



ABERDEEN
BACH
CHOIR

Musical Director
Paul Tierney

Mozart
Great Mass
in C Minor

Haydn: Harmoniemesse

7.30pm, Sunday 27 April 2025
Music Hall, Aberdeen

Choir Membership



photograph by Anthony Childers

Aberdeen Bach Choir is always keen to recruit new members.
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@aberdeenbach

Rehearsals for our 2025/6 season commence on 26th August.

Anyone interested in joining the ranks of the choir should contact
our Membership Secretary, Sandra Massey, by emailing
info@aberdeenbachchoir.com.



www.aberdeenbachchoir.com

Aberdeen Bach Choir
Musical Director – Dr. Paul Tierney

Haydn Mass in B flat major - Harmoniemesse Mozart Great Mass in C minor

Sunday 27 April 2025
Aberdeen Music Hall

Emma Morwood – Soprano
Lotte Betts-Dean – Mezzo-Soprano
Elgan Llŷr Thomas – Tenor
Niall Anderson – Bass-baritone

Aberdeen Sinfonietta
Leader – Bryan Dargie

David Gerrard - Organ

Please silence all mobile telephones and alerts
and refrain from taking photographs or making recordings.

Franz Joseph Haydn (1732-1809): Mass no. 14 in B flat major 'Harmoniemesse'
(Wind Band Mass) H22/14

Kyrie	Gloria	Credo
Sanctus	Benedictus	Agnus Dei

In the early 1790s Haydn achieved both critical and popular acclaim in London with his symphonies and instrumental works. On returning to Austria he shifted his focus to sacred vocal music, composing six masses and two oratorios. Much of Haydn's career was spent serving the Esterházy family, and by the time he reached seventy he was regarded as the greatest living composer, holding what was essentially an emeritus position. He enjoyed dining with Prince Esterházy and was required to compose only one mass per year to mark the name day of Princess Maria Hermenegild, wife of Prince Nicolaus II Esterházy.

Though composing a major choral work each year proved taxing for a man who considered himself old and in declining health, the six late masses Haydn completed between 1796 and 1802 remain among the most cherished and highly regarded pieces in the choral repertoire.

This work had its premiere on September 8, 1802, during a mass honoring Princess Maria Hermenegild on her name day. After the service, guests gathered at the Esterházy palace for an extravagant celebratory dinner. According to the story, a series of toasts, including one in honor of Haydn, was accompanied by the sounds of trumpets and drums in the gallery and cannons firing outside.

The *Harmoniemesse*, named for its notably large wind section (or "Harmonie"), is Haydn's sixth and final late mass, and arguably the finest. By 1802, the Esterházy court's orchestra was at its largest, and the *Harmoniemesse* is written for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, drums, strings and organ.

Like three of the other masses, the *Harmoniemesse* is set in the key of B flat, which suits the vocal ranges and is ideal for the trumpets and clarinets, recent additions to the orchestra. Though it has always been held in high regard by musicians, it has never achieved the same level of widespread popularity as his two renowned oratorios, *The Creation* and *The Seasons*, which were composed at around the same time.

The work is written on a grand scale. While much of the music features the extroverted, joyful style typical of Haydn—who once apologized for the exuberant nature of his masses by explaining that his heart leapt with joy at the thought of God, and his music followed suit—there are also moments of serene reflection, such as the expansive Kyrie or the almost Mozartian opening of the *Agnus Dei*.

As with many of his longer movements, Haydn divides sections into contrasting themes. The *Gloria* begins with a stirring opening, followed by a central section with tender, lyrical passages for the four soloists. A faster tempo returns for the *Quoniam tu solus sanctus*, ending with an energetic fugue.

The *Credo* follows a similar fast-slow-fast pattern, with a final fugue. Here, many phrases are highlighted by sudden shifts in dynamics. The slow *Et incarnatus* section in E flat concludes with a mysterious solo passage, leading into the choir's burst of *Et resurrexit*. The brass and drums are reserved until the line *judicare vivos et mortuos*, emphasizing the concept of judgment.

After a jubilant *Benedictus* in F major, the *Agnus Dei* begins reflectively in G major, only for the brass to enter abruptly, creating a fanfare before settling back into the tonic key of B flat. The work concludes not with a gentle plea for peace, but with a joyous outburst.

The *Harmoniemesse* displays an extraordinary range of stylistic elements, blending fugues reminiscent of the Baroque with music rooted in the Enlightenment and anticipatory of early Romanticism—all seamlessly integrated through Haydn's unique musical voice. Emotionally, the work ends on a triumphant note, yet it traverses a wide emotional spectrum, beginning with what Haydn scholar H. C. Robbins Landon describes as "*an enormous slow movement, a surging Poco adagio rolling on like a mighty river. Here is an entirely new kind of Kyrie—mystical, slow-paced, exalted, yet also filled with nostalgia. This is the true Spätstil (late style), a genuine farewell to music.*"

INTERVAL

Wolfgang Amadeus Mozart (1756-1791): 'Great' Mass in C minor, K.427

Kyrie

Gloria *Laudamus te, Gratias, Domine, Qui tollis, Quoniam, Jesu Christe/Cum Sancto Spiritu*

Credo *Et incarnatus est*

Sanctus *Osanna*

Benedictus

It is a lasting disappointment for the sake of the choral canon that Mozart did not complete his two greatest liturgical works, the *Requiem* and the *C minor Mass*. While the *Requiem* was left unfinished due to Mozart's untimely death, the *C minor Mass* appears to have been hindered by the upheaval in Mozart's life following his resignation from the service of the Archbishop of Salzburg and his marriage to Constanze Weber in 1782. A youthful and short-lived romance in 1777 with Aloysia Weber, elder sister of Constanze, had been nipped in the bud by his outraged father, Leopold Mozart.

The marriage also met with his father's disapproval but there is no doubt of Mozart's commitment. He vowed that if Constanze married him, he would have a new mass performed in Salzburg, saying in a letter to his father, "*I have made a promise in my heart of hearts and hope to be able to keep it.... The score of half a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise.*"

When the newlyweds returned to Salzburg in 1783, Mozart brought the incomplete score of the Mass with him, intending to complete it. However, the Mass remained unfinished (had it been finished, it would have been of a length comparable to Bach's *B minor Mass*), missing the *Agnus Dei*, most of the *Credo* movements and some of the orchestration in the existing *Credo* and *Sanctus*.

It is known that the Mass was first performed on August 25, 1783, at St. Peter's Church in Salzburg, with Constanze singing one of the soprano solo parts. It remains unclear how the missing sections were handled during this performance—possibly they were omitted, spoken or sung with alternate music but alas we will never truly know.

The Mass has been through several subsequent editorial efforts by Schmidt (1901) and H. C. Robbins Landon (1956), aimed at making the incomplete movements performable. In terms of style, the Mass shows a significant influence from Mozart's study of the Baroque masters—echoes of Bach and Händel are evident in the grand choral movements, while the *Domine Deus* and *Quoniam* recall Alessandro Scarlatti and Pergolesi, respectively.

After a brooding orchestral introduction, each choral voice in turn sings *Kyrie eleison* to the notes of the C minor chord. The grandeur grows via downward sliding harmonies characteristic of much of the work, before an aerobic soprano aria takes flight to brighten the mood. The chorus then returns for a sumptuous repeat of the *Kyrie*.

The *Gloria* consists of seven contrasting movements: a jubilant *Gloria*, followed by a disturbingly subdued *Et in terra pax*; an Italianate coloratura soprano aria (*Laudamus te*) leads into a sliding five-part chorus (*Gratias*). The *Domine Deus*, introduced by another impressive orchestral passage, is an extravagant duet or duel for two sopranos and strings, followed by a French overture-style *Qui tollis*, featuring a double chorus, very reminiscent of Bach's *B minor Mass*. The Italianate trio *Quoniam* is succeeded by a fugal *Cum Sancto Spiritu*.

The two existing movements of the *Credo* are dramatically different: the lively *Credo in unum Deum* recalls Mozart's earlier masses, while the *Et incarnatus* is a lilting siciliana, showcasing some of Mozart's finest writing for woodwind in the final cadenza for soprano, flute, oboe and bassoon.

The eight-part *Sanctus* (reconstructed by Schmidt) is expansive, contrasting with the light, fugal *Osanna*.

Unusually for this period, the extended *Benedictus* is not the usual gentle and devout aria. Mozart instead, maybe in emulation of Bach and Handel, exercises his contrapuntal skills for over 100 bars. Under the four weaving solo lines, the running semiquavers from the *Osanna* keep reappearing in the orchestra until they are smoothly picked up by the chorus again in a final rousing return to the *Osanna* fugue.

There is no *Agnus Dei*.

Emma Morwood — Soprano

Born in Belfast, Emma Morwood studied at the University of Edinburgh and the Royal Northern College of Music, where she was a major award winner. Described as 'radiant' (The Sunday Times), 'enchanted' (The Times), 'superlative' (Opera Magazine) and 'brilliant' (The Telegraph), Emma has performed with some of Europe's finest orchestras and conductors.



Recent concert highlights include appearing as soloist and presenter for the Royal Scottish National Orchestra Viennese Gala Concert tour around Scotland; Handel's *Messiah* in Halle, Germany; Schubert's *Mass in A flat* with the Scottish Chamber Orchestra; Haydn's *Creation* with the Ulster Orchestra, conducted by Daniele Rustioni; Handel's *Messiah* at the Usher Hall (Edinburgh Royal Choral Union - ERCU) Strauss' *Vier letzte Lieder* at Glasgow City Halls; a tour of Handel's *Messiah* with the Irish Baroque Orchestra (IBO) and the Ulster Orchestra; Barber's *Knoxville* (Meadows Chamber Orchestra); Berg's *Sieben frühe lieder* at the Royal Concert Hall, Glasgow; Schoenberg's *String Quartet no. 2* with the Edinburgh Quartet, and Verdi's *Requiem* (ERCU).

Opera roles include Italian Singer in Strauss' *Capriccio* with the Philharmonia at the Edinburgh International Festival; Despina in the new Irish National Opera (INO) production of Mozart's *Così fan tutte*; the lead role of Iris Robinson in *Abomination: a DUP Opera* by Conor Mitchell, at the Abbey Theatre, Dublin with the Belfast Ensemble; Musetta in Northern Ireland Opera's (NIO) critically acclaimed production of *La Bohème*. She also appears in the NIO film 'Old Friends and Other Days', which has been a major award winner at film festivals all over the world.

Future engagements include *Messiah* with the Ulster Orchestra, and Mozart's *C Minor Mass* in Malaga and Fuengirola.

As well as being a qualified paraglider pilot, Emma has two children, Lucas and Orla, and in her spare time enjoys indoor bouldering, open water swimming and dressmaking.

Lotte Betts-Dean - Mezzo-Soprano

Lotte is a mezzo soprano and vocalist who has established herself as a leading interpreter of contemporary repertoire, art song and chamber music. She is equally at home in early music, vocal ensemble, opera, experimental music and non-classical collaborations, and has a passion for curation, programming and interdisciplinary projects, and has compiled a fast-growing discography.



Lotte won the 2024 Young Artist of the Year at the Royal Philharmonic Society Awards and in 2023 she was elected as Ambassador for Donne UK. Lotte was made Associate (ARAM) of the Royal Academy of Music in 2022, an honour reserved for alumni who have contributed significantly to the music profession.

Lotte is a graduate of the Royal Academy of Music (Master of Arts, 2016) and the Conservatorium of Music at Melbourne University (Bachelor of Music, 2012) and is an Australian National Academy of Music Fellowship Alumna (2014). She is also a Young Artist Alumnus of Britten Pears Arts, City Music Foundation, Imogen Cooper Music Trust and Oxford Lieder.

Recent highlights include her debut at the Bayerische Staatsoper in Weinberg's *Die Passagierin* singing Vlasta, and at the Grand Théâtre de Genève in Shlomowitz' *Electric Dreams*. This summer brought a return to the Melbourne Symphony Orchestra following her debut in 2019 with Sir Andrew Davis, as well as a return to the Australian Festival of Chamber Music, West Cork Chamber Music Festival and Kings Place London. Earlier in the season, she returned to Wigmore Hall for a recital with the Armida Quartet.

The 2024/25 season sees Lotte return to Bayerische Staatsoper, as well as debuts with Ensemble MusikFabrik in Cologne, Phaedra Ensemble for Music in the Round, Festival November Music in s'Hertogenbosch and New Music Dublin. Lotte will also record and release a further seven albums with Delphian Records, Odradek Records and Platoon.

Elgan Llŷr Thomas - Tenor

Born in Llandudno, Elgan Llŷr Thomas is a former English National Opera Harewood Artist and Scottish Opera Emerging Artist.

His engagements have included First Noble of Brabant *Lohengrin* (Royal Opera, London); Dr Richardson *Breaking the Waves* (Opéra Comique); Don José *La Tragédie de Carmen* (Buxton International Festival); Lysander *A Midsummer Night's Dream*; Nemorino *L'Elisir d'amore* and Rinuccio *Gianni Schicchi* (Scottish Opera); Peter Quint *The Turn of the Screw* and Ralph Rackstraw *HMS Pinafore* (English National Opera); Gérard *Lakmé* (Chelsea Opera Group); Prunier *La Rondine* (Opera North); Almaviva *Il Barbiere di Siviglia* (Opéra National de Bordeaux, Théâtre des Champs-Élysées); Tom Rakewell *The Rake's Progress* (Swedish Chamber Orchestra); Duke of Mantua *Rigoletto* (Opera Holland Park), and both Cassio *Otello* and Steuermann *Der Fliegende Holländer* (Grange Park Opera).

His recordings include Elgar's *Caractacus* on Hyperion and his debut solo recital album *Unveiled* with Iain Burnside on Delphian CD.

Engagements during 2024/2025 include his North American debut singing Beethoven *Symphony No. 9* with Boston Symphony Orchestra at Tanglewood, a work he will also sing with Royal Philharmonic Orchestra at London's Barbican Hall; *Bwystfilod Aflan/Unclean Beasts*, a brand new National Eisteddfod Commission, for Music Theatre Wales; Beethoven's *Missa Solemnis* with Bournemouth Symphony Orchestra at Newbury Festival; Daniel Kildane's *Cradle Song* and *Pulsing* with Birmingham Contemporary Music Group at the Wigmore Hall; *Classical Spectacular* at Symphony Hall, Birmingham, and a return to The Royal Opera as François in the new production of Bernstein's *A Quiet Place*.



Niall Anderson – Bass-Baritone

Originally from Fife, Niall Anderson was a member of the Académie at the Opéra National de Paris, having begun his vocal studies at the Royal Academy of Music, where he studied with Glenville Hargreaves and Jonathan Papp. He was a soloist in the RAM/Kohn Bach Cantata Series, performing with the Song Circle on numerous occasions and won the 2019 Pavarotti Prize.

In the current season he performs Flemish Deputy *Don Carlos* at the Opéra national de Paris; Priester/Geharnischter Mann *Die Zauberflöte*; Joe, called Alaskawolfjoe, *Aufstieg und Fall der Stadt Mahagonny* in his debut at the Teatro Petruzzelli di Bari, and Prince Gremin *Eugene Onegin* for Northern Ireland Opera.

Among his recent highlights are Escamillo in Peter Brook's *La Tragédie de Carmen* (Atelier Lyrique de Tourcoing); Priester/Geharnischter Mann *Die Zauberflöte*; Mourner in Bernstein's *A Quiet Place* conducted by Kent Nagano (Opéra national de Paris); Allazim *Zaïde* (Angers Nantes Opéra, Opéra de Rennes); Sacristan *Tosca* (Northern Ireland Opera), and Ufficiale in Mercadante's *Il Proscritto* for a recording and concert (Opera Rara/Britten Sinfonia, conducted by Carlo Rizzi).

His operatic roles include Escamillo *La Tragédie de Carmen*, Collatinus *The Rape of Lucretia*, Somnus *Semele*, Harašta *The Cunning Little Vixen*, Le Philosophe *Chérubin*, Der Sprecher *Die Zauberflöte*, Aeneas *Dido and Aeneas* and Bertrand *Iolanta*.

Niall feels at home in a wide range of repertoire and styles. His oratorio repertoire includes Christus in Bach's *St John Passion* and *St Matthew Passion*; Mozart, Fauré and Brahms' *Requiems*, Vaughan Williams' *A Sea Symphony*, Rossini's *Petite Messe Solennelle* and Mendelssohn's *Elijah*. In contemporary music he has premiered works by Thomas Lavoy and sang the baritone solo in the Welsh premiere of Paul Mealer's *Symphony No.1, Passiontide*. Internationally his concert performances have taken him worldwide performing Elgar's *The Light of Life* (Cairo Celebration Choir and Orchestra) and Mozart's *Requiem* on tour (Orchestre de Pau Pays de Béarn). Niall enjoys song repertoire and has given recitals in the UK and across Europe.



Dr Paul Tierney – Musical Director

Paul was born in Edinburgh in 1984 but grew up in Hawick in the Scottish Borders. He graduated from the University of Aberdeen in 2006 with a first-class BMus (Hons.) degree and in 2012 with a PhD in composition, also from the University of Aberdeen. He has taken part in numerous masterclasses with singers such as Donald Maxwell, Raimund Herincx, Cate Hughes, Irene Drummond, Margaret Cable and Stephen Varcoe. In 2005, he was awarded the Ellie Pirie award by Aberdeen Bach Choir and the North East of Scotland Music School. In 2006 Paul was awarded the first Derek Ogston Postgraduate Music Scholarship from the University of Aberdeen. He is also the recipient of the Nora Bentley Award for his services with the University of Aberdeen Chapel Choir.



As a soloist, Paul has performed with many groups including Aberdeen Choral Society, University of Aberdeen Choral Society and Chapel Choir, Concordia String Orchestra, Aberdeen Orpheus Choir, Peterhead Choral Society, Inverurie Choral Society, Roxburgh Singers and the Queens Cross Charity Concert. He has also performed with the Hereford International Summer School Chorus in the role of Aeneas in Purcell's *Dido and Aeneas*. Paul has also performed with the Gustavus Adolphus New Music Ensemble in Minneapolis, USA. He has received rave reviews for his performances of Schubert's *Die Schöne Müllerin* and *Winterreise*: "*Tierney's singing was a revelation!*" Paul has recently recorded *Winterreise* with Roger Williams at the piano.

Paul is active as a conductor and composer and has studied with Alasdair Nicholson, Sally Beamish and Sir Peter Maxwell Davies as part of the first St. Magnus Composers Course. His piece *Threnody* was premiered by the Kreisler ensemble at the St. Magnus Festival. Paul's music has also been performed by the Edinburgh Quartet, members of the BBC Scottish Symphony Orchestra, Gemini Ensemble and Lontano Ensemble. Paul was featured as principal guest composer at the Dana School of Music New Music Festival XXVII at Youngstown State University, Ohio, USA in May 2011.

Paul has recently presented a paper on the influence that music of the Far East had on the creative output of Benjamin Britten at the conference 'Britten 100: An American Music Centenary' at Illinois State University, Bloomington, USA.

Paul is currently musical director and conductor of the Aberdeen Bach Choir, Haddo House Choral and Operatic Society and was previously musical director of the Inverurie Orchestra from 2007-2019. Performances with Haddo have included Mendelssohn's *Elijah*, Haydn's *Nelson Mass*, Dvorak's *Te Deum* and Handel's *Samson* in the presence of the society's patron HRH Prince Edward. Paul was the founding director of the University of Aberdeen New Music Group and has also conducted the University of Aberdeen Chapel Choir, the Learig Orchestra, Aberdeen Sinfonietta and the University of Aberdeen Gilbert and Sullivan Society. He has recently conducted performances of Maxwell Davies' *Eight Songs for a Mad King*, Schoenberg's *Pierrot Lunaire*, Varese's *Octandre*, Handel's *Messiah* and Mendelssohn's *Third Symphony*. Paul has taken part in numerous choral conducting masterclasses working with conductors such as Stephen Layton (Polyphony), Neil Ferries (BBC SO) and Matthew Hamilton (Hallé). Most recently Paul conducted the Hallé Choir in a masterclass performing Elgar's *The Dream of Gerontius*.

David Gerrard – Organ

Described as 'a musician for all seasons' (RTÉ), David Gerrard performs on the harpsichord, clavichord, fortepiano and organ. In demand as a continuo player, David has performed at home and abroad with both modern and period instrument groups including Dunedin Consort, The English Concert, English Touring Opera, Hebrides Ensemble, Irish Baroque Orchestra, Irish Chamber Orchestra, La Nuova Musica, London Mozart Players, The Mozartists, Opera Settecento, Royal Northern Sinfonia, Royal Scottish National Orchestra, Scottish Chamber Orchestra and The Sixteen.



A skilled choir trainer and conductor, he has held appointments as Organ Scholar at Canterbury Cathedral and Magdalen College, Oxford, and as Assistant Organist at Paisley Abbey. David graduated with double first-class honours in Music from the University of Oxford, followed by a performance master's degree working with the University of Edinburgh's instrument collections at St Cecilia's Hall. When not playing them, David builds and restores early keyboard instruments. His PhD (Edinburgh, 2024, funded by the Arts and Humanities Research Council) combined the maker and performer's perspectives, culminating in the hypothetical reconstruction of a mid-seventeenth-century north German harpsichord.

Aberdeen Sinfonietta

Aberdeen Sinfonietta was founded in 1987, originally as a small group of strings and harpsichord. In 1997, at a time when the group was beginning to feel the need to expand its musical repertoire, they were given the exciting opportunity to perform as a chamber orchestra in the Music Hall with Roger Williams as conductor and with the brilliant Russian pianist Mikhail Kazakevich as soloist. Since then, Aberdeen Sinfonietta has established itself as one of the foremost contributors to music-making in the north-east.

With regular orchestral concerts in Aberdeen's Music Hall, often with internationally recognised soloists and conductors, the Sinfonietta also works with prominent choral societies. Involving itself in a wide range of musical activities, the group endeavours to bring a great variety of high calibre musical events to an ever-widening audience.

Violin

Bryan Dargie (leader)
Andrew Birse
Emily Birse
Teresa Boag
Richard Clark
Guera Crockett
Alexandria Grant
Ruth Kalitski
Rachel Mackison
Jenna Main
Clara-Jane Maunder
Aden Mazur
Francis Moore-Colyer
David Murray
Charlotte Slater

Viola

Sandra Thomson
Yendy De Adbreu
Ellen MacDonald
Robert Milne
Vanessa Turner

Cello
Alison MacDonald
Louise Cooper
Martin Couzin
Hilary Cromar
Mary Dargie

Double Bass
Scott Matheson
Callum Young

Flute

Margaret Preston
Kathryn Gammie

Oboe
Geoffrey Bridge
Fiona Gordon

Clarinet
Ailsa Matheson
Sarah Gove

Bassoon
Kate Friday
Hannah Hilton

French Horn

Joe Boyd
William Jamieson

Trumpet
Alan Haggart
Gerry Dawson

Trombone
Mark Boyd
Fabrizio Oddo
Laura Bleck

Timpani
Chris Overton

Aberdeen Bach Choir Singers

Soprano 1

Hanne Gadegaard
Cathy Guthrie
Anna Hamilton
Veronica Hansmann
Kathleen Haw
Pamela Hoy
Clare Johnson
Kerstin Kröger
Margaret Macaulay
Nina MacDonald-Lewis
Sandra Massey
Margaret Nicholson
Hannah Ratcliffe
Marta Visocchi
Hazel Wilkins
Catherine Wilkinson

Soprano 2

Aimee Alcock
Kate Graham
Margaret Heald
Anne Henderson
Julia House
Jane Jones
Eunchau Kang
Fiona Leslie
Elaine Miller
Pamela Shand
Angela Slater
Alyson Smith
Dawn Smith
Ros Studd
Janet Wendes

Alto 1

Caroline Campbell
Alison Cook
Barbara Crane
Althea Dickens
Becky Docea
Isobel Ford
Alison Gathercole
Jean Gulston
Isabella Hanna
Lorna Herbert
Janet MacDonald
Kate Mason
Jo McPherson
Misha Mildorfova
Frances Milne
Lindsey Mountford
Lesley Mowat
Akintunde Obisean
Adele Perry
Doreen Taylor

Alto 2

Kiran Angadi
Libby Brand
Ailsa Cantlay
Rosemary Feilden
Helaena Fine
Helen Goodyear
Penny Heaton
Aileen Hunter
Muriel Knox
Jane McAllister
Isobel Malcolm
Louise Page
Tracey Robinson
Sarah Stevens
Val Thomas

Tenor 1

Mercedes Acevedo
Brian Caswell
Paul Davison
Bruce Irvine
Mandy MacDonald
Janet Ogilvie

Tenor 2

Peter Cserne
Alan Maitland
James Millar
Alan Scott
Alex Wallace

Bass 1

Daniel Berg
George Cameron
John Cook
Ian Downie
David Goodban
Mel Gulstan
Jim Hunter
George Lawrence
Graham Mountford
Mike Radcliffe
Finlay Smith
David Way

Bass 2

Blair Center
Mark Edwards
Jim Hardy
Roger Hessing
Jason Hobbs
Mike Longhurst
Alastair McKinlay
Mark Rodgers
Brian Wilkins

Rehearsal Pianist

Ben Marsden

Performances by 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 April and December. 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 in D; Mass in B Minor
Beethoven	Mass in C
Bernstein	Chichester Psalms
Britten	Hymn to St Cecilia; Saint Nicolas; A Ceremony of Carols
Bruckner	Mass in F; Motets (various)
Buxtehude	Nimm von uns Herr du treuer Gott; Jesu, meines Lebens Leben; Der Herr ist mit mir
Duruflé	Requiem; Quatre motets sur des thèmes grégoriens, Op 10
Dvořák	Mass in D
G. Gabrieli	Hodie Christus Natus Est; O Magnum Mysterium; Salvator Noster
Handel	Dixit Dominus; Israel in Egypt; The King shall rejoice; Zadok the Priest
M. Haydn	Missa Trinitatis; Missa Sanctae Theresiae
Jenkins	The Armed Man
Langlais	Messe Solennelle
Lassus	Missa Bell'Amfitrit Altera; Domine Exaudi
Liszt	Missa Choralis
Monteverdi	Vespro della Beata Vergine; Dixit Dominus; Confiteor; Beatus Vir
McLeod	The Chronicle of St Machar (Aberdeen Bach Choir commission)
Mozart	Missa Brevis in D & F; Requiem; Vesperae solennes de confessore
Poulenc	Gloria; O Magnum Mysterium; Quem Vidistis; Videntes Stellam
Praetorius	Magnificat Quinti Toni
Purcell	Te Deum; Ode to St Cecilia
Rutter	Magnificat; Gloria; Requiem
Schubert	Mass in E Flat
Tavener	Magnificat and Nunc Dimittis; The Lamb; God is With Us
Vierne	Messe Solennelle in C Sharp Minor; Mass in G; Mass in E Flat
Vivaldi	Beatus Vir; Domine ad adiuvandum me Festina; Gloria
Walton	Te Deum; The Twelve

It is just over 42 years since Aberdeen Bach Choir performed the Mozart "Great" Mass in C minor for the first time. Tonight's performance will be the second time this work has been performed by the choir.

Accompanying the choir at the performance on 24 April 1983 was an orchestra led by Bryan Dargie, who was to go on to found Aberdeen Sinfonietta in 1987. Bryan remains at the forefront of Aberdeen music making and will lead Aberdeen Sinfonietta in tonight's performance.



Bryan Dargie rehearsing with Aberdeen Bach Choir in April 2024

photograph by Anthony Childers

Several current members of Aberdeen Bach Choir sang in the 1983 performance, including Libby Brand, Kathleen Haw, Anne Henderson, Bruce Irvine, Margaret Macaulay, Kate Mason and Lesley Mowat, all of whom will be singing in Aberdeen Music Hall tonight.

ABERDEEN BACH CHOIR

(Conductor: James Lobban)

CANTATA No. 51 *"JAUCHZET GOTT IN ALLEN LANDEN"* J. S. Bach

"GREAT" MASS IN C MINOR K427 W. A. Mozart

St. Machar's Cathedral
Sunday, 24th April, 1983, at 8.00 p.m.

Wendy Eathorne	— <i>Soprano</i>
Alison Shiel	— <i>Soprano</i>
Alistair Hardie	— <i>Tenor</i>
William Watson	— <i>Bass</i>
Bryan Dargie	— <i>Orchestra Leader</i>

Admission Programme £3.50 (students, OAP's £2.50)

The National Federation of Music Societies, to which this Society is affiliated, supports this Recital with Funds provided by the Scottish Committee of the Arts Council of Great Britain.

Charitable Support

Aberdeen Bach Choir supports musical education in Aberdeen through its ongoing donations to the following organisations:

North East of Scotland Music School Aberdeen Bach Choir Scholarship



In 1988 a fund was established in memory of Elizabeth Pirie LRAM ARCM ARCO, who was a long-standing accompanist for the choir. The resulting Ellie Pirie Scholarship, recently rebranded as the Aberdeen Bach Choir Scholarship, is still awarded annually on merit to a full-time student of secondary age or above, covering the cost of monthly music lessons over an academic year. This scholarship is kindly administered by the North East of Scotland Music School (NESMS).



The NESMS Aberdeen Bach Choir Scholar for 2024-5 is Eve Begg, a previous three-time winner of the Ellie Pirie Scholarship. Eve is currently studying for a Masters degree at the University of Aberdeen.

University of Aberdeen Department of Music Final Year Undergraduate Prize The James Lobban Prize for Musicology



The James Lobban Prize for Musicology, instituted in 2012, is awarded annually to the University of Aberdeen student who achieves the highest mark in the Honours dissertation on Music. It is funded by a legacy left by James Lobban, a graduate of the University of Aberdeen and conductor of Aberdeen Bach Choir from 1969 until 2005.



The charity Sistema Scotland helps children and young people living in disadvantaged communities realise their full potential through music. Currently working with over 800 children and young people in Torry, from babies to around 14 years old, the charity organises engaging, age-related sessions, including tuition, healthy snacks and instruments free of charge. Sessions take place in local nurseries and primary schools and include after-school and holiday clubs.

Key to the success of Big Noise are the trusting relationships built by consistent regular contact between the staff musicians and the children. In Torry, the 21 staff musicians are not only highly skilled educators, but also compassionate mentors and inspiring role models who work in partnership with teachers, social workers, health visitors and community workers to ensure children and young people are fully supported and nurtured to fulfil their potential.

North East of Scotland Music School

Providing excellent tuition for musicians of all ages

For almost 50 years, the North East of Scotland Music School has offered excellent tuition with specialist visiting instructors for musicians of any age who have achieved a standard of Grade 5 or above or who are enthusiastic about achieving excellence.

If you are looking to take the next step in your musical journey, NESMS is here to help with our supplemental and regularly scheduled lessons.

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Applications open!

ACMS
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ABERDEEN
BACH
CHOIR

Musical Director
Paul Tierney



Chichester Cathedral,
detail from Chagall window

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LAURIDSEN BERNSTEIN LUX AETERNA CHICHESTER PSALMS

7.30pm, Saturday 6 Dec 2025
St Machar's Cathedral
Aberdeen

Barber, Whitacre
and Del Tredici



Andrew Forbes - Organ
Sharron Griffiths - Harp
Chris Overton - Percussion



Aberdeen Bach Choir
is a proud supporter of
Big Noise Torry



Proud members of



WHEELCHAIR ACCESS

THIS CONCERT IS MADE POSSIBLE BY
THE JAMES LOBBAN LEGACY

ABERDEEN BACH CHOIR IS A CHARITY
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