

A large, colorful stained glass window depicting the Resurrection. In the center, Jesus Christ with long brown hair and a beard, wearing a white robe, stands with his arms outstretched. Above him is a blue circular halo. To his left, a white dove with outstretched wings flies above a cloud. To his right, a purple dove flies above a cloud. In the lower left, a group of figures in white robes are shown, including a woman in a blue robe. The background is a deep blue with gold leaf accents and a large white star. The entire scene is framed by a black grid pattern.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

HANDEL'S MESSIAH

Glasgow Royal Concert Hall
Mon 2 Jan 2023 3pm

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ORCHESTRA

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HANDEL'S MESSIAH

Celebrate the New Year with the RSNO's annual performance of Handel's *Messiah*. From For Unto Us a Child is Born to the unforgettable Hallelujah Chorus, this is simply some of the most uplifting music ever written. With the RSNO Chorus conducted by Nicholas McGegan and featuring an all-star cast, we hope you enjoy all the glory and joy of this truly timeless masterpiece.

HANDEL *Messiah* [150']

Part I

INTERVAL

Parts II and III

Nicholas McGegan Conductor

Mhairi Lawson Soprano

William Towers Countertenor

Jamie MacDougall Tenor

Stephan Loges Bass-baritone

RSNO Chorus

Stephen Doughty Director, RSNO Chorus

Royal Scottish National Orchestra

GLASGOW ROYAL CONCERT HALL

Mon 2 Jan 2023 3pm

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

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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.**

ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9									
10-18									
19-27									
28-36									
37-45									
46-54									
55-63									
64-72									

ARTISTIC TEAM

Thomas Søndergård
MUSIC DIRECTOR
Elim Chan
PRINCIPAL GUEST CONDUCTOR
Neeme Järvi
CONDUCTOR LAUREATE
Alexander Lazarev
CONDUCTOR EMERITUS
Kellen Gray
ASSISTANT CONDUCTOR
Stephen Doughty
DIRECTOR, RSNO CHORUS
Patrick Barrett
DIRECTOR, RSNO YOUTH CHORUS

FIRST VIOLIN

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Sharon Roffman LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes ASSISTANT LEADER
Patrick Curlett ASSISTANT PRINCIPAL
Caroline Parry
Ursula Heidecker Allen
Lorna Rough
Susannah Lowdon
Alan Manson
Elizabeth Bamping
Liam Lynch

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Jacqueline Speirs
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Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger

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Tom Dunn PRINCIPAL
Felix Tanner
ASSOCIATE PRINCIPAL VIOLA
Asher Zaccardelli
ASSISTANT PRINCIPAL
Susan Buchan SUB PRINCIPAL
Lisa Rourke SUB PRINCIPAL
Nicola McWhirter
Claire Dunn
Katherine Wren
Maria Trittinger
Francesca Hunt

CELLO

Betsy Taylor ASSOCIATE PRINCIPAL
Kennedy Leitch ASSISTANT PRINCIPAL
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė

DOUBLE BASS

Margarida Castro
ASSOCIATE PRINCIPAL
Michael Rae ASSISTANT PRINCIPAL
Sally Davis
Aaron Berrera Reyes

FLUTE

Katherine Bryan PRINCIPAL
Helen Brew ASSOCIATE PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson PRINCIPAL
Peter Dykes ASSOCIATE PRINCIPAL
Henry Clay PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL CLARINET
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard PRINCIPAL
Luis Eisen ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough PRINCIPAL
Alison Murray ASSISTANT PRINCIPAL
Andrew McLean
ASSOCIATE PRINCIPAL
David McClenaghan
Martin Murphy ASSISTANT PRINCIPAL

TRUMPET

Christopher Hart PRINCIPAL

TROMBONE

Dávor Juul Magnussen PRINCIPAL
Lance Green ASSOCIATE PRINCIPAL
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener PRINCIPAL

TIMPANI

Paul Philbert PRINCIPAL

PERCUSSION

Simon Lowdon PRINCIPAL
John Poulter ASSOCIATE PRINCIPAL

George Frideric Handel (1685-1759)

MESSIAH



FIRST PERFORMANCE

Dublin, 13 April 1742

DURATION 150 minutes

The young Handel was a man of the theatre. He produced his first opera while in his teens, and in his early 20s lived in Italy where he met the composers Domenico Scarlatti (1685-1757) and Arcangelo Corelli (1653-1713). Handel returned to his native Germany to take up the position of Kapellmeister to Prince George, Elector of Hanover (who in 1714 would become King George I), but it was a trip to London in 1710 and the success of his opera *Rinaldo* which really set him on the path to fame. He settled permanently in London two years later, and for the next 30 years devoted much of his creative energies to supplying English audiences with Italian opera. Between 1712 and 1741, Handel produced over 40 works for the London stage, which brought him success, fame and a large fortune. *Giulio Cesare*, *Alcina*, *Ariodante* and *Serse* are among those operas that remain in the repertoire today.

Throughout the 1730s, however, Italian opera became less fashionable and, consequently, less profitable. The burgeoning Protestant middle class began to look for something new, something less elitist and something they could more readily understand. Handel's response was oratorio – dramatic, non-staged works for the concert hall, usually with a great deal of choral music, mostly with a biblical subject and always in English. Two recently completed oratorios, *Saul* and *Israel in Egypt*, were already bringing Handel success in this genre when he received an invitation from the Duke of Devonshire, Lord Lieutenant of Ireland, to visit Dublin and stage a series of concerts.

Shortly after receiving this invitation, and in the space of just over three weeks in late August and early September 1741, Handel created a new oratorio. His friend Charles Jennens, who had provided the libretto for *Saul* and, possibly, *Israel in Egypt*, prepared the text, constructing his libretto from short biblical contemplations on the life of Christ and Christian redemption. Jennens had high hopes of the new work, writing to a friend that he fully expected Handel to

lay out his whole Genius and Skill upon it, that the Composition may excel all his former Compositions, as the Subject excels every other Subject. The Subject is Messiah.

Handel arrived in Dublin in November 1741, and immediately set about arranging a subscription series of six concerts of his music to be held between December and February. These proved so popular that a second series was quickly organised, but it was not until March 1742 that Handel met with various committees to discuss a charity concert, to be given in April, that would feature *Messiah*.

Though the premiere was set for 13 April, Handel, ever mindful of the power of the press,

arranged for a public rehearsal several days before. It caused a much-publicised sensation, so much so that hundreds had to be turned away from the official first performance. As the *Dublin News-Letter* reported:

Yesterday Morning, at the Musick Hall, there was a publick Rehearsal of the *Messiah*, Mr Handel's new sacred Oratorio, which in the opinion of the best judges, far surpasses anything of that Nature, which has been performed in this or any other Kingdom. The elegant Entertainment was conducted in the most regular Manner, and to the entire satisfaction of the most crowded and polite Assembly.

In order to make available the greatest space, it was requested that

the Ladies who honour this Performance with their Presence would be pleased to come without Hoops [in their dresses], and Gentlemen to remove their Swords. As it will greatly increase the Charity, by making Room for more company.

Handel had his own organ shipped to Ireland for the occasion, and the combined choirs of St Patrick's and Christ Church cathedrals, a total of 16 men and 16 boys, provided the chorus. Several of the cathedrals' men sang solo roles, though the soprano and alto soloists were singers that Handel brought from London. *Messiah* was a triumph. A report of the first performance in the *Dublin Journal* of April 17 described it as

the most finished piece of music. Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic and moving Words, conspired to transport and charm the ravished Heart and Ear. There

were about 700 People in the Room, and the Sum collected for that Noble and Pious Charity amounted to about £400.

One Dublin clergyman, the Rev. Delaney, was so overcome by the alto soloist's rendering of He was Despised that he reportedly leapt to his feet and cried out: 'Woman, for this be all thy sins forgiven thee!'

Following the pattern of Italian baroque opera, *Messiah* is organised into three parts. Part I deals with prophecies concerning Christ's coming, and an account of the Christmas story, beginning with the chorus For Unto Us a Child is Born, that mixes both Old and New Testament sources. Part I ends with the chorus singing His Yoke is Easy, His Burden is Light.

Part II tells of Christ's passion, crucifixion, resurrection and ascension, culminating in the trumpets, drums and chorus triumphantly proclaiming 'Hallelujah'. It was at this point, during one of the early London performances of *Messiah*, that as the chorus sang 'For the Lord God omnipotent reigneth', King George II reportedly spontaneously rose to his feet in a spirit of exaltation, and remained standing for the rest of the chorus. Audiences across the world have repeated this practice ever since.

Part III is an extended hymn of thanksgiving, and a meditation on the theme of Christian redemption. Here is some of Handel's most inspired writing. It begins with the radiant soprano aria I Know That My Redeemer Liveth, includes the bass aria The Trumpet Shall Sound, and concludes with the majestic chorus Worthy is the Lamb and the exultant fugal Amen.

© Mark Fielding

MESSIAH

PART I

SINFONY (ORCHESTRA)

RECITATIVE (TENOR)

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: prepare ye the way of the Lord: make straight in the desert a highway for our God.

AIR (TENOR)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

RECITATIVE (BASS-BARITONE)

Thus saith the Lord of Hosts: Yet once a little while and I will shake the heavens and the earth; the sea and the dry land: and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

AIR (COUNTERTENOR)

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire.

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

RECITATIVE (COUNTERTENOR)

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, God with us.

AIR (COUNTERTENOR AND CHORUS)

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

RECITATIVE (BASS-BARITONE)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall rise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

AIR (BASS-BARITONE)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

PIFA (ORCHESTRA)

RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flock by night.

RECITATIVE (SOPRANO)

And lo! The angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

RECITATIVE (SOPRANO)

And the angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord.

RECITATIVE (SOPRANO)

And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

CHORUS

Glory to God in the highest, and peace on earth, goodwill towards men.

AIR (SOPRANO)

Rejoice greatly, O daughter of Zion. Shout, O daughter of Jerusalem! Behold, thy King cometh unto thee! He is the righteous Saviour, and He shall speak peace unto the heathen.

RECITATIVE (COUNTERTENOR)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

DUET (SOPRANO AND COUNTERTENOR)

He shall feed His flock like a shepherd and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS

His yoke is easy and His burthen is light.

INTERVAL

PART II

CHORUS

Behold the Lamb of God that taketh away the sin of the world.

AIR (COUNTERTENOR)

He was despised and rejected of men; a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

CHORUS

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

CHORUS

And with His stripes we are healed.

CHORUS

All we like sheep have gone astray; we have turned every one to His own way. And the Lord hath laid on Him the iniquity of us all.

RECITATIVE (TENOR)

All they that see Him laugh Him to scorn: they shoot out their lips, and shake their heads, saying:

CHORUS

He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him.

RECITATIVE (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

RECITATIVE (TENOR)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

AIR (TENOR)

But Thou didst not leave His soul in Hell; nor didst Thou suffer Thy Holy One to see corruption.

CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. The Lord of Hosts, He is the King of Glory.

AIR (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

AIR (BASS-BARITONE)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

AIR (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

CHORUS

Hallelujah: for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

PART III**AIR (SOPRANO)**

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

RECITATIVE (BASS-BARITONE)

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

AIR (BASS-BARITONE)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.



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MHAIRI LAWSON Soprano



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

This season she sings Bach's *B minor Mass* with the Bath Bach Choir, Haydn's *Creation* with the Oxford Philharmonic Orchestra and performances of Purcell's *King Arthur* on tour with the Gabrieli Consort.

Recent highlights include performances of Purcell's *Songes & Ayres* and Handel's *Messiah* with the Dunedin Consort, Bach's *St Matthew Passion* with the BBC National Orchestra of Wales, Haydn's *Creation* with the Arctic Philharmonic, regular residences at the Carmel Bach Festival in the USA and the continuation of her recital collaboration with Eugene Asti.

Work with European symphony orchestras includes Handel's *Athalia* in Madrid, Bach's *Christmas Oratorio* in Zürich, Vivaldi's *Gloria* and Mozart concert and operatic arias in Nantes, and Handel's *Messiah* in Amsterdam, Utrecht, Paris and Barcelona with the Netherlands Bach Society. With Les Arts Florissants, Mhairi has performed dramatic music by Purcell, Charpentier, Landi and Monteverdi at the Cité de la Musique in Paris, throughout Europe, at London's Barbican Centre and Birmingham's Symphony Hall. Further afield, she has sung Bach's *St John Passion* in New York's Lincoln Center and in Weimar, Germany, and the *St Matthew Passion* with the Saint Paul Chamber Orchestra.

Mhairi has made many commercial recordings, including Haydn's *Creation* with the Choir of New College, Oxford, conducted by Edward Higginbottom, Scottish Jacobite songs on the Avison Ensemble's CD *Rebellion*, and two discs of Schubert *Lieder*. She also features on Les Arts Florissants' 2017 release of Monteverdi *Madrigals vol. 3*, a finalist for the Gramophone Baroque Vocal Award. With the virtuoso baroque band La Serenissima she has recorded many of Vivaldi's sacred and operatic works and has performed large-scale pieces including *La senna festeggiante* and *La fida ninfa* in Venice.

A keen recitalist, engagements include appearances at the Edinburgh International Festival and Newcastle and York universities, recordings for BBC Radio 3 and with lutenist Elizabeth Kenny at the St Magnus International Festival in Orkney.

While still a student at the Guildhall School of Music and Drama, Mhairi won the International Early Music Network Young Artists Prize with the fortepianist Olga Tverskaya, which led to her first CD recording of Haydn's *English and Scottish Songs*.

WILLIAM TOWERS Countertenor



William Towers read English at Cambridge University and was a postgraduate scholar at the Royal Academy of Music. He appeared extensively as a soloist in Sir John Eliot Gardiner's Bach Cantata Pilgrimage and his performances in the complete Bach series have been issued on CD.

His opera engagements include Medoro *Orlando* and Farnace *Mitridate Re di Ponto* for the Royal Opera House Covent Garden; Oberon *A Midsummer Night's Dream* for Teatro La Fenice Venice, Teatro Petruzzelli Bari, Teatro Municipale Romolo Valli Reggio Emilia, Staatsoper Hannover, Royal Opera at the Linbury and the Aldeburgh Festival; Apollo *Death in Venice* for La Monnaie Brussels, Staatstheater Stuttgart, Luxembourg Opera, Canadian Opera Company, Prague State Opera, Aldeburgh Festival, Oper Frankfurt and the Bregenz Festival; Ottone *Agrippina*, Ruggiero *Orlando furioso* and Egeo *Teseo* for Frankfurt; title role *Ottone* and *Ozia La Giuditta* at the Casa da Música Porto; title role *Orfeo* in Monte Carlo; Ottone *L'incoronazione di Poppea* for the

Teatro Real Madrid and Frankfurt; title role *Orlando* at the Göttingen International Handel Festival, Drottningholm Theatre and with the Philharmonia Baroque in San Francisco; title role *Poro* at Göttingen; title role *Giulio Cesare* for Gothenburg Opera; Unulfo *Rodelinda* for the Bolshoi Moscow; title role *Radamisto* for English Touring Opera; Cristiano Mago *Rinaldo* for Glyndebourne Festival Opera; title role *Lotario* for the London Handel Festival; and Eustazio *Rinaldo* for Grange Park Opera.

Equally at home in contemporary work, William's roles include 5th Innocent in Sir Harrison Birtwistle's *Minotaur* for the Royal Opera, John Adams' *The Gospel According to the Other Mary* for Theater Bonn, The Guest in the UK premiere of Salvatore Sciarrino's *Luci mie traditrici*, Bishop Baldwin in Birtwistle's *Gawain*, Der Leiermann in Benedict Mason's *Playing Away*, Lance in the world premiere of Paul Frehner's *Sirius on Earth* and Little James in Birtwistle's *The Last Supper*.

Recent concert performances include Handel's *Solomon* in Estonia and Latvia, Handel's *Belshazzar* in San Francisco, Handel's *Messiah* in Dresden with the MDR-Sinfonieorchester Leipzig and with the Bournemouth Symphony Orchestra, Bach's *Christmas Oratorio* with Royal Northern Sinfonia, Bach's *St John Passion* and *Easter Oratorio* with the BBC National Orchestra of Wales, and the premiere of Birtwistle's *Angel Fighter* at Bachfest Leipzig.

William's much-anticipated solo disc *Handelian Pyrotechnics* with the Armonico Consort on Signum Classics is the culmination of his many years of performing Handel's music.

JAMIE MACDOUGALL Tenor



Born in Glasgow, Jamie MacDougall is one of Scotland's leading artists.

He has worked at Scottish Opera, Opera Holland Park, English National Opera and Opera North, as well as companies in Europe and Canada, and is passionate about new opera, collaborating closely with New Opera in Scotland Events (NOISE). His recent roles for Scottish Opera include Bardolfo in Sir David McVicar's new production of Verdi's *Falstaff*, Snout in Dominic Hill's new production of Britten's *A Midsummer Night's Dream*, and a host of unsavoury characters in Jack Furness' recent promenade production of Bernstein's *Candide*.

On the concert platform he has worked with some of the world's top baroque, chamber and symphony orchestras. He has worked with Nicholas McGegan in Israel, and on a recording of Arne's *Alfred* with the Philharmonia Baroque Orchestra.

In 2017 Jamie was Artist in Residence at the St Andrews Voices Festival. In October he

performed the *St Andrews Scottish Songbook*, a collection of 22 new arrangements of traditional songs from throughout Scotland by Scottish composers, commissioned by St Andrews Voices in collaboration with the University of St Andrews Music Centre.

As a recitalist, Jamie has performed with pianists Malcolm Martineau, Susan Tomes, Graham Johnson, Roger Vignoles and Julius Drake, appearing at the Edinburgh International, Perth (Australia), Salzburg and Aldeburgh festivals.

Jamie's extensive discography of over 45 titles covers baroque and classical, German, Scottish and English song, and 20th-century music. With Haydn Trio Eisenstadt he released the 20 CD collection of Haydn Folksong arrangements.

Since 2001 Jamie has been 'Scotland's Voice' for classical music on BBC Radio Scotland, presenting *Grace Notes* and *Classics Unwrapped*. His voice can be heard regularly presenting for BBC Radio 3 and for nearly 20 years he has anchored BBC TV's Proms in the Park from Glasgow as part of the Last Night of the Proms.

In a co-production with Scottish Opera, Jamie staged an adaptation of Jimmy Logan's one-man play *Lauder!* that helped mark the 150th anniversary of the Theatre Royal in Glasgow. Sadly, due to the pandemic, all plans to mark Sir Harry's 150th anniversary in 2020 were cancelled. Not wanting this milestone to be missed, Jamie crowdfunded for a film of *Lauder!* to be made at the King's Theatre in Edinburgh. The first production on a Scottish stage since lockdown, it was streamed on 4 August 2021 and is still available on Jamie's dedicated YouTube channel.

STEPHAN LOGES Bass-baritone



Born in Dresden, Stephan Loges was an early winner of the Wigmore Hall International Song Competition. He has given recitals throughout the world, including regular appearances at Wigmore Hall London as well as Carnegie Hall New York, Concertgebouw Amsterdam, Vienna Konzerthaus, Klavierfestival Ruhr, La Monnaie Brussels, Schleswig-Holstein Festival, Santiago de Compostela, BBC Radio 3, Musée d'Orsay Paris and the Vocal Arts Series in Washington, with pianists Graham Johnson, Eugene Asti, Roger Vignoles, Iain Burnside, Simon Lepper, Joseph Middleton and Sholto Kynoch.

Since his BBC Proms debut singing Bach's *St Matthew Passion* with Trevor Pinnock in 2002, Stephan has performed the work with many period and modern orchestras, including the Orchestra of the Age of Enlightenment directed by Mark Padmore, and recorded it with both the Gabrieli Consort under Paul McCreesh and the Monteverdi Choir under Sir John Eliot Gardiner.

Other concert highlights include Bernstein's *Songfest* with MDR-Sinfonieorchester Leipzig; Britten's *War Requiem* with the Melbourne

and Sapporo Symphony orchestras; Berlioz's *L'enfance du Christ* with the Swedish Radio Symphony Orchestra; Haydn's *Creation* with the Iceland Symphony and Salzburg Mozarteum orchestras and *Die Jahreszeiten* with the Staatskapelle Dresden; a tour of Telemann's *Brockes Passion* with the Ensemble Pygmalion; and Bach Cantatas with Eliot Gardiner, *St John Passion* with the Leipzig Gewandhaus Orchestra, *Christmas Oratorio* with the London Philharmonic Orchestra and *Easter Oratorio* with the Gabrieli Consort.

Opera roles include Wolfram *Tannhäuser* and Papageno *Die Zauberflöte* at La Monnaie Brussels, Bégearss in Milhaud's *La mère coupable* and Sprecher *Die Zauberflöte* at Theater an der Wien; Golaud *Pelléas et Mélisande* with English Touring Opera; Bruno in Sir James MacMillan's *Parthenogenesis* for the Royal Opera House Covent Garden; Moritz in Mernier's *Frühlings Erwachen* at Opéra National du Rhin; Astrologer in Britten's *The Burning Fiery Furnace* at the Diabelli Summer Festival; The Blind Man and Father in the world premiere of Mark Grey's *Frankenstein* at La Monnaie; and *The Rake's Progress* in Caen, Limoges, Reims and Luxembourg.

Recent and future highlights include Boris Berezovsky in the world premiere of *The Life & Death of Alexander Litvinenko* for Grange Park Opera; Don Alfonso *Così fan tutte* and a staged production of Bach's *St John Passion* with English Touring Opera; Falke *Die Fledermaus* with Northern Ireland Opera; title role Sweeney Todd with the Staatstheater Hannover; title role Oberto with the Chelsea Opera Group; *Messiah* with the RTÉ National Symphony Orchestra; and *St Matthew Passion* with the Dunedin Consort.

Stephan's most recent CD, *Nature's Solace* with Iain Burnside, features Lieder by Schumann, Kilpinen and Brahms.

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.

NICHOLAS MCGEGAN Conductor



In his sixth decade on the podium, Nicholas McGegan is recognised for his probing and revelatory explorations of music of all periods. Following a 34-year tenure as Music Director of the Philharmonia Baroque Orchestra and Chorale, he is now Music Director Laureate. He is also Principal Guest Conductor of Hungary's Capella Savaria. McGegan has shone new light on close to 20 Handel operas as the Artistic Director and conductor at Germany's Göttingen Handel Festival (1991-2001), and the Mozart canon as Principal Guest Conductor at Scottish Opera in the 1990s. He was also Principal Conductor of Sweden's Drottningholm Court Theatre from 1993 to 1996.

Best known as a baroque and classical specialist, McGegan has been a pioneer in broadening the reach of historically informed practice beyond the world of period ensembles to conventional symphonic forces. His guest-conducting appearances with major orchestras often feature baroque repertoire alongside

classical, Romantic, 20th-century and brand-new works. He collaborates frequently with the Mark Morris Dance Group, including the premiere productions of Rameau's *Platée* and Handel's *Acis and Galatea*. His 2022/23 season includes appearances with the Philharmonia Baroque Orchestra at the Hollywood Bowl, St Louis Symphony Orchestra, Aalborg Symphony Orchestra and Royal Northern Sinfonia.

McGegan's prolific discography includes more than 100 releases spanning five decades, 50 of which feature the music of Handel.

McGegan is committed to the next generation of musicians, frequently conducting and coaching at Yale University, the Juilliard School, Harvard University, the Colburn School, Aspen Music Festival and the Music Academy of the West. He has been awarded the honorary degree of Doctor of Music by the San Francisco Conservatory of Music, an honorary professorship at Georg-August University in Göttingen and in 2016 was the Christoph Wolff Distinguished Visiting Scholar at Harvard.

English-born, Nicholas McGegan was educated at Cambridge and Oxford. He has been awarded an OBE, and his other awards include the Halle Handel Prize, the Order of Merit of the State of Lower Saxony, the Medal of Honour of the City of Göttingen and a declaration of Nicholas McGegan Day by the Mayor of San Francisco in recognition of his work with the Philharmonia Baroque Orchestra.

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

Maya Iwabuchi
LEADER

Lena Zeliszewska
ASSOCIATE LEADER

Tamás Fejes
ASSISTANT LEADER

Patrick Curlett

Caroline Parry

Ursula Heidecker Allen

Elizabeth Bamping

Lorna Rough

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL

Emily Nenniger

Anne Bünemann

Paul Medd

Nigel Mason

Robin Wilson

VIOLA

Tom Dunn
PRINCIPAL

Asher Zaccardelli

Lisa Rourke

Francesca Hunt

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL

Kennedy Leitch

Rachael Lee

Sarah Digger

DOUBLE BASS

Margarida Castro
ASSOCIATE PRINCIPAL

Michael Rae

OBOE

Adrian Wilson
PRINCIPAL

Henry Clay

PRINCIPAL COR ANGLAIS

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL

TRUMPET

Christopher Hart
PRINCIPAL

Marcus Pope

TIMPANI

John Poulter
ASSOCIATE PRINCIPAL

CHAMBER ORGAN

Mark Hindley

HARPSICHORD

William Cole

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 Sir 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

Joanna Beaton
Alison Blair
Shena Brown
Mairi Therese Cleary
Catriona Eadie
Seonaid Eadie
Aileen Fraser
Ruby Ginoris
Christine Hendry
Theresa Hoare
Helen Hyland
Leila Inglis
Elizabeth Jack
Beth Kean
Morag Kean
Frances Kennedy
Rebekah McGinlay
Charlotte McKechnie
Carol McLean
Fiona McLeod
Anne Murphy
Fiona Murray
Marrian Murray
Judith Pexton
Fiona Ramage
Kotryna Starkutė
Catherine Taylor
Elspeth Waugh
Joanna Webster
Julia Young

ALTO

Moirá Allingham
Shona Banks
Alice Bennett
Alison Bryce
Susan Caldwell
Moirá Campbell
Sonja Crossan
Gillian Downie
Shona Elliot
Ann Firth
Julia Haddow
Steve Halfyard
Carol Leddy
Jan Livesley
Laura MacDonald
Ailie MacDougall
Cathy McCallum
Maureen McCroskie
Hilde McKenna
Linda McLaughlan
Esther McMillan
Marita McMillan
Janette Morrison
Katharine Oyler
Catharine Perrin
Louise Reid
Catalina Rodríguez
Elizabeth Scobie
Harriet Skipworth
Elizabeth Stevenson
Fiona Taylor
Mary Taylor
June Thomas
Rachel Tribble
Ruth Townsend
Susan Walker
Brenda Williamson

TENOR

Andrew Clifford
Cosma Gottardi
Calum Lowe
David Miller
Kerr Noble
Graham Parsonage
Alex Rankine
Alistair Thom
Donald Weetman
Alan Caig Wilson

BASS

Kenneth Allen
Fraser Dalziel
Melvyn Davies
Richard Hassall
Fergus Hughes
Alistair Laird
Stephen Lipton
George Lloyd
Ian MacKay
John MacLellan
Andrew Matheson
Chris Morris
Stephen Penman
Tim Reilly
Kuba Sanak
Chris Spencer
Martin Waddell
Robin Watson
Brian Watt

RSNO CHORUS DIRECTOR

Stephen Doughty

RSNO CHORUS VOCAL COACH

Polly Beck

RSNO CHORUS REHEARSAL PIANIST

Edward Cohen

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC / M

MAJESTIC BEETHOVEN'S EMPEROR CONCERTO

EDN Fri 27 Jan **GLW** Sat 28 Jan

Lisa Robertson *am fìor-eun* RSNO Commission

Beethoven Piano Concerto No5 *Emperor*

Brahms Symphony No4

Thomas Søndergård Conductor

Francesco Piemontesi Piano

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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RSNO CHORUS A CAPELLA

SUN 26 MAR: 3PM
NEW AUDITORIUM,
GLASGOW ROYAL CONCERT HALL

Tippett Spirituals from *A Child of Our Time*

Janet Beat *Bow Thine Ear*

Rheinberger Mass in E flat for Double Choir

Sir James MacMillan *Who shall separate us?*

Stephen Doughty Conductor
RSNO Chorus

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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
Kenneth and Julia Greig
Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
Bruce and Caroline Minto
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Eric and Karen Young

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

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

PATRON PROGRAMME

CHAIR PATRON

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

Assistant Conductor

Kellen Gray
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*

Sharon Roffman *LEADER*
Dunard Fund Chair

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

Patrick Curlett
ASSISTANT PRINCIPAL
The RSNO Circle Chair

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Chair

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Second Violin

Sophie Lang
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Viola

Tom Dunn *PRINCIPAL*
The Cathy & Keith MacGillivray
Chair

Lisa Rourke *SUB PRINCIPAL*
The Meta Ramsay Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Cello

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Rachael Lee
The Christine and Arthur Hamilton
Chair

Double Bass

Michael Rae
James Wood Bequest Fund Chair

*With thanks to the Gregor Forbes
Chair for their support of the RSNO
Double Bass section*

Flute

Katherine Bryan *PRINCIPAL*
The David and Anne Smith Chair

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Adrian Wilson *PRINCIPAL*
The Hedley Wright Chair

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In memory of a dear friend, Fiona H

Bassoon

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Timpani

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Percussion

John Poulter
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The Hilda Munro Chair

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

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

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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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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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Mr Miller
Mrs A Morrison
Graham and Elizabeth Morton
Mr and Mrs David Robinson

Mr D Rogerson
Mrs Ann M Stephen
Mr Alistair M and Mrs Mandy Struthers
Mr and Mrs M Whelan

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Mr A Alstead
Mr N Barton
Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
Dr C M Bronte-Stewart
Dr F L Brown
Mr and Mrs Burnside
Ms H Calvert
Mr A Campbell
Sir Graeme and Lady Catto
Mr R Cavanagh
Myk Cichla
Dr J Coleiro
Ms R Cormack
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Christine and Jo Danbolt
Mr P Davidson
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Mr S Dunn
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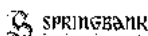
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