

Dunbar Choral

FAURÉ
REQUIEM

Vaughan Williams
Dona Nobis Pacem

Gerald Finzi
Eclogue for Piano and Strings

SATURDAY 9TH MAY 2015

7.30PM

DUNBAR PARISH CHURCH

DUNBAR AND DISTRICT CHORAL SOCIETY

66

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

Remembering WW1 and VE Day

Ralph Vaughan Williams - Dona Nobis Pacem

Gerald Finzi - Eclogue for Piano and Strings

Gabriel Fauré - Requiem

**Conductor
Vaughan Townhill**

Soloists

David Townhill - Piano

Debra Ruiz-Kordova - Soprano

Walter Thomson - Baritone

There will be an interval after Dona Nobis Pacem
during which refreshments will be available.

Charity No - SC. Ref 031777

Dunbar Choral is supported by Making Music



In *Dona Nobis Pacem* (1936), three contrasting Whitman Poems are framed by words from the Latin mass, the Old Testament prophets, and the famous House of Commons speech made during the Crimean war by John Bright. The idea of intertwining liturgical texts and modern war poems anticipates by over 20 years Benjamin Britten's approach in the *War Requiem*, although here it was the American Civil War, not the First World War of Wilfred Owen's poems, that provided the original spur to the literary source.

An important music spur for Vaughan Williams seems to have been Verdi's *Requiem*, a work he admired very much. Verdi's first number is echoed at several points in the opening section in the treatment of the word 'Dona'. Similar parallels can be found in 'Beat! Beat! Drums!' which Vaughan Williams treats as a kind of *Dies Irae*: he exploits to the full the jagged poetic contours and the percussion conveys with terrifying immediacy the hellish noise and pervasive disruption of war. Not surprising that a musician should feel so deeply such sonic horror: surely the great artillery of World War 1 returned to haunt the composer in the beating of Whitman's drums. (He had been in the Royal Artillery towards the end of the war).

The inclusion in the cantata of music from some 20 years earlier, in the form of the 'Dirge for two veterans', is less stylistically unsettling than it might have been. Perhaps in unconscious mourning for the friends - and the way of life - lost in the trenches, in 'Reconciliation', and elsewhere in the 1930's portions of the work, Vaughan Williams revisits the world of his pre-war music, particularly the *London Symphony*, which was performed just a few months before hostilities began. Furthermore, the great march of the 'Dirge' is linked to 'Beat! Beat! Drums!' by shared rhythmic motifs and other features. These central movements confirm the *Requiem* like character of the work. But *Dona Nobis Pacem* is also about the living and their future.

John Bright's memorable words, 'The Angel of Death' constitute the most explicit reference to the growing fears of the mid 1930's. At this point it is still possible to express optimism and Vaughan Williams sounds out a joyful 'Gloria' in the closing pages. Yet we are left with supplication, the soprano continuing to sing 'Dona nobis pacem'.

I.

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

(Lamb of God, that taketh away the sin of the world, grant us peace.)

II. (Walt Whitman)

Beat! beat! drums! - blow! bugles! blow!

Through the windows - through doors - burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying;

Leave not the bridegroom quiet - no happiness must he have now with his bride,

Nor the peaceful farmer any peace, ploughing his field or gathering his grain,

So fierce you whirr and pound, you drums - so shrill you bugles blow.

Beat! beat! drums! - blow! bugles! blow!

Over the traffic of cities - over the rumble of wheels in the streets;

Are beds prepared for sleepers at night in the houses?

No sleepers must sleep in those beds --

No bargainers bargains by day - would they continue?

Would the talkers be talking? would the singer attempt to sing?

Would the lawyer rise in the court to state his case before the judge?

Then rattle quicker, heavier drums -- you bugles wilder blow.

Beat! beat! drums! - blow! bugles! blow!

Make no parley - stop for no expostulation,

Mind not the timid - mind not the weeper or prayer,

Mind not the old man beseeching the young man,

Let not the child's voice be heard, nor the mother's entreaties,

Make even the trestles to shake the dead where they lie awaiting the hearses,

So strong you thump O terrible drums - so loud you bugles blow.

III. Reconciliation (Walt Whitman)

Word over all, beautiful as the sky,

Beautiful that war and all its deeds of carnage must in time be utterly lost,

That the hands of the sisters Death and Night incessantly, softly, wash again and
ever again this soiled world;

For my enemy is dead, a man divine as myself is dead,

I look where he lies white-faced and still in the coffin – I draw near,

Bend down and touch lightly with my lips the white face in the coffin.

IV. Dirge for Two Veterans (Walt Whitman)

The last sunbeam

Lightly falls from the finished Sabbath,

On the pavement here, and there beyond it is looking

Down a new-made double grave.

Lo, the moon ascending,

Up from the east the silvery round moon,

Beautiful over the house-tops, ghastly, phantom moon,

Immense and silent moon.

I see a sad procession,

And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.
I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.
For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.
Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.
In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.
O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.
The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

V. (John Bright)

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old ... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

Dona nobis pacem.

(Jeremiah 8:15-22)

We looked for peace, but no good came; and for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land ... and those that dwell therein ...

The harvest is past, the summer is ended, and we are not saved ...

Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

VI. (Daniel 10:19)

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

(Haggai 2:9)

The glory of this latter house shall be greater than of the former ... and in this place will I give peace.

(Adapted from Micah 4:3, Leviticus 26:6, Psalms 85:10 and 118:19, Isaiah 43:9 and 56:18-22, Luke 2:14)

Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; let them hear and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace, good-will toward men.

Dona nobis pacem.

Eclogue for Piano and Strings (Opus 10)

Gerald Finzi (1901 – 1956)

Gerald Finzi determined to become a composer at the age of 9. He studied first with Ernest Farrar, whose death in the First World War affected him deeply, then with Edward Bairstow, master of the choristers at York Minster. During the 1920's he was taught counterpoint by R.O. Morris and came to notice with works like the orchestral miniature *A Severn Rhapsody* (1923), and a song cycle to poems by his favourite poet Thomas Hardy, 'By footpath and stile' (1921-2). After his marriage to the artist Joyce Black in 1933, he moved to the countryside near Newbury, settling at Ashmansworth, high on the Hampshire Downs.

In September of 1956, Finzi contracted chicken pox, which in his weakened state led to a swelling of the brain, on the 26th he was admitted to hospital and his wife arranged for him to listen to the first broadcast performance of his cello concerto that he had recently completed. It was the last music he heard for he died the next day.

The Eclogue, composed in 1929, was a slow movement of an unfinished piano concerto which Finzi had begun in 1927 and which he continued to work on until 1953. He twice revised it, but after the abandonment of the concerto was content to leave it as a single movement. Nevertheless it was not performed in the composer's lifetime, and the title was given to it by his executors, his widow, eldest son Christopher and life-long friend Howard Ferguson. It was first performed by Kathleen Long at a memorial concert to Finzi four months after his death. With its calm serenity, it is typical of the composer's slow movements.

Requiem (Opus 48)

Gabriel Fauré (1845 - 1924)

Faure began his work on his Requiem in 1887 'for the pleasure of it', and whilst there was no specific commission for the work, the death of his father two years earlier may well have given the 42 year old composer some inspiration; the subsequent death of his mother during the early stages of its composition spurred him on to complete the work during the first few days of 1888. The first performance of this work was given on 16th January of that year at a funeral in the Parisian church of La Madeleine, where Faure was choirmaster at the time. At this stage there were only 5 movements (*Introit* and *Kyrie, Sanctus, Pie Jesus, Agnus dei* and *In Paradisum*) and Faure's particular choice of texts laid emphasis on the idea of rest and peace, eschewing all references to the Day of Judgement.

Faure intended the work to be intimate, telling the Belgian violinist Ysaÿe 'it is as gentle as I am myself'; he also 'sought to escape from what is thought right and proper. After all the years of accompanying burial services on the organ, I know it all by heart! I wanted to write something different.'

In 1893 he added 2 new movements *Offertoire* and an earlier *Libera me* featuring a baritone, and this is the version we recognise today.

I. Introït et Kyrie

Choir, tenors

Requiem aeternam dona eis Domine
et lux perpetua luceat eis

Sopranos

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem

Choir

Exaudi orationem meam
ad te omnis caro veniet

Kyrie eleison,
Christe eleison
Kyrie eleison.

Grant them eternal rest, O Lord,
and may perpetual light shine upon them

Thou, O God, art praised in Sion, and unto
Thee shall the vow be performed in
Jerusalem.

Hear my prayer,
unto Thee shall all flesh come.

Lord have mercy,
Christ have mercy,
Lord have mercy

II. Offertorioire

Altos, tenors

O Domine, Jesu Christe, Rex Gloriae
libera animas defunctorum
de poenis inferni et de profundo lacu

O Domine, Jesu Christe, Rex Gloriae
libera animas defunctorum de ore
leonis

ne absorbeat Tartarus

Altos, tenors, basses

O Domine, Jesu Christe, Rex Gloriae
ne cadant in obscurum.

Baritone solo

Hostias et preces tibi Domine, laudis
offerimus

tu suscipe pro animabus illis
quarum hodie memoriam facimus

Fac eas, Domine, de morte transire ad
vitam

Quam olim Abrahae promisisti et
semini ejus.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hells and from
the bottomless pit.

Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,

nor let them fall into darkness.

Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.

We offer unto Thee this sacrifice of prayer
and praise

Receive it for those souls
whom today we commemorate.

Allow them, O Lord, to cross from death
into the life which once Thou didst
promise to Abraham and his seed.

Chorus

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.

Amen.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hells and from
the bottomless pit.

Nor let them fall into darkness. Amen

III. Sanctus

Sopranos, tenors, basses

Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth

Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

Sanctus

Holy, holy, holy, Lord God of Sabaoth

heaven and earth are full of Thy glory
Hosanna in the highest.

Holy

IV. Pie Jesu

Soprano solo

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam
requiem

Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.

V. Agnus Dei

Tenors, choir

Agnus Dei, qui tollis peccata mundi
dona eis requiem

O Lamb of God, that takest away the sin
of the world, grant them rest.

Choir

Agnus Dei, qui tollis peccata mundi
dona eis requiem

O Lamb of God, that takest away the sin
of the world, grant them rest.

Tenors

Agnus Dei, qui tollis peccata mundi
dona eis requiem, sempiternam
requiem.

O Lamb of God, that takest away the sin
of the world, grant them rest,
everlasting rest.

Choir

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

May eternal light shine on them, O Lord,
with Thy saints for ever,
because Thou are merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

VI. Libera me

Baritone solo

Libera me, Domine, de morte aeterna
in die illa tremenda

Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per
ignem

Choir

Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira

Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde

Requiem aeternam dona eis Domine
et lux perpetua luceat eis

Libera me, Domine, de morte aeterna
in die illa tremenda

Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per
ignem.

VII. In Paradisum

Sopranos

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem

Chorus

Jerusalem

Sopranos

Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem

Chorus

Aeternam habeas requiem

Deliver me, O Lord, from everlasting
death on that dreadful day when the
heavens and the earth shall be moved
when thou shalt come to judge the world
by fire

I quake with fear and I tremble awaiting
the day of account and the wrath to
come.

That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.

Grant them eternal rest, O Lord,
and may perpetual light shine upon
them.

Deliver me, O Lord, from everlasting
death on that dreadful day when the
heavens and the earth shall be moved
when thou shalt come to judge the world
by fire.

May the angels receive them in Paradise,
at thy coming may the martyrs receive
thee and bring thee into the holy city
Jerusalem.

Jerusalem

There may the chorus of angels receive
thee, and with Lazarus, once a beggar,
may thou have eternal rest.

May thou have eternal rest.

Vaughan Townhill - Conductor

Vaughan is a graduate of the Royal Scottish Academy of Music and Drama where he was a prizewinner for Clarinet. For 35 years he was Director of Music at Cargilfield School in Edinburgh and retired in December 2008. He has conducted Opera Camerata, the Edinburgh Players and with his school choir performed some of the great Choral works, including The Christmas Oratorio, The Messiah and Vivaldi's Gloria.

He is principal clarinet with the Edinburgh Symphony Orchestra, performs chamber music with Doune Wind Quintet and is a member of Gladstones Bag, who play a mixture of radio and TV theme tunes in concert as well as accompanying silent films, principally in the Panopticon (Glasgow's first and oldest Music Hall still in existence) in addition to freelance playing in many different ensembles.

He is on the committee of Edinburgh Youth Orchestra and is a founding committee member of SSCOT, and their clarinet tutor, an organisation promoting orchestral and wind band playing for young players aged 9 – 15. Their annual summer course will take place at the Queen Victoria School in Dunblane in July. He has recently become conductor of The South Side Community Orchestra who rehearse and perform on Monday afternoons.

David Townhill - 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 tonight's piece, 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 his hand to private teaching and returned to solo classical piano playing. This concert marks a return to the platform as a concert pianist after many years and he is grateful both for the opportunity and the encouragement given to him by the Dunbar musical community.

Debora Ruiz-Kordova - Soprano

The Irish mezzo-soprano has left the professional field of opera since meeting her fiancé and settling in Edinburgh. Her studies have included a Masters in Opera at the Royal Academy of Music in London where she studied under a full scholarship, and a Degree in Musicology and Piano Accompaniment at Trinity College Dublin.

Debora has performed roles in Ireland, UK, France and Germany including Dorabella for Opera de Metz (Fr.), Annio for the RCS (UK), La Ciesca for Opera Fringe (N.I), Fiordiligi for Opera Theatre Company (Irl.), Giovanna for Anna Livia International Opera Festival (Irl.), Telaide for Norfolk Trust Opera (UK), First Lady for DIT Opera (Irl.) and in 2009 she created the role of Dame Janet Eustace in Opera Ireland's premiere of *The Earl of Kildare* (Irl.).

Debora is no stranger to the concert platform and has performed many of the major oratorio works. Her concert engagements have included *Porgy and Bess* at the National Concert Hall, Dublin, Messiaen's *Poemes pour Mi* for Lyric FM, Ireland, Brahms's *Zigunerlieder* and a Weber concert with Sir Trevor Pinnock, both at the RAM. She has worked privately with renowned musicians such as Malcolm Martineau, Julius Drake, Sir Trevor Pinnock, Susan Bullock and Bernadette Greevy. In competition Debora's accomplishments include the Mary Brennan Award and Vocal Bursary and the prestigious Dramatic Cup and Tony Quigley Award for her portrayal of Magda Sorel in Menotti's *The Consul*.

Debora's future engagements include the role of Hebe in *HMS Pinafore* and a recital at the Royal Academy of Music where she will perform Wagner's *Wesendonck Lieder*.

Debora is delighted to be making her debut with Dunbar Choral this evening.

Walter Thomson - Baritone

Walter studied singing with Mona Benson while a law apprentice and sang several principal parts with the Edinburgh University Savoy Opera Group in the 1970s. Thereafter he took some time to concentrate on his role as musical director of the Edinburgh Choir, Jubilo, which he has conducted for the last thirty four years.

He returned to singing on stage as a guest of Napier University Music Group singing Pilgrim in Vaughan Williams' Pilgrims Progress and then playing various roles for Opera Camerata where, interspersed with more comic roles, he has played Papageno in Magic Flute, Kaspar in Der Freischutz and Zurga in The Pearl Fishers. Recently he has sung Bach solo Cantata no 82 "Ich habe genug" at St Giles and St Mary's Cathedrals in Edinburgh. Walter currently studies singing with Irene Drummond.

Members of the Choral

Sopranos

Audrey Affleck
Rosemary Bain
Vicki Brown
Liz Cairns
Muriel Cowan
Beth Elliott
Marion Goodfellow
Joan Halpin
Kay Henderson
Anne Jackson
Diane Kerr
Joyce Patrick
Nesta Sparksman
Rachel Traynor

Altos

Sally Cleaver
Shay Cleaver-Bundy
Margaret Croft
Beryl Goodall
Pauline Haig
Louise Hardy
Vanessa Hawthorn
Jackie Knox
Valerie McAdam
Mary Macfarlane
Lorna McLeod
Ute Penny
Lucy Pumphrey
Vera Ross

Tenors

Derek Brown
Ian Ferguson
Darren Kilfara
Alison McCreadie
Lucy Spratt
George Turnbull
Moyra Wright

Basses

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

Rehearsal accompanists

David Townhill
Marian Thomson

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Members of the Orchestra

Violin

Robert Dick (Leader)

Danny Miller

James Devlin

Fiona Nairn*

Jonathan Law*

Kate Miguda*

(* Viola in the Fauré Requiem)

Viola

Jo Petrie

Stuart J. Taylor

Morvyth Davis

Cello

Rosemary Townhill

Tim Cais

Olivia Morton

Bass

John Wilkinson

Neil Cameron

Trumpet

Pam Brown

Trombone

Pete Petrie

Percussion

Ian Monro

Organ

Jonathan Yip

Piano

David Townhill

Dunbar Lyric Group



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Dunbar Choral

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