

The Scottish Chamber Choir

Directed by Michael Harris



20th CENTURY CLASSICS

Saturday 2nd June 2001

St Giles' Cathedral
High Street
Edinburgh

The Scottish Chamber Choir

Director: Michael Harris

Organist: Peter Backhouse

GABRIEL FAURÉ

(1845–1924)

CANTIQUE DE JEAN RACINE (Op.11)

MAURICE DURUFLÉ

(1902–1986)

QUATRE MOTETS SUR DES THÈMES GRÉGORIENS (Op.10)

UBI CARITAS

TOTA PULCHRA ES

TU ES PETRUS

TANTUM ERGO

ORGAN SOLO CHORAL VARIÉ SUR LE THÈME DU VENI CREATOR

LEONARD BERNSTEIN

(1918–1990)

CHICHESTER PSALMS

IN THREE MOVEMENTS

I N T E R V A L

of 20 minutes

Wine and soft drinks will be available in the Lower Aisle

FRANK MARTIN

(1890–1974)

MASS FOR DOUBLE CHOIR

KYRIE

GLORIA

CREDO

SANCTUS

AGNUS DEI

No part of this concert should be recorded without prior permission

PROGRAMME NOTES

Gabriel Fauré: *Cantique de Jean Racine*

Gabriel Fauré's *Cantique de Jean Racine* has enjoyed considerable popularity in recent years; a student work, Fauré composed it at the age of twenty in his final year at the École Niedermeyer (an establishment dedicated to the training of church musicians) in Paris. The work duly won the school's composition prize. Even at this early stage in his career Fauré's gift for melody is apparent, and the simplicity of the melodic lines is undoubtedly the most attractive feature of the writing. The text is one collected by Racine and is a translation of a Latin hymn, *Consors paterni luminis*.

Maurice Duruflé: *Quatre Motets sur des Thèmes Grégoriens*

Choral varié sur le Thème du Veni Creator

Born in January 1902 in Louviers in northern France, Maurice Duruflé (1902-1986) was involved in church music from an early age, attending the local choir school, and becoming the organist at the church of Notre-Dame in Louviers at the age of seventeen. In preparing for entrance to the Paris Conservatoire he studied with both Tournemire, Organist of Ste. Clotilde in Paris, and Louis Vierne, two very contrasting characters with very different methods of teaching. After graduating he was appointed Organist of the church of Saint-Étienne-du-Mont in Paris, where he remained in post until his death, sharing some of the duties with his wife Marie-Madeleine in later years.

Duruflé's compositions are all characterised by their use of plainsong as the main source of inspiration. There is something slightly austere about his style, and even in the virtuoso organ works there is an underlying sense of restraint. As Roger Nichols wrote in an article in *Choir and Organ* (May/June 1996) 'Duruflé's lifelong devotion to plainsong in his music did not, understandably, leave much room for humour.'

Duruflé published his *Prélude, Adagio et Choral varié sur le Thème du Veni Creator* in 1931, a year after taking up the post of Organist at the church of St. Étienne-du-Mont. The Choral Varié which conclude this extended work are in five movements based on the Whitsuntide plainsong hymn melody, which is clearly heard throughout, beginning with a simple harmonisation, and ending in the final variation with a typical toccata-style display of virtuosity.

Duruflé published his *Quatre Motets sur des thèmes Grégoriens* in 1960. These four miniatures, for unaccompanied choir, have become a central part of the choral repertoire. Apart from *Tota pulchra es*, which is scored for upper voices, they are all conceived for four part choir. As the title indicates, all are founded on plainsong themes, but they display considerable variety, from the mellow *Ubi caritas*, where the altos have the main share of the melodic material, to the incisive and very short *Tu es Petrus*.

Leonard Bernstein: *Chichester Psalms*

Leonard Bernstein's *Chichester Psalms* were commissioned for the Southern Cathedrals' Festival of 1965 by the Dean of Chichester, Walter Hussey. Hussey's legacy to the choral repertoire has been considerable; throughout his life he was responsible for commissioning many of the most important choral works of the mid twentieth century, including works such as Britten's *Rejoice in the Lamb*.

The version heard today is the original one, with accompaniment for organ, harp and percussion. The work is sung in Hebrew, the original language of the Psalms, and is in three movements. The grand opening, marked by its quite aggressive use of the interval of the seventh, setting verse 2 of Psalm 108, is followed by the energetic dance-like setting of Psalm 100.

TEXTS AND TRANSLATIONS

GABRIEL FAURÉ: CANTIQUE DE JEAN RACINE

The middle movement begins lyrically with Psalm 23, but the innocence is interrupted by the tenors and basses with verses from Psalm 2. The last movement, which opens with an extended Prelude, mainly for the organ, is a flowing setting in 10/4 of Psalm 131, built around one of Bernstein's most beguiling melodies. The conclusion, an unaccompanied chorale-like passage, recalls some of the material from the opening of the first movement.

Frank Martin: Mass for double choir

Frank Martin's Mass for unaccompanied double choir has over the past thirty to forty years become recognised as one of the finest pieces of twentieth century sacred choral music. The work was composed in 1922, and was the composer's only work for the medium, but remained unpublished and un-performed until 1963, mainly because Martin found it such a personal expression of his deeply-held faith, something that he didn't feel should be heard by the public.

Born in 1890 in Switzerland, to the family of a Calvinist Minister, Frank Martin initially pursued studies in Mathematics and Physics, following his parents' wishes. He was supported early on in his composing career by the conductor Ernest Ansermet. Like Duruflé, his close contemporary, he was a precise and fastidious composer who was continuously revising his work, gradually developing his own distinct voice.

The intensity of the setting of the Mass is marked by a fresh approach to setting these texts, taking a Calvinist rather than Catholic standpoint as a point of departure. Here there is no use of plainchant for inspiration, but the idea of supplication is often present, particularly in the gradually developing Kyrie and the Agnus Dei. This last movement was written four years after the rest of the mass, in 1926, and the two choirs are deployed in clear juxtaposition, with a regular flow to the second choir against the more continuous line of the first choir with its references back to the Kyrie material. Other highpoints are the gradual blossoming of the choral texture at the opening of the Gloria, the canonic *Et resurrexit* at the end of the Credo, and the colourful opening to the Sanctus with the ostinato accompaniment of the tenors and basses.

Programme notes by Michael Harris

ACKNOWLEDGEMENT

The work of the choir is subsidised by Making Music from funds supplied by the Scottish Arts Council. Making Music, founded in 1935 as the National Federation of Music Societies, represents the interests of around 1800 societies throughout the United Kingdom, providing them with a range of services and training as well as acting as the leading voice for amateur music. The Duchess of Kent is Patron of Making Music, and its current President is Sir Peter Maxwell Davies.



THE SCOTTISH ARTS COUNCIL

*Verbe égal au Très-Haut, notre unique
espérance, Jour éternel de la terre et des cieux,
de la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux.*

O Divine Word from above, our only hope,
Eternal light of the heavens and the earth:
We break the silence of the peaceful night;
Look down on us, Divine Saviour.

*Répands sur nous le feu de ta grâce puissante,
que tout l'enfer fuie au son de ta voix.
Dissipe le sommeil d'une âme languissante,
qui la conduit à l'oubli de tes lois!*

Inspire us with the fire of your powerful Spirit,
so that all hell may flee at the sound of your voice.
Wake a weary soul from the slumber
which leads it to forget your laws.

*Ô Christ, sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblé,
Reçois les chants qu'il offre à ta gloire
immortelle,
et de tes dons qu'il retourne comblé!*

O Christ, have mercy on your faithful people
now gathered to worship you:
Receive the hymns which they offer to your
everlasting glory;
May they return overflowing with your gifts.

MAURICE DURUFLÉ: QUATRE MOTETS SUR DES THÈMES GRÉGORIENS

Ubi caritas

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.*

Where charity and love are, there is God.
The love of Christ has brought us together
into one flock.

*Exsultemus et in ipso jocundemur.
Timeamus at amemus Deum vivum.
Et ex corde diligamus nos sincero. Amen.*

Let us rejoice and be glad in that love itself.
Let us fear and love the living God.
And let us love from a pure heart. Amen.

Tota pulchra es

*Tota pulchra es Maria, et macula originalis
non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificentia populi nostri.*

You are wholly beautiful, Mary, and there is
no blemish of original sin in you.
Your garments are as white as snow, and your
face is as the sun.
You are the glory of Jerusalem, the joy of Is-
rael, the source of honour to our people.

Tu es Petrus

*Tu es Petrus, et super hanc petram
aedificabo Ecclesiam meam.*

You are Peter, and upon this rock I will build
my church.

Tantum ergo

*Tantum ergo sacramentum
Veneremur cernui;
Et antiquum documentum
Novo cedat ritui:
Praestet fides supplementum
Sensuum defectui.
Genitori, Genitoque,
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio;
Procedenti ab utroque
Compar sit laudatio. Amen.*

So great a Sacrament therefore
Let us worship with bowed heads;
And let the ancient example
Give way to a new rite;
Let faith make good
The insufficiency of our senses.
To the Begetter and the Begotten
Praise and rejoicing,
Safety, honour and virtue
Let there be, and also blessing;
To him who comes from either
Let there be equal praise. Amen.

LEONARD BERNSTEIN: CHICHESTER PSALMS

I

*Urah, hanevel! v'chinor urah!
A-irah shahar! Shahar a-irah!*

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 108, v.2

*Hariu l'Adonai kol haarets.
Iv'du et Adonai b'sim'ha.
Bo-u l'fanav bir'ninah.
D'u ki Adonai Hu Elohim.
Hu asanu v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.*

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise,
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

Psalm 100

II

*Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseimi,
Al mei m'nuhot y'nahaleimi,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan.
Neged tsor'rai,
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b'veit Adonai
L'orech yamim.*

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me.
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
For ever.

Psalm 23

*Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad,
Al Adonai v'al m'shiho.
N'natkab et mos'roteimo,
V'nashlichab mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!*

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Psalm 2, vv.1-4

III

*Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'doman'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.*

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 131

*Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.*

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Psalm 133, v1

FRANK MARTIN: MASS FOR DOUBLE CHOIR

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy

Gloria

Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam, Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis.

Glory be to God in the highest and in earth
peace, good will towards men.
We praise thee, we bless thee, we adore thee,
we glorify thee.
We give thee thanks for thy great glory,
O Lord God, heavenly King, God the Father
almighty.
O Lord, the only-begotten Son, Jesus Christ:
O Lord God, Lamb of God, Son of the
Father, that takest away the sins of the
world, have mercy upon us.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Thou that takest away the sins of the world,
receive our prayer.

Qui sedes ad dexteram Patris,
miserere nobis.

Thou that sittest at the right hand of the
Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus
Dominus, tu solus Altissimus, Jesu Christe,
cum sancto Spiritu, in gloria Dei Patris.
Amen.

For thou only art holy, thou only art the
Lord, thou only, O Christ, with the Holy
Ghost, art the Most High, in the glory of
God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium, et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula:

Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt: qui propter nos homines et nostram salutem, descendit de caelis; et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis; sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die secundum Scripturas; et ascendit in caelum; sedet ad dexteram Patris; et iterum venturus est cum gloria iudicare vivos et mortuos; cujus regni non erit finis.

Et in Spiritum Sanctum Dominum et vivificantem, qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Sanctus

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

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible: and in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds:

God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made; who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

He was crucified also for us: He suffered under Pontius Pilate, and was buried, and the third day he rose again according to the scriptures, and ascended into heaven and sitteth at the right hand of the Father. And He shall come again with glory to judge the quick and the dead: whose kingdom shall have no end.

And (I believe) in the Holy Ghost, the Lord the Giver of life, who with the Father and the Son together is worshipped and glorified; who spoke through the prophets.

And (I believe) in one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins and I look for the resurrection of the dead, and the life of the world to come. Amen.

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

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

O Lamb of God, that takest away the sins of the world, have mercy on us.

O Lamb of God, that takest away the sins of the world, grant us peace.

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!

The choir sings both shorter items from the chamber choir repertoire and more extended works, such as tonight's Martin Mass – in August we will present the Bach *B minor Mass*, at our Festival Fringe concert. 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 received his earliest musical education as a chorister of Gloucester Cathedral. He was Organ Scholar of St Peter's College, Oxford, and continued his studies at the Royal College of Music. He studied organ with Nicholas Danby, and has taken part in Masterclasses given by, among others, Nicolas Kynaston, Daniel Roth und Piet Kee.

He has been Organist and Master of the Music of St Giles' Cathedral, Edinburgh since November 1996; he is also a Lecturer at the Ian Tomlin School of Music in Napier University Edinburgh. Prior to moving to Edinburgh he held posts as Sub Organist of Leeds Parish Church and, from 1986, Assistant Organist of Canterbury Cathedral.

His work has involved him in numerous recordings and broadcasts, both for Television and Radio. As Organist of St Giles' Cathedral he hosts many organ concerts on the famous Rieger organ (built 1992) and has made a number of CD recordings with the instrument.

Elsewhere he has given recitals at St Paul's Cathedral, Westminster Abbey, Canterbury Cathedral, Winchester Cathedral, Ripon Cathedral, and Leeds Town Hall. He has given many recitals in Germany and in 1999 was a member of the Jury for the International Gottfried Silbermann Organ Competition in Freiberg, Saxony. Future plans include a return to Freiberg (Dom) and Dresden (Hofkirche) in September 2001 to give concerts of the Silbermann organs there.

He has been Musical Director of the Scottish Chamber Choir since 1998. He is also much involved in the work of organ education and is Director of the Edinburgh Organ Academy, an annual springtime course founded in 1998.

The Scottish Chamber Choir

Sopranos	Jenny Auld	Heather MacLeod
	Alison Crichton	Rebecca Norris
	Lorraine Fraser	Sasha Salinasova
	Nicola Harrington	Erica Schwarz
	Anne McAlister	Adriana Skaraas
Contraltos	Alison Bishop	Becky Hirst
	Jean Brodie	Deirdre Martin
	Myra Brown	Sheila Robertson
	Alex Hill	Beatrice Wickens
Tenors	Vic Hodgson	James Verge
	Michael Lucas	Bill Wood
	Andrew Morley	
Basses	Roddy Bryce	Hamish Martin
	Adrian Coppola	Martin Tarr
	Frank Lucas	

Bernstein: Chichester Psalms

Soloists

Soprano	Heather MacLeod
Quartet	Adrianna Skaraas, Alison Bishop, Andrew Morley, Hamish Martin
Organ	Peter Backhouse
Harp	Meredith McCracken
Percussion	Kate Openshaw

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



Sunday 12th August 2001

St Mary's Cathedral

Festival concert

J S Bach Mass in B minor

with soloists from the Dunedin Consort

St Giles' Chamber Orchestra

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