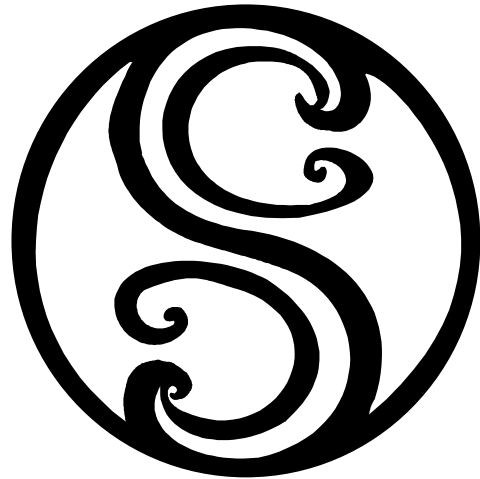


The Scottish Chamber Choir

Directed by Michael Harris



FESTIVAL CONCERT

Sunday 11th August 2002

St Mary's Cathedral
Palmerston Place
Edinburgh

The Scottish Chamber Choir

Director: Michael Harris

G F HANDEL LET THY HAND BE STRENGTHENED
(1685–1759)

HENRY PURCELL O SING UNTO THE LORD A NEW SONG
(1659–1695)

G B PERGOLESI MAGNIFICAT
(1710–1736)

G F HANDEL ZADOK THE PRIEST

INTERVAL
of 15 minutes

G F HANDEL ARRIVAL OF THE QUEEN OF SHEBA

THE KING SHALL REJOICE

MY HEART IS INDITING



PROGRAMME NOTES

George Frideric Handel

Coronation Anthems

Handel's four Coronation Anthems were composed for the Coronation of George II in Westminster Abbey on 11 October 1727. Normally the Organist and Composer of the Chapel Royal would have been entrusted with this task, but William Croft had died on 14 August and, for reasons that are not clear, the recommendation that Maurice Greene should be approached instead came to nothing; by 9 September 1727 it was known that

'Mr Hendel, the famous Composer to the opera, is appointed by the King to compose the Anthem at the Coronation which is to be sung in Westminster Abbey at the Grand Ceremony.'

It is likely that the ill-feeling that occurred between Handel and Greene came about as a result of this. At the Coronation ceremony, 'Let thy hand be strengthened' and 'My heart is inditing' were first and fourth respectively, but records disagree on the order of 'Zadok the priest' and 'The King shall rejoice'. Tonight's performance follows the order found in the Chapel Royal Cheque Book as written by the Clerk of the Cheque.

Contemporary accounts indicate that all was not well with the performances at the Coronation, though matters may not have been helped by the fact that there were two running orders in circulation. There were a large number of musicians involved, with considerably more players than singers.

Henry Purcell

O sing unto the Lord a new song

From about 1685 onwards most of Purcell's anthems conformed to the genre of verse anthems – works where solo sections alternate with full ones – with string accompaniment. 'O sing unto the Lord' probably dates from about 1688 and was possibly written for a special occasion. The style is more Italianate in the symphony than earlier works, and there is a considerable amount of linking between the themes of the various sections. There is plenty of contrast between the sections, with the expressive nature of 'O worship the Lord' being answered by the dramatic entry of the bass solo at 'Tell it out among the heathen'.

Giovanni Battista Pergolesi

Magnificat

Much of Pergolesi's reputation as a composer is posthumous, deriving in the main from his operatic intermezzo *La serva padrona*, first performed in his home city of Naples in 1733 and subsequently performed by many travelling opera companies in the two decades following his early death at the age of 26. Like much music attributed to Pergolesi, including some of that used by Stravinsky in *Pulcinella*, there is some doubt about the authenticity of this Magnificat. The work is a good illustration of the fusion of the old and new, with the chant tone of the Magnificat used in the first and last movements as a unifying feature, with much use of the new operatic style galant.

TEXTS AND TRANSLATIONS

HANDEL: LET THY HAND BE STRENGTHENED

Handel

Arrival of the Queen of Sheba

This popular instrumental piece for oboes and strings is to be found as the Sinfonia to Act III of Handel's oratorio, *Solomon*, written towards the end of his life in 1749. It is now thought that it may not have been written for the work at all, and there are suggestions that it was originally intended to be longer, more than just the Allegro movement that now exists.

Programme notes by Michael Harris and Philip Sawyer

(Allegro moderato) Let thy hand be strengthened, and thy right hand be exalted.

(Larghetto) Let justice and judgement be the preparation of thy seat; let mercy and truth go before thy face. Alleluia.

from Psalm 89

PURCELL: O SING UNTO THE LORD A NEW SONG

O sing unto the Lord a new song: sing unto the Lord, all the whole earth. Alleluja. Sing unto the Lord, and praise his Name: be telling of his salvation from day to day. Declare his honour unto the heathen, and his wonders unto all people.

Glory and worship are before him; power and honour are in his sanctuary. The Lord is great, and cannot worthily be praised: he is more to be feared than all gods. As for all the gods of the heathen, they are but idols: but it is the Lord that made the heavens.

O worship the Lord in the beauty of holiness: let the whole earth stand in awe of him. Tell it out among the heathen that the Lord is King and that it is he who hath made the round world so fast that it cannot be moved; and how that he shall judge the people righteously. Alleluja.

Psalm 96, 1–3, 6, 4–5, 9–10

ACKNOWLEDGEMENTS

This concert is subsidised by Making Music, The National Federation of Music Societies, with funds provided by 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.

PERGOLESI: MAGNIFICAT

Chorus

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo; quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna, qui potens est, et sanctam nomen eius,

Soprano and alto soli and chorus

et misericordia eius a progenie in progenies timentibus eum.

Fecit potentiam brachio suo, dispersit superbos mente cordis sui,

Chorus

deposuit potentes de sede et exaltavit humiles, esurientes implevit bonis, et divites dimisit inanes.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my saviour. For he hath regarded the lowliness of his hand-maiden.

For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his name.

And his mercy is on them that fear him throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat and hath exalted the humble and meek. He hath filled the hungry with good things, and the rich he hath sent empty away.

The Scottish Chamber Choir

Tenor and bass duet

*Suscepit Israel, puerum suum, recordatus
misericordiae suae,*

He remembering his mercy hath holpen his
servant Israel,

Chorus

*sicut locutus est ad patres nostros, Abraham
et semini eius in saecula.*

as he promised to our forefathers, Abraham
and his seed for ever.

Gloria Patri et Filio, et Spiritui Sancto!

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

Chorus

*Sicut erat in principio et nunc et semper et in
saecula saeculorum. Amen.*

As it was in the beginning, is now, and ever
shall be. Amen.

Luke 1: 46–55

HANDEL: ZADOK THE PRIEST

(Andante maestoso) Zadok the priest, and Nathan the prophet, anointed Solomon king.

And all the people rejoiced, and said,

(A tempo ordinario) God save the king. Long live the king.

May the king live for ever. Amen. Alleluia.

from I Kings 1

HANDEL: THE KING SHALL REJOICE

(Allegro) The King shall rejoice in thy strength, O Lord.

(Allegro) Exceeding glad shall he be of thy salvation.

(Non tanto allegro a tempo giusto) Glory and great worship hast thou laid upon him.

(Allegro non presto) Thou hast prevented him with the blessings of goodness, and hast set a
crown of pure gold upon his head.

(Allegro non presto) Alleluia.

from Psalm 21

HANDEL: MY HEART IS INDITING

(Andante) My heart is inditing of a good matter; I speak of the things which I have made
unto the King.

(Andante) Kings' daughters were among thy honourable women.

(Andante) Upon thy right hand did stand the Queen in vesture of gold, and the King shall
have pleasure in thy beauty.

(Allegro e staccato) Kings shall be thy nursing fathers, and queens thy nursing mothers.

from Psalm 45

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 last 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, 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, 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	Alison Bishop	Pauline McC
	Beth Cavanagh	Sasha Salina
	Lorraine Fraser	Erica Schwa
	Jenny Mackenzie	Adriana Ska
	Anne McAlister	Milda Zinku
Contraltos	Fiona Akers	Deirdre Mar
	Jean Brodie	Susan Oliver
	Myra Brown	Sheila Rober
	Heather MacLeod	
Tenors	Michael Lucas	James Verge
	Andrew Morley	Bill Wood
	Andrew Polson	
Basses	Roddy Bryce	Frank Lucas
	Adrian Coppola	Hamish Mar
	David Leeming	Martin Tarr

The St Giles' Chamber Ensemble

Violin 1	Ian Laing (leader)	Fiona Coutts
	Gill Akhtar	
Violin 2	Alex Laing	Sheena Robe
	Lynda Jordan	
Viola	Alison Lucas	John Mortin
Cello	Ruth Beauchamp	Heather Coa
Double Bass	Margaret Graham	
Oboe	Morven Bell	Mary Muir
Trumpet	Alistair Douglas	Paul Michael
	David McConnel	
Timpani	Tommy Foster	

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



We hope that you have enjoyed the concert and will wish to hear the choir in next season's series of Edinburgh concerts

Saturday 16th November 2002
St Giles' Cathedral

'Chapel Royal to Coronation'

A feast of British music from across the centuries by
Purcell, Blow, Greene, Stanford and Walton

Saturday 15th March 2003
St Giles' Cathedral

'Romantic Paris'

A programme including two glorious Mass
settings by Louis Vierne and Jean Langlais

Saturday 7th June 2003
St Giles' Cathedral

'An American Tour'

20th-century music from North and South America,
including Morten Lauridsen's moving *Lux Aeterna*

All concerts start at 8:00pm

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