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UNION STREET,  
ABERDEEN



TUESDAY 16th DECEMBER 2003 at 7.15pm

# HANDEL'S MESSIAH

(WATKINS SHAW EDITION)

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**Charlotte Ellett - Soprano**  
**Harriet Williams - Mezzo Soprano**  
**Robert Ogden - Counter-Tenor**  
**Richard Edgar-Wilson - Tenor**  
**Stephen Holloway - Bass**  
**Grampian Sinfonia - Leader - Dirk van Loon**  
**Alistair Macdonald - Conductor**

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Programme £1.00



This concert is subsidised by Making Music, The National Federation of Music Societies with funds provided by The Scottish Arts Council



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# MESSIAH

Handel

CHARLOTTE ELLETT  
Soprano

ROBERT OGDEN  
Counter Tenor

RICHARD EDGAR-WILSON  
Tenor

HARRIET WILLIAMS  
Mezzo Soprano

STEPHEN HOLLOWAY  
Bass

Grampian Sinfonia

Continuo

Harpsichord  
Organ  
Cello

ROGER B. WILLIAMS  
ANDREW MORRISSON  
GARETH JOHN

Leader  
Conductor

DIRK van LOON  
ALISTAIR MACDONALD

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The audience is requested not to applaud until the conclusion of each part.

The audience is invited to remain seated during the singing of the Hallelujah Chorus in part 2.

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## “Messiah” – George Frederick Handel (1685-1759)

*“And without controversy, great is the Mystery of Godliness; God as manifested in the Flesh, justify’d by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory.*

*“In whom are hid all the Treasures of wisdom and knowledge.”*

Thus read the cover of the wordbook for the first London performance of “Messiah” at the Theatre Royal, Covent Garden in 1743.

It was two years earlier that Handel responded to the Lord Lieutenant’s invitation to visit Dublin with a “sacred oratorio” for the benefit of some of the city’s charities. The text was compiled from Biblical sources by Charles Jennens and was composed in London in the astonishingly short period between 22nd August and 14th September 1741. Even allowing for Handel’s frequent recourse to previously composed material (choruses such as “And he shall purify” and “For unto us” derive from music written for secular Italian cantatas) – “Messiah” remains an extraordinary sustained burst of inspiration.

Although an oratorio “Messiah” (and to some extent the choral epic “Israel and Egypt”) stands apart from Handel’s other works of this type. It has no plot in the operatic sense of the word and they are the only pieces whose text is taken exclusively from the Bible. Nevertheless Handel was essentially a musical dramatist and “Messiah” is, as Winton Dean has written, a “unique fusion” of the traditions of Italian opera, English anthem and German passion.”

As such the work occupies a unique position in British musical life. This has not always been to its advantage: the drama, the wit and the humanity of the music – even in his own lifetime – were obscured by what was seen as its immense dignity and sublimity. Mammoth performances by hundreds of voices and enormous orchestras have occasionally got in the way of the composer’s intentions. The extraordinary directness of vision and blazing sincerity of “Messiah” together with its unquenchable vigour and vitality, will, it is to be hoped, always shine through.

# ABERDEEN CHORAL SOCIETY 2003-04

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Sheena Anderson	J Katherine Kilgour	Ailsa M Milton	Susan Smith
Mary Cadenhead	Ceri Kindley	Anne M O'Neill	Jennifer Tait
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Iris French	Gillian Lyth	Gillian Parry	Doreen Tyre
Alison Henderson	Dorothy Mackay	Marian Pavy	Berthy Verhage
Nan Hepburn	Margaret R McHattie	Elizabeth Pittendrigh	Elizabeth Woore
Elinor Hughes	Lyn Mckay	Patricia Pollard	

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Janet Davies	Margaret Keith	Jane Prichard	Catherine Thomas
Sylvie Davies'	Jane Livingstone	Hazel Reaper	Mary F.White
Valerie Flook	Sheila A.Main Mary		

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Frank Sherriffs	Fyfe Hepburn
David Stevenson	Gerard Vlaar

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Christopher Blaydon	Graham Mountford
Christopher Dyos	Donald Mowat
Andrew Fairhead	Kenneth Petrie
Ian Findlay	John Smith
Gordon P Grieve	Geoffrey Tudor
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Tim Bennisson	Ian E Flett	Michael Longhurst	Adrian Thomas

## GRAMPIAN SINFONIA

### *FIRST VIOLIN*

Dirk van Loon (Leader)  
Sue Muir  
Richard Clark  
Anne Henderson  
Shelagh Reid  
Katie Jones

### *SECOND VIOLIN*

Rachel Mackison  
Ruth Kalitski  
Dorothy Ferguson  
Kathryn Reid  
Susan Simpson  
Lydia Thomson

### *VIOLA*

Julian Marx  
Mary-Ann Alberger  
Isabella Pillath  
Ken Thomson

### *CELLO*

Gareth John  
Hilary Cromar  
Hilary McCosh  
Ken McLeod

### *DOUBLE BASS*

Margaret Bremner  
Ray Leonard

### *OBOE*

Shaun Dillon  
Fiona Gordon

### *BASSOON*

Angela Clark

### *TRUMPET*

Alistair Douglas  
Gerald Dawson

### *TIMPANI*

Isobel John

### *HARPSICHORD*

Roger B. Williams

### *ORGAN*

Andrew Morrisson



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## CHARLOTTE ELLETT

Soprano

Welsh soprano Charlotte Ellett studied at the RNCM and completed her studies at the National Opera Studio in June 2002 supported by the Wood/Peters Award in association with Glyndebourne, The Peter Moores Foundation, The Sybil Tutton Charitable Trust and a Countess of Munster Award. She has been successful in many competitions, winning the Gwylim Gwalchmai Prize and the Frost Brownson Award for Singing. In 1998 she won the Anne Ziegler Award in the Webster Booth and Anne Ziegler Competition, and, more recently, the Alexander Young Award. She has taken part in masterclasses with Benjamin Luxon, Elizabeth Gale, Anne Howells, Ryland Davies, Martin Isepp and Carlo Rizzi.

At the RNCM, Charlotte Ellett's roles included **Miss Wordsworth** *Albert Herring*, **Barbarina** *Le nozze di Figaro* and **Pamina** *Die Zauberflöte*. She has also sung **Frasquita** *Carmen* for Glyndebourne Touring Opera, **Karolka** *Jenfa* for Welsh National Opera, **Despina** *Così fan tutte* at the Aix-en-Provence Musique Festival, a role she has repeated for Pimlico Opera and **Mabel** *The Pirates of Penzance* for Carl Rosa Opera. Charlotte Ellett sang the **Angel Jephtha** for Welsh National Opera, for whom she is also performing **Barbarina** and **Susanna** *Le nozze di Figaro*. She returns to WNO to sing **Frasquita** *Carmen* next season.

Concert engagements have included *Israel in Egypt* in Chichester Cathedral, *Messiah* at the Royal Albert Hall and the Mozart *Requiem* for Raymond Gubbay at the Royal Festival Hall and the Bridgewater Hall, Manchester. Future concerts include *Messiah* for Aberdeen Choral Society and Swansea Philharmonic, and Poulenc *Gloria* for Tunbridge Wells Choral Society.

## HARRIET WILLIAMS

Mezzo Soprano

Born in London, Harriet Williams began her studies at the Arts Educational Schools and furthered her vocal studies at the GSMD. She has also taken part in Masterclasses with Barbara Bonney, Brigitte Fassbänder and Sir Thomas Allen. Operatic engagements have included **Parseis** *Esclarmonde* for Chelsea Opera Group, **Marcellina** *Le nozze di Figaro* for Music Theatre Kernow, **Kate Pinkerton** *Madama Butterfly* and **Angelina** *La cenerentola* for Clonter Opera, **Suzuki** *Madama Butterfly* at the Mananan International Festival, **Dido** *Dido and Aeneas* with the Bath City Orchestra, **Annina** *La traviata* for Bath and Wessex Opera and **Flora** *La traviata* for WNO. She also appeared as **La Fortuna** *L'Incoronazione di Poppea* in BBC Television's recording of the WNO production and took the roles of **Carmen**, **Dorabella** *Così fan tutte* and **Rosina** *Il barbiere di Siviglia* for WNO Education.

In concert, Harriet Williams has worked with conductors including Petr Altrichter, Sir Colin Davis, Owain Arwel Hughes, Sir Neville Marriner and Carlo Rizzi and orchestras including the Academy of St Martin in the Fields, the Cardiff Symphony Orchestra and the Royal Scottish National Orchestra.

Engagements in 2002/2003 season currently include the title-role in *Carmen* with the English Pocket Opera Company, **Ariodante** with the Early Opera Company, **Storge** *Jephtha* with the Darmstadt Hofkapelle, *Dream of Gerontius* with Formby Choral Society in the Royal Liverpool Philharmonic Hall, *Messiah* for Aberdeen Choral Society and for Nottingham Harmonic Society, Saint-Saens *Christmas Oratorio* with Academy of St Martin in the Fields, Saint-Saens *Requiem* and Gounod *St Cecilia Mass* for Bakewell Choral Society and a Vivaldi programme for Swansea Bach Choir.

Next season she will sing **Rosina** *The Barber of Seville* for Opera 21 touring UK and Europe.



## ROBERT OGDEN

Counter Tenor

Robert Ogden was born in Harrogate, read Music at King's College, Cambridge, where he took part as a soloist in numerous concerts, broadcasts and recordings including *Israel in Egypt* with the Brandenburg Consort for Decca.

Robert went on as a postgraduate to the Royal Northern College of Music, where he was a finalist in the Elizabeth Harwood Memorial Competition and was awarded the prestigious Curtis Gold Medal for Singing. He now studies with Dinah Harris and Michael Chance.



Robert's oratorio and concert repertoire is extensive: he has performed in major venues all over England and Germany with conductors and orchestras such as Owain Arwel Hughes, Andrew Manze and Richard Bradshaw, the Belarus State Symphoniz-Orchestra, the Northern Chamber Orchestra, the Brandenburger Sinfoniker and the Deutsches Kammerorchester Frankfurt am Main. He also performs frequently in recital from a wide repertoire that has included two world premières by Giles Swayne, and has made several broadcasts on NNC, Australian and German radio.

Operatic engagements have included covering **Oberon** *A Midsummer Night's Dream* and the title role in *Radamisto* for Opera North, **Ptolomeo** *Giulio Cesare* for the Handel Opera Society, **Goffredo** *Rinaldo* at the Bloomsbury Theatre and **Athamas** *Semele* at the King's Lynn Festival and in Malta. He made his international operatic début in June 2001 as **Kreon** in the Swiss première of Rolf Liebermann's *Feispruch für Medea* for Stadttheater Bern and has just made his debut with the Washington Opera singing **Page** *Sly* and **Shepherd** *Tosca*.

Robert Ogden is currently completing his studies at the Netherlands Opera Studio. His future engagements include **Delfa** *Giasone* in Klagenfurt and **Ensemble** *Samson* for the Netherlands Opera.

## RICHARD EDGAR-WILSON

Tenor

With an oratorio repertoire ranging from Monteverdi to Berio, Richard Edgar-Wilson has worked in twenty-five countries with conductors including Steuart Bedford, Ivor Bolton, Martyn Brabbins, Ronald Corp, Sian Edwards, David Hill, Philippe Herreweghe, Richard Hickox, Graham Lea-Cox, Diego Masson, Sir Charles Mackerras, Marc Minkowski, Alexander Polianichko, Ross Pople, Trevor Pinnock, Christoph Spering, Jeffrey Tate and Sir David Willcocks.



Operatic engagements have included performances with English National Opera, Grange Park Opera, Opera Atelier and Paris Opera and his television appearances have included **Beauty** in Gerald Barry's *The Triumph of Beauty and Deceit* for Channel 4 and he also created the role of **Radames** in the Norwegian film *Suffløsen*. In recital, Richard Edgar-Wilson has worked regularly with Graham Johnson and the Songmakers' Almanac and with John Constable, Julius Drake, Malcolm Martineau and Roger Vignoles.

Radio engagements have included *Friday Night is Music Night* and *Voices* for the BBC. Recordings include **Rimenes** *Artaxerxes*, **Beauty** *The Triumph of Beauty and Deceit*, Boyce *David's Lamentation over Saul and Jonathan* and *Ode for St Cecilia's Day*, Coates *Songs*, *Messiah*, *Dioclesian*, *Die schöne Müllerin*, **Consigliero** *San Giovanni Battista* (GRAMOPHONE Baroque Vocal CD Award) and *On Wenlock Edge*.



STEPHEN HOLLOWAY

Bass

Stephen Holloway studied at Christ's College, Cambridge, the Guildhall School of Music and Drama and the Britten-Pears School, Aldeburgh, where he worked with, amongst others, John Carol Case, Sir Peter Pears and Galina Vishnevskaya. His operatic roles have included **Don Fernando** *Fidelio*, **The Oracle** *Alceste*, **Commendatore** *Don Giovanni*, **Sergeant Willis** *Iolanthe* and **Dr Grenvil** *La traviata* for Scottish Opera, **Cadmus** and **Somnus** *Semele* for Opera Parnassus, Malta, **The Speaker** *The Magic Flute* at the Covent Garden Festival, **A Dead Master** *Palestrina* for the Royal Opera, **Don Basilio** *Il barbiere*

*di Siviglia* for Scottish Opera Go Round and **The Chamberlain** *Le rossignol* and **Chub Cherevichki** for Chelsea Opera Group. Stephen Holloway's concert engagements have included **Christus** *St John Passion* at the Royal Festival Hall, Beethoven *Choral Symphony* with the Orquestra Classica do Porto, *The Creation* in Lincoln Cathedral and Verdi *Requiem* in Westminster Abbey. Future engagements include Dvorak *Requiem* for Birmingham Festival Choral Society and the *Nelson Mass* for Collegium Musicum, Bergen. His recordings include *The Unknown Elgar* for Pearl.



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# “MESSIAH”

## PART ONE OVERTURE

### RECITATIVE – TENOR

Comfort ye, comfort ye my people saith your God.  
Speak ye comfortably to Jerusalem,  
and cry unto her, that her warfare is accomplished,  
that her iniquity is pardoned.  
The voice of him that crieth in the wilderness;  
prepare ye the way of the Lord;  
make straight in the desert a highway for our God.

Isaiah 40: 1-3

### AIR–TENOR

Ev’ry valley shall be exalted,  
and ev’ry mountain and hill made low;  
the crooked straight and the rough places plain.

Isaiah 40: 4

### CHORUS

And the glory of the Lord shall be revealed,  
and all flesh shall see it together:  
for the mouth of the Lord hath spoken it.

Isaiah 40: 5

### RECITATIVE–BASS

Thus saith the Lord of Hosts:  
yet once a little while and I will shake the heavens  
and the earth, the sea and the dry land.  
And I will shake all nations;  
and the desire of all nations shall come.  
The Lord, whom ye seek, shall suddenly come to His temple,  
even the messenger of the covenant whom ye delight in;  
behold, He shall come, saith the Lord of Hosts.

Haggai 2: 7

### AIR–COUNTER TENOR

But who may abide the day of His coming?  
and who shall stand when He appeareth?  
For He is like a refiner’s fire.

Malachi 3: 2

### CHORUS

And He shall purify the sons of Levi  
that they may offer unto the Lord an  
offering in righteousness.

Malachi 3: 3

### RECITATIVE–CONTRALTO

Behold, a virgin shall conceive, and bear a son,  
and shall call His name Emmanuel, God with us.

Isaiah 7: 14, Matthew 1: 23

### AIR–CONTRALTO AND CHORUS

O thou that tellest good tidings to Zion,  
get thee up into the high mountain.  
O Thou that tellest good tidings to Jerusalem,  
lift up thy voice with strength; lift it up, be not afraid;  
say unto the cities of Judah, behold your God!  
Arise, shine, for thy light is come,  
and the glory of the Lord is risen upon thee.

Isaiah 40: 9

Isaiah 60: 1

RECITATIVE – BASS

For behold, darkness shall cover the earth,  
and gross darkness the people;  
but the Lord shall arise upon thee,  
and His glory shall be seen upon thee,  
And the gentiles shall come to thy light,  
and kings to the brightness of thy rising.

Isaiah 60: 2-3

AIR–BASS

The people that walked in darkness have seen a great light;  
and they that dwell in the land of the shadow of death,  
upon them hath the light shined.

Isaiah 9: 2

CHORUS

For unto us a child is born, unto us a Son is given,  
and the government shall be upon His shoulder;  
and His name shall be called Wonderful, Counsellor,  
the Mighty God, The Everlasting Father, The Prince of Peace.

Isaiah 9: 5

PASTORAL SYMPHONY

RECITATIVE–SOPRANO

There were shepherds abiding in the field,  
keeping watch over their flocks by night.

Luke 2: 8

RECITATIVE–SOPRANO

And lo! the angel of the Lord came upon them,  
and the glory of the Lord shone round about them,  
and they were sore afraid.

Luke 2: 9

RECITATIVE–SOPRANO

And the angel said unto them: Fear not,  
for behold, I bring you good tidings of great joy,  
which shall be to all people,  
For unto you is born this day in the city of David  
a Saviour, which is Christ the Lord.

Luke 2: 10-11

RECITATIVE–SOPRANO

And suddenly there was with the angel a multitude  
of the heavenly host praising God, and saying:

Luke 2: 13

CHORUS

Glory to God in the highest, and peace on earth,  
goodwill toward men.

Luke 2: 24

AIR–SOPRANO

Rejoice greatly, O daughter of Zion;  
shout, O daughter of Jerusalem!  
Behold, thy King cometh unto thee; He is the righteous Saviour,  
and He shall speak peace unto the heathen.

Zachariah 9: 9-10

RECITATIVE–CONTRALTO

Then shall the eyes of the blind be opened,  
and the ears of the deaf unstopped.  
Then shall the lame man leap as an hart,  
and the tongue of the dumb shall sing.

Isaiah 35: 5-6

AIR–CONTRALTO AND SOPRANO

He shall feed His flock like a shepherd;  
and He shall gather the lambs with His arm,  
and carry them in His bosom,  
and gently lead those that are with young.

Isaiah 40: 11

Come unto Him, all ye that labour,  
ye that are heavy laden, and He will give you rest,  
Take His yoke upon you, and learn of Him,  
for He is meek and lowly of heart,  
and ye shall find rest unto your souls.

Matthew 11: 28-29

**CHORUS**

His yoke is easy, and His burthen is light.

Matthew 30: 11

**PART TWO**

**CHORUS**

Behold the Lamb of God,  
that taketh away the sin of the world.

John 1: 29

**AIR-COUNTER TENOR**

He was despised and rejected of men,  
a man of sorrows and acquainted with grief.

Isaiah 53: 3

**CHORUS**

Surely He hath borne our griefs, and carried our sorrows!  
He was wounded for our transgressions,  
He was bruised for our iniquities,  
the chastisement of our peace was upon Him.

Isaiah 53: 4-5

**CHORUS**

And with his stripes we are healed.

Isaiah 53: 5

**CHORUS**

All we like sheep have gone astray;  
We have turned everyone to his own way.  
And the Lord hath laid on Him the iniquity of us all.

Isaiah 53: 6

**RECITATIVE-TENOR**

All they that see Him laugh Him to scorn;  
they shoot out their lips and shake their heads, saying:

Psalm 22: 8

**CHORUS**

He trusted in God that He would deliver Him;  
Let Him deliver Him, if He delight in Him.

Psalm 22: 9

**RECITATIVE-TENOR**

Thy rebuke hath broken His heart; He is full of heaviness.  
He looked for some to have pity on Him, but there was no man,  
neither found He any to comfort Him.

Psalm 69: 21

**AIR-TENOR**

Behold and see if there be any sorrow  
like unto His sorrow.

Lamentations 1: 12

**RECITATIVE-SOPRANO**

He was cut off out of the land of the living;  
for the transgressions of Thy people was He stricken

Isaiah 53: 8

**AIR-SOPRANO**

But Thou didst not leave His soul in Hell;  
nor didst Thou suffer Thy Holy One to see corruption.

Psalm 16: 10

**CHORUS**

Lift up your heads, O ye gates;  
and be ye lift up, ye everlasting doors;  
and the King of glory shall come in.  
Who is this King of glory?  
The Lord strong and mighty, the Lord mighty in battle.  
Lift up your heads, O ye gates;  
and be ye lift up, ye everlasting doors;  
and the King of glory shall come in.  
Who is this King of glory?  
The Lord of Hosts, He is the King of glory.

Psalm 24: 7-10

**INTERVAL**

**RECITATIVE–TENOR**

Unto which of the angels said He at any time,  
Thou art My Son, this day have I begotten Thee.

Hebrews 1: 5

**CHORUS**

Let all the angels of God worship Him.

Hebrews 1: 6

**AIR–COUNTER TENOR**

Thou art gone up on high, thou hast led  
captivity captive, and received gifts for men;  
Yea, even for thine enemies, that the Lord God  
might dwell among them.

Psalm 68: 18

**CHORUS**

The Lord gave the word;  
Great was the company of the preachers.

Psalm 68: 11

**DUET–SOPRANO & COUNTER TENOR & CHORUS**

How beautiful are the feet of him  
That bringeth good tidings of salvation.  
That saith unto Zion, thy God reigneth.  
Break forth into joy, glad tidings, thy God reigneth.

Isaiah 52: 7-9

**AIR–TENOR**

Their sound is gone out into all lands,  
and their words unto the ends of the world.

Romans 10: 18

**AIR–BASS**

Why do the nations so furiously rage together,  
and why do the people imagine a vain thing?  
The kings of the earth rise up, and the rulers  
take counsel together against the Lord  
and against His Anointed.

Psalm 2: 3

**CHORUS**

Let us break their bonds asunder,  
and cast away their yokes from us.

Psalm 2: 3

**RECITATIVE–TENOR**

He that dwelleth in heaven shall laugh them to scorn;  
the Lord shall have them in derision.

Psalm 2: 4

**AIR–TENOR**

Thou shalt break them with a rod of iron;  
thou shalt dash them in pieces like a potter's vessel.

Psalm 2: 9

**CHORUS**

Hallelujah: for the Lord God Omnipotent reigneth.  
The kingdom of this world is become the kingdom  
of our God, and of His Christ;  
and He shall reign for ever and ever.  
King of Kings and Lord of Lords.

Apocalypse 19: 6

Apocalypse 11: 15

**PART THREE**

**AIR–SOPRANO**

I know that my Redeemer liveth, and that he shall  
stand at the latter day upon the earth.  
And though worms destroy this body,  
yet in my flesh shall I see God.  
For now is Christ risen from the dead,  
the first-fruits of them that sleep.

Job 19: 25-26

1 Corinthians 15: 20

**CHORUS**

Since by man came death, by man came also  
the resurrection of the dead.  
For as in Adam all die, even so in Christ  
shall all be made alive.

1 Corinthians 15: 21-22

**RECITATIVE–BASS**

Behold I tell you a mystery; we shall not all sleep,  
but we shall all be changed in a moment, in the twinkling  
of an eye, at the last trumpet.

1 Corinthians 15: 51-52

**AIR–BASS**

The trumpet shall sound, and the dead  
shall be raised incorruptible, and we shall be changed.

**RECITATIVE–COUNTER TENOR**

Then shall be brought to pass the saying that  
is written. Death is swallow'd up in victory.

1 Corinthians 15: 54

**DUET–COUNTER TENOR AND TENOR**

O death, where is thy sting?  
O grave, where is thy victory?  
The sting of death is sin,  
and the strength of sin is the law.

1 Corinthians 15: 55

1 Corinthians 15: 55

1 Corinthians 15: 56

1 Corinthians 15: 56

**CHORUS**

But thanks be to God,  
Who giveth us the victory  
through our Lord Jesus Christ.

1 Corinthians 15: 57

**AIR–COUNTER TENOR**

If God be for us, who can be against us?  
Who shall lay anything to the charge of  
God's elect? It is God that justifieth.  
Who is he that condemneth? It is Christ that died,  
Yea rather, that is risen again, who is at the  
right hand of God, who makes intercession for us.

Romans 31: 33-34

**CHORUS**

Worthy is the Lamb that was slain,  
and hath redeemed us to God by His blood,  
to receive power, and riches, and wisdom, and strength,  
and honour, and glory, and blessing.  
Blessing and honour, glory and power, be unto Him  
that sitteth upon the throne, and unto the Lamb,  
for ever and ever..  
Amen.

Apocalypse 5: 9

## **FRIENDS OF ABERDEEN CHORAL SOCIETY**

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Tel: 01224 251104

Please see our website - [www.aberdeenchoral.org.uk](http://www.aberdeenchoral.org.uk)

### **DATE FOR YOUR DIARY**

**TUESDAY, 23rd MARCH 2004**

**AT 7.30 P.M.**

Music Hall, Union Street, Aberdeen

**Mendelssohn**

***Elijah***

Soloists:                      Olivia Keen -Soprano           Elizabeth Sikora - Mezzo  
   Richard Coxon - Tenor           Simon Kirkbride - Bass

Grampian Sinfonia - Leader - Dirk van Loon  
   Alistair Macdonald - Conductor

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