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WITH

BOS BRUSSELS
CHORAL
SOCIETY

Michael Bawtree *Conductor*
The Orchestra of Scottish Opera
and Sòlas Ensemble

GLORIA!

Francis Poulenc
GLORIA

Anton Bruckner
MASS IN D MINOR

Sunday 15 March 2026, 3pm
Usher Hall, Edinburgh



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ERCU and BCS at Bozar, Brussels; December 2025

A very warm welcome to all attending today's concert in Edinburgh's magnificent Usher Hall in the presence of Robert Aldridge, The Right Honourable Lord Provost of the City of Edinburgh, who is Patron of the Edinburgh Royal Choral Union.

We are delighted to be joining musical forces again with our recently acquired friends from the Brussels Choral Society with whom we spent a wonderful weekend in Brussels in December, culminating in an exhilarating concert in the Palais des Beaux-Arts (Bozar) under the baton of Gabriel Hollander. The large Brussels audience was enraptured! Today, our joint choirs will perform along with The Orchestra of Scottish Opera and our soloists from the Sòlas Ensemble, conducted by Michael Bawtree.

It is a rich privilege to be sharing the same magnificent music by Poulenc and Bruckner with you all here in Edinburgh today. Our joint choirs have taken to our hearts Poulenc's vibrant, at times mischievous, at others gloriously joyful and then deeply moving *Gloria*, and Bruckner's dramatic *Mass in D minor*, emanating deep faith and unshakeable power – both compositions enhancing life itself. We offer them to you all for your delight and contentment.

This musical collaboration, ERCU's first with a fellow choir from mainland Europe since our founding in 1858, is significant for both of our choirs and also for our cities and countries. We estimate that at least 25 nationalities are represented across our 200 singers, soloists and orchestral musicians and no doubt even more nations will feature among the audience.

Scotland's poet, Robert Burns, might tell us again:

*Then let us pray that come it may,
As come it will for a' that,
That Sense and Worth, o'er a' the earth
Shall bear the gree an' a' that.*

*For a' that, an' a' that,
It's comin yet for a' that,
That Man to Man the world o'er
Shall brithers be for a' that.*

Moira Burke, President of the Edinburgh Royal Choral Union

CAROLYN DOW



This concert is dedicated to the memory of Carolyn Dow (1949–2023), who generously left a legacy to ERCU in her will.

Carolyn's Swedish ancestry led to her undertaking Swedish studies at the University of Aberdeen. As an active member of the Scandinavian society, she performed the part of St Lucia during the annual festival in December 1969. She sang in the chapel choir and University of Aberdeen Choral Society. Studies over, she took a position with the Scottish Tourist Board (later Visit Scotland) and there followed a long and distinguished career, culminating in Carolyn becoming president of the Society for Incentive Travel Excellence. ERCU benefited from her professional expertise when she became a member of the publicity group.

Carolyn auditioned for ERCU in September 1975: the conductor at the time was Sandy Scott. As a tall member of the alto section, Carolyn liked to stand in the back row. Her voice was recognised by the conductor when the choir premiered David Paul Jones's *From the edge of the world* in 1995 and Carolyn was given the solo part for which she received special applause.

When the choir went on tour, Carolyn generously gave lifts to choir members. I remember that the journey to Halifax when we performed Verdi's *Requiem* with Halifax Choral Society was rather hilarious. She especially enjoyed the tour to Orkney, when the choir performed Tippett's

A Child of our Time with the St Magnus Festival Chorus. When the choir organised auctions to raise money, Carolyn offered her family house in Tomintoul – an experience greatly enjoyed by two groups of choir members.



Apart from choral works, Carolyn enjoyed a wide range of music from classical to traditional Scottish folk. In her retirement, when she was not travelling, there was nothing she liked better than to retreat to Tomintoul with her beloved dog and take the road to the west and Achiltibuie. On her bucket list was the Machu Picchu trail in Peru. She triumphantly did it, but sadly it proved too much for her heart.

Had her life not been cut short, Carolyn would have completed 50 years of singing with ERCU.
Marion Walker, former member of ERCU

PROGRAMME

Mass in D minor WAB 26

Anton Bruckner (1824–96)

- I Kyrie
- II Gloria
- III Credo
- IV Sanctus
- V Benedictus
- VI Agnus Dei

Sòlas Ensemble
Katie Carmichael *soprano*
Caitlin Mackenzie *mezzo-soprano*
Euan McDonald *tenor*
Joshua McCullough *bass*

INTERVAL

Gloria

Francis Poulenc (1899–1963)

- I Gloria
- II Laudamus te
- III Domine Deus
- IV Domine fili unigenite
- V Domine Deus, agnus Dei
- VI Qui sedes ad dexteram Patris

Katie Carmichael *soprano*
Edinburgh Royal Choral Union
Brussels Choral Society
Michael Bawtree *conductor*
The Orchestra of Scottish Opera

Mass in D minor

Anton Bruckner

Anton Bruckner is undoubtedly one of the most important and distinctive composers of the late Romantic era, famed for his monumental symphonies and deeply spiritual sacred music. He was born in Ansfelden, Upper Austria, the eldest of the five surviving children of schoolmaster and organist Anton Bruckner. Theirs was a modest but devout Catholic family, and under his father's training and encouragement the young Anton soon became proficient at the organ, and began to compose – his earliest surviving work being a *Mass in C*, of 1842. (As for his organ playing, he was destined to become one of the most famous players of his day, and indeed gave an opening recital on the new “Father” Willis organ in London's Royal Albert Hall in 1871.)

Bruckner's early adulthood followed an unexceptional path as, like his father, a village schoolmaster; yet his musical ambitions remained, his becoming at length, in 1855, organist at Linz Cathedral. During his schoolmaster years he had continued to study harmony, counterpoint and orchestration, his teachers including Simon Sechter and Otto Kitzler, two of the most respected musical pedagogues of the day; but it was his exposure to the music of Richard Wagner (he first heard a performance of *Tannhäuser* in 1863) that was to prove crucial to his future development as a composer. The first of these later, “Wagnerian”, works was the *Mass in D minor*, which we hear today.



Linz Cathedral

The Mass was given its premiere on 20 November 1864, in the old Linz Cathedral (today St Ignatius's Church), under the direction of the composer; and it was received with great enthusiasm, reviewers praising its grandeur and the promise it showed for Bruckner's future as a symphonic composer. (The first of his nine symphonies was to appear in 1865–66, receiving its first performance in 1868, when the composer was almost 40.)

There are six movements, and the scoring is for SATB soloists, mixed chorus and orchestra. It is, however, conceived on the grandest (Wagnerian?) scale and takes some 50 minutes to perform in its entirety.

The Kyrie begins with a hushed string texture that seems to foreshadow the atmospheric openings of the composer's later symphonies. The overall mood is dark and intense, underpinned by restless string figuration.

The Gloria makes for a powerful contrast. It is for the most part energetic and highly rhythmic, although there are more lyrical passages too, often for the soloists.

The Credo might be said to be the heart of the work, being the largest and structurally most complex movement. Particularly striking is the setting of the “Et incarnatus est”, where the music softens into hushed reverence, followed by a stark depiction of the Crucifixion. The Resurrection (“Et resurrexit”), according to one commentator “bursts forth with renewed energy, re-affirming faith through sound itself.”

The Sanctus and Benedictus are, largely, of a far more contemplative nature, the former unfolding in broad, majestic lines, whilst the latter suggests Classical models (Haydn? Mozart? Schubert?) and is in da capo form.

The Agnus Dei reverts to the introspective mood of the opening Kyrie, with the “Dona nobis pacem”, a final plea for peace, ending serenely, and, one might say, in quiet but absolute trust in God. *Morley Whitehead*

I Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

II Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex caelestis, Deus Pater
omnipotens,
Domine Fili unigenite, Jesu Christe,
Domine Deus, agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, king of heaven, God the Father
almighty,
Lord, only-begotten Son, Jesus Christ,
Lord God, lamb of God, Son of the Father,
you who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
receive our prayer;
you who sit at the right hand of the Father,
have mercy on us.
For you only are holy. You only are Lord.
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the
Father. Amen.

III Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filius 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 caelis.
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.

I believe in one God,
Father almighty,
maker of heaven and earth,
of all visible and invisible things.
And in one Lord Jesus Christ,
the only-begotten son of God,
born of the Father before all ages,
God from God, light from light,
true God from true God,
begotten not made, consubstantial with
the Father,
by whom all things were made.
Who for us men, and for our salvation,
came down from heaven.
And was incarnate by the Holy Spirit through
the virgin Mary, and was made man.
He was also crucified for us under Pontius Pilate,
he died and was buried.

Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cuius 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.

IV Sanctus

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

V Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

VI 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.

And on the third day he rose again according to
the scriptures.
And ascended into heaven:
he sits at the right hand of the Father.
And he will come again with glory
to judge the living and the dead:
there will be no end to his kingdom.
And in the Holy Spirit, Lord and giver of life:
who proceeds from the Father and Son,
who with the Father and Son is worshipped
and glorified: who spoke by the prophets.
And in one holy, catholic and apostolic church.
I acknowledge one baptism for the remission
of sins.
And I await the resurrection of the dead,
and the life of the world to come. Amen.

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, you who take away the sins
of the world, have mercy on us.
Lamb of God, you who take away the sins
of the world, have mercy on us.
Lamb of God, you who take away the sins
of the world, grant us peace.



*Bruckner by Ferry Béron, 1889
Vienna Museum*

Gloria

Francis Poulenc

Francis Poulenc was born and brought up in Paris at a time when that city was first enduring the hardships of the Great War and then enjoying the freedoms and change that followed it. Poulenc was one of a somewhat notorious group of young French composers who became known as “Les Six”. After the death of his father, a man who was “profoundly religious ... but without the least petty-mindedness”, the young Poulenc to some extent forgot his faith. It did not return until 1935 when, shortly after the death in a car accident of a friend, Poulenc visited the shrine of the Black Virgin of Rocamadour in the south of France. This significant moment in his life inspired an outpouring of religious music that has become some of the most admired of the last century. The origins of the *Gloria* were not unconnected with the triumph of *Dialogues des Carmélites*, whose success prompted the Koussevitsky Foundation in Boston to offer Poulenc a commission. The foundation asked for a symphony, but Poulenc declined, saying he was not a symphonist; it then unsuccessfully requested another organ concerto before settling on anything the composer wanted. Shortly after the work’s premiere in 1959 by the Boston Symphony Orchestra and Chorus, Poulenc wrote to his friend the singer Pierre Bernac that the *Gloria* was “certainly the best thing I have done”.

The *Gloria* is in many ways a summation of the various contradictory styles from which Poulenc’s distinctive harmonic and melodic language had



been woven. The work mingles fervour, sobriety, sensitivity and sensuousness. The opening of the first movement, with its stately fanfares and double-dotted rhythms, harks back to the flamboyant musical world of Louis XIV and the French High Baroque, but there is also evidence of Stravinsky’s influence. The soprano soloist floats plaintive, angular lines over lush choral chords, while the accompaniment takes surprising harmonic sidesteps. Poulenc’s sense of humour and love of life shine through all his music, however solemn the text might be. “There is in [Poulenc] something of the monk and the street urchin,” a friend is quoted as having said, and throughout the *Gloria* those two facets of Poulenc’s complex personality are juxtaposed: the committed Catholic is heard alongside the man who was equally at home in the nightclubs of Montmartre. “In writing it I was simply thinking of those Gozzoli frescoes in which the angels stick their tongues out, and also of some serious Benedictine monks I once saw playing football”.

Michael Bawtree

I Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.

II Laudamus te

Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi gloriam tuam
propter magnam gloriam tuam.
Laudamus te.

III Domine Deus

Domine Deus, rex caelestis,
pater omnipotens,
rex caelestis, Deus pater,
pater omnipotens, Deus pater.
Gloria.

IV Domine fili unigenite

Domine fili unigenite
Jesu Christe.

V Domine Deus, agnus Dei

Domine Deus, agnus Dei,
filius patris, rex caelestis
qui tollis peccata mundi
miserere nobis
suscipe deprecationem nostram.

VI Qui sedes ad dexteram patris

Qui sedes ad dexteram patris
miserere nobis,
quoniam tu solus sanctus
tu solus Dominus, Amen.
Qui sedes tu solus altissimus,
Jesu Christe,
cum Sancto Spiritu, in gloria Dei patris.
Amen.

Glory 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,
we give thanks unto thee
for thy great glory.
We praise thee.

Lord God, heavenly king,
omnipotent father,
heavenly king, God the father,
father almighty, God the father.
Glory.

Lord, only begotten son,
Jesus Christ.

Lord God, lamb of God,
son of the father, king of heaven,
who bearest the sins of the world,
have mercy upon us,
receive our prayers.

Thou who sittest at the right hand
of the father, have mercy upon us,
for thou alone art holy,
thou alone art Lord, Amen.
Thou who sittest alone on high,
Jesus Christ, with the Holy Spirit,
in the glory of God the father.
Amen.

Michael Bawtree conductor



A musician with a wide-ranging international career, British conductor and organist Michael Bawtree regularly conducts the Royal Scottish National Orchestra, including recent sell-out concerts of music by John Williams across Scotland. He has directed the Scottish Chamber Orchestra, London Mozart Players, Red Note Ensemble, The Orchestra of Scottish Opera, Orchestra North East and many performances for Scottish Ballet across the British Isles. For seven years he was Assistant Music Director of the Lyrique-en-Mer summer opera festival in Brittany, returning there recently to lead performances of Menotti's *The Telephone*. He joined the music staff at Glyndebourne for their 2018 production of Debussy's *Pelléas et Mélisande*, and has worked as guest chorus master for the BBC Singers, Danish National Opera and St Endellion Festival.

Since 2005, Michael Bawtree has been Chorus Director of the Edinburgh Royal Choral Union and Music Director of Glasgow Chamber Choir. He conducted a specially formed ensemble at His Majesty King Charles III's "Scottish Coronation" in Edinburgh in July 2023, repeating the same

concert at the invitation of His Majesty at Balmoral Castle last summer. A keen advocate of contemporary music, Bawtree has conducted world premieres of works by Judith Bingham, Tom LaVoy, Paul Mealor, Cecilia McDowall, Richard Peat and Rory Boyle and maintains close working relationships with Sir James MacMillan, Sally Beamish and Thea Musgrave.

An avid traveller, Bawtree has been lucky to visit all corners of the globe while making music: he spent the summer of 2014 living in Mumbai, directing a choral project with 250 children from all walks of life; last autumn, he headed to an island in north-west Greenland to lead a fortnight of workshops and performances with young musicians from across Scandinavia; in February 2024, he returned to Mumbai to perform Saint-Saëns' Organ Symphony with the Symphony Orchestra of India; later that year, he made his third visit to Australia to lead a youth choir project at the Queensland Conservatorium in Brisbane. This summer he will travel to Vietnam to conduct choral and orchestral projects as part of the Grand Opus Performing Competition in Ho Chi Minh City.

As organist and continuo player, Bawtree performs regularly with all the Scottish orchestras and has also been invited to play with the London Symphony, Swedish Radio, Bergen Philharmonic and BBC Symphony orchestras. Organ recital invitations have taken him to all the major British cathedrals, Notre-Dame de Paris, Washington National Cathedral and Auckland Town Hall and to Bermuda, New England, California and across Scandinavia. Bawtree studied at Christ's College, Cambridge University, and at the Royal Conservatoire of Scotland, where he is now Lecturer in Conducting.

SÒLAS ENSEMBLE



Katie Carmichael, Caitlin Mackenzie, Euan McDonald, Joshua McCullough

Sòlas Ensemble was founded in 2022 and brings together four singers: Katie Carmichael, Caitlin Mackenzie, Euan McDonald and Joshua McCullough, all recent graduates of the Royal Conservatoire of Scotland. United by their shared background in the National Youth Choir of Scotland, the quartet share a depth of experience in choral singing.

Since its formation, Sòlas Ensemble has performed across Scotland, with highlights including appearances at the Cumnock Tryst Festival, Beacon Arts Centre, BBC Pacific Quay Concert Series and the Western Club. It has

collaborated with Sir James MacMillan and the RCS Ballet Department for an evening of Ballet & Song, opened the 2023 and 2025 Christmas season at Gleneagles Hotel, partnered with Caledonian Sleeper for festive performances, and featured in Kickstart Opera's Coffee Cadenzas series, alongside numerous RCS and private engagements.

The ensemble now looks ahead to a busy season of performances, including Mozart's *Requiem* and *Solemn Vespers* with Bearsden Choir, Bruckner's *Mass in D minor* with Edinburgh Royal Choral Union and The Orchestra of Scottish Opera, as well as a forthcoming recital on Arran.

Katie Carmichael soprano

Scottish soprano, Katie Carmichael, is currently a young artist on British Youth Opera's Serena Fenwick Programme in collaboration with Garsington Opera for 2026. Katie's solo concert repertoire includes Britten *Rejoice in the Lamb*, Handel *Utrecht Te Deum*, Mahler *Symphony No 4*, Mozart *Requiem* and *Vesperae solennes de confessore*, Poulenc *Gloria*, Rossini *Petite Messe Solennelle* and Schubert *Mass No 2 in G*. Opera credits include Pamina, *Die Zauberflöte* (Lyric Opera Studio, Weimar) and Servant, *Cendrillon* (RCS).

Katie has been a young artist on the RCS Associate Artist Programme with mezzo-soprano Karen Cargill. In the summer of 2025 she was a young artist in the International Vocal Competition 's-Hertogenbosch singer sessions.

Caitlin Mackenzie mezzo-soprano

Isle of Lewis-born Caitlin Mackenzie is a keen oratorio soloist, with recent concert performances around Scotland of Handel's *Messiah*, Britten's *Rejoice in the Lamb*, Mozart's *Mass in C minor*, *Requiem* and *Vespers* and Karl Jenkins's *The Armed Man*. Her recent credits include Auntie (*Peter Grimes*) with British Youth Opera, Dritte Dame (*Die Zauberflöte*) and Spirit (*Cendrillon*) at the RCS, as well as performances as a member of the Scottish Opera Chorus in Gluck's *Orfeo and Euridice* at the Edinburgh International Festival, and Puccini's *La Bohème*. Later this year, she is looking forward to rejoining the chorus at Scottish Opera for its production of Puccini's *Turandot*.

Euan McDonald tenor

Scottish tenor Euan McDonald is a Samling Artist, and last summer joined the Young Artist programmes of both Garsington Opera and Waterperry Opera Festival, alongside the Rising Stars programme at the Edinburgh International Festival.

Euan performed with Lyric Opera Studio Weimar as Tamino in Mozart's *Die Zauberflöte* and Gherardo in Fife Opera's production of Puccini's *Gianni Schicchi*. Concert highlights include Brahms's *Liebeslieder*, Rossini's *Petite Messe Solennelle* and Britten's *Rejoice in the Lamb* at the Edinburgh International Festival. He has performed the tenor solo in Handel's *Messiah*, Mozart's *Requiem*, Haydn's *Creation* and Mozart's *Mass in C minor*.

Euan is a Leeds Lieder Young Artist and within the RCS was one of Karen Cargill's Associate Artists. He now looks forward to joining Glyndebourne Chorus for Monteverdi's *L'Orfeo* this summer.

Joshua McCullough bass

Scottish-Maltese bass Joshua McCullough is a Samling Artist, and was a young artist with Genesis Sixteen and Dunedin Consort.

Recent opera credits include Sarastro (*Die Zauberflöte*), Le Roi (*Cendrillon*) and Neptune (*Idomeneo*) at the RCS, the Notary (*Gianni Schicchi*) at Grange Park Opera, Hobson (*Peter Grimes*) with British Youth Opera, Quince (*Midsummer Night's Dream*) and Don Prudenzio (*Il Viaggio a Reims*) at Wexford Festival Opera.

Joshua is often in demand around Scotland/UK as a low bass. He will join the Dunedin Consort for its annual performance of Bach's *St Matthew Passion* in early April, and looks forward to joining the Alvarez Emerging Artist Programme at Garsington Opera this summer.

BRUSSELS CHORAL SOCIETY



Founded in 1979, the Brussels Choral Society is the largest amateur symphony choir in Belgium. Truly an international ensemble, the BCS boasts some 100 members from more than 25 countries. It matured steadily under the direction of its Musical Directors Tom Cunningham (1984-2002) and Eric Delson (2002-25), moving from seasonal concerts toward year-round programming and gaining a loyal following in the process. The choir is based in Brussels and has performed at the major concert venues throughout Belgium, as well as international venues, including Bonn, Cologne, Lille, Budapest and the UK.

From June to December 2025, the choir was conducted by Clio Zois, as Acting Musical Director. Since January 2026, Joris Derder is the new Musical Director of the BCS. He is a well-known conductor, singer, teacher and composer from Ghent (Belgium).

The BCS performs a wide range of works, from Monteverdi to Arvo Pärt, with a particular emphasis on the symphonic choral repertoire of the 18th to the 20th centuries, and on the choral traditions of different countries and regions. Recent accomplishments include Handel's *Messiah*, Mendelssohn's *Elias*, sell-out performances of Verdi's *Requiem* in Bonn, Lille and Brussels, as well as a cappella programmes with Nordic, Baltic and North American music.
brusselschoralsociety.com

Soprano

Alexandra Ahlvin
Helen Averink
Krista Bergmane
Carina Carillo Loeda
Dorthe Christensen
Cathy De Backer
Madeleine Elleboudt
Réachbha FitzGerald
Anne François
Carine Hermal
Valerie Jacob
Chiara Lorenzini
Martha Lutz-Albrecher
Manouela Mavroudi
Margaret McBride
Marysol Michez-Smets
Rivka Orlitová
Naila Sebbahi
Alison Weinell
Silvina Valdettero
Lisbeth Zoefting-Larsen

Alto

Karen Braun-Munzinger
Katja Bromm
Ann Brundin
Anne Christensen
Miriam Gaitan
Annik Halmes
Laure Heysch
Anne Hodara
Simone Howell Raarup
Sophie Jacobs
Hilary Jones
Levke King
Sophie Meura
Hanna Ortega Daboin
Jennifer Robson
Anna Ronijak
Tania Schröter
Marion Simm

Margo Tinawi
Ulrike Todt
Maike Tribbels
Maggy Triest
Fiona White

Tenor

Volker Brockmann
Simon Dresse
Benoit Duchatel
Fritz Erlbacher
Ulrich Genschel
Richard Granger
Edouard Lardin
Olivier Le Bon
Winifred Morris
Philippe Pirard
Alexandre Wanjnberg

Bass

Daniel Askari
Alexis De Baets
Geoffrey Barrett
Amaury Caprasse
Georges Charneau
Giles Dickson
Richard Ivens
John Jones
Geert Kayaert
Leo Kilroy
Carsten Kocke
Andrew Kong
Leonhard Küntzle
Anders Ladefoged
Jürgen Lucas
Stefano Loi
Wolfgang Oepen
Andreas Röver
Nick Rowland
Illya Rozenbaum
Georg Von Harrach
Mike Wincott

A TRIBUTE TO TOM CUNNINGHAM

Composer, Conductor and Choral Singer, 1946–2023



Tom was born and educated in Edinburgh. He met his wife, Alison, singing together in London. In his leisure time he studied composition and orchestral conducting. His work then took him to Brussels where he and Alison lived for 30 years and where their two daughters were born and educated. He became Musical Director of the Brussels Choral Society from 1984–2002.

Tom then returned to Edinburgh and devoted himself to his prolific and award-winning compositions, widely performed, including by the National Youth Choirs of Scotland and of Great Britain. His music together with Alexander McCall Smith's writings proved to be fruitful and highly regarded collaborations. Their opera *The Okavango Macbeth* was premiered in Botswana in October 2009 and their *A Tapestry of Many Threads* was awarded a *Herald Angel Award* at the 2012 Edinburgh International Festival.

Tom's final composition *Cantata for Peace* was premiered not long before he died in 2023 and performed by the BCS. Tom was held in affection and admiration in both Edinburgh and Brussels and in a gentle way our memories of him enhance this current joint venture by the BCS and ERCU.

Moirá Burke

I Was Glad

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EDINBURGH ROYAL CHORAL UNION



Established in 1858, the Edinburgh Royal Choral Union has played a central role in the musical life of Scotland for over a century and a half, having given the first Scottish performances of many works, including Bach's *B Minor Mass*. ERCU sang at the opening of the Usher Hall in 1914 and retains a strong association with that venue to the present day. Under the patronage of the Lord Provost of the City of Edinburgh, it has worked with orchestras such as the Hallé, the Royal Philharmonic, the London Symphony, the Vienna Philharmonic, the BBC Scottish Symphony, the Scottish Chamber and the Royal Scottish National under such legendary figures as Sir Henry Wood, Sir Thomas Beecham, Sir Malcolm Sargent, Otto Klemperer and Sir Adrian Boult.

The choir is best known for its annual new year performance of Handel's *Messiah* at the Usher Hall, a tradition established in 1888 and continued without interruption, even through two world wars, alongside an ambitious programme of large-scale choral works and international collaborations. ERCU continues to promote new music and give Scottish premieres, including *The Farthest Shore* by Paul Mealor, *The Voices of our Ancestors* by Thea Musgrave, *Shadow Aspect* by Judith Bingham, to be performed again in ERCU's June concert, *water psalms* by Thomas LaVoy, commissioned to celebrate the 400th anniversary of the opening of Greyfriars Kirk for worship, *Cantemus Igitur* by Rory Boyle and *Pietà* by Richard Blackford. Michael Bawtree, the conductor of today's concert, has been ERCU's chorus director since 2005.

EDINBURGH ROYAL CHORAL UNION

Summer Concert

Saturday 6 June 2026, 7.30 pm
Greyfriars Kirk, Edinburgh

MASS

Joseph Jongen

SHADOW ASPECT

Judith Bingham

INTO FORTUNE STARE (Premiere)

Fraser David Macdonald

Michael Bawtree *conductor*

Fraser David Macdonald *conductor*

Organ and brass ensemble

FIND OUT MORE:

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Edinburgh Royal Choral Union

Soprano

Mary Ball
Carolyn Beattie
Sophie Bleau
Eileen Burke
Moirá Burke
Libby Campbell
Jean Carse
Randi Chu
Catherine Donaldson
Helena Dykes
Martha Egner
Natalia Filipiak
Maureen Fowler
Henrietta Hales
Sally Hampton
Sandra Hollingdale
Lauren Hope
Phyll Hoskyns-Abraham
Louisa Jolly
Zsófia Juhász
Michelle Keown
Sally Leighton
Gloria Lo
Alison Macdonald
Joyce Moon
Chelsea Morison
Suzy Morrison
Anna Munro
Moirá Reekie
Jan Robertson
Ruth Robertson
Jacobine Scott-Koekendorp
Yuxin Shen
Kirsten Shield
Maureen Stewart
Rosemary Stewart
Sally Swann
Cherry Tinniswood
Ella Watmough Jones
Jane Watson
Juliet Weenink-Griffiths
Margaret Wilson

Julia Witney-Hunter
Pat Wood

Alto

Lindsey Anderson
Sheila Badenoch
Heather Bain
Norda Barber
Elina Bennett
Fiona Bisset
Avril Brown
Emily Brown
Amanda Cowking
Phyllis Craig
Karen Craigie
Winnie Croall
Sophie Dugas
Mariia Dvoriashyna
Molly Erskine
June Gilles
Judy Hardy
Evelyn Henderson-Child
Johanna Howes
Liz Humphreys
Rosemary Ling
Madison Luhrs
Fiona MacBeth
Fiona Macdonald
Elizabeth MacEwen
Laura Marshall
Helen Martin
Alannah McCarthy
Anne McLeod
Jane McLeod
Sophie Milne
Jody Moles
Bettina Mumenthaler
Rachel Nimmo
Lesley Orr
Anne Robertson
Susan Rodger
Ruth Sinclair-Jones
Christine Thompson

Anna Townley
Sheila Wallace
Susan Watkins
Margaret West
Morag Williamson
Barbara Ziesenitz

Tenor

Chris Brown
Sylvain Ducatillon
Nathanael Fageron
tenor scholar
Calvin Goh
Paul Kompfner
Fraser David Macdonald
Hashem Mohamed
David Morgan
Les Morss
Jesper Smidt
John Thompson

Bass

Richard Arnott
Fergus Babb
David Baird
Thomas Bender
David Benson
Douglas Burke
Ewan Campbell
Simon Capewell
Simon Duffin
David Gordon
William Haddock
Timothy Jacob-Owens
Daniel Kelly *MC & CS Forbes*
bass scholar
Malcolm Mahony
John-Paul Marney
Robin Morton
Stuart Purves
Nigel Robb
David Scott
Stuart Stirland
Philip Thornton
John Waugh

THE ORCHESTRA OF SCOTTISH OPERA



Stuart Stratford conducts The Orchestra of Scottish Opera

The Orchestra of Scottish Opera was formed in January 1980 by Scottish Opera's founder and first Music Director, Sir Alexander Gibson. Music directors John Mauceri, Sir Richard Armstrong, Francesco Corti and Stuart Stratford have since followed in Sir Alex's footsteps.

The Orchestra takes part in every performance of Scottish Opera's main-stage production and operas in concert, as well as in concerts, galas and operas mounted by other arts organisations. In recent years, The Orchestra has also performed in England, Northern Ireland, the United States and Australia to accompany Scottish Opera's touring productions.

The Orchestra serves as the musical backbone of the Company's diverse programming, performing alongside world-class soloists and various ensembles throughout Scotland. Recent performances have been conducted by distinguished maestros including Martyn Brabbins, Dane Lam and David Parry.

Beyond traditional opera performances, The Orchestra supports Scottish Opera's innovative programming including adapted works, concert performances and collaborative projects with other arts organisations including Scotland's Choral Unions. Many of its players are tutors at the Royal Conservatoire of Scotland, training the next generation of sector-leading classical musicians here in Scotland.

Two recordings by The Orchestra of Scottish Opera were released in June 2025: *Utopia, Limited* by Gilbert and Sullivan conducted by former Head of Music Derek Clark (Naxos), and *The Seal Woman* by Marjory Kennedy-Fraser and Granville Bantock conducted by John Andrews (Retrospect Opera). In 2024, Retrospect Opera's recording of C V Stanford's *Shamus O'Brien*, conducted by David Parry and featuring The Orchestra of Scottish Opera, was short-listed in the opera category of the Gramophone Classical Music Awards.

First Violins

Anthony Moffat *Leader*
Frances Pryce
Terez Korondi
Tim Ewart
Sharon Haslam
Maria Oguren
Sian Holding
Emma Masterson
Stephanie Brough
Jessica Hall
Elsbeth Luke
Julie Reynolds

Second Violins

Tom Greed
Giulia Bizzi
Liz Reeves
John Robinson
Malcolm Ross
Helena Zambrano-Quispe
Elana Eisen
Alison Miller
Danny Miller
Nicola Connell

Violas

Lev Atlas
Rachel Davis
Shelagh McKail
Ian Swift
Maggie Miller
Ian Budd
David Martin
Katherine Wren

Cellos

Theo Bently Curtin
Marie Connell
Sarah Harrington
Aline Gow
Susan Dance
Andrew Huggan

Double Basses

Peter Fry
Nicholas Watt
Joe Standley
Paul Speirs

Flutes

Eilidh Gillespie
Oliver Roberts
Yvonne Robertson

Piccolos

Oliver Roberts
Yvonne Robertson

Oboes

Kirstie Logan
Irena Klimach

Cor Anglais

Sergio Vega Dominguez

Clarinets

Kate McDermott
Robert Digney

Bass Clarinet

Robert Fairley

Bassoons

Julian Roberts
Emma Simpson

Contrabassoon

Iona Garvie

Horns

Sue Baxendale
Anna Drysdale
Benjamin Hartnell-Booth
Ian Smith

Trumpets

Simon Bird
Alistair Douglas
Marcus Pope

Trombones

Alan Pash
Huw Evans

Bass Trombone

Chris Stearn

Tuba

Craig Anderson

Timpani

Simon Archer

Harp

Sharron Griffiths

*Lists of singers and orchestra
correct at time of publication*

ERCU Company: SC267148

Charity: SC012050

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- Jennifer Rimer
- Iain Smith
- Marion Walker
- Elizabeth Williamson

and others who prefer to remain anonymous



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Edinburgh
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Choir

Spring Concert

Saturday 21st March 2026



Edinburgh Bach Society is a charity
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W. A. Mozart
Requiem

Completion by Duncan Druce

Michael Haydn

Requiem in C Minor

Tyler Zwink

Let All Mortal Flesh

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Edinburgh Bach
Society Orchestra

Musical Director:

Nicholas Wilks

Doors: 18:45

Performance: 19:30

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DAVID STOUT
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GENEVIÈVE – MEZZO-SOPRANO

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