DUNEDIN CONSORT HEBRIDES ENSEMBLE

James MacMillan

Since it was the Day of Preparation



Matthew Brook
Hebrides Ensemble
Singers from Dunedin Consort

25 - 27 October 2024
London | Cumnock | Glasgow

DUNEDIN CONSORT

PROGRAMME

James MacMillan *Since it was the day of Preparation* *70 mins*

Matthew Brook Jesus
Hebrides Ensemble
The Singers from Dunedin Consort

Commissioned in 2011 by the Hebrides Ensemble, Edinburgh International Festival, Soli Deo Gloria and Kings Place

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Programme Note

Since it was the day of Preparation… (2011)

On completing my St John Passion in 2007 I was immediately intrigued with the possibility of writing another work based on the text which comes immediately after the death of Christ in St John's Gospel. The title of this new work is the first sentence after Jesus gives up his spirit. The work sets the final section of St John's gospel, through the Resurrection to the final conclusive remarks.

It is scored for a small choral group, a baritone (who sings the words of Christ) and an ensemble of clarinet, horn, cello, harp and theorbo. There are three main parts, which are punctuated by solo 'motets' for the five instruments and each culminating in an instrumental quintet.

PART 1
Introduction - theorbo
1) The Pierced Christ
Interlude - cello
2) The Burial
Interlude - quintet

PART 2
3) The Empty Tomb
Interlude - clarinet
4) The Appearance to Mary of Magdala
Interlude - harp
5) Appearances to the Disciples
Interlude - quintet

PART 3
6) The appearance on the Shore of Tiberius
Interlude - horn
7) Conclusion
Interlude - quintet

Throughout, there are interpolated Latin texts from liturgy, some from Easter, some from Pentecost;
O filii et filiae (3)
Veni Sancte Spiritus (5)
Salve festa dies (6)
Tu Es Petrus (6)

© James MacMillan, 2012

Commissioning new music is central to what we do at Hebrides Ensemble, and giving these new works a life beyond their premiere is a hugely important part of the process. Returning to a piece of music that you have been involved in from its very inception is a rewarding and enriching experience, often leading to the discovery of details overlooked the first time around – and even a fresh perspective on the music as a whole.

When we gave the world premiere of James MacMillan's Since it was the day of preparation… at the Edinburgh Festival in 2012, the effect on performers and audience alike was so powerful I knew instantly we would want to revisit it in the near future. This is music and drama of real depth from a master craftsman, bringing to life a part of the Passion story that so many composers have overlooked.

© William Conway, 2015

We at Hebrides Ensemble are delighted to once again be performing this wonderful work by James MacMillan and especially with the outstanding Dunedin Consort. The previous collaboration between our two groups saw us give a performance of *Passio* by Arvo Pärt in a filmed performance at St Mary's Cathedral in Edinburgh.

We are also thrilled that in this enlightened 'Scotland Unwrapped' series presented by Kings Place that we were able to offer a foyer platform to our talented young musicians from St Mary's Music School, Scotland's only specialist music school.

Hebrides Ensemble thanks Creative Scotland for their continued support through the National Lottery Extended Programme Fund.

Text

James MacMillan *Since it was the day of Preparation...*

Part I

John 19: 31-42

1

Tenor

Since it was the day of Preparation, in order to prevent the bodies from remaining on the cross on the sabbath (for that sabbath was a high day), the Jews asked Pilate that their legs might be broken, and that they might be taken away. So the soldiers came and broke the legs of the first, and of the other who had been crucified with him; but when they came to Jesus and saw that he was already dead, they did not break his legs. But one of the soldiers pierced his side with a spear, and at once there came out blood and water. He who saw it has borne witness – his testimony is true, and he knows that he tells the truth – that you also may believe. For these things took place that the scripture might be fulfilled, 'Not a bone of him
shall be broken'. And again another scripture says, 'They shall look on him who they
pierced'.

2

Bass

After this, Joseph of Arimathea, who was a disciple of Jesus, but secretly, for fear of the Jews, asked Pilate that he might take away the body of Jesus, and Pilate gave him leave. So he came and took away his body. Nicodemus also, who had at first come to him by night, came bringing a mixture of myrrh and aloes, about a hundred pounds in weight. They took the body of Jesus, and bound it in linen cloths with the spices, as is the burial custom of the Jews. Now in the place where he was crucified there was a garden, and in the garden a new tomb where no one had ever been
laid. So because of the Jewish day of Preparation, as the tomb was close at hand, there they laid the body of Jesus.

Part II

John 20: 1-31

Parallel text

3

Tenor, bass
Now on the first day of the week Mary Magdalene came do the tomb early while it was still dark, and saw that the stone had been taken away from the tomb. So she ran, and went to Simon Peter and the other disciple, the one whom Jesus loved, and said to them, 'They have taken the Lord out of the tomb, and we do not know where they have laid him'. Peter then came out with the other disciple, and they went towards the tomb. They both ran, but the other disciple outran Peter and reached the tomb first; and stooping to look in, [with alto] he saw the linen cloths lying there, and the napkin, which had been on his head, not lying with the linen cloths but rolled up in a place by itself.

Alto
Et Joannes Apostulus
Cucurrit Petro citius,
Monumento venit prius.

Jean Tisserand (d 1494):
O filii et filiae

Soprano, alto, tenor, bass
Then the other disciple, who reached the tomb first, also went in, and he saw and believed; for as yet they did not know the scripture, that he must rise from the dead.

Alto
O filii et filiae,
Rex caelestis, Rex gloriae,
Morte surrexit hodie.

Jean Tisserand: O filii et filiae

Tenor, bass
Then the disciples went back to their homes.

Soprano, alto, tenor bass
In albis sedens Angelus
Praedixit mulieribus:
In Galilaea est Dominus.

Jean Tisserand: O filii et filiae

Alto
But Mary stood weeping outside the tomb, and as she wept she stooped to look into the tomb; and she saw two angels in white, sitting where the body of Jesus had lain, one at the head and one at the feet. They said to her,

Tenor, bass
Woman, why are you weeping?

Alto
She said to them,

Soprano
Because they have taken away my Lord, and I do not know where they have laid him.

Alto
Saying this, she turned around and saw Jesus standing, but she did not know that it was Jesus. Jesus said to her,

Christus
Woman, why are you weeping? Whom do you seek?

Alto
Supposing him to be the gardener, she said to him,

Soprano
Sir, if you have carried him away, tell me where you have laid him, and I will take him away.

Alto
Jesus said to her,

Christus
Mary.

Alto
She turned and said to him,

Soprano
Rabboni!

Alto
Jesus said to her,

Christus
Do not hold me, for I have not yet
ascended to the Father; but go to
my brethren and say to them, I am ascending
to my Father and your Father,
to my God and your God.

Soprano, alto, tenor, bass
Mary Magdalene went and said to the
disciples, 'I have seen the Lord'; and
she told them that he had said these
things to her.

5
Soprano, alto
On the evening of that day, the first day
of the week, the doors being shut where the
disciples were, for fear of the Jews, Jesus
came and stood among them and
said to them,

Christus
Peace be with you.

Soprano, alto
When he had said this, he showed
them his hands and his side. Then the
disciples were glad when they saw the
Lord. Jesus said to them again,

Christus
Peace be with you. As the Father has
sent me, even so I send you.

Soprano, alto
And when he had said this he breathed
on them and said to them,

Christus
Receive the Holy Spirit. If you forgive the
sins of any, they are forgiven; if you retain the
sins of any, they are retained.

Tenor, bass
Discipulis astantibus,
In medio stetit Christus,
Dicens: Pax vobis omnibus.

Jean Tisserand: O filii et filiae

Tenor, bass
Veni Creator Spiritus,

Soprano, alto, tenor, bass
Veni Creator Spiritus,
Mentes tuorum visita:
Imple superna gratia
Quae tu creasti pectora.

Soprano, alto
Now Thomas, one of the twelve, called the Twin, was not with them when Jesus came. So the other disciples told him,

Soprano, bass
'We have seen the Lord.' But he said to them, 'Unless I see in his hands the print of the nails, and place my finger in the mark of the nails, and place my hand in his side, I will not believe!

Soprano, alto
Eight days later, his disciples were again in the house, and Thomas was with them. The doors were shut, but Jesus came and stood among them, and said,

Christus
Peace be with you.

Soprano, alto
Then he said to Thomas,

Christus
Put your finger here, and see my hands; and put out your hand, and place it in my side; do not be faithless, but believing.

Soprano, alto
Thomas answered him,

Tenor
My Lord and my God!

Soprano, alto
Jesus said to him,

Christus
Have you believed because you have seen me? Blessed are those who have not seen and yet believe.

Soprano, alto
Now Jesus did many other signs in the presence of the disciples, which are not written in this book; but these are written that you may believe that Jesus is the Christ, the Son of God, and that believing you may have life in his name.

Pentecost hymn

Tenor
Ut intellexit Didymus,
Quia surrexerat Jesus,
Remansit fere dubius.

Jean Tisserand: O filii et filiae

Part III
John 21: 1-25

6
Bass
After this Jesus revealed himself again
to the disciples by the Sea of Tiberias;
and he revealed himself in this way.
Simon Peter, Thomas called the Twin,
Nathanael of Cana in Galilee, the sons of
Zebedee, and two others of his disciples
were together. Simon Peter said to
them,

Tenor
I am going fishing.

Bass
They said to him,

Soprano, alto
We will go with you.

Bass
They went out and got into the boat; but
that night they caught nothing. Just as
day was breaking, Jesus stood on the beach;
yet the disciples did not know
that it was Jesus. Jesus said to them,

Christus
Children, have you any fish?

Bass
They answered him,

Soprano, alto, tenor
No.

Bass
He said to them,

Christus
Cast the net on the right side of the
boat, and you will find some.

Bass
So they cast it, and now they were not able to haul it in, for the quantity of the fish. That disciple whom Jesus loved said to Peter,

Tenor
It is the Lord!

Soprano, alto
(We will go with you.)

Bass
When Simon Peter heard that it was the Lord, he put on his clothes, for he was stripped for work, and sprang into the sea. But the other disciples came in the boat, dragging the net full of fish, for they were not far from the land, but about a hundred yards off. When they got out on land, they saw a charcoal fire there, with fish lying on it, and bread. Jesus said to them,

Christus
Bring some of the fish that you have just caught.

Bass
So Simon Peter went aboard and hauled the net ashore, full of large fish, a hundred and fifty-three of them; and although there were so many, the net was not torn. Jesus said to them,

Christus
Come and have breakfast

Bass
Now none of the disciples dared to ask him,

Soprano, alto, tenor
Who are you?

Bass
They knew it was the Lord. Jesus came and took the break and gave it to them, and so with the fish. This was now the third time that Jesus was revealed to the disciples after he was raised from the dead.

Soprano, alto
When they had finished breakfast, Jesus said to Simon Peter,

Christus
Simon, son of John, do you love me more than these?

Soprano, alto
He said to him,

Tenor
Yes, Lord; you know that I love you.

Bass
(Tu es Petrus.)

Soprano, alto
He said to him,

Christus
Feed my lambs.

Soprano, alto
A second time he said to him,

Christus
Simon, son of John, do you love me?

Tenor
Yes, Lord; you know that I love you.

Soprano, alto
He said to him,

Christus
Tend my sheep.

Soprano, alto
He said to him the third time,

Christus
Simon, son of John, do you love me?

Soprano, alto
Peter was grieved because he said to him the third time, 'Do you love me?' And he said to him,

Tenor
Lord, you know everything; you know that I love you.

Soprano, alto
Jesus said to him,

Christus
Feed my sheep. Truly, truly, I say to you, when you were young, you girded yourself and walked where you would; but when you are old you will stretch out your hands, and another will gird you and carry you where you do not wish to go.

Soprano, alto
(This he said to show by what death he was to glorify God.) And after this he said to him,

Christus
Follow me.

Soprano, tenor, bass
Peter turned and saw following them the disciple whom Jesus loved, who had lain close to his breast at the supper and had said, 'Lord, who is it that is going to betray you?' When Peter saw him he said to Jesus, 'Lord, what about this man?' Jesus said to him,

Christus
If it is my will that he remain until I come, what is that to you? Follow me!

Soprano, alto, tenor, bass
Tu es Petrus, et super
hanc petram aedificabo ecclesiam
meam: et portae inferi non
praevelebunt adversum eam.
Et tibi dabo claves regni
caelorum.

Matthew 16: 18, 19a

Alto
Salve festa dies, toto
venerabilis aevo,
Qua Deus infernum vicit et
astra tenet. Ecce renascentis
testatur gratia mundi.
Omnia cum Domino dona
redisse suo.

Venantius Fortunatus
(c530-c600/609)

Soprano, tenor, bass
The saying spread abroad among the breathren that this disciple was not to die; yet Jesus did not say to him that he was not to die, but,

Christus, soprano, alto, tenor, bass
If it is my will that he remain until I come, what is that to you?

7
Soprano, alto, tenor, bass
This is the disciple who is bearing the witness to these things, and who has written these things; and we know that his testimony is true. But there are also many other things which Jesus did; were every one of them to be written, I suppose that the world itself could not contain the books that would be written.

Biographies



William Conway

William Conway is an internationally renowned conductor and cellist. On the podium, he is known for his conviction, clarity and intelligent musicianship, while his collaborations with Hebrides Ensemble, of which he is the Artistic Director and a co-founding member, have been praised for their fresh and inspirational approach to programming. His dedication to developing contemporary music has been recognised by an award from the Scottish Society of Composers for an outstanding contribution to new music. Born in Glasgow, Conway studied cello in Scotland and London before returning home to take the position of Principal Cello with the Scottish Chamber Orchestra for ten years which he combined with his current post of Principal Cello with the Chamber Orchestra of Europe, of which he is also a founder member. As a conductor, he studied in Helsinki with Jukka-Pekka Saraste and was a finalist and prizewinner in the 1994 Leeds Conductors' Competition. Since then, he has established himself as a versatile conductor in chamber, symphonic and operatic repertoire, with a host of major orchestras both at home and abroad. He has conducted many operas including *The Martyrdom of St Magnus* by Sir Peter Maxwell Davies, Bizet's *Carmen*, Verdi's *Otello* and Puccini's *Tosca* and a performance of *Passio* by Arvo Pärt in a filmed collaboration between Hebrides Ensemble and Dunedin Consort. He is Music Director of EUMS Symphony Orchestra and is Artistic Advisor to St Mary's Music School in Edinburgh. He broadcasts regularly on BBC Radio 3 and has recorded for Linn Records, Unicorn-Kanchana, Delphian Records and Deutsche Grammophon.



Dunedin Consort

Dunedin Consort is one of the world's leading Baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to allow listeners to hear early music afresh, and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards, a BBC Music Magazine Award, and a Grammy nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

Dunedin Consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall, Edinburgh International Festival and Lammermuir Festival. Alongside its performance and recording work, Dunedin Consort is committed to a wide-ranging education programme both in schools and in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, Dunedin Consort aims to develop and nurture its potential audience and to encourage the performers of the future.

Dunedin Consort is an enthusiastic champion and commissioner of contemporary music, and in recent years has premiered a new set of orchestral dances at the BBC Proms, a new opera by Errollyn Wallen at the Barbican Centre, and new choral music for its a cappella consort. In 2024 it premiered a new guitar concerto by Cassandra Miller for Sean Shibe, the first instalment of a 3-year co-commissioning series which will see further new music by David Fennessy and Tansy Davies.



Hebrides Ensemble

Hebrides Ensemble is one of the foremost chamber music collectives in the UK. Co-founded and led by Artistic Director William Conway, it is renowned for its fresh approach to programming with a focus on music of the 20th and 21st centuries, including almost 100 world premieres. This is an international ensemble with its roots in Scottish culture which performs regularly at venues and festivals throughout the UK and Europe, including the Muziekgebouw in Amsterdam, Kings Place and Wigmore Hall in London, Aldeburgh Festival, St Magnus Festival, Lammermuir Festival, Cumnock Tryst, BBC Proms and Edinburgh International Festival.

Hebrides Horizons supports the next generation of performers, composers, artistic directors and cultural leaders through its partnerships and mentoring programme, and Hebrides Digital allows audiences around the world to enjoy Hebrides Ensemble through digital technology.

Hebrides Ensemble recently released the critically acclaimed *Ursa Minor,* featuring the music of Stuart MacRae. This was the fifth in the Scotland's Composers series on Delphian Records, following previous award-winning releases of music by Judith Weir, Nigel Osborne, Peter Maxwell Davies and James MacMillan.

hebridesensemble.com

Hebrides Ensemble thanks Creative Scotland for their continued support through the National Lottery Extended Programme Fund.



Matthew Brook

Matthew Brook is known for his honest and open portrayal of characters whether on the opera or concert stage. He has developed a world-wide reputation for his interpretation of the music of J.S Bach and George Frederic Handel but his musical tastes stretch far beyond this, often performing new commissions.

This season, Matthew gives performances with RIAS Kammerkoor, Nederlandse Bachvereniging, Finnish Radio Symphony, Philharmonie Zuidnederland, and closer to home with The Sixteen, The English Concert, the Dunedin Consort, Tenebrae and Three Choirs Festival, to name a few. In 2023 Matthew made his Opéra national de Paris debut performing the role of Il Re di Scozia in a new Robert Carsen production of *Ariodante* under Harry Bicket, and also his debut with Opera North in David Poutney's "Masque of Might", music by Purcell, conducted by Harry Bicket. He has performed roles at Staatstheater Stuttgart, Opera Comique, Göttingen International Handel Festival, The Grand Théâtre de Luxembourg and at the Maggio Musicale Fiorentino. Some of Matthew's roles have included: Polyphemus (*Acis and Galatea)*; Aeneas (*Dido and Aeneas*); Papageno (*Die Zauberflöte*); Figaro (*Le nozze di Figaro*); Leporello (*Don Giovanni*); Kouno (*Der Freischütz*); Garibaldo (*Rodelinda*); Ned Keene (*Peter Grimes*, Vicar (*Albert Herring*); Noye (*Noye's Fludde*); John Bunyan and Lord Hategood in Vaughan Williams' (*The Pilgrim's Progress*); Melchior in Menotti's *Amahl and the Night Visitors*, Jupiter in Rameau's *Castor et Pollux*, Starek and Mayor (*Jenufa*); Antenor and Calkas in Walton's *Troilus and Cressida*, Zuniga (*Carmen*); Argenio (*Imeneo*); Claudio *Agrippina* and Seneca in *L'incoronazione di Poppea*. He assumed the roles of Don Alfonso and Bartolo under Sir John Elliott Gardiner as part of a big European tour including at the Royal Opera House, Covent Garden, Salle Pleyel, Paris, Teatro Real, Madrid and Giuseppe Verdi Opera House, Pisa.



James MacMillan

James MacMillan is the pre-eminent Scottish composer of his generation. He first attracted attention with the acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie* (1990). His percussion concerto *Veni, Veni Emmanuel* (1992) has received over 500 performances worldwide by orchestras including London Symphony Orchestra, Royal Concertgebouw Orchestra, New York and Los Angeles Philharmonics and Cleveland Orchestra. Other major works include the cantata *Seven Last Words from the Cross* (1993), *Quickening* (1998) for soloists, children's choir, mixed choir and orchestra, the operas *Inès de Castro* (2001) and *The Sacrifice* (2005-06), *St John Passion* (2007), *St Luke Passion* (2013) and Symphony No.5: '*Le grand Inconnu*' (2018).

He was featured composer at Edinburgh Festival (1993, 2019), Southbank Centre (1997), BBC's Barbican Composer Weekend (2005) and Grafenegg Festival (2012). His interpreters include soloists Evelyn Glennie, Colin Currie, Jean-Yves Thibaudet and Vadim Repin, conductors Leonard Slatkin, Sir Andrew Davis, Marin Alsop and Sir Donald Runnicles, choreographer Christopher Wheeldon and stage director Katie Mitchell. His recordings can be found on BMG/RCA Red Seal, BIS, Chandos, Naxos, Hyperion, Coro, Linn and Challenge Classics.

Recent highlights include MacMillan's *Stabat Mater* for The Sixteen streamed from the Sistine Chapel and premieres of the 40-voice motet *Vidi aquam*, *Christmas Oratorio* streamed in 2021 by NTR Dutch Radio from the Concertgebouw in Amsterdam and recorded by the London Philharmonic Orchestra and Choir, and the anthem *Who Shall Separate Us*? commissioned for the funeral of HM Queen Elizabeth II in 2022. The annual Cumnock Tryst festival was founded by the composer in 2014 in his childhood town in Scotland.

DUNEDIN CONSORT HEBRIDES ENSEMBLE

Dunedin Consort

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Soprano	Joanna Songi
Alto	Lucy Goddard
Tenor	Benjamin Durrant
Bass	Christopher Webb

Hebrides Ensemble

Cello	William Conway
Clarinet	Yann Ghiro
French Horn	Stephen Stirling
Theorbo	Elizabeth Kenny
Harp	Gabriella Dall'Olio

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