

The Scottish Chamber Choir

Directed by Michael Harris

Festival Concert

Sunday 16th August 2009 8.00pm
St Mary's Cathedral, Palmerston Place

The Scottish Chamber Choir

with the St Giles' Chamber Ensemble

Director: Michael Harris

HENRY PURCELL
(1659–1695)

O SING UNTO THE LORD A NEW SONG

Soprano Milda Zinkus
Contralto Marjory Lobban
Tenor James Verge
Basses Mike Arthur
Frank Lucas

JOSEPH HAYDN
(1732–1809)

MISSA SANCTI NICOLAI

KYRIE
GLORIA
CREDO
SANCTUS
BENEDICTUS
AGNUS DEI

Soprano Adriana Skaraas
Contralto Anne Barker
Tenor Ross Wilson
Bass Frank Lucas

I N T E R V A L of 10 minutes

The Scottish Chamber Choir is registered with OSCR,
the Office of the Scottish Charity Regulator,
as Scottish Charity No. SC013058

Programme notes

Henry Purcell: *O sing unto the Lord a new song*

From about 1685 onwards most of Purcell's anthems conformed to the genre of verse anthems – works where solo sections alternate with full ones – with string accompaniment. *O sing unto the Lord* probably dates from about 1688 and was possibly written for a special occasion. The style is more Italianate in the symphony than earlier works, and there is a considerable amount of linking between the themes of the various sections. There is plenty of contrast between the sections, with the expressive nature of 'O worship the Lord' being answered by the dramatic entry of the bass solo at 'Tell it out among the heathen'.

Joseph Haydn: *Missa Sancti Nicolai*

From 1761 until 1790, Haydn's compositional output was dominated by his employment by the Esterházy family, firstly by Prince Paul Anton, and then, following his death in 1762, by Prince Nikolaus Joseph. During much of that time Haydn was isolated from outside developments by Prince Nikolaus' decision not to spend much of the year at Eisenstadt, outside Vienna, but at the new summer palace that he had had built at Esterháza in Hungary.

This isolation was a source of ill-feeling among the musicians employed by Prince Nikolaus, as it separated them from their families; matters came to a head in 1772, when, to make a point, Haydn composed his *Farewell Symphony*. This was also the year of the composition of the Mass, written for the Prince's name-day on December 6th.

The structure of the Mass is of interest; the music of the *Kyrie* reappears for the *Dona nobis pacem*, giving a sort of symphonic unity to the whole. It seems that at the first performance the music was not written out again, and that the singers had to improvise the text to the notes – surely a recipe for disaster. The *Gloria* that follows is compact and striking, with a lilting soprano solo at *Gratias agimus tibi*. In the *Credo*, Haydn compresses the text so that more than one line is set at once – the central *Et incarnatus est* thus appears after only twenty-eight bars. This quartet provides one of the most moving moments of the work, with the opening tenor solo joined by the remainder of the quartet at the *Crucifixus*. The *Sanctus* is a setting of restrained breadth, which gives way to a brilliant *Pleni sunt coeli*. Haydn's melodic writing comes to the fore again in the *Benedictus*, set in the manner traditional at the time, for a solo quartet, ending with a reprise of the *Hosanna*. The *Agnus Dei* opens as an Adagio in the tonic minor key, before the mood is lightened by the almost operatic finale of the *Dona nobis pacem*.

Antonio Vivaldi: *Gloria*

This work, among the first choral pieces that Vivaldi composed, was probably written for the Feast of the Visitation of the Blessed Virgin Mary in 1713 or 1714. Vivaldi had had relatively little opportunity to write such music in the course of his employment at the Pietà, as choral music was not one of his responsibilities. However Francesco Gasparini, who had been in charge of the choir since 1701, left the institution in mid-1713 and there was a vacancy for the next six years. It was into this breach that Vivaldi stepped.

Throughout the *Gloria*'s twelve movements much of the vocal writing is instrumental in character, drawing inspiration from his concerto style. However, Vivaldi was also capable of creating lyrical passages such as *Et in terra pax hominibus* of the second movement. The instrumentation of the work with its obbligato oboe and trumpet parts was typical of music written for the Pietà, as was the exclusive use of high voices for the solos. The final movement is in fact an adaptation of a corresponding movement by Giovanni Ruggieri, which was originally written for double choir and orchestra.

Programme notes by Michael Harris

ANTONIO VIVALDI GLORIA (R589) (1678–1741)

GLORIA IN EXCELSIS – CHORUS

ET IN TERRA PAX – CHORUS

LAUDAMUS TE – SOPRANO DUET

GRATIAS AGIMUS TIBI – CHORUS

PROPTER MAGNAM GLORIAM – CHORUS

DOMINE DEUS, REX COELESTIS – SOPRANO SOLO

DOMINE FILI UNIGENITE – CHORUS

DOMINE DEUS, AGNUS DEI – ALTO SOLO AND CHORUS

QUI TOLLIS – CHORUS

QUI SEDES AD DEXTERAM – ALTO SOLO

QUONIAM TU SOLUS SANCTUS – CHORUS

CUM SANCTO SPIRITU – CHORUS

Sopranos Kate Rigg

Julie Morrice

Contralto Marjory Lobban

Acknowledgements

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The Chamber Organ used in tonight's performance has been made available through the support of Dunedin Consort and Players.

Texts and translations

PURCELL O SING UNTO THE LORD A NEW SONG

O sing unto the Lord a new song: sing unto the Lord, all the whole earth. Alleluja. Sing unto the Lord, and praise his Name: be telling of his salvation from day to day. Declare his honour unto the heathen, and his wonders unto all people.

Glory and worship are before him; power and honour are in his sanctuary. The Lord is great, and cannot worthily be praised: he is more to be feared than all gods. As for all the gods of the heathen, they are but idols: but it is the Lord that made the heavens.

O worship the Lord in the beauty of holiness: let the whole earth stand in awe of him. Tell it out among the heathen that the Lord is King, and that it is he who hath made the round world so fast that it cannot be moved; and how that he shall judge the people righteously. Alleluja. Amen.

Psalm 96, 1–3, 6, 4–5, 9–10

HAYDN MISSA SANCTI NICOLAI

Kyrie

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria

*Gloria in excelsis Deo et in terra pax hominibus
bonae voluntatis.*

Glory be to God in the highest, and on earth
peace to men of good will.

*Laudamus te, benedicimus te, adoramus te,
glorificamus te.*

We praise thee, we bless thee, we adore thee,
we glorify thee.

*Gratias agimus tibi propter magnam gloriam
tuam,*

We give thee thanks for thy great glory,

*Domine Deus, Rex coelestis, Deus Pater
omnipotens.*

O Lord God, heavenly King, God the Father
almighty.

*Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;*

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.

*Qui tollis peccata mundi, suscipe deprecationem
nostram.*

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

Qui sedes ad dexteram Patris, miserere nobis.

Thou that sittest at the right hand of the Father,
have mercy upon us.

*Quoniam tu solus sanctus, tu solus Dominus, tu
solus Altissimus, Jesu Christe,
cum sancto Spiritu, in gloria Dei Patris. Amen.*

For thou only art holy, thou only art the Lord,
thou only art the most high, Jesus Christ,
with the Holy Ghost, in the glory of God the
Father. Amen.

Credo

*Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibillum omnium et
invisibillum, et in unum Dominum Jesum
Christum, Filium Dei unigenitum, et ex Patre
natum ante omnia saecula:*

*Deum de Deo, lumen de lumine, Deum verum de
Deo vero, genitum non factum,
consubstantialem Patri, per quem omnia facta
sunt.*

*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 judicare 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.*

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:

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:

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,

and was crucified also for us under
Pontius Pilate. He suffered and was buried,

and the third day he rose again according to the
scriptures, and ascended into heaven, and
sitteth on the right hand of the Father.

And He shall come again with glory to judge
both the quick and the dead: whose kingdom
shall have no end.

And (I believe) in the Holy Ghost, the Lord and
giver of life, who proceedeth from the Father
and the Son, who with the Father and the Son
together is worshipped and glorified, who spake
by the prophets.

And (I believe) 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.

Benedictus

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

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.

Agnus Dei

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

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

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.

The Scottish Chamber Choir

Sopranos	Rachel Bucknall	Kate Rigg
	Lorraine Fraser	Sasha Salinasova
	Jenny Mackenzie	Sue Shoosmith
	Pauline McClellan	Adriana Skaraas
	Julie Morrice	Milda Zinkus
Contraltos	Anne Barker	Marjory Lobban
	Bridget Beagan	Alison McCleery
	Jean Brodie	Sheila Robertson
	Myra Brown	
Tenors	Stuart Mitchell	James Verge
	Andrew Polson	Ross Wilson
Basses	Mike Arthur	Alex McDonald
	Peter Innes	James McDonald
	Wilf Krause	Martin Tarr
	Frank Lucas	

The St Giles' Chamber Ensemble

Violin 1	Ian Laing (leader)	
	Sheena Robertson	Peter Dayan
Violin 2	Alex Laing	Kate Duffy
Viola	Lawrence Dunn	Fiona Mackintosh
Cello	Ruth Beauchamp	Mary Macleod
Double Bass	Catherine Frew	
Oboe	Morven Bell	Morag Page
Horn	Marian Kirton	Shona Brownlee
Trumpet	Alistair Douglas	
Organ continuo	Peter Backhouse	