

The Scottish
Chamber Choir

Directed by Michael Harris

The Spirit and the Virgin

Music for a Summer evening from
the Renaissance and the 20th century

Saturday 11th June 2005 8:00pm

St Giles' Cathedral, High Street, Edinburgh

The Scottish Chamber Choir

Director and organist: Michael Harris

TOMÁS LUIS DE VICTORIA **MISSA DUM COMPLERENTUR**
(1548–1611)

KYRIE
GLORIA
CREDO
SANCTUS
BENEDICTUS
AGNUS DEI

HENRYK GÓRECKI **TOTUS TUUS**
(b.1933)

I N T E R V A L
of 15 minutes

WILLIAM BYRD **GRADUALIA FOR PENTECOST**
(c.1539–1623)

INTROIT: SPIRITUS DOMINI
ALLELUIA: EMITTE SPIRITUM TUUM
SEQUENCE: VENI SANCTE SPIRITUS
OFFERTORY: CONFIRMA HOC DEUS
COMMUNION: FACTUS EST REPENTE
ANTIPHON: NON VOS RELINQUAM

BENJAMIN BRITTEN **PRELUDE AND FUGUE ON A THEME OF VITTORIA**
(1913–1976)

FRANCIS POULENC **MASS IN G**
(1899–1963)

KYRIE
GLORIA
SANCTUS
BENEDICTUS
AGNUS DEI

PROGRAMME NOTES

In this programme of Renaissance polyphony and twentieth-century harmony the music of two Renaissance masters is featured, focusing on repertoire for the season of Pentecost.

Tomás Luis de Victoria *Missa Dum complerentur*

Tomás Luis de Victoria is considered the finest Spanish composer of the sixteenth century. Born in Avila, and later a chorister in the Cathedral there, he was sent to Rome when his voice broke, becoming a student there in 1565 and remaining in Italy for the next twenty years. He held various musical posts and was ordained in 1575. By 1583 he was expressing a desire to return to Spain, and in 1587 took up an appointment as chaplain to the dowager Empress Maria who had retired to a closed convent. Here he also had the task of being maestro di cappella to the choir attached to the convent. The establishment was well endowed and for the remainder of his life Victoria enjoyed a comfortable living with ample resources to enable him to compose and publish new works.

Missa Dum Complerentur is one of twenty masses that Victoria wrote, and one of seven so-called Parody masses, where the musical inspiration is taken from a pre-existent motet, in this case his own motet of the same name intended for use on Whitsunday. The Mass, scored for six voices, was first published in 1576 in Venice and later in Rome in 1583.

Henryk Górecki *Totus tuus*

The Polish composer Henryk Górecki was born in Silesia in 1933 and studied in Katowice and with Messiaen in Paris. Apart from this short stay in Paris and another in Berlin, Górecki has remained very much attached to his native southern Poland. His music, whilst initially showing considerable interest in the avant-garde, has latterly become much more influenced by the church and Polish folk melodies. Outside Poland it was the recording of his Third Symphony, in 1976, which made his name.

Totus tuus, a hymn to the Virgin Mary, composed in 1987 to mark the third visit of Pope John Paul II to his homeland, is typical of the later period of his writing, borrowing chant melodies from the Polish church, and using them in a repetitive litany. The text is taken from a poem written by Maria Boguslawska.

William Byrd *Gradualia* for Pentecost

William Byrd's Latin church music comprises some of the finest sixteenth- and early seventeenth-century polyphony, without question of equal stature with his continental counterparts of the time. Whilst Byrd became the most significant composer of the Elizabethan period, his career was not without problems, mostly as a result of his remaining a staunch Roman Catholic at a time of persecution. As a Gentleman of the Chapel Royal from 1570, and holder of a monopoly on the printing and sale of music and music paper, he enjoyed a position of privilege which also offered him some protection. A number of published collections, under the title *Cantiones Sacrae* (1575 and 1589), appeared during Elizabeth I's reign.

In the latter part of his career he moved away from London, to the estate of patrons in Stondon Massey in Essex. It appears that here he devoted much time and effort to writing music for the secret Catholic celebrations of the Mass which took place in the private chapels of recusant families.

TEXTS AND TRANSLATIONS

VICTORIA MISSA DUM COMPLERENTUR

Having published his three masses between 1593 and 1595 (a risk in itself at the time; they appeared without title pages), in early 1605, with James VI and I now on the throne, he published his first book of *Gradualia*, a large corpus of motets intended for the Roman liturgy. His timing was however rather unfortunate, as, although there was possibly a rather less anti-Catholic mood present in early 1605, by the end of the year the revelations of the Gunpowder plot had completely changed the political climate, and Catholic publications would have been almost impossible to sell. It is perhaps the reason why the second book did not appear until 1607, as a cryptic remark by Byrd in the preface points out that the motets had been “long since completed by me and given to the press”.

The two books of *Gradualia* include a total of 109 motets, intended to provide the Mass Propers (the items of music assigned to particular days of the church year) for the major Feast days and for the various votive masses (those dedicated to the Virgin Mary). The texts that Byrd used are those which appeared in the Roman Missal of Pius V in 1570, which followed the reforms of the Council of Trent. The settings heard in this performance all belong to the Mass of Pentecost, and comprise the Introit (*Spiritus Domini*), Alleluia, Sequence (*Veni Sancte Spiritus*), Offertory (*Confirma hoc Deus*) and Communion (*Factus est repente*), together with the Antiphon for the Magnificat at Vespers (*Non vos relinquam*).

Benjamin Britten Prelude and Fugue on a theme of Vittoria

Benjamin Britten wrote his Prelude and Fugue on a theme of Vittoria in 1946. As with his cantata of three years earlier it was written for the church of St Matthew’s, Northampton, whose Vicar, Walter Hussey, was responsible for the commissioning of so many of the significant British choral works of the twentieth century. The theme on which it is based is from the plainsong antiphon *Ecce sacerdos magnus* which Vittoria (sic) used in his motet of that name written in 1585.

Francis Poulenc Mass in G

Francis Poulenc established a position in his sacred choral compositions to rival that of Messiaen as the supreme composer of twentieth-century church music. However, his early career gave no indication that he would reach these heights. He was already thought of as a member of the dominant circle of composers of the 1920s, Les Six, which included Milhaud, Honegger and Satie, before he had had any formal tuition in composition. Thereafter a period of study with Koechlin and visits to Vienna, which brought him into contact with Schoenberg, widened his horizons, but his maturity was not reached until the mid-1930s. The seminal event in his career was the tragic death of a friend, Pierre-Octave Ferroud, in a car accident in 1935, which led him to re-explore his Catholic faith, and resulted in the composition of a number of sacred choral works over the next few years.

Poulenc’s Mass in G was written in 1937, and although somewhat austere, still retains many of his harmonic characteristics, as well as his gift for melody. Composed in memory of his father, and scored for unaccompanied choir, Poulenc avoids trying to recreate the language of the great Renaissance polyphonists, but instead makes use of his own characteristic dissonances, combining occasional bold statements with sumptuous harmonies.

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

We give thee thanks for thy great glory, O Lord
God, heavenly King, God the Father almighty.

Domine Fili unigenite, Jesu Christe,

O Lord, the only-begotten Son, Jesus Christ:

Domine Deus, Agnus Dei, Filius Patris,

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

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, visibilium omnium et
invisibilium, 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,
consubstantialem 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.

*Qui propter nos homines et nostram salutem,
descendit de caelis; et incarnatus est de Spiritu
Sancto, ex Maria Virgine, et homo factus est.*

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; 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, 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, have mercy on us.

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

GÓRECKI TOTUS TUUS

*Totus tuus sum, Maria,
Mater nostri Redemptoris
Virgo Dei, virgo pia,
Mater mundi Salvatoris
Totus tuus sum, Maria.*

I am wholly thine, O Mary,
mother of our Redeemer
virgin (mother) of God, holy virgin,
mother of the Saviour of the world,
I am wholly thine, O Mary!

BYRD GRADUALIA FOR PENTECOST

Introit: Spiritus Domini

*Spiritus Domini replevit orbem terrarum,
Alleluia; et hoc quod continet omnia, scientiam
habet vocis, Alleluia, Alleluia, Alleluia.*

The Spirit of the Lord has filled the whole world, Alleluia: he who holds all things together has a knowledge of all tongues, Alleluia, Alleluia, Alleluia.

Wisdom 1:7

Exurgat Deus, et dissipentur inimici eius, et fugiant qui oderunt eum a facie eius.

Let God arise and let his enemies be scattered: and let them that hate him flee from his face.

Psalms 68:1

*Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

Glory be to the Father, and to the Son and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end. Amen.

Alleluia. Emitte Spiritum tuum

*Alleluia. Emitte Spiritum tuum, et creabuntur,
et renovabis faciem terrae, Alleluia.*

Alleluia. Send forth thy spirit and they shall be made; and thou shalt renew the face of the earth. Alleluia.

Psalms 104:30

*Veni Sancte Spiritus, reple tuorum corda
fidelium, et tui amoris in eis ignem accende,
Alleluia.*

Come, Holy Spirit and fill the hearts of thy faithful, and kindle in them the fire of thy love. Alleluia.

Sequence: Veni Sancte Spiritus

*Veni Sancte Spiritus
et emite caelitus
lucis tuae radium*

Come, Holy Spirit
and send us the heavenly
radiance of thy light;

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

Come father of the poor,
giver of gifts,
light of all hearts;

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

Best of comforters,
sweet guest of the soul,
refreshingly sweet;

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

Thou art rest in toil,
shade in heat
and comfort in sorrow.

*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. Alleluia.

Offertory: *Confirma hoc Deus*

*Confirma hoc Deus, quod operatus es in nobis:
a templo tuo, quod est in Jerusalem, tibi
offerent reges munera, Alleluia.*

O most blessed light,
fill the inmost heart
of thy faithful;

Without thy grace
man has nothing which is pure.

Wash what is soiled,
moisten what is parched,
heal what is wounded;

Bend what is stubborn,
melt what is frozen,
direct what is errant.

Give to the faithful
who confide in thee
thy sevenfold gifts.

Reward the virtuous,
release the rescued,
give joy for ever.

Amen. Alleluia.

Archbishop Stephen Langdon, d.1228

Communion: *Factus est repente*

*Factus est repente de caelo sonus, tamquam
advenientis spiritus vehementis, ubi erant
sedentes, Alleluia.*

*Et repleti sunt omnes Spiritu Sancto, loquentes
magnalia Dei, Alleluia, Alleluia.*

Suddenly there came where they were sitting,
a sound from heaven as of a rushing mighty
wind, Alleluia:

and they were all filled with the Holy Spirit,
speaking of the wonders of God, Alleluia.

Acts 2:2.4

Magnificat antiphon for 1st Vespers:

Non vos relinquam

*Non vos relinquam orphanos, Alleluia.
Vado et venio ad vos, Alleluia.*

I shall not leave you as orphans, Alleluia.

For I am going away and shall come again unto
you, Alleluia:

and your heart shall rejoice, Alleluia.

John 14:18,28

POULENC MASS IN G

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

We give thee thanks for thy great glory, O Lord
God, heavenly King, God the Father almighty.

*Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis.*

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.

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

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.*

Holy, Holy, Holy, Lord God of hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of thy glory.

Hosanna in excelsis.

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.*

O Lamb of God, that takest away the sins of
the world, have mercy on us.

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

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

The Scottish Chamber Choir

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. A solo recording, *The Organ at St Giles'*, was released in Summer 2002, and under his direction the Cathedral Choir has recently recorded *An Edinburgh Celebration* to mark its first tour of the USA in Autumn 2004.

Elsewhere Michael has given recitals at many venues including 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 Rebecca Caskie Lorraine Fraser Jenny Mackenzie Anne McAlister	Pauline McClellan Ciara McCullagh Sasha Salinasova Jacobine Scott Adriana Skaraas
Contraltos	Fiona Akers Anne Barker Jean Brodie Myra Brown	Rebecca Mair Alison McCleery Susan Oliver
Tenors	Neil Houston Robin McLeish	Andrew Polson James Verge
Basses	Mike Arthur John Doyle Frank Lucas	Andrew O'Neill Martin Tarr

ACKNOWLEDGEMENT

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



The Scottish Chamber Choir

Directed by Michael Harris

Season 2005–06

St Giles' Cathedral, High Street, Edinburgh

Saturday 19th November 2005 8.00pm

"For All the Saints": Music from Britain by
Britten, Macmillan, Finzi, Stanford and Leighton

Saturday 11th March 2006 8:00pm

"Death and Resurrection":
Schütz Matthäuspassion and *Auferstehungs-Histoire*
with The Squair Mile Consort of Viols

Saturday 10th June 2006 8:00pm

"Summer Nights": Motets, Chansons and Madrigals by
Palestrina, Josquin, Passereau, Delius, Arcadelt,
Poulenc, Guerrero, Janequin and Lauridsen

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

Tickets may be obtained from members of the Choir, from McAlister Matheson, 1 Grindlay Street, Edinburgh EH3 9AT and from the St Giles' Cathedral Shop (0131 226 2998)

St Mary's Cathedral, Palmerston Place, Edinburgh

Sunday 13th August 2006 8:00pm

Festival Concert

Handel *Dixit Dominus*

Mozart *Vespere Solennes de Confessore* K339

with The St Giles' Chamber Ensemble

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

Tickets may be obtained from members of the Choir, from McAlister Matheson, 1 Grindlay Street, Edinburgh EH3 9AT and through the Festival Fringe Society