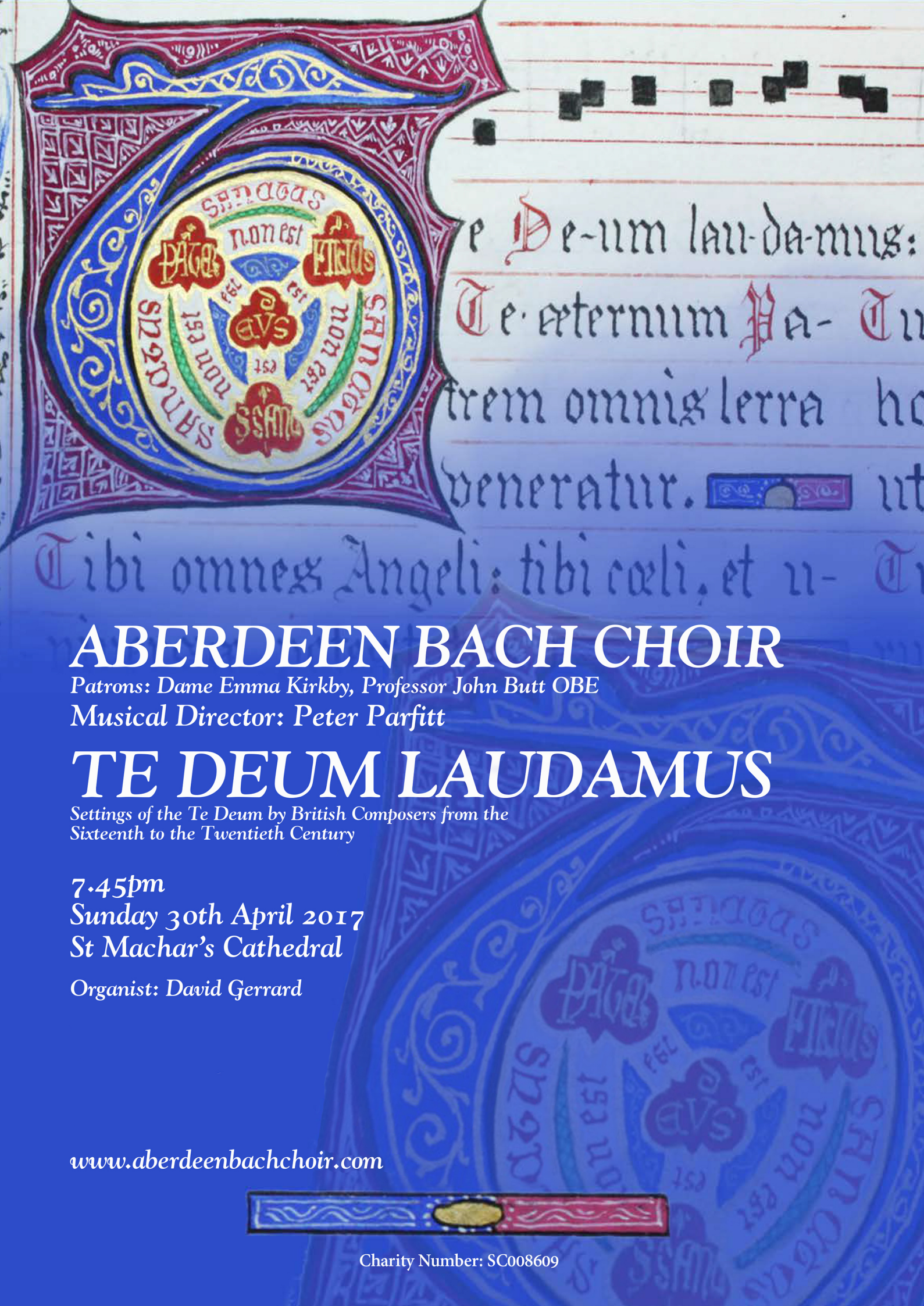


ABERDEEN BACH CHOIR

Patrons: Dame Emma Kirkby, Professor John Butt OBE

Musical Director: Peter Parfitt

TE DEUM LAUDAMUS

Settings of the Te Deum by British Composers from the Sixteenth to the Twentieth Century

7.45pm
Sunday 30th April 2017
St Machar's Cathedral

Organist: David Gerrard

www.aberdeenbachchoir.com

Charity Number: SC008609

Before the concert

Do please:

- Check that you have switched off your mobile phone
- Remain seated in an emergency, until given instructions by the stewards
- Return to your seats promptly after the interval

Latecomers will be asked to sit at the side until a suitable break in the programme.

Refreshments will be served in the Cathedral after the performance.

Toilets are located in the choir vestry at the back of the Cathedral, or in the Gatehouse.

Aberdeen Bach Choir's 60th Anniversary

Although the earliest references to a large choir specialising in singing the works of J.S. Bach in Aberdeen date back to the second decade of the 20th Century, it was not until 1956 that Aberdeen Bach Choir was constituted in the form in which it still exists today. The impetus for its formation began with the retirement from the Music Department of Aberdeen University of Willan Swainson, distinguished academic, organist and conductor, and the desire of a number of people who had sung under his direction in the University Recital Choir and the Oratorio Choir to continue working with him. The first performance by the new Aberdeen Bach Choir was the Bach Christmas Oratorio and took place in St Machar's Cathedral on 17th December 1956.

The choir has occasionally performed in other venues such as Brechin Cathedral, The Mitchell Hall, St Giles' Cathedral in Edinburgh and both St Andrew's and St Mary's Cathedrals in Aberdeen, but St Machar's has been our spiritual home for the last 60 years. It is a very special place in which to sing, and we are fortunate to have the opportunity to do so twice a year.

To mark our 60th Anniversary, the choir has followed the example of many other musical ensembles and appointed patrons. We are delighted that two very distinguished musicians, leaders in their own fields have accepted our invitation to fulfil that role:

Professor John Butt OBE

John Butt is a distinguished Bach scholar and author of a number of books on Bach and the music of the Baroque period. He is the Musical Director of the Dunedin Consort with whom he has made a number of highly acclaimed and award winning recordings including all the major works of J.S. Bach. He is also a Principal Artist with the Orchestra of the Age of Enlightenment.

In 2011 he was awarded the Royal Academy of Music/Kohn Foundation's Bach Prize, for his work in the performance and scholarship of Bach. In 2013 John Butt was awarded the medal of the Royal College of Organists and the OBE for his services to music in Scotland.

Dame Emma Kirkby

An internationally renowned soprano whose distinctive voice is particularly suited to her specialism in early music, Emma Kirkby is very popular with Aberdeen audiences where she has performed numerous times in the Music Hall, at Aberdeen University and twice in recent years in St Machar's Cathedral with Aberdeen Bach Choir. She was a founder member of the Taverner Choir and in 1973 began a long association with the Consort of Musicke. She has made well over 100 recordings.

In 2007 she was made a Dame Commander of the Order of the British Empire and then in 2010 she was awarded the Queen's Medal for Music, an honour awarded for her "contribution to the nation's musical life".

She was awarded an Honorary Doctorate in Music by Aberdeen University in 2012, where she is a Visiting Fellow in Performance.

PROGRAMME

Te Deum laudamus *Thomas Tallis (c1505-1585)*

Te Deum laudamus *William Byrd (c1543-1623)*

Organ solo
Fantasie, MB 46 *William Byrd*

Te Deum laudamus *Henry Purcell (1659-1695)*

INTERVAL

Te Deum laudamus *Charles Villiers Stanford (1852-1924)*

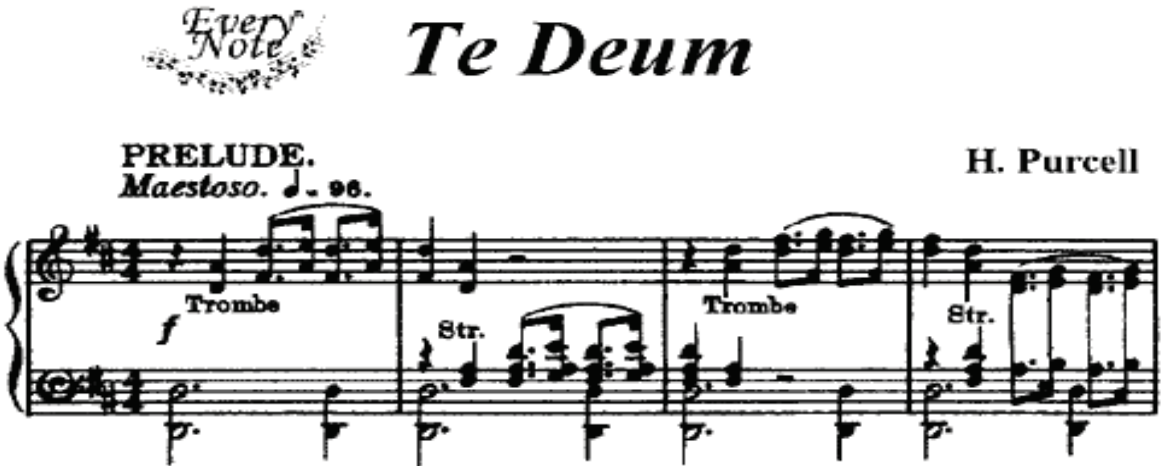
Te Deum laudamus *Ralph Vaughan Williams (1872-1958)*

Organ solo
Psalm Prelude, Op.32 no. 1 *Herbert Howells (1892-1983)*

Te Deum laudamus *Herbert Howells*
Collegium Regale

Organ solo
Crown Imperial *William Walton (1902-1983)*

Te Deum laudamus *William Walton*

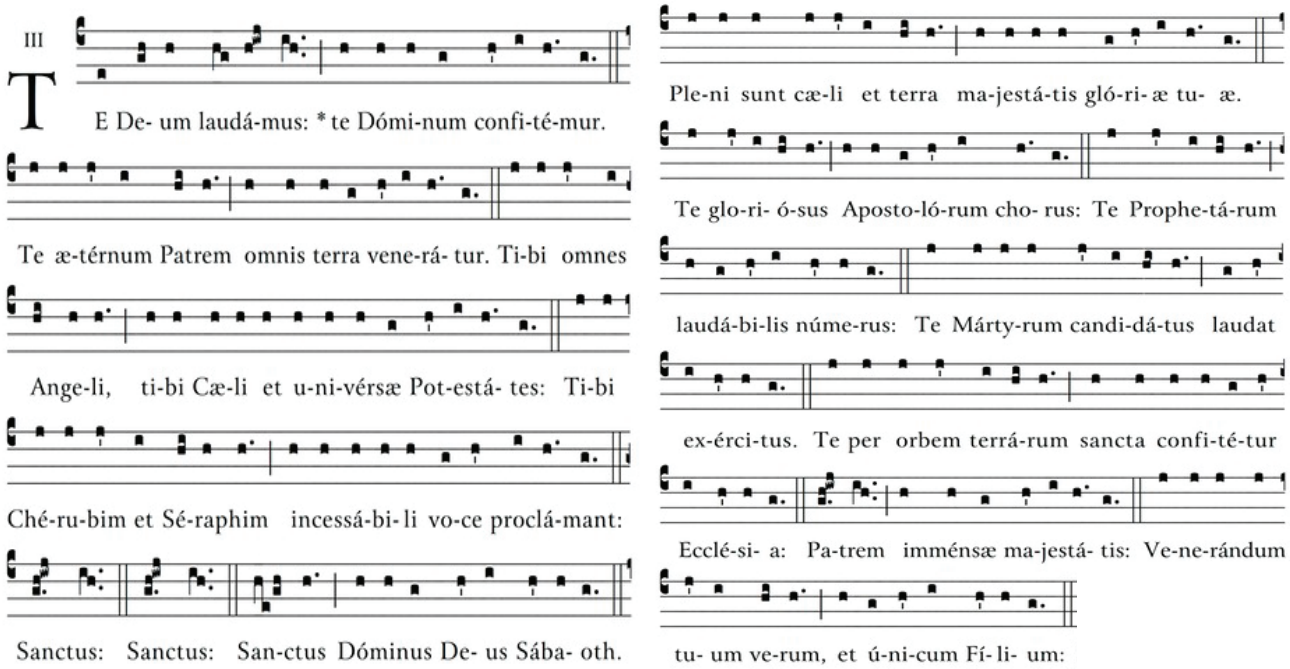


A solemn Te Deum is ordered on all occasions of rejoicing in Christian countries, so that, throughout history, nations opposed in war have used the same hymn to thank God for their alternating victories against one another.

Percy Scholes, (1877-1958) English musicologist, and author of the Oxford Companion to Music.

The *Te Deum laudamus*, often called the Ambrosian Hymn because of its association with St Ambrose, is an ancient Christian hymn of joy and thanksgiving. The title translates to *We Praise Thee O God*. Originally attributed as a collaboration between St Ambrose (c340-397), Augustine of Hippo (c354-430) and Hilary of Poitiers (c310-367), more recent scholarship by the Catholic Forum credits its composition to Nicetas (335-414), Bishop of Remesiana. In any event its composition appears to have occurred during the fourth century and it has been in constant use in the Christian church in the intervening centuries in a number of ways. In the Roman Catholic church it is used at the conclusion of the office of Christmas and Easter, and at the end of Mass on Solemnities and Feast Days. It is also used at the consecration of a Bishop or a religious building, on the election of a Pope and at the canonisation of a saint. In the traditional Anglican church it appears as the first of two canticles at Matins and is also used at the coronation of a monarch. In the Lutheran church it is used under the title *Herr Gott dich loben wir*.

The text consists of 29 verses of prose. The first ten of these are in direct praise of God, addressing the deity directly and listing all who praise and venerate him, from the hierarchy of heavenly creatures, to those Christians already in heaven, and to mortals on Earth. This section also incorporates the words of the *Sanctus*, from the Mass, in lines 5 and 6. Verses 11-13 are a Trinitarian Doxology. The second section is in praise of Christ, and continues until verse 19. Verses 20 and 21 form a prayer, addressed to Christ. The final lines, thought to have been added later, are petitions with a call and response structure, and are direct quotations from various verses in the Book of Psalms. Liturgically, this final section is often omitted. Broadly speaking the text mirrors, in a poetic way, the sentiments found in the Creed, fusing a declaration of faith with various heavenly visions. As in the Creed, the text covers the origin of Christ, his suffering, death, resurrection and glorification, as well as the redemption of man. The text also asks for mercy over past sins, protection from the temptation of future sin, and hope for reunification with God in the form of eternal life.



The first twelve lines of the text, as set in the original plainsong melody.

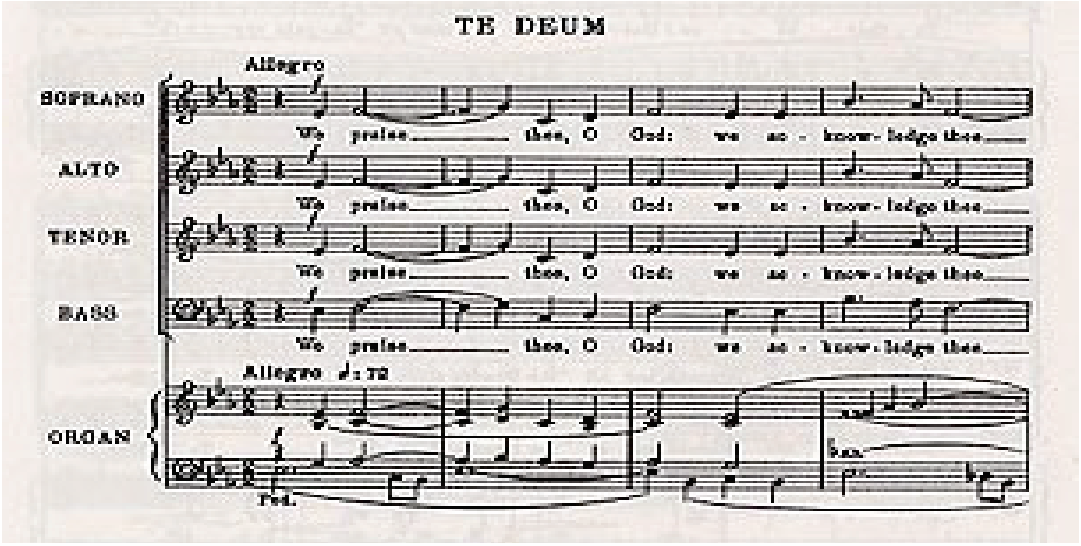
THE TEXT IN TRANSLATION *(Punctuation and capitalisation according to the Book of Common Prayer.)*

We praise thee, O God : we acknowledge thee to be the Lord. All the earth doth worship thee : the Father everlasting. To thee all Angels cry aloud : the heavens and all the powers therein. To thee Cherubin and Seraphin : continually do cry,		*In Praise of God the Father*
Holy, Holy, Holy : Lord God of Sabaoth; Heaven and earth are full of the majesty; of thy glory.		*The Sanctus from the Mass*
The glorious company of the Apostles : praise thee. The goodly fellowship of the Prophets : praise thee. The noble army of Martyrs : praise thee. The holy Church throughout all the world : doth acknowledge thee;		*In praise of the whole of the Kingdom of God*
The Father : of an infinite Majesty. Thine honourable, true : and only Son; Also the Holy Ghost : the Comforter.		*A Trinitarian Doxology*
Thou art the King of glory : O Christ. Thou art the everlasting Son : of the Father. When thou tookest upon thee to deliver man : thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death : thou didst open the kingdom of heaven to all believers. Thou sittest at the right hand of God : in the glory of the Father. We believe that thou shalt come : to be our judge.		*In praise of Christ.*
We therefore pray thee help thy servants : whom thou hast redeemed with thy precious blood. Make them to be numbered with thy Saints : in glory everlasting.		*A supplication to Christ.*
O Lord save thy people : and bless thine heritage. Govern them : and lift them up for ever.	*Psalm 28 vv. 8-9*	*Petitions and supplications to Christ in the form of quotations from various psalm verses.*
Day by day : we magnify thee; And we worship thy Name : ever world without end.	*Psalm 34 v. 3*	
Vouchsafe, O Lord : to keep us this day without sin.		
O Lord, have mercy upon us : have mercy upon us.	*Psalm 123 v. 3*	
O Lord, let thy mercy lighten upon us : as our trust is in thee.	*Psalm 32 v. 22*	
O Lord, in thee have I trusted : let me never be confounded.	*Psalm 31 v. 1*	

The earliest manuscript we have of a complete, musically notated, plainsong setting of the *Te Deum* dates from the twelfth century and is part of a Carthusian Gradual discovered in a monastic library on the Italian island of Capri. A slightly later document from the Sarum Rite (a liturgical rite peculiar to Salisbury, and a variant of the Roman Rite, which was prevalent across the south of England from the eleventh to the sixteenth centuries) is almost identical to its Italian counterpart, despite the geographical distance between the two locations. A very similar thirteenth-century manuscript of a complete *Te Deum* also exists in the Worcester Antiphoner – a liturgical service book written at Worcester dating from the 1230s. Fragments of the *Te Deum* also exist in the *Musica Enchiriadis*, which is an anonymous musical treatise from the ninth century and is the earliest known document to set out guidelines for the notation of music. In this document, occasional verses exist in parallel organum – a system in which one voice chanted the plainsong melody and a second voice provided a descant, but at a fixed interval from the lower voice – usually a perfect fourth or fifth above. There is also an isolated early-English manuscript in which the final few verses of the plainsong melody of the *Te Deum* are notated, but with two parts above it, again at fixed intervals, essentially generating a

progression of identically-spaced chords moving up and down the scale. (Usually 6:3 chords, with occasional 8:5 and 5:3 chords at cadences.) This type of organum is derived from the *Notre Dame* school in Paris, which was prevalent through the late twelfth and early thirteenth centuries.

Also from England are early sixteenth-century polyphonic settings such as tonight's setting by Byrd, and similar settings by John Taverner (1495-1545), Christopher Tye (c1505-1573) and John Sheppard (1515-1558). Prominent settings from continental Europe exist by Lassus (1532-1594), Jacob Händl (1550-1591) and Palestrina (1524-1595). At this time the *Te Deum*, like the *Magnificat*, was often performed with plainsong verses alternating with verses of choral polyphony. There are also records of instrumental accompaniment being used on feast days and other significant occasions. A new tradition of Baroque choral settings, with instrumental accompaniment, emerged in the seventeenth and eighteenth centuries, such as tonight's setting by Purcell, along with others by Charpentier (1634-1704), Lully (1632-1687), Michael Haydn (1737-1806) who wrote six, and Joseph Haydn (1732-1809). Through the nineteenth century European composers made larger scale settings of the text, written for the concert hall rather than for liturgical use. These included Bruckner (1824-1896), Dvorak (1841-1904), Verdi (1813-1901) and Berlioz (1803-1869), whose *Te Deum* was written for the Great Exhibition in Paris in 1855. After the Reformation, settings of the *Te Deum* regularly occupied a place in the Anglican church as the text was included by Thomas Cranmer in his Book of Common Prayer of 1549. There is a modified and modernised version of the plainsong included in the musical setting of the liturgy by John Merbecke (1510-1585) which was popular in parish churches for many years, and is still in use today in some churches. Martin Luther's version was also based heavily on the original plainsong melody and gave rise to settings built on this by Michael Praetorius (1571-1621), Scheidt (1587-1654), Buxtehude (1637-1707) and J.S. Bach (1685-1750) whose setting survives only in a chorale-based form, heavily edited by his son, C.P.E. Bach (1747-1788). The tradition of British festival settings began with a setting by Henry Purcell (1659-1695) written for St Cecilia's Day (Nov 22nd) 1694. This was followed by Handel (1685-1759) written to commemorate the victory of George II at the Battle of Dettingen in 1743, Sir Arthur Sullivan (1842-1900) written to celebrate the recovery of Albert Edward, Prince of Wales (later King Edward VII of the United Kingdom) from typhoid fever in 1872, Hubert Parry (1848-1918) written for the Three Choirs Festival in Hereford in 1900, and tonight's settings by Vaughan Williams and William Walton.



The opening of the Te Deum Collegium Regale by Herbert Howells.

THE COMPOSERS AND THE MUSIC

The performances this evening are being given in chronological order of composition; it is possible to see how the music has evolved over the last four centuries

THOMAS TALLIS (c1505-1585)

Thomas Tallis was probably born in Kent, where he later formed numerous connections and held various appointments. His first recorded appointment was in 1532, as organist of a Benedictine priory in Dover. The next reliable source of his activities does not appear until 1537 where he turns up on the payroll of St-Mary-on-the-Hill in Billingsgate, London, where he was probably organist and choirmaster. In 1540 he went to be organist of Waltham Abbey, but within a year, following the dissolution of the monasteries, found employment as a Lay-Clerk in the choir of Canterbury Cathedral. In 1545 he moved to be a Gentleman of the Chapel Royal[1]. Tallis was to remain in service as a musician of the royal household until his death, serving successively under Henry VIII, Edward VI, Mary Tudor and finally for more than half the reign of Elizabeth I. In 1552 Tallis married a woman we know only as 'Joan' who was eventually to survive him by four years. In 1557 Elizabeth I granted Tallis a 21 year lease of the Manor of Minster – a large manor house near to Dartmouth in Kent – and a considerable annual income of £91 12s. He remained in loyal service to the Chapel Royal, and was formally appointed Organist in 1570 having previously worked as a singer, organist and court composer. In 1575 the post was shared jointly with William Byrd. Also in 1575, Tallis and Byrd were jointly granted one of a handful of lucrative royal patents by Elizabeth I to print music and lined blank manuscript paper. Their first job was to publish their own *Cantiones, Quae ab Argumento Sacrae Vocantur*, which translates as *Songs, Called Sacred from their Theme*. This was the first significant printed music in England, and both men contributed 17 sacred Latin motets of between 5 and 8 parts, on various religious themes. It was dedicated, with much fuss and ceremony, to Elizabeth, who was known to 'like the Latin music'. The motets of both composers demonstrate flair and audacity in their style, and a range of musical experimentation is evident. At the time of his death, Tallis owned a large house of his own in Greenwich. He was buried in the chancel of Greenwich parish church.

The earliest surviving compositions by Tallis are three votive antiphons of the Virgin Mary, which date from around the late 1520s. This genre, popular until about 1530, largely disappeared with the fall of Cardinal Wolsey in 1530 and the pressure for protestant reformation by Cromwell and Cranmer. Hand in hand with this went the inclination away from the florid and highly contrapuntal church music of the first half of the sixteenth-century, which was replaced in part by a simple, chordal, syllabic, homophonic style. This straightforward and much more approachable music, where

[1] The Chapel Royal dates from 1135 and is still in existence today. It was the single most influential institution in fostering the development of English music in the middle ages and through the calamitous Tudor period and the Reformation. It is not a building, but a body of clergymen and musicians (composers, singers, organists, instrumentalists) responsible for shaping, defining, dictating and delivering the musical and liturgical practices of the day. During the reign of Edward IV (1461-1483) the Chapel Royal consisted of *26 chaplains and clerkes in holy orders, 13 minstrels, 8 choirboys and their master, and a night watchman to keep the hours through the night.* By the time of Henry VIII the salaried staff of the Chapel Royal had risen to about 80 individuals, and by the succession of Elizabeth I, there were 114 on the payroll. All of the major English composers received their basic musical education through the Chapel Royal, usually as boy choristers, and in the sixteenth-century the contribution of composers such as Tallis, Tomkins, Byrd, John Bull, Gibbons, Morley and Tye brought the standard of music to one which exceeded the Vatican's equivalent at the Sistine Chapel. The Chapel Royal produced all of the music and liturgy for royal worship, state occasions, and the reception of visiting heads of state. The Chapel Royal was based at the chapels of St James' Palace and Hampton Court. Today they operate from those two places and also Buckingham Palace and consist of a much smaller body of boy choristers and adult male singers, and an organist and choirmaster. They are not to be confused with the choir and clergy of St George's Chapel Windsor, or the Collegiate Church of St Peter at Westminster (which we know today as Westminster Abbey), which both had (and still have) separate and independent musical foundations.

the text was delivered as simply as possible, in the vernacular and without embellishment, was one of the mainstays of the reformation.

The present *Te Deum* is an excellent example of this style and almost certainly dates from the period between 1535 and 1553, when Edward VI died and Mary I reinstated the Latin liturgy. It is part of a complete liturgical setting in the Dorian mode, known as the 'short service' because of its extremely efficient setting of the text where the words are delivered in the shortest possible time, by everybody simultaneously, without any repetition of any text, and without the required time taken to provide imitative entries and elaborate melismatic vocal lines in a polyphonic style. Some limited musical interest was provided in that it was written to be sung antiphonally, by two choirs facing each other across a chancel.

After the years of protestant liturgy under the reigns of Henry VIII (1509-1547) and Edward VI (1547-1553) the reintroduction of the Catholic rite by Mary I provoked a revival of large-scale Latin motets, with glorious and intense polyphony and extended melismatic passages. Despite the abolition of the Sarum Rite in 1559, in favour of the protestant prayer book, composers at the Chapel Royal continued to set Latin texts. Tallis was therefore one of the first composers to write music specifically for the new Anglican liturgy, and well-known and popular anthems such as *If ye Love Me* and *Hear my Prayer* have endured to this day. A number of extended psalm settings exist from this period, also in English, and also in the same simple, chordal, syllabic style. Unlike Byrd, the majority of Tallis' output was sacred, and his contribution to secular part-song, and to keyboard and instrumental music for consorts, is largely insignificant. His crowning achievement is undoubtedly the scintillating and magnificent 40 part motet *Spem in Alium*. Written for 8 choirs of 5 parts each it is mesmerising to hear and quite without precedent or parallel across European music. Respected greatly by the four monarchs under whom he served, and by his contemporaries, Tallis was an unassuming character, something of a conservative plodder by the standards of some of his contemporaries (Taverner, Tye, Sheppard) and not hugely given to experimentation or diversity. Nevertheless, his work is an important and central gemstone in the catalogue of early English church music.

WILLIAM BYRD (c1543-1623)

Very little is known about William Byrd's early life. We cannot even be certain where, or in which year he was born. His will, written in November 1622, '*in the 80th yeare of myne age*' would suggest that his birth year was probably 1543. He may have been born in Lincoln(shire), the place of his first appointment – Byrd was a common name in those parts at that time. However, there was a gentleman singer of the Chapel Royal in the 1540s called Thomas Byrd who may have been his father, as he undoubtedly acquired a very thorough musical education in a very short time. He was a pupil of Tallis at the Chapel Royal at some point (we don't know when) and some of the early motets attributed to him are entirely compatible with the Sarum Rite, which suggests a presence in the south of England. In 1563, whilst probably still in his teens, he was appointed as Organist and Master of the Choristers at Lincoln Cathedral, where he took responsibility for the educational duties of the choristers as well as music for the services in the cathedral. In 1570 he was admitted as a Gentleman of the Chapel Royal, although it wasn't until 1573 that he actually left Lincoln, by now with a wife and two children, to take up this position. The Dean and Chapter at Lincoln obviously thought highly of his compositional skills because they continued to pay him a quarter of his salary for several years after he had left, in return for 'church songes and services for singing', presumably to be sent back to Lincoln from London at regular intervals. Compositions from the Lincoln period include church music in a number of styles, sacred and secular songs for voice and lute, music for keyboard, and Pavans and Galliards for instrumental consorts. In 1575 Byrd was appointed joint organist of the Chapel

Royal with Tallis – his former teacher and some thirty-eight or so years his senior. Byrd very quickly became well-acquainted in London, rubbing shoulders with minor royalty, Elizabethan aristocracy and nobility, and the ecclesiastical hierarchy. As previously mentioned, in 1575 he and Tallis were granted one of a handful of lucrative royal patents by Elizabeth I to print music.

The 1580s was a difficult time for Byrd and his family, as it was for all staunch English Catholics. The Elizabethan persecutions were gaining momentum and it was a legal obligation to attend regular Anglican worship. Both Byrd and his wife were cited for recusancy (failure to attend Anglican worship) and subjected to crippling fines. Byrd's influence and powerful friends were very helpful to him, and a string of anthems and sacred pieces in English published at this time would have provided a useful counter-balance, although eventually his membership of the Chapel Royal was suspended for this lack of compliance. Further collections of sacred Latin music followed in the years 1589 and 1591, and the 3, 4 and 5 part Latin Masses were written in 1593, 1592 and 1595 respectively. With the death of Tallis in 1585 Byrd was left in sole possession of the publishing patent, a source of considerable income, and shortly afterwards moved out of London to a village in Essex called Stondon Massey. Here he joined a secret Catholic society which held regular undercover celebrations of the Mass. Byrd wrote music for these occasions. Much of this music was published in two books called *Gradualia 1* and *Gradualia 2* in 1605 and 1607. The combined collections consist of 109 Latin motets, for all seasons of the Christian year, and on numerous Catholic themes. This was risky behaviour, and there are reports of people in London being arrested merely for being in possession of a copy of the *Gradualia*. Byrd's final publication, in 1614, was a set of four sacred songs, for voice and lute, in English. He died in Stondon Massey in 1623, a man of some considerable means according to his will, which also requested that he be buried in the parish church yard, although his grave has never been located. After his death his English sacred music enjoyed a popular revival, although the Latin motets and masses were not heard of again until the mid-nineteenth-century when the Musical Antiquarian Society, formed in 1840 to promote the music of early English composers, began publishing them.

The so called 'Great Service', from which the present *Te Deum* is taken, was probably written sporadically between about 1590 and 1606. The first mention we have of it is in 1606. It consists of a *Venite*, *Te Deum*, *Benedictus*, *Magnificat*, *Nunc Dimittis*, *Kyrie* and *Credo*, all in English. In other words – music for an Anglican Matins, Eucharist and Evensong, such as would have been the daily round of services in the Chapel Royal. The Great Service, so called because it is an extensive work, being scored for two 5 part choirs at its largest point, is highly contrapuntal and imitative. The ever-changing textures and antiphony between upper and lower voices owe much to the brilliant polyphony of the Venetian / Byzantine style of the High Renaissance. The counterpoint is wonderfully flexible, exhilarating and alternates freely between different sections of the choir. The music was lost for many years but was rediscovered in the library of Durham Cathedral in 1922. The sheer scale of it suggests that it was written for great state occasions in the Chapel Royal. Modern performances are usually given *a cappella*, or with organ accompaniment, but there is evidence that Byrd envisaged much larger forces with cornetts, sackbutts, and organs in the tradition of the rich Venetian style.

Bryd wrote a good deal of keyboard music, including many Pavans and Galliards, which were dances meant to be played in pairs, the first being in slow duple time and the second in fast triple time. A contemporary document by Thomas Morley (c1557-1602) states: "*The most principall and chiefest kind of music which is made without a dittie is the fantasie, that is when a musician taketh a point at his pleasure and wresteth it and turneth it as he list, making either much or little of it according as shal seem best in his own conceit*". Preludes and fantasies (often called *fancies*) were sometimes used to check out the tuning and regulation of an instrument at the start of a performance.

HENRY PURCELL (1659-1695)

Purcell's parentage is not clear – he was either the son of a Henry Purcell, who died in 1664, and was a 'singing man at the Chapel Royal' or he was the son of Henry's brother, Thomas Purcell, who also sang at the chapel and who was responsible for the King's lutes and viols, and also groom to the royal robes, and who lived until 1682. As a boy, Henry junior was a chorister in the Chapel Royal, and showed a gift for composition at a young age. A collection of music from the prolific English music publisher John Playford (1623-1686) called *The Musical Companion*, contains a simple three-part song by Purcell who could have been no more than eight years old at the time of its publication. In 1673, when he could no longer sing treble parts, he was appointed as an unpaid assistant to the 'curator of the Kinges keyboards and winde instruments'. From 1674 until his death he was regularly engaged to tune and maintain the great organ in Westminster Abbey and, in 1679, became the organist there succeeding John Blow. (He was to hold this position until his death, at which point John Blow was reappointed.) This post gave him a regular salary and grace and favour apartments in the Abbey Precincts. In either 1680 or 1681 he married and began to compose in earnest, writing songs and odes for Charles II (1630-1685) and music for the theatre. Purcell's life coincided with most of that of Samuel Pepys (1633-1703) and he is mentioned on several occasions in Pepys' diary, usually in connection with music heard at the theatres in Shoreditch and Drury Lane. In June 1683 he published a book of instrumental trio sonatas and announced that he could supply copies directly from his own home. In December of that year he was appointed chief curator of the King's instruments and organ builder to the King. For the coronation of James II in 1685 he not only wrote much of the music, and conducted the choir, but also built a second organ for the abbey which was temporarily installed and then dismantled again after the event. This feat was repeated for the coronation of William III in 1689. Little is known about Purcell's life between 1689 and 1695. He provided music for the funeral of Queen Mary in the Abbey in 1694, and his own will was written in his own hand on the very day of his death. His funeral took place in the Abbey on November 26th 1695, and he is buried in the north aisle, immediately adjacent to the organ which had been so central to his life. At that event, the combined choirs of the Abbey and the Chapel Royal sang the same funeral sentences which he had written the previous year.

Apart from a handful of fairly simple compositions from his earlier years, most of Purcell's music was written after his marriage. Often labelled the 'English Baroque composer' in recent years, during his lifetime he was known more as a skilled instrument technician, tuner and keyboard player than as a composer. His instrumental and choral music display an emerging talent for composition, with his creativity and technique improving with the passing years. His prolific output for the stage (much of which is now lost) included dances, entr'actes, incidental music, overtures and choruses, and shows great attention to detail. Italian opera, as it was understood on the continent, was not popular in London until Handel's arrival in 1712, and his conversion of the English nobility to opera through the court of George I. Purcell's works for the stage which survive in their entirety (*Dido and Aeneas* 1689, *The Prophetess* 1690, *King Arthur* 1691, *The Fairie Queen* 1692 and *The Indian Queen* 1695) were very popular, and the amount of work crammed into the last five years of his life, on top of his other appointments, is significant. Other music from this later period includes Anglican church music for the Abbey choir, and more Odes and general music for the Royal Court, written to honour occasions such as birthdays, weddings, banquets, and the return to London of royalty after periods of absence. Purcell's contemporaries in the world of church music during the Restoration were William Child (1606-1697), John Blow (1649-1708), Matthew Locke (1630-1677), Henry Cooke (1616-1672) and Pelham Humfrey (1647-1674), whose prolific contribution is entirely disproportionate to the shortness of his life.

The verse anthem was a popular genre at this time, and was a favourite of Purcell. This is where *tutti* passages for choir and instruments alternate with smaller 'verse' sections for soloists and groups of voices. The present *Te Deum*, written for St Cecilia's Day 1694, is very much in this format and was originally scored for strings, two trumpets and continuo, and a choir of up to five parts. The stream of verse anthems and canticle settings from Purcell's pen began around 1678 and continued until his death. His musical style is marked by a certain chromaticism (which was ahead of its time), a propensity for strings of dotted rhythms, music which is imitative (but often with parts moving in parallel 3rds or 6ths), and voices often entering sequentially in ascending or descending pitch order. This *Te Deum* alternates bold choruses, with solos, duets and trios.

CHARLES VILLIERS STANFORD (1852-1924)

Sometimes described as 'Brahms with an Irish accent', Charles Villiers Stanford was born in Dublin in 1852, where, as a boy, he sang in the choir of St Patrick's Cathedral, and received instruction in the piano, violin and organ. The young Stanford was given a conventional education at a private day school in Dublin which concentrated on the classics to the exclusion of all other subjects. Stanford's parents encouraged the boy's precocious musical talent, and employed a succession of teachers for violin, piano, organ and composition, including his godmother, of whom Stanford recalled: 'She taught me, before I was twelve years old, to read at sight. She made me play every day at the end of my lesson a Mazurka of Chopin, never letting me stop for a mistake. By the time I had played through the whole fifty-two Mazurkas, I could read most music of the calibre my fingers could tackle with comparative ease.' Stanford's father, a lawyer and keen amateur singer, had intended for his son to follow the family tradition and enter the legal profession. On Stanford's gaining of a choral scholarship to Queen's College Cambridge, however, it became clear that music was to be his life's work. In 1873, aged just 21, and after just three years' study at Cambridge, Stanford was appointed organist and Director of Music at Trinity College, working in the shadow of the mighty chapel at King's. He was held in such regard that, after just a year's work at Trinity, the college authorities granted him a sabbatical of 2 years, during which he travelled extensively throughout Europe, receiving tuition in composition from Brahms, Offenbach and Saint-Saëns amongst others. Returning to Cambridge, Stanford took over as conductor of Cambridge University Musical Society. In 1876, under his baton, the Society presented one of the first performances in Britain of Brahms' *Requiem*, and in 1877 the Society came to national attention when it presented the first British performance of Brahms' first symphony. As well as conducting, composition and teaching consumed his life, and works for the stage, the church and the concert hall followed thick and fast, as well as a prolific output of songs, part songs and chamber music. His church music, with its rich, continental harmonic language, full of free flowing modulations and fine melodic invention, was immediately popular, and recognised as being infinitely superior to the rather bland and unchallenging works of many of his Victorian predecessors and contemporaries. When the Royal College of Music was opened by Royal Charter in 1883, at the initiation of Sir George Grove, Stanford was the first choice as Professor of Composition. In 1883 he was also made Professor of Composition at the University of Cambridge, and he held these posts concurrently until his death in 1924. From 1885 until 1902 he was Musical Director of the London Bach Choir. Stanford's influence as a composer was immense. Regarded as the paramount British composer of his day, unlike the largely self-taught and reclusive Elgar, Stanford had, during his time in London and Cambridge, a list of pupils which included, amongst others, Constant Lambert, Charles Wood, Vaughan Williams, Holst, Coleridge Taylor, Ireland, Bridge, Bliss, Harris, Howells, and Arthur Benjamin. Honorary doctorates from Durham and Cambridge and a knighthood were some of the many decorations he collected along the way. It is interesting and perhaps symbolic that, amongst musicians, his ashes were the first to be interred in Westminster Abbey since those of Purcell, 229 years earlier, beside which they now lie.

This *Te Deum*, written for choir and organ in 1879, and orchestrated by Stanford in 1910, is part of a whole service in the key of B flat, consisting of a *Te Deum*, *Jubilate*, *Benedictus*, *Magnificat*, *Nunc Dimittis*, and a complete communion service. It has been a favourite of cathedral and parish church choirs since its composition. It is relentlessly cheerful, almost entirely homophonic and contains almost no changes in texture being for all 4 parts of the choir and organ nearly all of the time.

RALPH VAUGHAN WILLIAMS (1872-1958)

Some composers write masterpieces at the age of seventeen. Others, at the same age, write nothing. Mozart and Schubert both crammed a lifetime's worth of work into three short decades, whilst others grow to maturity much more slowly. Ralph Vaughan Williams was one such composer. Had he died at the same age that Schubert did, he would be unknown to us today as a composer. Born in 1872, in the vicarage of the Gloucestershire village of Down Ampney, the son of a country parson, Vaughan Williams was to develop his style steadily over the final five decades of the eight which made up his life. His first significant work, *A Sea Symphony*, was not written until 1903, by which time he was over thirty, and most of the works for which he is remembered today were written in his fifties and sixties. The first British composer of any note to write an opera since Purcell in the late seventeenth century, Vaughan Williams is perhaps the most quintessentially English of all twentieth-century English composers. A relative of Charles Darwin, he was arguably the most important composer of his generation, and certainly the most diverse and prolific. For Vaughan Williams, school at Charterhouse was followed by a period of musical study at the Royal College of Music with Stanford and Parry and at Trinity College Cambridge with Stanford and Charles Wood. He emerged from this in 1900 with a doctorate in music, an F.R.C.O. and various other qualifications, but still no compositions of any significance to his name. This was followed by a period abroad and study in Berlin with Bruch and in Paris with Ravel. Vaughan Williams struggled in his early days and was hampered by bad compositional technique, a fault he recognised and strove hard to overcome. The catalyst for his success was in the realisation that the way forward lay, for him, not in imitating foreign models as Elgar had, but in recycling and reapplying native resources. Resistant to the Germanic romantic musical style of his teachers and of Elgar, he found himself without a voice. At a chance meeting with an elderly retired shepherd at, of all places, a vicar's tea party, Vaughan Williams was introduced to folksong. It was a meeting which was to change his life. During a ten year period from 1902, he travelled around the countryside and coastline of Great Britain, usually on foot, collecting folksongs from farmers, shepherds, gardeners, fishermen, stonemasons, dairymaids and the like in a notebook. By 1910 he had over 800 of them. He soaked himself in their melodic shapes, their often modal harmonic implications, and their quirky rhythms. In the bare bones of Vaughan Williams' mature musical language therefore we see these features, which were derived and developed from this love of folk song. It was this which finally allowed him to find a voice and was to define the character of his music, allowing him to break free from the great German romantic tradition and replacing it with a fascination for English folk song and early Jacobean music. Surprisingly, given his parentage, his editorship of the English hymnal (for which he wrote several very popular hymn tunes), his posts as church organist and his writing of sacred music, Vaughan Williams was a professed atheist. During the first world war he served on the front line in Salonika and was made Director of Music for the British Army Expeditionary Force. Vaughan Williams composed in virtually every genre – from film scores to opera, from solo song to huge scale symphonic works, from chamber music to church music, from organ music to nationalistic orchestral works such as the *Fantasias on Greensleeves* and *Fantasia on a Theme by Thomas Tallis*. He and Gustav Holst (1874-1934) were very close friends, and the two composers would regularly get together for what they called 'field days' – times when they would share their current and usually

incomplete work with each another and subject each other to criticism and suggestion. (After his period of study in Paris with Ravel, Holst is said to have remarked, "*Why Ralph, your music sounds like it has been having tea with Debussy!*".) A great nationalistic composer, Vaughan Williams revelled in the delights of both the English countryside and of London. One has only to look at the titles of some of his most enduring works (*The Lark Ascending, Fantasia on Greensleeves, a Norfolk Rhapsody, In the Fen Country, The London Symphony, A Sea Symphony, Fantasia on a Theme by Thomas Tallis)* to understand that this was a different type of nationalism from that which we find in the Pomp and Circumstance marches of Elgar, and one much more akin to that of Frederick Delius.

The present *Te Deum*, one of only two settings which he made of the text, was written for the enthronement of the Archbishop of Canterbury, William Cosmo Gordon Lang in 1928. The music alternates between strong bold statements in unison, to sparkling passages for double choir, with one choir imitating the other in what has been described as 'showers of brilliantly shining notes seemingly falling from heaven'. Modulation is a frequent occurrence, the music sometimes changing key every few bars, and throughout verses 6-10 the music rocks between compound and simple time seemingly at will. Verses 16 and 20 are treated with musical reverence and the final section, the petitions, is very simple in comparison to the earlier music.

HERBERT HOWELLS (1892-1983)

Herbert Howells is best known for his output of chamber music, solo song and church music. Amongst the last-named his most popular works are settings of the canticles and the Mass for King's College Cambridge, and canticles for the cathedrals of St Paul's, Gloucester, Hereford, Winchester, York, and Chichester, as well as for the chapel choirs of St George's Windsor, St John's College Cambridge and Magdalen College Oxford, and for several American choral establishments. Larger scale choral works include the *Hymnus Paradisi* and the *Requiem* – both written in response to the death of his son Michael, aged 9, from meningitis, an event from which Howells never totally recovered. Howells was born in Gloucestershire, the son of a plumber, painter and decorator, the youngest of six children. As an articled pupil[2] of Herbert Brewer, the organist of Gloucester Cathedral, he began to compose at an early age. In 1912 he won an open scholarship to the R.C.M., where his teachers were Stanford and Wood, and, in 1913, Stanford himself conducted the premiere of Howells' piano concerto. An early appointment as sub-organist of Salisbury Cathedral was short-lived because of ill-health, but in 1920 Howells followed in Stanford's footsteps and began teaching composition at the R.C.M. – a post he held for over 60 years, during which time he taught Britten and Tippett. Other appointments included that of Director of Music at St Paul's Girls' School, in succession to Gustav Holst, and King Edward VII Professor of Music at the University of London. He stood in for Robin Orr as Organist of St John's College, Cambridge during the war years of 1941-1945. He was appointed CBE in 1953 and a Companion of Honour in 1972. Howells, a close friend of Vaughan Williams and Walter de la Mare (much of whose poetry he set to music), was inspired not by religion but by poetry, by the magnificent architecture of the great mediaeval English cathedrals, and by the countryside. His style fuses skilful melodic writing with a unique approach to harmony, pushing tonal and modal boundaries and creating a truly distinctive soundworld. The music shows influence from Elgar, Vaughan Williams, Delius and Walton. It is unique and highly charged, serene and subtle and yet very complex.

[2] Articled pupils to cathedral organists were a relatively common occurrence during the late Victorian period and into the early twentieth century. Today the equivalent title is an organ scholar. Articled pupils were organ students of the cathedral organist, who did not pay for their lessons, but in return were under a contract to play for services, and carry out musical tasks such as the organist allocated; a kind of musical apprenticeship.

The present *Te Deum Collegium Regale* (*King's College*) was written for the chapel choir at King's College Cambridge, and is part of a set which also includes a *Jubilate Deo*, a *Magnificat*, a *Nunc Dimittis* and settings of the *Kyrie*, *Gloria*, *Credo*, *Sanctus, Benedictus* and *Agnus Dei*. These movements share many musical themes, motifs and chord progressions, and effectively provide most of the music required for Matins, a Eucharist and an Evensong. The *Te Deum* was the first movement of the set to be composed and dates from 1944. It was the result of a bet (one guinea) between Howells and the Dean of King's College at the time – the gloriously named Archibald-Rollo Graham-Campbell. After a rousing opening section for SATB, much of which is in unison, the texture is broken down and smaller groups of voices interplay in a call and response style. The mood subsides briefly at verse 13, but becomes strong again at verse 14, changing again at verse 16 where a more contemplative section begins. From verse 26 a beautifully wistful style emerges, and pairs of voices (SB and AT) work separately before coming together for a mighty conclusion.

Howells wrote three sets of psalm preludes for organ between 1915 and 1960. Each set has three pieces, and each piece is based programmatically on the text of one verse of a psalm, and is a musical meditation and reflection on its meaning. In the case of the present Op. 32 no. 1, it is Psalm 34, verse 6 from which Howells takes his inspiration. *The poor man cried, and the Lord heard him, and saved him out of all his troubles.* Op. 32, was published in 1921, although it was written in 1915. It is dedicated to Sir Walter Parratt. The piece unfolds slowly, in a modal D minor, but its conjunct, wandering melodic line modulates freely to more colourful tonalities. After a half-remembered echo of a moving motif from the slow movement of Elgar's first symphony, the music builds in volume, texture and urgency until, over a pedal C, it reaches a central climax. This gradually subsides, and the Elgarian chords are heard again before trouble and supplication are finally resolved onto a hushed chord of D major.

WILLIAM WALTON (1902-1983)

Born in Oldham, Lancashire, the son of a choirmaster and singing teacher, William Walton took lessons in piano and violin as a boy and, aged ten, won a prestigious scholarship to be a chorister in the choir of Christchurch Cathedral in Oxford. Almost immediately his musical talent blossomed and he began to compose. By the time he was 16 he had left the cathedral school, two years ahead of time, and was studying music at Christchurch College as an undergraduate. Included in his youthful output is a good deal of *a cappella* choral music, some solo songs for piano and voice and some organ music. He left Oxford in 1920 however, without a degree, having repeatedly failed numerous formal examinations. The next decade was spent in London as a permanent house-guest of the poet and writer Osbert Sitwell, whom he had met in Oxford, and his sister Edith, interspersed with periods of travelling across Europe. Walton's family in Lancashire disapproved deeply of this arrangement, although it gave him space for composition and a number of important and enduring works date from this time, including the viola concerto of 1928. Throughout this decade he made no money from composition, refused to teach, and lived almost entirely off the generosity of the Sitwells. It was not until 1934 that he first made money out of composition when he was invited to write a film score for the film *Escape me Never*. The royal commission for his composition Crown Imperial came in 1936. In 1948 Walton further displeased his family when he married an Argentinian, the daughter of a prominent lawyer from Buenos Aires, whom he met at the British Council where she was working. At the time of the marriage Walton was 46 and she was not quite 22. The couple settled on the Italian island of Ischia where she created the gardens of *La Mortella.* Ischia was to become their home for the rest of their lives, and the residence hosted many celebrities, including Laurence Olivier, Vivien Leigh, Hans Werner Henze, W. H. Auden, Terence Rattigan, Binkie Beaumont, Maria Callas and Charlie Chaplin. The couple dabbled in small-time acting careers for a while and she

played alongside Walton in his only acting role when he played King Frederick Augustus II of Saxony in the 1983 mini-series, *Richard Wagner*, directed by Tony Palmer, while she played the King's wife. She also appeared in Ken Russell's *Classic Widows* (1995) and Palmer's *At the Haunted End of the Day*. Composition from the time of Walton's marriage onwards was largely dominated by a string of commissions. The opera *Troilus and Cressida* was written for the Royal Opera House in Covent Garden in 1950, and the only other opera *The Bear*, based on a play by Chekhov, was written for the Aldeburgh Festival in 1965. Other enduring works are the oratorio *Belshazzar's Feast* (1930) with a libretto by Osbert Sitwell, *The Twelve* (1965) with words by W. H, Auden, *Façade Suites 1 and 2* (1926 and 1969 respectively) with libretti by Edith Sitwell. (These being later turned into ballet music without the text.) Other rousing nationalistic music includes the *Spitfire Prelude and Fugue* adapted from the film score of *The First of the Few* (1942). Other commissions came from the Royal Philharmonic Orchestra, the Royal Liverpool Philharmonic, the Huddersfield Choral Society, the City of London, the Friends of Coventry Cathedral, the Cork International Festival, the San Francisco Symphony Orchestra and the New York Philharmonic Orchestra. Exempted from overseas wartime service on the understanding that he compose music for wartime propaganda films, Walton was attached to the British Army film unit from 1940 as composer in residence and ambulance driver. He died on the island is Ischia, where his ashes are buried. A memorial stone was erected in Westminster Abbey close to those of Elgar, Vaughan Williams and Britten.

The present *Te Deum*, originally for 8 part choir, soprano soloist and huge orchestral forces is a colourful work with ever changing moods. There are sections heralded by brilliant fanfares, sections of almost melancholic reflection, and sections which evoke the singing of heavenly angels. This arrangement for choir and organ was made by Simon Preston (b1938) – a former organist of Christchurch Cathedral Oxford and Westminster Abbey.

The organ work, Crown Imperial, was originally an orchestral march composed by Walton for performance at the coronation of King Edward VIII, scheduled for 12 May 1937. Edward abdicated in 1936, however, and the coronation was held on the scheduled day, but with Edward's brother, George VI, being crowned instead. The work was substantially revised for the coronation of Elizabeth II in 1953. Walton's popularity amongst the Royal Family was such that another coronation march, called Orb and Sceptre, was also commissioned for this occasion, as was the *Te Deum*. Walton derived the march's title from the line *In beawtie berying the crone imperiall* from William Dunbar's poem *In Honour of the Citie of London*. Although there was contemporary criticism of the march as being unrepresentative of the composer and a weak pastiche of Elgar's five Pomp and Circumstance Marches, Crown Imperial is now one of the most popular of Walton's orchestral compositions. It was performed again as a recessional piece at the wedding of the Duke and Duchess of Cambridge in April 2011. The march follows an ABABC form. The A section is an exciting colourful march in C major constructed over Waltonesque long pedal points, and the B section is a satisfying, extended, Elgarian-type melody full of nobility and dignity. The piece concludes with a small heroic coda. This work has often been referred to as Pomp and Circumstance March no 6. The arrangement for organ was made by Herbert Murrill, who was for many years Professor of Composition at the Royal Academy of Music, Head of Music at the BBC, and, between 1942 and 1946, Director of Music at Bletchley Park.

Programme notes by Peter Parfitt

Musical Director – Peter Parfitt

Peter Parfitt was educated at Bristol Cathedral School where he received his early musical training as a chorister in the Cathedral Choir.

At the age of sixteen he won a scholarship to the University of Durham, where he read Music and Latin and sang in the Cathedral Choir as a Choral Scholar, graduating from the Music Faculty with an honours degree.

In 1987 he obtained his MMus. Following this he spent eight years as a Lay Clerk in the Choir of Winchester Cathedral. During this time he appeared with the choir as a soloist on Radio 3. He also toured with the choir to Brazil, Australia and the USA and gave concerts in Paris, on the south bank, and at the Barbican as well as on television and radio.

Peter held teaching posts at the Chorister School in Winchester, and positions as Director of Music in schools in Hampshire, London and East Sussex before taking up the post of Director of Music at St Margaret's School for Girls in Aberdeen. Peter has directed a number of choral societies and operatic societies and appeared with many others as a soloist. He is an external examiner at A Level for the Oxford and Cambridge examinations board and also for the Scottish Qualifications Authority.

Peter served for twelve years with HM Royal Naval Reserves where he specialised in submarine data communications. Other interests include playing the organ, reading, gardening and cooking.

Organist – David Gerrard

David Gerrard is active as a performer, researcher and instrument builder.

He graduated with double first-class honours in Music from the University of Oxford, followed by MMus Early Keyboard Performance studies at the University of Edinburgh.

David has held appointments as organ scholar at both Canterbury Cathedral and Magdalen College, Oxford, and as the assistant organist at Paisley Abbey.

Having worked extensively with the harpsichords and clavichords in Oxford's Bate Collection and Edinburgh's Russell and Mirrey Collections, he has given recitals on many significant historical instruments.

Currently based in Edinburgh, David is undertaking doctoral research (funded by the Arts and Humanities Research Council), building early keyboard instruments, and performing with ensembles including the Dunedin Consort and the Scottish Chamber Orchestra.

Aberdeen Bach Choir

Soprano 1

Katie Allen*
Lucy Bailey
Jill Binns
Helen Chisholm*
Isla Chisholm
Ros Coleman
Yvonne Gray
Cathy Guthrie*
Kathleen Haw
Julia House
Pamela Hoy
Ceri Kindley*
Kerstin Kroeger
Margaret Macaulay
Sandra Massey
Jennifer Morrice*
Margaret Nicholson
Tiffany Parsons
Izabela Ratusinska
Ulrike Sauer-Stammeijer
Rosalind Studd
Marta Visocchi
Natalie Westoby
Hazel Wilkins

Soprano 2

Gill Bishop
Jane Cameron
Clare Carden
Amy Cowan*
Kate Graham
Anne Henderson
Lorna Herbert
Janet Hoper
Rike Kemme
Fiona Kennedy
Edith Power
Alison Purvis
Angela Slater
Karen Smit
Alyson Smith
Dawn Smith

Alto 1

Kate Anderson
Ailsa Cantlay
Rachel Carter
Kathleen Christie
Barbara Crane
Pat Cruickshank
Althea Dickens
Rosemary Fielden
Judy Junker
Janet MacDonald
Christine Mackenzie
Kate Mason
Jo McPherson
Frances Milne
Lesley Mowat
Delyth Parkinson
Adele Perry
Margaret Spence
Mary Taylor
Anne Watson
Clare Wilkie

Alto 2

Kari Aasen
Libby Brand
Helen Goodyear
Freda Imrie
Muriel Knox
Sybil McAleese
Theresa Merrick
Rachel Moreland
Louise Page
Margaret Rayner
Jane Rodger*
Katherine Scott
Camille Simpson
Val Thomas
Michaela Wiedermann
Rachel Wood

Tenor 1

Paul Davison	Angus Hogg*	Paul McKay*
Bruce Irvine	Jim McHattie	

Tenor 2

Mike Brooks	Charles Guilianotti	Leofric Studd
Richard Coleman	Alan Scott	

Bass 1

George Cameron	Stefan Horsman	Mike Radcliffe*
Pablo Carnicero*	Rob Hughes	Duncan Shaw
David Coleman	Jim Hunter*	David Way*
Nigel Crabb	Andrew Leadbetter	Fraser Westwood
Keith Gates	Andrew Marsden	Conrad Wiedermann

Bass 2

Tom Batey	Roger Hessing	Mark Rodgers
James Friend	Andrew Keay	Brian Wilkins
Jim Hardy	Mike Longhurst	Robert Wilson*
John Harle*	Alistair Massey	

*Soloist

Next concert

December 2017

Come and join the Aberdeen Bach Choir and the Aberdeen Sinfonietta on **Sunday 3 December in St Machar's Cathedral** for a concert of Baroque Christmas music including sections from J.S. Bach's *Christmas Oratorio*.

The History of Aberdeen Bach Choir

Founded as the Aberdeen Bach Society by Charles Sanford Terry in 1913 and reconstituted as Aberdeen Bach Choir in 1956, the choir usually performs two main concerts a year, at least one of which normally features a work by J.S. Bach. The repertoire of the choir is comprehensive and varied and past concerts have included works such as:

Missa "Bell'Amfitrit'Altera"; Psalm; Domine Exaudi **Lassus**
Magnificat Quinto Tono **Hieronymus Praetorius**
Vespro Della Beata Vergine l6l0; Vespers **Monteverdi**
Nimm von uns Herr du treuer Gott; Jesu, meines Lebens Leben; Der Herr ist mit mir **Buxtehude**
Polovtsian Dances **Borodin**
Beatus Vir; Domine ad adiuvandum me Festina **Vivaldi**
St Matthew Passion; St John Passion; Mass in B Minor; Christmas Oratorio; Easter Oratorio; Magnificat in D **Bach**
Magnificat in Bb **Pergolesi**
"Missa Sanctae Theresiae"; "Missa Trinitatis" **Michael Haydn**
"Great" Mass in C Minor; Requiem **Mozart**
Te Deum **Hummel**
Mass in C **Beethoven**
Missa Choralis **Liszt**
Mass in Eb **Schubert**
Mass in F Minor; Motets **Bruckner**
Symphony of Psalms **Stravinsky**
Messe du jubilée **Daniel-Lesur**
The Twelve **Walton**
Messe Solennelle **Langlais**
Hymn to St Cecilia; St Nicolas **Britten**
Chichester Psalms **Bernstein**
Benedictus **Howard Blake**
Russian Requiem **Pekhonen**
The Armed Man **Karl Jenkins**
Te Deum; Magnificat; Berliner Messe; Cantate Domino **Arvo Pärt**
Gloria; Requiem; Magnificat **John Rutter**
Magnificat and Nunc Dimittis; The Lamb **John Tavener**
The Chronicle of Saint Machar (commissioned by the choir) **John McLeod**
Viri Galilæi **Patrick Gowers**

Photograph by Michal Wachucik, Abermedia

Aberdeen Bach Choir – 60th Anniversary

Aberdeen Bach Choir supports musical education in Aberdeen in the following ways:

- Ellie Pirie Scholarship
- James Lobban Conducting Scholarship
- James Lobban Prize for Musicology

To mark the 60th anniversary season, the Choir has also made donations to:

- Alzheimer Scotland Musical Memories project
- Aberdeen Cyrenians Keep Singing project

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