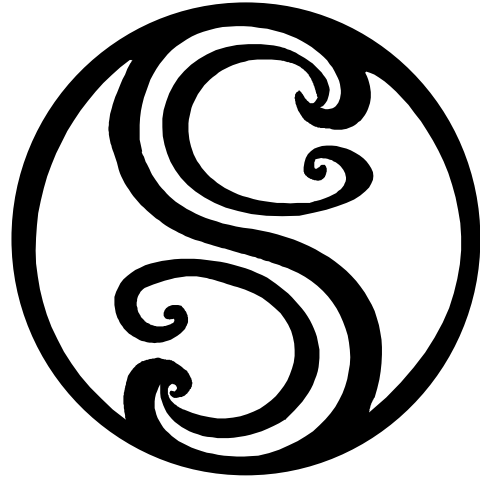


The Scottish Chamber Choir

Directed by Michael Harris



AN AMERICAN TOUR

Saturday 7th June 2003

St Giles' Cathedral
High Street
Edinburgh

The Scottish Chamber Choir

Director: Michael Harris

Organist: Philip Sawyer

SAMUEL BARBER (1910–1981)	GOD’S GRANDEUR
HEITOR VILLA-LOBOS (1887–1959)	PATER NOSTER AVE MARIA
JAN PETERSON	DRONE, HYMN AND COMPLEMENT (ORGAN)
VINCENT PERSICHETTI (1915–1987)	MASS KÝRIE GLORIA CREDO SANCTUS AGNUS DEI

I N T E R V A L
of 15 minutes

SAMUEL BARBER	AGNUS DEI
MORTEN LAURIDSEN (b.1943)	LUX AETERNA INTROITUS IN TE, DOMINE, SPERAVI O NATA LUX VENI, SANCTE SPIRITUS AGNUS DEI – LUX AETERNA

PROGRAMME NOTES

This evening’s programme presents music by five twentieth century American composers, covering a wide range of traditional and contemporary styles, textures, tonality and texts.

Samuel Barber

God’s Grandeur

Agnus Dei

Samuel Barber was born in Pennsylvania and studied at the Curtis Institute of Music before further study in Vienna. At this time, he also travelled widely around Europe. He won numerous composition awards including the Prix de Rome (1937), and two Pulitzer Prizes (1959 and 1962). He taught orchestration and composition at the Curtis Institute between 1939 and 1942 before serving in the US Air Force between 1942 and 1945. His vast compositional output includes music for choir, piano, orchestra, opera, and chamber ensemble. He favoured lyrical melodic lines and tonal language of the late romantic era, rather than that of contemporary trends.

God’s Grandeur, for unaccompanied double choir, was premiered in Pennsylvania on 31st January 1938 by the Westminster Choir in the State Teacher’s College, Shippensburg, but published posthumously. Taken from the poem of the same name written between 1876 and 1889 by the early Modern English poet, Gerard Manley Hopkins (1844–89), the biblically inspired text creates images of the Creation, the Fall, Christ’s agony and Crucifixion — although man’s sinfulness and rebellion make the world look bleak, through the presence of the Holy Spirit and God hope is given. Barber once wrote: “When I’m writing music for words, then I immerse myself in those words, and let the music flow out of them.” The flexible tempo which follows the natural rhythms of the text, and the use of coloured harmony to paint the poetry, follow the hallmark of a composer who, unlike most contemporary American composers, rarely incorporated popular, jazz, or folk styles in his music.

Opening with large coloured homophonic chords, a flowing chromatic texture emerges which is passed between the two choirs. A new declamatory texture and tempo take over for “Why do men then now not reckon His rod”, a passage depicting Christ being the rod which God sacrificed for men, and the rod of iron being one of comfort. There follows use of suspensions and chromaticism, together with American directness and simplicity, before the piece closes with a recap of the flowing chromatic texture passing between the two choirs.

Originally the second movement from Barber’s B minor String Quartet, and transcribed from the acclaimed Adagio for Strings, Op. 11, the choral version of *Agnus Dei* was arranged by the composer in 1967. Using the Latin text, this renowned piece exemplifies Barber’s rich tonal palette mixed with long lyrical melodies and haunting themes.

Heitor Villa-Lobos

Pater noster

Ave Maria

Born and primarily resident in Rio de Janeiro, Brazil, South America, Villa-Lobos was to become a prolific composer of over two thousand works, using almost every possible instrumental combination. Having studied Indian music in East Brazil, it was through Arthur Rubinstein’s influence that he was able to study in Paris (1922–26). However it was not until 1944 that Villa-Lobos first visited the United States of America as a guest conductor of his own music.

His music frequently reflects nationalist feeling and incorporates native Brazilian rhythms, rich sonorities, lyrical melodies, folk songs and dances. Founding the Brazilian Academy of Music, he also championed the promotion of folk and choral singing in school education.

Published in 1952, *Pater noster*, The Lord's Prayer, is full of long sustained lyrical lines and luscious harmonies. Villa-Lobos wrote at least nine *Ave Marias*, this evening's version being the last of the seven published in 1951 in his collection *Musica Sacra*. For six voices, it was composed in 1948 while he was a patient in Memorial Hospital, New York City.

Jan Peterson

Drone, Hymn and Complement

Jan Peterson, a native of Kansas, USA, studied music at Kansas State University and at the University of Texas in Austin where she was awarded a Doctorate. During this latter course she was awarded a Rotary Scholarship that enabled her to spend the academic year 1985–86 in Edinburgh studying composition with Kenneth Leighton at the University of Edinburgh.

Jan Peterson writes about Drone, Hymn and Complement: "The piece was commissioned by Philip Sawyer with the support of the Scottish Arts Council and was premièred in June 1986 during the Edinburgh Organ Week. The title is an actual description of the course of musical events. A meditative melody is spun out over a drone, then harmonised in a hymn-like fashion with triadic chords and a counter-melodic pedal line, while the subsequent variations in treatment stand as the complement."

Vincent Persichetti

Mass for Mixed Chorus Op. 84

Born in Philadelphia, Persichetti was a renowned composer and teacher. His musical studies began when, aged five, he entered Combs Conservatoire in Philadelphia. Graduating from Combs in 1935, and after further study in composition and piano, he was head of Theory and Composition between 1941 and 1962. During this time, in 1947, he joined the Julliard School of Music, New York, and became chairman of the composition department in 1963. He also became the editorial consultant for Elkan-Vogel Publishing House in 1952.

Essentially an eclectic composer, Persichetti composed much orchestral, chamber, vocal, and instrumental music which incorporates a wide range of expressive techniques. His philosophy in composition was to integrate, as much as possible, the wide musical language and vocabulary readily available to composers of the twentieth century. Influenced by Stravinsky, Bartók, Hindemith, and Copland, his music did not follow any conventional chronological pattern of development, and it was not until the 1950s that his own distinctive voice emerged. Robert Everett once wrote in the Julliard Review: "Persichetti enjoys the almost unique distinction of never having belonged to the Right, or Left, or for that matter, the Middle of the Road." Characteristic compositional techniques included integrating short mono-thematic sections into a large work, with the harmonic content ranging between simple diatonic homophony and complex atonal polyphony.

The Mass for Mixed Chorus, Op. 84, for a cappella choir, was composed in 1960. The Collegiate Chorale, having commissioned it, then premiered it on 20th April 1961 in the Carnegie Hall, New York. It is primarily based on the Phrygian mode, with the opening motif of the *Kyrie* frequently reappearing throughout. As one of Persichetti's later compositions, it follows his characteristic voice with ever-changing juxtaposed tempos and textures, thereby creating a wide variety of contrasting moods, textures, and colourful sonorities.

Morten Lauridsen

Lux aeterna

Morten Lauridsen dedicated his *Lux aeterna* to the Los Angeles Master Chorale, for whom he is composer-in-residence. Originally written for chorus and chamber orchestra, it was premiered by this choir on 13th April 1997, with the chorus/organ version being premiered thirteen days later in Portland, Oregon.

A quasi-Requiem, the Latin text is taken from various sources, each of which refer to Light, only the first and last movements being from the Requiem Mass. Each movement is linked to create one continuous whole. Following the tradition of American composers such as Barber and Copland, the text is conveyed through tonally inspired musical language using rich harmonic movement and captivating melodic lines.

Two motivic fragments, previously composed and used by Lauridsen, and several new themes first heard in the *Introitus* reoccur in various guises throughout the work, *Et lux perpetua* emerging as an extended canon over a slow moving bass. The melody, *Herzliebster Jesu*, is incorporated as an organ cantus firmus which underlies the vocal fugato passage. The two paired songs, *O nata lux*, sung a cappella, and *Veni, Sancte Spiritus*, a canticle conveyed within a spirited setting, are followed by *Agnus Dei – Lux aeterna*. The *Agnus Dei* is quiet and reflective, and the *Lux aeterna* echos the opening movement. The work then closes meditatively after a captivating Alleluia.

Programme notes by Sheila Robertson and Philip Sawyer

ACKNOWLEDGEMENTS

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



TEXTS AND TRANSLATIONS

BARBER: GOD'S GRANDEUR

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck His rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs—
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.

Gerard Manley Hopkins (1844–89)

VILLA-LOBOS: PATER NOSTER

*Pater noster, qui es in coelis: sanctificetur
nomen tuum: adveniat regnum tuum: fiat
voluntas tua sicut in coelo et in terra;
panem nostrum quotidianum da nobis
hodie: et dimitte nobis debita nostra, sicut et
nos dimittimus debitoribus nostris, et ne nos
inducas in tentationem; sed libera nos a
malo. Amen.*

Our Father, Who art in heaven, hallowed be
Thy name; Thy kingdom come; Thy will be
done on earth as it is in heaven;
give us this day our daily bread; and forgive
us our trespasses, as we forgive those who
trespass against us, and lead us not into tempta-
tion; but deliver us from evil. Amen.

VILLA-LOBOS: AVE MARIA

*Ave Maria, gratia plena, Dominus tecum.
Benedicta tui in mulieribus, et benedictus
fructus ventris tui, Jesus.
Sancta Maria, Mater Dei, ora pro nobis
peccatoribus, nunc, et in hora mortis nostrae.
Amen.*

Hail Mary, full of grace, the Lord is with
thee. Blessed art thou amongst women, and
blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sin-
ners, now, and at the hour of our death.
Amen.

PERSICHETTI: MASS

Kýrie

*Kýrie eleison,
Christe eleison,
Kýrie 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.*

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 coelis; et incarnatus est
de Spiritu Sancto, ex Maria Virgine, et homo
factus est.*

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.

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.

Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die secundum scripturas; et ascendit in coelum; 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 baptisma 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.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

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.

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

BARBER: 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.

Introitus

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Te decet hymnus Deus in Zion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

In te, Domine, speravi

Tu ad liberandum suscepturas hominem, non horruisti Virginis uterum.

Tu devicto mortis aculeo, aperuisti credentibus regna caelorum.

Exortum est in tenebris lumen rectis.

Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

In te, Domine, speravi: non confundar in aeternum.

O nata lux

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes precesque sumere.

Qui carne quondam contegi dignatus es pro perditis, nos membra confer effici tui beati corporis.

Veni, Sancte Spiritus

Veni Sancte Spiritus, et emitte coelitus lucis tuae radium.

Veni pater pauperum, veni dator munerum, veni lumen cordium.

Rest eternal grant them, O Lord, and let perpetual light shine on them.

To thee praise is due, O God, in Zion, and to thee vows are paid in Jerusalem. Hear my prayer; unto thee shall all flesh come.

Rest eternal grant them, O Lord, and let perpetual light shine on them.

When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.

To the righteous a light is risen up in darkness.

O Lord, have mercy upon us, have mercy upon us. O Lord, let thy mercy lighten upon us, as our trust is in thee.

O Lord, in thee have I trusted; let me never be confounded.

O Light of light by love inclined, Jesus, Redeemer of mankind, with loving kindness deign to hear from suppliant voices praise and prayer.

Thou who to raise our souls from hell didst deign in fleshly form to dwell; vouchsafe us, when our race is run, in thy fair body to be one.

Come, Thou holy Paraclete, And from Thy celestial seat Send Thy light and brilliancy:

Father of the poor, draw near; Giver of all gifts, be here; Come, the soul's true radiancy.

The Scottish Chamber Choir

*Consolator optime,
dulcis hospes animae,
dulce refrigerium.*

*In labore requies,
in aestu temperies,
in fletu solatium.*

*O lux beatissima,
reple cordis intima
tuorum fidelium.*

*Sine tuo numine,
nihil est in homine,
nihil est innoxium.*

*Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.*

*Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.*

*Da tuis fidelibus
in te confidentibus
sacrum septenarium.*

*Da virtutis meritum,
da salutis exitum,
da perenne gaudium. Amen.*

Agnus Dei – Lux aeterna

*Agnus Dei, qui tollis peccata mundi, dona
eis requiem.*

*Agnus Dei, qui tollis peccata mundi, dona
eis requiem sempiternam.*

*Lux aeterna luceat eis, Domine: cum sanctis
tuis in aeternum: quia pius es.*

*Requiem aeternam dona eis, Domine: et lux
perpetua luceat eis.*

Alleluia. Amen.

Come, of comforters the best,
Of the soul the sweetest guest,
Come in toil refreshingly:

Thou in labour rest most sweet,
Thou art shadow from the heat,
Comfort in adversity.

O Thou Light, most pure and blest,
Shine within the inmost breast
Of Thy faithful company.

Where Thou art not, man hath naught;
Every holy deed and thought
Comes from Thy divinity.

What is soiled, make Thou pure;
What is wounded, work its cure;
What is parchèd, fructify;

What is rigid, gently bend;
What is frozen, warmly tend;
Strengthen what goes erringly.

Fill Thy faithful, who confide
In Thy power to guard and guide,
With Thy sevenfold mystery.

Here Thy grace and virtue send:
Grant salvation to the end,
And in Heav'n felicity.

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

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

Let light eternal shine on them, O Lord, with
thy saints for ever; for thou art merciful.

Rest eternal grant them, O Lord, and let
perpetual light shine on them.

Alleluia! Amen.

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 at present we are especially seeking to recruit basses and tenors. 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.

Philip Sawyer studied at the Royal College of Music and at the University of Cambridge, where he was Organ Scholar of Peterhouse and where he won university and college scholarships for organ studies with Piet Kee in Haarlem and Amsterdam. After graduating he was awarded a French Government scholarship for a 6-month period of study with René Saorgin at the Nice Conservatoire, where he also studied harpsichord continuo-playing with Huguette Grémy-Chauliac.

Philip Sawyer has given recitals in Britain, the Netherlands and France. Venues have included: Westminster Abbey; Westminster Cathedral; York Minster; St Bavo's Church (the *Grote Kerk*), Haarlem; St Bavo's RC Basilica, Haarlem; Monaco Cathedral; Nice Cathedral. In September 2002 he took part in concerts in Rotterdam and Haarlem in honour of Piet Kee's 75th birthday.

From 1987 to 1999 Philip Sawyer was Head of the School of Music at Napier University, Edinburgh, and he was Director of the Scottish Chamber Choir from 1993 to 1997. In 2000 he returned to being an entirely freelance musician. He is Director of Music at St Mary's Collegiate Church, Haddington, East Lothian and continuo player with Banquet of Musick, a period-instrument ensemble based in Scotland.

Philip Sawyer has broadcast for Radio 3 and for BBC Radio Scotland and has commissioned and given the first performances of a number of new works for organ by composers from England, Scotland and the USA. He has appeared on 3 commercial recordings, most recently as solo organist on *Music from St Mary's Collegiate Church, Haddington* (released in 2002).

The Scottish Chamber Choir

Sopranos	Alison Bishop	Rebecca Nor
	Beth Cavanagh	Sasha Salina
	Lorraine Fraser	Erica Schwa
	Jenny Mackenzie	Adriana Ska
	Anne McAlister	Milda Zinku
	Pauline McClellan	
Contraltos	Jean Brodie	Deirdre Mar
	Zoe Chamberlin	Susan Oliver
	Heather MacLeod	Sheila Rober
Tenors	Michael Lucas	James Verge
	Andrew Polson	Bill Wood
Basses	Mark Batho	Adam Sadov
	Frank Lucas	Martin Tarr
	Hamish Martin	

Rossini *Petite Messe Solennelle*

A rare opportunity to hear this wonderful piece for choir,
four soloists, two pianos and harmonium

The Edinburgh Singers

Conducted by Vincent Wallace

Catriona Holt	Soprano
Anne Lucy Gill	Mezzo
Nicholas Mulroy	Tenor
Roderick Bryce	Baritone

Greyfriars Kirk

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Tickets £8/£6 from The Queen's Hall (0131 668 2019) or at the door

Edinburgh Bach Choir

Conductor: Neil Mantle

7:30pm Sunday 30th November 2003

at the Usher Hall, Lothian Road

Mahler *Symphony No. 8*

Jointly with the Edinburgh Royal Choral Union, Jubilo Choir,
Edinburgh Youth Choir and Sinfonia

Tickets £12 (concessions £9) available from:

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from members of the Choir or at the door

Information from:

Hon Secretary – Jack Inglis, 4 Sycamore Gardens, Edinburgh EH12 7JJ
Tel: 0131 334 8882 Email: jack@inglis22.freemove.co.uk

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



8:00pm

Sunday 10th August 2003

St Mary's Cathedral

Festival concert

Bach Missa Brevis in F

Haydn Missa Sancti Nicolai

Zelenka Mass in D

with the

St Giles' Chamber Orchestra

Tickets available from the Festival Fringe Box Office, from McAlister Matheson Music, 1 Grindlay Street, Edinburgh, or from choir members

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