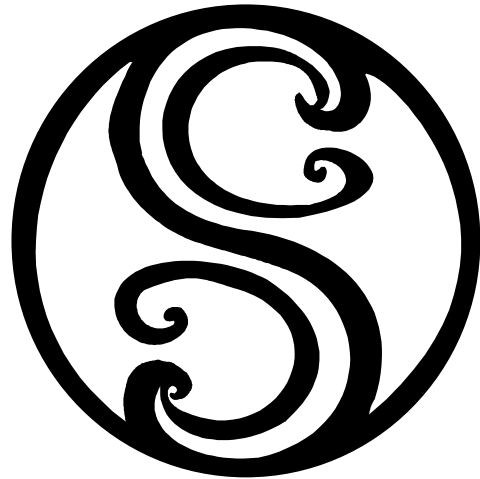


The Scottish Chamber Choir

Directed by Michael Harris



MUSIC FROM THE RENAISSANCE

Saturday 15th November 2003

St Giles' Cathedral
High Street
Edinburgh

The Scottish Chamber Choir
Director and Organist: Michael Harris

TOMÁS LUIS DE VICTORIA
(c.1548–1611)

MISSA O QUAM GLORIOSUM

KYRIE
GLORIA
CREDO
SANCTUS
BENEDICTUS
AGNUS DEI

MANUEL RODRIGUES COELHO
(c.1555–c.1635)

TENTO DEL 2º TOM
(ORGAN)

ROBERT PARSONS
(c.1528–1570)

AVE MARIA

WILLIAM BYRD
(1543–1623)

LAETENTUR COELI

ROBERT RAMSEY
(c.1612–1644)

WHEN DAVID HEARD

INTERVAL
of 15 minutes

PROGRAMME NOTES

ROBERT RAMSEY HOW ARE THE MIGHTY FALLEN

THOMAS TALLIS SALVATOR MUNDI
(c.1505–1585)

PETER PHILIPS ECCE VICIT LEO
(c.1560–1628)

GIROLAMO FRESCOBALDI
(1583–1643) FROM MESSA DELLA DOMENICA – *FIORI MUSICALI* 1635

TOCCATA CROMATICA PER L'ELEVATIONE

CANZON POST IL COMUNE

(ORGAN)

ORLANDE DE LASSUS MISSA SUPER BELL' AMFITRIT' ALTERA
(1532–1594)

KYRIE

GLORIA

CREDO

SANCTUS

BENEDICTUS

AGNUS DEI I, II AND III

Tomás Luis de Victoria

Missa O quam gloriosum

The Spanish Renaissance composer Tomás Luis de Victoria spent a significant part of his early career in Rome. Having completed his studies there he gained employment at the Jesuit College as a singer, and later Maestro di Cappella. One of the great contemporaries of Palestrina, Lassus and Byrd, he was the only one of these who devoted his energies entirely to sacred music.

His *Missa O quam gloriosum*, one of eighteen settings of the Mass, was published in Rome in 1583 and dedicated to Philip II of Spain. Its title comes from the motet of the same name, which was the Magnificat Antiphon for the Feast of All Saints. In using this material Victoria was following the tradition of the parody or imitation mass, where musical material from one pre-existent work was borrowed to provide thematic unity for a setting of the Mass. The setting here is in the style of a *Missa Brevis*, being concise and having no repetition of the text; word audibility was also important, following the reforms of the Council of Trent, and to this end the writing here is predominantly syllabic. The only exception is in the *Sanctus*, which traditionally was more melismatic in style.

Manuel Rodrigues Coelho

Tento del 2º tom

Manuel Rodrigues Coelho's first post was as organist of Elvas Cathedral in Portugal, and later, from 1602–1633, he held the post of court organist in Lisbon. The term 'Tento' (Tiento in Spanish) indicates a contrapuntal keyboard piece, the equivalent of the English Fantasia or the Italian Ricercare. Coelho's collection *Flores de musica*, published in 1620, from which this piece comes, is the earliest known printed keyboard music in Portugal. There are 24 Tentos in the collection, some of which are among the largest keyboard works written by sixteenth century composers.

Musical life in the church in England during the sixteenth century was affected by the many political and religious upheavals of that period. The Reformation and all the changes that this set in train did in the end have a positive effect in bringing about the need for a significant amount of new composition for the liturgy and a general flowering of English musical life. The Elizabethan age which dawned in 1558 was also a time of considerable prosperity and strength despite the constant undercurrent of political intrigue. Not for nothing did this become known as the Golden Age of English music. Much of the music that we know of today from this period was composed for the Chapel Royal, the private chapel of the Sovereign, where many of the most famous composers, such as Tallis and Byrd, held positions.

Robert Parsons

Ave Maria

Little is known of the life of Robert Parsons, except that he was a Gentleman of the Chapel Royal, and that he met an untimely death by drowning in the River Trent. His setting of the Marian hymn, *Ave Maria*, is his most famous motet, characterised by its glorious development of the opening motif in an elaborate five-voiced contrapuntal setting.

William Byrd

Laetentur coeli

William Byrd was without doubt the most significant English composer of his generation. After a spell as Organist of Lincoln Cathedral he was appointed to the Chapel Royal in 1570, and was granted a monopoly on music printing with Thomas Tallis in 1575. Byrd's main handicap was that he was a Catholic at a time when there was significant persecution of Catholics in England. Despite the dangers involved he continued to publish music in Latin throughout his life. *Laetentur coeli*, a setting of an Advent text, dates from the second book of *Cantiones Sacrae* of 1589.

Robert Ramsey

When David heard

How are the mighty fallen

Hard facts about the life of Robert Ramsey are difficult to come by, but it is known that he was Organist and Master of the Choristers at Trinity College Cambridge until his death in 1644. His music is thoroughly imbued with the theory of Italian *seconda prattica*, the method of composition described by Monteverdi as allowing the words to be “mistress of the music”. In English terms this meant the illustration of the text in the music in the manner found in contemporary madrigals, and many of the effects in these two motets take this language to extremes. *When David heard* is one of a number of motets to this text by composers of the time (two other famous examples being by Weelkes and Tomkins) which were composed to mark a period of national mourning in 1612 for the death of Prince Henry, heir to the throne of King James I. The use of word painting in *How are the mighty fallen* is even bolder, both in the juxtaposition of chords and in the angular phrase shapes. In the third and final section the main motif is reinforced by some highly imaginative unprepared dissonances.

Thomas Tallis

Salvator mundi

In 1575 Thomas Tallis and William Byrd, having been granted the monopoly on music printing, published jointly the first collection of *Cantiones Sacrae*. This collection of Latin motets included seventeen works from each composer, one for each year of the reign of Queen Elizabeth I. This setting of *Salvator mundi* is for five voices, and is marked by its contrapuntal and harmonic intensity which, although not setting the text directly, is highly expressive.

Peter Philips

Ecce vicit Leo

Peter Philips has been described by Denis Arnold as “an Englishman in his keyboard music but a continental in his vocal works”. Born in London around 1560, he left England in his early twenties to escape persecution as a Catholic, and after some time in Rome spent much of the remainder of his career in the Low Countries. *Ecce vicit Leo*, an Easter motet with words from the Book of Revelation, published in Antwerp in 1613, is one of his most successful double choir Latin motets. Particularly effective are the energetic antiphonal effects in the central section.

Girolamo Frescobaldi

Messa della Domenica – Fiori Musicali 1635

In the sixteenth century Italian tradition, the Organ Mass included music for all the sections of the Ordinary of the Mass (*Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei*); the convention was that the organ music sections were played alternatim with the sung chant sections. The three Masses that Frescobaldi published in his *Fiori Musicali* of 1635 differ slightly from this convention in setting only the *Kyrie* in this manner; the remaining movements are free compositions such as Canzonas and Toccatas for other places in the Mass. The *Toccata Cromatica per l'Elevatione* is typical of the slow improvisatory Toccata that Frescobaldi perfected; the *Adasio* marking does not only imply a slow tempo, but also a freedom of rhythm. The *Canzon post il Comune* is the final, multi-sectioned, movement of the Mass, the fast sections broken by short improvisatory passages.

Orlande de Lassus

Missa super Bell' Amfitrit' altera

Orlande de Lassus, a native of the Low Countries, travelled widely in his highly successful career as one of the most gifted composers of his generation. A series of posts in Italy culminated in an appointment as Maestro di Cappella at the church of St John Lateran in 1553, where he was the immediate predecessor of Palestrina. He stayed on two years, and was later to establish himself at the Bavarian court in Munich where, after a period as a singer, in 1563 he gained the position of Maestro di Cappella, a position that he held until his death in 1594.

The *Missa super Bell' Amfitrit' altera*, which probably dates from the 1580s, is based, like the Victoria Mass, on pre-existent polyphonic material. As was traditional, this is used in the *Kyrie, Gloria* and *Agnus Dei*, whilst the other movements make use of independent material. The setting, for double choir, is marked by both expansive textures and by some vibrant antiphonal effects, particularly in the *Gloria* and *Credo*.

Programme notes by Michael Harris

ACKNOWLEDGEMENT

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



TEXTS AND TRANSLATIONS

TOMÁS LUIS DE VICTORIA: MISSA O QUAM GLORIOSUM ORLANDE DE LASSUS: MISSA SUPER BELL' AMFITRIT' ALTERA

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.

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.

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:
Deum de Deo, lumen de lumine, Deum
verum de Deo vero, genitum non factum,
consubstantiali 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.

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 judicare
vivos et mortuos; cujus 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.*

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.

ROBERT PARSONS: AVE MARIA

*Ave Maria, gratia plena, Dominus tecum:
benedicta tu in mulieribus, et benedictus fruc-
tus ventris tui. Amen.*

Hail Mary, full of grace, the Lord is with
thee: blessed art thou amongst women, and
blessed is the fruit of thy womb. Amen.

The Scottish Chamber Choir

WILLIAM BYRD: LAETENTUR COELI

*Laetentur coeli et exsultet terra.
Jubilare montes laudem quia Dominus
noster veniet et pauperum suorum
miserebitur.
Orietur in diebus tuis justitia et abundantia
pacis.*

Rejoice, O heavens, and be joyful, O earth.
Give praise, O hills, for our Lord shall come
and show mercy to his humble people.

There shall rise up in those days justice and
abundance of peace.

Sarum Respond, Advent

ROBERT RAMSEY: WHEN DAVID HEARD

When David heard that Absalon was slain, he went up to his chamber over the gate, and wept: and as he went, thus he said, O my son, my son Absalon! would to God I had died for thee, O Absalon, my son, my son!

II Samuel 18: 33

ROBERT RAMSEY: HOW ARE THE MIGHTY FALLEN

How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thy high places. O Jonathan, woe is me for thee. O Jonathan, my brother Jonathan, very kind hast thou been to me: thy love to me was wonderful, passing the love of women. How are the mighty fallen, and the weapons of war destroyed!

II Samuel 1: 25–27

THOMAS TALLIS: SALVATOR MUNDI

*Salvator mundi, salva nos, qui per crucem et
sanguinem redemisti nos: auxiliare nobis te
deprecamur, Deus noster.*

O Saviour of the world, who by thy cross
and precious blood hast redeemed us.
Save us and help us, we humbly beseech
thee, O Lord.

PETER PHILIPS: ECCE VICIT LEO

*Ecce vicit Leo de tribu Juda, radix David
aperire librum, et solvere septem signacula
ejus. Alleluja.*

Behold, the Lion of the tribe of Judah, the
Root of David, hath prevailed to open the
book, and to loose the seven seals thereof.
Allelujah.

*Dignus est Agnus qui occisus est accipere
virtutem et divinitatem et sapientiam et
fortitudinem et honorem et gloriam et
benedictionem. Alleluja.*

Worthy is the Lamb that was slain to receive
power, and riches, and wisdom, and
strength, and honour, and glory, and
blessing. Allelujah.

Revelation 5: 5 & 12

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. 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.

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

The Scottish Chamber Choir

Sopranos	Alison Bishop	Julie Morric
	Susie Flett	Rebecca No
	Lorraine Fraser	Erica Schwa
	Jenny Mackenzie	Adriana Ska
	Anne McAlister	Milda Zinku
	Pauline McClellan	
Contraltos	Fiona Akers	Louisa Morl
	Jean Brodie	Susan Oliver
	Myra Brown	Sheila Rober
		Susan White
Tenors	Michael Lucas	James Verge
	Andrew Morley	Bill Wood
	Andrew Polson	
Basses	Mike Arthur	Hamish Mar
	Wilf Krause	Andrew O'D
	Frank Lucas	Martin Tarr

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

Sunday 15th August 2004

St Mary's Cathedral

Festival Concert

J S Bach Johannes-Passion

with the St Giles' Chamber Orchestra

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