

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

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SPECTACULAR

VERDI REQUIEM

Usher Hall, Edinburgh
Fri 9 Jun 2023 7.30pm

Glasgow Royal Concert Hall
Sat 10 Jun 7.30pm

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RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

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VERDI REQUIEM

Judgement Day: drums thunder, trumpets blast and a massed chorus cries out in terror. Verdi's Requiem might not be what you expect from religious music, but it's exactly what you'd expect from the grand master of Italian opera. With the RSNO and RSNO Chorus joined by four world-class soloists, prepare to be overwhelmed as Music Director Thomas Søndergård ends the Season by taking you from heaven to hell – and back again.

VERDI Requiem [82']

Thomas Søndergård Conductor

Gabriela Scherer Soprano

Jennifer Johnston Mezzo-soprano

Peter Auty Tenor

George Andguladze Bass

RSNO Chorus

Stephen Doughty Director, RSNO Chorus

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 9 Jun 2023 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 10 Jun 7.30pm

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

If viewing these notes at the concert, please do so considerately and not during performances.

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

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A photograph of a diverse group of people, mostly middle-aged and older, singing enthusiastically in a choir. They are wearing black shirts and holding white sheet music. The background is slightly blurred, focusing on the singers in the foreground.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Come & Sing Verdi Requiem

SATURDAY 27 JANUARY 2024
GLASGOW ROYAL CONCERT HALL

.....

**Calling all singers! Have you ever wanted to perform
with Scotland's National Orchestra?**

Now's your chance! Join RSNO Chorus Director Stephen Doughty for a day of rehearsals, before performing Verdi's spectacular Requiem live with Scotland's National Orchestra in the Glasgow Royal Concert Hall.

Participant tickets £25, Under 26s £12.50.

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

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba

WELCOME



Welcome to the final concerts of our 2022:23 Season.

As a trumpet player, Verdi's Requiem is often one of the first pieces you're invited to play with an orchestra. Most often performed with eight trumpets, four offstage, it is one of the most celebrated pieces of music for the section, with the imposing and iconic Dies Irae highlighting them in all their glory.

I have many fond memories of performing this piece, including the first time I joined the City of Birmingham Symphony Orchestra under Sir Simon Rattle and my first concert with the Philharmonia, which later became my home for many years. The Requiem often stands out as a landmark moment in many musicians' careers, and I am heartened that more fantastic memories both on stage and in the audience will undoubtedly be made this weekend.

Although a sombre piece, I hope that these concerts nevertheless offer us a chance to celebrate the achievements of our artistic

team and musicians. It's been another year of memorable performances with Music Director Thomas Søndergård and we're so happy to be continuing to work with him for the foreseeable future. His relationship not only with the Orchestra but also the RSNO Chorus under Director Stephen Doughty continues to evolve and thrive.

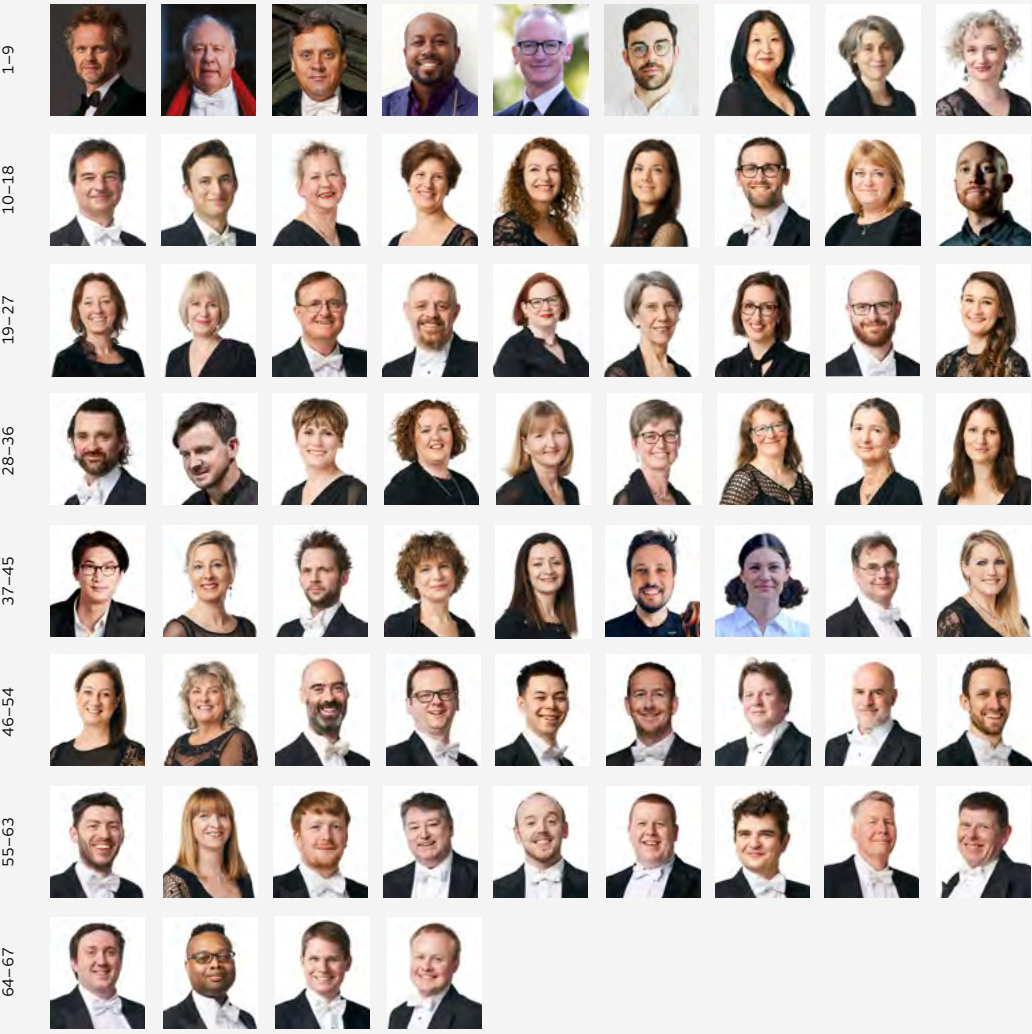
I would like to thank everyone for their continued support throughout this Season. Although there's a pause in our regular concerts, the Orchestra continues to be busy throughout the summer. Sunday 11 June sees the culmination of this year's Young Creatives project, the RSNO's work experience and leadership programme, as the group perform a side-by-side concert of their own design with the Orchestra. Later this month we host an evening of music and discussion, *...a thing with feathers*, as part of Refugee Festival Scotland, with the RSNO performing alongside renowned kora player Seckou Keita. And in August we return for three performances at this year's Edinburgh International Festival, including opening the Festival with the Scottish premiere of Academy Award-winning composer Tan Dun's *Buddha Passion*.

I hope to see you at one or more of these events over the coming months, and look forward to welcoming you back to concert halls across Scotland in October for the start of the 2023:24 Season.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

Thomas Søndergård
MUSIC DIRECTOR
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

Maya Iwabuchi LEADER
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

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson ASSOCIATE PRINCIPAL
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger

VIOLA

1 Tom Dunn PRINCIPAL
Felix Tanner
2 ASSOCIATE PRINCIPAL
Susan Buchan SUB PRINCIPAL
3 Lisa Rourke SUB PRINCIPAL
Nicola McWhirter
4 Claire Dunn
Katherine Wren
5 Maria Trittinger
Francesca Hunt
6

CELLO

Pei-Jee Ng PRINCIPAL
37 Betsy Taylor ASSOCIATE PRINCIPAL
38 Kennedy Leitch ASSISTANT PRINCIPAL
39 Rachael Lee
40 Sarah Digger
41 Robert Anderson
42 Gunda Baranauskaitė
43

DOUBLE BASS

13 Michael Rae ASSISTANT PRINCIPAL
44

FLUTE

16 Katherine Bryan PRINCIPAL
45 Helen Brew ASSOCIATE PRINCIPAL
46 Janet Richardson
47
PRINCIPAL PICCOLO

OBOE

19 Adrian Wilson PRINCIPAL
48 Peter Dykes ASSOCIATE PRINCIPAL
49 Henry Clay PRINCIPAL COR ANGLAIS
50

CLARINET

24 Timothy Orpen
51
PRINCIPAL CLARINET
25 Duncan Swindells
52
PRINCIPAL BASS CLARINET
27

BASSOON

28 David Hubbard PRINCIPAL
53 Luis Eisen ASSOCIATE PRINCIPAL
54 Paolo Dutto
55
PRINCIPAL CONTRABASSOON

HORN

32 Alison Murray ASSISTANT PRINCIPAL
56 Andrew McLean
57
ASSOCIATE PRINCIPAL
35 David McClenaghan
58 Martin Murphy ASSISTANT PRINCIPAL
59

TRUMPET

38 Christopher Hart PRINCIPAL
60

TROMBONE

41 Dávur Juul Magnussen PRINCIPAL
61 Lance Green ASSOCIATE PRINCIPAL
62 Alastair Sinclair
63
PRINCIPAL BASS TROMBONE

TUBA

44 John Whitener PRINCIPAL
64

TIMPANI

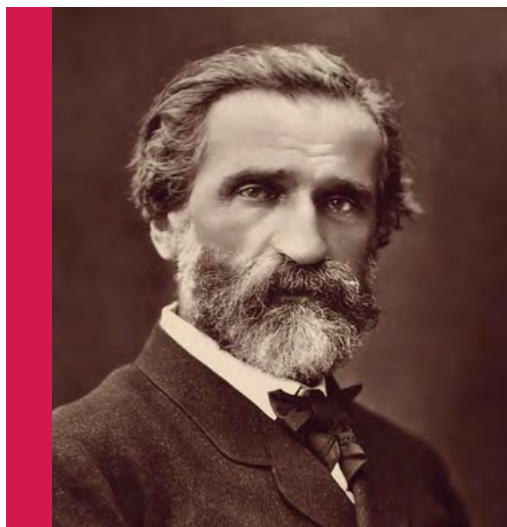
46 Paul Philbert PRINCIPAL
65

PERCUSSION

Simon Lowdon PRINCIPAL
66 John Poulter ASSOCIATE PRINCIPAL
67

Giuseppe Verdi (1813-1901)

REQUIEM



FIRST PERFORMANCE

Milan, 22 May 1874

DURATION 82 minutes

1. *Requiem e Kyrie*

2. *Dies irae*

3. *Offertorio*

4. *Sanctus*

5. *Agnus Dei*

6. *Lux aeterna*

7. *Libera me*

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

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

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

Verdi continued to ponder his contribution, however, and when his colleague Alberto Mazzucato singled out the *Libera me* for particular praise in an attempt to revive the Mass, Verdi's response indicated that he was almost tempted to finish the entire setting

himself. This hint was given in a letter written in February 1871. At the end of that year, Verdi's grand opera *Aida* received its premiere in Cairo. Not long after, Verdi allowed it to be understood that he had relinquished composition and would henceforward devote himself to looking after his land.

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

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

Manzoni had died on 22 May 1873, and on 3 June that year Verdi announced to his publisher Giulio Ricordi his intention to commemorate the writer by completing the Mass setting on a large scale. He wanted to know if the Milanese authorities would be prepared to defray the costs of the first performance, to be given in church. They would, and so Verdi set to work.

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

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

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

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

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

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

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

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

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What was happening in 1874?

3 Feb Gertrude Stein, US novelist, poet and patron of the arts, was born

15 Feb Anglo-Irish Antarctic explorer Ernest Shackleton was born

23 Feb Walter Clopton Wingfield patented in Britain a game called 'sphairistike', better known as lawn tennis

25 Apr Louis Leroy's critical review of an exhibition by a group of young painters gave rise to the term Impressionism, with reference to Claude Monet's *Impression, Sunrise*

20 May Levi Strauss and Jacob Davis received a US patent for blue jeans with copper rivets

1 Jul The Scholes and Glidden typewriter, with cylindrical platen and QWERTY keyboard, was first marketed in the US

13 Sep Arnold Schoenberg, Austrian-American composer and leader of the Second Viennese School, was born

9 Oct The General Postal Union was inaugurated to coordinate the exchange of international mail

1 Dec Iceland was granted a constitution and limited home rule from Denmark

REQUIEM

1. REQUIEM E KYRIE

Chorus

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

Quartet and Chorus

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2. DIES IRAE

Chorus

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

Bass

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

Mezzo-soprano and Chorus

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.
Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

1. REQUIEM E KYRIE

Chorus

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

Quartet and Chorus

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

2. DIES IRAE

Chorus

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

Bass

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

Mezzo-soprano and Chorus

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

Soprano, Mezzo-soprano and Tenor

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Soprano and Mezzo-soprano

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

Tenor

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

Bass and Chorus

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

Soprano, Mezzo-soprano and Tenor

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

Solo Quartet and Chorus

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

Soprano and Mezzo-soprano

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

Tenor

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

Bass and Chorus

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

Chorus

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus

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

3. OFFERTORIO

Quartet

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum. Sed signifer sanctus
Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.
Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie
memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.
Libera animas omnium fidelum defunctorum de
poenis inferni;
fac eas de morte transire ad vitam.

Chorus

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

Solo Quartet and Chorus

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

3. OFFERTORIO

Quartet

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

4. SANCTUS

Double Chorus

Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

Benedictus qui venit in nomini Domini.

Hosanna in excelsis!

5. AGNUS DEI

Soprano, Mezzo-soprano and Chorus

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

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

6. LUX AETERNA

Mezzo-soprano, Tenor and Bass

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

4. SANCTUS

Double Chorus

Holy, holy, holy, Lord God of Sabaoth.

Heaven and earth are filled with your glory.

Hosanna in the highest!

Blessed is he that comes in the name of the
Lord.

Hosanna in the highest!

5. AGNUS DEI

Soprano, Mezzo-soprano and Chorus

Lamb of God, who takes away the sins of the
world, grant them rest.

Lamb of God, who takes away the sins of the
world, grant us peace.

6. LUX AETERNA

Mezzo-soprano, Tenor and Bass

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

7. LIBERA ME

Soprano and Chorus

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

7. LIBERA ME

Soprano and Chorus

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

GABRIELA SCHERER Soprano



Gabriela Scherer was raised in Zürich and studied with Professor Horia Branisteanu at the Mozarteum in Salzburg. She completed her studies at the Opera Studio Zürich and in masterclasses with Angelika Kirchschrager, Francisco Araiza and Bernarda Fink. She started her career as a member of the ensemble at Oper Leipzig and then at the Bayerische Staatsoper in Munich.

Highlights for Gabriela in the current season include Senta in a new production of Wagner's *Der fliegende Holländer* at Deutsche Oper am Rhein and her role debut as Maddalena in Giordano's *Andrea Chénier* at the St Galler Festspiele.

In the 21/22 season she made two exciting debuts: her house and role debut as Floria Tosca in Puccini's *Tosca* at Theater Dortmund, and as Elsa in a new production of Wagner's *Lohengrin*, alongside Klaus Florian Vogt in the title role, at Oper Leipzig. Also in Leipzig, she sang Freia *Das Rheingold* during the Wagner Festival 2022, and she made her house debut at the Staatsoper Unter den Linden in Berlin as

a last-minute replacement in the title role of Strauss' *Ariadne auf Naxos*.

In 2021 Gabriela sang in a gala concert with the Philharmonie Salzburg under Elisabeth Fuchs in the Festspielhaus, and sang excerpts from Strauss' *Arabella* and Wagner's *Der fliegende Holländer* at the Hessisches Staatstheater Wiesbaden. During the pandemic, she sang in an open-air concert with the Südwestdeutsche Philharmonie under Marcus Bosch.

Highlights of past seasons include Contessa *Le nozze di Figaro* and the title role in Gluck's *Iphigénie en Tauride* at the Semperoper Dresden, *Arabella* at Deutsche Oper am Rhein, *Ariadne auf Naxos* at Theater Lübeck, Elisabetta *Don Carlos* and Agathe *Der Freischütz* at Oper Leipzig, and Senta in Wiesbaden. She has also appeared as a guest at the Opéra National de Paris, Festspielhaus Baden-Baden, Luzerner Theater, Stadttheater Klagenfurt and the Heidenheim Opera Festival.

Gabriela has worked with conductors such as Simone Young, Thomas Hengelbrock, Kent Nagano, Riccardo Chailly, Asher Fisch, Ulf Schirmer, Sir John Eliot Gardiner, Lawrence Foster, Christopher Hogwood and Marek Janowski.

Soprano Emily Magee has had to withdraw from these concerts owing to illness. The RSNO is extremely grateful to Gabriela Scherer for stepping in at short notice.

JENNIFER JOHNSTON Mezzo-soprano



Jennifer Johnston won the Royal Philharmonic Society's Singer Award 2021, in recognition of her 'commitment and emotional force ... from cherished performances as artist-in-residence with the Royal Liverpool Philharmonic Orchestra to her outstanding work supporting young musicians'.

Jennifer is a former BBC New Generation Artist, and a graduate of Cambridge University and the Royal College of Music. She is particularly associated with the Bayerische Staatsoper, where her roles have included Mrs Sedley *Peter Grimes*, Brigitte *Die tote Stadt*, Second Norn *Götterdämmerung*, Rossweisse *Die Walküre*, Flosshilde *Das Rheingold* and *Götterdämmerung*, Hedwige *Guillaume Tell* and La Ciesca *Gianni Schicchi*. She has also appeared at La Scala Milan (Mrs Grose *The Turn of the Screw*, Gaia CO2), Salzburg Festival (Carmi *La Betulia liberata*, Lady de Hautdesert *Gawain*, Leda *Die Liebe der Danae*) and Festival d'Aix-en-Provence (*Dido Dido* and *Aeneas*).

A prolific concert performer, Jennifer has performed with many of the world's greatest orchestras and conductors, and her recent engagements have included Wagner's *Wesendonck Lieder* with Hindoyan and the RLPO, Mahler's Second Symphony with Rouvali and the Philharmonia on BBC Radio 3, Mahler's Third Symphony with Mäkelä and the Oslo Philharmonic, Mahler's *Das Lied von der Erde* with Pintscher and the Barcelona Symphony Orchestra, *Woman: Interrupted* with Malcolm Martineau at Wigmore Hall London, and Verdi's Requiem with Oramo and the BBC Symphony Orchestra at the 2022 First Night of the Proms on BBC Two.

During the 2022/23 season, Jennifer has sung Mrs Sedley at the Bayerische Staatsoper, Berio's *Folksongs* with Paterson and the RLPO, Mozart's Requiem with de Billy and the Malmö Symphony Orchestra, Mahler's Third Symphony with Vänskä and the Minnesota Orchestra (also on CD), *Wesendonck Lieder* with Madaras and the Hallé Orchestra, Chausson's *Poème de l'amour et de la mer* with the London Philharmonic Orchestra, Elgar's *Sea Pictures* with the National Symphony Orchestra of Ireland and Mahler's Second Symphony with the Royal Philharmonic Orchestra. This summer she sings Juno *Semele* at the Glyndebourne Festival.

PETER AUTY Tenor



Peter Auty is established as one of Britain's leading tenors. Following his professional debut at Opera North, he went on to become a company principal at the Royal Opera House, where he has since returned as a guest artist in the roles of Malcolm *Macbeth* and Arturo *Lucia di Lammermoor*. He created the role of the Earl of Orkney in Sir Peter Maxwell Davies' *The Hogboon* with the London Symphony Orchestra and Sir Simon Rattle.

Recent highlights include Pinkerton *Madama Butterfly*, Laca Klemenč *Jenůfa* and Don José *Carmen* for Welsh National Opera, Paul *Die tote Stadt* for Longborough Festival Opera, Roberto in Puccini's *Le Villi* at Opera Holland Park, Riccardo in Verdi's *Oberto* with Chelsea Opera Group, Des Grieux *Manon Lescaut* at The Grange Festival, Johnson *The Girl of the Golden West* with the RTÉ National Symphony Orchestra in Dublin, the title role in Puccini's *Edgar* with Scottish Opera and at the

Konzerthaus Berlin, and Canio *Pagliacci* at Iford Arts and with Opera Ensemble in London, at The Grange Festival and Longborough Festival Opera.

In the 2022/23 season he has sung the title role in Franchetti's *Asrael* at Oper Bonn and Beethoven's Ninth Symphony with the Philharmonia Orchestra. He also performed a series of Verdi opera galas with Scottish Opera.

In addition to opera companies across the UK, Peter has worked abroad with Aalto-Musiktheater Essen, Oper Frankfurt, Nationale Reisopera in the Netherlands, New Zealand Opera and Malmö Opera.

On the concert platform Peter has worked with the London Symphony Orchestra, Hallé, Orchestra of the Age of Enlightenment, BBC Philharmonic and London Philharmonic Orchestra. He has appeared abroad with the Iceland Symphony Orchestra, Bergen Philharmonic Orchestra, Royal Flemish Philharmonic, Minnesota Orchestra and Orquestra Sinfônica do Estado de São Paulo.

Tenor David Junghoon Kim has had to withdraw from these concerts. The RSNO is extremely grateful to Peter Auty for stepping in at short notice.

GEORGE ANDGULADZE Bass



George Andguladze was born in Tbilisi, Georgia in 1984. He has performed on the most important opera stages, such as the Théâtre des Champs-Élysées Paris, Teatro San Carlo Naples, State Opera House of Georgia, Arena di Verona, Opera Hong Kong, Opéra de Lausanne, Teatro Al Massimo di Palermo, Torre del Lago Puccini Festival, Royal Opera House Muscat, Teatro Regio di Parma, Teatro Grande di Brescia, Teatro Comunale di Ferrara, Auditorium Rainier III Monte Carlo, Sejong Centre Seoul, Teatro Lirico di Cagliari, Smetana Hall Prague and Konzerthaus Dortmund, with renowned conductors such as Daniel Oren, Stefano Ranzani, Giacomo Sagripanti, Michele Mariotti, Jeffrey Tate, Gianluigi Gelmetti, Diego Fasolis, Giampaolo Bisanti and Pier Giorgio Morandi.

He completed his education attending masterclasses with Renato Bruson, Lella Cuberli, Bonaldo Giaiotti and Badri Maisuradze.

His made his debut while still a student in the principal role of Buonafede in *Il mondo della luna* by Haydn at the Teatro Comunale di Ferrara in 2009.

George's repertoire includes a wide range of roles, such as Filippo II *Don Carlo*, Zaccaria *Nabucco*, Escamillo *Carmen*, Fiesco *Simon Boccanegra*, Oroveso *Norma*, Ramfis *Aida*, Timur *Turandot*, Raimondo *Lucia di Lammermoor*, Sparafucile *Rigoletto*, Grand Inquisitor *Don Carlo*, Commendatore *Don Giovanni*, Don Basilio *Il barbiere di Siviglia* and Massimiliano *I masnadieri*.

He recently made his US debut with The Atlanta Opera, singing the Commendatore.

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 was delighted to be appointed Chorus Director of the RSNO Chorus from the start of the 2022:23 Season. He has been Musical Director of Edinburgh Bach Choir since 2017 and of the Garleton Singers since 1994. The Garleton Singers are particularly delighted to be augmenting the RSNO Chorus for these performances of the Verdi Requiem.

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.

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

Maya Iwabuchi
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Liam Lynch
Ursula Heidecker Allen
Lorna Rough
Alan Manson
Susannah Lowdon
Caroline Parry
Elizabeth Bamping
Angus Bain
Marike Kruup
Joe Yang

SECOND VIOLIN

Geoffrey Allan
GUEST PRINCIPAL
Marion Wilson
Sophie Lang
Anne Bünemann
Emily Nenniger
Nigel Mason
Paul Medd
Kirstin Drew
Tom Greed
Eddy Betancourt
Seona Glen
Susie Griffin

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Beth Woodford
Lisa Rourke
Claire Dunn
Maria Trittinger
Francesca Hunt
Katherine Wren
Nicola McWhirter
David McCreadie

CELLO

Pei-Jee Ng
PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranuaskaitė
Naomi Pavri
Niamh Molloy

DOUBLE BASS

Nicholas Bayley
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Andreas Arder
Aaron Barrera-Reyes

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes

CLARINET

Timothy Orpen
PRINCIPAL
Robert Digney

BASSOON

David Hubbard
PRINCIPAL
Rhiannon Carmichael
Paolo Dutto
PRINCIPAL CONTRABASSOON
Anna Mary Hubbard

HORN

Lauren Reeve-Rawlings
GUEST PRINCIPAL
Alison Murray
Andrew McLean
Martin Murphy
Fergus Kerr

TRUMPET

Christopher Hart
PRINCIPAL
Ruby Orlowska
Mark Addison
Juliette Murphy

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

CIMBASSO

John Whitener
PRINCIPAL

TIMPANI

John Poulter
ASSOCIATE PRINCIPAL
Scott Vassie

PERCUSSION

Simon Lowdon
PRINCIPAL

OFF-STAGE TRUMPET

Andrew Connell-Smith
Mark Elwis
Marcus Pope
Eoin O'Gorman

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 1

Alison Blair
Alison New*
Caroline Cradock*
Catherine Taylor
Charlotte McKechnie
Claire Wilson*
Elisabeth Wilson*
Elizabeth Jack
Elspeth Waugh
Hannah Mills
Heather Keating
Helen Hyland
Joan Lacy
Joanna Beaton
Joanna Drewitt*
Joanna Webster
Julia Parish*
Katie Hamilton*
Kotryna Starkutė
Lorna Robertson
Lynsey Brook
Mairi Therese Cleary
Morag Kean
Roisin Linehan RCS
Roxane Pryse Hawkins*
Sharon Gent*
Seonaid Eadie
Tabea Schulte Strathaus
Theresa Hoare
Xue Goa RCS

SOPRANO 2

Aileen Fraser
Anna Hocknell*
Anne Murphy
Anne Tainsh*
Becky Everett*
Beth Kean
Carol McLean
Carole Sim Sayce
Catriona Eadie
Christine Dora*
Christine Hendry
Fiona Murray
Fiona Ramage
Frances Kennedy
Jennifer Imrie
Julia Young
Leila Inglis
Lin MacMillan*
Lynsey Scott
Magdalena Chojnacka*
Margaret Mills
Marrian Murray

Nicola Cuthbert*
Patricia Savin*
Rachael Porteous*
Roisin Smith*
Ruby Ginoris
Shena Brown
Sylvia Jenks
Virginia Lafean RCS
Wendy Don*

ALTO 1

Abigail Morrison*
Ailie MacDougall
Alison Bryce
Angela McDonald
Anne Browning*
Anne Newlands*
Brenda Williamson
Carol Leddy
Elizabeth Stevenson
Esther McMillan
Fiona Taylor
Gillian Downie
Grace MacKinnon*
Harriet Skipworth
Helen Bennett*
Isabel Orr*
Jane Scott*
Jill Shepherd*
Julia Haddow
Julia King
June Thomas
Katharine Oyler
Laura MacDonald
Linda McLauchlan
Liz O'Ryan*
Louise Reid
Margaret Evans*
Mary Taylor
Maureen McCroskie
Parker Millspaugh RCS
Philippa Marston*
Rachael Parks*
Rachel Tribble
Ruth Townsend
Shona Elliot
Susan Ritchie*
Steve Halfyard

ALTO 2

Alice Bennett
Ann Firth
Caroline Libberton*
Catharine Perrin
Catherine Ray*

Catriona Moss*
Denny Henderson
Elizabeth Gemmell*
Elizabeth Scobie
Felicia Gray
Gillian Sheehan*
Helen Kelly*
Helen Wyllie*
Jan Livesley
Jane Stansfield
Janette Morrison
Julia White*
Kay Bates*
Linda Kirkwood*
Marita McMillan
Moira Allingham
Moira Campbell
Moira Mcfarlane*
Nina Vinther RCS
Priscilla Parry*
Shona Banks
Sonja Crossan
Susan Caldwell
Valerie Bryan

TENOR 1

Alex Rankine
Alistair Thom
Andrew Clifford
David Miller
Grant Haddow*
John Sneddon*
Nathan Dunsmore
Neil Simpson
Reuben Wilmshurst RCS
Richard Stewart*
Robin Mather*
Stephen Ray*

TENOR 2

Alfred Mitchell RCS
Alistair Mackie*
Calum Lowe
Cosma Gottardi
Donald Weetman
Federico Bruera*
Graham Parsonage
Jack Kirk
Kerr Noble
Luca Stoto
Peter Bates*
Robert Paterson
Simon Freebairn-Smith
Vincent Policella*

BASS 1

Alistair Laird
Andrew Matheson
Chris Spencer
Christopher Pryce
Hawkins*
Colin Wilson*
Donald Smith*
Fergus Hughes
Fraser Dalziel
George Lloyd
Ian MacKay
Ian Mills
Kuba Sanak
Mark Higginson*
Martin Waddell
Nigel Don*
Nigel Lindsay*
Murray Marr*
Robert Davison*
Robin Watson
Stephen Penman
William Semple RCS

BASS 2

Alex Shen
Ben de Haldevang*
Chris Morris
Clive Drewitt*
Graeme Simpson*
Ian Gray
Ian Moss*
Ian Orr*
Kenneth Allen
Melvyn Davies
Michael Smith*
Michael Turnbull*
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Richard Hassall
Robert Galbraith*
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Stewart McMillan
Tim Reilly

RSNO CHORUS DIRECTOR

Stephen Doughty

RSNO CHORUS VOCAL COACH

Polly Beck

RSNO CHORUS REHEARSAL PIANIST

Edward Cohen

The RSNO is grateful to the students of the Royal Conservatoire of Scotland (RCS), and to the Garleton Singers and additional Augmenters (*) for singing alongside the RSNO Chorus in these performances of the Verdi Requiem.

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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

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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.

For more information on becoming a Benefactor or part of the Conductors' Circle, please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

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

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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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Marion Wilson
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Viola

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The Christine and Arthur Hamilton
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Double Bass

Michael Rae
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Clarinet

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The Shirley Murray Chair

Cor Anglais

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

Bassoon

David Hubbard *PRINCIPAL*
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Horn

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Susie Thomson

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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 ongoing Play Your Part Appeal.
The generosity of our supporters at this time is deeply appreciated.



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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.



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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



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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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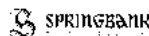
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