

The Scottish
Chamber Choir

Directed by Michael Harris

Bach and
Beyond

Saturday 13th November 2004 8:00pm
St Giles' Cathedral, High Street, Edinburgh

Music from Britain and
the Continent by:

J S Bach
Jonathan Harvey
Peter Maxwell Davies
Knut Nystedt
Arvo Pärt

The Scottish Chamber Choir

Director: Michael Harris

Piano and Organ: Stuart Hope

JONATHAN HARVEY
(b.1939)

MISSA BREVIS

KYRIE

GLORIA

SANCTUS

BENEDICTUS

AGNUS DEI

J S BACH
(1685–1750)

PRELUDE AND FUGUE IN C MINOR BWV 546 (ORGAN)

JESU, MEINE FREUDE BWV 227

I N T E R V A L
of 15 minutes

KNUT NYSTEDT
(b.1915)

IMMORTAL BACH

ARVO PÄRT
(b.1935)

DE PROFUNDIS

PETER MAXWELL DAVIES
(b.1948)

THE KESTREL ROAD

PROGRAMME NOTES

Jonathan Harvey

Missa Brevis

Jonathan Harvey's *Missa Brevis* was commissioned in 1995 for the choir of Westminster Abbey. A compact liturgical setting, omitting the Creed, the work contrasts the use of atmospheric and mystical textures with vibrant rhythmic passages, all built on a small number of harmonic and rhythmic motifs.

Early influences on Harvey's compositions included Messiaen, Berg and Schoenberg, as well as Benjamin Britten, but the mid-1960s saw him increasingly influenced by the work of Stockhausen, and later, during time in the USA, by the music of Milton Babbitt. Just as much at home writing large orchestral works as more intimate chamber music, Harvey's *Missa Brevis* is his most substantial *a cappella* sacred work, of which other examples include the hauntingly beautiful setting of *I love the Lord*. In the *Missa Brevis* the *Kyrie eleison* and the *Agnus Dei* share an undulating motif which creates a wave of sound, whilst the *Gloria* is much more energetic. The rhythmic force of this movement is dissipated in the final section where each individual voice is required to begin at *Jesu Christe* in its own time, the whole ensemble being brought back together dramatically at *In gloria Dei Patris*. Harvey's mystical writing is at its strongest in the opening of the *Sanctus*. The opening chord clusters are replaced by a hushed but rhythmic *Dominus Deus Sabaoth* which leads to the statuesque fortissimo chords of the *Osanna*.

J S Bach

Prelude and Fugue in C minor BWV 546

The C minor Prelude and Fugue is one of many such works by J S Bach where it is not clear whether the Prelude and the Fugue were originally intended as a pair. It is probable that the Prelude was composed after 1723 when Bach was in Leipzig, but that the Fugue is earlier, possibly dating from his time in Weimar. To a great extent the Prelude does show more maturity, and combines Vivaldian ritornello form with use of pedal points and firm homophonic textures, as seen in the opening bars. In between these ritornello pillars are a series of triplet contrapuntal episodes. The Fugue is a five-voiced one, which again includes a contrasting central passage featuring a second motif as the basis of contrapuntal invention.

Jesu, meine Freude BWV 227

J S Bach's six Motets were written in the early years of his appointment as Kantor of the Thomaskirche in Leipzig. During this time much of his compositional energy was involved in writing the cantata cycles for Sunday worship at the Thomaskirche. Whilst these works involved obbligato instrumental accompaniment, by tradition the Protestant motet involved the older contrapuntal idiom of Palestrina, with sections of the text set in imitative counterpoint. It was, though, the text that determined the structure, and this remained the case in the motet settings of Bach. It is highly likely that the six works were written for special occasions, and it is generally assumed that *Jesu meine Freude* was composed for a funeral on 18th July 1723, during Bach's first few months in Leipzig.

The text of *Jesu meine Freude* is a combination of the words of a well-known hymn by Johann Franck with verses from Chapter 8 of St Paul's Epistle to the Romans. The work centres on the chorus *Ihr aber seid nicht fleishlich*, around which the other sections are arranged symmetrically, alternating chorale verses and biblical text.

Knut Nystedt

Immortal Bach

One of the few contemporary Norwegian composers to find recognition abroad, Nystedt studied with Aaron Copland, among others. In parallel with a long and distinguished career as a choral conductor he has written over 300 choral works in a variety of idioms. The foundations of his musical education were the compositions of Palestrina and the world of Gregorian chant, and his works have been characterised by the combination of the old and the new.

In *Immortal Bach* Nystedt follows this precept by taking one verse of the chorale *Komm, süßer Tod* and creating a spatial effect with the singers divided into five groups each singing succeeding lines of the chorale at a different speed. The result is hauntingly atmospheric as Bach's original first breaks down and then coalesces once again.

Arvo Pärt

De profundis

Pärt's setting of the words of Psalm 130, *Out of the deep have I cried unto thee O Lord*, dates from one of the most productive periods of his career. The late 1970s saw him emerge from a self-imposed silence to find a new voice with his tintinnabular style. He described this as follows: "I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements – with one voice, two voices. I build with primitive materials – with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation."

De profundis was written in 1980, the same year as Pärt left Estonia for the West, at the time of the collapse of the Soviet Union, under whose influence he had lived for almost all his life. The setting is for men's voices, whose lines reflect the sustained character of Orthodox chant, and organ.

Peter Maxwell Davies

The Kestrel Road

Sir Peter Maxwell Davies' cycle *The Kestrel Road* was a joint commission by choirs and choral societies affiliated to Making Music, the National Federation of Music Societies, to mark his seventieth birthday in September 2004. Tonight's performance is the Scottish premiere of the work. The setting, for chorus and piano, takes texts from George Mackay Brown's cycle *Fishermen with ploughs*. The seven poems run without a break, and vary in musical style from illustrating the dragging of feet in *Roads*, to a very Highland-sounding *The Laird* and an evocative setting of a text reflecting the wisdom learnt in a cold schoolhouse in the final poem *Girl*.

The Kestrel Road

Music by Peter Maxwell Davies

Poems by George Mackay Brown

Making Music have provided the following biography of the composer:

Sir Peter Maxwell Davies is universally acknowledged as one of the foremost composers of our time and is currently Master of the Queen's Music. His charismatic and versatile musical personality, coupled with wide-spread performances and recordings has meant that he reaches an unusually large and varied public. Plainchant, musical tradition and the haunting landscape of his adopted Orkney Islands all serve as inspiration to Maxwell Davies's extraordinary and fecund imagination. His orchestral works range from the ever-popular *An Orkney Wedding with Sunrise* and the outrageously witty *Mavis in Las Vegas*, to the series of eight Symphonies, which The Times has called "the most important symphonic cycle since Shostakovich". His dramatic works include operas, ballets, and music-theatre works and range in style from the children's opera *Cinderella* to *The Lighthouse* which is the most-often performed opera of the later twentieth century. His choral works range from the awe-inspiring oratorio *Job* to the delightful song-cycles which he has written for children on the Orkney Islands. Current projects include the series of ten Naxos string quartets commissioned by the recording company Naxos.

The composer writes:

The Kestrel Road was written in 2003 for Making Music, and is a setting for chorus (SATB) and piano of poems by the Orcadian writer, George Mackay Brown. I have welcomed the opportunity to attempt a work which, while being challenging for both chorus and pianist, isn't so daunting that arduous rehearsals cease to be enjoyable and stimulating. I chose Mackay Brown because I love the visions of Orkney he evokes – I myself have lived there for over thirty years. The music tries to suggest its elusive land and seascapes, and has been much influenced by local folk music, though the tunes are my own.

I would like to thank all the choirs, pianists and conductors who have participated in Making Music's celebration of my seventieth birthday. I know that early rehearsals can be at times strange and rather difficult, and I very much appreciate the devotion and perseverance needed to make the music succeed.

Peter Maxwell Davies
October 2004

TEXTS AND TRANSLATIONS
JONATHAN HARVEY *MISSA BREVIS*

J S BACH *JESU, MEINE FREUDE*

Kyrie

<i>Kyrie eleison,</i>	Lord have mercy,
<i>Christe eleison,</i>	Christ have mercy,
<i>Kyrie eleison.</i>	Lord have mercy.

Gloria

<i>Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.</i>	Glory be to God in the highest and in earth peace to men of good will.
<i>Laudamus te, benedicimus te, adoramus te, glorificamus te.</i>	We praise thee, we bless thee, we adore thee, we glorify thee.
<i>Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex coelestis, Deus Pater omnipotens.</i>	We give thee thanks for thy great glory, O Lord God, heavenly King, God the Father almighty.
<i>Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis.</i>	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.
<i>Qui tollis peccata mundi, suscipe deprecationem nostram.</i>	Thou that takest away the sins of the world, receive our prayer.
<i>Qui sedes ad dexteram Patris, miserere nobis.</i>	Thou that sittest at the right hand of the Father, have mercy upon us.
<i>Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.</i>	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

<i>Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.</i>	Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest.
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Benedictus

<i>Benedictus qui venit in nomine Domini. Osanna in excelsis.</i>	Blessed is he that cometh in the name of the Lord. Hosanna in the highest.
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Agnus Dei

<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	O Lamb of God, that takest away the sins of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</i>	O Lamb of God, that takest away the sins of the world, grant us peace.

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|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 <i>Jesu, meine Freude, meines Herzens Weide, Jesu, meine Zier. Ach, wie lang, ach, lange ist dem Herzen bange, und verlangt nach dir! Gottes Lamm, mein Bräutigam, außer dir soll mir auf Erden nichts sonst Liebbers werden.</i> | v1 Jesus, my joy, my heart's mead, Jesus, my treasure. Oh, for how long this anxious heart has longed for You! Lamb of God, my Bridegroom, apart from You, no one on Earth will be my lover. |
| 2 <i>Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind, die nicht nach dem Fleische wandeln, sondern nach dem Geist.</i> | Therefore, there is now no condemnation for those who are in Christ Jesus, who do not live according to the sinful nature but according to the Spirit, . . . <i>Romans 8:1</i> |
| 3 <i>Unter deinem Schirmen bin ich vor den Stürmen aller Feinde frei. Laß den Satan wittern, laß den Feind erbittern, mir steht Jesus bei. Ob es itzt gleich kracht und blitzt, ob gleich Sünd und Hölle schrecken; Jesus will mich decken.</i> | v2 Under your protection I am free from the storms of all the devils. Then let Satan bluster, let the fiend rage, Jesus stays by me. Even though lightning cracks and flashes, even though sin and hell scream, Jesus will protect me. |
| 4 <i>Denn das Gesetz des Geistes, der da lebendig machet in Christo Jesu, hat mich frei gemacht von dem Gesetz der Sünde und des Todes.</i> | . . . because through Christ Jesus the law of the Spirit of life set me free from the law of sin and death. <i>Romans 8:2</i> |
| 5 <i>Trotz dem alten Drachen, trotz des Todes Rachen, trotz der Furcht dazu! Tobe, Welt, und springe; ich steh hier und singe in gar sicherer Ruh. Gottes Macht hält mich in acht; Erd und Abgrund muß verstummen, ob sie noch so brummen.</i> | v3 Defy the ancient serpent, defy the jaws of death, defy fear as well! Tremble, world, and quake, I stay firm, singing in perfect peace. God's might holds me; the earth and the abyss shall grow silent, however much they growl. |
| 6 <i>Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnt. Wer aber Christi Geist nicht hat, der ist nicht sein.</i> | You, however, are controlled not by the sinful nature but by the Spirit, if the Spirit of God lives in you. And if anyone does not have the Spirit of Christ, he does not belong to Christ. <i>Romans 8:9</i> |
| 7 <i>Weg mit allen Schätzen! Du bist mein Ergötzen, Jesu, meine Lust! Weg, ihr eitlen Ehren, ich mag euch nicht hören, bleibt mir unbewußt! Elend, Not, Kreuz, Schmach und Tod soll mich, ob ich viel muß leiden, nicht von Jesu scheiden.</i> | v4 Away with earthly wealth! You are my delight, Jesus, my pleasure! Away, you empty honours, I refuse to heed you. May I know you not! Distress, misery, the cross, disgrace and death; however much I suffer, they shall not part me from Jesus. |
| 8 <i>So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.</i> | But if Christ is in you, your body is dead because of sin, yet your spirit is alive because of righteousness. <i>Romans 8:10</i> |

- 9** *Gute Nacht, o Wesen, das die Welt erlesen,
mir gefällst du nicht!
Gute Nacht, ihr Sünden, bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.*
- 10** *So nun der Geist des, der Jesum von den
Toten auferwecket hat, in euch wohnet, so
wird auch derselbige, der Christum von den
Toten auferwecket hat, eure sterbliche Leiber
lebendig machen, um des willen, daß sein
Geist in euch wohnet.*
- 11** *Weicht, ihr Trauergeister, denn mein
Freudenmeister, Jesus, tritt herein.
Denen, die Gott lieben, muß auch ihr
Betrüben lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.*
- v5** Good night, oh creature that has chosen the
world, you please me not!
Good night, you sins, stay far behind me,
come no more into the light!
Good night, pomp and pride!
And to you, wicked life,
a special good night!
- And if the Spirit of him who raised Jesus
from the dead is living in you, he who raised
Christ from the dead will also give life to
your mortal bodies through his Spirit, who
lives in you. *Romans 8:11*
- v6** Yield, you mournful spirits, for Jesus, my
master of joy is entering in.
Those who love God must accept their
sadness as pure sweetness
Though I suffer mockery and scorn here,
yet you will remain, even in my sorrow,
Jesus, my joy.

The extracts from Paul's letter to the church at Rome are from the New International Version of the Bible.

KNUT NYSTEDT *IMMORTAL BACH*

Komm süßer Tod, komm sel'ger Ruh! Come sweet death, come blessed rest!
Komm, führe mich in Friede. Come, lead me in peace.

ARVO PÄRT *DE PROFUNDIS*

*De profundis clamavi ad te Domine: Domine
exaudi vocem meam. Fiant aures tuae
intendentes in vocem deprecationis meae.
Si iniquitates observaveris Domine: Domine
quis sustinebit. Quia apud te propitiatio est:
et propter legem tuam sustinui te Domine.
Sustinuit anima mea in verbo eius: speravit
anima mea in Domino. A custodia matutina
usque ad noctem,

speret Israel in Domino. Quia apud Dominum
misericordia: et copiosa apud eum redemptio.
Et ipse redimet Israel ex omnibus iniquitatibus
eius.*

Out of the depths have I cried unto thee, O
Lord. Lord, hear my voice: let thine ears be
attentive to the voice of my supplications.
If thou, Lord, shouldst mark iniquities, O Lord,
who shall stand? But there is forgiveness with
thee, that thou mayest be feared.
I wait for the Lord, my soul doth wait, and in
his word do I hope. My soul waiteth for the
Lord more than they that watch for the
morning.
Let Israel hope in the Lord: for with the Lord
there is mercy, and with him is plenteous
redemption. And he shall redeem Israel from all
his iniquities.

Psalm 130

I The Scarecrow in the Schoolmaster's Oats II Roads

Hail, Mister Snowman. Farewell,
Gray consumptive.

Rain. A sleeve dripping.
Broken mirrors all about me.

A thrush laid eggs in my pocket.
My April coat was one long rapture.

I push back green spume, yellow breakers.
King Canute.

One morning I handled infinite gold.
King Midas.

I do not trust Ikey the tinker.
He has a worse coat.

A Hogmanay sun the colour of whisky
Seeps through my rags.
I am – what you guess – King Barleycorn.

The road to the burn
Is pails, gossip, gray linen.

The road to the shore
Is salt and tar.

We call the track to the peats
The kestrel road.

The road to the kirk
Is a road of silences.

Ploughmen's feet
Have beaten a road to the lamp and barrel.

And the road from the shop
Is loaves, sugar, paraffin, newspapers, gossip.

Tinkers and shepherds
Have the whole round hill for a road.

III Ikey crosses the Ward Hill to the Spanish Wreck

Because of the Spanish wreck I tackled the hill.
I heard of the apples,
Wine kegs, mermaids, green silk bale upon bale.

My belly hollowed with hunger on the hill.
From Black Meg's patch
I borrowed a chicken and a curl or two of kale.

We both wore patches, me and that harvest hill.
Past kirk and croft,
Past school and smithy I went, past manse and mill.

On the black height of the hill
I lay like a god.
Far below the crofters came and went, and suffered, and did my will.

I wrung a rabbit and fire from the flank of the hill.
In slow dark circles
Another robber of barrows slouched, the kestrel.

Corn and nets on the downslope of the hill.
The girl at Reumin
Called off her dog, poured me a bowl of ale.

I found no silk or brandy. A bit of a sail
Covered a shape at the rock.
Round it the women set up their soundless wail.

The Scottish Chamber Choir

IV Lighting Candles in Midwinter

Saint Lucy, see
Seven bright leaves in the winter tree
Seven diamonds shine
In the deepest darkest mine.
Seven fish go, a glimmering shoal
Under the ice of the North Pole.
Sweet Saint Lucy, be kind to us poor and
wintered and blind.

V The Laird

Once it was spring with me
Stone shield and sundial
Lily and lamb in the Lenten grass;
The ribs of crag and tree
Resurrecting with birds;
In the mouths of passing crofter and fisher lass
Shy folded words.
Then one tall summer came
Stone shield and sundial
The year of gun and rod and hawk;
The hills all purple flame;
The burn supple with trout;
Candlelight, claret, kisses, witty talk,
Crinoline, flute.
Autumn, all russet, fell
Stone shield and sundial
I wore the golden harvest beard.
I folded my people well
In shield and fable.
Elders and councillors hung upon my word
At the long table.
Now winter shrinks the heart
Stone shield and sundial
I'd quit this withered heraldry
To drive with Jock in his cart
To the hill for peat,
Or seed a field, or from clutches of sea
Save a torn net.

VI Windfall

No red orchards here; the sea
Throbbing, cold root
To salt incessant blossoming
Burdens the net
With gray and with white and with blue fruit.

VII Girl

In that small school
Learn number and word
And the ordered names.
Then older knowledge, a kinder spell:
To lift your latch
To neighbour and tramp
Till all share
Fish, bread, and ale
At your brimming board.
Elders and minister, what do they say?
Among the flames
Of April lust
Be cold as snow –
Let fishermen come and crofter go.
Learn this last wisdom:
Beyond gray hair,
A winter lamp,
A leaking thatch,
You must enter the halls of the kingdom,
Persephone,
Of passionate dust.

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 *St John Passion* at our Festival Fringe concert in 2004. 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 tenors and basses are especially welcome. 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.

Michael 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 Assistant Organist of Canterbury Cathedral. As Organist of St Giles' Cathedral he hosts many organ concerts on the famous Rieger organ (built 1992) and his work has involved him in numerous recordings and broadcasts, for both television and radio. He has made a number of CD recordings with the instrument, including a solo recording, *The Organ at St Giles'*.

Elsewhere Michael has given recitals at many venues including in Germany, Italy and the USA, as well as in the UK. He has been Musical Director of the Scottish Chamber Choir since 1998. He is also much involved in organ education and is Director of the Edinburgh Organ Academy, an international annual Springtime organ course founded in 1998.

The Scottish Chamber Choir

Sopranos	Alison Bishop	Ciara McCullagh
	Rebecca Caskie	Julie Morrice
	Susie Flett	Jenny O'Neill
	Lorraine Fraser	Sasha Salinasova
	Jenny Mackenzie	Adriana Skaraas
	Pauline McClellan	Milda Zinkus
Contraltos	Fiona Akers	Rebecca Mair
	Anne Barker	Alison McCleery
	Jean Brodie	Susan Oliver
	Myra Brown	Susan White
Tenors	Robin McLeish	James Verge
	Andrew Polson	Bill Wood
Basses	Mike Arthur	Frank Lucas
	Dirk von Delft	Andrew O'Neill
	Wilf Krause	Martin Tarr

ACKNOWLEDGEMENT

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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 the forthcoming Edinburgh concerts:

Saturday 12th March 2005 St Giles' Cathedral

'Germany Ancient and Modern'

Dietrich Buxtehude	<i>Magnificat</i>
	<i>Membra Jesu nostri</i>
Hugo Distler	<i>Totentanz</i>

with The Squair Mile Consort of Viols

Tickets £7 (£5 concessions, under-16s free)

Saturday 11th June 2005 St Giles' Cathedral

'Through the Ages'

Tomás Luis de Victoria	<i>Missa dum complerentur</i>
William Byrd	<i>Whitsuntide Gradualia</i>
Henryk Górecki	<i>Totus tuus</i>
Francis Poulenc	<i>Mass</i>

Tickets £7 (£5 concessions, under-16s free)

Sunday 14th August 2005 St Mary's Cathedral Festival Concert

Michael Tippett	<i>Negro Spirituals</i>
Leonard Bernstein	<i>Chichester Psalms</i>
Gabriel Fauré	<i>Requiem</i>

Tickets £10 (£7 concessions, under-16s free)

All concerts start at 8:00pm

Tickets for all concerts may be obtained from members of the Choir or from McAlister Matheson, 1 Grindlay Street, Edinburgh EH3 9AT. Tickets for the St Giles' concerts may also be obtained from the St Giles' Cathedral Shop (0131 226 2998), while tickets for the Festival Concert may also be obtained through the Festival Fringe Society.