



**RSNO**

SCOTLAND'S NATIONAL  
ORCHESTRA

# **Come & Sing** **Verdi Requiem**

**Stephen Doughty** Conductor

**Alison McNeill** Soprano

**Polly Beck** Mezzo-soprano

**Christian Schneeberger** Tenor

**Phil Gault** Bass

**Royal Scottish National Orchestra**

And featuring:

**The Come & Sing Verdi Requiem Chorus**

Glasgow Royal Concert Hall  
Sat 27 Jan 2024 7.30pm

# Welcome



Whether you are a participant in our wonderful Come & Sing Chorus or a member of our audience, it is my great pleasure to welcome you to the RSNO's Come & Sing Verdi Requiem, during which we will (re)discover and rehearse one of the great choral works in the repertoire, first performed 150 years ago this year.

There are various pieces of music which are instantly recognisable, even to those who have no interest in classical music – the introduction to Handel's *Zadok the Priest*, for example, or perhaps the opening of Orff's *Carmina Burana*, or the Hallelujah Chorus from Handel's *Messiah*. Surely the dramatic *Dies irae* of Verdi's Requiem, with those thunderous notes on the bass drum, is another prime example, so I am thrilled that we are joined by the RSNO, Scotland's National Orchestra, and a stellar line-up of soloists to perform the whole piece.

If you've never attended a Come & Sing or, in particular, have never sung the Requiem before, I'm delighted you've taken the plunge today! These singing days are a wonderful opportunity to meet like-minded people, make new friends and perform amazing music together – I hope you enjoy yourselves!

**Stephen Doughty**

CHORUS DIRECTOR, RSNO CHORUS

**Giuseppe Verdi** (1813-1901)

# Requiem

## **FIRST PERFORMANCE**

Milan, 22 May 1874

**DURATION** 82 minutes

### **1. Requiem e Kyrie**

### **2. Dies irae**

### **3. Offertorio**

### **4. Sanctus**

### **5. Agnus Dei**

### **6. Lux aeterna**

### **7. Libera me**

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

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

A committee was formed to decide upon who should participate and which section each should be allotted (Verdi was given the *Libera me*), and the composition was duly completed. But the performance, set for the

first anniversary of Rossini's death, in Bologna never took place because the impresario charged with its organisation refused to make his singers, orchestra and chorus available on financial grounds. Disgusted, Verdi insisted that the project be dropped, and the composers' manuscripts were returned to them.

Verdi continued to ponder his contribution, however, and when his colleague Alberto Mazzucato singled out the *Libera me* for particular praise in an attempt to revive the Mass, Verdi's response indicated that he was almost tempted to finish the entire setting himself. This hint was given in a letter written in February 1871. At the end of that year, Verdi's grand opera *Aida* received its premiere in Cairo. Not long after, Verdi allowed it to be understood that he had relinquished composition and would henceforward devote himself to looking after his land.

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

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

Manzoni had died on 22 May 1873, and on 3 June that year Verdi announced to his publisher Giulio Ricordi his intention to commemorate the writer by completing the Mass setting on a

large scale. He wanted to know if the Milanese authorities would be prepared to defray the costs of the first performance, to be given in church. They would, and so Verdi set to work.

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

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

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

This was not his last word on the subject, however. At this point in his career, Bülow was closely associated with Johannes Brahms, whom he looked up to as the most significant musical figure of his time (he had completely fallen out with Richard Wagner, a fact not unconnected to his wife having left him for the composer of *Tristan und Isolde*). Brahms himself studied Verdi's score, however, and rebuked his champion

severely. 'Bülow has disgraced himself for all time,' he said. 'Only a genius could write such a work.' Bülow took his time but was eventually convinced by the Requiem and penned an apology to Verdi himself. Verdi responded guardedly but with some grace.

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

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

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

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

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# Requiem

## 1. REQUIEM E KYRIE

### Chorus

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

### Quartet and Chorus

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

## 2. DIES IRAE

### Chorus

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

### Bass

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

### Mezzo-soprano and Chorus

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

## 1. REQUIEM E KYRIE

### Chorus

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

### Quartet and Chorus

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

## 2. DIES IRAE

### Chorus

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

### Bass

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

### Mezzo-soprano and Chorus

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

**Soprano, Mezzo-soprano and Tenor**

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

**Solo Quartet and Chorus**

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

**Soprano and Mezzo-soprano**

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

**Tenor**

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

**Bass and Chorus**

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

**Soprano, Mezzo-soprano and Tenor**

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

**Solo Quartet and Chorus**

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

**Soprano and Mezzo-soprano**

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

**Tenor**

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

**Bass and Chorus**

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

**Chorus**

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

**Solo Quartet and Chorus**

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

**3. OFFERTORIO****Quartet**

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

**Chorus**

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

**Solo Quartet and Chorus**

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

**3. OFFERTORIO****Quartet**

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

#### **4. SANCTUS**

##### **Double Chorus**

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

#### **5. AGNUS DEI**

##### **Soprano, Mezzo-soprano and Chorus**

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

#### **6. LUX AETERNA**

##### **Mezzo-soprano, Tenor and Bass**

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

#### **4. SANCTUS**

##### **Double Chorus**

Holy, holy, holy, Lord God of Sabaoth.  
Heaven and earth are filled with your glory.  
Hosanna in the highest!  
Blessed is he that comes in the name of the  
Lord.  
Hosanna in the highest!

#### **5. AGNUS DEI**

##### **Soprano, Mezzo-soprano and Chorus**

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

#### **6. LUX AETERNA**

##### **Mezzo-soprano, Tenor and Bass**

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



## 7. LIBERA ME

### Soprano and Chorus

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

## 7. LIBERA ME

### Soprano and Chorus

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

# Alison McNeill

**Soprano**



Scottish soprano, conductor and fiddle player Alison graduated with a Masters in Performance from the Royal Conservatoire of Scotland. She has performed as a soloist in the UK, Holland, Spain, Italy, Germany, Austria, Japan, Pakistan, Kenya, USA and Mexico. Her career highlights include singing as a soloist with Ditirambo Early Music Ensemble in Mexico, *Carmina Burana* with the RSNO in Glasgow Royal Concert Hall, winning the Andrés Segovia prize for Spanish Song in Spain (the only non-native speaker to win this award), headlining international festivals with folk-rock band Reely Jiggered and broadcasts on BBC Radio nan Gael, BBC Radio Scotland, BBC Radio 4 and Pakistani and Mexican national TV. She is Director of the National Youth Choir of Northern Ireland's Junior Choir and Boys Choir, Associate Director of the RSNO Youth Chorus and Conductor of the National Youth Choir of Scotland National Boys Choir.

# Polly Beck

**Mezzo-soprano**



Greenock-based Polly is originally from Liverpool and achieved a BA in Music Performance at the RSAMD before going on to perform with Scottish Opera's full-time chorus. She then won a scholarship and achieved an MMus at the RNCM, an LTCL Teacher's in Speech and Drama and was awarded scholarships from D'Oyly Carte, Peter Moores and Countess of Munster. As a soloist, she has enjoyed oratorio, concert and operatic work, singing with UK orchestras. Notable performances include *The Rape of Lucretia* (Aldeburgh 40th Anniversary); Royal Opening of Greenock's Beacon Arts Centre; Lyric Opera, Ireland; Scottish Opera Orchestra; and the Verdi Requiem (Liverpool Philharmonic Hall). She is the Vocal Coach for the RSNO Chorus. Other organisations for teaching, workshops and vocal health include RCS Juniors, NYCOS, University of Glasgow, Junior RNCM, Scottish Opera Education, Inverclyde Authority, Music Education Partners Group and education conferences. She continues to enjoy a variety of concert work here and in North America.

# Christian Schneeberger

Tenor



As a prizewinning graduate from the Royal Conservatoire of Scotland, Christian has appeared throughout the UK as a recitalist, oratorio soloist and opera singer. The Glasgow-born tenor graduated with a BMus in 2013 and completed his MMus at the RCS in 2015. As a scholarship recipient, he studied under Iain Paton and Amand Hekkers, after his early nurturing with Wilma MacDougall. Since his early years with Scottish Opera Connect, he has relished singing operatic roles. His career has grown from being a founding member of A La Canto, touring with Opera Bohemia and performing with Scozzesi and Scottish Opera. Solo highlights of the 2023/24 season include Rossini's *Petite Messe Solennelle* and Schumann's *Das Paradies und die Peri* in Dundee's Caird Hall. He was awarded Distinction at both the NOMEA International and Neapolitan Masters competitions. Between performances, he is a voice teacher at Hutchesons' Grammar School, George Heriot's School and St Andrews University.

# Phil Gault

Bass



Welsh-Irish baritone Phil has performed internationally in roles ranging from the Count (Mozart's *Il nozze di Figaro*), Dandini (Rossini's *La Cenerentola*) and Tarquinius (Britten's *The Rape of Lucretia*) to the eponymous Don Giovanni, King Roger and even Carmen (in the critically acclaimed all-male *CarMen*). His concert repertoire includes *Dichterliebe*, *Chansons Gaillardes*, *Songs of Travel*, *Carmina Burana*, *A Sea Symphony* and the Bach Passions and cantatas. TV includes live broadcast recordings of the title roles in the award-nominated *Macbeth* and *Barbwr Sefil* with Opra Cymru. CDs include *Breathe Freely* (Wagstaff), *A Brontë Mass* (Wilby) and *Breathless Alleluia* (Wilby), the latter two with the Black Dyke Band.

# Stephen Doughty

## Conductor



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

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. He plays harpsichord/

# RSNO On Stage

## FIRST VIOLIN

Tony Moffat  
GUEST LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Lorna Rough  
Susannah Lowdon  
Alan Manson  
Liam Lynch  
Veronica Marziano  
Jane Reid  
Jessica Hall  
Helena Rose

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Nigel Mason  
Paul Medd  
Harriet Hunter  
Anne Bünemann  
Sophie Lang  
Robin Wilson  
John Robinson  
Sharon Haslam  
Eddy Betancourt  
Seona Glen  
Yik Liang Soo

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Lisa Rourke  
Nicola McWhirter  
Claire Dunn  
Katherine Wren  
Maria Trittinger  
Beth Woodford  
Elaine Koene  
Sasha Buettner

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Hee Yoon Cho  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Gunda Baranuaskaitė  
Sonia Cromarty

## DOUBLE BASS

Pete Fry  
GUEST PRINCIPAL  
Michael Rae  
Moray Jones  
Joe Standley  
Evangelos Saklaras  
Olaya Garcia Alvarez

## FLUTE

Eilidh Gillespie  
GUEST PRINCIPAL  
Lee Holland  
Hannah Foster

## OBOE

Adrian Wilson  
PRINCIPAL  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Emma Simpson  
Anna Mary Hubbard  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Andrew McLean  
ASSOCIATE PRINCIPAL  
Alison Murray  
Martin Murphy  
David McClenaghan  
Jamie Sheild

## TRUMPET

Christopher Hart  
PRINCIPAL  
Juliette Murphy  
Andrew Connell-Smith  
Marcus Pope

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## CIMBASSO

John Whitener  
PRINCIPAL

## TIMPANI

Alasdair Kelly  
GUEST PRINCIPAL

## PERCUSSION

John Poulter  
ASSOCIATE PRINCIPAL

## OFF-STAGE TRUMPET

Simon Bird  
James Earl  
Mark Elwis  
Leo Brychta

# 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.



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

THE **PYRAMID**  
AT ANDERSTON



# Love to sing?

**Join the RSNO Chorus Academy and you could sing  
with the Royal Scottish National Orchestra!**

The RSNO Chorus Academy in Glasgow is open to all, without audition, and focuses on singing for health and wellbeing.

Meeting at The Pyramid, Anderston on Tuesday evenings, the group is designed to encourage singers who would like to build their confidence in all aspects of singing.

To sign-up or find out more, visit  
**[rsno.org.uk/singers](https://rsno.org.uk/singers)**

RECOMMENDED BY  
CLASSIC / M

# A Midsummer Night's Dream

**Mendelssohn-Hensel** Overture in C Major  
**James Burton** The Lost Words  
**Mendelssohn** A Midsummer Night's Dream,  
Incidental Music

**Thomas Søndergård** Conductor  
**RSNO Youth Chorus**  
**Patrick Barrett** Director, RSNO Youth  
Choruses

**DND** THU 14 MAR  
**EDN** FRI 15 MAR **GLW** SAT 16 MAR

## Season Finale: Berlioz Grande Messe

**Thomas Søndergård** Conductor  
**Magnus Walker** Tenor  
**RSNO Chorus**  
**Stephen Doughty** Director, RSNO Chorus  
**Royal Conservatoire of Scotland Voices**  
**Royal Conservatoire of Scotland Musicians**

**EDN** FRI 14 JUN  
**GLW** SAT 15 JUN

  
Royal Conservatoire  
of Scotland

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**rsno.org.uk**

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Riaghaltas na h-Alba

