RSNO
SCOTLAND'S NATIONAL ORCHESTRA

RPS ROYAL PHILHARMONIC SOCIETY
Winner
2026 RPS Ensemble Award



Verdi Requiem

Usher Hall, Edinburgh
Fri 6 Nov 2026 7.30pm

Glasgow Royal Concert Hall
Sat 7 Nov 7.30pm

Supported by the **Jennie S. Gordon Memorial Foundation**

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Verdi
Requiem

Usher Hall, Edinburgh Fri 6 Nov 2026 7.30pm
Glasgow Royal Concert Hall Sat 7 Nov 7.30pm

Verdi's Requiem is more than just a roof-raising, soul-stirring vision of the Day of Judgement composed by the grand master of Italian opera – it's a passionate journey into the human heart itself. Principal Guest Conductor Patrick Hahn leads a team of superb opera singers, the full RSNO and two great Scottish choirs. The air will shake tonight.

VERDI Requiem [82']

Patrick Hahn Conductor
Jennifer Davis Soprano
Irene Roberts Mezzo-soprano
Mario Lerchenberger Tenor
Edwin Crossley-Mercer Bass
RSNO Chorus
Stephen Doughty Director, RSNO Chorus
Edinburgh Festival Chorus
James Grossmith Director, Edinburgh Festival Chorus
Paul Whittaker BSL Performer
Royal Scottish National Orchestra

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The Glasgow performance will be recorded for the RSNO Archive.
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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



Søndergård Conducts

Schumann
Piano Concerto

Anna Vinnitskaya Piano

Usher Hall, Edinburgh
Fri 13 Nov

Rachmaninov
Piano Concerto No2

Roman Borisov Piano

Glasgow Royal Concert Hall
Sat 14 Nov

Both concerts also feature **Elgar's Symphony No1**

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rsno.org.uk

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Welcome

Thank you for joining us this evening.

It's a huge pleasure to welcome so many special guests to perform one of the largest, most dramatic and exciting works in the orchestral and choral repertoire – Giuseppe Verdi's Requiem. Alongside the more than 200-strong combined forces of the RSNO Chorus and the Edinburgh Festival Chorus, we have four fantastic soloists: Jennifer Davis, Irene Roberts, Mario Lerchenberger and Edwin Crossley-Mercer.

On the podium is Principal Guest Conductor Patrick Hahn, who has certainly proved his mettle over the last few years with us, tackling some seriously interesting and innovative repertoire. During this time he has also had a successful tenure as the General Music Director of Sinfonieorchester und Oper Wuppertal, where he concluded his time with the ultimate test of any conductor – the whole of Wagner's Ring Cycle. We are in safe hands this evening!

We also have British Sign Language Performer Paul Whittaker with us. Paul adds so much more than the meaning of the words; he also conveys the drama and emotion of the performance to our d/Deaf and hearing audiences alike. Do take some time to watch Paul and the superb work that he does.

As a young trumpeter, this piece paid my bills for many years due to the sheer number of trumpets needed to create its thrilling sound. Listen out for the off-stage trumpets!

I hope you enjoy the performance.

Alistair Mackie
CHIEF EXECUTIVE

Keep in touch with the RSNO

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Royal Scottish National Orchestra



Formed in 1891, the Royal Scottish National Orchestra (RSNO) is one of Europe's leading symphony orchestras. Awarded royal patronage by Her Late Majesty The Queen in 1977, its special status in the UK's cultural life was cemented in 2007 when it was recognised as one of Scotland's five National Performing Companies, supported by the Scottish Government.

Led by Music Director Thomas Søndergård, 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 tours internationally, most recently visiting China and Europe. In May 2026, Giedrė Šlekytė was announced as the RSNO's Music Director Designate and will formally become Music Director from the beginning of the 2027:28 Season, with Thomas Søndergård taking on the new position of Music Director Emeritus.

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 cultivated an international reputation for world-class film, television and videogame soundtrack recording. The Orchestra has recorded for BAFTA-winning series *Silo* (Apple TV) and worked with the likes of GRAMMY Award-winning composer Lorne Balfe on *Life on Our Planet* (Netflix). Other notable titles include *Nuremberg* (Sony Pictures), *Now You See Me: Now You Don't* (Lionsgate), *Horizon: An American Saga* (Warner Bros) and *Star Wars Outlaws* (Ubisoft). The Orchestra records at its bespoke in-house facility in Glasgow, Scotland's Studio. In 2026 the RSNO was the first professional orchestra since 2014 to be awarded the Royal Philharmonic Society's Ensemble Award. The award recognises musical ensembles for outstanding quality and scope of performances and work.

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. The RSNO's engagement offering includes its singing strand, encompassing a Buggy Choir and Chorus Academy in both Dundee and Glasgow and a lunchtime Workplace Choir, which complements the well-established and highly respected RSNO Youth Choruses and RSNO Chorus. The community choruses are designed with the benefits of group singing for health and wellbeing at their core and are open to all.

On Stage

FIRST VIOLIN
Maya Iwabuchi
LEADER
Shlomy Dobrinsky
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Helena Rose
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Veronica Marziano
Freya Hall
Sophie Sild

SECOND VIOLIN
Gongbo Jiang
GUEST PRINCIPAL
Marion Wilson
Emily Nenniger
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Kirstin Drew
Colin McKee
Jessica Hall
Joe Hodson
Seona Glen

VIOLA
Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Susan Buchan
David McCreadie
Nicola McWhirter
Claire Dunn
Maria Trittinger
Francesca Hunt
Beth Woodford

CELLO
Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Yuuki Bouterey-Ishido
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė

DOUBLE BASS
Nikita Naumov
PRINCIPAL
Carlos Navarro
Michael Rae
Yat Hei Lee
Moray Jones
Kirsty Matheson

FLUTE
Katherine Bryan
PRINCIPAL
Oliver Roberts
Janet Richardson
PRINCIPAL PICCOLO

OBOE
Adrian Wilson
PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET
Timothy Orpen
PRINCIPAL
William Knight
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON
David Hubbard
PRINCIPAL
Matthew Kitteringham
Grant McKay
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN
Andrew McLean
ASSOCIATE PRINCIPAL
Alison Murray
Martin Murphy
David McClenaghan

TRUMPET
Jason Lewis Goodwin
ASSOCIATE PRINCIPAL
Robert Baxter
Cameron Chin-See
Rebecca Goodwin
Holly Clark
James Earl
Jonathan Quirk
Mark Elwis

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

TUBA
John Whitener
PRINCIPAL

TIMPANI
Ewan Millar
GUEST PRINCIPAL

PERCUSSION
Philip Hague
GUEST PRINCIPAL

Orchestra list and programme details correct at time of going to print.

Patrick Hahn

Conductor



Patrick Hahn is Principal Guest Conductor of the RSNO and the BR Münchner Rundfunkorchester.

In the 2026/27 season, he conducts Barrie Kosky's production of Mozart's *Le nozze di Figaro* at the Wiener Staatsoper, and new productions of Prokofiev's *The Love for Three Oranges* at Oper Frankfurt, directed by Damiano Michieletto, and Wagner's *Rienzi* at the Semperoper Dresden, directed by Eva-Maria Höckmayr. He also returns to the New National Theatre Tokyo for a revival of Jonathan Miller's production of Richard Strauss' *Der Rosenkavalier*.

Patrick's 2026/27 concert engagements include debut appearances with the Rotterdam Philharmonic Orchestra, performances of Mahler's Symphony No9 with the Berner Symphonieorchester and the Academy of St Martin in the Fields, and return invitations from the Wiener Symphoniker and RAI Torino with pianist Jan Lisiecki. He also returns to the RSNO and BR Münchner Rundfunkorchester as Principal Guest Conductor.

Highlights of recent seasons include engagements with the Münchner Philharmoniker, Gewandhausorchester Leipzig, Tonhalle-Orchester Zürich and London Philharmonic Orchestra, alongside opera productions at the Opernhaus Zürich, Bayerische Staatsoper and Dutch National Opera.

Patrick's highly successful tenure as General Music Director in Wuppertal made a lasting impact over five seasons. He concluded his directorship with concert performances of Wagner's monumental Ring cycle across the 2025/26 season, featuring an internationally acclaimed cast including Catherine Foster, Benjamin Bruns, Michael Kupfer-Radecky and Karen Cargill.

Patrick's critically acclaimed discography includes an all-Gottfried von Einem album with the RSNO on Linn Records, and Ethel Smyth's *Der Wald* with the Sinfonieorchester Wuppertal for cpo, marking the opera's first-ever recording in its original German. Recordings of Zemlinsky's *Eine florentinische Tragödie* and Ullmann's *Der Kaiser von Atlantis* with the Münchner Rundfunkorchester have been released on the BR Klassik label.

Alongside his classical career, Patrick performs the cabaret songs of Austrian satirist and composer Georg Kreisler, accompanying himself at the piano. An accomplished jazz pianist, he has received awards from the Chicago Jazz Festival and the University of Wisconsin – La Crosse, where he was honoured with the Outstanding Soloist Award as Best Jazz Pianist at the 37th annual jazz festival.



Sing, sing, sing: The RSNO's Community Choral Activity

Did you know each week the RSNO hosts over 700 singers? From age seven in the Youth Chorus through to age 89 in the RSNO Chorus, and from babes in arms at our Buggy Choir to colleagues on their lunchbreak at our Workplace Choir; the RSNO knows that singing is an essential part of everyone's musical life.

The RSNO began its life as an ensemble formed to accompany the Glasgow Choral Union and singing has remained at its core to this day. We understand the importance of singing as the first point of access to music, and as the start of many people's journey into playing an instrument.

Singing builds confidence and community. With your support we can continue offering a variety of opportunities for all ages, which are free to access or operate a pay-what-you-can model, ensuring that everyone can have the opportunity to take part in a programme that suits them.

If you would like to find out more about our singing opportunities, please visit *rsno.org.uk/join-in/singing*. If you are interested in donating to support our work, please get in touch with Polly Lightbody at *polly.lightbody@rsno.org.uk*

Giuseppe Verdi (1813-1901)
Requiem

FIRST PERFORMANCE
Milan, 22 May 1874
DURATION 82 minutes

1. Requiem e Kyrie

2. Dies irae

3. Offertorio

4. Sanctus

5. Agnus Dei

6. Lux aeterna

7. Libera me

Verdi's creative life was spent almost entirely in the theatre, and his setting of the Requiem Mass is by far his most important non-operatic work. It was composed, indeed, at a point in his career when he was technically retired from the stage, and presumed to have done with it forever.

The origins of the work, however, go back a little further. On 13 November 1868 his great predecessor Gioachino Rossini died in Paris, aged 74. Though Rossini himself had not given the world a new opera since 1829, and many of his works had in the meantime gone out of fashion, his status as the figure who at the beginning of the century had given Italian opera new impetus was undimmed. Verdi felt it right and proper that a suitable homage should be made to this master, and it was his proposal that all of Italy's major composers should come together to write a work to honour Rossini's memory. A Requiem Mass was the obvious genre in which to do so.

A committee was formed to decide upon who should participate and which section each should be allotted (Verdi was given the Libera me), and the composition was duly completed. But the performance, set for the first anniversary of Rossini's death, in Bologna never took place because the impresario charged with its organisation refused to make his singers, orchestra and chorus available on financial grounds. Disgusted, Verdi insisted that the project be dropped, and the composers' manuscripts were returned to them.

Verdi continued to ponder his contribution, however, and when his colleague Alberto Mazzucato singled out the Libera me for particular praise in an attempt to revive the Mass, Verdi's response indicated that he was almost tempted to finish the entire setting himself. This hint was given in a letter written in February 1871. At the end of that year, Verdi's grand opera *Aida* received its premiere in Cairo. Not long after, Verdi allowed it to be understood that he had relinquished composition and would henceforward devote himself to looking after his land.

Doubtless this was his intention, and it would be 16 years before he, at the age of 73, produced another opera, *Otello*, but the urge to compose nevertheless remained strong within him, as is demonstrated by his sudden turning to the string quartet, in 1873, largely it seems for his own amusement.

This was the same year in which Verdi resumed work on the Requiem, gradually adding those sections that precede the final Libera me in the completed work. The instigation for this renewed activity was another death of a prominent artist, the writer Alessandro Manzoni (1785-1873), whose great achievement was the novel *I promessi sposi*, a landmark in Italian literature. Verdi admired both the book and its creator enormously.

Manzoni had died on 22 May 1873, and on 3 June that year Verdi announced to his publisher Giulio Ricordi his intention to commemorate the writer by completing the Mass setting on a

large scale. He wanted to know if the Milanese authorities would be prepared to defray the costs of the first performance, to be given in church. They would, and so Verdi set to work.

In January 1874, his close friend Clara Maffei, an artistic and political hostess prominent in Milanese society, recorded, 'I have never seen Verdi work with so much love on a work and lavish such care upon it.' Verdi's own comment, characteristically self-mocking, comes in a letter to Camille du Locle, one of the librettists of his opera *Don Carlos*:

> I'm working on my Mass and doing so with great pleasure. I feel as if I've become a solid citizen and am no longer the public's clown who, with a big *tamburone* and bass drum, shouts 'Come on, come on, step right up', etc., etc. As you can imagine, when I hear operas spoken of now, my conscience is scandalised, and I immediately make the sign of the Cross!

The completed work received, in effect, almost a double premiere, with its first performance, at the church of San Marco, Milan, on 22 May 1874 swiftly followed up with three reprises in Italian opera's Holy of Holies, La Scala, over the next week. Praise was virtually unanimous, with one notable exception, a review in the German newspaper *Allgemeine Zeitung* by the conductor Hans von Bülow. His comments were withering, and his attack centred on the nature of the work itself, which he called 'an opera in ecclesiastical costume'.

This was not his last word on the subject, however. At this point in his career, Bülow was closely associated with Johannes Brahms, whom he looked up to as the most significant musical figure of his time (he had completely fallen out with Richard Wagner, a fact not unconnected to his wife having left him for the composer of *Tristan und Isolde*). Brahms himself studied Verdi's score, however, and rebuked his champion severely. 'Bülow has disgraced himself for all time,' he said. 'Only a genius could write such a work.' Bülow took his time but was eventually convinced by the Requiem and penned an apology to Verdi himself. Verdi responded guardedly but with some grace.

Nevertheless, the subject raised by Bülow – that of the operatic nature of the Requiem – is one that continues to generate comment, and it would be foolish to attempt to deny it.

The Lacrimosa section of the Dies irae, in point of fact, was virtually lifted by Verdi from a tenor/bass duet he had written for *Don Carlos*, and then cut during rehearsals for the work's premiere in Paris in 1867.

But it would be strange if Verdi, an operatic composer through and through, had altered his style in so thorough-going a manner at this late point in his career purely in order to adopt a liturgical manner – whatever that might have meant. And in any case, Verdi – like Rossini and Donizetti before him in their religious works, or indeed like Mozart in his masses – would not have seen the need. In the Requiem – the Sanctus and Libera me in particular – he proved he could write a fugue as vital as any composed during the 19th century, if that was what was required. (And he would, of course, reverse the procedure, bringing the 'liturgical' fugue into the theatre to round off his final opera, *Falstaff*, in 1893.)

Verdi's Requiem is a work in which there is no real division between the sacred and the secular, or rather one in which the human and dramatic aspects of the text are reflected in music that links them to the divine. In pointing out what he believed to be the work's weakness, Bülow accidentally hit upon its greatest strength.

© George Hall

Requiem

1. REQUIEM E KYRIE

Chorus
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.

Quartet and Chorus
Kyrie eleison.
Christe eleison.
Kyrie eleison.

2. DIES IRAE

Chorus
Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!
Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

Bass
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.
Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sibylla.

1. REQUIEM E KYRIE

Chorus
Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer: all earthly flesh will come to you.

Quartet and Chorus
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

2. DIES IRAE

Chorus
The day of wrath, that day will
dissolve the world in glowing ashes,
as David and the Sibyl prophesied.
How great will be the terror,
when the Judge comes
to give strict justice.
The trumpet, scattering a marvellous sound
through the tombs of every land,
will gather all before the throne.

Bass
Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus
A written book will be brought forth,
which contains everything
for which the world will be judged.
Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall go unpunished.
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus
Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Soprano and Mezzo-soprano
Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.
Juste judex ultionis:
donum fac remissionis
ante diem rationis.

Tenor
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Soprano, Mezzo-soprano and Tenor
What can a wretch like me say?
Whom shall I ask to intercede for me,
when not even the righteous are safe from damnation?

Solo Quartet and Chorus
King of dreadful majesty,
who grants salvation to the redeemed ones,
save me, O fount of mercy.

Soprano and Mezzo-soprano
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.
Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.
You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.
My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.
Give me a place among the sheep, and
separate me from the goats,
placing me on your right hand.

Bass and Chorus
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.
I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus
Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus
Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine:
dona eis requiem.
Amen.

3. OFFERTORIO

Quartet
Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profondo 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.
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.
Libera animas omnium fidelum defunctorum de poenis inferni;
fac eas de morte transire ad vitam.

Chorus
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus
That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.
Merciful Lord Jesus:
grant them peace.
Amen.

3. OFFERTORIO

Quartet
O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael show them the holy light;
which you once promised to Abraham and his descendants.
We offer to you, O Lord, sacrifices and prayers.
Receive them on behalf of those souls whom we commemorate today.
Grant, O Lord, that they might pass from death into that life
which you once promised to Abraham and his seed.
Deliver the souls of all the faithful dead from the pains of hell;
Grant that they might pass from death into life.

4. SANCTUS

Double Chorus
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomini Domini.
Hosanna in excelsis!

5. AGNUS DEI

Soprano, Mezzo-soprano and Chorus
Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

6. LUX AETERNA

Mezzo-soprano, Tenor and Bass
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.

4. SANCTUS

Double Chorus
Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

5. AGNUS DEI

Soprano, Mezzo-soprano and Chorus
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 us peace.

6. LUX AETERNA

Mezzo-soprano, Tenor and Bass
Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.
Grant them eternal rest, O Lord, and may perpetual light shine upon them
with your saints forever; for you are merciful.

7. LIBERA ME

Soprano and Chorus

Libera me, Domine, de morte aeterna in die illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeclum per ignem.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura irae, quando coeli movendi sunt et terra.
Dies irae, dies illa calamitatis et miseriae; 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.
Libera me, Domine, quando coeli movendi sunt et terra;
dum veneris judicare saeclum per ignem.
Libera me, Domine, de morte aeterna in die illa tremenda.
Libera me.

7. LIBERA ME

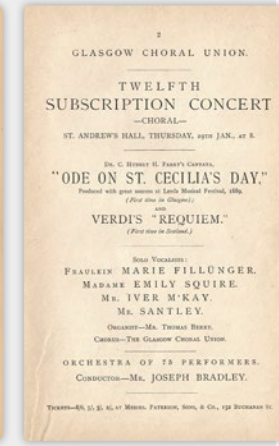
Soprano and Chorus

Deliver me, O Lord, from eternal death on that awful day,
when the heavens and the earth shall be moved:
when you will come to judge the world by fire.
I tremble, and I fear the judgment and the wrath to come, when the heavens and the earth shall be moved.
The day of wrath, that day of calamity and misery; a great and bitter day, indeed.
Grant them eternal rest, O Lord, and may perpetual light shine upon them.
Deliver me, Lord, from eternal death on that awful day.
Deliver me, O Lord, when the heavens and the earth shall be moved;
when you will come to judge the world by fire.
Deliver me, Lord, from eternal death on that awful day.
Deliver me.

RSNO Connections

The Glasgow Choral Union and Scottish Orchestra (as the RSNO was then known) gave the first performance of Verdi's Requiem in Scotland at Glasgow's St Andrew's Hall on 29 January 1891. The soloists included soprano Marie Fillünger, a highly respected singer, especially of Lieder, and a long-time companion of Eugènie Schumann, daughter of Robert and Clara Schumann. Mr Santley was the opera and oratorio singer Charles Santley, considered one of the most eminent English baritones of the Victorian era.





© Ewen McKay

Jennifer Davis

Soprano



From Cahir in Ireland, Jennifer Davis has been propelled to international attention following a series of sensational role debuts, earning praise for her gleaming, silvery tone and dramatic characterisations of remarkable immediacy.

Plans for the 2026/27 season include a return to one of her signature roles, Elsa von Brabant in Wagner's *Lohengrin*, at Valencia's Palau de les Arts Reina Sofía under Sir Mark Elder, followed by performances in the role at Deutsche Oper Berlin conducted by Susanna Mälkki. She also returns to Irish National Opera for her role debut as Tatyana in Tchaikovsky's *Eugene Onegin*.

Last season, Davis made house and role debuts as Elisabeth in Wagner's *Tannhäuser* at the Grand Théâtre de Genève and Marie in Berg's *Wozzeck* at the New National Theatre Tokyo, before returning to Irish National Opera for the title role in Dvořák's *Rusalka*. She concluded the season by returning to the BBC Proms as Reiza in Weber's *Oberon* with the Orchestre Révolutionnaire et Romantique and Elder.

Other recent concert highlights include Mahler's Symphony No2 with the BBC Scottish Symphony Orchestra and Sir Donald Runnicles, and her acclaimed Proms debut in 2025 with the BBC Symphony Orchestra in Delius' *A Mass of Life* under Elder.

Recent operatic highlights include the title role in Strauss' *Arabella* and Elsa von Brabant at Deutsche Oper Berlin, Fiordiligi in *Così fan tutte* at Hamburgische Staatsoper and London's Royal Ballet & Opera, Leonore in Beethoven's *Fidelio* at the Royal Ballet & Opera, the title role in Janáček's *Jenůfa* at English National Opera and Marguerite in Gounod's *Faust* for Irish National Opera.

Davis is an alumna of the Jette Parker Young Artist Programme.

Irene Roberts

Mezzo-soprano



California-born Irene Roberts is one of the most remarkable mezzo-sopranos of her generation, captivating audiences with her powerful vocal expressiveness and commanding stage presence.

During the 2026/27 season she will appear as the Composer in Strauss' *Ariadne auf Naxos* at the Bavarian State Opera, followed by three major debuts: her role and house debut as Santuzza (*Cavalleria rusticana*) at the Semperoper Dresden, her house debut as Brangäne (*Tristan und Isolde*) at the Staatsoper Unter den Linden, and her house debut as Venus (*Tannhäuser*) at the Teatro Real Madrid. She will also return as Kundry (*Parsifal*) to the Bavarian State Opera and the Tiroler Festspiele Erl, where she will also make her role debut as Isolde (*Tristan und Isolde*). Following her acclaimed debut as Sieglinde in *Die Walküre* at the 2026 Munich Opera Festival, she will return to the role at the 2027 Festival.

On the concert stage, she will perform Verdi's Requiem with the MDR Symphony Orchestra and Judith in Bartók's *Bluebeard's Castle* with the Trondheim Symphony Orchestra, a role she debuted at the Festival d'Aix-en-Provence in 2026 under Klaus Mäkelä.

From 2015/16 to 2023/24 Roberts was a member of the ensemble at the Deutsche Oper Berlin, where she sang Hänsel (*Hänsel und Gretel*), Marguerite (*La damnation de Faust*), Nicklausse (*The Tales of Hoffmann*), Cherubino (*The Marriage of Figaro*), Rosina (*The Barber of Seville*), Brangäne, and the title role in *Carmen*. Since then, she has appeared as a guest at the Deutsche Oper as Eboli (*Don Carlo*), Kundry and Carmen.

Roberts can be heard on Opera Rara's 2023 studio recording as Malvina Douglas in Mercadante's *Il Proscritto,* conducted by Carlo Rizzi. She is also in demand internationally as a concert singer, performing with the Los Angeles Philharmonic under Gustavo Dudamel, the Swedish Radio Symphony Orchestra under Daniel Harding, the Berlin Radio Symphony Orchestra under Vladimir Jurowski, and the San Francisco Symphony and Atlanta Symphony orchestras under Sir Donald Runnicles, and in recitals at London's Wigmore Hall.

Please note that due to illness, Deniz Uzun (Mezzo-soprano) has had to withdraw from these concerts. We're very grateful to Irene Roberts agreeing to step in at very short notice.

Mario Lerchenberger

Tenor



Mario Lerchenberger has been a member of the ensemble at the Semperoper Dresden since the 2024/25 season, where, during the 2026/27 season, he sings Tamino (*The Magic Flute*), Camille de Rosillon (*The Merry Widow*) and Yannakos (*The Greek Passion*). He performs in concert with the RSNO and Münchner Rundfunkorchester under Patrick Hahn, and in May 2027 appears as Pedrillo (*Die Entführung aus dem Serail*) at Bavarian State Opera, where he made his successful debut in February 2026 as a last-minute stand-in in the role of Hans in Smetana's *The Bartered Bride*.

The Carinthian tenor began his artistic career at the University of Music and Performing Arts Graz, where he studied singing with Tom Sol, art song with Joseph Breinl, oratorio with Robert Heimann, conducting with Johannes Prinz, and vocal pedagogy.

From 2019 to 2024 he was a member of the Graz Opera ensemble. Here he appeared as Alfred (*Die Fledermaus*), Steuermann (*The Flying Dutchman*), Hans, Kudrjasch (*Káťa Kabanová*), Macduff (*Macbeth*) and Asle (Eötvös' *Schlaflos*), and in concert performances as Ferrando (*Così fan tutte*) and Duca (*Rigoletto*).

At his current home theatre, Semperoper Dresden, he has appeared as Steuermann, Jaquino (*Fidelio*), Narraboth (*Salome*), Alfred, The Bridegroom/Tuomas (Saariaho's *Innocence)* and Tamino. In June 2026 he made his role debut as the Italian Singer (*Der Rosenkavalier*) at Graz Opera.

His extensive concert repertoire includes Bach's Mass in B Minor, *St John Passion*, *St Matthew Passion* and *Christmas Oratorio*; Beethoven's *Christus am Ölberge*; Britten's *War Requiem*; Dvořák's Requiem and Stabat Mater; Handel's *Messiah*; Haydn's *The Creation*, *The Seasons* and Stabat Mater; Mendelssohn's *Lobgesang* and *Elijah*; Mozart's Requiem; Orff's *Carmina Burana*; Rossini's *Petite Messe solennelle* and Verdi's Requiem.

He is deeply passionate about art song. Alongside major cycles such as Schubert's *Die schöne Müllerin* and Schumann's *Dichterliebe*, he maintains a multilingual repertoire ranging from Haydn through Tosti and Duparc to Britten.

Lerchenberger has performed at venues including the Felsenreitschule in Salzburg, Vienna Konzerthaus, Musikverein in Graz, Sala Sinfónica in Madrid, International Bach Festival in Leipzig and Bruckner Festival in Linz, Musikwochen Millstatt, and the Arsonore, Styriarte and La Strada festivals in Graz, and has been nominated several times for the Austrian Music Theatre Prize. In April 2026 he was awarded the Curt Taucher Prize by the Semperoper Foundation in recognition of his artistic work and versatility.

Edwin Crossley-Mercer

Bass



Anglo-French bass Edwin Crossley-Mercer is widely recognised for elegant performances of commanding presence, dramatic insight and exemplary musicianship. An artist of great versatility, he performs a repertoire that spans works by Monteverdi, Rameau, Wagner, Verdi, Beethoven, Berg and Britten.

Crossley-Mercer's 2026/27 season features his role debut as Arkel in Richard Brunel's new staging of *Pelléas et Mélisande* for Opéra National du Rhin under Louis Langrée, a portrayal he will also bring to Amsterdam's Concertgebouw under Karina Canellakis. He returns to the Grand Théâtre de Genève as Sebastian in Netia Jones' new production of Martin's *La tempête* under Thierry Fischer, before joining Cappella Mediterranea on tour in Rameau's *Les Indes galantes* under Leonardo García-Alarcón.

On the concert stage, Crossley-Mercer performs Berlioz's *L'Enfance du Christ* under Maxime Pascal with the Berliner Philharmoniker and at the Enescu Festival, sings his first Verdi Requiem with the RSNO under Patrick Hahn, returns to the Netherlands Radio Philharmonic Orchestra for Beethoven's *Christus am Ölberge* under Riccardo Minasi, as well as Beethoven's Symphony No9 at Opéra Royal de Versailles under Théotime Langlois de Swarte.

In recent seasons, he has enhanced an already impressive repertoire with a series of critically acclaimed debuts. These have included performances as Tirésias in Dusapin's *Antigone* with the Orchestre de Paris under Klaus Mäkelä, Raymond in *Lucie de Lammermoor* for the Opéra Comique in Paris under Speranza Scappucci and Biterolf in *Tannhäuser* at the Salzburg Easter Festival under Andris Nelsons. He has appeared as Don Alfonso in *Così fan tutte* for both the Opernhaus Zürich and Bayerische Staatsoper, Colline in *La bohème* with the Orchestre National de Lille under Alexandre Bloch and, most recently, as Sprecher in *Die Zauberflöte* at the Festival d'Aix-en-Provence conducted by García-Alarcón.

A sought-after recitalist and former student of Dietrich Fischer-Dieskau, Crossley-Mercer has presented Lieder and art song performances at some of Europe's celebrated cultural landmarks, including Bad Kissingen, Festspiele Mecklenburg-Vorpommern, Paris' Musée d'Orsay and Louvre, Festival de Pâques and Festival International de Colmar.

A two-time GRAMMY Award nominee, Crossley-Mercer's richly varied discography spans acclaimed Baroque recordings, a collaboration with American composer Michael Linton on *Carmina Catulli* and *Wilde Songs*, a collection of mélodies by Nadia Boulanger, and Schubert's *Winterreise*. On the recently released world premiere recording of Thomas de Hartmann's *Esther* with the Bournemouth Symphony Orchestra, he performs as Hydaspe under Kirill Karabits.

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 2023, and for Handel's *Messiah* and Beethoven's Symphony No9.

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

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, Amsterdam, Prague and, most recently, Budapest, performing with the MAV Orchestra in the Liszt Academy and Matthias Church, directed by Stephen Doughty. In 2018 it performed Britten's *War Requiem* with the RSNO at the BBC Proms, joining the Orchestra again in the Royal Albert Hall in 2024 for Classic FM Live.

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.

SOPRANO 1
Alison Blair
Alison Pryce-Jones
Becky Ward
Caroline Cradock
Catherine Taylor
Charlotte McKechnie
Emily MacDonald
Heather Keating
Joanna Webster
Karman Leung
Katie Dew
Katie Wylie
Laura Gorman
Mary Fraser
Mhairi Hendry
Miriam MacDonald
Morven MacDonald
Sarah Greer
Seonaid Reed

SOPRANO 2
Beth Kean
Claire Du Preez
Eleanor Gaskell
Elspeth Waugh
Evie Maya
Fiona Murray
Frances Kennedy
Jaimee Cheung
Jennifer Stoddart
Jenny Cheung
Kate Adams
Leila Inglis
Lorna Robertson
Lynsey Brook
Mairi Therese Cleary
Naomi McGurk
Sally Sandground
Sue Lyons
Theresa Hoare
Viktoriya Sheikh

ALTO 1
Ailie MacDougall
Angela McDonald
Anne Browning
Anne Murphy
Anne Thies
Ava Dinwoodie
Denny Henderson
Esther McMillan
Julia King
June Thomas
Laura MacDonald
Lauren Hadley
Louise Reid
Marrian Murray
Moira Allingham
Morag Kean
Olivia Howe Gillespie
Ruth Townsend
Siobhan Rodger
Steve Halfyard
Uta Engelbrecht

ALTO 2
Alison Bryce
Ann Firth
Anne Newlands
Carol Leddy
Catharine Perrin
Christine Stewart
Eleanor McLaren
Elizabeth Scobie
Elizabeth Stevenson
Gillian Downie
Hilde McKenna
Jane Stansfield
Janette Morrison
Marita McMillan
Martha Colvin
Sonja Crossan

TENOR 1
Alex Rankine
Andrew Clifford
David Miller
Nathan Dunsmore

TENOR 2
Alec Wallace
Alex Jamieson
Calum Lowe
Cosma Gottardi
George Lloyd
Graham Parsonage
John Harvey
Kerr Noble
Laurie Nelson
Robert Paterson
Stuart Tait

BASS 1
Alistair Laird
Andrew Lyons
Ian MacKay
Keith Thomasson
Lucy McPhail
Mark Millington
Martin Engelbrecht
Martin Halleron
Martin Waddell
Peter Saunders
Robin Watson
Stephen Penman
Stuart Corkindale
Toby Reed
Will Sherwood

BASS 2
Alan Maxwell
Graeme Simpson
Ian Gray
John MacLellan
Ken Allen
Richard Goldie
Stephen Lipton
Stewart Macfarlane
Stewart McMillan
Tim Reilly
Tristan Stewart-Robertson

RSNO CHORUS DIRECTOR
Stephen Doughty

RSNO CHORUS VOCAL COACH
Polly Beck

RSNO CHORUS REHEARSAL PIANIST
Edward Cohen

Edinburgh Festival Chorus



The Edinburgh Festival Chorus has been at the heart of the International Festival since 1965, when it was formed to open the 19th Festival with the Scottish premiere of Mahler's Symphony No8, the so-called *Symphony of a Thousand*.

Since then the Chorus has had a distinguished history working with many of the world's leading orchestras and conductors in the great symphonic and oratorio repertoire, while in recent years also taking part in premieres of specially commissioned works. In 2026 the Chorus opened the Festival with Wynton Marsalis' *All Rise* and also performed with Rafael Payare, Sofı Jeannin and Sir Donald Runnicles. Reviewing the performance of Carl Orff's *Carmina Burana* that opened the 2022 Festival, *The Telegraph* wrote that the Chorus 'once again seemed simply the best choral society in the country'.

The Chorus' members are drawn from Edinburgh and a wide area beyond, coming together over several months for weekly rehearsals in a spectacular space in The Hub, EIF's home at the top of the Royal Mile, to prepare in depth all the works for the Festival ahead.

Enquiries from prospective new members of the Chorus are welcome at any time: please contact the Chorus Manager at *chorus@eif.co.uk* or visit *eif.co.uk/about/edinburgh-festival-chorus*

SOPRANO 1
Amber Marshall-Porter
Andrea Kocsis
Annette Chapman
Carol-Anne Burnett
Clare Hewitt
Eleanor Martino
Jennifer Swan
Jenny Campbell
Kat Preston-Hynd
Katherine Craig
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SOPRANO 2
Anne Backhouse
Claire Bennett
Debbie Logan
Deborah Buckingham
Emily Borthwick
Heather Priedhorsky
Karen Craigie
Karen Traill
Katharine Oyler
Kathryn Coad
Kathy Miller
Lesley Johnston
Maggie Kinnes
Margaret Cumming
Rosamund Davidson
Susan Bowden

ALTO 1
Abigail Mackay
Ann Allcoat
Anne Grindley
Barbara Brodie
Caroline Dunmur
Catherine Dunlop
Fiona Milligan
Fiona Taylor
Julia Snowden
Kirsty Weaver
Susan Walker
Michalina Pawlus
Yvonne Connell

ALTO 2
Anna Borbely
Carol Madden
Caroline Low
Catriona McDonald
Frances McDevitt
Jennie Davidson
Judith Robertson
Linda Hunter
Lucy O'Leary
Sally Cameron
Tori Graham
Wendy Colquhoun

TENOR 1
Brendan Glen
David Leaver
Hashem Mohamed
Iain McIntyre
Joanna Bleau
Martin McKean
Michael Harrison
Mike Towers

TENOR 2
Alan Armstrong
Andrew Binnian
Eric Turnbull
Graham Drew
Guy Johnson
Harrison Clark
James White
Michael Jamieson
Richard Allison
Richard Hellewell

BASS 1
Alastair Johnston
Andrew Hyder
Charles Stewart
Christopher Pryse Hawkins
David Hewitson
David Mack-Smith
Derek Calder
John Buckley
John Halliday
Linus Sheaff
Mark Barton
Martin Gray
Richard Stewart
Tom Marshall

BASS 2
Andrew Doig
Callum Hay
David Traill
Graham Scott
Jack Shively
John McLeod
Mike Smith
Miles Peacock
Peter Cannell
Philip Coad
Sandy Matheson

EDINBURGH FESTIVAL CHORUS DIRECTOR
James Grossmith

EDINBURGH FESTIVAL CHORUS ACCOMPANIST
Stuart Hope

Stephen Doughty

Director, RSNO Chorus



Stephen Doughty has been 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, ranging from gaming and film music to the standard choral repertoire, including 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 imaginative programmes in their own right, including Rheinberger's Mass in E flat for double choir, Bernstein's *Chichester Psalms*, the European premiere of McIntyre's *Missa Brevis*, Rachmaninov's *All Night Vigil* and a successful concert tour to Budapest performing with the MAV Symphony Orchestra.

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

Stephen particularly enjoys working with amateur singers, not least leading regular 'come & sing' days such as a highly successful recent event for the charity Waverley Care, and of course the RSNO's own singing days, frequently involving some 800 amateur singers. He has been Musical Director of the Garleton Singers for over 30 years, performing most recently on a three-concert tour to Sweden.

Stephen plays harpsichord/organ continuo and orchestral piano, and gives frequent organ recitals, with a recital of Christmas music at noon on 10 December in Greyfriars Kirk, Edinburgh. He is also in demand as an arranger and orchestrator, with a large portfolio of work particularly for young voices. Ongoing collaborations with pianist and composer Christopher Norton have produced, in addition to a revision of the orchestration of his Piano Concerto, a plethora of arrangements, including publication of piano four-hands and six-hands pieces and a suite for wind sextet. He has also received commissions from Children's Classic Concerts, the Ulster Orchestra and the RSNO, and commissions from the BBC have seen his work performed on BBC Alba and at the Last Night of the Proms.

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

James Grossmith

Director, Edinburgh Festival Chorus



James Grossmith took up the position of Chorus Director of the Edinburgh Festival Chorus in September 2023. James studied conducting at the Royal Conservatoire of Scotland after studying music as organ scholar of Clare College, Cambridge. From 2005 he worked as Chorus Master and staff conductor at Scottish Opera, Director of Choral Music at the RCS and Director of Chapel Music at the University of Glasgow.

In 2014 James was appointed Principal Chorus Master of Kungliga Operan (Royal Swedish Opera), one of Europe's foremost full-time professional opera choruses, collaborating with many of Europe's leading conductors. While in Stockholm, James conducted the music for the Nobel Prize Banquet in 2018 to a global TV audience of half a billion viewers, and was conductor for the Royal Swedish Opera's flagship opera commissions, known as 'Short Stories', which are televised annually in Sweden.

As a choral and orchestral conductor, James has worked with, among others, the BBC Scottish Symphony Orchestra, London Sinfonietta, Paragon Ensemble and BBC Philharmonic Orchestra, as well as the Hermitage Orchestra in St Petersburg, the Orchestra of Scottish Opera, the Ulster Orchestra and the Royal Swedish Orchestra in Stockholm.

James returned to the UK in 2022, where he is now Choral Director of the Belfast Philharmonic Choir and Music Director of the chamber choir Cappella Caeciliana, roles he combines with the Edinburgh Festival Chorus.

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