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SHADOW ASPECT
Judith Bingham

MASS
Joseph Jongen

Michael Bawtree
Fraser David Macdonald
Conductors

INTO FORTUNE STARE
Fraser David Macdonald
world premiere

A Blaze of Light

Saturday 6 June 2026, 7.30 pm
Greyfriars Kirk, Edinburgh

Magnificat

Two magnificent works by J.S. Bach and John Rutter

Saturday 13 June, 7.30pm
Greyfriars Kirk, Edinburgh

Catriona Hewitson - Soprano
Tyler Newton - Tenor
Alistair Digges - Conductor

Katherine Aitken - Mezzo Soprano
Andrew McTaggart - Baritone
The Edinburgh Singers Sinfonia



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PROGRAMME

Ecce sacerdos magnus Anton Bruckner (1824–96)

Shadow Aspect Judith Bingham (b 1952)

Caspian Plummer *baritone*
Noah Chalamanda *timpani*

INTERVAL

Into Fortune Stare Fraser David Macdonald (b 2001)

Fraser David Macdonald *conductor*

Mass OP 130 Joseph Jongen (1873–1953)

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

Edinburgh Royal Choral Union
Michael Bawtree *conductor*
John Kitchen *organ*

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Ecce sacerdos magnus Anton Bruckner

Ecce sacerdos magnus was composed in 1885 to mark the centenary of the diocese of Linz. It is a musical setting of the antiphon of the same name, written to accompany the procession of a bishop into a cathedral. Translating to "Behold a great priest", the work showcases Bruckner's flair for handling rich textures and harmonies effectively.

Ecce sacerdos magnus,
qui in diebus suis placuit Deo.
Ideo iurejurando fecit illum Dominus
crescere in plebem suam.
Benedictionem omnium gentium dedit illi, et
testamentum suum confirmavit super caput ejus.



Behold a great priest,
who in his days pleased God.
Therefore by an oath the Lord
made him increase among his people.
He gave him the blessing of all nations and
confirmed his covenant upon his head.

Linz Cathedral



Shadow Aspect Judith Bingham Composer's note

Composed in 2009 for the Edinburgh Royal Choral Union to mark its 150th anniversary season

The brief for this commission was to write a piece about the Stevenson family, and by one of those odd coincidences, I had been re-reading *The Strange Case of Dr Jekyll and Mr Hyde* at the time, an edition which also had a little essay in it called "A Chapter on Dreams and Dreaming", in which Stevenson describes a recurrent dream he has, although in the third person, as if as a casebook study.

Once I started thinking about the ERCU commission I knew that I wanted to somehow include this essay, as well as some of the spookier children's poems. This developed into an idea to write a piece about fear of the dark. I was reading any Stevenson I could lay my hands on, and enjoyed reading his own history of the Stevenson family, with its heroic account of the building of the Bell Rock lighthouse.

It suddenly came to me that R L Stevenson's work was a literary metaphor for the engineering feats of his ancestors, that of shining bright lights into dark corners. His work often refers to the reflecting street lights that were a family invention, as well as the lights that try to lessen the darkness of a child's fears at night. And of course he excelled in exploring the dark side of human nature, its shadow aspect.

Somehow, looming over these ideas, is the city of Edinburgh, with its old and new town, its hidden subterranean passages and its dramatic weather that RLS liked to write about. I used his descriptions of weather in place of expression marks in the score. One idea that came quite early on was to have a solo timpani part, which would add a thudding heartbeat to a sinister atmosphere, or a child's impression of footsteps in the silence of the night, and the timpani has an extended solo in the piece. The words of RLS are interspersed with the instructions to lighthouse keepers, and the idea of a piercing beam of light is the dominating musical motif. In the final words RLS compares the hidden part of himself, the true part, to a "Pharos shining in the night".

Judith Bingham composer



Judith Bingham was born in Nottingham in 1952, and has written music since she was a small child. She studied both singing and composition at the Royal Academy of Music and won the Principal's Prize for Composition in 1972.

She has written for many professional and amateur choirs including the BBC Singers and

Symphony Chorus, Tenebrae, the Joyful Company of Singers, Leeds Festival Chorus and several choirs in America, including VocalEssence in Minneapolis and the St Louis Chamber Chorus. The '80s also saw her starting to write for brass band, for which she has written six pieces, including *Prague*, and she also wrote her first orchestral work, *Chartres*, which was later revived as part of the RPS Encore project.

She is a prolific writer of church and organ music, and has written seven Missa Brevis and formed associations with three cathedrals in Sweden, at Stockholm, Västerås and Kalmar. Recent commissions include a string quartet for the Sacconi Quartet, *Tricksters* for the King's Singers, and her second organ concerto.

Judith Bingham was awarded four British Academy awards, an honorary doctorate by the University of Aberdeen in 2018, and an OBE in the 2020 Queen's New Year's Honours List.

J M W Turner, *Bell Rock Lighthouse*, 1819



Shadow Aspect

Chorus

The keepers of the lighthouse are hereby instructed and directed to keep the lamps of the reflecting-apparatus burning bright and clear, from the going away of daylight in the evening till the return of daylight in the morning.

Midnight:

The wind is in the street,
The rain besieges the window
Like the sound of many feet.
The sunless hours again begin,
The haunted night returns.

Children

All round the house is the jet-black night; it stares through the window pane; it crawls in the corners, hiding from the light, and it moves with the moving flame.

The shadow of the balusters, the shadow of the lamp, the shadow of the child that goes to bed – all the wicked shadows coming, tramp, tramp, tramp, with the black night overhead.
(Shadow March)

Baritone solo:

a psychiatrist describing a case study
He was from a child an ardent and uncomfortable dreamer. When he had a touch of fever at night, and the room swelled and shrank, and his clothes, hanging on a nail, now loomed up instant to the bigness of a church, he struggled hard against the approaches of that slumber which was the beginning of sorrows. But his struggles were in vain; sooner or later the night-hag would have him by the throat, and pluck him, strangling and screaming, from his sleep.

Children

Fear not at all; the night is still.
Nothing is here that means you ill –
Nothing but lamps the whole town through,

And never a child awake but you. (The sick child)

Chorus

The keepers of the lighthouse will look out for the occurrence of foggy or snowy weather, and during the continuance of either, the bells must be kept tolling day and night.

Baritone solo and chorus

In his dream, on a heavy, rainy, foggy evening he entered a tall tenement, in which he supposed himself to lodge. All night long, in his wet clothes, he climbed the stairs, stair after stair, and at every second flight a flaring lamp with a reflector. All night long, he brushed by single persons passing downward – beggarly women of the street, weary, muddy labourers, poor scarecrows of men, pale parodies of women – but all drowsy and weary like himself, brushing against him as they passed. In the end out of a northern window, he would see day beginning to whiten, give up the ascent, and in a breath be back upon the streets, in his wet clothes, in the wet, haggard dawn, trudging to another day.

Chorus

The city is as silent as a city of the dead: from its humming thoroughfares not a voice, not a footfall reaches you ... the world has fallen into a dead silence.

Organ solo: day dawns

Chorus

Man is twofold, not an autonomous empire. His central self fades and grows clear again amid the tumult of the senses, like a revolving Pharos in the night. It is forgotten: it is hid, it seems, for ever; and yet in the next calm hour he shall behold himself once more, shining and unmoved.

All the text is by Robert Louis Stevenson, apart from "The Instructions to the Bell Rock Light Keepers, 1828". Collated by the composer.

Into Fortune Stare Fraser David Macdonald Composer's note

Ian Deary is a poet and academic whom I have been lucky enough to work with several times. *Into Fortune Stare* is our third collaboration and explores themes of fate, friendship, trust and faith. *Into Fortune Stare* was one of those compositions that almost wrote itself. Ian Deary's writing has such an in-built rhythm and flow that the harmony seemed to leap off the page. Written for large chorus, brass and organ, the instrumental setting creates a deep and intense backdrop for the chorus to deliver the poetry.

As a stranger come, like a stranger go
Fevers of a life are burning
Darkness now, light to grow
Elements of life returning

Hope in sun, love to grow
Glory of the music sounding
Flowers spread in spring abounding
Nothing else to know, only one

In darkest night, "lead kindly light"
Each step is sight, just one, one
Breathe power still, less now until
Each step ends night, each one, one

As a friend you came, as a friend you go
Embers of a life are glowing
Into fortune stare, into future lands
Elements of life are showing

Text: *Elements of Life* by Ian Deary

Fraser David Macdonald conductor/composer



Fraser David Macdonald is a composer and conductor emerging on the choral scene in Scotland. Fraser is Edinburgh Royal Choral Union's Conducting Fellow, and is looking forward to beginning a new position as Musical Director of the Chapter House Singers.

His music has been performed across Scotland by the Young Singers of the Scottish Chamber Orchestra Chorus, Edinburgh University Chamber Choir, and most recently by the National Youth Choir of Scotland's Chamber Choir at the Kirking of Parliament in May in St Giles' Cathedral. Fraser's studies of early sacred music are evident in his approach to writing for voices, and he combines this with contemporary harmonies and textures, inspired by composers such as Steve Reich, Arvo Pärt and James MacMillan.

Mass

Joseph Jongen

Joseph Jongen (1873–1953) was born in Liège, and from his earliest years showed exceptional musical promise. He trained at the Conservatoire there, soon establishing himself as one of his country's leading musical figures, and indeed was before long famed throughout Europe, as both a composer of considerable stature, and as a brilliant organ virtuoso. And yet today, few outside his native Belgium have heard of him, or his music – although in Britain, at least, some of his organ works are still played, including the *Symphonie Concertante*, Op 81, of 1926, for organ and orchestra.

Jongen proved to be a prolific composer, particularly of chamber music, and whilst in later life he withdrew many of his (241!) compositions, he still left a valuable heritage of some 137 works: orchestral pieces, including several symphonic works; much chamber and instrumental music; and a number of choral works – including the Mass Op 130, which we hear this evening. Of his style generally, it might be said that often – but not always – it is a little conservative for its time (yet none the worse for that!), and whilst the influences of a number of other composers may be found in his music (Franck, Fauré, Debussy, Ravel?) his voice remains uniquely his own.

The Mass was written between 9 July and 16 August 1945, and is dedicated to the memory of the composer's brother Alphonse, who was a canon at Liège Cathedral. It is scored for choir, organ and brass ensemble, and its first performance took place at the Cathédrale St-Paul, Liège, on 23 June 1946, conducted by the composer, at the Pontifical High Mass to celebrate the 700th anniversary of the inception of the Feast of Corpus Christi. It would seem that this first performance was of a version of the piece that did not include a setting of the Credo. A few more performances followed (again without the Credo), and then the work was to all intents and purposes forgotten,



remaining unpublished. However, in 1985, Tom Cunningham, director of the Brussels Choral Society (with which institution it might be mentioned, ERCU recently took part in two memorable concerts, of Poulenc *Gloria* and Bruckner *D Minor Mass*, in both Brussels and Edinburgh), setting about preparing the first modern-day performance, came across an almost complete pencil sketch, in the composer's hand, of the Credo. With the help of world-renowned Jongen scholar, John Scott Whitely, this sketch was duly completed, and indeed was included in OUP's first edition of the work, which appeared in 1990. So, in its now complete form we have a work containing the usual six movements of the Mass: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei.

KYRIE: From the opening bars an atmosphere is established of humility and introspection. Melodic phrases unfold with a supple, almost improvisatory grace, while moments of imitation between the different voices evoke the traditions of Renaissance polyphony.

GLORIA: Here, the mood becomes much more animated, the composer responding to the text's joyful proclamations with rhythmic vitality and bright sonorities. Passages of counterpoint alternate with homophonic statements that help give the text clarity.

CREDO: This movement opens with a march-like declaration of faith (Credo in unum Deum!), driven by brass and organ. Throughout, the textures alternate between powerful choral statements and more intimate passages. Particularly striking, perhaps, are: the quiet, mystical treatment of "Incarnatus est", where the chorus sings a cappella; the agonised, almost atonal double-dotting of "Crucifixus"; and the sheer triumphant energy of the "Et resurrexit."

SANCTUS: Opening fanfares for the brass alternate with sonorously scored, melismatic statements of the text (ever so slightly reminiscent of the Sanctus in Bach's *B Minor Mass*?), the "Pleni sunt caeli" being treated – as is traditional at this point – contrapuntally.

BENEDICTUS: Here is a complete contrast to what has immediately gone before. Marked "Andantino (non troppo mosso)", it is a movement "serene, luminous, and gently ecstatic", sections for soloists alternating with those for full choir.

AGNUS DEI: This is quiet and restrained throughout; there is no building up towards a triumphant conclusion. Rather, the music's quiet lyricism communicates a spirit of gentle consolation, and the whole work is allowed to end, as one commentator has described it, in "calm reflection and prayerful stillness."

As mentioned earlier, the larger part of Jongen's considerable output remains unknown outside his native Belgium, and even there it seems he is regarded as little more than (as the French say so tellingly) "un petit maître." If the Mass, Op 130 is any yardstick by which to judge Jongen's achievements as a composer, perhaps his oeuvre is overdue a reassessment.

Morley Whitehead

Edinburgh Pro Musica Ensemble

Trumpets

James Earl
Ted McDaid

Horns

James Goodenough
Rosie Newth
Abigail Wilson
Emily Morran

Trombones

Joshua Parkhill
Anna Biggart
Marcella Briggs Haldane

Tuba

Owen Campbell

Mass

Joseph Jongen

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

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,

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.
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 remis-
sionem 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.

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.
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.

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.

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.

Caspian Plummer baritone



English baritone Caspian Plummer is a Master's Vocal Performance student at the Royal Conservatoire of Scotland, where he completed his undergraduate studies under Scott Johnson and Andrew McTaggart. An active performer across opera, concert and recital repertoire, his work spans standard oratorio, contemporary music and collaborative projects with ensembles and dance.

Recent and upcoming highlights include L'Horloge in Ravel's *L'Enfant et les sortilèges* with the Royal Scottish National Orchestra (March 2026), Walton's *Façade* with the Hebrides Ensemble (February 2026) and Mahler's *Rückert-Lieder* in collaboration with RCS Ballet as part of the Song and Dance Festival (March 2026).

On the operatic stage, Caspian premiered the contemporary cathedral opera *The Bruce* on tour across Scotland and has appeared in RCS Opera School productions of *Idomeneo* and *Die Zauberflöte*. An active concert soloist, his repertoire includes Brahms' *Ein deutsches Requiem*, Handel's *Messiah*, Mozart's *Requiem*, Fauré's *Requiem*, Rossini's *Petite messe solennelle*, Britten's *Rejoice in the Lamb*, Schubert's *Mass in G (No 2)*, Cooke's *Gloria*, and Handel's *Utrecht Te Deum*.

Caspian has worked with leading artists including Karen Cargill (Drumlanrig Castle residency) and Sir James MacMillan at the Cumnock Tryst, and has participated in masterclasses with Iain Paterson, Joseph Middleton, Roy Howat, Roderick Williams and John Fisher.

Alongside his performing career, Caspian is Musical Director of the Westerton Male Voice Choir and teaches private vocal students, maintaining an active commitment to ensemble leadership, education and community music-making alongside his professional training.

Noah Chalamanda timpani



Noah is currently finishing his undergraduate studies in Timpani and Percussion at the Royal Conservatoire of Scotland. Prior to this he studied at the Junior Conservatoire for six years, during which he was a Scottish Young Musician finalist, a Rotary Young Musician finalist, won the Colin Currie Percussion Prize, and performed a solo recital under the mentorship of Sir James MacMillan. Since being at the RCS, he has enjoyed performing chamber concerts alongside Colin Currie, and playing in opera productions and musical theatre productions. Alongside his studies, he has also freelanced with the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra on percussion and Chineke! as principal timpanist.

John Kitchen organ



John Kitchen is an organist, harpsichordist, pianist, continuo player, accompanist, choral director, lecturer, writer, reviewer, adjudicator and recording artist. He was educated at the Universities of Glasgow and Cambridge. Following 12 years as a Lecturer in Music and University Organist in St Andrews (1976–88), he was appointed Senior Lecturer in Music at the University of Edinburgh. He was a very active member of the Music Department there from 1988 until 2014, when he retired from university teaching; however, he retains the post of University Organist. He also directed the Edinburgh University Singers for 30 years, until 2018.

John is Director of Music at Old St Paul's Episcopal Church, and Edinburgh City Organist with performing and curatorial duties at the Usher Hall in Edinburgh. He also teaches harpsichord at St Mary's Music School in Edinburgh. He maintains a close association with Edinburgh University's St Cecilia's Hall and the early keyboard instruments there, most of which he has recorded for the Edinburgh-based label, Delphian Records. He has also made many organ recordings, including three on the Usher Hall organ. In 2017 he was awarded an MBE for services to music.

John Kitchen ©Tina Norris

EDINBURGH ROYAL CHORAL UNION

Soprano

Mary Ball
Carolyn Beattie
Eileen Burke
Moira Burke
Libby Campbell
Catherine Donaldson
Martha Egner
Natalia Filipiak
Maureen Fowler
Henrietta Hales
Sally Hampton
Sandra Hollingdale
Phyll Hoskyns-Abraham
Zsófia Juhász
Sabine Klaus
Sally Leighton
Gloria Lo
Alison Macdonald
Joyce Moon
Suzy Morrison
Anna Munro
Moira Reekie
Jan Robertson
Ruth Robertson
Jacobine Scott-Koekendorp
Kirsten Shield
Maureen Stewart
Rosemary Stewart
Cherry Tinniswood
Ella Watmough Jones
Jane Watson
Juliet Weenink-Griffiths
Julia Witney-Hunter
Pat Wood

Alto

Lindsey Anderson
Sheila Badenoch
Heather Bain
Norda Barber
Elina Bennett
Avril Brown
Emily Brown
Amanda Cowking
Phyllis Craig
Karen Craigie
Sophie Dugas
Mariia Dvoriashyna
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Rachel Nimmo
Anne Robertson
Susan Rodger
Ruth Sinclair-Jones
Caroline Snell
Christine Thompson
Anna Townley
Sheila Wallace
Margaret West
Morag Williamson
Barbara Ziesenitz

Tenor

Adrian Cook
Sylvain Ducatillon
Nathanael Fagerson
tenor scholar
Calvin Goh
Paul Kompfner
Ron Looker
Fraser David Macdonald
Hashem Mohamed
David Morgan
Les Morss
Jesper Smidt
John Thompson

Bass

Richard Arnott
Fergus Babb
Thomas Bender
David Benson
Alastair Bruce
Douglas Burke
Simon Capewell
David Gordon
Allan Gray
Daniel Kelly
MC & CS Forbes bass scholar
Malcolm Mahony
Stuart Purves
Nigel Robb
David Scott
Torben Sell
Stuart Stirland
Philip Thornton
John Waugh

*List of singers correct at
time of publication*

EDINBURGH ROYAL CHORAL UNION

Michael Bawtree *chorus director*
Morley Whitehead *accompanist*
Fraser David Macdonald *conducting fellow*

Established in 1858, the Edinburgh Royal Choral Union has played a significant part in the musical life of Scotland, 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 such as Verdi's *Requiem* and international collaborations.

ERCU continues to promote new music and give Scottish premieres, including *The Farthest Shore* by Paul Mealar, *The Voices of our Ancestors* by Thea Musgrave, *Shadow Aspect* by Judith Bingham, *water psalms* by Thomas LaVoy, *Cantemus Igitur* by Rory Boyle and *Pietà* by Richard Blackford. Other highlights have included performances with Andrea Bocelli at Glasgow's Ovo Hydro; concerts to celebrate the Commonwealth Games and the centenary of the completion of the Usher Hall; visits to Orkney for the St Magnus International Festival; and a successful collaboration this season with Brussels Choral Society, with joint concerts in Brussels and at the Usher Hall.

If you want to sing with us ...

Come and join us for a rehearsal – usually Tuesdays at Augustine United, George IV Bridge, Edinburgh, 7.15 pm – 9.30 pm. Admission is through a simple audition.

Find out more:

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