



SCHUBERT MASS IN A-FLAT

WITH THE SCO CHORUS

30 November-1 December 2023



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PROGRAMME

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SCHUBERT MASS IN A-FLAT

WITH THE SCO CHORUS

Thursday 30 November, 7.30pm, The Queen's Hall, Edinburgh

Friday 1 December, 7.30pm, City Halls, Glasgow

MENDELSSOHN Verleih uns Frieden

BACH Concerto in C minor for 2 violins*

SCHUMANN Nachtlied

Interval of 20 minutes

SCHUBERT Mass No 5 in A flat

Gregory Batsleer Conductor

Stephanie Gonley Director*/Violin

Marcus Barcham Stevens Violin

Ruby Hughes Soprano

Idunnu Münch Mezzo soprano

Thomas Walker Tenor

Callum Thorpe Bass baritone

SCO Chorus



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Afonso Fesch
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Kana Kawashima
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Amy Cardigan

Second Violin

Marcus Barcham Stevens
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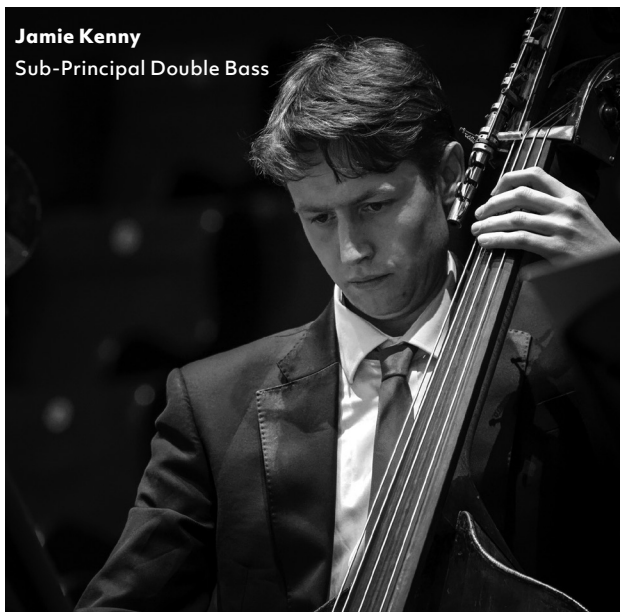
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WHAT YOU ARE ABOUT TO HEAR

MENDELSSOHN (1809-1847)

Verleih uns Frieden (1831)

BACH (1685-1750)

Concerto in C minor for 2 violins,
BWV 1060R (1735-1740 – Reconstructed 1920)

Allegro

Adagio

Allegro

SCHUMANN (1810-1856)

Nachtlied, Op108
(1849)

SCHUBERT (1797-1828)

Mass No 5 in A-flat, D 678
(1819 – 1822)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

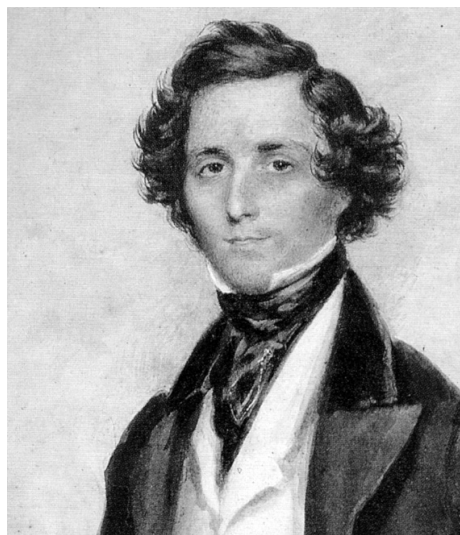
Two brief and reflective choral pieces by Mendelssohn and Schumann serve as quietly powerful upbeats to the grandeur of tonight's choral climax – with a bracing (and slightly unusual) Double Concerto by JS Bach to provide contrast.

Felix Mendelssohn, tonight's first composer, was famously the lead figure a 19th-century revival of interest in Bach, following decades of neglect of the earlier composer's music – invaluable for study, it was thought, not so compelling in performance. The 20-year-old Mendelssohn changed minds by conducting Bach's *St Matthew Passion* in Berlin in 1829, sparking a wholesale reappraisal of the great Baroque composer's music that continues to the present day.

Mendelssohn's performance came after years of study of Bach's music: he'd been given a copy of the *St Matthew Passion* score by his grandmother as a 15-year-old, and had explored the repertoire more widely and deeply in the intervening years. And Bach's influence can be clearly heard in the brief choral *Verleih uns Frieden* that Mendelssohn wrote in 1831, and which opens tonight's programme.

He had just visited the Vatican in Rome when he composed the piece – part of his three-year, stop-start Grand Tour of Europe that had begun in Scotland and would later take in Italy (inspiring his 'Italian' Symphony, No 4). Viennese singer and Bach enthusiast Franz Hauser knew of the young musician's own passion for Bach, and sent him a book of Lutheran hymns to his temporary Roman lodgings. It found a receptive imagination in Mendelssohn, who composed six choral cantatas, two motets and tonight's *Verleih uns Frieden* based on its hymns.

Mendelssohn later wrote back to Hauser: 'I intend to set the little song *Verleih uns Frieden*



Felix Mendelssohn

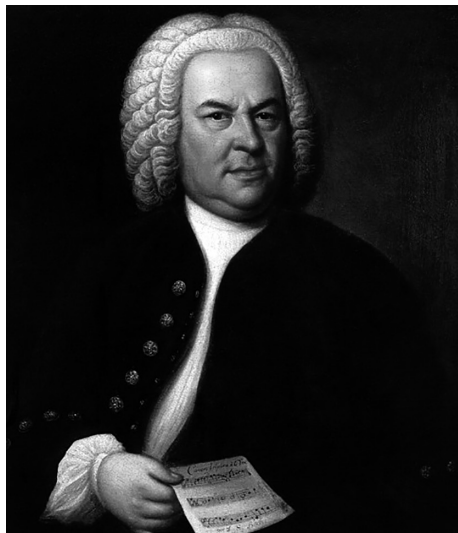
The 20-year-old Mendelssohn changed minds by conducting Bach's St Matthew Passion in Berlin in 1829, sparking a wholesale reappraisal of the great Baroque composer's music that has continued until the present day.

as a canon with cello and bass.' That wasn't quite what eventually emerged, although it's not far off. Mendelssohn sets the same five-line text – a prayer for peace, and virtually a German translation of the traditional Latin 'Dona nobis pacem' – three times across his short piece. Flowing lines on divided cellos begin the work, sounding like they might have stepped directly out of one of Bach's chorale preludes. The cellos maintain their melodies alongside a quiet, contemplative setting of the text for the choir's basses alone. They're joined by the altos in the second setting, plus new woodwind contributions, and it's only in the third setting that all the choral voices join in, very much in the style of one of Bach's famous chorales, alongside a rich and warm orchestration.

The genesis of tonight's next piece sheds light on how difficult it can be to pin down music from Bach's own time. And in doing so, it takes us into the rather complicated world of reconstructions, speculations, alternative versions, keys and catalogue numbers.

We know that there's a Bach Concerto in C minor for Two Harpsichords: a manuscript exists, and it's known to have been performed in the Leipzig concerts that Bach himself directed with the city's Collegium Musicum. The Double Harpsichord Concerto was given the identifier BWV1060 in Wolfgang Schmieder's 1950 catalogue of Bach's works, the standard reference. But we also know that almost all of Bach's so-called harpsichord concertos are actually versions of music originally written for other instruments – perhaps strings, perhaps woodwind, perhaps both. In this case, going by the music Bach assigns to his two soloists, it's thought his original instruments might have been violin and oboe – hence, a reconstructed Double Concerto in C minor for Violin and Oboe, BWV1060R (the additional R indicating a reconstruction), which is hardly unknown in concert programmes.

So why are we hearing the Concerto performed by two violinists tonight? The short answer is: why not? The violin and oboe version is



Johann Sebastian Bach

In the case of tonight's Concerto, however, it also enables us to experience Bach's miraculous inventions in a sonic context that's perhaps less familiar.

speculative itself, and there's every possibility that Bach's original two instruments may have been two violins. German music historian Max Schneider certainly seems to have thought so: he put together a version for two violins that was unveiled at the Leipzig Bach Festival in 1920, at first in the more violin-friendly D minor before he re-adapted it into tonight's C minor Concerto.

Behind all these speculations and clarifications lies the fact that reusing music across multiple contexts was common, indeed often expected, during Bach's time. Everyone was at it – just think of Handel stealing music he'd already written to throw into his hastily composed operas, for example. It was even fairly routine for composers to steal each other's music and rework it: Bach did exactly that with concertos by Vivaldi, Telemann and others.

In the case of tonight's Concerto, however, it also enables us to experience Bach's miraculous inventions in a sonic context that's perhaps less familiar. His first movement opens with a main

theme with distinctive 'echo' ideas, stated in its entirety at the outset, and then returned to as fragments passed back and forth between the two soloists and the orchestral players. With its long-spun melodic lines, the deeply emotional slow second movement feels almost like a vocal duet – something only emphasised when it's performed by two violins. Bach rounds things off, though, with a boisterous, bustling finale that's sure to have had its origins in dance music.

Schumann wrote his brief, darkly luminous *Nachtlied* in November 1849, across just a single week: it took him four days to sketch it, then another three to orchestrate it. And despite its brevity, it went on to become one of the composer's favourite pieces – with its deeply evocative music packed into a concentrated form, it's not hard to see why.

Schumann based his piece on a poem by Friedrich Hebbel, a near contemporary, whose verse uses the metaphor of sleep to consider



Robert Schumann

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death itself, at first encountered with fear and dread, only later with glowing acceptance. There's a sense of mystery to Schumann's atmospheric orchestral opening, depicting the night sky and the stars, and an almost hesitant entry for the voices. Trumpets and timpani join for the work's more troubled central section, before it ultimately dies away to nothing, serenaded by solos from clarinet, oboe and horn, in the piece's luminous concluding music.

Schumann's *Nachtlied* was premiered in Dresden in 1850. The composer was keen for the poet to see what he had created, but so concerned with the orchestral colours that he waited until he had a full printed score to send. He wrote to his publishers: 'I should like best to enclose with the *Nachtlied* an ensemble of wind and strings, together with a choir, so I could sing the poet to sleep in a lovely dream with his own poems.'

Franz Schubert as a composer of songs, piano music, chamber music: that sounds

pretty familiar. But as a composer of church masses? Well, yes: he wrote no fewer than six full settings, plus plenty of other music based around liturgical texts. The church had played an important role in his life since his childhood, in fact: Schubert was a choirboy at his local parish church in Lichtenthal, going on to become a chorister at Vienna's Imperial and Royal Chapel (recommended by Antonio Salieri) until his voice broke in 1812. It was at that point that he began composing music for the church – an activity he continued for the rest of his life.

But while the composer could famously dash off a song in a matter of hours, even sometimes minutes, his Mass in A flat took him a full three years to compose, between 1819 and 1822. He even returned to the piece again in 1826 to make a few revisions, in preparation for an application to become deputy Music Director at the Imperial and Royal Chapel. He didn't get the job, and to rub salt into the wound – well, as Schubert himself later remembered:



Franz Peter Schubert

Striking sonorities from brass and woodwind launch Schubert's celebratory 'Credo', which pulls a musical/theatrical trick in shifting suddenly from bright C major to richer A flat major at the words 'Et incarnatus est', illustrating the miracle of Christ's birth.

'not long ago I took a Mass to Court Kapellmeister Joseph Eybler for performance in the Court Chapel. On hearing my name, Eybler declared that he had never heard a composition of mine. When, some weeks later, I went to find out my child's fate, Eybler said the Mass was good, but was not composed in the style the Emperor liked. So I took my leave and thought to myself: so I am not fortunate enough to be able to write in the Imperial style.'

Perhaps Schubert was right in his assessment. For although his Mass in A flat contains much of the grandeur and reverence we might expect in a work of its particular musical form – Schubert himself even considered calling it a 'missa solemnis' – it's also shot through with the composer's disarmingly tender singing melodies, as if they've even been lifted straight out of some of his songs.

The opening Kyrie's woodwind melodies are quickly taken up by the chorus, with Schubert's four vocal soloists taking over during the central

'Christe eleison' section. There's a definite sense of rushing, dashing jubilation to the opening of his 'Gloria', though things calm down as the soloists take centre stage again for a flowing 'Adoramus te' and a particularly poignant 'Gratias agimus tibi'. The 'Gloria' ends, however, with the Mass's most opulent, dramatic music, by way of a complex, intricate fugue.

Striking sonorities from brass and woodwind launch Schubert's celebratory 'Credo', which pulls a musical/theatrical trick in shifting suddenly from bright C major to richer A flat major at the words 'Et incarnatus est', illustrating the miracle of Christ's birth. Pulsing harmonies bring a sense of urgency to the richly imagined 'Sanctus', though the 'Benedictus' is far gentler, built above a running pizzicato bassline. Schubert ends his Mass in a mood of refined exultation in the closing 'Agnus Dei', though his music here is never less than reverential.

© David Kettle

LIBRETTO

MENDELSSOHN (1809-1847)

Verleih uns Frieden (1831)

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

*Mercifully grant us peace,
Lord God, in our times.
For there is no other
Who could fight for us
But you alone, our God.*

SCHUMANN (1810-1856)

Nachtlied, Op108 (1849)

Quellende, schwellende Nacht,
Voll von Lichtern und Sternen:
In den ewigen Fernen,
Sage, was ist da erwacht?

*Flowing, swelling night,
full of lights and stars:
in the endless distances,
speak: what has awakened out there?*

Herz in der Brust wird beengt;
Steigendes, neigendes Leben,
Riesenhaft fühle ich's weben,
Welches das meine verdrängt.

*The heart in my breast is crowded
with the rise and fall of life;
I feel it weaving about me, an immense thing
that squeezes mine out.*

Schlaf, da nahst du dich leis',
Wie dem Kinde die Amme,
Und um die dürftige Flamme
Ziehst du den schützenden Kreis.

*Sleep, you approach gently
as the nurse approaches a child;
and about this paltry flame
you form a protective circle.*

SCHUBERT (1797-1828)

Mass No 5 in A-flat Major, D 678 (1819–1822)

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Kyrie

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

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.

Gloria

*Glory be to God on high.
And on earth peace to men of good will.
We praise thee, we bless thee, we worship
thee, we glorify thee.*

Gratias agimus tibi propter magnam gloriam
tuam.

We thank thee for thy great glory.

Domine Deus, Rex coelestis, Deus Pater
omnipotens. Domine Fili unigenite, Jesu
Christe, Altissime, Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi, miserere nobis. Qui
tollis peccata mundi, suscipe deprecationem
nostram.
Qui sedes ad dextram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.

*Lord God, heavenly King, Father Almighty.
O Lord, the only begotten Son, Jesus Christ the
Highest, Lord God, Lamb of God, Son of the
Father.
Thou who takest away the sins of the world,
have mercy upon us. Thou who takest away
the sins of the world, receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy, thou only art the Lord,
thou only, Jesus Christ, art most high.*

Cum Sancto Spiritu in gloria Dei Patris.
Amen.

*With the Holy Spirit in the glory of God the
Father. Amen.*

Credo

Credo in unum Deum Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilium.

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

Credo

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible.

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds, God of God, light of light, true God of true God, begotten, not made, being of one substance with the Father, by whom all things were made: who for us men and for our salvation came down from heaven.

And was made incarnate by the Holy Spirit of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate, suffered, and was buried.

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father: and he shall come again in glory to judge both the living and the dead; whose kingdom shall have no end.

And I believe in the Holy Spirit, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spoke by the Prophets. And I believe in one holy catholic and apostolic church.

I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Sanctus, sanctus, sanctus Dominus Deus
Sabaoth. Pleni sunt coeli et terra gloria ejus.

Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,

Dona nobis pacem.

Ends**Sanctus**

*Holy, holy, holy, Lord God of hosts. Heaven and
earth are full of Thy glory.*

Hosanna in the highest.

Benedictus

*Blessed is he who cometh in the name of the
Lord.*

Hosanna in the highest.

Agnus Dei

*O Lamb of God, who takest away the sins of
the world, have mercy upon us.*

*O Lamb of God, who takest away the sins of
the world, have mercy upon us.*

*O Lamb of God, who takest away the sins of
the world,*

Grant us peace.

Ends

Chorus Director

GREGORY BATSLEER



Gregory Batsleer is acknowledged as one of the leading choral conductors of his generation, winning widespread recognition for his creativity and vision. Since taking on the role of SCO Chorus Director in 2009 he has led the development of the Chorus, overseeing vocal coaching, the SCO Young Singers' Programme and the emergence of regular *a capella* concerts. As well as preparing the Chorus for performances with the Orchestra, he has directed their recent successful appearances at the East Neuk, Glasgow Cathedral and St Andrews Voices Festivals, at Greyfriars Kirk, and on the SCO's 2022 Summer Tour.

In 2021 Gregory took up the position of Festival Director for the London Handel Festival. He leads the programming and development of the Festival, fulfilling its mission to bring Handel's music to the widest possible audiences. Since 2017 he has been Artistic Director of Huddersfield Choral Society and was Chorus Director with the Royal Scottish National Orchestra from 2015 - 2021.

As Guest Conductor Gregory has worked with many of the UK's leading orchestras and ensembles. Recent highlights include performances with the Royal Northern Sinfonia, RSNO, National Youth Choir of Great Britain, Orchestra of Opera North, Manchester Camerata, Royal Liverpool Philharmonic Orchestra, English Chamber Orchestra and London Symphony Chorus, as well as SCO.

From 2012 to 2017, he was Artistic Director of the National Portrait Gallery's Choir in Residence programme, the first ever in-house music programme of any gallery or museum in the world. He has curated and devised performances for the Southbank Centre, Wilderness Festival and Latitude and collaborated with leading cultural figures across a variety of different art forms. Gregory is the co-founder and conductor of Festival Voices, a versatile ensemble dedicated to cross-art collaboration.

As a non-executive director, Gregory sits on the boards of Manchester Camerata and Charades Theatre Company. His outstanding work as a choral director was recognised with the 2015 Arts Foundation's first-ever Fellowship in Choral Conducting.

Gregory's Chair is kindly supported by Anne McFarlane

Director/Violin

STEPHANIE GONLEY



Stephanie has a wide-ranging career as concerto soloist, soloist/director of chamber orchestras, recitalist and a chamber musician. She has appeared as soloist with many of UK's foremost orchestras, including the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Philharmonia and BBC Symphony Orchestra.

Stephanie is leader of the English Chamber Orchestra and the Scottish Chamber Orchestra and has performed as Director/Soloist with both. Stephanie has also appeared as Director/Soloist with the Australian Chamber Orchestra, the Vancouver Symphony, and the Oriol Ensemble Berlin to name but a few.

She has enjoyed overseas concerto performances with everyone from the Chamber Orchestra of Europe and Hannover Radio Symphony, to Hong Kong Philharmonic and the Norwegian Radio Symphony Orchestra, while her recordings include Dvorák Romance with the ECO and Sir Charles Mackerras for EMI, and the Sibelius Violin Concerto for BMG/Conifer.

Stephanie is currently Professor of Violin at the Guildhall School of Music and Drama. She was a winner of the prestigious Shell-LSO National Scholarship.

For full biography please visit sco.org.uk

Violin

MARCUS BARCHAM STEVENS



Marcus first played with the SCO in 2015 and joined in 2016. He is also co-leader of the Britten Sinfonia since 2013, was in the Fitzwilliam String Quartet for 7 years and recorded with them CDs of late quartets by Schubert and Shostakovich.

He has been invited as guest leader to the City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, Aurora Orchestra and Royal Liverpool Philharmonic Orchestra, and played as Principal 2nd violin for Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique.

As well as being broadcast as a soloist on BBC Radio 3, Marcus has enjoyed playing with groups including the Nash Ensemble, Arcangelo, King's Consort, Ensemble Modern, and the Birmingham Contemporary Music Group.

He also plays regularly with his wife, Scottish pianist Christina Lawrie. In March 2020, Christina and Marcus started their own concert series #ConcertFromOurLivingRoom in which they performed fortnightly online concerts.

Marcus is also a composer and his piece 'Dhyana' for soprano and Chroma ensemble was described as "hugely impressive" (George Hall, Guardian, 2011). He has written string quartets based on Purcell Fantasias for the Fitzwilliam String Quartet and choral anthems performed by Ex Cathedra choir.

Marcus's Chair is kindly supported by Jo and Alison Elliot.

Soprano

RUBY HUGHES



Ruby Hughes is a former BBC New Generation Artist and was winner of both First Prize and the Audience Prize at the 2009 London Handel Singing Competition. She holds a Borletti-Buitoni Trust Award and was Shortlisted for a 2014 Royal Philharmonic Society Music Award.

She has become known for her interpretations of the music of the baroque and 20th and 21st Century, performed at every turn with a unique sensitivity and artistry. On the opera stage she has sung productions for Theater an der Wein (Roggiero in Rossini's *Tancredi*, and Fortuna in *L'Incoronazione di Poppea*), Aix-en-Provence Festival (Euridice/L'Orfeo), Opéra de Toulon (Rose Maurant/Street Scene) and Potsdamer Winteroper (title role, *Theodora*) and in the UK has performed major roles with English National Opera, Garsington Opera and for Scottish Opera.

Ruby works regularly with conductors including Rinaldo Allesandrini, Ivor Bolton, Laurence Cummings, Thierry Fischer, Pablo Heras Casado, Rene Jacobs, Juanjo Mena, Gianandrea Nosedà, Marc Minkowski, Hervé Niquet, Thomas Søndergård, John Storgårds, and Osmo Vänskä. She is a passionate programmer, curator and collaborator and has forged particularly close relationships with Mime Brinkmann and Jonas Nordberg (baroque trio), Laurence Cummings, Joseph Middleton, Natalie Clein and Julius Drake, Huw Watkins, United Strings of Europe and The Manchester Collective.

Ruby's passion for performing new repertoire and has also led to her becoming a champion of female composers having had many commissions written for her including those by Helen Grime, Deborah Pritchard Judith Weir and Errollyn Wallen.

For full biography please visit sco.org.uk

Mezzo soprano

IDUNNU MÜNCH



2022 saw Idunnu Münch's debut at The Royal Opera in London, followed by her first appearances at Leeds Opera Festival and Grange Park Opera. 2023 will see her debut with Scottish Chamber Orchestra. In 2024, she will make her debut at Grand Théâtre de Genève, where she will perform the world premiere of Parra's *Justice*, followed by its Austrian premiere at Tangente St. Pölten and her Bregenz Festival debut.

The mezzo-soprano made her Salzburg Festival debut in 2013 and returned for a new production of Strauss' *Der Rosenkavalier* in 2014. Her debuts followed at Verbier Festival in 2017 (Strauss' *Elektra* and *Salome*) and at the BBC Proms in 2019. She performed Smaragd in Zandonai's *Francesca da Rimini* at Opéra national du rhin and Teatro alla Scala in Milan during the 2017/18 season, and made her Komische Oper Berlin debut as Nimbavati in Handel's *Poros* in 2019 and returned for a new production of Henze's *Das Floß der Medusa* in 2023. At Longborough Festival Opera, she has sung Dorabella in Mozart's *Così fan tutte* in 2021 and returned as Mercedes in Bizet's *Carmen* in 2022.

Idunnu Münch's concert repertoire includes cantatas by Bach and works by Beethoven, Brahms, Handel, Haydn, Knezek, Mahler and Mozart as well as Haydn's *Arianna a Naxos*. The German mezzo-soprano has performed with BBC Scottish Symphony Orchestra, Britten Sinfonia, Camerata Salzburg, Mozarteumorchester Salzburg, Münchner Philharmoniker, Orchestra del Teatro alla Scala di Milano, Orchestre Philharmonique de Strasbourg, Tonkünstler-Orchester Niederösterreich, and Wiener Philharmoniker and has sung under the baton of conductors including Ivor Bolton, Sylvain Cambreling, Charles Dutoit, Sian Edwards, Titus Engel, Antony Hermus, Fabio Luisi, Antonello Manacorda, Yutaka Sado, Esa-Pekka Salonen, Ulf Schirmer, and Franz Welser-Möst.

For full biography please visit [sco.org.uk](https://www.sco.org.uk)

Tenor

THOMAS WALKER



Thomas Walker studied brass at the Royal Scottish Academy of Music and Drama and singing at the Royal College of Music.

This season's highlights include the Orchestra of the Eighteenth Century and Daniel Reuss; Ensemble Vocal de Lausanne; Arnalta *L'incoronazione di Poppea* at the Berlin Staatsoper Unter den Linden and the title role in Haydn's *Orfeo* with Adam Fischer at Theater an der Wien.

Previous highlights include *L'incoronazione di Poppea* with Budapest Festival Orchestra and Iván Fischer; Evangelist St Matthew Passion; Bach at Wigmore Hall with Gabrieli Consort and Paul McCreesh; the title role in Handel *Belshazzar*; Haydn *Die Schöpfung*; Orff *Carmina Burana*; Berlioz *L'enfance du Christ* and Adam in Scarlatti *Il Primo Omicidio* at Opéra national de Paris and Staatsoper Berlin.

Other roles include Admeto in Gluck *Alceste* and Rinaldo in Haydn *Armida*; Rameau *Zoroastre* at the Komische Oper Berlin; Purcell *The Fairy Queen* and Rameau *Platée* for Staatsoper Stuttgart; and Pélleas; Alessandro II *Re Pastore*; Quint *The Turn of the Screw*; Lysander A *Midsummer Night's Dream* and Lechmere Owen *Wingrave* for the Royal Opera House, Covent Garden; English National Opera; Scottish Opera and Innsbrucker Festwochen der Alten Musik.

His recordings include Beethoven *Missa Solemnis* with Cappella Amsterdam; Honegger *Le Roi David* with Ensemble Vocal de Lausanne; and Bach *Magnificats* with Arcangelo and Jonathan Cohen.

Bass baritone

CALLUM THORPE



Callum Thorpe obtained a PhD in Immunology before focussing on vocal studies at the Royal Academy of Music. A member of the solo ensemble at the Bayerische Staatsoper Munich, he performed Banco *Macbeth*, Pistola *Falstaff*, Il Re d'Egitto *Aida*, Colline *La Bohème*, Zuniga *Carmen*, Farfallo *Die Schweigsame Frau*, Truffaldin *Ariadne auf Naxos* and Masetto *Don Giovanni*.

This season includes Il Commendatore/Masetto at the Ravenna Festival with Marc Minkowski, and Angelotti *Tosca* and Poacher Janáček *The Cunning Little Vixen* at Opera North while last season he sang Rocco *Fidelio*; Sparafucile *Rigoletto*; Talbot *Maria Stuarda*; Bach Mass in B Minor; Handel *La resurrezione*; and Salome at the Edinburgh International Festival.

Callum created the role of Gibarian in the world première of Fujikura's *Solaris* at the Théâtre des Champs Elysées, Opéra de Lille and Opéra de Lausanne and regularly sings twentieth century opera including Arthur/Officer 2 *The Lighthouse* by Peter Maxwell Davies and Loudspeaker *Der Kaiser von Atlantis* by Viktor Ullmann.

His concert repertoire includes the Bach *St John* and *St Matthew Passion*, Jupiter *Platée*, Handel *Messiah*, Apollo *Apollo e Dafne*, and the Mozart and Verdi *Requiem*, with Marc Minkowski, Sir Mark Elder, Ivor Bolton, Jonathan Cohen, Masato Suzuki, Christian Curnyn and William Christie and Les Arts Florissants.

SCO CHORUS



The Scottish Chamber Orchestra Chorus, under the direction of Gregory Batsleer since 2009, has built a reputation as one of Scotland's most vibrant and versatile choirs. Widely regarded as one of the finest orchestral choruses in the UK, it celebrated its 30th anniversary in 2021.

Members enjoy the unique opportunity to perform with one of the world's leading chamber orchestras, working with international conductors including Maxim Emelyanychev, Harry Christophers, Richard Egarr, Andrew Manze, John Storgårds and Sir James MacMillan.

The Chorus appears regularly with the Orchestra in Scotland's major cities. Recent concerts have covered a wide range of music including Handel Coronation Anthems, MacMillan *Seven Last Words from the Cross*, Stravinsky Mass, Handel *Messiah* and *Theodora*, Haydn *Seasons* and *Creation*, a rare performance of Vaughan Williams *Flos Campi* and the premiere of *The Years* by Anna Clyne, SCO Associate Composer 2019-2022. The 2023-24 Season features the world premiere of *Composed in August* by Sir James MacMillan.

The SCO Chorus also appears on its own in a *capella* repertoire, both digital and live, including an acclaimed performance of Tallis' *Spem in Alium* at Greyfriars Kirk and concerts as part of the SCO's 2022 Summer Tour including the premiere of Anna Clyne's *The Heart of Night*. Its annual Christmas concerts have quickly established themselves as a Season highlight.

Other notable out-of-Season appearances have included critically-acclaimed performances with the SCO at the BBC Proms in Handel's *Jephtha* in 2019 and in Mendelssohn's *Elijah* in 2023.

Our Young Singers' Programme was established in 2015 to nurture and develop aspiring young singers. It is designed for young people with a high level of choral experience and ambitions to further their singing with a world-class ensemble.

Further information at sco.org.uk

The SCO Chorus Young Singers' Programme is kindly supported by the Baird Educational Trust.

YOUR CHORUS TONIGHT

Gregory Batsleer

Chorus Director

Stuart Hope

Associate Chorusmaster

Alan Beck

Voice Coach

Emma Morwood

Voice Coach

Susan White

Chorus Manager

** Young Singers' Programme*

SOPRANO

Naomi Black
Nancy Burns
Morven Chisholm
Mairi Day
Emily Gifford
Nicola Henderson
Lisa Johnston
Katie McGlew
Jenny Nex
Kotryna Starkutė
Alison Williams
Emily Zehetmayr*

ALTO

Dinah Bourne
Sarah Campbell
Gill Cloke
Jennie Gardner
Claire Goodenough
Holly Gowen*
Caroline Hahn
Fiona Haldane
Lorna Htet-Khin
Melissa Humphreys
Morven McIntyre*
Hilde McKenna
Charlotte Perkins
Linda Ruxton

TENOR

Matthew Andrews
Ben Evans
David Ferrier
Colin French
Peter Hanman
Keith Main
Conor Quinn
Michael Scanlon
Paul Vaughan
Alexander
Vonderschmidt

BASS

Mathew Brown
Gavin Easton
Luke Francis*
David Ireland
Sandy Matheson
Kenneth Murray
Douglas Nicholson
David Paterson
Jonathan Pryce
Fraser Riddell
Stephen Todd
Roderick Wylie

Biography

SCOTTISH CHAMBER ORCHESTRA



The Scottish Chamber Orchestra (SCO) is one of Scotland's five National Performing Companies and has been a galvanizing force in Scotland's music scene since its inception in 1974. The SCO believes that access to world-class music is not a luxury but something that everyone should have the opportunity to participate in, helping individuals and communities everywhere to thrive. Funded by the Scottish Government, City of Edinburgh Council and a community of philanthropic supporters, the SCO has an international reputation for exceptional, idiomatic performances: from mainstream classical music to newly commissioned works, each year its wide-ranging programme of work is presented across the length and breadth of Scotland, overseas and increasingly online.

Equally at home on and off the concert stage, each one of the SCO's highly talented and creative musicians and staff is passionate about transforming and enhancing lives through the power of music. The SCO's Creative Learning programme engages people of all ages and backgrounds with a diverse range of projects, concerts, participatory workshops and resources. The SCO's current five-year Residency in Edinburgh's Craigmillar builds on the area's extraordinary history of Community Arts, connecting the local community with a national cultural resource.

An exciting new chapter for the SCO began in September 2019 with the arrival of dynamic young conductor Maxim Emelyanychev as the Orchestra's Principal Conductor. His tenure has recently been extended until 2028. The SCO and Emelyanychev released their first album together (Linn Records) in November 2019 to widespread critical acclaim. Their second recording together, of Mendelssohn symphonies, was released in November 2023.

The SCO also has long-standing associations with many eminent guest conductors and directors including Andrew Manze, Pekka Kuusisto, François Leleux, Nicola Benedetti, Isabelle van Keulen, Anthony Marwood, Richard Egarr, Mark Wigglesworth, John Storgårds and Conductor Emeritus Joseph Swensen.

The Orchestra's current Associate Composer is Jay Capperauld. The SCO enjoys close relationships with numerous leading composers and has commissioned around 200 new works, including pieces by the late Sir Peter Maxwell Davies, Sir James MacMillan, Anna Clyne, Sally Beamish, Martin Suckling, Einojuhani Rautavaara, Karin Rehnqvist, Mark-Anthony Turnage and Nico Muhly.



9-10 May, 7.30pm
Edinburgh | Glasgow

Maxim Emelyanychev Conductor

Carolyn Sampson Soprano

Anna Stéphany Mezzo Soprano

Andrew Staples Tenor

Roderick Williams Baritone

SCO Chorus

Gregory Batsleer Chorus Director

MENDELSSOHN'S ELIJAH

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SCOTTISH
CHAMBER
ORCHESTRA

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