

# The Scottish Chamber Choir

Directed by Michael Harris



## FESTIVAL CONCERT

Sunday 13th August 2000

St Mary's Cathedral  
Palmerston Place  
Edinburgh

# The Scottish Chamber Choir

The St. Giles' Chamber Ensemble

Director: Michael Harris

J S BACH  
(1685-1750)

MAGNIFICAT IN D (BWV 243)

MAGNIFICAT – chorus  
ET EXSULTAVIT SPIRITUS MEUS – soprano solo  
QUIA RESPEXIT HUMILITATEM – soprano solo  
OMNES GENERATIONES – chorus  
QUIA FECIT MIHI MAGNA – bass solo  
ET MISERICORDIA – alto solo, tenor solo  
FECIT POTENTIAM – chorus  
DEPOSUIT POTENTES – tenor solo  
ESURIENTES IMPLEVIT BONIS – alto solo  
SUSCEPIT ISRAEL – trio for two sopranos and alto  
SICUT LOCUTUS EST – chorus  
GLORIA PATRI, ET FILIO – chorus

INTERVAL  
of 10 minutes

TOMASO ALBINONI  
(1671-1751)

ADAGIO IN G MINOR FOR ORGAN AND STRINGS

ANTONIO VIVALDI GLORIA (R589)  
(1678-1741)

GLORIA IN EXCELSIS – chorus  
ET IN TERRA PAX – tenor solo  
LAUDAMUS TE – soprano duet  
GRATIAS AGIMUS TIBI – chorus  
PROPTER MAGNAM GLORIAM – chorus  
DOMINE DEUS – 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

*No part of this concert should be recorded without prior permission*

## PROGRAMME NOTES

### J S Bach: Magnificat in D (BWV 243)

Bach's setting of the *Magnificat* was first heard in Leipzig at Christmas in 1723. In Bach's time the *Magnificat* was one of the main parts of the Lutheran Vespers liturgy, normally sung in German, but on major feast days in Latin. Bach originally composed the work to include additional Christmas texts, but the score was later revised, probably in early 1732, and the work transposed down a semitone from E flat to D major.

Bach's setting of the *Magnificat* is extremely concise, about the same length as one of his cantatas. Unlike the cantatas however there is no use of recitative or chorale, with the composer employing a much freer combination of chorus and aria than was normal in his sacred music. The style of writing is clearly governed by the Baroque doctrine of the *Affekt*, with brilliant D major trumpet writing in the opening chorus of praise; this is returned to at the end of the Gloria at the text *Sicut erat in principio* (As it was in the beginning). In addition in the trio *Suscepit Israel* ( He remembering his mercy hath holpen his servant Israel) Bach includes an obbligato oboe reference to the *Tonus Peregrinus* psalm chant that is traditionally thought to derive from the psalms sung by the Israelites in their flight from Egypt.

### Tomaso Albinoni 1671 – 1751: Adagio in G minor for Organ and Strings

Albinoni's famous *Adagio* is a fragment of a *Sonata a tre*, from which only the figured bass survived until it was reconstructed by Remo Giazotto at the end of the Second World War. It is ironic for a composer of some 80 operas and numerous concertos that it should be this work which has brought him twentieth century fame, something which owes much to Giazotto's romantic realisation of the original fragment.

### Antonio Vivaldi 1678 – 1741: Gloria R589

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 this breach that Vivaldi stepped into.

Throughout the Gloria's twelve movements much of the vocal writing is instrumental (drawing inspiration from his concerto style) in character. 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

## TEXTS AND TRANSLATIONS

### MAGNIFICAT

Chorus	
<i>Magnificat anima mea Dominum,</i>	My soul proclaims the greatness of the Lord:
Soprano solo	
<i>et exultavit spiritus meus in Deo salutari meo;</i>	my spirit rejoices in God my saviour;
Soprano solo and chorus	
<i>quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes.</i>	for he has looked with favour on his lowly servant. From this day, all generations will call me blessed.
Bass solo	
<i>Quia fecit mihi magna, qui potens est, et sanctam nomen eius,</i>	The Almighty has done great things for me, and holy is his name.
Alto solo, tenor solo	
<i>et misericordia eius a progenie in progenies timentibus eum.</i>	He has mercy on those that fear him in every generation.
Chorus	
<i>Fecit potentiam brachio suo, dispersit superbos mente cordis sui,</i>	He has shown the strength of his arm: he has scattered the proud in their conceit.
Tenor solo	
<i>deposuit potentes de sede et exaltavit humiles,</i>	He has cast down the mighty from their thrones and has lifted up the lowly.
Alto solo	
<i>esurientes implevit bonis, et divites dimisit inanes.</i>	He has filled the hungry with good things, and the rich he has sent away empty.
Trio for two sopranos and alto	
<i>Suscepit Israel, puerum suum, recordatus misericordiae suae,</i>	He has come to the help of his servant Israel, for he has remembered his promise of mercy,
Chorus	
<i>sicut locutus est ad patres nostros, Abraham et semini eius in saecula.</i>	the promise he made to our fathers, to Abraham and his children for ever.
Chorus	
<i>Gloria Patri et Filio, et Spiritui Sancto! Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen</i>	Glory be to the Father, the Son and the Holy Spirit. As it was in the beginning, is now and shall be for ever. Amen.

## The Scottish Chamber Choir

### GLORIA

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

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 Sue Polson, the Membership Secretary, on 0131 332 4758.

**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.

### 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.



## The Scottish Chamber Choir

Sopranos	Jenny Auld	Heather MacLeod
	Lorraine Fraser	Pauline McClellan
	Nicola Harrington	Erica Schwarz
	Emma Lewis	Adriana Skaraas
	Anne McAlister	
Contraltos	Fiona Akers	Deirdre MacLelland
	Olivia Blomfield-Smith	Mary O'Neill
	Jean Brodie	Sheila Robertson
	Myra Brown	Beatrice Wickens
	Alex Hill	
Tenors	Vic Hodgson	James Verge
	Andrew Morley	Bill Wood
Basses	Adrian Coppola	Hamish Martin
	Andrew Firth	Colin Mason
	Frank Lucas	Martin Tarr

## The St. Giles' Chamber Ensemble

Violin 1	Ian Laing	Flute	Elaine McPherson
	Emily Neville		Sarah Miller
	Fiona Coutts	Oboe	Morwen Bell
Violin 2	Alex Laing		Morag Watson
	Jill Reeves	Trumpet	Alex Hamilton
Viola	Rachel Atkinson		Paul Michael
	John Mortimer		Lindsay McDonald
Cello	Paula Midgley	Timpani	Frederick Frayling-Kelly
	Robin Mason		
Double Bass	Heather Duncan		
	Margaret Graham		

Continuo: Philip Sawyer

## Forthcoming concerts

**8.00pm Saturday 18th November 2000**

St Giles' Cathedral

Hieronymous Praetorius *Magnificat*, Schutz Motets, Finzi *Magnificat*, Cui *Magnificat*, Bax *Mater ora filium*  
with organ

**8.00pm Saturday 17th March 2001**

St Giles' Cathedral

Tallis *Lamentations*, Lotte *Crucifixus*, Sanders *Requiem*  
unaccompanied

**8.00pm Saturday 2nd June 2001**

St Giles' Cathedral

Martin *Mass for Double Choir*, Bernstein *Chichester Psalms*  
with organ, harp and percussion

**8.00pm Sunday 12th August 2001**

Festival Concert at St Mary's Cathedral

J S Bach *Mass in B minor*

with soloists and chamber orchestra

The choir will also be singing at

St Mary's, Haddington

7.30pm Saturday 9th December 2000

Ayr Music Club

7.30pm Saturday 13th January 2001

Galashiels Arts Association

7.30pm Sunday 25th March 2001

West Linton Music Society

7.30pm Saturday 21st April 2001

The unaccompanied music presented at these concerts will include:

Parry *Songs of Farewell*, Dempster *Tranquil Night*, Maxwell Davies *Lullabye for Lucy*, Britten *Hymn to Saint Cecilia*, Stanford *Seven Part Songs*, Vaughan Williams *Three Shakespeare Songs*, Moeran *Songs of Springtime*.

Details for all these concerts from the President, Bill Wood, on 0131 339 7663

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

**8:00pm**

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