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SCOTLAND'S NATIONAL  
ORCHESTRA

# Handel's Messiah

Glasgow Royal Concert Hall  
Tue 2 Jan 2024 3pm

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# Handel's Messiah

**Glasgow Royal Concert Hall** Tue 2 Jan 2024 3pm

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

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**HANDEL** Messiah [150']

Part I

INTERVAL

Parts II and III

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**Jeannette Sorrell** Conductor

**Carine Tinney** Soprano

**Rosamond Thomas** Mezzo-soprano

**Magnus Walker** Tenor

**Morgan Pearse** Baritone

**RSNO Chorus**

**Stephen Doughty** Director, RSNO Chorus

**Royal Scottish National Orchestra**

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

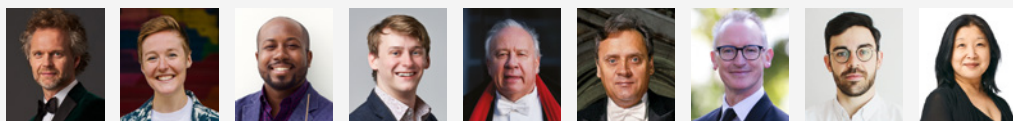
If viewing these notes at the concert, please do so considerately and not during performances.

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



# Royal Scottish National Orchestra

1-9



10-18



19-27



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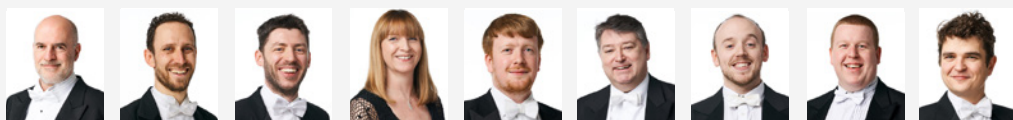
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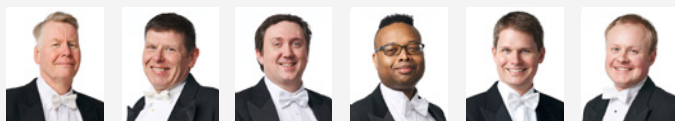
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Derrick Morgan	4
ASSISTANT CONDUCTOR	
Neeme Järvi	5
CONDUCTOR LAUREATE	
Alexander Lazarev	6
CONDUCTOR EMERITUS	
Stephen Doughty	7
DIRECTOR, RSNO CHORUS	
Patrick Barrett	8
DIRECTOR, RSNO YOUTH CHORUSES	

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**George Frideric Handel** (1685-1759)

# Messiah



**FIRST PERFORMANCE**

Dublin, 13 April 1742

**DURATION** 150 minutes

It was during the summer of 1741 that Handel's regular librettist and friend, patron of the arts Charles Jennens, presented him with the text for a new oratorio on the theme of Christ the Redeemer, based upon passages from the New and Old Testaments. Handel set to work on *Messiah* (their fourth collaboration) on 22 August and re-emerged some 25 days later elated and exhausted. 'I think God has visited me!' he exclaimed. The feverish speed at which he composed is apparent everywhere on the original manuscript, which is covered in scribbles, smudges, crossings-out and ink blotches.

The charity premiere of *Messiah*, at the Music Hall on Fishamble Street in Dublin on 13 April 1742, swiftly arranged in response to a successful series of Irish subscription concerts directed by Handel earlier that year, was one of the greatest triumphs of his long career, as is testified by the following excited report in *Faulkner's Journal*:

Words are wanting to express the exquisite delight it afforded to the admiring crowded audience. The sublime, the grand, and the tender, adapted to the most elevated, majestic and moving words, conspired to transport and charm the ravished heart and ear.

Cast in three parts, the first prophesies the coming of the Messiah via a melodically indelible sequence of arias, choruses and recitatives. The E Minor Overture (or 'Sinfony') is an imposing curtain-raiser made doubly effective by the placatory, major-key phrases of 'Comfort ye my people'. A mood of indomitable affirmation informs 'Every valley shall be exalted', while the chorus that closes out this opening section – 'And the glory of the Lord' – expresses an awe-inspired sense of wonder in more stentorian tones.

A change of atmosphere reflects the shift of emphasis from the glory of Christ's coming to the Judgement that will attend it. The gently swaying rhythms of 'But who may abide?' – astutely described by the English musical historian Charles Burney as being in 'a Sicilian pastoral style' – are dramatically offset by the driving fugal textures of 'And He shall purify'.

Now focusing on the forthcoming birth in Bethlehem, Handel's creative genius goes into overdrive for such inspired moments as the chorus' takeover in 'O Thou that tellest good tidings to Zion' and the exhilarating 'For unto us a Child is born', with its crowning final statement, 'Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace'.

The magical fourth section, which deals with the Incarnation of the Lord, opens with a sublime strings-only interlude popularly known as the Pastoral Symphony (or Pifa), and climaxes in yet another magnificent chorus, 'Glory to God in the highest'. The remainder of Part I is principally concerned with Christ's ministry on earth.

Part II reflects upon Christ's suffering and death. 'He was despised' was described by Burney as 'the highest idea of excellence in pathetic expression of any English song with which I am acquainted'. The stark severity of the choruses 'Surely He hath borne our griefs' and 'And with His stripes' is soothed by the open-air innocence of 'All we like sheep', although a change to the minor mode and a slower tempo (*Adagio*) signal a return to the repentant atmosphere that characterises 'He trusted in God' and 'But Thou didst not leave His soul in Hell'.

Following 'How beautiful are the feet', Handel notches up the dramatic tension with 'Why do

the nations so furiously rage?' and the gripping chorus 'Let us break their bonds asunder', while the tenor aria 'Thou shalt break them with a rod of iron' exudes a heightened sense of expectation. The music's pent-up emotions are subsequently released in the most famous of all choruses, the Hallelujah. Even Handel – who was not profoundly religious – said that when composing this rousing masterpiece it was 'as if I saw God on his throne and all his angels around him'.

To open Part III, Handel returns to the introspective with 'I know that my Redeemer liveth', a captivating aria of heartfelt lyricism that hovers tantalisingly between elation and contemplation. 'The trumpet shall sound' is an indomitable bass aria. This most popular of large-scale works is then brought to a resplendent conclusion by the chorus 'Worthy is the Lamb'. No wonder Haydn considered Handel 'the master of us all'.

© Julian Haylock



# First performance of Messiah in Scotland

'Sir, a meeting of The Society for performing the *Messiah* will be held in the hall behind West Nile Street Independent Chapel on Monday evening first at 8 o'clock, at which your attendance is particularly requested.

I am, Sir your most obedient servant,  
George Gilfillan  
Glasgow, 23 November 1843'

This invitation letter records the first committee meeting of the association formed for the purpose of presenting the first complete performance of Handel's *Messiah* in Scotland, which took place on 2 April 1844 in Glasgow's City Hall. It was addressed to gentlemen who met from time to time in Nicol's Coffee House at 179 Argyle Street for the purpose of singing

glees – unaccompanied songs normally in three or more parts. The venue for the first rehearsal was not far from today's performance, in the Victoria Rooms, 100 West Nile Street.

The Society started with 176 members, comprised of 127 men covering bass, tenor and alto parts, and 49 women singing the soprano line. Records show that over 200 performers were involved in the first performance, an audience of 1,764 attended and a profit of £80 7s was made, which was gifted to Glasgow Royal Infirmary. *Messiah* soon became an annual event in Glasgow, performed by the Society and its successors nearly every year for over 140 years.



Heading of the playbill for the first performance of *Messiah* in Scotland.

# Messiah

## PART I

### SINFONY (ORCHESTRA)

#### RECITATIVE (TENOR)

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

#### AIR (TENOR)

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

#### CHORUS

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

#### RECITATIVE (BARITONE)

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

#### AIR (MEZZO-SOPRANO)

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

#### CHORUS

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

#### RECITATIVE (MEZZO-SOPRANO)

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

#### AIR (MEZZO-SOPRANO AND CHORUS)

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

#### RECITATIVE (BARITONE)

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

#### AIR (BARITONE)

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

#### CHORUS

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

#### PIFA (ORCHESTRA)

#### RECITATIVE (SOPRANO)

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

#### RECITATIVE (SOPRANO)

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

**RECITATIVE (SOPRANO)**

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

**RECITATIVE (SOPRANO)**

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

**CHORUS**

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

**AIR (SOPRANO)**

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

**CHORUS**

His yoke is easy and His burthen is light.

*INTERVAL*

**PART II****CHORUS**

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

**CHORUS**

And with His stripes we are healed.

**CHORUS**

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

**AIR (MEZZO-SOPRANO)**

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

**RECITATIVE (TENOR)**

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

**CHORUS**

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

**RECITATIVE (TENOR)**

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

**AIR (TENOR)**

Behold and see if there be any sorrow.



**RECITATIVE (TENOR)**

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

**AIR (TENOR)**

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

**AIR (SOPRANO)**

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

**AIR (BARITONE)**

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

**CHORUS**

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

**RECITATIVE (TENOR)**

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

**AIR (TENOR)**

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

**CHORUS**

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

**PART III****AIR (SOPRANO)**

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

**RECITATIVE (BARITONE)**

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

**AIR (BARITONE)**

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

**CHORUS**

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

# Carine Tinney

## Soprano



Scottish/Maltese soprano Carine Tinney enjoys an international career singing oratorio, early music, lieder and opera. Particularly sought after in Baroque music throughout Europe and the UK, she has appeared as a soloist at the Berlin Philharmonie, the Händel-Festspiele Halle, Opéra de Lille, with the Royal Liverpool Philharmonic Orchestra and at La Monnaie, Brussels, working alongside conductors such as Helmuth Rilling, Jeannette Sorrell, Emmanuelle Haïm, Attilio Cremonesi and Jonathan Cohen.

Her solo engagements in the United States include the Berkeley Early Music Festival in California, Bach's *St Matthew Passion* with Quad City Symphony Orchestra led by Mark Russell Smith and Handel's *Messiah* with the St Paul Chamber Orchestra led by Jeannette Sorrell. Since 2019, Carine has been a member of the acclaimed medieval/renaissance ensemble Sollazzo, which performs regularly throughout Europe, the USA and Asia.

Opera highlights include Pamina in Mozart's *The Magic Flute* at the Landestheater Detmold and the title role in Massenet's *Cendrillon*. In 2019, Carine debuted at the Opéra de Lille in a production of Purcell's *The Indian Queen* conducted by Emmanuelle Haïm.

Accredited with multiple scholarships, Carine is a prize-winner at the Hugo-Wolf Academy International Competition for Liedkunst in Stuttgart and the Alumni/ASTA Competition for Lied Singing. She was awarded the BECA Bach scholarship in Barcelona and Artist in Residence 2021 at the Zentrum für Alte Musik in Cologne.

Carine gained her Bachelor degree at Edinburgh Napier University and continued her studies in Germany at the Hochschule für Musik Detmold, where she graduated with Master's degrees in Lied Singing and Opera under Gerhild Romberger and Manuel Lange.

# Rosamond Thomas

## Mezzo-soprano



Rosamond Thomas is a British mezzo-soprano currently based in Leipzig. She made her debut at the Hamburgische Staatsoper in June, singing in the World Premiere of Sciarrino's *Venere e Adone*. Her roles include Dido in Purcell's *Dido and Aeneas*; Cesare in Handel's *Giulio Cesare*; L'Enfant in Ravel's *L'enfant et les sortilèges* and Komponist in Strauss' *Ariadne auf Naxos* (Theater Schönbrunn Vienna); Asteria in Gluck's *La Corona* (Burg Perchtoldsdorf); and Sorceress (*Dido and Aeneas*) at the Ryedale Festival 2019. She sang with the chorus for the Glyndebourne Festival and Tour 2022. In the Festival, she covered Second Bridesmaid in *Le nozze di Figaro*.

As a concert singer, Rosamond has sung in performances of Handel's *Messiah*, Copland's *In the Beginning*, Bach's *Christmas Oratorio*, Duruflé's *Requiem*, Dvořák's *Stabat Mater* and Mozart's *Mass in C Minor*, the latter in London's Cadogan Hall.

Rosamond is an experienced song recitalist, performing programmes in the Bösendorfer Salon and Gesellschaft für Musiktheater in Vienna, songs by Roxanna Panufnik at the Ryedale Festival, Ravel's *Trois Poèmes de Mallarmé*, and Rachmaninov songs in the Rachmaninov Festival at Pushkin House in London. She has sung in masterclasses with Helmut Deutsch, Christoph Prégardien (London Song Festival) and Justus Zeyen.

Rosamond studied at the Royal Academy of Music and the Universität für Musik und darstellende Kunst, Vienna. She was awarded Second Prize in the Hurn Court Singing Competition 2023 and was Highly Commended in the National Mozart Competition 2018.



# Magnus Walker

## Tenor



Magnus Walker is a recent graduate of the Opera course at the Royal Academy of Music under the tutelage of Richard Berkeley-Steele.

On the operatic stage, Magnus has performed roles such as Ferrando in Mozart's *Così fan tutte*, Gonzalve in Ravel's *L'heure espagnole* and Tom Rakewell in Stravinsky's *The Rake's Progress*. He made his debut at the Edinburgh International Festival in 2023 in a performance of Brahms' *Liebeslieder-Walzer* with Malcolm Martineau and Steven Osborne. Magnus is also an Oxford Lieder Young Artist and has performed in other Lied festivals such as the Zeist International Lied Festival.

On the concert platform, Magnus has performed a large variety of pieces, including Elgar's *The Kingdom* at the Three Choirs Festival, Britten's *War Requiem* with the RSNO and Handel's *Jephtha* at the Petersfield Music Festival.

Recent highlights include Verdi's *Un ballo in maschera* with Chelsea Opera Group and Britten's *Serenade for Tenor, Horn and Strings* with the Lapland Chamber Orchestra, and performing Prologue/Quint (cover) in Britten's *The Turn of the Screw* at the Theatre Royal, Bath.

# Morgan Pearse

## Baritone



Born in Sydney, Morgan Pearse is widely recognised as one of the most exciting and talented baritones of his generation.

He made his major professional debut with English National Opera in 2015/16, singing Figaro in *The Barber of Seville*, and returned to sing the role again in the 2017/18 season. Since then he has worked at the highest level, with engagements including concerts with the Moscow Philharmonic Orchestra and Musica Viva orchestras in Russia and the Netherlands Radio Philharmonic at Amsterdam's Concertgebouw, solo recitals at London's Wigmore Hall with Simon Lepper, as well as performances with Opera New Zealand and the Badisches Staatstheater Karlsruhe. Other recent and future engagements include the title role in the Verbier Festival Academy production of *Don Giovanni*, Valens in *Theodora* and Araspe in *Tolomeo* for the Karlsruhe Händelfestspiele, the title role in *Le nozze di Figaro* and Papageno in *Die Zauberflöte* for the Badisches Staatstheater, covering the title role in *Billy Budd* for the Bolshoi Theatre, Sid in *Albert Herring* for the Buxton Festival, Escamillo in *Carmen* for South Australia Opera,

Nero in Kaiser's *Octavia* and Almiro in Pasquini's *Idalma* both for the Innsbruck Festival of Early Music, Belcore in *L'elisir d'amore* and Figaro in *The Barber of Seville* for New Zealand Opera and the State Opera of South Australia, Farasmane in *Radamisto* for Philharmonia Baroque and Figaro in *Le nozze di Figaro* in a new production for the Opernhaus Zürich. He is a former member of the Houston Grand Opera studio programme.

Equally at home in concert repertoire, Morgan's concert engagements have included the first performance of Schubert's *Winterreise* in Sydney in 20 years, Fauré's Requiem and Handel's *Messiah* in Sydney Opera House, performances of Britten's *War Requiem* throughout Poland and Mozart's Requiem with the English Chamber Orchestra. He has also appeared at London's Purcell Room, St John's Smith Square, Royal Festival Hall and Queen Elizabeth Hall, Melbourne's Recital Centre and Hamer Hall and Copenhagen's Concerthuset, as well as at the Edinburgh Fringe, and Gower and Newbury Spring festivals.

Morgan was the winner of the Cesti Competition in 2016 and the prestigious Lies Askonas Prize in 2014, and was the gold medallist in the Royal Over-Seas League Annual Music Competition in 2013.

# Stephen Doughty

## Director, RSNO Chorus



He 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](http://stephendoughty.co.uk)

Stephen Doughty was appointed Chorus Director of the RSNO Chorus from the start of the 2022:23 Season. Prior to this appointment, 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 has been Musical Director of Edinburgh Bach Choir since 2017 and of the Garleton Singers since 1994. He was also Organist and 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 included large-scale, orchestrally-accompanied services during the Edinburgh Festival.

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



# Jeannette Sorrell

## Conductor



GRAMMY-winning conductor Jeannette Sorrell is recognised internationally as one of today's most compelling interpreters of Baroque and Classical repertoire. She is the subject of Oscar-winning director Allan Miller's documentary, *Playing with Fire: Jeannette Sorrell and the Mysteries of Conducting*, commercially released in 2023.

Bridging the period-instrument and symphonic worlds from a young age, she studied conducting under Leonard Bernstein, Roger Norrington and Robert Spano at the Tanglewood and Aspen music festivals, and studied harpsichord with Gustav Leonhardt in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from four continents.

As a guest conductor, Sorrell made her New York Philharmonic debut in 2021 and Philadelphia Orchestra debut in 2022, both to rave reviews. She has repeatedly conducted the Pittsburgh Symphony, St Paul Chamber Orchestra, Seattle Symphony, Utah Symphony, Florida Orchestra, Philharmonia Baroque in San Francisco and New World Symphony, and has also led the Royal

Liverpool Philharmonic Orchestra, the National Symphony at the Kennedy Center, Los Angeles Chamber Orchestra, Opera St Louis with the St Louis Symphony, and the Calgary Philharmonic Orchestra.

In 2023/24, she returns to the New York Philharmonic, and makes debuts with the RSNO, Baltimore Symphony, Houston Symphony, Indianapolis Symphony, National Arts Centre Chamber Orchestra (Ottawa), and the Orchestra of St Luke's at New York's Carnegie Hall.

As founder and conductor of Apollo's Fire, Sorrell has led the renowned ensemble at London's BBC Proms, Carnegie Hall and many international venues. Sorrell and Apollo's Fire have released 30 commercial CDs, including 11 bestsellers on the *Billboard* classical chart and a 2019 GRAMMY winner. Her CD recordings of Bach's *St John Passion* and Vivaldi's *Four Seasons* have been chosen as best in the field by *The Sunday Times* (2020 and 2021). Her Monteverdi *Vespers* recording was chosen by *BBC Music Magazine* as one of '30 Must-Have Recordings for Our Lifetime' (2022).

With over 14 million views of her YouTube videos, Sorrell has attracted national attention and awards for creative programming. She has received an honorary doctorate from Case Western Reserve University and an award from the American Musicological Society.

# 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  
Patrick Curlett  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Susannah Lowdon  
Gillian Risi  
Helena Rose

## SECOND VIOLIN

Marion Wilson  
ASSOCIATE PRINCIPAL  
Nigel Mason  
Paul Medd  
Sophie Lang  
Robin Wilson  
Emily Nenniger

## VIOLA

Tom Dunn  
PRINCIPAL  
Lisa Rourke  
Claire Dunn  
Nicola McWhirter  
Francesca Hunt

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Betsy Taylor  
Rachael Lee  
Robert Anderson

## DOUBLE BASS

Nikita Naumov  
GUEST PRINCIPAL  
Moray Jones

## OBOE

Peter Dykes  
ASSOCIATE PRINCIPAL  
Fraser Kelman

## BASSOON

David Hubbard  
PRINCIPAL

## TRUMPET

Christopher Hart  
PRINCIPAL  
Juliette Murphy

## TIMPANI

Robbie Bremner  
GUEST PRINCIPAL

## CHAMBER ORGAN

Stephen Doughty

## HARPSICHORD

Tom Wilkinson

# 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, most recently, the critically acclaimed Scottish Premiere of Sir James MacMillan's *Christmas Oratorio*.

The RSNO Chorus is directed by Stephen Doughty, who was appointed to the role at the start of the 2022:23 Season.

### **SOPRANO 1**

Alison Blair  
Caroline Cradock  
Catherine Taylor  
Charlotte McKechnie  
Joan Lacy  
Joanna Webster  
Karman Leung  
Maree Mutch  
Morag Kean  
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  
Lynsey Brook  
Lynsey Scott  
Mairi Therese Cleary  
Margaret Mills  
Ruby Ginoris  
Sally Sandground  
Theresa Hoare

### **ALTO 1**

Ailie MacDougall  
Angela McDonald  
Ann Allcoat  
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  
Mary Taylor  
Ruth Townsend  
Steve Halfyard  
Thea Jones  
Uta Engelbrecht

### **ALTO 2**

Alice Bennett  
Alison Bryce  
Ann Firth  
Catharine Perrin  
Carol Leddy  
Denny Henderson  
Elizabeth Scobie  
Gillian Downie  
Hilde McKenna  
Jan Livesley  
Maira Allingham  
Sonja Crossan

### **TENOR 1**

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

### **TENOR 2**

Calum Lowe  
Cosma Gottardi  
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  
Kuba Sanak  
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



A photograph of conductor Thomas Søndergård, a man with grey hair and a beard, wearing a black tuxedo with a white shirt and a light-colored bow tie. He is holding a baton in his right hand and gesturing with his left arm. In the background, other musicians are visible, including a double bass player.

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## Season Finale:

# Berlioz Grande Messe

**EDN** Fri 14 Jun 2024: 7.30pm

**GLW** Sat 15 Jun 2024: 7.30pm

**Thomas Søndergård** Conductor

**Magnus Walker** Tenor

**RSNO Chorus**

**Stephen Doughty** Director, RSNO Chorus

**Royal Conservatoire of Scotland Voices**

**Royal Conservatoire of Scotland Musicians**

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



Royal Conservatoire  
of Scotland

[rsno.org.uk](https://rsno.org.uk)

The RSNO is supported by the  
Scottish Government



Scottish Government  
Riaghaltas na h-Alba



# 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  
Kenneth and Julia Greig  
Carol Grigor and the Trustees of Dunard Fund  
Bruce and Caroline Minto  
David and Alix Stevenson  
Eric and Karen Young

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

# Patron Programme

## CHAIR PATRON

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

### Assistant Conductor

Derrick Morgan  
The Solti Foundation Chair

### First Violin

Maya Iwabuchi *LEADER*  
Dunard Fund Chair

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

Ursula Heidecker Allen  
The James and Iris Miller Chair

Elizabeth Bamping  
The WL and Vera Heywood Chair

Alan Manson  
The Hugh and Linda Bruce-Watt Chair

Lorna Rough  
The Hilda Munro Chair

Liam Lynch  
Mr Kyle Anderson Weir

### Second Violin

Marion Wilson  
*ASSOCIATE PRINCIPAL*  
The Nigel & Margot Russell Chair

Sophie Lang  
The Ian & Evelyn Crombie Chair

Emily Nenniger  
Mr Jamie & Kyle Anderson Weir

### Viola

Tom Dunn *PRINCIPAL*  
The Cathy & Keith MacGillivray Chair

Lisa Rourke *SUB PRINCIPAL*  
The Meta Ramsay Chair

Francesca Hunt  
The Rolf and Celia Thornqvist Chair

### Cello

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

Betsy Taylor  
*ASSOCIATE PRINCIPAL*  
The Maxwell Armstrong Chair

Kennedy Leitch  
*ASSISTANT PRINCIPAL*  
The David and Anne Smith Chair

Rachael Lee  
The Christine and Arthur Hamilton Chair

### Double Bass

Michael Rae  
*ASSISTANT PRINCIPAL*  
James Wood Bequest Fund Chair

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

### Flute

Katherine Bryan *PRINCIPAL*  
The David & Anne Smith Chair

### Oboe

Adrian Wilson *PRINCIPAL*  
The Hedley Wright Chair

Peter Dykes  
*ASSOCIATE PRINCIPAL*  
Witherby Publishing Group  
Charitable Trust Chair

### Clarinet

Timothy Orpen *PRINCIPAL*  
The Shirley Murray Chair

### Cor Anglais

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

### Horn

*ASSISTANT PRINCIPAL*  
The Springbank Distillers Chair

Alison Murray  
*ASSISTANT PRINCIPAL*  
Mr & Mrs Pierre and Alison Girard

Martin Murphy  
*ASSISTANT PRINCIPAL*  
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The J & A Mitchell Chair

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Christopher Hart *PRINCIPAL*  
Ms Chris Grace Hartness

### Trombone

Dávur Juul Magnussen  
*PRINCIPAL*  
The Mitchell's Glengyle Chair

Lance Green  
*ASSOCIATE PRINCIPAL*  
The William Cadenhead Chair

### Timpani

Paul Philbert  
Ms Chris Grace Hartness

### Percussion

John Poulter  
*ASSOCIATE PRINCIPAL*  
The Dot and Syd Taft Chair

### Library and Orchestra Assistant

Xander van Vliet  
The Hilda Munro Chair

We would like to acknowledge the great support of the RSNO Chair Patron Programme by Mr Hedley G Wright. We are also grateful to those who give but who wish to remain anonymous.

## 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.

### Learning and Engagement Patrons

William Brown, W.S

Neil & Nicola Gordon

Professor Gillian Mead, FRSE

Maurice & Nicola Taylor Charitable Trust

## 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](mailto: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](http://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](mailto: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:

Aberdeen Endowments Trust  
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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](mailto: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.

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

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Mr John Brownlie  
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Mr A Campbell  
Dr K Chapman and Ms S Adam  
Mr I Gow  
Mr J D Home  
Professor J and Mrs S Mavor  
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Mr Miller  
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Miss D Blackie  
Mr L Borwick  
Neil and Karin Bowman  
Dr C M Bronte-Stewart  
Dr F L Brown  
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David Caldwell  
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Mr and Mrs B H Cross  
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Mr P Davidson  
Steven J Davis  
Mr J Diamond  
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Norma and Duncan Smith  
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David and Helen Strachan  
Mr G Stronach  
Dr G R Sutherland  
Mr I Szymanski  
Mr J B and Mrs M B Watson  
Mr and Mrs D Weetman  
Mr and Mrs Chris and Jane Wood  
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## Sonata

Mr K Allen  
Dr A D Beattie  
Jenny Beattie  
Mrs H Benzie  
Mr R Billingham  
Lord and Lady Borthwick  
Rev P Boylan  
John Bradshaw and Shiona Mackie  
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Thank you to all our members  
 of the Circle, including  
 those who wish to remain  
 anonymous. Every one of you  
 makes a real difference.

# A big Thank You to our supporters

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## PRINCIPAL TRANSPORT PARTNER



## BROADCAST PARTNER



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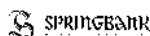
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## CHAIR SPONSORS



If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@rsno.org.uk)

# Royal Scottish National Orchestra

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HONORARY TREASURER  
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Don Macleod  
Neil McLennan  
Costa Pilavachi

David Robinson  
John Stewart  
David Strachan

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Christopher Hart  
David Hubbard  
Dávor Juul Magnussen  
Sophie Lang  
Lorna Rough

## Nominated Directors

Cllr Edward Thornley  
THE CITY OF EDINBURGH COUNCIL

### Company Secretary

Julia Miller

## RSNO COUNCIL

Baroness Ramsay  
of Cartvale CHAIR  
Ms Ruth Wishart

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Amy McColl  
Hazel Sharp  
Ailsa Smith  
Jessica Smith  
Penny Snell  
Rachel Sunter  
Ailsa Thompson  
Danny Urquhart

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Phoebe Connolly  
EXECUTIVE ASSISTANT  
Nicola Kelman  
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