



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Mozart's Requiem

Usher Hall, Edinburgh  
Fri 25 Apr 2025 7.30pm

Glasgow Royal Concert Hall  
Sat 26 Apr 7.30pm



# Go by train



Tyndrum Lower •••••

West Highland Way •••••



West Highland Way

Cattle Creep Trail

Embrace the outdoors  
and explore somewhere  
new when you go by train.

[scotrail.co.uk](https://scotrail.co.uk)



**ScotRail**  
SCOTLAND'S RAILWAY

Your ticket goes further than you think

# Mozart's Requiem

**Usher Hall, Edinburgh** Fri 25 Apr 2025 7.30pm  
**Glasgow Royal Concert Hall** Sat 26 Apr 7.30pm

If you've seen *Amadeus*, you'll already know the myth of Mozart's Requiem – the masked stranger, the secret commission, the doomed composer. But the music itself is even more incredible, and tonight Principal Guest Conductor Patrick Hahn joins the RSNO Chorus and a terrific team of guest singers to bring the legend to life. The whole concert is just as haunting – with a rarely heard gem from Beethoven and the superb violinist Carolin Widmann as soloist in Berg's entrancing Concerto.

---

**BEETHOVEN** Elegischer Gesang Op118 [4']

**BERG** Violin Concerto [28']

INTERVAL

**MOZART** Requiem K626 [60']

---

**Patrick Hahn** Conductor

**Carolin Widmann** Violin

**Mhairi Lawson** Soprano

**Hanna Hipp** Mezzo-soprano

**Jamie MacDougall** Tenor

**Laurent Naouri** Baritone

**RSNO Chorus**

**Stephen Doughty** Director, RSNO Chorus

**Paul Whittaker** BSL Performer

**Royal Scottish National Orchestra**

The Glasgow 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.

**Please silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.**



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

Håkan Hardenberger performs

# night-sky- blue

## ABERDEEN

Thu 8 May 7.30pm

## EDINBURGH

Fri 9 May 7.30pm

## GLASGOW

Sat 10 May 7.30pm

**Debussy orch Stokowski** Clair de lune from  
*Suite bergamasque*

**Helen Grime** Trumpet Concerto *night-sky-blue*  
*Scottish Premiere*

**Takemitsu** How Slow the Wind

**Rachmaninov** Isle of the Dead

**Nodoka Okisawa** Conductor

**Håkan Hardenberger** Trumpet

Book online at  
**rsno.org.uk**



The RSNO is supported by  
the Scottish Government



Scottish Government  
Riaghaltas na h-Alba

# Welcome



It's an absolute pleasure to have our Principal Guest Conductor, Patrick Hahn, back with us this evening. We are in for a treat with his choice of music – Beethoven, Berg and Mozart – which is just one example of his ingenuity when it comes to programming. Our newly announced 2025:26 Season is testament to that, with Patrick conducting Crumb, Britten, Elgar, Wagner and Scriabin all in one concert, as well as displaying his talent as a pianist in Antheil's *A Jazz Symphony*.

Tonight is a chance for our wonderful RSNO Chorus to shine in both the Beethoven and the Mozart. The Chorus continues to go from strength to strength and with a tour to Budapest coming up in October, its international demand is growing. In Glasgow's St Mary's Episcopal Cathedral on 20 September you'll have a chance to hear the Chorus performing the repertoire they'll take to Hungary.

Among the many soloists and singers on the stage tonight is BSL Performer Paul Whittaker, a fantastic addition to what is already a spectacular programme. I would encourage you to pay special attention to Paul; he interprets not only the words of Mozart's Requiem but also the music, creating a new experience for deaf and hearing audiences alike.

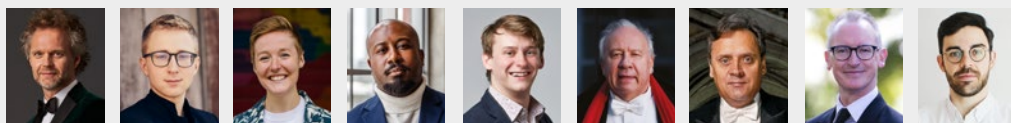
Over the last few weeks, we've been busy launching the 2025:26 Seasons in Perth, Aberdeen and Dundee. There's lots to look forward to, including Patrick conducting in Aberdeen, star violinist Nicola Benedetti performing in Dundee and RSNO Music Director Thomas Søndergård heading to Perth. They are going to be brilliant Seasons – we hope to see you there!

**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	
Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Gray	4
ASSOCIATE ARTIST	
Derrick Morgan	5
ASSISTANT CONDUCTOR	
Neeme Järvi	6
CONDUCTOR LAUREATE	
Alexander Lazarev	7
CONDUCTOR EMERITUS	
Stephen Doughty	8
DIRECTOR, RSNO CHORUS	
Patrick Barrett	9
DIRECTOR, RSNO YOUTH CHORUSES	
Eden Devaney	10
SIR ALEXANDER GIBSON MEMORIAL FELLOWSHIP FOR CHORAL CONDUCTORS	

## FIRST VIOLIN

Maya Iwabuchi LEADER	11
Lena Zeliszewska	12
ASSOCIATE LEADER	
Tamás Fejes ASSISTANT LEADER	13
Patrick Curlett ASSOCIATE PRINCIPAL	14
Caroline Parry	15
Ursula Heidecker Allen	16
Lorna Rough	17
Susannah Lowdon	18
Alan Manson	19
Elizabeth Bamping	20
Liam Lynch	21
Veronica Marziano	22

## SECOND VIOLIN

Jacqueline Speirs	23
ASSOCIATE PRINCIPAL	
Marion Wilson ASSOCIATE PRINCIPAL	24
Nigel Mason	25
Paul Medd	26
Harriet Hunter	27
Anne Bünemann	28
Sophie Lang	29
Robin Wilson	30
Emily Nenniger	31
Kirstin Drew	32
Colin McKee	33

## VIOLA

Tom Dunn PRINCIPAL	34
Felix Tanner	
ASSOCIATE PRINCIPAL	35
Susan Buchan SUB PRINCIPAL	36
Lisa Rourke SUB PRINCIPAL	37
Nicola McWhirter	38
Claire Dunn	39
Katherine Wren	40
Maria Trittinger	41
Francesca Hunt	42
Beth Woodford	43

## CELLO

Pei-Jee Ng PRINCIPAL	44
Betsy Taylor ASSOCIATE PRINCIPAL	45
Kennedy Leitch ASSISTANT PRINCIPAL	46
Yuuki Bouterey-Ishido	47
SUB PRINCIPAL	
Rachael Lee	48
Sarah Digger	49
Robert Anderson	50
Gunda Baranauskaitė	51

## DOUBLE BASS

Nikita Naumov PRINCIPAL	52
Michael Rae ASSISTANT PRINCIPAL	53
Moray Jones	54
Alexandre Cruz dos Santos	55

## FLUTE

Katherine Bryan PRINCIPAL	56
Janet Richardson	57
PRINCIPAL PICCOLO	

## OBOE

Adrian Wilson PRINCIPAL	58
Peter Dykes ASSOCIATE PRINCIPAL	59
Henry Clay PRINCIPAL COR ANGLAIS	60

## CLARINET

Timothy Orpen PRINCIPAL	61
William Knight	62
ASSOCIATE PRINCIPAL	
Duncan Swindells	63
PRINCIPAL BASS CLARINET	

## BASSOON

David Hubbard PRINCIPAL	64
Luis Eisen ASSOCIATE PRINCIPAL	65
Paolo Dutto	66
PRINCIPAL CONTRABASSOON	

## HORN

Alison Murray ASSISTANT PRINCIPAL	67
Andrew McLean	68
ASSOCIATE PRINCIPAL	
David McClenaghan	69
Martin Murphy ASSISTANT PRINCIPAL	70

## TRUMPET

Christopher Hart PRINCIPAL	71
Katie Smith SUB-PRINCIPAL	72

## TROMBONE

Dávur Juul Magnussen PRINCIPAL	73
Alastair Sinclair	74
PRINCIPAL BASS TROMBONE	

## TUBA

John Whitener PRINCIPAL	75
-------------------------	----

## TIMPANI

Paul Philbert PRINCIPAL	76
-------------------------	----

## PERCUSSION

Simon Lowdon PRINCIPAL	77
John Poulter ASSOCIATE PRINCIPAL	78

Ludwig van Beethoven (1770-1827)

# Elegischer Gesang

Op118



## FIRST PERFORMANCE

Vienna, 1814

**DURATION** 4 minutes

By 1814, the year he composed *Elegischer Gesang*, Beethoven had accomplished a great deal. He had written eight of his nine symphonies and begun exploring, often to profound effect, the medium of the string quartet. Indeed, in the next phase of his life Beethoven was increasingly drawn to the intimate; other works from this period include the chamber sonatas and the song cycle *An die ferne Geliebte* (1816). *Elegischer Gesang* certainly fell into this category as it was originally scored for string quartet and a small group of voices, though it is normally performed by scaled-up forces. It is perhaps one of Beethoven's least-known works; in the 1970s music writer Elliott Forbes described it as a 'jewel hidden in Beethoven's choral literature'.

*Elegischer Gesang* was written for Baron Johann Baptiste Pasqualati, who had been a loyal and generous friend to Beethoven over many years, and who was intermittently the composer's landlord in Vienna. His wife Eleanor had died in childbirth in 1811, aged only 24, and *Elegischer Gesang* was composed in her memory. The piece was first performed, most likely at Pasqualati's home, in the summer of 1814 but not published until 1826, a year before Beethoven's death. Its text was originally unattributed, but the very scrupulous website *lieder.net* (which aims to match song texts to their original sources) suggests convincingly that the words were adapted from a poem by Friedrich Haug (1761-1829), published in 1814 after the death of the poet Johann Georg Jacobi.

The piece is in a simple ABA structure. The 'A' material is mostly a gentle setting of the opening lines of text, introduced by the orchestra, yet with a powerful, sudden fortissimo (very loud) response to the words 'für den Schmerz' (for the pain). At its repetition these words are almost discordantly anguished. The music hangs in the air, as if shocked, followed by the 'B' section, which comprises a solemn fugue (a theme appearing in sequence across the voices). The 'A' section returns, and the work concludes with a soft coda, suitable to the words 'hast du vollendet': You have ended.

© Lucy Walker



## Elegischer Gesang

Sanft, wie du lebstest,  
hast du vollendet,  
zu heilig für den Schmerz!

Kein Auge wein' ob  
des himmlischen Geistes Heimkehr.

Sanft, sanft wie du lebstest,  
hast du vollendet,  
du, sanft sanft wie du lebstest,  
hast du vollendet,  
ja, hast du vollendet.

## Elegiac Song

Gently as You lived  
have You ended,  
more holy for the pain!

No eye weeps for  
the heavenly spirit's homecoming.

Gently, gently as You lived  
have You ended,  
You – gently as You lived  
You have ended,  
yes, You have ended.

## What was happening in 1814?

**1 Feb** Lord Byron's semi-autobiographical *The Corsair* sold 10,000 copies on its publication day

**11 Feb** Norway proclaimed independence from Denmark and Sweden, the other members of the Kalmar Union, originally established in 1397

**11 Apr** The Treaty of Fontainebleau between Napoleon and Austria, Russia and Prussia: Napoleon ceased to be emperor of the French and was exiled to Elba

**12 Apr** Charles Burney, the English music historian and father of the writer Fanny Burney, died

**14 Sep** The successful defence of Baltimore's Fort McHenry against a British bombardment inspired Francis Scott Key to write the poem *The Star-Spangled Banner*

**17 Oct** In the London Beer Flood, a vat of Meux Brewery's porter burst, demolishing buildings and killing 8 people

**1 Nov** The Congress of Vienna opened, in order to settle issues arising from the French Revolutionary Wars, Napoleonic Wars and the dissolution of the Holy Roman Empire; it ended on 9 Jun 1815, nine days before the Battle of Waterloo

**6 Nov** Adolphe Sax, the inventor of the saxophone, was born in Dinant, present-day Belgium

**Alban Berg** (1885-1935)

# Violin Concerto

## **FIRST PERFORMANCE**

Barcelona, 19 April 1936

**DURATION** 28 minutes

### **1a. Andante: Prelude**

### **1b. Allegretto: Scherzo**

### **2a. Allegro: Cadenza**

### **2b. Adagio (Chorale Variations)**

After the great success of his opera *Wozzeck* in 1925, and the subsequent improvement in his finances, Alban Berg began work on his second opera, *Lulu*. However, this was still unfinished when the composer, quick to new ideas but with a perfectionist ethic that made the composition process a slow one, grudgingly put it aside to write his Violin Concerto in early 1935. The Concerto had been commissioned by the American violinist Louis Krasner (1903-95), who was convinced that Berg's stylistic approach to 12-tone serialism, with his working-in of musical elements from the past, would bring the violin concerto to its modern apogee.

Reticent at first, the sudden death in April 1935 of Manon Gropius, daughter of Alma Mahler and the Bauhaus School architect Walter Gropius, aged just 18, gave Berg renewed impetus. He considered Manon a daughter, and the Violin Concerto a memorial of sorts, with the score being inscribed 'to the memory of an angel'.

Working fast, he completed the Concerto in just four months. 'I'm probably more surprised by it than you will be,' he wrote to Krasner, '... the work gave me more and more joy'. Yet a few months later, Berg himself was dead, and his moving Concerto, one of the defining works of the 20th-century violin repertoire, served not only as a memorial to Manon, but to Berg himself.

This is a powerfully emotional and technically demanding work, split into two bipartite movements – slow-fast/fast-slow – in which the soloist plays almost continuously. Berg's thoughtful expansion of the 12-tone structure – his tutor Arnold Schoenberg's method of avoiding a dominant 'key' by using all 12 notes in the chromatic scale equally – makes a number of experimental leaps. Unusually, the defining opening 'tone row' is a completely ascending series of notes, which takes away the usual 'random' jaggedness, before mirroring itself in descent. The first four notes – G, D, A, E – sound the open strings of the violin; the last four notes are those of the opening of Bach's setting of the Lutheran hymn *Es ist genug* (It is enough) from his cantata *O Ewigkeit, du Donnerwort* BWV 60 (Oh Eternity, Thou Fateful Word).

The first movement contains echoes of Viennese dance music and the ghost of a Carinthian folk tune which Berg associated with Manon. The second movement, a series of variations on the Bach, is a searingly beautiful drama of death and transfiguration. As the final climax fades, the four open strings heard at the beginning are sounded again, taken up by the first violins as if a distant echo of a life lived.

'The sounds that emanate from the violin ... bring into being a completely new world for the instrument,' wrote the conductor Otto Klemperer on conducting the North American premiere, a year after Berg's death: 'at the conclusion the music seems to span the cosmos'.

© Sarah Urwin Jones

# Carolyn Widmann

## Violin



A wonderfully versatile musician, Carolyn Widmann's activities span the great classical concertos, new commissions, solo recitals, a wide variety of chamber music and, increasingly, period instrument performances, including play/direction from the violin. Recent successes have included engagements with the Berliner Philharmoniker, Los Angeles Philharmonic, Munich Philharmonic, Deutsches Symphonie-Orchester Berlin, Irish Chamber Orchestra, Royal Stockholm Philharmonic, Hallé Orchestra, Netherlands Radio Symphony, City of Birmingham Symphony Orchestra, WDR Rundfunk Sinfonieorchester Cologne, and the Vienna Radio Symphony Orchestra at the Musikverein.

Carolyn debuts with a number of orchestras during the 2024/25 season, including the RSNO, London Symphony Orchestra, Danish National Symphony, Seoul Philharmonic, Helsinki Philharmonic and The Philadelphia Orchestra. Further highlights include the Robert Gerhard concerto with the Orquestra Simfònica de Barcelona, a Kurt Weill-inspired play/direct programme with the Orchestre de Chambre de Paris featuring Ute Lemper, a tribute to Kaija Saariaho with the SWR Symphonieorchester, and the UK premiere of Jörg Widmann's Violin Concerto No2, a piece written for and dedicated to her, with the BBC National Orchestra of Wales. She is also the Fondazione Arturo Toscanini's artist-in-residence for the 2024/25 season.

Chamber music projects include two recitals at the Pierre Boulez Saal in Berlin, a quartet programme with Nils Mönkemeyer, Julian Steckel and William Youn, as well as a solo project for violin and electronics and a return to the Alte Oper Frankfurt.



**Wolfgang Amadeus Mozart** (1756-91)

Completed By **Franz Xaver Süssmayr** (1766-1803)

# Requiem

K626



## FIRST PERFORMANCE

2 January 1793

**DURATION** 60 minutes

1. **Introitus**  
*Requiem aeternam*
2. **Kyrie**
3. **Sequentia**  
*Dies irae*  
*Tuba mirum*  
*Recordare*  
*Confutatis*  
*Lacrymosa*
4. **Offertorium**  
*Domine Jesu*  
*Hostias*
5. **Sanctus**
6. **Benedictus**
7. **Agnus Dei**
8. **Communio**  
*Lux aeterna*

Mozart notoriously left his sole setting of the Requiem Mass incomplete – something that has led to the work attracting not merely a good deal of research but also inevitably much myth and some dispute.

Because of the financial situation in which Mozart's widow Constanze and their two sons were left following his death, it was vital that some attempt was made to complete the piece and thereby be able to claim the outstanding fee. But the strange circumstances surrounding the Requiem's commissioning, and indeed our limited knowledge of the exact events of its posthumous completion, have led to a good deal of confusion: one might suggest that the account presented in the fictional film *Amadeus* is little more bizarre than the reality.

On 14 February 1791 Anna, Countess of Walsegg-Stuppach, died at the age of 20. Her husband Franz was an amateur musician who occasionally commissioned works from professional composers for him to copy out and then claim as his own. Having decided to commemorate his late wife with a performance of a new Requiem Mass, he selected Mozart to write it. An anonymous approach to the composer made via an unknown intermediary in the summer of 1791 offered a fee of 50 ducats – half to be paid in advance, the remainder on delivery.

Presumably having already pondered and planned the composition of the Requiem, around this time Mozart began to write it down – but with significant interruptions because he was up to his eyes in work. He had already made a start on a new opera, *The Magic Flute*, written in collaboration with his friend Emanuel Schikaneder, which needed to be ready to perform within a matter of weeks. Mostly

complete by July, it was premiered at the Theater auf der Wieden in the Vienna suburbs on 30 September.

Meanwhile, a second – more urgent – commission was offered to him: to write the opera *La clemenza di Tito* to celebrate the coronation in Prague of the new emperor Leopold II as King of Bohemia. Mozart probably started work on this in the early weeks of July 1791, with the premiere taking place at the Estates Theatre, Prague on 6 September, allowing the composer to return to Vienna shortly afterwards.

However, with Constanze away for a health cure at the nearby spa of Baden, Mozart was now suffering from depression and a belief that he had been poisoned. He was nevertheless obliged to carry on composing, finishing two other works – the Clarinet Concerto, and a small cantata written for a Masonic celebration – while feeling increasingly ill. Three days after completing the cantata on 17 November, he took to his bed.

During what proved to be his final illness, Mozart was nursed by his wife and her sister. Among regular visitors was his musical assistant Franz Xaver Süssmayr, who apparently discussed with him the completion of the Requiem which, by this point, Mozart no longer believed he could finish. His condition worsened in early December and he died just before 1am on the 5th. The Introitus and Kyrie from the Requiem were performed on 10 December at a memorial for the composer at St Michael's Church in Vienna arranged by the staff of the Theater auf der Wieden.

The need to have the Requiem completed, however, soon became a pressing one. It seems – somewhat surprisingly – that Süssmayr was not the first choice for the task: scholars have

detected contributions in the manuscript score from three other hands. One of these – Joseph Eybler, the Imperial Court's Director of Music – even signed a contract agreeing to fulfil the commission on 2 January 1791 (though decades later Constanze would deny this).

But for whatever reason, it would be Süssmayr who continued where Mozart left off: he would even sign the work on Mozart's behalf: 'di me W : A : Mozart, mppa [in my own hand] 1791 [sic]'. Copies were made and the original manuscript passed on to Walsegg-Stuppach in February 1792.

By 1799, when the Requiem was first published, Süssmayr was being asked to give an account of exactly what his involvement had been. Both he and later Constanze stressed the discussions he had held with the dying Mozart as to how to proceed. Mozart's widow also noted that Süssmayr had access to Wolfgang's sketches and other papers, perhaps including some no longer available. (A sketch of an Amen fugue – which Süssmayr seems to have ignored – turned up as recently as 1961.)

But during the more than 200 years since Süssmayr's completion there has been increasing criticism of his work. Numerous modern editions have attempted to improve upon it: the one we hear tonight is Franz Bayer's interpretation.

Mozart completed only the first two movements – the Introitus and Kyrie – in full orchestral garb. The opening sections of the Dies irae (as far as the first eight bars of the Lacrymosa) are also in his hand, as are parts of the Domine Jesu and Hostias. Süssmayr's contributions include the Sanctus, Benedictus and Agnus Dei, though scholars believe he may have had access to sketches now lost.

However inconsistent the result may be, Mozart's only setting of the text represents his first significant piece of church music for almost a decade. The Requiem retains its fascination not merely because of its curious creation but also due to the quality of the music Mozart penned during his final weeks in a score imbued with noble solemnity and alternating the vividly dramatic with the reflective.

The first complete performance – arranged by Mozart's long-term supporter Gottfried van Swieten as a benefit for Constanze – was given on 2 January 1793.

There are one or two instrumental surprises in the scoring Mozart used. Firstly, he employs two basset horns, an instrument he seems to have been unusually fond of – it appears in no fewer than three of his operas (*The Abduction from the Seraglio*, *The Magic Flute* and *La clemenza di Tito*) as well as in his *Gran Partita* and the *Masonic Funeral Music*. Secondly, where those familiar with the King James Version of the Bible might expect a trumpet to sound the Last Trump, Mozart's setting of the *Tuba mirum* uses a trombone ('Posaune'), as specified in the Lutheran Bible.

© George Hall



## 1. Introitus

### Requiem aeternam

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Eternal rest give unto them, O Lord,  
and let perpetual light shine upon them.  
A hymn, O God, becomes You in Zion;  
and a vow shall be paid to You in Jerusalem:  
hear my prayer;  
all flesh shall come to You.  
Eternal rest give unto them, O Lord,  
and let perpetual light shine upon them.

## 2. Kyrie

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

## 3. Sequentia

### Dies irae

Dies irae, dies illa  
Solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be  
when the Judge descends from heaven  
to examine all things closely!

### Tuba mirum

Tuba mirum spargens sonum per sepulcra  
regionum,  
coget omnes ante thronum.  
Mors stupebit et natura, cum resurget creatura,  
judicanti responsura.  
Liber scriptus proferetur, in quo totum continetur,  
unde mundus iudicetur.  
Iudex ergo cum sedebit, quidquid latet,  
apparebit,  
nil inultum remanebit.  
Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

The trumpet will send its wondrous sound  
throughout earth's sepulchres  
and gather all before the throne.  
Death and nature will be astounded, when all  
creation rises again,  
to answer the judgement.  
A book will be brought forth, in which all will be  
written,  
by which the world will be judged.  
When the judge takes his place, what is hidden  
will be revealed,  
nothing will remain unavenged.  
What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

### **Rex tremendae**

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salve me, fons pietatis.

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

### **Recordare**

Recordare, Jesu pie, quod sum causa tuae viae;

Remember, kind Jesus, my salvation caused Your suffering;

ne me perdas illa die.

do not forsake me on that day.

Quaerens me, sedisti lassus,  
redemisti crucem passus; tantus labor non sit  
cassus.

Faint and weary You have sought me,  
redeemed me, suffering on the cross; may such  
great effort not be in vain.

Juste judex ultionis,  
bonum fac remissionis ante diem rationis.

Righteous judge of vengeance,  
grant me the gift of absolution before the day of  
retribution.

Ingemisco, tamquam reus:  
culpa rubet vultus meus; supplicanti parce, Deus.

I moan as one who is guilty:  
owning my shame with a red face; suppliant  
before You, Lord.

Qui Mariam absolvisti, et latronem exaudisti,  
mihi quoque spem dedisti.

You, who absolved Mary, and listened to the thief,  
give me hope also.

Preces meae non sunt dignae, sed tu,  
bonus, fac benigne, ne perenni cremer igne.

My prayers are unworthy, but,  
good Lord, have mercy, and rescue me from  
eternal fire.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

### **Confutatis**

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.

Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

### **Lacrymosa**

Lacrymosa dies illa,  
qua resurget ex favilla judicandus homo reus.

That day of tears and mourning,  
when from the ashes shall arise all humanity to  
be judged.

Huic ergo parce, Deus, pie Jesu Domine,  
dona eis requiem.  
Amen.

Spare us by Your mercy, Lord, gentle Lord Jesus,  
grant them eternal rest.  
Amen.

#### 4. Offertorium

##### Domine Jesu

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum de  
    poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas Tartarus,  
ne cadant in obscurum.

Sed signifer Sanctus Michael,  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti et semini ejus.

Lord Jesus Christ, King of glory,  
liberate the souls of the faithful departed from  
    the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth,  
lest hell swallow them up  
lest they fall into darkness.

Let the standard-bearer, holy Michael,  
bring them into holy light.  
Which was promised to Abraham and his  
    descendants.

##### Hostias

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.

Sacrifices and prayers of praise, Lord, we offer to  
    You.  
Receive them on behalf of those souls  
we commemorate today. And let them, Lord,  
  
pass from death to life,  
which was promised to Abraham and his  
    descendants.

#### 5. Sanctus

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua  
Hosanna in excelsis!

Holy, holy, holy,  
Lord God of Sabaoth!  
Heaven and earth are full of Thy glory.  
Hosanna in the highest!

#### 6. Benedictus

Benedictus qui venit in nomine Domini.  
  
Hosanna in excelsis!

Blessed is He who cometh in the name of the  
    Lord.  
Hosanna in the highest!



## **7. Agnus Dei**

Agnus Dei qui tollis peccata mundi,

dona eis requiem.

Agnus Dei qui tollis peccata mundi,

dona eis requiem sempiternam.

Lamb of God, who takes away the sins of the  
world,

grant them rest.

Lamb of God, who takes away the sins of the  
world,

grant them everlasting rest.

## **8. Communio**

### **Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine,  
et Lux perpetua luceat eis,  
cum sanctis tuis in aeternum, quia pius es.

Let eternal light shine on them, Lord,  
as with Your saints in eternity, because You are  
merciful.

Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity, because You are  
merciful.

# Mhairi Lawson

## Soprano



Mhairi Lawson has performed in opera houses and concert halls worldwide. In the UK, she has regularly collaborated with the Gabrieli Consort and Players, Academy of Ancient Music, English National Opera, Early Opera Company and Scottish Chamber Orchestra, and with leading conductors such as William Christie, Sir Charles Mackerras, Paul McCreesh, Dame Jane Glover and Sir John Eliot Gardiner, in repertoire ranging from traditional folksong to opera.

This season, in addition to performing Mozart's Requiem with the RSNO, and a Netherlands tour of the piece with the Orchestra of the Eighteenth Century, she returns to the London Handel Festival and the Gabrieli Consort.

Recent highlights include performances of Handel's *Messiah* with the RSNO and Orquesta Sinfónica de Castilla y León, Bach's B Minor Mass with the SCO, Haydn's *Creation* with the Oxford Philharmonic Orchestra, Mozart's Requiem with the Royal Northern Sinfonia, Bach's *St Matthew Passion* with the Nieuwe Philharmonie Utrecht, BBC National Orchestra of Wales and Academy of Ancient Music, residencies at the Carmel

Bach Festival, and performances of Purcell's *King Arthur* on tour with the Gabrieli Consort and Early Opera Company.

With Les Arts Florissants, Mhairi has performed at the Cité de la Musique Paris, throughout Europe, and at London's Barbican Centre and Birmingham's Symphony Hall. She has sung Bach's *St John Passion* in New York's Lincoln Center and in Weimar, the *St Matthew Passion* with the Saint Paul Chamber Orchestra, and *King Arthur* with the Philharmonia Baroque Orchestra, San Francisco.

Mhairi has made many commercial recordings, including Haydn's *Creation* with the Choir of New College, Oxford, conducted by Edward Higginbottom, Scottish Jacobite songs on the Avison Ensemble's CD *Rebellion*, and two discs of Schubert Lieder with clarinettist Jane Booth and pianist Eugene Asti. She also features on Les Arts Florissants' *Monteverdi Madrigals Vol. 3 Venezia* for Harmonia Mundi, a finalist for the Gramophone Baroque Vocal Award.

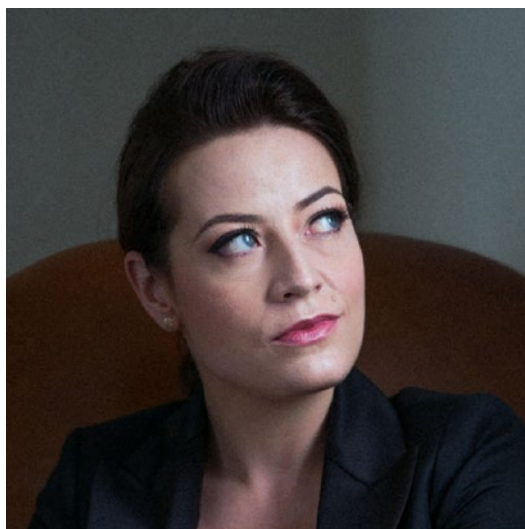
With La Serenissima, Mhairi has recorded many of Vivaldi's sacred and operatic works, and has performed *La senna festeggiante* and *La fida ninfa* in Venice.

A keen recitalist, Mhairi's engagements have included songs from the British folksong tradition and Lieder by Haydn, Mozart, Schubert, Schumann, Strauss and Wolf with appearances in the Edinburgh Festival, Newcastle and York Universities, recordings for BBC Radio 3, and a recital with lutenist Elizabeth Kenny as part of the St Magnus International Festival.

While still a student at the Guildhall School of Music and Drama, Mhairi won the International Early Music Network Young Artists Prize with the fortepianist Olga Tverskaya.

# Hanna Hipp

## Mezzo-soprano



Hanna Hipp's ardent and impassioned singing make her a favourite for the leading lyric mezzo repertoire, with her recent roles including Offred in *The Handmaid's Tale* at the Royal Danish Theatre, Der Komponist in *Ariadne auf Naxos* at Glyndebourne Festival Opera and Opera North, Dorabella in *Così fan tutte* at Seattle Opera, English National Opera and New Zealand Opera, and Cherubino in *Le nozze di Figaro* at the Royal Opera House.

Hanna sang her first Varvara (*Katya Kabanova*) for Scottish Opera, and the title role in Offenbach's *Fantasio* and her first Octavian (*Der Rosenkavalier*) for Garsington Opera. International debuts include the Teatro Real Madrid as Frances, Countess of Essex (*Gloriana*) in Sir David McVicar's production under Ivor Bolton, Dutch National Opera as Ein Page in Ivo van Hove's production under Daniele Gatti, and Isolier (*Le Comte Ory*) and Beatrice (*Beatrice and Benedict*) for Seattle Opera.

Increasingly in demand on the concert platform, in the 2024/25 season Hanna joins Nil Venditti and the Norwegian Arctic Philharmonic

Orchestra for Berio's *Folk Songs*, Delyana Lazarova and The Hallé for Boulanger's *Psalm 130*, and reunites with Vladimir Jurowski and the London Philharmonic Orchestra for Haydn's *Missa in tempore belli* and Sir Simon Rattle and the London Symphony Orchestra for concert performances of *The Excursions of Mr Brouček* after her recent appearance in *Jenůfa* and performance of Szymanowski's *Stabat Mater* at the Barbican. Most recently, Hanna joined Halldis Rønning and the Malmö Symphony Orchestra for *Viva España* featuring De Falla's *El amor brujo*, and Thomas Zehetmair and Royal Northern Sinfonia for Bruckner's *Mass No3*.

Recent notable operatic appearances include Federico García Lorca in productions of Golijov's *Ainadamar* at Welsh National Opera and Pacific Opera Victoria, as well as a return to the ROH for *Hänsel und Gretel*. This season Hanna joins ENO as Cherubino in *Le nozze di Figaro* and Scottish Opera for The Strauss Collection, including excerpts from *Ariadne auf Naxos* and *Der Rosenkavalier*.

On disc, Hanna has appeared as Anna in Berlioz's *Les Troyens* with the Orchestre Philharmonique de Strasbourg under John Nelson on Warner Classics, Flora in Verdi's *La traviata* at the Glyndebourne Festival under Sir Mark Elder on Opus Arte DVD, and released her debut recital album featuring the songs of Ildebrando Pizzetti with pianist Emma Abbate on Resonus Classics. She is a former member of the ROH's Jette Parker Artists Programme.

# Jamie MacDougall

## Tenor



Jamie's extensive discography of over 45 titles covers Baroque and Classical, German, Scottish and English song, as well as 20th-century music. With Haydn Trio Eisenstadt he released the 20 CD collection of Haydn Folksong arrangements. In 2020, with Trio van Beethoven, he marked the 250th anniversary of Beethoven's birth with recitals in Germany.

Since 2001 Jamie has been 'Scotland's Voice' for classical music on BBC Radio Scotland, presenting *Grace Notes*, *Classics Unwrapped* and *Classical Now*. His voice can be heard regularly presenting for BBC Radio 3, and for 17 years he anchored BBC TV's *Proms in the Park* from Glasgow as part of the Last Night of the Proms festivities.

Born in Glasgow, Jamie MacDougall is one of Scotland's leading artists, enjoying a career as both a performer and broadcaster.

He has worked at Scottish Opera, Opera Holland Park, English National Opera and Opera North, as well as companies in Europe and Canada. His most recent roles at Scottish Opera are the Spy in the UK premiere of Jonathan Dove's *Marx in London* and Mayor Upfold in Britten's *Albert Herring*. He will also appear in the world premiere of Emma Jones and Toby Hession's *A Matter of Misconduct!* in May and June this year. Passionate about new opera, Jamie collaborates closely with New Opera in Scotland Events (NOISE).

On the concert platform, Jamie has worked with some of the world's top Baroque, chamber and symphony orchestras. In 2017 he was Artist in Residence at the St Andrews Voices Festival, and in 2022 launched the *New Scottish Song Book*, which is published by the Voices Festival. He is on the teaching staff at the Laidlaw Centre at St Andrews University.

In a co-production with Scottish Opera, Jamie staged an adaptation of Jimmy Logan's one-man play *Lauder!* that helped mark the 150th anniversary of the Theatre Royal in Glasgow. During the Covid-19 pandemic, Jamie Crowdfunded a film of the play at the King's Theatre in Edinburgh to mark *Lauder's* 150th birthday. In 2025 Jamie will be touring *Lauder!* to raise awareness and funds for Erskine Hospital, for which he is honoured to be an Ambassador.



# Laurent Naouri

## Baritone



Baritone Laurent Naouri is recognised as much for the dramatic intensity of his operatic performances as for his fine musicianship and poignant interpretation on the concert platform. Since his professional debut in 1992 at the Théâtre Impérial de Compiègne, he has amassed over 40 roles, ranging from Baroque to contemporary, and has performed on the world's most prestigious stages.

In the current season, he debuts as Hamm in a new staging of Kurtág's *Fin de partie* at the Staatsoper Berlin under Alexander Soddy, joins the Münchner Philharmoniker and Alain Altinoglu in rare performances of Frank Martin's *In terra pax* and returns to the Opéra National de Paris in Barrie Kosky's production of Offenbach's *Les brigands*, conducted by Michele Spotti.

Roles pivotal to Naouri's enduring success include the Devils in Offenbach's *Les contes d'Hoffmann*, which he has sung at the Teatro Real Madrid, Teatro alla Scala Milan, Gran Teatre del Liceu Barcelona, Metropolitan Opera New

York and Festival d'Aix-en-Provence; Golaud in Debussy's *Pelléas et Mélisande* at the Théâtre des Champs-Élysées Paris, Staatsoper Berlin, Teatro Real, Gran Teatre del Liceu, Los Angeles Opera and Aix-en-Provence; Sir John Falstaff in Verdi's *Falstaff* at the Opéra National de Lyon, Santa Fe Opera and Glyndebourne Festival Opera; and Germont in Verdi's *La traviata* at Santa Fe, Dallas Opera, New National Theatre Tokyo and Théâtre des Champs-Élysées.

Naouri made his Metropolitan Opera debut in 2012 as Sharpless in Puccini's *Madama Butterfly*, and has returned as Capulet in Gounod's *Roméo et Juliette*, Pandolfe in Massenet's *Cendrillon*, High Priest in Saint-Saëns' *Samson et Dalila* and Marquis de la Force in Poulenc's *Dialogues des Carmélites*.

His appearances with the Opéra National de Paris since 1994 include Massenet's *Manon* and *Cendrillon*, Rameau's *Platée*, Donizetti's *L'elisir d'amore* and *Don Pasquale*, Puccini's *Madama Butterfly*, Gounod's *Roméo et Juliette*, Charpentier's *Médée* and Enescu's *Œdipe*.

A sensitive recitalist, enthusiastic jazz performer and frequently recorded artist, Naouri's operatic discography includes Lully's *Phaëton* and *Acis et Galatée*, Rameau's *Hippolyte et Aricie* and *Dardanus*, Handel's *La Resurrezione* and *Aci, Galatea e Polifemo*, Berlioz's *Benvenuto Cellini*, Gounod's *Colombe* and the title role in Donizetti's *Le duc d'Albe*. As soloist he has recorded songs by Poulenc, Ravel and Roussel.

The RSNO is extremely grateful to Laurent Naouri for stepping in for the advertised bass-baritone, Daniel Okulitch.

# Paul Whittaker

## BSL Performer



Paul Whittaker was born in Huddersfield in 1964 and has been deaf all his life. After being awarded a music degree from Wadham College Oxford and a postgraduate diploma from the Royal Northern College of Music, he founded Music and the Deaf, a charity he ran for 27 years before leaving to pursue a freelance career.

Paul has signed many shows and concerts across the UK, and performed with The King's Singers, Voces 8, Tenebrae, Children's Classic Concerts, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra and at many festivals, including the Cumnock Tryst and the BBC Proms. He previously signed with the RSNO for the Scottish premiere of Sir James MacMillan's *Christmas Oratorio* in November 2023, and Handel's *Messiah* earlier this Season.

Paul was awarded an OBE for services to music in 2007 and continues to promote music and deafness wherever possible.

# Sing Your Part

Support the RSNO Chorus

**At the RSNO, we understand the transformative influence singing can have on individuals and communities. Our mission this year is to get even more people singing.**

Donate today to support the RSNO Chorus. Comprised entirely of amateur singers, under the leadership of Stephen Doughty, our singers rehearse weekly to create the beautiful sounds you've heard this evening.

Donate today and your money will go towards recruiting new members and supporting future projects.



**Scan the QR code to donate  
or visit [rsno.org.uk/support-our-chorus](https://rsno.org.uk/support-our-chorus)**

# Patrick Hahn

## Conductor



Patrick Hahn is one of the most sought after and exciting conductors of his generation. He was appointed Principal Guest Conductor of the RSNO in 2024. He is also General Music Director of the Sinfonieorchester und Oper Wuppertal and Principal Guest Conductor of the Münchner Rundfunkorchester of the Bayerischer Rundfunk (Munich Radio Orchestra). He was Principal Guest Conductor and Artistic Advisor of the Borusan Istanbul Philharmonic Orchestra between 2021 and 2023.

As a guest conductor in the 2024/25 season, Patrick makes his first appearances with the hr-Sinfonieorchester Frankfurt, Brussels Philharmonic and RAI National Symphony Orchestra in Turin, at the Semperoper Dresden conducting Richard Strauss' *Intermezzo* and Staatsoper Hamburg with Wagner's *Parsifal*. Return visits include the Deutsches Symphonie-Orchester Berlin, Vienna Symphony and Tonhalle-Orchester Zürich. He has also taken part in the Johann Strauss 2025 celebration in Vienna, celebrating the 200th anniversary of Strauss' birth conducting a concert performance of *Der Karneval in Rom*.

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

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

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



# Royal Scottish National Orchestra



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950 and was awarded Royal Patronage in 1977. Many renowned conductors have contributed to its success, including Sir John Barbiroli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève.

The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018. In March 2024, Austrian-born conductor, composer and musician Patrick Hahn became the Orchestra's Principal Guest Conductor.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's

Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'Or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar: Frontiers of Pandora* (Meta Quest VR) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives, and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities, reaching over 68,000 people in 2023.

# On Stage

## FIRST VIOLIN

Lena Zeliszewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Cheryl Crockett  
Caroline Parry  
Elizabeth Bamping  
Lorna Rough  
Susannah Lowdon  
Alan Manson  
Liam Lynch  
Veronica Marziano  
Gillian Risi

## SECOND VIOLIN

Emily Davis  
GUEST PRINCIPAL  
Jacqueline Speirs  
Marion Wilson  
Nigel Mason  
Paul Medd  
Harriet Hunter  
Anne Bünemann  
Sophie Lang  
Robin Wilson  
Kirstin Drew

## VIOLA

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

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Sarah Digger  
Niamh Molloy  
Gunda Baranauskaitė

## DOUBLE BASS

Nikita Naumov  
PRINCIPAL  
Michael Rae  
Alexandre Cruz dos Santos  
Olaya Garcia Alvarez

## FLUTE

Fiona Sweeney  
GUEST PRINCIPAL  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes

## CLARINET

Timothy Orpen  
PRINCIPAL  
William Knight  
Robert Digney  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## SAXOPHONE

Lewis Banks

## BASSOON

David Hubbard  
PRINCIPAL  
Hugo Mak  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Benji Hartnell-Booth  
GUEST PRINCIPAL  
Alison Murray  
Andrew McLean  
David McClenaghan  
Martin Murphy

## TRUMPET

Jonathan Holland  
GUEST PRINCIPAL  
Katie Smith

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Cillian Ó Ceallacháin  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
PRINCIPAL

## PERCUSSION

Simon Lowdon  
PRINCIPAL  
Scott Vassie  
Peter Murch

## HARP

Eluned Pierce

## ORGAN

Michael Bawtree

# 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, most recently, the critically acclaimed Scottish Premiere of Sir James MacMillan's *Christmas Oratorio*.

The RSNO Chorus is directed by Stephen Doughty, who was appointed to the role at the start of the 2022:23 Season.

# RSNO Chorus

## **SOPRANO 1**

Alison Blair  
Alison Pryce-Jones  
Caroline Cradock  
Catherine Taylor  
Charlotte McKechnie  
Iris O'Connell  
Joan Lacy  
Joanna Beaton  
Karman Leung  
Katherine Szumowski  
Katie Cochrane  
Mhairi Hendry  
Morag Kean  
Rei Camilleri  
Rhona Christie  
Roberta Yule  
Sarah Greer  
Seonaid Eadie

## **SOPRANO 2**

Amelie Masters  
Beth Kean  
Carol McLean  
Carole Sim Sayce  
Eleanor Gaskell  
Elizabeth Jack  
Elspeth Waugh  
Frances Kennedy  
Heather Keating  
Helen Hyland  
Jenny Cheung  
Judith Pexton  
Kate Adams  
Katie Dew  
Laura Gorman  
Lizzie Reather  
Lorna Robertson  
Lynsey Brook  
Lynsey Scott  
Mairi Therese Cleary  
Sally Sandground  
Theresa Hoare

## **ALTO 1**

Ailie MacDougall  
Angela McDonald  
Anne Browning  
Anne Murphy  
Anne Thies  
Brenda Williamson  
Cath Malone  
Catriona Eadie  
Esther McMillan  
Fiona Taylor  
Freya Atkinson Gibson  
Harriet Skipworth  
Julia Haddow  
Julia King  
June Thomas  
Laura MacDonald  
Lauren Hadley  
Linda McLauchlan  
Louise Reid  
Marrian Murray  
Mary Taylor  
Maureen McCroskie  
Marita McMillan  
Ruth Townsend  
Sophy Ying  
Steve Halfyard  
Thea Jones  
Uta Engelbrecht

## **ALTO 2**

Alice Bennett  
Alison Bryce  
Ann Firth  
Anne Newlands  
Carol Leddy  
Catharine Perrin  
Denny Henderson  
Eleanor McLaren  
Elizabeth Scobie  
Elizabeth Stevenson  
Gillian Downie  
Hilde McKenna  
Jane Stansfield  
Janette Morrison  
Moiri Allingham  
Sonja Crossan

## **TENOR 1**

Alex Rankine  
Andrew Clifford  
David Miller  
Lawrence Smith  
Nathan Dunsmore

## **TENOR 2**

Calum Lowe  
Cosma Gottardi  
David MacDonald  
Donald Weetman  
Frikki Walker  
Graham Parsonage  
Kerr Noble  
Laurie Nelson  
Robert Paterson  
Tyler Newton

## **BASS 1**

Alistair Laird  
Andrew Matheson  
Fraser Dalziel  
George Lloyd  
Ian MacKay  
Martin Engelbrecht  
Martin Waddell  
Peter Saunders  
Robin Watson  
Stephen Penman  
Stuart Corkindale  
Toby Reed

## **BASS 2**

Alan Maxwell  
Brian Watt  
Chris Morris  
Chris Spencer  
Findlay Peters  
Graeme Simpson  
Ian Gray  
John MacLellan  
Kenneth Allen  
Melvyn Davies  
Oluwatimilehin Bimbo-  
Adeola  
Richard Goldie  
Stephen Lipton  
Stewart McMillan  
Tim Reilly

## **RSNO CHORUS DIRECTOR**

Stephen Doughty

## **RSNO CHORUS VOCAL COACH**

Polly Beck

## **RSNO CHORUS REHEARSAL PIANIST**

Edward Cohen

# Stephen Doughty

## Director, RSNO Chorus



Stephen Doughty has been Chorus Director of the RSNO Chorus since the start of the 2022:23 Season. Since his arrival, the Chorus has seen an influx of new members and an abundance of varied and critically acclaimed performances, including Verdi's *Requiem*, Britten's *War Requiem*, Bruckner's *E Minor Mass* and the Scottish premiere of Sir James MacMillan's *Christmas Oratorio*. He has also directed the Chorus in new and imaginative programmes in their own right, including Rheinberger's *Mass in E flat* for double choir, and concerts with percussion and organ featuring Bernstein's *Chichester Psalms*, the European premiere of McIntyre's *Missa Brevis* and Ives' final major choral work, *Psalms 90*.

Stephen's previous 12-year tenure as Chorus Master of Belfast Philharmonic Choir included a number of world premieres, most significantly James Whitbourn's *The Seven Heavens* and Philip Hammond's *Requiem for the Lost Souls of the Titanic*, performed exactly 100 years since the liner went down, and further European premieres

of both Stuart Scott's *Requiem Brevis*, which saw the 100-strong choir separated into eight choirs spaced around the audience, and Christopher Marshall's *Earthsong*.

Stephen particularly enjoys working with amateur singers, not least leading regular singing days frequently involving up to 800 singers. He was Musical Director of Edinburgh Bach Choir for seven years and has directed the Garleton Singers for over 30 years, performing with them recently at the Lammermuir Festival.

Stephen plays harpsichord/organ continuo and orchestral piano and has given frequent organ recitals, including several on the grand Mulholland Organ in the Ulster Hall, Belfast. He is also in demand as an arranger and orchestrator, with a large portfolio of work particularly for young voices. He has produced a plethora of arrangements of the music of pianist Christopher Norton, including two publications of piano duets and a suite for wind sextet, and has received commissions from Children's Classic Concerts, the Ulster Orchestra and the RSNO. Commissions from the BBC have seen his work performed on BBC Alba and at the Last Night of the Proms, and his pieces feature on several recordings, including with the RSNO Chorus.

Stephen is an examiner for the Associated Board of the Royal Schools of Music.



Every wise guy wants her fortune,  
but Hanna calls the shots

**Theatre Royal Glasgow**

30 April – 17 May

**Festival Theatre Edinburgh**

29 May – 7 June

Book now

**[scottishopera.org.uk](http://scottishopera.org.uk)**



Scottish  
Opera



# The Merry Widow

Lehár

Conductor **Stuart Stratford**

Director **John Savournin**

Sung in English with English supertitles

New co-production with D'Oyly Carte Opera and Opera Holland Park  
Supported by Scottish Opera's 'Play A Supporting Role' Appeal

Core funded by

 **Scottish Government**  
Riaghaltas na h-Alba





# St Mary's Music School

## EDINBURGH

A FULL-TIME SPECIALIST MUSIC AND ACADEMIC  
EDUCATION IN THE HEART OF EDINBURGH



APPLY NOW FOR ENTRY IN 2025/2026



## YOUNG MUSICIANS AND SINGERS AGED 9-19 CONSERVATOIRE PATHWAY PROGRAMME

Rated best performing independent school in Scotland for Higher and Advanced Highers by the  
Sunday Times Parent Power Guide 2022, 2023 & 2024

Up to 100% funding available through the Scottish Government Aided Places Scheme

Call +44 (0)131 538 7766 or email [admissions@smms.uk](mailto:admissions@smms.uk) to register.

**[www.stmarysmusicschool.co.uk](http://www.stmarysmusicschool.co.uk)**






# Proud Restaurant Partner to the RSNO



## DINE

CAMBRIDGE STREET

Visit us at 10 (1F) Cambridge Street, Edinburgh.

Reserve your table today! 0131 218 1818 • DINE.SCOT   

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

DUNEDIN  
CONSORT

# Wagner's Ring Symphony

**Handel** Water Music Suite No3

**Neil Tòmas Smith** Hidden Polyphony World Premiere

**Wagner** arr de **Vlieger** The Ring, An Orchestral Adventure

**Thomas Søndergård** Conductor

**Anna Dennis** Soprano

**Dunedin Consort**

**EDN** Fri 16 May 2025: 7.30pm

**GLW** Sat 17 May 7.30pm

Book now at  
**rsno.org.uk**



# Supporting the RSNO

I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

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

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

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



**Thomas Søndergård**  
MUSIC DIRECTOR, RSNO

## RSNO Benefactors

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

the organisation forward, helping us to realise our future plans and ambitions.

Sir Ewan and Lady Brown  
Gavin and Kate Gemmell  
Kat Heathcote and Iain Macneil  
Ms Chris Grace Hartness

## RSNO Conductors' Circle

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside innovative education programmes in communities across Scotland, via our ground breaking initiative Music for Life.

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

Ardgowan Charitable Trust  
Stina Bruce Jones  
Ian and Evelyn Crombie  
Kenneth and Julia Greig  
Carol Grigor and the Trustees of Dunard Fund  
Shirley Murray  
David and Alix Stevenson  
Rolf and Celia Thornqvist  
Eric and Karen Young

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



# Patron Programme

RSNO Patrons support individual musicians and members of the artistic team as well as advocating our work off the stage, from Learning and Engagement activity to commissioning new music. Becoming a Patron will bring you closer to the communities we serve across Scotland and will help to ensure that we maintain our position as one of Europe's leading symphony orchestras.

## RSNO Patrons

Geoff and Mary Ball  
George Ritchie  
Stephen Sweeney  
Valerie Wells

## Learning and Engagement Patrons

William Brown, W.S  
The Dundee RSNO Circle Committee  
Members of the Glasgow RSNO Circle  
Neil & Nicola Gordon  
Professor Gillian Mead, FRSE  
Maurice & Nicola Taylor Charitable Trust

## Chair Patrons

Chair Patrons are connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. Our musicians truly appreciate the support they receive from their Chair Patrons and the brilliant opportunities they bring to the Orchestra.

### Assistant Conductor

Derrick Morgan  
**The Solti Foundation Chair**

### First Violin

Maya Iwabuchi *LEADER*  
**Dunard Fund Chair**

Tamás Fejes *ASSISTANT LEADER*  
**The Bill and Rosalind Gregson Chair**

Ursula Heidecker Allen  
**The James and Iris Miller Chair**

Elizabeth Bamping  
**The WL and Vera Heywood Chair**

Alan Manson  
**The Hugh and Linda Bruce-Watt Chair**

Liam Lynch  
**Mr Kyle Anderson Weir**

### Second Violin

Marion Wilson  
*ASSOCIATE PRINCIPAL*  
**The Nigel & Margot Russell Chair**

Sophie Lang  
**The Ian & Evelyn Crombie Chair**

Emily Nenniger  
**Mr Jamie & Kyle Anderson Weir**

### Viola

Tom Dunn *PRINCIPAL*  
**The Cathy & Keith MacGillivray Chair**

Lisa Rourke *SUB PRINCIPAL*  
**The Meta Ramsay Chair**

Francesca Hunt  
**The Rolf and Celia Thornqvist Chair**

Beth Woodford  
**Mr Jamie & Kyle Anderson Weir**

## Cello

Pei-Jee Ng *PRINCIPAL*  
**Mr Jamie & Kyle Anderson Weir**

Betsy Taylor  
*ASSOCIATE PRINCIPAL*  
**The Maxwell Armstrong Chair**

Kennedy Leitch  
*ASSISTANT PRINCIPAL*  
**The David and Anne Smith Chair**

Rachael Lee  
**The Christine and Arthur Hamilton Chair**

## Double Bass

Nikita Naumov  
*PRINCIPAL*  
**The Gregor Forbes John Clark Chair**

Michael Rae  
*ASSISTANT PRINCIPAL*  
**James Wood Bequest Fund Chair**

## Flute

Katherine Bryan *PRINCIPAL*  
**The David and Anne Smith Chair**

## Oboe

Adrian Wilson *PRINCIPAL*  
**The Hedley Wright Chair**

Peter Dykes  
*ASSOCIATE PRINCIPAL*  
**Witherby Publishing Group Charitable Trust Chair**

## Cor Anglais

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

## Clarinet

Timothy Orpen *PRINCIPAL*  
**The Shirley Murray Chair**

William Knight  
*ASSOCIATE PRINCIPAL*  
**The David and Anne Smith Chair**

## Horn

*PRINCIPAL*  
**The Springbank Distillers Chair**

Alison Murray  
*ASSISTANT PRINCIPAL*  
**Mr & Mrs Pierre and Alison Girard**

Martin Murphy  
*ASSISTANT PRINCIPAL*  
**The Gordon Fraser Charitable Trust Chair**

David McClenaghan  
**The J & A Mitchell Chair**

## Trumpet

Christopher Hart *PRINCIPAL*  
**Ms Chris Grace Hartness**

Katie Smith *SUB-PRINCIPAL*  
**The Lady Fraser Chair**

## Trombone

Dávur Juul Magnussen *PRINCIPAL*  
**The Mitchell's Glengyle Chair**

## Timpani

Paul Philbert *PRINCIPAL*  
**Ms Chris Grace Hartness**

## Percussion

*With thanks to the Dot and Syd Taft Chair for their support of the RSNO Percussion Section.*

## Staff

Chiko Parkinson  
*COMMUNITY SINGING ASSISTANT*  
**Supported by ScotRail**

We would like to acknowledge the great support of the RSNO Chair Patron Programme by Mr Hedley G Wright.

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

If you would like more information or would like to discuss how you can become an RSNO Patron, please contact Constance Fraser, Head of Development (Individuals and Partnerships), at [constance.fraser@rsno.org.uk](mailto:constance.fraser@rsno.org.uk)

We would like to thank all those who continue to generously support the RSNO's Play Your Part Appeal.



# Musical Memories

**Leave a gift to the RSN 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.

As a charity, our work relies on donations from our supporters and friends – whether performing world-class music on stage or engaging with children across Scotland in our National Schools Concert Programme – and we need your continued support.

By remembering the RSN in your Will, you can help us share the joy of music with future generations and allow your passion for the Orchestra to live on.

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 RSN, 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](http://rsno.org.uk/memories)

If you would like to discuss this further, please contact Polly Lightbody, Individual Giving and Partnerships Officer, in the strictest confidence, at [polly.lightbody@rsno.org.uk](mailto:polly.lightbody@rsno.org.uk)

To the many among you who have pledged to leave a gift already – thank you.





# Charitable Trusts and Foundations

Charitable trusts and foundations have a distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in support of our work is truly appreciated. We are grateful to the following trusts and foundations for their generosity:

Aberdeen Endowments Trust  
ABO Sirens Fund  
Adam Mickiewicz Institute  
Alexander Moncur Charitable Trust  
Alma & Leslie Wolfson Charitable Trust  
Balgay Children's Society  
The Boris Karloff Charitable Foundation  
Boshier-Hinton Foundation  
Brownlie Charitable Trust  
The Castansa Trust  
CMS Charitable Trust  
The Common Humanity Arts Trust  
Cookie Matheson Charitable Trust  
Cruden Foundation  
The David and June Gordon Memorial Trust  
Dr Guthrie's Association  
The Duncloy Charitable Trust  
The Educational Institute of Scotland  
The Ettrick Charitable Trust  
Fidelio Charitable Trust  
Forteviot Charitable Trust  
The Gaelic Language Promotion Trust  
The Gannochy Trust  
Garrick Charitable Trust  
The Gordon Fraser Charitable Trust  
Harbinson Charitable Trust  
Hobart Charitable Trust  
Hope Scott Trust  
The Hugh Fraser Foundation  
Idlewild Trust  
James Wood Bequest Fund  
Jean & Roger Miller's Charitable Trust  
Jennie S Gordon Memorial Foundation  
Jimmie Cairncross Charitable Trust  
John Mather Charitable Trust  
John Scott Trust Fund  
JTH Charitable Trust  
Leach Family Charitable Trust  
Leng Charitable Trust  
Lethendy Charitable Trust  
Marchus Trust  
Mary Janet King Fund (FS Small Grants)  
McGlashan Charitable Trust  
MEB Charitable Trust  
The Meikle Foundation  
Mickel Fund  
Miss E C Hendry Charitable Trust

Mrs J Y Nelson Charitable Trust  
Miss Jean R Stirrat's Charitable Trust  
The Music Reprieve Trust  
N Smith Charitable Settlement  
Nancie Massey Charitable Trust  
New Park Educational Trust  
The Noël Coward Foundation  
Northwood Charitable Trust  
The Nugee Foundation  
P F Charitable Trust  
Pear Tree Fund for Music  
The PRS Foundation  
Pump House Trust  
Q Charitable Trust  
The R J Larg Family Trust  
The Ronald Miller Foundation  
The Rowena Alison Goffin Charitable Trust  
The Scops Arts Trust  
Scott-Davidson Charitable Trust  
Scottish Enterprise  
The Solti Foundation  
Souter Charitable Trust  
Stanley Morrison Trust  
The Steel Charitable Trust  
Stevenston Charitable Trust  
Sylvia Aitken's Charitable Trust  
Tay Charitable Trust  
Thomson Charitable Trust  
Tillyloss Trust  
Vaughan Williams Foundation  
Verden Sykes Trust  
W A Cargill Fund  
W M Sword Charitable Trust  
Walter Scott Giving Group  
The Wavendon Foundation  
The W M Mann Foundation  
W M Sword Charitable Trust  
The Zich Trust

We are also grateful to a number of trusts that wish to stay anonymous.

If you would like more information about our work and how you can make a difference, please contact Kirsten Reid, Head of Development (Trusts and Projects), at [kirsten.reid@rsno.org.uk](mailto:kirsten.reid@rsno.org.uk)

# RSNO Circle

Our Circle Members are at the centre of the RSNO. Your membership helps to support the future of the RSNO while sharing the joy of music both on and off stage.

When you join the RSNO Circle you enhance your relationship with the Orchestra and enjoy exclusive updates from our musicians. If you would like to find out more about joining the Circle, please visit [rsno.org.uk/circle](https://rsno.org.uk/circle) or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at [polly.lightbody@rsno.org.uk](mailto:polly.lightbody@rsno.org.uk)

## Virtuoso

Ms Catherine Y Alexander  
Mrs A M Bennett  
Mr Alan and Mrs Carolyn Bonnyman  
Dame Susan and Mr John Bruce  
Stephen and Morny Carter  
Francesca and Eoghan Contini  
Mackie  
Dr Clive Cripser  
Martin and Carola Gordon  
Scott and Frieda Grier  
Judith and David Halkerston  
Iain MacNeil and Kat Heathcote  
Miss A McGrory  
Miss M Michie  
Mr James Miller CBE  
Mrs Abigail Morrison  
Nicholas and Alison Muntz  
Meta Ramsay  
Mr and Mrs W Semple  
Mr Gregor Stewart  
Mr Ian Taft  
Claire and Mark Urquhart  
Raymond and Brenda Williamson  
Margaret Duffy and Peter  
Williamson

## Symphony

William and Elizabeth Berry  
Mr John Brownlie  
Mr A Campbell  
Dr K Chapman and Ms S Adam  
Sir Sandy and Lady Crombie  
Mr W G Geddes  
Dr Robert Gibb  
Mr I Gow  
Mr J D Home  
Christine Lessels  
Katharine M.E. Liston  
Professor J Mavor

Mrs A McQueen  
Mr Iain Percival  
Mr and Mrs David Robinson  
Dr C Cradock and Dr S Todd

## Concerto

Neil Barton  
Miss D Blackie  
Dr C M Bronte-Stewart  
Dr F L Brown  
Mr and Mrs Burnside  
David Caldwell  
Ms H Calvert  
Ross Cavanagh  
Myk Cichla  
Terry & Joan Cole  
Dr J Coleiro  
Mr and Mrs B H Cross  
Christine and Jo Danbolt  
Mr P Davidson  
Steven J Davis  
Mr C Ffoulkes  
Mr and Mrs M Gilbert  
Simon and Fiona Guest  
Lord and Lady Hamilton  
Mrs S Hawthorn  
P Hayes  
Dr and Mrs P Heywood  
Ms H Kay  
Mr and Mrs W Kean  
Nicholas Kilpatrick  
Christine Lessels  
Morag MacCormick  
Mr D MacPherson  
Mr and Mrs Marwick  
Mr S Marwick  
Mrs Sandra Maxwell  
Mr and Mrs G McAllister  
Mrs M McDonald  
Dr A H McKee

Mr Rod McLoughlin  
Morag Millar  
Mrs B Morinaud  
Dr and Mrs D Mowle  
Mr KR and Dr CC Parish  
Ms A and Miss I Reeve  
Mrs E.M. Robertson  
Dr and Mrs G K Simpson  
Mrs Henrietta Simpson  
Norma & Duncan Smith  
Mr and Mrs A Stewart  
David and Helen Strachan  
Mr G Stronach  
Dr G R Sutherland  
Mr I Szymanski  
Mr and Mrs J B Watson  
Mr and Mrs D Weetman

## Sonata

Mr K Allen  
Jenny Beattie  
Dr A D Beattie  
Mrs H Benzie  
Mr R Billingham  
Lord and Lady Borthwick  
John Bradshaw and Shiona Mackie  
Mrs Bryan  
Andrew Burrows  
Mrs C M Campbell  
Miss S M Carlyon  
Amanda Carter-Fraser  
Lady Coulsfield  
Adam and Lesley Cumming  
Mr and Mrs K B Dietz  
Mrs C Donald  
J Donald and L Knifton  
Mr John Duffy  
Mr R M Duncan  
Brigadier and Mrs C C Dunphie  
Mrs E Egan





Mr R Ellis  
 Mr R B Erskine  
 Dr E Evans  
 Dr A Ewing  
 David Ferrier  
 Kenneth Forbes  
 Mr D Fraser  
 Ms J Gardner  
 Philip & Karen Gaskell  
 Mrs M Gibson  
 Mrs M Gillan  
 Mrs JK Gowans  
 Dr J and Mrs H Graham  
 Professor and Mrs A R Grieve  
 Dr P J Harper  
 Dr N Harrison  
 Mr and Mrs R J Hart  
 Bobby and Rhona Hogg  
 Mr and Mrs F Howell  
 Mrs A Hunter  
 Inez Hutchison  
 Professor R N Ibbett  
 Thomas Jakobsen Burns  
 Ms K Lang  
 Dr D A Lunt  
 Mr and Mrs J Martin  
 Ms S McArthur  
 Jean McCutcheon  
 Mr M McGarvie  
 Mrs S McGeachan  
 Hon Lord McGhie  
 Dr Colin McHardy  
 Ms H L McLaren  
 Margaret McLay  
 Libby McLean  
 Mr D McNaughton

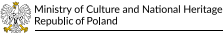
Mr and Mrs B Mellon  
 Kathryn Michael  
 Mr I Mills  
 Mrs P Molyneaux  
 Kenneth M. Murray  
 Bruce and Christine Nelson  
 Mr and Mrs K O'Hare  
 Mr and Mrs K Osborne  
 Dr G Osbourne  
 Mr A Ownsworth  
 Mr R Parry  
 John Paterson  
 Misses J and M Penman  
 Mr J W Pottinger  
 Miss J A Raiker  
 Mr M Rattray  
 Alastair Reid  
 Ms F Reith  
 Dr and Mrs D Robb  
 Mrs A Robertson  
 Anne Robertson  
 Ms A Robson  
 Sheriff Linda Ruxton  
 Mrs J Shanks  
 Mr J A Shipley  
 Dr M J and Mrs J A Shirreffs  
 Richard and Gillian Shirreffs  
 Mrs E Smith  
 Mr M Smith  
 Dr and Mrs B Stack  
 Mrs Lorna Statham  
 Mrs R F Stewart  
 Rev N and Mr R Stewart  
 Mr I Strachan  
 Mr and Mrs B Tait  
 Dr and Mrs T Thomson

Mr C Turnbull  
 Dr Morag Ward  
 Nelson and Barbara Waters  
 Mr W Watters  
 Alan Weddell  
 Philip Whitely and Robert H Mackay  
 Roderick Wylie  
 Mr R Young

Thank you to all our members  
 of the Circle, including Overture  
 members and those who wish  
 to remain anonymous.

# A big Thank You to our supporters

## FUNDERS



Co-financed by the Minister of Culture and National Heritage of the Republic of Poland



## CORPORATE SUPPORTERS



## PRINCIPAL MEDIA PARTNER



## PRINCIPAL TRANSPORT PARTNER



## BROADCAST PARTNER



## CHARITY PARTNER



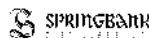
## PARTNERS

Glasgow Chamber of Commerce • Institute of Directors • Scots Magazine  
The Scottish Council for Development & Industry • Smart Graphics

## PROJECT PARTNERS

Alzheimer Scotland • Black Lives in Music • Children's Hospice Association • Children's Classic Concerts • Classic FM • Douglas Academy  
Dunedin Consort • Education Scotland • Gig Buddies • Goethe-Institut Glasgow • Hebrides Ensemble • Luminare  
Music Education Partner Group • ParentZone • Royal Conservatoire of Scotland • Scottish Book Trust • Scottish Refugee Council  
Sistema Scotland • St Mary's Music School • Starcatchers • Tayside Healthcare Arts Trust • The Scottish Wildlife Trust  
University of Edinburgh • V&A Dundee • Visible Fictions

## CHAIR SPONSORS



If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNQ, please contact Constance Fraser, Head of Development (Individuals and Partnerships), at [constance.fraser@rsno.org.uk](mailto:constance.fraser@rsno.org.uk)

# Royal Scottish National Orchestra

## PATRON

His Majesty The King

## RSNO BOARD OF DIRECTORS

### Elected Directors

Gregor Stewart  
CHAIR

Gail Blain  
HONORARY TREASURER

Ruth Binks

Kayla-Megan Burns

Ken Hay  
Kat Heathcote  
Don Macleod  
David Robinson  
John Stewart  
David Strachan  
Cllr Edward Thornley  
NOMINATED DIRECTOR  
Julia Miller  
COMPANY SECRETARY

## Player Directors

Katherine Bryan  
Christopher Hart  
David Hubbard  
Sophie Lang  
David McClenaghan  
Lorna Rough

## RSNO COUNCIL

Baroness Ramsay  
of Cartvale CHAIR  
Ms Ruth Wishart

## YOUTH ASSEMBLY

George Hillier  
Amy McColl  
Hazel Sharp  
Ailsa Smith  
Jessica Smith  
Penny Snell  
Rachel Sunter  
Ailsa Thompson  
Danny Urquhart

## CHIEF EXECUTIVE

Alistair Mackie

Charlotte Jennings  
EXECUTIVE ASSISTANT (MATERNITY  
LEAVE COVER)

Nicola Kelman  
EXECUTIVE ASSISTANT (MATERNITY LEAVE)

## CONCERTS

Graham Bell  
PLANNING OFFICER

Megan Bousfield  
LIBRARY ASSISTANT

Dylan Findlay  
ASSISTANT STAGE MANAGER

Ashley Holland  
STAGE MANAGER

Emma Hunter  
DEPUTY ORCHESTRA MANAGER

Ewen McKay  
HEAD OF ORCHESTRA MANAGEMENT

Richard Payne  
LIBRARIAN

Tammo Schuelke  
HEAD OF PLANNING

Craig Swindells  
HEAD OF PRODUCTION

Matthias Van Der Swaagh  
ASSISTANT ORCHESTRA MANAGER

Xander van Vliet  
PLANNING MANAGER

Christine Walker  
CHORUS MANAGER

Rosie Kenneally  
CREATIVE PRODUCER FOR LEARNING  
(MATERNITY LEAVE)

Maisie Leddy  
ENGAGEMENT PRODUCER

Lois McColl  
ENGAGEMENT PROJECT ASSISTANT

Rachel Naismith  
ENGAGEMENT PRODUCER

Chiko Parkinson  
COMMUNITY SINGING ASSISTANT  
SUPPORTED BY SCOTRAIL

## EXTERNAL RELATIONS

Dr Jane Donald  
DIRECTOR OF EXTERNAL RELATIONS

Lisa Ballantyne  
PARTNERSHIPS OFFICER

Ian Brooke  
PROGRAMMES EDITOR

Fred Bruce  
TRUSTS AND PROJECTS ADMINISTRATOR

Clara Cowen  
MARKETING MANAGER

Seonaid Eadie  
EXTERNAL RELATIONS OFFICER

Carol Fleming  
HEAD OF MARKETING

Constance Fraser  
HEAD OF DEVELOPMENT (INDIVIDUALS  
AND PARTNERSHIPS)

Katie Kean  
COMMUNICATIONS AND MARKETING OFFICER

Niamh Kelly  
TRUSTS AND PROJECTS COORDINATOR

Polly Lightbody  
INDIVIDUAL GIVING AND  
PARTNERSHIPS OFFICER

Graham Ramage  
GRAPHICS DESIGNER

Kirsten Reid  
HEAD OF DEVELOPMENT (TRUSTS AND  
PROJECTS)

Sam Stone  
INFORMATION SERVICES MANAGER  
Ross Williamson  
VIDEO PRODUCER (MARKETING)

## FINANCE AND CORPORATE SERVICES

Angela Moreland  
CHIEF OPERATING OFFICER

Keilidh Bradley  
GRADUATE ANIMATOR

Phoebe Connolly  
FINANCE ASSISTANT

Abby Dennison  
FINANCE ADMINISTRATOR

Ted Howie  
FACILITIES COORDINATOR

Lorimer Macandrew  
VIDEO PRODUCER

Sam McErlean  
ASSISTANT SOUND ENGINEER

Calum Mitchell  
ASSISTANT VIDEO PRODUCER

Hedd Morfett-Jones  
DIGITAL MANAGER


Susan Rennie  
HEAD OF FINANCE

Gabriel Smith  
SOUND ENGINEERING PLACEMENT


Jade Wilson  
FINANCE ASSISTANT

Royal Scottish National Orchestra  
19 Killermont Street  
Glasgow G2 3NX  
T: +44 (0)141 226 3868  
W: [rsno.org.uk](http://rsno.org.uk)


Scottish Company No. 27809  
Scottish Charity No. SC010702

 /royalsscottishnationalorchestra

 @RSNO

 @rsnoofficial

 Youtube.com/thersno

 rsnorchestra

The RSNO is one of Scotland's  
National Performing Companies,  
supported by the  
Scottish Government.



Scottish Government  
Riaghaltas na h-Alba



*Dan Walker*  
Back at Breakfast  
CLASSIC *f*M

Weekdays from 06:30am



RADIO



globalPLAYER



“PLAY CLASSIC FM”