

# Mozart's *Requiem*

Conducted by

**Michael Bawtree**

**Organist: Oliver Rundell**

**Saturday 6th March 2010**

St Mary's Cathedral  
Great Western Road  
Glasgow



# Director's Letter



Good evening and welcome to this evening's concert.

We are delighted to be organising our first ever Come & Sing concert here in Glasgow and there could be no more uplifting work with which to do this than Mozart's wonderful "Requiem".

We have been holding these events in Edinburgh for over 13 years and, since running two successful daytime workshops with John Rutter in Glasgow, have been keen to offer the full Come & Sing format in this great city.

As well as a broad range of services in Edinburgh, Waverley Care now provides support to people living with and affected by HIV in both greater Glasgow and Lanarkshire. Our African Health Project, for example, provides vital support to people who are often very isolated and are unable to speak to anyone else about their HIV status, such is the discrimination that they experience.

Our Poz Youth project also draws its membership from Glasgow and the west of Scotland, providing an opportunity for teenagers who are living with HIV to meet each other in a safe and confidential environment and to receive consistent adult support which enables them to speak openly about their condition, often for the first time.

We simply could not offer the range of services that we do without the money raised from events like this and we are grateful to everyone taking part today.

Particular thanks go to Michael Bawtree, to Oliver Rundell, our organist, and to our four soloists, who are all students at RSAMD. We are privileged to have the opportunity to hear such wonderful young talent and to do so in the beautiful surroundings of St Mary's.

Wishing you an enjoyable evening.

David Johnson  
Director

# Programme

Conductor	Michael Bawtree
Organist	Oliver Rundell
Soprano	Deborah Rudden
Mezzo Soprano	Catriona Morison
Tenor	Steve Phillips
Bass	Christopher Nairne

**Insanae et Vanae Curae** J Haydn

**Deh vieni alla finestra** W A Mozart  
*from Don Giovanni*

**Ave Verum Corpus** W A Mozart

**Parto Parto** W A Mozart  
*From La Clemenza di Tito*

INTERVAL

Raffle tickets will be on sale.  
Refreshments available in the Synod Hall.

**Requiem** W A Mozart

Retiring collection to support Waverley Care's work  
with children and families affected by HIV and Hepatitis C.

# Mozart Requiem

## Programme Notes



The story behind the *Requiem* of Wolfgang Amadeus Mozart is one of fantasy and fiction, coloured by 19<sup>th</sup> century Romanticism and often much elaborated, not least in Peter Schaffer's play *Amadeus*, later made into a film. This is not particularly surprising given the actual events surrounding the commissioning of the Requiem, which were themselves bizarre.

In the final year of his short life, Mozart received a disturbing visit from a stranger dressed in grey who refused to identify himself. He said he was a messenger from a gentleman who wished to commission a Requiem, or Mass for the Dead. Mozart accepted the commission, but the visit preyed on his mind. He was exhausted from work and alcohol, financially embarrassed and the mysterious illness that would kill him had already taken hold. Mozart began to think the visitor was a messenger from beyond the grave and that the commission was from God and the music would be for his own death.

In actual fact the mysterious messenger was an envoy of Count Franz Walsegg-Stuppach who had commissioned the Requiem to honour the memory of his wife. However, the Count, keen to be taken seriously as a composer in his own right, often changed the rightful composer's name on music played at his house and hoped to pass off the Requiem in the same way.

The final piece of the extraordinary puzzle is the well-known fact that Mozart himself died just after midnight on December 5, 1791, having completed the scoring for only half of the Requiem, up to the *Hostias*, and sketches for another three movements. The completion of the work was subsequently passed to some four other composers and pupils of Mozart before ending up at the table of Franz Süssmayr (1766-1803) whose completion has since been taken as the 'norm', although various other scholars subsequently offered completions of Mozart's work.

# Insanae at Vanae Curae - Joseph Haydn (1732-1809)

## Programme Notes

Although written sometime between 1805 and his death, the origin of Haydn's motet *Insanae et vanae cura* lies many years earlier. In 1774-5, Haydn wrote his first oratorio, *Il Ritorno di Tobia*, in order to raise money for poor musicians and their families. Unfortunately, Haydn was in breach of the terms of his contract with Prince Esterhazy, his patron, which forbade the performance of any work outside of the palace. The work was diplomatically shelved, but would not have survived intact anyway because it was too long and lacked a sense of direction. In 1795, The Tonkünstler Societät of Vienna wanted to revive the work, presumably with the Prince's blessing. For the occasion, Haydn cut several arias and added two new choruses. In spite of this, the work seemed to show its age and was soon forgotten. Not by the composer, however. The 'storm' chorus which he had added for the revival seemed just 'too good to waste', and it was this which became the short motet we are performing this evening.

Surprisingly, *Insanae* did not immediately become an 'old favourite', as it is today. Its strengths were, however, recognised by other composers. Mozart, for instance drew heavily on this and Haydn's *Non Nobis Domine* for his own *Requiem*, and Pizzaro's aria in Beethoven's *Fidelio*, also in D minor, is clearly stimulated by the work.

The piece is in two sections. Both are repeated, but with subtle differences. The opening has been called 'elementally powerful' and calls to mind the Storm in *The Seasons*. The raging cares which seize our minds are symbolised by the starkness of the orchestral texture contrasting with clashes in the vocal parts. This disorder is a consequence of the lack of hope resulting from an insufficient acknowledgement of the place of the divine. Calmness and order is established in the lyrical second section. The soprano and alto parts interweave Mellifluously, reminding us that hope is heavenly in origin. The reprise now has a purpose: we now know why the cares afflict us and await confirmation that salvation is possible. The return of the upper voices is now seen as optimistic. The piece ends with the reassurance that all will be well, with God on our side. Although the dramatic contrasts are operatic in nature, the text and the aural symbolism point strongly to the work's conception in oratorio: this work is profoundly religious and inviting contemplation.

Programme notes by Aylesbury Choral Society.

# Requiem

Wolfgang Amadeus Mozart



## Requiem aeterna

Grant them eternal rest, Lord, and let perpetual light shine on them.  
You are praised, God, in Zion, and homage will be paid to You in Jerusalem.  
Hear my prayer, to You all flesh will come.  
Grant them eternal rest, Lord, and let perpetual light shine on them.

## Kyrie

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

## Dies irae

Days of wrath, day of anger will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be when the Judge descends from heaven  
to examine all things closely.

## Tuba mirum

The trumpet will send its wondrous sound through earth's sepulchres  
and gather all before the throne.  
A book will be brought forth, in which all will be written,  
by which the world will be judged.

When the judge takes his place, what is hidden will be revealed,  
nothing will remain unavenged.

What shall a wretch like me say?  
Who shall intercede for me, when the just ones need mercy?

## Rex tremendae

King of tremendous majesty, who freely saves those worthy ones,  
save me, source of mercy.

## Recordare

Remember, King Jesus, my salvation caused your suffering;  
do not forsake me on that day.  
Faint and wary you have sought me, redeemed me, suffering on the cross;  
May such great effort not be in vain.  
Righteous judge of vengeance, grant me the gift of absolution  
before the day of retribution.  
I moan as one who is guilty: owning my shame with a red face;  
suppliant before you, Lord.

You, who absolved Mary, and listened to the thief,  
give me hope also.  
My prayers are unworthy, but, good Lord, have mercy,  
and rescue me from eternal fire.  
Provide me with a place among the sheep, and separate me from the goats,  
guiding me to Your right hand.

### **Confutatis Maledictis**

When the accused are confounded, and doomed to flames of woe,  
call me among the blessed.  
I kneel with submissive heart, my contrition is like ashes,  
help me in my final condition.

### **Lacrymosa**

That day of tears and mourning, when from the ashes shall arise  
all humanity to be judged.  
Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest. Amen.

### **Domine Jesu**

Lord Jesus Christ, King of glory, liberate the souls of the faithful,  
departed from the pains of hell and from the bottomless pit.  
Deliver them from the lion's mouth, lest hell swallow them up,  
lest they fall into darkness.  
Let the standard-bearer, holy Michael, bring them into holy light,  
which was promised to Abraham and his descendents.

### **Hostias**

Sacrifices and prayers of praise, Lord, we offer to You.  
Receive them on behalf of those souls we commemorate today.  
And let them, Lord, pass from death to life,  
which was promised to Abraham and his descendents.

### **Sanctus**

Holy, holy, holy, Lord God of Sabaoth.  
Heaven and earth are full of Your glory. Hosanna in the highest.

### **Benedictus**

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

### **Agnus Dei**

Lamb of God, who takes away the sins of the world, grant them eternal rest.  
Lamb of God, who takes away the sins of the world, grant them eternal rest.  
Lamb of God, who takes away the sins of the world, grant them eternal rest for ever.

### **Lux aeterna**

Let eternal light shine on them, Lord, as with Your saints in eternity.  
Because You are merciful.  
Grant them eternal rest, Lord, and let perpetual light shine on them.  
As with Your saints in eternity, because You are merciful.

# Insanae at Vanae Curae

Joseph Haydn



*Insanae et vanae curae invadunt mentes nostras,*  
Mad and groundless anxieties assault our minds,

*saepe furore replent corda, privata spe.*  
often with rage they fill our hearts, which are robbed of hope.

*Quid prodest O mortalis conari pro mundanis,*  
What is the point, O mortal man, of straining after worldly matters,

*si coelos negligas. Sunt fausta tibi cuncta, si Deus est pro te.*  
if you neglect the heavenly? You will prosper in everything, if God is with you.

## Biographies

### Michael Bawtree

Michael is Chorus Director of the Edinburgh Royal Choral Union, Music Director of Glasgow Chamber Choir and assistant music director of the Lyrique-en-Mer Festival, Belle Ile, France. He has worked for Scottish Ballet for four seasons, as assistant conductor for *Cinderella* (2007), returning to the company for *Romeo and Juliet* (2008) and conducting nearly twenty performances across the United Kingdom of *Sleeping Beauty* (2008 & 2009). He conducted *Nutcracker* for the company in 2009/10.

Michael has conducted the Orchestra of Scottish Opera, the Royal Scottish National Orchestra and the Scottish Chamber Orchestra. He has worked with the Edinburgh Festival Chorus (performing at Holyrood Palace in the presence of HRH The Prince of Wales), the RSNO chorus, the Bury St Edmunds Festival Chorus and the Britten-Pears Chamber Choir. He recently premiered Judith Bingham's *Shadow Aspect* with ERCU at Edinburgh's Usher Hall.

Increasingly involved in opera, Michael has worked on productions of *Tosca*, *Madama Butterfly* and *Don Pasquale* in France, and *Falstaff*, *Cendrillon* and *Flight* at the RSAMD. He conducted *Albert Herring* and *La Clemenza di Tito* for Edinburgh Studio Opera and, in 2006, premièred Gareth Williams' one-act opera, *Love in the Blue Corner*. Michael was the recipient of the Wagner Society of Scotland's annual scholarship which allowed him to attend performances at the 2006 Bayreuth Festival.

Michael studied music at Cambridge University and is a Fellow of the Royal College of Organists. For five years he was Assistant Director of Music at St Edmundsbury Cathedral in Suffolk. He moved to Scotland in 2004 to take up a two-year postgraduate conducting scholarship at the Royal Scottish Academy of Music and Drama. Alongside his studies at the RSAMD, he worked with Joseph Swensen, Christopher Adey, Lutz Köhler, Martyn Brabbins and Ilan Volkov. In 2006 he was awarded his Master of Music degree with distinction.

## Steven Phillips

For over five years Steven has been engaged as a tenor soloist across Southwest England & Scotland and has sung with auditioning choirs in Paris & Brittany, at Exeter, Truro & Manchester Cathedrals and at Westminster Abbey.

For the last three years Steven has been awarded scholarships & solo roles at Ardingly International Music School (AIMS), and last summer was cast for the role of Albert in Britten's *Albert Herring*. He also toured with Duchy Opera to sing the tenor lead Jupiter in Handel's *Semele* and will sing with them again in their 2010 Cyprus tour.

Steven has successfully auditioned for master classes with Dame Emma Kirkby & Philip Langridge and now studies with Iain Paton at the Royal Scottish Academy of Music & Drama, most recently attending masterclasses with Malcolm Martineau. At the RSAMD he's been involved in the major opera productions and opera scenes and has sung with the Scottish Opera Orchestra in performances of Prokofiev's *The Love of Three Oranges* and *War and Peace* at Glasgow's Theatre Royal and Edinburgh's Festival Theatre. Last year he was a choral scholar at Paisley Abbey and featured as a soloist in a televised concert from Inverness Cathedral, aired on BBC Scotland on Christmas Eve.

Last summer Steven was awarded another AIMS scholarship where he was cast for the role of Robinson in Offenbach's *Robinson Crusoe* and also sang the role of Don Ottavio in Mozart's *Don Giovanni* for Cornish based company AbOp. Steven is continuing his postgraduate studies at the RSAMD and will sing the role of Don Curzio in their summer production of Mozart's *Marriage of Figaro*. Steven is also singing in chorus of *La Bohème* for Scottish Opera's revival production this year.

## Oliver Rundell

Oliver studied Music at Corpus Christi College, Cambridge, where his organ teacher was David Sanger. As a recitalist he has performed in France, Denmark, the United States and across the UK. He moved to Glasgow in 2002 to take up a full-time job on the music staff at Scottish Opera and since then he has been Assistant Organist at Paisley Abbey, Organist at St Bride's Church in Hyndland, and most recently Assistant Organist at St Mary's Cathedral. As an accompanist he has worked with Glasgow Chamber Choir, Hucheson's Choral Society, the Bearsden Choir and the RSNO chorus. Oliver has made several appearances on BBC radio and television with the choir of St Mary's, and is a regular contributor to the daily organ recitals in Kelvingrove Art Gallery. This summer he plans to cycle to the Arctic Circle, giving recitals across Sweden on the way.

## Catriona Morison

Edinburgh born mezzo soprano Catriona graduated from the Royal Scottish Academy of Music and Drama (RSAMD) in July 2009 with a BMus (Hons) in Vocal Studies. As part of her undergraduate degree, Catriona studied at the Universität der Künste, Berlin, for five months with Prof. Julie Kaufmann. She is currently studying for a Postgraduate Diploma in Opera Studies at the RSAMD under the tuition of Margaret Aronson. Catriona sings in the a cappella quartet Vocal Fusion and octet Dieci. With these ensembles she has sung at the Balquhiddy and Brechin music festivals, the RSAMD's Summerfest and, with Dieci, reached the Grand Final of the BBC Radio 3 Choir of the Year competition in December 2008.

Solo performances include Buxtehude's *Membra Jesu Nostri* and *Cantata 15*; Handel's *Dixit Dominus*; Vivaldi's *Gloria*; Vaughan Williams' *Mass in G Minor*; Bach's *Christmas Oratorio*, *Magnificat*, *Mass in A*, *Tilge Höchster Meine Sünden* (after Pergolesi), and *Cantatas 39, 131 and 150*. Catriona was in the chorus for the RSAMD opera productions of Poulenc's *Dialogues des Carmelites*, Prokofiev's *The Love of Three Oranges* (Smeraldine cover) and Offenbach's *Les contes d'Hoffmann*. Most recently she sang the role of Trishka in the RSAMD's production of Prokofiev's *War and Peace*.

# Biographies contd



## Christopher Nairne

Born in Fife, Christopher is in his third undergraduate year studying singing with Stephen Robertson at the Royal Scottish Academy of Music and Drama (RSAMD). His previous teacher was his mother - Rosemary Nairne - and Christopher is the youngest of three singing brothers all at different stages of their musical careers.

Whilst in Fife, Christopher was a member of the Adam Smith Theatre Choir bel canto Voices for six years and was frequently a soloist. He also appeared in no fewer than thirteen operas in eight years with Fife Opera starting in the Children's Chorus in Bizet's *Carmen* before graduating to the full chorus and gaining small roles until his final performance as Herr Shlick in Noel Coward's *Bitter Sweet*.

Recent engagements include: Mozart's *Don Giovanni* with the RSAMD (The New Athenaeum Theatre, Glasgow), a collaboration with Ivan Volkov and the RSAMD Chorus in Ravel's *Daphne et Chloe* (Glasgow City Halls). At the RSAMD Christopher was runner-up in the Jean Highgate Competition.

This is Christopher's third time singing for the Waverley Care, a cause he feels particularly keen to support and be part of. Future engagements include the role of Schaunard in *La Boheme*, and the soloist in the *Eternal Light* with Troon Choral Society, conducted by Andrew McTaggart.

Christopher was a member of the National Youth Choir of Scotland (NYCoS) from 2003 until 2007. Performances for NYCoS included: the MTV Europe Music Awards 2003 (Edinburgh Keys), a tour to Chicago and performances with The Grant Park Chorus for Walton's *Belshazzar's Feast* and Britten's *War Requiem*, the BBC Scottish Proms in the Park (Glasgow), the BBC Proms 2006 'Voice' performance with The BBC Scottish Symphony Orchestra (The Royal Albert Hall, London) and the NYCoS Tenth Anniversary Gala Concert (Usher Hall, Edinburgh)

## Deborah Rudden

Deborah is currently a third year Vocal Studies student at the RSAMD where she studies with Margaret Izatt.

Deborah has been singing from an early age, firstly with the RSNO Junior Chorus and then with National Youth Choir of Scotland. She also attended the RSAMD Junior Academy for 3 years before being offered a full scholarship to study at the RSAMD as a full time student. Deborah was one of two students selected to represent the Academy at the 2008 Kathleen Ferrier Award for Young Singers.

Deborah made her solo debut with the RSNO in the Usher Hall singing the Sandman Song from Humperdink's *Hansel and Gretel*. With the RSNO Junior Chorus Deborah regularly participated in the Edinburgh International Festival and also sung in the many RSNO concerts across Scotland as well as making two recordings with them. As a member of NYCoS she has participated in the BBC Proms in London, Proms in the Park in Glasgow and many other concerts throughout Scotland. Deborah also travelled to Hungary to tour with NYCoS. Deborah has sung the role of 1<sup>st</sup> witch in Purcell's *Dido and Aeneas* at the Culross Festival. She is also a recipient of the Junior Glasgow Grand Opera Society Trophy. Recent engagements include the soprano in Vivaldi's *Gloria*, the Edinburgh International Festival where Deborah was one of the Ladies Of Mahagonny in Kurt Weill's *The Rise and Fall of the City of Mahogany*, the Kathleen Ferrier Award for Young Singers and concerts with the RSAMD Chamber Choir. Deborah is also the soprano in the vocal quartet Vocal Fusion with whom she has recently performed with in the Brechin Arts Festival, a concert in Kirkcaldy and at the launch of Winterfest 08 in Braehead Xscape.

# Singers

Robert Acklam, E Acklam, Sheila Adams, Joy Alexander, Clare Allan, Margaret Allan, Mhairi Allen, Fiona Anderson, Dorothy-Anne Ardrey, Wendy Armstrong, Kirsty Ball, Marjory Barrington, Janet Hardy, Angela Marshall, Kate Moss, Angela Russell, C Beatson, John Beattie, Carolyn Beattie, Patricia Bell, Val Bland, Eileen Bogie, Rowena Bowman, Ros Brett, Chris Brett, Mike Brooke, K Brooke, Anne Bruce, Barbara Bryan, Luise Buchanan, Agnes Burke, Rosemary Burnett, Sandra Button, Dorothy Cameron, Hilary Campbell, Rachel R Canavan, Roger Cheese, Barbara Chislom, Moira Coates, Fiona Laird, Sandra Cochrane, Dorothy Watson, Alan Convery, Isobel Convery, Dorothy Cook, Alison Cooper, Alison Coutts, Anne F Cowan, Moira Cram, Margaret Crankshaw, James Crawford, Mary Crawford, Mary Crockett, Chris Graham, Sue Crofton, Sheila Culross, Helen Cuzen, Robin Dewar, Elspeth Dick, Isobel Digges, Christine Drennan, Sandy Eadie, Jean Edgar, Robin Ewart, Polly Ewart, Helen Farmer, Penelope Fenwick, C Fields, Ann Firth, Eliese Fleck, Edith Fleming, Susan Fotheringham, Meg Friel, G A Thomson, Linda H Gemmell, Catriona Gibson, Maida Gibson, Diana Gibson, Mr McAskill, Karein Gordon, Ian McCheyne Gray, Sandi Haines, Janet Haldane, H Hales, Rachel Hammerton, Marie Hardy, V A Harwood, Mary Heavenor, Lyn Henderson, Ruth Henderson, Fulton Henry, Carol Hislop, Joan Hoggan, Annette Holman, Margaret Houston, Alison Hunt, Jacques Kerr, Elisabeth Hutchings, Jill Inglis, Georgina Inglis, Niki Johnson, Donald Kelly, Alison Kerr, Eleanor Kerr, Lucy Kidd, Olive Kinnear, Elinor Kirk, Jean Kirkpatrick, Anne Laird, Alison Langford, June Law, Ian Lawson, E M Lawson, Carol Leech, William Leech, Mary Leishman, Marie Lister, Annette Lobo, Sylvia Loughridge, Elizabeth Lucas, Julie MacDonald, Jan MacGregor, Peter MacIntosh, Katherine MacIntosh, Mrs MacKay, Catherine MacKenzie, Pat MacKenzie, Catherine Hamilton, Margaret Maguire, Seona Maguire, Monica Malarkey, Janet May, Colin A McAllister, Grace McCafferty, Sharon McCormack, Gordon McCulloch, Kate McGeough, Joseph McGowan, McInnes, Joanne McKie, Jessie McPherson, Colette McQuade, David Miller, Kathy Miller, Marjorie Miller, Christine Milne, Philip Milne, Lyn Mitchell, Rachel Morgan, Libby Morris, Elizabeth Mostyn, Tom Muir Wright, Emma Munday, Frances Naismith, Alec Nayler, Jean Nelson, Margaret Neville, Nan Newall, Mary Nicholson, Joachim Noreilo, Vlasta Nowacki, Catriona Ohare, Eleanor Owen, Hannah Owen, Janet Park, Olivia Parkes, C Paterson, Carol Paton, Sheila Peebles, Jackie Petitqueux, Lorna Ramage, Margaret Ratcliff, Rosie Rattray, Ellen Reid, Norman Richardson, Stewart Riddoch, Carol Ritchie, Jeff Roberts, Morna Roberts, Mary Robertson, Joan Ross, Jack Rough, Catherine Rowley-Williams, N J Rynn, Eileen Scanlon, Rosemary Scanlon, David Scobie, Martin Scott, Jayne Scott, Elspeth Shepherd, Ann Sinclair, Campbell Smith, Ann Somerville, Gwen Soutar, Flora Speedie, Anna Spencer, Patricia Steel, Margaret Caldwell Stockwell, Margaret Sweeney, Norma Tasker, Shiona Tasker, Donald Taylor, Elizabeth Thompson, Peter Thornton, Thelma Thornton, Sylvia Tillmann, Colette Todd, Helen Tyrrell, Lorna Wallace, Doris Watson, Alexander Watson, Kenneth Watson, Jane Watson, John Weeks, Mary Weeple, Mary White, Morna Whitelaw, Wendy Whyment, Stewart Wilson, Marion Wilson, S Wilson, Gina Wood, Maggie Wood, Gwynneth Wright, Claire Yule, Roberta Yule

# Acknowledgements

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Jim Michaels and all at Wellington Church; Josephine Hay; Donald McKenzie; Marie Owens;  
the National Trust for Scotland; RSNO.



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