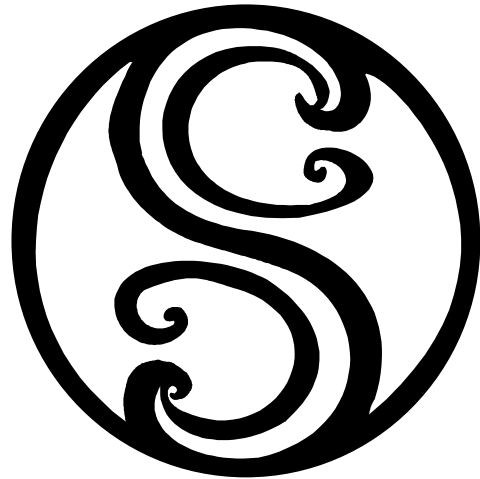


The Scottish Chamber Choir

Directed by Michael Harris



ROMANTIC PARIS

Saturday 15th March 2003

St Giles' Cathedral
High Street
Edinburgh

The Scottish Chamber Choir

Director: Michael Harris

Organist: Peter Backhouse

JEAN LANGLAIS
(1907–1991)

MESSE SOLENNELLE

KYRIE

GLORIA

SANCTUS

BENEDICTUS

AGNUS DEI

JEHAN ALAIN
(1911–1940)

VARIATIONS SUR UN THÈME DE CLÉMENT JANEQUIN
(ORGAN)

FRANCIS POULENC
(1899–1963)

QUATRE MOTETS POUR UN TEMPS DE PÉNITENCE

TIMOR ET TREMOR

VINEA MEA ELECTA

TENEBRAE FACTAE SUNT

TRISTIS EST ANIMA MEA

I N T E R V A L
of 15 minutes

PIERRE VILLETTE
(1926–1998)

ATTENDE DOMINE

HYMNE À LA VIERGE

LOUIS VIERNE
(1870–1937)

PASTORALE (ORGAN)

MESSE SOLENNELLE

KYRIE

GLORIA

SANCTUS

BENEDICTUS

AGNUS DEI

PROGRAMME NOTES

The two settings of the Mass heard in tonight's programme are a product of the French musical tradition to be found in the cathedrals and large churches of Paris and other major cities. In contrast to the Anglican tradition of choir and organ working together as one unit, in France the work was divided. At the west end of the major French churches stood the *Grand Orgue*, and the *Titulaire du Grand Orgue* was the most important member of the musical staff. The choir would be positioned at the far end of the building, trained and directed by the *maître de chapelle*, and accompanied on the smaller choir organ by its own organist. Both *Messe Solennelle* heard tonight make use of this contrast between forces, although of course here the material for the two organs is combined.

Jean Langlais, blind from the age of two, was a prolific composer and held the post of *Titulaire* at Sainte-Clotilde in Paris from 1945 until his retirement at the age of 80 in 1987. He was a pupil of, among others, André Marchal and Marcel Dupré, and studied composition with Paul Dukas. His *Messe Solennelle*, one of thirteen settings of the Mass, dates from 1949.

In terms of musical language this is a more intense setting than that by Vierne, though there is a structural resemblance in terms of the organisation of movements such as the *Kyrie eleison*. There is also a certain amount of thematic linkage between the movements, with the *Christe eleison* motif returning at *Dona nobis pacem* in the *Agnus Dei*. Whilst the *Gloria* treats the choral parts contrapuntally, the *Sanctus*, after an organ introduction full of tension, explodes in a blaze of fortissimo chordal writing. In contrast the *Benedictus*, set initially for sopranos and altos alone, offers some of the most mellifluous and ethereal writing of the whole work.

Jehan Ariste Alain met his untimely death shortly before the fall of France in June 1940. He had been a pupil of Marcel Dupré and Paul Dukas, and was one of the most original composers of his generation. *Variations sur un thème de Clément Janequin*, the first of his *Trois Pièces*, were completed in April 1937, and display his fascination with the neo-classical. Out of the four-part original he creates a three-voiced theme, with the style of the registration in the theme and the two succeeding variations following the sentiments of the text. The tender quality of the oboe gives way to the more aggressive cromorne, followed by the anxious quality of the fugato second variation.

Francis Poulenc wrote his *Quatre Motets pour un temps de pénitence* between July 1938 and January 1939. *Timor et tremor* takes verses from Psalms 54 and 30, whilst the other three motets are based on responsories for Holy Week.

Poulenc's interest in choral music had been kindled in the 1920s when he studied with Koechlin, but did not come to fruition until the mid-1930s, following the death of a close friend in a car accident. The first manifestation was *Litanies à la Vierge Noire* in 1936. The *Quatre Motets* have a particular intensity, with the word setting recalling the idiom of his Renaissance predecessors such as Lassus and Victoria.

Pierre Villette remains a little-known figure in this country, but his individual motet settings deserve attention. He was born in Duclair, a small port on the River Seine close to Rouen, and after early studies with Duruflé he entered the Paris Conservatoire in 1941, although his studies were interrupted by the war years.

It is only recently that his choral music has been readily available in print, and the output falls into two clear groups. That the whole corpus of his work is relatively small is due to the fact that he spent most of his career as Director of the Conservatoires in Besançon and Aix-en-Provence.

The main work heard here, *Attende Domine*, was the first choral work written after a gap of twenty-two years. *Attende Domine* was commissioned by the Friends of Worcester Cathedral, and first performed by the Cathedral Choir in 1982. The work is still rarely heard, and was only recorded thirteen years after the first performance. It is an expansive essay, developing from the mysterious opening motif, and exploring a whole range of choral sonorities. *Hymne à la Vierge* is a much earlier work, dating from 1955; it is also perhaps the most frequently performed motet in Villette's oeuvre. A strophic setting, it is more concise in its conception, although the harmony is colourful.

Louis Vierne, a student of César Franck and Widor, published his *Pièces en style libre* in 1913. These were intended for playing on organ or harmonium, an instrument that was very fashionable in Paris before the First World War. In *Pastorale* Vierne imitates the idea of the shepherd's pipe with the plaintive melody given to the oboe.

Vierne wrote his setting of the *Messe Solennelle* in 1899, following in the footsteps of Widor, who had produced a similar but shorter work for Ste. Sulpice, in 1878. Whilst Widor's setting was very much intended for liturgical use, Vierne's setting was more expansive, allowing more scope for musical development. Perhaps because of its scale it did not easily find a place in the general repertoire, and the first performance took place only in December 1901, at which Widor played the *Grand Orgue*.

The *Kyrie eleison* opens on the *Grand Orgue*, with the choral entries introducing the main theme. Following a lyrical contrasting *Christe* section the reprise of the *Kyrie* shows Vierne at his most majestic. The *Gloria* setting is celebratory, with the main theme at the opening being offset by the more reflective central section with its chromatic accompaniment. While the *Sanctus* is full of energy the *Benedictus* is rather more mysterious, and the *Agnus Dei* is built on an antiphonal relationship between the flowing choral passages and the *Grand Orgue*.

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

TEXTS AND TRANSLATIONS

LANGLAIS AND VIERNE: MESSE SOLENNELLE

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.*
*Qui tollis peccata mundi,
suscipe deprecationem nostram.*
*Qui sedes ad dexteram Patris,
miserere nobis.*
*Quoniam tu solus sanctus, tu solus
Dominus, tu solus Altissimus, Jesu Christe,
cum sancto Spiritu, in gloria Dei Patris.
Amen.*

Glory be to God in the highest and in earth
peace to men of good will.
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.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
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.

Sanctus

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

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

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

Agnus Dei

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

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.

FRANCIS POULENC: FOUR LENTEN MOTETS

Timor et tremor

*Timor et tremor venerunt super me, et caligo
cecidit super me. Miserere mei Domine,
miserere mei quoniam in te confidit anima
mea.*

Fear and trembling came upon me, and
darkness fell upon me. Have mercy upon me,
O Lord, for my soul trusted in Thee.

*Exaudi Deus deprecationem meam quia
refugium meum es tu et adjutor fortis Domine
invocavi te non confundar.*

Hear my prayer, O God, for Thou art my
refuge and my strong helper. Lord, I have
called upon thee, let me not be confounded.

Vinea mea electa

*Vinea mea electa, ego te plantavi: quomodo
conversa es in amaritudinem, ut me
crucifigeres et Barabbam dimitteres.*

O my chosen vineyard, it is I who have planted
you. How have you become so bitter that you
should crucify me, and release Barabbas?

*Sepivi te et lapides elegi ex te et aedificavit
turrim.*

I have hedged you in, and cleared you of
stones, and have built a tower.

Matins responsory for Good Friday

Tenebrae factae sunt

*Tenebrae factae sunt, dum crucifixissent
Jesum Judaei: et circa horam nonam
exclamavit Jesus voce magna: Deus meus, ut
quid me dereliquisti? Et inclinato capite emisit
spiritum.*

There was darkness over all the earth when the
Jews crucified Jesus. And about the ninth hour,
Jesus cried out with a loud voice: my God, my
God, why hast Thou forsaken me? Then he
bowed His head and yielded up his spirit.

*Exclamans Jesus voce magna, ait: Pater in
manus tuas commendo spiritum meum.*

Jesus cried out with a loud voice, saying:
Father, into thy hands I commend my spirit.

Matins responsory for Holy Saturday

Tristis est anima mea

*Tristis est anima mea usque ad mortem:
sustinete hic, et vigilate mecum: nunc videbitis
turbam, quae circumdabit me.*

My soul is exceedingly sorrowful, even unto
death: tarry ye here, and watch with me. In a
little while ye shall see a great multitude that
compasses me round about.

*Vos fugam capietis, et ego vadam immolari
pro vobis.*

Ye shall flee, and I shall go to be sacrificed for
you.

*Ecce appropinquat hora et Filius hominis
tradetur in manus peccatorum.*

Behold, the hour is at hand, and the Son of
Man is betrayed into the hands of sinners.

Matins responsory for Maundy Thursday

The Scottish Chamber Choir

VILLETTE: ATTENDE DOMINE

Attende Domine, et miserere, quia peccavimus.

Omnium Redemptor – ad te Rex summe, omnium Redemptor, oculos nostros sublevamus flentes. Exaudi, Christe, supplicantium preces.

Dextera Patris, lapis angularis, via salutis, ianua coelestis, ablue nostri maculas delecti.

Attende Domine, miserere. Amen.

Hearken, O Lord, and have mercy, for we have sinned.

Redeemer of all – crying, we raise our eyes to Thee, Sovereign King, Redeemer of all. Listen, Christ, to the pleas of the supplicant sinners.

Thou art at the right hand of God the Father, the keystone, the way of salvation and the gate of heaven, cleanse the stains of our sins.

Hearken, O Lord, and have mercy. Amen.

VILLETTE: HYMNE À LA VIERGE

*O toute belle, Vierge Marie,
Votre âme trouve en Dieu le parfait amour
Il vous revêt du manteau de la Grâce
Comme une fiancée parée de ses bijoux.
Alleluia.*

*Je vais chanter ta louange, Seigneur,
Car tu as pris soin de moi,
Car tu m'as enveloppée du voile de l'innocence.*

*Vous êtes née avant les collines
O sagesse de Dieu
Porte du Salut
Heureux celui qui marche dans vos traces
Qui apprête son cœur
A la voix de vos conseils. Alleluia.*

*Je vais chanter ta louange, Seigneur,
Car tu m'as faite, avant le jour,
Car tu m'as fait précéder le jaillissement des sources.*

*Avant les astres vous étiez présente
Mère du Créateur
Au profond du ciel
Quand Dieu fixait les limites du monde
Vous partagiez son cœur
Etant à l'oeuvre avec lui. Alleluia.*

O toute belle Vierge Marie.

O fairest Virgin Mary,
Your soul finds in the Lord perfect love;
He clothes you in robes of grace
Like a bride attired with jewels.
Alleluia.

I will sing thy praise, O Lord,
For thou hast looked after me,
and covered me with the veil of innocence.

You were born before the hills,
O wisdom of the Lord,
Gate of Redemption,
Blessed is he who walks in your steps,
Who tunes his heart
To the counsels of your voice. Alleluia.

I will sing thy praise, O Lord,
For thou hast made me, before dawn,
For thou has made me precede the
gushing forth of springs.

Before the stars you were there,
Mother of the Creator,
In the highest heaven;
When God was setting the limits of the world
you shared his love
As you laboured with him. Alleluia.

O fairest Virgin Mary.

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 Festival Fringe concert in 2001. 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, 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.

Peter Backhouse teaches 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 B.Mus.(Hons.), having won the 3rd year class medal and the Tovey Memorial Prize for his organ playing. He was appointed Assistant Organist at St Mary's Episcopal Cathedral in 1977. This post, with its daily accompaniment of services, as well as many concerts, recitals, broadcasts and recordings, kept him busy for over 20 years until he retired in 1997. He has served on the council of the Edinburgh Society of Organists for many years, including 2 years as President. He supports the work of the Royal School of Church Music in Scotland and is an organ adviser in the Edinburgh area for the Scottish Federation of Organists. Railways have interested him all his life and he is a qualified signalman on the Bo'ness and Kinneil Railway. His photographs, principally of organs and churches, continue to be published and he tries to find time to enjoy cricket, golf and walking.

The Scottish Chamber Choir

Sopranos	Alison Bishop	Rebecca Norris
	Beth Cavanagh	Sasha Salinasova
	Susie Flett	Erica Schwarz
	Lorraine Fraser	Adriana Skaraas
	Anne McAlister	Milda Zinkus
	Pauline McClellan	
Contraltos	Fiona Akers	Heather MacLeod
	Jean Brodie	Deirdre Martin
	Myra Brown	Susan Oliver
	Zoe Chamberlin	Sheila Robertson
Tenors	Michael Lucas	James Verge
	Andrew Morley	Bill Wood
	Andrew Polson	
Basses	Roddy Bryce	Adam Sadowski
	Frank Lucas	Martin Tarr
	Hamish Martin	

Edinburgh Bach Choir

2002–2003 Season

Conductor: Neil Mantle

7:30pm Sunday 23rd March 2003

Greyfriars Kirk, Greyfriars Place

Lambert	<i>Rio Grande</i>
Stravinsky	<i>Symphony of Psalms</i>
Elgar	<i>Music Makers</i>

7:30pm Saturday 31st May 2003

Greyfriars Kirk, Greyfriars Place

J.S. Bach	<i>St John Passion</i>
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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 future Edinburgh concerts

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*

Sunday 10th August 2003
St Mary's Cathedral

Festival Concert

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

Both concerts start at 8:00pm

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