



Dunbar Choral

JOHANN SEBASTIAN BACH

ST JOHN PASSION

Saturday 14th May 2016

7.30pm

Dunbar Parish Church

DUNBAR AND DISTRICT CHORAL SOCIETY

67 years ago on 21st January 1949 an advertisement in the *Haddingtonshire Courier* read –

'County Music Committee. It is proposed to form a musical society (Choral and Instrumental) in Dunbar. A meeting will take place in Dunbar Secondary School on Wednesday 26th January at 7 pm. All interested are invited.'

Thus in the austere years after the Second World War Dunbar and District gained a Musical Society.

Since then the Choral Society has a distinguished history of fine concerts, foreign trips and broadcasts under the direction of Jean P Boyd, George Robertson, Alexander Ward, Marion Main and, since 2008, Vaughan Townhill. Vaughan built upon the Choral's great legacy and his expertise and enthusiasm has propelled us ever onward and upward.

In recent years we have added two Charity Concerts in October and a Christmas Concert in December to our main Concert in May. Our repertoire has been expanded to include light operetta, musicals and jazz and is proving attractive to new members.

We hope that you enjoy our concert and thank you for your support. Please continue your support in October and December and for many years to come.

Our members now come from all over, including Edinburgh, Longniddry, North Berwick and Haddington as well as Dunbar and we are always looking for new members in order for us to expand the Choral for the next 66 years.

To find out more about joining us, or just to make contact before you come along, please phone our secretary, Joyce Patrick on 01368 863070 or email joyce.patrick@tiscali.co.uk. More information about the Society and about future concerts can also be found on our website www.dunbarchoral.org.uk

'COME AND SING'. You know you'll enjoy it and it's good for your health.

Spring Concert

St John Passion

Johann Sebastian Bach

Conductor

Vaughan Townhill

Soloists

Evangelist: Matthew Minter

Jesus: Richard Mein

Pilate: Peter Carey

Soprano: Susan Hamilton

Alto: Katrine Townhill

Tenor: Mike Towers

Servant: Brian Dale – Maid: Diane Kerr – Peter: Douglas Kerr

Charity No - SC. Ref 031777

Dunbar Choral is supported by Making Music



A short note on The St. John Passion by J.S. Bach

Bach moved to Leipzig in May 1723 and Good Friday of 1724 provided him with the opportunity of showing the town council just what he was capable of. The tradition of reading the Passion narrative on Good Friday with different characters taking part had begun soon after Luther had the German translations of the bible introduced into the Church services. Good Friday is the day that Jesus was in Jerusalem, betrayed by Judas in the Garden of Gethsemane, betrayed by Peter, judged by Caiaphas and the Roman Governor, Pilate, and then crucified by the Romans on the instructions, principally, of the Jewish High Priests.

Tradition began to develop of singing meditative hymns (chorales) during the narrative and by the time Bach came to write The St. John Passion solos were also being included.

The music of Bach's St John Passion is outstanding due to its melodic invention, characterisation of time and place, word painting and the logic of Baroque composition. The first chorus is dense and monumental creating in some way a link between the opening of the Bible in Genesis and the opening of St John's Gospel 'In the beginning was the word.' The Passion almost finishes with a quiet meditation of Jesus' body in the tomb but concludes with a look forward to the resurrection on Easter Day in a final choral of unimaginable energy and power. Throughout the work the chorus participates as the mob, baying for Jesus' Crucifixion and representing us as bystanders looking on. The story is told by 'the Evangelist', Jesus, Pilate and Peter, and also some of the other characters mentioned in the story. The type of music used is recitative which is a sung version of speech often used before microphones were used to amplify the voice in an understandable way. Soprano, Alto, Tenor and Bass soloists have meditative songs (arias) which comment on the action of the narrative.

Dunbar Choral will be singing this in English, with full orchestra, as the point of the telling of the story was to communicate with the local population and not to be elitist or out of reach of the common man.

Vaughan Townhill

Interval

There will be a short interval of 10 minutes between part 1 and 2; after about one third of the performance. In Bach's day, part 1 and 2 would be separated by an hour long sermon. We hope you don't mind the lack of authenticity.

PART ONE

1. Chorus

Hail! Lord and Master; every tongue shall offer praises to they name.

Show by thy Cross and Passion, that thou art God's redeeming Son, who humbly came to save mankind from depths of shame; and rose on high to reign.

Show by thy Cross and Passion, that thou art God's redeeming Son, who humbly came to save mankind from depths of shame; then blessed be thy name.

2. Evangelist

Jesus went with His disciples over the brook Cedron, where was a garden, into which He entered with His disciples. Judas also, which did betray Him, knew the place full well, for Jesus resorted thither oft together with His disciples. Therefore Judas, having received a band of men and of officers from the Chief Priests and the Pharisees, he cometh thither with lanterns, torches and with weapons. Therefore Jesus, knowing all things that were to come upon Him, He went forth and said unto them:

Jesus: Whom seek ye?

And they answered Him:

3. Chorus

Jesus of Nazareth.

4. Evangelist

Jesus saith to them:

Jesus: I am He.

Judas also, which did betray Him, was standing with them. As soon then as He had said: "I am He," they went backward and fell to the ground. Then asked He them a second time:

Jesus: Whom seek ye?

Again they answered:

5. Chorus

Jesus of Nazareth.

6. Evangelist

Jesus answered them:

Jesus: I told you but now, I am He. If ye seek for Me, let these men go their way!

7. Chorale

*O mighty love, O love beyond all measure,
that leads Thee on this path of such
displeasure.*

*I live with all the joys the world can offer;
yet Thou must suffer.*

8. Evangelist

So that the saying might be fulfilled which He had spoken: "Of them which thou gavest to me, of them have I lost not one." Then Simon Peter, having a sword, he drew it out and smote at the High Priest's serving man, and cut his right ear off; and his name was Malchus. Then said Jesus to Peter:

Jesus: Put up thy sword in the scabbard!
Shall I not drink the cup which now my
Father hath given Me.

9. Chorale

*Thy will, O God, be always done,
on earth as round thy heav'nly throne.*

*In time of sorrow patience give,
that we obediently may live.*

*With thy restraining Spirit fill
each heart that strives against thy will.*

10. Evangelist

The band then, together with the Captain and the soldiers of the Jews, took hold of Jesus and bound Him fast, and led Him away at first unto Annas, who was Caiaphas' father-in-law, which that same year was the High Priest. Now it was Caiaphas who had counselled the Jews that it was expedient that one man should die for the people.

11. Alto Aria

From the bondage of iniquity that ever binds me, my Redeemer sets me free.

From the evils that immure me, fully He'll cure me by His death upon the tree.

12. Evangelist

Simon Peter followed Jesus afar off, with another disciple.

13. **Soprano Aria**

I follow Thee gladly, my Lord and my Master,
and keep Thee in sight, my life and my light.
O let me not stray from Thy narrow way,
when dangers surround me, and torments confound me.

14. **Evangelist**

Now that other disciple was known unto the High Priest, and entered in with Jesus to the Palace of the High Priest. Simon Peter stood outside at the door. And then that other disciple who was known unto the High Priest, went out and spake unto her that kept the door, and brought Peter also within. Then saith the Maid, that kept the door, to Peter:

Maid: Art thou not also one of this man's disciples?

He said:

Peter: I am not.

The officers and the servants that stood there had made them a fire of coals (for it was cold) and warmed themselves. Peter also stood among them and warmed himself. Then did the High Priest Annas question Jesus of His disciples and of His doctrine. Jesus made answer to him:

Jesus: I always spake openly and freely to the World. And at all times I have taught within the Synagogue and in the Temple whither the Jews always do resort, nor have I spoken in secret at all. Why dost thou ask Me of this? Ask ye rather them who have heard Me speaking, what I have said, and what I have taught them. See now! For they themselves know all the things that I have said.

And when He had thus spoken, an officer who was standing by struck Jesus with the palm of his hand and said:

Officer: Dost Thou dare make answer unto the High Priest so?

Jesus answered unto him:

Jesus: If I have spoken evil, then do thou bear witness of the evil; but if I have spoken well, why smitest thou Me?

15. **Chorale**

O Lord, who dares to smite Thee? And falsely to indict Thee?

Deride and mock Thee so?

Thou canst not need confession, who knowest not transgression,

*as we and all our children know.
Why doth the Saviour languish beneath this heavy anguish?*

Whence comes this mortal woe?

The justice that we merit, the Sinless doth inherit,

and pays the debts His debtors owe.

16. **Evangelist**

Now Annas sent Him bound unto the other High Priest, Caiaphas. Simon Peter stood and warmed himself. Then said they unto him:

17. **Chorus**

Art Thou not one of His disciples?

18. **Evangelist**

But Peter denied it and said:

Peter: I am not.

And then one of the High Priest's servants being kin to him whose ear Peter cut off that night, said:

Servant: Did I not see thee in the garden with Him?

Then did Peter deny a third time; and immediately afterward, the cock crew. Then did Peter think upon the word of Jesus, and he went out and wept bitterly.

19. **Tenor Aria**

Ah, my soul, where shall I hide my shame,
where find some consolation? Shall I stay
till the mountaintops fall on me in
desolation? Doth this world my guilt
record? And for vile and cruel denial shall I
be abhorred? Yea! the servant hath denied
his Lord.

20. **Chorale**

*Peter, with his faithless lies, thrice denied
his Saviour.
One look from those pitying eyes saw him
as a traitor.
Jesus, turn and look on me, who persist in
sinning.
Set my fettered conscience free for a new
beginning.*

INTERVAL

There will be a short break of 10 minutes.

PART TWO

21. **Chorale**

*Christ, whose life was as the light, by His
friends forsaken,
in the darkness of the night like a thief was
taken.
Judgement of a godless Court, witness
falsely proffered;
bitter taunts and cruel sport, as foretold, He
suffered.*

22. **Evangelist**

And then they led forth Jesus, from
Caiaphas to the Judgement Hall, and it was
early. And they went not into the
Judgement Hall, lest they should become
defiled, but that they might eat the
Passover. And then went Pilate out unto
them and said:

Pilate: What accusation bring ye now
against this man?

And they answered and said unto Him:

23. **Chorus**

If this man were not a malefactor, we had
not delivered Him, no! we had not
delivered Him.

24. **Evangelist**

And Pilate said unto them:

Pilate: Then take ye Him away, and judge
ye him according to your law. The Jews
therefore said unto him:

25. **Chorus**

For us it is not lawful to put a man to death,
it is not lawful.

26. **Evangelist**

So that the saying might be fulfilled which
He had spoken when He signified by what
manner of death He should die. And then
went Pilate once more again to the
Judgement Hall, called for Jesus, and said to
Him:

Pilate: Art Thou the King of the Jews?

Jesus answered him:

Jesus: Dost thou say this of thyself, or
rather did others tell it thee of Me?

And Pilate answered Him:

Pilate: Am I a Jew? The Chief Priests and
Thine own nation have delivered Thee unto
me; what hast thou done?

And Jesus answered him:

Jesus: My kingdom is not of this world;
were My kingdom of this world, then My
servants surely would be fighting, that I
should not be delivered unto the Jews; but
now is My kingdom not from hence.

27. **Chorale**

*O mighty King, how marvellous Thy glory!
How can our falt'ring tongues proclaim Thy
story?*

*No human heart can ever rightly show Thee
how much we owe Thee.*

*With feeble power unworthy hymns we
fashion,*

*wherewith to praise Thy mercy and
compassion.*

*Thou wert and art the source of every
blessing that we're possessing.*

28. **Evangelist**

Then Pilate said unto Him:

Pilate: Now tell me, art Thou a King then?

Jesus answered him:

Jesus: Thou say'st I am a King. To this end
was I born, and for this cause came hither,
that I should witness to the truth. Each one

that is of the truth shall hearken to My voice.

Pilate saith unto Him:

Pilate: What is truth then?

And when he had thus spoken, he went out again to the Jews, and saith to them:

Pilate: I find in Him no fault at all. But ye have a custom at this time that I release one unto you. Will ye then that I should release the King of the Jews?

Then cried they all with one accord, saying:

29. **Chorus**

Not this man, no, not this, but Barabbas!

30. **Evangelist**

Now this Barabbas was a robber. Then Pilate therefore took Jesus and scourged Him.

31. **Bass Arioso**

Come, ponder, O my soul, with fearful trepidation, with trembling hope and anxious expectation; thy highest good is Jesu's suff'ring. For thee the sharp thorns He is wearing like Heaven's fairest flowers will seem. For thee the sweetest fruit the wormwood tree is bearing. Then gaze, forever gaze on Him.

32. **Tenor Aria**

Behold Him! See, His body, bruised and bleeding, is interceding for us in Heaven above. But when, our flood of sin declining, and toward His saving grace inclining, we find, at last, the rainbow shining, then God will welcome us with love.

33. **Evangelist**

And when the soldiers had plaited Him a crown of thorns they put it upon His head, and put on Him a purple robe and said:

34. **Chorus**

See! We hail Thee, King of Jews we hail Thee.

35. **Evangelist**

And they smote Him with their hands. Then Pilate therefore went out again and said to them:

Pilate: Behold, I bring Him forth unto you all, that ye may know that I find no fault in Him. And then did Jesus come forth, still wearing the crown of thorns and the purple robe. Then saith Pilate to them:

Pilate: Behold, the man!

And when the Chief Priests and the officers saw Him, they all cried out saying:

36. **Chorus**

Crucify!

37. **Evangelist**

Then Pilate saith to them:

Pilate: Take ye Him away and crucify Him; for I find no fault in Him at all. The Jews therefore answered him:

38. **Chorus**

We have a sacred law, and by this same law He should die, for He made Himself the Son of God.

39. **Evangelist**

And when Pilate heard that saying, he was the more afraid, and he went in again to the Judgement Hall and saith to Jesus:

Pilate: From whence then art thou?

But Jesus gave him no answer. Then saith Pilate to Him:

Pilate: Speakest Thou not to me? Knowest Thou not that I have the power to crucify, and also the power to release Thee?

Jesus answered him:

Jesus: Thou couldst have no power over Me, had it not been given unto thee from above; therefore, he that delivered Me unto thee hath the greater sin.

And from thence forward Pilate sought that he might release Him.

40. **Chorale**

Our Lord, in prison cell confined, releases us from prison.

And through His throne of grace we find our freedom has arisen.

Had He not worn these bonds before, our bonds had lasted evermore

41. **Evangelist**

But the Jews cried out the more, and said:

42. **Chorus**

If thou let this man go, then thou art not Caesar's friend; for, whoever maketh himself a King, he speaketh against Caesar.

43. **Evangelist**

And when Pilate heard that saying, straightway he brought Jesus forth, and sat down upon the Judgement Seat, in a place that is called "the High Pavement", but in the Hebrew: Gabbatha. And it was the Preparation of the Passover, about the sixth hour, and he saith to the Jews: Behold! Behold your King! But they cried out:

44. **Chorus**

Away with Him, crucify Him!

45. **Evangelist**

Pilate saith unto them:

Pilate: Shall I crucify your King then?

The Chief Priests answered and said to him:

46. **Chorus**

We have no King but Caesar.

47. **Evangelist**

And then he delivered Him to them, that they might crucify Him. And therefore they took Jesus and led Him away. And He bore His cross, and went forth to a place that is called: "the Place of a Skull"; which is called in the Hebrew: Golgatha.

48. **Bass Aria**

Haste, all ye whose souls are weary. Leave your daily toil so dreary. Haste, to Golgatha. With the wings of faith be flying. Fly where He is dying: your new life awaits you there!

49. **Evangelist**

And there crucified they Him, and with Him two others, on either side one. Jesus being in the midst. And Pilate also wrote out a title, and put it upon the cross, and there was written: Jesus of Nazareth, the King of the Jews. This title then read many of the Jews, for the place was nigh unto the city where Jesus was crucified.

And it was written in Hebrew, and in Greek, and in Latin also. Then said the Chief Priests of the Jews unto Pilate:

50. **Chorus**

Write thou not: The King of Jews, rather that He Himself said: I am the King of the Jews.

51. **Evangelist**

But Pilate answered:

Pilate: The title I have written shall stay as I have written.

52. **Chorale**

Thy name, O Lord, is shining upon me day and night, with thine own cross, enshrining my innermost delight.

Thy patience and endurance in suff'ring on the tree will give my soul assurance Thy blood was shed for me.

53. **Evangelist**

And then did the soldiers, after they had crucified Jesus, take His garments, and make four parts, unto each of the soldiers there, a part; and also His coat. Now the coat was without a seam, and from the top was woven through and through. They said therefore one to another:

54. **Chorus**

Let us not divide it, but cast lots upon it, whose it shall be.

55. **Evangelist**

So that the Scripture might be fulfilled, which is written: "They took my raiment and they parted it among them, and for my vesture, yea, my coat did they cast lots."

These things therefore the soldiers did then. Now standing beside the cross of Jesus was His mother, and also His mother's sister, Maria, Cleophas' wife, also Mary Magdalene. And when Jesus therefore saw His mother and the disciple standing by her, whom He loved, He saith unto His mother:

Jesus: Woman, woman, behold thy son!

Then saith He to the disciple:

Jesus: Behold! Behold thy mother!

56. **Chorale**

See Him, in His agony, thinking of another;
bidding this disciple be Son unto His
mother.

O Mankind, be pure within; love both God
and neighbour;
live and die without a sin, like your guiltless
Saviour.

57. **Evangelist**

And from that hour he took her unto his
own home. After this, Jesus knowing that all
was accomplished, that was written in the
Scriptures, He saith:

Jesus: I thirst.

Now there was a vessel full of vinegar. They
filled therefore a sponge with the vinegar,
and placing it upon an hyssop, they put it
up to His mouth. And when Jesus therefore
had received the vinegar, He said:

Jesus: It is fulfilled.

58. **Alto Aria**

“It is fulfilled!” Those words to save us He is
sending. O tragic night: his task on earth is
ending. The Lion of Judah fought the fight,
and hath prevailed. “It is fulfilled!”

59. **Evangelist**

And bowing His head, He gave up the ghost.

60. **Aria and Chorale**

My Lord and Master let me ask Thee: at this
Thy glorious Crucifixion, was all fulfilled
with Thy last breath? By dying hast Thou
conquered death? Through Thine own pain
and desolation shall we attain salvation?
And has the World been saved today?
Although Thy suff'rings sorely task Thee, yet
bow for us Thy head and say, in silence:
“Yea!”

*Jesu, Thou who tasted death, livest now
forever. When I take my final breath, Lord,
forsake me never. Help me, God's
redeeming Son, new life to inherit. Grant me
that which Thou hast won: more I do not
merit.*

61. **Evangelist**

And then behold, the veil of the Temple
was rent in twain, e'en from the top unto
the bottom. And the earth and the rocks did
quake, and were rent asunder, and the
graves were opened up, and there arose
many bodies of the Holy Ones.

62. **Tenor Arioso**

My heart, see how the world itself is
suff'ring while our Lord is dying: the sun
eclipsed; its light denying; the veil is torn,
the rocks are rent, the earth doth quake,
the dead are rising, to view their Maker
lifeless lying; and as for thee, what wilt thou
do?

63. **Soprano Aria**

O heart, melt in weeping, with tears
overflowing; your homage bestowing.
Reveal to the world ev'ry feeling of pain;
thy Jesus is slain.

64. **Evangelist**

The Jews therefore because it was the
Preparation, that the bodies should not
remain upon the Cross on the Sabbath Day
(for that same Sabbath Day was an High
Day), came they unto Pilate, beseeching
their legs might be broken, and that they
might be taken away. Then came the
soldiers and brake the legs of the first one
and the other which was crucified with Him.
But when they came to Jesus, and they saw
that He was already dead, then did they
break not His legs. But one of the soldiers
then pierced His side with a spear, and
forthwith came there out water and blood.
And he that did see these things, he also
bare record, and his record is true, and he
knoweth full well that he saith true, that ye
might believe. For all these things were
done that the Scriptures might then be
fulfilled: “A bone of him shall not be
broken.” Again in the Scriptures another
saith: “And they shall look, shall look on him
whom they have pierced.”

65. **Chorale**

*Help us, Christ, God's only Son, by Thy bitter
Passion;*

*Help us learn what Thou hast done for
Mankind's salvation.*

*As we gaze upon the tree, watching Death
enfold Thee, let us, helpless though we be,
with our thanks extol Thee.*

66. **Evangelist**

At last, after this Joseph of Arimathia, who was also Jesus' disciple (but secretly, for fear of the Jews), went to Pilate to beg for the body of Jesus. And Pilate gave him leave. Therefore came he hither and took the body of Jesus away. And also there came Nicodemus, he who at first had come to Jesus in the night, and brought a mixture of myrrh and of aloes, about an hundred pound in weight. And then they took the body of Jesus, and wound it in the linen clothes with the precious spices, as the Jewish manner is to bury. Now there was, in the place where He was crucified, a garden,

and in the garden a new tomb, wherein was never man yet laid. Therein then laid they Jesus, for the Jewish Preparation Day, because the tomb was nigh at hand.

67. **Chorus**

Sleep well, and rest in God's safekeeping, who makes an end of all our weeping. Sleep well, and on his breast sleep well.

The grave that was prepared for Thee, from all our sorrows sets us free, and points the way to Heav'n, and shuts the gates of Hell.

68. **Chorale**

*O Jesus, when I come to die let angels bear
my soul on high, to Abraham's protection.*

*And as in Death's repose I lie, watch o'er me
with a Father's eye, until the Resurrection.*

*And when from Death You waken me, let
my unworthy eyes then see,*

*with tears of joy, my soul's reward; my
Saviour and my risen Lord!*

*O Jesus Christ, give ear to me, give ear to
me, and let me praise Thee endlessly!*

English words by Neil Jenkins © 1999

Vaughan Townhill - Conductor

Vaughan is a graduate of the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) where he was a prizewinner for Clarinet. For 35 years he was Director of Music at Cargilfield in Edinburgh and retired in December 2008. Since then he has become conductor of Dunbar Choral, the Southside Community Orchestra and a member of Gladstone's Bag, a group playing concerts of popular Victorian music, radio and tv themes and accompanying silent films, mainly at the Britannia Panopticon in Glasgow. Recent performances have been Dr. Caligari and Metropolis.

He is principle clarinet of Edinburgh Symphony Orchestra and organist and choirmaster at Holy Cross Church, Davidson's Mains in Edinburgh. He is a board member of Edinburgh Youth orchestra and a founding committee member of SScOT, and their clarinet tutor, an organisation promoting orchestral and wind band playing for younger players aged 9 -15. Their annual summer course will take place at the Queen Victoria School in Dunblane in July.

Matthew Minter – The Evangelist

English tenor Matthew Minter was educated at The Windsor Boys' School where he excelled in Music. His undergraduate studies in Music were at Salford University, after which he continued to study singing with Nicholas Powell at the Royal Northern College of Music

Renowned for his versatility as a soloist, Matthew is in demand throughout Britain and on the international concert platform where he has received critical acclaim for his communication, delivery, and clarity of text: "When Matthew Minter sang we were transported to a heavenly place."

Matthew works regularly with many of Britain's leading orchestras, including The English Symphony Orchestra, Northern Sinfonia, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra, and has had the privilege of working under the direction of such distinguished conductors as Pierre Boulez, Sir John Eliot Gardiner, Bernard Haitink, Richard Hickox and Sir David Willcocks.

Recent concert appearances include Bach's St. John Passion, Coventry Cathedral; Bach's Matthäus Passion, Oude Kerk Den Haag; Handel's Messiah, Wells Cathedral; Kodály's Missa Brevis, Concertgebouw Amsterdam; Mozart's Requiem, St. John Smiths's Square; Orff's Carmina Burana, Cheltenham; Verdi's Requiem, Nieuwe Kerk Eindhoven.

Concert engagements during the coming season include Bach's St. John Passion and St. Matthew Passion, Handel's Messiah, Haydn's Creation, Mozart's Requiem, Rossini's Petite Messe Solennelle. In 2013 Matthew premièred and recorded a Mass of Reverence and Devotion written especially for his voice by Daniel Gillingwater and he will tour the UK with this work during 2016.

Further career highlights to date include a gala concert performance for the current Prime Minister of Great Britain, singing at a private party for the Duchess of York and various members of the British Royal Family, and notably appearing on the BBC's Top Gear programme performing O Sole Mio whilst being driven in a Maserati sports car by the seven time Formula1 world champion Michael Schumacher!

Richard Mein – Jesus

Edinburgh born bass-baritone Richard Mein studied at the RSAMD Opera School. He has sung in concert performances around Scotland including Handel's Messiah, Haydn's Seasons and Nelson Mass, Mozart's Requiem and Missa Solemnis as well as the Faure Requiem and the Rossini Petite Messe Solennelle. Operatic roles have included Dr Miracle in the Tales of Hoffmann by Offenbach; Papageno in The Magic Flute, Bartolo in the Marriage of Figaro and Leporello in Don Giovanni by Mozart, Falke in Die Fledermaus by Strauss, and Kecal in the Bartered Bride by Smetana. He is pleased to be singing again with the Dunbar Choral in tonight's concert.

Peter Carey – Pilate

Peter Carey began singing as a schoolboy in Chelmsford and continued whilst reading Medicine at Newcastle University, studying with John Kinghorn, joining the Northern Sinfonia Chorus and undertaking regular solo work with the University Choir and the Newcastle Bach Choir. After a few years working in Cambridge and singing there with a number of chamber groups, he returned to the North East. He is now a Consultant Haematologist and lives in Durham. He has continued to study with his old teacher and with the Deller Academy Summer school in France. In addition to singing with the Sinfonia Chorus he undertakes regular solo engagements within and outside the region.

Concert work is more compatible with medical life than opera but he has performed the role of Figaro in Mozart's Marriage of Figaro with Opera Nova, Valentin in Gounod's Faust for Northern Opera and Don Alfonso in Cossi fan Tutte with the Cyprus Sinfonia in Cambridge. He has sung the roles of Alberich, Fasolt and Hunding in concert performances of Wagner's Ring cycle with the Edinburgh Players Opera Group, and has regularly performed orchestral song cycles by Mahler, Copland and Vaughan Williams in recent years with the Easter Orchestral Society at York and Ellesmere, and the Richmondshire Orchestra.

Susan Hamilton – Soprano

The internationally acclaimed Scottish soprano, Susan Hamilton, began her musical career at the early age of eight when she became one of the first girl choristers in the UK at St Mary's Cathedral in Edinburgh.

She is a noted soloist specialising in Baroque and Contemporary music and has worked with many conductors including Raphael Frühbeck de Burgos, Sir John Eliot Gardiner, Philippe Herreweghe, Monica Huggett, Jos van Immerseel, Robert King, Ton Koopman, Paul McCreech, Philip Pickett, and Masaaki Suzuki and composers Richard Allain, Harvey Brough, Pascal Dusapin, Gabriel Jackson, Witold Lutoslawski, James MacMillan, Peter Nelson, Ronald Stevenson, Bill Sweeney and Errollyn Wallen.

She has performed with many leading orchestras and ensembles including the Amsterdam Baroque Orchestra, A Sei Voci, Cantus Cölln, Collegium Vocale Ghent, Florilegium, Flanders Recorder Quartet, Gabrieli Consort and Players, Il Gardellino, Irish Baroque Orchestra, King's Consort, London Symphony Orchestra, The New London Consort, Portland Baroque Orchestra, The Rare Fruits Council, Ricercar Consort and Scottish Chamber Orchestra. In 1996 she co-founded the Dunedin Consort.

Susan has appeared at major international festivals in Europe, Japan, Australia, Canada, Mexico and the US including the Edinburgh International Festival, Boston Early Music Festival, Osterfestival Tirol, La Folle Journée, Melbourne, St Magnus, Salzburg Festival and Utrecht Early Music Festival and she broadcasts regularly on both television and radio.

Her recordings include *Messiah, Acis and Galatea, and Esther* by Handel, Bach's *St Matthew Passion* and *B Minor Mass* (Linn Records), Purcell's *Ode to St Cecilia's Day* (Harmonia Mundi), *Ferrabosco and Byrd Consort Music* and *The Walsingham Consort Book* (Ricercar), *A'e Gowden Lyric* a recital of songs by Ronald Stevenson with pianist John Cameron and Dallapiccola's *Quattro Liriche di Antonio Machado*, (Delphian Records), *Haydn Scottish Songs* (Flora) and most recently *Two Serenatas For The Dublin Court* by Kusser with Aura Musicale and *Scottish Songs* by Haydn and Geminiani with the Rare Fruits Council.

Recent performances have included a tour with Mr McFall's Chamber which has been nominated for a Royal Philharmonic Society Award, Haydn's ***Nelson Mass*** with the Scottish Chamber Orchestra and a programme of English music with Ensemble Clematis.

Susan Hamilton effortlessly skips through a delicious 'Rejoice greatly'....
(Gramophone Magazine, David Vickers)

Susan Hamilton's solo contributions are outstanding. (BBC Music Magazine, Nicholas Anderson)

Katrine Townhill – Alto

Katrine graduated from the R.S.A.M.D (now known as the Royal Conservatoire of Scotland) where she gained a Dip. Mus.Ed. She studied singing with the late Winifred Busfield M.B.E.

Katrine has a wide range of experience as a soloist in oratorio, opera and recital work, having sung with Choral Societies across Central Scotland and the North of England. Recent concerts have included Lunchtime recitals at St Giles, a concert performance as 'The Voice from above' in Strauss' Die Frau Ohne Schatten' and with Dunbar Choral at the Christmas Carol Concert. In the past she has sung Rossini 'Petite Messe Solonelle', Handel 'Messiah', Vivaldi 'Gloria', and Charpentier 'Te Deum' with Dunbar Choral and is delighted to appear with them again.

Mike Towers – Tenor

Mike Towers is a member of the St Giles Cathedral Choir and the Edinburgh Festival Chorus and has sung as a soloist and chorister throughout Scotland, the UK and abroad. Recent operatic roles include Hoffman in Offenbach's 'Tales of Hoffman' with Opera Camerata in Edinburgh and Riccardo in Verdi's 'Di Ballo in Maschera' with Tayside Opera. On the concert platform he recently sang the Mozart Requiem in Dundee, Howard Goodall's 'Eternal Light' in Galashiels and Kelso, Handel's 'Messiah' with the Waverley Ensemble in Melrose at Christmas and Rossini's 'Petite Messe Solennelle' in Kelso in September. Future engagements include Sullivan's 'Cox and Box' later this month Purcell's 'Dido and Aeneas' and Puccini's 'Gianni Schicci' in October. He is delighted to be singing with The Dunbar Choral and Vaughan Townhill again.

David Townhill – Rehearsal Pianist

David grew up in a musical family and studied piano to a high level at Cargilfield School under Celia Womersley and later Fettes College under Shona Jones. His technical skill on the piano was evident from an early age and he won several prizes in the Edinburgh Competition Festival and later in the National Chamber Music competition. In his final year at school he performed three concerto standard works: George Gershwin's Rhapsody in Blue, the first movement of Grieg's Piano Concerto and Finzi's Eclogue for Piano and Strings.

After leaving school he developed other musical interests, such as composing songs and playing for bands, which led him away from the classical concert platform and into gigging venues. He has also written and developed his own musicals which have showcased at the Edinburgh Fringe Festival and have been recorded in various studios around Edinburgh.

For the past few years David has been rehearsal pianist for both the Dunbar Choral Society and the Dunbar Lyric theatre group. He has recently turned to music full time both as a private teacher and performer with many differing groups such as the Got Soul choirs, Rear View function band and on viola with the Tinderbox Orchestra, Mantra and Lipsync for a Lullaby. He recently enjoyed playing for a run at the King's Theatre pantomime in Glasgow on 2nd keyboard, particularly bumping into Gregor Fisher aka Rab C Nesbitt backstage who had a leading role.

Members of the Orchestra

Violin

Robert Dick (leader)
Jonathan Law
Emma Lloyd
Kate Miguda
Sheena Robertson
Andrew Rushworth

Viola

Jo Petrie (solo)
Elizabeth McDonald (solo)
Morvyth Davis

Cello

Tim Cais

Bass

John Wilkinson

Flute

Barbara Richerby
Lynn Bulmer

Oboe

Morven Bell
Colin Friend

Continuo

Solo Cello

Lindsay Martindale

Harpsichord

Morley Whitehead

Organ

David Townhill

Members of the Choral

Sopranos

Audrey Affleck
Sally Adie
Rosemary Bain
Vicky Brown
Jo Campbell
Muriel Cowan
Maggie Dougal
Marion Goodfellow
Joan Halpin
Kay Henderson
Anne Jackson
Diane Kerr
Joyce Patrick
Nesta Sparksman
Rachel Traynor

Tenors

Derek Brown
Felicity Bryant
Ian Ferguson
Louise Hardy
Darren Kilfara
Hugh Pumphrey
Lucy Spratt
George Turnbull
Moyra Wright

Rehearsal accompanists

David Townhill

Altos

Sally Cleaver
Shay Cleaver-Bundy
Margaret Croft
Beryl Goodall
Jackie Knox
Valerie McAdam
Alison McCreadie
Mary Macfarlane
Lorna McLeod
Ute Penny
Lucy Pumphrey
Marian Thomson

Basses

Malcolm Baker
Andrew Cox
Brian Dale
Grahame Jackson
Douglas Kerr
Neil McNaught
Robin Strain
Simon Williams

Marian Thomson



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Joining Us

“I only sing in the shower. I would join a choir, but I don’t think my bathtub can hold that many people.” — Jarod Kintz, author

Don’t get stuck singing in your shower – join us and you can have fun singing all sorts of songs from pop to musicals to Christmas carols and an annual choral piece that is guaranteed to put a big smile on your face after you perform it.

- Will I enjoy myself? *Yes – singing makes everyone feel great.*
- Do I have to audition to join? *No. If you think you can sing, that is good enough.*
- Are you posh? *No. We just like singing lots of different types of music.*
- I can’t read music – is that a problem? *No. Admittedly it does help, but words and music really just help our memories. Not everyone knows what all the funny symbols mean, but everyone can follow the pattern of the notes while reading the words.*
- Will I have to buy my own music? *No, everything is provided.*
- Does the conductor shout at us? *Very, very rarely. Usually he says “great” or “brilliant” (even when we know it wasn’t really).*
- Do I have to be there every week? *You will want to, of course, but life can get in the way, so no. Reading through the words and music at home if you can’t make it is very helpful – and we often share rehearsal tracks of music which give you a chance to listen and sing along at home or whenever suits you.*
- Does it cost? *Unfortunately, yes, but you can sing for a few weeks before that becomes important.*
- Should I join? *Yes, yes, YES! Please come along and give it a try!*

Rehearsals are held in Belhaven Hill School music room from September to May on Tuesday evenings between 7.15 and 9.15pm, with dress rehearsals usually on the afternoon immediately before the concert.

Anyone to join the choral wishing to join should contact the Secretary Joyce Patrick – Tel: 01368 863070.

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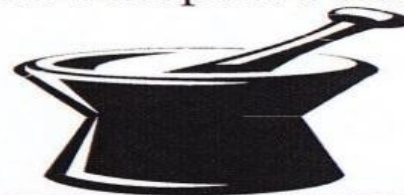


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