

The Scottish Chamber Choir

Directed by Michael Harris



MUSIC FOR LENT AND PASSIONTIDE

Saturday 17th March 2001

St Giles' Cathedral
High Street
Edinburgh

The Scottish Chamber Choir
Director and organist: Michael Harris

PROGRAMME NOTES

J S BACH PRELUDE AND FUGUE IN C MINOR (BWV546)
(1685-1750)

ANTONIO LOTTI CRUCIFIXUS
(c.1667-1740)

HENRY PURCELL VOLUNTARY FOR DOUBLE ORGAN
(1659-1695)

THOMAS TALLIS THE LAMENTATIONS OF JEREMIAH I & II
(c.1505-1585)

I N T E R V A L
of 20 minutes

Wine and soft drinks will be available in the Lower Aisle

JOHN SANDERS REQUIEM FOR A CAPPELLA CHOIR
(b.1933)

INTROIT ('REQUIEM AETERNAM')

KYRIE ELEISON

PIE JESU

OFFERTORY ('GIVE REST, O CHRIST')

SANCTUS

AGNUS DEI AND LUX AETERNA

COMMUNION ('BRING US, O LORD GOD')

IN PARADISUM

J. S. Bach: Prelude and Fugue in C minor BWV 546

The mature organ works of Johann Sebastian Bach are characterised by the diversity of stylistic influences present within them. The foremost instrumental form of the early eighteenth century was the concerto; the fundamental structural element of the concerto as developed by Vivaldi, and later Bach himself, was the ritornello. This was a recurring section of musical material around which an episodic structure was composed. This pattern of composition found itself translated into other musical spheres, including organ music. In the Prelude in C minor Bach combines a very imposing chordal ritornello with fugal episodes. The fugue likewise exhibits contrasting motivic elements, with the broad five-voiced opening exposition complemented by a central episode based on quaver movement.

The work was probably completed during Bach's time in Leipzig as Kantor of the Thomaskirche, though it is not clear whether the two movements were originally intended for one another, a question that is relevant to more than a few of his Preludes and Fugues.

Antonio Lotti: Crucifixus

Lotti's recent reputation is centred on this popular eight-voiced setting, which forms the central section of a Credo for four voices and strings. However Lotti was also a prolific opera composer, contributing many new works for Venetian theatres between 1706 and 1717. His early training as a church musician had come through the Italian composer Legrenzi, although Lotti's father was Kapellmeister in Hanover. Lotti spent much of his career attached to the musical establishment of St Mark's basilica in Venice, starting as a singer there in 1689, and being appointed the primo maestro di cappella in 1736.

Henry Purcell: Voluntary for Double Organ

Purcell's work for the keyboard constitutes a relatively minor part of his repertoire, and the authenticity of the works for organ has often been disputed. His Voluntary in D minor for Double Organ (indicating an instrument with two manuals) is one of his most extended and developed pieces for the instrument. In style it owes something to both French and Italian traditions, rather in the manner that the music of his contemporary Georg Muffat (1653 – 1704) does. This was a period when the idea of individual national styles was at its height. In Purcell's piece this manifests itself in the improvisatory runs in the opening section, a French trait, whilst more Italianate violin type writing appears later. These elements are combined with Purcell's idiosyncratic harmonic idiom and ornamentation in the English style of Blow and his predecessors.

Thomas Tallis: The Lamentations of Jeremiah I & II

Thomas Tallis's life spanned a period of great religious upheaval, which led to significant liturgical changes. He is first heard of as Organist of Dover Priory, and was Organist of Waltham Abbey for two years until its dissolution in 1540. In 1542 he was appointed a Gentleman of the Chapel Royal, a Crown appointment which he retained for the remainder of his career.

Following the introduction of the first Book of Common Prayer in 1548, English became the language of public worship, a decision that was reversed for a short period between 1553 and 1558, during the reign of Mary Tudor. With the accession of Elizabeth I in 1558, a revised Book of Common Prayer was issued – in 1559 – which again led to the disappearance of Latin from public worship. However, the use of Latin was not ruled out in private services, which enabled Tallis and others, including William Byrd, to continue the setting of Latin texts.

TEXTS AND TRANSLATIONS

THOMAS TALLIS: THE LAMENTATIONS OF JEREMIAH

The two sets of Lamentations take as their texts the word set for the service of Tenebrae on Maundy Thursday. In addition Tallis also sets the Hebrew prefatory letter of each verse, as well as the introductory sentence and a concluding refrain 'Jerusalem, Jerusalem return unto the Lord thy God'. The texture of the music is an intense web of polyphony, with the low pitch accentuating the dark quality of the text.

Programme notes by Michael Harris

John Sanders: Requiem for *a cappella* choir

The following note is by the Composer:

The seeds of this work were sown in a motet, '*Requiem Aeternam*', which I wrote for a Thanksgiving Service for the life of Eric Evans, formerly Archdeacon of Cheltenham and later Dean of St. Paul's, held in his Cathedral in September 1996. Several people at the time encouraged me to go on and write a complete Requiem. The final stimulation to accomplish this came in 1997 when Innes Williams commissioned me to write a work in thanksgiving for the life and work of her husband, Kenneth Williams, Priest, and all former members of the Choral Foundation of Gloucester Cathedral. The music was finally completed in 1998 and received its first liturgical performance by the Choir of Gloucester Cathedral at All Souls tide.

The text was arranged by Canon Neil Heavisides, Precentor of Gloucester, and includes the customary Latin words from the *Missa Pro Defunctis* for the Introit, *Kyrie*, *Pie Jesu*, *Sanctus*, *Agnus Dei*, *Lux Aeterna* and *In Paradisum*, but omits other sections such as the *Dies Irae* and *Lacrymosa*. He also decided to pursue a somewhat unorthodox course in choosing words for the Offertory which are an English translation of the Russian Kontakion of the Departed, and for the Communion a passage taken from the writings of John Donne.

Much of the music for the Introit is based on the motet mentioned above, '*Requiem Aeternam*'. The chord sequences used in this tend to recur throughout the work, particularly in '*Lux Aeterna*' and in the final bars of '*In Paradisum*'.

Overall I have tried to create an atmosphere of light and peace. The only quick movement is the '*Sanctus*' which was inspired by the ringing of bells. The '*Pie Jesu*' is essentially in the style of a Berceuse and is dedicated to the memory of my first grand-daughter, Celia, who was born severely disabled in January 1998 and who died aged only 6 months in the following August.

In the 'Offertory', basically a funeral march, I have tried to capture some of the mystery and intensity so typical of Russian Orthodox music. After the 'con brio' feeling of the '*Sanctus*', the atmosphere of calm and comfort is restored in the '*Agnus Dei*' and '*In Paradisum*'.

Programme note ©2001 John Sanders

Part I

Incipit Lamentatio Jeremiae prophetae.

Here beginneth the lamentation of Jeremiah the prophet.

Aleph

I

Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum, facta est sub tributo.

How doth the city sit solitary, that was full of people! how is she become as a widow! she that was great among nations, and princess among the provinces, how is she become tributary!

Beth

II

Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consuletur eam, ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici.

She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies.

Jerusalem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem, return unto the Lord thy God.

Part II

De lamentatione Jeremiae prophetae.

From the lamentation of Jeremiah the prophet.

Gimel

III

Migravit Juda propter afflictionem ac multitudinem servitutis. Habitavit inter gentes, nec invenit requiem.

Judah is gone into captivity because of affliction and because of great servitude. She dwelleth among the heathen; she findeth no rest.

Daleth

IV

Omnes persecutores eius apprehenderunt eam inter angustias. Lugent eo quod non sint qui veniant ad solemnitatem.

All her persecutors overtook her between the straits. The ways of Zion do mourn, because none come to the solemn feasts:

Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

All her gates are desolate, her priests sigh, her virgins are afflicted, and she is in bitterness.

Heth

V

Facti sunt hostes eius in capite, inimici illius locupletati sunt. Quia Dominus locutus est super eam propter multitudinem iniquitatem eius. Parvuli eius ducti sunt captivi ante faciem tribulantis.

Her adversaries are the chief, her enemies prosper. For the Lord has afflicted her for the multitude of her transgression. Her children are gone into captivity before the enemy.

Jerusalem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem, return unto the Lord thy God.

JOHN SANDERS: REQUIEM

Introit

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

Rest eternal grant them, O Lord, and may perpetual light shine upon them.

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

A hymn O Lord becometh Thee in Sion, and a vow shall be paid to Thee in Jerusalem.

Exaudi orationem meam, ad te omnis caro veniet.

Lord, hear my prayer, all flesh shall come to Thee.

Kyrie eleison

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

Pie Jesu

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

Blessed Jesu, Lord, grant them rest; grant them eternal rest.

Offertory

Give rest, O Christ, to your servants with your saints, where sorrow and pain are no more, neither sighing, but life everlasting.

You alone are immortal, creator and maker of all, and we are mortal, formed of the earth, and to earth we shall return.

For you so ordained when you created us, saying 'dust you are, and to dust you shall return.'

All of us go down to the dust (Give rest, O Christ); yet even at the grave we make our song: Alleluia.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

Agnus Dei and Lux aeterna

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

Lamb of God, who takest away the sins of the world, grant them rest.

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

Lamb of God, who takest away the sins of the world, grant them eternal rest.

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Let perpetual light shine upon them, O Lord, together with Thy saints for ever, for Thou art good.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Eternal rest grant them, O Lord, and let perpetual light shine upon them.

Communion

Bring us, O Lord God, at our last awakening into the house and gate of Heaven, to enter into that gate and dwell in that house where there shall be no darkness nor dazzling, but one equal light; no noise nor silence, but one equal music; no fears nor hopes, but one equal possession; no foes nor friends, but one equal communion and identity; no ends nor beginnings, but one equal eternity; in the habitations of thy glory and dominion, world without end. Amen.

In paradisum

In paradisum deducant te angeli; in tuo adventu suscipiant te martyres; et perducant te in civitatem sanctam Jerusalem.

May the angels receive thee in Paradise; at thy coming may the martyrs receive thee and bring thee into Jerusalem, the Holy City.

Chorus angelorum te suscipiat, et cum Lazaro quondam paupere, aeternam habeas requiem.

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

ACKNOWLEDGEMENT

The work of the choir is subsidised by the **National Federation of Music Societies** from funds supplied by the Scottish Arts Council. The Federation, which was founded in 1935, represents the interests of around 1400 societies throughout the United Kingdom and provides them with a range of services and training as well as acting as the leading voice for amateur music. The Federation's patron is HRH The Duchess of Kent, and its current President is Sir Peter Maxwell Davies.



No part of this concert should be recorded without prior permission

The Scottish Chamber Choir

Since its formation in 1968, the **Scottish Chamber Choir** has performed throughout Scotland and Northern England to great acclaim. Each season the choir presents four concerts in Edinburgh, climaxing with an appearance at the Festival Fringe. These are usually supplemented by a Christmas concert and guest appearances at local Music Societies and Festivals throughout the year, keeping members quite busy!

As you will see from the list of forthcoming concerts in this programme, the choir sings shorter items from the chamber choir repertoire as well as more extended works – for example, Rossini's *Petite Messe Solennelle*, which occupied the whole programme at our Summer concert, and the Bach *B minor Mass*, which we will present at our Festival Fringe concert in August 2001. Whilst some concerts are given *a cappella*, at others we are joined by a variety of instrumental forces, making possible an exceptional freedom of programming and great interest for both participants and audience.

The choir's hallmark has always been its breadth of repertoire, encompassing a wide range of music from the 16th century to the present day, with music by living composers featuring in programmes during most seasons. Often there is a thread linking a series of concerts, encouraging regular attendance. The highly successful and critically praised Silver Jubilee season in 1993–4, for example, concentrated on 20th century British music, and was recognised by an Enterprise Award from the Performing Right Society – one of only three such awards in Scotland.

From time to time, vacancies occur in all sections of the choir, and any singer interested in obtaining further details should contact Bill Wood, the President, on 0131 339 7663. Rehearsals are held on Monday evenings in the Ian Tomlin School of Music at Napier University's Craighouse campus.

Michael Harris was appointed as Musical Director of the choir in January 1998, in succession to Philip Sawyer. He is Organist and Master of the Music of St. Giles' Cathedral, Edinburgh, a post that is combined with a Lectureship in Music at Napier University.

Prior to coming to Edinburgh, he was Assistant Organist of Canterbury Cathedral and Organist of The King's School, Canterbury, having previously been Sub-Organist of Leeds Parish Church. He began his musical education as a chorister at Gloucester Cathedral, and later became Organ Scholar of St. Peter's College, Oxford. He studied organ with Nicholas Danby.

His work has involved him in numerous recordings and broadcasts, both for television and radio, including the Enthronement of George Carey as Archbishop of Canterbury in 1991. He has also recorded a solo CD, 'The Widor Tradition', of nineteenth and twentieth century French organ music. Together with St Giles' Cathedral Choir he has recently released a CD of music for choir and organ entitled 'Sounds of St Giles'.

In addition to his work with Cathedral and choral music in general, Michael Harris has given many solo organ recitals throughout Great Britain and Germany. During his time in Kent he was also Musical Director of The Canterbury Singers, one of the leading chamber choirs of the area.

The Scottish Chamber Choir

Sopranos	Jenny Auld Susie Flett Lorraine Fraser Nicola Harrington Anne McAlister Heather MacLeod	Pauline McClellan Rebecca Norris Erica Schwarz Sasha Salinasova Adriana Skaraas
Contraltos	Fiona Akers Jean Brodie Myra Brown Alex Hill	Becky Hirst Deirdre Martin Sheila Robertson Beatrice Wickens
Tenors	Vic Hodgson Michael Lucas Andrew Morley	James Verge Bill Wood
Basses	Mark Evans Andrew Firth Frank Lucas	Hamish Martin Martin Tarr

Forthcoming concerts

Details of the choir's Edinburgh concerts during the remainder of the 2000-01 season are given on the back cover. The choir will also be singing for the following societies:

Galashiels Arts Association 7:30pm Sunday 25th March 2001

West Linton Music Society 7:30pm Saturday 21st April 2001

The unaccompanied music presented at these concerts will include:

Parry *Songs of Farewell*; Dempster *Tranquil Night*; Maxwell Davies *Lullabye for Lucy*; Britten *Hymn to Saint Cecilia*; Stanford *Seven Part Songs*; Vaughan Williams *Three Shakespeare Songs*; Moeran *Songs of Springtime*.

Details for all of these concerts from the President, Bill Wood, on 0131 339 7663.

We hope that you have enjoyed the concert and will wish to hear the choir in our next Edinburgh concerts

Saturday 2nd June 2001

St Giles' Cathedral

Martin Mass for Double Choir,
Bernstein Chichester Psalms
with organ, harp and percussion

Sunday 12th August 2001

St Mary's Cathedral

Festival concert

J S Bach Mass in B minor
with soloists and chamber orchestra

Details from choir members or from the President,
Bill Wood, on 0131 339 7663