

# The Scottish Chamber Choir

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Directed by Michael Harris

# Summer Nights

Motets, Chansons and Madrigals

Saturday 10th June 2006 8.00pm

St Giles' Cathedral, High Street, Edinburgh

## The Scottish Chamber Choir

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Director: Michael Harris

G. P. DA PALESTRINA  
(1525–1594)

TU ES PETRUS

JOSQUIN DESPREZ  
(c.1450–1521)

AVE MARIA

JACOB ARCADELT  
(c.1505–1568)

IL BIANCO E DOLCE CIGNO

PIERRE PASSEREAU  
(fl.1509–1547)

IL EST BEL ET BON

CLÉMENT JANEQUIN  
(c.1485–1558)

LE CHANT DES OYSEAUX

ORLANDO GIBBONS  
(1583–1625)

THE SILVER SWAN

FRANCISCO GUERRERO  
(1528–1599)

AVE VIRGO SANCTISSIMA

DUO SERAPHIM

I N T E R V A L of 15 minutes

MORTEN LAURIDSEN  
(b.1943)

MADRIGALI

SIX 'FIRE SONGS' ON ITALIAN RENAISSANCE POEMS

OV'È, LASS', IL BEL VISO?

QUANDO SON PIÙ LONTAN

AMOR, IO SENTO L'ALMA

IO PIANGO

LUCI SERENE E CHIARE

SE PER HAVERVI, OIME

## PROGRAMME NOTES

Giovanni Pierluigi da **Palestrina** was perhaps the composer most associated with the years of the Counter-Reformation, when, following the Council of Trent, thought was given to the best method of setting music to aid the understanding of the text. *Tu es Petrus*, a six-voiced motet in two sections, was published in 1572, and is marked by a brilliance and energy in the vocal writing that reflects the text relating to St Peter taken from St Matthew's Gospel.

In the earlier pre-Reformation years of the Renaissance, the most celebrated composer was Josquin **Desprez**. Originally from north-eastern France, he found employment in the newly-thriving economies of northern Italy, like a number of his contemporaries. In his case he was a singer at Milan Cathedral from 1459 until 1472, and later served in the Papal chapel from 1486 until at least 1494. His *Ave Maria* displays some of the typical compositional traits of the high Renaissance, where dissonance was not as important as with later composers, and the musical textures contained many florid lines. It was probably written around 1500, and has a text dealing with the sequence of Marian feasts with the addition of a final prayer.

One of the main elements of the musical style of the Renaissance was its emphasis on setting the words; with Jacob **Arcadelt's** *Il bianco e dolce cigno*, published in 1539, the first vestiges of this in madrigal writing are seen. The subtle falling figures at *piangendo* (tears) and *morire* (dying) are typical. The imagery of the dying swan was one often used by poets of this period, though the origins go back to Rome and Ovid. The English counterpart is Orlando **Gibbons' The silver swan**, published in 1612, which employs similar illustrative devices; it is highly likely that Gibbons knew the Arcadelt version.

In the early years of the sixteenth century in France the Chanson was the chief form of secular vocal music, and Pierre **Passereau's** *Il est bel et bon* is one of the most well-known examples. Whilst little else is known by him, he was considered important enough in his lifetime to share a volume of chansons with Clément **Janequin**, and the onomatopoeic *Il est bel et bon* was apparently sung on the streets of Venice.

The music of the Spanish Renaissance composer, Francisco **Guerrero**, was published widely abroad during his lifetime, and was rated second only to that of Victoria during the sixteenth and seventeenth centuries. He was much travelled, including among his journeys a trip to the Holy Land, during the return from which his ship was attacked by pirates and he was held to ransom. The 1566 setting of the Marian text *Ave Virgo sanctissima*, a five-voiced motet with the unusual feature of a canon between the top two voices for its entirety, was one that brought him great fame and popularity. The triple-choir twelve-voiced *Duo Seraphim* is a later work, published in Venice in 1597; the polychoral effects evident in this motet were very much in fashion in that city under the influence of Andrea and Giovanni Gabrieli.

The music of Morten **Lauridsen** has occupied an important part of chamber choir repertoires around the globe over the past few decades. A native of Portland, Oregon, Lauridsen has among other works created seven major vocal cycles, one of which being *Madrigali*, written in 1988. Subtitled *Six 'Fire Songs' on Italian Renaissance poems*, Lauridsen draws the setting of the six poems, each containing romantic references to fire, together by the use of a motto 'Fire Chord' which is heard at the very opening of the cycle. This figure is then to be heard at various points in the series of songs which are marked by colourful contrasts of mood, tempo and texture.

Frederick **Delius' To be sung of a summer night on the water** conjures up an image of an English summer's evening in the inter-war years very effectively, and is very much part of the English pastoral tradition of composers of that generation. The wordless vocalise texture develops in an increasingly rich harmonic fashion towards its central climax, before gliding in a seemingly effortless fashion to a double pianissimo conclusion.

Claude **Debussy's** *Trois chansons de Charles d'Orléans*, given their first performance in 1909, are the only *a cappella* choral works that he wrote. They enjoyed immediate popularity, and display a variety of styles and moods. The first song is closest in harmonic idiom to the music of *Prélude à l'après-midi d'un faune*. In the second song, which omits the sopranos, the lower voices represent the drums of Mayday festivities. The last song *Yver, vous n'êtes qu'un villain* is once more in the madrigalian idiom, with winter set in a contrapuntal minor key texture to contrast it with summer and its major homophony.

FREDERICK DELIUS  
(1862–1934)

TO BE SUNG OF A SUMMER NIGHT ON THE WATER

CLAUDE DEBUSSY  
(1862–1918)

TROIS CHANSONS DE CHARLES D'ORLÉANS

DIEU! QU'IL LA FAIT BON REGARDER!

QUANT J'AI OUY LE TABOURIN

SOPRANO ALISON BISHOP

YVER, VOUS N'ESTES QU'UN VILLAIN

SOPRANO JENNY O'NEILL

ALTO MARJORY LOBBAN

TENOR JAMES VERGE

BASS ANDREW O'NEILL

## ACKNOWLEDGEMENT

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## TEXTS AND TRANSLATIONS

### PALESTRINA *TU ES PETRUS*

*Tu es Petrus, et super hanc petram aedificabo Ecclesiam meam, et portae inferi non praevalent adversus eam. Et tibi dabo claves regni caelorum.*

[Et] *quodcumque ligaveris super terram, erit ligatum et in caelis: et quodcumque solveris super terram, erit solutum et in caelis.*

*Tu es Petrus . . .*

You are Peter, and on this rock I will build my church, and the gates of Hades will not prevail against it. I will give you the keys of the kingdom of heaven,

and whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven.

You are Peter . . .

Matthew 16:18b–19

### JOSQUIN *AVE MARIA*

*Ave Maria, gratia plena, Dominus tecum, Virgo serena.*

*Ave cujus conceptio, solemniter plena gaudio, caelestia, terrestria, nova replet laetitia.*

*Ave cujus nativitas, nostra fuit solemnitas, ut lucifer lux oriens, verum solem praeveniens.*

*Ave pia humilitas, sine viro fecunditas, cujus annunciatio nostra fuit salvatio.*

*Ave vera virginitas, immaculata castitas, cuius purificatio nostra fuit purgatio.*

*Ave praeclara omnibus angelicis virtutibus, cuius fuit assumptio nostra glorificatio.*

*O Mater Dei, memento mei. Amen.*

Hail Mary, full of grace, the Lord is with thee, serene Virgin.

Hail, thou whose conception, full of great joy, fills heaven and earth with new gladness.

Hail, thou whose nativity became our great celebration, like Lucifer, the morning star, going before the true sun.

Hail, faithful humility, fruitful without man, whose annunciation was our salvation.

Hail, true virginity, immaculate chastity, whose purification was our cleansing.

Hail, glorious one in all angelic virtues, whose assumption was our glorification.

O Mother of God, remember me. Amen.

### ARCADELT *IL BIANCO E DOLCE CIGNO*

*Il bianco e dolce cigno cantando more,  
et io piangendo giungo al fin del viver mio.  
Strano e diversa sorte ch'ei more sconcolato,  
et io moro beato.*

*Morte, che nel morire mi empie di gioia tuto  
di desire.*

*Se nel morir altro dolor non sento  
di mille morte il di sarei contento.*

The white and lovely swan dies singing  
And crying I reach the end of my life.  
Strange is it that the swan dies without  
comfort, and that I die joyfully.

A death that fulfills me with happiness and  
longing,

Because I don't feel other misery (when I die)  
He who dies a thousand deaths will be  
contented.

translated by Henry Longmore

## PASSEREAU *IL EST BEL ET BON*

*Il est bel et bon commère, mon mari.*

*Il était deux femmes toutes du pays, disant  
l'une à l'autre avez bon mari.*

*Il ne me courrouce, ne me bat aussi.*

*Il fait le ménage, il donne aux poulets, et je  
prends mon plaisir.*

*Commère, estce pour rire, quand la poulaille  
crie "petite coquette" qu'estceci?*

My husband's a handsome, good fellow, dear.

There were two country women, and one said  
to the other: "You have a good husband."

He doesn't annoy me, he doesn't beat me either.

He does the cleaning, he feeds the chickens,  
and I take my pleasure.

Doesn't it make you laugh, dear, when the chickens  
cluck: "Little flirt!"

## JANEQUIN *LE CHANT DES OYSEAUX*

*Réveillez vous, cueurs endormis,  
Le dieu d'amours vous sonne.*

*A ce premier jour de may,  
Oyseaux feront merveillez,  
Pour vous mettre hors d'esmay  
Destoupez vos oreilles.*

*Et farirariron, ferely ioly.  
Vous serez tous en ioye mis,  
Car la saison est bonne.*

*Vous orrez, à mon advis,  
Une dulce musique  
Que fera le roy mauvis,  
D'une voix autentique  
(Le merle aussi,  
Lestournel sera parmi):  
Ty, ty, pyty, chou, chou,  
Chouty, thouy, thouy.*

*Toi que di tu.  
Le petit sansonnet de Paris,  
Le petit mignon.*

*Qu'est la bas, passe vilain!  
Saige, courtoys, et bien apris.  
Sainte teste Dieu!*

*Quio, quio, le petit mignon,  
Tost, tost, tost au sermon.  
Il est temps d'aller boire.*

*Au sermon, ma maistresse.  
Sus, ma dame, a la messe  
Sainte Caquette qui caquette.*

*A Saint Troin  
Voir saint Robin,  
Monstrer le tetin,  
Le doux musequin!  
Rire et gaudir c'est mon devis,  
Chacun s'i habandonne.*

*Rossignol du bois joli,  
A qui la voix resonne,*

Wake up, sleepy hearts,  
The god of love summons you.

On this first day in May,  
The birds will do their miracles  
To rouse you from your stupor.  
Take the wool out of your ears.  
And farirariron, ferely prettily.  
You will all be filled with joy,  
For the season is fair.

At my command you will give forth  
a sweet music  
Pitched in the true voice  
of the royal thrush,  
(the starling also  
will be among you):  
Ti, ti, piti, chou, chou,  
Chouty, thouy, thouy.

Toi que di tu.  
Little starling of Paris,  
The little darling.  
Let her pass, villain! Make way, churl.  
Demure, genteel, and fine.

Holy body of Christ!  
Quio, the lovely thing,  
Quick, to the sermon.  
It's time for all to drink.  
To the sermon, mistress.  
Quick, my lady, to the mass of  
St. Prattle who prattles.

To St. Troin  
To see St. Robin,  
Bare your breast,  
The sweet minstrel!  
To laugh and be merry is my command.  
Let each one join in heartily.

Pretty nightingale,  
Whose voice resounds,

*Pour vous mettre hors d'ennuy  
Vostre gorge iargonne:  
Frian, frian, frian, tar, tar, tar,  
Veley, veley, ticun, ticun, ticun,  
Teo tu, tu, coqui, coqui, tu,  
Qui lara, fereli fy, fi ti, fi ti,  
Oy ty oy ty, trr, tu huit, teo, te  
Tycun, turry, quiby, quio, quibi, fr.  
Fuiéz, regrez, pleurs et souci,  
Car la saison l'ordonne.*

*Arriere, maitre coucou,  
Sortez de no(tre) chapitre.  
Chacun vous donne au bibou,  
Car vous n'estes q'un traistre.  
Coucou! Par traison, en chacun nid,  
Pondez sans qu'on vous sonne.  
Reveillez vous, cueurs endormis,  
Le dieu d'amours vous sonne.*

Lift up your heart and  
Throat with utterance:  
Frian, frian, frian, tar, tar, tar,  
Veley, veley, ticun, ticun, ticun,  
Teo tu, tu, coqui, coqui, tu,  
Qui lara, fereli fy, fi ti, fi ti,  
Oy ty oy ty, trr, tu huit, teo, te  
Tycun, turry, quiby, quio, quibi, fr.  
Away, regrets, tears, and cares,  
For the season commands it.

Back, Master Cuckoo!  
Leave our guild;  
Everyone holds you in contempt  
For you are a traitor.  
Cuckoo! For treason, lay eggs  
Unwanted in every nest.  
Wake up, sleepy hearts,  
The god of love summons you.

### GIBBONS THE SILVER SWAN

The silver swan, who living had no note,  
When death approach'd, unlock'd her silent throat;  
Leaning her breast against the reedy shore,  
Thus sung her first and last, and sung no more.  
Farewell, all joys; O Death, come close mine eyes;  
More geese than swans now live, more fools than wise.

### GUERRERO AVE VIRGO SANCTISSIMA

*Ave Virgo sanctissima  
Dei mater piissima  
Maris stella clarissima*

*Salve semper gloriosa  
Margarita pretiosa  
Sicut liliun formosa  
Nitens olens velut rosa*

Hail, most holy Virgin,  
most blessed Mother of God,  
brightest star of the sea.

Hail, ever glorious,  
precious pearl,  
lovely as the lily,  
beautiful and perfumed as the rose.

### GUERRERO DUO SERAPHIM

*Duo Seraphim clamabant alter ad alterum:  
Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth; Plena est omnis terra gloria eius.*

*Tres sunt qui testimonium dant in coelo:  
Pater, Verbum, et Spiritus Sanctus:  
et hi tres unum sunt.*

*Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth: Plena est omnis terra gloria eius.*

*Gloria Patri et Filio et Spiritui Sancto: Plena est  
omnis terra gloria eius.*

The two Seraphim proclaimed, one to the other:  
Holy, Holy, Holy, Lord God of Hosts;  
the whole earth is full of His glory.

There are three who give testimony in heaven:  
the Father, the Word, and the Holy Spirit;  
and these three are one.

Holy, Holy, Holy, Lord God of Hosts;  
the whole earth is full of His glory.

Glory be to the Father, and to the Son, and to the  
Holy Ghost: the whole earth is full of His glory.

### LAURIDSEN MADRIGALI

#### OV'È, LASS', IL BEL VISO?

*Ov'è lass', il bel viso? ecco, ei s'asconde.  
Oimè, dov'il mio sol? lasso, che velo  
S'è post'inanti et rend'oscur'il cielo?*

*Oimè ch'io il chiamo et veggio; ei non risponde.  
Dhe se mai sieno a tue vele seconde  
Aure, dolce mio ben, se cangi pelo  
Et loco tardi, et se 'l signor di Delo  
Gratia et valor nel tuo bel sen'asconde,  
Ascolta i miei sospiri et da' lor loco  
Di volger in amor l'ingiusto sdegno,  
Et vinca tua pietade il duro sempio.*

*Vedi qual m'arde et mi consuma fuoco;  
Qual fie scusa miglior, qual maggior segno  
Ch'io son di viva fede et d'amor tempio!*

Alas, where is the beautiful face? Behold, it hides.  
Woe's me, where is my sun? Alas, what veil  
Drapes itself and renders the heavens dark?

Woe's me, that I call and see it; it doesn't respond.  
Oh, if your sails have auspicious winds,  
My dearest sweet, and if you change your hair  
And features late, if the Lord of Delos  
Hides grace and valor in your beautiful bosom,  
Hear my sighs and give them place  
To turn unjust disdain into love,  
And may your pity conquer hardships.

See how I burn and how I am consumed by fire;  
What better reason, what greater sign  
Than I, a temple of faithful life and love!

Text from a madrigal by Henricus Schaffren

#### QUANDO SON PIÙ LONTAN

*Quando son più lontan de' bei vostri occhi  
Che m'han fatto cangiar voglia et costumi,  
Cresce la fiamma et mi conduce a morte;*

*Et voi, che per mia sorte  
Potresti raffrenar la dolce fiamma,  
Mi negate la fiamma che m'infiamma.*

When I am farther from your beautiful eyes  
That made me change my wishes and my ways,  
The flame grows and leads me to my death;

And you, who for my fate  
Could restrain the sweet flame,  
Deny me the flame that inflames me.

Text from a madrigal by Ivo

#### AMOR, IO SENTO L'ALMA

*Amor, io sento l'alma  
Tornar nel foco ov'io  
Fui lieto et più che mai d'arder desio.*

*Io ardo 'en chiara fiamma  
Nutrisco il miser core;  
Et quanto più s'infiamma,  
Tanto più cresce amore,  
Perch'ogni mio dolore  
Nasce dal fuoco ov'io  
Fui lieto et più che mai d'arder desio.*

Oh love, I feel my soul  
Return to the fire where I  
Rejoiced and more than ever desire to burn.

I burn and in bright flames  
I feed my miserable heart;  
The more it flames  
The more my loving grows,  
For all my sorrows  
Are born of the fire where I  
Rejoiced and more than ever desire to burn.

Text by Jhan Gero (parody of a ballata by Machiavelli)

DEBUSSY *TROIS CHANSONS DE CHARLES D'ORLÉANS*

**IO PIANGO**

<i>Io piango, ch'èl dolore</i>	I weep, for the grief
<i>Pianger' mi fa, perch'io</i>	Causes weeping, since I
<i>Non trov'altro rimedio a l'ardor' mio.</i>	Can find no other remedy for my fire.
<i>Così m'ha concio' Amore</i>	So trapped by Love am I
<i>Ch'ognor' viv'in tormento</i>	That ever I lie in torment
<i>Ma quanto piango più, men doglia sento.</i>	But the more I weep the less pain I feel.
<i>Sorte fiera e inaudita</i>	What cruel, unheard-of fate
<i>Che'l tacer mi d'a morte e'l pianger vita.</i>	That silence gives me death and weeping life!

Text by Ruffo

**LUCI SERENE E CHIARE**

<i>Luci serene e chiare,</i>	Eyes serene and clear,
<i>Voi m'incendete, voi; ma prov' il core</i>	You inflame me, but my heart must
<i>Nell' incendio diletto, non dolore.</i>	Find pleasure, not sorrow, in the fire.
<i>Dolci parole e care,</i>	Words sweet and dear,
<i>Voi mi ferite, voi; ma prov' il petto</i>	You wound me, but my breast must
<i>Non dolor ne la piaga, ma diletto.</i>	Find pleasure, not sorrow, in the wound.
<i>O miracol d'amore!</i>	O miracle of love!
<i>Alma ch'è tutta foco e tutta sangue,</i>	The soul that is all fire and blood,
<i>Si strugge e non si duol, mor' e non langue.</i>	Melts yet feels no sorrow, dies yet does not languish.

Text by Ridolfo Arlotti

**SE PER HAVERVI, OIME**

<i>Se per havervi, oime, donato il core,</i>	If, alas, when I gave you my heart,
<i>Nasce in me quell'ardore,</i>	There was born in me that passion,
<i>Donna crudel, che m'arde in ogni loco,</i>	Cruel Lady, which burns me everywhere
<i>Tal che son tutto foco,</i>	So that I am all aflame,
<i>E se per amar voi, l'aspro martire</i>	And if, loving you, bitter torment
<i>Mi fa di duol morire,</i>	Makes me die of sorrow,
<i>Miser! che far debb'io</i>	Wretched me! What shall I do
<i>Privo di voi che sete ogni ben mio?</i>	Without you who are my every joy?

Text from *Primo Libro de Madrigali* by Monteverdi

English translations by Erica Muhl

**DIEU! QU'IL LA FAIT BON REGARDER!**

<i>Dieu! qu'il la fait bon regarder</i>	Lord, you made her lovely to look at,
<i>La gracieuse bonne et belle;</i>	So gracious, good, and beautiful;
<i>Pour les grans biens que sont en elle,</i>	For her many virtues
<i>Chascun est prest de la loüer.</i>	All are ready to praise her.
<i>Qui se pourroit d'elle laisser?</i>	Who could bring himself to tire of her?
<i>Tousjours sa beauté renouvelle.</i>	Her beauty is ever fresh.
<i>Dieu, qu'il la fait bon regarder,</i>	Lord, you made her lovely to look at,
<i>La gracieuse bonne et belle!</i>	So gracious, good, and beautiful!
<i>Par de ça, ne de là, la mer</i>	Whether near or far over the sea,
<i>Ne scay dame ne damoiselle</i>	There is neither wife nor maiden
<i>Qui soit en tous bien parfaits telle.</i>	Who is so perfect in every respect,
<i>C'est ung songe que d'i penser:</i>	It is a dream even to think of it.
<i>Dieu! qu'il la fait bon regarder!</i>	Lord, you made her lovely to look at!

**QUANT J'AI OUY LE TABOURIN**

<i>Quant j'ai ouy le tabourin</i>	When I hear, the little drum
<i>Sonner pour s'en aller au may,</i>	Sounding to call us to maying,
<i>En mon lit n'en ay fait affray</i>	I do not stir myself in my bed
<i>Ne levé mon chief du coisin;</i>	Nor lift my head from the pillow;
<i>En disant: il est trop matin</i>	Saying: it is too early,
<i>Ung peu je me rendormiray.</i>	And I let myself sleep a little longer.
<i>Quant j'ai ouy le tabourin</i>	When I hear the little drum
<i>Sonner pour s'en aller au may,</i>	Sounding to call us to maying,
<i>Jeunes gens partent leur butin;</i>	Young folk distribute their favours;
<i>De non chaloir m'accointeray</i>	With nonchalance I listen
<i>A lui je m'abutineray</i>	To them as I lie there;
<i>Trouvé l'ay plus prouchain voisin;</i>	I find him a closer neighbour.
<i>Quant j'ai ouy le tabourin . . .</i>	When I hear the little drum . . .

**YVER, VOUS N'ESTES QU'UN VILLAIN**

<i>Yver, vous n'estes qu'un villain.</i>	Winter, you are a scoundrel;
<i>Esté est plaisant et gentil</i>	Summer is pleasing and gentle,
<i>En témoin de may et d'avril</i>	As witness May and April
<i>Qui l'accompagnent soir et main.</i>	Who always accompany her.
<i>Esté revet champs, bois et fleurs</i>	Summer clothes field, forest and flowers
<i>De sa livrée de verdure</i>	In their garb of green
<i>Et de maintes autres couleurs</i>	And many other colours,
<i>Par l'ordonnance de nature.</i>	As ordained by nature.
<i>Mais vous, Yver, trop estes plein</i>	But you, Winter, are too full
<i>De nège, vent, pluye et grézil.</i>	Of snow, wind, rain and hail.
<i>On vous deust banir en exil.</i>	I'd like to banish you into exile.
<i>Sans point flater je parler plein:</i>	I say plainly, without any attempt to flatter:
<i>Yver, vous n'estes qu'un villain.</i>	Winter, you are a scoundrel.

Charles d'Orleans (1391–1465)

## 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, by phone on 0131 339 7663 or by email at [billwood.craigmount@btinternet.com](mailto:billwood.craigmount@btinternet.com). 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 in 1992) and his work has involved him in numerous recordings and broadcasts, both for Television and Radio. Under his direction the Cathedral Choir has visited the USA and Greece, and in October 2006 will undertake a short tour of southern France.

His solo recordings include *The Organ at St Giles'*, and he has directed the Cathedral Choir in a number of CD recordings, including *An Edinburgh Celebration* to mark their first tour of the USA in Autumn 2004.

Elsewhere Michael has given recitals at many venues in Germany, Belgium, Italy and the USA, as well as in the UK. Since 1998 he has been Musical Director of the Scottish Chamber Choir. He is also much involved in organ and choral 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	Erin McPhee
	Rebecca Caskie	Jenny O'Neill
	Lorraine Fraser	Sasha Salinasova
	Jenny Mackenzie	Jacobine Scott
Contraltos	Pauline McClellan	Milda Zinkus
	Anne Barker	Guen Innes
	Bridget Beagan	Marjory Lobban
	Jean Brodie	Alison McCleery
Tenors	Myra Brown	Sheila Robertson
	Andrew Polson	Bill Wood
	James Verge	Malcolm Wood
Basses	Mike Arthur	Frank Lucas
	George Burgess	Andrew O'Neill
	Bryan Campbell	Martin Tarr

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

[www.scottishchamberchoir.org.uk](http://www.scottishchamberchoir.org.uk)

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