

24
25



SCOTTISH
CHAMBER
ORCHESTRA

CHORUS

Silent Night


18-19 Dec 2024



sco.org.uk

PROGRAMME

The art of enlightenment



**Unrivalled arts coverage for
more than 75 years**

**Enjoy Scottish Enlightenment every day
with unbeatable arts coverage and
award-winning journalism.**

Subscribe today



THE SCOTSMAN
SCOTLAND'S NATIONAL NEWSPAPER



Subscribe

Silent Night

18 & 19 December, 7.30pm Greyfriars Kirk, Edinburgh

TRAD arr VAUGHAN WILLIAMS

SCHÜTZ

MATTEIS JNR

H PRAETORIUS

The Truth from Above*

Deutsches Magnificat

Fantasia in A minor (violin solo)

Joseph lieber, Joseph mein

Magnificat on the Fifth Tone; In dulci júbilo

Largo from Sonata No 3 in C (violin solo)

There is no Rose

Drop down, ye heavens

A Spotless Rose*

Preludio - passagio rotto (from Ayres for the Violin)

When to the Temple Mary went

Silent Night**

Ave Maris Stella

Andante from Sonata No 2 in A minor (violin solo)

Hymn to the Mother of God

Es ist ein Ros entsprungen

BACH

JOUBERT

JUDITH WEIR

HOWELLS

MATTEIS SNR

ECCARD

GRUBER arr LUCY WALKER

JAMES MACMILLAN

BACH

TAVENER

M PRAETORIUS arr JAN SANDSTRÖM

SCO Chorus

Gregory Batsleer Chorus Director

Kana Kawashima Violin

* Solos sung by Fraser Macdonald and Luke Francis, members of SCO Chorus Young Singers' Programme

The concert will last approximately 1 hour, 15 minutes. Please note there will be no interval.

We request that you save applause until the end of the performance.

***New arrangement of Silent Night by Lucy Walker commissioned by the SCO Chorus.*

SCOTTISH
CHAMBER
ORCHESTRA

4 Royal Terrace, Edinburgh EH7 5AB

+44 (0)131 557 6800 | info@sco.org.uk | sco.org.uk

The Scottish Chamber Orchestra is a charity registered in Scotland No. SC015039.
Company registration No. SC075079.

THANK YOU

PRINCIPAL CONDUCTOR'S CIRCLE

Our Principal Conductor's Circle are a special part of our musical family. Their commitment and generosity benefit us all – musicians, audiences and creative learning participants alike.

Annual Fund

James and Patricia Cook

Visiting Artists Fund

Colin and Sue Buchan

Harry and Carol Nimmo

Anne and Matthew Richards

International Touring Fund

Gavin and Kate Gemmell

Creative Learning Fund

Sabine and Brian Thomson

American Development Fund

Erik Lars Hansen and Vanessa C L Chang

Productions Fund

Anne, Tom and Natalie Usher

Bill and Celia Carman

Anny and Bobby White

Scottish Touring Fund

Eriadne and George Mackintosh

Claire and Anthony Tait

CHAIR SPONSORS

Conductor Emeritus *Joseph Swensen*

Donald and Louise MacDonald

Chorus Director *Gregory Batsleer*

Anne McFarlane

Principal Second Violin

Marcus Barcham Stevens

Jo and Alison Elliot

Second Violin *Rachel Smith*

J Douglas Home

Principal Viola *Max Mandel*

Ken Barker and Martha Vail Barker

Viola *Brian Schiele*

Christine Lessels

Viola *Steve King*

Sir Ewan and Lady Brown

Principal Cello *Philip Higham*

The Thomas Family

Sub-Principal Cello *Su-a Lee*

Ronald and Stella Bowie

Cello *Donald Gillan*

Professor Sue Lightman

Cello *Eric de Wit*

Jasmine Macquaker Charitable Fund

Principal Double Bass

Caroline Hahn and Richard Neville-Towle

Principal Flute *André Cebrián*

Claire and Mark Urquhart

Principal Oboe *Robin Williams*

The Hedley Gordon Wright Charitable Trust

Principal Clarinet *Maximiliano Martín*

Stuart and Alison Paul

Principal Bassoon *Cerys Ambrose-Evans*

Claire and Anthony Tait

Principal Timpani *Louise Lewis Goodwin*

Geoff and Mary Ball

THANK YOU

FUNDING PARTNERS

Core Funder



Benefactor



Local Authority



Broadcast Partner



Media Partner



Funding Partner



Business Partners



Key Funders



Charity Partner



THANK YOU

SCO DONORS

Diamond

Malcolm and Avril Gourlay
John and Jane Griffiths
James and Felicity Ivory
Robin and Catherine Parbrook
Tom and Natalie Usher

Platinum

Michael and Simone Bird
Silvia and Andrew Brown
David Caldwell in memory of Ann
Dr Peter Williamson and Ms Margaret Duffy
Judith and David Halkerston
Audrey Hopkins
David and Elizabeth Hudson
Helen B Jackson
Dr and Mrs Peter Jackson
Dr Daniel Lamont
Chris and Gill Masters
Duncan and Una McGhie
Anne-Marie McQueen
James F Muirhead
Patrick and Susan Prenter
Mr and Mrs J Reid
George Ritchie
Martin and Mairi Ritchie
Hilary E Ross
Elaine Ross
George Rubieski
Jill and Brian Sandford
Michael and Elizabeth Sudlow
Robert and Elizabeth Turcan
Alan and Sue Warner
Finlay and Lynn Williamson
Ruth Woodburn
William Zachs

Gold

Peter Armit
Adam Gaines and Joanna Baker
John and Maggie Bolton
Elizabeth Brittin
James Wastle and Glenn Craig
Jo and Christine Danbolt
James and Caroline Denison-Pender
Andrew and Kirsty Desson
David and Sheila Ferrier
Chris and Claire Fletcher
Dr J W E Forrester
James Friend
Iain Gow
Margaret Green
Christopher and Kathleen Haddow
Catherine Johnstone
Gordon Kirk
Janey and Barrie Lambie
Mike and Karen Mair
Roy and Svend McEwan-Brown
John and Liz Murphy
Maggie Peatfield
Charles Platt
Alison and Stephen Rawles
Andrew Robinson
Olivia Robinson
Anne McAlister and Philip Sawyer
Irene Smith
Dr Jonathan Smithers
Ian S Swanson
Ian and Janet Szymanski
John-Paul and Joanna Temperley
Bill Welsh
Robert Mackay and Philp Whitley
Catherine Wilson
Neil and Philippa Woodcock
G M Wright

Silver

Roy Alexander
Fiona and Neil Ballantyne
The Batsleer Family
Jack Bogle
Jane Borland
Michael and Jane Boyle
Mary Brady
John Brownlie
Laura Buist
Robert Burns
Kate Calder
Sheila Colvin
Lorn and Camilla Cowie
Lord and Lady Cullen of Whitekirk
Adam and Lesley Cumming
Dr Wilma Dickson
Sylvia Dow
Raymond Ellis
Dr and Mrs Alan Falconer
Sheila Ferguson
Malcolm Fleming
Dr William Irvine Fortescue
Dr David Grant
Andrew Hadden
J Martin Haldane
Ronnie and Ann Hanna
Roderick Hart
Norman Hazelton
Ron and Evelynne Hill

Philip Holman
Clephane Hume
Tim and Anna Ingold
David and Pamela Jenkins
Margaret Mortimer and Ken Jobling
Julie and Julian Keanie
Professor Christopher and Mrs Alison Kelnar
Dr and Mrs Ian Laing
Graham and Elma Leisk
Geoff Lewis
Christopher and Molly Ludlam
Dorothy A Lunt
Vincent Macaulay
James McClure in memory of Robert Duncan
Gavin McCrone
Brian Miller
Alistair Montgomerie
Andrew Murchison
Pamela Andrews and Alan Norton
Gilly Ogilvy-Wedderburn
David and Tanya Parker
John Peutherer in memory of Audrey Peutherer
James S Potter
Timothy Barnes and Janet Sidaway
Catherine Steel
Takashi and Mikako Taji
Douglas and Sandra Tweddle
C S Weir
Susannah Johnston and Jamie Weir

We are indebted to everyone acknowledged here who gives philanthropic gifts to the SCO of £300 or greater each year, as well as those who prefer to remain anonymous.

We are also incredibly thankful to the many individuals not listed who are kind enough to support the Orchestra financially on a regular or ad hoc basis. Every single donation makes a difference.

Become a regular donor, from as little as **£5** a month, by contacting **Hannah Wilkinson** on **0131 478 8364** or **hannah.wilkinson@sco.org.uk**.



**"A crack musical
team at the top
of its game."**

THE TIMES ★★★★★

HM The King
Patron

Donald MacDonald CBE
Life President

Joanna Baker CBE
Chair

Gavin Reid LVO
Chief Executive

Maxim Emelyanychev
Principal Conductor

Andrew Manze
Principal Guest Conductor

Joseph Swensen
Conductor Emeritus

Gregory Batsleer
Chorus Director

Jay Capperault
Associate Composer

YOUR CHORUS TONIGHT

Gregory Batsleer

Chorus Director

Stuart Hope

Associate Chorusmaster

Emma Morwood

Voice Coach

Susan White

Chorus Manager

** Young Singers' Programme*

SOPRANO

Kirstin Anderson
Naomi Black
Nancy Burns
Morven Chisholm
Emily Gifford
Holly Gowen*
Lisa Johnston
Katie McGlew
Ciara O'Neill*
Kotryna Starkutė
Alison Williams

ALTO

Shona Banks
Sarah Campbell
Judith Colman
Jennie Gardner
Claire Goodenough
Anne Grindley
Melissa Humphreys
Rachel Kemp
Elaine McAdam
Hilde McKenna
Linda Ruxton

TENOR

Matthew Andrews
Ben Evans*
Colin French
Ian Gibson
Peter Hanman
Fraser Macdonald*
Keith Main
Michael Scanlon
Paul Vaughan

BASS

Mathew Brown
Gavin Easton
Luke Francis*
Robin Hiley
Richard Hyder
Sandy Matheson
Richard Murphy
Kenneth Murray
Douglas Nicholson
David Paterson
Fraser Riddell
Peter Silver
Stephen Todd
Roderick Wylie

WHAT YOU ARE ABOUT TO HEAR

The sacred and the secular intermingle in tonight's rich concert of seasonal choral music for contemplation and celebration, interspersed with four reflective pieces for solo violin. Mary, Mother of Jesus, is the concert's central figure, as the inspiration for composers working across six centuries. The results have been some of the most luminous, mystical choral music ever produced, with powerful resonances for believers and non-believers alike – as we'll discover, in works from Scotland, England and across Europe, and from the 16th century to the present day.

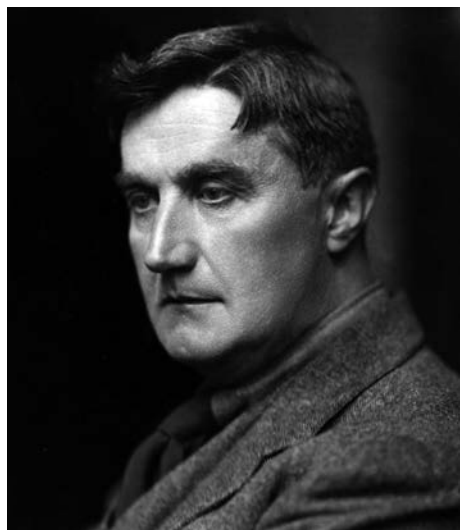
Ralph Vaughan Williams was a passionate scholar of English folksong, whose lyrical melodic shapes and wistful harmonies permeate much of his music – just think of *The Lark Ascending* or his poignant *Fantasia on Greensleeves*. He wrote down the melody of tonight's opening piece – 'The Truth from Above' – in 1909, having consulted collector of Herefordshire folk music Ella Mary Leather, who herself had learnt it from local folk singer Mr W Jenkins (the piece is alternatively known as the Herefordshire Carol). It's an ancient and archaic-sounding melody, with more than a hint of church plainsong to it, and Vaughan Williams would go on to quote it himself in his 1912 *Fantasia on Christmas Carols* before including it in the *Oxford Book of*

Carols, which he co-edited in 1928. And, as its anonymous speaker urges us to listen and pay attention, the piece takes us right back to the beginning: to the Creation itself, the Garden of Eden, and Adam's fall from grace, from which the mercy of the newborn Christ will save us.

Heinrich Schütz was one of the most influential composers from what's now Germany before JS Bach, and wrote prolifically for the Lutheran Church, particularly for the Electoral Chapel in Dresden, where he worked as court composer from 1615 until his death in 1672 at the remarkable age of 87. During that time, he composed four settings of the ancient Magnificat text, a hymn that itself connects us with Mary before the birth of Jesus. Following the Annunciation that Mary will bear a son who will be the Messiah, the angel Gabriel also tells her that her cousin Elizabeth will bear Jesus's forerunner, John the Baptist. When Mary goes to Elizabeth's house – known at the Visitation – Mary herself utters the Magnificat words after she's praised for her own enduring faith.

Schütz's setting – in German, rather than Latin (hence the work's title) – was published in 1657 as part of his collection *Twelve Sacred Songs*. The original score notes that he wrote it while 'off duty' from his official Dresden role, for a smaller city choir rather than the Chapel Royal – though there's no let-up in the music's vocal challenges. Combining intricate, dancing rhythms, monumental chordal writing and intricate, interweaving counterpoint, it's a piece whose deeply expressive, constantly changing music serves to illustrate the meanings of its text.

Tonight's first instrumental piece comes courtesy of London-born violinist and



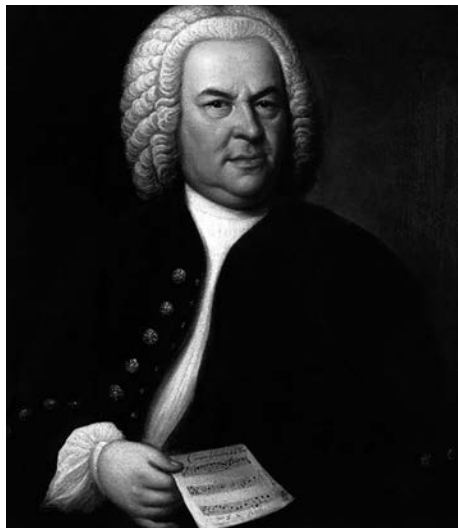
Ralph Vaughan Williams

Ralph Vaughan Williams was a passionate scholar of English folksong, whose lyrical melodic shapes and wistful harmonies permeate much of his music

composer Nicola Matteis Jr, son of Nicola Matteis Sr (who we'll hear from later). The elder Nicola was probably born in Naples, and travelled to London around 1672, where he enjoyed huge success as a violinist and composer among wealthy and influential city merchants. Little is known about the early life of his English-born son, who travelled to Vienna in 1700 and took up a musical post at the court of Holy Roman Emperor Leopold I, initially as a violinist, later as a composer of music for lavish court operas and opulent court balls. The Fantasia in A minor is one of two particularly virtuosic fantasias that the younger Nicola wrote, probably simply for himself to play. Judging by its score alone, it's a bewilderingly simple succession of harmonies. In performance, however, the violinist brings their own skills of interpretation and elaboration to the music, perhaps dividing those harmonies up into patterns of notes across the violin's strings,

and exploring its achingly potent emotional territory.

We'll encounter the better-known musical Praetorius – Michael – later in tonight's programme. This evening's next piece comes from an entirely unrelated figure, Hamburg-born composer and organist Hieronymus Praetorius, who succeeded his father as principal organist at the city's Sankt Jacobi church in 1586. He's known for his particularly complex, expressive music – as exemplified in his beguiling mix of three separate elements in tonight's next piece. 'Joseph lieber, Joseph mein' and 'In dulci júbilo' are two of the best-known medieval Christmas carols, and Praetorius combines them with another setting of the Magnificat text, here in Latin. The chorus's upper and lower voices are contrasted in the quietly joyful 'Joseph lieber, Joseph mein' that opens the piece, before a plainsong fragment introduces the more complex,



Johann Sebastian Bach

It's undoubtedly a measure of Bach's insight just how much passion and intensity he concentrates into what's essentially a single melodic line played by an unaccompanied instrument.

contrapuntal Magnificat setting, which is itself interspersed with the prancing rhythms of 'In dulci júbilo', building to a gloriously rousing, celebratory conclusion.

We return to the solo violin for tonight's next piece. JS Bach's collection of six Sonatas and Partitas forms a pinnacle in the instrument's repertoire. It's not entirely clear, however, why Bach – primarily a keyboard player (though also a passable violinist and violist) – wrote the pieces, though he would have undoubtedly been aware of the long tradition of German music for solo violin. The 'Largo' forms the serene third movement from the final Sonata in the set, with a long, flowing melody set against a few sparse chords and isolated accompaniment notes. It's undoubtedly a measure of Bach's insight just how much passion and intensity he concentrates into what's essentially a single melodic line played by an unaccompanied instrument.

From Baroque Germany, we move to 20th-century Britain for tonight's next piece. Though born in Cape Town, composer John Joubert lived in the UK from 1946 until his death in 2019, teaching at Birmingham and Hull universities, as well as composing widely across operas, symphonies, concertos, chamber music and – above all – choral music. 'There is no rose', which Joubert composed in 1954, has become a staple of Christmas services, and is based on a medieval poem that likens the immaculate flower of its title with the perfection of the Virgin Mary. As in the Bach 'Largo' we've just heard, it's Joubert's very simplicity that gives the piece its uncanny power, as its delicate textures build and grow richer throughout the work's brief duration.

We move even closer to our own times with 'Drop down ye heavens' by Judith



Herbert Howells

**English composer,
organist and teacher
Herbert Howells was a
protégé of Vaughan Williams,
and went on to become
one of the 20th century's
most celebrated creators of
Anglican church music.**

Weir, born in Cambridge to Aberdeenshire parents, and Master of the King's (earlier the Queen's) Music from 2014 until earlier this year. Weir wrote the miniature piece in 1983 for an Advent Carol Service by the Choir of Trinity College, Cambridge, and again, simplicity is key. It begins as a plainsong-like unison, articulating a plea for salvation from Heaven, before swelling to huge, powerful harmonies as the voice of God is heard, only to shrink again to a touchingly quiet close.

English composer, organist and teacher Herbert Howells was a protégé of Vaughan Williams, and went on to become one of the 20th century's most celebrated creators of Anglican church music. We again encounter Mary reimagined as a pristine flower in his 'A Spotless Rose' from 1919, a setting of an anonymous 15th-century poem. Beneath its surface simplicity, however, it's an intricately constructed piece, whose

constantly shifting rhythms mirror the text's syllables and stresses – though that's almost undetectable in its gentle flow of melody. An ecstatic baritone soars above the rest of the chorus in its second verse, and its very final musical gesture – a long, drawn-out resolution that passes through wonderfully intense harmonies, even dissonances, before coming to rest – is often hailed as its most memorable moment. In a later interview, however, Howells himself revealed the perhaps unlikely genesis of the piece: 'I sat down and wrote after idly watching some shunting from the window of a cottage which overlooked the Midland Railway in Gloucester. In an upstairs room, I looked out on iron railings and the main Bristol to Gloucester railway line, with shunting trucks bumping and banging.'

We turn to Nicola Matteis Sr for the concert's next instrumental piece. His brief

'Preludio' and 'Passaggio rotto' both come from a Suite in A minor from Book 2 of his *Ayres for the Violin*, published in 1676, and intended to introduce Italian-style violin playing to English listeners. (The pieces proved so successful that the volume was reprinted twice in later years.) After the wistful, reflective 'Preludio', the quicker 'Passaggio rotto' falls into three distinct sections that almost seem to interrupt each other (perhaps representing the 'broken passage' of the piece's title). First come rippling arpeggios; then a more freely flowing, heavily decorated melody; and finally a more strongly defined section with rushing, rising figurations.

The earliest composer in tonight's concert – Johannes Eccard, born in 1553 – held several prominent musical positions across what's now Germany, including as an early music director at the Berlin court chapel. He's also known for his particularly rich, sonorous music, of which 'When to the Temple Mary Went' is an ideal example. Those words aren't Eccard's own: they were updated and translated (along with the texts of many ancient choral works) by the Reverend J Troutbeck in the 19th century. And with the piece, we jump forward 40 days into the infant Jesus's life. His mother Mary observes tradition by taking him to the Temple in Jerusalem, where he's recognised as the Messiah by the aged Simeon. Eccard's reverential, slow-moving setting gently intertwines its voices and employs some vivid word painting, not least at Simeon's description of the baby as 'the hope of Israel'.

'Silent Night' is, of course, one of the best-known and best-loved carols of them all – so globally revered, in fact, that it was declared a piece of intangible cultural heritage

by UNESCO in 2011. It was first heard on Christmas Eve, 1818, in Oberndorf, near Salzburg, where the village's young Catholic priest Father Joseph Mohr had supplied the words for local schoolmaster and organist Franz Xaver Gruber to set to music. Tonight, however, 'Silent Night' forms the concert's newest creation, in a brand new arrangement by Cambridge-based composer, pianist and educator Lucy Walker.

We step back in time just a few years for tonight's next piece. Sir James MacMillan wrote his 'Ave maris stella' in 2011 for Truro Cathedral Choir. It's another medieval hymn in praise of the Mother of God, hailing her as 'star of the sea' in one of the most ancient descriptions that's been applied to her. MacMillan transforms the text into a simple hymn that takes its pervading rhythm from its opening words, conjuring a sense of timelessness (and some piquant dissonances) through long sung notes that are held while their accompanying harmonies shift beneath them.

Tonight's final instrumental music comes from Bach's Second Sonata for solo violin: the throbbing, repeated notes of its steady bassline might bring to mind the long-held tones in MacMillan's 'Ave maris stella' we've just heard. The 'Andante' forms the Sonata's slow third movement, and it's a study in elegance and poise that again concentrates much emotion and expression into miniature form, especially in the more advanced harmonies that Bach explores later in the piece.

There's been a deep vein of spirituality, even mysticism, running through some of tonight's music – and it's a sense that comes to the fore more overtly in the concert's two closing pieces. John Tavener was a fascinating,



Sir James MacMillan

MacMillan transforms the text into a simple hymn that takes its pervading rhythm from its opening words, conjuring a sense of timelessness

deeply idiosyncratic figure in recent British music (he died in 2013, after gaining huge popularity in the final decades of his life). He was a close friend of the now King Charles III, and a profoundly spiritual figure immersed in the rites of the Eastern Orthodox Church and other mystical faiths, while also maintaining a passion for classic cars – he reputedly owned a vintage Rolls Royce, a Jaguar and a Bentley during his lifetime. He wrote his *Hymn to the Mother of God* in 1985, taking its text from the Orthodox Liturgy of St Basil: ‘It speaks of the almost cosmic power attributed to the Mother of God by the Orthodox Church,’ Tavener himself explained. And as in so much of tonight’s music, simplicity is key. Tavener separates his singers into two separate choirs, who sing the same music three beats apart. The resulting blur of harmonies generates a profound sense of ecstatic fervour and reverential awe as the music builds in volume and broadens in texture.

In the concert’s final piece, we return to roses, and to German Baroque music, though filtered through a very modern sensibility. ‘Es ist ein ros entsprungen’ is another hymn of praise to the Mother of God (its text is very similar to that of Howell’s ‘A Spotless Rose’), written before the 17th century and famously arranged by composer Michael Praetorius in 1609. In 1990, however, his Swedish counterpart Jan Sandström created a new piece incorporating the famous carol, slowing it down to a glacially slow pace, and surrounding it with a halo of luminous wordless harmonies. The result is a towering edifice of sound that immerses the listener in shifting choral harmonies, bringing together tonight’s sacred themes and secular spirituality to powerful effect.

© David Kettle

TEXTS

TRAD arr VAUGHAN WILLIAMS (1872 – 1958)

The Truth from Above

Words and Music: English traditional

This is the truth sent from above,
The truth of God, the God of love,
Therefore don't turn me from your door,
But hearken all both rich and poor.

The first thing which I do relate
Is that God did man create;
The next thing which to you I'll tell
Woman was made with man to dwell.

Thus we were heirs to endless woes,
Till God the Lord did interpose;
And so a promise soon did run
That he would redeem us by his Son.

And at that season of the year
Our blest Redeemer did appear;
He here did live, and here did preach,
And many thousands he did teach.

Thus he in love to us behaved,
To show us how we must be saved;
And if you want to know the way,
Be pleased to hear what he did say.

HEINRICH SCHÜTZ (1585 – 1672)

Deutsches Magnificat

Text: Luke I, vv 46-55

Meine Seele erhebt den Herren,
und mein Geist freuet sich Gottes, meines
Heilandes;
Denn er hat die Niedrigkeit seiner Magd
angesehen.
Siehe, von nun an werden mich selig preisen
alle Kindskind;
Denn er hat große Ding an mir getan,
der da mächtig ist und des Name heilig ist.
Er übet Gewalt mit seinem Arm
und zerstreuet, die hoffärtig sind in ihres
Herzens Sinn.
Er stößet die Gewaltigen vom Stuhl
und erhöhet die Niedrigen.
Die Hungerigen füllet er mit Gütern
und lässet die Reichen leer.
Er denket der Barmherzigkeit und hilft
seinem Diener Israel auf,
wie er geredt hat unsern Vätern,
Abraham und seinem Samen ewiglich.

*My soul doth magnify the Lord
And my spirit hath rejoiced in God my Saviour.*

*For he hath regarded the lowliness of his
handmaiden:*

*For behold, from henceforth, all generations
shall call me blessed.*

*For he that is mighty hath magnified me: and
holy is his Name.*

*He has showed strength with his arm;
he hath scattered the proud in the imagination
of their hearts.*

*He hath put down the mighty from their seat:
and hath exalted the humble and meek.*

*He hath filled the hungry with good things: and
the rich he hath sent empty away.*

*He remembering his mercy hath holpen his
servant Israel:*

*As he promised to our forefathers, Abraham
and his seed for ever. Amen.*

NICOLA MATTEIS JNR (1670 – 1737)

Fantasia in A minor for solo violin

HIERONYMUS PRAETORIUS (1560 – 1629)

Joseph lieber, Joseph mein

Words and Music: English traditional

Joseph lieber, Joseph mein
Hilf mir wiegen das Kindelein,
Gott der wird dein Lohner sein
In Himmelreich, der Jungfrau Kind Maria.
Eya!

Virgo Deum genuit
Quem divina voluit clementia
Omnes nunc concinite
Nato regi psallite
Voce pia dicite:
Sit gloria Christo nato infantulo.
Hodie apparuit in Israel,
Quem praedixit Gabriel,
Est natus Rex.

*Dear Joseph, my Joseph,
Help me rock the little child,
God will reward thee in Heaven,
Child of the Virgin Mary. Eya!*

*The Virgin gave birth to God
As ordained by Heaven's mercy
All now sing together
And play to the new-born King.
With holy voice say:
Glory be to the new-born Christ child.
Today he appears in Israel
He whom Gabriel foretold
Is born King.*

HIERONYMUS PRAETORIUS (1560 – 1629)

Magnificat on the Fifth Tone

Text: Luke I, vv 46-55

In dulci iubilo

Text: Traditional, 14th century

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.

*My soul doth magnify the Lord
And my spirit doth rejoice in God my Saviour.*

In dulci iubilo
Nun singet und seid froh,
unsers Herzens Wonne liegt in praeseptio
Und leuchtet also die Sonne
Matris in gremio.
Alpha es et O.

*In sweet joy
Now sing and be glad,
Our heart's delight lies in the manger
and shines like the sun
in the mother's lap.
You are Alpha and Omega.*

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est:
Et sanctum nomen ejus.

*For he hath regarded the lowliness of his
handmaiden:
For behold, from henceforth, all generations
shall call me blessed.
For he that is mighty hath magnified me:
and holy is his Name.*

O Jesu parvule
Nach dir ist mir so weh!
Tröst' mir mein Gemüte
O puer optime
Durch alle deine Güte
O princeps gloriae.
Trahe me post te!

*O tiny Jesus
For thee I long alway;
Comfort my heart's blindness,
O best of boys
With all Thy loving kindness,
O Prince of glory
draw me unto thee.*

Et misericordia ejus a progenie in progenies,
timentibus eum.

Fecit potentiam in brachio suo:

Dispersit superbos, mente cordis sui.

O Patris charitas,

O nati lenitas,

wir wern all verlohren per nostra crimina,

so hat er uns erworben caelorum gaudia,

Eya wern wir da.

Deposuit potentes de sede:

et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.

Ubi sunt gaudia,

nirgend mehr, denn da,

da die Engel singen nova cantica,

und die Schellen klingen in Regis curia,

Eya wern wir da.

Suscepit Israel puerum suum: recordatus

misericordiae suae.

Sicut locutus est ad patres nostros, Abraham

et semini ejus in secula.

Amen.

*And his mercy is on them that fear him,
throughout all generations;*

He has showed strength with his arm:

*He has scattered the proud in the imagination
of their hearts.*

O Father's goodness,

O New-born's gentleness,

we would all be lost through our sins,

but He has gained the joys of heaven for us,

O that we were there.

He hath put down the mighty from their seat:

and hath exalted the humble and meek.

He hath filled the hungry with good things: and

the rich he hath sent empty away

Where are these joys?

Nowhere but there,

where the angels sing new songs,

and bells ring in the court of the King.

O that we were there.

He remembering his mercy hath holpen his

servant Israel:

As he promised to our forefathers, Abraham

and his seed for ever.

Amen.

J S BACH (1685–1750)

Violin Sonata No 3 in C: *Largo*

JOHN JOUBERT (1927 – 2019)

There is no Rose

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluia.

For in that rose containéd was
Heaven and Earth in little space:
Res miranda. (Marvellous thing)

By that rose we may well see
There be one God in Persons Three:
Pares forma. (Of equal form)

Then leave we all this wordly mirth
And follow we this joyful birth:
Transeamus. (Let us cross over)

JUDITH WEIR (b. 1954)

Drop down, ye heavens, from above

Text: from the Advent Prose

Drop down ye heavens from above, and let the skies pour down righteousness,
Comfort ye, comfort ye my people; my salvation shall not tarry.
I have blotted out as a thick cloud, thy transgressions,
Fear not, for I will save thee;
For I am the Lord thy God, the holy one of Israel, thy redeemer.
Drop down ye heavens from above, and let the skies pour down righteousness.

HERBERT HOWELLS (1892 – 1983)**A Spotless Rose**

Text: Anonymous, 16th century

A Spotless Rose is blowing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
For through our God's great love and might,
The Blessed Babe she bare us
In a cold, cold winter's night.

NICOLA MATTEIS Snr (c.1650 – after 1713)**Preludio - passagio rotto (from Ayres for the violin)**

JOHANN ECCARD (1553 – 1611)

When to the Temple Mary went

Text: based on Luke II, vv 29-32

When to the Temple Mary went,
And brought the Holy Child,
Him did the aged Simeon see,
As it had been reveal'd,
He took up Jesus in his arms,
And, blessing God, he said,
In peace I now depart,
My Saviour having seen,
The hope of Israel, the Light of men.

Help now thy servants, gracious Lord,
That we may ever be,
As once the faithful Simeon was,
rejoicing but in Thee;
And when we must from Earth departure take,
May gently fall asleep, and with Thee wake.

FRANS XAVER GRUBER (1787 – 1863) arr LUCY WALKER (b. 1998)

Silent Night

Text by Josef Mohr transl. John Freeman Young

Arrangement commissioned by SCO Chorus

Silent night, holy night!
All is calm, all is bright
round yon virgin mother and child.
Holy infant, so tender and mild,
sleep in heavenly peace.

Silent night, holy night!
Shepherds quake at the sight;
Glories stream from heaven afar,
heavenly hosts sing Alleluia!
Christ the saviour is born!

Silent night, holy night!
Son of God, love's pure light,
Radiant beams from Thy holy face
with the dawn of redeeming grace,
Jesus, Lord, at thy birth.

JAMES MACMILLAN (b. 1959)

Ave Maris Stella

Text: 9th century

Ave maris stella,
Dei Mater alma,
atque semper Virgo,
felix Caeli porta.

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Hevae nomen.

Solve vincula reis,
profer lumen caecis:
mala nostra pelle,
bona cuncta posce.

Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tuit esse tuus.

Virgo singularis,
inter omnes mites,
nos culpis solutos,
mites fac et castos.

Vitam praesta puram,
iter para tutum:
ut videntes Iesum
semper collaetemur.

Sit laus Deo Patri,
summon Christo decus,
Spiritus Sancto,
tribus honor unus. Amen

*Hail, O Star of the ocean,
God's own Mother blest,
ever sinless Virgin,
gate of heavenly rest.*

*Taking that sweet Ave,
which from Gabriel came,
peace confirm within us,
changing Eve's name.*

*Break the sinners' fetters,
make our blindness day,
chase all evils from us,
for all blessings pray.*

*Show thyself a Mother,
may the Word divine
born for us thine Infant
hear our prayers through thine.*

*Virgin all excelling,
mildest of the mild,
free from guilt preserve us
meek and undefiled.*

*Keep our life all spotless,
make our way secure
till we find in Jesus,
joy for evermore.*

*Praise to God the Father,
honour to the Son,
in the Holy Spirit,
be the glory one. Amen.*

J S BACH (1685–1750)

Violin Sonata No 2 in A minor: *Andante*

JOHN TAVENER (1944 – 2013)

Hymn to the Mother of God

In You, O Woman full of Grace,
the angelic choirs, and the human race
all creation rejoices.

O sanctified Temple, mystical Paradise,
and glory of Virgins.

In You, O Woman full of Grace,
all creation rejoices.
All praise be to You.

MICHAEL PRAETORIUS (1571 – 1621) arr JAN SANDSTRÖM (b.1954)

Es ist ein Ros entsprungen

Text: Speyer Hymnal, 1599

Es ist ein ros entsprungen
au seiner Wurzel zart,
als uns die Alten sunen:
von Jesse kam die Art,
und hat ein Blümlein bracht,
mitten im kalten Winter,
wohl zu der halben Nacht.

*Lo, how a rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming,
As men of old have sung.
It came, a flow'ret bright,
Amid the cold of winter,
When half-spent was the night.*



SCOTTISH
CHAMBER
ORCHESTRA

1, 3 & 4 Jan 2025, 7.30pm (3pm in Edinburgh)

Edinburgh | Ayr | Dumfries

Joana Carneiro Conductor
Sylvia Schwartz Soprano

New Year Gala

Including music by
Gershwin, J Strauss II,
Lehár, Bernstein and more

Collection in aid of



For tickets and more
info visit sco.org.uk

DUNARD FUND

THE SCOTSMAN

EDINBURGH
THE CITY OF EDINBURGH COUNCIL

Scottish
Government

Company Registration Number: SC075079. A charity registered in Scotland No. SC015039.

Chorus Director

GREGORY BATSLEER



Gregory Batsleer is acknowledged as one of the leading choral conductors of his generation, winning widespread recognition for his creativity and vision. Since taking on the role of SCO Chorus Director in 2009 he has led the development of the Chorus, overseeing vocal coaching, the SCO Young Singers' Programme and the emergence of regular *a capella* concerts. As well as preparing the Chorus for regular performances with the Orchestra, he has directed their successful appearances at the Edinburgh International Jazz, East Neuk, Glasgow Cathedral and St Andrews Voices Festivals, at Greyfriars Kirk and on the SCO Summer Tour.

In 2021 Gregory took up the position of Festival Director for the London Handel Festival. He leads the programming and development of the Festival, fulfilling its mission to bring Handel's music to the widest possible audiences. He has been Artistic Director of Huddersfield Choral Society since 2017 and was Chorus Director with the Royal Scottish National Orchestra from 2015-2021.

As guest conductor, Gregory has worked with many of the UK's leading orchestras and ensembles. Recent highlights include performances with the Royal Northern Sinfonia, RSNO, Hallé Orchestra, Black Dyke Band, National Youth Choir of Great Britain, Orchestra of Opera North, Manchester Camerata, SCO and Royal Liverpool Philharmonic.

From 2012 to 2017, he was Artistic Director of the National Portrait Gallery's Choir in Residence programme, the first ever in-house music programme of any gallery or museum in the world. He has curated and devised performances for the Southbank Centre, Wilderness Festival and Latitude and collaborated with leading cultural figures across a variety of different art forms. Gregory is the co-founder and conductor of Festival Voices, a versatile ensemble dedicated to cross-art collaboration.

Gregory sits on the board of Manchester Camerata as a non-executive director. His outstanding work as a choral director was recognised with the 2015 Arts Foundation's first-ever Fellowship in Choral Conducting.

Gregory's Chair is kindly supported by Anne McFarlane

SCO CHORUS



The Scottish Chamber Orchestra Chorus, under the direction of Gregory Batsleer since 2009, has built a reputation as one of Scotland's most vibrant and versatile choirs. Widely regarded as one of the finest orchestral choruses in the UK, it celebrated its 30th anniversary in 2021.

Members enjoy the unique opportunity of performing with one of the world's leading chamber orchestras, working with international conductors including Maxim Emelyanychev, Andrew Manze, Harry Christophers, Richard Egarr, Václav Luks and Sir James MacMillan.

The Chorus appears regularly with the Orchestra in Scotland's major cities. Recent concerts have covered a wide range of music including Bach Mass in B minor and *Christmas Oratorio*, Brahms *Requiem*, Haydn *Creation*, Stravinsky Mass, a rare performance of Vaughan Williams *Flos Campi* and premiere performances of works by Anna Clyne (SCO Associate Composer 2019-2022) and Sir James MacMillan.

The SCO Chorus also performs a capella, both digital and live, in music ranging from Thomas Tallis to new work by Anna Clyne and Jay Capperauld. Its annual Christmas concerts have established themselves as a Season highlight; the Chorus also enjoys appearing on the SCO's Summer Tour.

Other notable out-of-Season appearances have included critically-acclaimed performances with the SCO at the BBC Proms in Handel's *Jephtha* in 2019 and in Mendelssohn's *Elijah* in 2023, and at the 2023 and 2024 Edinburgh International Festival in semi-staged performances of Mozart's *Die Zauberflöte* and *Così fan Tutte*.

Our Young Singers' Programme was established in 2015 to nurture and develop aspiring young singers. It is designed for young people with a high level of choral experience and ambitions to further their singing with a world-class ensemble.

Further information at sco.org.uk

The SCO Chorus Young Singers' Programme is kindly supported by the Baird Educational Trust and the D'Oyly Carte Charitable Trust.

Violin

KANA KAWASHIMA



© Christopher Bowen

Kana Kawashima was born in Japan and brought up in the UK from the age of five. She studied with Eszther Katona and Natasha Boyarsky, before being awarded a place at the Yehudi Menuhin School at the age of 12. She then gained both her Bachelor's and Master's degrees at the Vienna Conservatory under Pavel Vernikov. In 2017, Kana gained her Artist Diploma from the Royal Academy of Music where she held the Florence Whitlock Scholarship, studying with So-Ock Kim and baroque violin with Nicolette Moonen and Margaret Faultless.

Kana has toured extensively as a soloist and chamber musician, including as part of the Kawashima Duo with her pianist sister Miho, performing in major venues such as the Wigmore Hall, Royal Albert Hall, Musikverein in Vienna and performing at festivals including Kronberg Academy, Julian Rachlin and Friends and Eilat International.

Kana spent a couple of years freelancing with various orchestras including the London Mozart Players, London Philharmonic Orchestra and English Chamber Orchestra, before being appointed Scottish Chamber Orchestra First Violin No 4 in March 2019.

Kana is grateful for the generous support of the Albert Cooper Scholarship and the loan of a c.1770 Grancino violin from the Harrison Frank Foundation.

SCOTTISH
CHAMBER
ORCHESTRA

9-11 Jan 2025, 2pm
Edinburgh | Glasgow | Aberdeen

Matinee

Bach's Brandenburg Concertos

Also featuring music by **Telemann**

Rachel Podger Director / Violin

André Cebrián Flute

Marta Gómez Flute

For tickets and more
info visit **sco.org.uk**

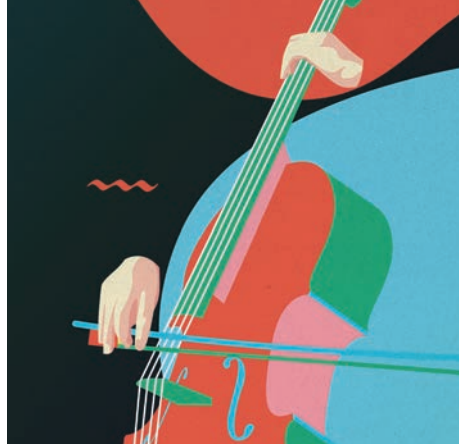
DUNARD FUND

THE SCOTSMAN



Scottish
Government

SCOTTISH CHAMBER ORCHESTRA



The Scottish Chamber Orchestra (SCO) is one of Scotland's five National Performing Companies and has been a galvanizing force in Scotland's music scene since its inception in 1974. The SCO believes that access to world-class music is not a luxury but something that everyone should have the opportunity to participate in, helping individuals and communities everywhere to thrive. Funded by the Scottish Government, City of Edinburgh Council and a community of philanthropic supporters, the SCO has an international reputation for exceptional, idiomatic performances: from mainstream classical music to newly commissioned works, each year its wide-ranging programme of work is presented across the length and breadth of Scotland, overseas and increasingly online.

Equally at home on and off the concert stage, each one of the SCO's highly talented and creative musicians and staff is passionate about transforming and enhancing lives through the power of music. The SCO's Creative Learning programme engages people of all ages and backgrounds with a diverse range of projects, concerts, participatory workshops and resources. The SCO's current five-year Residency in Edinburgh's Craigmillar builds on the area's extraordinary history of Community Arts, connecting the local community with a national cultural resource.

An exciting new chapter for the SCO began in September 2019 with the arrival of dynamic young conductor Maxim Emelyanychev as the Orchestra's Principal Conductor. His tenure has recently been extended until 2028. The SCO and Emelyanychev released their first album together (Linn Records) in November 2019 to widespread critical acclaim. Their second recording together, of Mendelssohn symphonies, was released in November 2023. Their latest recording, of Schubert Symphonies Nos 5 and 8, was released on 1 November.

The SCO also has long-standing associations with many eminent guest conductors and directors including Principal Guest Conductor Andrew Manze, Pekka Kuusisto, François Leleux, Nicola Benedetti, Isabelle van Keulen, Anthony Marwood, Richard Egarr, Mark Wigglesworth, Lorenza Borrani and Conductor Emeritus Joseph Swensen.

The Orchestra's current Associate Composer is Jay Capperauld. The SCO enjoys close relationships with numerous leading composers and has commissioned around 200 new works, including pieces by Sir James MacMillan, Anna Clyne, Sally Beamish, Martin Suckling, Einojuhani Rautavaara, Karin Rehnqvist, Mark-Anthony Turnage, Nico Muhly and the late Peter Maxwell Davies.

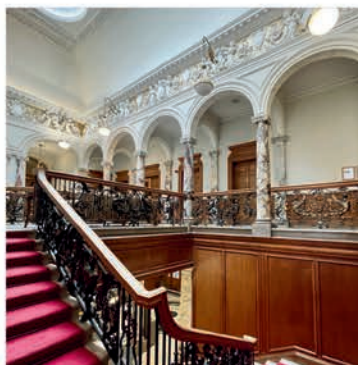
INSTITUT
FRANÇAIS
Ecosse

THE HOME OF FRENCH LANGUAGE AND CULTURE IN SCOTLAND

Whatever your age or level,
come to learn French with
French native-speaking
teachers at the **Institut français
d'Écosse in Edinburgh!**

We also offer a wide range of
cultural events for kids and
adults: film screenings, debates,
literary events, concerts,
exhibitions, festivals,
workshops, and more!

IFECOSSE.ORG.UK



Pulsant proudly supporting SCOTTISH CHAMBER ORCHESTRA

Pulsant is the UK's premier digital edge infrastructure company providing next-generation cloud, colocation and connectivity services.

Founded 27 years ago, with a mission to help businesses prosper, Pulsant delivers the transformational high-speed, high-bandwidth, low latency advances of edge computing, processing data close to the people and machines that generate and use it. Regional enterprises and service providers across the UK use Pulsant's edge infrastructure platform to build, connect and deploy the applications they need to innovate and grow.



Invest for generations

Secure your family's financial future with tailored advice and investment solutions, designed to not only protect your wealth but aim to enhance it for generations to come.



Proud supporters of the
Scottish Chamber Orchestra

Find out more about how
we can help you:

Edinburgh office: **+44 1312 218500**

Glasgow office: **+44 1412 224000**

E: **enquiries@quiltercheviot.com**

W: **[quiltercheviot.com](https://www.quiltercheviot.com)**

Approver: Quilter Cheviot Limited 22 August 2024

Capital at risk. Quilter Cheviot and Quilter Cheviot Management are trading names of Quilter Cheviot Limited. Quilter Cheviot Limited is registered in England with number 01923571, registered office at Senator House, 85 Queen Victoria Street, London, EC4V 4AB. Quilter Cheviot Limited is a member of the London Stock Exchange and authorised and regulated by the UK Financial Conduct Authority and as an approved Financial Services Provider by the Financial Sector Conduct Authority in South Africa.



SCOTTISH
CHAMBER
ORCHESTRA

Christmas Give 2024

SUPPORT THE SCO CHORUS

Every pound you donate before
Sunday 22nd December will be
matched by a generous donor and
the Big Give up to £20,000.

With your help, we can raise a total
of £40,000 to help the SCO Chorus
achieve its artistic ambitions.

#SCOGIVE24      



SCAN ME

To donate and
find out more.



**Thank you
for your
support!**



SCO Chorus at Stirling Castle © Christopher Bowen

DUNARD FUND

THE SCOTSMAN

EDINBURGH
THE CITY OF EDINBURGH COUNCIL

 Scottish
Government

Company Registration Number: SC075079. A charity registered in Scotland No. SC015039.