



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

**RSNO CHORUS** SINGS

**Bruckner**

Greyfriars Kirk, Edinburgh  
Fri 23 Feb 2024 7.30pm

St Aloysius' Church, Glasgow  
Sat 24 Feb 7.30pm

Airdrie New Wellwynd Church  
Sun 25 Feb 4pm



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# RSNO CHORUS SINGS **Bruckner**

**Greyfriars Kirk, Edinburgh** Fri 23 Feb 2024 7.30pm

**St Aloysius' Church, Glasgow** Sat 24 Feb 7.30pm

**Airdrie New Wellwynd Church** Sun 25 Feb 4pm

Imagine the stillness and mystery of an ancient church on a dark night. Suddenly, softly, the air starts to glow and shimmer with music that feels as eternal – and as sacred – as the stones themselves. RSNO Chorus Director Stephen Doughty conducts the RSNO Chorus, Brass and Woodwind in a concert with an atmosphere all of its own: from the Romantic century, music of quiet rapture and soaring beauty in venues that couldn't be more perfect.

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**BRAHMS** Begräbnisgesang Op13 [8']

**BRUCKNER** Os justi WAB 30 [4']

**A MENDELSSOHN** Suite for Woodwind, Brass and Percussion Op62 [27']

INTERVAL

**BRUCKNER** Mass No2 in E Minor WAB 27 [37']

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**Stephen Doughty** Conductor

**RSNO Chorus**

**RSNO Brass and Woodwind**

If viewing these notes at the concert, please do so considerately and not during performances.

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

The Airdrie concert is given in aid of the Beatson Cancer Charity



**Johannes Brahms** (1833-1897)

# Begräbnisgesang

Op13



## **FIRST PERFORMANCE**

Hamburg, 2 December 1859

**DURATION** 8 minutes

It was in 1858, some two years after the death of his friend, Robert Schumann, that the young Brahms published the choral work *Begräbnisgesang*. It was written during a period when he was much engaged in choral matters. He had been appointed the previous year as Music Director of the Choir and Orchestra at Detmold (in the North Rhine area of Germany), a posting in which he was encouraged by Robert's wife, the renowned pianist and composer Clara Schumann. Brahms split his time between the court and his home town of Hamburg, where he had started a female choir.

*Begräbnisgesang* – the name translates literally as 'Funeral Song' – was one of his earliest published choral pieces. While certainly prefiguring the funeral march elements of his great *Deutsches Requiem* (written in 1865 after the death of his mother), it has also been suggested that *Begräbnisgesang* was itself a form of miniature requiem in memory of Schumann, whose early death in the summer of 1856 had deeply affected Brahms. Written for chorus and wind ensemble – including oboes, clarinets, tuba, horn, bassoons, trombones and timpani – its sombre sound echoes Lutheran chorale writing in his setting of the hymn 'Nun laßt uns den Leib begraben'. Yet Brahms' brilliantly paced sense of drama moves the work from the darkly melancholic to a tempered joyousness, and then back to darkness, with the sopranos, the highest voice, only appearing towards the end of the work.

Moving and powerful, despite its brevity, Clara Schumann – for whom the work may have had more resonance than most – called it 'most glorious'.

© Sarah Urwin Jones



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Nun laßt uns den Leib begraben,  
Bei dem wir kein'n Zweifel haben:  
Er wird am letzten Tag aufstehn,  
Und unverrücklich herfür gehn.

Erd ist er und von der Erden;  
Wird auch wieder zu Erd werden;  
Und von Erden wieder aufstehn  
Wenn Gottes Posaun wird angehn.

Seine Seel lebt ewig in Gott,  
Der sie allhier aus seiner Gnad  
Von aller Sünd und Missetat  
Durch seinen Bund gefeget hat.

Sein Arbeit, Trübsal und Elend  
Ist kommen zu ein'm guten End,  
Er hat getragen Christi Joch,  
Ist gestorben und lebet noch,

Die Seel, die lebt ohn alle Klag,  
Der Leib schläft bis am letzten Tag,  
Bei welchem ihn Gott verklären  
Und der Freuden wird gewähren.

Hier ist er in Angst gewesen,  
Dort aber wird er genesen,  
In ewiger Freude und Wonne  
Leuchten wie die schöne Sonne.

Nun lassen wir ihn hier schlafen,  
Und gehn allsamt unser Straßen,  
Schicken uns auch mit allem Fleiß,  
Denn der Tod kommt uns gleicher Weis.

Now let us bury the body,  
Which without a doubt  
On resurrection day  
Will rise in splendour.

For out of earth he was made  
And to the earth he will return  
And from it he will rise  
When the Lord sounds the trumpet.

His soul will live forever in God,  
Who in his mercy  
Has swept it clear of  
All sin and evil.

His work, sorrow and misery  
Has come to a good end.  
He helped carry the Lord's burden,  
Has died and yet is still alive.

The soul lives without sorrow,  
The body sleeps until resurrection day,  
When God transfigures him,  
And gives him eternal bliss.

Here he was weighed down by fear,  
There he will be at ease again,  
In eternal peace and happiness  
Radiant like the brilliant sun.

Now we leave him here at rest  
And all go our separate ways,  
Do our duties with eagerness  
Until death comes to us without exception.

**Anton Bruckner** (1824-1896)

# Os justi

WAB 30



## FIRST PERFORMANCE

St Florian Monastery, Austria, 28 August 1879

**DURATION** 4 minutes

Bruckner's involvement with sacred choral music goes back before his teens: a setting of St Thomas Aquinas' hymn 'Pange lingua' appeared at about 11 or 12. After the death of his father, when he was 13, Bruckner was taken to the chastely

beautiful monastery of St Florian, which became his actual home for several years, and which remained his spiritual home and refuge for the rest of his life. For the first two decades of his adult life, most of the music Bruckner composed was in some way religious, a direct expression of his profound but by no means unreflective Roman Catholic faith.

The motet *Os justi* ('The mouth of the righteous utters wisdom') is perhaps the purest of all Bruckner's musical confessions of faith. It was composed in 1879 for Ignaz Traumihler, Choirmaster at St Florian and, like Bruckner, a devotee of the church music of the Renaissance. It is set purely in the old church Lydian Mode (think of a scale of F using only the white notes of the piano). The miracle is that it all sounds so natural, with no hint of contrivance or sentimental archaism. The central section ('et lingua ejus') contains some of the most ethereal counterpoint in all Bruckner, while the ending, designed to dovetail into a chanted 'Alleluia', is pure serenity.

© Stephen Johnson

Os justi meditabitur sapientiam:  
et lingua ejus loquetur judicium.  
Lex Dei ejus in corde ipsius:  
et non supplantabuntur gressus ejus.  
Alleluia.

The mouth of the righteous utters wisdom,  
and his tongue speaks what is just.  
The law of his God is in his heart:  
and his steps will not be impeded.  
Alleluia.

**Arnold Mendelssohn** (1855-1933)

# Suite for Woodwind, Brass and Percussion Op62

**FIRST PERFORMANCE** 1916

**DURATION** 27 minutes

- 1. Maestoso**
- 2. Moderato**
- 3. Molto tranquillo**
- 4. Allegro non troppo, ma scherzoso**
- 5. Vivace**
- 6. Commodo**
- 7. Andante**
- 8. Marsch**

Arnold Mendelssohn, whose father was a cousin of the famous Felix Mendelssohn, is probably best remembered these days for his substantial body of church music, and as one of Paul Hindemith's composition teachers. But posterity's verdict on his achievement fails to do justice to a composer whose output also included a number of highly regarded songs, chamber works and three operas, not to mention his extensive scholarly activities preparing modern editions of late Renaissance and early Baroque choral works by Monteverdi, Schütz, Lassus, Hassler and Praetorius.

Mendelssohn's life was relatively uneventful. After studying music in Berlin, he was appointed Organist and Choral Director of the Lutheran congregation in Bonn, and subsequently occupied increasingly influential positions in Bielefeld and Cologne. In 1891 he finally settled in Darmstadt, though for a brief period in 1912 commuted to Frankfurt, where he taught choral conducting and composition at the Hoch Conservatory. Although showered with honours during his lifetime, Mendelssohn was almost completely neglected following his death in 1933, primarily because his

music was banned on racial grounds by the Nazi regime. Only after 1945 did it make a modest recovery.

The Suite for Woodwind, Brass and Percussion was published in 1916, during the First World War. Yet despite its scoring and that the work opens with a Fanfare and closes with a March, there is little to suggest that Mendelssohn conceived it with any military connotations. Rather, the Suite is best appreciated as an early 20th-century recreation of the Mozartian multi-movement Serenade, featuring a series of contrasting dance movements that are couched in a conservative yet highly accessible musical language. After the introductory Fanfare movement comes a jovial Polonaise and then a slower and stately *Reigen* (a devotional medieval dance performed at early Christian festivals). The mood changes with a light-hearted fourth movement which includes a middle section dominated by a rhythmic pattern that is close in character to a Scotch snap. A dynamic and rhythmically propulsive fifth movement Scherzo is followed by a gentler Commodo, which features some mellifluous solo woodwind writing. The penultimate expansive Andante exploits a more lyrical and expressive style before the boisterous March brings the Suite to a powerfully affirmative close.

© Erik Levi

**Anton Bruckner** (1824-1896)

# Mass No2

**in E Minor** WAB 27

## FIRST PERFORMANCE

Linz, 29 September 1869

**DURATION** 37 minutes

1. *Kyrie*
2. *Gloria*
3. *Credo*
4. *Sanctus*
5. *Benedictus*
6. *Agnus Dei*

Bruckner's symphonies, those colossal 'cathedrals in sound', still polarise opinion sharply. His church music, however, is another matter. Music-lovers who struggle with the symphonies often find, to their surprise and delight, that Bruckner's unaccompanied motets and mature mass-settings are an open book – a very beautiful open book, which somehow manages (in the words of the old Anglican hymnbook) to be 'ancient and modern' at the same time. Some of the harmonies testify that this was a composer who had bathed in the gorgeous, if tortuous mysticism of his hero Richard Wagner. But Bruckner also revered the music of the Renaissance master Palestrina, whose spirituality and exquisite craftsmanship he found not romantically archaic, but timeless.

Encouraged by the newly formed Cecilian Movement, which encouraged simplicity and devotional purity in church music, Bruckner composed his Mass No2 in E Minor for the dedication of the Votive Chapel in Linz's new Roman Catholic Cathedral. It is scored for chorus and wind band, but the wind instruments are used discreetly, sometimes supporting the voices, sometimes enhancing them with quasi-vocal lines of their own. At the time Bruckner wrote it, the so-called Gothic Revival in architecture was at its

height, and neo-Gothic buildings were appearing all across Europe. But there is nothing 'neo' about this Mass. Simplicity and devotional purity came naturally to Bruckner, despite his often intense struggles with mental illness and even, sometimes, with his deeply held Roman Catholic faith.

All of this can be felt in the flowing counterpoint and dignified steady ascent of the opening Kyrie, and also in the radiant long crescendo that opens the Sanctus – the latter built on a figure taken from Palestrina's *Missa Brevis*. Elsewhere the choral writing can be remarkably exploratory, but then, so too could the church music of Renaissance masters such as Carlo Gesualdo. We hear this in the Gloria's 'Qui tollis' section, which conveys the suffering of Christ, or in the gorgeous central 'Et incarnatus' from the Credo. But there is no suggestion of worldly impiety about this music, but of heart-easing resolution, especially in the glorious hushed final cadence of the Agnus Dei. At the first performance of the revised version of the Mass, in the old Linz Cathedral in 1885, a friend remembered how Bruckner stood near the organ, which he had played magnificently during his 30s, 'with his eyes lifted up ecstatically to the vaulted roof, his lips moving in silent prayer'.

© Stephen Johnson



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## KYRIE

Kyrie eléison, Christe eléison, Kyrie eléison

## 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, Iesu 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, Iesu Christe,

cum Sancto Spiritu: in gloria Dei Patris.

Amen.

## CREDO

Credo in unum Deum,

Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.

Et in unum Dominum, Iesum Christum,

Filium 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,

et ascendit in caelum, sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare vivos

## KYRIE

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

## GLORIA

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;

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.

## CREDO

I believe in one God,

the Father Almighty, maker of heaven and earth, of all things visible and invisible:

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 descended from heaven.

He was incarnate by the Holy Ghost out of the Virgin Mary, and was made man.

He was crucified also for us under Pontius Pilate; he suffered and was buried:

And he rose again on the third day, as in the Scriptures

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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 expecto resurrectionem mortuorum,  
et vitam venturi sæculi. Amen.

### **SANCTUS**

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

### **BENEDICTUS**

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

### **AGNUS DEI**

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

And ascended into heaven, and sits on the right  
hand of the Father:  
And he shall come again, with glory, to judge the  
living and the dead: Of whose kingdom there  
shall be no end;  
And [I believe] in the Holy Spirit, the Lord and  
life-giver, who proceeds from the Father  
and the Son, who, with the Father and the Son,  
together is worshipped and glorified, and spoken  
through the prophets. And in one, holy, catholic  
and apostolic Church, I confess one baptism for  
the remission of sins. And I await the resurrection  
of the dead: and the life everlasting. Amen.

### **SANCTUS**

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

### **BENEDICTUS**

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

### **AGNUS DEI**

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.

# Stephen Doughty

## Conductor



Stephen Doughty was appointed Chorus Director of the RSNO Chorus from the start of the 2022:23 Season. Prior to this appointment, during his 12-year tenure as Chorus Master of Belfast Philharmonic Choir the choir gave a number of world premieres, including 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 the 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. He has been Musical Director of Edinburgh Bach Choir since 2017 and of the Garleton Singers since 1994. He was also Organist and Director of Music of St John's Episcopal Church, Edinburgh for 18 years, directing the 30-voice choir through the full range of sung services, which included large-scale, orchestrally-accompanied services during the Edinburgh Festival. He plays harpsichord/organ continuo and orchestral piano with all the Scottish orchestras, as well as the Ulster Orchestra, and has given frequent organ recitals, including several on the grand Mulholland Organ in the Ulster Hall, Belfast.

Stephen has compiled a large portfolio of arrangements and orchestrations, particularly for young voices, and has received commissions from Children's Classic Concerts, the Ulster Orchestra and the RSNO. In addition, the BBC has commissioned a number of arrangements which have been performed on BBC Alba and at the Last Night of the Proms, and his pieces feature on several recordings. More information about his arrangements, including commissions, can be found at [stephendoughty.co.uk](http://stephendoughty.co.uk)

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

# Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award

nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève); as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

The RSNO's Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.



# On Stage

## FLUTE

Katherine Bryan  
PRINCIPAL  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Peter Dykes  
ASSOCIATE PRINCIPAL  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

Luis Eisen  
ASSOCIATE PRINCIPAL  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Martin Murphy  
ASSISTANT PRINCIPAL  
Alison Murray  
Neil Mitchell  
David McClenaghan

## TRUMPET

Christopher Hart  
PRINCIPAL  
Robert Baxter

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Symone Hutchison  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI AND PERCUSSION

John Poulter  
ASSOCIATE PRINCIPAL

Royal Scottish National Orchestra, 19 Killermont Street, Glasgow G2 3NX

T: +44 (0)141 226 3868 W: [rsno.org.uk](http://rsno.org.uk)

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The RSNO is one of Scotland's National  
Performing Companies, supported by the  
Scottish Government



Scottish Government  
Riaghaltas na h-Alba

# 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.

### **SOPRANO 1**

Alison Blair  
Caroline Cradock  
Catherine Taylor  
Charlotte McKechnie  
Eleanor Gaskell  
Joan Lacy  
Joanna Beaton  
Joanna Webster  
Karman Leung  
Katie Cochrane  
Laura Gorman  
Lynsey Scott  
Maree Mutch  
Margaret Mills  
Morag Kean  
Rei Camilleri  
Rhona Christie  
Roberta Yule  
Seonaid Eadie

### **SOPRANO 2**

Beth Kean  
Carol McLean  
Carole Sim Sayce  
Elizabeth Jack  
Elspeth Waugh  
Fiona Murray  
Frances Kennedy  
Helen Hyland  
Jennifer Imrie  
Jenny Cheung  
Judith Pexton  
Kate Adams  
Kirstie Fairnie  
Leila Inglis  
Lizzie Reather  
Lorna Robertson  
Lynsey Brook  
Mairi Therese Cleary  
Ruby Ginoris  
Sally Sandground  
Theresa Hoare

### **ALTO 1**

Ailie MacDougall  
Angela McDonald  
Anne Murphy  
Anne Thies  
Brenda Williamson  
Catriona Eadie  
Elizabeth Stevenson  
Esther McMillan

Fiona Taylor  
Harriet Skipworth  
Janette Morrison  
Julia Haddow  
June Thomas  
Katharine Oyler  
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  
Catharine Perrin  
Carol Leddy  
Denny Henderson  
Elizabeth Scobie  
Felicia Gray  
Gillian Downie  
Hilde McKenna  
Jane Stansfield  
Moira Allingham  
Shona Banks  
Sonja Crossan

### **TENOR 1**

Alex Rankine  
Alistair Thom  
Andrew Clifford  
David Miller  
Grant Haddow  
Lawrence Smith  
Nathan Dunsmore  
Neil Simpson

### **TENOR 2**

Calum Lowe  
Cosma Gottardi  
Donald Weetman  
Graham Parsonage  
Kerr Noble  
Robert Paterson

### **BASS 1**

Alistair Laird  
Andrew Lyons  
Andrew Matheson  
Chris Spencer  
David MacDonald  
Fraser Dalziel  
George Lloyd  
Ian MacKay  
Ian Mills  
Keith Thomasson  
Kuba Sanak  
Mark Higginson  
Martin Engelbrecht  
Robin Watson  
Stephen Penman  
Toby Reed

### **BASS 2**

Alan Maxwell  
Alex Shen  
Brian Watt  
Chris Morris  
Graeme Simpson  
Ian Gray  
John MacLellan  
Kenneth Allen  
Melvyn Davies  
Richard Hassall  
Stephen Lipton  
Stewart McMillan  
Tim Reilly

### **RSNO CHORUS DIRECTOR**

Stephen Doughty

### **RSNO CHORUS VOCAL COACH**

Polly Beck

### **RSNO CHORUS REHEARSAL PIANIST**

Edward Cohen

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# La Mer

**PTH** Thu 7 Mar: 7.30pm

**EDN** Fri 8 Mar: 7.30pm

**GLW** Sat 9 Mar: 7.30pm

**Bonis** Femmes de légende,  
Three Pieces for Orchestra

**Chausson** Poème de l'amour  
et de la mer

**Ravel** Une barque sur l'océan

**Debussy** La mer

**Thomas Søndergård** Conductor

**Catriona Morison** Mezzo-soprano

**Big Noise Wester Hailes** (EDN only)

  
**Sirens**  
women writing music

Kindly supported by RSNO Patrons and  
the ABO Trust's Sirens programme.

**Pre-concert talk, 6.45pm** (EDN and GLW)

Catriona Morison in conversation with RSNO Viola Katherine Wren

[rsno.org.uk](http://rsno.org.uk)

The RSNO is supported by  
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