

The Scottish Chamber Choir

Directed by Michael Harris



FESTIVAL CONCERT

Sunday 10th August 2003

St Mary's Cathedral
Palmerston Place
Edinburgh

The Scottish Chamber Choir

Director: Michael Harris

JOSEPH HAYDN
(1732–1809)

MISSA SANCTI NICOLAI

KYRIE

GLORIA

CREDO

SANCTUS

BENEDICTUS

AGNUS DEI

ADRIANNA SKARAAS SOPRANO

MYRA BROWN ALTO

JAMES VERGE TENOR

FRANK LUCAS BASS

JAN DISMAS ZELENGA MISSA GRATIAS AGIMUS TIBI
(1679–1745)

KYRIE – SA SOLI + CHORUS

GLORIA

GLORIA IN EXCELSIS DEO – CHORUS

LAUDAMUS TE – SATB SOLI

QUI TOLLIS PECCATA MUNDI – SAT SOLI + CHORUS

QUONIAM TU SOLUS SANCTUS – SOPRANO SOLO

CUM SANCTO SPIRITU – CHORUS

AMEN – CHORUS

CREDO

CREDO IN UNUM DEUM – CHORUS

ET INCARNATUS EST – SAT SOLI

CRUCIFIXUS – ALTO SOLO

ET RESURREXIT – SATB SOLI + CHORUS

PROGRAMME NOTES

SANCTUS – CHORUS

BENEDICTUS – TENOR SOLO

OSANNA – CHORUS

AGNUS DEI I – CHORUS

AGNUS DEI II – CHORUS

AGNUS DEI III/DONA NOBIS PACEM – CHORUS

ANNE McALISTER	SOPRANO
HEATHER MACLEOD	ALTO
ANDREW MORLEY	TENOR
HAMISH MARTIN	BASS

INTERVAL
of 10 minutes

J S BACH
(1685–1750)

MASS IN F (LUTHERAN MASS) BWV233

KYRIE – CHORUS

GLORIA

GLORIA IN EXCELSIS DEO – CHORUS

DOMINE DEUS – BASS SOLO

QUI TOLLIS – SOPRANO SOLO

QUONIAM – ALTO SOLO

CUM SANCTO SPIRITU – CHORUS

ALISON BISHOP	SOPRANO
MYRA BROWN	ALTO
RODDY BRYCE	BASS

Joseph Haydn

Missa Sancti Nicolai

From 1761 until 1790, Haydn's compositional output was dominated by his employment by the Esterházy family, firstly by Prince Paul Anton, and then, following his death in 1762, by Prince Nikolaus Joseph. During much of that time Haydn was isolated from outside developments by Prince Nikolaus' decision not to spend much of the year at Eisenstadt, outside Vienna, but at the new summer palace that he had had built at Esterháza in Hungary.

This isolation was a source of ill-feeling among the musicians employed by Prince Nikolaus, as it separated them from their families; matters came to a head in 1772, when, to make a point, Haydn composed his Farewell Symphony. This was also the year of the composition of the Mass, written for the Prince's name-day on December 6th.

The structure of the Mass is of interest; the music of the *Kyrie* reappears for the *Dona nobis pacem*, giving a sort of symphonic unity to the whole. It seems that at the first performance the music was not written out again, and that the singers had to improvise the text to the notes – surely a recipe for disaster. The *Gloria* that follows is compact and striking, with a lilting soprano solo at *Gratias agimus tibi*. In the *Credo*, Haydn compresses the text so that more than one line is set at once – the central *Et incarnatus est* thus appears after only twenty-eight bars. This quartet provides one of the most moving moments of the work, with the opening tenor solo joined by the remainder of the quartet at the *Crucifixus*. The *Sanctus* is a setting of restrained breadth, which gives way to a brilliant *Pleni sunt coeli*. Haydn's melodic writing comes to the fore again in the *Benedictus*, set in the manner traditional at the time, for a solo quartet, ending with a reprise of the *Hosanna*. The *Agnus Dei* opens as an Adagio in the tonic minor key, before the mood is lightened by the almost operatic finale of the *Dona nobis pacem*.

Jan Dismas Zelenka

Missa Gratias agimus tibi

Jan Dismas Zelenka (1679–1745) was born in Bohemia and educated in Prague. Over the past couple of decades his contribution to the music of the Baroque era has become more widely recognised, and he has emerged from the shadow of Bach and Handel as a composer worthy of attention. Zelenka moved to Dresden early in his career, and following the death of Heinichen, took over the duties of Kantor at the Hofkapelle at the Catholic court of the Elector of Saxony. His liturgical works include cantatas, three Passion oratorios and over twenty masses, as well as twenty Psalm cantatas.

The *Missa Gratias agimus tibi*, the Mass in D, was completed in 1730. It is one of his shorter Mass settings, but is nonetheless festal, employing trumpets and timpani. Whilst the *Kyrie* is through composed, the *Christe* being an integral part, the *Gloria* is divided into sections, though they remain shorter than those of other contemporary masses. There is much Italian concerto influence, particularly in the use of Vivaldian ritornello patterns in the strings. By way of contrast, some of the solo movements display a much more melodic approach, as in the *Crucifixus*. This is set for alto solo, accompanied by muted violins. Similarly effective is the quartet of two sopranos and two altos in the second *Agnus Dei*, with its flute duet accompaniment.

TEXT AND TRANSLATION

Johann Sebastian Bach

Mass in F (Lutheran Mass) BWV233

From the time of his appointment as Kantor of the Thomaskirche in Leipzig in 1723, much of Bach's energies were directed to providing compositions for the weekly musical sermon or cantata that was required in the Sunday morning Lutheran service. By the late 1730s he was able to devote attention to providing festal settings for the Ordinary of the Mass, the parts of the old Latin mass that were still used in the Lutheran liturgy. It is for this reason that in the four short Lutheran Masses only the *Kyrie* and *Gloria* are set; in addition, Bach's original version of the Mass in B minor, written in 1733, also contains only these sections.

The *Kyrie* is set using two contrapuntal themes, introduced in the *Kyrie* and *Christe* sections respectively, and then combined for the second *Kyrie*. The *Gloria* emphasises the use of the horn, that most aristocratic of baroque instruments (and often associated with the image of God the Father in Bach's works), in the opening ritornello. The bass solo *Domine Deus* that follows contrasts two main motifs, but instead of returning to the first in a da capo format moves directly into the soprano aria *Qui tollis*. In this aria and the two further movements Bach borrows material from earlier works; this is never totally literal, but often expanded, as in the final chorus *Cum Sancto Spiritu*, where he develops a fugal section from a Christmas cantata BWV40.

Programme notes by Michael Harris

ACKNOWLEDGEMENTS

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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.

The Mass settings by Haydn and Zelenka are of the whole text; in his Lutheran Mass, Bach sets only the first two sections. In the Zelenka and Bach Masses, the *Gloria* and *Credo* are split into shorter sections, as indicated in the programme.

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.*

Glory be to God in the highest and in earth
peace to men of good will.

*Laudamus te, benedicimus te, adoramus te,
glorificamus te.*

We praise thee, we bless thee, we adore thee,
we glorify thee.

*Gratias agimus tibi propter magnam gloriam
tuam,*

We give thee thanks for thy great glory,

*Domine Deus, Rex coelestis, Deus Pater
omnipotens.*

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,*

For thou only art holy, thou only art the
Lord, thou only art the Most High, O Christ,

*cum sancto Spiritu, in gloria Dei Patris.
Amen.*

with the Holy Ghost, in the glory of God the
Father. Amen.

Credo

*Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilem omnium et invisibilem, et in unum
Dominum Jesum Christum, Filium Dei
unigenitum, et ex Patre natum ante omnia
saecula:*

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:

*Deum de Deo, lumen de lumine, Deum
verum de Deo vero, genitum non factum,
consubstantiali Patri, per quem omnia facta
sunt.*

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.

The Scottish Chamber Choir

*Qui propter nos homines et nostram salutem,
descendit de coelis;*

*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 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

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.*

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.

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.

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 altos, tenors and basses. 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	Rebecca No
	Beth Cavanagh	Sasha Salina
	Lorraine Fraser	Erica Schwa
	Jenny Mackenzie	Adriana Ska
	Anne McAlister	Milda Zinku
	Pauline McClellan	
Contraltos	Fiona Akers	Heather Ma
	Jean Brodie	Susan Oliver
	Myra Brown	Sheila Rober
	Zoe Chamberlin	
Tenors	Michael Lucas	James Verge
	Andrew Morley	Bill Wood
	Andrew Polson	
Basses	Mark Batho	Frank Lucas
	Roddy Bryce	Hamish Mar
	Wilf Krause	

The St Giles' Chamber Ensemble

Violin 1	Ian Laing (leader)	Sheena Robe
	Gill Akhtar	
Violin 2	Alex Laing	Hazel Young
	Peter Dayan	
Viola	Ruth Adinall	John Mortin
Cello	Ruth Beauchamp	Mary Stable
Double Bass	Margaret Graham	
Flute	Gwen Donaghue	Sarah Miller
Oboe	Julian Appleyard	Mary Muir
Horn	Graham Hodge	David Borth
Trumpet	Alistair Douglas	Paul Michael
Timpani	Tommy Foster	
	Organ: Philip Sawyer	

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:

Queen's Hall, Clerk Street (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

Information from:

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

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Then we invite you to book the date now . . .

8:00pm

Sunday 15th August 2004

St Mary's Cathedral

Festival concert

J S Bach *Johannes-Passion*

The Scottish Chamber Choir
brings Bach's classic interpretation of the
Passion Story from St John's Gospel
to the Edinburgh Festival Fringe

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

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

Saturday 15th November 2003

St Giles' Cathedral

'The Renaissance'

British and Continental Masters,
from Tallis and Byrd to Lassus and Victoria

Saturday 13th March 2004

St Giles' Cathedral

'This Sceptred Isle'

The best of British, from
Vaughan Williams to John Tavener

Saturday 5th June 2004

St Giles' Cathedral

'The Romantic Mass'

Masses from Austria and Belgium
by Bruckner and Jongen
with the St Giles' Chamber Ensemble

All concerts start at 8:00pm

Details from choir members or from the President,
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