

The Scottish Chamber Choir

Directed by Michael Harris



CANTATAS FOR PASSIONTIDE

Saturday 18th March 2000

St Giles' Cathedral
High Street
Edinburgh

The Scottish Chamber Choir

The St. Giles' Chamber Ensemble

Director: Michael Harris

Organist: Philip Sawyer

J S BACH
(1685-1750)

CANTATA 12
WEINEN, KLAGEN, SORGEN, ZAGEN

HANS LEO HASSLER
(1562-1612)

MOTET
VATER UNSER IM HIMMELREICH

I N T E R V A L
of 20 minutes

Wine and soft drinks will be available in the Lower Aisle

J S BACH

VATER UNSER IM HIMMELREICH (BWV682)
ORGAN

J S BACH

CANTATA 4
CHRIST LAG IN TODESBANDEN

PROGRAMME NOTES

Weinen, Klagen, Sorgen, Zagen, Cantata 12, was written during Bach's time in Weimar, and first performed on 22nd April 1714, the Third Sunday after Easter in that year. Until February of 1714 he had had little opportunity to write vocal music in Weimar, but was then required to produce and perform new works every four weeks. The Cantata was certainly performed again in Leipzig, and the opening chorus was adapted for the *Crucifixus* of the B minor Mass over forty years after its original composition.

This first chorus uses a passacaglia as the framework for the outer sections of the movement. The four bar passacaglia motif is repeated twelve times, representing perhaps the dejection of the twelve disciples in the sighing figures of the chorus parts. The central section is more affirmative in nature with the voices accompanied only by continuo. Instrumentally the scoring of the opening Sinfonia and the chorus is also based on the five-voiced French model rather than the newer and increasingly fashionable Italian four part idiom.

The oboe, which is prominent in the Sinfonia is reintroduced as an obbligato instrument in the alto aria *Kreuz und Krone sind verbunden*. Through the course of the cantata the mood gradually develops from the reflective melancholy of the opening towards the confidence of Easter at the conclusion. This is represented in the arias by the move from the C minor of the alto aria to the more positive E flat major of the bass, *Ich folge Christo nach* with its violin duo upper parts and then the tenor aria with trumpet obbligato.

Hans Leo Hassler was one of the most important German composers of the period during which Heinrich Schütz (b.1585) was growing to maturity. He was the first German to follow a musical apprenticeship in Italy, something that was to become very fashionable. Born in Nürnberg, he was sent by his father to study with Andrea Gabrieli in Venice in 1584, where he remained for two years. It was Hassler who originally composed the love-song whose melody was eventually to become the Passion chorale, *O Haupt voll Blut und Wunden*.

A clear contrapuntal technique and the influences of his Lutheran faith mark Hassler's music; Denis Arnold described him as the Thomas Morley of Germany because of his work in advancing the arrival of the Italian style in Germany.

In the chorale motet *Vater unser im Himmelreich* Hassler uses the nine stanzas of Luther's paraphrase of the Lord's Prayer. Luther's division of the stanzas in his paraphrase moves to the text Give us this day our daily bread at the fifth stanza, marking the break between heavenly and earthly subject matter. Hassler marks this by setting the stanzas from verse five onwards as cantus firmus variations on the chorale, with the chorale theme in long notes.

Vater unser im Himmelreich (BWV682) is from the third part of the Clavierübung, a collection of organ music that was published in 1739. In this five-voiced setting for two keyboards and pedals, Bach sets the *Vater unser* chorale melody in canon while the other three voices are occupied with complex counterpoint involving Lombardic ('Scottish snap') rhythms and staccato playing.

As with Hassler, so Bach in Cantata 4, *Christ lag in Todesbanden*, uses a Lutheran hymn text as the basis for his composition. In this case he uses Luther's 1524 Easter hymn in full. Bach arranges the setting of the seven stanzas symmetrically around verse 4 and emphasises the importance of the central verse text by omitting the instruments apart from the continuo group. The structure of this cantata, written in Mühlhausen, is unique in being a pure chorale cantata with the chorale melody being the motivic basis for all the movements. It could be that the reason for this was down to the church authorities who had to approve the text and musical idiom. It is possible that the work was written for his audition for the Organist's position at Mühlhausen on 24th April 1707.

The Cantata begins with a Sinfonia, for five part string ensemble - here Bach is reflecting the old style pattern of five instrumental parts, with two viola parts as in the renaissance viol consorts. The Sinfonia here introduces the chorale melody.

The chorus is used more frequently in BWV4 than in many other cantatas, where often there was only a cantus firmus chorus opening chorus, with the chorale melody sung in long notes by the treble line, and a concluding chorale. However, even in this case the opening verse is the most extensive movement of the Cantata.

The duo over an ostinato bass of verse 2 is typical of late seventeenth century cantata practice. The following tenor verse is much stronger in character, with the cantus firmus sung undecorated whilst the violins have some spirited figuration. After the central chorale verse the bass verse 5 has some canonic elements between the vocal line and the first violin - Bach returns here to using the full string forces once again. In a mirror image of verse 2, verse 6 is also a duo against a continuo bass, this time more rhythmically incisive and set for soprano and tenor.

Programme notes by Michael Harris

ACKNOWLEDGEMENT

The work of the choir is subsidised by the **National Federation of Music Societies** from funds supplied by the Scottish Arts Council. The Federation, which was founded in 1935, represents the interests of around 1400 societies throughout the United Kingdom and provides them with a range of services and training as well as acting as the leading voice for amateur music. The Federation's patron is HRH The Duchess of Kent, and its current President is Sir Peter Maxwell Davies.



No part of this concert should be recorded without prior permission

TEXTS AND TRANSLATIONS

WEINEN, KLAGEN, SORGEN, ZAGEN

Sinfonia

Chorale

<i>Weinen, Klagen, Sorgen, Zagen, Angst und Not Sind der Christen Tränenbrot, Die das Zeichen Jesu tragen.</i>	Weeping, lamenting, Worrying, fearing, Anxiety and distress Are the tearful bread of Christians Who bear the sign of Jesus.
--	---

Recitative

<i>Wir müssen durch viel Trübsal in das Reich Gottes eingehen.</i>	We must through much tribulation enter the kingdom of God.
--	---

Aria

<i>Kreuz und Krone sind verbunden, Kampf und Kleinod sind vereint. Christen haben alle Stunden Ihre Qual und ihren Feind, Doch ihr Trost sind Christi Wunden.</i>	Cross and crown are joined together, Struggle and gem are united. Christians have in every hour Their torment and their foe, But their comfort is Christ's wounds.
---	--

Aria

<i>Ich folge Christo nach, Von ihm will ich nicht lassen Im Wohl und Ungemach, Im Leben und Erblassen. Ich küsse Christi Schmach, Ich will sein Kreuz umfassen. Ich folge Christo nach, Von ihm will ich nicht lassen.</i>	I follow after Christ, I will not abandon Him In well-being and trouble, In living and dying. I kiss Christ's dishonour, I will embrace His cross. I follow after Christ, I will not abandon Him.
--	--

Aria

<i>Sei getreu, Alle Pein Wird doch nur ein Kleines sein. Nach dem Regen Blüht der Segen, Alles Wetter geht vorbei. Sei getreu, sei getreu!</i>	Be faithful, All suffering Will be but a trifle. After the rain Blessings flower, All storms pass over. Be faithful, be faithful!
--	---

Chorale

<i>Was Gott tut, das ist wohlgetan, Dabei will ich verbleiben, Es mag auf mich die rauhe Bahn Not, Tod und Elend treiben, So wird Gott mich Ganz väterlich In seinen Armen halten: Drum laß ich ihn nur walten.</i>	What God does, that is well done, To this I will be constant, I may be driven on to the rough road By distress, death and misery, Yet God will hold me Just like a father In His arms: Therefore I let Him alone rule.
---	---

VATER UNSER IM HIMMELREICH

- | | |
|---|---|
| 1 <i>Vater unser im Himmelreich
Der du uns alle heissest gleich
Brüder sein, und dich rufen an
Und wilt das Beten von uns han
Gib, daß nicht bet' allein der Mund
Hilf, daß es geh von Herzen Grund.</i> | Our Father, Who art in heaven,
Who biddest us all equal
Brothers to be, and to call upon Thee,
And who desirest our prayers,
Grant that not only the mouth shall pray,
But help it to come from the depths of the heart. |
| 2 <i>Geheiligt werd der Name dein
Dein Wort bei uns hilf halten rein
Daß wir auch leben heiliglich
Nach deinem Namen wirdiglich
Behüt uns Herr für falscher Lehr
Das arm verführte Volk bekehr.</i> | Hallowed be Thy Name;
Help us to keep Thy Word pure,
That we, too, may live in holiness,
In worthiness of Thy Name.
Protect us, Lord, from false counsel
And lead the poor deluded people back to righteousness. |
| 3 <i>Es komm dein Reich zu dieser Zeit
Und dort hernach in Ewigkeit
Der heilig Geist uns wohne bei
Mit seinen Gaben mancherlei
Des Sathans Zorn and groß Gewalt
Zerbrich für ihn dein Kirch erhalt.</i> | Thy kingdom come, now
And afterwards and for evermore.
May the Holy Ghost be with us,
Together with His abundant bounty.
Satan's wrath and might
Destroy, and preserve Thy Church for ever. |
| 4 <i>Dein Will gescheh Herr Gott zugleich
Auf Erden wie im Himmelreich
Gib uns Gedult in Leidens Zeit
Gehorsam sein in Lieb und Leid
Wehr und steur allem Fleisch und Blut
Das wider deinen Willen tut.</i> | Thy will be done, Lord God, even
On earth as it is in heaven;
Grant us patience in time of affliction,
To be obedient for better or for worse;
Defend and guide all flesh and blood
That goes against Thy will. |
| 5 <i>Gib uns heut unser täglich Brot
Und was man darf zur Leibes Not
Behüt uns für Unfried und Streit
Für Seuchen und für teurer Zeit
Daß wir in gutem Frieden stehn
Der Sorg und Geizes müssig gehn.</i> | Give us this day our daily bread,
And what we need our bodies to sustain;
Protect us from discord and strife,
From plagues and from hard times,
That we may live in blessed peace,
Untroubled by care and covetousness. |
| 6 <i>All unser Schuld vergib uns Herr
Daß sie uns nicht betragen mehr
Wie wir auch unsern Schuldigern
Ihr Schuld und Fehl vergeben gern
Zu dienen mach uns all bereit
In rechter Lieb und Einigkeit.</i> | Forgive us our trespasses, Lord,
That they may trouble us no more,
As we also gladly forgive
Those who trespass against us;
Make us all willing to serve
In righteous love and unity. |
| 7 <i>Führ uns Herr in Versuchung nicht
Wann uns der böse Geist ansicht
Zur linken und zur rechten Hand
Hilf uns tun starken Widerstand
Im Glaubenfest und wohlgerüst
Und durch des heiligen Geistes Trost.</i> | Lead us not into temptation, Lord;
When the evil spirit assails us
From left and right,
Help us to offer doughty resistance
In steadfast faith and well armed,
And through the comfort of the Holy Ghost. |

- 8 *Von allem Übel uns erlöß
Es sind die Zeit und Tage böß
Erlöß uns vom ewigen Tod
Und tröst uns in der letzten Not
Bescher' uns auch ein seligs End
Nimm unser Seel in deine Händ.*
- 9 *Amen, das ist, es werde wahr
Stärk unsern Glauben immerdar
Auf daß wir ja nicht zweifeln dran
Was wir hiemit gebeten han
Auf dein Wort in dem Namen dein
So sprechen wir das Amen fein.*

Deliver us from all evil;
And when the time and day are nigh,
Deliver us from eternal death,
And comfort us in our last hour of need,
Grant us, too, a blessed end,
And accept our soul into Thy hands.

Amen, which is, so be it;
Fortify our faith for ever,
That we may never doubt it.
What we herewith have prayed
According to Thy Word and in Thy name,
We now utter the Amen, so let it be.

- 4 *Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!*

There was a wondrous war
Between Life and Death.
Life won the victory
And Death was swallowed up.
This was written in the scriptures,
How one Death consumed the other,
And thus made a mockery of Death.
Hallelujah!

- 5 *Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsere Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr
schaden.
Halleluja!*

Here is the true Passover Lamb,
God had commanded it,
High upon the Cross's shaft
It has been roasted in ardent love,
The blood marks our doors,
Faith holds it before Death,
The murderer can no longer harm us.
Hallelujah!

- 6 *So feiern wir das hohe Fest
Mit Herzensfreud und Wome,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!*

So we celebrate the high feast
With heartfelt joy and delight
That the Lord lets shine for us,
He is Himself the sun
Who through the splendour of His grace
Lights up our hearts completely,
The night of sin has disappeared.
Hallelujah!

- 7 *Wir essen und leben wohl
In rechten Osterfladen,
Der alle Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!*

We eat and live well
With the true unleavened bread of Easter,
The old leaven shall not
Be with the Word of Grace,
Christ would be the meal
And would feed the soul only,
Faith wants no other life.
Hallelujah!

CHRIST LAG IN TODESBANDEN

Sinfonia

- 1 *Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen Halleluja!*
- 2 *Den Tod niemand zwingen kunnt
Bei allen Menschenkinden,
Das macht alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!*
- 3 *Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Todsgestalt,
Den Stachl hat er verloren.
Halleluja!*
- Christ lay in the bonds of death
Delivered for our sins,
He has risen again
And has brought us life;
We must be joyful for this,
Praise God and be grateful to Him
And sing Hallelujah!
- Nobody could overcome Death
Among all mankind,
This was all caused by our sin,
No innocence was to be found.
For this, Death came so soon
And took power over us,
Held us captive in his kingdom.
Hallelujah!
- Jesus Christ, the Son of God,
Has come in our stead
And has cast sin aside,
Thereby taking from Death
All his rights and his power,
There remains nought but Death's form,
His sting he has lost.
Hallelujah!

The Scottish Chamber Choir

Since its formation in 1968, the **Scottish Chamber Choir** has performed throughout Scotland and Northern England to great acclaim. The highly successful and critically praised Silver Jubilee season in 1993-4 concentrated on 20th century British music and was recognised by an Enterprise Award from the Performing Right Society - one of only three awards in Scotland. The choir's hallmark, however, is its breadth of repertoire, encompassing music from the 16th century to the present day.

Vacancies occur in the choir periodically, and any singer interested in obtaining further details should contact Bill Wood, President, on 0131 339 7663.

Michael Harris was appointed as Musical Director of the choir in January 1998, in succession to Philip Sawyer. He is Organist and Master of the Music of St. Giles' Cathedral, Edinburgh, a post that is combined with a Lectureship in Music at Napier University.

Prior to coming to Edinburgh, he was Assistant Organist of Canterbury Cathedral and Organist of The King's School, Canterbury, having previously been Sub-Organist of Leeds Parish Church. He began his musical education as a chorister at Gloucester Cathedral, and later became Organ Scholar of St. Peter's College, Oxford. He studied organ with Nicholas Danby.

His work has involved him in numerous recordings and broadcasts, both for television and radio, including the Enthronement of George Carey as Archbishop of Canterbury in 1991. He has also recorded a solo CD, 'The Widor Tradition', of nineteenth and twentieth century French organ music. Together with St Giles' Cathedral Choir he has recently released a CD of music for choir and organ entitled Sounds of St Giles'.

In addition to his work with Cathedral and choral music in general, Michael Harris has given many solo organ recitals throughout Great Britain and Germany. During his time in Kent he was also Musical Director of The Canterbury Singers, one of the leading chamber choirs of the area.

Philip Sawyer was born in Birmingham and was educated at the Royal College of Music, London and at the University of Cambridge, where he was Organ Scholar of Peterhouse. In 1970 he was awarded a Boris Ord Travelling Scholarship by the University of Cambridge Faculty of Music and the Leaf Studentship by Peterhouse to enable him to study organ with Piet Kee in Amsterdam. In 1973 he won a French Government scholarship for the study of Classical French organ music with René Saorgin at the Nice Conservatoire.

Philip Sawyer's career as an organ recitalist has taken him to many places in the United Kingdom as well as to the Netherlands and France. He has commissioned a number of new works for organ from Scottish, English and American composers. He has recorded organ recitals for BBC Radio 3 and BBC Radio Scotland. Future engagements include recitals in St Bavo's Church, Haarlem (NL), Chester Cathedral and Monaco Cathedral (France).

He is active as a continuo player on both harpsichord and organ and has worked with the Scottish Chamber Orchestra, the Scottish Baroque Ensemble and various soloists and ensembles. He currently works with 'The Banquet of Music', an early music group based in Scotland.

He has lived in Scotland since 1975. He lectures at Napier University, Edinburgh, where he was Head of the School of Music 1987-1999. He was conductor of the Scottish Chamber Choir for four years until December 1997. Currently he is Director of Music at St Mary's Collegiate Church in Haddington, East Lothian.

The Scottish Chamber Choir

Sopranos	Jenny Auld	Anne McAlister
	Alison Crichton	Heather MacLeod
	Lorraine Fraser	Pauline McClellan
	Emily Gribbin	Erica Schwarz
Contraltos	Fiona Akers	Deirdre MacLelland
	Jean Brodie	Beatrice Wickens
	Myra Brown	
Tenors	Vic Hodgson	Andrew Polson
	Andrew Morley	James Verge
		Bill Wood
Basses	Adrian Coppola	Hamish Martin
	Andrew Firth	Colin Mason
	Frank Lucas	Martin Tarr

The St. Giles' Chamber Ensemble

Violin 1	Ian Laing (Leader)	Cello	Pat Hare
	Emily Corbett		Douglas Badger
	Rachel Atkinson	Double Bass	Rebecca Calvert
Violin 2	John Hiley		
	Lawrence Dunn	Oboe	Morag Watson
	Hazel Younger		
Viola	Alison Lucas	Trumpet	Carolyn Probka
	Ruth Adinall		

Organ continuo: Philip Sawyer

We hope that you have enjoyed the concert and will wish to hear the choir in our next Edinburgh concerts

8:00pm

Saturday 3rd June 2000

St. Mary's Cathedral

Rossini Petite Messe Solennelle

Saturday 18th August 2000

St. Mary's Cathedral

Vivaldi Gloria

Albinoni Adagio for Organ and Strings

Bach Magnificat in D

with chamber orchestra

Details from choir members or from the President, Bill Wood,
on 0131 339 7663