

# The Scottish Chamber Choir

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Directed by Michael Harris

# Handel Passion

Saturday 14th March 2009 8.00pm

St Giles' Cathedral, High Street, Edinburgh

## The Scottish Chamber Choir

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with the St Giles' Chamber Ensemble

Director: Michael Harris

Organist: Peter Backhouse

JOHN SANDERS  
(1933–2003)

THE REPROACHES

J S BACH  
(1685–1750)

THREE CHORALE PRELUDES

KYRIE, GOTT VATER IN EWIGKEIT BWV 669

CHRISTE, ALLE WELT TROST BWV 670

KYRIE, GOTT HEILIGER GEIST BWV 671

GREGORIO ALLEGRI  
(1582–1652)

MISERERE

QUARTET

ADRIANA SKARAAS

RACHEL BUCKNALL

MARJORY LOBBAN

FRANK LUCAS

I N T E R V A L of 15 minutes

G F HANDEL  
(1685–1759)

THE PASSION OF CHRIST

EVANGELIST (TENOR)

MICHAEL TOWERS

JESUS (BASS)

HUGH HILLYARD-PARKER

PETER (TENOR)

ROSS WILSON

DAUGHTER OF SION (SOPRANO)

KATE RIGG

JOHN AND JAMES (ALTOS)

SUSAN WHITE ANNE BARKER

JUDAS (ALTO)

MARJORY LOBBAN

THREE DAMSELS (SOPRANOS)

JULIE MORRICE ADRIANA SKARAAS

RACHEL BUCKNALL

CAIAPHAS (BASS)

MIKE ARTHUR

A BELIEVER (BASS)

GEORGE BURGESS

PILATE (BASS)

FRANK LUCAS

A BELIEVER (TENOR)

JAMES VERGE

MARY (SOPRANO)

MILDA ZINKUS

PROLOGUE (SOPRANO/ALTO)

KATE RIGG MARJORY LOBBAN

## Programme notes

### John Sanders: *The Reproaches*

The text of *The Reproaches*, part of the liturgy for Good Friday, would originally have been chanted by the priest during the Veneration of the Cross, and represents the voice of Christ reprimanding man for the injustice of the Crucifixion.

John Sanders' setting, written in 1984 for Gloucester Cathedral, is one of considerable intensity, not only capturing the essence of the original through the use of chant for the main portion of the text, but contrasting this with the dissonant cries of the refrains. These latter, mostly eight-voiced settings, develop their impassioned character from the opening plea of *O my people, what have I done to you?*, through to the massive cry of *Holy is God!*, the third refrain at the centre of the sequence.

### J S Bach: *Three Chorale Preludes*

The three chorale preludes based on the three sections of the German *Kyrie*, first published as a Lutheran hymn in Naumburg in 1537, come from Bach's keyboard collection *Clavierübung III*. The term *Clavierübung*, which had first been used by Bach's Leipzig predecessor, Johann Kuhnau, indicated a collection of music which represented the keyboard styles, or practice, if literally translated, common at the time.

These three works are in *stile antico*, the old-style counterpoint reminiscent of the early Renaissance, with the chorale melody heard as a slow-moving *cantus firmus*, respectively in the soprano, tenor and bass. In terms of the grouping of the chorales together there is also a similarity to Frescobaldi's settings of *Kyrie-Christe-Kyrie* to be found in the *Fiori musicali* organ masses of the 1640s.

### Gregorio Allegri: *Miserere*

Gregorio Allegri, who was appointed at the end of his career to the post of maestro di cappella to the Papal choir in 1650, owes his fame to a single work, his setting of the words of Psalm 51, the *Miserere*.

The irony is that the version for which he is famous is an embellishment of his original, and one that he would never have known. The embellishments were kept secret, but were much admired by, among others, Charles Burney, the eighteenth century historian, and Mozart. The latter is famously said to have copied them out from memory. It was Burney who first published the work, in 1771, though this version did not bear much relation to the sources in the Vatican. The original is a *falsobordone* setting – meaning that the plainsong chant is simply harmonised, in this case in alternate verses, with the original melody in the tenor voice. The nine voice parts employed are divided into two choirs, whose verses alternate with plainsong chant, but who only join together in the final verse.

### Handel: *The Passion of Christ*

The work being performed in tonight's concert is an edited version of Handel's celebrated *Brockes Passion*, which he composed in 1716.

Handel's setting of the Passion play written by Barthold Heinrich Brockes has often suffered in comparison to Bach's Passion settings. The original work is long, even by the standards of Bach's examples in the genre, and has a very different approach to the text; there is hardly any chorale writing, and there is much of Handel's operatic style present. The version heard here was adapted by the English musicologist Denys Darlow in 1965, and has helped to bring some of the music of the original into the public domain once more.

Brockes' setting of the Passion story was a popular one in Lutheran Germany in the first part of the eighteenth century. There had already been a setting by the Hamburg opera composer Reinhard Keiser in 1712, and both Telemann and Mattheson also set the text. By 1715, Handel was already working in London, and it is not entirely clear why he felt drawn to compose the work; in the event, apart from the nine German arias of the next decade, it was to be last time that he composed a work in German. One interesting fact is that some of the music reappeared a few years later in the first of his oratorios, *Esther*.

As with Bach's Passions, the narrative is sung by the tenor Evangelist, and Jesus is sung by a bass. However, unlike in Bach's settings, there are also arias for Jesus and Peter, and Jesus sings a duet with his mother. The Evangelist's text is not taken from one specific Gospel source but is a poetic paraphrase based on all four Gospels. A significant role in terms of aria commentary is taken by the soprano Daughter of Zion; in *Haste, ye souls* there is a remarkable similarity to Bach's later *Eilt ihr angefochten Seelen* from the St John Passion, though with substitution of soprano for bass.

The chorus, as was the tradition in the Passion plays, takes the role both of commentator, and then also of the crowd, with many of their interjections in this latter role being brief. Additional commentary is provided by further soloists, a tenor and a bass, cast in the role of Believers.

Whilst there is a wider variety of styles employed by Handel in his writing than was the case in Bach's setting, there is, in addition to the operatic nature of many of the arias, something of the character of the English oratorio which was to become such an important part of Handel's later career.

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.

## Texts and translations

### SANDERS: THE REPROACHES

O my people, what have I done to you?  
How have I offended you? Answer me!

I led you out of Egypt, from slavery to freedom,  
but you led your Saviour to the cross.

O my people, what have I done to you?  
How have I offended you? Answer me!

Holy is God! Holy and strong!  
Holy immortal One, have mercy on us.

For forty years I led you safely through the desert.  
I fed you with manna from heaven,  
and brought you to a land of plenty;  
but you led your Saviour to the cross.

Holy is God...

What more could I have done for you?  
I planted you as my fairest vine,  
but you yielded only bitterness:  
when I was thirsty you gave me vinegar to drink,  
and you pierced your Saviour's side with a lance.

Holy is God...

I opened the sea before you,  
but you opened my side with a spear.  
I led you on your way in a pillar of cloud,  
but you led me to Pilate's court.

O my people...

I bore you up with manna in the desert,  
but you struck me down and scourged me.  
I gave you saving water from the rock,  
but you gave me gall and vinegar to drink.

O my people...

I gave you a royal sceptre,  
but you gave me a crown of thorns.  
I raised you to the height of majesty,  
but you have raised me high on a cross.

O my people, what have I done to you?  
How have I offended you? Answer me!

### ALLEGRI: MISERERE

*Miserere mei, Deus, secundum magnam  
misericordiam tuam: et secundum multitudinem  
miserationum tuarum, dele iniquitatem meam.*

*Amplius lava me ab iniquitate mea: et a  
peccato meo munda me.*

*Quoniam iniquitatem meam ego cognosco:  
et peccatum meum contra me est semper.*

*Tibi soli peccavi, et malum coram te feci:  
ut justificeris in sermonibus tuis, et vincas cum  
judicaris.*

*Ecce enim in iniquitatibus conceptus sum: et in  
peccatis concepit me mater mea.*

*Ecce enim veritatem dilexisti: incerta et occulta  
sapientiae tuae manifestasti mihi.*

*Asperges me hyssopo, et mundabor:  
lavabis me, et super nivem dealbabor.*

*Auditui meo dabis gaudium et laetitiam:  
et exsultabunt ossa humiliata.*

*Averte faciem tuam a peccatis meis:  
et omnes iniquitates meas dele.*

*Cor mundum crea in me, Deus: et spiritum  
rectum innova in visceribus meis.*

*Ne projicias me a facie tua: et spiritum sanctum  
tuum ne auferas a me.*

*Redde mihi laetitiam salutaris tui: et spiritu  
principali confirma me.*

*Docebo iniquos vias tuas: et impii ad te  
convertentur.*

*Libera me de sanguinibus, Deus, Deus salutis  
meae: et exsultabit lingua mea justitiam tuam.*

*Domine, labia mea aperies: et os meum  
annuntiabit laudem tuam.*

*Quoniam si voluisses sacrificium, dedissem  
utique: holocaustis non delectaberis.*

*Sacrificium Deo spiritus contribulatus: cor  
contritum et humiliatum, Deus, non despicies.*

*Benigne fac, Domine, in bona voluntate tua  
Sion: ut aedificentur muri Jerusalem.*

*Tunc acceptabis sacrificium justitiae, oblationes,  
et holocausta: tunc imponent super altare tuum  
vitulos.*

Have mercy upon me, O God, after Thy great  
goodness: according to the multitude of Thy  
mercies do away mine offences.

Wash me thoroughly from my wickedness: and  
cleanse me from my sin.

For I acknowledge my faults: and my sin is ever  
before me.

Against Thee only have I sinned, and done this evil  
in thy sight: that Thou mightest be justified in Thy  
saying, and clear when Thou art judged.

Behold, I was shapen in wickedness: and in sin hath  
my mother conceived me.

But lo, Thou requirest truth in the inward parts: and  
shalt make me to understand wisdom secretly.

Thou shalt purge me with hyssop, and I shall be  
clean: Thou shalt wash me, and I shall be whiter  
than snow.

Thou shalt make me hear of joy and gladness: that  
the bones which Thou hast broken may rejoice.

Turn Thy face from my sins: and put out all my  
misdeeds.

Make me a clean heart, O God: and renew a right  
spirit within me.

Cast me not away from Thy presence: and take not  
Thy Holy Spirit from me.

O give me the comfort of Thy help again: and  
stablish me with Thy free Spirit.

Then shall I teach Thy ways unto the wicked: and  
sinners shall be converted unto Thee.

Deliver me from blood-guiltiness, O God, Thou that  
art the God of my health: and my tongue shall sing  
of Thy righteousness.

Thou shalt open my lips, O Lord: and my mouth  
shall shew Thy praise.

For Thou desirest no sacrifice, else would I give it  
Thee: but Thou delightest not in burnt-offerings.

The sacrifice of God is a troubled spirit: a broken  
and contrite heart, O God, shalt Thou not despise.

O be favourable and gracious unto Sion: build Thou  
the walls of Jerusalem.

Then shalt Thou be pleased with the sacrifice of  
righteousness, with the burnt-offerings and  
oblations: then shall they offer young bullocks upon  
Thine altar.

## HANDEL *THE PASSION OF CHRIST*

### Prologue

**Chorus** In the cruel bonds of sinning  
long I struggled:  
see how God now suffers.  
Giving us a new beginning  
free from bondage,  
his own life he offers.

### The Mount of Olives

Recitative  
Evangelist Then gave they thanks to God on high. And after they had sung an hymn, they went out into the Mount of Olives, over Kedron. Jesus then to his disciples spake:  
Jesus All ye this night because of me shall be offended, yea, ye shall forsake me.  
**Chorus** Lord, though we die with thee hereafter, yet will we never leave thee.  
Recitative  
Peter Though all other men shall be offended in thee, yet I will never be offended. Against the powers of hell itself will I stand by thy side.  
Jesus I tell thee, that this very night, before the cock crow, thou shalt deny me; thrice thou shalt deny me.  
Peter Though I should die with thee, and then be buried; though ten times over I should perish, yet I will not deny thee or forsake thee.  
Jesus Now sit ye here; I go to pray to my Father; yet do not sleep, but tarry here and watch.

### Christ's prayer in the garden

**Air** (Jesus) My Father, if it may be possible, let this cup pass from me. Yet not my will, but thine be done.  
**Arioso** (Daughter of Zion) Sinners, look with fear and trembling  
on the sin we all must share.  
Dreadful are the pain and anguish  
God's own Son must now endure.  
Recitative  
Evangelist An angel unto him appeared from starry heaven to comfort him in his great sorrow, and strengthen him. And when he rose, and came to his disciples, he found them all asleep, by grief o'ercome, and unto them he said:

### Christ's return to his disciples

**Solo and trio** (Jesus, Peter, John and James)  
Jesus Arise and go!  
Peter Who calls?  
John and James The Lord. Yea!  
Jesus Could ye not watch with me one hour  
through this dark night against death's power?  
Could ye not watch with me as I suffered? Arise and go!  
Peter, John and James Yea, Lord!  
Jesus Arise and go! Rise, for behold the traitor is at hand!

### The betrayal and arrest

Recitative  
Evangelist And while he yet did speak, lo, Judas came, who was one of the twelve. And with him a great multitude, with swords and with staves.  
**Chorus** Seize him and kill! But hold! Take him alive, take him and bind him!  
Recitative  
Evangelist And Judas, he that did betray him, had given them a token:  
Judas Whomsoever I shall kiss, ye may be certain that same is he; now take him, hold him fast, and lead him away.  
**Chorus** He cannot now escape us.  
Recitative  
Judas Hail, Master! Take this kiss from me.  
Jesus My friend, say, wherefore art thou come? Are ye come out as against a thief, with sword and staves, for to take me? I sat daily with you teaching, yea daily teaching in the Temple, and at that time not one of you laid hold on me. But all this was done that the scriptures of the prophets might be fulfilled.  
**Chorus** Behold! Our Lord is bound: by all forsaken.  
Come, let us fly, for fear our lives be taken.

### Peter's denial

Recitative  
Evangelist And they that had laid hold on Jesus led him away to Caiaphas the high priest. Now Peter sat without and warmed himself at the fire beside the servants: and a damsel came to him, and looking at him earnestly she said:  
1st Damsel Thou also without doubt I saw with him the Nazarene.  
Peter Who? I? I know him not, nor what thou saith.  
Evangelist Not long after another saw him, and said:  
2nd Damsel This fellow also was surely with Jesus of Galilee. I greatly wonder thou art so bold to come here with this man.  
Peter What idle talk! I know not what thou sayest; in truth I do not know the man.  
Evangelist And soon another told him to his face:  
3rd Damsel Did I not see thee in the garden? Thou surely art of his disciples, thou surely art a Galilean, thy very speech doth betray thee.  
**Air** (Peter) The world may crack and swallow me,  
the sky with thunderbolts may break,  
if ever once my eyes did see  
this self-same man of whom you speak.

Recitative  
Evangelist Immediately the cock crew and Peter remembered the words which Jesus said: "Before the cock crows twice, thou shalt deny me thrice." And he went out and wept bitterly. And in despair he cried:  
Peter What bitter grief is mine! My soul beneath it sinks. With piercing cold my spirit trembles, and yet my blood with hell's torments on fire, now seethes and burns, inflaming all my flesh, consumes with blazing coals my very heart! Oh who will quench this fire, relieve my agony? But how? I fear I die in deep despair! No, let my troubled heart, my trembling, fearful soul, now pray to Jesus for his mercy and for his grace.

**Air** (Peter) See, I fall, repentance seeking,  
friend of sinners, see me weeping.  
In thine arms of grace enfold me.  
That the black-browed Prince of Hell,  
he who mocked me when I fell,  
through his tears may now behold me.

#### In the court of Caiaphas

Recitative  
Evangelist But though there came many witnesses against him, yet Jesus held his peace. Then Caiaphas arose and said unto him:  
Caiaphas Why answerest thou nothing? What is it which these witness against thee? Again, why answerest thou nothing? I adjure thee by God that thou tell us whether thou be the Christ, the Son of God?  
Jesus Thou sayest, and thee shall see the Son of Man on the right hand of power, and coming in the clouds of heaven.  
Caiaphas Blasphemer! What further need have we of our witnesses? Behold, now ye have heard the blasphemy that he hath spoken here. What think ye?  
Evangelist The council answered him and said:

**Chorus** Put him to death! Let him be put to death!

**Chorale** O Lord my God! What heavy sins  
my shrinking soul is bearing!  
Where can I go to ease my woe  
with all the world uncaring?

**Air** (Daughter of Zion) Ye who still reject God's mercy  
and with sins become impure,  
retribution grows for ever,  
as the fruits of sin mature.

#### Before Pilate

Recitative  
Evangelist And Pilate then asked Jesus, saying:  
Pilate Art thou the King of the Jews?  
Evangelist Jesus answered,  
Pilate Thou hast said.  
**Chorus** Condemn to death this malefactor, this foe of Caesar!

Recitative  
Pilate Why answerest thou nothing, unheeding of the crimes whereof they charge thee?  
The many things they witness against thee?  
Evangelist But Jesus yet answered nothing.

**Duet** (Daughter of Zion and A Believer, bass)  
Daughter of Zion Canst thou bear that men accuse thee?  
That their taunts and jeers abuse thee?  
Hast thou not a single word?  
A Believer, bass By such blessed silence Jesus  
from our sinful tongues now frees us  
and redeems all we have lost.

Recitative  
Evangelist And Pilate then did marvel greatly. And they had a notable prisoner called Barabbas. Now at the feast was Pilate wont to release unto the people a prisoner, whom they would. So when they were gathered together, he said to them:  
Pilate Shall I now release unto you the King of the Jews?  
Evangelist But they cried out, and said:

**Chorus** No, not this man! Let Barabbas go free!

Recitative  
Pilate What shall I do with him who is called King of the Jews?

**Chorus** Take him, let him be crucified!

Recitative  
Pilate Why, what evil hath he done?

**Chorus** Away! Let him be crucified!

#### The scourging and crowning

Recitative  
Evangelist When Pilate saw that he could persuade them nothing, that a tumult was made, then released he Barabbas to them. And Pilate then took Jesus, and scourged him. Then the soldiers of the governor took Jesus into the common hall, and gathered there unto him the whole band. And then they smote him on the head with a reed.

**Arioso** (A Believer, tenor) I see him bound by those who spurn him;  
they smite his head with cruel blows;  
yet deathless love within him glows;  
that love divine for ever burning  
shines brightest when he suffers most,  
sustains him and is never lost.  
Through cruel blows his love will still endure, unshaken,  
and all his sorrows but a brighter flame awaken.

Recitative  
Evangelist And then, besides, they stripped him of his raiment and put on a scarlet robe; and when they had platted a crown of thorns, they put it on his head.

**Air** (Daughter of Zion) A crown of thorns is on the brow of Jesus lying,  
the thorns that once were beautiful when crowned with roses fair,  
without the roses sweet his crown is sharp and bare,  
the crown of thorns now defies and mocks his kingdom.  
Ah! Lord, thy kingdom's token thus is given.  
While earthly monarchs wear their crowns of pearl and gold,  
a thorn is all thy crown; thy rule, a sway unbroken o'er sinful hearts  
which thou to purity dost mould.

Recitative  
Evangelist And then they bowed the knee before him. And they began saluting him:

**Chorus** Let everyone bow down before thee!  
We hail thee, O thou King of the Jews, we hail thee!

Recitative  
Evangelist And even did they dare to spit in his face.

**Air** (Daughter of Zion) Jesus! That our souls with thine may flourish,  
thy great heart with longing breaketh, with longing breaks.  
And as flames with oil burn bright,  
so our love thy blood doth nourish,  
brings us to eternal light.

### The way of the cross

Recitative  
Evangelist And when these things were done, and after they had mocked and jeered at him,  
they stripped him and they took the robe from him and put on him his own raiment  
again, and then they brought him forth to be crucified and led him to Golgotha.

### Solo and Chorus

Daughter of Zion Haste, ye souls bowed down with sinning,  
see a glorious new beginning, come!  
Chorus Come where?  
Daughter of Zion To Golgotha! On the wings of faith soaring, fly!  
Chorus Fly where?  
Daughter of Zion The hill of glory, where the flower to save you blooms,  
with the flower of glory blooms, come!  
Chorus Come where?  
Daughter of Zion To Golgotha!

Recitative  
Mary Oh God! my son is dragg'd away, and torn from me! Where is he now, ye murderers,  
tell me where! To death is he taken?

### Duet (Mary and Jesus)

Mary Must my son and Saviour suffer,  
with his wounds my life be riven?  
Jesus Yea in anguish I must die,  
that through me thou enter heaven.

### The crucifixion

Recitative  
Evangelist And he bore his cross himself. And when they were come to a place, Golgotha by  
name, they gave him vinegar to drink mingled with gall, then hanged him there upon  
the cross.

**Chorale** O child of man, how great your sin!  
The Son of God is dying.  
What sorrow he must bear,  
sin and death defying.

Recitative  
Evangelist As soon as he was crucified, they parted his garments, casting lots, and watched him  
there; and set up over his head his accusation written: This is Jesus, the King of the  
Jews. And they that passed him by reviled him and mocked him; and likewise they  
that were crucified with him.

**Chorus** If thou be the Son of God, come down and save thyself! Art thou the Son of God?  
Come down then from the cross, that we may believe. If thou be the king of Israel,  
come down from the cross and save thyself, and then we will believe. Although he  
saved others, himself he cannot save!

### The death of Christ

Recitative  
Evangelist And about the ninth hour did Jesus cry with a loud voice and said:  
Jesus Eli! Eli! Lama sabachthani?  
Evangelist Which words are, being interpreted: My God! My God! Why hast thou forsaken me?  
After this, Jesus, knowing well that all things were now accomplished, that the scrip-  
ture might be fulfilled, saith:  
Jesus I thirst!

**Arioso** (A Believer, tenor) My Saviour! Lord and King!  
The painful scourge ne'er made thee falter  
when hands and feet by nails were torn,  
in silence all thy pain was borne.  
But now thou criest out for water  
like as the hart that seeks the stream.  
What dreadful thirst our God now suffers,  
who us the living water offers.  
He thirsts to save our souls from sin.

Recitative  
Evangelist And straightway one of them ran, and took a sponge, and filled it full of vinegar and  
put it on a reed, and gave it him that he might drink. And Jesus cried again with a  
loud voice:  
Jesus All is fulfilled.  
Evangelist And then he bowed his head and gave up the ghost.

**Chorale** I stand before the lonely cross  
in horror at my sinning.  
Yet though my guilt seems without end  
a new life is beginning  
for by his death Christ sets me free  
and sin no longer fetters me:  
Oh wondrous death and passion.

Recitative  
A Believer, tenor  
As Jesus dies the suffering heavens, the earth beneath, dissolve in grief. The moon  
now veils herself in darkness, in mourning, for the dying Lord. The blood of Christ has  
quenched the sun: his fire is cold, his light has gone. And when they pierce his side  
the rocks are rent asunder, and heaven shakes with grief in crashing peals of thun-  
der. And thou must grieve, my heart. In sorrow thou must weep, a flood outpouring  
of bitter tears.

**Chorale** Lord, I trust thee, I adore thee.  
Ah! Thou friend of man, restore me!  
On thy loving grace relying,  
for the bread of life I'm sighing.  
Quench my thirst and let my hunger cease.  
Fill my heart with joy and endless peace.  
When the breath of life has left me  
May my soul be blended with thee.

## 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. Our 40th Anniversary season has been marked by the commission of a new work *Father and Son* by Kenneth Dempster, which was supported by an award of a £5,000 lottery grant from the Scottish Arts Council via Awards for All, and received its first performance at our last concert.

From time to time, vacancies occur in all sections of the choir. Any singer interested in obtaining further details should contact Michael Harris, our Musical Director, by phone on 0131 556 1759 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. A recording for the Priory label, of a 1724 organ in Thüringen by Johann Schröter, was released in Summer 2008.

Elsewhere Michael has given recitals at many venues in Germany, Belgium, Italy and the USA, as well as in the UK, where he has played in many of the major venues. In August and September 2008 he gave concerts in Australia and New Zealand. Since 1998 he has been Musical Director of the Scottish Chamber Choir.

He is also much involved in organ and choral education. He has led a number of study tours to Germany, with a special interest in the organs of Thüringen and Saxony, and is Director of the Edinburgh Organ Academy, an international annual springtime organ course founded in 1998. His Napier University duties include supervision of final year performance students, and directing the University Chamber Choir.

**Peter Backhouse** began his musical training as a chorister in the choir of York Minster. Later he studied music at Edinburgh University where he graduated BMus (Hons), having won the 3rd Year Class Medal as well as the Tovey Memorial Prize for his organ playing. He is a Fellow of the Royal College of Organists and holder of their Choir Training Diploma, as well as an Associate of the Royal College of Music. In 1977 he was appointed Assistant Organist at St Mary's Episcopal Cathedral. This post, with its daily accompaniment of services, as well as many concerts, recitals, broadcasts and recordings, kept him busy for over 20 years.

In 2000 he was appointed Assistant Organist at St Giles' Cathedral, and combines this post with teaching music at The Edinburgh Academy. He has served on the Council of The Edinburgh Society of Organists for many years, including two as President. He supports the work of the Royal School of Church Music and was for a number of years an organ adviser in the Edinburgh area for the Scottish Federation of Organists.

He has played for services and given recitals in many cathedrals, including Westminster Abbey, Canterbury, Durham, Ripon and St Albans' Cathedrals, St George's Chapel Windsor, King's College Cambridge, the Temple Church London and recently at York Minster. As a continuo player he has played with all the major professional ensembles in Scotland.

Railways have interested him all his life, and he is a qualified signaller on the Bo'ness and Kinneil Railway. His photographs, principally of organs, churches and walking holidays, continue to be published, and he tries to find time to enjoy cricket and walking.

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.

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	Rachel Bucknall	Kate Rigg
	Adrienne Burgess	Sasha Salinasova
	Lorraine Fraser	Sue Shoosmith
	Jenny Mackenzie	Adriana Skaraas
	Pauline McClellan	Milda Zinkus
	Julie Morrice	
Contraltos	Anne Barker	Guen Innes
	Bridget Beagan	Marjory Lobban
	Jean Brodie	Susan White
	Myra Brown	
Tenors	Olusegun Akintola	James Verge
	Andrew Polson	Ross Wilson
Basses	Mike Arthur	Frank Lucas
	George Burgess	Alex McDonald
	Peter Innes	James Mcdonald
	Wilf Krause	Martin Tarr

## The St Giles' Chamber Ensemble

Violin 1	Ian Laing
Violin 2	Sheena Robertson
Viola	Alison Lucas
Cello	Ruth Beauchamp
Double Bass	Alison Frew
Oboe	Morag Page
	Julian Appleyard
Organ continuo	Peter Backhouse