



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RSNO Chorus

IN CONCERT

Greyfriars Kirk, Edinburgh
Fri 14 Mar 2025 7.30pm

Paisley Abbey
Sat 15 Mar 7.30pm

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IN CONCERT

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Paisley Abbey Sat 15 Mar 7.30pm

For Leonard Bernstein, heart and soul were never far apart, and when he was asked to write for an English cathedral, he brought all the energy, melody and showmanship that you'd expect from the composer of *West Side Story*. His *Chichester Psalms* are a burst of joy and light at the end of this concert, an American-inspired celebration of the power of choral singing, performed by the RSNO Chorus and its Director, Stephen Doughty, in two distinctly atmospheric settings.

TITCOMB Andante maestoso from *Suite in E* for organ [3']

BILLINGS Modern Musick [3']

IVES Psalm 90 [11']

DVOŘÁK arr. ROBINSON Largo from Symphony No9
From the New World [6']

JOSEPH JAY MCINTYRE Missa brevis EUROPEAN PREMIERE [22']

INTERVAL

BERNSTEIN Warm-Up from *Mass: A Theatre Piece for Singers,
Players and Dancers* [2']

JEAN BELMONT FORD If Music Be the Food of Love [4']*

DIEMER Psalms 3, 44 and 67 from *Psalms for Percussion and Organ* [9']

BERNSTEIN Chichester Psalms [20']

RSNO Chorus

Stephen Doughty Conductor & Director, RSNO Chorus

Eden Devaney Conductor *

David Goodenough Organ

Sophie Askew Harp

Simon Lowdon Percussion

Colin Hyson Percussion

Peter Murch Percussion

Jo McDowell Percussion

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**Please silence all mobile telephones and alerts, and refrain from taking photographs,
without flash, until the end of each piece.**

RSNO Chorus

IN CONCERT

An intricate web of themes, connections and coincidences weave together the eclectic, deeply contrasting works in tonight's all-American programme. Taken together, however, the pieces highlight a far more contemplative, questioning role for music than the proud patriotism that the description 'all-American' might suggest: think spirituality, self-awareness and humour, and even a clutch of composers' differing responses to the diverse sonic possibilities offered by a chorus, organ, harp and percussion.

We begin in New England, where Everett Titcomb was a Massachusetts musical institution as organist and choirmaster at the Church of St John the Evangelist, Boston, for almost five decades until 1959 (he died nine years later, aged 84). His **Andante maestoso** forms the serious-minded, grand and ceremonial finale to his four-movement *Suite in E* for organ, written in 1955. Based on the plainsong melody 'Ave maris stella' (or 'Hail, star of the sea', a medieval hymn to the Virgin Mary), it makes for a suitably rousing opening.

Leaping almost two centuries back in time, fellow New Englander William Billings (1746-1800) – who also spent his life in and around Boston, this time teaching in many of the area's singing schools in the late 18th century – is generally considered the first important American composer of choral music. He wrote a lot of it, collected together across several compendiums, and it often combines guidance on learning the fundamentals of music with rewarding, satisfying music for choirs to sing. Billings also knew when not to take things too seriously: his choral song 'Jargon', for example, answered criticisms of his supposedly adventurous harmony with

unapologetic dissonances. And tonight's piece, **Modern Musick**, surely counts as music to inform, educate and entertain, in its description of what's unfolding in the music in real time – complete with some closing suggestions for the audience, too.

Returning to the 20th century, Charles Ives (1874-1954) was the New England musical pioneer and iconoclast *par excellence*, by day a successful insurance businessman, but on evenings and weekends one of the most radical, forward-thinking composers America has produced. His setting of **Psalm 90** for chorus, organ and percussion (bells and tam-tam) was, according to his wife, the only one of his many works with which he was entirely satisfied. It took him more than three decades: he began the piece around 1894, but only completed the final version in 1924. And in many ways, it's like a compendium of his many free-thinking musical techniques, from simple flowing melodies to dense note clusters. It opens with portentous organ chords that Ives labels as 'The Eternities', 'Creation', 'God's Wrath Against Sin', 'Prayer and Humility' and finally 'Rejoicing in Beauty and Work', before passing through a sequence of deeply contrasting sections, virtually all underpinned by a constant low note from the organ – representing, according to Ives, the omnipresence of God.

Born near Prague in what's now Czechia, Antonín Dvořák (1841-1904) wasn't, of course, American. But he spent the years 1892 to 1895 in New York, as one of the early directors of the city's recently established National Conservatory of Music. Fascinated by the wealth of the country's African American spirituals, he predicted that they might form the basis of a distinctively American style of

music (he wasn't wrong, though that music turned out to be jazz). And though he stressed that he hadn't quoted any of them verbatim, those spirituals formed the inspiration for his *New World Symphony*, which he wrote during his American years, and whose tender slow movement, the **Largo**, is indelibly associated with a certain brand of bread for a whole generation of UK TV viewers. New York City harpist – and also celebrated author of children's books – Gertrude Ina Robinson made tonight's very effective, unusual arrangement of that movement for the perhaps unlikely combination of harp and organ in 1917.

The **Missa brevis** by Joseph Jay McIntyre – written for chorus, organ and percussion – was premiered as recently as 1991. And from its pulsating rhythms and driving pulses, it's perhaps no surprise that McIntyre is himself a professional percussionist as well as a composer: he was for 33 years principal timpanist with the Maryland Symphony Orchestra, and is also active as a percussion soloist. His *Missa brevis* is a colourful, immediate response to the ancient liturgical Mass texts, from the complex cross-rhythms of the 'Gloria' to the dancing pulses of the concluding 'Agnus Dei'.

In 1971 McIntyre was a boy treble, and sang as a soloist in the first performance of Leonard Bernstein's monumental *Mass* at the Kennedy Center in Washington, DC. Tonight's next piece is a short excerpt from that expansive work, and like Billings' earlier *Modern Musick*, it's a self-referential piece that takes us behind the scenes into how a chorus actually functions. Here, **Warm-Up** is literally a choral warm-up for the singers' voices, bringing together scat syllables and more melodic hallelujahs.

Next, two women composers respond to issues both worldly and spiritual. Jean Belmont Ford was born in California in 1939 and now lives in Kansas, and has written extensively for chorus. Her **If Music Be the Food of Love** is a richly imagined, deeply lyrical setting of a 17th-century text by Henry Heveningham, itself based on the opening lines of Shakespeare's *Twelfth Night*.

By contrast, and unlike Ives or Bernstein (as we'll discover shortly), Emma Lou Diemer offers musical versions of psalms that don't employ words at all. Her **Psalms for Percussion and Organ** is just one of many purely instrumental responses to the biblical texts she created (others are for flute and organ, trumpet and organ, even bass trombone and organ). Born in Missouri in 1927, Diemer died in June last year, having been professor of composition at the University of Maryland and the University of California, where she was also composer in residence with the Santa Barbara Symphony. We'll hear three of her *Psalms for Percussion and Organ* tonight: the grand gestures of the powerful Psalm 3 praise God for His protection, while the nervier Psalm 44 complains that God may have forsaken humankind. Finally, the splendid, ceremonial Psalm 67 thanks God for His mercy and grace.

The concert closes with **Chichester Psalms**, a piece that in many ways draws all of tonight's multifarious strands together, and returns us again to spiritual matters. In 1965 Leonard Bernstein (1918–90) had taken a sabbatical from his duties as the New York Philharmonic's Music Director, hoping to create a new musical to rival the success of *West Side Story*. But he struggled. Instead, he received a letter from the Very Reverend Walter Hussey, Dean of

Chichester Cathedral in West Sussex, asking for a new choral piece – and adding: ‘Many of us would be very delighted if there was a hint of *West Side Story* about the music.’ (Hussey wouldn’t be disappointed in that respect.)

Bernstein jumped at the idea, immediately suggesting psalm settings, on the stipulation that the text should be in Hebrew, since, he argued, he could think of the psalms in no other way. Hussey agreed, and the premiere was given on 15 July 1965 by the New York Philharmonic and the Camerata Singers, followed a fortnight later by the UK premiere in Chichester. Bernstein created more than one version to allow for church and concert hall performances, for chorus with either large orchestra or organ, harp and percussion.

The first movement begins with a joyful chorale that provides the whole work’s unifying theme, returning to close its final movement. Faster, more intricate, dance-like music follows, and the movement builds to three mighty climaxes. There’s a brief musical interlude based around the same ideas, an equally brief interlude for soloists from the chorus, then the full chorus joins them for a slow-moving reiteration of the joyful opening chorale, and it’s all over before you know it.

The second movement is essentially a simple song for solo soprano, joined by the sopranos and altos of the chorus, setting the famous Psalm 23 (‘The Lord is my shepherd’). The opening melody is brutally interrupted, however, by the tenors and basses in a fast, aggressive central section. The two different musics come together at the end, the lower chorus providing an unsettling counterpoint to a return of the opening song.

The third movement opens with the *Chichester Psalms*’ most dissonant music, in a severe harmonisation of the work’s opening chorale melody. A couple of phrases from the second movement’s song make a quiet return, before the music becomes a consoling, rocking lullaby. *Chichester Psalms* ends in remarkable stillness with a prayer for unity.

© David Kettle

MODERN MUSICK

We are met for a concert of modern invention;
To tickle the ear is our present intention.
The audience are seated expecting to be treated
With a piece of the best, with a piece of the best.
And since we all agree to set the tune on E,
The author's darling key he prefers to the rest

Let the bass take the lead and firmly proceed till the parts are agreed to fuge away.
Let the tenor succeed and follow the lead till the parts are agreed;
Let the alto inspire the rest of the choir inflam'd with desire,
Let the treble in the rear no longer forbear, but expressly declare for a fuge away.

Then change to brisker time and up the ladder climb,
And down again; then mount the second time
And end the strain.

Then change the key to pensive tones
And slow in treble time the notes exceeding low
Keep down a while then rise by slow degrees;
The Process will surely not fail to please.

Thro' common and treble we jointly have run
We'll give you their essence compounded in one
Altho' we are strongly attached to the rest
Six-four is the movement that pleases us best, that pleases us best.
Six-four is the movement that pleases us best.

And now we address you as friends to the cause;
Performers are modest and write their own laws.
Altho' we are sanguine and clap at the bars,
'Tis part of the hearers to clap their applause, to clap their applause.
'Tis part of the hearers to clap their applause.

Source: The Psalm-singer's Amusement: containing a number of fugging pieces and anthems
Printed and sold by the Author at his House near the white House, Boston, 1781

PSALM 90

Tenor solo: **Robert Paterson** (Fri), **Tyler Newton** (Sat)

Soprano solo: **Amelie Masters** (Fri), **Rei Camilleri** (Sat)

1. Lord, thou hast been our dwelling place from one generation to another.
2. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.
3. Thou turnest man to destruction; and sayest, 'Return, ye children of men.'
4. For a thousand years in thy sight are but as yesterday when it is past, and as a watch in the night.
5. Thou carriest them away as with a flood; they are as a sleep; in the morning they are like grass which groweth up.
6. In the morning it flourisheth and groweth up; in the evening it is cut down, and withereth.
7. For we are consumed by thine anger, and by thy wrath are we troubled.
8. Thou hast set our iniquities before thee, our secret sins in the light of thy countenance.
9. For all our days are passed away in thy wrath: we spend our years as a tale that is told.
10. The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their strength labour and sorrow; for it is soon cut off, and we fly away.
11. Who knoweth the pow'r of thine anger? even according to thy fear, so is thy wrath.
12. So teach us to number our days, that we may apply our hearts unto wisdom.
13. Return, O Lord, how long? and let it repent thee concerning thy servants.
14. O satisfy us early with thy mercy; that we may rejoice and be glad all our days.
15. Make us glad according to the days wherein thou hast afflicted us, and the years wherein we have seen evil.
16. Let thy work appear unto thy servants, and thy glory unto their children.
17. And let the beauty of the Lord our God be upon us: and establish thou the work of our hands upon us; yea, the work of our hands establish thou it.

Amen.

MISSA BREVIS

Kyrie

Kyrie eléison, Christe eléison, Kyrie eléison.

Kyrie

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

Gloria

Tenor solo: **Robert Paterson** (Fri), **Calum Lowe** (Sat)

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, Iesu Christe, Domine Deus,

Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis;

Glory to God in the highest, and on earth peace to people 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, heavenly King, O God almighty Father.

Lord Jesus Christ, Only Begotten Son, Lord God,

Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us;

Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Iesu Christe, cum Sancto
Spiritu:
in gloria Dei Patris. Amen.

You take away the sins of the world, receive
our prayer;
You are seated at the right hand of the Father,
Have mercy on us.
For You alone are the Holy One, you alone are
the Lord, you alone are the Most High, Jesus
Christ, with the Holy Spirit,
in the glory of God the Father. Amen.

Sanctus

Soprano solo: **Caroline Cradock** (Fri), **Jenny Cheung** (Sat)

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

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

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is He that cometh in the name of
the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the sins of the
world,
have mercy upon us.
Lamb of God, who takes away the sins of the
world,
grant us peace.

IF MUSIC BE THE FOOD OF LOVE

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

CHICHESTER PSALMS

1st Movement (verse 3 in Hebrew and verse 2 in King James Version)

Soloists: **Rhona Christie** (Fri), **Rei Camilleri** (Sat), **Lauren Hadley, Andrew Clifford, Findlay Peters**

PSALM 108

Urah, hanevel, v'chinar!
A-irah shaḥar

Awake, psaltery and harp:
I will rouse the dawn!

PSALM 100

Hari'u l'Adonai kol ha'arets.
Iv'du et Adonai b'simcha
Bo'u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu v'lo anaḥnu.
Amo v'tson mar'ito.
Bo'u sh'arav b'todah,
Ḥatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam ḥas'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know that the Lord, He is God.
He made us, and we are his.
We are His people and the sheep of His pasture.
Come unto His gates with thanksgiving,
And into His court with praise.
Be thankful unto Him and bless His name.
The Lord is good, His mercy everlasting
And His truth endureth to all generations.

2nd Movement

RSNO Youth Chorus soloists: **Nuala-Maria McKnight** (Fri), **Amelia Mashwani** (Sat)

PSALM 23

Adonai ro-i, lo eḥsar.
Bin'ot deshe yarbitseini,
Al mei m'nuḥot y'nahaleini,
Naf'shi y'shovev,
Yan'ḥeini b'ma'aglei tsedek,
L'ma'an sh'mo.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'naḥamuni.

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yaḥad
Al Adonai v'al m'shiḥo.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.

Yoshev bashamayim
Yis'ḥak, Adonai
Yil'ag lamo!
Ta'aroch l'fanai shichan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.

He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!
Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.

Ach tov vaḥsesed
Yird'funi kol y'mei ḥayai
V'shav'ti b'veit Adonai
L'orech yamim.

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

3rd Movement

Soloists: **Rhona Christie, Esther McMillan, Andrew Clifford** (Fri), **Tyler Newton** (Sat),
Oluwatimilehin Bimbo-Adeola

PSALM 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yaḥel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

PSALM 133 (verse 1)

Hineh mah tov,
Umah na'im,
Shevet aḥim
Gam yaḥad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

David Goodenough

Organ

David enjoys a diverse freelance career as an organist, educator and examiner. In December last year he relinquished his position as Organist and Director of Music at the Church of St John the Evangelist in Edinburgh, bringing to a close an unbroken period of nearly 40 years' service as either a parish church or cathedral organist.

He was also Director of Music and a boarding Housemaster at Fettes College in Edinburgh for 25 years, during which time the Chapel Choir was internationally acclaimed as one of the finest school choirs in Europe, regularly touring, recording and broadcasting.

As a recitalist, David has given concerts on four continents, including performances in Hong Kong's Cultural Centre, the Cathedral of St John the Divine, NY, Grace Cathedral in San Francisco and Holy Trinity Cathedral, Auckland. He has also played widely in Europe, including concerts in Westminster Abbey and St Paul's Cathedral in London, and at Notre-Dame in Paris. Later this year he will perform the complete Organ Trio Sonatas of J S Bach, unique in their splendour and difficulty, in two concerts in the Edinburgh Festival Fringe.

Alongside his work as a recitalist, he is an in-demand accompanist on both the organ and the piano, he teaches at the Erskine Stewart's Melville Schools in Edinburgh and he is a grade and diploma panel examiner for the Associated Board of the Royal Schools of Music.

Sophie Askew

Harp

Sophie combines her passions in busy performing and teaching careers. She performs with orchestras across Scotland, as a recitalist and in chamber music. Sophie has broadcast live for BBC Scotland television and radio and for STV. She has appeared as a guest recitalist and teacher at the Edinburgh Harp Festival, for numerous music societies and for the London branch of the United Kingdom Harp Association. In May Sophie had the great privilege of performing the European premiere of Jennifer Higdon's GRAMMY Award-winning harp concerto with Stirling Orchestra. Recent collaborations include working with photographer Lesley Redfern to create a film to accompany John Cage's *In a Landscape*. In the year ahead Sophie will be performing Mozart's Flute and Harp Concerto in Gatehouse of Fleet.

Simon Lowdon

Percussion

Simon was born in Newcastle and began playing percussion at the age of nine. After two years at Chetham's School of Music, he won a scholarship to the Royal Academy of Music in London. In 2000 he was the Gold Medal winner of the Shell/LSO Scholarship Competition. While at the Royal Academy, Simon began trialling with the RSNO. In 2003, at the age of 22, he was appointed Section Principal Percussion. In 2009 he was made an Associate of the Royal Academy of Music. Simon has freelanced with the Orchestra of the Royal Opera House, London Symphony Orchestra, Royal Philharmonic Orchestra, Hallé, BBC Scottish Symphony Orchestra, Orchestra of Scottish Opera and World Orchestra for Peace. In 2020 he completed a Masters in 'Sound for the Moving Image' at Glasgow School of Art. Away from performing, Simon is also a music producer and editor.

Colin Hyson

Percussion

Born in Edinburgh, Colin started playing percussion at the age of 13 and decided to take up a career in music after participating in the Edinburgh Youth Orchestra. After receiving a Bachelor of Music (with honours) from the Royal Conservatoire of Scotland, he was awarded the Yamaha Percussion Scholarship to study for his Master of Music (Performance) degree, also at the RCS. Colin has freelanced as a percussionist and timpanist with the RSN, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra, Scottish Opera, Scottish Ballet, Ulster Orchestra, Royal Northern Sinfonia, National Symphony Orchestra Ireland and Teatro Regio di Torino. Outside of freelancing with orchestras, Colin also delivers workshops and children's concerts around Scotland and provides percussion hire around the UK through his hire company, CHOPS.

Peter Murch

Percussion

Peter is a drummer, percussionist and music producer, known for his versatility on the stage, in the pit and in the studio. Classically trained at the Royal Conservatoire of Scotland, he achieved a Master's degree in timpani and percussion and was awarded the prestigious Governor's Recital Prize. He has performed extensively across the UK, Europe and the USA in tours, concerts, music festivals and as a member of numerous theatre pit bands, contributing to over 60 productions, including in London's West End. As a composer and session musician, Peter's work has been featured internationally on streaming platforms, curated playlists, television and radio, including two Live Lounge sessions on BBC Radio 1 and appearances on BBC TV. He has also performed on many studio recordings for films, new compositions and well-known works, as well as co-producing acclaimed albums with his bands Tongues and The Moth & The Mirror.

Jo McDowell

Percussion

Jo is a freelance musician who has performed with all the national orchestras in Scotland. She is a regular guest principal percussionist with Scottish Opera, with performances of *The Merry Widow* at Opera Holland Park in June. She studied at the RSAMD and in Berlin with Rainer Seegers, principal timpani of the Berlin Philharmonic Orchestra. She was the first female percussionist, since Evelyn Glennie, to jointly win the LSO Scholarship. Jo was then able to continue her studies with Simon Carrington (LPO) and Neil Percy (LSO) at the Royal Academy of Music. Highlights have been recordings and performances with Cecilia Bartoli in Paris, Nigel Kennedy at the Verbier Festival, the Abbey Road recording of *Eternity Sunrise* by John Tavener for the soundtrack to *Children of Men*, The Ring Cycle with Sir Richard Armstrong and, more obscurely, an impromptu performance with Kiefer Sutherland at the Hammerstein Ballroom in New York. She has also toured with the Academy of Ancient Music and London Mozart Players. Jo is a passionate educator who teaches at The Glasgow Academy and is a qualified/working psychodynamic therapist.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Mozart's Requiem

EDN Fri 25 Apr 7.30pm
GLW Sat 26 Apr 7.30pm

Beethoven Elegischer Gesang

Berg Violin Concerto

Mozart Requiem

Patrick Hahn Conductor

Carolyn Widmann Violin

RSNO Chorus




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SCOTLAND'S NATIONAL
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Chorus

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The voices from our family of choirs come together
for an afternoon filled with song!

Glasgow Royal Concert Hall
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Support the RSNO Chorus

At the RSNO, we understand the transformative influence singing can have on individuals and communities. Our mission this year is to get even more people singing.

Donate today to support the RSNO Chorus. Comprised entirely of amateur singers, under the leadership of Stephen Doughty, our singers rehearse weekly to create the beautiful sounds you've heard this evening.

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Stephen Doughty

Conductor & Director, RSNO Chorus

Stephen Doughty has been Chorus Director of the RSNO Chorus since the start of the 2022:23 Season. Since his arrival, the Chorus has seen an influx of new members and an abundance of varied and critically acclaimed performances, including Verdi's Requiem, Britten's *War Requiem*, Bruckner's *E Minor Mass* and the Scottish premiere of Sir James MacMillan's *Christmas Oratorio*. He has also directed the Chorus in new and imaginative programmes in their own right, including Rheinberger's *Mass in E flat* for double choir, and concerts with percussion and organ featuring Bernstein's *Chichester Psalms*, the European premiere of McIntyre's *Missa Brevis* and Ives' final major choral work, *Psalm 90*.

Stephen's previous 12-year tenure as Chorus Master of Belfast Philharmonic Choir included a number of world premieres, most significantly James Whitbourn's *The Seven Heavens* and Philip Hammond's *Requiem for the Lost Souls of the Titanic*, performed exactly 100 years since the liner went down, and further European premieres of both Stuart Scott's *Requiem Brevis*, which saw the 100-strong choir separated into eight choirs spaced around the audience, and Christopher Marshall's *Earthsong*.

Stephen particularly enjoys working with amateur singers, not least leading regular singing days frequently involving up to 800 singers. He was Musical Director of Edinburgh Bach Choir for seven years and has directed the Garleton Singers for over 30 years, performing with them recently at the Lammermuir Festival.

Stephen plays harpsichord/organ continuo and orchestral piano and has given frequent organ recitals, including several on the grand Mulholland Organ in the Ulster Hall, Belfast. He is also in demand as an arranger and orchestrator, with a large portfolio of work particularly for young voices. He has produced a plethora of arrangements of the music of pianist Christopher Norton, including two publications of piano duets and a suite for wind sextet, and has received commissions from Children's Classic Concerts, the Ulster Orchestra and the RSNO. Commissions from the BBC have seen his work performed on BBC Alba and at the Last Night of the Proms, and his pieces feature on several recordings, including with the RSNO Chorus.

Stephen is an examiner for the Associated Board of the Royal Schools of Music.

Eden Devaney

Conductor

Eden is a Manchester-born singer and conductor. He is currently in his final year studying singing at the Royal Conservatoire of Scotland, with Iain Paton. He was the recipient of the Agnes Miller and Molly Robb prizes and has also appeared as a soloist for BBC Scotland's Christmas 2023 programming. Some of his singing highlights include the Evangelist in Bach's *St John Passion* at Glasgow Cathedral, and being a chorus member in Scottish Opera's *Oedipus Rex*. As a conductor, he started his journey in 2021 directing the

Xaverian College Chamber Choir, where he fell in love with working with singers. Eden is currently the musical director of the Awen Ensemble (a chamber ensemble of RCS singers) and was the assistant conductor for Ayr Choral Union in 2024. He is currently the recipient of the Sir Alexander Gibson Fellowship for Choral Conducting with the RSNO. Eden is extremely grateful for the ongoing support the RSNO, the RSNO Chorus and its team (Stephen Doughty, Polly Beck and Edward Cohen) have given him during his appointment.

RSNO Chorus



The RSNO Chorus performs in around six different programmes in up to 20 concerts across Scotland with the Royal Scottish National Orchestra each year. The RSNO Chorus has also had great success in recording with the Orchestra. Its recordings, among others, of Prokofiev's *Alexander Nevsky*, conducted by Neeme Järvi, and Holst's *The Planets*, conducted by David Lloyd-Jones, have both attracted high critical acclaim.

In addition to its commitment to the Orchestra, the RSNO Chorus performs independently and has been invited to perform with orchestras in many parts of the world, establishing an international status and touring to Copenhagen, Hong Kong, Israel, Germany, Belfast, Australia, Trondheim and, most recently, Amsterdam and Prague. In 2018 it performed Britten's *War Requiem* with the RSNO at the BBC Proms.

The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today it is one of the most successful choruses in the UK. In recent years it has performed practically every work in the standard choral repertoire along with contemporary works by renowned composers, including John Adams, Magnus Lindberg, Howard Shore and, most recently, the critically acclaimed Scottish Premiere of Sir James MacMillan's *Christmas Oratorio*.

The RSNO Chorus is directed by Stephen Doughty, who was appointed to the role at the start of the 2022:23 Season.

RSNO Chorus

SOPRANO 1

Alison Blair
Alison Pryce-Jones
Caroline Cradock
Catherine Taylor
Charlotte McKechnie
Iris O'Connell
Joan Lacy
Joanna Beaton
Karman Leung
Katherine Szumowski
Katie Cochrane
Mhairi Hendry
Morag Kean
Rei Camilleri
Rhona Christie
Roberta Yule
Sarah Greer

SOPRANO 2

Amelie Masters
Beth Kean
Carol McLean
Carole Sim Sayce
Eleanor Gaskell
Elizabeth Jack
Frances Kennedy
Heather Keating
Helen Hyland
Jenny Cheung
Judith Pexton
Kate Adams
Katie Dew
Laura Gorman
Leila Inglis
Lizzie Reather
Lorna Robertson
Lynsey Brook
Lynsey Scott
Mairi Therese Cleary
Ruby Ginoris
Sally Sandground
Theresa Hoare

ALTO 1

Ailie MacDougall
Angela McDonald
Anne Browning
Anne Thies
Brenda Williamson
Cath Malone
Esther McMillan
Fiona Taylor
Freya Atkinson Gibson
Harriet Skipworth
Julia Haddow
Julia King
June Thomas
Laura MacDonald
Lauren Hadley
Linda McLauchlan
Louise Reid
Marita McMillan
Marrian Murray
Mary Taylor
Maureen McCroskie
Ruth Townsend
Steve Halfyard
Thea Jones
Uta Engelbrecht

ALTO 2

Alice Bennett
Alison Bryce
Ann Firth
Anne Newlands
Carol Leddy
Catharine Perrin
Denny Henderson
Eleanor McLaren
Elizabeth Scobie
Elizabeth Stevenson
Gillian Downie
Hilde McKenna
Jane Stansfield
Janette Morrison
Moirá Allingham
Sonja Crossan

TENOR 1

Alex Rankine
Andrew Clifford
David Miller
Lawrence Smith
Nathan Dunsmore

TENOR 2

Calum Lowe
Cosma Gottardi
David MacDonald
Frikki Walker
Graham Parsonage
Kerr Noble
Laurie Nelson
Robert Paterson
Tyler Newton

BASS 1

Alistair Laird
Andrew Lyons
Andrew Matheson
George Lloyd
Ian MacKay
Keith Thomasson
Mark Higginson
Martin Engelbrecht
Martin Waddell
Peter Saunders
Robin Watson
Stephen Penman
Stuart Corkindale
Toby Reed

BASS 2

Alan Maxwell
Brian Watt
Chris Morris
Findlay Peters
Graeme Simpson
Ian Gray
John MacLellan
Kenneth Allen
Melvyn Davies
Oluwatimilehin Bimbo-Adeola
Richard Goldie
Stephen Lipton
Stewart Macfarlane
Stewart McMillan
Tim Reilly

RSNO CHORUS DIRECTOR

Stephen Doughty

RSNO CHORUS VOCAL COACH

Polly Beck

RSNO CHORUS REHEARSAL PIANIST

Edward Cohen



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