

# The Scottish Chamber Choir

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Directed by Michael Harris

# Glories of the Baroque

Motets by  
Monteverdi, Gabrieli,  
Schütz and J S Bach

Saturday 17th November 2007 8.00pm  
St Giles' Cathedral, High Street, Edinburgh

## The Scottish Chamber Choir

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Director: Michael Harris

J S BACH  
(1685–1750)

FÜRCHTE DICH NICHT BWV 228

HEINRICH SCHÜTZ  
(1585–1672)

VERLEIH UNS FRIEDEN SWV 372

DIE MIT TRÄNEN SÄEN SWV 378

SELIG SIND DIE TOTEN SWV 391

DIE HIMMEL ERZÄHLEN DIE EHRE GOTTES SWV 386

SOPRANO ADRIANA SKARAAS HARRIET ATKINSON

CONTRALTO MARJORY LOBBAN

TENOR JAMES VERGE

BASS HUGH HILLYARD-PARKER

GIOVANNI GABRIELI  
(1555–1612)

JUBILATE DEO

CLAUDIO MONTEVERDI DIXIT DOMINUS I (1650)  
(1567–1643)

SOPRANO MILDA ZINKUS KATE RIGG

CONTRALTO ANNE BARKER MARJORY LOBBAN

TENOR JOHN WILSON JAMES VERGE

BASS HUGH HILLYARD-PARKER GEORGE BURGESS

I N T E R V A L of 15 minutes

CLAUDIO MONTEVERDI BEATUS VIR

J S BACH

JESU MEINE FREUDE BWV 227

## PROGRAMME NOTES

### **J S Bach:** *Fürchte dich nicht*

Johann Sebastian Bach's duties as Kantor of St. Thomas in Leipzig, a post he held from 1723 until his death in 1750, included the provision of music for Sundays and major feasts. In addition to this he was expected to organise the music for funerals. On occasions when specific biblical texts were requested by the family, he would have had to compose, and have the choristers learn, a new motet in a very short space of time; from the six examples of this genre he produced, it is obvious that there were no concessions in terms of difficulty.

*Fürchte dich nicht* is written in two roughly equal sections: the first part is for double choir, and the second is a fugue in three parts with the sopranos having the chorale melody on top, very much in the German tradition of cantus firmus chorale composition. The conclusion contains a reference to the affirmation of the opening text – "Fear not" – and also a transposed version of BACH, the musical motif based on the composer's name.

### **Heinrich Schütz:** Motets

Heinrich Schütz's 1648 collection of motets, *Geistliche Chormusik*, was dedicated to Leipzig and in particular to the choir of the Thomaskirche. Schütz was by this time already 63 years old, and had sought to retire from his post at the Saxon court in Dresden; his employer did not let him completely retire, but did allow him to spend part of the year in Weissenfels. The *Geistliche Chormusik* collection appears to have been completed and made ready for publication in Dresden where he remained after the wedding of his daughter there in January 1648.

The motets in this collection were intended to be sung *a cappella*, though Schütz's publisher insisted that he include a continuo part. Schütz's intention was to demonstrate that much could still be achieved in using old-style counterpoint in vocal compositions, as opposed to the newer idiom of basso continuo concertato works which flourished in Italy in the first part of the seventeenth century, particularly in the music of Monteverdi.

Considerable intensity of expression is found in these motets; this is especially true in the two five-voiced settings, *Verleih uns Frieden*, based on a paraphrase by Martin Luther, and *Die mit Tränen säen*, to words from Psalm 126. In this latter example Schütz makes particular use of the contrast between the opening lines – "they that sow in tears" – and the ensuing "shall reap in joy". The other two motets sung here are for six voices, with *Die Himmel erzählen die Ehre Gottes*, a setting of Psalm 19, using contrasts between solo and tutti voices, which Schütz allowed for as an option in his score layout.

### **Giovanni Gabrieli:** *Jubilate Deo*

Heinrich Schütz owed much of his knowledge of the new compositional styles of the seventeenth century from two visits to Italy, firstly from 1609 to 1613, when he studied with Giovanni Gabrieli, and then later in 1629, when he learnt much from Monteverdi.

Giovanni Gabrieli was born into a city at the height of its power. Venice had been unconquered for a thousand years, and at the centre of the cultural life of the city lay the Basilica of St Mark's. Gabrieli had been appointed to the post of organist at St Mark's in 1585, remaining there until the end of his life. He had made good use of its lavish resources in terms of singers and instrumentalists, developing the famous polychoral tradition, with many works written for multiple choirs, the *cori spezzati*, often placed around the building. However, the last few years of his life were marked by a period of cutbacks in spending on music, following the death of Doge Grimani, and it is from this period the motet *Jubilate Deo* dates. Not published until after Gabrieli's death, it is a setting for eight voices, which makes use of madrigalian techniques of word painting and, whilst not being set in a polychoral structure, does make prolific use of antiphonal effects.

### **Claudio Monteverdi:** *Dixit Dominus*

Claudio Monteverdi can be rightfully regarded as the most significant composer of the late sixteenth and early seventeenth centuries. His music illustrates clearly the development of a new language, which enabled great freedom of dramatic expression, built upon a concerted or concertato use of voices and instruments with basso continuo. Having spent the first part of his career in Cremona and Mantua, he was appointed Maestro di cappella of St Mark's Venice in 1613. From this period the most significant sacred music appeared in two collections, *Selva morale e spirituale* (1641) and the posthumous *Messa e salmi* of 1650. His setting of the Vespers psalm, *Dixit dominus*, comes from this latter collection, and is scored for double choir and basso continuo, with alternate verses being sung by solo groupings.

### **Claudio Monteverdi:** *Beatus Vir*

A large proportion of Monteverdi's vocal music was published in collections, most notably the *Vespers* of 1610. In comparison to the complexities of that publication, many of the motets to be found in *Selva morale e spirituale* were more modest in scale and instrumentation. *Beatus vir*, a setting of the words of Psalm 112, is one of the psalms for the Office of Vespers. Though we do not know the exact date of composition, the musical origins of the setting are to be found in a 1619 madrigal, published in Monteverdi's Seventh Book of Madrigals, *Chiome d'oro*. This is a light-hearted secular canzonetta with two violin parts and an ostinato bass, very similar in style to *Beatus vir*. The popularity of the work is undoubtedly due to the use of this memorable bass figure in a ritornello structure.

### **J S Bach:** *Jesu, meine Freude*

The Leipzig tradition of motet use required that the texts employed be selected purely from biblical quotations or chorales. As Christoph Wolff, in his essay on J S Bach's Motets, Chorales and Songs in The New Grove Dictionary of Music and Musicians, suggests, the performance of these works included a substantial continuo accompaniment, "organ, harpsichord (in Leipzig the so-called motet harpsichord), lute, with violone, cello, bassoon".

It is not known precisely for what occasion *Jesu, meine Freude* was composed, and some have suggested that it may have been written, at least in part, before Bach's move to Leipzig in 1723. It is the most extended of the six motets, with eleven movements, and follows a symmetrical pattern, organised around the central fugal movement. It is the most highly organised, in terms of overall formal structure, of any of the motets. The chorale melody is used as the basis for the odd-numbered movements, with the text taken from the six verses of the original hymn. The text for the even-numbered verses is taken from Paul's Epistle to the Romans.

Programme notes by Michael Harris

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

### J S BACH FÜRCHTE DICH NICHT

I

*Fürchte dich nicht, ich bin bei dir, weiche nicht, denn ich bin dein Gott. Ich stärke dich, ich helfe dir auch, ich erhalte dich durch die rechte Hand meiner Gerechtigkeit.*

Fear not, for I am with thee; be not dismayed, for I am thy God. I will strengthen thee and will help thee; yea I will uphold thee with the right hand of my righteousness.

*Isaiah 41: 10*

II

*Fürchte dich nicht, denn ich habe dich erlöst. Ich habe dich bei deinem Namen gerufen. Du bist mein. Fürchte dich nicht, du bist mein!*

Fear not, for I have redeemed thee; I have called thee by thy name, thou art mine. Fear thou not, thou art mine.

*Isaiah 43: 1*

### SCHÜTZ VERLEIH UNS FRIEDEN

*Verleih uns Frieden genädiglich, Herr Gott, zu unsern Zeiten. Es ist doch ja kein ander nicht, der für uns könnte streiten, denn du, unser Gott, alleine.*

In these our days so perilous,  
Lord, peace in mercy send us;  
No God but thee can fight for us,  
No God but thee defend us;  
Thou our only God and Saviour.

### SCHÜTZ DIE MIT TRÄNEN SÄEN

*Die mit Tränen säen, werden mit Freuden ernten.*

They that sow in tears shall reap in joy.

*Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.*

He that now goeth on his way weeping, and beareth forth good seed shall doubtless come again with joy, and bring his sheaves with him.

*Psalms 126:6-7*

### SCHÜTZ SELIG SIND DIE TOTEN

*[Und ich hörte eine Stimme vom Himmel zu mir sagen: Schreibe:]*

*Selig sind die Toten, die in dem Herrn sterben von nun an. Ja, der Geist spricht, sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach.*

[And I heard a voice from heaven saying unto me, Write,]

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.

*Revelation 14:13*

### SCHÜTZ DIE HIMMEL ERZÄHLEN DIE EHRE GOTTES

*Die Himmel erzählen die Ehre Gottes, und die Feste verkündiget seiner Hände Werk.*

The heavens declare the glory of God, and the firmament sheweth his handywork.

*Ein Tag sagt's dem andern, und eine Nacht tut's kund der andern,*

One day telleth another, and one night certifieth another.

*Es ist keine Sprache noch Rede; da man nicht ihre Stimme höre.*

There is neither speech nor language but their voices are heard among them.

*Und ihr Schall gehet aus in alle Lande und ihre Rede an der Welt Ende. Er hat der Sonne eine Hütte in derselben gemacht;*

Their sound is gone out into all lands and their words into the ends of the world.

*und die selbige gehet heraus wie ein Bräutigam aus seiner Kammer und freuet sich wie ein Held, zu laufen den Weg.*

In them hath he set a tabernacle for the sun, which cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his course.

*Sie geht auf an einem Ende des Himmels und läuft um bis wieder an dasselbige Ende, und bleibt nichts vor ihrer Hitz' verborgen.*

It goeth forth from the uttermost part of the heaven, and runneth about unto the end of it again, and there is nothing hid from the heat thereof.

*Ehre sei dem Vater und dem Sohn und dem Heil'gen Geist, wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen.*

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.

*Psalms 19:1-6*

### GABRIELI JUBILATE DEO

*Jubilate Deo omnis terra, quia sic benedicetur homo qui timet Dominum.*

O be joyful in the Lord, all ye lands, for thus shall the man be blessed that feareth the Lord.

*Jubilate Deo omnis terra. Deus Israel conjungat vos et ipse sit vobiscum.*

O be joyful in the Lord, all ye lands. May the God of Israel unite you and himself be with you.

*Mittat vobis auxilium de sancto, et de Sion tueatur vos.*

May he send thee help from the sanctuary, and strengthen thee out of Sion.

*Jubilate Deo omnis terra. Benedicat vobis Dominus ex Sion, qui fecit caelum et terram.*

O be joyful in the Lord, all ye lands. The Lord that made heaven and earth give thee blessing out of Sion.

*Jubilate Deo omnis terra. Servite Domino in laetitia.*

O be joyful in the Lord, all ye lands. Serve the Lord with gladness.

*words from the Psalms*

## MONTEVERDI *DIXIT DOMINUS*

*Dixit Dominus Domino meo:  
Sede a dextris meis: donec ponam inimicos tuos,  
scabellum pedum tuorum.*

*Virgam virtutis tuae  
emittet Dominus ex Sion:  
dominare in medio inimicorum tuorum.*

*Tecum principium in die virtutis tuae  
in splendoribus sanctorum:  
ex utero ante Luciferum genui te.*

*Juravit Dominus, et non poenitebit eum:  
Tu es sacerdos in aeternum  
secundum ordinem Melchisedek.*

*Dominus a dextris tuis,  
confregit in die irae suae reges.  
Judicabit in nationibus, implebit ruinas,  
conquassabit capita in terra multorum.*

*De torrente in via bibet:  
propterea exaltabit caput.*

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

The Lord said to my lord:  
"Sit at my right hand, until I make your enemies  
your footstool."

The Lord will send you the sceptre of your  
power from Zion: you will reign in the midst of  
your enemies.

In the day of your power, the people will make  
you offerings with a holy worship before dawn  
breaks.

The Lord has sworn and will not turn back:  
"You are a priest for ever, after the order of  
Melchisedek."

The Lord at your right hand will destroy kings in  
the day of his wrath. He will judge among the  
nations, filling (places) with the dead, and will  
shatter heads in many lands.

He will drink from the brook beside the way:  
therefore he will lift up his head.

Glory 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.

Psalm 110

*Dispersit dedit pauperibus:  
justitia ejus manet in saeculum saeculi:  
cornu ejus exaltabitur in gloria.*

*Peccator videbit, et irascetur,  
dentibus suis fremet et tabescet:  
desiderium peccatorum peribit.*

*Beatus vir qui timet dominum.*

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

He hath dispersed abroad, and given to the  
poor: and his righteousness remaineth for ever;  
his horn shall be exalted with honour.

The ungodly shall see it, and it shall grieve him:  
he shall gnash with his teeth, and consume  
away; the desire of the ungodly shall perish.

Blessed is the man that feareth the Lord.

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 112

## J S BACH *JESU MEINE FREUDE*

**1** *Jesu, meine Freude, meines Herzens Weide,  
Jesu, meine Zier.  
Ach, wie lang, ach, lange ist dem Herzen bange,  
und verlangt nach dir!  
Gottes Lamm, mein Bräutigam,  
außer dir soll mir auf Erden  
nichts sonst Liebbers werden.*

**v1** Jesus, my joy, my heart's mead, Jesus, my  
treasure.  
Oh, for how long this anxious heart has  
longed for You!  
Lamb of God, my Bridegroom,  
apart from You, no one on Earth  
will be my lover.

**2** *Es ist nun nichts Verdammliches an denen,  
die in Christo Jesu sind, die nicht nach dem  
Fleische wandeln, sondern nach dem Geist.*

Therefore, there is now no condemnation for  
those who are in Christ Jesus, who do not live  
according to the sinful nature but according  
to the Spirit, . . .  
*Romans 8:1*

**3** *Unter deinem Schirmen bin ich vor den Stürmen  
aller Feinde frei.  
Laß den Satan wittern, laß den Feind  
erbittern, mir steht Jesus bei.  
Ob es itzt gleich kracht und blitzt,  
ob gleich Sünd und Hölle schrecken;  
Jesus will mich decken.*

**v2** Under your protection I am free from the  
storms of all the devils.  
Then let Satan bluster, let the fiend rage,  
Jesus stays by me.  
Even though lightning cracks and flashes,  
even though sin and hell scream,  
Jesus will protect me.

**4** *Denn das Gesetz des Geistes, der da lebendig  
machtet in Christo Jesu, hat mich frei gemacht  
von dem Gesetz der Sünde und des Todes.*

. . . because through Christ Jesus the law of  
the Spirit of life set me free from the law of  
sin and death.  
*Romans 8:2*

**5** *Trotz dem alten Drachen, trotz des Todes  
Rachen, trotz der Furcht dazu!  
Tobe, Welt, und springe; ich steh hier und singe  
in gar sichrer Ruh.  
Gottes Macht hält mich in acht;  
Erd und Abgrund muß verstummen,  
ob sie noch so brummen.*

**v3** Defy the ancient serpent, defy the jaws of  
death, defy fear as well!  
Tremble, world, and quake, I stay firm,  
singing in perfect peace.  
God's might holds me;  
the earth and the abyss shall grow silent,  
however much they growl.

## MONTEVERDI *BEATUS VIR*

*Beatus vir qui timet Dominum:  
in mandatis ejus volet nimis.*

*Potens in terra erit semen ejus:  
generatio rectorum benedicetur.*

*Gloria et divitiae in domo ejus:  
et justitia ejus manet in saeculum saeculi.*

*Exortum est in tenebris lumen rectis:  
misericors, et miserator et justus.*

*Jucundus homo qui miseretur et commodat,  
disponet sermones suos in judicio:  
quia in aeternum non commovebitur.*

*In memoria aeterna erit justus:  
ab auditione mala non timebit.*

*Paratum cor ejus, sperare in Domino,  
confirmatum est cor ejus:  
non commovebitur  
donec despiciat inimicos suos.*

Blessed is the man that feareth the Lord:  
he hath great delight in his commandments.

His seed shall be mighty upon the earth:  
the generation of the faithful shall be blessed.

Riches and plenteousness shall be in his house:  
and his righteousness endureth for ever.

Unto the godly there ariseth up light in the  
darkness: he is merciful, loving and righteous.

A good man is merciful, and lendeth,  
and will guide his words with discretion:  
for he shall never be moved.

The righteous shall be had in everlasting  
remembrance: he will not be afraid of any evil  
tidings

for his heart standeth fast, and believeth in the  
Lord.

His heart is established and will not shrink  
until he see his desire upon his enemies.

## The Scottish Chamber Choir

- 6** *Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnt. Wer aber Christi Geist nicht hat, der ist nicht sein.* You, however, are controlled not by the sinful nature but by the Spirit, if the Spirit of God lives in you. And if anyone does not have the Spirit of Christ, he does not belong to Christ.  
*Romans 8:9*
- 7** *Weg mit allen Schätzen! Du bist mein Ergötzen, Jesu, meine Lust!  
Weg, ihr eitlen Ehren, ich mag euch nicht hören, bleibt mir unbewußt!  
Elend, Not, Kreuz, Schmach und Tod soll mich, ob ich viel muß leiden, nicht von Jesu scheiden.* **v4** Away with earthly wealth! You are my delight, Jesus, my pleasure!  
Away, you empty honours, I refuse to heed you. May I know you not!  
Distress, misery, the cross, disgrace and death; however much I suffer, they shall not part me from Jesus.
- 8** *So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.* But if Christ is in you, your body is dead because of sin, yet your spirit is alive because of righteousness.  
*Romans 8:10*
- 9** *Gute Nacht, o Wesen, das die Welt erlesen, mir gefällt du nicht!  
Gute Nacht, ihr Sünden, bleibt weit dahinten, kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht!  
Dir sei ganz, du Lasterleben, gute Nacht gegeben.* **v5** Good night, oh creature that has chosen the world, you please me not!  
Good night, you sins, stay far behind me, come no more into the light!  
Good night, pomp and pride!  
And to you, wicked life, a special good night!
- 10** *So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnt, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen, um des willen, daß sein Geist in euch wohnt.* And if the Spirit of him who raised Jesus from the dead is living in you, he who raised Christ from the dead will also give life to your mortal bodies through his Spirit, who lives in you.  
*Romans 8:11*
- 11** *Weicht, ihr Trauergeister, denn mein Freudenmeister, Jesus, tritt herein.  
Denen, die Gott lieben, muß auch ihr Betrübten lauter Zucker sein.  
Duld ich schon hier Spott und Hohn, dennoch bleibst du auch im Leide, Jesu, meine Freude.* **v6** Yield, you mournful spirits, for Jesus, my master of joy is entering in.  
Those who love God must accept their sadness as pure sweetness  
Though I suffer mockery and scorn here, yet you will remain, even in my sorrow, Jesus, my joy.

The extracts from Paul's letter to the church at Rome are from the New International Version of the Bible.

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

## The Scottish Chamber Choir

Sopranos	Harriet Atkinson	Julie Morrice
	Rachel Bucknall	Kate Rigg
	Adrienne Burgess	Sasha Salinasova
	Rebecca Caskie	Sue Shoosmith
	Lorraine Fraser	Adriana Skaraas
	Jenny Mackenzie	Milda Zinkus
	Pauline McClellan	
Contraltos	Anne Barker	Guen Innes
	Bridget Beagan	Marjory Lobban
	Myra Brown	Sheila Robertson
Tenors	Andrew Polson	John Wilson
	James Verge	Bill Wood
Basses	George Burgess	James Mcdonald
	Hugh Hillyard-Parker	Martin Tarr
	Wilf Krause	Edgar Trejo

Violin	Katie Duffy
	Elspeth Luke
Organ continuo	Peter Backhouse

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