

The Scottish Chamber Choir

Directed by Michael Harris



A EUROPEAN TOUR: BAROQUE ITALY AND SPAIN

Saturday 8th June 2002

St Giles' Cathedral
High Street
Edinburgh

The Scottish Chamber Choir

Director: Michael Harris

Organist: Philip Sawyer

CLAUDIO MONTEVERDI CANTATE DOMINO
(1567-1643)

GIOVANNI GABRIELI JUBILATE DEO
(c.1558-1613)

CLAUDIO MONTEVERDI BEATUS VIR

GIROLAMO FRESCOBALDI
(1583-1643)

TOCCATA TERZA PER L'ORGANO DA SONARSI ALL'ELEVAZIONE
(2ND BOOK OF TOCCATAS 1627/37)

ANTONIO VIVALDI BEATUS VIR
(1678-1741)

INTERVAL
of 15 minutes

FRANCISCO VALLS
(1665-1747)

MISSA SCALA ARETINA
KYRIE
GLORIA
CREDO
SANCTUS
AGNUS DEI

PROGRAMME NOTES

Claudio Monteverdi

Cantate Domino

Beatus vir

Claudio Monteverdi was without doubt one of the most significant figures of early Baroque music. His music is characterised by his skill in word-setting and characterisation. A large proportion of his vocal music was published in collections, most notably the Vespers of 1610. In comparison to the complexities of that publication, many of the motets to be found in *Selva morale e spirituale* of 1640 were more modest in scale and instrumentation. *Beatus vir*, a setting of the words of Psalm 112, is one of the Psalms for the Office of Vespers. Though we do not know the exact date of composition, the musical origins of the setting are to be found in a 1619 madrigal, published in Monteverdi's Seventh Book of Madrigals, *Chiome d'oro*. This is a light-hearted secular canzonetta with two violin parts and an ostinato bass, very similar in style to *Beatus vir*. The popularity of the work is undoubtedly due to the use of this memorable bass figure in a ritornello structure.

Cantate Domino appears in a collection of motets published in 1620 by one of Monteverdi's Mantuan pupils, Bianchi, in which six of Monteverdi's compositions appear. Festal in nature, the triple-time opening is followed by a more expansive middle section which gives way to some antiphonal writing between the six voices.

Giovanni Gabrieli

Jubilate Deo

Giovanni Gabrieli was born into a city at the height of its power. Venice had been unconquered for a thousand years, and at the centre of the cultural life of the city lay the Basilica of St Mark's. In 1585 Gabrieli attained the post of organist at St Mark's, remaining there until the end of his life. Many of his works written for the Basilica were divided into multiple choirs, the *cori spezzati*, often placed around the building. After 1605, following the death of Doge Grimani, there were cutbacks in the music, and it is likely that *Jubilate Deo*, written for a single choir of eight voices and continuo, and based on words from the Psalms, dates from then.

Antonio Vivaldi

Beatus vir (RV598)

Antonio Vivaldi's duties at the Ospedale della Pietà, the Venetian orphanage famous for its choir and orchestra, were initially centred on instrumental music. However, in 1713 the choirmaster, Gasparini, went on sick leave and never returned, and after some interval Vivaldi found himself assuming the duties of *maestro di coro*, which included supplying works to be sung by the members of the institution. The idea was to attract the wealthy into the congregation and thereby encourage donations. As Catholic churches of the period did not allow mixed choirs, the tenor and bass parts, where written, are often high, or, in the case of the bass, may have been sung an octave higher than notated. Solo lines, as in *Beatus vir*, are invariably for soprano and alto.

Vivaldi's setting of the Psalm text, dating from between 1713 and 1719, is in the manner of a large-scale concerto movement, and is the only surviving choral work by Vivaldi which is a single movement utilising both choir and soloists. The choir and the three soloists take the part of the instrumental soloists in a concerto movement, between which short instrumental ritornelli are inserted.

Valls

Missa Scala Aretina

The Catalan composer Francisco Valls was probably born in 1665. Appointed *maestro de capilla* at Mataró parish church before 1688, he obtained a position at Gerona Cathedral in 1688 and S. Maria del Mar in Barcelona in 1696. In December that year he became assistant to the *maestro di capilla* at Barcelona Cathedral, a post he himself assumed in 1709. Though he retired through ill-health in 1726, he continued to compose for the Cathedral until his death in 1747.

Valls' compositions are not completely catalogued, but there are at least ten masses, along with numerous motets and responsaries. *Missa Scala Aretina* is his best-known work, and, from evidence in the parts, was probably composed in 1702. It was intended for liturgical use in Barcelona Cathedral, despite its large proportions. The name of the work is taken from the hexachord scale devised by Guido d'Arezzo, which Valls uses as the main structural motif for the work. The scoring is lavish, with four choirs, one of instruments, arranged to consist of an increasing number of voices. In this formation the first choir is of soloists, the second a semi-chorus and the third the remaining body of singers, with the fourth choir made up of strings and clarini.

The work was notorious in the eighteenth century for provoking a fierce debate on the rules of harmony. At one point in the *Qui tollis* of the Gloria the second choir soprano enters on an unprepared ninth, something which infringed the rules of harmony at the time. So heated became the discussions, which centred on the question of the value of rules in composition, that no fewer than fifty seven Spanish organists and choirmasters entered the controversy on one side or the other. It had echoes of an earlier similar controversy in Italy involving Monteverdi's madrigal *Cruda amarilli*.

Programme notes by Michael Harris

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 SCOTTISH ARTS COUNCIL

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.

TEXTS AND TRANSLATIONS

MONTEVERDI: CANTATE DOMINO

*Cantate Domino canticum novum:
cantate et benedicite nomine ejus;
Quia mirabilia fecit.*

*Cantate et exsultate et psallite.
Psallite in cithara et voce psalmi:
Quia mirabilia fecit.*

O sing unto the Lord a new song:
sing unto him and bless his name;
for he hath done marvellous things.

O sing, rejoice and play on stringed
instruments: sing to the harp with a psalm of
thanksgiving; for he hath done marvellous
things.

from Psalm 98

GABRIELI: JUBILATE DEO

*Jubilate Deo omnis terra,
quia sic benedicetur homo
qui timet Dominum.*

*Jubilate Deo omnis terra.
Deus Israel conjungat vos
et ipse sit vobiscum.*

*Mittat vobis auxilium de sancto,
et de Sion tueatur vos.*

*Jubilate Deo omnis terra.
Benedicat vobis Dominus ex Sion,
qui fecit caelum et terram.*

*Jubilate Deo omnis terra.
Servite Domino in laetitia.*

O be joyful in the Lord, all ye lands,
for thus shall the man be blessed that feareth
the Lord.

O be joyful in the Lord, all ye lands.
May the God of Israel unite you
and himself be with you.

May he send thee help from the sanctuary,
and strengthen thee out of Sion.

O be joyful in the Lord, all ye lands.
The Lord that made heaven and earth
give thee blessing out of Sion.

O be joyful in the Lord, all ye lands.
Serve the Lord with gladness.

words from the Psalms

MONTEVERDI and VIVALDI: BEATUS VIR

*Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.*

*Potens in terra erit semen ejus:
generatio rectorum benedicetur.*

*Gloria et divitiae in domo ejus:
et justitia ejus manet in saeculum saeculi.*

*Exortum est in tenebris lumen rectis:
misericors, et miserator et justus.*

*Jucundus homo qui miseretur et commodat,
disponet sermones suos in iudicio:
quia in aeternum non commovebitur.*

*In memoria aeterna erit justus:
ab auditione mala non timebit.*

Blessed is the man that feareth the Lord:
he hath great delight in his commandments.

His seed shall be mighty upon the earth:
the generation of the faithful shall be
blessed.

Riches and plenteousness shall be in his
house: and his righteousness endureth for
ever.

Unto the godly there ariseth up light in the
darkness: he is merciful, loving and
righteous.

A good man is merciful, and lendeth,
and will guide his words with discretion:
for he shall never be moved.

The righteous shall be had in everlasting
remembrance: he will not be afraid of any
evil tidings

*Paratum cor ejus, sperare in Domino,
confirmatum est cor ejus:
non commovebitur
donec despiciat inimicos suos.*

*Dispersit dedit pauperibus:
justitia ejus manet in saeculum saeculi:
cornu ejus exaltabitur in gloria.*

*Peccator videbit, et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.*

*Beatus vir qui timet dominum.
Gloria Patri, et Filio, et Spiritui Sancto,*

*sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

for his heart standeth fast, and believeth in
the Lord.

His heart is established and will not shrink
until he see his desire upon his enemies.

He hath dispersed abroad, and given to the
poor: and his righteousness remaineth for
ever; his horn shall be exalted with honour.

The ungodly shall see it, and it shall grieve
him: he shall gnash with his teeth, and
consume away; the desire of the ungodly
shall perish.

Blessed is the man that feareth the Lord.

Glory be to the Father, and to the Son, and
to the Holy Ghost;

as it was in the beginning, is now and ever
shall be, world without end. Amen.

Psalm 112

FRANCISCO VALLS: MISSA SCALA ARETINA

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.

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.

Gratias agimus tibi propter magnam gloriam
tuam, Domine Deus, Rex coelestis,
Deus Pater omnipotens.

We give thee thanks for thy great glory,
O Lord God, heavenly King, God the Father
almighty.

Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,

O Lord, the only-begotten Son, Jesus Christ:
O Lord God, Lamb of God, Son of the Father,

qui tollis peccata mundi, miserere nobis.

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 art the Most High, O Christ,
with the Holy Ghost, 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; cuius regni non erit finis.

Et in Spiritum Sanctum Dominum et vivificantem, qui ex Patri Filioque procedit, 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.

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 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.

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

The Scottish Chamber Choir

Sopranos	Beth Cavanagh Susie Flett Lorraine Fraser Jenny Mackenzie Anne McAlister Pauline McClellan	Rebecca Norr Sasha Salinas Erica Schwarz Adriana Skar Milda Zinkus
Contraltos	Fiona Akers Jean Brodie Myra Brown Becky Hirst	Heather MacL Deirdre Mart Susan Oliver Sheila Robert
Tenors	Andrew Morley Andrew Polson	James Verge Bill Wood
Basses	Roddy Bryce Adrian Coppola Andrew Firth David Leeming	Frank Lucas Hamish Mart Martin Tarr

The St Giles' Chamber Ensemble

Violin 1	Lawrence Dunn (Leader) Juliet Garden	Sheena
Violin 2	Bridget Blackmore Jean Eggar	Lynda
Viola	John Mortimer	Tom P
Cello	Mary Stabler	Viv Yc
Double Bass	Margaret Graham	
Trumpet	Alistair Douglas	Paul N

Continuo: Philip Sawyer

Edinburgh Bach Choir

2002–2003 Season

Conductor: Neil Mantle

7:30pm Saturday 7th December 2002

Greyfriars Kirk, Greyfriars Place

Handel *Zadok the Priest*

Mozart *Coronation Mass*

Haydn *Nelson Mass*

7:30pm Sunday 23rd March 2003

Greyfriars Kirk, Greyfriars Place

Lambert *Rio Grande*

Stravinsky *Symphony of Psalms*

Elgar *Music Makers*

7:30pm Saturday 31st May 2003

Greyfriars Kirk, Greyfriars Place

J.S. Bach *St John Passion*

Information from:

Hon Secretary – Jack Inglis, 4 Sycamore Gardens, Edinburgh EH12 7JJ

Tel: 0131 334 8882 Email: jack@inglis22.freeserve.co.uk

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



The Scottish Chamber Choir
2002–2003 Season

Winter Concert

8.00pm Saturday 16th November 2002

St Giles' Cathedral

Music by Blow, Purcell and Britten, including
Britten *Hymn of St Columba* and *Hymn to St Peter*
with strings and organ

6.00pm Sunday 8th December 2002

St Giles' Cathedral

“St Giles' at Six”

7.30pm Friday 13th December 2002

St Giles' Cathedral

VSO Concert

Spring Concert

8.00pm Saturday 15th March 2003

St Giles' Cathedral

Vierne *Messe Solennelle*, Langlais *Messe Solennelle*,
Poulenc *Four Motets*, Villette *Hymne a la Vierge*
with organ

Summer Concert

8.00pm Saturday 7th June 2003

St Giles' Cathedral

Music by Barber, Copland and Ives
with organ

Festival Concert

8.00pm Sunday 10th August 2003

St Mary's Episcopal Cathedral

Bach *Missa Brevis in F*, Haydn *Missa Sancti Nicolai*,
Zelenka *Mass in D*

with chamber ensemble

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



Sunday 11th August 2002

St Mary's Cathedral

Festival concert

G F Handel Coronation Anthems

with

St Giles' Chamber Orchestra

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