

# The Scottish Chamber Choir

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Directed by Michael Harris

# Festival Concert

Sunday 12th August 2007 8.00pm  
St Mary's Cathedral, Palmerston Place

## The Scottish Chamber Choir

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with the St Giles' Chamber Ensemble

Director: Michael Harris

J HAYDN  
(1732–1809)

J S BACH  
(1685–1750)

W A MOZART  
(1756–1791)

TE DEUM  
FOR THE EMPRESS MARIE THERESE

MASS IN F (LUTHERAN MASS) BWV233

KYRIE – CHORUS

GLORIA

GLORIA IN EXCELSIS DEO – CHORUS

DOMINE DEUS – BASS SOLO

QUI TOLLIS – SOPRANO SOLO

QUONIAM – ALTO SOLO

CUM SANCTO SPIRITU – CHORUS

SOPRANO LUCY TANAT-JONES

ALTO MARJORY LOBBAN

BASS HUGH HILLYARD-PARKER

I N T E R V A L of 10 minutes

MASS IN C MAJOR (CORONATION MASS) K317

KYRIE

GLORIA

CREDO

SANCTUS

BENEDICTUS

AGNUS DEI

SOPRANO KATE RIGG

ALTO ANNE BARKER

TENOR ANDREW POLSON

BASS GEORGE BURGESS

## PROGRAMME NOTES

### Joseph Haydn: *Te Deum*

In 1795, Haydn returned to Vienna from the second of his highly successful journeys to London, where his last symphonies had had a rapturous reception. His career up to this point, in the employ of the Esterhazy family at their country residence at Eisenstadt, had been that of the court musician, very much tied to the composition of orchestral and chamber music, as well as annual operas, many of which are now lost. On the death of Prince Nicolaus Esterhazy in 1790, he found himself a relatively free agent, and accepted the offer from the London impresario Johann Salomon to travel to London. It was in London that Haydn made his reputation – he often complained that he was little known in Austria and Germany, having been “stuck in the country”.

On his return to Vienna, Haydn’s focus moved to the composition of choral works – the last years of his life were to include *The Creation* and *The Seasons*, and six Masses, written between 1796 and 1802. This *Te Deum*, written sometime between 1797 and 1800, was dedicated to the wife of Franz I of Austria, Empress Marie Therese. She was a particular admirer of Haydn’s music, though many attempts to commission works were thwarted by Haydn’s employer, Prince Nicolaus II.

This setting of the *Te Deum* is a festive one, including trumpets and timpani, and is in three contrasting sections, the vigorous opening section being contrasted by the darker C minor middle section at the text *Te ergo quaesumus* (We therefore pray thee, help thy servants). The final section returns to the positive character of the opening, concluding with a choral fugue.

### Johann Sebastian Bach: *Mass in F (Lutheran Mass)* BWV233

From the time of his appointment as Kantor of the Thomaskirche in Leipzig in 1723, much of Bach’s energies were directed to providing compositions for the weekly musical sermon or cantata that was required in the Sunday morning Lutheran service. By the late 1730s he was able to devote attention to providing festal settings for the Ordinary of the Mass, the parts of the old Latin mass that were still used in the Lutheran liturgy. It is for this reason that in the four short Lutheran Masses only the *Kyrie* and *Gloria* are set: Bach’s original version of the *Mass in B minor*, written in 1733, also contains only these sections.

The *Kyrie* is set using two contrapuntal themes, introduced in the *Kyrie* and *Christe* sections respectively, and then combined for the second *Kyrie*. The *Gloria* emphasises the use of the horn, that most aristocratic of baroque instruments (and often associated with the image of God the Father in Bach’s works), in the opening ritornello. The bass solo *Domine Deus* that follows contrasts two main motifs but, instead of returning to the first in a da capo format, moves directly into the soprano aria *Qui tollis*. In this aria and the two further movements, Bach borrows material from earlier works; this is never totally literal, but often expanded, as in the final chorus *Cum Sancto Spiritu*, where he develops a fugal section from a Christmas cantata BWV40.

### Wolfgang Amadeus Mozart: *Mass in C major (Coronation Mass)* K317

Mozart’s Mass in C major, dated 23rd March 1779 in the autograph score, was completed soon after his return to Salzburg after a long absence, when he requested a return to service at the court of Archbishop Colloredo. Following his appointment as court organist, he appears to have set about his duties with rather more diligence than in the period before his dismissal two years previously in 1777. One of his duties in this post was to compose music for the liturgy, and it would thus appear that this work was intended for performance at Easter that year. Mozart’s initial enthusiasm for his duties soon waned, and before long he was once again fulfilling them in quite a half-hearted manner; he finally left the service of the Archbishop in 1781, after further stormy disagreements.

The pattern of this Mass setting conforms quite closely to the traditional Salzburg pattern, though it is somewhat longer than earlier Salzburg works, Archbishop Colloredo having introduced various reforms to restrict the length of the music sung in the Mass.

The disposition of the soloists, essentially as a quartet, was also standard practice, with the solo voices being placed, with their own continuo, apart from the main body of singers and instrumentalists. Only in the setting of the opening of the *Agnus Dei* does one solo voice, the soprano, feature in an extended passage.

Also typical of the Salzburg tradition is the use of an orchestra without violas. The festive character is provided by the use of trumpets and timpani, and the *Gloria* and *Credo* in particular take on an almost symphonic character. This is particularly so in the *Credo*, with its fine slow central section at *Et incarnatus est*.

The “Coronation Mass” title was a later addition, which is thought to relate to the work’s performance at coronation celebrations in Prague in 1791, or more likely in 1792, after Mozart’s death, for the coronation of Emperor Franz I of Austria.

Programme notes by Michael Harris

## ACKNOWLEDGEMENTS

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The chamber organ used in this concert is the property of the Dunedin Concerts Trust, purchased with the aid of a Scottish Arts Council National Lottery award.

The music for this performance was supplied by the Music Library of Edinburgh City Libraries and Information Service.

## TEXTS AND TRANSLATIONS

### HAYDN: *TE DEUM*

<i>Te Deum laudamus: te Dominum confitemur. Te aeternum Patrem omnis terra veneratur. Tibi omnes Angeli, tibi Caeli et universae Potestates: Tibi Cherubim et Seraphim incessabili voce proclamant: Sanctus: Sanctus: Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra maiestatis gloriae tuae.</i>	We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To thee all angels cry aloud; the heavens and all the powers therein. To thee cherubin and seraphin do cry, Holy, Holy, Holy, Lord God of Sabaoth; heaven and earth are full of the majesty of thy glory.
<i>Te gloriosus Apostolorum chorus: Te Prophetarum laudabilis numerus: Te Martyrum candidatus laudat exercitus. Te per orbem terrarum sancta confitetur Ecclesia: Patrem immensae maiestatis: Venerandum tuum verum et unicum Filium: Sanctum quoque Paraclitum Spiritum.</i>	The glorious company of the apostles praise thee. The goodly fellowship of the prophets praise thee. The noble army of martyrs praise thee. The holy church throughout all the world doth acknowledge thee. The Father of an infinite majesty; thine honourable, true and only Son; also the Holy Ghost, the comforter.
<i>Tu Rex gloriae, Christe. Tu Patris sempiternus es Filius. Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.</i>	Thou art the King of glory, O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
<i>Tu devicto mortis aculeo, aperuisti credentibus regna caelorum.</i>	When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.
<i>Tu ad dexteram Dei sedes, in gloria Patris. Iudex crederis esse venturus.</i>	Thou sittest at the right hand of God, in the glory of the Father. We believe that thou shalt come to be our judge.
<i>Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti. Aeterna fac cum Sanctis tuis in gloria numerari.</i>	We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood. Make them to be numbered with thy saints, in glory everlasting.
<i>Salvum fac populum tuum Domine, et benedic haereditati tuae. Et rege eos, et extolle illos usque in aeternum.</i>	O Lord, save thy people, and bless thine heritage. Govern them and lift them up for ever.
<i>Per singulos dies, benedicamus te. Et laudamus nomen tuum in saeculum, et in saeculum saeculi.</i>	Day by day we magnify thee, and we worship thy name, ever world without end.
<i>Dignare Domine die isto, sine peccato nos custodire. Miserere nostri Domine, miserere nostri. Fiat misericordia tua Domine super nos, quemadmodum speravimus in te. In te Domine speravi: non confundar in aeternum.</i>	Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us, have mercy upon us. O Lord, let thy mercy lighten upon us, as our trust is in thee. O Lord, in thee have I trusted; let me never be confounded.

### BACH: *LUTHERAN MASS* MOZART: *CORONATION MASS*

The Mass setting by Mozart is of the whole text; in his Lutheran Mass, Bach sets only the first two parts, with the *Gloria* split into shorter sections, as indicated below in ***bold italic*** type.

#### **Kyrie**

<i>Kyrie eleison,</i>	Lord have mercy,
<i>Christe eleison,</i>	Christ have mercy,
<i>Kyrie eleison.</i>	Lord have mercy.

#### **Gloria**

<i>Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.</i>	Glory be to God in the highest and in earth peace to men of good will.
<i>Laudamus te, benedicimus te, adoramus te, glorificamus te.</i>	We praise thee, we bless thee, we adore thee, we glorify thee.
<i>Gratias agimus tibi propter magnam gloriam tuam,</i>	We give thee thanks for thy great glory,
<b><i>Domine Deus, Rex coelestis, Deus Pater omnipotens.</i></b>	O Lord God, heavenly King, God the Father almighty.
<i>Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis;</i>	O Lord, the only-begotten Son, Jesus Christ: O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us.
<i>Qui tollis peccata mundi, suscipe deprecationem nostram.</i>	Thou that takest away the sins of the world, receive our prayer.
<i>Qui sedes ad dexteram Patris, miserere nobis.</i>	Thou that sittest at the right hand of the Father, have mercy upon us.
<b><i>Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum sancto Spiritu, in gloria Dei Patris. Amen.</i></b>	For thou only art holy, thou only art the Lord, thou only art the Most High, O Christ, with the Holy Ghost, in the glory of God the Father. Amen.

#### **Credo**

<i>Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium, et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula:</i>	I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible: and in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds:
<i>Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt.</i>	God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made.

## The Scottish Chamber Choir

*Qui propter nos homines et nostram salutem,  
descendit de coelis;  
et incarnatus est de Spiritu Sancto,  
ex Maria Virgine, et homo factus est.  
Crucifixus etiam pro nobis: sub Pontio Pilato  
passus et sepultus est.  
Et resurrexit tertia die secundum scripturas;  
et ascendit in coelum; sedet ad dexteram Patris;  
  
et iterum venturus est cum gloria iudicare vivos  
et mortuos; cujus regni non erit finis.*

*Et in Spiritum Sanctum Dominum et  
vivificantem, qui ex Patri Filioque procedit,  
qui cum Patre et Filio simul adoratur et  
conglorificatur; qui locutus est per Prophetas.*

*Et unam sanctam catholicam et apostolicam  
Ecclesiam. Confiteor unum baptisma in  
remissionem peccatorum et expecto  
resurrectionem mortuorum, et vitam venturi  
saeculi. Amen.*

### **Sanctus**

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

### **Benedictus**

*Benedictus qui venit in nomine Domini.*

*Hosanna in excelsis.*

### **Agnus Dei**

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.*

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

Who for us men, and for our salvation, came  
down from heaven,  
and was incarnate by the Holy Ghost of the  
Virgin Mary, and was made man.  
He was crucified also for us: He suffered under  
Pontius Pilate, and was buried,  
and the third day he rose again according to  
the scriptures, and ascended into heaven and  
sitteth at the right hand of the Father.  
And He shall come again with glory to judge  
the quick and the dead: whose kingdom shall  
have no end.  
And (I believe) in the Holy Ghost, the Lord the  
Giver of life, who proceeds from the Father and  
the Son, who with the Father and the Son  
together is worshipped and glorified;  
who spoke through the prophets.  
And (I believe) in one holy, catholic and  
apostolic Church. I acknowledge one baptism  
for the remission of sins and I look for the  
resurrection of the dead, and the life of the  
world to come. Amen.

Holy, Holy, Holy, Lord God of hosts. Heaven  
and earth are full of thy glory. Hosanna in the  
highest.

Blessed is he that cometh in the name of the  
Lord.

Hosanna in the highest.

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

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

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	Harriet Atkinson	Kate Rigg
	Rachel Bucknall	Sasha Salinasova
	Adrienne Burgess	Sue Shoosmith
	Rebecca Caskie	Adriana Skaraas
	Lorraine Fraser	Lucy Tanat-Jones
	Jenny Mackenzie	Milda Zinkus
	Pauline McClellan	
Contraltos	Anne Barker	Marjory Lobban
	Bridget Beagan	Alison McCleery
	Jean Brodie	Sheila Robertson
	Myra Brown	
Tenors	Andrew Polson	Bill Wood
	James Verge	
Basses	Mike Arthur	Frank Lucas
	George Burgess	James Mcdonald
	Hugh Hillyard-Parker	Martin Tarr
	Wilf Krause	

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/>)

## The St Giles' Chamber Ensemble

Violin 1	Ian Laing (leader)	Alex Laing
	Paddy Desson	
Violin 2	Katie Duffy	Peter Dayan
	Jacqueline Murray	
Viola	Fiona Mackintosh	Alison Rushworth
Cello	Ruth Beauchamp	Mary Stabler
Double Bass	Margaret Graham	
Flute	Gwen Kelso	
Oboe	Morven Bell	Morag Watson
Horn	John Brownlee	Marian Kirton
Trumpet	Alistair Douglas	Paul Michael
	Ceri Heaney	
Timpani	Stuart Haigh	
Organ continuo	Peter Backhouse	

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

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

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