

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Sheku Kanneh-Mason Plays **SHOSTAKOVICH**

Usher Hall, Edinburgh
Fri 4 Mar 2022 7.30pm

Glasgow Royal Concert Hall
Sat 5 Mar 7.30pm

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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Romantic

RACHMANINOV

EDN Fri 18 Mar
GLW Sat 19 Mar

Walton Scapino, A Comedy Overture
Rachmaninov Piano Concerto No2
Elgar Symphony No1

Thomas Søndergård Conductor
Lise de la Salle Piano

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Sheku Kanneh-Mason Plays SHOSTAKOVICH

Still waters run deep. Gabriel Fauré was a quiet man, and there's no anger or fury in his haunting Requiem – just some of the most beautiful choral music ever written, masking a world of heartfelt emotion. Conducted by RSNO Principal Guest Conductor Elim Chan, it's a lovely showcase for our superb Junior Chorus, while Shostakovich's brooding Second Cello Concerto reveals a new side of Sheku Kanneh-Mason's extraordinary talent. Grażyna Bacewicz's brilliant, bracing *Divertimento* launches the evening in a burst of energy.

BACEWICZ *Divertimento* [7']

SHOSTAKOVICH Cello Concerto No2 in G Minor Op126 [36']

INTERVAL

FAURÉ Requiem in D Minor Op48 [38']

Elim Chan Conductor

Sheku Kanneh-Mason Cello

Katy Anna Hill Soprano

Marcus Farnsworth Baritone

RSNO Junior Chorus

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 4 Mar 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 5 Mar 7.30pm

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.

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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Shostakovich SPECTACULAR

PTH Thu 21 Apr
EDN Fri 22 Apr
GLW Sat 23 Apr

Shostakovich Suite from *Lady Macbeth of Mtsensk*
Shostakovich Piano Concerto No2
Shostakovich Symphony No5

James Conlon Conductor
Simon Trpčeski Piano

The RSNO's performance of this concert in Perth
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WELCOME



Welcome to this evening's concert, a fascinating programme of music by Grażyna Bacewicz, Dmitri Shostakovich and Gabriel Fauré.

It is wonderful to have our Principal Guest Conductor Elim Chan back with us, and we are delighted to welcome the brilliant young cellist Sheku Kanneh-Mason for his first concerts with the RSNO.

Although the programme for this concert was decided over a year ago, the music has a particular relevance as the terrible events unfold in Ukraine. Shostakovich lived under the shadow of successive oppressive Russian regimes. His musical voice was famously attacked by Stalin and little had changed









































































when he composed his Second Cello Concerto under Brezhnev's regime. Written for the great Russian cellist Mstislav Rostropovich, the source material for the second movement is the Ukrainian folk song 'Bubliki, kupite bubliki!'. It's a tune that originates from Odessa, a city that has been attacked by Russian forces this week.

Bacewicz's life was also deeply affected by conflict. She fled Warsaw during the uprising in 1944 and returned to rebuild her life in a city that had been destroyed by the German army's retaliation. The remainder of her creative life was spent under the same watchful eye of communism that Shostakovich endured but despite this she grew to become one of the leading female composers of the 20th century. Yet it is perhaps only in recent years that her music has finally gained the international recognition it so richly deserves.

The RSNO Junior Chorus takes centre stage for the performance of Fauré's Requiem. This is surely one of the most beautiful pieces of music ever written. As well as providing an opportunity for reflection at the end of this tumultuous week, I hope it might also bring that feeling of optimism we so often experience when hearing these talented young people perform.

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
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	
Caroline Parry	14
Ursula Heidecker Allen	15
Lorna Rough	16
Susannah Lowdon	17
Alan Manson	18
Elizabeth Bamping	19

SECOND VIOLIN

Xander van Vliet	20
PRINCIPAL	
Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Harriet Wilson	23
SUB PRINCIPAL	
Nigel Mason	24
Wanda Wojtasinska	25
Paul Medd	26
Anne Bünemann	27
Sophie Lang	28
Robin Wilson	29
Emily Nenniger	30

VIOLA

Tom Dunn	31
PRINCIPAL	
Asher Zaccardelli	32
ASSISTANT PRINCIPAL	
Susan Buchan	33
SUB PRINCIPAL	
Lisa Rourke	34
SUB PRINCIPAL	
David Martin	35
Nicola McWhirter	36
Claire Dunn	37
Katherine Wren	38
Maria Trittinger	39
Francesca Hunt	40

CELLO

Aleksei Kiseliov	41
PRINCIPAL	
Betsy Taylor	42
ASSOCIATE PRINCIPAL	
Kennedy Leitch	43
ASSISTANT PRINCIPAL	
Rachael Lee	44
Sarah Digger	45
Robert Anderson	46

DOUBLE BASS

Ana Cordova	47
PRINCIPAL	
Margarida Castro	48
ASSOCIATE PRINCIPAL	
Michael Rae	49
ASSISTANT PRINCIPAL	
Paul Sutherland	50
SUB PRINCIPAL	
John Clark	51
Sally Davis	52

FLUTE

Katherine Bryan	53
PRINCIPAL	
Helen Brew	54
ASSOCIATE PRINCIPAL	
Janet Richardson	55
PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	56
PRINCIPAL	
Peter Dykes	57
ASSOCIATE PRINCIPAL	
Henry Clay	58
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	59
PRINCIPAL CLARINET	
Duncan Swindells	60
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	61
PRINCIPAL	
Luis Eisen	62
ASSOCIATE PRINCIPAL	
Paolo Dutto	63
PRINCIPAL CONTRABASSOON	

HORN

Christopher Gough	64
PRINCIPAL	
Alison Murray	65
ASSISTANT PRINCIPAL	
Andrew McLean	66
ASSOCIATE PRINCIPAL	
David McClenaghan	67
Martin Murphy	68
ASSISTANT PRINCIPAL	

TRUMPET

Christopher Hart	69
PRINCIPAL	
Marcus Pope	70
SUB PRINCIPAL	
Jason Lewis	71
ASSOCIATE PRINCIPAL	

TROMBONE

Dávur Juul Magnussen	72
PRINCIPAL	
Lance Green	73
ASSOCIATE PRINCIPAL	
Alastair Sinclair	74
PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	75
PRINCIPAL	

TIMPANI

Paul Philbert	76
PRINCIPAL	

PERCUSSION

Simon Lowdon	77
PRINCIPAL	
John Poulter	78
ASSOCIATE PRINCIPAL	

Grażyna Bacewicz (1909-1969)

DIVERTIMENTO



FIRST PERFORMANCE

Warsaw, 21 November 1966

DURATION 7 minutes

Allegro

Adagio

Giocoso

Born in Łódź, the third-largest city in Poland, Grażyna Bacewicz grew from child prodigy to mature composer against a backdrop of some of the most virulent and political conflicts of the 20th century. Of Lithuanian and Polish parents, she became a pillar of Poland's compositional establishment, her music forming a link between Szymanowski and Lutosławski, a neoclassicism of sorts on the way to modernism.

Bacewicz was a pioneer for women composers in Poland, who, as elsewhere in public life, had long been held back by the sexist attitudes of society at large. Prodigiously talented, her work was underlined by a belief that in music, 'one needs a lot of air'. Absolutely assured in her own thinking and process, yet highly self-critical, her compositional output was extensive, including seven concertos for her own instrument, the violin. Most active in the sphere of chamber music, she wrote particularly for strings and piano, both naturally and with great resonance.

The *Divertimento* for string orchestra was written during an incredibly prolific period in 1965. Bacewicz had been attempting to retire from her very social musical life for some years, albeit not entirely successfully, in order to concentrate on composing. Among other pieces, her works that year included the Violin Concerto No7, Piano Quintet No2, String Quartet No7, *Musica sinfonica in tre movimenti* and the *Divertimento*. Premiered on 21 November 1966, the *Divertimento* was a revisiting, in a way, of one of Bacewicz's best-known works, the Concerto for String Orchestra, which she had completed some 17 years earlier.

And yet if the *Divertimento* used the same string forces as the Concerto, it was very

different in style, coming, as it did, in Bacewicz's experimental late period – although 'late' only in retrospect, for she died aged just 60. Commissioned by the conductor Karol Teutsch, Musical Director of the Warsaw Philharmonic Chamber Orchestra, it explores the possibilities of sound, and is full of the composer's trademark drive, curiosity and expression.

The *Divertimento* consists of three short movements written in what was coined the 'sonoristic technique' by Polish musicologist Józef Michał Chomiński, sonorism being the musical basis of an avant-garde movement in Polish music in the 1960s exploring music that was created purely from sonorous matter – in other words, more concerned with timbre and texture than pitch. Bacewicz's confidence in this later period in her life comes over clearly in these three rigorous miniatures, the opening *Allegro* a dissonant flurry of tritone strings, the *Adagio* quiet, more haunted than haunting, and a final *Giocoso*, which departs in a blaze of rich textural motifs, strident *pizzicato* and wild *glissandi*.

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These performances of Grażyna Bacewicz's *Divertimento* are made possible with funding from the ABO Trust's Sirens programme, a ten-year initiative to support the performance and promotion of music by historical women composers, and the Ambache Charitable Trust, which raises the profile of music by women.

What was happening in 1966?

17 Jan Following a midair refuelling collision, a US B-52 bomber dropped three 70-kiloton hydrogen bombs near the Spanish town of Palomares

19 Jan Indira Gandhi was elected Prime Minister of India

4 Mar In an *Evening Standard* interview, John Lennon said of The Beatles, 'We're more popular than Jesus now'

31 Mar Labour's Harold Wilson won the UK general election with a majority of 96 seats

18 Apr *The Sound of Music* won Best Picture at the 38th Academy Awards

3 Jul An anti-Vietnam War protest outside the US Embassy in London resulted in 31 arrests

30 Jul England beat West Germany 4-2 to win the World Cup

8 Sep Science fiction series *Star Trek* was first broadcast on NBC in the US

16 Sep The Metropolitan Opera House at New York's Lincoln Center opened with Samuel Barber's *Antony and Cleopatra*

21 Oct A coal spoil tip collapsed at Aberfan, Wales, killing 144, including 116 children

4 Nov The River Arno inundated Florence, making thousands homeless and destroying countless works of art

Dmitri Shostakovich (1906-1975)

CELLO CONCERTO No2 in G Minor Op126

FIRST PERFORMANCE

Moscow, 25 September 1966

DURATION 36 minutes

Largo

Allegretto

Allegretto

Shostakovich's Second Cello Concerto was written in the spring of 1966, seven years after the premiere of his dazzling First Cello Concerto, with its mocking digs at the favourite song of the Soviet leader Joseph Stalin, whose death some six years earlier, in 1953, had led to an easing in the cultural repression that had dogged Shostakovich's career. By the time Shostakovich began his darker Second Cello Concerto, however, the shadow of Stalin's death-grip on music had returned under General Secretary Leonid Brezhnev.

Like the First, the Second was written for Mstislav Rostropovich, the cellist whom Shostakovich had first encountered as a student while teaching at the Moscow Conservatory. The musical style is leaner than the electrifying attack of the First, and yet the Second is nonetheless compelling, marking an early appearance of Shostakovich's mature style.

The gestation of the piece was thorny, and it was perhaps written originally as the opening to a symphony. Certainly, as Shostakovich wrote to his friend, the literary critic Isaak Glikman, 'It seems to me that the Second Concerto could have been called the Fourteenth Symphony with a solo cello part.'

If the first movement (*Largo*) opens in a somewhat mournful, introspective vein, the second movement (*Allegretto*) plays wild and loose, based on a popular Odessa folk tune, 'Bubliki, kupite bubliki!', mimicking the cry of street vendors selling the popular *bubliki* – bagel-like bread rolls. The tune may have been the basis of a private joke between Rostropovich and Shostakovich, who, according to the biographer Laurel Fay, had supposedly played a highbrow version of a parlour game, 'Name that Tune', the preceding New Year's Eve, with Shostakovich's contribution a rather lowbrow rendition of 'Bubliki'.

The third movement proved more troublesome, written while Shostakovich, who was to have a heart attack just a month after the premiere, was staying at a spa in the Crimea. Dissatisfied, he discarded his first attempt, sending the final score to Rostropovich, who made his own alterations to the substantial *cadenza* in a movement that opens with a discordant horn fanfare – a Mahlerian twist – and builds into a driving, percussive climax.

Virtuosic and intense, the Concerto nonetheless eschews the usual outgoing bravura of the genre. It is a piece that emerges soulfully from the solo cello, beats its musical chest and slowly makes its way, dogged by twitching percussion, back to that siren solo voice. There is more, here, of an equal conversation between cello and orchestra than in the First Concerto. Perhaps that can be seen to best effect in the second movement *Allegretto*, in which cello and horn converse, as if the ghosts of Shostakovich and Rostropovich themselves are arguing over a bread roll.

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SHEKU KANNEH-MASON Cello



Sheku Kanneh-Mason is already in great demand from major orchestras and concert halls worldwide. He became a household name in 2018 after performing at the wedding of the Duke and Duchess of Sussex, watched by nearly two billion people. Sheku was the winner of the 2016 BBC Young Musician competition, the first Black musician to take the title. He has released two chart-topping albums on the Decca Classics label: *Inspiration* in 2018 and *Elgar* in 2020. The latter reached No8 in the UK Official Album Chart, making Sheku the first cellist in history to reach the UK Top 10.

Sheku has made debuts with orchestras such as the Seattle Symphony, Orchestre Philharmonique de Radio France, NDR Elbphilharmonie, Stockholm Philharmonic, Atlanta Symphony, Japan Philharmonic, BBC Symphony, London Philharmonic, Frankfurt Radio Symphony and Baltimore Symphony. Forthcoming highlights include performances with the Cleveland Orchestra, Orchestre de Paris, Deutsches Symphonie-Orchester Berlin,

Barcelona Symphony, New York Philharmonic, Czech Philharmonic and London Philharmonic orchestras, and a tour with the City of Birmingham Symphony Orchestra.

In recital, Sheku has performed at Wigmore Hall London, Edinburgh, Cheltenham and Aldeburgh festivals, Tonhalle Zürich, Lucerne Festival, Festival de Saint-Denis, Verbier Festival, Théâtre des Champs-Élysées Paris, Teatro della Pergola Florence, L'Auditori Barcelona, Auditorio Nacional de Música Madrid and Carnegie Hall New York.

Since his debut in 2017, Sheku has performed every summer at the BBC Proms, including in 2020 when he gave a recital performance with his sister, Isata, to an empty auditorium due to the Covid-19 pandemic. During the lockdown in spring 2020, Sheku and his siblings performed in twice-weekly livestreams from their family home in Nottingham. He has performed at the BAFTA awards ceremony twice, is the winner of Best Classical Artist at the Global Awards in 2020 and 2021 (the latter as part of the Kanneh-Mason family), and received the Royal Philharmonic Society's 2020 Young Artist Award.

Sheku continues his studies with Hannah Roberts at the Royal Academy of Music in London as a Bicentenary Fellow. He began learning the cello at the age of six with Sarah Huson-Whyte and then Ben Davies at the Junior Department of the Royal Academy of Music.

Sheku was appointed a Member of the Most Excellent Order of the British Empire (MBE) in the 2020 New Year Honours. He plays a Matteo Goffriller cello from 1700 which is on indefinite loan to him.

Gabriel Fauré (1845-1924)

REQUIEM in D Minor Op48



FIRST PERFORMANCES

Original version: Paris, 16 January 1888

Version de Concert: Paris, 12 July 1900

DURATION 38 minutes

Introit – Kyrie

Offertorium

Sanctus

Pie Jesu

Agnus Dei

Libera me

In Paradisum

Gabriel Fauré was born in 1845 in the small city of Pamiers in the department of Ariège in the south of France, where his father was a schoolteacher. His own musical inclinations came to light from his addiction to playing the harmonium in a chapel next door to the school.

At the age of 11 Fauré was taken by his father to Paris to enrol at the Ecole de Musique Classique et Religieuse, recently founded by Louis Niedermeyer, to be trained as an organist and choirmaster. This education gave him a thorough grounding in the skills of a church musician and – importantly – a fondness for the ancient church modes, subtly different from the standard major and minor scales, which would give his harmonic language a distinctive character from the first.

It also introduced him to a lifelong friend, his fellow composer Camille Saint-Saëns, who was ten years his senior and who instructed Fauré in piano following Niedermeyer's death in 1861.

Sophisticated and urbane, Saint-Saëns introduced the shyer, provincial Fauré to the world of the Parisian salon – not only important for the connections Fauré made there, but also in providing a congenial setting for the performance of the songs and piano pieces that formed a significant part of his output.

After leaving the Ecole, Fauré took up a post as organist in the city of Rennes, where he remained until 1870. On returning to Paris, he was swept up in the turmoil of the Franco-Prussian War and the Commune.

Once peace was restored, he accepted the first of his church-based posts in the capital; his official appointment as organist at La Madeleine ran from 1896 to 1905, though he had begun a regular relationship with the church as early as 1874.

At the same time Fauré was gradually making himself better known as a composer in the salons and as one of the co-founders in 1871 of the Société Nationale de Musique Française, a new forum for chamber music. Travels (including to hear the controversial operas of Wagner) broadened his artistic horizons.

The Requiem is the largest of Fauré's choral works, and though it was composed in between the deaths of his own father and mother, he did not write it for any particular occasion. It is essentially the product of the years 1887-8, though it eventually included sections (notably the baritone solo 'Libera me' – its text taken from the Burial Mass) dating from as far back as 1877. The original version, in just five sections and scored for small instrumental forces – harp, timpani, organ and strings – had its first performance at a funeral mass at La Madeleine in 1888.

Fauré revised and extended the piece more than once, each time adding to the orchestration. The final version, created in 1899-1900 in response to a publisher's request for an edition suitable for concert halls, uses a considerably larger orchestration than the original, with standard woodwind and brass contingents. In fact, it is possible that a collaborator acting on Fauré's instructions was involved in its preparation – his favourite pupil Jean Roger-Ducasse is a likely candidate.

The so-called Version de Concert was unveiled in 1900 at the Palais de Trocadéro in Paris as part of the Exposition Universelle and involved 250 performers; it would also be heard at Fauré's own funeral in 1924.

Despite the larger forces used in this version, the Requiem retains a sense of intimacy that sets it apart from other major 19th-century versions, such as those of Berlioz or Verdi.

Fauré dispenses with the 'Dies irae' section of the text, using only its final two lines in the 'Pie Jesu'. An unusual inclusion is the final 'In Paradisum', based (like the 'Libera me') on a text from the liturgy for burial following the Requiem Mass itself.

Even in the largest version of the piece as performed this evening, Fauré's setting is unusually gentle and restrained. As he himself put it, 'It has been said that my Requiem does not express the fear of death, and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.'

© George Hall

REQUIEM in D Minor Op48

INTROIT – KYRIE

Requiem aeternam
dona eis Domine:
Et lux perpetua
Lucent eis.
Te decet hymnus, Deus in Sion:
Et tibi reddetur votum in Jerusalem;
Exaudi orationem meam.
Ad te omnis caro veniet.
Kyrie eleison,
Christe eleison.

OFFERTORIUM

O Domine Jesu Christe, Rex gloriae,
Libera animas defunctorum
De poenis inferni,
Et de profundo lacu:
O Domine Jesu Christe, Rex gloriae,
Libera animas defunctorum,
De ore leonis,
Ne absorbeat tartarus:
O Domine Jesu Christe, Rex gloriae,
Ne cadant in obscurum.
Hostias et preces tibi domine
Laudis offerimus:
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus:
Fac eas, Domine de morte transire ad vitam
Quam olim Abrahae promisisti, et semini ejus.
O Domine Jesu Christe, Rex gloriae,
Libera animas defunctorum
De poenis inferni,
Et de profundo lacu:
Ne cadant in obscurum.
Amen.

SANCTUS

Sanctus, Sanctus,
Sanctus Dominus,
deus Sabaoth,
Pleni sunt coeli et terra,

INTROIT – KYRIE

Grant them rest eternal,
Grant unto them rest, O Lord:
Let light perpetual
Shine on them.
Thou O God, art praised in Zion:
Unto thee shall the vow be performed in
Jerusalem;
Thou who hearest the prayer,
Unto thee shall all flesh come.
Lord have mercy,
Christ have mercy.

OFFERTORIUM

O Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful departed
From the pains of hell
And from the depths of the pit:
O Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful departed
From the lion's mouth,
That hell devour them not:
O Lord Jesus Christ, King of glory,
That they fall not into darkness.
We offer unto thee O Lord,
Sacrifices of the prayer of praise:
Do thou receive them for the souls of those
Whose memory we this day recall:
Make them O Lord to pass from death to life,
Which of old thou did promise to Abraham,
O Lord Jesus Christ, King of glory,
Deliver the souls of the faithful
Departed from the pains of hell,
That they fall not into darkness.
Amen.

SANCTUS

Holy, Holy,
Holy Lord God,
Lord God of Sabaoth,
Heaven and earth are full

Gloria, gloria tua.
Hosanna in excelsis.

PIE JESU

Pie Jesu, Domine,
Dona eis requiem,
Sempiternam requiem.

AGNUS DEI

Agnus Dei,
Qui tollis peccata mundi,
Dona eis requiem
Sempiternam requiem.
Lux aeterna, luceateis, Dominae:
Cum sanctis tui in aeternum,
Quia pius es.
Requiem aeternam dona eis Domine:
Et lux perpetua luceat eis.

LIBERA ME

Libera me, Domine, de morte aeternam
In die illa tremenda
Quando coeli movendi sunt et terra,
Dum veneris judicare saeculum per ignem.
Tremens, factus sum ego et timeo
Dum discussio venerit atque ventura ira.
Dies illa, dies irae,
Calamitatis et miseriae
Dies illa, dies magna
Et amara valde.
Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.
Libera me, Domine, de morte aeterna
In die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.

Of thy glory.
Hosanna in the highest.

PIE JESU

Lord, all pitying, Jesu blest,
Grant them rest.
Grant eternal rest to them.

AGNUS DEI

Lamb of God,
Who takest away the sins of the world
Grant them rest.
Grant them rest, eternal rest.
Let light eternal shine on them O Lord:
With thy saints forever,
For thou art good.
Grant them rest eternal, grant unto them rest,
O Lord:
Let light perpetual shine on them.

LIBERA ME

Deliver me, O Lord, from death eternal,
In that fearful day:
When the heavens and the earth shall be
shaken:
When thou shalt come to judge the world by
fire.
I am in fear and trembling,
Till the sifting be on us and the wrath to come.
O that day of wrath
Of calamity and misery,
O that day a great day
And exceeding bitter.
Grant them rest eternal, grant to them rest
O Lord.
Let light perpetual shine upon them.
Deliver me O Lord from death eternal,
In that fearful day
When the heavens and the earth shall be
shaken:
When thou shalt come to judge the world by
fire.

IN PARADISUM

In Paradisum deducant angeli:
In tuo adventu suscipiente Martyres,
Et perducant te in civitatem sanctam,
Jerusalem.
Chorus angelorum te suscipiat
Et cum Lazaro quondam paupere
Aeternam habeas requiem.

IN PARADISUM

Into Paradise may the Angels lead thee:
At thy coming may the Martyrs receive thee,
And bring thee into the holy city, Jerusalem.
May the choirs of Angels receive thee,
And with Lazarus, once poor,
Mayest thou have eternal rest.

KATY ANNA HILL Soprano



Following her time as a choral scholar and music student at Gonville and Caius College, Cambridge, Katy Anna Hill embarked on a varied career performing with leading ensembles, including The Sixteen, The Monteverdi Choir, The Tallis Scholars and Tenebrae. Singing has taken her all over the world, usually performing music of the baroque and early classical periods but also that of more recent composers, notably Arvo Pärt, Steve Reich and James MacMillan.

Past highlights include Bizet's *Carmen* in Granada, Bach in St Thomas' Leipzig, and working on film soundtracks for the most recent James Bond and *Star Wars* films. She has also appeared in opera at the Royal Opera House, Opéra-Comique Paris and Aix-en-Provence Festival.

More recent engagements include performances of Buxtehude's *Membra Jesu Nostri* at the Wigmore Hall London with The Sixteen and Fretwork, a UK tour devoted to Bach's motets (also with The Sixteen) and Bach's *Christmas Oratorio* with Masaaki Suzuki and the Orchestra of the Age of Enlightenment. Forthcoming engagements take Katy to France, Spain, Italy, Holland, Estonia and China, while in the UK she continues to perform and record music by Poulenc, Purcell and Monteverdi.

MARCUS FARNSWORTH Baritone



Marcus Farnsworth was awarded first prize in the 2009 Wigmore Hall/Kohn Foundation International Song Competition and has appeared in recital at the Concertgebouw Amsterdam and La Monnaie Brussels with Julius Drake; on a UK tour of Schubert's *Winterreise* with James Baillieu; for Leeds Lieder with Graham Johnson; and at Opéra de Lille with Simon Lepper. He has appeared many times at London's Wigmore Hall with Malcolm Martineau, Julius Drake, Graham Johnson, the Myrthen Ensemble and Joseph Middleton.

This season includes a return to English National Opera for Bill Bobstay *HMS Pinafore*; a European tour of Purcell's *King Arthur* and *The Fairy Queen* with Vox Luminis; a French baroque programme with the Academy of Ancient Music and Peter Whelan; an Oxford Lieder recital presenting Cheryl Frances-Hoad's new song cycle *Everything Grows Extravagantly*; *Winterreise* with Martin Roscoe for Manchester Chamber Concerts Society; and a Dame Myra

Hess concert at Wigmore Hall with the Nash Ensemble.

Last season highlights included performances of Bach's *St John Passion* with the Antwerp Symphony Orchestra; Guglielmo *Così fan tutte* at Longborough Opera; and Colin Matthews' *The Great Journey* at the Worcester Three Choirs Festival.

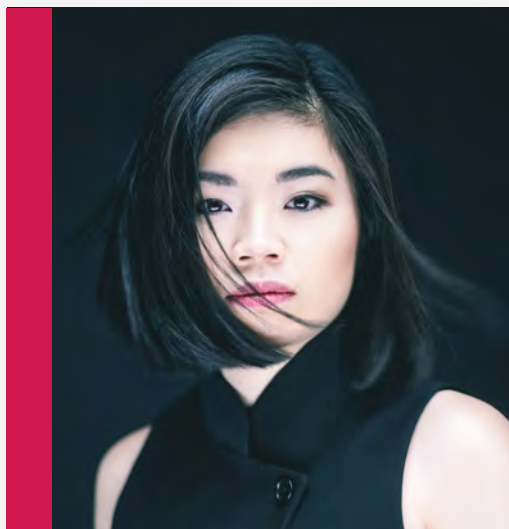
Marcus has worked regularly with the BBC Symphony Orchestra, most notably in Mark-Anthony Turnage's *The Silver Tassie*, the world premiere of Cheryl Hoad's *Last Man Standing* and Hubbard in John Adams' *Doctor Atomic*. With the London Symphony Orchestra he appeared in concert performances of Bernstein's *Candide*, and for the 2017 BBC Proms he performed Maxwell Davies' *Eight Songs for a Mad King* with the Birmingham Contemporary Music Group.

Previous operatic roles include Guglielmo *Così fan tutte*, Strephon *Iolanthe* (ENO); Sid *Albert Herring* (BBC Symphony Orchestra); Ned Keene *Peter Grimes* (Edinburgh International Festival and on tour and recorded with the Bergen Philharmonic Orchestra); Demetrius *A Midsummer Night's Dream* (on tour with the Aix-en-Provence Festival); and Eddy in Turnage's *Greek* (Boston Lyric Opera).

Marcus' expansive concert repertoire includes Britten's *War Requiem*, Elgar's *The Apostles*, Orff's *Carmina Burana*, Berlioz's *L'enfance du Christ* and the Brahms and Fauré Requiems. He has also sung the *St John Passion* with the Ulster Orchestra, Bach's *St Matthew Passion* and *St John Passion* with the Gabrieli Consort, and Monteverdi's *Vespers* with Emmanuelle Haïm.

Marcus is the Founder and Artistic Director of the Southwell Music Festival.

ELIM CHAN Conductor



Elim Chan is Chief Conductor of the Antwerp Symphony Orchestra and since 2018 has been Principal Guest Conductor of the Royal Scottish National Orchestra. One of the most sought-after of the young conductors, she was the first female winner of the Donatella Flick Conducting Competition.

Elim's 2021/22 season started with an appearance at the Edinburgh International Festival, with debuts subsequently with the Sinfonieorchester Basel and Boston and Saint Louis Symphony orchestras, European Union Youth Orchestra, Mahler Chamber Orchestra, ORF Radio-Symphonieorchester Wien, Orchestre National de Lyon and Junge Deutsche Philharmonie. Elim also returns to orchestras with whom she is closely connected, among them the Philharmonia Orchestra, Los Angeles Philharmonic and Gürzenich Orchestra Cologne.

Recent highlights include engagements with the Orchestre National de Lille, Barcelona Symphony Orchestra, Orquesta Sinfónica de Castilla y León, Konzerthausorchester Berlin, Gothenburg Symphony, Netherlands Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra and City of Birmingham Symphony Orchestra.

Elim became Assistant Conductor of the London Symphony Orchestra in 2015/16 and was appointed to the Dudamel Fellowship programme with the Los Angeles Philharmonic the following season. Previously she led the Orchestre de la Francophonie as part of the 2012 NAC Summer Music Institute, where she worked with Pinchas Zukerman and participated in the Musical Olympus Festival in St Petersburg as well as in workshops with the Cabrillo Festival and Baltimore Symphony orchestras (with Marin Alsop, Gerard Schwarz and Gustav Meier). She also took part in masterclasses with Bernard Haitink in Lucerne in 2015.

Elim holds degrees from Smith College and the University of Michigan. While there, she served as Music Director of the University of Michigan Campus Symphony Orchestra and the Michigan Pops Orchestra. She also received the Bruno Walter Conducting Scholarship in 2013.

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

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Emily Davis
ASSOCIATE LEADER
Patrick Curlett
Eleanor Wilkinson
Susannah Lowdon
Ursula Heidecker Allen
Caroline Parry
Elizabeth Bamping
Alan Manson
Lorna Rough
Laura Ghiro
Fiona Stephen
Colin McKee
Alison McIntyre

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Anne Bünemann
Sophie Lang
Paul Medd
Harriet Wilson
Nigel Mason
Robin Wilson
Wanda Wojtasinska
Gongbo Jiang
Jane Lemoine
Catherine James

VIOLA

Asher Zaccardelli
ASSISTANT PRINCIPAL
Susan Buchan
Lisa Rourke
David Martin
Claire Dunn
Maria Trittlinger
Francesca Hunt
Beth Woodford
Elaine Koene
Sasha Buettner

CELLO

Pei-Jee Ng
GUEST PRINCIPAL
Betsy Taylor
Rachael Lee
Sarah Digger
Sonia Cromarty
Miranda Phythian-Adams
Naomi Pavri
Iain Ward

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Michael Rae
Paul Sutherland
Aaron Barrera-Reyes
Moray Jones
Joe Standley

FLUTE

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Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Joy Boole

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Rhiannon Carmichael

HORN

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PRINCIPAL
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Andrew McLean
David McClenaghan

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Christopher Hart
PRINCIPAL
Marcus Pope

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Philip Hague
Julian Wolstencroft

HARP

Meredith McCracken

ORGAN

David Hamilton

RSNO JUNIOR CHORUS



The RSNO Junior Chorus is one of the leading children and youth choirs in the UK. Formed in 1978 by Jean Kidd, the Junior Chorus is currently led by director Patrick Barrett and boasts over 400 members aged 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.

RSNO Junior Chorus members sing regularly with Scotland's national orchestra in major

concert halls and festivals throughout the country and most recently performed at COP26. The Junior Chorus has also sung at BBC concerts and regularly appears at the Edinburgh International Festival.

The RSNO Junior Chorus is kindly supported by **The D'Oyly Carte Charitable Trust**, **The Meikle Foundation** and the **W. A. Cargill Fund**.

JUNIOR CHORUS

Aariyana Akram
Aicha Thiam
Aimee Morton
Alannah Clancy
Allan Mott
Alma Correal-Jarrett
Amelia Mashwani
Amelia Wilson
Amelie Caldwell
Amy Campbell
Amy Sanderson
Ana Ryburn-Thomson
Andrew Irvine
Anna Phillips
Anna Ross
Anshi Sai Vanga
Aoife Canning
Ashwin Dykes
Bea Courtial
Beth Hunt
Brodie Webster
Callista Mackenzie
Cara Ewing-Mackie
Charlotte Leathem
Charlotte Lewsey
Charlotte Savage
Chloe Graham
Daniyal Sölić-Ansari
David Liu
Diana Lizer
Eilidh Houston

Eilidh Hughes
Ekavira Singh
Eleanor Carrie
Elizabeth Hamilton
Ellen Phillips
Ellie Digger
Emilia Ewer
Emily Johnston
Emily Ogilvie
Emma Little
Emma McKinstry
Erin Blyth
Eve Whitton
Evelyn Kelly
Evonna Leung
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Freya Cattanach
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Georgia McLaren
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Grace Ferry
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Isabella Knight
Izzy Hughes
Jack Ellen
Janvi Ghattamaneni
Jennifer Friels
Jessica Ewer
Jessica Marsh

Jodie Sumpter
Joely Gardiner-Clark
Josie Allardyce
Jude Tait
Kate Anderson
Katherine Ross
Katie McKinstry
Kayla Hunter
Leila Osmond
Leila Rowe
Lia McCulloch
Lily Overton
Lily Weir
Logan Adam
Louisa Greenhill
Louisa Sheridan
Lucy Arbuckle
Lucy Ashley
Marianna Smith
Martha Johnson
Martha Maffia
Matthew Clarkson
Max Biankin
Mia Brown
Molly Wallbanks
Nellie Heinrich
Nerea Winchester
Nicholas Milne
Noemi Thompson
Nuala-Maria McKnight
Oliver Smith

Olivia Cocozza
Olivia Eccles
Olivia Osborne
Ollie Muir
Orlaith Tennant-Tosh
Prisha Khare
Rachael Gow
Rachel Cook
Rachel Furnish
Rachel Morrison
Rebecca Greig
Reuben Griffiths
Rosie Wallbanks
Rowie Bryce
Ruadhan Townsley
Sarah Campbell
Sarah Oliver
Scarlet Penman
Scott Ali
Siyana Ali
Sofia Ortiz
Sophia Mashwani
Susie Wu
Tessa Quaile
Thea Morag Heinrich
William Philip
Yi Han Dong
Zoe Drysdale

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**RSNO JUNIOR
CHORUS DIRECTOR**
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ASSISTANT DIRECTOR
Anne Murphy

**HEAD OF
MUSICIANSHIP
TRAINING**
Morag Kean

MUSICIANSHIP STAFF

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Claire McCue
Molli NicGriogair
Laura Smith
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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
Stina Bruce Jones
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.

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

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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 Torran McEwan, Individual Giving and Partnerships Administrator, in the strictest confidence, at torran.mcewan@rsno.or.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 Milne, Head of Trusts and Projects, at ajda.milne@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 Torran McEwan, Individual Giving and Partnerships Administrator, at torran.mcewan@rsno.or.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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Mrs Stina Bruce-Jones
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Mr N Barton
Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
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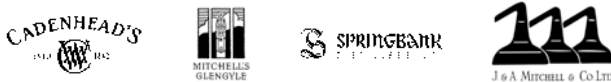
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