

The Scottish Chamber Choir

Directed by Michael Harris

Festival Concert

Sunday 14th August 2005 8:00pm
St Mary's Cathedral, Palmerston Place

The Scottish Chamber Choir

Director: Michael Harris
Organist: Peter Backhouse

LEONARD BERNSTEIN
(1918–1990)

CHICHESTER PSALMS
IN THREE MOVEMENTS

COUNTERTENOR RORY McCLEERY

GABRIEL FAURÉ
(1845–1924)

CANTIQUE DE JEAN RACINE (Op.11)

MICHAEL TIPPETT
(1905–1998)

FIVE NEGRO SPIRITUALS FROM *A CHILD OF OUR TIME*

STEAL AWAY
NOBODY KNOWS
GO DOWN, MOSES
BY AND BY
DEEP RIVER

LEADERS

JULIE MORRICE, ANNE BARKER,
ROBIN McLEISH, RODERICK BRYCE

I N T E R V A L of 15 minutes

GABRIEL FAURÉ

REQUIEM

INTROIT AND KYRIE
OFFERTOIRE
SANCTUS
PIE JESU
AGNUS DEI
LIBERA ME
IN PARADISUM

SOPRANO
BARITONE

ADRIANNA SKARAAS
RODERICK BRYCE

PROGRAMME NOTES

Leonard Bernstein *Chichester Psalms*

Leonard Bernstein's *Chichester Psalms* were commissioned for the Southern Cathedrals' Festival of 1965 by the Dean of Chichester, Walter Hussey. Hussey's legacy to the choral repertoire has been considerable; throughout his life he was responsible for commissioning many of the most important choral works of the mid twentieth century, including works such as Britten's *Rejoice in the Lamb*.

The version heard today is the original one, with accompaniment for organ, harp and percussion. The work is sung in Hebrew, the original language of the Psalms, and is in three movements. The grand opening, marked by its quite aggressive use of the interval of the seventh, setting verse 2 of Psalm 108, is followed by the energetic dance-like setting of Psalm 100.

The middle movement begins lyrically with Psalm 23, but the innocence is interrupted by the tenors and basses with verses from Psalm 2. The last movement, which opens with an extended Prelude, mainly for the organ, is a flowing setting in 10/4 of Psalm 131, built around one of Bernstein's most beguiling melodies. The conclusion, an unaccompanied chorale-like passage, recalls some of the material from the opening of the first movement.

Gabriel Fauré *Cantique de Jean Racine*

Fauré's *Cantique de Jean Racine* has enjoyed considerable popularity in recent years. A student work, Fauré composed it at the age of twenty in his final year at the École Niedermeyer (an establishment dedicated to the training of church musicians) in Paris. The work duly won the school's composition prize. Even at this early stage in his career, Fauré's gift for melody is apparent and the simplicity of the melodic lines is undoubtedly the most attractive feature of the writing. The text is one collected by Racine and is a translation of a Latin hymn, *Consors paterni luminis*.

Michael Tippett Five Negro Spirituals from *A Child of Our Time*

In *A Child of Our Time*, as in a number of his works, Tippett integrated his own style with earlier idioms. In this case, he used Handel's Messiah as a model, as well as turning to the Bach Passions, substituting spirituals for the original Lutheran Chorales. The work was a reaction to the anti-Semitic Kristallnacht destruction of 1938; the incident on which Tippett based his work was the assassination of a German diplomat in Paris by a seventeen year old Polish Jew protesting against the persecution of Polish Jews. The oratorio was an attempt to confront the issue of man's inhumanity to man.

In this version, the five settings are for unaccompanied chorus, with the voices being treated in often colourful fashion. Tippett makes use of four solo or leader voices, used in a number of different ways. In "Steal away", for instance, the soprano leader has a descant line, whilst in the third spiritual, "Go down, Moses", the bass has a narrator's role. Only in the last, "Deep river", are all four solo voices used at once, in a response pattern against the main chorus. The settings are continually contrasted, with the rhythmic vitality of "Nobody knows" being followed by the more imposing characteristics of "Go down, Moses".

Gabriel Faure *Requiem*

The text of the Latin Mass for the Dead has been the inspiration for many composers over the centuries, with notable examples by Mozart, Berlioz, Brahms, Verdi and Britten. The conjecture and intrigue surrounding the composition of Mozart's Requiem is well known, but many fewer people are probably aware of the complicated genesis of Fauré's setting.

At the time when Fauré began work on the Requiem in 1887, he was choirmaster at the church of the Madeleine in Paris, having originally been Saint-Saëns' assistant there, and then, on the latter's resignation, a colleague of Dubois. His first version of the work, first performed in 1888, had only five movements, the *Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei, and In Paradisum*. For a performance in 1893 he added two further movements, the *Offertoire* (written in 1889) and the *Libera me*. Both these sections are scored to include baritone solo, and the latter had already existed as a separate composition. Finally, in 1900, a further version appeared, with full orchestra rather than the reduced orchestration of the original, and was performed at the Trocadéro Palace. It is quite possible that Fauré left the orchestration of this to his pupil, Jean Roger-Ducasse; what is certain is that, given the modest size of his choir in the Madeleine, this version was never used in the church, where the use of the original version continued. Tonight's version is that edited by John Rutter from the 1893 version.

Fauré's setting is altogether more reflective than those of Berlioz or Verdi, and clearly intended for much more modest forces. He also makes changes to the text; there is no *Dies Irae*, and he includes a sublime soprano (originally treble) solo, the *Pie Jesu*. The final two movements, the *Libera me* and *In Paradisum*, come not from the Requiem text but from the Order for Burial. The final *In Paradisum* is a near-perfect vision of heavenly peace.

Programme notes by Michael Harris

TEXTS AND TRANSLATIONS
BERNSTEIN CHICHESTER PSALMS

I

*Urah, hanevel! v'chinor urah!
A-irah shaḥar! Shaḥar a-irah!*

Awake, psaltery and harp:
I will rouse the dawn!

Ps.108:2

*Hariu l'Adonai kol haarets.
Iv'du et Adonai b'sim ḥa.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu v'lo anaḥnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Ḥatseivotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam ḥas'do,
V'ad dor vador emunato.*

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise,
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

Ps.100

II

*Adonai ro-i, lo eḥsar.
Bin'ot deshe yarbitseini,
Al mei m'nuḥot y'naḥaleini,
Naf'shi y'shovev,
Yan ḥeini b'ma'aglei tsedek,
L'ma'an sh'mo.*

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

*Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'naḥamuni.*

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

*Ta'aroch l'fanai shulchan.
Neged tsor'rai,
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei ḥayai,
V'shav'ti b'veit Adonai
L'orech yamim.*

Thou preparest a table before me
In the presence of mine enemies;
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
For ever.

Ps.23

*Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yaḥad,
Al Adonai v'al m'shiḥo.*

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.

*N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'ḥak, Adonai
Yil'ag lamo!*

Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Ps.2:1-4

III

*Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yaḥel Yis'rael el Adonai
Me'atah v'ad olam.*

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Ps.131

*Hineh mah tov,
Umah nayim,
Shevet aḥim
Gam yaḥad.*

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Ps.133:1

FAURÉ CANTIQUE DE JEAN RACINE

*Verbe égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux,
de la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux.
Répands sur nous le feu de ta grâce puissante,
que tout l'enfer fuie au son de ta voix.
Dissipe le sommeil d'une âme languissante,
qui la conduit à l'oubli de tes lois!
Ô Christ, sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblé,
Reçois les chants qu'il offre à ta gloire immortelle,
et de tes dons qu'il retourne comblé!*

O Divine Word from above, our only hope,
Eternal light of the heavens and the earth:
We break the silence of the peaceful night;
Look down on us, Divine Saviour.
Inspire us with the fire of your powerful Spirit,
so that all hell may flee at the sound of your voice.
Wake a weary soul from the slumber
which leads it to forget your laws.
O Christ, have mercy on your faithful people
now gathered to worship you:
Receive the hymns which they offer to your
everlasting glory;
May they return overflowing with your gifts.

TIPPETT FIVE NEGRO SPIRITUALS

1 Steal away

Steal away, steal away, steal away to Jesus;
O steal away, steal away home,
I han't got long to stay here.
My Lord, he calls me,
He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.

3 Go down, Moses

Go down, Moses, way down in Egypt land;
Tell old Pharoah to let my people go.
When Israel was in Egypt land,
Oppressed so hard they could not stand,
" Thus spake the Lord" bold Moses said,
" If not, I'll smite your first-born dead" .
Go down, Moses, way down in Egypt land;
Tell old Pharoah to let my people go.

5 Deep river

Deep river, my home is over Jordan.
Lord, I want to cross over into camp-ground.
O chillun!
O don't you want to go to that gospel feast,
That promised land,
That land where all is peace.
Walk into heaven, and take my seat
And cast my crown at Jesus' feet.
Deep river, my home is over Jordan.
Lord, I want to cross over into camp-ground.

2 Nobody knows

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.
O brothers, pray for me, and
help me to drive old Satan away, Lord.
O mothers, pray for me, and
help me to drive old Satan away, Lord.
Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

4 By and by

O by and by, by and by,
I'm going to lay down my heavy load.
I know my robe's going to fit me well,
I've tried it on at the gates of Hell.
Hell is deep and dark despair,
O stop poor sinner and don't go there.
O by and by, by and by,
I'm going to lay down my heavy load.

FAURÉ REQUIEM

Introit and Kyrie

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

*Te decet hymnus, Deus, in Sion et tibi reddetur
votum in Jerusalem.*

*Exaudi orationem meam, ad te omnis caro
veniet.*

*Kyrie eleison
Christe eleison*

Offertoire

*O Domine, Jesu Christe, Rex Gloriam, libera
animas defunctorum de poenis inferni et de
profundo lacu; de ore leonis; ne absorbeat eas
Tartarus, ne cadant in obscurum.*

*Hostias et preces tibi, Domine, laudis offerimus;
tu suscipe pro animabus illis quarum hodie
memoriam facimus; fac eas, Domine, de morte
transire ad vitam, quam olim Abrahae promisisti
et semini eius. Amen*

O Domine . . . Amen.

Sanctus

*Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

Pie Jesu

*Pie Jesu, Domine, dona eis requiem; Pie Jesu,
Domine, dona eis requiem sempiternam.*

Agnus Dei

*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.*

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

A hymn, O Lord, becometh thee in Sion, and a
vow shall be paid to thee in Jerusalem.

Lord, hear my prayer, all flesh shall come to
thee.

Lord, have mercy
Christ, have mercy

O Lord, Jesus Christ, King of Glory, deliver the
souls of the departed from the pains of hell and
from the deep pit; from the mouth of the lion,
that hell may not swallow them up, and they
may not fall into darkness:

With our prayers, O Lord, we offer a sacrifice of
praise; do thou receive it on behalf of those
souls which we commemorate today; grant,
O Lord, that they may pass from death to life,
which thou didst promise to Abraham and to his
seed. Amen.

O Lord . . . Amen.

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed Jesus, Lord, grant them rest;
Blessed Jesus, Lord, grant them eternal rest.

Lamb of God, who takest away the sins of the
world, grant them rest.

Lamb of God, who takest away the sins of the
world, grant them eternal rest.

Let perpetual light shine upon them, O Lord,
together with Thy saints for ever, for thou art
blessed.

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

Libera me

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.

Dies illa, dies ira, calamitatis et miseriae; dies magna et amara valde.

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

Libera me . . .

In Paradisum

In Paradisum deducant angeli; in tuo adventu suscipiant te martyres; et perducant te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

Deliver me, O Lord, from eternal death in that awful day when heaven and earth shall be moved, when thou shalt come to judge the world by fire.

Trembling I stand before thee, and fear the trial that shall be at hand and the wrath to come.

That day, a day of wrath, of calamity and misery, a great day and exceeding bitter.

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

Deliver me . . .

May the angels receive thee in Paradise: at thy coming may the martyrs receive thee and bring thee into Jerusalem, the Holy City.

There may the choir of angels receive thee, and with Lazarus, once a beggar, may thou have eternal rest.

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. 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.

Peter Backhouse was appointed Assistant Organist at St Giles' Cathedral in August 2000, a post he combines with teaching music at The Edinburgh Academy. His musical training began as a chorister in the choir of York Minster. Later he studied music at Edinburgh University where he graduated BMus (Hons), having won the 3rd Year Class Medal as well as the Tovey Memorial Prize for his organ playing. He is a Fellow of the Royal College of Organists and holder of their Choir Training Diploma, as well as an Associate of the Royal College of Music. He has played for services and given recitals in many cathedrals, including Westminster Abbey, Canterbury Cathedral, York Minster, Durham Cathedral and St George's Chapel Windsor. As a continuo player he has played with all the major professional ensembles in Scotland.

ACKNOWLEDGEMENT

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He was appointed Assistant Organist at St Mary's Episcopal Cathedral in 1977. This post, with its daily accompaniment of services, as well as many concerts, recitals, broadcasts and recordings, kept him busy for over 20 years until he retired in 1997. He has served on the Council of The Edinburgh Society of Organists for many years, including two as President. He supports the work of the Royal School of Church Music and has been an organ adviser in the Edinburgh area for the Scottish Federation of Organists.

Railways have interested him all his life, and he is a qualified signaller on the Bo'ness and Kinneil Railway. His photographs, principally of organs, choirs and churches, continue to be published, and he tries to find time to enjoy cricket and walking.

Roderick Bryce was born and raised in Edinburgh and started his musical life as a chorister at St Mary's Metropolitan Cathedral. He went on to study percussion and timpani at the Ian Tomlin School of Music, Napier University, gaining a Diploma in Music Studies in 1998.

As a vocalist, Roderick graduated in 2001 with a BMus(Hons) degree from the Ian Tomlin School of Music, Napier University. In 2000, he studied singing and conducting in Seattle with eminent Pacific Northwest teachers Vijay Singh and Dr Karyl Carlson. Roderick is Choirmaster Emeritus of St Mary's Metropolitan Cathedral, Edinburgh. A frequent performer at the Edinburgh Festival Fringe, in 2003 and 2004 he performed to critical acclaim a programme of French Baroque Cantatas with the period instrument ensemble Symphonie des Plaisirs. Recent conducting successes have been Britten's *Serenade for Tenor, Horn and Strings*, Handel's *Messiah* (in Hamburg) and Vivaldi's *Stabat Mater*.

Angela Gilruth has recently completed the BMus(Hons) degree at the Ian Tomlin School of Music, Napier University, Edinburgh where she studied percussion under Peter Evans. In 2000 Angela participated in a masterclass with world-renowned percussionist Evelyn Glennie; furthermore, in 2001 she was awarded a bursary of £2,000 from the Virtuosi Society to purchase a marimba.

Recent engagements have included percussionist for Kingdom Musical Theatre Company's 2004 production of *West Side Story*, and a performance with the Edinburgh Quartet as part of a student composers' concert in April 2005. Angela currently instructs keyboard and music theory at community use classes for Fife secondary schools at Lochgelly and Beath. Angela has accepted a place to study on the *Master of Music in Advanced Performance* course at the Royal College of Music, London, which she will begin in September 2005.

Rory McCleery was a chorister at St Mary's Cathedral, Edinburgh under both Timothy Byram-Wigfield and Matthew Owens and completed his secondary education at Glenalmond College, Perthshire. He has spent the last year in New Zealand, singing with the choir of Christchurch Cathedral and working in the Music Department of Christ's College, Christchurch. He is a member of Ralph Allwood's Rodolfus Choir, with whom he toured the USA in April 2005, and sings regularly as a lay-clerk in the St Mary's Edinburgh Cathedral Choir.

Rory has performed as a soloist with the Cantores Choir, the South Bank Sinfonia and Edinburgh Symphony Baroque and was described by Choir Schools Today as "a fine counter-tenor . . . a musician about whom we shall all hear more." He was awarded the inaugural Old Choristers of Edinburgh Prize for Musical Excellence and holds an ATCL in singing. He begins his university studies in October, when he takes up his position as organ scholar of St Peter's College, Oxford.

Meredith McCracken studied with the much-renowned Irish harpist Sanchia Pielou from early childhood and latterly at the Royal Scottish Academy of Music and Drama in Glasgow. In 1985 she was appointed principal harpist of the Scottish Ballet Orchestra, and has toured extensively both in the UK and abroad. Meredith has also been first-call principal harpist with the BBC SSO since 1987, and recorded many times both on Radio 3 and Radio Scotland. Working with the BBC SSO has taken her all over the country, most significantly to London Proms, Edinburgh and Aldeburgh Festivals, and she has also played with several of the orchestras, opera and ballet companies from this country and from abroad.

The Scottish Chamber Choir

Sopranos	Alison Bishop	Ciara McCulla
	Rebecca Caskie	Julie Morrice
	Lorraine Fraser	Sasha Salinas
	Jenny Mackenzie	Jacobine Scot
Contraltos	Anne McAlister	Adriana Skarz
	Pauline McClellan	Milda Zinkus
	Fiona Akers	Myra Brown
Tenors	Anne Barker	Susan Oliver
	Robin McLeish	James Verge
	Jean Brodie	Sheila Roberts
Basses	Andrew Polson	Bill Wood
	Mike Arthur	Frank Lucas
	Roderick Bryce	Martin Tarr
	George Burgess	Sean Webster

Keep in touch with the Scottish Chamber Choir – visit our web site at:

www.scottishchamberchoir.org.uk

You will find there our plans for the new season, details of forthcoming concerts and useful links, plus an archive of our programmes back to 1993.