

Hear my words, ye people
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**Pro
Organo**

the choir of St Mary's Cathedral
Edinburgh

Colour photos by Frederick Hohman (booklet center & back cover)
and Gary Baker, gbphotography.com (booklet front cover and traycard).

Hear my Words, ye people

The music on this CD reflects the vast and eclectic hymn and anthem tradition in the Anglican tradition, ranging from the Tudor era in the 1530s right up to the modern day. These are also pieces that have a firm and practical place in the repertoire of the choir here at St Mary's Cathedral, where a daily choral tradition is maintained. The music surveyed on this disc ranges from settings of old monastic hymns, hymn-anthems, and pieces where sections of them have become famous in their own right as hymn tunes.

Sir Charles Hubert Hastings Parry was born in Bournemouth on the south coast of England and studied at Eton, taking his B.Mus. from Oxford whilst still at school. During his life he played an active part in many musical activities, in Eton, Oxford and in London, where during many festival competitions, he became very widely known as a composer. He took up appointments at the Royal College of Music, becoming Director there aged forty-six. Four years later he was appointed Professor of Music at his alma mater. Along with Stanford, he played a major part in the history of English music, teaching many of the composers that were to achieve fame in the 20th century. The great anthem *Hear my words, ye people* is (like Bairstow's *Blessed City*) a war-horse of the Anglican choral repertoire. The architecture is substantial and Parry

displays his excellent musical education through the quintessential 'English' quality of the music. Written for a Salisbury Diocesan Choral Festival, the opening is just as emphatic as Bairstow's counterpart work on this disc, with solos for bass and trebles voice, and passages where the resident cathedral choir (sung by a solo quartet on this disc) and the masses parish choirs would have sung separately. *Long since in Egypt's pleasant land* is an aria taken from Parry's oratorio *Judith*. The tune has become instantly recognisable as that now used for the hymn *Dear Lord and Father of mankind*.

Considering the impact that **Sir Charles Villiers Stanford** had on the music of the Church of England in the late 19th and early 20th centuries, it is worth bearing in mind that he was actually an Irishman. His influence on the music of the English church was almost as important as that of Samuel Sebastian Wesley earlier in the century, and from his posts as Organist at Trinity College, Cambridge (later becoming Professor of Music) and Professor of Composition at the Royal College of Music. His setting of *O for a closer walk with God* is based on the fine tune Caithness which appeared in the Scottish Psalter as a psalm tune. Stanford treats the music in a highly original manner with an exquisite organ accompaniment that weaves itself around the melody.

Lennox Berkeley was a composer of Roman Catholic faith, who had a productive relationship with the choir of Westminster Cathedral. For whom he composed his *Missa Brevis*. This setting of Psalm 23 was composed for the 900th anniversary of the founding of Chichester Cathedral and is highly pastoral in style, the opening treble solo contrasting well with more intense chromaticism and contrapuntal gestures in the middle. Berkeley studied at Oxford and then took lessons from Nadia Boulanger in Paris, where he no doubt greatly increased his facility for writing music of grace, elegance, yet with the neo-classical dissonance of Prokofiev and Poulenc.

Tallis' setting of the evening hymn *Te lucis ante terminum*, like **Byrd's** *Christe qui lux es dies* is based on the appropriate chant for that hymn, being fauxbourdon. Like Byrd, Tallis alternates full choir verses with plainsong sections. Tallis held posts at Dover Priory, Waltham Abbey and Canterbury Cathedral and with Byrd, he was awarded the monopoly to print music from Elizabeth I.

Henry Purcell was the most original voice in English music since the Tudor age although he died at the tragically young age of 36. The setting of *O God, thou art my God* is typical of his verse anthems, varying full choir with trio sections. The final Alleluia section became the hymn tune Westminster Abbey, sung to the words "Christ is made the sure foundation" and frequently also "Blessed City, Heavenly Salem."

The text and associated plainsong of *Christe qui lux es dies* was set by many composers during the 16th and 17th centuries. Byrd's setting would have been written before the Reformation, being in Latin (the vernacular was the only language used in the Church of England

following the break with Rome). There is also use of plainsong and in particular fauxbourdon, whereby successive voice parts sing the melody.

Charles Herbert Kitson was born in Yorkshire and studied at Cambridge and Oxford. He was appointed organist at Christ Church Cathedral, Dublin in 1913 then Professor of Music at Dublin University (from 1920-35) before becoming a professor of harmony and counterpoint at the Royal College of Music in London. His simple setting of this Trinitarian text is highly effective and beautifully crafted.

Simon Nieminski is currently Organist and Master of the Music at St Mary's Cathedral, and in common with many cathedral organists throughout history his music also finds a place in the choral repertoire. The colourful setting of the *Hymn of St Urith of Chittlehampton* (a 7th Century Devonian virgin martyr) is vibrant and animated. *Soldiers who are Christ's below* sets the French tune for two part treble voices, with canons at the unison and at the fifth.

Herbert Howells is perhaps the finest composer of English Church music in the twentieth century, his settings appearing on the music lists of nearly every Anglican choral foundation in Britain. He became an articled pupil of Herbert Brewer at Gloucester Cathedral (1909-12) and studied at the Royal College of Music for five years afterwards. Before briefly embarking on a career as a cathedral musician (brought to an end by ill health) he joined the teaching staff of the College, also holding posts at St Paul's Girl's School in London and being acting organist of St John's College, Cambridge during World War II. Howells composed five hymn tunes for the book *Hymns for Church and School*, although this piece was not included.

Howard Goodall is famous for the themes to the TV series *The Vicar of Dibley* and the institution (at least in Britain) *Blackadder*. He is also a composer of fine choral music. This setting of Blake's famous hymn was commissioned from the Choir Schools Association for the Millennium and shares much in common with Goodall's other choral music, being simple, yet challenging and successful.

Sir Edward Cuthbert Bairstow was born in Huddersfield and became an articled pupil of Sir Frederick Bridge at Westminster Abbey. He held a number of positions, the most notable being that of Organist of York Minster (1913) which he held until his death. He became a Doctor of Music from Durham University and held the position of Professor of Music there from 1929. This disc contains three contrasted examples of hymn settings. The tune by Gibbons is given varied unaccompanied treatments, including fauxbourdons, while the lush setting of *The King of Love my Shepherd is* was written during his second decade as organist at York Minster. Bairstow is original in his setting of the text: the third verse is for the tenors and basses in the dominant key of B flat, yet the organ accompaniment is written in G minor. In the fourth verse the melody is in the organ accompaniment, with the trebles singing a gentle descant which seems to weave in and out of the musical texture. The use of a solo flute stop helps to create a pastoral atmosphere. *Blessed City, Heavenly Salem* is both beloved and cursed by both organist and choir alike for the exceptional quality of the music as well as its difficulty. The music is very rhapsodic, having no definable structure, following on from section to section. The words of the hymn are taken as the starting point and the only real musical idea being the very strong

harmonic movement from the first choral entry (which reappears in the final section). Bairstow's organ accompaniments are notoriously tricky, both in technical terms as well as organ management and he would have played these himself. Until around the 1980s, it was the tradition that the cathedral organist would play for services rather than the assistant organist. The organ writing is very original: who else would have conceived massive broken chords on full swell underpinned with pedal foundations at 32, 16 and 8 foot pitch, long flowing lines on two separate manuals and fantastic and original use of the solo and pedal registers? Francis Jackson recounts that Bairstow would occasionally play so loud as to drown out the choir. The pedal reeds in "Many and blow and biting sculpture" would have used the heavy pressure stops, if only for those two bars.

Henry Balfour Gardiner was born in London and was educated at Charterhouse and at Oxford University. He became a music master at Winchester College for a period of time and did much to popularise the works of his contemporaries in the years before the outbreak of World War I. After the war he gave up all musical activity and became a forester in the west country of England. The setting of the *Evening Hymn* by Henry Balfour-Gardner is one of Anglican choral music's archetypal compositions. It is both hated and loved in equal measure: the former because of its extreme harmonic indulgence and (what is viewed) as simplicity, and the latter for really the same reasons! However, there is no doubt that this is one of the jewels in the crown of Anglican church music.

Programme notes by Ruairaidh Sutherland.

Parry – Hear my words, ye people

*Words selected from the books of Job, Isaiah
and Psalms, and by H.W. Baker*

Hear my words, ye people, give ear unto me,
all ye that have knowledge.

Let us choose to us judgement,
let us know among ourselves what is good.
Behold, God is mighty, and despiseth not any,
He is mighty in strength and in wisdom.
Behold, he is great, and we know Him not,
neither can the number of his years be searched out.
The Lord's seat is in heaven.

Clouds and darkness are round about him,
Righteousness and judgement are
the habitation of his seat.
He decketh Himself with light as with a garment,
and spreadeth out the heavens like a curtain.
He layeth the beams of his chambers in the waters,
and maketh the clouds His chariots,
and walketh upon the wings of the wind.
He bowed the heavens, and came down,
and it was dark under His feet.
He rode on the Cherubim, and did fly,
and came flying upon the wings of the wind.

The Lord's seat is in heaven, His kingdom ruleth over all.
Behold, the eye of the Lord is on them that fear him,
and upon them that put their trust in his mercy.
To deliver their soul from death, and to feed them in
the time of dearth, Our soul hath patiently tarried
for the Lord, For He is our help and our shield.

He delivered the poor in his affliction, the fatherless
and him that hath none to help him.
He shall bind up the brokenhearted, and proclaim
liberty to the captives, and comfort to those that mourn.
He shall give them beauty for ashes;
the garment of praise for the spirit of heaviness.
For as the earth bringeth forth her bud, and as the
garden causeth things that are sown to spring forth.

So the Lord God will cause righteousness and peace
to spring forth before all nations.

The Lord is full of compassion and mercy, He hath
not dealt with us after our sins, nor rewarded us
according to our wickedness.

For look how high the heaven is in comparison of the
earth, so great is His mercy toward them that fear him:
Look how wide also the east is from the west,
so far hath He set our sins from us.

O praise ye the Lord! praise Him in the height;
Rejoice in His Word, ye angels of light;
Ye heavens, adore Him by Whom ye were made,
And worship before Him in brightness arrayed.

O praise ye the Lord! Praise Him upon earth,
In tuneful accord, ye sons of new birth;
Praise Him Who hath brought you His grace from above,
Praise Him Who hath taught you to sing of His love.

O praise ye the Lord! Thanksgiving and song
To Him be outpoured all ages along!
For love in creation, for Heaven restored,
For grace of salvation, O praise ye the Lord! Amen.

Parry – Long since in Egypt's pleasant land

Words: Oratorio libretto prepared by the composer.

Long since in Egypt's pleasant land,
Our fathers were oppressed;
But God, whose chosen folk they were,
Smote those who long enslaved them there,
And all their woes redressed.

The Red Sea stayed them not at all,
Nor depths of liquid green,
On either hand a mighty wall
Of waters clear rose high at His call,
And they passed through between.

In deserts wild they wandered long,
They sinned, and went astray;
But yet His arm to help was strong,

He pardoned them tho' they did wrong,
And brought them on their way.

At last to this good land they came,
With fruitful plenty blest;
Here glorious men won endless fame,
Here God made holy Zion's name,
And here he gave them rest.

Oh, may we ne'er forget what He hath done,
Nor prove unmindful of his love,
That, like the constant sun,
On Israel hath shone,
And sent down blessings from above.

Stanford – O for a closer walk with God

Words: William Cowper

O for a closer walk with God,
A calm and heavenly frame,
A light to shine upon the road
That leads me to the Lamb!

Return, O holy Dove, return,
Sweet messenger of rest!
I hate the sins that made Thee mourn
And drove Thee from my breast.

So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb.

Berkeley – The Lord is my shepherd

Words: from Psalm 23

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures:
he leadeth me beside the still waters.
He restoreth my soul:
he leadeth me in the paths of righteousness
for his name's sake.
Yea, though I walk through the valley
of the shadow of death, I will fear no evil:

for thou art with me;
thy rod and thy staff they comfort me.

Tallis & Gardiner – Te lucis ante terminum

Te lucis ante terminum,
Rerum Creator, poscimus,
Ut pro tua clementia,
Sis praesul et custodia.

Procul recedant somnia,
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne pollutantur corpora.

Praesta, Pater piissime,
Patrique compar Unice,
Cum Spiritu Paraclito,
Regnans per omne saeculum. Amen.

Translation by John Mason Neale

To thee before the close of day,
Creator of the world, we pray
That, with thy wonted favour, thou
Wouldst be our guard and keeper now.

From all ill dreams defend our sight,
From fears and terrors of the night;
Withhold from us our ghostly foe,
That spot of sin we may not know.

O Father, that we ask be done,
Through Jesus Christ, thine only Son,
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.

Purcell – O God, Thou art my God

Words from Psalm 63.

O God, thou art my God: early will I seek thee.
My soul thirsteth for thee,
my flesh also longeth after thee
in a barren and dry land where no water is.
Thus have I look'd for thee in holiness,

that I might behold thy pow'r and glory.
For thy loving kindness is better than life itself:
my lips shall praise thee.
As long as I live will I magnify thee in this manner
and lift up my hands in thy Name.
Because thou hast been my helper,
therefore under the shadow of thy wings will I rejoice.
Hallelujah.

Byrd – *Christe, qui lux es et dies*

Words: Attrib. Ambrose of Milan (4th Century)

Christe, qui lux es et dies,
Noctis tenebras delegis;
Lucisque lumen crederis,
Lumen beatum praedicans.

Precamur sancte Domine,
Defende nos in hac nocte;
Sit nobis in te requies,
Quietam noctem tribue.

Ne gravis somnus inruat,
Nec hostis nos subripiat,
Nec caro illi concientiens
Nos tibi roes statuatur.

Oculi somnum capiant,
Cor ad te semper vigilat,
Dextera tua protegat
Famulos qui te diligunt.

Defensor noster aspice,
Insidiantem reprime;
Guberna tuos famulos,
Quos sanguine mercatus es.

Memento nostrum, Domine,
In isto gravi corpore;
Qui es deensor animae,
Adesto nobis Domine. Amen.

Translation by William J. Copeland and others.

O Christ, Who art the Light and Day,
Thou drivest darksome night away!
We know Thee as the Light of light
Illuminating mortal sight.

All holy Lord, we pray to Thee,
Keep us tonight from danger free;
Grant us, dear Lord, in Thee to rest,
So be our sleep in quiet blest.

Let not the tempter round us creep
With thoughts of evil while we sleep,
Nor with his wiles the flesh allure
And make us in Thy sight impure.

And while the eyes soft slumber take,
Still be the heart to Thee awake,
Be Thy right hand upheld above
Thy servants resting in Thy love.

Yea, our Defender, be Thou nigh,
To bid the powers of darkness fly;
Keep us from sin, and guide for good
Thy servants purchased by Thy blood.

Remember us, dear Lord, we pray,
While in this mortal flesh we stay:
'Tis Thou Who dost the soul defend —
Be present with us to the end. Amen.

Kitson – *Holy Father, cheer our way*

Words: Rev Richard H. Robinson

Holy Father, cheer our way
With Thy love's perpetual ray;
Grant us every closing day
Light at evening time.

Holy Saviour, calm our fears
When earth's brightness disappears;
Grant us in our later years
Light at evening time.



Choristers in rehearsal with Mr Nieminski in the choir room of St Mary's Song School.





Holy Spirit, be Thou nigh
When in mortal pains we lie;
Grant us, as we come to die,
Light at evening time.

Holy, blessèd Trinity,
Darkness is not dark to Thee;
Those Thou keepest always see
Light at evening time. Amen.

Arr. Nieminski – *Soldiers who are Christ's below*

*Words: Breviary of Châlons-sur-Marne, 1736
(Pugnate, Christi milites) translated by John H. Clark.*

Soldiers, who are Christ's below,
Strong in faith resist the foe:
Boundless is the pledged reward
Unto them who serve the Lord.

'Tis no palm of fading leaves
That the conqueror's hand receives;
Joys are his, serene and pure,
Light that ever shall endure.

For the souls that overcome,
Waits the beauteous heavenly home,
Where the blessèd evermore
Tread, on high, the starry floor.

Passing soon and little worth
Are the things that tempt on earth;
Heavenward lift thy soul's regard;
God Himself is thy Reward.

Father, Who the crown dost give,
Saviour, by Whose death we live,
Spirit, Who our hearts dost raise,
Three in One, Thy Name we praise. Amen.

Goodall & Howells – *Love Divine*

Words: Charles Wesley (v. 2 only used in Goodall setting.)

Love divine, all loves excelling,
Joy of heaven to earth come down;

Fix in us thy humble dwelling;
All thy faithful mercies crown!
Jesus, Thou art all compassion,
Pure unbounded love Thou art;
Visit us with Thy salvation;
Enter every trembling heart.

Breathe, O breathe Thy loving Spirit,
Into every troubled breast!
Let us all in Thee inherit;
Let us find that second rest.
Take away our bent to sinning;
Alpha and Omega be;
End of faith, as its Beginning,
Set our hearts at liberty.

Come, Almighty to deliver,
Let us all Thy life receive;
Suddenly return and never,
Never more Thy temples leave.
Thee we would be always blessing,
Serve Thee as Thy hosts above,
Pray and praise Thee without ceasing,
Glory in Thy perfect love.

Finish, then, Thy new creation;
Pure and spotless let us be.
Let us see Thy great salvation
Perfectly restored in Thee;
Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before Thee,
Lost in wonder, love, and praise.

Nieminski – *Hymn of St Urith of Chittlehampton*

Words: Trinity College, Cambridge (Manuscript 0.9.38)

Cotidiane lux diei
Protulit ad laudem dei
Vrithæ memoriam
Hec pudica et formosa
Sua vita virtuosa
Hic puella etiam

Holocaustum deo gratum
 Virgo vovit celebratum
 Se in etate tenera
 Munda carne pura mente
 Vixit Christo protegente
 Inter mundi prelia
 Gaudet quia falcatorum
 Falce prato iniquorum
 Martirium sustinuit
 Virgo martir nunc sanctorum
 Consortia angelorum
 In premium promeruit
 Hostium minas non expavit
 Hortes morte superavit
 Hostis quos absorbuit
 Vbi virgo expiravit
 Fons habunde emanavit
 Sicca terra floruit
 Nunc gaudet tota patria
 Quod sue noverce odia
 Innocens Virgo vicerit
 O villa Chitelhamptonia
 Letare cum Devonia
 Quod taliter se gesserit
 Ora pro nobis Virgo martir Christi
 Vt liberemur a morte tristi

Translator unknown.

Day by day the morning's rays
 Ever utter to God's praise
 Uritha's undying fame;
 Here in every grace she grew
 Modest, comely, good, and true
 Here all virtues crown'd her name.

Here her virgin vows she paid,
 Offering of her life she made,
 In her girlhood's tender prime
 Chaste in body, pure in thought,

She (so Christ's protection wrought)
 Holy lived in evil time.

She by wicked reapers' scythe,
 Steadfast in the meadow blithe,
 Gladly Martyrdom sustain'd;
 Now behold the Martyr Maid,
 With the Angel Host array'd,
 Her reward on High hath gain'd.

For men's threats no fear she knew,
 By her death the foe o'erthrew,
 Foe o'er whom she triumphed;
 Where the holy maiden fell
 Water gush'd forth from a well,
 And the dry earth blossomed.

Now rejoices all the land
 That the guiltless maiden's hand
 Her stepmother's hate o'ercame;
 O let Chittlehampton raise,
 With all Devon, songs of praise
 That the Saint hath won such fame.

Christ's Virgin-Martyr for us plead,
 That we from pains of death be freed.

Gibbons arr. Bairstow – *Jesu, grant me this, I pray*

*Words: Anon., before 1754 (Dignare me, O Jesu, rogo Te)
 translated by Henry W. Baker*

Jesu, grant me this, I pray,
 Ever in Thy heart to stay;
 Let me evermore abide
 Hidden in Thy wounded side.

If the evil one prepare,
 Or the world, a tempting snare,
 I am safe when I abide
 In Thy heart and wounded side.

If the flesh, more dangerous still,
 Tempt my soul to deeds of ill,
 Naught I fear when I abide
 In Thy heart and wounded side.

Death will come one day to me;
Jesu, cast me not from Thee:
Dying let me still abide
In Thy heart and wounded side. Amen.

Bairstow – Blessed City, heavenly Salem

*Words: 6th or 7th Century (Urbs beata Hierusalem)
translated John M. Neale*

Blessèd city, heavenly Salem,
Vision dear of peace and love,
Who of living stones art builded
In the heights of Heaven above,
And, with angel host encircled,
As a bride to earth dost move.

Out of heaven from God descending,
New and ready to be wed
To thy Lord, Whose love espoused thee,
Fair adorned shalt thou be led;
All thy gates and all thy bulwarks
Of pure gold are fashioned.

Bright thy gates of pearl are shining,
They are open evermore;
And, their well earned rest attaining
Thither faithful souls do soar,
Who for Christ's dear Name in this world
Pain and tribulation bore.

Many a blow and biting sculpture
Polished well those stones elect,
In their places now compacted
By the heavenly Architect,
Nevermore to leave the Temple
Which with them the Lord hath decked.

To this temple, where we call Thee,
Come, O Lord of Hosts, today;
With Thy wonted loving kindness
Hear Thy servants as they pray.
And Thy fullest benediction
Shed within its walls alway.

Arr. Bairstow – The King of love my Shepherd is

Words: Sir Henry W. Baker

The King of love my Shepherd is,
Whose goodness faileth never,
I nothing lack if I am His
And He is mine forever.

Where streams of living water flow
My ransomed soul He leadeth,
And where the verdant pastures grow,
With food celestial feedeth.

In death's dark vale I fear no ill
With Thee, dear Lord, beside me;
Thy rod and staff my comfort still,
Thy cross before to guide me.

Thou spread'st a table in my sight;
Thy unction grace bestoweth;
And O what transport of delight
From Thy pure chalice floweth!

Perverse and foolish oft I strayed,
But yet in love He sought me,
And on His shoulder gently laid,
And home, rejoicing, brought me.

And so through all the length of days
Thy goodness faileth never;
Good Shepherd, may I sing Thy praise
Within Thy house forever.



Accompaniments:

by **Duncan Ferguson**,
except Nieminski: *Soldiers who are Christ's below*
and Bairstow: *The King of Love my Shepherd is*,
accompanied by **Ruaraidh Sutherland**.

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Engineering Details:

DSD
Direct Stream Digital

Location recording was accomplished with MultiChannel DSD® (Direct Stream Digital®) audio recorders made by Genex Audio, Inc., with analogue input signals from Zarex proprietary HD analogue pre-processors. DSD recording offers a sampling rate of 2,822,400 one-bit samples per second per channel, and offers superior performance compared to all existing PCM (Pulse Code Modulation) digital audio recording methods, including extended frequency response up to 40,000 Hz. The superior fidelity of DSD audio is most apparent in high-definition audio products such as SACD (Super Audio Compact Disc), which uses DSD as its native audio format; however, DSD's fidelity benefits are also evident to the discerning ear when multichannel DSD location recordings are mastered and released in conventional CD formats such as this product.

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The complete organ specification of the St Mary's Cathedral organ (Willis / Harrison) is found in the liner notes of the audio recording "Sir Edward Meets Father Willis" – Pro Organo SACD 7199 – in which Simon Nieminski performs Elgar organ transcriptions.

The Choir of St Mary's Cathedral (Mother Church of the Diocese of Edinburgh in the Scottish Episcopal Church) has been described by The Sunday Times as "one of the UK's finest cathedral choirs." It is unique in Scotland in maintaining a tradition of daily Anglican choral services. The choristers are educated at St Mary's Music School, Scotland's only specialist music school, which is also the choir school for the cathedral. St Mary's Cathedral became the first in the UK to offer girls scholarships to sing as trebles in 1978 and in 2006 became possibly the first British daily choral foundation to offer alto Choral Scholarships and Lay Clerk positions to women as well as men. St Mary's Music School is Scotland's only specialist music school. The Choir works frequently with their instrumentalists, performing major works within services such as Fauré's *Requiem*, Viennese masses, verse anthems and cantatas. In recent years the Cathedral Choir has also worked with, among others, the BBC Scottish Symphony Orchestra and the Scottish Ensemble.

The choir broadcasts frequently on BBC radio and television and maintains a busy schedule of concerts. During the Edinburgh International Festival the choir is in residence, singing the daily services and broadcasting Choral Evensong on BBC Radio 3, as well as giving a number of concerts in the Festival Fringe.

Web site links:

St Mary's Cathedral:
www.cathedral.net

St Mary's Music School:
www.st-marys-music-school.co.uk



Ruaraidh Sutherland – Organ Scholar

Ruaraidh Sutherland has been Organ Scholar at St Mary's Episcopal Cathedral in Edinburgh for over three years and has spent a period of time as acting Assistant Organist at the Cathedral and acting Organist of Fettes College. Whilst in Edinburgh he was involved in the vibrant musical scene of the city, being a member of Edinburgh Symphony Baroque (as continuo player), the University Music Society (as assistant Chorus Master) and Edinburgh Studio Opera (as Chorus Master). He was also Assistant Organist at Christ Church in Morningside. His transcription of Elgar's *Enigma Variations* was released on Pro Organo in the US to critical acclaim and he has also completed transcriptions of works by Strauß, Dvorák and Vaughan Williams. While a student at Edinburgh University, he graduated with honours in music, winning the Beetcham Scholarship, the Anderson Prize, the Tovey Memorial Prize and the Neicks Essay Prize. He is an active recitalist and accompanist throughout Britain and is an Associate of the Royal College of Organists and a prize winner in their diploma examinations. He was recently appointed Organ Scholar of Sherborne School and Sherborne Abbey where he will be the principal organist for school services and assist in the accompaniment of the Abbey Choir.



Duncan Ferguson – Assistant Organist

Duncan Ferguson has been the Assistant Organist at St Mary's Cathedral, Edinburgh since May 2005. He accompanies the choir for the daily services, broadcasts, concerts, and recordings, and has responsibility for training the probationer and pre-probationer choristers. Before moving to Edinburgh, he was the Organ Scholar at St Paul's Cathedral, London, where he worked daily with the cathedral choir under the direction of John Scott and then Malcolm Archer, and he was the Sir George Thalben-Ball Memorial Organ Scholar from 2002 - 5 and Assistant Director of Music at St Michael's Church, Cornhill. He studied Music at the University of Oxford, and obtained a Distinction for his Master of Studies degree having researched music and the Reformation at a parish church in Westminster. While reading his degree he was Organ Scholar at Magdalen College, where he accompanied the choir at a number of special events including the premiere of an oratorio by Sir Paul McCartney, a tour to Antigua, Trinidad and Barbados, and for a number of recordings, television and radio broadcasts. He became a Fellow of the Royal College of Organists at the age of 19 and his teachers have included Kevin Bowyer, David Goode, and Thomas Trotter. Duncan is a busy recitalist and combines his role at St Mary's with the position of Organist at Fettes College, one of Scotland's leading independent schools.



Simon Nieminski – Organist & Master of the Music

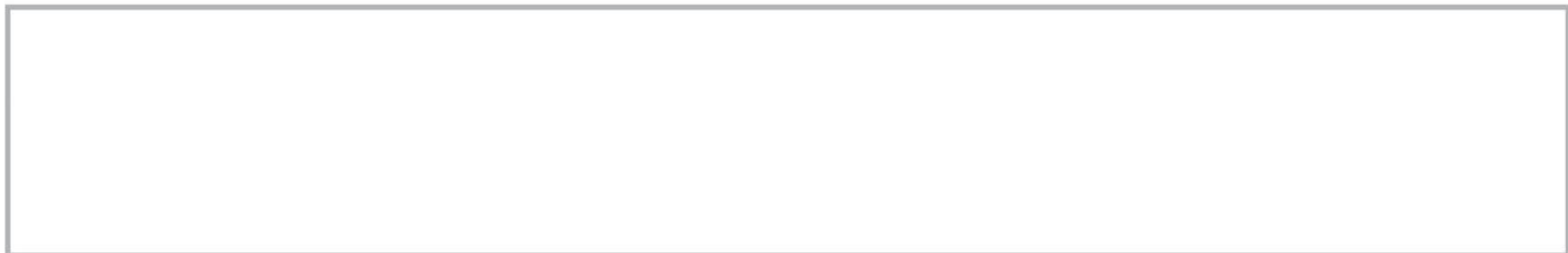
Simon Nieminski was born in London and descended of an unlikely mixture of Edwardian Japanese acrobats, Lancastrian Music Hall artistes and a Polish army veteran.

His formal study was undertaken in London at the Royal College of Music, at Cambridge University and through numerous masterclasses. He has many years experience of the Anglican cathedral music tradition, from work in churches, chapels and cathedrals in London, Cambridge, York, Dundee and currently at St Mary's Cathedral in Edinburgh, where he is Organist and Master of the Music. He is also in demand for other choral events, and has conducted the Edinburgh Royal Choral Union in concert.

His work as an organist often takes him around the UK and abroad, both in concert and over the airwaves, with regular visits to the USA. As a recitalist, his programmes often include rather unusual but attractive repertoire and it has become his aim to play programmes which appeal to organ buffs and sceptics alike. His recordings have helped to revive the music of composers who deserve greater recognition, with releases on the Pro Organo label of the *Promenades en Provence* by Eugène Reuchsel and the *Symphonies of Edward Shippen Barnes* - American pupil of Louis Vierne. These have received glowing reviews in such publications as *The*

American Record Review ("This is a splendid release... There is a lot of poetry here.") and *Organists' Review*, who wrote of Reuchsel's *Promenades*, "Simon Nieminski's playing is utterly convincing and at one stroke establishes him as a recording artist of the first rank," and *The Organ*, who commented on the Barnes recording, "Pro Organo and Simon Nieminski must be commended for searching out this music and having the courage to record it - would that other companies would make the efforts to record music which is both unusual and worthy." A CD of works by Francis Jackson, Organist Emeritus of York Minster, arose partly thanks to Simon's time as Organ Scholar there. Recorded on the organ of St Mary's Cathedral in Edinburgh, it includes several first recordings and unpublished works. An interest in symphonic organ playing has resulted in recordings (also on Pro Organo) of transcriptions of works inspired by Shakespeare, and another of transcriptions of works by Elgar (including the complete *Enigma Variations*) recorded on the 'Father' Willis organ of St Mary's Cathedral, Edinburgh. He is, however, equally at home on baroque organs as on mega-organs of the USA, and studied for some years with Nicholas Danby at the Royal College of Music in London before a three-year residence at the 1708 organ of Pembroke College Chapel in Cambridge; he has been fortunate to receive recent invitations to play concerts on historic organs in Germany.

Simon is married to Jane and they have two Persian cats, who have their own pages at www.nieminski.com.





Choristers

Kieran Baker
Sophie Boyd
Andrew Bull
Sally Carr

Altos

Judy Brown
Robert Colquhoun
Andrew Stones
Wayne Weaver

Alexander Fitzhowle

James Hardie
Clara Hyder

Tenors

Henry Howard
Martin Hurst
Ashley Turnell

Jenny Jackson
Rebecca Johnstone
Electra Lochhead
Aonghas Maxwell
Sandy McCleery
Charles McGlone

Basses

Benjamin Carter
Maximillian Fuhrig
Colin Heggie
Daniel Ross
Jamieson Sutherland

Duncan Robertson
Gordon Robertson *
Benjamin Robinson
Caitlin Spencer *
Isaac Tolley

* Head Chorister

Organ Scholar: Ruairaidh Sutherland
Assistant Organist: Duncan Ferguson

Organist & Master of the Music: Simon Nieminski

1 Sir Charles Hubert Hastings Parry (1848-1918)

Hear my words, ye people • 15'12"

Baritone solo: Benjamin Carter

Treble solo: Gordon Robertson

Quartet: Gordon Robertson, Judy Brown,
Ashley Turnell, Benjamin Carter

2 Sir Charles H.H. Parry

Long since in Egypt's plenteous land • 4'14"

3 Sir Charles Villiers Stanford (1852-1924)

O for a closer walk with God • 3'09"

4 Sir Lennox Berkeley (1903-89) [publ. Chester Music Ltd.]

The Lord is my shepherd • 4'01"

Treble solo: Aonghas Maxwell

5 Thomas Tallis (c.1505-85)

Te lucis ante terminum • 2'04"

6 Henry Purcell (1659-95)

O God, thou art my God • 3'37"

Verses: Andrew Stones, Henry Howard,
Benjamin Carter; Andrew Bull,
Sandy McCleery, Ashley Turnell

7 William Byrd (1540-1623)

Christe, qui lux es et dies • 3'37"

8 Charles Herbert Kitson (1874-1944)

Holy Father, cheer our way • 2'53"

9 arr. Simon Nieminski [© Copyright Simon Nieminski]

Soldiers who are Christ's below • 1'52"

10 Herbert Howells (1898-1988) **Love divine** • 2'52"

[publ. RSCM / Oxford]

11 Howard Goodall (b.1958) **Love divine** • 4'46"

[publ. Faber Music]

12 Simon Nieminski [© Copyright Simon Nieminski]

Hymn of St Urith of Chittlehampton • 3'02"

Trio: Aonghas Maxwell, Ben Robinson, Judy Brown

13 Sir Edward Cuthbert Bairstow (1874-1947)

Jesu, grant me this I pray • 3'35" [publ. Banks & Son]

14 Sir Edward Cuthbert Bairstow

Blessed City, Heavenly Salem • 8'15"

Treble solo: Caitlin Spencer

15 Sir Edward Cuthbert Bairstow [publ. Oxford Univ. Press]

The King of love my Shepherd is • 5'17"

16 Henry Balfour Gardiner (1877-19)

Evening Hymn • 5'38"

Hear my Words, ye people

the choir of St Mary's Cathedral • Edinburgh

**Pro
Organo**

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www.ProOrgano.com

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are in the public domain in the United States of America.

Total playing
time: 74'07"

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