

# The Scottish Chamber Choir

---

Directed by Michael Harris

# The Spanish Connection

Music by

Jean Berger, Francisco Guerrero,  
Ariel Ramírez, Antonio Soler  
and Tomàs Luis de Victoria

Saturday 9th June 2007 8.00pm

St Giles' Cathedral, High Street, Edinburgh

## The Scottish Chamber Choir

---

Director: Michael Harris

Harpichord and organ: John Kitchen

ANTONIO SOLER  
(1729–1783)

MAGNIFICAT 2° TONO À 8  
SONATA IN F SHARP MAJOR R90

TOMÁS LUIS DE VICTORIA  
(1548–1611)

MAGNIFICAT PRIMI TONI: ET EXULTAVIT

FRANCISCO GUERRERO  
(1528–1599)

AVE VIRGO SANCTISSIMA  
DUO SERAPHIM

I N T E R V A L of 15 minutes

JEAN BERGER  
(1909–2002)

BRAZILIAN PSALM

ARIEL RAMÍREZ  
(b1921)

MISA CRIOLLA

### ACKNOWLEDGEMENT

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



## PROGRAMME NOTES

### **Soler:** *Magnificat 2° Tono à 8*; Sonata in F sharp major R90

The Catalonian composer Antonio Soler is known primarily for his keyboard sonatas, but the main part of his output was vocal repertoire composed for the monastery of El Escorial. He became a member of that community in 1752, and five years later was appointed to the post of maestro di capella. During the summer sojourns of the Spanish royal family at the monastery Soler was able to take advantage of the presence of Domenico Scarlatti to study with him.

The Magnificat on the second tone was part of a Vespers setting which included the psalms *Dixit Dominus*, *Beatus vir* and *Laudate Dominum*. It is written for two four-part choirs, one high (SSAT) and the other lower (SATB). Whilst it makes use of the plainchant it also demonstrates clearly Soler's awareness of the newer idioms of Haydn, whose music was by the late eighteenth-century well-known in Madrid.

As well as church music, Soler composed theatre and chamber music; his musical output is surprisingly extensive, bearing in mind that much of his day as a monk would have been taken up with prayer, attending the Offices, and playing his part in the life of the community. He left around 150 keyboard sonatas, very much in the style of Scarlatti; some are in several movements, but most are one-movement pieces such as tonight's harpsichord sonata. Like some of Scarlatti's sonatas, it spans the entire range of the keyboard; it is a lively, virtuoso piece which explores surprising but invigorating juxtapositions of key.

### **Victoria:** *Magnificat primi toni: Et exultavit*

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.

The *Magnificat primi toni: et exultavit* is found in a publication of motets, masses and magnificats issued in Venice in 1576. This setting is one of a total of 18 magnificat compositions, of which 16 were written for four voices. In the fashion of the day Victoria set alternate verses in polyphony, with the plainsong tone being used for the other verses. The writing is typically concise, and in the later verses expands in texture to use five and lastly six voices. In this last section, the conclusion of the *Gloria Patri*, he weaves the counterpoint around two of the inner voices in canon.

### **Guerrero:** *Ave Virgo sanctissima; Duo Seraphim*

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.

### **Berger:** *Brazilian Psalm*

Born into an Orthodox Jewish family in Hamm, Germany, in 1909, Jean Berger spent his early years in Alsace-Lorraine, and later studied in Vienna and Heidelberg. In the years leading up to the Second World War he settled in Paris, having fled Nazi Germany in 1933. He then found his way to Brazil, where he was an assistant conductor and coach at the Teatro Municipale and on the staff of the conservatoire in Rio de Janeiro. His *Brazilian Psalm* was written in 1941, the year he emigrated to the USA, and where he remained for the rest of his career.

*Brazilian Psalm* is a work that draws on the heritage of South American rhythm, and sets a text, originally in Portuguese, compiled by Jorge de Lima, which combines various verses of Psalms with a prayer to the Blessed Virgin Mary. After a short introduction, the first main section is written in a call and response manner between the upper and lower voices. The second half of the work is a gloriously vibrant setting of the *Alleluia*.

### **Ramírez:** *Misa Criolla*

Ariel Ramírez, the Argentinean composer and pianist, wrote his *Misa Criolla* in 1964, creating a colourful work which built on the musical language of his homeland. The title refers to the native population of Argentina, the Argentinean Creoles, who are descended from both Indian and European ancestors. The setting makes use of call and response techniques between tutti and soli ensembles, and is accompanied by harpsichord, double bass and guitar, together with a variety of percussion instruments.

The Argentinean flavour is found in particular in the rhythmic structures, with each movement being based on rhythmic patterns from different parts of the country. One of the most vibrant of these is the carnalito which originates from the Andean north-west of the country. The outer movements, the *Kyrie* and *Agnus Dei*, are lyrical in idiom, whilst the three central movements, the *Gloria*, *Credo* and *Sanctus*, are built on folk-dance type rhythms and are much more dynamic.

Programme notes by Michael Harris and John Kitchen

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.

## TEXTS AND TRANSLATIONS

### SOLER MAGNIFICAT

*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 doth magnify the Lord and my spirit  
hath rejoiced in God my Saviour. For he hath  
regarded the lowliness of his handmaiden.

For behold, from henceforth all generations shall  
call me blessed. For he that is mighty hath  
magnified me and holy is his name. And his  
mercy is on them that fear him throughout all  
generations.

He hath shewed strength with his arm; he hath  
scattered the proud in the imagination of their  
hearts. He hath put down the mighty from their  
seat and hath exalted the humble and meek.

He hath filled the hungry with good things and  
the rich he hath sent empty away.  
He remembering his mercy hath holpen his  
servant Israel, as he promised to our forefathers,  
Abraham and his seed, 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.

### GUERRERO AVE VIRGO SANCTISSIMA

*Ave Virgo sanctissima  
Dei mater piissima  
Maris stella clarissima*

*Salve semper gloriosa  
Margarita pretiosa  
Sicut liliū 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.

### BERGER BRAZILIAN PSALM

Almighty, The Book has told me.

O praise ye the Lord in his holy temple:  
within the firmament of his great power.

O praise him for his mighty virtues:  
O praise him in view of the extent of his noble greatness.

O praise him with blowing of trumpets:  
with the psaltery and sounding harp.

With timbrel and the dance, O praise him:  
with viols and with organs.

O praise him with cymbals loud resounding:  
O praise him with cymbals ringing joyously.  
Everything that hath breath praise the Lord.

Alleluia!

O Lord, cymbals and the sounding harp I do not have,  
but I will make a fair procession for you, O blessed Lord.

A fine novena for your Son, the Holy Infant,  
litanies for the mother of God.

O Lord, accept them I implore you:  
it is Abel who presents them.

I will make a fair procession for you, O blessed Lord.

Alleluia, O Lord!

### RAMÍREZ MISA CRIOLLA

**Kyrie** (vidala-baguala)

*Señor ten piedad de nosotros;*

*Cristo ten piedad de nosotros;*

*Señor ten piedad de nosotros.*

Lord have mercy upon us,

Christ have mercy upon us,

Lord have mercy upon us.

**Gloria** (carnavalito)

*Gloria a Dios en las alturas, y en la tierra paz a  
los hombres que ama el Señor.*

*Te alabamos, te bendecimos, te adoramos, te  
glorificamos, te damos gracias por tu inmensa  
gloria, Señor Dios, Rey celestial, Dios Padre  
todopoderoso.*

*Señor, hijo unico Jesucristo,  
Señor Dios, Cordero de Dios, Hijo del Padre,  
Tú que quitas los pecados del mundo,  
ten piedad de nosotros.*

Glory be to God in the highest and in earth  
peace to men who love the Lord.

We praise thee, we bless thee, we adore thee,  
we glorify thee. We give thee thanks for thy  
great glory, O Lord God, heavenly King, God the  
Father almighty.

O Lord, the only-begotten Son, Jesus Christ:  
O Lord God, Lamb of God, Son of the Father,  
thou that takest away the sins of the world,  
have mercy upon us.

## The Scottish Chamber Choir

*Tú que quitas los pecados del mundo, atiende nuestras súplicas.*

*Tú que reinas con el Padre, ten piedad de nosotros.*

*Gloria a Dios en las alturas, y en la tierra paz a los hombres que ama el Señor.*

*Porque Tu Sólo eres Santo, Tu sólo Señor, Tu sólo altísimo, Jesucristo, con el Espíritu Santo en la gloria de Dios Padre.*

*Amén.*

### **Credo** (chacrerera trunca)

*[Creo en un sólo Dios,] Padre todopoderoso, creador del cielo y tierra. Creo en Dios, creador del cielo y tierra.*

*Y en Jesucristo creo, su unico Hijo nuestro Señor, fué concebido por obra y gracia del Espíritu Santo; nació de Santa María; padeció bajo el poder de Poncio Pilato, fué crucificado, muerto y sepultado.*

*Descendió a los infiernos (La-ra la la) Al tercer día resucitó de entre los muertos; subió a los cielos, está sentado a la diestra de Dios padre todopoderoso, desde allí ha de venir, a juzgar vivos y muertos.*

*Creo en el Espíritu Santo, Santa Iglesia católica, la comunión de los santos, y el perdón de los pecados, [y espero la] resurrección de la carne, y la vida perdurable.*

*Amen.*

### **Sanctus/Benedictus** (carnaval cochabambino)

*Santo, Santo, Santo, Señor Dios del Universo; llenos están los cielos y la tierra de tu gloria. Josanna en las alturas.*

*Bendito el que viene en el nombre del Señor. Josanna en las alturas.*

### **Agnus Dei** (estilo pampeano)

*Cordero de Dios, que quitas los pecados del mundo, ten compasión de nosotros.*

*Cordero de Dios, que quitas los pecados del mundo, dános la paz.*

Thou that takest away the sins of the world, receive our prayer.

Thou that reignest with the Father, have mercy upon us.

[Glory be to God in the highest and in earth peace to men who love the Lord.]

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.

[I believe in God] the Father Almighty, Maker of heaven and earth. I believe in God, Maker of heaven and earth.

And in Jesus Christ his only Son our Lord, who was conceived by the Holy Ghost, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, dead, and buried.

He descended into hell; the third day he rose again from the dead; he ascended into heaven, and sitteth on the right hand of God the Father Almighty; from thence he shall come to judge the quick and the dead.

I believe in the Holy Ghost; the holy catholic church; the communion of saints; the forgiveness of sins; [and I hope for the] resurrection of the body, and the life everlasting.

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, grant us peace.

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](mailto: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.

**John Kitchen** is a Senior Lecturer in Music and University Organist in the University of Edinburgh. He also directs the Edinburgh University Singers, is organist of Old Saint Paul's Episcopal Church and is Edinburgh City Organist with duties at the Usher Hall. He gives many solo recitals as organist and harpsichordist both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, writer and reviewer. John has recorded extensively for both Priory and for the Edinburgh-based label, Delphian Records.

## The Scottish Chamber Choir

Sopranos	Harriet Atkinson	Kate Rigg
	Rachel Bucknall	Sasha Salinasova
	Adrienne Burgess	Sue Shoosmith
	Lorraine Fraser	Adriana Skaraas
	Pauline McClellan	Lucy Tanat-Jones
	Julie Morrice	
Contraltos	Anne Barker	Guen Innes
	Bridget Beagan	Marjory Lobban
	Jean Brodie	Alison McCleery
	Myra Brown	Sheila Robertson
Tenors	Andrew Polson	John Wilson
	James Verge	Malcolm Wood
Basses	Mike Arthur	Frank Lucas
	George Burgess	James Mcdonald
	Wilf Krause	Martin Tarr

Guitar	Martin Presavage
Double Bass	Margaret Graham
Percussion	Stuart Haigh
	Kirstin Wilkes
Harpichord and Organ	John Kitchen

The Scottish Chamber Choir is registered with OSCR ,  
the Office of the Scottish Charity Regulator,  
as Scottish Charity No. SC013058  
(details at <http://www.oscr.org.uk/>)