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Fauré Requiem

27-28 Feb 2025

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Fauré Requiem

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Thursday 27 February, 7.30pm Usher Hall, Edinburgh
Friday 28 February, 7.30pm City Halls, Glasgow

BERLIOZ Overture, Beatrice and Benedict

GIPPS Cringlemire Garden

VAUGHAN WILLIAMS Five Mystical Songs

Interval of 20 minutes

FAURÉ Requiem

Andrew Manze Conductor

Julia Doyle Soprano

Roderick Williams Baritone

SCO Chorus

Gregory Batsleer Chorus Director



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WHAT YOU ARE ABOUT TO HEAR

BERLIOZ (1803-1869)

Overture, *Beatrice and Benedict* (1862)

GIPPS (1921-1999)

Cringlemire Garden (1952)

VAUGHAN WILLIAMS (1872-1958)

Five Mystical Songs (1906-11)

Easter

I Got Me Flowers

Love Bade Me Welcome

The Call

Antiphon

FAURÉ (1845-1924)

Requiem in D minor, Op 48 (1887-90)

Introit and Kyrie

Offertory

Sanctus

Pie Jesu

Agnus Dei

Libera me

In Paradisum

The calm, consoling Requiem by Gabriel Fauré – the final piece in tonight’s concert – is one of the best known and most deeply loved of all works in the choral repertoire. It may well be the music that brought you – and many of those around you – to this evening’s Anglo-French concert. Beforehand, however, we have some perhaps lesser-known but equally captivating music to share – pieces that not only sparkle in their own, sometimes gently muted terms, but that also share a web of connections and interconnections, both biographical and thematic, with the tender choral hymn after the interval.

We begin a couple of decades before Fauré began work on his Requiem, with a fellow French composer who peered across the English Channel for inspiration. It was in 1862 that Hector Berlioz completed his opera *Beatrice and Benedict*, his own reworking of Shakespeare’s comedy *Much Ado About Nothing*, though the idea had been in his mind since at least the 1830s. The plays of Shakespeare, in fact, had become something of an obsession for Berlioz since he first encountered an English-language production of *Hamlet* in Paris in 1827, and fell deeply in love with the Bard’s profound emotions, rich characters and often unexpectedly fresh perspectives on familiar themes. It was an obsession that produced several musical works alongside the 1862 opera, including the ‘dramatic symphony’ *Romeo and Juliet*, the cantata *The death of Cleopatra*, and the *King Lear* and *Hamlet* overtures.

Wound together with Berlioz’s love of Shakespeare, however, was a similar but far more earthly obsession with Irish actress Harriet Smithson, who’d played Ophelia in the 1827 *Hamlet*. Berlioz would pursue the apparently disinterested Smithson for years – his famous *Symphonie fantastique* is a fantasy version of his unending ardour and her apparent indifference



Hector Berlioz

Berlioz's brilliant, eager Overture bursts into life with music from the end of the opera celebrating Béatrice and Bénédict's wedding.

– until she finally agreed to marry him in 1833 (with perhaps predictably disastrous consequences for both of them).

If a *Much Ado About Nothing* opera project had been in Berlioz's mind since around this time, he nevertheless found himself constantly occupied with other projects, and unable to do much about it. That was until he received a commission from entrepreneur and former casino director Édouard Bénazet for a brand new opera to open the newly built theatre in the German spa town of Baden-Baden. Bénazet had something serious from the Thirty Years' War in mind, but Berlioz quickly convinced him that a brisk Shakespearean comedy would go down far better. It did – Berlioz himself described the 1862 premiere as 'a great success' – though the opera had to wait until 1890, 21 years after Berlioz's death, for a performance in Paris. (Incidentally, *Beatrice and Benedict's* first UK performance took place not in London but

in Glasgow, in a 1936 production conducted by Erik Chisholm.)

The opera's plot is a forerunner of many modern-day romantic comedies. Our two titular characters can't bear each other, but their family and friends think it would be a jolly jape to set them up as a couple. As things turn out, they end up far closer than they'd perhaps anticipated – and indeed, Berlioz's brilliant, eager Overture bursts into life with music from the end of the opera celebrating Beatrice and Benedict's wedding. A long, passionate melody that's heard later stays with a similar theme: in the opera, it's a nocturnal meditation on the nature of love. The two themes fight it out across the boisterous high jinks of the rest of the short Overture, which winds itself up into ever greater heights of excitement.

From froth and brilliance, we turn to a very different piece inspired by a landscape that's



Ruth Gipps

Gipps gained a rather unfair reputation for being tough and steely, though she no doubt needed a cast-iron outer shell to fend off the barbed rejections she received as a woman who dared to consider herself a composer.

far closer to home. Ruth Gipps was born in Bexhill-on-Sea, East Sussex, in 1921. Both of her parents were accomplished musicians, and she herself had her first work premiered and published at the age of just eight. She went on to found two orchestras (the London Repertoire Orchestra and Chanticleer Orchestra), and chaired the Composers' Guild of Great Britain in the 1960s. But she encountered barriers of discrimination throughout her life, which only served to strengthen her sense of determination. She gained a rather unfair reputation for being tough and steely, though she no doubt needed a cast-iron outer shell to fend off the barbed rejections she received as a woman who dared to consider herself a composer. It's only in the past few years that her music has begun to receive the attention and recognition it surely deserves.

Gipps was an exceptional, eloquent musical creator (as well as an oboist and pianist,

a conductor and a teacher), and she composed a wide range of pieces, including five symphonies, seven concertos and many chamber and choral works. Her musical style, too, is lyrical and immediate, often strongly reminiscent of Vaughan Williams, with whom she studied at London's Royal College of Music.

Gipps wrote her brief *Cringlemire Garden* in 1952, taking inspiration from the outdoor surroundings of the arts and crafts mansion Cringlemire House in the Lake District, with sweeping views to Windermere and beyond. It's one of several works in which Gipps took inspiration from nature, though significantly, her focus is more often on smaller-scale, more everyday wonders and quieter glories than it is on vast mountain ranges or surging oceans. Gipps herself conducted the premiere, in February 1952, with the New Midland Orchestra in Birmingham Town Hall.

Also significantly, Gipps subtitled the piece 'impression for strings', consciously namechecking the French musical style from half a century earlier. It's perhaps an apt reference to apply to her evocative, soft-edged musical nature portrait, though if we want to call *Cringlemire Garden* impressionist, it's surely an impressionism that's English through and through – and, it has to be said, very redolent at times of her teacher Vaughan Williams (who, as we'll see, had his own direct contact with a composer we might term 'impressionist').

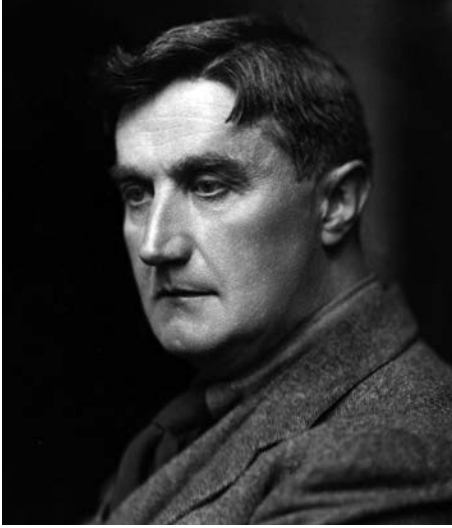
With its gentle dissonances and mix of contrasting keys, there's a sense of mystery to Gipps' quiet opening, before violin, cello and viola in turn offer solos clearly inspired by English folk song (probably the song 'The Raggle Taggle Gypsies, O'). A more animated central section provides some clearer rhythmic definition before the piece gently slips towards silence with a return of the earlier, folksong-like music.

From a student of Vaughan Williams, we turn to the elder English composer himself for tonight's next piece. He wrote the *Five Mystical Songs* between 1906 and 1911, and conducted the piece's premiere in September 1911 at the Three Choirs Festival in Worcester. Vaughan Williams' vast, visionary *A Sea Symphony* had been unveiled just the previous year, and the *Five Mystical Songs* perhaps share some of that earlier piece's sense of spiritual searching and transcendental vision. Looking further back, Vaughan Williams had briefly studied in Paris with Maurice Ravel during the winter of 1907-8 (despite he himself being three years older than Ravel), and the French composer's exquisite colours and perfumes can perhaps be detected among the *Five Mystical Songs*' subtle evocations.

Indeed, Vaughan Williams' title is itself significant. Though they set what's essentially

devotional verse by the Anglican priest and poet George Herbert, these are mystical songs rather than bluntly Christian or religious utterances. Herbert's poetry is itself deeply personal, grappling with fundamental issues of morality and our relationship with God, rather than simply celebrating and reiterating established Christian doctrine. And Vaughan Williams himself had a complicated relationship with faith. He was raised in a thoroughly Church of England household – his father was vicar of the Gloucestershire village of Down Ampney – but early on called himself an atheist, despite retaining a deep respect and fondness for Christian beliefs and traditions, especially their more spiritual and mystical side. His wife Ursula later described his beliefs as 'cheerful agnosticism', and it's true that his religious works – of which there are several – often offer very personal, poetic responses to their themes of faith. It's no wonder, perhaps, that Vaughan Williams's religious music frequently resonates just as powerfully with non-believers as it does with listeners of faith.

In terms of the *Five Mystical Songs*, this more reflective, individual approach is reflected in the deeply personal utterances of the first four songs, against which the final song's triumphant hymn of praise stands out in brilliant contrast. The opening 'Easter' exhorts the Holy Spirit to join the performers in singing praise to the Lord, mixing the nobility and restraint of Elgar in its outer sections with perhaps a nod to Ravel in its brisker, more mercurial middle section. The baritone soloist contemplates the Resurrection in 'I Got Me Flowers', which has the simplicity of a folk song with its prominent strummed harp and chant-like vocal line. A wordless chorus gently accompanies the soloist before exploding into confident praise and affirmation at the song's close.



Ralph Vaughan Williams

It's no wonder, perhaps, that Vaughan Williams' religious music frequently resonates just as powerfully with non-believers as it does with listeners of faith.

'Love Bade Me Welcome' contemplates Holy Communion as a sacred moment between God and the human sinner, and wonders whether humankind is even worthy of the Lord's love. It forms the *Five Mystical Songs'* calm, meditative heart, and it's a focal point that's set very much within an English pastoral world. Indeed, you may even detect Vaughan Williams's lark fluttering quietly in the distance at certain moments, before the chorus gently intones the plainchant melody 'O sacrum convivium', associated with the Eucharist.

Vaughan Williams's penultimate song, 'The Call', is an expression of Divine Love for baritone alone that's virtually a folk song, radiant in its almost child-like simplicity. The closing 'Antiphon', however, couldn't come as a more abrupt contrast: this is triumphant, joyful music in outspoken praise of God, with brilliant peals of bells echoing among the orchestra's prominent accompaniment.

We won't be hearing any music by Ravel tonight, but it's he who connects the concert's two final composers. If Vaughan Williams briefly studied with Ravel in 1907-8, then tonight's last composer was a great supporter of the younger Ravel early in his career, both formally as teacher at the Paris Conservatoire (where earlier disparagement of Ravel's innovations even led to Director Théodore Dubois's resignation) and informally in terms of guiding and promoting his music.

And like Vaughan Williams, Gabriel Fauré had a somewhat complicated relationship with Christianity. He was raised a devout Catholic, and at the age of nine was sent to study at Paris' École Niedermeyer, devoted to the intensive training of church musicians. It instilled a deep love and a thorough knowledge of sacred music in the young man – particularly plainchant and Renaissance polyphony. Accordingly, Fauré went on to work as organist and choir master

at prominent Parisian churches include Saint-Sulpice and La Madeleine. But he's reported to have held what might be termed more agnostic views: unwilling to surrender entirely to atheism, he was also reluctant to embrace Catholic doctrine too warmly.

It's a complex relationship that's perhaps encapsulated in a remark from Fauré about the final piece in tonight's programme: 'everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.' His reference to 'religious illusion' might indicate his true inner beliefs. But it's indeed the Requiem's very human feelings and its focus on calm, consolation and warmth that has made it so beloved of so many listeners since its first performances.

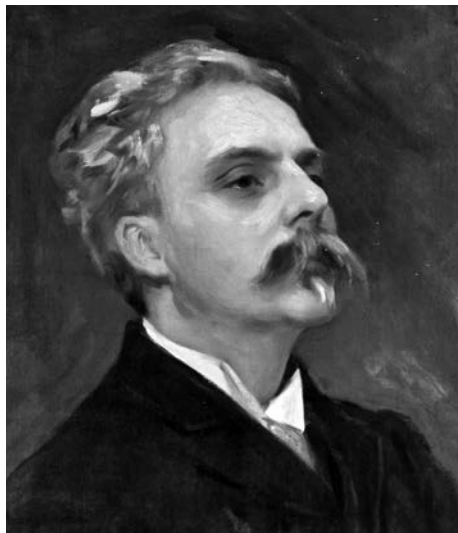
Nonetheless, Fauré's Requiem had something of a complicated genesis. He first composed a five-movement version in 1887-8, which was performed as part of a funeral mass for architect Joseph Lesoufaché at La Madeleine in 1888. He added further sections in 1889 and 1890, and a new version was performed in 1893, again at a funeral service. A decade later, at the request of his publisher, he reworked the piece for full orchestra, and it was unveiled in the form we (usually) hear it today at the Paris Trocadéro in 1900, during that year's Exposition Universelle.

What initially inspired Fauré's setting of the ancient Latin mass for the dead, however, isn't clear. The death of his parents – his father in 1885, his mother two years later – has been suggested as a first impetus, but there's little direct evidence. Indeed, Fauré himself was keen to dissociate the piece from specific inspirations, famously declaring, 'my Requiem wasn't written for anything – for pleasure, if I may call it that!'

Pleasure, as Fauré suggests, may be a strange word to use in connection with a piece that remembers the dead. But it perhaps hints, too, at the particular sensibility that Fauré was surely aiming to evoke in his Requiem – one of consolation and warmth, tenderness and gentleness, entirely at odds with the far more dramatic, hellfire- and damnation-evoking Requiems by earlier composers (just think of Verdi, for example, or the lavish *Grande messe des morts* by tonight's opening composer, Berlioz). The closest equivalent, in fact, might be the similarly consoling *Ein deutsches Requiem*, written in 1868 by Johannes Brahms. And there are surprising parallels between the two works, in terms of their performing forces and even the deployment of those forces across their seven similar movements.

Fauré himself acknowledged the piece's calm, restrained view of the end of life, explaining his thinking in an interview: 'it has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.' It would later be performed at the composer's own funeral, in 1924.

In a solemn but hopeful 'Introit and Kyrie', the chorus asks for rest against a deep accompanying bassline from the orchestra and organ. After a brisker and more outspoken section, the original melody returns with the words of the 'Kyrie' section of the Mass, before the movement winds down to a hushed close. The 'Offertoire' is a sombre duet for the chorus's altos and tenors, later joined by the basses, while the baritone soloist introduces offerings to the Almighty in the brighter 'Hostias' section against gently murmuring accompaniment.



Gabriel Fauré

Fauré himself was keen to dissociate the piece from specific inspirations, famously declaring, ‘my Requiem wasn’t written for anything – for pleasure, if I may call it that!’

The ‘Sanctus’ section often offers composers the opportunity celebrate Divine splendours in some of their loudest, most exuberant music. Not so Fauré: his brief ‘Sanctus’ is extremely simple, with a chant-like vocal line passed between the choral voices against a rippling accompaniment, interspersed with a soaring melody in the violins. The ‘Pie Jesu’ effectively stands in for the larger, grander, fire-and-brimstone ‘Dies irae’ section of the full Mass, which peers forward in terror at the torments of the Last Judgement. Instead, Fauré offers a simple prayer for everlasting rest from the soprano soloist.

The ‘Agnus Dei’ provides another departure from tradition. It’s often the darkest, most despairing section of a Requiem setting, but Fauré offers what’s almost a Bach-like chorale prelude of pastoral peace. The music moves into richer harmonies and textures in the central ‘Lux aeterna’ section, rising to a loud climax before a

more menacing memory of the opening ‘Introit’, though the movement ends with a return to its original pastoral calm.

The ‘Libera me’ represents the first of the Requiem’s music to have been composed: it dates from 1877, when Fauré wrote it as a standalone piece. Repeated pizzicato notes in the basses and cellos suggest a sense of urgency, and there’s indeed a surge in threat and turmoil at mention of the ‘Dies irae’ or Last Judgement in the middle of the movement, but it quickly passes.

The closing ‘In paradisum’ is the Requiem’s most sublime, transcendental movement, and also its most otherworldly, a vision of heavenly peace and light with an unwavering, gently shimmering accompaniment that brings the Requiem to a luminous, hopeful conclusion.

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LIBRETTO

VAUGHAN WILLIAMS (1872-1958)

Five Mystical Songs (1906-11)

Text: George Herbert (1593-1633)

1. Easter

Rise, heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2. I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

3. Love bade me welcome

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

'A guest', I answer'd, 'worthy to be here.'
Love said, 'You shall be he.'
'I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.'
Love took my hand, and smiling did reply,
'Who made the eyes but I?'

'Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.'
'And know you not,' says Love, 'who bore the blame?'
'My dear, then I will serve.'
'You must sit down,' says Love, 'and taste my meat':
So I did sit and eat.

4. The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5. Antiphon

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King!

The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King!

FAURÉ (1845-1924)

Requiem in D minor, Op 48 (1887-90)

I. Introit and Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceat eis!

*Grant them eternal rest, o Lord,
and may perpetual light shine upon them*

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem

*Thou, o God, art praised in Sion, and unto Thee
shall the vow be performed in Jerusalem.*

Exaudi orationem meam
ad te omnis caro veniet

*Hear my prayer,
unto Thee shall all flesh come.*

Kyrie eleison,
Christe eleison
Kyrie eleison.

*Lord have mercy,
Christ have mercy,
Lord have mercy*

II. Offertory

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat eus tartarus ne cadant in
obscurum.

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 eus.

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.

Amen.

*Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and from the bottomless
pit.*

*Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.*

*We offer unto Thee this sacrifice of prayer and
praise
Receive it for those souls
whom today we commemorate.
Allow them, o Lord, to cross from death into the life
which once Thou didst promise to Abraham and
his seed.*

*Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and from the bottomless pit.
nor let them fall into darkness.*

Amen

III. Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

*Holy, holy, holy, Lord God of Sabaoth
heaven and earth are full of Thy glory
Hosanna in the highest.*

IV. Pie Jesu

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem

*Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.*

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi
dona eis requiem

*O Lamb of God, that takest away the sin of
the world, grant them rest*

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es

*May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou are merciful.*

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

*Grant them eternal rest, o Lord,
and may perpetual light shine on them.*

VI. Libera me

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris iudicare saeculum per ignem

Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira

Dies illa dies irae
calamitatis et miseriae
dies illa, 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
Quando coeli movendi sunt et terra
Dum veneris iudicare saeculum per ignem

*Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire*

*I quake with fear and I tremble
awaiting the day of account and the wrath to
come.*

*That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.*

*Grant them eternal rest, o Lord,
and may perpetual light shine upon them.*

*Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire*

VII. In Paradisum

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem

Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem

Aeternam habeas requiem

*May the angels receive them in Paradise,
at they coming may the martyrs receive thee
and bring thee into the holy city Jerusalem*

*There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.*

May thou have eternal rest.

ENDS

Conductor

ANDREW MANZE



Andrew Manze is widely celebrated as one of the most stimulating and inspirational conductors of his generation. His extensive and scholarly knowledge of the repertoire, together with his boundless energy and warmth, mark him out. He held the position of Chief Conductor of the NDR Radiophilharmonie in Hannover from 2014 until 2023. Since 2018, he has been Principal Guest Conductor of the Royal Liverpool Philharmonic Orchestra. In April, he was appointed Principal Guest Conductor of the Scottish Chamber Orchestra, starting from September 2024.

In great demand as a guest conductor across the globe, Manze has long-standing relationships with many leading orchestras, and in the 23/24 season will return to the Royal Concertgebouworkest, the Munich Philharmonic, Rotterdam Philharmonic, Royal Stockholm Philharmonic, Bamberg Symphoniker, Oslo Philharmonic, Finnish Radio, Scottish Chamber Orchestra, Mozarteum Orchester Salzburg, RSB Berlin, and the Dresden Philharmonic among others, and will lead the Chamber Orchestra of Europe in their tour of Frankfurt, Hamburg, Berlin and Eisenstadt.

From 2006 to 2014, Manze was Principal Conductor and Artistic Director of the Helsingborg Symphony Orchestra. He was also Principal Guest Conductor of the Norwegian Radio Symphony Orchestra from 2008 to 2011, and held the title of Associate Guest Conductor of the BBC Scottish Symphony Orchestra for four seasons.

After reading Classics at Cambridge University, Manze studied the violin and rapidly became a leading specialist in the world of historical performance practice. He became Associate Director of the Academy of Ancient Music in 1996, and then Artistic Director of the English Concert from 2003 to 2007. As a violinist, Manze released an astonishing variety of recordings, many of them award-winning.

Manze is a Fellow of the Royal Academy of Music, Visiting Professor at the Oslo Academy, and has contributed to new editions of sonatas and concerti by Bach and Mozart, published by Bärenreiter, Breitkopf and Härtel. He also teaches, writes about, and edits music, as well as broadcasting regularly on radio and television. In November 2011 Andrew Manze received the prestigious 'Rolf Schock Prize' in Stockholm.

For full biography please visit sco.org.uk

Baritone

RODERICK WILLIAMS



Roderick Williams is one of the UK's most sought-after baritones and is constantly in demand on the concert platform and in recital, encompassing repertoire from the baroque to world premieres.

Opera engagements have included major roles at leading opera houses worldwide including the Royal Opera House Covent Garden, English National Opera, Dutch National Opera, Dallas Opera, the Bregenz Festival and Oper Köln. He has been involved in many world premieres including Alexander Knaifel's *Alice in Wonderland*, several operas by Michel van der Aa, the title role in Robert Saxton's *The Wandering Jew*, and the UK premiere of Sally Beamish's *Judas Passion* with the Orchestra of the Age of the Enlightenment.

Recent and future concert engagements include performances with the London Philharmonic Orchestra, London Symphony Orchestra, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, BBC Philharmonic, BBC Symphony, Royal Scottish National Orchestra, the Hallé, Britten Sinfonia, City of London Sinfonia, Gabrieli Consort, The Sixteen, The King's Consort, Le Concert Spirituel, Ensemble Orchestral de Paris, Berlin Philharmonic, RIAS Kammerchor, Deutsches Symphonie-Orchester Berlin, Netherlands Radio Philharmonic, St Paul Chamber Orchestra, Bergen Philharmonic Orchestra, Accademia Nazionale di Santa Cecilia, Bayerische Rundfunk, San Francisco Symphony, Music of the Baroque Chicago, New York Philharmonic, Utah Symphony, Cincinnati Symphony, Philharmonia Baroque Orchestra, Sao Paulo Symphony, Bach Collegium Japan, and Singapore Symphony.

He is an accomplished recital artist who can be heard regularly at venues and festivals including Wigmore Hall, Kings Place, LSO St Luke's, the Perth Concert Hall, Ludlow Song Festival, Oxford Lieder Festival, Howard Assembly Room in Leeds, Bath International Festival, Three Choirs Festival, Aldeburgh Festival, Edinburgh International Festival, the Concertgebouw and the Musikverein. In 2019 he performed all three Schubert cycles at Wigmore Hall. His recital programmes often feature repertoire by British composers, including many new works. He appears frequently on BBC Radio 3 and Radio 4 as both performer and presenter.

In 2016 he won the Royal Philharmonic Society's Singer of the Year award, and in June 2017 was awarded an OBE for services to music. He also performed at the Coronation of King Charles III in 2023.

For full biography please visit sco.org.uk

Soprano

JULIA DOYLE



Originally from Lancaster, Julia studied Social and Political Sciences at Gonville and Caius College, Cambridge before embarking on a singing career, and has since performed all over the world and become established as a specialist soprano in Baroque repertoire.

She has performed Bach *St John Passion* at the Concertgebouw Amsterdam (Sir John Eliot Gardiner), and in Toronto (Tafelmusik), *St Matthew Passion* at Alice Tully Hall in New York (Philippe Herreweghe), *Christmas Oratorio* in Sydney and Melbourne with the Australian Chamber Orchestra (Richard Tognetti), BWV 202 with Music of the Baroque in Chicago (Nicholas Kraemer), BWV 199 with Bach Vereniging (Alfredo Bernadini), Mozart *Exsultate Jubilate* at the Cité de la Musique in Paris (Arsys Bourgogne), *Mass in C Minor* in Budapest (Györgi Vashegyi), Handel *Occasional Oratorio* at the Halle Handel Festival (English Concert), *La Resurrezione* at the Wigmore Hall (London Handel Orchestra), *Messiah* at the Royal Albert Hall with the Royal Philharmonic Orchestra (Richard Cooke) and at the Palace of Versailles with The King's Consort (Robert King), *Apollo e Dafne* with Concerto Copenhagen (Alfredo Bernadini), Haydn *Nelson Mass* in the Canary Islands with the Orchestra of the Age of Enlightenment (Eamonn Dougan), Haydn *Paukenmesse* and Beethoven Symphony No 9 with J.S. Bach Stiftung (Rudolf Lutz), and Haydn *Creation* in St Paul's Cathedral with the Orchestra of the Age of Enlightenment.

Recent and future engagements include Mozart *Mass in C Minor* in Toronto with Tafelmusik, tours of Europe performing Vivaldi *Juditha Triumphans* and *Messiah* with The King's Consort, Handel *Acis, Galatea e Polifemo* at Halle Handel Festival (Peter Neumann), performances of *Messiah* with the Royal Scottish National Orchestra, City of Birmingham Choir, Rias Kammerchor as well as at Canterbury Cathedral and York Minster, a European tour of *St John Passion* with the Orchestra of the 18th Century, Bach Cantatas with the Monteverdi Choir and Orchestra, concerts and recordings of Bach *St John Passion* with J.S. Bach Stiftung (Rudolf Lutz), *St Matthew Passion* with the Orchestra of the Age of Enlightenment, Handel *Occasional Oratorio* with Bayerische Rundfunk (Akademie für Alte Musik Berlin) as well as recitals in Cambridge and Norfolk with the lutenist Matthew Wadsworth.

For full biography please visit sco.org.uk

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 regular performances with the Orchestra, he has directed their successful appearances at the Edinburgh International Jazz, East Neuk, Glasgow Cathedral and St Andrews Voices Festivals, at Greyfriars Kirk and on the SCO 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. He has been Artistic Director of Huddersfield Choral Society since 2017 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, Hallé Orchestra, Black Dyke Band, National Youth Choir of Great Britain, Orchestra of Opera North, Manchester Camerata, SCO and Royal Liverpool Philharmonic.

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.

Gregory sits on the board of Manchester Camerata as a non-executive director. 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

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 of performing with one of the world's leading chamber orchestras, working with international conductors including Maxim Emelyanychev, Andrew Manze, Harry Christophers, Richard Egarr, Václav Luks 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 Bach Mass in B minor and *Christmas Oratorio*, Brahms *Requiem*, Haydn *Creation*, Stravinsky Mass, a rare performance of Vaughan Williams *Flos Campi* and premiere performances of works by Anna Clyne (SCO Associate Composer 2019-2022) and Sir James MacMillan.

The SCO Chorus also performs a capella, both digital and live, in music ranging from Thomas Tallis to new work by Anna Clyne and Jay Capperauld. Its annual Christmas concerts have established themselves as a Season highlight; the Chorus also enjoys appearing on the SCO's Summer Tour.

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, and at the 2023 and 2024 Edinburgh International Festival in semi-staged performances of Mozart's *Die Zauberflöte* and *Così fan Tutte*.

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 and the D'Oyly Carte Charitable Trust.

YOUR CHORUS TONIGHT

Gregory Batsleer

Chorus Director

Stuart Hope

Associate Chorusmaster

Emma Morwood

Voice Coach

Susan White

Chorus Manager

** Young Singers' Programme*

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Maria Campbell*
Morven Chisholm
Mairi Day
Joanne Dunwell
Lucy Forde
Emily Gifford
Holly Gowen*
Emily Kemp*
Katie McGlew
Jenny Nex
Ciara O'Neill*
Annike Petin
Kotryna Starkutė
Alison Williams

ALTO

Shona Banks
Dinah Bourne
Sarah Campbell
Gill Cloke
Judith Colman
Liberty Emeny
Jennie Gardner
Claire Goodenough
Anne Grindley
Caroline Hahn
Fiona Haldane
Lorna Htet-Khin
Melissa Humphreys
Rachel Kemp
Elaine McAdam
Elizabeth McColl
Hilde McKenna
Charlotte Perkins
Linda Ruxton

TENOR

Matthew Andrews
Andrew Carvel
Ben Evans*
Colin French
Peter Hanman
Theodore Hill
Fraser Macdonald*
Keith Main
David Nelson
Michael Scanlon
Paul Vaughan

BASS

Conrad Boyle*
Gavin Easton
Luke Francis*
Robin Hiley
Hugh Hillyard-Parker
Richard Hyder
Donald MacLeod
Sandy Matheson
Richard Murphy
Kenneth Murray
Douglas Nicholson
Fraser Riddell
Stephen Todd
Roderick Wylie

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. Their latest recording, of Schubert Symphonies Nos 5 and 8, was released on 1 November.

The SCO also has long-standing associations with many eminent guest conductors and directors including Principal Guest Conductor Andrew Manze, Pekka Kuusisto, François Leleux, Nicola Benedetti, Isabelle van Keulen, Anthony Marwood, Richard Egarr, Mark Wigglesworth, Lorenza Bordini 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 Sir James MacMillan, Anna Clyne, Sally Beamish, Martin Suckling, Einojuhani Rautavaara, Karin Rehnqvist, Mark-Anthony Turnage, Nico Muhly and the late Peter Maxwell Davies.

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An SCO Academy participant performs on Glasgow City Halls' stage with the full Orchestra, May 2024 © Christopher Bowen.

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