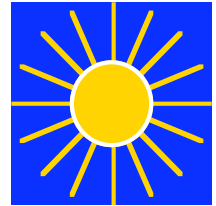
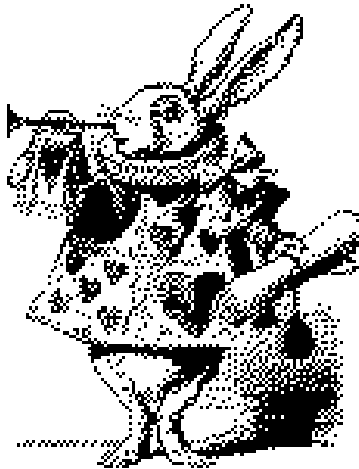
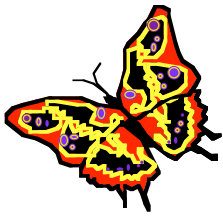


*St James the Less Church
Penicuik*

*Music for a Summer
Evening 15*



Rest is not idleness, and to lie sometimes on the grass on a summer day listening to the murmur of water, or watching the clouds float across the sky, is hardly a waste of time.

- John Lubbock (1834 -1913)

Then followed that beautiful season... Summer....
Filled was the air with a dreamy and magical light;
and the landscape
Lay as if new created in all the freshness of childhood.

- Henry Wadsworth Longfellow (1807-1882)

PROGRAMME

St James the Less Choir directed by David McGavin

PART ONE

Sing a new Song to the Lord *Words from Psalm 98, music by John L Bell*

Rev John Bell (born in 1949) is a Church of Scotland minister and a member of the Iona Community. John has produced (some in collaboration with Graham Maule) many collections of original hymns and songs and two collections of songs of the World Church. He is primarily concerned with the renewal of congregational worship at grass roots level.

Jesus, Joy of Man's Desiring: *Text translated by Robert Bridges,
music by Johann Sebastian Bach*

Jesu, Joy of Man's Desiring is a movement from a cantata by Johann Sebastian Bach, and was written during his time in Leipzig, Germany. The cantata, "*Herz und Mund und Tat und Leben*," is BWV 147, although it is the 32nd surviving cantata that Bach composed. The movement uses the chorale melody *Werde munter, mein Gemüthe*. The melody was not composed by Bach, as is often assumed, but by Johann Schop; Bach harmonized Schop's melody.

Bach wrote a total of 200 cantatas during his time in Leipzig, largely due to the fact that Leipzig Churches would go through about 58 different cantatas each year. Though in the modern day the piece is often employed in weddings, this is in no way related to the scope of the piece, nor was it intended to be a wedding piece upon composition. The cantata was composed to be an extended treatment of a traditional Church hymn, resulting in a length of approximately 20 minutes, which is to be expected of cantatas of the Baroque period.

Ave verum corpus: *W A Mozart*

Mozart's setting of *Ave verum corpus* (K 618) was written for Anton Stoll (a friend of his and Haydn's) who was musical co-ordinator in the parish of Baden, near Vienna. It was composed to celebrate the feast of Corpus Christi and the autograph is dated 17 June 1791. It is only forty-six bars long and is scored for choir, stringed instruments, and organ. Mozart's manuscript itself contains minimal directions, with only a single sotto voce at the beginning.

Mozart composed this motet while in the middle of writing his opera *Die Zauberflöte*, less than six months before his death.

Ave verum corpus, natum
De Maria Virgine,
Vere passum, immolatum
In cruce pro homine,
Cujus latus perforatum
Unda fluxit et sanguine,
Esto nobis praegustatum
In mortis examine.

*Hail, true body,
Born of the Virgin Mary,
Truly suffered, sacrificed
On the Cross for mankind,
Whose pierced side
Flowed with water and blood,
Be for us a foretaste
In the trial of death.*

Prelude, Fugue and Chaconne: *Dietrich Buxtehude* *Mike Hay, Organ*

Buxtehude (c. 1637–9 May 1707) was a German-Danish organist and a highly regarded composer of the Baroque period. His organ works comprise a central part of the standard organ repertoire and are frequently performed at recitals and church services. He wrote in a wide variety of vocal and instrumental idioms, and his style strongly influenced many composers, including Johann Sebastian Bach. Buxtehude, along with Heinrich Schütz, is considered today to be the most important German composer of the mid-Baroque.

'Be thou my vision': *Music by Bob Chilcott*

The text (*Rop tú mo baile*) is often attributed to Dallan Forgaill in the 8th century; the text had been a part of Irish monastic tradition for centuries before the hymn itself was written, being an example of a lorica, an incantation recited for protection. It was translated from Old Irish into English by Mary E. Byrne in 1905, and the English text was first versified by Eleanor H. Hull in 1912.

The Heavens are telling the glory of God: *Words from Psalm 19, Music
by Franz Joseph Haydn (from
"The Creation")*

Haydn's work on the oratorio "The Creation" lasted from October 1796 to April 1798. It was also quite obviously an act of faith for this deeply religious man, who appended the words "Praise to God" to the end of every completed composition. He later remarked that: "I was never so devout as when I was at work on The Creation; I fell on my knees each day and begged God to give me the strength to finish the work". Haydn composed much of the work at his residence in the Mariahilf suburb of Vienna, which is now the Haydnhaus. It was the longest time he had ever spent on a single composition. Explaining this, he wrote "I spent much time over it because I expect it to last for a long time". In fact, he worked on the project to the point of exhaustion, and indeed collapsed into a period of illness after he had conducted the premiere performance.

***Interval of (about!) 20 minutes -
complimentary wine, soft drinks and nibbles
available in the Hall***



PART TWO

'Gloryland' : *Ira Sankey*

'Herring's Head': *Traditional*

Herken

'Wedding March Extraordinaire': *Martin Setchell Mike Hay, Organ*

'Call it Alba': *Alan Murray Junior Choir, conducted by Alison Cole*

'Kokoraki': *Greek Trad arr. Donald Swann*

*John Longley, Piano &
Vocal*

'Fortuna magistri chori non jucunda est'

The Men

Durme kerido hijico (*Traditional Sephardic lullaby*) *arr: Yvonne Behar
Alison Cole & John Longley*

Little Piece : *Rachel Topham*

Hedwig's Theme: *John Williams*

Rachel Topham, Piano

Adiemus *from Songs of Sanctuary: Karl Jenkins*

*The Ladies & Junior
Choir*

Two South African Songs: Monateng Kapele & Siya Hamba

("In joy we will be together" & "We are marching in the light of God")

arr: John Longley The Company

***Have a great summer!
Hope you enjoyed the evening!***

