORIUM, GLASGOW ROYAL CONCERT HALL  
Wed 10 Nov 2021 7.00pm & 9.15pm

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The performance will be recorded for the RSNO Archive.  
Supported by the Iain and Pamela Sinclair Legacy.

If viewing these notes at the concert, please do so considerately and not during performances.  
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# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

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**RSNO Christmas Concert featuring**

# THE SNOWMAN

ABD Thu 16 Dec: 7.30pm

DND Fri 17 Dec: 7.30pm

GLW Sat 18 Dec: 2pm

EDN Sun 19 Dec: 3pm



Presented by  
**Hugh Dennis**



[rsno.org.uk](http://rsno.org.uk)



The RSNO is supported by the  
Scottish Government



# WELCOME

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Violinist Patricia Kopatchinskaja has spoken of how the natural world has inspired and influenced her playing and we are delighted that Patricia is leading this evening's thought-provoking performances of *Dies Irae*.

With the voices of young people forming such an essential part of the contemporary climate debate, it feels fitting that we are also joined for these performances by singers and musicians from the Royal Conservatoire of Scotland.

Music, like all art, reflects and helps us interpret the world. The conversation around the climate crisis can feel overwhelming at times. As Greta Thunberg succinctly noted, there's a great deal of 'blah, blah, blah', but this is a conversation we cannot afford to tune out. This evening's musical response is an opportunity to reflect and a space for a different kind of conversation.

We are very grateful to our pension advisors Isio for sponsoring this evening's concerts and for the support and enthusiasm they have shown for the RSNO's involvement with COP26 and the ongoing work of our Climate Committee. In turn, we have been inspired by Isio's commitment to guiding investors towards a greener future.

As COP26 is demonstrating, the only way to solve the climate crisis is to work together. Since the formation of the RSNO's Climate Committee our staff and musicians have sought to imbed sustainability into the working life of the organisation. Adapting is a challenge, but with the support of our friends and partners we are determined to do all that we can. The RSNO's privileged position as a National Arts Organisation allows us to provide a stage for this musicians' reaction to the climate crisis and we hope you enjoy the performance.

**Alistair Mackie**  
CHIEF EXECUTIVE

# All of This Hurts

## DIES IRAE

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Art is always a child of its time. Bach and Bruckner wrote out of divine certainty. Haydn created a counter-world to the chaos and misfortune of this world. Beethoven composed in the hope of the new age of world brotherhood. But what about us? What does art have to say to our time? Our time is facing the unprecedented threat of global warming. Many people – and above all many powerful people – refuse to believe this. But our best scientists say that warming will lead to the self-immolation of the planet without any countermeasures. And the countermeasures taken so far are half-hearted and insufficient. The droughts, famines, state collapses and mass migrations that can already be observed are only a weak prelude to what is to be expected in the coming decades. Whole continents are threatened, resource wars will continue to spread, millions of people will set out on their travels, and perhaps there will be

an end to civilisation and the world as we knew it ... How can musicians express their dismay at these conditions?

Since the Middle Ages, the *Dies irae* has been the musical expression of the end times, of that 'wrath of God' that is unleashed in the Last Judgement. Galina Ustwolskaja composed a contemporary version the *Dies irae* in 1972/3 while still in the old Soviet Union. The piano beats brutal, dissonant clusters, eight double bassists repeat suffocating phrases – they look like birds of the dead. At the centre is the wooden box invented by Ustwolskaja, which can be played with a hammer. This hopeless and desperate music of fate is the centrepiece and the highlight of my programme.

The performance begins with Giacinto Scelsi's *Okanagon*: monotonous, barren, interrupted by tam-tam rhythms, which, however, tire and die away again – the drought tolerates no more



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people. Can you hear the heartbeat of the earth? Is there anything else?

On the way to the Last Judgement, wars break out, symbolised in this programme by Heinrich Ignaz Franz Biber's baroque battle-painting *Battalia*. Between the movements is inserted a reaction to the Vietnam War: George Crumb's string quartet *Black Angels*. All of this hurts.

Antonio Lotti's *Crucifixus* stands for the path of suffering, on which redemption can no longer be expected from mankind. The improvisation on the Byzantine 140th Psalm calls upon God as a last resort. This leads to the climax, Ustwolskaja's *Dies irae*: a fearful, uncertain waiting of eerie, falsified, hardly changing sounds. How much time do we have left?

© Patricia Kopatchinskaja



# A Response to Climate Change

## DIES IRAE

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Giacinto Scelsi (1905-1988)

**Okanagon** – recording (1968)

Heinrich Ignaz Franz Biber (1644-1704)

**Battalia** (1673)

1st Mvmt: Presto 1; 2nd Mvmt: The Dissolute Assembly of Humorous Folks  
(*Die liederliche Gesellschaft von allerley Humor*); 3rd Mvmt: Presto 2

George Crumb (born 1929)

**Black Angels** (1970)

No2: Sounds of Bones and Flutes

Biber **Battalia**

4th Mvmt: March (*Marsch*); 6th Mvmt: Presto 3

Crumb **Black Angels**

No5: Danse Macabre

Biber **Battalia**

6th Mvmt: Aria

Crumb **Black Angels**

No4: Devil-music

Biber **Battalia**

7th Mvmt: The Battle (*Die Schlacht*)





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Crumb **Black Angels**  
No10: God-music

Biber **Battalia**  
8th Mvmt: Lament of the Wounded Musketeers  
(*Lamento der Verwundeten Musquetirer*)

Crumb **Black Angels**  
No7: Threnody II: Black Angels!

Antonio Lotti (1667-1740)  
**Crucifixus**

## **Improvisation**

John Dowland (1563-1626)  
**Lachrimae Antiquae Novae** (1604)

Galina Ustwolskaja (1919-2006)  
**Komposition No2: Dies irae** (1972/3)

**Gregorian Hymn: Dies irae**



# PATRICIA KOPATCHINSKAJA Violin

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With a combination of depth, brilliance and humour, Patricia Kopatchinskaja brings an inimitable sense of theatrics to her music. Whether performing a violin concerto by Tchaikovsky, Ligeti or Schoenberg or presenting an original staged project deconstructing Beethoven, Ustvolskaja or Cage, her distinctive approach always conveys the core of the work.

Highlights of the 2020/21 season included a residency with the Orchestre Philharmonique de Radio France, performing Shostakovich with Mirga Gražinytė-Tyla, an appearance at the Festival d'Aix-en-Provence, and concerts with the Bamberg Symphony and SWR Symphony Orchestra. Patricia performed *Pierrot Lunaire* and her project *Dies Irae* to great acclaim. Another highlight was her BBC Proms debut, performing Bartók with the BBC Scottish Symphony Orchestra and Ilan Volkov. She also gave recitals across Europe, performing with regular recital partners Joonas Ahonen, Polina Leschenko and Fazil Say.

The 2021/22 season features engagements with the Berlin Philharmonic and City of Birmingham Symphony Orchestra, a tour with the Budapest Festival Orchestra, appearances with the Finnish Radio Symphony Orchestra and Manchester Camerata, and her continued residency as Artistic Partner with Camerata Bern.

Patricia will continue to showcase the works of living composers such as Luca Francesconi, Michael Hersch, György Kurtág and Márton Illés in her varied and innovative curated projects like *Bye Bye Beethoven*, and her video recording of Kurt Schwitters' surreal Dadaist poem *Ursonate*.

CD releases in 2020/21 included *Les Plaisirs Illuminés* with Sol Gabetta and Camerata Bern (Alpha Classics), nominated for a *Gramophone* Magazine award, and Francisco Coll's Violin Concerto with the Orchestre Philharmonique du Luxembourg and Gustavo Gimeno (Pentatone). Patricia's Vivaldi project with Il Giardino Armonico, *What's Next Vivaldi?*, featuring new works by living composers, was released on disc in 2020 on Alpha Classics and received an Opus Klassik award in 2021. In 2018 she won a GRAMMY Award for *Death and the Maiden* with the Saint Paul Chamber Orchestra (Alpha). Last month Patricia and Sol Gabetta released their new duo album, *SOL & PAT*, on Alpha Classics.

Patricia held the position of Artistic Partner of the Saint Paul Chamber Orchestra from 2014 to 2018, and is a humanitarian ambassador for Terre des Hommes, the leading Swiss child relief agency.

# ROYAL SCOTTISH NATIONAL ORCHESTRA

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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 Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

Formed in 1978 by Jean Kidd, the acclaimed RSNO Junior Chorus, under its director Patrick

Barrett, also performs regularly alongside the Orchestra. Boasting a membership of over 400 members aged from 7 to 18, it has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

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.

# ROYAL CONSERVATOIRE OF SCOTLAND

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The Royal Conservatoire of Scotland (RCS) is a place like nowhere else, powered by performance, its people, and their passion.

Established in 1847, RCS is consistently recognised as a global leader in performing arts education (currently ranked as one of the world's top three performing arts education institutions by QS World University Rankings).

With students from more than 50 countries, specialist staff and active partnerships with all of Scotland's national arts companies, RCS is a centre of performance offering a learning environment which encourages students to create new work, collaborate with peers across disciplines and develop innovative ideas and grow into artists the world needs.

RCS graduates are resourceful, highly employable and members of a dynamic community of artists who make a significant impact across the globe.

At RCS, students develop not just their art but their power to use it.

# ON STAGE

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## RSNO CHAMBER ENSEMBLE

### VIOLIN

Emily Davis  
ASSOCIATE LEADER

### VIOLA

Tom Dunn  
PRINCIPAL  
Jessica Beeston

### CELLO

Aleksei Kiseliov  
PRINCIPAL

### DOUBLE BASS

Michael Rae  
ASSISTANT PRINCIPAL  
Joe Standley  
Christopher Sergeant

### THEORBO/LUTE

Eric Thomas

### PERCUSSION

Joe Richards

## RCS STUDENTS

### DOUBLE BASS

Maximilian Lamprecht  
Jennie Gillespie  
Anna-Philippa Jean Arttio  
Brendan Norris  
Rhona MacDonald

### TROMBONE

Robyn Anderson  
Alexandra Barker  
Anthony Connolly  
Dylan Findlay  
Symone Kelly Hutchison  
Joshua Parkhill  
Kleitos Pavlou

## RCS VOCAL ENSEMBLE

### SOPRANO

Ines Mayhew-Begg  
Roisin Lavery  
Aisling Elizabeth McCarthy  
Amie Dyer

### MEZZO-SOPRANO

Emily Thiel  
Hang Shi (Sherry)  
Augusta Hope Knopov

### TENOR

Simon Brown  
Euan Christopher McDonald  
Deirunas Jasiulionis  
Haydn Cullen

### BARITONE

Eoin Foran  
Andrew Neill

# Trees for Life

Imagine a revitalised wild forest in the Highlands of Scotland, providing space for wildlife to flourish and communities to thrive.



**This is our vision.**

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