



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

In collaboration with



BRITTEN'S WAR REQUIEM

Usher Hall, Edinburgh
Fri 11 Nov 2022 7.30pm

Glasgow Royal Concert Hall
Sat 12 Nov 7.30pm

Sir Alexander &
Lady Veronica Gibson
Memorial Concert

Working in harmony to deliver music, sustainably



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RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

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BRITTEN'S WAR REQUIEM

'My subject is War, and the pity of War.' Benjamin Britten took sacred words and poetry of the First World War and combined them into a masterpiece that echoes down the decades – a timeless and profoundly moving exploration of man's inhumanity to man, and an enduring symbol of reconciliation through art. True to Britten's intentions, Thomas Søndergård has drawn world-class soloists from both Britain and Germany, joining the RSNO, its Chorus and Youth Chorus in a piece that has never felt more relevant.

BRITTEN War Requiem Op66 [77']

Thomas Søndergård Conductor

Susanne Bernhard Soprano

Stuart Jackson Tenor

Benjamin Appl Baritone

RSNO Youth Chorus

Patrick Barrett Director, RSNO Youth Choruses

RSNO Chorus

Stephen Doughty Director, RSNO Chorus

Royal Scottish National Orchestra

Sir Alexander & Lady Veronica Gibson Memorial Concert

USHER HALL, EDINBURGH

Fri 11 Nov 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 12 Nov 7.30pm

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

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In collaboration with



RSNO

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ORCHESTRA

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RAVISHING GRIEG PIANO CONCERTO

EDN Fri 18 Nov
GLW Sat 19 Nov

James MacMillan
Larghetto for Orchestra
Grieg Piano Concerto
Beethoven Symphony No7

SCOTCH
SNAPS



Jonathon Heyward Conductor
Joyce Yang Piano

rsno.org.uk



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Scottish Government
Riaghaltas na h-Alba

WELCOME



Welcome to this very special concert. The RSNO is proud to be working with Poppyscotland this evening and is privileged to be joined in the audience by a number of serving members and veterans of the armed forces.

Benjamin Britten's *War Requiem* was the first piece I performed with the RSNO, as a member of the Junior Chorus back in 1981. The experience had a profound impact on my early musical life, such that one of the first records I ever bought was of Britten's work. I am heartened to see the young singers of our Youth Chorus performing today and hope they share the same lifelong fondness for this piece that I have.

My personal story is just part of the RSNO's great history performing this work. We last played the *War Requiem* in 2018 at the BBC Proms under the then Music Director Peter Oundjian, who himself had sung in the boys' chorus for the 1962 world premiere. I have

commented before on how enjoyable it is to revisit celebrated music with different conductors, artists and in new settings. Tonight will be our first performance of the *War Requiem* under Music Director Thomas Søndergård, and I can't wait to hear what he will bring.

It is fitting too that tonight's concert is held in memory of Sir Alexander Gibson, who conducted the Scottish premiere of the piece in 1964, and his wife Lady Veronica Gibson. The Gibsons gave so much to Scottish cultural and musical life and I'm glad we can celebrate their great legacy today.

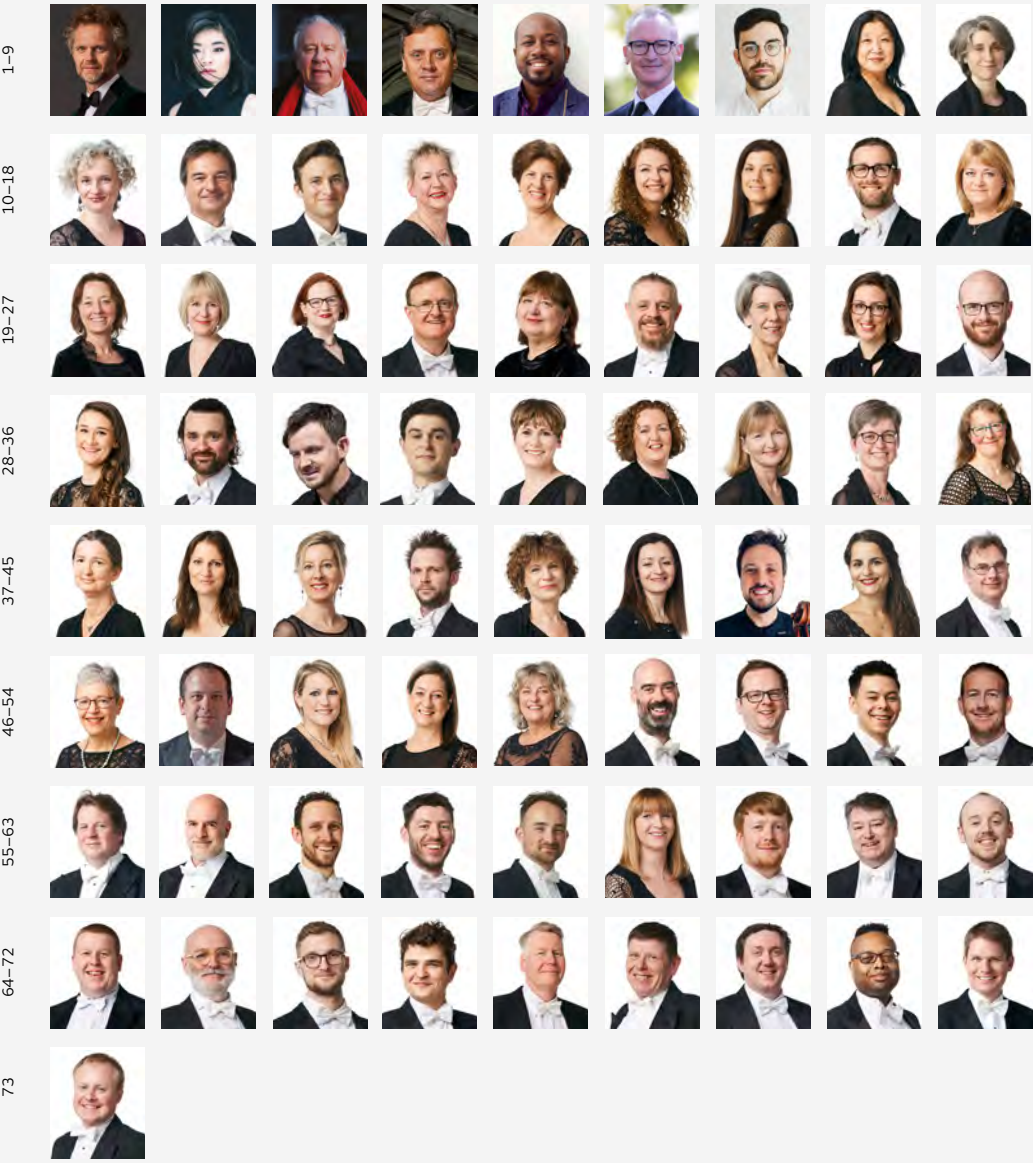
This weekend's performances are the RSNO Chorus' first Season concerts under Chorus Director Stephen Doughty. Stephen joined the RSNO in September and has already had a big impact, working with long-standing members as well as focusing on recruitment. I'm sure you will join me in welcoming him for these first of what will undoubtedly be many great concerts.

I want to pass on my thanks to author and war photographer David Pratt for his pre-concert talk and the exhibition of his work. Thinking of his photographs, and the haunting words of Wilfred Owen that we will hear tonight, I am reminded of what dangers lie in this world. As we sit together, let us think of those who are still caught in unrest and conflict, and hope for the peace yet to come.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

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

FIRST VIOLIN

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

SECOND VIOLIN

Jacqueline Speirs	19
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Marion Wilson	20
ASSOCIATE PRINCIPAL	
Harriet Hunter	21
SUB PRINCIPAL	
Nigel Mason	22
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Anne Bünemann	25
Sophie Lang	26
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Felix Tanner	30
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Susan Buchan	32
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SUB PRINCIPAL	
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Benjamin Britten (1913-1976)

WAR REQUIEM Op66



FIRST PERFORMANCE

Coventry, 30 May 1962

DURATION 77 minutes

I. Requiem aeternam

II. Dies irae

III. Offertorium

IV. Sanctus

V. Agnus dei

VI. Libera me

Benjamin Britten's most constant principle throughout his life was his pacifism. And for any pacifist, the Second World War posed a terrible moral challenge. However unbending your commitment to non-violence, how can you justify it in the face of such apocalyptic horror as that presented by Nazi Germany? Britten never resolved this conflict in his heart – really, who could? On top of that, his initial self-exempting from the war – emigrating to the

USA with his companion Peter Pears in 1939 – added another equivocal layer only partly expiated by returning in 1942 and plunging into the wholehearted ‘usefulness’ that was another of his lodestones.

If the *War Requiem* is a piece born and made of conflicts, this is surely a central one of them – and Britten's own inner strife was increased by his 1945 visit to Bergen-Belsen concentration camp with Yehudi Menuhin, something he could never really talk about afterwards. Was this one reason why Britten turned, in the *War Requiem*, to words from a First, not Second World War poet? Easier, perhaps, to write an ‘anti-war’ piece about that older, generation-extminating conflict.

In fact, the commission Britten received was very broad: a large-scale choral piece, sacred or secular, to celebrate the consecration of Coventry's new Cathedral, built to replace the old church of St Michael largely destroyed along with the rest of the city centre in a terrible German air raid on the night of 14 November 1940. Britten was hardly likely to pass up this highest-profile of chances to convey his message – particularly as the Cold War was entering one of its coldest phases. And so his bold and highly original plan of interspersing the old Latin *Missa pro defunctis* (Mass for the Dead) with nine bitterly powerful poems by Wilfred Owen (killed a week before the end of the war in 1918, at the age of 25) took shape.

The consecration of the Cathedral in May 1962 was also an affirmation of contemporary British arts, from Basil Spence's striking building itself, which incorporated the ruins of St Michael's as a permanent war memorial, to the huge tapestry of Christ designed by Graham

Sutherland, sculptures by John Bridgeman and Jacob Epstein, a stained-glass window by John Piper, and more. Modernism was the watchword: when Britten was rehearsing the boys' choir for the premiere, he said, 'Don't try to sound *nice* – it's *modern music*.'

The instant impact of the *War Requiem*, and its immediate elevation to classic status, has in a way obscured its disturbing power: Britten himself was unsettled by the fact that the 1963 recording sold 200,000 copies within five months. But it is a challenging piece, even if that challenge is conveyed in music that (in a very expert Britten-ish way) conceals its own conflicts and torment, and clothes its message in brilliantly managed sound that does allow some measure of comfort to the listener. Some would go further: Stravinsky (but then he always mocked) said, 'Kleenex at the ready.'

However, the *War Requiem* is not a comforting piece – that isn't its aim – nor is it a traditional Mass for the Dead with a consoling message of peace at last for the departed. It has been described as 'almost at war with itself', and in fact the juxtaposition of the words of the Requiem with the poems of Owen is designed for maximum discomfort. Take the very first poem, *Anthem for Doomed Youth*, following the prayers and bells of the opening movement. 'No mockeries for them from prayers or bells,' says Owen: and you remember that the churches were as keen as everyone else to send these boys off to fight. Is Britten denouncing his own Requiem as a 'mockery'? These are strong words.

Britten built tension and contrast into the fabric of the *War Requiem*, starting with the fundamental dissonance of the tritone (augmented fourth) played by the bells at the

very start: an awkward interval, the 'devil in music', which Britten resolves at the end in a cadence into the major key that manages to sound numinous and disturbing at the same time. He arranged his musical forces to exploit the acoustics of the new building in a kind of 'surround-sound', as well as to highlight the contrasts. The Requiem proper is sung mostly by soprano soloist, full chorus and orchestra, the poems by tenor and baritone soloists accompanied by chamber orchestra; a distant boys' choir sings ethereal hymns of innocence and praise, perhaps the closest to comfort the *War Requiem* offers. Britten wrote the solo parts for the tenor Pears, German baritone Dietrich Fischer-Dieskau and Russian soprano Galina Vishnevskaya, in another symbolic reconciliation stymied by the Soviet refusal to let Vishnevskaya participate (though she came to record the piece in 1963). At the very end, these musical forces finally come together in a kind of truce.

Unlike many late 20th-century composers, Britten felt strongly connected to the great stream of musical composition through the centuries, and confronted the same question they had all faced: how to describe hideous things in the inherently beautiful medium of music. Certainly he used modernist techniques of dissonance and violence to convey the horror of war, but beauty is never far away, in every layer of the *War Requiem*. Perhaps this is the most fundamental tension in the whole piece – and the main reason we still hurry to hear this great, vexed edifice in performance.

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I. REQUIEM AETERNAM

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

*Lord, grant them eternal rest;
and let the perpetual light shine upon them.*

Youth Chorus

Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

*Thou shalt have praise in Zion, of God:
and homage shall be paid to thee in Jerusalem;
hear my prayer,
all flesh shall come before Thee.*

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

*Lord, grant them eternal rest;
and let the perpetual light shine upon them.*

Tenor

Anthem for Doomed Youth

What passing bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them at
all?

Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison
Christe eleison
Kyrie eleison

*Lord, have mercy upon them
Christ, have mercy upon them
Lord, have mercy upon them*

II. DIES IRAE

Chorus

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

*This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.
The trumpet, scattering its awful sound
Across the graves of all lands,
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the judge.*

Baritone

From: But I Was Looking at the Permanent Stars

Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.

*The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear:
Nothing will remain unavenged.*

Chorus

Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

*What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?*

Soprano and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

*King of awful majesty,
Who freely savest those worthy of salvation,
Save me, fount of pity.*

Tenor and Baritone

The Next War

Out there, we've walked quite friendly up to
Death:

Sat down and eaten with him, cool and bland, –
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his
breath, –

Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his
scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old
chum.

No soldier's paid to kick against his powers.
We laughed, knowing that better men would
come,

And greater wars; when each proud fighter
brags

He wars on Death – for Life; not men – for
flags.

Chorus

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quarens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus:
Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta,

Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis
Cor contritum quasi cinis
Gere curam mei finis.

*Remember, gentle Jesus,
That I am the reason for Thy time on earth,
Do not cast me out on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
Such travail must not be in vain.
I groan, like the sinner that I am,
Guilt reddens my face,
Oh God spare the suppliant.
Thou, who pardoned Mary
And heeded the thief,
Hast given me hope as well.
Give me a place among the sheep
And separate me from the goats,
Let me stand at Thy right hand.
When the damned are cast away
And consigned to the searing flames,
Call me to be with the blessed.
Bowed down in supplication I beg Thee,
My heart as though ground to ashes:
Help me in my last hour.*

Baritone

From: On Seeing a Heavy Piece of Artillery Brought into Action

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to
curse;
Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and
whole,
May God curse thee, and cut thee from our
soul!

Chorus

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

*This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.*

Soprano and Chorus

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus:
Huic ergo parce Deus.

*Oh this day full of tears
When from the ashes arises
Guilty man, to be judges:
Oh Lord, have mercy upon him.*

Tenor

Futility

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Soprano and Chorus

Lacrimosa dies illa ...

Oh this day full of tears ...

Tenor

Think how it wakes the seeds –
 Woke, once, the clays of a cold star.
 Are limbs, so dear-achieved, are sides,
 Full-nerved – still warm – too hard to stir?
 Was it for this the clay grew tall?

Soprano and Chorus

... Qua resurget ex favilla ...

... *When from the ashes arises ...*

Tenor

Was it for this the clay grew tall?

Soprano and Chorus

... Judicandus homo reus.

... *Guilty man, to be judged.*

Tenor

– O what made fatuous sunbeams toil
 To break earth's sleep at all?

Chorus

Pie Jesu Domine, dona eis requiem.
 Amen.

Gentle Lord Jesus, grant them rest.
Amen.

III. OFFERTORIUM**Youth Chorus**

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.

*Lord Jesus Christ, King of glory,
 deliver the souls of the faithful
 departed from the pains of hell,
 and the bottomless pit:
 deliver them from the jaw of the lion, lest hell
 engulf them, lest they be plunged into darkness.*

Chorus

Sed signifer sanctus Michael
 repraesentet eas in lucem sanctam:
 Quam olim Abrahae promissisti,
 et semini ejus.

*But let the holy standard-bearer Michael
 lead them into the holy light
 as Thou didst promise Abraham
 and his seed.*

Tenor and Baritone**The Parable of the Old Man and the Young**

So Abram rose, and clave the wood, and went,
 And took the fire with him, and a knife.
 And as they sojourned both of them together,
 Isaac the first-born spake and said, My Father,
 Behold the preparations, fire and iron,
 But where the lamb for this burnt-offering?
 Then Abram bound the youth with belts and
 straps,
 And builded parapets and trenched there,
 And stretched forth the knife to slay his son.
 When lo! an angel called him out of heaven,
 Saying, Lay not thy hand upon the lad,
 Neither do anything to him. Behold,
 A ram, caught in a thicket by its horns;
 Offer the Ram of Pride instead of him.

But the old man would not so, but slew his
 son, –
 And half the seed of Europe, one by one.

Youth Chorus

Hostias et preced 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
en semini ejus.

*Lord, in praise we offer to Thee
sacrifices and prayers, do Thou receive them
for the souls of those whom we remember
this day: Lord, make them pass
from death to life.
As Thou didst promise Abraham
and his seed.*

Chorus

... Quam olim Abrahae promisisti
et semini ejus.

*... As Thou didst promise Abraham
and his seed.*

IV. SANCTUS

Soprano and Chorus

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

*Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the
Lord.
Hosanna in the highest.*

Baritone

The End

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? –
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
'My head hangs weighed with snow.'
And when I hearken to the Earth, she saith:
'My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried.'

V. AGNUS DEI

Tenor

At a Calvary near the Ancre

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

*Lamb of God, that takest away the sins of the
world,
grant them rest.*

Tenor

Near Golgatha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

*Lamb of God, that takest away the sins of the
world,
grant them rest.*

Tenor

The scribes on all the people shove
and bawl allegiance to the state,

Chorus

Agnus Dei, qui tollis peccata mundi ...

*Lamb of God, that takest away the sins of the
world ...*

Tenor

But they who love the greater love
Lay down their life; they do not hate.

Chorus

... Dona eis requiem.

... *Grant them rest.*

Tenor

Dona nobis pacem.

VI. LIBERA ME

Chorus

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.

*Deliver me, O Lord, from eternal death
in that awful day
when the heavens and earth shall be shaken
when Thou shalt come to judge the world by fire.*

Soprano and Chorus

Tremens factus sum ego, et timeo
dum discussio venerit, atque ventura ira.
Libera me, Domine, de morte aeterna.
Quando coeli movendi sunt i terra.
Dies illa, dies irae, calamitatis
et miseriae, dies magna et amara valde.
Libera me, Domine.

*I am seized with fear and trembling,
until the trial shall be at hand and the wrath to
come.*

*Deliver me, O Lord, from eternal death.
When the heavens and earth shall be shaken.
That day, that day of wrath, of calamity
and misery, a great day and exceeding bitter.
Deliver me, O Lord.*

Tenor

From: Strange Meeting

It seems that out of battle I escaped
Down some profound dull tunnel, long since
scooped
Through granites which titanic wars had
groined.

Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and
stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made
moan.
'Strange friend,' I said, 'here is no cause to
mourn.'

Baritone

'None', said the other, 'save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world,
For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil boldly, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from
progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their
chariot-wheels
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even from the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now ...'

Youth Chorus, then Chorus, then Soprano

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem. Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem.

*Into Paradise may the Angels lead thee:
at thy coming may the Martyrs receive thee,
and bring thee into the holy city
Jerusalem. May the Choir of Angels receive thee
and with Lazarus, once poor,
may thou have eternal rest.*

Youth Chorus

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

*Lord, grant them eternal rest,
and let the perpetual light shine upon them.*

Chorus

In paradisum deducant, etc.

Into Paradise, etc.

Soprano

Chorus Angelorum, te suscipiat, etc.

May the Choir of Angels, etc.

Tenor and Baritone

Let us sleep now.

Chorus

Requiescant in pace. Amen.

Let them rest in peace. Amen.

SUSANNE BERNHARD Soprano



Susanne Bernhard started studying voice in 1995 at the University of Music and Performing Arts Munich. In 1997 she made her debut as Susanna in Mozart's *Le nozze di Figaro* at Munich's Prinzregententheater. In 2000, at the age of 23, she became a member of the ensemble at the Opernhaus Kiel and performed numerous roles, including Lisa in Schreker's *Christophorus* and Violetta in Verdi's *La traviata*. In 2008 she made her debut at Oper Frankfurt as Violetta, and at the Semperoper Dresden sang Isotta in Richard Strauss' *Die schweigsame Frau*.

Susanne also appears on the concert platform in Lieder, oratorios and concerts. She has appeared with, among others, the Georgian Chamber Orchestra, Internationale Bachakademie Stuttgart, St Petersburg Philharmonic Orchestra, Russian National Orchestra, Bamberg Symphony, Tonhalle-Orchester Zürich, Bremen Philharmonic Orchestra, Dresden Philharmonic Orchestra, Camerata Salzburg, Orchestra Sinfonica di Milano Giuseppe Verdi, NHK Symphony Orchestra Tokyo and Bavarian Radio Symphony Orchestra and Chorus, as well as at the Ludwigsburger Schlossfestspiele, Rheingau Musik Festival, Menuhin Festival Gstaad and Beethovenfest Bonn. She has appeared regularly with the WDR Symphony Orchestra Cologne under Semyon Bychkov and Jukka-Pekka Saraste and on tour to Japan with the orchestra under Yutaka Sado.

Susanne's CD recordings include sacred songs and arias on the Oehms label, Beethoven's *Missa Solemnis* under Enoch zu Guttenberg on Farao, Mysliveček's *Medonte* on Deutsche Harmonia Mundi/Sony and Britten's *Folksongs* with Rondeau, Maria Graf and the Regensburger Domspatzen Boys' Choir.

STUART JACKSON Tenor



Stuart Jackson was a choral scholar at Christ Church, Oxford, studying biological sciences, before completing his training at the Royal Academy of Music in 2013, where he studied with Ryland Davies. He won prizes at both the Wigmore Hall/Kohn Foundation International Song Competition and at the International Hugo Wolf Lied Competition in Stuttgart, and has since given recitals for the BBC, at Wigmore Hall, the Oxford Lieder Festival and at the Albertina Musensaal in Vienna.

Recent and future engagements include Jupiter in Handel *Semele* for Opéra de Lille with Emmanuelle Haïm, Komische Oper Berlin and Glyndebourne; a revival of a new production from the Aix-en-Provence Festival of Monteverdi *L'incoronazione di Poppea* at the Palais de Versailles; *Messiah* at the Barbican with the Academy of Ancient Music and Laurence Cummings; and Mozart *Requiem* with the Royal Liverpool Philharmonic Orchestra, as well as Handel *Alcina* with Les Violons du Roy and Jonathan Cohen, and concerts and a

recording of Handel *Theodora* with Arcangelo. In recital he makes his debut at the Hohenems Schubertiade in Austria and returns to the Wigmore Hall and Oxford Lieder Festival.

Recent highlights include his first Evangelist in Bach *St Matthew Passion* with Arcangelo and Jonathan Cohen at the 2021 BBC Proms, and in the same year Mozart *Mitridate, re di Ponto* at the Royal Danish Opera; Prologue and Quint in Britten *The Turn of the Screw* for Opéra national de Lorraine; singing Handel with The English Concert and Harry Bicket; and Bach with the Orchestra dell'Accademia di Santa Cecilia, Rome with Trevor Pinnock.

Other past concerts include Mendelssohn *Lobgesang* with Royal Northern Sinfonia; Martin *Le Vin herbé* with the São Paulo Symphony Orchestra; and Bruckner *Te Deum* with the Stavanger Symphony Orchestra; and past opera highlights include Narraboth in Richard Strauss *Salome* for his debut at English National Opera; Handel *Saul* for Glyndebourne Tour; and High Priest/Abner/Amalekite/Doeg in *Saul* for both Glyndebourne Festival and the Châtelet, Paris.

BENJAMIN APPL Baritone



Benjamin Appl is a former Gramophone Award Young Artist of the Year, a BBC New Generation Artist 2014-16, a Wigmore Hall Emerging Artist and ECHO Rising Star in 2015-16.

An established recitalist, he has performed at the Ravinia, Rheingau, Schleswig-Holstein and Edinburgh International festivals, at the Schubertiade Schwarzenberg and the Klavier-Festival Ruhr. He has performed at major concert venues including the Festspielhaus Baden-Baden, Concertgebouw Amsterdam, Konzerthaus Berlin, Wiener Konzerthaus, Elbphilharmonie Hamburg and Musée du Louvre Paris, in addition to which he is a regular recitalist at the Wigmore Hall and at Heidelberger Frühling. In equal demand as a soloist on the world's most prestigious stages, he collaborates with the NHK Symphony Orchestra Tokyo, Philadelphia Orchestra, Staatskapelle Dresden, Philharmonia, Seattle Symphony, Vienna Symphony and many others.

Appl's 2022/23 season includes orchestral concerts with the Royal Concertgebouw Orchestra conducted by Klaus Mäkelä and Royal Liverpool Philharmonic in Mozart's *Requiem*; NDR Radiophilharmonie Hannover with Andrew Manze and Orchestre national des Pays de la Loire in Brahms' *Requiem*; Orchestra Sinfonica di Milano Giuseppe Verdi in Mahler's *Kindertotenlieder*; and Zurich Chamber Orchestra's prestigious New Year Gala.

A revered interpreter of period music, Appl looks forward to collaborations with Les Talens Lyriques on a solo Mozart tour and in Bach's *St Matthew Passion* with Christophe Rousset; a recital with Ensemble Masques at BOZAR Brussels; further Bach programmes with the Berliner Barock Solisten; and his debut appearance with the Gabetta Ensemble in Budapest.

This season, Appl is Artist in Residence at London's St Martin-in-the-Fields. In addition, he looks forward to revisiting successful collaborations with lutenist Thomas Dunford, pianist Alice Sara Ott and accordionist Martynas Levickis. He also returns to the US for a series of prestigious recitals with pianist James Baillieu, making his Carnegie Hall debut, as well as concerts for San Francisco Performances, Vancouver, Portland and others.

Appl signed to Sony Classical 2016-21 and his first solo album, *Heimat*, was Gramophone Award nominated and won the prestigious Prix Dietrich Fischer-Dieskau (Best Lieder Singer) at the 2017-18 Académie du Disque Lyrique Orphées d'Or. In 2021 he began a multi-album deal with Alpha Classics and his debut album for the label, *Winterreise*, was released in February 2022.

STEPHEN DOUGHTY

Director, RSNO Chorus



Stephen Doughty enjoys a varied career as a freelance musician. During his 12-year tenure as Chorus Master of Belfast Philharmonic Choir the choir gave a number of world premieres, including 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 the 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 and is Musical Director of Edinburgh Bach Choir (since 2017) and the Garleton Singers (since 1994). He was appointed Chorus Director of the RSNO Chorus from the start of the 2022:23 Season.

Stephen was Director of Music of St John's Episcopal Church, Edinburgh for 18 years, directing the 30-voice choir through the full range of sung services, which also included large-scale, orchestrally-accompanied services during the Edinburgh Festival.

Stephen also plays harpsichord/organ continuo and orchestral piano with all the Scottish orchestras, as well as the Ulster Orchestra, and has given frequent organ recitals, including several on the grand Mulholland Organ in the Ulster Hall, Belfast.

Stephen has compiled a large portfolio of arrangements and orchestrations, particularly for young voices, and has received commissions from Children's Classic Concerts, the Ulster Orchestra and the RSNO. In addition, the BBC has commissioned a number of arrangements which have been performed on BBC Alba and at the Last Night of the Proms, and his pieces feature on several recordings. More information about his arrangements, including commissions, can be found at stephendoughty.co.uk.

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

PATRICK BARRETT

Director, RSNO Youth Choruses



Patrick Barrett is a conductor specialising in choral music and opera. He is Chorus Director of the RSNO's Youth Choruses, University of Reading Chamber Choir, Irish Youth Training Choir and the award-winning Farnham Youth Choirs. He works with the Royal Opera House Youth Opera Company and conducted the world premiere of Lewis Murphy's *A Different Story* in the Linbury Theatre. He recently prepared the company for main-stage performances of Verdi's *Otello* under the baton of Sir Antonio Pappano.

Other roles include preparing children's choruses for the City of Birmingham Symphony Orchestra under Mirga Gražinytė-Tyla, English National Opera's new production of Janáček's *The Cunning Little Vixen* under Martyn Brabbins, and Garsington Opera's latest commission, *Dalia*, composed by Roxanna Panufnik. Patrick was previously the conductor of the University of Birmingham's Upper Voices Choir and Brockham Choral Society.



Love to sing? **Join the RSNO Chorus!**

**Become a member of our over 130-strong community
and perform with Scotland's National Orchestra.**

With weekly rehearsals at the RSNO Centre in Glasgow and regular performances throughout the Season, the RSNO Chorus enjoys a wide range of repertoire, from large-scale choral works to well-known film scores. With new Chorus Director Stephen Doughty having joined us in September, now is the perfect time to apply for one of the most respected choruses in the UK.

Experience the RSNO Chorus for yourself at our next Open Rehearsal featuring Verdi's Requiem, on Wednesday 8 February 2023 at the RSNO Centre, Glasgow.

If you would like to attend the Open Rehearsal, please email Christine at chorus@rsno.org.uk

rsno.org.uk/project/rsno-chorus

THOMAS SØNDERGÅRD Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since the 2018:19 Season, following six seasons as Principal Guest Conductor. From 2012 to 2018 he was Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra. He becomes Music Director of the Minnesota Orchestra in September 2023.

Thomas has appeared with many notable orchestras in leading European centres, such as Berlin (including the Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw, Netherlands Philharmonic, Rotterdam Philharmonic), and throughout Scandinavia. North American appearances have included the orchestras of Chicago, Toronto, Atlanta, Vancouver, Houston and Seattle.

In November 2021 Thomas conducted the RSNO in the world premiere of Detlev Glanert's Violin Concerto No2 *To the Immortal Beloved* (with Midori) during the 2021 United Nations Climate Change Conference (COP26) held in Glasgow. Recent highlights with the RSNO have included tours to China and the US, the premiere of Wynton Marsalis' Violin Concerto with Nicola Benedetti (also at the 2022 BBC Proms) and much-praised performances at the Edinburgh Festival.

Following his acclaimed debut for Royal Danish Opera with Poul Ruders' *Kafka's Trial*, Thomas has returned regularly to conduct repertoire ranging from contemporary to *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*, and has made short concert tours with the Royal Danish Orchestra. He has also enjoyed successful collaborations with Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Andrea Lorenzo Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet*.

Thomas has recorded with violinist Vilde Frang and the WDR Köln and cellist Johannes Moser and the Rundfunk-Sinfonieorchester Berlin, and the music of Poul Ruders with the Aarhus Symphony, Norwegian Radio Orchestra and Royal Danish Opera. For Linn Records he has recorded Sibelius symphonies and tone poems with the BBC NOW, and Prokofiev symphonies 1 and 5 and Richard Strauss' *Ein Heldenleben* with the RSNO.

ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music

(Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5), the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève), as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

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

ON STAGE

FIRST VIOLIN

Lena Zeliszevska
ASSOCIATE LEADER
Emily Davis
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Ursula Heidecker Allen
Caroline Parry
Lorna Rough
Elizabeth Bamping
Susannah Lowdon
Alan Manson
Stewart Webster
Helena Rose
Nia Bevan
Catriona Price

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Harriet Hunter
Anne Bünemann
Paul Medd
Emily Nenniger
Sophie Lang
Nigel Mason
Robin Wilson
Kirstin Drew
Fiona Stephen
Eddy Betancourt

VIOLA

Felix Tanner
ASSOCIATE PRINCIPAL
Asher Zaccardelli
Lisa Rourke
Beth Woodford
Claire Dunn
Katherine Wren
Francesca Hunt
Marsailidh Groat
Nicola Boag
David Martin

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Miranda Phythian-Adams
Susan Dance
Naomi Pavri

DOUBLE BASS

Michael Rae
ASSISTANT PRINCIPAL
Christopher Sergeant
Olaya Garcia Alvarez
Gerda Kocsis
Sophie Butler
Brendan Norris

FLUTE

Mark Taylor
GUEST PRINCIPAL
Robert Looman
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL
Kirstie Logan
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Massimo di Trolio
GUEST PRINCIPAL
Maria Gomes
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Charlotte Cox
GUEST PRINCIPAL
Emma Simpson
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Andrew McLean
ASSOCIATE PRINCIPAL
Alison Murray
Martin Murphy
David McClenaghan
Diana Sheach
Jamie Shield
Mark Howlings

TRUMPET

Christopher Hart
PRINCIPAL
Andrew Connell-Smith
Jason Lewis
Robert Baxter

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

John Abendstern
GUEST PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
Tom Hunter
Colin Hyson
Julian Wolstencroft

PIANO

Lynda Cochrane

ORGAN

Michael Bawtree

CHAMBER ORGAN

Mark Hindley

CHAMBER ORCHESTRA

FIRST VIOLIN

Maya Iwabuchi
LEADER

SECOND VIOLIN

Helena Buckie
GUEST PRINCIPAL

VIOLA

Tom Dunn
PRINCIPAL

CELLO

Jonathan Weigle
GUEST PRINCIPAL

DOUBLE BASS

Lynda Houghton
GUEST PRINCIPAL

FLUTE & PICCOLO

Katherine Bryan
PRINCIPAL

OBOE & COR ANGLAIS

Adrian Wilson
PRINCIPAL

CLARINET

Timothy Orpen
PRINCIPAL

BASSOON

David Hubbard
PRINCIPAL

HORN

Christopher Gough
PRINCIPAL

TIMPANI & PERCUSSION

John Poulter
ASSOCIATE PRINCIPAL

HARP

Pippa Tunnell

RSNO CHORUS



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

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

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

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

The RSNO Chorus is directed by Stephen Doughty, who is particularly delighted to have been appointed to the role at the start of this Season.

SOPRANO 1

Alison Blair
Joanna Beaton
Mairi Therese Cleary
Seonaid Eadie
Aileen Fraser
Theresa Hoare
Helen Hyland
Elizabeth Jack
Morag Kean
Heather Keating
Joan Lacy
Fiona McLeod
Judith Pexton
Carole Sym Sayce*
Kotryna Starkutė
Catherine Taylor
Elspeth Waugh
Joanna Webster
Kirstie Wilson
Julia Young

SOPRANO 2

Laura Banks*
Lynsey Brook
Shena Brown
Catriona Eadie
Ruby Ginoris
Beth Kean
Frances Kennedy
Christine Hendry
Leila Inglis
Rebekah McGinlay
Charlotte McKechnie
Carol McLean
Margaret Mills
Fiona Murray
Marrian Murray
Anne Murphy
Fiona Ramage
Lynsey Scott

ALTO 1

Valerie Bryan
Alison Bryce
Julia Haddow
Julia King
Carol Leddy
Ailie MacDougall
Laura MacDonald
Cathy McCallum
Maureen McCroskie
Linda McLauchlan
Esther McMillan
Marita McMillan
Katharine Oyler
Louise Reid
Catalina Rodríguez
Harriet Skipworth
Elizabeth Stevenson
Fiona Taylor
June Thomas
Ruth Townsend
Rachel Tribble

ALTO 2

Moirá Allingham
Alice Bennett
Susan Caldwell
Sonja Crossan
Gillian Downie
Shona Elliot
Ann Firth
Steve Halfyard
Jan Livesley
Hilde McKenna
Janette Morrison
Catharine Perrin
Elizabeth Scobie
Jane Stansfield
Mary Taylor
Susan Walker
Brenda Williamson

TENOR 1

Andrew Clifford
Nathan Dunsmore
Grant Haddow*
John Lamb*
Andrew Pollock*
Alex Rankine
Michael Scanlon*
Neil Simpson*
Alistair Thom

TENOR 2

Alan Caig Wilson
Cosma Gottardi
Simon Freebairn-Smith
John Kirk*
Calum Lowe
David Miller
Kerr Noble
Graham Parsonage
Steve Torrie*
Donald Weetman

BASS 1

Fraser Dalziel
Fergus Hughes
Alistair Laird
George Lloyd
Ian MacKay
Andrew Matheson
Ian Mills
Stephen Penman
Graham Robertson*
Kuba Sanak
Chris Spencer
Martin Waddell
Brian Watt

BASS 2

Kenneth Allen
Melvyn Davies
Richard Hassall
Stephen Lipton
John MacLellan
Hamish Miller*
Chris Morris
Tim Reilly

RSNO CHORUS DIRECTOR

Stephen Doughty

RSNO CHORUS VOCAL COACH

Polly Beck

RSNO CHORUS REHEARSAL PIANIST

Edward Cohen

*Thank you to all the
augmenters who have joined
the RSNO Chorus for these
performances.

RSNO YOUTH CHORUS



The RSNO Youth Chorus is one of the leading children and youth choirs in the UK. Formed in 1978 by Jean Kidd, the Youth Chorus is currently led by director Patrick Barrett and boasts over 400 members aged 7 to 18. It has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

RSNO Youth Chorus members sing regularly with Scotland's National Orchestra in major

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

The RSNO Youth Chorus is kindly supported by **Dunclay Charitable Trust, Meikle Foundation, W A Cargill Fund** and **Walton Foundation**.

RSNO YOUTH CHORUS

Aaryanna Akram
Aicha Thiam
Alannah Clancy
Alma Correal-Jarrett
Amelia Wilson
Amelie Caldwell
Ana Ryburn-Thomson
Andrew Irvine
Anna Phillips
Anna Ross
Aoife Canning
Ashwin Dykes
Bea Courtial
Charlotte Leatham
Charlotte Lewsey
Charlotte Savage
Daniyal Sölić-Ansari
David Liu
Diana Lizer
Eilidh Hughes
Ekavira Singh
Eleanor Carrie
Ellen Phillips
Ellie Digger

Emily Ogilvie
Emma Little
Emma McKinstry
Erin Blyth
Eve Whitton
Evelyn Kelly
Evonna Leung
Fiona Bruton
Fiona Climie
Freya Cattanach
Gemma Gowans
Georgia McLaren
Grace Currie
Grace Ferry
Hanne Gadegaard
Isabella Knight
Izzy Hughes
Jack Ellen
Jennifer Friels
Jessica Ewer
Jessica Marsh
Jodie Sumpter
Joe Thunder
Joely Gardiner-Clark

Josie Allardyce
Jude Tait
Katherine Ross
Katie McKinstry
Leila Osmond
Lia McCulloch
Lily Overton
Logan Adam
Louisa Greenhill
Louisa Sheridan
Lucy Arbuckle
Lucy Ashley
Martha Johnson
Martha Maffia
Max Biankin
Mia Brown
Nellie Heinrich
Nerea Winchester
Nicholas Milne
Olivia Eccles
Ollie Muir
Rachael Gow
Rachel Cook
Rachel Furnish

Rebecca Greig
Rosie Wallbanks
Ruadhan Townsley
Sarah Campbell
Sarah Oliver
Scarlet Penman
Scott Ali
Sophia Mashwani
Tessa Quaile
William Philip
Zoe Drysdale

RSNO YOUTH CHORUS STAFF

RSNO YOUTH CHORUS DIRECTOR

Patrick Barrett

ASSOCIATE DIRECTORS

Anne Murphy
Alison McNeill

HEAD OF MUSICIANSHIP TRAINING

Morag Kean

MUSICIANSHIP STAFF

Heather Drysdale
Claire McCue
Móilídh Nic Griogair
Aimee Toshney
Laura Smith
Frikki Walker
Shae Weir

VOCAL COACH

Alison McNeill
Daniela Hathaway
Laura Smith

PIANISTS

Judith Keaney
Edward Cohen

RSNO CHANGED VOICES

DIRECTOR

Frikki Walker

VOCAL COACH

Phil Gault

PIANIST

Tim Mills

STAFF ASSISTANTS

Claire Bryan
Katie Bryan
Jack Cullen
Rennie MacKechnie
Rachel Morrison

CREATIVE ASSISTANTS

Daniel Cook
Hannah Ferry
Hanne Gadegaard
Katie McKinstry
Eve Whitton

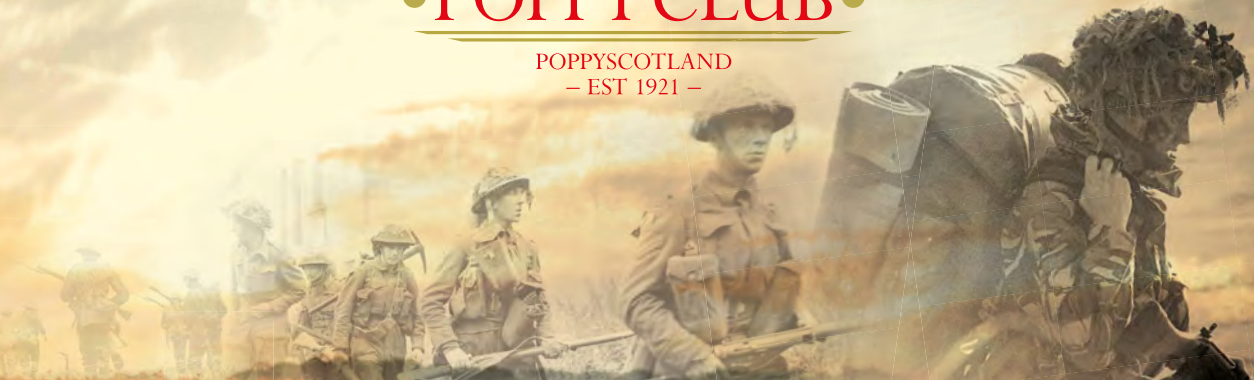
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Grace Ferry



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SUPPORTING THE RSNO

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

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 CONDUCTORS' CIRCLE

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

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

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

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

Ardgowan Charitable Trust
Geoff and Mary Ball
Sir Ewan and Lady Brown
Stina Bruce Jones
Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
Gavin and Kate Gemmell
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We would also like to thank those generous donors who wish to remain anonymous.

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

PATRON PROGRAMME

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From musical activities in schools with the musicians of the future to working in community venues across Scotland, as a Chair Patron you are enabling RSNO musicians to explore the many facets of their art and the positive impact it has on people's lives. Supporting an individual musician puts you at the heart of the RSNO family. You're connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. RSNO musicians truly appreciate our Chair Patrons and enjoy developing personal relationships with our supporters.

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

LEARNING AND ENGAGEMENT PATRON

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

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NEW WORKS PATRON

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

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

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



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



Musical Memories

Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit rsno.org.uk/memories

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Officer, in the strictest confidence, at torran.mcewan@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:

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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 Naomi Stewart, Head of Trusts and Projects, at naomi.stewart@rsno.org.uk



RSNO CIRCLE

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

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with Torran McEwan, Individual Giving and Partnerships Officer, at torran.mcewan@rsno.org.uk

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

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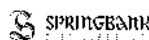
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