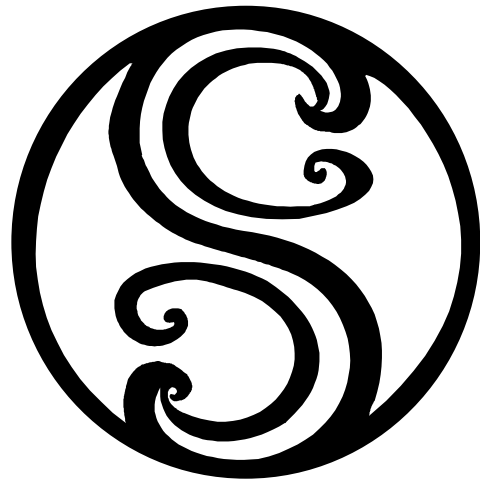


The Scottish Chamber Choir

Directed by Michael Harris



FESTIVAL CONCERT

Sunday 12th August 2001

St Mary's Cathedral
Palmerston Place
Edinburgh

The Scottish Chamber Choir

The St Giles' Chamber Ensemble

Director: Michael Harris

with soloists from the Dunedin Consort

Susan Hamilton	Soprano
Louise Innes	Mezzo-soprano
Nicholas Hurndall Smith	Tenor
Matthew Brook	Baritone

MASS IN B MINOR (BWV232)

J S BACH (1685–1750)

PART I

MISSA

KYRIE

KYRIE ELEISON – CHORUS

CHRISTE ELEISON – DUET (SOPRANO AND MEZZO-SOPRANO)

KYRIE ELEISON – CHORUS

GLORIA

GLORIA IN EXCELSIS – CHORUS

ET IN TERRA PAX – CHORUS

LAUDAMUS TE – SOPRANO SOLO

GRATIAS AGIMUS TIBI – CHORUS

DOMINE DEUS, REX COELESTIS – DUET (SOPRANO AND TENOR)

QUI TOLLIS PECCATA MUNDI – CHORUS

QUI SEDES AD DEXTERAM PATRIS – MEZZO-SOPRANO SOLO

QUONIAM TU SOLUS SANCTUS – BASS SOLO

CUM SANCTO SPIRITU – CHORUS

PROGRAMME NOTES

INTERVAL of 10 minutes

MASS IN B MINOR (BWV232)

J S BACH (1685–1750)

PART II

SYMBOLUM NÍCENUM (CREDO)

CREDO IN UNUM DEUM – CHORUS

PATREM OMNIPOTENTEM – CHORUS

ET IN UNUM DOMINUM – DUET (SOPRANO AND MEZZO-SOPRANO)

ET INCARNATUS EST – CHORUS

CRUCIFIXUS – CHORUS

ET RESURREXIT – CHORUS

ET IN SPIRITUM SANCTUM DOMINUM – BASS SOLO

CONFITEOR – CHORUS

ET EXPECTO – CHORUS

SANCTUS

SANCTUS – CHORUS

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

OSANNA IN EXCELSIS – CHORUS

BENEDICTUS – TENOR SOLO

OSANNA IN EXCELSIS – CHORUS

AGNUS DEI – MEZZO-SOPRANO SOLO

DONA NOBIS PACEM – CHORUS

The genesis of the work known to posterity as the Mass in B minor is something that has exercised the minds of many musicologists. It was certainly not composed as a single work, but rather compiled from a number of separate works. In addition there is no clear evidence that the completed Mass as a whole was written with a particular purpose in mind. The only documented performance of music from the Mass during Bach's time at Leipzig relates to the *Sanctus*.

It is known that the *Kyrie* and *Gloria* of the Mass (the *Missa*) were composed for the Dresden court in 1733. This work, later to become the first section of the complete Mass in B minor, seems to have accompanied a petition from Bach to the new Catholic Elector of Saxony asking for a court title. It is not known, however, where this *Missa* was first performed, but Bach did not receive the title he was looking for. By 1733 Bach had been in his post at the Thomaskirche in Leipzig for ten years, and was engaged in dispute with his employers over his terms and conditions, so such an application as this, in the hope of securing a new post, is not surprising. The fact that the Dresden court of Friedrich August II was Catholic and Bach was Lutheran made very little difference: there were other Protestant composers in the employ of the Elector, and there was a considerably less dogmatic approach to the question of confession among musicians of the time than might be supposed. In addition, whilst the Elector's father had become a Catholic for political reasons, many of the court remained Protestant.

The *Missa* contains a number of elements that make it well suited to the Dresden court. There are a number of allusions to the style of music employed there by Zelenka, including the use of two soprano parts, and also the horn obbligato in the *Quoniam*. Within the Baroque concepts of musical *affekt* and hierarchy the horn was the most aristocratic of instruments, so its association with this section of the *Missa* is apposite. Also common in the music for the *Kyrie* in Dresden usage was the solo *Christe* section, here set by Bach as a duet.

After the solidity of the contrapuntal writing of the second *Kyrie* the tension is released in the buoyant opening of the *Gloria in excelsis*, in a style very similar to the final Gigue movements of concerti or suites. The key, now D major, is also typical of much of Bach's concerted instrumental music including trumpets, and the whole movement is very much dance influenced. The influence of the concerto, the predominant instrumental form of the Baroque period, is also clear in the arias and duets of the work. The instrumental material is most often organised in a ritornello structure, where instrumental interludes between vocal episodes recall the opening material. This is seen at its most complex in movements such as *Laudamus te*, with its virtuosic violin solo.

Recent scholarship suggests that the final compilation of the whole Mass was a much later event in Bach's life than previously supposed. Certainly study of the handwriting of the manuscripts bears this out. It is now thought probable that the latter movements were put together between 1748 and 1749. These were organised into three sections, the *Symbolum Nicenum*, the *Sanctus*, and the *Osanna / Benedictus / Agnus Dei et Dona nobis pacem*. Of these, the *Sanctus* was a direct adaptation of an existing *Sanctus* of 1724, while many of the other movements were adapted from arias and choruses in his cantatas. A few movements were composed specifically for the complete work – such as the beginning of the *Credo* and most notably the *Confiteor* with its rich *stile antico* counterpoint – but they were very much in the minority. The opening of the *Credo* uses a plainsong intonation as the basis for the tenor cantus firmus; in addition to the five-voiced counterpoint in the vocal parts Bach adds two violins to the texture as independent voices, with the continuo part being a walking bass, thus creating an overall texture that marries the old and the new styles.

TEXT AND TRANSLATION

While the musical material for the complete work is derived from disparate sources there is a unity derived from the symmetry of the sections and the key structures. For instance the *Symbolum Nicenum* begins and ends with pairs of choruses one of which is in the old style counterpoint and one of which is in the festive baroque idiom. At the centre of this section, on the other hand, there could hardly be greater contrast between the *Crucifixus* and *Et resurrexit*. The *Crucifixus* is one of the movements not original to the Mass where we can be certain of the origins of the material; Bach based this highly charged setting on music of the opening chorus of his Cantata 12, *Weinen, Klagen, Sorgen, Zagen*. In this version he re-worked the string texture into four rather than five parts, adding two flute parts, and including a four-bar introduction of the descending chromatic ground bass which is so central to the *affekt* of the text setting. The release of the tension in the return to D major at the opening of the *Et resurrexit* is a masterstroke. The *Crucifixus* is also central structurally to the *Symbolum Nicenum*, the other movements forming a clear symmetrical pattern either side.

With the *Sanctus* we come to the one movement where a definite performance opportunity had existed in Bach's time at Leipzig, and, as already hinted, the version in the B minor Mass depended very heavily on a *Sanctus* performed on Christmas Day 1724 in Leipzig. The later version maintained the six-part choral writing, and also the use of three oboes, although this is the only occasion in the Mass where three are required.

Apart from this one performance of the *Sanctus* in Bach's lifetime the only other evidence for a performance of any of the music of the whole work in the eighteenth century is of a charity performance conducted by C.P.E. Bach in 1786 in Hamburg of the *Symbolum Nicenum*. After that, the first record of a performance of the complete work is of one given by the Berlin Singakademie in 1811, significant in that it was this institution that Mendelssohn came to join, ultimately leading to his famous performance of the St Matthew Passion in 1829, and the subsequent revival of interest in Bach's music.

The reasons behind Bach's construction of the Mass also remain unclear. Many have come to the conclusion that it was a document for posterity. It was certainly not possible to perform it liturgically. It is in many ways a summary of his art, in a similar manner to the Leipzig chorale preludes for the organ or the *Art of Fugue*. As with these works the whole is a collection of many compositional styles, but of all the late works it is the only one for choral forces. Within the Mass idiom Bach was contributing to something that had great durability – the centuries-old tradition of Mass composition.

Programme notes by Michael Harris

Kyrie

Chorus	Lord have mercy,
<i>Kyrie eleison,</i>	
Duet (soprano and mezzo-soprano)	Christ have mercy,
<i>Christe eleison,</i>	
Chorus	Lord have mercy.
<i>Kyrie eleison.</i>	

Gloria

Chorus	Glory be to God in the highest and in earth peace to men of good will.
<i>Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.</i>	
Soprano solo	We praise thee, we bless thee, we worship thee, we glorify thee.
<i>Laudamus te, benedicimus te, adoramus te, glorificamus te.</i>	
Chorus	We give thee thanks for thy great glory, gloriam tuam,
<i>Gratias agimus tibi propter magnam gloriam tuam,</i>	
Duet (soprano and tenor)	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,
<i>Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris,</i>	
Chorus	that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.
<i>qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.</i>	
Mezzo-soprano solo	Thou that sittest at the right hand of the Father, have mercy upon us.
<i>Qui sedes ad dexteram Patris, miserere nobis.</i>	
Bass solo	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.
<i>Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe,</i>	
Chorus	
<i>cum sancto Spiritu, in gloria Dei Patris. Amen.</i>	

Symbolum Nicenum (Credo)

Chorus	I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible:
<i>Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium,</i>	
Duet (soprano and mezzo-soprano)	and in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds:
<i>et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula:</i>	

The Scottish Chamber Choir

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 coelis;

Chorus

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 coelum; sedet ad dextram Dei Patris; et iterum venturus est cum gloria iudicare vivos et mortuos; cuius regni non erit finis.

Bass solo

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

Et unam sanctam catholicam et apostolicam Ecclesiam.

Chorus

Confiteor unum baptismum in remissionem peccatorum et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

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: under Pontius Pilate he suffered 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 God 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 proceeds from the Father and the Son; 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.

Sanctus

Chorus

Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus.

Holy, Holy, Lord God of hosts. Heaven and earth are full of his glory.

Osanna, Benedictus, Agnus Dei et Dona nobis pacem

Chorus

Osanna in excelsis.

Hosanna in the highest.

Tenor solo

Benedictus qui venit in nomine Domini.

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

Chorus

Osanna in excelsis.

Hosanna in the highest.

Mezzo-soprano solo

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

Chorus

Dona nobis pacem.

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

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 Bach B minor Mass. 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 Rights 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 and 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, for both 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 on 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.

Dunedin Consort

Hailed by the critics as “a group that has done so much to transform the vocal life of Scotland”, the **Dunedin Consort** is a dynamic vocal ensemble that has rapidly established itself at the forefront of professional singing in Britain. Founded by Ben Parry, conductor, singer and arranger, and Susan Hamilton, a native of Edinburgh and soloist with many professional ensembles, its aim is to provide not only the Scottish community with a vocal group of outstanding quality, but also Scotland with an international touring group capable of world-class performances.

The group is based in Edinburgh and draws professional singers from all over the UK. With a wide variety of musical repertoire, the group can number anything from three to sixteen singers whose collective experience covers early music, avant-garde, oratorio, opera, jazz, jingles and West End musicals, to name but a few.

Since 1996 the group has performed concerts in the UK and abroad to critical acclaim, as well as participating in choral workshops and educational activities. They have performed at the Festivals in Glasgow, Edinburgh, Caithness, Italy and France, as well as at engagements with the BBC Scottish Symphony Orchestra, Paragon Ensemble Scotland, Florilegium and La Serenissima, and at music clubs around Britain. They have broadcast frequently on BBC Radio 3 and appeared in various arts programmes on BBC Scotland, and also featured at the 1998 Edinburgh International Festival in two concerts live on BBC Radio 3.

The group has performed Menotti's opera *Amahl and the Night Visitors* directed by the composer and in 2000 gave their London debut at the Wigmore Hall. They have secured their first major recording contract with Linn Records, and have just released a disc of the music of Copland and Barber. They also feature on a new recording of Mozart's *Il Seraglio* with Sir Charles Mackerras and the Scottish Chamber Orchestra for Telarc. Current projects include appearances at festivals in Spain, Edinburgh and Linlithgow in Summer 2001, including a concert performance and recording (for EMI) of Mozart's *Idomeneo* in the 2001 Edinburgh International Festival with the Scottish Chamber Orchestra, again conducted by Sir Charles Mackerras.

Susan Hamilton is a noted soloist specialising in Baroque and Contemporary music. She sings regularly in Britain and Europe with the Dunedin Consort (of which she is co-founder and an Artistic Director), Collegium Vocale Ghent, Florilegium, The King's Consort, The New London Consort, The Ricercar Consort, A Sei Voci, and has appeared at major international festivals in Europe, Japan and Australia. She has worked with many conductors including Philippe Herreweghe, Sir John Eliot Gardiner, Rafael Frühbeck de Burgos, Paul McCreesh and Ton Koopman, composers such as Witold Lutoslawski, Ronald Stevenson, James MacMillan and Fabian Fiorini, and her solo career has also included engagements with the SCO and the LSO. She appears regularly on radio and television, and has recorded for Astrée Auidis, Harmonia Mundi, Hyperion, Linn Records, Ricercar and Virgin Classics. Recent performances have included Bach cantatas at the Wigmore Hall, and at the Melbourne International Festival, the role of Quiteria in Telemann's opera *Don Quichotte*, a concert in Winchester Cathedral, directed by Sir John Eliot Gardiner as part of last year's Bach Pilgrimage, and a European tour of Schütz and Stravinsky with Collegium Vocale and Ensemble Modern.

Born in Hampshire, **Louise Innes** studied at the City University, with Patricia MacMahon at the Royal Scottish Academy of Music and Drama and at the National Opera Studio sponsored by the Peter Stuyvesant Foundation. Her operatic roles have included Carmen for Opera Holland Park, Cherubino (*The Marriage of Figaro*) for Garsington Opera, Siebel (*Faust*) for Opera de Massy in Paris, Second Lady (*The Magic Flute*) for the Festival d'Aix-en-Provence, Dido (Dido and Aeneas) in Bordeaux and Dorabella (*Così fan Tutte*) for British Youth Opera. She covered Susie in Mark Antony Turnage's new opera *The Silver Tassie* for English National Opera and has just performed Mezzo I in the premiere of John Caskin's opera *God's Liar* for the Almeida Theatre.

Louise performs regularly on the oratorio platform and has sung Handel's *Messiah* in Wells Cathedral, Mozart's Requiem in Exeter Cathedral, Verdi's Requiem in Sherborne and she recently sang Rossini's Petite Messe Solennelle with the Dunedin Consort. For the Edinburgh International Festival she has sung Second Nymph in Mendelssohn's *A Midsummer Night's Dream* for Seattle Ballet with the Scottish Chamber Orchestra and she has performed twice on BBC Radio 2's *Friday Night is Music Night*. Future plans include a tour of *God's Liar* to La Monnaie, Bruxelles and Mozart's *Idomeneo* with Dunedin Consort and the Scottish Chamber Orchestra, conducted by Sir Charles Mackerras, at the Edinburgh International Festival.

Born in Hertfordshire, **Nicholas Hurndall Smith** read music at Corpus Christi College, Oxford, where he was Organ Scholar. After the experience of conducting and singing in choirs in Oxford, he went on to study singing with David Pollard at London's Guildhall School of Music & Drama.

In 1993 he became a member of the esteemed solo voice ensemble I Fagiolini, enjoying an increasingly busy schedule of concerts, tours and broadcasts. The group has appeared at leading festivals all over the world giving recitals and staging operas, and has given numerous broadcasts, besides having a contract with Chandos records. Their recent release *Carnevale Veneziano: the comic faces of Giovanni Croce* has been received with critical acclaim.

Nicholas has been described variously by reviewers as “a refreshingly mellow tenor” (Early Music News), “a spittingly jealous Joabel” (The Times), “warm and slightly baritone!” (The Financial Times) and having an “impressive voice and skilful delivery” (Westmorland Gazette).

His roles include 1st Shepherd in *L'Orfeo* with Ensemble Una Volta, Joabel in *David et Jonathas* with William Christie, Acacis in *The Indian Queen* and Acis in *Acis and Galatea*, both at the Norfolk and Norwich Festival, Fernando in Schubert's *Fernando* with David Owen Norris, the Younger Son in Britten's *Prodigal Son* and the Music Master in Haydn's *La Canterina*, both with New Chamber Opera, and tenor in the solo quartet in *Orfeo ed Euridice* with Scottish Opera. Recordings include Haydn's *Nelson Mass* (Metronome), Charpentier's *Le Mariage forcé* (ASV) and *Simunye* (Erato) – an acclaimed collaboration between I Fagiolini and the SDASA Chorale from Soweto.

He has a wide oratorio repertoire which takes him to festivals all over the UK, and increasingly to Dublin where he is a regular soloist with Christ Church Baroque, Ireland's dynamic period instrument orchestra.

Future engagements include a recital with Joan Rodgers to celebrate the anniversary of the birth of Gerald Finzi, appearances with Florilegium, the Dunedin Consort, the Tallis Scholars and the Gabrieli Consort, with tours to Bermuda and throughout Europe.

Matthew Brook has appeared as a soloist throughout Europe, Australia, South Africa and the Far East, and has sung extensively as a recitalist and concert artist. During his career he has worked with Richard Hickox, Philip Pickett, Harry Christophers, Jean-Bernard Pommery, Christopher Robinson, Paul McCreesh, Wolfgang Seeliger and Sir David Willcocks. He has performed with many fine orchestras and groups as a soloist, including the London Symphony Orchestra, the Bournemouth Symphony, Northern Sinfonia, City of London Sinfonia, Gabrieli Consort, The Sixteen, New London Consort, The Bach Players, the Orchestre Nationale de Lille and Darmstadt Konzertchor. He is also a member of the internationally acclaimed groups I Fagiolini and the Dunedin Consort.

His operatic roles include Polyphemus, Ismeron, Aeneas, Eugene Onegin, Noye, Papageno, Figaro, John Bunyan and Lord Hategood, Melchior, Young Sam (Bernstein's *A Quiet Place*), and Vicar in Britten's *Albert Herring*. He will be performing Leporello later this season.

He has taken part in many recordings and broadcasts throughout the world and for the BBC. He has recorded, as a soloist, for Chandos, Hyperion and Naxos. Matthew is an active recitalist with his accompanist, Anna Markland, former BBC Young Musician of the Year.

Matthew will be making his debut at the Edinburgh International Festival this summer, singing Idomeneo with Sir Charles Mackerras and the Scottish Chamber Orchestra.

The Scottish Chamber Choir

Sopranos	Jenny Auld	Susan Ridha
	Susie Flett	Sasha Salinasova
	Lorraine Fraser	Erica Schwarz
	Heather MacLeod	Adriana Skaraas
	Anne McAlister	Milda Zinkus
	Pauline McClellan	
Contraltos	Fiona Akers	Becky Hirst
	Alison Bishop	Deirdre Martin
	Jean Brodie	Sheila Robertson
	Myra Brown	Beatrice Wickens
Tenors	Vic Hodgson	Andrew Polson
	Michael Lucas	James Verge
	Andrew Morley	Bill Wood
Basses	Roddy Bryce	Hamish Martin
	Adrian Coppola	Jonathan Pears
	Andrew Firth	Martin Tarr
	Frank Lucas	Roderick Wyllie

The St Giles' Chamber Ensemble

Violin 1	Ian Laing	Flute	Andrea Kuypers
	Rachel Atkinson		Gwen Donoghue
	Daya Rasaratnam	Oboe	Simon Milton
Violin 2	Alex Laing		Caroline Snell
	Sheena Robertson		Jackie Fellowes
	Fiona Nelson	Bassoon	Patricia Akthar
Viola	John Mortimer		David Maclay
	Alison Lucas	Horn	Graham Hodge
Cello	Robin Mason	Trumpet	Jolyon Matthews
	Ken Osborne		Paul Michael
Double Bass	Margaret Graham		Ben Larpent
		Timpani	Frederick Frayling-Kelly

ACKNOWLEDGEMENTS

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 chamber organ used in this concert is the property of the Dunedin Concerts Trust, purchased with the aid of a Scottish Arts Council National Lottery award.

Organ: Philip Sawyer

Forthcoming concerts

8.00pm Saturday 17th November 2001

St Giles' Cathedral

British Twentieth Century Music by Finzi, Leighton, Vaughan Williams, Walton and Weir

8.00pm Saturday 16th March 2002

St Giles' Cathedral

German Romantic Music by Brahms, Bruckner and Mendelssohn

8.00pm Saturday 8th June 2002

St Giles' Cathedral

Mediterranean Baroque Music by Monteverdi, Valls and Vivaldi

8.00pm Sunday 11th August 2002

Festival Concert at St Mary's Cathedral

Handel Coronation Anthems

The choir will also be singing at:

Dollar Music Society 7.30pm Saturday 29th September 2001

Celebration of Life 7.30pm Saturday 1st December 2001
St Mary's Cathedral

VSO Concert 7.30pm Friday 14th December 2001
St Giles' Cathedral

Gatehouse Music Society 6.30pm Sunday 3rd February 2002

The *a capella* music presented at the Music Society 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 these concerts from the President, Bill Wood, on 0131 339 7663

St MARY'S CATHEDRAL, EDINBURGH Venue 91

Events during the Edinburgh Festival – August 2001

For full details and brochure please contact: St Mary's Cathedral, Palmerston Place, Edinburgh EH12 5AW. Telephone: 0131-225 6293 Facsimile: 0131-225 3181 www.cathedral.net

DAILY CHORAL SERVICES are sung by the internationally renowned Cathedral Choir on Monday–Fridays at 5.30pm and Sundays at 10.30am (Sung Eucharist) and 3.30pm (Choral Evensong). One of this year's highlights will be the World Premiere of a new work by **Arvo Pärt** on Wednesday 15th, broadcast live on BBC Radio 3 at 4.00pm (doors close at 3.45pm). The Cathedral is open daily from 7.30am–9.00pm. All visitors are welcome.

CHOIR OF ST MARY'S CATHEDRAL IN CONCERT

Saturday 25th August at 7.30pm (finish 9.00pm).

Tickets £6 (no concessions) *Fauré* Requiem and *Dave Heath* Requiem (World Premiere)
Choir of St Mary's Cathedral, Angela Tunstall (Soprano), David Thomas (Oboe),
Simon Nieminski (Organ), conducted by Matthew Owens

SUNDAY ORGAN RECITALS

Two hour-long concerts on the renowned 'Father' Willis organ of 1879 from 4.30pm–5.30pm. Admission free.

Sunday 12th: Peter Gunstone (Winner of the Royal Northern College of Music's *Premier Prix*)

Sunday 19th: Simon Lindley (President of the Royal College of Organists)

EDINBURGH INTERNATIONAL FESTIVAL RECITAL

Thursday 24th August at 7.00pm: Thomas Trotter

Tickets: £12.00 (concessions £6.00)

LUNCHTIME RECITALS IN THE CATHEDRAL

Monday 13th–Saturday 25th August 1.10pm–1.50pm

Admission free

LATE-NIGHT CANDLELIT CONTEMPORARY

August 14th–16th 10.30pm–11.15pm

Tickets £5 (no concessions)

A mini-festival of music by leading contemporary composers: *Arvo Pärt* and *James MacMillan*

Tuesday 14th: *Arvo Pärt* Stabat Mater and other chamber works

performed by leading group Chamber Domains (London)

Wednesday 15th: *James MacMillan* Complete Piano Works,

performed by the brilliant young pianist Simon Smith (St Mary's Music School)

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