



BOOSEY & HAWKES

James **MACMILLAN**

James MacMillan

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- 1959 Born 16 July at Kilwinning in Ayrshire, Scotland, son of a joiner and a teacher (later social worker)
- 1963 The family moves to Cumnock where he attends the local Roman Catholic School
- 1969 Tuition in piano and trumpet soon leads to earliest compositions, including a small piano piece and some orchestral music
- 1973 Attends secondary school at Cumnock Academy where his musical activities embrace Renaissance church music. Meets future wife Lynne.
- 1977 Studies music at Edinburgh University where Rita McAllister introduces him to Stravinsky, Webern, Messiaen and 20th century Russian music
- 1981 Begins postgraduate composition studies at Durham University with John Casken, and through ethnomusicology develops interest in gamelan
- 1983 Returns to Ayrshire working as a part-time teacher. Starts playing and singing Scottish and Irish folk music.
- 1984 Sets *The Tryst* by William Soutar in the style of an old Scots ballad; the melody is to be a source of inspiration in many future works
- 1986 Takes up a lecturing post at Manchester University
- 1987 Awarded doctorate from Durham University. His music is performed for the first time at the Musica Nova festival in Glasgow.
- 1988 Returns to Scotland and settles in Glasgow, heralding an extremely creative period. Catholicism and political concerns meet in *Búsqueda*, a turning point in the composer's output. Collaborations with the Scottish Chamber Orchestra begin through educational projects.
- 1989 Composer-in-Residence at the St Magnus Festival, Orkney, where *Tryst* is premiered by the SCO under Paul Daniel.

- Teaches his first composers' course on Hoy with Peter Maxwell Davies.
- 1990 Proms premiere of *The Confession of Isobel Gowdie* with the BBC Scottish Symphony Orchestra under Jerzy Maksymiuk: its telecast boosts composer's profile throughout UK. *Búsqueda* is performed at the Edinburgh Festival with Diana Rigg. Featured composer at Musica Nova in Glasgow where *The Berserking* is premiered by Peter Donohoe.
- 1991 Conducts *The Confession of Isobel Gowdie* with Philharmonia Orchestra in London and is subsequently appointed Visiting Composer. *Tuireadh*, written in response to the Piper Alpha oilrig disaster, is premiered at the St Magnus Festival by the Allegri Quartet and James Campbell. Featured composer at Huddersfield Contemporary Music Festival. Records the old *Tryst* song with his heroes of folk music, the Whistlebinkies. Attends performance of John Clifford's play *Inès de Castro* and begins planning an opera.
- 1992 *Tryst* tours England on the Contemporary Music Network. Writes *Veni, Veni, Emmanuel* for percussionist Eveyln Glennie which is premiered at the BBC Proms. Launches the Philharmonia's *Music of Today* series of early evening concerts in London (until 2002), developing his interest in music beyond the central European mainstream, including Celtic, Nordic and Far Eastern composers, and those emerging from behind the former Iron Curtain.
- 1993 Featured composer at the Edinburgh Festival with 18 works performed, including premiere of trumpet concerto *Epiclesis*, a double-bill of *Búsqueda* and *Visitatio Sepulchri*, and *Sinfonietta* and *The Confession of Isobel Gowdie* conducted by Leonard Slatkin. Recording of *Veni, Veni, Emmanuel* launches series on BMG, and Koch Schwann disc of *The Confession of Isobel Gowdie* wins Gramophone Contemporary Music Record of the Year Award.

- 1994 Travels to hear German premiere of *Veni, Veni, Emmanuel* in Berlin, and first US performances by National Symphony in Washington under Mstislav Rostropovich and by Cleveland Orchestra. On the strength of the work, Rostropovich asks MacMillan to write two scores: a cello concerto for him to play and a symphony to conduct. *Seven Last Words from the Cross* televised nightly through Holy Week on BBC TV, and premiered complete in Glasgow. The overture *Britannia* receives over 30 performances by UK orchestras in the 1994/95 season.
- 1995 North American performances of *Veni, Veni, Emmanuel* with Evelyn Glennie during 1995/96 include New York Philharmonic (Slatkin), Boston (Ozawa), Milwaukee (Elder), Toronto (Saraste), Philadelphia (Andrew Davis), Detroit (Järvi), St Louis (Alsop), Los Angeles (Gershon), plus performances in Netherlands, France, Sweden, Denmark, Czechoslovakia, Japan and Australia.



Photo: Malcolm Crowthers

with Evelyn Glennie at rehearsals for *Veni, Veni, Emmanuel* (1992)

- 1996 Premieres of *The World's Ransoming*, the first of a triptych of commissions from the London Symphony Orchestra, and *Inès de Castro* by Scottish Opera at the Edinburgh Festival. The opera is a public success, but proves controversial for its blending of traditional narrative structure with postmodern musical style. Rostropovich is soloist in the *Cello Concerto*, with the LSO conducted by Sir Colin Davis.
- 1997 *Veni, Veni, Emmanuel* reaches 100th performance in five years since its premiere. Celebrates anniversaries of St Ninian and St Columba with *Ninian* for clarinetist John Cushing, and *Í (A Meditation on Iona)*. Featured composer at Bergen Festival. Premiere of *Symphony: 'Vigil'*, conducted by Rostropovich, completes the LSO's *Triduum* series. 20 works performed at *Raising Sparks* festival in London, named after song cycle for Jean Rigby and Nash Ensemble.
- 1998 Premieres of *Why is this night different?* by Maggini Quartet, and orchestral version of *Cantos Sagrados*. Japanese premiere of *Symphony: 'Vigil'* by NHK Symphony under Tadaaki Otaka.
- 1999 *Triduum* launches new recording series on BIS, and is performed complete at Edinburgh Festival. *Quickening*, setting poems of birth and rebirth by Michael Symmons Roberts, premiered at BBC Proms by The Hilliard Ensemble with BBC Symphony Orchestra and Chorus conducted by Andrew Davis. First performances of *Symphony No.2* by SCO.
- 2000 Evelyn Glennie gives 200th performance of *Veni, Veni, Emmanuel*: the work has joined the repertoire of 80 orchestras in 27 countries. *Parthenogenesis* composed following workshops with Rowan Williams and Michael Symmons Roberts. Appointed Composer/Conductor with the BBC Philharmonic in Manchester, leading to new recording series on Chandos.

- 2001 Hyperion disc of choral works, including new *Mass*, marks MacMillan as a leading choral composer. Conducting activities increasing, including 2001/02 concerts with Sydney Symphony Orchestra, Residentie Orkest and Rotterdam Philharmonic.
- 2002 *Tryst* choreographed by Christopher Wheeldon at Royal Ballet Covent Garden. Series of choral performances in Philadelphia includes US premiere of *Quickening*. South Bank Show feature on ITV, directed by Robert Bee.
- 2003 First performances of *Symphony No.3: 'Silence'*, inspired by the book by Shusaku Endo, in Tokyo, London and Amsterdam. Colin Currie gives 300th performance of *Veni, Veni, Emmanuel*. A *Scotch Bestiary* commissioned to inaugurate new organ at Walt Disney Hall and premiered by Wayne Marshall and Los Angeles Philharmonic conducted by Esa-Pekka Salonen.
- 2004 Conducts premiere at New York City Ballet of *Piano Concerto No.2*, choreographed by Christopher Wheeldon as *Shambards*. Other conducting engagements in Japan, Australia, Netherlands, Sweden, Spain and Switzerland. Awarded a CBE.
- 2005 Major retrospective presented by BBC Symphony Orchestra at Barbican in London, with 27 works performed. Embarks on second full-length opera, *The Sacrifice*, to a libretto by Michael Symmons Roberts, commissioned by Welsh National Opera.
- 2006 Conducts *Quickening* in New Zealand and *Seven Last Words* at the Concertgebouw in Amsterdam. First performances of *Sun-Dogs* at Indiana University, Three Choirs Festival, and Soundstreams Canada. Features at St Magnus and Cheltenham Festivals.
- 2007 *The Sacrifice* is premiered in Cardiff, tours to seven cities in the UK, and wins the Royal Philharmonic Society Award for opera and music theatre.
- 2008 Sir Colin Davis conducts premiere of *St John Passion* with London Symphony Orchestra and Chorus.

When James MacMillan began to make the musical headlines at the beginning of the 1990s it was clear this was a composer who had cast his net wide in terms of influences: from Celtic folk music to the hard-edged modernism of Harrison Birtwistle; from the radically experimental mysticism of Olivier Messiaen to the darkly humanist symphonic narratives of Dmitri Shostakovich. Of course there were some who grumbled about 'eclecticism'; but to many others who were stirred by such early masterpieces as the orchestral *The Confession of Isobel Gowdie* (1990) and the percussion concerto *Veni, Veni, Emmanuel* (1992), it was clear that this was a composer whose inclusiveness was natural, unforced – as much a reflection of a coherent vision as any narrow ideology.

The key word here is 'catholic', in its original sense of 'universal', 'all-inclusive'. MacMillan is Roman Catholic by birth, and today his faith remains central to his life. His early involvement with Marxism was strongly coloured by Latin American Liberation Theology, and its impact can still be sensed in his work today, right up to his latest opera *The Sacrifice* (2005-06). At the same time MacMillan is keenly aware of the divisions partisan religious thinking can cause. While his works often draw on Catholic liturgy and chant for their basic formal and melodic material, he can also include elements from the Jewish Passover rite in his second string quartet, *Why is this night different?* (1998), or instrumental colours associated with the Japanese Shinto religion in *Symphony No.3: 'Silence'* (2003).

The result is music that embraces a startling variety of musical styles. Dense, thorny atonal textures can suddenly yield to soaring tonal melodies, reminiscent of Wagner (another crucial early influence). Jagged, complex, muscular rhythms may similarly melt into free-floating improvisatory lyricism, or fine-spun polyphony recalling Bach and the Renaissance church composers. Thrillingly garish or abrasive colours sit alongside delicate, fragile patterns or velvety warmth. Hymn tunes, folk laments and brash marches float as conflicting layers in vibrant musical tapestries. One may be reminded of the teeming orchestral kaleidoscopes of the pioneering American composer Charles Ives, or the Russian 'polystylist' Alfred Schnittke.

What draws all this together is MacMillan's deeply ingrained feeling for musical storytelling. Today grand narratives are often derided as outdated, irrelevant. MacMillan however has proved through works like *Isobel Gowdie*, *Veni, Veni, Emmanuel* and the massive orchestral

trilogy *Triduum* (1995-97) that this kind of spiritual journey in music, as exemplified by Beethoven in his symphonies and Bach in his great '*Passions*', can be recreated in terms which speak both to sophisticated musical intelligences and ordinary music lovers – MacMillan's more recent large-scale works include his own very personal response to the classic *St John Passion* narrative. His choral-orchestral *Quickening* (1998) brought a potent reminder that compelling contemporary music can be inspired by the most common human experiences: in this case the conception and birth of a child. In an age when populism and modernism seem like irreconcilable poles, James MacMillan's music continues to hold out the hope of integration, the healing of painful divisions, of transcendence.

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Writer and broadcaster, author of books on Bruckner (Faber), Wagner and Mahler (Naxos), and regular presenter on BBC Radio 3's *Discovering Music*.



Photo: Bill Cooper

Tryst in the choreography by Christopher Wheeldon, with Darcey Bussell and Jonathan Cope at the Royal Ballet Covent Garden, London (2002)

Dès que James MacMillan commença à occuper les titres de la vie musicale, au début des années 1990, l'éventail élargi d'influences rassemblé par ce compositeur ressortit avec évidence : de la musique traditionnelle celte au modernisme tranché de Harrison Birtwistle, du mysticisme radical d'Olivier Messiaen à la narration symphonique sombrement humaniste de Dimitri Chostakovitch. Bien sûr, certains dénoncèrent son « éclectisme » mais pour beaucoup d'autres, émus par des chefs-d'œuvre précoces tels que *The Confession of Isobel Gowdie* pour orchestre (1990) et le concerto pour percussion *Veni, Veni, Emmanuel* (1992), cet assemblage naturel et spontané chez lui reflétait une vision aussi cohérente que toute autre démarche plus étroitement délimitée.

Le mot-clé de son œuvre est « catholique », au sens premier d'universel et d'œcuménique. MacMillan est né dans un milieu catholique et sa foi demeure une part importante de sa vie. Son engagement de jeunesse dans le mouvement marxiste se teinta fortement de la Théologie de la Libération sud-américaine dont on ressent, aujourd'hui encore, l'impact sur son œuvre, comme en témoigne son dernier opéra *The Sacrifice* (2005-2006). MacMillan est cependant très conscient des divisions causées par la religion partisane. Il emprunte souvent les structures formelles et les mélodies de la liturgie catholique et du plain-chant dans ses œuvres, mais a aussi incorporé des éléments rituels de la Pâque juive dans son deuxième quatuor à cordes, *Why is this night different ?* (1998) et des coloris instrumentaux reliés au shintoïsme japonais dans *Symphony No3 : "Silence"* (2003).

La musique qui en résulte embrasse une étonnante diversité de styles musicaux. Des textures atonales denses et ardues débouchent tout à coup sur des envolées de mélodies tonales rappelant Wagner (autre influence essentielle), des rythmes imbriqués, complexes et trapus se fondent, de même, dans un lyrisme délié et comme improvisé ou dans une polyphonie finement tissée rappelant Bach et les maîtres de la musique sacrée de la Renaissance, des sonorités criardes et décapantes voisinent avec des motifs délicats et fragiles ou des effusions soyeuses. Thèmes de cantiques, plaintes traditionnelles et marches bruyantes forment les niveaux contrastés d'une tapisserie musicale vibrante, qui rappelle le fourmillement des kaléidoscopes orchestraux de l'Américain avant-gardiste Charles Ives ou le « polystylisme » du Russe Alfred Schnittke.

L'élément reliant toutes ces composantes est constitué par le sens profondément enraciné de MacMillan pour la narration musicale. Les grand récits sont aujourd'hui souvent tournés en dérision et considérés démodés ou déplacés, or MacMillan a prouvé par des œuvres telles que *Isobel Gowdie* et *Veni, Veni, Emmanuel*, ainsi que par sa monumentale trilogie orchestrale *Triduum* (1995-1997), que les parcours spirituels musicaux de cette sorte, à l'image de ceux de Beethoven dans ses symphonies et de Bach dans ses grandes *Passions*, peuvent être recréés en des termes accessibles autant aux connaisseurs raffinés de l'art musical qu'aux simples mélomanes – parmi les récentes œuvres d'envergure de MacMillan figure sa vision très personnelle du récit de la *Passion selon Saint Jean*. Son œuvre orchestrale et chorale *Quickening* (1998) rappela avec force qu'une partition contemporaine abstraite peut s'inspirer de l'expérience la plus humaine : ici la conception et la naissance d'un enfant. A une époque où popularité et modernité s'opposent, tels deux pôles irréconciliables, la musique de James MacMillan ne cesse d'offrir un espoir d'intégration, de soulagement des peines dues aux divisions et de transcendance.

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Ecrivain et homme de radio, auteur d'ouvrages sur Bruckner (Faber), Wagner et Mahler (Naxos) et présentateur régulier de l'émission Discovering Music de BBC Radio 3.



Photo: Catherine Ashmore

The Sacrifice at Welsh National Opera, with Lisa Milne and Leigh Melrose, Cardiff (2007)

Als James MacMillan Anfang der neunziger Jahre die Aufmerksamkeit der Musikwelt erregte, wurde schnell klar, dass dieser Komponist auf der Suche nach Anregungen seine Fühler in alle Richtungen ausgestreckt hatte: von keltischem Folk bis zu Harrison Birtwistles kompromisslosem Modernismus, von Olivier Messiaens radikal experimentellem Mystizismus bis zu den dunkel-humanistischen symphonischen Erzählungen Dmitri Schostakowitschs. Vorwürfe des Eklektizismus ließen nicht lange auf sich warten, doch die meisten, beeindruckt von frühen Meisterwerken wie dem Orchesterwerk *The Confession of Isobel Gowdie* (1990) und dem Schlagzeugkonzert *Veni, Veni, Emmanuel* (1992), waren sich einig: Dieser Komponist nahm Einflüsse in einer ganz natürlichen, zwanglosen Weise auf, welche eine schlüssige Vision widerspiegelte – nicht minder schlüssig als die engstirnigen Ideologien seiner Kritiker.

Wichtig für das Verständnis MacMillans ist der Begriff des „Katholischen“, in seiner ursprünglichen Bedeutung von „universell“ oder „allumfassend“. Katholisch erzogen, steht der Glaube noch heute im Mittelpunkt seines Lebens. Seine frühe Hinwendung zum Marxismus, der sich bei ihm mit der lateinamerikanischen Befreiungstheologie verband, hinterlässt noch in seinen neuereen Werken Spuren, bis hin zu seiner jüngsten Oper, *The Sacrifice* (2005–06). Gleichzeitig ist MacMillan sich der Spaltungen bewusst, die einseitiges religiöses Denken verursachen kann. So ist es möglich, dass sich in seinen Werken, auch wenn sie ihr formales und melodisches Grundmaterial aus der katholischen Liturgie und Chorälen beziehen, Elemente des jüdischen Passahfestes wiederfinden, wie in seinem zweiten Streichquartett, *Why is this night different?* (1998), oder Klangfarben, die sich auf den japanischen Shintoismus beziehen, wie in seiner *Symphonie Nr. 3: 'Silence'* (2003).

Das Ergebnis all dessen ist eine Musik, die eine überraschende Vielfalt musikalischer Stile in sich vereint. Aus dichten, kantigen, atonalen Klangbildern können sich plötzlich tonale Melodien erheben, die an Wagner erinnern (eine weitere wichtige, frühe Inspirationsquelle). Zerrissene, komplexe, kraftstrotzende Rhythmen zerfließen zu frei dahinströmenden, improvisatorischen Lyzismen oder fein gewobener Polyphonie in der Art Bachs oder der Kirchenkomponisten der Renaissance. Mitreißend grelle oder aggressive Klangfarben stehen neben feinen, fragilen Mustern

oder samtiger Wärme. Kirchenlieder, traditionelle Klagegesänge oder muntere Märsche bilden gegeneinanderstrebende Schichten in pulsierenden Klangteppichen. Zuweilen fühlt man sich an die überfließenden orchestralen Kaleidoskope des wegweisenden amerikanischen Komponisten Charles Ives oder an den russischen „Polystilisten“ Alfred Schnittke erinnert.

Zusammengehalten wird all dies von MacMillans tief verwurzelttem Gefühl für das Erzählen von Geschichten in Musik. Heutzutage belächelt man große Erzählungen oft als veraltet oder irrelevant. Durch Werke wie *Isobel Gowdie*, *Veni, Veni, Emmanuel* oder die imposante Orchestertrilogie *Triduum* (1995–97) hat MacMillan jedoch bewiesen, dass diese Art spiritueller Reise in Musik, wie sie schon Beethoven in seinen Symphonien und Bach in seinen großen *Passionen* vorgeführt haben, in einer Weise wiedererstehen kann, die sowohl Kenner als auch Liebhaber der Musik anspricht – unter MacMillans größer angelegten Werken neueren Datums findet sich eine eigene *Johannespassion* als sehr persönliche Darstellung dieser klassischen Geschichte. *Quickening* (1998) für Chor und Orchester brachte auf nachhaltige Weise in Erinnerung, dass fesselnde Gegenwartsmusik ihre Inspiration aus grundlegenden menschlichen Erfahrungen beziehen kann: in diesem Fall der Zeugung und Geburt eines Kindes. In einer Zeit, in der Populismus und Modernismus unvereinbare Pole zu sein scheinen, hält James MacMillans Musik die Hoffnung auf ein Zusammenwachsen aufrecht, auf die Heilung schmerzlicher Trennungen, auf Transzendenz.

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Autor und Rundfunkmoderator, Verfasser von Büchern über Bruckner (Faber), Wagner und Mahler (Naxos) und regelmäßiger Moderator bei Discovering Music auf BBC Radio 3.

Abbreviations

Woodwind

picc	piccolo
fl	flute
afl	alto flute
ob	oboe
corA	cor Anglais (English horn)
cl	clarinet (in A or Bb)
bcl	bass clarinet
Ebcl	clarinet in Eb
dbcl	double bass clarinet
ssax	soprano saxophone
bn	bassoon
dbn	double bassoon or contrabassoon

Brass

hn	horn
tpt	trumpet
trbn	trombone
btrbn	bass trombone
ttrbn	tenor trombone

Percussion

ant.cyms	antique cymbals
BD	bass drum
bl	block
cel	celesta
Chin	Chinese
cro	crotales
cym	cymbal
dr	drum
gliss	glissando
glsp	glockenspiel
perc	percussion
SD	snare drum
susp.cym	suspended cymbal (single)
tamb	bambourine
t.bells	tubular bells
tam-t	tam-tam
TD	tenor drum
tgl	triangle
timp	timpani
tom-t	tom-toms

Percussion (continued)

tpl.bl	temple block(s)
vib	vibraphone
wdbl	woodblock(s)
xyl	xylophone

Strings

vln	violin
vla	viola
vlc	cello
db	double bass or contrabass

Keyboards

cel	celesta
org	organ
pft	piano
synth	synthesiser

Voices

S	soprano
M	mezzo-soprano
A	alto
T	tenor
Bar	baritone
BBar	bass baritone
B	bass

Languages

E	English
L	Latin

Others

lg	large
med	medium
sm	small
max	maximum
min	minimum
v.	very

All other scorings are listed in full, or are a combination of the above

Standard order of instrumentation:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vlnl.vlnll.vla.vlc.db

Material on sale is indicated after each work entry

Where no parts are listed on sale, the work is available for rental

Búsqueda**1988**

29 min

Music Theatre work for speaker, actors, soprano and ensemble

Text: Text from Latin Mass and Poems by the Argentinian Mothers of the Disappeared, translated by Gilbert Markus O.P. (L-E)

8 actors, 3 sopranos, speaker

1(=af1).0.3(III=bcl).0—0.3.3(III=ttrbn/btrbn).0—perc(2):l=vib/2tam-t/
drum kit/wdbl/2spring coils/sleighbells;

II=lgtam-t/drum kit/maracas/wdbl/2spring coils/sleighbells/claves—
2harps—2vlc.db

"...music of shattering directness, clearly defined emotion and angry idealism... It is hard to think of another contemporary figure who is so lyrical and dramatic, and yet so thoroughly in command of his material." (The Independent)

World Premiere: 06 Dec 1988

Queen's Hall, Edinburgh, UK

John Shedden, speaker; ECAT Ensemble

Conductor: James MacMillan

Inés de Castro**1991-95**

2 hr 4 min

an opera in two acts

Text: Libretto after the play 'Inés de Castro' by John Clifford (E)

S, 2M, T, BBar, B; chorus

2(II=picc).2(II=corA).2(II=Ebcl, bcl).2(II=dbn)—4.3.3.1—tmp.perc(4):

BD/2tam-t(bowed)/2cowbells/2wdbl/log dr/vib(bowed)/crot/t.bells/

2lg handbells/sizzle cym/mark tree/clash cyms/gong/susp.cym/

thundersheet with superball/finger cyms/anvil/xyl/flexatone/

SD/2bongos/4tom-t/5tpl.bl/glsp/tgl/bass lion's roar/metal sheet or
plate—harp—pft(=cel)—strings

"...a classic example of the fusion of a brilliant musical score with gut wrenching theatre... It is gripping from start to finish... Underpinning it all is music that has everything - floating lyricism, overpowering emotion, and a fundamental Wagnerian concept of encapsulating and driving the narrative." (The Scotsman)

"Inés de Castro is a complex, ambitious work, a modern attempt at grand opera in the tradition of Verdi and Mussorgsky... Mr MacMillan is a serious gifted composer with a public that cares deeply about his work - the first such creature in Britain since the death of Benjamin Britten." (The Wall Street Journal)

9790060104831 **Libretto**

World Premiere: 23 Aug 1996

Edinburgh Festival, UK

Jonathan Moore, director; Helen Field/Jeffrey Lawton/Stafford Dean/

Scottish Opera

Conductor: Richard Armstrong

Parthenogenesis

2000

50 min

Scena for soprano, baritone, actress and chamber ensemble

Text: Libretto by Michael Symmons Roberts (E)

1.1.1.(=bcl).dbn—2.0.0.0—perc(1):glsp/vib/tuned gongs/2wdbl/
5tom-t/2bongos/SD/BD/susp.cym/sizzle cym/2tam-t(sm,lg)—harp—
pft—strings(1.1.1.1.1 or string orch)—2tapes

"...rhapsodically lyrical music, soaring phrases floridly decorated at their end, together with flawlessly atmospheric orchestration and lacerating rhythmic drive..."
(Glasgow Herald)

World Premiere: 12 Sep 2000

Corn Exchange, Cambridge, UK

Lisa Milne/Christopher Purves; John Fulljames, dir; Britten Sinfonia

Conductor: James MacMillan

The Sacrifice

2005-06

2 hr 10 min

Opera in three acts

Text: Libretto by Michael Symmons Roberts, based on a story from the Mabinogion (E)

Main roles:2S,T,2Bar; 'The Birds' of Rhiannon:2S,M; Dressers:2S,M;
plus chorus ('The Birds' and Dressers may be sung by same three singers)

2(I,II=picc).2(II=corA).2(II=bcl).2(II=dbn)—4.3.3.1—timp.perc(3):glsp/
vib/tgl/whistle/rainstick/whip/tamb/bodhrán/BD/2Peking gongs/t.bells/
5wdbl (graded)/anvil/SD/susp.cym/crot/tuned gongs/guירו/vibraslap/
metal bar/TD/crash cym/tam-t—harp—strings

"The Sacrifice offers as many thrills as Tosca, as much agony as Peter Grimes, more violence than Elektra and Salome combined and a suspense quotient to rival Lady Macbeth of Mtsensk. MacMillan's expertly crafted music has easy-to-identify theme tunes and gut-wrenching climaxes, with a closing tableau of which Verdi himself would have been proud..." (Financial Times)

"...a score of real brilliance... His trump card is that he knows how to write for the voice, and – no less vital – how to accompany it; his ear for balance and texture is superb, and there are many pages in The Sacrifice that were plainly being sung with delight – I'm thinking of the passionate Act II duet for the daughter and her discarded lover, and the delicately ornate soprano aria at the very end, a gem..."
(The Independent)

"...there are wonderful passages: a ravishing love duet underpinned by gorgeously folksy orchestration; Verdi-like declamations for the warlords; a choral threnody that summons the anguished modes of Eastern Europe to haunting effect; and a breathtakingly sonorous choral finale." (The Times)

World Premiere: 22 Sep 2007

Wales Millennium Centre, Cardiff, UK

Katie Mitchell, director; Welsh National Opera

Conductor: James MacMillan

Visitatio Sepulchri**1992-93**

40 min

for 7 singers and chamber orchestra
see works for *Voices and Orchestra*

FULL ORCHESTRA**The Birds of Rhiannon****2001**

24 min

Tone-poem for orchestra with optional chorus (SATB)

Text: Michael Symmons Roberts (E)

2.picc.2.corA.2.bcl.dbcl.ssax.2.dbn—4.3.3.1—timp.perc(4):
glsp/tuned gongs/t.bells/6low bells/vib/marimba/3wdbl(graded)/
6tpl.bl/3cowbells/guio/whip/rainstick/3metal sheets(sm,med,lg)/
thundersheet/bongos/bodhrán/brake dr/SD/TD/BD/2flexatones/
susp.cym/water gongs(sm,lg)/2gliss.gongs/tam-t—harp—strings

"...boldly coloured music, dramatic confrontations of ideas, a powerful surge of momentum, and instrumental lines that have an independent life but gel as a cohesive texture... MacMillan shares with Rimsky a virtuosity in defining and combining instrumental timbres." (Daily Telegraph)

World Premiere: 26 Jul 2001

Royal Albert Hall, London, UK
The Sixteen; BBC Philharmonic
Conductor: James MacMillan

Britannia**1994**

14 min

for orchestra

3(III=picc).3(III=corA).3(III=bcl).2.dbn—4.3.3.1—timp.perc(3):
bodhrán or tambour/tgl/flexatone/duck call/vib/lg tam-t; 2wdbl/
2cowbells/snare drum/coconut shells/5tom-t; cym/BD/whip/klaxon/
duck call/referee's whistle/autohorn—harp—strings

"...a Charles Ivesian spree in which bits of Elgar, Vaughan Williams, Britten and other British icons are irreverently and skilfully insinuated into a bustling, elaborate texture fond of reverting into a kind of Celtic reflectiveness. It was a little like Brahms's Academic Festival Overture in reverse..." (Sunday Times)

World Premiere: 21 Sep 1994

Barbican Hall, London, UK
London Symphony Orchestra
Conductor: Michael Tilson Thomas

The Confession of Isobel Gowdie

1990

26 min

for orchestra

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)—4.3.3.1—timp.perc(2):

2congas(high,low)/2timbales(high,low)/xyl/3tam-t(sm/med/lg)/anvil/
t.bells/SD/2congas(high/low)/vib/BD/v.lg tam-t—strings*"...a stirringly powerful work which grows implacably from a rapt modal string threnody through mounting violence to the re-emergence and transformation of the opening lament." (Gramophone)**"MacMillan brilliantly demonstrated in Isobel Gowdie that accessibility need not necessarily involve compromise... all its various musical elements - be they Scottish folk tune, Gregorian chant or pure MacMillan - are by no means merely illustrative but emanate from a powerful, all-embracing and unifying emotional impulse." (Daily Telegraph)*9790060113376 **Full Score****World Premiere: 22 Aug 1990**

Royal Albert Hall, London, UK

BBC Scottish Symphony Orchestra

Conductor: Jerzy Maksymiuk

Exsultet**(version for symphonic brass)**

1998, arr.2000

8 min

for orchestral brass and percussion

4hn.3tpt.3trbn.tuba—timp.perc(1/2):SD/bell/lg tam-t/sm tam-t(opt)—
org(opt)**World premiere of version: 30 Sep 2000**

Bridgewater Hall, Manchester, UK

BBC Philharmonic

Conductor: James MacMillan

Into the Ferment

1988

25 min

for ensemble and orchestra

ensemble: 1(=picc).1.1.1—1.1.1.0—perc(1):tam-t/5tpl.bl/vib/BD/
3susp.cym/5tom-t/SD—harp—strings(1.1.1.1.1);
orchestra: 2(II=picc).2.2.2—4.2.3.1—timp.perc:BD/SD/gisp/tgl/
susp.cym—strings**World Premiere: 19 Dec 1988**

Magnum Centre, Irvine, UK

Scottish Chamber Orchestra/Ayr Schools Orchestra

Conductor: James MacMillan

The Sacrifice: Three Interludes**2005-06**

15 min

for orchestra

2(I,II=picc).2(II=corA).2(II=bcl).1.dbn—4.3.3.1—timp.perc(3):glsp/vib/
tamb/BD/t.bells/wdbl/SD/susp.cym/crot/tuned gongs/guiro/vibraslap/
tam-t—harp—strings

World Premiere: 22 Feb 2008

Bridgewater Hall, Manchester, UK

BBC Philharmonic

Conductor: James MacMillan

Sinfonietta**1991**

19 min

for orchestra or chamber orchestra

see works for *Chamber Orchestra***Stomp (with Fate and Elvira)****2006**

6 min

concert overture for orchestra

2.2.2.2—4.3.3.1—timp.perc(2):SD/susp.cym/hi-hat/bodhrán/
spoons (or other similar folk-like instrument)—strings

*"Imagine Mozart and Tchaikovsky in kilts, thrown into the middle of a highland fling."
(Financial Times)*

*"...an irreverent deconstruction of the Tchaikovsky 4th symphony and Mozart's Elvira
Madigan Piano Concerto, K467... Stomp went through all sorts of wacky distortions
before being whisked, ceilidh-style, into a punch-drunk jig of delight." (The Times)*

World Premiere: 03 Mar 2007

Barbican Centre, London, UK

London Symphony Orchestra

Conductor: Colin Davis

Symphony No.3: 'Silence'

2002

36 min

for orchestra

3(III=af), picc).2.corA.2.bcl.dbcl.2.dbn—4.3.3.1—timp.perc(4):
marimba/tuned gongs/5tpl.bl/SD/susp.cym/glsp/steel drums/BD/crot/
t.bells/3heavy metal bars/2congas/2timbales/med tam-t/cencerros
(tuned cowbells)/vib/lg tam-t/thundersheet—harp—pft—strings

*"MacMillan's masterful orchestral imagination is Mahlerian in its huge but translucent
tuttis and in its chamber-music-like intimacy. But the voice is his own, and the sounds
are wonderfully beguiling." (Sunday Times)*

World Premiere: 17 Apr 2003

NHK Hall, Tokyo, Japan

NHK Symphony Orchestra

Conductor: Charles Dutoit

Symphony: 'Vigil'

1997

53 min

(third part of the orchestral triptych Triduum)

3(III=picc).2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc(3):lg susp.cym/
sizzle cym/wdbl/t.bells/wooden cube/glsp/tam-t/cencerros/
thundersheet/lg piece of metal/tgl/vib/tuned gongs/BD/5tpl.
bl/2congas/2timbales/SD/susp.cym/antique cym/xyl/5tom-t—
harp—pft(=cel)—strings—separate brass quintet (1.2.1.1)

*"...a breathtaking piece, potent, haunting and magnetic, and with a profound inner
beauty which speaks of music conceived by the soul... the whole symphony seems to
be a natural progression from its early dark murmurings towards the incandescence of
the finale." (Daily Telegraph)*

*"...it has the feel of a real symphony: a large-scale, organically developing canvas, a
massive emotional journey that travels from darkness into light, from bleak reality into
transcendence." (Glasgow Herald)*

World Premiere: 28 Sep 1997

Barbican, London, UK

London Symphony Orchestra

Conductor: Mstislav Rostropovich

Triduum

1995-97

1 hr 41 min

Orchestral triptych comprising The World's Ransoming,
Cello Concerto and Symphony: 'Vigil'

see individual works for scorings

The World's Ransoming

1995-96

21 min

(first part of the orchestral triptych Triduum)

for orchestra, with obbligato cor anglais

2(I,II=picc).1.corA(obbligato).2(II=bcl).2(II=dbn)—4.2.3.0—tmp.perc(1):
crot/t.bells/2go-go bells/2tpl.bl/2bongos/lg tam-t/sm tam-t(or gong)/
5tom-t/SD/lg sizzle cym/lg splash cym/lg plywood cube—strings*"An orderly meditation on Maundy Thursday, of considerable breadth and depth...
MacMillan's orchestral skill, and his art of construction, ensure that it pleases the ear
and rewards the attention." (Financial Times)*9790060107054 **Study Score - Hawkes Pocket Score 1320****World Premiere: 11 Jul 1996**

Barbican, London, UK

Christine Pendrill, cor anglais; London Symphony Orchestra

Conductor: Kent Nagano

CHAMBER ORCHESTRA**Cumnock Fair**

1999

12 min

for piano sextet, or string orchestra and piano

pft—string quintet or string orchestra (max:8.6.4.4.2)

World Premiere: 23 Mar 1999

Cumnock Academy, Ayrshire, UK

musicians from Scottish Chamber Orchestra

A Deep but Dazzling Darkness

2001-02

22 min

for solo violin, ensemble and tape

see works for Solo Instrument and Orchestra

The Exorcism of Rio Sumpúl

1989

25 min

for chamber orchestra or mixed ensemble

see works for *Ensemble and Chamber without Voice(s)*

Í (A Meditation on Iona)**1996**

17 min

for strings and percussion

perc(1);t.bells/steel pans/lg thundersheet—strings

*"Lamenting violins; eruptive, angular drumming; shivering bells: here was a piece with a strong if mysterious sense of place." (The Times)***World Premiere: 21 Feb 1997**

City Hall, Glasgow, UK

Scottish Chamber Orchestra

Conductor: Joseph Swensen

Kiss on Wood

arranged by Ingvar Karkoff for cello and string orchestra

2008

9 min

see works for Solo Instrument and Orchestra

Memoire imperiale**1993**

5 min

A variation on General John Reid's March 'Garb of Gaul'

(March of the 42nd or Old Highland Regiment)

2.1.corA.1.bcl.1.dbn—2.2.0.0—timp.perc:SD—strings

World Premiere: 13 Feb 1994

Edinburgh University, Edinburgh, UK

Scottish Chamber Orchestra

Conductor: Matthias Bamert

Sinfonietta**1991**

19 min

for orchestra or chamber orchestra

af(=picc).corA.Ebcl(=bcl).ssax.dbn—1.piccpt.1.1—perc(2):tgl/
vib/SD/wdbl/tam-t/glsp/2cowbells/2congas/BD/susp.cym/t.bells/
2tom-t/anvil/lg tam-t/lg sizzle cym—harp—pft—strings(min:6.6.4.4.2
or 1.1.1.1.1)*"...a 20-minute arch, beginning with chant-like melodies before erupting with Varèse-like violence into a grotesque march, which veers in and out of focus before subsiding into the quietude of the opening again." (Financial Times)***World Premiere: 14 May 1992**

Queen Elizabeth Hall, London, UK

London Sinfonietta

Conductor: Martyn Brabbins

Symphony No.2**1999**

24 min

for chamber orchestra

2(II=picc).2(II=corA).2(II=bcl).1.dbn—2.2.0.0—perc(2):glsp/vib/
t.bells/bell-tree/bongo/SD/BD/cyms/tam-t—harp—strings*"This is a brilliantly written chamber-orchestral score... there is clearly more to MacMillan's Second than a coherent, thematically integrated three-movement construction... behind it all, as with the Piano Sonata on which it is based, there is the harsh Scottish winter landscape." (The Times)***World Premiere: 02 Dec 1999**

Town Hall, Ayr, UK

Scottish Chamber Orchestra; Conductor: James MacMillan

Tryst**1989**

30 min

for orchestra

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)—2.2.0.0—timp(=wind chimes/
bell tree)—strings*"This piece has a powerful sense of propulsion, its potency resulting from the insistent way he works round, manipulates and develops an idea...to produce music of compelling cumulative energy." (Daily Telegraph)***World Premiere: 17 Jun 1989**

Kirkwall, Orkney, UK

Scottish Chamber Orchestra; Conductor: Paul Daniel

SOLO INSTRUMENT AND ORCHESTRA**The Berserking****1990**

33 min

Concerto for piano and orchestra

2.picc.3(III=corA).3(III=bcl).2.dbn—4.3.2.Btrbn.1—timp.perc(3):
2timbales(high/low)/glsp/lg tam-t/mark tree/crot/tom-t(high)/xyl/
snare dr(high); snare dr(med)/anvil/vib/tom-t(low); v.lg BD/
loud claves/t.bells/ant.cym/snare dr(low)—cel—harp—
strings(min:14.12.10.8.8)*"The violent energy of the outer movements, full of Stravinskian rhythms and brutal explosions of soloist and orchestra, encloses a lyrical core tinged with Celtic folksong." (BBC Music Magazine)*9790060103322 **2 Piano Score (4 Hands)****World Premiere: 22 Sep 1990**

Musica Nova, Glasgow, UK

Peter Donohoe, piano; Scottish National Orchestra

Conductor: Matthias Bamert

Cello Concerto

1996

41 min

(second part of the orchestral triptych Triduum)

2(II=picc).2.2(II=Ebc1,bcl).1.dbn—4.3.3.1—tmp.perc(3):glsp/xyl/vib/
 cym/susp.cym/sizzle cym/BD/SD/lg tam-t/sm tam-t/tuned gongs/
 3bongos/lge thundersheet/metal bar/2lg plastic jamblocks/
 lg plywood cube—pft(=cel)—harp—strings

"With customary energy, MacMillan manipulates his material and uses splashes of orchestral colouring to create fluctuating moods — celestial or violently propulsive... The concerto has reasoning, intensity and beauty." (Daily Telegraph)

9790060107931 **Study Score - Hawkes Pocket Score 1328**9790060107047 **Cello, Piano Score****World Premiere: 03 Oct 1996**

Barbican, London, UK

Mstislav Rostropovich, cello; London Symphony Orchestra

Conductor: Colin Davis

A Deep but Dazzling Darkness

2001-02

22 min

for solo violin, ensemble and tape

1(=picc).af1.1.1.dbcl.0—1.2.1.1—perc(2):l=vib/5cowbells/5tpl.bl/
 2bongos/BD/4gliss.gongs; II=tuned gongs/tamb/SD/pedal BD/hi-hat/
 tam-t/watergong—harp—2pft*(II=cel)—2vln.vla.vlc.db—tape(CD)

*Piano 2 is tuned a quarter-tone above the norm

*alternative version: with a string section (max:8.6.4.4.2)

"...tremendously dramatic, even by the standards of a composer whose mode of expression rarely falls short of volcanic... the work's subtext is music's power to comfort in times of darkness or conflict..." (The Times)

World Premiere: 27 Mar 2003

St.Lukes, London, UK

Gordan Nikolitch, violin; London Symphony Orchestra

Conductor: James MacMillan

Epiclesis**1993, rev.1998**

25 min

Concerto for trumpet and orchestra

3(III=picc).2.corA.3(III=bcl).2.dbn—6.3.3.1—timp.perc(4):
 marimba/thundersheet/bowl gong/2tam-t(lg & sm, with bows)/
 4gamelan gongs/2vib(bowed)/crot/sanctus bells/4cowbells/
 6tom-t/2bongos/gisp/cyms/anvil/cencerros(chromatic cowbells)/
 t.bells/BD/bell tree/4wdbl/tgl/SD—strings(min 14.12.10.8.8)
 offstage: 2 antiphonal tpt

"...MacMillan writes brilliantly for brass. The trumpet is not used as a bravura expressionist, more as a virtuoso communicator. The writing has a jazz-like conversational flow..." (The Scotsman)

9790060114182 **Study Score - Hawkes Pocket Score1362****World Premiere: 28 Aug 1993**

Usher Hall, Edinburgh, UK

John Wallace, trumpet; Philharmonia Orchestra

Conductor: Leonard Slatkin

From Ayrshire**2005**

8 min

for violin and orchestra or piano

0.0.0.0—2.0.0.0—timp.perc:BD/crot/bell tree/whip—harp—strings

9790060120374 **Violin, Piano****World Premiere: 23 Mar 2007**

Schuster Center, Dayton, USA

Niccola Benedetti, violin; Dayton Philharmonic Orchestra

Conductor: Carlos Miguel Prieto

Kiss on Wood

arranged by Ingvar Karkoff for cello and string orchestra

2008

9 min

string orchestra

World premiere of version: 14 May 2008

St Andrew's Hall, Norwich, UK

Natalie Clein, cello; European Chamber Orchestra

Conductor: Mark Gottoni

Ninian**1996**

35 min

Concerto for clarinet and orchestra

3(III=picc), 2.corA, 1.bcl, 2.dbn—4.3.3.1—timp.perc(3):vib/whip/
 2timbales/5tom-t/SD/susp.cym/2tam-t/t.bells/lions roar/BD/crot/
 marimba/tuned gongs/2cowbells/2congas/metal bar/2bell plates/
 sizzle cym/tam-t—harp—strings

"Using from the start the full dynamic and registral range of the clarinet, MacMillan seemed to be evoking memories of the stark lines and flashing gracenotes of the piobaireachd, the ancient music of the bagpipes." (The Independent)

"MacMillan's exceptional strength is his use of the orchestral palette. And here, Ninian is downright amazing... as a concerto it is riveting with the soloist and orchestra in spellbinding dialogue, reaction and confrontation..." (Glasgow Herald)

9790060116476 **Clarinet, Piano****World Premiere: 04 Apr 1997**

Usher Hall, Edinburgh, UK

John Cushing, clarinet; Royal Scottish National Orchestra

Conductor: Paul Daniel

Piano Concerto No.2**2003**

30 min

for piano and string orchestra

strings: mininum 8.6.4.4.2

"This is a work of fierce physicality: a half-hour's frenzy of folk-song and dance... The first movement, Cumnock Fair, is a whirling fantasy of 18th-century Scottish dance melodies... Shambards, the second movement is a dizzying hall of mirrors: Burnsian folk-song and fragments of the Mad Scene from Lucia di Lammermoor drift in and out of focus... Shannation sounds like a devilish Strathspey Society on speed. For sheer visceral excitement... this half-romp, half-tantrum of a work is hot stuff." (The Times)

World Premiere: 08 May 2004

Lincoln Center, New York, USA

Christopher Wheeldon, choreographer; New York City Ballet

Conductor: James MacMillan

A Scotch Bestiary

enigmatic variations on a zoological carnival at a
Caledonian exhibition

2003-04

34 min

for organ and orchestra

3(II=afl, III=picc).3(III=corA).3(III=bcl).3(III=dbn)—4.3.3.1—tmp.perc(4):
crot/marimba/whip/lion's roar/2typewriter(noisy)/t.bells/SD/4brake
dr/vib/bongos/4tom-t/BD/dr-kit/xyl/2wdbl/5tpl.bl/tamb/tuned gongs/
susp.cym/tam-t/glsp/2tgl/Herdenglocken/vibraslap/lg guiro/bodhrán/
water gong/cyms/sizzle.cym/hi-hat—harp—elec.pft—strings

"A sonically spectacular concerto for organ and orchestra... The sense of whimsy inspired by the sight of pickup-sticks organ pipes bursting forth behind the stage led MacMillan through a stage of mental associations: Disney, cartoons, the Warner Bros classics, their daffy Carl Stalling soundtracks. What MacMillan has come up with is a two-part, quirkily animated concerto." (Los Angeles Times)

"The piece was certainly fun: riotous, at times cacophonous, wittily orchestrated and cleverly structured. It also brilliantly integrated the organ into the orchestra proper. Reptiles and fish were conjured on organ pedals and tuba, with percussion and other brasses lending texture. Buzzing from the organ effectively suggested a queen bee, and a snare drum gave the howler monkey his martial personality..." (Los Angeles Daily News)

World Premiere: 07 Oct 2004

Disney Hall, Los Angeles, USA

Wayne Marshall, organ; Los Angeles Philharmonic

Conductor: Esa-Pekka Salonen

Tuireadh

1991, arr.1995

22 min

arr. for clarinet and string orchestra

"Tuireadh, for clarinet and string orchestra, is a thematically terse elegy for the victims of the Piper Alpha oil rig disaster in 1991, searingly intense and precisely focused; MacMillan has written nothing better." (The Guardian)

9790060116582 **Study Score - Hawkes Pocket Score 1396**

World premiere of version: 24 Nov 1995

Filharmonia Bałtycka, Gdansk, Poland

Karol Respondek, clarinet; Gdansk Philharmonic

Conductor: James MacMillan

for clarinet and string quartet version see also *Ensemble and Chamber without Voice(s)*

Veni, Veni, Emmanuel

1992

26 min

Concerto for percussion and orchestra

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)—2.2.2.0—timp—strings

Solo percussion: 2tam-t(one lg)/2SD/2congas/6tom-t/2timbales/pedal
BD/6Chin.gongs/6tpl.bl/log drum/2wdbl/2cowbells/marimba(5-octave)/
mark tree/lg cym/sizzle cym/t.bells

"...a sure, confident, expertly engineered piece of soloist-versus-orchestra showmanship... Veni, Veni, Emmanuel arrests attention from the first downbeat. MacMillan's harmonic signalling and underpinning are lucid. His gestures are graphic in vividness, focused in purpose, powerful yet economical in musculature."
(Financial Times)

"...strong, punchy rhythms, instant accessibility, an exuberant physicality in the sounds produced by both orchestra and soloist, and, at its centre, a more meditative section of a haunting, incantatory tranquility."
(Daily Telegraph)

9790060092718 **Study Score - Hawkes Pocket Score 1238****World Premiere: 10 Aug 1992**

Royal Albert Hall, London, UK Evelyn Glennie, percussion;

Scottish Chamber Orchestra

Conductor: Jukka-Pekka Saraste

VOICES AND ORCHESTRA**Visitatio Sepulchri**

1992-93

40 min

for 7 solo singers or 7-part chorus and chamber orchestra

Text: Texts from a 14th century Easter Day liturgical drama and the
Te Deum (L)

2S,A,2T,B,male speaker (Sprechstimme)

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)—2.2.2(II=btrbn).0—

timp.perc(1):2cowbells/2wdbl/2bongos/2timbales/SD/2tam-t/5tom-t/

5tpl.bl/glsp/t.bells/BD/cyms/bell tree—strings(min:8.6.4.4.2)

NB: this work is available both as a music theatre piece and for
concert performance

"This work is quintessential MacMillan. It progresses relentlessly from spaciouly looming towers of string tone to outbursts of terror... the strength of feeling is irresistible; bursting with love, pain and tenderness..." (Opera)

World Premiere: 20 May 1993

Tramway, Glasgow, UK

Francisco Negrin, director; Scottish Chamber Orchestra

Conductor: Ivor Bolton

The Birds of Rhiannon**2001**

24 min

Tone-poem for orchestra with chorus (SATB)

see *Full Orchestra***Cantos Sagrados****(orchestral version)****1989 orch.1997**

22 min

for chorus (SATB) and orchestra

Text: Ariel Dorfman, Ana Maria Mendoza and sacred texts (L-E)

3(III=af1/picc).2.corA.2.bcl.3(III=dbn)—4.3.3.1—timp.perc(3):vib/
metal bar/cyms/sizzle cym/t.bells/SD/susp.cym/2tuned gongs(B,D)/
BD/tam-t—harp—pft(=cel)—strings9790060098727 **Vocal Score****World premiere of version: 21 Mar 1998**

Glasgow Cathedral, Glasgow, UK

Royal Scottish National Orchestra & Chorus

Conductor: Christopher Bell

for choir and organ version see *Choral (Accompanied)* works**Catherine's Lullabies****1990**

20 min

for SATB chorus, brass and percussion

Text: Sentences from the Creed and Magnificat, and from a mother of the
Plaza de Mayo; Isaiah 61:1-2; Ecclesiasticus 4; Litany of the Saints (L-E)3tpt.2trbn.Btrbn—perc(2):metal wind chimes/susp.cym/snare dr/
4tom-t/crot; ant.cyms/t.bells/2timbales/lg tam-t**World Premiere: 10 Feb 1991**

Glasgow, UK

John Currie Singers

Magnificat and Nunc Dimittis**1999/2001**

20 min

for SATB choir and orchestra

Text: 1662 Book of Common Prayer (E)

2(II=picc).2(II=corA).2.2—4.3.3.1—timp.perc(2):vib/glsp/t.bells/tam-t/
susp.cym—harp—organ(ad lib)—strings9790060112973 **Choral Score (Mixed Voices)**

**World Premiere (orchestral version of Magnificat):
05 Jan 2000**

Wells Cathedral, Wells , UK
Wells Cathedral Choir/St John's CollegeChoir, Cambridge/
BBC Philharmonic
Conductor: James MacMillan

**World Premiere (orchestral version of Nunc Dimittis):
16 Nov 2001**

Bridgewater Hall, Manchester, UK
BBC Philharmonic and BBC Singers
Conductor: James MacMillan
for choir and organ version see *Choral (Accompanied)* works

Quickening

1998 48 min

for counter-tenor, 2 tenor and baritone soloists, children's
choir, SATB choir and orchestra

Text: Michael Symmons Roberts (E)

2.picc.3(III=corA).3(III=bcl).2.dbn—4.4.3.1—timp.perc(4):handbells/
3temple bowls(dobaci)/marimba/tgl(high)/rainstick/2wdbl/2congas/
5tpl.bl/4brake dr/finger cym/glsp/steel dr/3wdbl/SD/cym/susp.cym/
tam-t(med)/vib/tuned gongs/5cowbells/5tom-t/tam-t(lg)/t.bells/
3tgl(high,med,low)/whip/log dr/BD/susp.cym—harp—pft(=cel)—
chamber org—grand org or synth(ad lib)—strings

"Using a richly allusive libretto by Michael Symmons Roberts, Quickening deals with the concept of birth in all its explosive, miraculous, life-changing and occasionally life-threatening forms... MacMillan grounds it in sonorities of gripping viscerality... His great gift is to make a complex but white-hot passion immediately coherent and persuasive." (The Times)

"Two outer movements, joyous and celebratory, frame an inner pair, dark and menacing with belching low brass, screaming trumpets, whip-crack percussion and martial snare drums... MacMillan's output is prodigious, his skill at handling large forces dazzling..." (The Observer)

9790060119811 **Study Score - Hawkes Pocket Score In Preparation**

World Premiere: 05 Sep 1999

Royal Albert Hall, London, UK
Hilliard Ensemble; BBC Symphony Orchestra/BBC Symphony Chorus/
Westminster Cathedral Boys' Choir
Conductor: Andrew Davis

Seven Last Words from the Cross

1993

45 min

Cantata for SSAATTBB chorus and strings

Text: Biblical (E-L)

"...probably MacMillan's masterpiece... the maturity in this composition is astounding: the tonal structure of the seven settings, harmony which can be spare or lush without ever being overwritten, an inexorable sense of the drama in the text, the baland between voice and strings. A few seconds, in difficult times, when meditation was centre stage, when it was possible to regain optimism." (The Guardian)

9790060114175 **Study Score - Hawkes Pocket Score 1360**

9790060115615 **Vocal Score**

World Premiere (concert): 30 Mar 1994

St Aloysius Church, Glasgow, UK

Capella Nova/Scottish Ensemble

Conductor: Alan Taverner

St John Passion

The Passion of Our Lord Jesus Christ according to John

2007

1 hr 27 min

for solo baritone, chorus and orchestra

Text: Revised Standard Version of The Bible (E); the Vulgate (L)

Baritone solo, small chorus(="narrator"), larger chorus

2(II=picc).2(II=corA).2(II=bcI).1.dbn—4.3.3.1—timp.perc(1):t.bells/
tuned gongs/tgl/Sanctus bells/5tpl.bl/SD/BD/susp.cym/sizzle cym/
tam-t—chamber organ—strings

"MacMillan has come up with a masterly work that has all the hallmarks of a 21st-century classic... MacMillan is a master of ratcheting up the tension, building the drama, his subtle use of syncopation adding to the effect. But he can also turn his hand to the most lyrical, vulnerable music." (Musical America)

"A blazing blockbuster, a piece as fiercely communicative as anything that the 48-year-old MacMillan has written before... The end of Part One was masterly: no loudspeaker wailing as the Crucifixion loomed, but a resigned, pianissimo meditation, threaded with keening instrumental solos." (The Times)

World Premiere: 27 Apr 2008

Barbican Hall, London, UK

Christopher Maltman, baritone; London Symphony Orchestra and Chorus

Conductor: Colin Davis

Visitatio Sepulchri

1992-93

40 min

for SSATTBB chorus (or 7 soloists) and chamber orchestra

see works for *Voices and Orchestra*

...as others see us...**1990** 25 min

for mixed ensemble

fl(=picc).cl(=bcl).bsn(=dbn)—tpt—perc(1):tabor/marimba/wdbl/
4rototoms/3susp.cym(high/med/low)/SD—strings(1.0.1.1.1)**World Premiere: 05 Apr 1990**National Portrait Gallery, London, UK
Scottish Chamber Orchestra**Adam's Rib****1994-95** 12 min

for brass quintet

2tpt.hn.trbn.tuba

World Premiere: 28 Mar 1995Usher Hall, Edinburgh, UK
Members of Scottish Chamber Orchestra**Chant for John****2007** 2 min

for piano quartet

pft—vln.vla.vlc

The Exorcism of Rio Sumpúl**1989** 25 min

for mixed ensemble or chamber orchestra

1(=picc).2(II=corA).2(II=bcl).1—2.0.0.0—perc(1):2timbales/2snare
dr(high/low)/tam-t/bell tree/susp.cym/wind chimes/BD(with pedal)/
anvil/glsp/5tom-t—strings

Ensemble version reduces strings to 1.1.1.1.1

World Premiere: 28 Jan 1990Glasgow, UK
Paragon Ensemble; Conductor: David Davies

Exsultet**1998**

8 min

for brass quintet and optional percussion

hn.2tpt.trbn.tuba—perc(opt):SD/bell

World Premiere: 01 Dec 1998

Royal Scottish Academy of Music and Drama, Glasgow, UK

for symphonic brass version see *Full Orchestra***For Max****2004**

3 min

for piano quintet

pft—2vln.vla.vlc

World Premiere: 22 Jun 2004

St Magnus Cathedral, Kirkwall, Orkney, UK Nash Ensemble

For Michael**2004**

3 min

for piano quintet

pft—2vln.vla.vlc

World Premiere: 15 Jul 2004

Pittville Pump Room, Cheltenham, UK

Aleksander Madzar/Belcea Quartet

For Sally**2006**

4 min

for piano quintet

pft—2vln.vla.vlc

World Premiere: 05 Jul 2006

Pittville Pump Room, Cheltenham, UK

Nash Ensemble; Conductor: Martyn Brabbins

Fourteen Little Pictures**1997**

25 min

for piano trio

pft—vln.vlc

"A powerful new chamber work... MacMillan sets in motion a battle of contrasts - of energy and stasis, of ferocious thunder and ghostly echoes - while the unifying element is its mood of dark profundity." (*Daily Telegraph*)

World Premiere: 21 May 1997

Wigmore Hall, London, UK
Peter Frankl/György Pauk/Ralph Kirshbaum Piano Trio

Horn Quintet**2007**

15 min

for horn and string quartet

World Premiere: 09 Jul 2007

Pittville Pump Room, Cheltenham, UK
Nash Ensemble; Conductor: Richard Watkins

intercession**1991**

7 min

for 3 oboes or 3 saxophones

9790060802065 **3 Oboes or 3 Saxophones****World Premiere: 26 Nov 1991**

Art Gallery, Huddersfield, UK Chione Oboe Trio

Memento**1994**

5 min

for string quartet

World Premiere: 13 Oct 1994

Merkin Concert Hall, New York, New York, USA Kronos Quartet

The Road to Ardtalla**1983**

15 min

for chamber sextet

fl(=picc).cl(=bcl)—hn—pft—vln.vlc

World Premiere: 06 Nov 1987

Manchester University Concert Hall, Manchester, UK
University New Music Ensemble; Conductor: James MacMillan

String Quartet No.3**2007**

26 min

for string quartet

World Premiere: 21 May 2008

Queen Elizabeth Hall, London, UK Takács String Quartet

They saw the stone had been rolled away

1993

6 min

Fanfare for brass and percussion

3tpt.3trbn—perc(2):2timbales/2bongos/5tpl.bl/2wdbl/2cowbells/
t.bells/lg tam-t/BD/4tom-t

Alternative scoring for 2tpt.hn.2trbn.tuba—perc(2): as above

World Premiere: 27 Aug 1993

St Giles Cathedral, Edinburgh, UK

Edinburgh Festival Ensemble; Conductor: Christopher Bell

Three Dawn Rituals

1983

9 min

for chamber ensemble

af(=picc).cl(=Ebcl).bn—hn—perc:vib—prepared pft—vln.vlc

9790060095696 **Study Score - Hawkes Pocket Score 1270****World Premiere: 02 Nov 1985**

London, UK Nomos Ensemble

Tuireadh

1991

22 min

for clarinet and string quartet

*"Tuireadh is a deeply compassionate threnody which shows the influence of Gaelic psalmody still practised in the Western Isles today." (Gramophone)*9790060116582 **Study Score - Hawkes Pocket Score 1396****World Premiere: 25 Jun 1991**

St Magnus Cathedral, Kirkwall, Orkney, UK

James Campbell, clarinet; Allegri String Quartet

for orchestral version see works for *Solo Instrument and Orchestra***Two Movements for Wind Quintet**

1987

10 min

for wind quintet

World Premiere: 29 Jun 2007

Royal Scottish Academy of Music and Drama, Glasgow, UK

RSAMD ensemble

Conductor: James MacMillan

Two Visions of Hoy**1986**

9 min

for solo oboe and ensemble

fl.cl.bsn—hn—perc(1):4rototoms/marimba/tam-t/med.gong/
susp.cym—vlc**World Premiere: 17 Jun 1986**

Manchester University Concert Hall, Manchester, UK

Manchester University New Music Ensemble;

Conductor: James MacMillan

Untold**1987, rev.1991**

7 min

for wind quintet

fl.corA.cl.bn—hn

World Premiere: 13 Sep 1988

Ayr, UK

Flaxton Ensemble

Visions of a November Spring**String Quartet No.1****1988, rev.1991**

28 min

*"...a work of great depth and intensity with a poignant Scottish flavour, evident in the apparent allusions to Gaelic psalmody." (Daily Telegraph)***World Premiere: 03 May 1989**

Glasgow, UK

Bingham String Quartet

Why is this night different?**String Quartet No.2****1998**

22 min

*"...an arrestingly powerful and sure-footed masterwork, ideally proportioned, economically argued and always evincing a riveting narrative and emotional scope." (Gramophone)*9790060116483 **Full Score**9790060117398 **Parts****World Premiere: 23 Apr 1998**

Wigmore Hall, London, UK

Maggini Quartet

Búsqueda

1988

29 min

Music Theatre work for speaker, actors, soprano and ensemble

see *Stageworks*

Parthenogenesis

2000

50 min

Scena for soprano, baritone, actress and chamber ensemble

see *Stageworks*

The Prophecy

1997

8 min

for soprano and ensemble

Text: 'The Story of Deirdre', as translated by Kenneth Hurlstone-Jackson in 'A Celtic Miscellany' (E)

fl.Ebcl—trbn—perc(1):glsp/2tom-t/BD/susp.cym—vln.vlc

World premiere of version: 12 Mar 2001

Teatro alla Scala, Milan, Italy

Cristina Zavalloni, voice; Sentieri selvaggi

Raising Sparks

1997

34 min

6 songs for mezzo-soprano and ensemble

Text: Michael Symmons Roberts (E)

fl.cl—harp—pft—string quartet

"Based on a Hassidic creation myth, it depicts the outpouring of God's love into a clay vessel which explodes, showering the universe with scattered "sparks"... MacMillan's response is slow-moving, spare, intense: reminiscent of the dark but spiritually-directed music coming out of Russia..." (Independent on Sunday)

9790060108211 **Full Score (performance score)**

World Premiere: 05 Oct 1997

Queen Elizabeth Hall, London, UK

Jean Rigby, mezzo-soprano; Nash Ensemble;

Conductor: Martyn Brabbins

Scots Song**1991**

6 min

for soprano and ensemble or piano

Text: The Tryst by William Soutar (Scots)

2cl—vla.vlc.db

9790060115523 **Voice, Piano Score (in Three Scottish Songs)****World Premiere: 10 May 1991**

Brighton, UK

Composers Ensemble

Variation on Johnny Faa'**1988**

4 min

for soprano, flute (doubling piccolo), cello and harp

Text: Traditional (E)

PIANO**25th May 1967****2002**

3 min

for solo piano

Piano Score on sale as sheet download from www.boosey.com**World Premiere: 06 May 2003**

Bateman Auditorium, Gonville and Caius College, Cambridge, UK

Simon Smith

Angel**1993**

4 min

for piano solo

9790060812866 **Piano Score**9790060106729 **Piano Album: 20th Century Piano Collection**Piano Score on sale as sheet download from www.boosey.com**World Premiere: 31 Oct 1993**

Stockbridge Parish Church, Edinburgh, UK

James MacMillan, piano

Barncleupédie**1992**

2 min

With apologies to Eric Satie for solo piano

9790060113833 **Piano Score**9790060106729 **Piano Album: Contemplations (Piano Moods)****Piano Score on sale as sheet download from www.boosey.com****World Premiere: 28 Feb 1993**

Queens Hall, Edinburgh, UK

Catherine Edwards, piano

Birthday Present**1997**

2 min

for piano solo

9790060113840 **Piano Score****Piano Score on sale as sheet download from www.boosey.com****A Cecilian Variation for J.F.K.****1991**

3 min 30 sec

2nd movement of 'Kennedy Variations' for piano solo

9790060106729 **Piano Album: 20th Century Piano Collection****Piano Score on sale as sheet download from www.boosey.com****World Premiere: 22 Nov 1991**

Kennedy Center, Washington DC, USA

David Owen Norris, piano

For Ian**2000**

5 min

for solo piano

9790060113864 **Piano Score****Piano Score on sale as sheet download from www.boosey.com****World Premiere: 08 Feb 2000**

St. Ninian's Women's Guild, Cumnock, UK

James MacMillan, piano

For Neil**2002**

3 min

for solo piano

9790060106729 **Piano Album: Contemplations (Piano Moods)****Piano Score on sale as sheet download from www.boosey.com****World Premiere: 06 May 2003**

Bateman Auditorium, Gonville and Caius College, Cambridge, UK

Simon Smith, piano

in angustiis... I**2001**

3 min

for piano solo

9790060811630 **Piano Score****Piano Score on sale as sheet download from www.boosey.com****World Premiere: 16 Feb 2002**

Bute Hall, Glasgow University, Glasgow, UK

Simon Smith, piano

Lumen Christi**1997**

2 min 30 sec

for piano solo

9790060113895 **Piano Score****World Premiere: 11 Apr 1997**

Palazzo Barozzi, Milan, Italy

Carlo Boccadoro, piano

Piano Sonata**1985**

14 min

for piano

*"...intense lonely landscapes, wild gestures and beautifully-spaced harmonies."
(Musical Times)*

9790060091797 **Piano Score****World Premiere: 26 Feb 1989**

Purcell Room, London, UK

Rolf Hind, piano

After the Tryst

1988

3 min

for violin and piano, also arranged for saxophone and piano

9790060095092 **Violin, Piano Score**

9790060108532 **Soprano Saxophone, Piano Score**

World Premiere: 19 Sep 1990

Henry Wood Hall, Glasgow, UK

Members of the Paragon Ensemble

World premiere of saxophone version: 07 Jul 1995

Royal Pump Room, Leamington Spa, UK Gerard McChrystal, saxophone

Cello Sonata No.1

1999

22 min

for cello and piano

"One of MacMillan's main strengths is in finding new perspectives for old musical genres, and there are echoes here of the visionary force and depth of Bartók's Second Violin Sonata..." (Gramophone)

9790060112812 **Cello, Piano Score**

World Premiere: 30 May 1999

Assembly Rooms, Bath, UK

Raphael Wallfisch, cello; John York, piano

Cello Sonata No.2

2000

17 min

for cello and piano

9790060113598 **Cello, Piano Score**

World Premiere: 17 Apr 2001

Queen's Hall, Edinburgh, UK

Julian Lloyd Webber, cello; John Lenehan, piano

A Different World

1995

5 min

for violin and piano

9790060108228 **Violin, Piano Score**

World Premiere: 22 Jul 1995

Almeida Theatre, London, UK

Madeleine Mitchell, violin; John Lenehan, piano

From Ayrshire**2005**

8 min

for violin and piano or orchestra

see works for *Solo Instrument and Orchestra***From Galloway****2000**

2 min

for solo clarinet

9790060113871 **Clarinet Score****Clarinet Score on sale as sheet download from www.boosey.com****World Premiere: 01 Oct 2000**

Royal Concert Hall, Glasgow, UK

John Cushing, clarinet

Gaudeamus in loci pace**1998**

6 min

for organ solo

9790060115516 **Organ Album****World Premiere: 12 Sep 1998**

Pluscarden Abbey, UK

Joseph Cullen, organ

HB to MB**2004**

3 min 30 sec

for solo cello

9790060117404 **Cello Score****World Premiere: 07 Oct 2004**

House of Lords, Palace of Westminster, London, UK

Raphael Wallfisch, cello

in angustiis... II**2001**

8 min

for cello or oboe solo

9790060823558 **Cello/Oboe Score****Cello/Oboe Score on sale as sheet download from www.boosey.com**

Kiss on Wood**1993**

9 min

for violin and piano. also arranged for cello and piano

9790060101830 **Violin, Piano Score**9790060106873 **Cello, Piano Score****World Premiere: 06 Aug 1994**

Harrogate Festival, UK

Madeleine Mitchell, violin; John Lenehan, piano

World premiere of cello version: 15 Dec 1994

Wigmore Hall, London, UK

Julian Lloyd Webber, cello; John Lenehan, piano

for arrangement for cello and string orchestra see works for
*Solo Instrument and Orchestra***Northern Skies****2000**

14 min

Seven intermediate pieces for cello and piano

9790060113451 **Cello, Piano Score****World Premiere: 09 Mar 2001**

Hutcheson's Hall, Glasgow, UK

Catherine MacMillan/Fay Jennett/Rachel Brolly/Alison Jones, vlc/

Myra Chahin, pft

Le Tombeau de Georges Rouault**2003**

14 min

for solo organ

*"...a kaleidoscope of virtuosity, fleetingly stilled by evocations of Bach chorale preludes." (The Times)*9790060116469 **Organ Score****World Premiere: 18 Mar 2004**

Birmingham Symphony Hall, Birmingham, UK

Thomas Trotter, organ

Wedding Introit**1983**

2 min 30 sec

for organ

9790060115516 **Organ Album****World Premiere: 09 Jul 1983**Chapel of St Albert the Great, Edinburgh, UK
Michael Bonaventure, organ**White Note Paraphrase****1994**

2 min

for organ solo

9790060115516 **Organ Album****World Premiere: 25 Jun 1994**Kirkcudbright Parish Church, Scotland, UK
Tom Carrick, organ**VOCAL****Ballad****1994**

4 min

for voice and piano

Text: William Soutar (Scots)

9790060115523 **Voice, Piano Score (in Three Scottish Songs)****World Premiere: 15 May 1994**RSAMD, Glasgow, UK
Frances McCafferty, sop / Graeme McNaught, pft**The Blacksmith****1981?**

3 min 30 sec

vocal arrangement of an Irish traditional song for voice and
B flat clarinet

Text: Trad (E)

9790060118845 **Voice, Clarinet Score**

The Children**1995**

5 min

for mezzo/baritone and piano

Text: William Soutar (E)

9790060115523 **Voice, Piano Score (in Three Scottish Songs)**

World Premiere: 23 Jul 1995

BBC Radio 3, UK

Sandra Porter, sop/Graeme McNaught, pft

The Halie Speerit's Dauncers**(The Holy Spirit's Dancers)****1996**

6 min

for voice and piano or unison childrens choir and piano

Text: James McGonigal (Scots)

9790060836473 **Voice, Piano Score**see also *Choral (Accompanied)*

...here in hiding...**1993**

13 min

for four male voices or for unaccompanied choir

see *Choral (Unaccompanied)*

in angustiis... II**2001**

8 min

for soprano solo

Text: the composer, compiled from ancient English, Dutch and Latin sources

Soprano Score on sale as sheet download from www.boosey.com

Mouth of the Dumb**2008**

3 min

for SS soli or chorus and harp

Text: James MacMillan after Latin from the Inchcolm Antiphoner (E)

On Love**1984**

6 min

for solo voice or unison trebles and organ

Text: from 'The Prophet' by Khalil Gibran (E)

9790060119279 **Voice, Piano or Organ Score****World Premiere: 28 Aug 1984**

Chapel of St Albert the Great, Edinburgh, UK

Barbara Kelly; James MacMillan

Os mutorum**2008**

3 min

for 2-part women's voices and medieval harp

Text: Medieval chant (L)

World Premiere: 22 Jun 2008

St Columba's Church, Maryhill, Glasgow, UK

Canty

Scots Song**1991**

6 min

for voice and piano

Text: The Tryst by William Soutar (Scots)

9790060115523 **Voice, Piano Score (in Three Scottish Songs)****CHORAL (ACCOMPANIED)****Cantos Sagrados****1989**

22 min

for chorus (SATB) and organ

Text: Ariel Dorfman, Ana Maria Mendoza and sacred texts (L-E)

"MacMillan propels us unceremoniously into the heat, glare and violence of Latin America... In the outer movements the choral writing is vividly dissonant with an organ part to match. The central prayer, an almost conversational arioso over a slow-breathing ostinato, is hauntingly beautiful." (Choir and Organ)

9790060098727 **Vocal Score****World Premiere: 10 Feb 1990**

Old St Paul's Church, Edinburgh, UK

Scottish Chamber Choir; Conductor: Colin Tipple

for orchestral version see works for *Chorus and Orchestra*

Changed**1997**

2 min 30 sec

for mixed chorus (SATB) with accompaniment of organ, harp,
string trio or any three like instruments

Text: 'The Man with the Blue Guitar' (Wallace Stevens) (E)

9790060112072 **Choral Score (Mixed Voices)**

World Premiere: 12 Dec 1998

Walker Hall, Kilbirnie, Ayrshire, UK

Cunningham Chamber Choir/members of the North Ayrshire

Youth Silver Band; Conductor: Dorothy Howden

Chosen**2003**

7 min

for SAATTB choir and organ

Text: Michael Symmons Roberts (E)

9790060116407 **Choral Score (Mixed Voices)**

World Premiere: 24 Dec 2003

Paisley Abbey, Glasgow, UK

Oliver Rundell, organ; Choir of Paisley Abbey; Conductor: George McPhee

The Company of Heaven**1999**

30 min

for children's voices (in 2 parts) and organ, with optional
wind band and carnyx

Text: John Bell (E)

Dutch Carol**2001**

4 min

for unison treble voices and piano

Text: Dutch traditional. English translation by RC Trevelyan, taken from the
Oxford Book of Carols (E-L)

9790060114366 **Choral Score (Unison Voices)**

The Galloway Mass**1996**

15 min

for cantor, congregation, choir and organ

Text: Setting of Catholic Mass (E)

9790060106354 **Congregational Parts (Pack of 10)**

9790060106347 **Choral Score (Mixed Voices)**

World Premiere: 25 Mar 1997

Good Shepherd Cathedral, Ayr, UK
Congregation of Good Shepherd Cathedral

The Halie Speerit's Dauncers**(The Holy Spirit's Dancers)****1996**

6 min

for unison childrens choir and piano, or voice and piano

Text: James McGonigal (Scots)

9790051471829 **Choral Score (Unison Voices)**see also *Vocal***World Premiere: 28 Apr 1997**

Corpus Christi Primary School, Glasgow, UK
Children of Corpus Christi Primary School
Conductor: James MacMillan

Heyoka Te Deum**1999**

6 min

for 3-part treble voices, flute, tubular bells and piano

Text: Latin Te Deum (L) / Lakota native Indian text (E)

9790051331000 **Choral Score (Upper Voices SSS)****World Premiere: 03 May 2001**

Great Hall of Cooper Union, New York, USA
Brooklyn Youth Choir
Conductor: Dianne Berkon

In Splendoribus Sanctorum**(Amidst the splendours of the heavenly sanctuary)****(The Strathclyde Motets)****2005**

8 min

Communion motet for Nativity Midnight Mass

for SATB chorus and obbligato trumpet or organ

Text: Roman Breviary, Psalm 109: 3 (L)

9790060119330 **Choral Score (Mixed Voices), Trumpet or Organ Score****World Premiere: 24 Dec 2006**

St Columba's Church, Maryhill, Glasgow, UK
St Columba's Church Choir

The Lamb has come for us from the House of David

1979

3 min

for SATB choir and organ

Text: St. Ephraim (E)

"At all times the lines are lyrical and singer-friendly, and the word-setting inspired. A definite must for any competent choir's library." (Organists' Review)

9790060119255 **Choral Score (Mixed Voices)**

World Premiere: 09 Jun 1979

St Peter's, Edinburgh, UK

Schola Sancti Alberti

Conductor: James MacMillan

Magnificat and Nunc Dimittis

1999/2000

20 min

for SATB choir and organ

Text: 1662 Book of Common Prayer (E)

9790060112973 **Choral Score (Mixed Voices)**

World premiere complete: 15 Jul 2000

Cathedral, Winchester, UK

Choir of Winchester Cathedral/Philip Scriven, organ

Conductor: David Hill

for orchestral version see works for *Chorus and Orchestra*

Mass

2000

35 min

for SATB chorus and organ

Text: Liturgical (E)

"It is hard to think of any recent music that conveys religious ecstasy as intensely as James MacMillan's Mass... Closer in style to Britten than to Tavener, MacMillan is distinctive in his brilliant use of choral effects, with surging crescendos to stir the blood: it is music of high voltage from first to last." (Gramophone)

9790060112997 **Vocal Score**

World Premiere: 22 Jun 2000

Westminster Cathedral, London, UK

Andrew Reid, organ; Westminster Cathedral Choir

Conductor: Martin Baker

Mouth of the Dumb**2008**

3 min

for chorus or SS soli and harp

Text: James MacMillan after Latin from the Inchcolm Antiphoner (E)

A New Song**1997**

4 min

for SATB chorus and organ

Text: from Psalm 96 (E)

9790060112089 **Choral Score (Mixed Voices)****World Premiere: 01 Mar 1998**

St Bride's Episcopal Church, Glasgow, UK

The Choir of St Bride's Episcopal Church; Peter Christie, org

Conductor: Robert Marshall

Nunc Dimittis**2000**

8 min

for SATB choir and organ

see *Magnificat and Nunc Dimittis***O****2008**

8 min

Advent antiphon for 21 December

for 3-part treble choir, trumpet and strings or organ (E)

9790060120237 **Choral Score (Upper Voices SSS)****World Premiere: 23 Jun 2008**

Queen's Hall, Edinburgh, UK

St Mary's Music School

On Love**1984**

6 min

for unison trebles or solo voice and organ

Text: from "The Prophet" by Khalil Gibran (E)

9790060119279 **Choral Score (Unison Voices)****World Premiere: 28 Aug 1984**

Chapel of St Albert the Great, Edinburgh, UK

Barbara Kelly; James MacMillan

On the Annunciation of the Blessed Virgin**1996**

7 min

for SATB choir and organ

Text: Jeremy Taylor (E)

9790060106675 **Choral Score (Mixed Voices)****World Premiere: 27 Apr 1997**

Caius Chapel, Cambridge, UK Choir of Gonville & Caius College

Andrew Arthur, organ

Conductor: Geoffrey Webber

Os mutorum**2008**

3 min

for 2-part women's voices and medieval harp

Text: Medieval chant (L)

World Premiere: 22 Jun 2008

St Columba's Church, Maryhill, Glasgow, UK

Canty

Padre Pio's Prayer**2008**

5 min

Padre Pio prayer setting for SATB chorus and organ

Text: James MacMillan version of prayer attributed to Padre Pio (E)

9790060120350 **Choral score (Mixed Voices) In Preparation****World Premiere: 03 Jun 2008**

Westminster Cathedral, London, UK

The Sixteen; Conductor: Harry Christophers

The Prophecy**1997**

8 min

for school choir (2-part) and ensemble

Text: 'The Story of Deirdre', as translated by Kenneth Hurlstone-Jackson in 'A Celtic Miscellany' (E)

fl.Ebcl—trbn—perc(1):glsp/2tom-t/BD/susp.cym—pft—vln.vlc

World Premiere: 11 Oct 1997

Queen Elizabeth Hall, London, UK

children from Haringey Schools / musicians from The Philharmonia

Conductor: James MacMillan, Nicholas Wilks, John Cooney

Seinte Mari moder milde**1995**

6 min

for SATB chorus and organ

Text: Anonymous, 13th century (E)

9790060103711 **Choral Score (Mixed Voices)**

World Premiere: 24 Dec 1995

King's College, Cambridge, UK

King's College Chapel Choir

James Vivian, organ; Conductor: Stephen Cleobury

The Song of the Lamb**2008**

5 min

for SATB chorus and organ

Text: Revised Standard Version of the Bible, Revelation 15: 2-4 (E)

World Premiere: 09 Mar 2008

House of Hope Presbyterian Church, Saint Paul, Minnesota, USA

Nancy Lancaster, organ; Motet Choir of The House of Hope Presbyterian Church, Saint Paul, Minnesota

Conductor: Andrew Altenbach

St Anne's Mass**1985**

5 min

Congregational Mass for unison voices and organ (or piano)
with optional SATB choir

Text: Setting of movements from Catholic Mass (E)

9790060106330 **Congregational Parts (Pack of 10)**9790060106323 **Choral Score (Mixed Voices)**

Te Deum**2001**

15 min

for SATB choir and organ

Text: 1662 Book of Common Prayer (E)

9790060114267 **Choral Score (Mixed Voices)**

World Premiere: 03 Feb 2002

Tower of London, London, UK

Choir of the Chapel Royal, Her Majesty's Tower of London

Colm Carey, organ; Conductor: Stephen Tilton

After Virtue**2006**

5 min

for SSAATTBB chorus a cappella

Text: Taken from the final paragraph (chapter 18) of the book *After Virtue*, by Alasdair MacIntyre (E)**World Premiere: 18 Mar 2007**

Oslo, Norway

Oslo Soloists Choir

Conductor: Grete Pedersen

The Canticle of Zachariah**(The Strathclyde Motets)****2007**

3 min 30 sec

for SATB choir a cappella

Text: Luke I: 68-79 (E)

9790060120268 **Choral Score (Mixed Voices)****World Premiere: 02 Dec 2007**

St Columba's Church, Maryhill, Glasgow, UK

Strathclyde University Chamber Choir

A Child's Prayer**1996**

4 min

for SATB choir a cappella, with two treble/soprano solos

Text: Traditional, remembered by composer from childhood (E)

9790060106361 **Choral Score (Mixed Voices)****World Premiere: 04 Jul 1996**

Westminster Abbey, London, UK

Choir of Westminster Abbey; Conductor: Martin Neary

Christus Vincit**1994**

7 min

for SSAATTBB chours with soprano solo

Text: from the Worcester Acclamations, 10th century (L)

9790060097614 **Choral Score (Mixed Voices)****World Premiere: 23 Nov 1994**

St Paul's Cathedral, London, UK

Choirs of Westminster Abbey, Westminster & St Paul's Cathedrals

Conductor: John Scott

Data est mihi omnis potestas*(It has been given to me)***(The Strathclyde Motets)****2007**

5 min

Communion motet for Ascension Day
for SATB chorus a cappella

Text: Roman Breviary, Matthew 28: 18-19 (L)

9790060119538 **Choral Score (Mixed Voices)****World Premiere: 14 May 2007**

St Columba's Church, Maryhill, Glasgow, UK

Strathclyde University Chamber Choir

Conductor: Alan Tavener

Divo Aloysio Sacrum**1991**

7 min

for SATB chorus and optional organ

Text: from an inscription on a church wall (L-E)

SATB chorus and optional organ

9790060095108 **Choral Score (Mixed Voices)****World Premiere: 27 Aug 1993**

St Giles Cathedral, Edinburgh, UK

Royal Scottish National Orchestra Chorus/Edinburgh Festival Ensemble

Conductor: Christopher Bell

Dominus dabit benignitatem*(The Lord will bestow his loving kindness)***(The Strathclyde Motets)****2006**

5 min

Communion motet for the 1st Sunday of Advent
for SATB chorus a cappella

Text: Roman Breviary, Psalm 84: 13 (L)

9790060119316 **Choral Score (Mixed Voices)****World Premiere: 03 Dec 2006**

St Columba's Church, Maryhill, Glasgow, UK

Strathclyde University Chamber Choir

Conductor: Alan Tavener

Factus est repente

(Suddenly, a sound came)

(The Strathclyde Motets)

2005

3 min

Communion motet for Pentecost

for SATB chorus a cappella

Text: Roman Breviary, Acts 2: 2,4 (L)

9790060119323 **Choral Score (Mixed Voices)**

World Premiere: 15 May 2005

Strathclyde University Chaplaincy Centre, Glasgow, UK

Strathclyde University Chamber Choir; Conductor: Alan Tavener

...fiat mihi...

2007

5 min

for double chorus a cappella

Text: Stabat Mater (L) with additional text by the composer (E)

SSAATTBB

World Premiere: 21 Mar 2008

Wells Cathedral, Wells, UK

Bath Camerata; Conductor: Nigel Perrin

The Gallant Weaver

1997

7 min

for SATB choir a cappella

Text: Robert Burns (Scots)

9790060106668 **Choral Score (Mixed Voices)**

World Premiere: 14 Apr 1997

Thomas Coats Memorial Church, Paisley, UK

Paisley Abbey Choir

Conductor: George McPhee

Give me Justice

2003

3 min

Introit for the 5th Sunday of Lent

for SATB choir a cappella

Text: Psalm 42 (43) (E-L)

9790060120176 **Choral Score (Mixed Voices)**

...here in hiding...

1993

13 min

for unaccompanied choir (ATTB) or four male voices

Text: from Adoro te devote by St Thomas Aquinas and translated by Gerard Manley Hopkins (E, L)

*"...a striking mixture of Gregorian chant with contemporary dissonance."
(The Guardian)*

9790060114588 **Choral Score (Male Voices ATTB)**

World Premiere: 10 Aug 1993

Stevenson Hall, RSAMD, Glasgow, UK
The Hilliard Ensemble

Invocation

2006

6 min

for SATB chorus a cappella

Text: Karol Wojtyla, trans Jerzy Peterkiewicz (E)

World Premiere: 11 Jul 2006

Tewkesbury Abbey, Tewkesbury, UK
Oriel Singers; Conductor: Tim Morris

Laudi alla Vergine Maria

2004

9 min

for SSAATTBB chorus a cappella

Text: Dante (I)

9790060116803 **Choral Score (Mixed Voices)**

World Premiere: 06 Oct 2004

St Janskerk, Gouda, Netherlands
Netherlands Chamber Choir; Conductor: Stephen Layton

Màiri

1995

11 min

for 16-part choir a cappella

Text: Evan Maccoll, trans James MacMillan (E)

SSSSAAAATTTTBBBB

9790060114595 **Choral Score (Mixed Voices)**

World Premiere: 19 May 1995

St John's Smith Square, London, UK
BBC Singers; Conductor: Bo Holten

Missa Brevis**Kyrie; Gloria; Sanctus; Agnus Dei; At the conclusion****1977**

16 min

for SATB chorus a cappella

Text: Latin mass

"...here is a definite addition to the repertoire - finely crafted, sensitively set, it should sit well alongside the essays of Walton, Berkeley etc." (Organists' Review)

9790060119262 **Choral Score (Mixed Voices)****World premiere complete: 22 Nov 2007**

Greyfriars Kirk, Edinburgh, UK

Cappella Nova; Conductor: Alan Tavener

Mitte manum tuam**(Stretch forth your hand)****(The Strathclyde Motets)****2006**

3 min

Communion motet for the 2nd Sunday of Easter

for SATB choir a cappella

Text: Roman Breviary, John 20: 27 (L)

9790060119347 **Choral Score (Mixed Voices)****World Premiere: 23 Apr 2006**

St Columba's Church, Maryhill, Glasgow, UK

Strathclyde University Chamber Choir; Conductor: Alan Tavener

Nemo te condemnavit**2005**

5 min

for SATB chorus a cappella

Text: Gospel according to St John, chapter 8, verses 10-11 (L)

9790051477470 **Choral Score (Mixed Voices)****World Premiere: 18 Nov 2005**

Woolsey Hall, Yale University, New Haven, USA

Yale Glee Club; Conductor: Jeffrey Douma

O bone Jesu**2002**

10 min

for SATB chorus a cappella

Text: Anon, 16th century (L)

9790060114953 **Choral Score (Mixed Voices)**

World Premiere: 10 Oct 2002

Southwark Cathedral, London, UK
The Sixteen; Conductor: Harry Christophers

O Radiant Dawn**(The Strathclyde Motets)****2007**

3 min

Advent antiphon for 21 December
for SATB choir a cappella (E)

9790060120275 **Choral Score (Mixed Voices)**

World Premiere: 02 Dec 2007

St Columba's Church, Maryhill, Glasgow, UK
St Columba's Church Choir

Pascha nostrum immolatus est**(Our passover is sacrificed)****(The Strathclyde Motets)****2008**

3 min

Communion motet for Easter Day
for SATB chorus a cappella (L)

9790060120251 **Choral Score (Mixed Voices)**

World Premiere: 23 Mar 2008

St Columba's Church, Maryhill, Glasgow, UK
Strathclyde University Chamber Choir; Conductor: Alan Tavener

Sedebit Dominus Rex**(The Lord will sit on his throne)****(The Strathclyde Motets)****2005**

5 min

Communion motet for the feast of Christ the King
for SATB chorus a cappella

Text: Roman Breviary, Psalm 28: 10b, 11b (L-E)

9790060119354 **Choral Score (Mixed Voices)**

World Premiere: 20 Nov 2005

Strathclyde University Chaplaincy Centre, Glasgow, UK
Strathclyde University Chamber Choir; Conductor: Alan Tavener

So Deep

1992

7 min

for SSAATTBB chorus with optional oboe and viola solos

Text: Robert Burns (Scots)

9790060092879 **Choral Score (Mixed Voices), Oboe/Viola Score**

The Strathclyde Motets

2005-08

see under individual works

Choral (Accompanied):

In splendoribus sanctorum

Choral (Unaccompanied):

The Canticle of Zachariah

Data est mihi omnis potestas

Dominus dabit benignitatem

Factus est repente

Mitte manum tuam

O Radiant Dawn

Pascha nostrum immolatus est

Sedebit Dominus Rex

Videns Dominus

Success

2006

2 min

for SATB chorus a cappella

Text: Bessie Stanley (E)

"This is an eminently singable and attractive setting, and the closing reiterations of 'this is to have succeeded' are very moving indeed." (Organists' Review)

9790060119309 **Choral Score (Mixed Voices)**

Sun-Dogs

2006

18 min

for SATB chorus a cappella (with multiple divisi)

Text: Michael Symmons Roberts 'Sun Dogs' (E); Latin from the Roman

Missal; English trad.

"The music itself was a revelation: a mesmeric blending of traditional and contemporary elements... a choral array of chanting and whispering, of shouting and speaking, of whistling and controlling disparate lines so that they wondrously merged... Dogs, beggars, suns and stars turn into metaphors... The whole settled upon the ears like magic..." (Indiana Herald-Times)

World Premiere: 06 Aug 2006

Auer Hall, Bloomington, Indiana, USA

Indiana University Contemporary Vocal Ensemble

Conductor: Carmen Téllez

Tenebrae Responsories**2006**

20 min

for chorus a cappella

Text: from the Roman Breviary (L)

SATB vocal ensemble, with divisi up to SSAATTBB (eight singers on stage)

"This is a great work... The Tenebrae settings are complex and highly dramatic. MacMillan employs contrapuntal and chromatic lines, ornamentation derived from Jewish cantolation, glossalia and humming..." (Church Times)

9790060119545 **Vocal Score****World Premiere: 04 Apr 2007**

St Andrew's in the Square, Glasgow, UK

Cappella Nova

Conductor: Alan Tavener

To My Successor**2002**

3 min

for SATB chorus a cappella

Text: George Herbert (E)

9790060115493 **Choral Score (Mixed Voices)****World Premiere: 27 Feb 2003**

Canterbury Cathedral, Canterbury, UK

Choir of Canterbury Cathedral

Conductor: David Flood

Tremunt videntes angeli**2001**

8 min

for SATB choir a cappella

Text: 5th Century Latin hymn 'Aeterne rex altissime' (L)

9790060114373 **Choral Score (Mixed Voices)****World Premiere: 09 May 2002**

St Mary's Cathedral, Edinburgh, UK

Choir of St Mary's Cathedral, Edinburgh

Conductor: Matthew Owens

Videns Dominus

(When the Lord saw)

(The Strathclyde Motets)

2005

6 min

Communion motet for the 5th Sunday in Lent
for SATB chorus a cappella

Text: Roman Breviary, John II: 33,35,43,44,39 (L)

9790060119361 **Choral Score (Mixed Voices)**

World Premiere: 13 Mar 2005

Strathclyde University Chaplaincy Centre, Glasgow, UK

Strathclyde University Chamber Choir

BAND

Festival Fanfares

1986

4 min

for brass band

Jebel

2007

5 min

for brass band

World Premiere: 01 Sep 2008

Jordanhill School, Glasgow, UK

Pupils of Jordanhill School

Sowetan Spring

1990

11 min

for wind band

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2Bb tsax.Eb barsax—4hn.6tp.2trbn.bass tbn.2ttuba.2tuba.db—
timp.perc(4):4congas/SD/cyms/metal wind chimes/2timbales/
tam-t/2tom-t/3susp/cym/BD

9790051658329 **Symphonic Band (full score)**

9790051660254 **Symphonic Band (score & parts)**

World Premiere: 23 Sep 1990

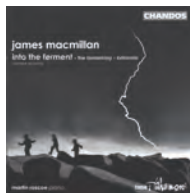
Glasgow, UK

Winds of the Royal Scottish National Orchestra

Conductor: John Paynter

**The Berserking / Into the Ferment /
Britannia**

Martin Roscoe/BBC Philharmonic/James MacMillan
Chandos CHAN 10092

**The Birds of Rhiannon / Magnificat /
Nunc Dimittis / Màiri /
The Gallant Weaver / Exsultet**

BBC Singers/Jonathan Scott/BBC Philharmonic/James MacMillan
Chandos CHAN 9997

Britannia

Atlanta Symphony Orchestra/Donald Runnicles
Telarc CD-80677; SACD-60677

**Cantos Sagrados / Tremunt videntes angeli /
Divo Aloysio Sacrum / The Gallant Weaver / A Child's Prayer /
Seinte Mari Moder Milde / Christus Vincit / So Deep**

The Elysian Singers/Sam Laughton
Signum SIGCD507

Cello Sonata Nos.1 & 2 / Northern Skies / Kiss on Wood

Henri Demarquette/Graham Scott
Deux-Elles DXL 1115

**The Confession of Isobel Gowdie / Tuireadh /
The Exorcism of Rio Sumpúl**

Martin Fröst/BBC Scottish Symphony Orchestra/Osmo Vänskä
BIS 1169

The Confession of Isobel Gowdie / Tryst

BBC Scottish Symphony Orchestra/Jerzy Maksymiuk
Koch Schwann 310502

**The Confession of Isobel Gowdie**

London Philharmonic Orchestra/Marin Alsop
LPO 0035 (2008 release)

Epiclesis / Ninian

John Wallace/John Cushing/Royal Scottish National Orchestra/
Alexander Lazarev
BIS 1069

**Fourteen Little Pictures / Cello Sonata No.1 / Kiss on Wood /
Lumen Christi / A Cecilian Variation for JFK / Angel**

Nash Ensemble/Raphael Wallfisch/John York
Black Box 1008

From Ayrshire

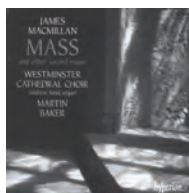
Nicola Benedetti/Academy of St Martin in the Fields/James MacMillan
Deutsche Grammophon 476 3159

**Gaudeamus in loci pace / Wedding Introit /
White Note Paraphrase**

William Whitehead
Deux-Elles DXL 1097

**Mass / Christus Vincit / Gaudeamus in loci
pace / Seinte Mari moder milde /
A Child's Prayer / Changed**

Choir of Westminster Cathedral/Andrew Reid/
Martin Baker
Hyperion CDA 67219



Memento

Smith Quartet
Signum SIGCD088

O bone Jesu

The Sixteen/Harry Christophers
Coro COR16010

On the Annunciation of the Blessed Virgin / Christus Vincit

Choir of New College Oxford/Edward Higginbottom
Avie AV 2085

Padre Pio's Prayer

The Sixteen/Harry Christophers
Coro (2009 release)

**Piano Sonata / In angustiis...I / Birthday Present /
Barncleupédie / Lumen Christi / For Ian /
A Cecilian Variation for JFK / Angel**

Simon Smith
Delphian DCD34010

Quickening / The Sacrifice: Three Interludes

The Hilliard Ensemble/City of Birmingham Symphony Chorus and Youth Chorus/BBC Philharmonic/James MacMillan
Chandos CHAN 10494 (2009 release)

Raising Sparks / Piano Sonata / For Ian / Birthday Present / Barncleupédie

Jean Rigby/Nash Ensemble/Martyn Brabbins/John York
Black Box 1067

A Scotch Bestiary / Piano Concerto No.2

Wayne Marshall/BBC Philharmonic/James MacMillan
Chandos CHAN 10377

**Seven Last Words From the Cross / On the Annunciation of the Blessed Virgin / Te Deum**

Britten Sinfonia/Polyphony/Stephen Layton
Hyperion CDA67460 / SACDA67460

St John Passion

Christopher Maltman/London Symphony Orchestra and Chorus/Colin Davis
LSO Live CD 0671; download 0171 (2009 release)

Symphony: 'Vigil'

BBC Scottish Symphony Orchestra/Fine Arts Brass Ensemble/
Osmo Vänskä
BIS 990

Symphony No.2 / Cumnock Fair / Sinfonietta

Graeme McNaught/Scottish Chamber Orchestra/James MacMillan
BIS 1119

Symphony No.3: 'Silence' / The Confession of Isobel Gowdie

BBC Philharmonic/James MacMillan
Chandos CHAN 10275

**Tenebrae Responsories / Missa Brevis / Strathclyde Motets**

Cappella Nova/Alan Tavener
Linn CKD 301

**Tryst / Í (A Meditation on Iona) / Adam's Rib /
They Saw the Stone had been Rolled Away**

Scottish Chamber Orchestra/Joseph Swensen
BIS 1019

**Veni, Veni, Emmanuel / After the Tryst /
...as others see us... / Three Dawn Rituals /
Untold**

Evelyn Glennie/Scottish Chamber Orchestra/Jukka-
Pekka Saraste/Ruth Crouch/James MacMillan
RCA 828766428520



Veni, Veni, Emmanuel / Tryst

Colin Currie/Ulster Orchestra/Takuo Yuasa
Naxos 8.554167

Visitatio Sepulchri / Sun-Dogs

Netherlands Radio Choir/James MacMillan
BIS (2009 release)

**Why is this night different? / Tuireadh /
Visions of a November Spring / Memento**

Robert Plane/Emperor String Quartet
BIS 1269

**The World's Ransoming /
The Confession of Isobel Gowdie**

London Symphony Orchestra/Colin Davis
LSO Live 0124



The World's Ransoming / Cello Concerto

Raphael Wallfisch/BBC Scottish Symphony
Orchestra/Osmo Vänskä
BIS 989

All works are published by Boosey & Hawkes

Year	Work
1977	Missa Brevis for SATB chorus a cappella
1979	The lamb has come for us from the House of David for SATB choir and organ
1981?	The Blacksmith for voice and clarinet
1983	Beatus Vir for chorus and organ The Road to Ardtalla for chamber sextet Three Dawn Rituals for chamber ensemble Wedding Introit for organ
1984	On Love for solo voice or trebles and organ
1985	Piano Sonata St Anne's Mass for unison voices and organ (or piano)
1986	Festival Fanfares for brass band Two Visions of Hoy for solo oboe and ensemble
1987	Two Movements for Wind Quintet
1987/91	Untold for wind quintet
1988	After the Tryst for violin and piano Búsqueda for speaker, actors, sopranos and ensemble Into the Ferment for ensemble and orchestra Variation on Johnny Faa' for soprano, flute, cello and harp
1988/91	Visions of a November Spring (String Quartet No.1)
1989	Tryst for orchestra Cantos Sagrados for chorus and organ or orchestra The Exorcism of Rio Sumpúl for mixed ensemble or chamber orchestra
1990	The Berserking Concerto for piano and orchestra ...as others see us... for mixed ensemble The Confession of Isobel Gowdie for orchestra Sowetan Spring for wind band Catherine's Lullabies for chorus, brass and percussion
1991	Scots Song for soprano and quintet or piano Tuireadh for clarinet and string quartet (or string orchestra) Divo Aloysio Sacrum for choir and organ (optional) A Cecilian Variation for J.F.K for piano intercession for 3 oboes or 3 saxophones Sinfonietta for orchestra or chamber orchestra
1992	Veni, Veni, Emmanuel Concerto for percussion and orchestra Barncleupédie for piano So Deep for chorus with optional oboe and viola solos
1992-93	Visitatio Sepulchri for 7 singers or chorus and chamber orchestra

- 1993 **Epiclesis** Concerto for trumpet and orchestra
Angel for piano
...here in hiding... for 4 male voices or unaccompanied choir
They saw the stone had been rolled away Fanfare for brass and percussion
Memoire imperiale for orchestra
Seven Last Words from the Cross Cantata for choir and strings
Kiss on Wood for violin (or cello) and piano
- 1994 **Ballad** for voice and piano
Britannia for orchestra
Memento for string quartet
Christus Vincit for a cappella choir
White Note Paraphrase for organ
- 1994-95 **Adam's Rib** for brass quintet
- 1995 **Màiri** for 16-part unaccompanied choir
The Children for medium voice and piano
A Different World for violin and piano
- 1991-95 **Inés de Castro** Opera in two acts
- 1995 **Seinte Mari moder milde** for SATB chorus and organ
- 1995-96 **The World's Ransoming** for orchestra, with concertante cor anglais
- 1996 **Cello Concerto**
A Child's Prayer for two treble soloists and choir a cappella
The Galloway Mass for congregation, choir (or cantor) and organ
The Halie Speerit's Dancers for children's choir or voice and piano



Jon Garrison in the Scottish Opera production of *Inés de Castro*, Glasgow (2001)

Photo: Bill Cooper/Scottish Opera

- 1996 cont **On the Annunciation of the Blessed Virgin** for SATB choir and organ
Ninian Concerto for clarinet and orchestra
Í (A Meditation on Iona) for strings and percussion
- 1997 **Fourteen Little Pictures** for piano trio
The Gallant Weaver for SATB chorus a cappella
Lumen Christi for solo piano
Symphony: 'Vigil' for orchestra
The Prophecy for soprano and ensemble or school choir and instruments
Raising Sparks Six songs for mezzo and ensemble
Changed for mixed chorus and organ, harp or string trio
A New Song for SATB chorus and organ
Birthday Present for piano solo
- 1998 **Exsultet** for brass and percussion
Quickening for vocal ensemble, children's choir, SATB choir and orchestra
Why is this night different? (String Quartet No.2)
Gaudeamus in loci pace for organ solo
- 1999 **Symphony No.2** for chamber orchestra
The Company of Heaven for children's voices and organ or ensemble
Cello Sonata No.1 for cello and piano
Cumnock Fair for piano sextet, or string orchestra and piano
Heyoka Te Deum for 3-part treble voices, flute, tubular bells and piano
- 1999/2001 **Magnificat** for SATB choir and organ or orchestra
- 2000 **Parthenogenesis** Scena for soprano, baritone, actress and chamber orchestra
Cello Sonata No.2 for cello and piano
Mass for SATB chorus and organ
Laudi alla Vergine Maria for chorus a cappella
From Galloway for solo clarinet
For Ian for solo piano
Northern Skies Seven intermediate pieces for cello and piano
- 2000/01 **Nunc Dimittis** for SATB choir and organ or orchestra
- 2001 **The Birds of Rhiannon** Tone-poem for orchestra with optional chorus (SATB)
Te Deum for SATB choir and organ
Dutch Carol for unison treble voices and piano
Tremunt videntes angeli for SATB choir a cappella
in angustiis... I for solo piano
- 2001-02 **in angustiis... II** for solo cello, oboe or soprano
A Deep but Dazzling Darkness for solo violin, ensemble and tape

- 2002 **Symphony No.3: 'Silence'** for orchestra
O bone jesu for chorus a cappella
To My Successor for SATB chorus a cappella
25th May 1967 for solo piano
For Neil for solo piano
- 2003 **Piano Concerto No.2** for piano and string orchestra
Le Tombeau de Georges Rouault for solo organ
Chosen for choir and organ
Give me Justice for chorus a cappella
- 2003-04 **A Scotch Bestiary** for organ and orchestra
- 2004 **For Max** for piano quintet
For Michael for piano quintet
HB to MB for solo cello
***Give me Justice, O God** for unison voices
***Gospel Acclamation** for unison voices
***The Lord is my life and my help** for unison voices
***Remember your mercies, Lord** for unison voices
- 2005 **From Ayrshire** for violin and orchestra or piano
Nemo te condemnavit for SATB chorus a cappella
***Bless the Lord, my soul** for SATB choir
***The Lord is my Shepherd** for unison voices and organ
***Out of the depths** for SATB choir a cappella
***The Spirit of the Lord** for SATB choir
***When he calls to me, I will answer** for unison voices
- 2005-06 **The Sacrifice** Opera in three acts
The Sacrifice: Three Interludes for orchestra
- 2005-07 **The Strathclyde Motets** for SATB chorus a cappella
- 2006 **Stomp (with Fate and Elvira)** concert overture for orchestra
Sun-Dogs for chorus a cappella
Tenebrae Responsories for chorus a cappella
For Sally for piano quintet
Invocation for SATB chorus a cappella
After Virtue for chorus a cappella
Success for SATB chorus a cappella
***Bless the Lord, my soul** for unison voices
***Let the sons of Israel say** for SATB choir
***O Lord, you had just cause** for unison voices
- 2007 **Horn Quintet** for horn and string quartet
St John Passion for solo baritone, chorus and orchestra
String Quartet No.3
Chant for John for piano quartet
...fiat mihi... for double chorus a cappella
Jebel for brass band
***Our Father, Doxology, Acclamation and Great Amen**
for unison voices

2008

Os mutorum for women's voices and medieval harp

O for 3-part treble choir, trumpet and strings

The Song of the Lamb for SATB chorus and organ

Padre Pio's Prayer for SATB chorus and organ

Piano Concerto No.3 for piano and orchestra

*Liturgical works for future publication



James MacMillan's engagements as a conductor are managed by Intermusica. Please visit www.intermusica.co.uk/macmillan

Website <http://www.boosey.com/composers>

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