

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA



Christmas Oratorio

Usher Hall, Edinburgh
Fri 24 Nov 2023 7.30pm

Glasgow Royal Concert Hall
Sat 25 Nov 7.30pm

In memory of **John Mather**

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Christmas Oratorio

Usher Hall, Edinburgh Fri 24 Nov 2023 7.30pm

Glasgow Royal Concert Hall Sat 25 Nov 7.30pm

Sir James MacMillan's *Christmas Oratorio* is an epic work that is more than just a joyous choral celebration of the festive season. It's a feast for the heart and soul; a banquet of mystery, passion and white-hot imaginative fire. It's also the perfect showcase for the RSNO Chorus as they celebrate their 180th anniversary.

The Glasgow concert will be preceded by a performance by the RSNO's community orchestra, All Together Now!, featuring a new piece by young Scottish composer Nancy Johnstone, Winner of the RSNO's 2022:23 Notes from Scotland project, generously funded by the John Mather Trust. All Together Now! is supported by the Scops Arts Trust, Bellahouston Bequest Fund and Miss E C Hendry Charitable Trust. GRCH Main Auditorium, 6.15pm, free.

SIR JAMES MACMILLAN Christmas Oratorio [105']

SCOTTISH PREMIERE

PART ONE

INTERVAL

PART TWO

Sir James MacMillan Conductor

Rhian Lois Soprano

Roderick Williams Baritone

RSNO Chorus

Stephen Doughty Director, RSNO Chorus

Paul Whittaker BSL Interpreter

Royal Scottish National Orchestra

In memory of **John Mather**

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

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

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

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *fm*

Scheherazade

EDN Fri 1 Dec 2023: 7.30pm

GLW Sat 2 Dec 2023: 7.30pm

Lera Auerbach Icarus
Shostakovich Cello Concerto No1
Rimsky-Korsakov Scheherazade

Thomas Søndergård Conductor
Pei-Jee Ng Cello
Big Noise Govanhill (GLW)

Pre-concert talk, 6.45pm

RSNO Principal Cor Anglais Henry Clay
in conversation with RSNO Concerts
Administrator Matthias van der Swaagh



Dedicated to **Dr Robert Lillie** in recognition
of his generous support of the RSNO Foundation

rsno.org.uk

The RSNO is supported by the
Scottish Government

 Scottish Government
Riaghaltas na h-Alba

Welcome



Welcome to this evening's very special concert, the Scottish premiere of Sir James MacMillan's *Christmas Oratorio*.

One of Scotland's most celebrated composers, James is a friend of the RSNO, and the Orchestra has an extensive history of performing his works. It is so important for us to celebrate the works of Scottish composers, bringing them to our national audiences and introducing the Scottish public to homegrown talent. We also tour works by Scottish and Scottish-based composers on international stages as often as we can, and will perform James' *Britannia* and *For Zoe* to audiences in Antwerp, Eindhoven, Munich, Ludwigsburg and Lucerne in January on our European Winter Tour.

The RSNO Chorus joins the Orchestra tonight as part of their 180th anniversary year celebrations, under the guidance of Chorus Director Stephen Doughty, now in his second Season in the post. Stephen has made a big impact in his time with us, working with long-

standing members (some of whom have been singing with the Chorus for over 50 years) and focusing on recruitment.

We recently announced an expansion to our singing strand of community engagement to include a Chorus Academy in Dundee, a lunchtime workplace choir and a buggy choir based in Glasgow. There is a wealth of research detailing the multi-level benefits of singing for mental health and wellbeing, and these opportunities all aim to aid a collective feeling of belonging. I'm immensely proud of what our Engagement team have managed to create and look forward to hearing how the new participants are enjoying the different choirs.

At the end of January, we are opening up the stage for singers of all abilities to join us for our latest 'Come and Sing' event, performing Verdi's Requiem in Glasgow Royal Concert Hall. If you'd like to 'Come and Sing' with the RSNO Chorus and the Orchestra, visit: rsno.org.uk/come-sing-participation

This weekend we also have a pre-Glasgow concert premiere by the RSNO Community Orchestra of Nancy Johnstone's *Aviate, undulate*, the winning composition from last year's Notes from Scotland project. Nancy's success is testament to the quality of Scottish music education and it is a pleasure to share her work with our Glasgow audience.

Alistair Mackie
CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



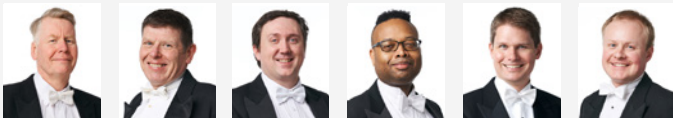
46-54



55-63



64-69



ARTISTIC TEAM

Thomas Søndergård	1
<i>MUSIC DIRECTOR</i>	
Ellie Storch	2
<i>ENGAGEMENT CONDUCTOR</i>	
Kellen Grey	3
<i>ASSOCIATE ARTIST</i>	
Derrick Morgan	4
<i>ASSISTANT CONDUCTOR</i>	
Neeme Järvi	5
<i>CONDUCTOR LAUREATE</i>	
Alexander Lazarev	6
<i>CONDUCTOR EMERITUS</i>	
Stephen Doughty	7
<i>DIRECTOR, RSNO CHORUS</i>	
Patrick Barrett	8
<i>DIRECTOR, RSNO YOUTH CHORUS</i>	

FIRST VIOLIN

Maya Iwabuchi	9
Lena Zeliszewska	10
<i>ASSOCIATE LEADER</i>	
Tamás Fejes	11
<i>ASSISTANT LEADER</i>	
Patrick Curlett	12
<i>ASSISTANT PRINCIPAL</i>	
Caroline Parry	13
Ursula Heidecker Allen	14
Lorna Rough	15
Susannah Lowdon	16
Alan Manson	17
Elizabeth Bamping	18
Liam Lynch	19
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Marion Wilson	22
<i>ASSOCIATE PRINCIPAL</i>	
Nigel Mason	23
Paul Medd	24
Harriet Hunter	25
Anne Bünemann	26
Sophie Lang	27
Robin Wilson	28
Emily Nenniger	29

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Susan Buchan	32
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<i>SUB PRINCIPAL</i>	
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Luis Eisen	56
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PERCUSSION

Simon Lowdon	68
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Sir James MacMillan (born 1959)

Christmas Oratorio

FIRST PERFORMANCE

Concertgebouw, Amsterdam, 16 January
2021: soprano Mary Bevan, baritone
Christopher Maltman and the Netherlands
Radio Philharmonic & Choir, conducted by
Sir James MacMillan

SCOTTISH PREMIERE

DURATION 105 minutes

PART ONE

- I. Sinfonia 1; orchestra**
- II. Chorus 1; chorus and orchestra**
- III. Aria 1; soprano solo and orchestra**
- IV. Tableau 1; soli, chorus and orchestra**
- V. Aria 2; baritone solo and orchestra**
- VI. Chorus 2; chorus and orchestra**
- VII. Sinfonia 2; orchestra**

PART TWO

- I. Sinfonia 3; orchestra**
- II. Chorus 3; chorus and orchestra**
- III. Aria 3; baritone solo and orchestra**
- IV. Tableau 2; soli, chorus and orchestra**
- V. Aria 4; soprano solo and orchestra**
- VI. Chorus 4; chorus and celeste**
- VII. Sinfonia 4; orchestra**

My *Christmas Oratorio* was written in 2019 and is a setting of assorted poetry, liturgical texts and scripture taken from various sources, all relating to the birth of Jesus. It is structured in two Parts, each consisting of seven movements.

Therefore, the music of each Part is topped and tailed by short orchestral movements (four in all), creating a palindromic structure. The Choruses are mostly Latin liturgical texts (although the last one is a Scottish lullaby), the Arias are settings of poems by Robert Southwell (2), John Donne

and John Milton, and the two central Tableaux are biblical accounts from the Gospels of St Matthew in Part One and St John in Part Two.

The soloists, who have two arias each, are a soprano and a baritone (and they sing in the two Tableaux along with the choir). The orchestra is of modest size, using double woodwind, brass and percussion, plus a harp and celeste.

There are various characteristic elements and moods throughout, from the ambiguous opening which mixes resonances of childhood innocence with more ominous premonitions, pointing to later events in the life of Jesus. There are also intermittent moments of joyfulness and the childhood excitement and abandon of Christmas at various points, especially in the choral *Hodie Christus natus est* and in some of the orchestral interludes.

Sometimes we hear the 'dancing' rhythms associated with some secular Christmas carols. There is also, at points, a sense of narrative when the chorus take the role of the Evangelist as he tells the Nativity story. The 16th- and 17th-century English poems provide opportunities for reflection in the four solo Arias, firmly based in the oratorio tradition.

There is also at points a sense of mystery in both orchestral and choral textures, such as in the setting of the *O Magnum Mysterium* text in Part Two. The oratorio ends reflectively in Sinfonia 4 with the orchestra alone, highlighting a small ensemble of string soloists amid the larger textures.

© James MacMillan

PART ONE

I – Sinfonia 1

Voices tacent

II – Chorus 1

Chorus

O Oriens,
splendor lucis æternæ, et sol justitiæ:
veni, et illumina sedentes in tenebris, et umbra
mortis.

Great 'O' antiphon for 21 December

... in unum Dominum Jesum Christum, Filium
Dei unigenitum. Et ex Patre natum, ante omnia
sæcula. Deum de Deo, lumen de lumine, Deum
verum de Deo vero. Genitum, non factum,
consubstantialem Patri: per quem omnia facta
sunt. Qui propter nos homines, et propter
nostram salutem descendit de cælis. Et
incarnatus est de Spiritu Sancto ex Maria Virgine,
et homo factus est.

From the Credo

Virgo prius ac posterius, Gabrielis ab ore sumens
illud Ave, peccatorum miserere.

*From Alma Redemptoris Mater, Marian antiphon
for the office of Compline*

III – Aria 1

Soprano Solo

Behold a silly tender babe,
In freezing winter night,
In homely manger trembling lies:
Alas! a piteous sight.

The inns are full; no man will yield
This little pilgrim bed;
But forced He is with silly beasts
In crib to shroud His head.

O Radiant Dawn,
Splendour of eternal Light, Sun of Justice:
come, shine on those who dwell in darkness and
the shadow of death.

... in one Lord Jesus Christ, the Only Begotten
Son of God, born of the Father before all ages.
God from God, Light from Light, true God from
true God, begotten, not made, consubstantial
with the Father; through him all things were
made. For us men and for our salvation he came
down from heaven, and by the Holy Spirit was
incarnate of the Virgin Mary, and became man.

Virgin both before and after childbirth, who
received from Gabriel's mouth that 'Hail', have
mercy on us sinners.

Translation: Edward Tambling

Despise Him not for lying there,
First what he is inquire:
An orient pearl is often found
In depth of dirty mire.

Weigh not His crib, His wooden dish,
Nor beasts that by Him feed;
Weigh not His Mother's poor attire,
Nor Joseph's simple weed.

This stable is a Prince's court,
This crib His chair of state;
The beasts are parcel of His pomp,
The wooden dish His plate;

The persons in that poor attire
His royal liveries wear;
The Prince Himself is come from heaven,
This pomp is prizèd there.

With joy approach, O Christian wight,
Do homage to thy King;
And highly praise this humble pomp
Which He from heaven doth bring.

Robert Southwell (1561–95)

IV – Tableau 1

Chorus

Now when Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, wise men from the East came to Jerusalem, saying, 'Where is he who has been born king of the Jews? For we have seen his star in the East, and have come to worship him.' When Herod the king heard this, he was troubled, and all Jerusalem with him; and assembling all the chief priests and scribes of the people, he inquired of them where the Christ was to be born. They told him, 'In Bethlehem of Judea; for so it is written by the prophet:

Soprano & Baritone Soli

"And you, O Bethlehem, in the land of Judah,
are by no means least among the rulers of Judah;
for from you will come a ruler
who will govern my people Israel."

Chorus

Then Herod summoned the wise men secretly and ascertained from them what time the star appeared; and he sent them to Bethlehem, saying, 'Go and search diligently for the child, and when you have found him bring me word, that I too may come and worship him.' When they had heard the king they went their way; and lo, the star which they had seen in the East went before them, till it came to rest over the place where the child was. When they saw the star, they rejoiced exceedingly with great joy; and going into the house they saw the child with Mary his mother, and they fell down

and worshipped him. Then, opening their treasures, they offered him gifts, gold and frankincense and myrrh. And being warned in a dream not to return to Herod, they departed to their own country by another way.

Now when they had departed, behold, an angel of the Lord appeared to Joseph in a dream and said,

Soprano & Baritone Soli

'Rise, take the child and his mother, and flee to Egypt, and remain there till I tell you; for Herod is about to search for the child, to destroy him.'

Chorus

And he rose and took the child and his mother by night, and departed to Egypt, and remained there until the death of Herod. This was to fulfil what the Lord had spoken by the prophet,

Soprano & Baritone Soli

'Out of Egypt have I called my son.'

Chorus

Then Herod, when he saw that he had been tricked by the wise men, was in a furious rage, and he sent and killed all the male children in Bethlehem and in all that region who were two years old or under, according to the time which he had ascertained from the wise men. Then was fulfilled what was spoken by the prophet Jeremiah:

Soprano & Baritone Soli

'A voice was heard in Ramah,
wailing and loud lamentation,
Rachel weeping for her children;
she refused to be consoled,
because they were no more.'

Chorus (simultaneous with Soli)

Vox in Rama audita est,
ploratus et ululatus,
Rachel plorans filius suos,
et noluit consolari, quia non sunt.

Communion motet for the feast of Holy Innocents

Chorus

But when Herod died, behold, an angel of the Lord appeared in a dream to Joseph in Egypt, saying,

Soprano & Baritone Soli

'Rise, take the child and his mother, and go to the land of Israel, for those who sought the child's life are dead.'

Chorus

And he rose and took the child and his mother, and went to the land of Israel. But when he heard that Archelaus reigned over Judea in place of his father Herod, he was afraid to go there, and being warned in a dream he withdrew to the district of Galilee. And he went and dwelt in a city called Nazareth, that what was spoken by the prophets might be fulfilled,

Baritone Solo

'He shall be called a Nazarene.'

*The Gospel according to Matthew, Chapter 2, entire
Revised Standard Version, Catholic Edition*

V – Aria 2

Baritone Solo

Immensity, cloistered in thy dear womb,
Now leaves His well-belov'd imprisonment,
There He hath made Himself to His intent
Weak enough now into the world to come;
But O, for thee, for Him hath the inn no room?
Yet lay Him in this stall, and from the Orient,
Stars and wise men will travel to prevent
The effect of Herod's jealous, general doom.
Seest thou, my soul, with thy faith's eyes, how He
Which fills all place, yet none holds Him, doth lie?
Was not His pity towards thee wondrous high,
That would have need to be pitied by thee?
Kiss Him, and with Him into Egypt go,
With His kind mother, who partakes thy woe.

John Donne (1572–1631), Nativity

VI – Chorus 2

Chorus

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli, lætantur
 Archangeli.
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

Magnificat antiphon at Vespers on Christmas Day

Today Christ is born.
Today a saviour has appeared.
Today the angels sing on the earth, and the
 archangels rejoice.
Today the just rejoice, saying:
Glory to God in the highest.
Alleluia.

Translation: Edward Tambling

VII – Sinfonia 2

Voices tacent

PART TWO

I – Sinfonia 3*Voices tacent***II – Chorus 3***Chorus*

O magnum mysterium
 et admirabile sacramentum,
 ut animalia viderent Dominum natum,
 jacentem in præsepio!

Beata Virgo, cujus viscera meruerunt
 portare Dominum Jesum Christum.

Alleluia!

Responsory at Matins on Christmas Day

O great mystery
 and wonderful sacrament,
 that animals should see the new-born Lord
 lying in a manger!

Blessed is the Virgin, whose womb
 was worthy to bear Christ the Lord.

Alleluia!

III – Aria 3*Baritone Solo*

This is the month, and this the happy morn,
 Wherein the Son of Heav'n's eternal King,
 Of wedded Maid, and Virgin Mother born,
 Our great redemption from above did bring;
 For so the holy sages once did sing,
 That he our deadly forfeit should release,
 And with his Father work us a perpetual peace.

It was the winter wild,
 While the Heav'n-born child,
 All meanly wrapp'd in the rude manger lies;
 Nature in awe to him
 Had doff'd her gaudy trim,
 With her great Master so to sympathize:
 It was no season then for her
 To wanton with the Sun, her lusty paramour.

No war, nor battle's sound
 Was heard the world around;
 The idle spear and shield were high uphung;
 The hookèd chariot stood
 Unstain'd with hostile blood;
 The trumpet spake not to the armed throng;
 And kings sat still with awful eye,
 As if they surely knew their sovran Lord was by.

But wisest Fate says no:
 This must not yet be so;
 The Babe lies yet in smiling infancy,
 That on the bitter cross

Must redeem our loss,
So both himself and us to glorify:
Yet first to those ychain'd in sleep,
The wakeful trump of doom must thunder through the deep.

But see, the Virgin blest
Hath laid her Babe to rest.
Time is our tedious song should here have ending;
Heav'n's youngest-teemèd star
Hath fix'd her polish'd car,
Her sleeping Lord with handmaid lamp attending;
And all about the courtly stable
Bright-harness'd Angels sit in order serviceable.

John Milton (1608–74), from On the Morning of Christ's Nativity

IV – Tableau 2

Chorus

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God; all things were made through him, and without him was not anything made that was made. In him was life, and the life was the light of men. The light shines in the darkness, and the darkness has not overcome it.

Soprano & Baritone Soli

There was a man sent from God, whose name was John. He came for testimony, to bear witness to the light, that all might believe through him. He was not the light, but came to bear witness to the light. The true Light that enlightens every man was coming into the world. He was in the world, and the world was made through him, yet the world knew him not. He came to his own home, and his own people received him not. But to all who received him, who believed in his name, he gave power to become children of God; who were born, not of blood nor the will of the flesh nor of the will of man, but of God.

Chorus

And the Word became flesh and dwelt among us, full of grace and truth; we have beheld his glory as of the only Son from the Father. (John bore witness to him, and cried, 'This was he of whom I said, "He who comes after me ranks before me, for he was before me.") And from his fulness we have all received, grace upon grace. For the law was given through Moses, grace and truth [came] through Jesus Christ. No one has ever seen God; the only Son, who is in the bosom of the Father, he has made him known.

The Gospel according to John, Chapter 1: 1–18
Revised Standard Version, Catholic Edition

V – Aria 4

Soprano Solo

As I in hoary winter's night stood shivering in the snow,
Surpris'd I was with sudden heat which made my heart to glow;
And lifting up a fearful eye to view what fire was near,
A pretty Babe all burning bright did in the air appear;

Who, scorched with excessive heat, such floods of tears did shed
 As though his floods should quench his flames which with his tears were fed.
 'Alas!' quoth he, 'but newly born, in fiery heats I fry,
 Yet none approach to warm their hearts or feel my fire but I!
 My faultless breast the furnace is, the fuel [the] wounding thorns,
 Love is the fire, and sighs the smoke, the ashes shame and scorns;
 The fuel Justice layeth on, and Mercy blows the coals,
 The metal in this furnace wrought are men's defiled souls;
 For which, as now on fire I am to work them to their good,
 So will I melt them into a bath to wash them in my blood.'
 With this he vanish'd out of sight and swiftly shrunk away,
 And straight I callèd unto mind that it was Christmas Day.

Robert Southwell (1561–95), The Burning Babe

VI – Chorus 4

Chorus

My love and tender one are you,
 My sweet and lovely son are you.
 You are my love and darling you,
 Unworthy, I of You.

Halleluia.

Your mild and gentle eyes proclaim
 The loving heart with which you came,
 A tender, helpless, tiny babe
 With boundless gifts of grace.

Halleluia.

King of Kings, most holy one,
 God a son, eternal one.
 You are my God and helpless son,
 My ruler of mankind.

Halleluia.

Melody: trad

*Words: after Scottish Gaelic by Fr Ranald Rankin (1811–63),
 The Christ-Child's Lullaby*

VII – Sinfonia 4

Voices tacent

Rhian Lois

Soprano



Her previous appearances at ENO include Valencienne *The Merry Widow*, Susanna *Le nozze di Figaro*, Adele *Die Fledermaus*, Nêris *Medea*, Atalanta *Xerxes*, Governess *The Turn of the Screw*, Musetta *La bohème*, Frasquita *Carmen*, Young Woman *Between Worlds*, First Niece *Peter Grimes*, Papagena *Die Zauberflöte* and Yvette *The Passenger*. She has also sung Papagena *Die Zauberflöte* (ROH), Pamina *Die Zauberflöte* (Nevill Holt) and Eurydice in Telemann's *Orpheus* (London Handel Festival).

In concert Rhian has performed for the International Opera Awards Foundation, at the International Enescu Festival in Romania and at London's Royal Festival Hall. She has also performed Mozart's *Requiem* and Handel's *Messiah* with the City of Birmingham Symphony Orchestra and Simon Halsey, at the CBSO's Stravinsky retrospective *Igor Fest*, Brahms' *Requiem* at Milton Court in London's Barbican, *Messiah* in Cambridge, *Carmina Burana* at the Brangwyn Hall, Swansea, and Mendelssohn's incidental music to *A Midsummer Night's Dream* with Edward Gardner and the CBSO, recorded by Chandos.

Rhian Lois is a graduate of the Royal Welsh College of Music and Drama, Royal College of Music and National Opera Studio. Her current engagements include Gretel *Hänsel und Gretel* (Hamburg State Opera), Maid *Powder Her Face* (Semperoper Dresden), Juliette *Die tote Stadt* and Janine/Ofwarren *The Handmaid's Tale* (English National Opera), title role in David Matthews' *Anna* – world premiere (Grange Festival), MacMillan's *Christmas Oratorio* (RSNO), as well as Fauré's *Requiem* and Stanford's *Te Deum* and *Elegiac Ode* (BBC National Orchestra of Wales).

Recent engagements include Angelica in Elena Langer's *Figaro Gets a Divorce* (Theater Magdeburg and Grand Théâtre de Genève), Jerusha *The Intelligence Park* (Royal Opera House Linbury Theatre), Max *Where The Wild Things Are* (Alexandra Palace, London and Mariinsky Theatre), Governess *The Turn of the Screw* (filmed Opera Glassworks conducted by John Wilson), Gretel *Hansel and Gretel* and Musetta *La bohème* (Scottish Opera), Oriana *Amadigi* (Garsington Opera), Nanetta *Falstaff* (Grange Festival), Zerlina *Don Giovanni* (Santa Fe Opera) and Adele *Die Fledermaus* (Welsh National Opera).

Roderick Williams

Baritone



Roderick Williams is one of the most sought-after baritones of his generation. He performs a wide repertoire from Baroque to contemporary music, in the opera house and on the concert platform, and is in demand as a recitalist worldwide.

He enjoys relationships with all the major UK opera houses and has sung opera world premieres by David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel. Recent and future engagements include The Traveller *Death in Venice* (Welsh National Opera), title role *Eugene Onegin* (Garsington), Papageno *Die Zauberflöte* (Royal Opera House), Sharpless *Madama Butterfly* (English National Opera) and van der Aa's *Upload* with Cologne Opera, Bregenz Festival and Netherlands Opera.

He sings regularly with all the BBC orchestras and all the major UK orchestras, as well as the Berlin, London and New York Philharmonic orchestras, Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio

France, Ensemble Orchestral de Paris, Accademia Nazionale di Santa Cecilia in Rome, Cincinnati Symphony, London Symphony and Bach Collegium Japan, among others. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne.

Roderick has an extensive discography. He is a composer and has had works premiered at the Wigmore and Barbican halls, the Purcell Room and live on national radio. In 2016 he won the prize for best choral composition at the British Composer Awards. From the 2022/23 season he has been Composer in Association of the BBC Singers.

He performed the three Schubert song cycles around the UK, culminating in performances at the Wigmore Hall, and has subsequently recorded them for Chandos. Future releases include more Schubert, Schumann in English and works by Vaughan Williams.

Roderick was Artistic Director of Leeds Lieder in 2016, Artist in Residence for the Royal Liverpool Philharmonic Orchestra from 2020/21 for two seasons and won the RPS Singer of the Year award in 2016. He was awarded an OBE in 2017 and sang at the Coronation Service of King Charles III in May 2023, as well as composing a choral work for the occasion.

Paul Whittaker

BSL Interpreter



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

Paul has signed many shows and concerts across the UK, and performed with The King's Singers, Voces 8, Tenebrae, Children's Classic Concerts, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra and at many festivals, including the Cumnock Tryst and the BBC Proms.

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

Sir James MacMillan

Composer/Conductor



Sir James MacMillan is one of today's most successful composers and performs internationally as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, blended with influences from Far Eastern, Scandinavian and Eastern European music.

MacMillan first became internationally recognised after the extraordinary success of *The Confession of Isobel Gowdie* at the BBC Proms in 1990. His prolific output has since been performed and broadcast around the world. His major works include percussion concerto *Veni, Veni, Emmanuel*, which has received close to 500 performances, a cello concerto for Mstislav Rostropovich and five symphonies. Recent major works include his Percussion Concerto No2 for Colin Currie, Violin Concerto No2 for Nicola Benedetti and his Symphony No5, written for The Sixteen, premiered at the Edinburgh International Festival in 2019 as part of a major feature to celebrate his 60th birthday year.

MacMillan enjoys a successful career as conductor of his own music alongside a range of

contemporary and standard repertoire, praised for the composer's insight he brings to each score. He has conducted orchestras such as the Rotterdam Philharmonic, Munich Philharmonic, Danish Radio Symphony, Gothenburg Symphony, Bergen Philharmonic, Netherlands Radio Philharmonic, Frankfurt Radio Symphony, St Louis Symphony, Baltimore Symphony, New Zealand Symphony and NHK Symphony, among others. He was Principal Guest Conductor of the Netherlands Radio Kamer Filharmonie until 2013 and Composer/Conductor of the BBC Philharmonic until 2009.

Highlights of the 2023/24 season include conducting the UK premiere of his *Fiat Lux* with the BBC Symphony Orchestra and Chorus, and the Scottish premiere of his *Christmas Oratorio* with the RSNO. A number of new works receive premieres, including *Ordo Virtutum* with the MDR Radio Choir in Leipzig, a new work for the Scottish Chamber Orchestra and Estonian Philharmonic Chamber Choir; and commissioned specially to celebrate Sir Mark Elder's final concerts as Music Director of the Hallé Orchestra, the UK premiere of a major choral-orchestral work, *Timotheus, Bacchus and Cecilia*.

MacMillan has directed many of his own works on disc for Chandos, BIS and BMG. His release on Harmonia Mundi conducting Britten *Sinfonia* included his Oboe Concerto and won the 2016 BBC Music Magazine Award. In 2017 The Sixteen's recording of MacMillan's *Stabat Mater* was nominated for a Gramophone Award and won the Diapason d'Or Choral Award.

MacMillan founded music festival The Cumnock Tryst in October 2014, which takes place annually in his native Ayrshire. He was awarded a CBE in 2004 and a Knighthood in 2015.

The works of Sir James MacMillan are published by Boosey & Hawkes.

Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. 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 2018.

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

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations.

Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; 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 Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Elizabeth Bamping
Veronica Marziano
Alan Manson
Caroline Parry
Lorna Rough
Ursula Heidecker Allen
Liam Lynch
Kirstin Drew
Sharon Haslam
Joe Hodson

SECOND VIOLIN

Emre Engin
GUEST PRINCIPAL
Jacqueline Speirs
Marion Wilson
Gaia Ramsdell
Emily Nenniger
Paul Medd
Nigel Mason
Sophie Lang
Harriet Hunter
Anne Bünemann
Robin Wilson
Seona Glen

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Beth Woodford
Claire Dunn
Katherine Wren
Maria Trittinger
Lisa Rourke
Francesca Hunt
Sasha Buettner

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranuaskaitė
Laura Sergeant
Miranda Phythian-Adams

DOUBLE BASS

Michael Rae
ASSISTANT PRINCIPAL
Alexandre dos Santos
Tom Berry
Aaron Barrera-Reyes
Chris Sergeant
Evangelos Saklaras

FLUTE

Oliver Roberts
ASSOCIATE PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Aaron Hartnell-Booth
GUEST PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Olivia Gandee
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Andrew Connell-Smith
Ben Jarvis

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Bill Lockhart
GUEST PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter

HARP

Pippa Tunnell

CELESTE

Lynda Cochrane

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
 Caroline Cradock
 Catherine Taylor
 Charlotte McKechnie
 Joan Lacy
 Joanna Webster
 Karman Leung
 Katie Cochrane
 Maree Mutch
 Morag Kean
 Rhona Christie
 Roberta Yule
 Seonaid Eadie

SOPRANO 2

Beth Kean
 Carol McLean
 Carole Sim Sayce
 Eleanor Gaskell
 Elizabeth Jack
 Elspeth Waugh
 Fiona Murray
 Frances Kennedy
 Helen Hyland
 Jennifer Imrie
 Jenny Cheung
 Joanna Beaton
 Judith Pexton
 Kate Adams
 Kirstie Fairnie
 Leila Inglis
 Lizzie Reather
 Lorna Robertson
 Lynsey Brook
 Lynsey Scott
 Mairi Therese Cleary
 Margaret Mills
 Ruby Ginoris
 Sally Sandground
 Theresa Hoare

ALTO 1

Alie MacDougall
 Angela McDonald
 Ann Allcoat
 Anne Murphy
 Anne Thies
 Brenda Williamson
 Catriona Eadie

Elizabeth Stevenson
 Esther McMillan
 Fiona Taylor
 Geraldine Mynors
 Harriet Skipworth
 Janette Morrison
 Julia King
 June Thomas
 Katharine Oyler
 Laura MacDonald
 Lauren Hadley
 Linda McLauchlan
 Louise Reid
 Marita McMillan
 Marrian Murray
 Mary Taylor
 Ruth Townsend
 Steve Halfyard
 Thea Jones
 Uta Engelbrecht

ALTO 2

Alice Bennett
 Alison Bryce
 Ann Firth
 Carol Leddy
 Catharine Perrin
 Denny Henderson
 Elizabeth Scobie
 Gillian Downie
 Hilde McKenna
 Jan Livesley
 Jane Stansfield
 Moira Allingham
 Shona Banks
 Sonja Crossan

TENOR 1

Alex Rankine
 Alistair Thom
 Andrew Clifford
 David Miller
 Nathan Dunsmore
 Neil Simpson
 Richard Hellewell

TENOR 2

Calum Lowe
 Cosma Gottardi
 Donald Weetman

James White
 Kerr Noble
 Robert Paterson
 Simon Freebairn-Smith

BASS 1

Alistair Laird
 Andrew Lyons
 Andrew Matheson
 Chris Spencer
 Fraser Dalziel
 George Lloyd
 Ian MacKay
 Ian Mills
 Keith Thomasson
 Kuba Sanak
 Mark Higginson
 Martin Engelbrecht
 Martin Waddell
 Robin Watson
 Stephen Penman
 Toby Reed

BASS 2

Alan Maxwell
 Alex Shen
 Brian Watt
 Chris Morris
 Graeme Simpson
 John MacLellan
 Kenneth Allen
 Melvyn Davies
 Stephen Lipton
 Stewart McMillan
 Tim Reilly

**RSNO CHORUS
DIRECTOR**

Stephen Doughty

**RSNO CHORUS
VOCAL COACH**

Polly Beck

**RSNO CHORUS
REHEARSAL PIANIST**

Edward Cohen

Stephen Doughty

Director, RSNO Chorus



Stephen Doughty 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. He was 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.

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rsno.org.uk/singers

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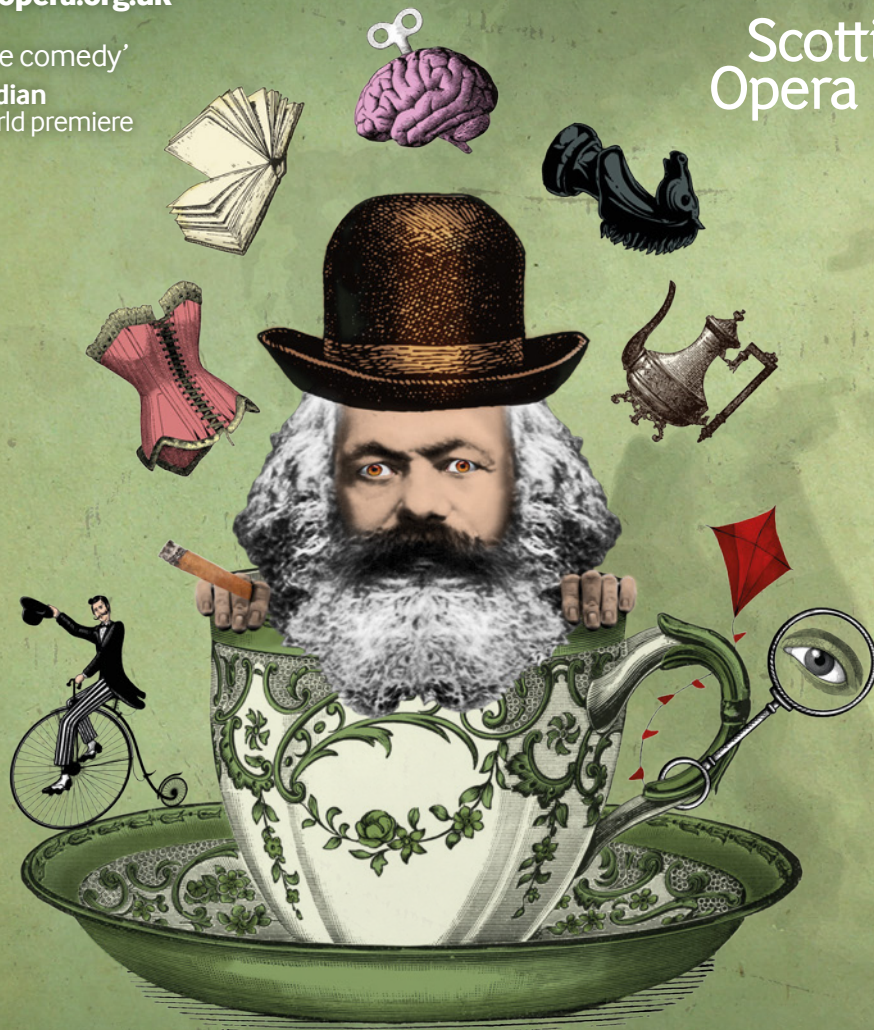
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Supporting the RSNO

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 Benefactors

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

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

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

RSNO Conductors' Circle

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual 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 RSNO is very grateful for the continued support of its Conductors' Circle:

Ardgowan Charitable Trust
Geoff and Mary Ball
Stina Bruce Jones
Ian and Evelyn Crombie
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We would also like to thank those generous donors who wish to remain anonymous.

Patron Programme

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

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The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*
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Viola

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Francesca Hunt
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Cello

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

Betsy Taylor
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Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Rachael Lee
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Double Bass

Michael Rae
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LEARNING AND ENGAGEMENT PATRON

Our range of Learning & Engagement work is huge. From apps for babies to our free National Schools Concert Programme; community orchestras to professional development programmes; digital care packages for care homes and our pioneering Generations projects. The RSNO aims to provide a lifetime of music. Becoming a Patron will bring you closer to the communities we serve across Scotland and provide vital support for this crucial work.

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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.

New Works Patron

Susie Thomson

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 continue to generously support the RSNO's Play Your Part Appeal.



Musical Memories

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

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

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

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

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

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

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

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

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



Charitable Trusts and Foundations

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

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

If you would like more information about our work and how you can make a difference, please contact Kirsten Reid, Trusts and Projects Coordinator, at kirsten.reid@rsno.org.uk

RSNO Circle

Our Circle members are a vital part of the RSNO family. You, our community of music-lovers, inspire and support us. To all our existing Circle members, thank you. Your unwavering support allows us to continue bringing the joy of music to all across Scotland.

When you join the RSNO Circle you gain access to exclusive benefits such as priority single ticket booking, our exclusive *Inner Circle* magazine, the RSNO Circle e-newsletter and invitations to special events such as Open Rehearsals. You also help us to bring music to so many people, from children attending our free schools concerts to people in care homes watching our digital care packages.

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Mr A Alstead
 Miss D Blackie
 Mr L Borwick
 Neil and Karin Bowman
 Dr C M Bronte-Stewart
 Dr F L Brown
 Mr and Mrs Burnside
 David Caldwell
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 Ross Cavanagh
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Mr K Allen
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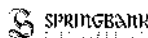
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