

The Scottish Chamber Choir

Directed by Michael Harris

Inspired by Bach

Music by J S Bach

and by

Jonathan Harvey, Gustav Holst
Felix Mendelssohn, Giles Swayne

Saturday 18th November 2006 8.00pm

St Giles' Cathedral, High Street, Edinburgh

The Scottish Chamber Choir

Director and organist: Michael Harris

J S BACH
(1685–1750)

KOMM, JESU, KOMM (BWV 229)

GUSTAV HOLST
(1874–1934)

NUNC DIMITTIS

HEATHCOTE STATHAM
(1889–1973)

RHAPSODY ON A GROUND (ORGAN)

JONATHAN HARVEY
(b.1939)

I LOVE THE LORD

GILES SWAYNE
(b.1946)

MAGNIFICAT

I N T E R V A L of 15 minutes

FELIX MENDELSSOHN
(1809–1847)

DREI PSALMEN (Op.78)

WARUM TOBEN DIE HEIDEN

RICHTE MICH, GOTT

MEIN GOTT, WARUM HAST DU MICH VERLASSEN

PRELUDE AND FUGUE IN G MAJOR Op.37 (ORGAN)

J S BACH

SINGET DEM HERRN EIN NEUES LIED (BWV 225)

PROGRAMME NOTES

Tonight's concert is framed by two of Bach's motets: that his music should have been hidden away for so many years after his death is perhaps incomprehensible to us now, but it was Mendelssohn who ushered in the process of rediscovery, and his music has inspired many composers since. Whilst there may not be any direct connection with all the music heard here, he has certainly inspired much of it.

J S Bach *Komm, Jesu, komm* (BWV 229)

Whilst the cantata was the predominant form in Protestant church music in eighteenth-century Germany, the motet was more an occasional form, usually composed to order. Curiously it was not until the early part of this century that it was established that Bach wrote his six motets for specific occasions, and not just as choral technical exercises as some had suggested.

All that is known about *Komm, Jesu, komm* is that it must have been written before 1732, and, as with the other motets, was probably commissioned for a funeral or memorial service. The text comes from a hymn composed for the burial of a previous rector of the Thomaskirche School in Leipzig. The setting is for double choir throughout, the broad triple time section giving way to a more urgent setting at *Komm, komm, ich will mich dir ergeben*, in four time. The final section, with its long flowing phrases, uses the choral forces antiphonally. The motet concludes in the cantata manner with a chorale setting, *Drum schließ ich mich in deine Hände*.

Gustav Holst *Nunc dimittis*

Gustav Holst wrote his *Nunc Dimittis* in response to a request from Richard Terry, who, whilst he was organist of Westminster Cathedral, did so much to revive interest in the Renaissance polyphonic tradition. The setting is full of structural references to earlier styles, with antiphonal effects and a glorious contrapuntal *Amen*. The most individual moment is perhaps the opening, where the eight-voiced texture is built up from the lowest voices, almost suggesting a musical sunrise. The work was first performed on Easter Sunday 1915, but then forgotten; it was an exceptionally busy time for Holst, and the composition of the *Planets Suite* occupied him from 1914 to 1916. The work was rediscovered in the 1970s.

Heathcote Statham *Rhapsody on a Ground*

The passacaglia or chaconne is a form much associated with J S Bach, and one that has inspired many composers in the generations since. One of Bach's finest examples of the genre is undoubtedly the C minor *Passacaglia* BWV 582, a work that has challenged many composers to surpass it; one of the most successful mid-twentieth century examples of such a work is Heathcote Statham's *Rhapsody on a Ground*, written in 1944. Statham was by this time Organist of Norwich Cathedral, having begun his musical career as a chorister at St Michael's College, Tenbury, and in the 1920s been Organist of Calcutta Cathedral. His *Rhapsody* combines the rigour of the ground bass variation plan with the harmonic language of the English pastoral composers of the inter-war years, and has found a place as one of the most enduring English organ works of the period.

Jonathan Harvey *I love the Lord*

Jonathan Harvey's anthem *I Love the Lord* was composed in 1977 for the choir of Winchester Cathedral, with whom Harvey maintained a long and fruitful association. Taking its text from Psalm 116, its haunting character is created by the use of an almost continuous G major triad throughout the piece, mostly allocated to solo voices with a chant-like incantation of the opening text.

Giles Swayne *Magnificat*

Giles Swayne's Latin setting of the Magnificat was commissioned by Francis Grier for the choir of Christ Church Oxford. The eight-voiced setting is a rhythmic tour-de-force, with disjointed lines woven around a chant motif at various points, whilst at the same time the whole is drawn together by the return of the opening arresting motif at a number of points in the text. After a gradual disintegration of the texture, the setting concludes with an Amen section created from a combination of a chant ostinato in the sopranos with a rhythmic ostinato in the remaining voices.

Felix Mendelssohn *Drei Psalmen* (Op.78)

Mendelssohn's three Psalm settings of Op.78 date from 1843 and 1844, soon after he had moved to Berlin. In the summer of 1843, after protracted negotiations with King Friedrich Wilhelm IV of Prussia, he had finally been assigned specific duties in a post that was first offered to him three years earlier. Mendelssohn had already made his name as conductor of the Leipzig Gewandhaus Orchestra, and in 1843 was given charge of the newly created Berlin Cathedral Choir, though relations with the cathedral authorities were never easy, and he had resigned most of his duties by the following summer.

All the psalm settings are for a *cappella* chorus, variously in eight-part or double-choir textures with the inclusion of solo voices, and draw on the Lutheran tradition of choral music. Whilst the structural patterns owe something to Schütz and J S Bach, the harmonic language is instantly recognisable as Mendelssohn's, and in Psalm 22 in particular he makes use of the unison chorus against solo voices found elsewhere in his choral works.

Mendelssohn's double-choir settings in particular make clear the debt his musical style paid to Bach. His pioneering work in bringing the Baroque composer's music to the attention of the Leipzig public was of great importance: indeed his famous revival of Bach's *St Matthew Passion* came at the age of only twenty.

Felix Mendelssohn *Prelude and Fugue in G major* (Op.37)

His *Prelude and Fugue in G for organ* is the second of three such works written in 1837 and dedicated to Thomas Attwood, Organist of St Paul's Cathedral, with whom he had become friends on one of his many visits to England. It was Mendelssohn who drew Attwood's attention to the music of J S Bach, though he found much of Bach's organ music unplayable in England owing to the lack of organs with pedalboards at that time. The *Prelude* has a pastorale character and is followed by a more austere *stile antico* fugue.

J S Bach *Singet dem Herrn ein neues Lied* (BWV 225)

During Bach's time at Leipzig the word "motet" signified a composition for chorus, generally in contrapuntal style, without obligatory instrumental parts and with a biblical or chorale text. Bach's six surviving motets were written either for particular occasions or perhaps for special church services; four are for double chorus. The voice-parts are always complete in themselves, but undoubtedly in Bach's time they were sung with instrumental doubling. *Singet dem Herrn ein neues Lied* was probably written in celebration of the birthday of the Elector of Saxony in 1727. The work, in four movements, takes its title from Psalm 149 and includes a selection of verses from this, from Psalm 150 and from other sources.

The majestic first movement, whose opening phrases are worked out over a long B flat pedal, distributes equally the rich musical material between the two choirs, bringing them together at last in an extended, dancing fugue, a perfect musical match for the text. In the second section, a chorale alternates antiphonally with freely imitative passages. Most of the material here comes from Johann Graumann's hymn *Nun lob, mein Seel, den Herrn*, sung to the melody usually associated with it. Bach used the same chorale tune elsewhere, for example in the cantata *Jauchzet Gott in allen Landen*. A brisk two-in-a-bar chorus breaks the reflective mood of the chorale section, and the two choirs toss back and forth the same basic musical ideas. An exuberant and virtuosic triple-time fugue follows without a break and brings the work to a joyous close.

Programme notes by Michael Harris

(except that for Bach *Singet*, by Andrew Phillips, supplied through the NFMS Programme Note Bank)

TEXTS AND TRANSLATIONS

BACH KOMM, JESU, KOMM

*Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Friede;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben; du bist
der rechte Weg, die Wahrheit und das Leben.*

*Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben, weil Jesus
ist und bleibt der wahre Weg zum Leben.*

Come, Jesu, come, my flesh is weary,
my strength is fading fast,
and I long for thy peace;
the thorny path is too hard for me!
Come, come, I will yield myself to thee.
Thou art the way, the truth and the life.

So I give myself into thy hands,
and bid goodnight to you, oh world!
Though the course of my life hastens to its end,
the spirit is truly ready.
Let it dwell with its creator, since Jesus is and
ever shall be the true way to life.

Paul Thymich, 1697

HOLST NUNC DIMITTIS

*Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:*

*Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:*

*Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.*

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

Lord, now lettest thou thy servant depart in
peace according to thy word.

For mine eyes have seen thy salvation, which
thou hast prepared before the face of all people;

To be a light to lighten the Gentiles
and to be the glory of thy people Israel.

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.

Luke 2:29–32

HARVEY I LOVE THE LORD

I love the Lord, because he hath heard my voice and my supplications.

Because he hath inclined his ear unto me, therefore will I call upon him as long as I live.

The sorrows of death compassed me, and the pains of hell gat hold upon me:
I found trouble and sorrow.

Then called I upon the name of the Lord; O Lord, I beseech thee, deliver my soul.

Return unto thy rest, O my soul; for the Lord hath dealt bountifully with thee.

For thou hast delivered my soul from death, mine eyes from tears, and my feet from falling.

I will walk before the Lord in the land of the living. I love the Lord.

Psalms 116: 1–4, 7–9

SWAYNE MAGNIFICAT

During a period of research in Senegal and The Gambia, Swayne recorded a working-song in a small village called Badem Karantaba, about thirty miles south-east of Ziguinchor in the Casamance region of southern Senegal. Swayne used the opening call of this song to begin the Magnificat; it returns as a refrain towards the end.

*Magnificat anima mea Dominum, et exultavit
spiritus meus in Deo salutari meo;*

*quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent omnes
generationes.*

*Quia fecit mihi magna, qui potens est, et
sanctum nomen eius, et misericordia eius a
progenie in progenies timentibus eum.*

*Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.
Deposuit potentes de sede et exaltavit humiles.*

*Esurientes implevit bonis, et divites dimisit
inanes. Suscepit Israel, puerum suum, recordatus
misericordiae suae, sicut locutus est ad patres
nostros, Abraham et semini eius in saecula.*

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

My soul proclaims the greatness of the Lord: my
spirit rejoices in God my saviour;

for he has looked with favour on his lowly
servant. From this day, all generations will call
me blessed.

The Almighty has done great things for me, and
holy is his name. He has mercy on those that
fear him in every generation.

He has shown the strength of his arm: he has
scattered the proud in their conceit.
He has cast down the mighty from their thrones
and has lifted up the lowly.

He has filled the hungry with good things, and
the rich he has sent away empty. He has come
to the help of his servant Israel, for he has
remembered his promise of mercy, the promise
he made to our fathers, to Abraham and his
children for ever.

Glory be to the Father, and to the Son, and to
the Holy Spirit; as it was in the beginning, is now
and shall be for ever. Amen.

MENDELSSOHN WARUM TOBEN DIE HEIDEN

*Warum toben die Heiden, und die Leute reden
so vergeblich?*

*Die Könige im Lande lehnen sich auf, und die
Herren ratschlagen miteinander wider den Herrn
und seinen Gesalbten:*

*Lasst uns zerreißen ihre Bande, und von uns
werfen ihre Seile!*

*Aber der im Himmel wohnt, lachet ihrer, und
der Herr spottet ihrer.*

*Er wird einst mit ihnen reden in seinem Zorn,
und mit seinem Grimm wird er sie schrecken.*

*Aber ich habe meinen König eingesetzt
auf meinem heiligen Berge Zion.*

*Ich will von einer solchen Weise predigen,
daß der Herr zu mir gesagt hat:*

Why do the heathen 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, saying,

Let us break their bands asunder, and cast away
their cords from us.

He that sitteth in the heavens shall laugh: the
Lord shall have them in derision.

Then shall he speak to them in his wrath, and
vex them sore in his displeasure.

Yet I have set my King upon my holy hill of Zion.

I will declare the decree:
the Lord hath said unto me:

MEDELSSOHN MEIN GOTT, WARUM HAST DU MICH VERLASSEN

Du bist mein Sohn, heute hab' ich dich gezeugt; heische von mir, so will ich dir die Heiden zum Erbe geben, und der Welt Ende zum Eigentum.

Du sollst sie mit eisernem Scepter zerschlagen, wie Töpfe sollst du sie zerbrennen:

So lasset euch nun weisen, ihr Könige, und lasset euch züchtigen, ihr Richter auf Erden.

Dienet dem herrn mit Furcht und freuet euch mit Zittern!

Küsst den Sohn, daß er nicht zürne, und ihr umkommet auf dem Wege, denn sein Zorn wird bald anbrennen. Aber wohl allen, die auf ihn trauen.

Ehre sei dem Vater und dem Sohne, und dem heiligen Geiste. Wie es war von Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen!

Thou art my Son; this day have I begotten thee. Ask of me, and I shall give thee the heathen for thine inheritance, and the uttermost parts of the earth for thy possession.

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Be wise now therefore, O ye kings, be instructed, ye judges of the earth.

Serve the Lord with fear, and rejoice with trembling.

Kiss the Son, lest he be angry, and ye perish from the way, when his wrath is kindled but a little. Blessed are all they that put their trust in him.

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.

Psalm 2

MEDELSSOHN RICHTE MICH, GOTT

Richte mich, Gott, und führe meine Sache wider das unheilige Volk und errette mich von den falschen und bösen Leuten.

Denn du bist der Gott meiner Stärke; warum verstößest du mich? Warum lässest du mich so traurig geh'n, wenn mein Feind mich drängt?

Sende dein Licht und deine Wahrheit, dass sie mich leiten zu deinem heiligen Berge, und zu deiner Wohnung.

Dass ich hinein gehe zum Altar Gottes, zu dem Gott, der meine Freude und Wonne ist, und dir, Gott, auf der Harfe danke, mein Gott.

Was bretrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott! Denn ich werde ihm noch danken, dass er meines Angesichts Hilfe, und mein Gott ist.

Give sentence with me, O God, and defend my cause against the ungodly people: O deliver me from the deceitful and wicked man.

For thou art the God of my strength: why hast thou put me from thee? and why go I so heavily, while the enemy oppresst me?

O send out thy light and thy truth, that they may lead me and bring me unto thy holy hill, and to thy dwelling.

And that I may go unto the altar of God, even unto the God of my joy and gladness: and upon the harp will I give thanks unto thee, O God, my God.

Why art thou so heavy, O my soul? and why art thou so disquieted within me? O put thy trust in God: for I will yet give him thanks, which is the help of my countenance, and my God.

Psalm 43

Mein Gott, mein Gott, warum hast du mich verlassen? Ich heule, aber meine Hilfe ist fern.

Mein Gott, des Tages rufe ich, so antwortest du nicht; und des Nachts schweige ich auch nicht.

Aber du bist heilig, der du wohnest unter dem Lobe Israels.

Unsre Väter hofften auf dich; und da sie hofften, halfest du ihnen aus.

Zu dir schriehen sie, und wurden errettet; sie hofften auf dich, und wurden nicht zu Schanden.

Ich aber bin ein Wurm, und kein Mensch, ein Spott der Leute, und Verachtung des Volks.

Alle, die mich sehen, spotten meiner, sperren das Maul auf, und schütteln den Kopf:

Er klage es dem Herrn, der helfe ihm aus, und errette ihn, hat er Lust zu ihm.

Ich bin ausgeschüttet wie Wasser, alle meine Gebeine haben sich getrennt. Mein Herz ist in meinem Leibe wie zerschmolzenes Wachs.

Meine Kräfte sind vertrocknet wie eine Scherbe, und meine Zunge klebt am Gaumen, und du legst mich in des Todes Staub.

Denn Hunde haben mich umgeben, und der Bösen Rotte hat sich um mich gemacht; Sie haben meine Hände und Füße durchgraben. Sie teilen meine Kleider unter sich, und werfen das Los um meine Gewand.

Aber du, Herr, sei nicht ferne. Meine Stärke, eile mir zu helfen.

Errette meine Seele vom Schwert, meine Einsame von den Hunden.

Hilf mir aus dem Rachen der Löwen, und errette mich von den Einhörnern.

Ich will deinen Namen predigen meinen Brüdern, ich will dich in der Gemeinde rühmen.

Rühmet den Herrn, die ihr ihn fürchtet! Es ehre ihm in aller Same Jacobs, und vor ihm scheue sich aller Same Israels, denn er hat nicht verachtet noch verschmäht das Elend des Armen, und sein Antlitz nicht vor ihm verborgen, und da er zu ihm schrie, hörte er es.

Dich will ich preisen in der grossen Gemeinde; ich will meine Gelübde bezahlen vor denen, die ihn furchten.

My God, my God, why hast thou forsaken me? I cry out, but thou art so far from helping me.

O my God, I cry in the daytime, but thou hearest not; and in the night season, and am not silent.

But thou art holy, O thou that inhabitest the praises of Israel.

Our fathers trusted in thee: they trusted, and thou didst deliver them.

They cried unto thee, and were delivered: they trusted in thee, and were not confounded.

But I am a worm, and no man; a reproach of men, and despised of the people.

All they that see me laugh me to scorn: they shoot out the lip, they shake the head, saying,

He trusted on the Lord that he would deliver him: let him deliver him, seeing he delighted in him.

I am poured out like water, and all my bones are out of joint: my heart is like wax; it is melted in the midst of my bowels.

My strength is dried up like a potsherd; and my tongue cleaveth to my jaws; and thou hast brought me into the dust of death.

For dogs have compassed me: the assembly of the wicked have inclosed me: they pierced my hands and my feet. I may tell all my bones: they look and stare upon me.

But be not thou far from me, O Lord: O my strength, haste thee to help me. Deliver my soul from the sword; my darling from the power of the dog. Save me from the lion's mouth: for thou hast heard me from the horns of the unicorn. I will declare thy name unto my brethren: in the midst of the congregation will I praise thee.

Ye that fear the Lord, praise him; All ye the seed of Jacob, glorify him; and fear him, all ye the seed of Israel. For he hath not despised nor abhorred the affliction of the afflicted; neither hath he hid his face from him; but when he cried unto him, he heard.

My praise shall be of thee in the great congregation: I will pay my vows before them that fear him.

*Die Elenden sollen essen, dass sie satt werden;
und die nach dem Herrn fragen, werden ihn
preisen; Euer herz soll ewiglich leben.*

*Es werde gedacht aller Welt Ende, dass sie sich
zum Herrn bekehren, und vor ihm anbeten alle
Geschlechter der Heiden.*

*Denn der Herr hat ein Reich, und er herrscht
unter den Heiden.*

The meek shall eat and be satisfied:
they shall praise the Lord that seek him:
your heart shall live for ever.

All the ends of the world shall remember and
turn unto the Lord: and all the kindreds of the
nations shall worship before thee.

For the kingdom is the Lord's: and he is the
governor among the nations.

Psalm 22

BACH SINGET DEM HERRN EIN NEUES LIED

*Singet dem Herrn ein neues Lied;
die Gemeinde der Heiligen sollen ihn loben.*

*Israel freue sich des der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
sie sollen loben seinen Namen im Reihem;
mit Pauken und mit Harfen sollen sie ihm spielen.*

Sing to the Lord a new song!
The congregation of saints shall praise him.

Let Israel rejoice in him that made him.
Let the children of Zion be joyful in their king.

Let them praise his name in the dance;
Let them sing praises to him
with the timbrel and harp.

Psalm 149: 1–3

Aria (Choir 1)

*Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen.*

*Drum sei du unser Schirm and Licht,
und trügt unsre Hoffnung nicht,
so wirst du's ferner machen.*

*Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt.*

O God, continue in thy care of us,
For without thee all our efforts
achieve nothing.

Be thou therefore our shield and light
and let not our hopes prove false
that thou wilt continue to act for us.

Blessed is he that steadfastly
trusteth in thee and thy grace.

Anon

Chorale (Choir 2)

*Wie sich ein Vater erbarmet
über seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.*

*Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub.*

*Der Wind nur drüber wehet,
so ist es nicht mehr da,
also der Mensch vergehet,
sein End das ist ihm nah.*

Just as a father pities
his own children,
so does the Lord act toward us all:
so, like children, we meekly fear him.

He knows well our poor handiwork.
God knows we are no more than dust,
like grass in time of reaping,
like a flower or falling leaf.

The wind simply blows over it,
and it is no longer there.
Thus does mankind pass away,
For him the end is nigh.

Johann Graumann, 1530

*Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!
Alles, was Odem hat, lobe den Herrn,
Halleluja!*

Praise the Lord in his mighty acts,
praise him according to his excellent greatness.
Let everything that hath life and breath
praise the Lord. Alleluia!

Psalm 150: 2, 6

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 info@scottishchamberchoir.org.uk. 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 most recently, in October 2006, they undertook 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	Pauline McClellan
	Adrienne Burgess	Julie Morrice
	Rebecca Caskie	Sasha Salinasova
	Lorraine Fraser	Milda Zinkus
	Jenny Mackenzie	
Contraltos	Anne Barker	Guen Innes
	Bridget Beagan	Marjory Lobban
	Jean Brodie	Sheila Robertson
	Myra Brown	
Tenors	Robin McLeish	Bill Wood
	George McNeil	Malcolm Wood
Basses	Mike Arthur	Frank Lucas
	George Burgess	Martin Tarr
	Wilf Krause	

Come and celebrate with the Scottish Chamber Choir!

Christmas at Lauder

Director: Michael Harris

A programme of carols, seasonal motets and organ music

Lauder Parish Church

Saturday 2 December 2006 6.00pm

A retiring offering will be taken