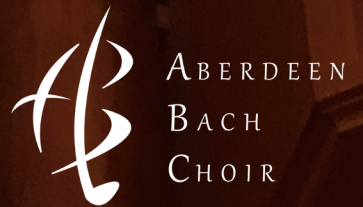


ABERDEEN BACH CHOIR

Patrons: Dame Emma Kirkby, Professor John Butt OBE

Musical Director: Peter Parfitt

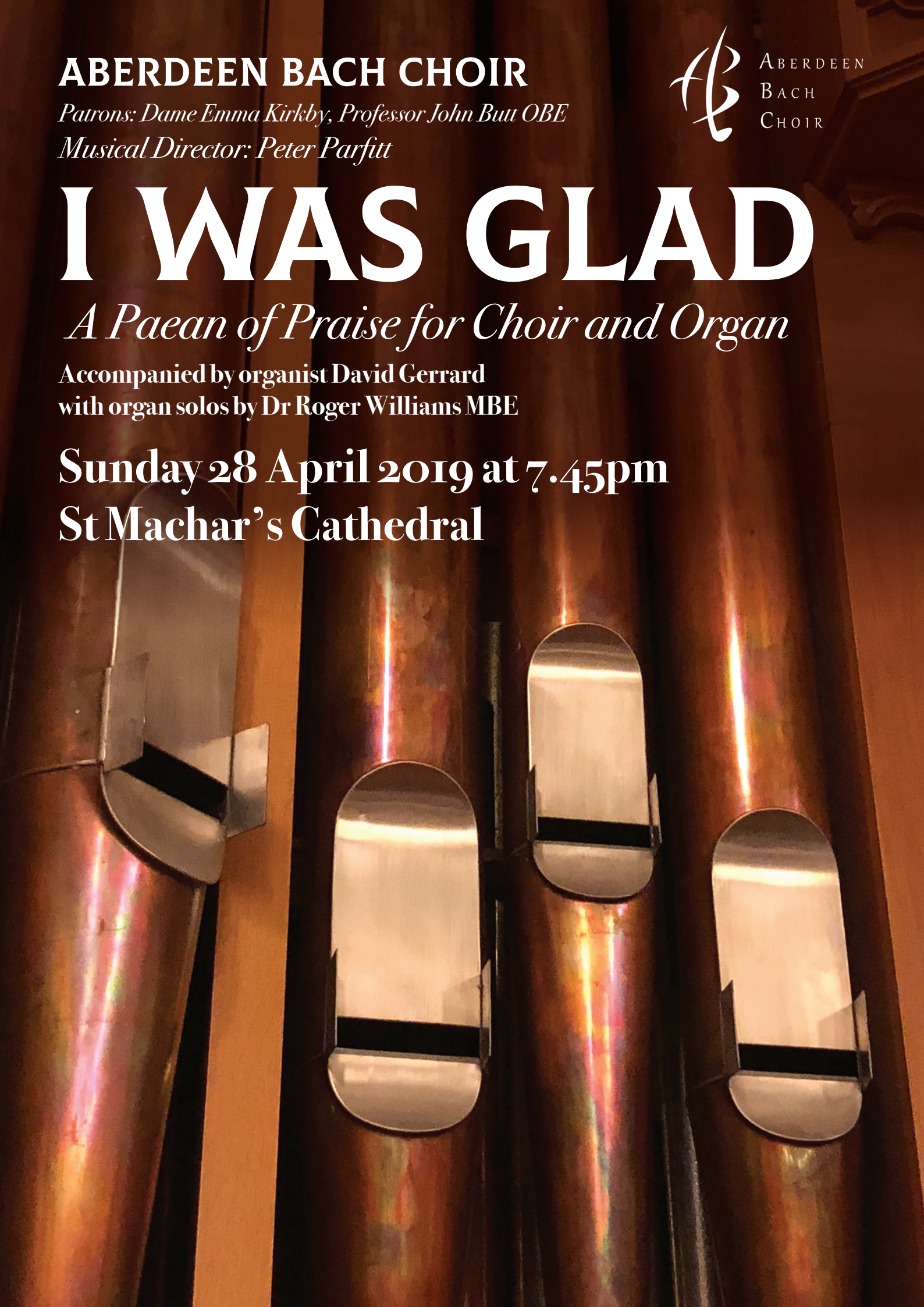


I WAS GLAD

A Paean of Praise for Choir and Organ

Accompanied by organist David Gerrard
with organ solos by Dr Roger Williams MBE

Sunday 28 April 2019 at 7.45pm
St Machar's Cathedral



PROGRAMME

Zadok The Priest	<i>George Frideric Handel (1685-1759)</i>
Greater Love Hath No Man	<i>John Ireland (1879-1962)</i>
My Beloved Spake	<i>Patrick Hadley (1899-1973)</i>
The Beatitudes	<i>Arvo Pärt (b1935)</i>
Organ Solo – King’s Toccata	<i>John McLeod (b1934)</i>
Magnificat And Nunc Dimittis (St Paul’s)	<i>Herbert Howells (1892-1983)</i>
Like As The Hart	<i>Herbert Howells</i>
Let All The World In Every Corner Sing	<i>Ralph Vaughan Williams (1872-1958)</i>

INTERVAL

God Is Gone Up	<i>Gerald Finzi (1901-1956)</i>
And I Saw A New Heaven	<i>Edgar Bainton (1880-1956)</i>
Blest Pair Of Sirens	<i>Charles Hubert Hastings Parry (1848-1918)</i>
Organ Solo - Wild Mossy Mountains	<i>Judith Weir (b1954)</i>
Give Unto The Lord	<i>Edward Elgar (1857-1934)</i>
Viri Galilæi	<i>Patrick Gowers (1946-2014)</i>
I Was Glad When They Said Unto Me	<i>Charles Hubert Hastings Parry</i>

Programme notes and musical commentary by Peter Parfitt.



Before the concert please check that you have switched off your mobile phone.



Photography and recording are not permitted.



Please return to your seats promptly after the interval.



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



In an emergency remain seated until given instructions by the stewards.

***“With antique pillars, massy proof,
And storied windows richly dight,
Casting a dim religious light,
There let the pealing organ blow,
To the full-voiced choir below”***

Milton – Il Penseroso

ZADOK THE PRIEST

George Frideric Handel

**Zadok the priest and Nathan the Prophet
anointed Solomon King.**

And all the people rejoiced, and said:

**“God save the King! Long live the King!
May the King live for ever!
Amen, Alleluia, Amen.”**

*Words based on
1 Kings, Ch 1, vv 39-40*

This anthem was written for the coronation of the Hanoverian King George II in Westminster Abbey in 1727, and has been performed at the coronation of every British sovereign ever since – traditionally during the anointing of the monarch. At its initial performance, Handel had under his control a choir of over 200 and an orchestra of 160. The music falls into three distinct choruses. The first, in seven parts, begins with a lengthy introduction from the organ based on a rising arpeggio figure, which gradually builds in volume and harmonic tension until the choir enters with a huge acclamation. This is followed by a triple-time chorus which is dance-like in its nature, rather like a minuet or hornpipe. In both of these two choruses the choir sings entirely homophonically. The final chorus, in six parts, is polyphonic however, with pairs of upper and lower voices alternating with each other and moving in parallel thirds, contrasted by a contrapuntal instrumental section and outbursts of full choral writing.

Handel’s stature and position as one of the greatest Baroque composers of operatic, choral, ceremonial and instrumental music has long been recognised, and his eclectic and catholic style drew readily on direct influences from the music of Germany, Italy and England. As well as having been a brilliant composer, Handel is also regarded as having been a great dramatist, bringing the texts of his operas, oratorios and anthems vividly off the page with all manner of musical devices. His surviving compositions include 42 operas, 29 oratorios, more than 120 cantatas, numerous trios, duets and arias, much chamber music (including many instrumental sonatas and *concerti grossi*), a large volume of keyboard music, odes and serenatas, dance suites, coronation anthems written for the British monarchy, and 16 organ *concerti*. Handel spent the majority of his professional and productive life in London and, informed and influenced by earlier time spent in Germany and Italy, he introduced previously uncommon musical instruments into Britain through his works. These included the viola d’amore, the lute, the trombone, small and high-pitched cornetts, the theorbo, the French horn, the double bassoon, the viola da gamba, the carillon, the positive organ, and the harp. Born in Halle, his first professional appointment was as a violinist and harpsichordist at the opera house in Hamburg. From 1706 Handel spent five years in Italy where there are records of him conducting his music in cities as far apart as Naples and Venice. In 1711, he was appointed as *Kapellmeister* to the Elector of Hanover, the nominated future King George I of Great Britain. Following two sabbatical visits to London, Handel moved there finally and permanently, with his employer, on the death of Queen Anne in 1714. There followed an illustrious career as a composer of Italian opera in London and as the Musical Director of the Royal Academy – a body set up under the patronage of the monarch to control and direct Italian opera – which had become highly fashionable in London at the time. Other notable compositions from the first two decades of the eighteenth century include the Chandos anthems,

composed under the patronage of the Earl of Caernarvon (James Brydges, 1st Duke of Chandos and prominent patron of the arts). Other notable compositions dating from the mid-eighteenth century include the two dance suites, *Music for the Royal Fireworks*, and what we now know as *The Water Music*, as well as other coronation anthems for George II. Following the gradual decline in popularity of Italian opera amongst the public, and some catastrophic financial decisions, Handel turned his attention to oratorio, and spent his final years in London writing and producing oratorios, amid ongoing attempts to resurrect earlier productions of previously popular Italian operas to an increasingly dwindling and reluctant audience. A trip to Dublin in 1741 resulted in the composition of Handel’s most enduring work, *Messiah*, and an association with the Foundling Hospital – a charitable institution “...for the reception, maintenance, proper instruction and employment of exposed and deserted young children”. Handel died in London in April 1759, blind from injuries suffered in a road accident in his carriage in poor weather, and having suffered two strokes. He was buried with full state honours in Westminster Abbey before a congregation of around 3,000 people. Handel’s harpsichord, and all of his surviving manuscripts are now held in the British Museum where they represent the largest collection of any composer’s work, held in a single place, anywhere in the world.

GREATER LOVE HATH NO MAN

John Ireland

**Many waters cannot quench love,
neither can the floods drown it.**

Song of Solomon, Ch 8, v 7

Love is strong as death.

Song of Solomon, Ch 8, v 6

**Greater love hath no man than this,
that a man lay down his life for his friends.**

St John, Ch 15, v 13

**Who, His own self bare our sins in His own body on the tree,
that we, being dead to sins should live unto righteousness.**

1 Peter, Ch 2, v 24

**Ye are washed, ye are sanctified, ye are justified,
in the name of the Lord Jesus;**

1 Corinthians, Ch 6, v 11

**Ye are a chosen generation, a royal priesthood, a holy nation.
That ye should shew forth the praises of Him who hath called
you out of darkness, into His marvellous light.**

1 Peter, Ch 2, v 9

**I beseech you, brethren, by the mercies of God,
that ye present your bodies, a living sacrifice,
holy, acceptable unto God, which is your reasonable service.**

Romans, Ch 12, v 1

This anthem has a well-defined structure, with free flowing modulations passing through a variety of related and unrelated keys, and frequently changing moods, and tempi. This, and the strong melodic and harmonic writing, are clear influences from the extended canticle settings of Ireland’s teacher, the eminent Charles Villiers Stanford. In the middle section there are brief solos for soprano and baritone. The work, although short, is densely packed with interest, and contrasts strong declamatory passages both with broad, expansive legato phrases, and also with much more tender and introspective word setting. The words are biblical and are assembled from various Old and New Testament sources, including various letters of St Peter and St Paul.

John Ireland’s life was plagued by melancholy, insecurity and feelings of inadequacy. Born in Cheshire in 1879, he was left spiritually homeless by the early death of his parents, and he entered the Royal College of Music as an orphan at the age of 14 to study organ and piano. When the opportunity arose to become a pupil of the revered Stanford in 1897, he switched to composition. Ireland’s living was initially made as an organist and choirmaster in London, first at Holy Trinity, Sloane Square, and later at St Luke’s Chelsea. In 1923, he became a teacher of composition at the RCM. Amongst his pupils was Benjamin Britten, who gave up on Ireland after a year, branding him as “drunk, hung-over or absent” during tutorials. A man of

introspection, few friendships, and a disastrous, and eventually annulled, marriage, he did collect a degree from the University of Durham, an FRCO diploma, an honorary doctorate (also from Durham) and honorary degrees from the RAM and the RCM. In 1940, his retirement to the Channel Island of Guernsey was disrupted by German occupation, and he died alone in West Sussex in 1962. Ireland's output is small but endearing; he destroyed almost all of his early works and student compositions, deeming them not good enough. Nevertheless, it covers a period of more than 50 years, and includes some beautiful settings of English poetry for solo voice, church music, chamber music, orchestral music, a piano concerto, and a colourful film score for *The Overlanders*. His style has been likened to a form of British Impressionism, based on the French and Russian models of Debussy, Ravel and early Stravinsky, rather than the folk-song-based, more nationalistic style of many of his British contemporaries. *Greater Love*, for choir and organ, was written in 1912, presumably for the choir of Holy Trinity Sloane Square, where Ireland was in post at the time. He orchestrated it in 1924.

MY BELOVED SPAKE

Patrick Hadley

**My beloved spake, and said unto me,
‘Rise up, my love, my fair one, and come away.
‘For lo, the winter is past, the rain is over
and gone; the flowers appear on the earth;
the time of the singing of birds is come,
and the voice of the turtle is heard in our land;
the fig tree putteth forth her green figs
and the vines with the tender grape give a good smell.
‘Arise, my love, my fair one, and come away.’**

Song of Solomon, Ch 10, vv 10-13

This is an extravagant little miniature, setting beautiful words from the Song of Solomon. Little known, it is full of rich harmony, and a natural ebb and flow of musical tension is present from bar 1 to the very end. A brief a cappella section in the middle gives way to a reprise of the strong and sensual opening harmonic progression before the music subsides into a calm and delicious progression of final cadences, teasing the listener as to when the very end is actually going to arrive. Textually, it has been argued that the piece uses a sequence of connected metaphors linking the physical and seasonal spring time with spiritual and sacred re-birth in a subtle way: ‘The winter is past...’ etc., to mean the end of spiritual troubles arising from the guilt of original sin; ‘the flowers appear on the earth...’ etc., to represent the appearance of God's grace and his many gifts of creation to us; and the ‘good smell of the grapes’ being the perpetual presence of the Holy Spirit in our lives. The piece is particularly suitable for use at a wedding, or as an anthem during springtime or at Pentecost.

Patrick Hadley was a scholar at Winchester College before studying music at Pembroke College, Cambridge and the RCM. Here he studied composition with Vaughan Williams (who fired him with a love of English folk song) and conducting with Adrian Boult and Malcolm Sargent. His education was interrupted by the First World War, where he was commissioned as a second lieutenant in the Royal Field Artillery. During the final weeks of the war, he suffered an injury which resulted in the amputation of his right leg below the knee. After graduating, he joined the teaching staff of the RCM in 1925 and also took a fellowship at Gonville and Caius College Cambridge. During the Second World War he deputised for Boris Ord, Organist and Master of Music at King's College, who was called up for military service, and in 1946, on Ord's return, Hadley was elected to the Chair of Music at Cambridge, from which he retired in 1962. He had a broad appreciation of different musical styles; he formed the Cambridge University Gilbert and Sullivan Society, which is still going strong today and, along with Thomas Beecham, he also championed the works of Delius. There is much evidence of Delius' style in his own music, particularly in his harmonic language. Hadley was more prominent as a teacher of composition than as a composer, but his output, although small, contains a number of gems. He retired to Norfolk where he set about continuing Vaughan Williams' work in collecting and preserving British folk song. This work was cut short when he contracted throat cancer in 1972.

THE BEATITUDES

Arvo Pärt

**Blessed are the poor in spirit: for theirs is the kingdom of heaven.
Blessed are they that mourn: for they shall be comforted.
Blessed are the meek: for they shall inherit the earth.
Blessed are they which do hunger and thirst after righteousness: for they shall be filled.
Blessed are the merciful: for they shall obtain mercy.
Blessed are the pure in heart: for they shall see God.
Blessed are the peacemakers: for they shall be called the children of God.
Blessed are they which are persecuted for righteousness sake: for theirs is the kingdom of heaven.
Blessed are ye, when men shall revile you, and persecute you,
and shall say all manner of evil against you falsely, for my sake.
Rejoice and be exceeding glad: for great is your reward in heaven:
for so persecuted they the prophets which were before you. Amen.**

St Matthew, Ch 5, vv 3-12

*This highly individual piece, written in 1990, has a fascinating structure. Each half-verse of scripture is set as an individual statement, sung homophonically by the choir in a declamatory way, and separated from the text either side by a series of general pauses. The music gradually rises in pitch as the text progresses, beginning in F minor and rising through the distance of a tritone to C# minor for the final choral statement, with each new statement shifting to a marginally higher pitch. Every third statement by the choir is underpinned by a single sustained bass note, played on the organ pedals. Starting on C#, each new pedal note is a semitone higher than the one it replaces. As well as gradually rising in pitch, as the text progresses the music also rises in volume. After the final choral statement, there is an extended organ passage, based on arpeggios, which gradually subsides in both pitch and volume, retreating back over the distance of a tritone, starting from C# minor where the choir left off, and finally settling in the original key of F minor. When looked at as a whole, therefore, tonally the piece is constructed as a huge arch, with the choral parts rising from the ground (F minor) to the apex (C# minor), and the organ taking the music from this pinnacle back down to the ground. Throughout, the alto and bass parts are connected to each other by the presence of a unison pitch within each statement, which rises in whole tone increments from F to C# as the text progresses. Within each phrase, the alto and bass parts move up and down either side of this unison in strict inversion, the basses falling by the same interval that the altos rise and vice-versa. The soprano and tenor parts are also inextricably linked to each other, in that the two parts alternate between the same two or three notes within each statement, mostly a fifth or sixth apart, gradually rising in pitch, but ‘see-sawing’ across the intervals, also in inversion to each other. The choice of a tritone as the interval of harmonic displacement is very interesting, and somewhat inexplicable given the nature of the text. The tritone, literally three tones, produces the interval of an augmented fourth, or diminished fifth and is the exact division of the octave. Known as ‘diabolo in musica’ (the devil in music) historically, from the Middle Ages onwards, composers from numerous nationalities have associated this interval with fear, intimidation, hostility and all things unpleasant. It appears both harmonically and melodically in countless operas, musicals, ballets, oratorios, cantatas, passions etc. across the centuries and as a kind of leitmotiv to represent these emotions.) The tritone's appearance so prominently in the structure of this piece can be viewed as a surprise. Using text from the King James Bible, *The Beatitudes* was Pärt's first attempt to set words to music in English.*

Arvo Pärt was born in Järva County, Estonia. At the time of his birth Estonia was an independent Baltic state; in 1940, however, it was occupied by the Soviet Union, and there began a political domination which was to last for 51 years (apart from a brief period of occupation by the Nazis) – a domination which impacted greatly on Pärt's development. His early musical training was severely limited and his compositions were subject to rigorous censorship by the political authorities. An inability to encounter external influence from other composers was a significant drawback; other than a handful of illegally obtained scores and tapes there was very little contemporary music to access. Pärt's musical training

consisted of study at the Tallinn Conservatory, early employment as a sound recording engineer, and training as an oboist and side-drummer whilst carrying out the obligatory national service. Many of Pärt’s early compositions are radical experiments with prevailing European musical styles of the mid-twentieth century. There are compositions which demonstrate the neo-classical techniques found in the works of Prokofiev and Stravinsky, and there are flirtations with the serialistic, or dodecaphonic (twelve-note), techniques of Schoenberg and his pupils Webern and Berg. There is music that demonstrates intense Expressionism and an almost aggressive attitude to dissonance. Growing up in communist Estonia, Pärt found himself at odds with the political regime on every aesthetic and spiritual level. This struggle was to last until he finally secured permission to emigrate, with his wife and two sons, in 1980, settling firstly in Vienna and later in Berlin, where he currently lives. Many of his early compositions were censored by the authorities. This led him to a period of contemplative silence during which time he wrote nothing, but studied Gregorian chant, early choral music and the development of polyphony into western music. He also made a deep and personal exploration of his own Russian Orthodox faith. This self-imposed creative exile lasted for eight years, and was broken by the composition of his third symphony. The highly minimalistic musical style which emerged was radically different from that of previous works. In this second period of composition Pärt also found himself fascinated by sacred texts, and as well as *The Beatitudes*, larger scale works from this time include a *Te Deum*, a *Magnificat*, and a *St John Passion*. Pärt was a great admirer of the music of Benjamin Britten, and three times during the 1960s and 1970s made arrangements to travel to the UK to meet Britten. On each occasion the Soviet authorities refused Pärt permission to travel.

KING’S TOCCATA

ORGAN SOLO

John McLeod

This piece was written in 2009 for Roger Williams. The composer writes:
“The Toccata is very much a traditional display piece for the organ and its soloist. Loosely based on a 12-note row, it also uses some Bachian techniques, many of which can be found in ‘The Musical Offering’. However, to maintain an Aberdeen connection, I have also paraphrased a quotation from Scotland’s greatest Renaissance composer, Robert Carver, in a brief moment of repose in the piece.” (Robert Carver is now thought to have lived in Aberdeen early in his life.) Though the Toccata is an extrovert work and inhabits a twenty-first century musical vocabulary, it has added depth with this quiet and moving reference to Scotland’s pre-eminent Renaissance composer.

John McLeod CBE was born in Aberdeen, and is one of Scotland’s busiest composers, whose work has been performed by orchestras such as the Philharmonia, the Hallé, the BBC SO, the RSNO, and the National Youth Orchestra of Scotland, as well as orchestras in the USA and Europe. He studied composition at the Royal Academy of Music under Sir Lennox Berkeley, and later came under the influence of the Polish composer Witold Lutosławski, who became his mentor. McLeod has won many awards for his work, including the Guinness Prize for British composers. He was elected a Fellow of the RAM in 1989, and was the recipient of the British Academy of Songwriters, Composers and Authors Gold Badge in 2014. He has twice been shortlisted for a British Composer Award and was appointed CBE in June 2016. McLeod is now based in Edinburgh.

MAGNIFICAT AND NUNC DIMITTIS (ST PAUL’S)

Herbert Howells

**My soul doth magnify the Lord : and my spirit hath rejoiced in God my Saviour.
For He hath regarded : the lowliness of His handmaiden.
For, behold, from henceforth : all generations shall call me blessed.
For He that is mighty hath magnified me : and holy is His name.
And His mercy is on them that fear Him : throughout all generations.
He hath shewed strength with His arm : He hath scattered the proud in the imagination of their hearts.**

**He hath put down the mighty from their seat : and hath exalted the humble and meek.
He hath filled the hungry with good things : and the rich He hath sent empty away.
He, remembering His mercy, hath holpen His servant Israel:
as He promised to our forefathers, Abraham, and His seed for ever.
Glory be to the Father, and to the Son : and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be : world without end. Amen.**

St Luke, Ch 1, vv 46 – 55 (The Song of Mary)

**Lord, now lettest Thou Thy servant depart in peace : according to Thy word.
For mine eyes have seen : Thy salvation.
Which Thou hast prepared : before the face of all people.
To be a light to lighten the gentiles : and to be the glory of Thy people Israel.
Glory be to the Father, and to the Son : and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be : world without end. Amen.**

St Luke, Ch 2, vv 29-32 (The Song of Simeon)

The Magnificat and Nunc Dimittis, also known respectively as the Song of Mary and the Song of Simeon, are the two canticles set in the Book of Common Prayer to be used at the daily office of Evensong, either side of a bible reading. Howells wrote settings of these canticles for many of the major choral establishments in England including the choirs of King’s College, and St John’s College Cambridge, Magdalen College Oxford, and the cathedrals of Gloucester, Worcester, Winchester and Chichester, to name but a few, as well as Westminster Abbey and several American choral institutions. This one, for the choir of St Paul’s Cathedral, was completed on Boxing Day in 1951. Howells always wrote these canticles with an understanding of the intended acoustic in mind. The colossal space of St Paul’s, with its sluggish and highly resonant acoustic, was a challenge. Mindful of this, the music has a very slow rate of harmonic change, compared to much of Howells’ music, in order that the rich and vibrant harmonies should be given time to bloom and develop in the acoustic and not become blurred and crowded. Never do more than two subsequent harmonies overlap. Howells wrote that this setting was “...my most extended in scale...” and the composer’s biographer, Christopher Palmer, writes that the three settings for St Paul’s, King’s College, and the composer’s home cathedral of Gloucester, ‘...tower above the rest, with the music burning through the words’ patina of familiarity into a dramatic and purposeful entity’. The music begins with a robust opening statement with the choir in unison, soon spreading into four independent parts, and never looks back, surging forward with a relentless momentum. To draw attention to the acoustic, there are jagged and wildly shifting tonal centres between unrelated keys, which are hugely exciting. The buoyancy of the work is maintained by the use of asymmetric rhythms and syncopation, and the modal legacy of the Tudor period is never far away. The opening, ostensibly in G minor, has the occasional, delicious replacement of E flats with E naturals, and this, with the complete absence of F sharps, suggests a transposed Dorian mode. Just an easing of the pace at the beautiful section ‘He remembering His mercy’ makes for a beautifully tranquil contrast before the momentum and harmonic brutality return with a vengeance for the Gloria.

The Nunc Dimittis, by contrast, is slow and tender at the beginning, and the parts weave delicately in and out of one another. Modality is again beautifully exposed in the organ introduction and, as the music progresses, so both the tension and the texture build, rising to a thrilling climax at ‘... and to be the glory...’. The Gloria is the same as for the Magnificat but with a slightly modified and extended opening.

Howells is best known for his output of chamber music, solo song and church music. Amongst the last-named, his most popular works, aside from the canticle settings, include the motet *Take Him Earth for Cherishing* (written in memory of John F. Kennedy), *Hymnus Paradisi* and the *Requiem*. The last two were written in response to the death of his son Michael, aged 9, in the back of an ambulance, an event from which Howells never totally recovered. Howells was born in Gloucestershire and, as an organ pupil at Gloucester Cathedral with Herbert Brewer (alongside Ivor Gurney and Ivor Novello), began to compose at

an early age. In 1912 he won a scholarship to the RCM, 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, and the necessity of full-time medical treatment in London. This excused Howells war duty and, in 1920, he followed in Stanford’s footsteps and began teaching composition at the RCM where his pupils included Britten, Tippett, Imogen Holst and Gordon Jacob. He held this post for over 60 years. Other concurrent appointments included Director of Music at St Paul’s Girls’ School (in succession to Holst) and Professor of Music at the University of London. During the Second World War, he deputised as organist and Master of the Music at St John’s College Cambridge, for Robin Orr, who was away on war duty. Howells was a close friend of Vaughan Williams and Walter de la Mare (much of whose poetry he set to music), and his work was inspired not by religion but by poetry, the countryside, and the magnificent architecture of the great mediaeval English cathedrals. Howells’ 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. As well as influence from the above, Howells was also fascinated by the music of Tudor composers, and modality is never far from the surface in his music. He wrote a number of keyboard pieces, including an entire suite called *Lambert’s Clavichord*, which are pastiches of Tudor composers, as well as a *Mass in the Dorian Mode*; and, with R.R. Terry, the Organist of Westminster Cathedral, he edited a great deal of Latin Tudor music for modern performance. He died the day after his good friend Sir Adrian Boult, and his ashes are interred in Westminster Abbey.

LIKE AS THE HART

Herbert Howells

Like as the hart desireth the waterbrooks,
So longeth my soul after Thee O God.
My soul is athirst for God, yea, even for the living God.
When shall I come to appear before the presence of God.
My tears have been my meat day and night,
While they daily say unto me, Where is now thy God?

Psalms 42, vv 1-3

‘Like as the Hart’ is the third of a set of four motets written in 1941 using texts from the Psalms (the others being ‘O Pray for the Peace of Jerusalem’, ‘We Have Heard with our Ears’ and ‘Let God Arise’). The sustained opening melody, full of longing and wistfulness, is a beautiful and rhapsodic expression of the text, and the middle section, begun by the sopranos, is truly plaintive in its nature. The piece is in a developed ternary form with the opening words and music returning to conclude the anthem.

LET ALL THE WORLD IN EVERY CORNER SING

Ralph Vaughan Williams

Let all the world in every corner sing, My God and King.
The heavens are not too high, His praise may thither fly.
The earth is not too low, His praises there may grow.
The church with psalms must shout, No door can keep them out:
But above all the heart must bear the longest part.

George Herbert (1593-1633)

This piece, a veritable paean of praise, is the final movement of a longer piece called ‘Five Mystical Songs’, for chorus and solo baritone, written between 1906 and 1911. The work sets five poems of the Welsh-born seventeenth-century Anglican poet and priest, George Herbert, and was premiered at the Three Choirs Festival in Worcester in 1911 with Vaughan Williams conducting. The music of this final movement is characterised by a very lively accompaniment, based on a series of different ostinato figures, and, for much of the time, a running quaver bass line. Much of the choral singing is highly declamatory and almost

fanfare-like. For lines 2-4 of the text (as above), pairs of voices (soprano and tenor, then alto and bass) sing antiphonally before the texture builds again to a forceful four parts. The energy briefly subsides for the final two lines of text before the opening returns again with even more energy and momentum. A fiery organ coda concludes the piece.

Some composers write masterpieces at the age of seventeen. Others, at the same age, write nothing. Both Mozart and Schubert 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 as 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, Vaughan Williams’ style was to develop steadily over the final five decades of the eight which made up his life. His first significant work, *The 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 English 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. Whilst we think of Elgar, a contemporary of Vaughan Williams, as a great English composer, his musical style was derived from a personal study of the great nineteenth-century German symphonists. For Vaughan Williams, school at Charterhouse was followed by a period of musical study at the RCM with Stanford and Parry and at Trinity College Cambridge with Charles Wood. He emerged from this in 1900 with a doctorate in music, an FRCO and various other qualifications, but still no compositions of any significance to his name. Resistant to the 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 (his father was a country rector), 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, grave diggers, 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 undoubtedly 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. After a further period of study, this time in Paris with Ravel, Vaughan Williams was ready to compose. 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*, *The Sea Symphony*, *Fantasia on a Theme of 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. Surprisingly, given his parentage, his editorship of the English Hymnal (for which he wrote several very popular and enduring 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. He composed in virtually every genre – from film scores to opera, from solo song to huge-scale symphonic works, from chamber music to Shakespearean incidental music and organ music. A close friend of Gustav Holst, 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. Vaughan Williams died very suddenly in the early hours of August 26th 1958, having apparently been in excellent health. His ashes are interred in the north choir aisle of Westminster Abbey, adjacent to the burial plots of Purcell and Stanford.

INTERVAL

GOD IS GONE UP

Gerald Finzi

**God is gone up, with a triumphant shout:
The Lord with sounding trumpets' melodies;
Sing praise, sing praise, sing praises out,
Unto our King sing praise seraphicwise!
Lift up your heads ye lasting doors they sing,
And let the King of Glory enter in.**

**Methinks I see heaven's sparkling courtiers fly
In flakes of glory down Him to attend,
And hear heart-cramping notes of melody
Surround His chariot, as it did ascend;
Mixing their music, making every string
More to enravish as they this tune sing.**

Edward Taylor (c1646-1729)

This anthem was commissioned for a service at St Sepulchre's Church, Holborn Viaduct, on Saint Cecilia's Day (November 22nd) 1951. It is in strict ternary form, with the opening verse repeated without alteration after the second verse. Bold fanfare figures pervade the opening section of music, and these give way to strong lyrical lines with pairs of upper voices contrasting with pairs of lower voices. An organ interlude prepares for a more tender second verse, with some poignant word setting, again, often contrasting pairs of voices, before the opening fanfares return and the piece ends with a flourish.

Gerald Finzi, the son of a shipbroker, received most of his education privately, at home, tuition in music and composition coming from Edward Bairstow, organist of York Minster. Finzi's father and three older brothers were all killed in action between 1914 and 1918 and this had a profound effect on the young Finzi leading him in his early years to a life of introspection, private-study and literature. In 1922 he moved to Gloucestershire and, influenced by the same countryside which had moved Ivor Gurney, Herbert Howells and Vaughan Williams, began to compose in isolation. On the advice of Adrian Boult, Finzi took a course in counterpoint at the RCM, then settled in London. As if making up for lost time he threw himself fully into the cultural and social life of London, attending concerts, recitals, museums, galleries, theatres and parties, and meeting eminent musicians, poets, artists, actors and socialites. He began teaching composition at the RAM, and in 1923, married Joyce Black, a prominent portrait artist, who numbered Vaughan Williams, Arthur Bliss, Adrian Boult and other eminent musicians amongst her subjects. In 1935 the couple bought a 16-acre site high on the Ashmansworth Hills in Hampshire and built a house there 'designed to work in'. By contemporary standards their living was frugal, but Joyce painted in her studio and Finzi set about composition with new zeal. He also assembled a substantial library of music, poetry and literature, and an orchard of trees bearing rare varieties of apples, saving several from extinction. Solo song settings of poetry by Hardy proved popular, as did the sacred work *Dies Natalis*, destined for its first performance at the 1939 Three Choirs Festival, but delayed when that festival was cancelled because of the war. There followed concertos for the clarinet and the cello, the Christmas choral piece *In Terra Pax*, more songs, and the momentous setting of Wordsworth's great ode, *Intimations of Immortality*, performed to acclaim at the Three Choirs Festival in 1950. In 1951 Finzi discovered that he was suffering from a rare form of leukaemia (now known as Hodgkin's disease), and he gradually became weaker and less resistant to other illnesses. He died in 1956, the day after the first performance of his cello concerto was broadcast live on the radio. His library of over 3,700 volumes, considered one of the finest ever assembled privately in England, was divided between the Universities of St Andrews and Reading. His wife survived him by 36 years, and, with their two sons, established the Finzi trust to promote his music. Melodically and harmonically, Finzi's quintessentially English style owes much to Vaughan Williams, Howells and Elgar. His love of Parry is also discernible in his music, as is his admiration of William Walton.

The poet, Edward Taylor, was born in Leicestershire and was a protestant dissenter. He was a teacher at some point in Bagworth, but, following the restoration of the monarchy, refused to sign the Act of Uniformity, which cost him his teaching position. Emigration to the USA followed and he ended his days as a graduate of Harvard, and an ordained priest in Massachusetts.

AND I SAW A NEW HEAVEN

Edgar Bainton

**And I saw a new heaven, and a new earth:
For the first heaven and the first earth were passed away;
And there was no more sea.
And I, John, saw the Holy City, new Jerusalem,
coming down from God out of heaven,
prepared as a bride adorned for her husband.
And I heard a great voice out of heaven, saying;
"Behold, the tabernacle of God is with men,
and He will dwell with them and they shall be His people,
and God Himself shall be with them and be their God.
And God shall wipe away all tears from their eyes;
And there shall be no more death, neither sorrow nor crying,
Neither shall there be any more pain,
for the former things are passed away.**

Revelations, Ch 21, vv 1-4

This wonderful miniature, a staple of Anglican choral repertoire, has endured as the only known sacred piece which Bainton wrote for choir. The word setting is sublime, and the ebb and flow of the music as it rises and falls harmonically and melodically, make for a sequence of separate musical climaxes through the text, each slightly more intense than the last. Bainton uses the choir as a four-part texture throughout, with subtle imitation evident between the parts, but always within the texture, save for the line 'And God shall wipe away all tears' which, on both occasions, he gives most prominently to the tenors. The choir is supported discreetly by the organ and, harmonically, Bainton resists the temptation to colour his music with the type of modality found in folksong or Tudor music, like many of his peers. Instead, he indulges, within the confines of a perfect miniature framework, a deep understanding of late romantic harmony, such as is found in the music of composers like Brahms or Wagner on a vast and much more extended scale.

A pupil of Stanford at the RCM, Edgar Bainton was a native of Newcastle-upon-Tyne where he taught and was highly regarded as an organ virtuoso. At the outbreak of World War I, he happened to be travelling on holiday, in Germany, with his friend and contemporary Australian composer, Arthur Benjamin. The two men were detained and interned in a prisoner of war camp in Ruhleben, just west of Berlin. Conditions were very bleak and Bainton was held there throughout the war, returning to Newcastle in 1918 and in poor health. He gradually recovered and resumed his career as a musician, eventually becoming Director of the Newcastle Conservatoire. In 1933 he left England for Australia and lived there for the rest of his days as Musical Director of the New South Wales Conservatorium in Sydney. The University of Durham awarded him an honorary degree for his services to music in the north east of England, and he was also elected as a Fellow of the RCM. Although largely overlooked as a composer in England, he did have some success with chamber music and operas in Australia, notably operettas for children to perform.

BLEST PAIR OF SIRENS

Charles Hubert Hastings Parry

Blest pair of Sirens, pledges of Heav'n's joy,
Sphere-born harmonious sisters, Voice and Verse.
Wed your divine sounds, and mixed pow'r employ,
Dead things with inbreathed sense, able to pierce:
And to our high-raised phantasy present
That undisturbed song of pure concent,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout, and solemn jubilee;
Where the bright Seraphim in burning row,
Their loud, uplifted angel-trumpets blow,
And the Cherubic host in thousand quires,
Touch their immortal harps of golden wires,
With those just Spirits that wear victorious palms,
Hymns devout and holy psalms singing everlastingly:
That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light.

*‘At a Solemn Musick’,
John Milton (1608-1674)*

Originally for orchestra and double SATB choir, this extended anthem was commissioned by Stanford in 1886 for the London Bach Choir, of which Stanford was conductor, and Parry a member. In making this setting, Parry chose Milton’s Ode, ‘At a Solemn Musick’, which he set unaltered and unabridged, except for modernising the spelling. The work was composed for a concert in the Royal Albert Hall in 1887 to mark the Golden Jubilee of Queen Victoria. (The Hall had been opened by Victoria in 1871.) In the same concert was the first London performance of Hector Berlioz’s Te Deum, the performance of this work dedicated to the late Prince Albert. Concerning Parry’s anthem, a review in ‘The Times’ the following day states:

‘The choral writing is in eight parts and abounds in contrapuntal devices. At the same time the spirit and the accent of the words are carefully attended to, as befits a work in which "sphere-born harmonious sisters, Voice and Verse" are invoked to "wed their divine sounds, and mix'd power employ". An excellent rendering contributed to the brilliant success of the ode.’

The work was performed again at the Three Choirs Festival the following year, this time with Parry conducting. Following this it passed comfortably into mainstream Anglican repertoire, where it has remained ever since; recent prominent performances of it took place at the Last Night of the Proms in 2010, and at the royal wedding of the Duke and Duchess of Cambridge in 2011, in Westminster Abbey. A long instrumental introduction gives way to a tranquil opening, the choir singing in a dense 8-part texture. An imitative section follows, the texture building up from the basses, one part at a time, and this is followed by choral fanfare figures (‘Where the bright seraphim angel-trumpets blow.’). The texture thins to four parts at ‘That we on earth...’. Preceded by a short organ interlude, this middle section contains some colourful word-painting. A new melody in the sopranos (‘O may we soon again...’), preceded by the organ alone, gives the music renewed energy and momentum. This melody soon floods down into the lower parts,

leading into a faster coda (‘...to live with Him...’) which is loosely fugal in its construction. The music gradually expands back into a grandiose 8-part texture before surrendering to a triumphant homophonic ending.

It is well-documented that Charles Parry, a great Victorian socialite, had a very forceful personality and was hugely charismatic. The combination of these personality traits with a life of teaching, performing and composing led to his playing a huge part in the revitalisation of English musical life at a time when the UK was just emerging from a long drought of musical activity - a period of hibernation which had begun shortly after the death of Purcell in 1695. Parry was born in Bournemouth, and his mother died twelve days after his birth and was buried in the church yard of St Peter’s Bournemouth two days before Parry was baptized there. He was sent to Twyford Preparatory school just outside Winchester, and took organ lessons from S.S. Wesley at Winchester Cathedral. A place at Eton followed. A precocious but highly gifted child, he entered himself for the Cambridge BMus exam whilst still in the sixth form at Eton, passed it, and subsequently became the youngest person ever to receive this prestigious qualification. As early as the 1860s, and still in his teens, Parry was publishing songs, chamber music and sacred music. Such confidence at an early age could only ever lead on to a glittering career and this proved to be the case. Organ lessons with George Elvey in St George’s Chapel, Windsor, a degree (not in music but in Law and Modern History) from Exeter College Oxford, the performance of his piano concerto in the Crystal Palace, and of his sacred music at the Three Choirs Festival, all to great acclaim, led to a stream of commissions. More sacred music followed, as did piano music, symphonic music, chamber music and incidental music for Greek plays. He was invited to join the staff of the RCM when it first opened in 1883, and also, at the invitation of George Grove, made generous academic contributions to the new musical dictionary which Grove had started compiling in 1879. In 1894, he succeeded Grove as Director of the RCM, a position he held until his death, combining it, from 1900, with the position of Professor of Music at Oxford, successor to the eminent Sir John Stainer. Pupils at the RCM included Vaughan Williams, Holst, Bridge and Ireland. As well as a prolific output of composition, Parry contributed much academic research to musical literature including, in 1893, *The Art of Music*, in which he applied to musical history the Darwinian conception of evolution. He was also entirely responsible for the third volume of *The Oxford History of Music*, as well as critical papers of research into music from the seventeenth century and, more specifically, the music of J.S Bach, which was enjoying a revival in the late nineteenth century. Elgar, who did not attend music college and had no formal musical training at all, credited the writings of Parry as having had a huge impact on his musical education. The impact of Parry’s charismatic personality, coupled with his talent, earned him not only the respect of his peers, but also honorary doctorates from Oxford, Cambridge and Durham, and a Knighthood in 1898. Five years later he was made a Baronet. His most enduring compositions include the hymn tunes *Jerusalem*, and *Repton* (*Dear Lord and Father of Mankind*), *The Songs of Farewell* and the coronation anthems *I was Glad*, and *Blest Pair of Sirens*. In 1918 he contracted Spanish flu in a global pandemic and died at Knightscroft, West Sussex. He is buried in St Paul’s Cathedral. In 2015, over seventy unpublished compositions by Parry were discovered in a family archive and were sold at auction.

WILD MOSSY MOUNTAINS

ORGAN SOLO

Judith Weir

Wild Mossy Mountains was written by Aberdeen-born Judith Weir in 1982 for Michael Bonaventura for the Edinburgh Festival Fringe. It is an extraordinary work, using highly original sounds and textures. In outline, it takes the form of an opening toccata with two alternating sounds – a gurgling sound in the deep register, and a light flute. After a short recitative-like section, a fast, though light-textured toccata, heralds a short passage of resonant chords. The recitative returns, reworked, before the piece concludes with a descending pattern of loud and richly scored chords, ending with a massive resolution. The title refers to a quotation from Burns which is written above the last two pages: ‘Yon wild mossy mountains sae lofty and wide....’

Judith Weir was born into a Scottish family but grew up near London. She played with the National Youth Orchestra of Great Britain as an oboist, and studied composition with John Tavener and at Cambridge University with Robin Holloway. She has written operas which have been performed in the USA, Germany, Austria, Belgium and at the Royal Opera House Covent Garden. During the 1990s she was composer in residence for the CBSO, and wrote music which was premiered by Simon Rattle. She has received other commissions from the Boston Symphony Orchestra, the Minnesota Orchestra and the London Sinfonietta. She now lives in London where she has had a long association with Spitalfields Music Festival, and in recent years has taught as a visiting professor at Princeton, Harvard and Cardiff universities. Honours for her work include the Critics' Circle, South Bank Show, Elise L. Stoecker and Ivor Novello awards, a CBE (1995) and the Queen's Medal for Music (2007). In 2014 she was appointed Master of The Queen's Music in succession to Sir Peter Maxwell Davies. In January 2015 she became Associate Composer to the BBC Singers.

GIVE UNTO THE LORD

Edward Elgar

Give unto the Lord O ye Mighty,
 Give unto the Lord Glory and strength.
 Give unto the Lord the glory due unto His name;
 Worship the Lord in the beauty of holiness.
 The voice of the Lord is upon the waters:
 The God of glory thundereth, it is the Lord that ruleth the sea;
 The voice of the Lord is mighty in operation;
 The voice of the Lord is full of majesty;
 The voice of the Lord breaketh the cedars.
 Yea, the Lord breaketh the cedars of Lebanon.
 Yea, the voice of the Lord divideth the flames of fire,
 Yea, the voice of the Lord shaketh the wilderness,
 and strippeth the forests bare.
 In His temple doth every one speak of His glory.
 Worship the Lord in the beauty of holiness.
 The Lord sitteth above the waterflood;
 And the Lord remaineth a King for ever;
 The Lord shall give strength unto His people;
 The Lord shall give His people the blessing of peace.

Words from Psalm 29

Give Unto the Lord was written in the spring of 1914 for the Festival of the Sons of the Clergy in St Paul's Cathedral. The Festival takes place each year and dates back to the very origins of the charity "Sons of the Clergy" in 1655. The first fund-raising event was a service on 8th November 1655 in the original (pre-fire of London) St Paul's Cathedral. A collection was taken at the service on behalf of the families of clergy who had remained loyal to the Crown following the execution of Charles I and who had been deprived of their livings by Cromwell, thus being left, in many cases, penniless. The service was followed by a dinner in the Merchant Taylors' Hall, at which a further collection was taken. The combined service and dinner became a regular annual event, one which still continues to this day – almost 360 years later. The format of the festival service has changed little over the years, and today it is still notable for a fine sermon from an eminent preacher, wonderful music from the Choir of St Paul's, and pageantry. The service also symbolises the coming together of church and state in England, with bishops processing with the aldermen of the City of London and the Archbishop of Canterbury processing in state with the Lord Mayor.

This psalm setting, one of Elgar's later works, since he wrote almost nothing after the death of his beloved wife Alice in 1920, contains all of Elgar's hallmarks: lengthy and satisfying melodies, extensively detailed requirements for expression, articulation and phrasing, word setting that is both vivid and sensitive, frequent changes to tempo and mood and a rich harmonic language inherited from the late German Romantic tradition. The work falls into a number of clearly defined sections, and has some very rousing passages, full of vivid word setting, but ends with a mood of peace and tranquillity.

Sir Edward Elgar, the son of a Worcestershire piano tuner and sheet music merchant, and the first English composer for many years to gain established international recognition, drew inspiration from British culture, particularly matters constitutional and ceremonial, as well as the English landscape. Having no formal education or musical training, except that which he had gleaned from watching his father play the organ, and from lessons taken locally from a piano teacher, at the age of 15 Elgar took menial work in a solicitor's office. At 16 he left to become a freelance musician and never held secure employment or a salaried position again. He learnt to play the violin and played and taught locally, eventually playing in a good amateur orchestra in Birmingham. (This was the orchestra which, in 1920, was to become the newly-formed and professional City of Birmingham Symphony Orchestra, with Elgar conducting its inaugural concert in Birmingham Town Hall). He also took the post of conductor of the attendants' band at the Worcester and County Lunatic Asylum. Elgar began composing in the early 1880s and quickly acquired some technique and a style based on his own study of the contemporary, forward-looking continental composers, especially Germans such as Wagner and Bruckner. He also studied the newly compiled Grove musical dictionary, and the works of other musicologists such as Charles Parry. Elgar regarded himself as something of an outsider, both musically and socially, and his devout Roman Catholicism was viewed with suspicion in some quarters. After a period of time in London, during which he married the daughter of a senior British army officer, but failed to gain regular musical work or recognition, Elgar moved back to Worcestershire, where he resumed work as a local freelancer. In 1890, the established music publishing house of Novello published his first work, and the rest, as they say, is history. Composition took over, leading to public recognition, widespread acceptance and a string of ground-breaking performances. Prestigious opportunities and an intense career followed. In 1899 *The Dream of Gerontius* was published and, despite the fact that its text was deeply rooted in the Roman Catholic doctrine, it was a landmark composition. By 1911, his *Variations on an Original Theme (Enigma)* was widely regarded as the most distinguished British orchestral work of all time. In his fifties, he produced his first symphony and the violin concerto, both of which passed immediately into mainstream repertoire, although the second symphony and the cello concerto which followed took a little longer to establish themselves. Elgar has been described as the first composer to take the gramophone seriously. Between 1914 and 1925 he conducted a series of electro-acoustic recordings of his works. The introduction of the moving-coil microphone in 1923 had made sound reproduction possible in a far more accurate way than before, and Elgar embraced this, making new recordings of most of his major orchestral works and excerpts from *The Dream of Gerontius*. He is perhaps most widely known for his five *Pomp and Circumstance Marches*, written between 1901 and 1930. These were not written for ceremonial occasions such as royal weddings or coronations, but simply for five concert performances, the first two in Liverpool with the Royal Liverpool Philharmonic, and the last three in London. Each is dedicated to a close personal friend. For much of his life, Elgar also indulged himself in his several hobbies. He was a keen amateur chemist, and maintained a small laboratory in his garden, patenting the *Elgar Sulphuretted Hydrogen Apparatus* in 1908. Somewhat surprisingly he also enjoyed football, and was a keen supporter of Wolverhampton Wanderers F.C. (for whom he composed an anthem, *He Banged the Leather for Goal*); and in his later years he frequently attended horseraces. His protégés, the conductor Malcolm Sargent and violinist Yehudi Menuhin, both anecdotally recalled rehearsals with Elgar at which he swiftly satisfied himself that all was well and then went off to the races. He was knighted in 1904, appointed as *Master of the King's Musick* in 1924, and received the KCVO in 1928. Various medals and honours from overseas governments were also bestowed upon him, as well as honorary degrees from the universities of Cambridge, Oxford, Durham, Yale, Birmingham, London and Aberdeen. He died in 1934 from colorectal cancer and is buried next to his wife, whom he survived by fourteen years, at St Wulstan's Roman Catholic Church in Little Malvern.

VIRI GALILÆI

Patrick Gowers

Alleluia.
And while they looked steadfastly toward heaven as he
went up, behold, two men stood by them in white
apparel; which said unto them, "Ye men of Galilee, why
stand ye gazing up into heaven? In like manner as ye have
seen Him going up into heaven, so shall He come again."
God is gone up with a merry noise and the Lord with the
sound of the trumpet. Alleluia.
Christ to highest heaven ascending led captivity captive.
Sing ye to the Lord, who ascended to the heaven of the
heavens, to the sun rising.

See the conqueror mounts in triumph,
see the king in royal state. Alleluia.
Riding on the clouds His chariot,
to His heavenly portal gate. Alleluia.
Hark! The choirs of angel voices joyful alleluias sing.
God is gone up with a merry noise and the Lord with the
sound of the trumpet. Alleluia.
And the portals high are lifted
to receive their heavenly king. Alleluia.

Various – Proper for the Mass on Ascension Day

The first part of the text for this anthem is taken from the Proper for the Mass on Ascension Day. It combines verses from the Acts of the Apostles (1:10-11) with verse 5 of Psalm 47 and part of verse 8 from Chapter 4 of St Paul's letter to the Ephesians. The second stanza is a verse from a popular Victorian hymn by Bishop Christopher Wordsworth. Wordsworth was the youngest brother of the poet William Wordsworth. Amongst the appointments he held during his lifetime were those of Headmaster of Harrow, Archdeacon of Westminster and Bishop of Lincoln. This anthem, for organ duet and double choir, was commissioned for the consecration of the Rt Rev. Richard Harries as Bishop of Oxford in St Paul's Cathedral in 1993. Organ part 1 is aleatoric, in the sense that it is improvised around loose guidelines provided by the composer. It is meant to create a glittering, bell-like effect, reminiscent of a Zimbelstern – a mechanical device found on some organs, particularly in Germany and Switzerland, which consists of a star-shaped device hung with small bells, like a child's mobile, and external to the organ case, which rotates when turned on, creating both a visual and an aural effect. This colourful anthem, which is both reflective and explosive in turn, experiments with a range of different choral textures, and some of the chordal progressions and rhythmic patterns in the music betray the influence on Gowers of having worked in the field of jazz. As a modern, and somewhat difficult and experimental contribution to choral sacred repertoire, it very quickly became popular and has established itself as a piece which is firmly in the mainstream. The two figures in white apparel, mentioned in the text, are represented by a solo tenor and a solo bass. The piece was conceived through inspiration from Renaissance paintings of the Ascension, and the overall structure of the piece is meant to represent the lowering, opening, rising and closing of a cloud. As such the piece starts as if out of nowhere, builds up, dies away and concludes as it began. Much of the harmony is built around cluster chords (chords where the notes are spaced very closely together). The choir begins in 8 parts and builds into ten parts in the middle, reduces to four parts and eventually condenses down to a single unison note.

Patrick Gowers, born in London in 1936, is a composer who is not usually associated with sacred music, but with the modern media. He taught composition at Cambridge University (whilst completing his doctorate under the supervision of Patrick Hadley), wrote music for the Cambridge Footlights and was the assistant conductor of Bill Russo's London Jazz Orchestra. In the mid-1960s, he was Musical Director of the Royal

Shakespeare Company's Marat/Sade productions in the West End and in New York. In the 1970s he directed the electronic music studio at Dartington and played the keyboard for the New Swingle Singers. Gowers started writing for television later in that decade, and he won the BAFTA original music award in 1982 for his scores for *Smiley's People*, *The Woman in White* and *I Remember Nelson*. Other credits for film or television scores are for a number of Sherlock Holmes adaptations, *Forever Green*, *The Boy Who Turned Yellow* and *Anna Karenina*. He also wrote a guitar concerto for John Williams. As an academic he is known for his research and writings on the French composer Erik Satie.

I WAS GLAD WHEN THEY SAID UNTO ME

Charles Hubert Hastings Parry

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city that is at unity in itself.

Vivat Regina Elizabetha! Vivat! Vivat! Vivat!
(Long live Queen Elizabeth.)

O pray for the peace of Jerusalem,
They shall prosper that love thee.
Peace be within thy walls,
And plenteousness within thy palaces.

Psalm 122, vv 1-3, 6, 7
(with interpolation)

This popular anthem was composed in 1902 for the coronation of King Edward VII and subsequently revised for the coronations of George V in 1911 and Elizabeth II in 1953. The words (from the Latin Psalm 'Laetatus Sum') have been used in one musical setting or another for the coronation of every British monarch since Charles I in 1625. It is sung as the sovereign enters Westminster Abbey and processes up the nave to the theatre of coronation. Apart from the imperial splendour of the music, the chief innovation is the incorporation in the central section of the acclamation "Vivat Rex..." or "Vivat Regina..." followed by a Latinised version of the monarch's name (e.g. Vivat Rex Georgius – Long Live King George) with which the King's or Queen's Scholars of Westminster School greet the entrance of the monarch (a tradition which has been happening since the coronation of King James II in 1685). This section has to be rewritten every time a new monarch is crowned because the Sovereign is mentioned by name. Parry indicated in the score scope for an improvisatory fanfare between the two, should the length of the procession and timing require it: the Scholars shout their greeting as the Sovereign (and his or her Consort) pass through the Quire and up into the Theatre. At the coronation of Elizabeth II in 1953, the acclamation took the form of "Vivat Regina Elizabetha". This acclamation, often omitted in normal usage, will be included this evening. At the first performance at the 1902 coronation, the Director of Music, Sir Frederick Bridge, misjudged the timing and had finished the anthem before King Edward had arrived, having to repeat it when the right moment came. Bridge was saved by the organist, Walter Alcock, who improvised in the interim. The music falls into clear sections: Following a bold instrumental introduction the choir enters in 8 parts, singing antiphonally with the second choir always following the first choir by a short distance. This is followed by fanfares leading into the forceful 'Vivat' section of triumphant choral acclamations. The music then subsides into a more tranquil passage for "O pray for the Peace..." before building to a mighty conclusion.

***O sing unto the Lord with thanksgiving: Sing praises upon the harp unto our God.
Young men and maidens, old men and children: Praise the name of the Lord.
Let them praise His name in the dance:
Let them sing praises unto Him with tabret and harp.
Praise Him upon the well-tuned cymbals: Praise Him upon the loud cymbals.
Let everything that hath breath: Praise the Lord.***

Verses from Psalms 147, 148, 149, 150

CHRISTIAN CHORAL MUSIC

The composition of sacred Christian music, mostly for the purpose of worship, is an exercise which has been undertaken by almost every composer of any significance from the western world since the emergence in Paris of the *Ars Antiqua* style during the twelfth century. Even composers such as Vaughan Williams, a self-professed atheist, made significant contributions to the genre. A great deal of this music has been written with a specific purpose and function in mind, and is therefore linked, by its text, to a particular time of year, when the Christian church is remembering, or celebrating, in an annual cyclical pattern, a particular event or a specific feature of its beliefs and traditions.

The texts for much of this music are drawn directly from biblical scripture, in one or other of its many translations. However, composers have also been inspired by texts from other sources, such as the Anglican Book of Common Prayer (the main devotional tool of the English Protestant Reformation and first written by Archbishop Thomas Cranmer in 1549), by sacred and devotional poetry and hymnody, and by the more general writings of other spiritual men and women. In addition to the main Christian seasons there are many particular annually recurring events and rituals within the Christian year. These include specific Saints' Days or times of remembrance, as well as the recurring routine services, which constitute the daily and weekly structure of regular Christian worship, such as the Eucharist, Matins, Vespers, Evensong and Compline, at which familiar canticles and texts are routinely set to music and used.

THE ANGLICAN MUSICAL TRADITION

With the death of Purcell in 1695, there concluded a golden age in British music, an era which had witnessed some of the finest sacred, secular and instrumental music of the sixteenth and seventeenth centuries, composed by master-musicians such as Byrd, Tallis, Tomkins, Weelkes, Gibbons, Tye and Morley. These composers had wrestled against the English Reformation and the parting from Roman Catholicism in their writing, and yet had still been able to find favour with monarchs, patrons and the public, producing excellent and enduring music.

Following Purcell's death (notwithstanding the work of the German-born George Frideric Handel, who continued living and working in London until 1759, and a handful of minor works by eighteenth-century English cathedral organists such as William Boyce, John Stanley, Thomas Attwood, and Maurice Greene), British music was to enter a period of relative hibernation lasting for almost two centuries.

The creative musical focus throughout the eighteenth and the first three-quarters of the nineteenth century settled firmly in continental Europe, firstly (after the death of Bach in 1750) in Vienna, and then spreading outwards through France, Germany, Italy and Russia. Whilst Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms and Tchaikovsky were all prolifically establishing

themselves, developing new forms and structures, and forging ahead with an ever-evolving musical language throughout the eighteenth and nineteenth centuries, the British were largely silent. In mid-nineteenth-century France, Berlioz, Chopin and Bizet were at work. In Scandinavia, Greig was paving the way for Sibelius, whilst in Eastern Europe and Russia, Dvorak, Smetana, Tchaikovsky, Mussorgsky and Rimsky-Korsakov were preparing to lead a new romantic revolution, and still the British slept on. Simultaneously, in Italy, the great, through-composed, operatic style of Verdi was being perfected – a legacy from Pergolesi and Donizetti – before being handed down to Puccini, a chronological contemporary of the English-born Frederick Delius, but with the advantage of a recent, national musical language on which to draw. Back in Germany, Liszt (b1811), Wagner (b1813) and Bruckner (b1824) had taken the mature romantic musical language to its furthest harmonic and melodic frontiers to date, a language which was to be inherited, enhanced and stretched yet further by Mahler and Richard Strauss. From Britain scarcely a note was heard.

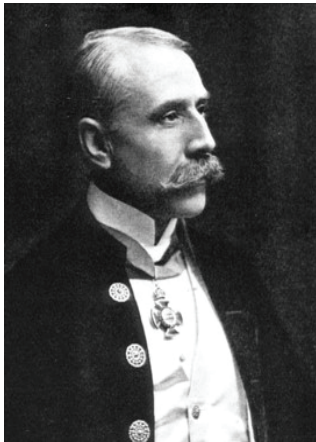
In 1857, the wife of a humble Worcestershire piano tuner gave birth to a baby boy. Mrs Elgar named her new son Edward and, finally, the catalyst existed for this British compositional silence to be broken. Edward Elgar's first published works, in the 1880s, along with those of his Irish contemporary Charles Stanford, heralded the return of the British composer after nearly two hundred years of inactivity. There was, to follow, another golden period in British music, the start of which coincided with the zenith of the British Empire and the culmination of the Industrial Revolution. In addition to the early front-runners of Charles Stanford and Edward Elgar, the British compositional stage was soon to be filled with figures such as Frederick Delius, Gustav Holst, Edward Naylor, Charles Wood, Edward Bairstow, Charles Parry, Samuel Coleridge-Taylor, Ivor Novello, Ralph Vaughan Williams, Frank Bridge, Edmund Rubbra, Lennox Berkeley, John Ireland, Arnold Bax, Ivor Gurney, Herbert Howells, Gerald Finzi, Michael Head, Roger Quilter, Peter Warlock, Malcolm Arnold, Arthur Bliss, Kenneth Leighton, Richard Rodney Bennett, William Walton, Michael Tippett and Benjamin Britten. These composers were championed by the great British conductors of the day – immense figures born in the late Victorian period, such as Thomas Beecham, Adrian Boult, Malcolm Sargent, and Henry Wood. These composers enjoy many links and similarities. Nearly all took the career route which went via the RCM and the collegiate chapels of Oxbridge. Many championed and premiered the work of others. Nearly all of the composers in the above list were the teachers and the pupils of other composers in the list. New boundaries were drawn and new frontiers were breached. Elgar became the first Englishman ever to write an oratorio, a concerto and a symphony of any substance. Holst and Vaughan Williams wrote works on a vast new scale, such as *The Planets* and *The Sea Symphony*, as well as film scores. Britten became the first significant composer since Handel to write operas on British soil, whilst Delius, Finzi, Vaughan Williams and Howells explored the possibilities of harmony, tonality and modality in a new but quintessentially English way, and wrote music, which was both nationalistic and programmatical, and which has endured simply because it is so clever and so endearing.

Paradoxically, after the extreme famine in British music through the eighteenth and most of the nineteenth centuries, many of these composers were extremely prolific. Vaughan Williams, for example, wrote nine symphonies, ten operas and eleven film scores, including the epic *Scott of the Antarctic*. Elgar wrote weighty concertos for the cello and the violin, eight substantial oratorios and three symphonies (the last of which was not completed), and Britten contributed thirteen operas as well as a huge requiem. All three were additionally responsible for a vast amount of orchestral, choral, vocal and chamber music. With this music, along with the more personal and intimate works of Howells, Finzi and Gurney, the brilliant choral and orchestral textures and timbres created by Walton, Delius, Bliss and Arnold, and the affinity with native British poetry evident in the songs of Quilter, Head, and Warlock, the composers of this newly-musically-awakened sceptred-isle were making up for lost time.

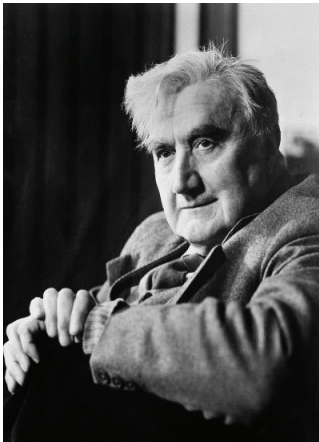
The late Victorian age was a time of self-confident expansion, of invention, of new technologies and of song. From middle-class front parlours to the music-hall, and from revitalised cathedral choirs (after a well-documented slump in standards during the nineteenth century) to an astonishing growth in provincial and civic choral societies, orchestras, operatic societies, madrigal choirs and glee clubs, there was prosperity and growth. It can be no coincidence that, in the 90 years following 1850, the BBC Symphony Orchestra, the BBC Philharmonic, the City of Birmingham Symphony Orchestra, the Hallé, the Royal Liverpool Philharmonic Orchestra, the Bournemouth Symphony Orchestra, the London Symphony Orchestra, the London Philharmonic, the London Bach Choir, the Huddersfield Choral Society, the Philharmonia Orchestra and Chorus, the Royal Scottish National Orchestra, the Royal College of Music, the English National Opera, the Welsh National Opera, and the Royal Opera House were all founded. The United Kingdom was back on the musical map.

In both church and town hall the organ was the new king of instruments. The technological progress made during the Industrial Revolution had developed it into a magnificent instrument. The new techniques developed and manufactured using pressurised air, steam power, the forging and refining of different metals and alloys, and the happy combination of science and art had turned the organ into a formidable beast.

Edward Elgar



Ralph Vaughan Williams



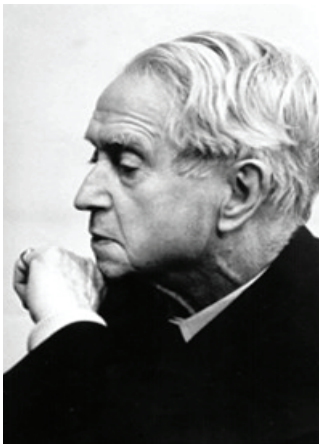
Charles Hubert Hastings Parry



Gerald Finzi



Herbert Howells



John Ireland



*O praise Ye the Lord, all things that give sound,
Each jubilant chord re-echo around.
Loud organs His glory forth tell in deep tone,
And sweet harp, the story of what He has done.*

H.W. Baker, from the hymn, 'O Praise Ye The Lord'

"To my eyes and ears the organ will always be the King of Instruments"

Wolfgang Amadeus Mozart, in a letter to his father

HENRY WILLIS AND THE ORGANS OF ST MACHAR'S

The current organ in St Machar's Cathedral was built by the Henry Willis Company of London. Willis (a direct contemporary of the mighty French organ builder, Aristide Cavaillé-Coll) is known as 'Father Willis', partly because of his huge contribution to the art and science of organ building, and partly to distinguish him from future generations of Willis organ builders. He was the leading organ builder of the Victorian period (the 'Rolls Royce of organ builders') and contributed a fine, four-manual organ to the Great Exhibition of 1851. This instrument won a gold medal and, after the exhibition, was moved from the Crystal Palace and installed in Winchester Cathedral, where it is still in daily use. Other prominent 'Romantic' Willis organs from this period which are still in regular use are to be found in St Paul's Cathedral, as well as the cathedrals of Gloucester, Lincoln, Salisbury, Durham, Canterbury, Glasgow, Edinburgh (St Mary's Episcopal), Liverpool, Westminster, Hereford and Truro. During the Industrial Revolution, a time when both civic and religious commitment led to the erection of a number of impressive buildings, many towns equipped themselves with imposing town halls, often installing an ostentatious Willis organ as a centre piece. The largest organ in the world at the time, with 111 stops (ranks), was the Willis organ installed in the Royal Albert Hall in 1871. It too is still in regular use. Other prominent locations of Willis organs are Blenheim Palace, the Sheldonian Theatre in Oxford and the RAM. An historic and beautiful one in Windsor Castle was destroyed in the fire of 1992. There are many examples of Willis' work here in the north east of Scotland. Pre-eminently at The Music Hall, but also at Queen's Cross, and Rubislaw Churches. Although all these instruments have undergone changes over the years, the Chapel at Haddo House houses a fine 3-manual instrument that we are almost certain has never been altered and is as 'Father' Willis left it.

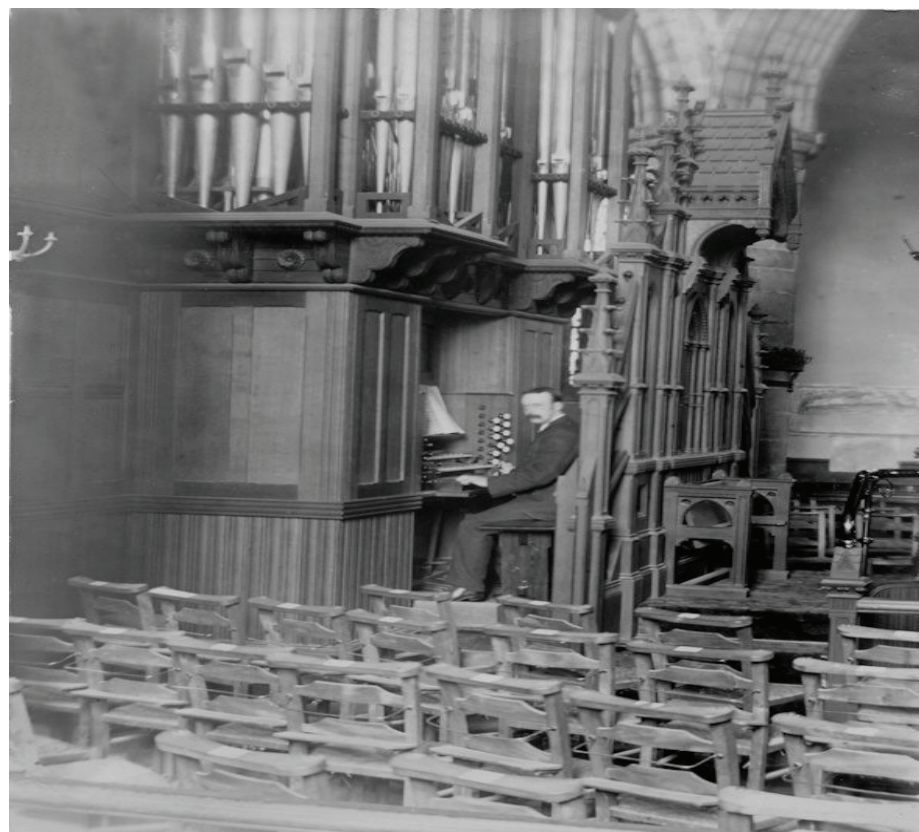
The following passage, written by Dr Roger Williams is taken, with permission, from St Machar's Cathedral website.

"Nothing definite is known about organs in St. Machar's Cathedral before the Reformation despite the reference by Leslie MacFarlane to two organ books in the 1436 Inventory. However, in an account of Bishop Gavin Dunbar's arrival at St. Machar's in 1519, Hector Boece relates 'whenever he [Dunbar] entered the church he was greeted by the sweet harmony of voice and organ.' The Cathedral would therefore appear to have had an organ of some kind or other. Considering Bishop Elphinstone's arrangements for the music of 'twenty Vicars Choral, two Deacons, two Subdeacons, two Acolytes and twelve Singing Boys' (decree of 7th May 1506), it seems inconceivable that there would not also have been an organ of similar generous provision.

In recent years there has been a rethink of what type of organ this might have been. The use of the organ *in alternatim* (alternating) with the singers would have been one of its main functions. Recalling that Bishop Elphinstone had lived both in Paris and in Louvain, and considering the well-established medieval *Blockwerk* tradition in continental organ building (producing a very loud), it seems highly

probable that there would have been a magnificence about the organ in St. Machar's. Ideas about the organ having been a small, portative instrument, which had currency some years ago, are now seen as rather unlikely. However, as there is no surviving evidence in the building, we can only surmise by reference to other contemporary sources. These include the Chapel of Elphinstone's University, just down the High Street. In King's Chapel there seems to have been an organ which warranted its own gallery, situated on the south side of the building. This is likely to have been an instrument of considerable size and power.

At the Reformation all use of the organ in worship ceased and it was not until as late as 1863 that, after much controversy, organs were once again allowed a place in the Church of Scotland service. Acceptance was initially slow, and St Machar's was quite in the vanguard when the acquisition of an organ was first discussed in 1880 as part of an ambitious restoration scheme for the building. This scheme did not come about, but finally, in 1889, an Organ Committee was established and fund-raising began. At the Committee's very first meeting it was proposed to approach the renowned firm of Henry Willis & Sons, London, 'acknowledged to be the leading organ builders in the kingdom', whose instruments grace the majority of Britain's cathedrals and a great many of its churches and concert halls. A quotation was also requested from the well-respected Hull firm of Forster & Andrews, but it was with 'Father Willis' that the order for the organ was placed in June 1890. Much discussion was still taking place as to its siting. Delay resulted when a favoured location at the end of the North aisle proved impracticable, but in late August 1891 the organ arrived and was set up in a rather dominant position in front of the present East window's large Victorian predecessor. The instrument was inaugurated on 25th September 1891 and was immediately recognised as being of outstanding quality.



A photograph of the newly installed organ in St Machar, in its original position, behind the communion table and in front of the East Window. Roger Williams suggests that the presence of the organist George Dawson in this photo, along with the possibility that there is no third manual yet, suggests that this photo can be dated to sometime between 1893 and 1898.

Built at the same time as the organs for Exeter and Hereford Cathedrals, the St Machar's organ then consisted of two manuals and pedals with provision for a substantial unenclosed Choir department, a Pedal *Ophicleide* and a Swell *Vox Humana*, all of which were added by Willis in 1898. The action was Willis' patent tubular-pneumatic. In its original form the organ served well until 1928 when, having deteriorated badly, and with the building's interior about to undergo extensive restoration, it was taken down and completely rebuilt by Messrs Rushworth & Dreaper of Liverpool.

On completion of the building's restoration the organ was re-erected in its present location in the North aisle, in more or less the siting that had originally been envisaged for it. A modern drawstop console and an excellent new supply pneumatic action were fitted. The Choir division, in accordance with contemporary fashion, was placed 'under expression' (the pipes being placed in a separate compartment fitted with shutters, which could be opened and closed by means of a mechanism from the console in order to vary the volume) and the Swell *Bourdon* was transferred there, also appearing on the Pedal at 16ft and 8ft as the organ's first really soft bass stop. Its place on the Swell was taken by a double reed. In this form, the organ remained until 1956 when, in the course of cleaning and overhauling by Rushworth & Dreaper, the Swell *Vox Humana* gave place to a 3 rank *Mixture* and the Pedal received the addition of *Open Wood* extensions at 8ft and 4ft (since removed).

By the end of the 1960s the organ was once again becoming mechanically unreliable and, in 1973, its second major rebuilding was undertaken by the London firm of Noël P. Mander. A new console was provided, retaining and refurbishing the original Willis keyboards. The pneumatic actions gave place to electrics, the Swell received a *Clarion* and new upperwork, the Pedal division was made more suitable for present day requirements, and the Choir, once again made unenclosed, was partially remodelled. Further additions to the organ remain provided for.

In 1991, following cleaning work on the building's interior, the organ was cleaned and overhauled once again. This work was carried out by A. F. Edmonstone of Perth in whose care the organ had been for many years and who had renewed all stop switches and fitted a solid-state piston system in 2001. "

In the summer of 2018 when the cathedral was closed for some building works, three ranks of Willis pipes dating from 1898, which were stored in the organ (*Dulciana* 8, *Claribel Flute* 8, and *Concert Flute* 4), and which had been replaced by three Mander ranks in 1973 (*Principal* 4, *Fifteenth* 2, and *Cymbale* (26 29 22)), were reinstated by Harrison & Harrison of Durham, in whose care the organ currently stands. This has restored the character and variety of the Choir organ as envisaged by 'Father' Willis. The Mander pipes, which were removed to make way for the reinstatement, are now stored in the organ case.

Work to improve the organ, in memory of, and as a tribute to, the generosity of James Lobban, Organist of St Machar's Cathedral (1981-2006) and Musical Director of the Aberdeen Bach Choir (1969-2006), was suggested by Peter Parfitt, supported by the Aberdeen Bach Choir committee on behalf of the choir, supervised by Roger Williams and funded jointly by the Bach Choir and St Machar's Cathedral. This concert is planned and presented deliberately to feature the Willis organ in all its glory, and to draw attention to this work.

SPECIFICATION

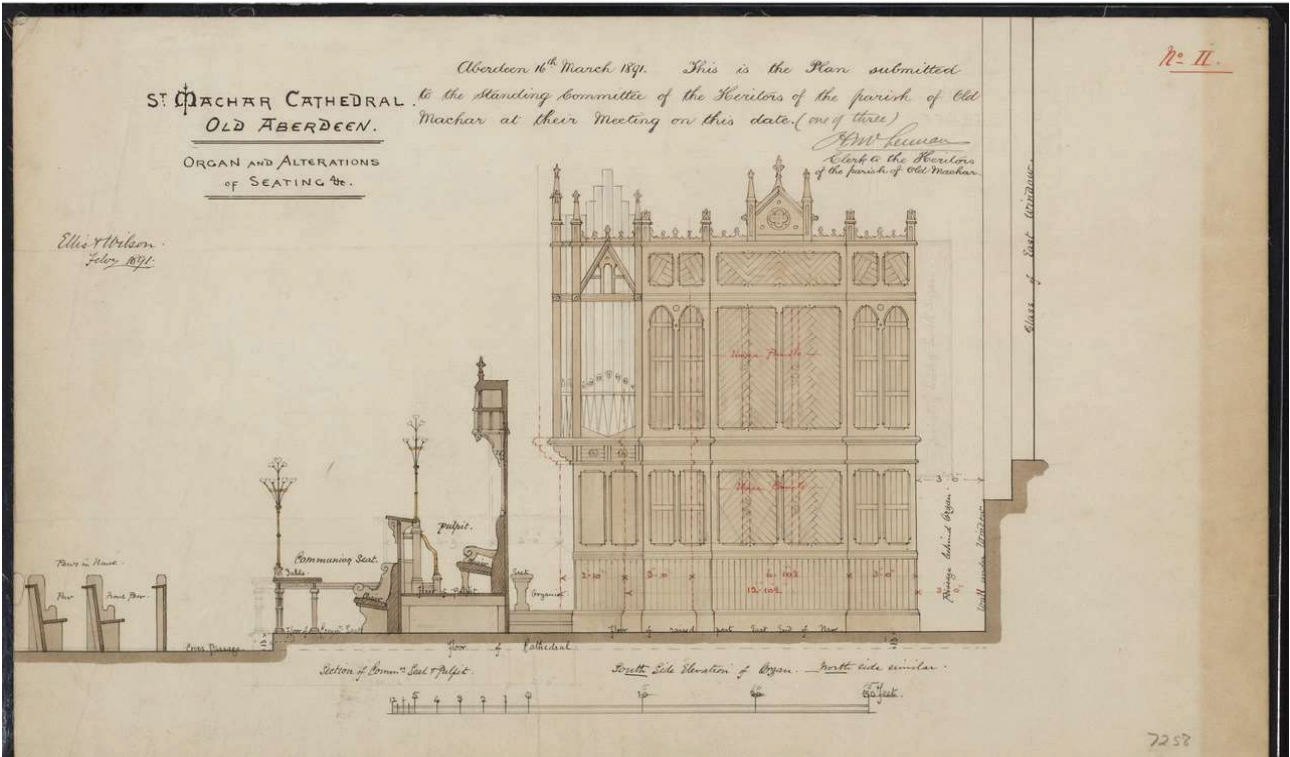
GREAT		SWELL	
Double Open Diapason	16	Open Diapason	8
Open Diapason I	8	Lieblich Gedacht	8
Open Diapason II	8	Salicional	8
Claribel Flute	8	Vox Angelica	8
Principal	4	Gemshorn	4
Harmonic Flute	4	Flageolet	2
Fifteenth	2	Mixture (15 19 22)	III (1973)
Mixture (17 19 22)	III	Sharp Mixture (22 26 29)	III (1973)
Bombarde	8	Contra Fagotto	16
Clarion	4	Cornocean	8
CHOIR		Hautboy	8
		Clarion	4 (1973)
		PEDAL	
Lieblich	16	Sub Bourdon (<i>pt resultant from Bourdon</i>)	32 (1928)
Lieblich	8	Open Wood	16
Dulciana	8 (R2018)	Violone	16
Claribel Flute	8 (R2018)	Bourdon	16
Viola da Gamba	8	Lieblich Bourdon (<i>from Choir</i>)	16
Lieblich Flute	4	Principal (<i>from Violone</i>)	8 (1973)
Concert Flute	4 (R2018)	Violoncello	8
Piccolo	2	Bass Flute (<i>from Lieblich Bourdon</i>)	8 (1928)
Corno di Bassetto	8	Fifteenth (<i>from Violone</i>)	4 (1973)
Bombarde (<i>from Great</i>)	8 (1928)	Flute (<i>from Lieblich Bourdon</i>)	4 (1973)
Clarion (<i>from Great</i>)	4 (1928)	Mixture (22 26 29)	III (1973)
COUPLERS		Ophicleide	16
		PISTONS AND ACCESSORIES	
		6 Thumb pistons to Great, Swell and Choir	
		6 General Thumb Pistons affecting all manuals, pedal and couplers	
		6 Toe pistons to Swell (duplicating)	
		6 Toe pistons to Pedal	
		Reversible toe pistons to Swell-Great, Great-Pedal	
		Choir Bombarde piston	
		Canceller for each manual individually, and General Cancel	
		Tremulants on Swell and Choir	
		Balanced mechanical Swell pedal	

Total, 2,431 pipes



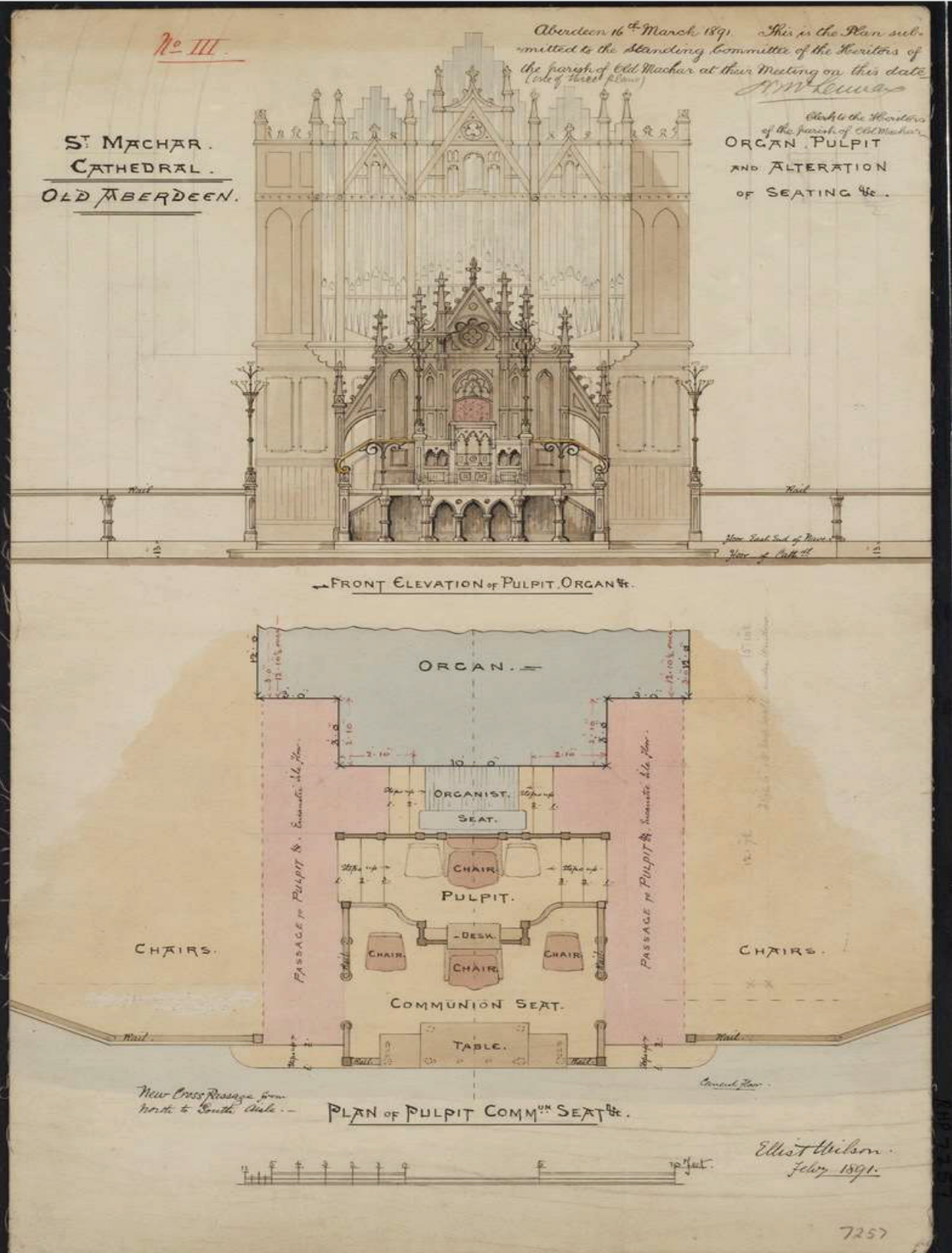
ORIGINAL ARCHITECTURAL DRAWINGS FOR THE NEW ORGAN AT ST MACHAR’S
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SIDE ELEVATION
RHP7258 Architectural drawing of St Machar’s cathedral,... Feb 1891
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FRONT ELEVATION

RHP7257 Architectural drawing of St Machar's cathedral.... Feb 1891
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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 8 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 London's 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. He is also convenor of the Music Committee and the Scholarship Awarding Committee for the North East of Scotland Music School (NESMS).

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



Organ Accompanist – David Gerrard

David Gerrard is active as a performer, researcher and instrument maker. He graduated with double first-class honours in Music from the University of Oxford, followed by MMus Early Keyboard Performance studies (awarded with Distinction) 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, David has given recitals on many significant historical instruments. He has also been active as a harpsichord technician and restorer in London, and remains involved in the building of early keyboard instruments.

David is currently a tutor in the University of Edinburgh's Reid School of Music, teaching performance studies, music history, and harmony and counterpoint, while undertaking doctoral research (funded by the Arts and Humanities Research Council). As a continuo harpsichordist and organist, David works with ensembles including the Dunedin Consort, Scottish Chamber Orchestra and Royal Northern Sinfonia.



Organ Soloist – Dr Roger Williams MBE

Roger was born in Swansea, Wales, but moved to Yorkshire where he began his musical education in Huddersfield. After graduating from Cardiff University he engaged in further study in London and at King's College, Cambridge. He spent eight years as a freelance musician in London, as organist, harpsichordist, conductor, singer and composer, during which time he performed at many of the major London venues. He was then appointed to the University of Aberdeen where he was Organist and Master of Chapel and Ceremonial music. For five years he was Chorus Master to the Scottish National Orchestra in which capacity he worked with most of the major international conductors.

He is Organist and Musical Director for the Cathedral Church of St Machar, and is Music Advisor to the National Trust for Scotland. Roger runs a series of 30 Lunchbreak Concerts each year for the City of Aberdeen. He has an active recording career and is shortly to record some of the pieces commissioned over the last decade for the Aubertin Organ in the University Chapel under the auspices of the Aberdeen Sound Festival, for which he has given annual recitals. These have included many world premières and explored the interface between electronic music and pipe organ which has led to two residencies with young composers in London. Recent recitals have been in Yorkshire, Cambridge and Vienna and, later this year, Roger will play in Paisley.

Roger was awarded the MBE by the Queen in 2008 for his Services to Music, and in 2011 was made an honorary DMus of the University of Aberdeen.



ABERDEEN BACH CHOIR

Founded as the Aberdeen Bach Society by Charles Sanford Terry in 1913, and reconstituted as the Aberdeen Bach Choir in 1956, the choir usually performs two main concerts a year in St Machar’s Cathedral. The repertoire of the choir is comprehensive and drawn from a wide variety of cultures, styles and periods. Past concerts have included the following works:

J. S. Bach	Christmas Oratorio, Easter Oratorio, St Matthew Passion, St John Passion, Magnificat, Mass in B Minor
Beethoven	Mass in C
Bernstein	Chichester Psalms
Borodin	Polovtsian Dances
Britten	Festival Te Deum, St Cecilia, St Nicholas
Bruckner	Mass in F, various motets
Buxtehude	Nimm von uns Herr du treuer Gott, Jesu, meines Lebens Leben, Der Herr ist mit mir
Byrd	Te Deum
Daniel-Lesur	Messe du Jubilé
Duruflé	Requiem, Ubi Caritas, Total Pulchra es Maria, Tu es Petrus, Tantum Ergo
G. Gabrieli	Hodie Christus Natus Est, O Magnum Mysterium, Salvator Noster, Beata es Virgo
Gowers	Viri Galilæi
M. Haydn	Missa Trinitatis, Missa Sanctae Theresiae
Howells	Te Deum (Collegium Regale), Magnificat (Gloucester Service), Like as the Hart
Hummel	Te Deum
Jenkins	The Armed Man
Langlais	Messe Solennelle
Lassus	Missa Bell’Amfitrit Altera, Domine Exaudi

Liszt	Missa Choralis
Messiaen	O Sacrum Convivium
Monteverdi	Vespro Della Beata Virgine 1610, Dixit Dominus, Confiteor, Beatus Vir
McLeod	Chronicle of St Machar (Bach Choir commission)
Mozart	Missa Brevis in D, Missa Brevis in F, Requiem, Great Mass in C Minor, Vespers
Pärt	Te Deum, Magnificat, Berliner Messe, Cantate Domino
Pehkonen	Russian Requiem
Pergolesi	Magnificat
Poulenc	O Magnum Mysterium, Quem Vidistis, Videntes Stellam, Hodie Christus Natus Est
Praetorius	Magnificat Quinti Toni
Purcell	Te Deum, St Cecilia
Rutter	Magnificat, Gloria, Requiem
Schubert	Mass in G, Mass in E Flat
Stravinsky	Symphony of Psalms
Tallis	Te Deum
Vaughan Williams	An Oxford Elegy, Te Deum
Vierne	Messe Solennelle
Vivaldi	Beatus Vir, Domine ad adiuvandum me Festina, Gloria
Walton	Te Deum, The Twelve

ABERDEEN BACH CHOIR

Soprano 1

Lucy Bailey
Jill Binns
Helen Chisholm
Isla Chisholm
Angela Clark
Ros Coleman
Yvonne Gray
Cathy Guthrie
Kathleen Haw
Pamela Hoy
Kerstin Kröger
Margaret Macaulay
Sandra Massey
Margaret Nicholson
Emily Owen
Izabela Ratusinska
Alice Ronsberg
Ulrike Sauer-Stammeijer
Marta Visocchi
Hazel Wilkins

Soprano 2

Gill Bishop
Jane Cameron
Clare Carden
Amy Gooder
Kate Graham
Anne Henderson
Lorna Herbert
Janet Hoper
Jane Jones
Louise Locock
Fiona McAndrew
Frances McAndrew
Edith Power
Alison Purvis
Angela Slater
Alyson Smith
Dawn Smith
Karen Smith

Alto 1

Kate Anderson
Kathleen Christie
Isabella Cook
Pat Cruickshank
Althea Dickens
Rosemary Feilden
Isobel Ford
Ellen Henke
Judy Junker
Anne Lemon
Janet MacDonald
Kate Mason
Jo McPherson
Frances Milne
Lindsey Mountford
Lesley Mowat
Saskia Mucke *
Delyth Parkinson
Adele Perry
Margaret Spence
Mary Taylor
Anne Watson
Anne Wilcox
Clare Wilkie

Alto 2

Kari Rist Aasen
Libby Brand
Helen Goodyear
Muriel Knox
Isobel Malcolm
Sybil McAleese
Lucy Meziani
Rachel Morland
Louise Page
Tilly Potter
Margaret Rayner
Jane Rodger
Camille Simpson
Val Thomas

Tenor 1

Paul Davison
Henry Eves
Charles Guillianotti
Bruce Irvine
Janet Ogilvie

Tenor 2

Michael Brooks
Richard Coleman
Paul McKay
James Millar
Alan Scott
Leofric Studd

Bass 1

George Cameron
David Coleman
Pablo Carnicero
Ian Downie
Mike Harding
Stefan Horsman
George Lawrence
Andrew Leadbetter
Graham Mountford
Mike Radcliffe
David Way
Fraser Westwood
Conrad Wiedermann

Bass 2

Tom Batey
Dave Benson
Jim Hardy
John Harle
Roger Hessing
Andrew Keay
Mike Longhurst
John Owen
Mark Rodgers
Brian Wilkins

Rehearsal Accompanist

Jeremy Coleman

Next Concert - Handel's *Messiah*

15 December 2019 at Aberdeen's Music Hall

Join us in the Music Hall on Sunday December 15th when, in a departure from tradition, the Aberdeen Bach Choir and The Aberdeen Choral Society will join forces to give the annual Aberdeen performance of Handel's most enduring oratorio, *Messiah*. Under the musical direction of Peter Parfitt, and accompanied by the Aberdeen Sinfonietta, led by Bryan Dargie, the choirs will be joined by a line-up of top international soloists. An unmissable start to the Christmas musical season!

**James Lobban Conducting Scholar 2018-19,
who will conduct The Beatitudes*

The Aberdeen Bach Choir supports
musical education in Aberdeen through
the Ellie Pirie Scholarship,
James Lobban Conducting Scholarship,
and James Lobban Prize for Musicology



Wheelchair access

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