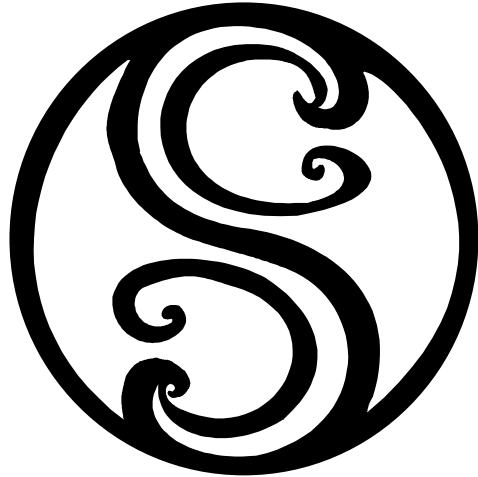


The Scottish Chamber Choir

Directed by Michael Harris



A EUROPEAN TOUR: 20th-CENTURY BRITAIN

Saturday 17th November 2001

St Giles' Cathedral
High Street
Edinburgh

The Scottish Chamber Choir

Director: Michael Harris

Organist: Peter Backhouse

KENNETH LEIGHTON SEQUENCE FOR ALL SAINTS (OP. 75)
(1929–1988)
Hamish Martin Baritone

JUDITH WEIR ASCENDING INTO HEAVEN
(b.1954)

GERALD FINZI WELCOME SWEET AND SACRED FEAST
(1901–1956) GOD IS GONE UP

INTERVAL
of 20 minutes

Wine and soft drinks will be available in the Lower Aisle

WILLIAM WALTON THE TWELVE:
(1902–1983) AN ANTHEM FOR THE FEAST OF ANY APOSTLE

RALPH VAUGHAN WILLIAMS
(1872–1958) FIVE MYSTICAL SONGS
Roderick Bryce Baritone

PROGRAMME NOTES

Kenneth Leighton

Sequence for All Saints Op. 75

Kenneth Leighton spent a large proportion of his career in Edinburgh, from his first appointment as a Lecturer in the Music Faculty of Edinburgh University in 1955 to his return there in 1970 as Reid Professor following a short sojourn in Oxford. *Sequence for All Saints* was written in 1977, and first performed at the West Riding Festival in October 1978 in Wakefield Cathedral, perhaps especially fitting as Wakefield was Leighton's home city, and he himself had been a cathedral chorister there.

The five movements of the *Sequence* are designed to follow each other without a break. The first movement, *Introit*, establishes bold contrapuntal textures after the almost mysterious opening with the second part featuring a rhythmical organ accompaniment so typical of Leighton's choral writing. The concept of the second movement, *Gradual*, is a simple one, the main motif being introduced by the baritone soloist and later taken up by the lower voices before the whole choir enters, with an inexorable drive towards the conclusion. This hectic activity is replaced by the much more expressive and calmer atmosphere of the third movement, *Offertory*, which, apart from the concluding Alleluia, is sung by the sopranos alone. *Communion* is introduced by an improvisatory organ solo, leading eventually to a dialogue with the baritone soloist. The chorus follow with a contrapuntal working of the same material which reaches a powerful climax before subsiding into tranquillity. The *Finale* is introduced by a reprise of the beginning of the opening movement, soon followed by a typically rhythmic and exuberant passage that finally opens out into the Gibbons tune to *Give me the wings of faith* in a magnificent unison line, interspersed with Alleluias.

Judith Weir

Ascending into Heaven

Born in Cambridge to Aberdeenshire parents Judith Weir has established herself as one of Britain's foremost contemporary composers. Her Ascensiontide anthem *Ascending into Heaven* was commissioned in 1983 for the St Albans International Organ Festival. Based on a text by the eleventh century Bishop Hildebert de Lavardin, this short work is based around a haunting melody first heard in the unison sopranos. The often mystical character of the choral parts is balanced by a highly virtuosic organ part full of fleeting flourishes. Any conflict between these two forces is resolved at the conclusion as the voices gradually fade away in a series of glissandi leaving behind a simple C major triad on the organ.

Gerald Finzi

Welcome sweet and sacred feast

God is gone up

These two anthems by Gerald Finzi are relatively late works, dating from 1953 and 1951 respectively. Both works are marked by Finzi's great gift for setting words – about two-thirds of his compositions were vocal – something that had developed through his introspective youth. Whilst his own career did not really take off until after the Second World War, Finzi was for many years a champion of neglected composers and young talent. His founding of the Newbury String Players in 1940 gave many young professionals such as Julian Bream and Kenneth Leighton early opportunities.

Finzi's career was cut short with the diagnosis of Hodgkins disease just at the time that he was becoming fully established. *God is gone up*, which has become a staple of the English choral repertoire, was written for St Cecilia's Day 1951, and in its compact and often bold melodic lines is unlike much of the rest of his sacred choral music, the hallmarks of which are found in *Welcome sweet and sacred feast*. This anthem, commissioned by the BBC, has all the characteristically mellifluous lines and swiftly altering textures, many of which are recognisable from his earlier *Lo, the full, final Sacrifice*.

William Walton

The Twelve: An anthem for the feast of any apostle

The Twelve is the largest in scale of all Walton's church works, and is dedicated to the choir of Christ Church, Oxford, where the composer had been a chorister and undergraduate. It was given its first performance by that choir in May 1965, and is a work heavily influenced by the Victorian extended anthem style of Wesley or Stanford, but using a twentieth century musical vocabulary.

It is set to a text by W H Auden, which falls into three main sections, the full choir playing the main role in the outer ones. A declamatory bass opening, which is followed by a choral fanfare, gives way to an effervescent double choir section. The second half of the first section of text returns to a more declamatory idiom at *Then the dark Lord*, before the tension subsides somewhat, leading into the mezzo-soprano solo at *O Lord my God*, the beginning of the second section. This is a passage of particular melodic intensity, which is increased as the solo becomes a duet with the addition of a soprano soloist. The third section of text is announced by an alto recitative, *Children play about the ancestral graves*, and following a series of such entries the opening fanfare motif appears once more, as a prelude to the final vivacious choral fugue, a real tour de force with its angular lines and exultant conclusion.

Vaughan Williams

Five Mystical Songs

Vaughan Williams' setting of five poems by the English metaphysical poet George Herbert dates from 1911, a relatively early work. The previous year had seen the completion of the Sea Symphony and the first performance of the Tallis Fantasia. *Five Mystical Songs*, originally scored for baritone solo, chorus and orchestra was first performed at the Three Choirs Festival, with which Vaughan Williams was to enjoy a long association.

In the first three poems, *Easter, I got me flowers* and *Love bade me welcome*, the chorus remains to a great extent in the background, particularly in the third poem where it enters only at the conclusion, with a metrical version of the plainsong *O sacrum convivium* chant. The fourth poem, *The Call*, is set as a simple statement for soloist alone, which contrasts with the exultant concluding movement, *Antiphon* – Herbert's famous hymn *Let all the world in every corner sing* – where the chorus is to the fore.

Programme notes by Michael Harris

TEXTS AND TRANSLATIONS

LEIGHTON: SEQUENCE FOR ALL SAINTS

I Introit

Gaudeamus.

Rejoice we all and praise the Lord: celebrating a holy day in honour of All Saints: in whose solemnity the Angels are joyful, and glorify the Son of God.

Gaudeamus.

II Gradual

O fear the Lord, all ye saints of his:
For they that fear him lack nothing.

[Alleluya]

But they that seek the Lord
shall want no manner of thing that is good.

Alleluya.

The saints shall judge the nations, and have dominion over the people
and their Lord shall reign for ever.

III Offertory

O God, wonderful art thou in thy holy places
even the God of Israel, he will give strength and power unto his people;
blessed be God. Alleluya.

IV Communion

The souls of the righteous are in the hand of God
and there shall no torment touch them.

In the sight of the unwise they seemed to die,
but they are in peace.

V Finale

Gaudeamus.

Rejoice in the Lord, O ye righteous:
For it becometh well the just to be thankful.

Rejoice we all, and praise the Lord: celebrating a holy day in honour of all saints,
Alleluya.

Give me the wings of faith, to rise
Within the veil, and see
The saints above, how great their joys,
How bright their glories be.

WEIR: ASCENDING INTO HEAVEN

*Me receptet Sion illa
Sion David urbs tranquilla
Cujus faber auctor lucis.
Cujus portae lignum crucis
Cujus claves lingua Petri
Cujus cives semper laeti
Cujus muri lapis vivus
Cujus custos rex festivus
In hac urbe lux solennis
Ver aeternum, pax perennis
In hac odor implens caelos
In hac festum semper melos.*

*Urbs caelestis, urbs beata
Super Petram collocata
Urbs in portu satis tuto
De longinquo te saluto
Te saluto, te suspiro
Te affecto, te requiro.*

*Quantum tui gratulentur
Quam festive conviventur
Quis affectus eos stringat
Aut quae gemma muros pingat
Quis chalcedon, quis jacinthus
Norunt illi qui sunt intus
In plateis hujus urbis
Sociatus piis turbis
Cum Moyse et Elia
Pium cantem Alleluia*

May Sion receive me
Sion, the peaceful city of David,
Whose maker is the creator of light
Whose gates are the wood of the cross
Whose keys are Peter's word
Whose citizens are always happy
Whose walls are a living stone
Whose guardian is the ruler of the feast.
In this city light is undying
Spring eternal, peace perennial
In this city, perfume fills the sky
In this city, there is always festal melody.

Heavenly city, blessed city
City built upon a rock
City built on a safe haven
From afar I salute thee
I salute thee, I sigh for thee,
I aspire to thee, I seek thee.

How much thy people rejoice in thee
How merrily they feast
What desire binds them together
What gems adorn their walls
What chalcedon, what jacinth
Those who dwell within know.
In the streets of this city
Mingling with the bands of the saints
With Moses and Elijah
May I sing my devout Alleluia.

Text by Hildebert of Lavardin (1056–1133)

translated by the composer

FINZI: WELCOME SWEET AND SACRED FEAST

Welcome sweet and sacred feast; welcome life!
Dead I was, and deep in trouble;
But grace and blessings came with thee so rife,
That they have quicken'd even dry stubble.

Thus souls their bodies animate,
And thus, at first, when things were rude,
Dark, void, and crude
They, by thy Word, their beauty had, and date;

All were by thee, and still must be;
Nothing that is, or lives,
But hath his quick'nings, and reprieves
As thy hand opes, or shuts:

Healings and cuts,
Darkness and daylight, life and death
Are but mere leaves turn'd by thy breath.

WALTON: THE TWELVE

But that great darkness at thy death
When the veil broke with thy last breath,
Did make us see
The way to thee.
Was't not enough that thou hadst paid the price
And given us eyes
When we had none, but thou must also take
Us by the hand
And keep us still awake,
When we would sleep,
Or from thee creep,
Who without thee cannot stand?
Was't not enough to lose thy breath
And blood by an accursed death,
But thou must also leave
To us that did bereave
Thee of them both, these seals the means
That should both cleanse and keep us so,
Who wrought thy woe?
O rose of Sharon! O the lily
Of the valley!
How art thou now, thy flock to keep,
Become both food, and Shepherd to thy sheep.

words by Henry Vaughan (1621/2–1695)

FINZI: GOD IS GONE UP

God is gone up with a triumphant shout:
The Lord with sounding trumpets' melodies:
Sing praise, sing praises out,
Unto our King sing praise seraphic-wise!
Lift up your heads, ye lasting doors, they sing,
And let the King of Glory enter in.
Methinks I see Heaven's sparkling courtiers fly,
In flakes of glory down him to attend,
And hear heart-cramping notes of melody
Surround his chariot as it did ascend;
Mixing their music, making ev'ry string
More to enravish as they this tune sing.
God is gone up with a triumphant shout:
The Lord with sounding trumpets' melodies:
Sing praise, sing praises out,
Unto our King sing praise seraphic-wise!
Lift up your heads, ye lasting doors, they sing,
And let the King of Glory enter in.

from *Sacramental Meditations* Edward Taylor (1646?–1729)

I

Without arms or charm of culture,
Persons of no importance
From an unimportant Province,
They did as the Spirit bid,
Went forth into a joyless world
Of swords and rhetoric
To bring it joy.

When they heard the Word, some demurred, some mocked, some were shocked: but many were stirred and the Word spread. Lives long dead were quickened to life; the sick were healed by the Truth revealed; released into peace from the gin of old sin, men forgot themselves in the glory of the story told by the Twelve.

Then the Dark Lord, adored by this world, perceived the threat of the Light to his might. From his throne he spoke to his own. The loud crowd, the sedate engines of State, were moved by his will to kill. It was done. One by one, they were caught, tortured, and slain.

II

O Lord, my God,
Though I forsake thee
Forsake me not,
But guide me as I walk
Through the valley of mistrust,
And let the cry of my disbelieving absence
Come unto thee,
Thou who declared unto Moses:
"I shall be there."

III

Children play about the ancestral graves, for the dead no longer walk. Excellent still in their splendour are the antique statues: but can do neither good nor evil. Beautiful still are the starry heavens: but our fate is not written there. Holy still is speech, but there is no sacred tongue: the Truth may be told in all. Twelve as the winds and the months are those who taught us these things: envisaging each in an oval glory, let us praise them all with a merry noise.

W H Auden

VAUGHAN WILLIAMS: FIVE MYSTICAL SONGS

1 Easter

Rise, heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.
Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.
Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2 'I got me flowers'

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.
The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.
Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

3 'Love bade me welcome'

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.
A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

4 The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.
Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.
Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5 Antiphon

Let all the world in every corner sing,
My God and King.
The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.
Let all the world in every corner sing,
My God and King.
The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.
Let all the world in every corner sing,
My God and King.

words by George Herbert (1593–1633)

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 the Bach B minor Mass at our recent 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 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, 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, including on the historic Silbermann organs in Freiberg (Dom) and Dresden (Hofkirche) and in 1999 was a member of the Jury for the International Gottfried Silbermann Organ Competition in Freiberg.

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

Peter Backhouse was appointed Assistant Organist at St Giles' Cathedral in August 2000, a post he combines with teaching music at The Edinburgh Academy. His musical training began as a chorister in the choir of York Minster. Later he studied music at Edinburgh University where he graduated BMus (Hons), having won the 3rd Year Class Medal as well as the Tovey Memorial Prize for his organ playing.

In 1977 he was appointed Assistant Organist at St Mary's Episcopal Cathedral, Edinburgh, and this post, with its daily accompaniment of services, as well as many concerts, recitals, broadcasts and recordings, kept him busy for over twenty years. He has served on the Council of The Edinburgh Society of Organists for many years, including two as President. He supports the work of the Royal School of Church Music and is an organ adviser in the Edinburgh area for the Scottish Federation of Organists.

Railways have interested him all his life, and last summer he qualified as a signaller on the Bo'ness and Kinneil Railway. His photographs, principally of organs, choirs and churches, continue to be published, and he tries to find time to enjoy cricket, golf and walking.

Roderick Bryce was born and raised in Edinburgh. At the age of eight, he was a chorister at St. Mary's Metropolitan Cathedral. He went on to study percussion and timpani with Stephen Callaghan at St Thomas of Aquinas High School and then at the Ian Tomlin School of Music, Napier University with the late Eric Hendry, Heather Corbett and Peter Evans, gaining a Diploma in Music Studies in 1998.

Roderick started his vocal tuition with Susan Leslie in 1995 and is currently studying voice with Joan Busby and Paul Deegan. He regularly sings in masterclasses, most recently with Laura Sarti, Paul Farrington, Patricia McMahon, Paul Hamburger and James Lockhart. In 2000, he spent a term studying in Seattle with eminent Pacific Northwest teachers Vijay Singh and Dr. Karyl Carlson. At the end of November, Roderick will graduate with a BMus (Hons) from the Ian Tomlin School of Music at Napier University.

The Scottish Chamber Choir

Sopranos	Alison Bishop	Rebecca Norris
	Alison Crichton	Sasha Salinasova
	Susie Flett	Erica Schwarz
	Lorraine Fraser	Adriana Skaraas
	Anne McAlister	Milda Zinkus
	Pauline McClellan	
Contraltos	Jean Brodie	Heather MacLeod
	Myra Brown	Deirdre Martin
	Becky Hirst	Sheila Robertson
Tenors	Michael Lucas	James Verge
	Andrew Morley	Bill Wood
	Andrew Polson	
Basses	Adrian Coppola	Frank Lucas
	Andrew Firth	Hamish Martin
	David Leeming	Martin Tarr

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



Edinburgh Bach Choir

Future Concerts

7:30pm Saturday 24th November 2001

Saint Cuthbert's Church, Lothian Road

Monteverdi *Vespers* (1610)

7:30pm Saturday 23rd March 2002

Greyfriars Kirk, Greyfriars Place

Durufié *Requiem*

Poulenc *Gloria*

Fauré *Cantique de Jean Racine*
Pélleas et Mélisande

Michael Lester-Cribb *Jubilee Nocturne* (first performance)

7:30pm Saturday 25th May 2002

Greyfriars Kirk, Greyfriars Place

J.S. Bach *Magnificat*
Easter Oratorio
Mass in F

Tickets £12 (concessions £9) available from:

Queen's Hall, Clerk Street, Edinburgh (0131 668 2019)

Usher Hall, Lothian Road (0131 228 1155)

Assembly Rooms, George Street (0131 220 4349)

from members of the Choir, or at the door

These concerts are subsidised by Making Music, the National Federation of Music Societies, with funds provided by the Scottish Arts Council

THE SCOTTISH ARTS COUNCIL



Scottish Chamber Choir
Forthcoming Concerts

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:

Celebration of Life St Mary's Cathedral	7.30pm Saturday 1st December 2001
VSO Concert St Giles' Cathedral	7.30pm Friday 14th December 2001
Gatehouse Music Society	6.30pm Sunday 3rd February 2002

The *a capella* music presented at Music Society concerts includes:

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

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

8:00pm

Saturday 16th March 2002
St Giles' Cathedral

A European Tour:
German Romantic Music
by Brahms, Bruckner and Mendelssohn

Saturday 8th June 2002
St Giles' Cathedral

A European Tour:
Mediterranean Baroque Music
by Monteverdi, Valls and Vivaldi

Sunday 11th August 2002
St Mary's Cathedral

Festival Fringe concert
Handel Coronation Anthems

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