

ABERDEEN BACH CHOIR

Conductor: James Lobban

St. Machar's Cathedral
Sunday, 24 April 2005 at 7.45p.m.

Christ lag in Todes Banden BWV4 – J.S. Bach
Aus der Tiefe rufe ich, Herr, zu dir BWV131 – J.S. Bach
Magnificat - Arvo Pärt
Berliner Messe – Arvo Pärt

Austin Gunn – Tenor
Robert Wilson – Bass
Aberdeen Sinfonietta: Leader Bryan Dargie

Admission Programme £10 Concessions £7 Children under 12 free

(Admission to Cathedral from 7.15p.m. onwards)



Toilets are located at the back of the Cathedral and in the Gatehouse.

Members of the public are asked to return to their seats when the bell rings at the end of the interval.

The audience should feel free to applaud at the end of each work.

Christ lag in Todes Banden BWV 4 – J.S. Bach (1685-1750)

Born on the 21st of March 1685 in Eisenach in Thuringia, Johann Sebastian Bach went to live with his older brother, Johann Christoph, in 1694 after the death of his parents. In 1700 at the age of 15 Johann Sebastian became a member of the choir of St. Michael's Church, Lüneburg, and spent all his time composing, and studying the organ, clavichord and violin. Four years later he was appointed organist at Arnstadt, and then in 1707 moved to Mühlhausen as organist before marrying his cousin Maria Barbara. The following year, 1708 J.S. left Mühlhausen to become court organist to Duke Wilhelm Ernst of Weimar, but it was during his time in Mühlhausen that Johann Sebastian wrote both cantatas BWV 4 and BWV131.

Cantata BWV 4 is the strictest chorale-cantata Bach ever wrote, each one of the seven stanzas of Martin Luther's Easter hymn being a variation of the tune written in 1524. Although originally written in 1707, Bach later revised the work during his time in Leipzig (1724).

The cantata opens with a **Sinfonia** containing fragments of the chorale theme. **Verse 1** uses a descending step-motive from the opening notes of the chorale to suggest Christ's bondage in death, while the final *Halleluja* section in alla breve time uses brilliant syncopated running figures in 3rds to convey the joy of the resurrection.

Verse 2 is a sombre, slow duet over an ostinato bass. The closing *Halleluja* is sad.

Verse 3 Here Bach uses the opening notes of the chorale in a brilliant violin figuration to highlight Christ's victory over sin and death.

Verse 4 depicts the battle between Christ and death. The melody is in the alto part.

Verse 5 A chromatic continuo part, reminiscent of the famous lament in *Dido and Aeneas* by Henry Purcell leads to a section full of word-painting. The concluding *Halleluja* is at first triumphant, then more urgent and finally majestic.

Verse 6 is in reality a jig. The vocal parts indulge in chains of 3rds supported by an ostinato using a dotted rhythm.

Verse 7 is a simple four-part chorale setting to bring to an end this most powerful and extraordinary work.



Sinfonia

Verse 1 Choir

Christ lag in Todes Banden für unsre
Sünd gegeben,
Er ist wieder erstanden und hat uns
bracht das Leben;
Des wir sollen fröhlich sein, Gott
loben und ihm dankbar sein,
und singen Halleluja, Halleluja!

Christ lay in Death's dark prison
who for our sin did suffer;
He is again arisen, and life to us doth
offer.
Therefore shall we joyful be, praising
God right thankfully and singing
Alleluia, Alleluia!

Verse 2 Soprano / Alto

Den Tod niemand zwingen kunnt
bei allen Menschenkindern, das
macht' alles unsre Sünd,
kein Unschuld war zu finden.
Davon kam der Tod so bald und
nahm über uns Gewalt, hielt uns in
seinem Reich gefangen. Halleluja!

Though all mankind were striving;
fouled by our mire of sin, no perfect
man was living.

So came Death, that very hour, over
to us to wield his power, to hold us in
his realm imprisoned. Alleluia!

Verse 3 Tenor

Jesus Christus, Gottes Sohn, an
unsre Statt ist kommen und hat
die Sünde weggetan, damit dem
Tod genommen all sein Recht

Jesus Christ, the Son of God, then
in our stead appeareth and thus our
sin doth set aside; thereby from
Death he teareth all his power and

und sein Gewalt, da bleibet
nichts denn Tods Gestalt, den Stach'l
hat er verloren. Halleluja!

his domain; no place is left where
Death can reign, his sling away is
taken. Alleluia!

Verse 4 Choir

Es war ein wunderlicher Krieg da
Tod und Leben rungen,
Das Leben behielt den Sieg, es hat
den Tod verschlungen.
Die Schrift hat verkündigt das, wie
ein Tod den andern frass, ein Spott
aus dem Tod ist worden. Halleluja!

It was a wondrous fight to see; Death
strove with Life for power.
But Life won the victory, and so did
Death devour. Scripture hath
proclaimed it true that one death is
swallowed up in victory. O Grave,
where is now thy victory. Alleluia!

Verse 5 Bass

Hie ist das rechte Osterlamm, davon
Gott hat geboten, das ist hoch an des
Kreuzes Stamm in heisser Lieb
gebraten, das Blut zeichnet unser Tür,
das hält der Glaub dem Tode für, der
Würger kann uns nicht mehr schaden.
Halleluja!

Here is the perfect Paschal Lamb,
whom God with man hath shared,
and high upon the cross of shame
in fire of love prepared. His Blood is
marked upon our door for Faith to
hold Death's face before; the slayer
can no more destroy us. Alleluia.

Verse 6 Soprano / Tenor

So feiren wir das hohe Fest mit
Herzensfreud und Wonne, das uns
der Herr erscheinen lässt, er ist selber
die Sonne, der durch seiner Gnaden
Glanz erleuchtet unsre Herzen ganz,
der Sünden Nacht ist verschwunden.
Halleluja!

So feast we on this day most high;
to joy all hearts be given, to joy
which doth our Lord supply, who is
our Sun in heaven. He, through his
beams of love and grace, His light
within our hearts doth place; the
night of sin is departed. Alleluia.

Verse 7 Chorale

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
sein bei dem Wort der Gnaden
Christus will die Koste sein und
speisen die Seel allein, der Glaub
will keins andern leben. Halleluja!

We feed in the Heavenly way, true
Paschal Bread possessing; in the old
leaven never may be found thy
Word of Blessing.
Christ shall our refreshment be, and
feast our souls eternally; our faith
would not else be living. Alleluia!

Aus der Tiefe rufe ich, Herr, zu dir BWV 131 – J.S. Bach

Soon after his arrival at the church of St. Blasius in Mühlhausen in September 1707, Bach made friends with Georg Eilmar, Archdeacon of the city and pastor of the Marienkirche. **Aus der Tiefe** was written at the request of Eilmar and combines Psalm 130, *De profundis*, with two verses of a 16th century Lenten hymn *Herr Jesu Christ*. It is the earliest cantata by Bach to survive, and according to C.S. Terry may have been intended for the commemoration of a fire which destroyed a large part of the city in May/June 1707.

Throughout the work Bach interprets the words of Psalm 130 with the utmost skill. In the opening chorus for example the initial Adagio “Aus der Tiefe” is suddenly interrupted by a Vivace section, “Herr, höre meine Stimme” (Lord, hear my supplication), while the word “Flehens” (pleading) is set to long melismas.

Sinfonia and chorus

Aus der Tiefe rufe ich, Herr, zu dir,
Herr, höre meine Stimme, lass deine
Ohren merken auf die Stimme
meines Flehens!

Out of the deep have I called unto
thee, O Lord; Lord, hear my voice. O
let thine ears consider well the voice
of my complaint.

Arioso (bass) and chorale (sopranos)

So du willst, Herr, Sünde zurechnen,
Herr, wer wird bestehen?
Denn bei dir ist die vergebung, dass
man dich fürchte. Erbarm dich mein
in solcher Last, nimm sie aus meinem
Herzen, Dieweil du sie gebüset hast
am Holz mit Todesschmerzen, auf
dass ich nicht mit grossem Weh in
meinen Sünden untergeh, noch
ewiglich verzage.

If thou Lord, wilt be extreme to mark
what is done amiss. O Lord who may
abide it? For there is mercy with
thee: therefore shalt thou be feared.
Compassion on my burden take - my
heart there from securing - for which
thou didst atonement make, the
Cross and death enduring. So may I
not in depths of woe and sin to my
destruction go, eternally despairing.

Choir

Ich harre des Herrn, meine Seele
harret, und ich hoffe auf sein Wort.

I look for the Lord: my soul doth wait
for him: in his word is my trust.

Aria (tenor) and chorale (altos)

Meine Seele wartet auf den Herrn
von einer Morgenwache bis zu der
andern. Und weil ich denn in

My soul fleeth unto the Lord; before
the morning watch, I say, before the
morning watch. And since I still in my

meinem Sinn, wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
den sein Gewissen naget, und wollte
gern im Blute dein von Sünden
abgewaschen sein wie David und
Manasse.

esteem, as I before lamented, myself
wretched sinner deem, whom
conscience hath tormented, I pray
that in thy Blood I be now washed
from sin's defilement free, like David
and Manasseh.

Chorus

Israel, hoffe auf den Herrn; denn
bei dem Herrn ist die Gnade unt
viel Erlösung bei ihm.
Und er wird Israel erlösen aus
allen seinen Sünden.

O Israel, trust in the Lord, for with the
Lord there is mercy: and with him is
plenteous redemption.
And he shall redeem Israel from all
his sins.

✻ ✻ ✻ ✻ INTERVAL OF FIFTEEN MINUTES ✻ ✻ ✻ ✻

Magnificat – Arvo Pärt (1935 -)

Born on the 11th of September 1935, Pärt graduated from Tallinn Conservatory in 1953. His early compositions were neo-classical in style, and while working as a technician for Estonian Radio (1958-1967), he composed more than 50 film scores and other theatre music. In 1962 he began studying serial composition and continued to work in this way throughout the 1960s despite earning an official rebuke from the Soviet authorities.

For a time Pärt abandoned composition completely and spent time meditating and studying religion. When he did start writing again, around 1976, his music emerged completely changed.

"I have discovered it is enough when a single note is beautifully played," he has said. "This one note, or a moment of silence, comforts me. I work with

very few elements – with one voice, with two voices. I build with primitive materials – with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it ‘tintinnabulation.’ The result is music of undramatic, uneventful, monk-like simplicity.” [The Class fm guide to Classical Music – Jeremy Nicholas.]

In 1980 Pärt emigrated first to Vienna and then to Berlin, and in 1982 completed a setting of the St. John Passion. The **Magnificat** was written in 1989 and is dedicated to Christian Grube and the Domchor Berlin. Throughout much of the movement an initial statement by 2 voices is answered in turn by various groupings in 3 parts.

Luke 1: 46

My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden.

For behold from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me and holy is his name.

And his mercy is on them that fear him throughout all generations.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat and hath exalted the humble and meek.

He hath filled the hungry with good things and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel.

As he promised to our forefathers, Abraham and his seed forever.

My soul doth magnify the Lord.

The **Berliner Messe** was written in 1990 and revised in 1997 and again in 2002.

KYRIE

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy upon us, Christ have mercy upon us, Lord have mercy upon us.

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 in earth peace and goodwill to all men. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, Heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. O Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us. For Thou only art holy, thou only art the Lord. Thou only, O Jesus Christ, art most high, together with the Holy Ghost, in the glory of God the Father. Amen.

FIRST ALLELUIA

Alleluia, alleluia. Emitte Spiritum tuum, et creabuntur, et renovabis faciem terrae. Alleluia.

Alleluia, alleluia. Send forth your Holy Spirit: they will multiply, and you will renew the whole face of the earth. Alleluia.

SECOND ALLELUIA

Alleluia, alleluia. Veni, Sancte Spiritus, reple tuorum corda fidelium, et tui amoris in eis ignem accende. Alleluia.

Alleluia, alleluia. Come Holy Spirit, fill the hearts of your faithful, and kindle in them the fire of your love. Alleluia.

VENI SANCTE SPIRITUS

Veni, Sancte Spiritus, et emitte caelitus lucis tuae radium. Veni, pater pauperum, veni dator munerum, veni, lumen cordium. Consolator optima, dulcis hospes animae, dulce refrigerium.

Holy Spirit, Lord of light, from the clear celestial height thy pure beaming radiance give. Come, thou father of the poor, come with treasures which

endure; come thou light of all that live! Thou, of all consolers best, thou, the soul's delightful guest, dost refreshing peace bestow.

In labore requies, in aestu temperies, in fletu solatium. O lux beatissima, reple cordis intima tuorum fidelium. Sine tuo nomine, nihil est in homine, nihil est innoxium. Lava quod est sordidum, riga quod est aridum, sana quod est saucium. Flecte quod est rigidum, fove quod est frigidum, rege quod est devium. Da tuis fidelibus, in te confidentibus, sacrum septenarium. Da virtutis meritum, da salutis exitum, da perenne gaudium. Amen. Alleluia.

Thou in toil art comfort sweet, pleasant coolness in the heat; solace in the midst of woe. Light immortal, light divine, visit thou these hearts of thine, and our inmost being fill. If thou take thy grace away, nothing pure in man will stay; all his good is turned to ill. Heal our wounds, our strength renew; on our dryness pour thy dew, wash the stains of guilt away. Bend the stubborn heart and will, melt the frozen, warm the chill, guide the steps that go astray. Thou, on us who evermore thee confess and thee adore, with thy sevenfold gifts descend. Give us comfort when we die, give us life with thee on high, give us joys that never end. Amen. Alleluia.

CREDO

Credo in unum Deum, Patrem omnipotentem factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum, Jesum 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 judicare vivos et mortuos, cujus 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.

I believe in one God. The Father almighty, maker of heaven and earth, and 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 of God,

Light of Light, very God of very God. Begotten not made, being of one substance with the Father, by whom all things were made. Who for us men, and for our salvation came down from heaven, and was made incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven and sitteth on the right hand of the father. And he shall come again to judge both the quick and the dead, whose Kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life. Who proceedeth from the Father and the Son. Who with the Father and the Son together is worshipped and glorified, who spoke by the Prophets. I believe in one Catholic and Apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead and the life of the world to come. Amen.

SANCTUS

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, miserere nobis.

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

Lamb of God who takest away the sins of the world, have mercy upon us.

Lamb of God who takest away the sins of the world, have mercy upon us.

Lamb of God who takest away the sins of the world, grant us thy peace.

Austin Gunn (Tenor) is currently studying at the Alexander Gibson Opera School, Royal Scottish Academy of Music and Drama. Recent operatic performances include Nemorino (L'elisir d'amore), Bardolfo (Falstaff), Pang (Turandot), Pedrillo (Die Entführung aus dem Serail), Don Ottavio (Don Giovanni), Fairfax (the Yeoman of the Guard), Walter Raleigh (Merrie England), Family Member (Seven Deadly Sins).

In oratorio and recital performances Austin has performed as soloist in most of the best loved repertoire, and rarer early, contemporary and romantic music, in venues throughout the U.K. including St. Paul's Cathedral, Covent Garden, Birmingham Symphony Hall, Saddlers Wells, Kensington Palace and King's College, Cambridge with conductors including Sir David Wilcocks, Andre Martin, Neville Creed, Peter Schreier, Hilary Davan Wetton, Bob Chilcott and Paul Spicer.

Recording and film credits to date include an album of experimental music for the University of Westminster, 'Nessun Dorma' on Tyne Tees Television and as the singing voice of a German soldier in the American television series 'Band of Brothers' directed by Steven Spielberg and Tom Hanks.

Robert Wilson (Bass) joined Aberdeen Bach Choir in 1995. Prior to moving to Aberdeen in 1971, he was a choral scholar at The Queen's College, Oxford and a member of Guildford Cathedral Choir.

In the event of an emergency, the audience is asked to remain seated until given instructions by the stewards.

ABERDEEN BACH CHOIR - MEMBERS

SOPRANOS:

Ruth Babington; Lisa Blacklaw; Sarah Craggs; Gillian Dickie;
Anne Farquhar; Judy Fraser; Johanna Gatz; Kate Graham; Muriel Harle;
Kathleen Haw; Anne Henderson; Lorna Herbert; Pamela Hoy;
Christine Irving; Jane Jones; Fiona Knox; Kate Love; Margaret Macaulay;
Kate Mason; Sandra Massey; Barbara Milne; Jeanette Morgan; Jan Ord;
Gosia Peplinska; Alison Purvis; Elma Reid; June Rhind; Lesley Robertson;
Alice Ronsberg; Ulrike Sauer-Stammeijer; Pamela Shand; Angela Slater;
Dawn Smith; Mari Sterten; Tilly Thomas; Miek Van der Velde; Grace Wallace;
Anne Woodward; Lynda Wyer.

ALTOS:

Debbie Barber; Tasha Beckly; Frances Bole; Libby Brand; Maggie Brooks;
Margot Buchan; Val Casely; Kathleen Christie; Barbara Crane;
Pat Cruickshank; Brenda Davy; Cathy Dover; Anke Fischer; Liz Foubister;
Ros Grant; Jean Henderson; Emma Hills; Susan Jones; Judy Junker;
Jo Kitching; Kristina Lauche; Brigid Lefevre; Isobel Malcolm;
Lesley MacNay; Frances Milne; Marta Moody; Lesley Mowat; Adele Perry;
Margaret Rayner; Lynne Soulsby; Margaret Spence; Jean Still; Anne Wilcox.

TENORS:

David Coleman; Stuart Donald; Ian Downie; Tony Grubb; Bruce Irvine;
David Kitching; Chris Leigh; Jim McHattie; Drummond McNicol;
Sandy Simpson; Mike Thomas; Michael Thomson; Fraser Westwood;
Bruce Wyer.

BASSES:

Tom Batey; Gordon Bellemer; Andrew Bole; Ben Davies; James Friend;
Tom Hall; John Harle; Roger Hessing; Jason Hobbs; John Hutcheson;
Jim Kiddie; George Lawrence; Peter Michie; Bill Noble; Chris Osman;
Alan Scott; Dr. Duncan Shaw; Peter Smail; Herman van Hoorst Vader;
Bert Wallace; David Way; Robert Wilson.

Rehearsal Pianist: Harry Williamson.

ABERDEEN SINFONIETTA

- Violins:** Bryan Dargie (leader)
Teresa Boag
Agnes Bradley
Midge Fowlie
Ruth Kalitski
Rachel Mackison
Sue Muir
Shelagh Reid
Nathalie Vanballenberghe
Dirk Van Loon
Michaela Wiedermann
- Violas:** Julian Marx
Mary Anne Alburger
Isabella Pillath
Sandra Thomson
- 'cellos:** Gareth John
Hilary Cromar
Mary Dargie
Hilary McCosh
- Double Basses:** Peter Wiltshire
Ray Leonard
- Oboe:** Ann Lillya
- Bassoon:** Kate Masson
- Organ:** Roger Williams

ABERDEEN BACH CHOIR

Founded as the Aberdeen Bach Society by Charles Sanford Terry in 1913 and reconstituted as Aberdeen Bach Choir in 1956. The choir usually performs two main recitals a year, at least one of which normally features a work by J.S. Bach. The repertoire of the choir is comprehensive and varied and past recitals have included works such as:

Missa 'Bell'Amfitrit'Altera', Psalm: Domine Exaudi - Lassus
Vespro Della Beata Vergine, 1610, Christmas Vespers - Monteverdi
Nimm von uns, Herr du treuer Gott; Jesu, meines Lebens Leben;
Der Herr ist mit mir - Buxtehude
Beatus Vir - Vivaldi
St. Matthew Passion, Mass in B Minor, Christmas Oratorio, Easter Oratorio - Bach
"Paukenmesse ", "Maria Theresa" Mass -Haydn
Mass in D Major "Missa Sanctae Theresiae" - Michael Haydn
"Great" Mass in C Minor, Requiem - Mozart
Missa Choralis - Liszt
Requiem - Cornelius
Mass in F Minor, Motets - Bruckner
Symphony of Psalms - Stravinsky
Messe du jubile - Daniel-Lesur
The Twelve - Walton
Messe Solennelle - Langlais
Hymn to St. Cecilia, St. Nicolas -Britten
Chichester Psalms - Bernstein
Benedictus - Howard Blake
Russian Requiem - Pehkonen
Te Deum - Arvo Pärt
Gloria, Requiem - John Rutter
Magnificat and Nunc Dimittis, The Lamb - John Tavener
The Chronicle of Saint Machar - John McLeod
(commissioned by the choir)

The Aberdeen Bach Choir is always keen to recruit new members. Anyone interested in joining the ranks of the choir should contact the secretary: Sandra Massey, 1 Caroline Place, Aberdeen. AB25 2TH
Telephone: 01224 630536

Aberdeen Bach Choir Website: www.aberdeenbachchoir.org.uk

Rehearsals are on Tuesday evenings, from 7.30p.m. until 9.30p.m. in the hall of St. Margaret's School, 17 Albyn Place, Aberdeen.

ABERDEEN BACH CHOIR

Conductor: James Lobban

50th Anniversary Season 2005-2006

St. Machar's Cathedral

Sunday 4 December, 2005 at 7.45p.m.

Wachet auf, ruft uns die Stimme – J.S. Bach

Missa Trinitatis – Johann Michael Haydn

Sopranos: Nicola Jane Kemp; Margaret Macaulay

Alto: Clare McCaldin

Tenor: Mark Wilde

Bass: Neil Baker

Aberdeen Sinfonietta: Leader – Bryan Dargie

This event has been made possible in part by support from:



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