

SCOTTISH  
CHAMBER  
ORCHESTRA

# HANDEL'S MESSIAH

31 Mar – 1 Apr 2022

SCO.ORG.UK

PROGRAMME



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**Season 2021/22**

# **H A N D E L ' S M E S S I A H**

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**Thursday 31 March, 7.30pm** Usher Hall, Edinburgh

**Friday 1 April, 7.30pm** City Halls, Glasgow

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**Handel Messiah HWV 56 (Part I)**

*Interval of 20 minutes*

**Handel Messiah HWV 56 (Parts II & III)**

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**Maxim Emelyanychev** Conductor / Harpsichord

**Anna Dennis** Soprano

**Xavier Sabata** Countertenor

**Hugo Hymas** Tenor

**Matthew Brook** Bass Baritone

**SCO Chorus**

**Gregory Batsleer** SCO Chorus Director



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SCOTTISH  
CHAMBER  
ORCHESTRA

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We are indebted to everyone acknowledged here who gives philanthropic gifts to the SCO of £300 or greater each year, as well as those who prefer to remain anonymous. We are also incredibly thankful to the many individuals not listed who are kind enough to support the Orchestra financially, whether that is regularly or on an ad hoc basis. Every single donation makes a difference and we are truly grateful.

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Our Principal Conductor's Circle is made up of individuals who share the SCO's vision to bring the joy of music to as many people as possible. These individuals are a special part of our musical family, and their commitment and generosity benefit us all – musicians, audiences and creative learning participants alike. We would like to extend our grateful thanks to them for playing such a key part in the future of the SCO.

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# YOUR ORCHESTRA

*Information correct at the time of going to print*

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Stephanie Gonley  
Aoife Ní Bhriain  
Kana Kawashima  
Siún Milne  
Sarah Bevan-Baker  
Fiona Alexander  
Catherine James  
Kirsty Main

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### **Chamber Organ**

Michael Bawtree

**Stephanie Gonley**  
Leader



# WHAT YOU ARE ABOUT TO HEAR

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**Handel** (1685-1759)

**Messiah** HWV 56 (1741)

Part I

Part II

Part III

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First things first: the title of Handel's celebrated oratorio is, strictly speaking, *Messiah*, not *The Messiah*. That might seem pedantic. But even that missing 'the', perhaps, provides a clue as to the work's enduring power.

For unlike many of the composer's other oratorios, *Messiah* doesn't offer a blow-by-blow narrative, complete with singers playing characters and key scenes mapped out in music. It isn't a semi-opera with Christ as its central character. Instead, using a text compiled by eminent librettist Charles Jennens from short snippets taken from the Old and New Testaments, *Messiah* offers a far more elusive, almost abstract meditation on ideas of salvation and deliverance, or the notion of the spiritual in humankind's moral life.

And as such, it was a bit of a gamble on Handel's part. He arranged *Messiah*'s first performance not in London, where he'd been living since 1710, but in Dublin, on 13 April 1742, as the climax to a series of concerts devoted to his music. Handel was a German who'd made a living writing Italian opera for English audiences. And he'd found himself breathtakingly successful in London's ruthlessly competitive world of opera. In the seasons before *Messiah*, however, the English capital's audiences had grown increasingly tired of the preposterous plots, barely decipherable Italian texts and heavily ornamented music that had brought Handel such astonishing acclaim just a few years earlier – certainly once John Gay had shown what could be done in English, using a few popular tunes and a far more straightforward storyline in *The Beggar's Opera* of 1728.



George Frideric Handel

**Handel uses the oratorio's four vocal soloists simply as abstract musical vehicles, rather than to portray specific characters. He also assigns a great deal of *Messiah's* most expressive music to its chorus, which plays a far more central role than in many similar oratorios.**

The Bishop of London had made matters worse by banning works on religious subjects from secular London stages, despite audiences' enjoyment of a good Biblical story. Handel had had several earlier successes with English-language, religious-themed oratorios conceived for performance in church. But he knew that in taking on the biggest Biblical subject of them all, *Messiah* was a risky creation, and didn't want to risk a mauling from the London critics.

More importantly, Dublin in 1742 was a fast-growing, prosperous city, with well-heeled citizens only too happy to lavish praise on such a high-profile visitor. It no doubt helped, too, that Handel promised proceeds from the performance to local charities (a gesture demanded by Dublin-based cleric Jonathan Swift, of *Gulliver's Travels* fame) – 'For Relief of the Prisoners

in the several Gaols, and for the Support of Mercer's Hospital in St Stephen's street, and of the Charitable Infirmary on the Inns Quay,' in the words of the *Dublin Journal*.

Hardly surprisingly, *Messiah* went down a treat. Handel cannily staged an open rehearsal to stir up interest before its official premiere, about which the *Dublin Journal* gave advice to avoid overcrowding: 'Many Ladies and Gentlemen who are well-wishers to the Noble and Grand Charity for which this Oratorio was composed, request it as a Favour, that the Ladies who honour this Performance with their Presence would be pleased to come without Hoops as it will greatly encrease the Charity, by making Room for more Company.' To boost audience numbers still further, a later edition added: 'The Gentlemen are desired to come without their Swords'.

Reviews of the official premiere were no less laudatory. *The Dublin News Letter* wrote that *Messiah*, 'in the opinion of the best judges, far surpasses anything of that Nature, which has been performed in this or any other Kingdom'. *The Dublin Journal* agreed, stating that *Messiah* 'was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard, and the sacred Words as properly adapted for the Occasion'.

London audiences, however, were a bit more sniffy when *Messiah* was unveiled at Covent Garden on 23 March 1743, carping that there wasn't a strong enough storyline, that characters weren't given enough depth, and that the chorus had far too prominent a role. Indeed, it took until 1750, when Handel established *Messiah* as a fixture in his annual benefit concerts for the Foundling Hospital, for London to take the work to its heart.

But let's dwell for a second on those London criticisms of *Messiah's* choruses and characterisation. Indeed, Handel uses the oratorio's four vocal soloists simply as abstract musical vehicles, rather than to portray specific characters. He also assigns a great deal of *Messiah's* most expressive music to its chorus, which plays a far more central role than in many similar oratorios. It's very possibly for that reason that since its earliest years of life, *Messiah* has played such a pivotal role in the repertoires of amateur choirs. Not only is it deeply gratifying to sing (and – whisper it – not too hard either), but it also serves to showcase a choir's skills in music that places them firmly in the spotlight.

In fact, so popular did *Messiah* become, with singers and audiences alike, that a



tradition for gargantuan performances established itself from just a few years after Handel's death. Westminster Abbey reputedly hosted an account involving 513 performers in 1784, and in 1791, Joseph Haydn was blown away by a roof-raising performance from no fewer than 1,068 musicians on his first visit to London. There was a brief hiatus until the Victorian era, when choral societies across Britain really got their teeth into Handel's messianic masterpiece, resulting in still grander performances. One particular *Messiah* at London's Crystal Palace in





*The Great Music Hall in Fishamble Street, Dublin, where *Messiah* was first performed*

1883, conducted by Sir Michael Costa, is reported to have involved an orchestra of 500 and a chorus of no fewer than 4,000, in front of an audience of almost 90,000. It took until the period performance revival of the 1970s and 1980s for musicians to rethink *Messiah's* instrumentalists and singers to numbers closer to those imagined by the composer, giving the work far stronger focus, clarity and definition as a result.

Indeed, *Messiah* is a work that's forever in flux. Handel left no definitive version,

and made numerous revisions to his own score for several early performances, in order to accommodate the particular skills of the singers available to him. Right up to the present day, conductors have created their own subtly different versions of *Messiah*, perhaps reordering certain sections, or omitting certain movements. Nonetheless, *Messiah's* grand overall structure remains intact. Part one explains the work's popularity at Christmas, telling of Christ's nativity and the events leading up to it. Part two, similarly, explains *Messiah's* popularity at Easter (the period of its original Dublin performance). It's the most dramatic and darkest section of the oratorio, depicting Christ's crucifixion, resurrection and ascension, as well as the redemption of humankind. Part three, by contrast, is *Messiah's* most abstract section, a commentary on the Christian soul, and its victory over death.

Talking of age-old traditions, if there's one thing everybody's heard about *Messiah*, it's that everyone stands for the 'Hallelujah Chorus'. The story goes that it was King George II himself who, so moved by that particularly splendid section at the London premiere, leapt to his feet, causing the rest of the audience to do the same out of deference and respect. But is that strictly correct? It's unlikely that the King was even there – certainly it wasn't reported in any of the newspaper coverage of the occasion. Instead, it's more likely to be a tradition that's emerged from the popular consciousness, not inappropriate to that chorus's mood, but without much basis in history. That said, if you feel moved to jump to your feet, who's to stop you?

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# LIBRETTO

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**Handel** (1685-1759)

**Messiah HWV 56** (1741)

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## PART I

### Symphony

#### Accompagnato

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

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.

#### Accompagnato

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

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

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

#### Air 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! O thou that tellest good tidings to Zion,  
a rise, shine, for thy light is come, and the  
glory of the Lord is risen upon thee.

#### Recitative

For behold, darkness shall cover the earth,  
and gross darkness the people; but the Lord  
shall arise 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**

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****Recitative**

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

**Accompagnato**

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**

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.

**Accompagnato**

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**

Rejoice greatly, O daughter of Zion rejoice greatly, 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**

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

**Duet**

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**

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.

### **Accompagnato**

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.

### **Accompagnato**

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.

### **Arioso**

Behold, and see if there be any sorrow like unto His sorrow!

### **Accompagnato**

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

### **Air**

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 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.

### **Chorus**

The Lord gave the word: Great was the company of the preachers.

### **Air**

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. Their sound is gone out into all lands, and their words unto the ends of the world.

### **Air**

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**

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

**Air**

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**

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.

**Accompagnato**

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**

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

**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.

## ENDS

## Conductor / Harpsichord

### MAXIM EMELYANYCHEV



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At the Scottish Chamber Orchestra Maxim Emelyanychev follows in the footsteps of just five previous Principal Conductors in the Orchestra's 48-year history; Roderick Brydon (1974-1983), Jukka-Pekka Saraste (1987-1991), Ivor Bolton (1994-1996), Joseph Swensen (1996-2005) and Robin Ticciati (2009-2018).

Highlights of his 2021/22 season include his debut with some of the most prestigious international orchestras: Accademia Nazionale di Santa Cecilia, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Deutsches Symphonie-Orchester, Toronto Symphony, Swedish Radio Symphony Orchestra. They include returns to the Antwerp Symphony, the Orchestre National du Capitole de Toulouse, the Royal Liverpool Philharmonic and a European tour with the Scottish Chamber Orchestra, followed by appearances to the Radio-France Montpellier Festival and the Edinburgh International Festival.

In 2022/23 Maxim will tour the USA with the Scottish Chamber Orchestra and will make his debut with the New Japan Philharmonic, the Osaka Kansai Philharmonic, the Bergen Philharmonic Orchestra, the Helsinki Radio Symphony Orchestra, the Czech Philharmonic Orchestra, the Rotterdam Philharmonic Orchestra and will return to the Orchestre National du Capitole de Toulouse and to the Royal Opera House in Mozart's *Die Zauberflöte*.

He regularly collaborates with renowned artists such as Max Emanuel Cenčić, Patrizia Ciofi, Joyce DiDonato, Franco Fagioli, Richard Goode, Sophie Karthäuser, Stephen Hough, Katia et Marielle Labèque, Marie-Nicole Lemieux, Julia Lezhneva, Alexei Lubimov, Riccardo Minasi, Xavier Sabata and Dmitry Sinkovsky.

Maxim is also a highly respected chamber musician. His most recent recording, of Brahms Violin Sonatas with long-time collaborator and friend Aylen Pritchin, was released on Aparté in December 2021 and has attracted outstanding reviews internationally. With the Scottish Chamber Orchestra, Maxim has recorded the Schubert Symphony No 9 – the symphony with which he made his debut with the orchestra – which was released on Linn Records in November 2019.

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

## Soprano

# ANNA DENNIS



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Described by The Times as a 'delectable soprano and a serene, ever-sentient presence', Anna studied at the Royal Academy of Music with Noelle Barker. Notable concert performances include Britten's War Requiem at the Berlin Philharmonie, Mozart's Mass in C minor for the Clarion Music Society in New York, Bach's Christmas Oratorio in Tokyo, Handel's *L'Allegro, Il Penseroso ed Il Moderato* with Paul McCreesh in Cracow, Mendelssohn's Elijah alongside Bryn Terfel, and, most recently, the modern premiere of Rameau's *Anacréon* of 1754 with the Orchestra of the Age of Enlightenment.

Particularly noted for her work in modern and Baroque repertoire, Anna's performances of Berio's *Folksongs* (Britten Sinfonia), Pergolesi's *Stabat Mater* (Orchestra of the Age of Enlightenment), George Crumb's song cycles (Galliard Ensemble) and Schoenberg's *Pierrot Lunaire* (Psappha), were all broadcast on BBC Radio 3. Her BBC Proms appearances include performances with the City of Birmingham Symphony Orchestra conducted by Thomas Adès, the BBC Symphony Orchestra under Martyn Brabbins, and the Britten Sinfonia.

In recital Anna has appeared at the Aldeburgh and Cheltenham Festivals and at the Purcell Room, Wigmore Hall, Wilton's Music Hall, King's Place, St John's Smith Square, Lille and Strasbourg Opera Houses, and recently gave the Russian premiere of Thomas Adès' *Life Story* at the Rachmaninov Hall in Moscow. Future plans include early Russian operatic arias with Philharmonia Baroque in San Francisco and Bach's Christmas Oratorio at the Sydney Opera House.

Her recordings include songs by Brian Blyth Daubney on the BMS label; Edward Rushton's *The Shops* with The Opera Group on MNC; Handel's *Il Pastor Fido* with La Nuova Musica on Harmonia Mundi and a Monteverdi and Couperin disc with the ensemble Arcangelo and Jonathan Cohen.

*For full biography please visit [sco.org.uk](http://sco.org.uk)*

## Countertenor

### XAVIER SABATA



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Catalan countertenor Xavier Sabata trained as an actor at Barcelona's Institut del Teatre before studying singing at the Escola Superior de Musica Catalunya and at the Musikhochschule, Karlsruhe, where his teachers were Hartmut Höll and Mitsuko Shirai.

Opera productions have led him to the most distinguished opera houses worldwide including Teatro Real Madrid, Teatro del Liceu in Barcelona, Théâtre des Champs-Élysées in Paris, Staatsoper Unter den Linden, Theater an der Wien, Teatro La Fenice in Venice and the Grand Théâtre de Genève.

He has appeared with such ensembles as Les Arts Florissants, Europa Galante, Collegium 1704, the Venice Baroque Orchestra and Orquesta Barroca Sevilla and Il Pomo D'Oro and collaborates regularly with conductors such as Fabio Biondi, René Jacobs, Jordi Savall, Alan Curtis, Gabriel Garrido, Andrea Marcon, Xavier Díaz Latorre, Maxim Emelyanychev and Ivor Bolton. He performs regularly as many of the major international concert venues and festivals including the Salzburg Festival, the Festival d'Aix-en-Provence, Innsbruck Festival of Early Music and the Halle, Göttingen and Dresdner Musikfestspiele.

He was awarded the Premio Ópera Actual in 2013, and the Premi Tendències d'el Mundo in 2014, and was nominated for best male artist in the 2019 International Opera Awards.

In 21/22 he will return to Vienna Staatsoper to reprise the role of Ottone in Monteverdi's *Poppea* under Pablo Heras-Casado after his house debut there last season. Other highlights include a tour of *Winterreise*, *Voce di dio* in Scarlatti *Il Primo Omicidio* for Essen Opera and *Orlando* for Halle Oper. He will also direct and star in Schoenberg's iconic piece *Pierrot Lunaire* at the Teatro del Liceu in Barcelona.

*For full biography please visit [sco.org.uk](http://sco.org.uk)*



## Tenor

# HUGO HYMAS



---

Hugo Hymas's career sees him perform regularly at home and on the international stage. He has taken part in tours recently across Europe, USA and Asia, and also recently to Australia to perform the tenor solos in Purcell's *King Arthur* with Gabrieli Consort (Paul McCreesh).

Hugo's opera roles of late include Septimius in *Theodora* (Handel) for Potsdamer Winteroper, Jupiter in *Semele* (Handel) with Shanghai Symphony Orchestra (Yu Long), Indian Boy and Fame in *The Indian Queen* (Purcell) with Opera de Lille (Emmanuelle Haïm), and Eurimaco in a Robert Carson production of *Il ritorno d'Ulisse in patria* - this was under the baton of Ottavio Dantone as part of the Maggio Musicale season in Florence. He has also performed the lead tenor roles in Monteverdi's *Il Combattimento di Tancredi e Clorinda*, Purcell's *Dido and Aeneas* (Aeneas), and Handel's *Acis and Galatea*.

Hugo is a keen song recitalist, a former Britten-Pears young artist, and is currently on the 'Rising Stars' scheme with the Orchestra of the Age of Enlightenment, with whom he has collaborated many times.

Hugo grew up in Cambridge where he sang as a chorister in Great St Mary's Church Choir. He then studied the clarinet through school after which he joined the Choir of Clare College, Cambridge as a tenor. In 2014 he graduated with an honours degree in Music from the University of Durham.

*For full biography please visit [sco.org.uk](http://sco.org.uk)*

## Bass Baritone

# MATTHEW BROOK



---

Matthew Brook leapt to fame with his 2007 Gramophone Award-winning recording of Handel's *Messiah* with the Dunedin Consort, followed by equally critically acclaimed recordings of *Acis and Galatea* and *St Matthew Passion*. He has appeared as a soloist throughout Europe, Australia, North and South America and the Far East, and has worked with many of the world's leading conductors. He is now considered one of the finest singers of his generation.

This season, Matthew sings his recital programme with Iain Burnside titled *View from the Villa* at the Lammermuir Festival, Handel's *Messiah* with Music of the Baroque in Chicago, and also on tour in Europe with the Academy of Ancient Music, the role of Pilate in Bach's *St John Passion* with Les Violons du Roy in Quebec, and the role of Lodovico in *Otello* for Grange Park Opera.

Recent highlights include the role of Aeneas in the world premiere of Errollyn Wallen's *Dido's Ghost* co-commissioned by the Dunedin Consort; Purcell's *The Fairy Queen* and *Dido and Aeneas* with the Handel and Haydn Society; Haydn's *Creation* and Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra; Il Re di Scozia *Ariodante* with the Staatstheater Stuttgart; Argante *Rinaldo* with Ópera de Oviedo; Claudio *Agrippina* at Teatro de la Maestranza; a tour of Bach cantatas with the Monteverdi Choir; Elgar's *The Dream of Gerontius* with the Indianapolis Symphony Orchestra; Tippett's *A Child of Our Time* at Festival St Denis; and the roles of Herod and Father in Berlioz's *L'Enfance du Christ* with the Melbourne Symphony Orchestra and Sir Andrew Davis.

## Chorus Director

### GREGORY BATSLEER



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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 recent successful appearances at the Edinburgh International Jazz, East Neuk, Glasgow Cathedral and St Andrews Voices Festivals, and at Greyfriars Kirk.

Gregory has recently taken up the position of Festival Director for the London Handel Festival and will lead 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, 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.

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.

# SCO CHORUS



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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 and as one of the finest orchestral choruses in the UK.

Members enjoy a unique opportunity to perform with one of the world's leading chamber orchestras, working with international conductors including Maxim Emelyanychev, Harry Bicket, Richard Egarr, Phillipe Herreweghe, John Storgårds, Emmanuel Krivine and Andrew Manze.

The Chorus appears regularly with the Orchestra in Scotland's major cities. Recent concerts have covered a wide range of music including MacMillan *Seven Last Words*, Stravinsky Mass, Handel *Theodora*, Haydn *Seasons* and a rare performance of Schumann Requiem.

The Chorus also appears on its own in a capella repertoire, its annual Christmas concerts being an established festive highlight. Other recent out-of-Season appearances have included a critically-acclaimed debut at the 2019 BBC Proms in Handel's *Jephtha*, a dramatised performance of Parry's *Songs of Farewell* in 2017, devised by stage director Jack Furness and Chorus Director Gregory Batsleer; and the world premiere of David Lang's RPS Award-winning *Memorial Ground* at the 2016 East Neuk Festival.

Our **Young Singers' Programme** aims to nurture and develop aspiring young singers. It is designed for young people (aged 18 - 23) with a high level of singing/choral experience and ambitions to further their singing with a world-class ensemble.

Further information at [sco.org.uk](http://sco.org.uk)



# YOUR CHORUS TONIGHT

*The chorus list is correct  
at time of publication*

**Gregory Batsleer**

Chorus Director

**Stuart Hope**

Associate Chorusmaster

**Alan Beck**

Voice Coach

**Susan White**

Chorus Manager

**SOPRANO**

Kirstin Anderson

Naomi Black

Morven Chisolm

Joanne Dunwell

Lucy Forde

Emily Gifford

Nicola Henderson

Lisa Johnston

Lesley Mair

Katie McGlew

Jenny Nex

Alison Robson

**ALTO**

Shona Banks

Dinah Bourne

Sarah Campbell

Gill Cloke

Judith Colman

Claire Goodenough

Caroline Hahn

Lorna Htet-Khin

Melissa Humphreys

Rachel Kemp

Hilde McKenna

Jan Raitt

Linda Ruxton

Anna Yule

**TENOR**

David Ferrier

Colin French

Brendan Glen

Peter Hanman

Fraser Macdonald

Keith Main

Anthony Mudge

Michael Scanlon

Paul Vaughan

**BASS**

Mathew Brown

Gavin Easton

Robin Hiley

Richard Hyder

David Ireland

Jamie Lewis

Donald MacLeod

Sandy Matheson

Kenneth Murray

Douglas Nicholson

David Paterson

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