

The logo for the Royal Scottish National Orchestra (RSNO) is displayed in a white, serif font. The letters 'R', 'S', and 'N' are connected, and the 'O' is a simple circle. The background of the entire poster is a dramatic sky with a bright sunburst in the center, transitioning from blue at the top to orange and red near the horizon, with white and grey clouds scattered throughout.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Handel's **Messiah**

Glasgow Royal Concert Hall
Thu 2 Jan 2025 3pm

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Handel's Messiah

Glasgow Royal Concert Hall Thu 2 Jan 2025 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 Chorus conducted by Nicholas McGegan and featuring an all-star cast, enjoy all the glory and joy of this truly timeless masterpiece.

HANDEL Messiah [150']

Part I

INTERVAL

Parts II and III

Nicholas McGegan Conductor

Ruby Hughes Soprano

Diana Moore Mezzo-soprano

Nicholas Mulroy Tenor

Stephan Loges Bass-baritone

RSNO Chorus

Stephen Doughty RSNO Chorus Director

Paul Whittaker BSL Performer

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



28-36



37-45



46-54



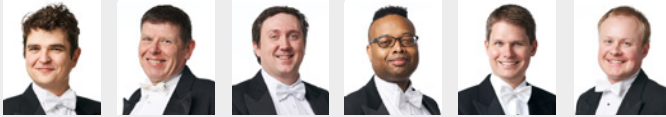
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ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Grey	4
ASSOCIATE ARTIST	
Derrick Morgan	5
ASSISTANT CONDUCTOR	
Neeme Järvi	6
CONDUCTOR LAUREATE	
Alexander Lazarev	7
CONDUCTOR EMERITUS	
Stephen Doughty	8
DIRECTOR, RSNO CHORUS	
Patrick Barrett	9
DIRECTOR, RSNO YOUTH CHORUSES	
Eden Devaney	10
SIR ALEXANDER GIBSON MEMORIAL FELLOWSHIP FOR CHORAL CONDUCTORS	

FIRST VIOLIN

Maya Iwabuchi	LEADER	11
Lena Zeliszewska	ASSOCIATE LEADER	12
Tamás Fejes	ASSISTANT LEADER	13
Patrick Curlett	ASSOCIATE PRINCIPAL	14
Caroline Parry		15
Ursula Heidecker Allen		16
Lorna Rough		17
Susannah Lowdon		18
Alan Manson		19
Elizabeth Bamping		20
Liam Lynch		21
Veronica Marziano		22

SECOND VIOLIN

Jacqueline Speirs	ASSOCIATE PRINCIPAL	23
Marion Wilson	ASSOCIATE PRINCIPAL	24
Nigel Mason		25
Paul Medd		26
Harriet Hunter		27
Anne Bünemann		28
Sophie Lang		29
Robin Wilson		30
Emily Nenniger		31
Kirstin Drew		32
Colin McKee		33

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Felix Tanner	ASSOCIATE PRINCIPAL	35
Susan Buchan	SUB PRINCIPAL	36
Lisa Rourke	SUB PRINCIPAL	37
Nicola McWhirter		38
Claire Dunn		39
Katherine Wren		40
Maria Trittinger		41
Francesca Hunt		42
Beth Woodford		43

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Pei-Jee Ng	PRINCIPAL	44
Betsy Taylor	ASSOCIATE PRINCIPAL	45
Kennedy Leitch	ASSISTANT PRINCIPAL	46
Yuuki Bouterey-Ishido	SUB PRINCIPAL	47
Rachael Lee		48
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Robert Anderson		50
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DOUBLE BASS

Nikita Naumov	PRINCIPAL	52
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Moray Jones		54
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FLUTE

Katherine Bryan	PRINCIPAL	56
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	PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	PRINCIPAL	58
Peter Dykes	ASSOCIATE PRINCIPAL	59
Henry Clay	PRINCIPAL COR ANGLAIS	60

CLARINET

Timothy Orpen	PRINCIPAL	61
William Knight		62
	ASSOCIATE PRINCIPAL	
Duncan Swindells		63
	PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	PRINCIPAL	64
Luis Eisen	ASSOCIATE PRINCIPAL	65
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HORN

Alison Murray	ASSISTANT PRINCIPAL	67
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David McClenaghan		69
Martin Murphy	ASSISTANT PRINCIPAL	70

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Christopher Hart	PRINCIPAL	71
Katie Smith	SUB-PRINCIPAL	72

TROMBONE

Dávur Juul Magnussen	PRINCIPAL	73
Alastair Sinclair		74
	PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	PRINCIPAL	75
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TIMPANI

Paul Philbert	PRINCIPAL	76
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PERCUSSION

Simon Lowdon	PRINCIPAL	77
John Poulter	ASSOCIATE PRINCIPAL	78

George Frideric Handel (1685-1759)

Messiah



FIRST PERFORMANCE

Dublin, 13 April 1742

DURATION 150 minutes

Some musical masterpieces take long years to complete, others arrive like lightning. Handel spent just 24 days composing *Messiah* in the summer of 1741, devoting around a week to each of its three parts. Granted, he did reuse some tunes from previous works, and Charles Jennens had completed the libretto, a 'scripture collection' drawing from the Bible, back in 1739. But most of the music was new and, so it transpired, speed was no barrier to quality. *Messiah* has since become one of the most popular choral pieces in Western musical history.

The premiere of this 'new Grand oratorio, call'd the Messiah' took place in Dublin, as part of a series of concerts presented by Handel. The venue was Neale's new music hall on Fishamble Street, the date 13 April 1742 and, given the performance was in aid of three charities, women were asked to attend 'without Hoops', thereby 'making room for more company'. The packed crowd loved the piece, and the critics were pleased too. 'The Sublime, the Grand, and the Tender, adapted to the most elevated and moving Words, conspired to transport and charm the ravished Heart and Ear,' wrote *The Dublin Journal's* correspondent.

Sung in English, this compelling oratorio traces a loose narrative – although there's no real plot nor any dialogue – based on nothing less than the story of Jesus Christ: the nativity; his crucifixion and resurrection; and redemption. *Messiah* isn't a dramatisation of events, and the four vocal soloists aren't named characters. In fact, the chorus is just as important to the piece's vivid nature. And yet, Handel's experience in the opera house shines through, and his emotional directness and musical immediacy is never in doubt.

After the opening orchestral Sinfonia, Part I features a sequence of recitatives, arias and choruses about the prophecies of Christ's birth, leading to the joyful chorus **For Unto Us a Child is Born**. A serene **Pastoral Symphony** for orchestra alone paves the way for the shepherds abiding in the field, to whom the angel brings the news of the Saviour's birth, and in the aria **Rejoice greatly, O daughter of Zion**, the soprano's coloratura captures the exultant mood.

Part II opens in a minor key, foreshadowing the pain of Christ's Passion and setting this central section's sombre tone. **He was Despised** is the longest of *Messiah's* musical numbers; employing a spare palette and an emotion-laden vocal line, Handel brings us up close to this 'man of sorrows' who was 'acquainted with grief'. Yet this Part covers the gamut of emotion, from the rage of the bass soloist's **Why do the Nations** to the jubilant **Hallelujah Chorus**.

The oratorio's final Part, the shortest of the three, begins with the consolatory soprano aria **I know that my Redeemer Liveth**. **The Trumpet shall Sound** is another highlight, a bass aria which features, as the title suggests, a beautiful trumpet solo – just one example of Handel's wonderful word painting. But the last word goes to the chorus, whose **Worthy is the Lamb that was Slain** is followed by a fittingly resplendent **Amen**.

If Handel's genius with *Messiah* is now widely appreciated, it didn't always enjoy such success. Particularly after its London premiere in 1743, complaints rumbled around about its blurring of the secular and sacred. The piece's fortunes changed in 1749, when Handel gave

a benefit concert, including the Hallelujah Chorus, for The Foundling Hospital, a home for abandoned and illegitimate babies. The following year, he performed the complete *Messiah*, which became an annual tradition, continuing even after his death, right into the 1770s. Through these concerts, Handel raised £7,000 for the Foundling Hospital, worth around £1 million today. Handel's *Messiah* has left a valuable legacy in many ways.

© Rebecca Franks

Messiah

PART I

SINFONY (ORCHESTRA)

RECITATIVE (TENOR)

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

AIR (TENOR)

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

CHORUS

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

RECITATIVE (BASS-BARITONE)

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

AIR (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 (BASS-BARITONE)

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

AIR (BASS-BARITONE)

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

CHORUS

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

PIFA (ORCHESTRA)

RECITATIVE (SOPRANO)

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

RECITATIVE (SOPRANO)

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

RECITATIVE (SOPRANO)

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

RECITATIVE (SOPRANO)

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

CHORUS

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

AIR (SOPRANO)

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

RECITATIVE (MEZZO-SOPRANO)

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

DUET (SOPRANO AND MEZZO-SOPRANO)

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

CHORUS

His yoke is easy and His burthen is light.

INTERVAL

PART II**CHORUS**

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

AIR (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.

CHORUS

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

CHORUS

And with His stripes we are healed.

CHORUS

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

RECITATIVE (TENOR)

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

CHORUS

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

RECITATIVE (TENOR)

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

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.

CHORUS

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

AIR (SOPRANO)

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

AIR (BASS-BARITONE)

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

CHORUS

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

RECITATIVE (TENOR)

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

AIR (TENOR)

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

CHORUS

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

PART III**AIR (SOPRANO)**

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

CHORUS

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

RECITATIVE (BASS-BARITONE)

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

AIR (BASS-BARITONE)

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

CHORUS

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

Ruby Hughes

Soprano



Winner of First and Audience prizes at the London Handel Singing Competition in 2019, Ruby Hughes is a former BBC New Generation Artist who is building an impressive discography. In 2018 she released a disc on the Chandos label with Laurence Cummings and the Orchestra of the Age of Enlightenment dedicated to Giulia Frasi, Handel's lyric muse. For the BIS label she recorded *Heroines of Love and Loss*, which received huge critical acclaim, including a Diapason d'Or award; a highly praised album (nominated for a Gramophone Award) of works by Mahler, Berg and Rhian Samuel with the BBC National Orchestra of Wales; Mahler's Symphony No2 with the Minnesota Orchestra under Osmo Vänskä; and a solo recital with Joseph Middleton titled *New Life and Love*, including works by Mahler, Ives and Helen Grime.

During the 2023/24 season Ruby was invited to curate and perform in a series of three concerts for BBC Northern Ireland, as well as to present *Inside Music* for BBC Radio 3.

Ruby has a passion for performing new repertoire and is a champion of female composers, having had many commissions written for her, including by Helen Grime, Deborah Pritchard, Judith Weir and Errollynn Wallen.

Recent and upcoming highlights include Britten's *Les Illuminations* with the Orchestre National d'Auvergne under Christian Zacharias, Mahler's *Rückert Lieder* with the Residentie Orkest under Jun Märkl, Mahler's Symphony No2 also with the Residentie Orkest, with Anja Bihlmaier, and with the Ulster Orchestra under Daniele Rustioni, Richard Strauss' *Four Last Songs* with the Manchester Collective, and Mozart programmes with the Orchestre de Picardie, Orchestre National de Lille and Warsaw Mozart Festival. Baroque performances include a solo programme with the Kammerakademie Potsdam, recitals with Fretwork, and Handel's *Israel in Egypt* for the Göttingen Handel Festival under Klaas Stok. Ruby gave the world premiere of Helen Grime's *It will be Spring Soon* with Musica Vitae and Malin Broman in Sweden in October 2022, and the UK premiere with the Scottish Chamber Orchestra and Pekka Kuusisto in March 2024.

Diana Moore

Mezzo-soprano



A recognised Handelian, Diana is a regular at many international Baroque festivals. Highlights include title role (*Rinaldo*), Sesto (*Giulio Cesare*) and Medoro (*Orlando*) at the Göttingen International Handel Festival; Storgé (*Jephtha*) at the London Handel Festival, Westminster Abbey and with the City of Birmingham Symphony Orchestra; and *Rinaldo* (title role) at the National Theatre (Prague), Opéra de Versailles and Vlaamse Oper (Antwerp).

Equally adept in later musical styles and genres, Diana has become a leading exponent of English music, in oratorio, concert and recital work, and in particular in the music of Edward Elgar. She has performed *The Dream of Gerontius* at venues including York Minster, London's Royal Albert Hall and the cathedrals of Ely, Gloucester, Winchester and Coventry; and *Sea Pictures* at Gloucester and Guildford cathedrals, St Andrew's Hall Norwich, and with San Francisco Ballet at the Royal Opera House, Covent Garden.

Widely praised on both sides of the Atlantic for a voice with 'thrilling technical bravura' (*Gramophone*) that is 'warm, plush, full and eminently smooth, with an air of nobility and grace' (*San Francisco Classical Voice*), British mezzo-soprano Diana Moore is a firm favourite with orchestras and audiences alike for her 'complete command of straightforward expressive singing' (*American Handel Society*). She enjoys a varied and international career of opera, oratorio and concert performances, and is a popular soloist at many major music festivals.

Best known for her extensive experience with the Baroque repertoire, Diana's approach – infused with a keen musical intelligence and 'emotional depth' (*The Guardian*) – has led to repeat engagements with many of the world's leading classical and early music ensembles, and collaborations with such eminent conductors as Nicholas McGegan, Marin Alsop, Laurence Cummings, Trevor Pinnock and Sir Roger Norrington.

Nicholas Mulroy

Tenor



Born in Liverpool, Nicholas Mulroy studied at Clare College Cambridge and at the Royal Academy of Music in London. He has sung at many of the world's leading concert halls, opera houses and festivals, including New York's Carnegie Hall, the Salzburg Festival, the BBC Proms and Boston's Symphony Hall. He has worked with conductors including Sir John Eliot Gardiner, Jordi Savall, John Butt, Lars Ulrik Mortensen, Marc Minkowski, Sir Mark Elder, Paul McCreesh and Laurence Cummings, and ensembles such as the BBC Philharmonic, Orchestra of the Age of Enlightenment, Wrocław Baroque Orchestra, Handel and Haydn Society Boston, Auckland Philharmonia, Melbourne Symphony Orchestra, Netherlands Chamber Choir, Concerto Copenhagen, Bachakademie Stuttgart, Hallé, Rotterdam Philharmonic Orchestra, Britten Sinfonia and RSNO. He was appointed Associate Director of Dunedin Consort in November 2020, the first in the ensemble's history.

Nicholas is renowned for his performances of Baroque repertoire and has been described as a 'magnetic, all-consuming presence' (*The Scotsman*) as Evangelist in Bach's Passion settings, including the *St John Passion* at the Royal Albert Hall for the BBC Proms and the *St Matthew Passion* live on BBC Radio on Good Friday, as well as Bach's *Christmas Oratorio* on an Australian tour with the Australian Chamber Orchestra, Bach and Schütz at the Edinburgh International Festival, and Monteverdi's *Vespers* throughout the USA and Europe.

His opera engagements include 1st Fate in Rameau's *Hippolyte et Aricie* with Emmanuelle Haïm at the Théâtre du Capitole de Toulouse and Opéra National de Paris, Rameau's *Dardanus* with Haïm in Lille, Caen and Dijon, Purcell's *The Fairy Queen* with Royal Danish Opera, and Septimius in Handel's *Theodora* with Trevor Pinnock. He made his Glyndebourne debut under Vladimir Jurowski in Prokofiev's *Betrothal in a Monastery*, and sang in Monteverdi's *L'incoronazione di Poppea* for Glyndebourne on Tour, Opéra de Lille and Opéra de Dijon.

Nicholas has an extensive and award-winning discography, including a Gramophone Award-winning *Messiah*, Evangelist *St Matthew Passion* and *St John Passion*, and *Acis Acis and Galatea* for John Butt and Dunedin Consort, all on Linn; Monteverdi's *Vespers 1610* with the King's Consort on Hyperion; Monteverdi's *Vespers 1610* with the Choir of New College Oxford and Edward Higginbottom on Novum; and *St John Passion* with Stephen Layton and Polyphony on Hyperion. He has also recorded Piazzolla's 'tango operita' *María de Buenos Aires* with Mr McFall's Chamber and bandoneon player Victor Villena on Delphian.

Stephan Loges

Bass-baritone



Eliot Gardiner, John Butt, Richard Egarr, Raphael Pichon and Nicolas Kraemer. As well as with period ensembles, he has appeared in concert with orchestras including the London Symphony Orchestra, London Philharmonic Orchestra, Melbourne Symphony Orchestra, Sapporo Symphony Orchestra, Royal Concertgebouw Orchestra Amsterdam, Residentie Orkest The Hague, MDR-Sinfonieorchester Leipzig, Sächsische Staatskapelle Dresden, Orchestra dell'Accademia Nazionale di Santa Cecilia Rome, Mozarteum Orchestra Salzburg, Swedish Radio Symphony Orchestra, Iceland Symphony Orchestra, National Symphony Orchestra Washington, DC and San Francisco Symphony.

Also acclaimed for 20th- and 21st-century repertoire, Stephan has sung Maximilian in a new production of Bernstein's *Candide* at Staatsoper Berlin and the title role in Sondheim's *Sweeney Todd* at Staatstheater Hannover, and created roles in the world premieres of James Macmillan's *Parthenogenesis* (Royal Opera House, Covent Garden), Mark Grey's *Frankenstein* (La Monnaie) and Anthony Bolton's *The Life and Death of Alexander Litvinenko* (Grange Park Opera). He has also performed Milhaud's *La mère coupable* for Theater an der Wien and Mernier's *Frühlings Erwachen* at Opéra National du Rhin, and his repertoire includes George Benjamin's *Written on Skin*, Britten's *The Burning Fiery Furnace* and Stravinsky's *The Rake's Progress*.

Anglo-German bass-baritone Stephan Loges recently returned to Estonian National Opera as Golaud in Debussy's *Pelléas et Mélisande*, in what is quickly becoming a signature role for him, having performed it in two different productions in Lisbon and Trier, and drawn critical acclaim when he made his role debut in English Touring Opera's production in London in 2015.

In mainstream repertoire, he has appeared as Wolfram *Tannhäuser* and Papageno *Die Zauberflöte* at La Monnaie Brussels, Sprecher *Die Zauberflöte* at Theater an der Wien and Théâtre du Capitole de Toulouse, Falke *Die Fledermaus* for Northern Ireland Opera and Don Alfonso *Così fan tutte* for ETO. He also recently made a debut in his first major Verdi role as Oberto with Chelsea Opera Group. In autumn 2024 he sang his first Alberich (Wagner's Ring Cycle) in concert.

Hugely experienced in Early Music, Stephan has performed and recorded Bach, Handel and contemporaries with the likes of Trevor Pinnock, Harry Bicket, Paul McCreesh, Sir John

Paul Whittaker

BSL Performer



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 27 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. He previously signed with the RSNO for the Scottish premiere of Sir James MacMillan's *Christmas Oratorio* in November 2023.

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

Stephen Doughty

Director, RSNO Chorus



Stephen Doughty was appointed Chorus Director of the RSNO Chorus from the start of the 2022:23 Season. Since his arrival the Chorus has seen an influx of new members, and an abundance of varied and critically acclaimed performances, including Verdi's *Requiem*, Britten's *War Requiem*, Bruckner's *E Minor Mass* and the Scottish premiere of Sir James MacMillan's *Christmas Oratorio*. Prior to this appointment, Stephen's 12-year tenure as Chorus Master of Belfast Philharmonic Choir included a number of world premieres, most significantly 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 Musical Director of Edinburgh Bach Choir until the end of last season and was Organist and Director of Music of St John's Episcopal Church, Edinburgh for 18 years. He has been Musical Director of the Garleton Singers since 1994, performing with them recently at the Lammermuir Festival.

Stephen plays harpsichord/organ continuo and orchestral piano and has given frequent organ recitals, including several on the grand Mulholland Organ in the Ulster Hall, Belfast. He is also in demand as an arranger and orchestrator, with a large portfolio of work particularly for young voices. He has produced a plethora of arrangements of the music of pianist Christopher Norton, including two publications of piano duets and a suite for wind sextet, and has received commissions from Children's Classic Concerts, the Ulster Orchestra and the RSNO. Commissions from the BBC have seen his work being performed on BBC Alba and at the Last Night of the Proms, and his pieces feature on several recordings, including a recent one with the RSNO Chorus.

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

stephendoughty.co.uk

Nicholas McGegan

Conductor



English-born Nicholas McGegan was educated at Cambridge and Oxford, and is recognised for his probing and revelatory explorations of music of all periods. Following a 34-year tenure as Music Director of Philharmonia Baroque Orchestra and Chorale, he is now Music Director Laureate. He is also Principal Guest Conductor of Hungary's Capella Savaria. He shone new light on close to 20 Handel operas as the Artistic Director and conductor at Germany's Göttingen Handel Festival (1991-2011), and the Mozart canon as Principal Guest Conductor at Scottish Opera in the 1990s. He was also Principal Conductor of Sweden's Drottningholm Court Theatre (1993-6).

Best known as a Baroque and Classical specialist, McGegan has been a pioneer in broadening the reach of historically informed practice beyond the world of period ensembles to conventional symphonic forces. His guest-conducting appearances with major orchestras worldwide often feature Baroque repertoire alongside Classical, Romantic, 20th-century and even brand-new works. He also collaborates frequently with the Mark Morris Dance Group,

including the premiere productions of Rameau's *Platée* and Handel's *Acis and Galatea*.

McGegan's prolific discography includes more than 100 releases, including 50 albums of Handel. Since the 1980s, more than 20 of his recordings have been with Hungary's Capella Savaria on Hungaroton, including groundbreaking recordings of repertoire by Handel, Monteverdi, Scarlatti, Telemann and Vivaldi. He has also released two albums with the Swedish Chamber Orchestra on BIS: Josef Mysliveček's Complete Music for Keyboard with soloist Clare Hammond and an album of early horn concertos with soloist Alec Frank-Gemmill. His extensive discography with Philharmonia Baroque includes two GRAMMY Award nominations: Handel's *Susanna* and Haydn's Symphonies 88, 101 and 104.

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

Recent and future engagements include performances with the Aalborg Symphony Orchestra, Royal Northern Sinfonia, Oulu Sinfonia and Antwerp Symphony Orchestra. He also conducts Handel's *Deborah* at Herrenhausen with the NDR Radiophilharmonie Hannover, and staged productions of *Giulio Cesare* with the Irish Baroque Orchestra and *Le nozze di Figaro* for Royal Danish Opera.

Royal Scottish National Orchestra



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950 and was awarded Royal Patronage in 1977. Many renowned conductors have contributed to its success, including Sir John Barbirolli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève.

The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018. In March 2024, Austrian-born conductor, composer and musician Patrick Hahn became the Orchestra's Principal Guest Conductor.

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 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. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar: Frontiers of Pandora* (Meta Quest VR) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives, and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities, reaching over 68,000 people in 2023.

On Stage

FIRST VIOLIN

Lena Zeliszewska
ASSOCIATE LEADER
Patrick Curlett
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Laura Ghio

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Gordon Bragg
Nigel Mason
Robin Wilson
Gemma O'Keeffe
Elana Eisen

VIOLA

Asher Zaccardelli
GUEST PRINCIPAL
Beth Woodford
Francesca Hunt
Katherine Wren

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Sarah Digger
Niamh Molloy

DOUBLE BASS

Pete Fry
GUEST PRINCIPAL
Alexandre Cruz dos Santos

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes

BASSOON

Guyline Eckersley
GUEST PRINCIPAL

TRUMPET

Mark O'Keeffe
GUEST PRINCIPAL
Marcus Pope

TIMPANI

John Poulter
ASSOCIATE PRINCIPAL

HARPSICORD

William Cole

CHAMBER ORGAN

Stephen Doughty

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 Chorus

SOPRANO 1

Alison Pryce-Jones
Caroline Cradock
Catherine Taylor
Iris O'Connell
Karman Leung
Mhairi Hendry
Morag Kean
Rhona Christie
Roberta Yule
Sarah Greer
Seonaid Eadie

SOPRANO 2

Amelie Masters
Beth Kean
Carol McLean
Elizabeth Jack
Fiona Murray
Frances Kennedy
Helen Hyland
Jennifer Imrie
Jenny Cheung
Joanna Beaton
Judith Pexton
Kate Adams
Katie Dew
Laura Gorman
Leila Inglis
Mairi Therese Cleary
Ruby Ginoris
Sally Sandground
Theresa Hoare

ALTO 1

Ailie MacDougall
Angela McDonald
Brenda Williamson
Cath Malone
Catriona Eadie
Fiona Taylor
June Thomas
Laura MacDonald
Lauren Hadley
Linda McLauchlan
Marita McMillan
Mary Taylor
Ruth Townsend
Steve Halfyard
Thea Jones
Uta Engelbrecht

ALTO 2

Alison Bryce
Ann Firth
Anne Newlands
Carol Leddy
Catharine Perrin
Denny Henderson
Eleanor McLaren
Elizabeth Scobie
Elizabeth Stevenson
Gillian Downie
Hilde McKenna
Janette Morrison
Moira Allingham
Sonja Crossan

TENOR 1

Alex Rankine
Andrew Clifford
David Miller
Lawrence Smith
Nathan Dunsmore

TENOR 2

Calum Lowe
Donald Weetman
Graham Parsonage
Kerr Noble
Robert Paterson
Tyler Newton

BASS 1

Alistair Laird
Andrew Lyons
Andrew Matheson
David MacDonald
Findlay Peters
Fraser Dalziel
George Lloyd
Ian MacKay
Mark Higginson
Martin Engelbrecht
Martin Waddell
Peter Saunders
Robin Watson
Stephen Penman
Stuart Corkindale
Toby Reed

BASS 2

Alan Maxwell
Chris Morris
Ian Gray
Kenneth Allen
Melvyn Davies
Oluwatimilehin Bimbo-Adeola
Stephen Lipton
Stewart Macfarlane
Stewart McMillan
Tim Reilly

RSNO CHORUS DIRECTOR

Stephen Doughty

RSNO CHORUS VOCAL COACH

Polly Beck

RSNO CHORUS REHEARSAL PIANIST

Edward Cohen

Sing Your Part

Support the RSNO Chorus

At the RSNO, we understand the transformative influence singing can have on individuals and communities. Our mission this year is to get even more people singing.

Donate today to support the RSNO Chorus. Comprised entirely of amateur singers, under the leadership of Stephen Doughty, our singers rehearse weekly to create the beautiful sounds you've heard this evening.

Donate today and your money will go towards recruiting new members and supporting future projects.



Scan the QR code to donate
or visit rsno.org.uk/support-our-chorus

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
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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 gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside innovative 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:

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

Patron Programme

RSNO Patrons support individual musicians and members of the artistic team as well as advocating our work off the stage, from Learning and Engagement activity to commissioning new music. Becoming a Patron will bring you closer to the communities we serve across Scotland and will help to ensure that we maintain our position as one of Europe's leading symphony orchestras.

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Chair Patrons are connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. Our musicians truly appreciate the support they receive from their Chair Patrons and the brilliant opportunities they bring to the Orchestra.

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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.

If you would like more information or would like to discuss how you can become an RSNO Patron, please contact Constance Fraser, Head of Development (Individuals and Partnerships), at constance.fraser@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 RSN0 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.

As a charity, our work relies on donations from our supporters and friends – whether performing world-class music on stage or engaging with children across Scotland in our National Schools Concert Programme – and we need your continued support.

By remembering the RSN0 in your Will, you can help us share the joy of music with future generations and allow your passion for the Orchestra to live on.

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 RSN0, 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 Polly Lightbody, Individual Giving and Partnerships Officer, in the strictest confidence, at polly.lightbody@rsno.org.uk

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



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

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If you would like more information about our work and how you can make a difference, please contact Miranda Behrens, Head of Development (Trusts and Projects), at miranda.behrens@rsno.org.uk

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Our Circle Members are at the centre of the RSNO. Your membership helps to support the future of the RSNO while sharing the joy of music both on and off stage.

When you join the RSNO Circle you enhance your relationship with the Orchestra and enjoy exclusive updates from our musicians. If you would like to find out more about joining the Circle, please visit rsno.org.uk/circle or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at polly.lightbody@rsno.org.uk

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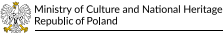
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A big Thank You to our supporters

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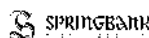
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Royal Scottish National Orchestra

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Hedd Morfett-Jones
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Susan Rennie
HEAD OF FINANCE


Gabriel Smith
SOUND ENGINEERING PLACEMENT


Jade Wilson
FINANCE ASSISTANT

Royal Scottish National Orchestra
19 Killermont Street
Glasgow G2 3NX
T: +44 (0)141 226 3868
W: rsno.org.uk


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