MOZART REQUIEM: 100 VOICES

Sydney and Melbourne April/May 2016

Australian Brandenburg Orchestra
Paul Dyer AO Artistic Director and Conductor
Brandenburg Choir
Brandenburg Young Voices
Guest Conductors Anna Sandström (Sydney) & Philip Carmody (Melbourne)

PROGRAM
Williams Festive Alleluia
Anon Gaudete from Piae Cantiones 1582
Anon Salva nos, stella maris
Palestrina Alma Redemptoris Mater
di Lasso Matona Mia Cara
Rutter What Sweeter Music
Rutter For the Beauty of the Earth
Handel Hallelujah Chorus from Messiah, HWV 56
Interval
Mozart Requiem Mass in D minor, K. 626

Sydney City Recital Hall
Friday 29 April, Saturday 30 April, Wednesday 4 May, Friday 6 May,
Wednesday 11 May all at 7pm. Matinee Saturday 30 April at 2pm

Melbourne Melbourne Recital Centre
Saturday 7 May at 7pm
Sunday 8 May at 5pm

Chairman’s 11
Proudly supporting our guest artists

The duration of this concert is approximately 2 hours including interval.
We kindly request that you switch off all electronic devices during the performance.
Macquarie Group is proud to continue our support for one of Australia’s foremost cultural treasures, the Australian Brandenburg Orchestra.

This is Macquarie Group’s ninth year as the Brandenburg’s Principal Partner. What makes this relationship so rewarding is our shared passion for the highest standards, underpinned by specialist skills and experience.

Mozart Requiem: 100 Voices is an extraordinary and moving experience. The Australian Brandenburg Orchestra, Brandenburg Choir and the Brandenburg Young Voices come together for a complex performance we hope you will find surprising and enthralling.

We congratulate Artistic Director Paul Dyer on programming another wonderful series of concerts. Our partnership with the Brandenburg in bringing these works to life means the immense talents of its musicians and visiting artists can be widely enjoyed and appreciated.

Shemara Wikramanayake
Chair, Macquarie Group Foundation
ARTISTIC DIRECTOR'S MESSAGE

The day was calm and mild.

Mozart died shortly after midnight on 5 December 1791, was given a small funeral and then buried in an unmarked grave. He was raised a Roman Catholic and remained a loyal member of the Church throughout his life.

That day was a sad one.

The Requiem has a complex history, riddled with deception and manipulation of public opinion, but one thing remains true: the music is sublime, dramatic and truly beautiful. It has a deep sadness and a strong humility. It is poetry and music set dramatically, as Mozart spent his life. The moments of sound are light, graceful, dark, passionate, virtuosic and overwhelmingly divine in purity.

The poetry of the Requiem acknowledges the human soul with amazing respect, its Latin text laden with lines such as the trumpet will send its wondrous sound throughout the sepulchres… my heart contrite as ashes … bitter flames … allow them to cross from death to life …may eternal light shine upon them … grant them merciful rest.

Michael Kelly was an Irish actor, singer, composer and theatrical manager, and had been a friend of Mozart. He described Mozart’s physical appearance as “a remarkable small man, very thin and pale, with a profusion of fine, fair hair of which he was rather vain. There was nothing special about [his] physique. He was small and his countenance, except for his large intense eyes, gave no signs of his genius”. His facial complexion was pitted, a reminder of his childhood case of smallpox. He loved elegant clothing. Kelly remembered him at a rehearsal: “[He] was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra.” Of his voice his wife Constanze later wrote that it “was a tenor, rather soft in speaking and delicate in singing, but when anything excited him, or it became necessary to exert it, it was both powerful and energetic”.

There are many poets on stage tonight thoughtfully balancing this very personal music.

The sound of young voices, beautifully directed by Brandenburg Soprano Anna Sandström in Sydney and my long-time colleague Philip Carmody, Director of Music, Melbourne Grammar School, the Orchestra playing on instruments of Mozart’s time, along with the gorgeous voices of the Brandenburg Choir.

It is with immense excitement that I have the privilege to present our Brandenburg Young Voices and Brandenburg’s Mozart Requiem.

Paul Dyer AO
Artistic Director and Conductor
MOZART REQUIEM: 100 VOICES

Australian Brandenburg Orchestra
Paul Dyer AO Artistic Director and Conductor
Brandenburg Choir
Brandenburg Young Voices
Guest Conductors Anna Sandström (Sydney) & Philip Carmody (Melbourne)
Amy Moore Soprano
Max Riebl Alto
Paul Sutton Tenor
Alexander Knight Bass

THE MUSICIANS ON PERIOD INSTRUMENTS

Period Violin 1
Shaun Lee-Chen, Perth
   (Concertmaster)*
Matt Bruce, Sydney
   (Associate Concertmaster)*
Catherine Shugg, Melbourne
Bianca Porcheddu, Canberra†
Matt Greco, Sydney
Aaron Brown, New York

Period Violin 2
Ben Dollman, Adelaide**
Simone Slattery, Adelaide
Rafael Font, Sydney
Lorraine Moxey, Orange²
Natalia Harvey, Melbourne

Period Viola
Monique O’Dea, Sydney†³
Marianne Yeomans, Sydney
James Eccles, Sydney
Simón Gangotena, Melbourne

Period Cello
Jamie Hey, Melbourne**
Anthea Cottée, Sydney
Rosemary Quinn, Sydney
Dan Curro, Brisbane

Period Double Bass
Kirsty McCahon, Sydney**
Libby Browning, Perth

Basset Horn
Craig Hill, Melbourne*
Nicole van Bruggen,
   Sunshine Coast³

Period Bassoon
Peter Moore, Perth*
Joanne Littlely, Perth

Period Trumpet
Leanne Sullivan, Sydney*
Rainer Saville, Sydney

Period Trombone
Nigel Crocker, Sydney
Ros Jorgensen, Sydney
Brett Page, Sydney

Timpani/Percussion
Brian Nixon, Sydney

Organ
Heidi Jones, Sydney⁵
Paul Dyer, Sydney
BRANDENBURG CHOIR

Soprano
Sarah Ampil
Samantha Ellis
Wei Jiang
Liza Lilli
Belinda Montgomery
Jennifer Rollins
Josie Ryan
Lauren Stephenson
Adria Watkin
Hester Wright

Alto
Jonathan Borg
Phil Butterworth
Tim Chung
Chris Hopkins
Adam Leslie
Mark Nowicki
Oscar Smith
Paul Tenorio

Tenor
Oskar Andersson
Spencer Darby
Brendan McMullan
Joshua Oxley
Edmond Park
Eric Peterson
Richard Sanchez
Daniel Verschuer

Bass
Hayden Barrington
Ben Caukwell
Craig Everingham
Nick Gilbert
Ashley Giles
Sébastien Maury
Hugh Ronzani
Rodney Smith

*Denotes Brandenburg Core Musician
+Section Leader

1Bianca Porcheddu appears courtesy of St. Francis Xavier College, Florey ACT (staff)
2Lorraine Moxey appears courtesy of Kinross Wolariol School
3Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)
4Nicole van Bruggen appears courtesy of Orchestra Seventeen88
5Heidi Jones appears courtesy of SCEGGS Darlinghurst (staff)
Organ preparation by Joanna Tondys in Sydney, and Ken Falconer in Melbourne
In January 2013 Paul Dyer AO was awarded the Officer of the Order of Australia (AO) for his ‘distinguished service to the performing arts, particularly orchestral music as a director, conductor and musician, through the promotion of educational programs and support for emerging artists’ in recognition of his achievements as Co-founder and Artistic Director of the Australian Brandenburg Orchestra and Brandenburg Choir.

Paul Dyer is one of Australia’s leading specialists in period performance styles. He founded the Orchestra in 1990 and has been Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Australian Brandenburg Orchestra and Choir.

Paul completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

Paul appears as a soloist, continuo player and conductor with many major ensembles including the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Victorian State Opera, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and the Orchestra of the Age of Enlightenment, London.

Paul has performed with many prominent international soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky and many others. In 1998 he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg soloists, and in August 2001 Paul toured the orchestra to Europe with guest soloist Andreas Scholl. As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States.

Paul is an inspiring teacher and has been a staff member at various Conservatories throughout the world. In 1995 he received a Churchill Fellowship and he has won numerous international and national awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical Album. Paul is Patron of St Gabriel’s School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music. In 2010 Paul was awarded the Sydney University Alumni Medal for Professional Achievement.
A NEW CHAPTER IN DIGITAL

Accenture as the official Series Partner of the Australian Brandenburg Orchestra’s concert Mozart Requiem: 100 Voices, is proud to welcome you to today’s performance.

We have been privileged to work with the Australian Brandenburg Orchestra as their Digital Partner since 2014, and I personally have enjoyed getting to know the Brandenburg and their business on a deeper level.

In late 2014 Accenture Strategy and the Brandenburg embarked on a voyage to consolidate the Brandenburg’s position within the digital space. Together we developed a strategy to provide audiences of all ages and backgrounds an opportunity to experience the creativity and inspired leadership that Artistic Director Paul Dyer brings to baroque music.

Accenture and the Australian Brandenburg Orchestra will continue to further the digital identity of the Brandenburg and will continue to bring the beauty of baroque music to a whole new generation of listeners.

I have enormous respect for every musician performing today and applaud the level of commitment and hours of preparation that went into making this series a success.

David Mann
Managing Director – Accenture Strategy, Mergers and Acquisitions, Asia Pacific
AUSTRALIAN BRANDENBURG ORCHESTRA

“...What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile, they laugh...there's a warmth and sense of fun not often associated with classical performance.”
Sydney Morning Herald

Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy. Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprung from the composer’s pen.

The Orchestra’s name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Celebrating their 27th anniversary in 2016, the Brandenburg continues to deliver exhilarating performances.

The Brandenburg has collaborated with such acclaimed and dynamic virtuosi as Andreas Scholl, Philippe Jaroussky, Kristian Bezuidenhout, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey, Andrew Manze and more.

The Brandenburg has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts. The Orchestra began regular touring to Queensland in 2016.

Since its beginning, the Brandenburg has been popular with both audiences and critics. In 1998 The Age proclaimed the Brandenburg “had reached the ranks of the world’s best period instrument orchestras”. In 2010 the UK’s Gramophone Magazine declared “the Australian Brandenburg Orchestra is Australia’s finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty”.

The Australian proclaimed that “a concert with the Australian Brandenburg Orchestra is like stepping back in time, as the sounds of period instruments resurrect baroque and classical works with reverence and authority”.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 40,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. The Orchestra also has a regular commitment to performing in regional Australia. Since 2003 the Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts. The Orchestra began regular touring to Queensland in 2016.

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Discover more at brandenburg.com.au
The Brandenburg Choir is renowned for its astonishing vocal blend and technical virtuosity. Established by Artistic Director Paul Dyer in 1999 to perform in the first-ever Noël! Noël! Brandenburg Christmas concert, the Choir has become a regular part of the Brandenburg year. The first Noël! Noël! concert combined medieval chant and polyphony as well as carols from around the world in their original settings and languages.

"Music from earlier centuries often requires the sound of the human voice. I wanted to put a group of excellent singers together adding a rich complement to our period instruments. Our Choir is a ravishing blend of radiant Sydney singers", says Paul Dyer.

Originally 13 voices, the Choir joined our Orchestra and wowed audiences with truly beautiful renditions of both familiar Christmas favourites and rarely-heard sacred works, performing music from the eleventh century to the baroque. It was an instant success, combining musical, literary and scholarly performances that thrilled audiences and critics alike.

Noël! Noël! has proven to be so popular, the Brandenburg have released their second live recording of the concert at City Recital Hall. A Celtic Christmas was recorded in 2013.

This beautiful collection of festive music is available in leading music stores. In addition to the annual Noël! Noël! concerts, the Choir now regularly performs as part of the Brandenburg’s annual subscription season. Bach Cantatas, Handel Coronation Anthems, and Mozart’s great Requiem and Coronation Mass are among the best loved performances of the Choir. Their performance of Handel’s Ode for St Cecilia’s Day received critical acclaim, with the Sydney Morning Herald declaring: "[The Brandenburg Choir is] one of the finest choruses one could put together in this town".

The current members of the Brandenburg Choir are all professional singers, many of whom also hold music degrees, but they do not all sing full time. From music teachers to lawyers, business managers to medical doctors and nurses, each member looks forward to the opportunity to perform with the Brandenburg throughout the year.
Countertenor Max Riebl began his stage career as a boy soprano and has since performed in operas and oratorios with the Australian Brandenburg Orchestra, the Victorian and Vienna Chamber Orchestras, the Australian Opera and Ballet Orchestra, the Royal Philharmonic as well as a host of baroque ensembles throughout Europe and Australia. He has sung in venues such as the Vienna Konzerthaus and Musikverein, the Sydney Opera House, Melbourne Recital Center and Hamer Hall.

He has performed works including Handel's *Orlando*, *Messiah* and *Dixit Dominus*, John Blow's *Venus and Adonis* and Purcell's *Fairy Queen*, *Bach's Johannes Passion, Magnificat and B-minor Mass*, *Vivaldi's Stabat Mater, Gloria and Nisi Dominus*, *Mozart's Requiem* and Pergolesi's *Stabat Mater*.

He has received top prizes in some of Australia's most prestigious vocal competitions including the IFAC Australian Singing Competition, Herald Sun Aria and the Royal Philharmonic Arias.

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Soprano

Amy recently moved to Australia from the UK, where she led a successful career as a soloist and ensemble singer, focusing particularly on early and contemporary music.

Amy performed solo radio broadcasts with the Orchestra of the Age of Enlightenment, The Gabrieli Consort and the RTÉ, and concerts with the Bochumer Symphoniker and the Hanover Band.

She has sung with virtually all the leading UK ensembles, particularly enjoying small-scale performances of major works – such as eight-voice performances of *Messiah* and the *St Matthew Passion* with (respectively) the Early Opera Company and the Dunedin Consort. With Gallicantus she has performed and recorded reconstructed Renaissance works with single voices.

Her work over the past seven years with highly respected vocal ensemble EXAUDI included many premières, including Michael Finnissy’s *Libro Sesto*, the highly virtuosic and experimental *A Painter of Figures in Rooms* by Aaron Cassidy, and Australian Matthew Shlomowitz’s *Instrumental Music*.

From 2012-14 Amy sang in Norway’s Edvard Grieg Kor, where she took the roles of Mrs Paskova in Janacek’s *The Cunning Little Vixen*, and Iseut in Frank Martin’s 12-voice *Le Vin Herbe*, in addition to performing in *Marco Polo, The Golden Cockerel* and *Fidelio*.

Since arriving in Sydney last year, Amy has begun singing at St James’, King Street, and has performed as a soloist with the choir of Trinity College, Melbourne.
Bass

A graduate of the Sydney Conservatorium of Music, Alexander Knight is one of the most in-demand young baritones in Sydney. He has worked with conductors Richard Gill, Brett Weymark and the acclaimed English composer Gavin Bryars, and has performed with many of Australia’s premier ensembles, including the Sydney Chamber Choir, Sydney Philharmonia Choirs, Adelaide Chamber Singers and the Song Company. In addition, Alexander has performed at the Edinburgh Fringe Festival, the Adelaide Festival and the Adam Chamber Music Festival in New Zealand, and in August he will begin a 12-month Principal Artist contract at the Hessisches Staatstheater Wiesbaden in Germany.

PAUL SUTTON

Tenor

Paul Sutton developed his musicianship at an early age singing in St. Mary’s Cathedral Choir, Sydney. In 2003 Paul was one of the young trebles from this choir invited to sing with The Australian Brandenburg Orchestra and Choir. Since completing his Choral Scholarship, Paul earned a position as a Tenor Lay Clerk with St. Mary’s, where he regularly sings in choral and solo services and concerts. Paul is currently in his final year of the Bachelor of Music (Performance) at The Sydney Conservatorium of Music.

In 2012, Paul toured to Brisbane and Melbourne with The Australian Brandenburg Orchestra for their production of Monteverdi’s L’Orfeo and in 2015, he was selected to represent The Sydney Conservatorium of Music in Verona, Italy as part of the Estivo programme, for two weeks of lessons, masterclasses and public concerts. Paul is a sought after soloist, having sung an extensive program of concerts which include Vivaldi; J.S. Bach; Haydn; Mozart; Schubert; Mendelssohn; Saint-Saëns; and Charles Wood. He has appeared with the Sydney Philharmonia Choirs, the Sydney Conservatorium of Music, University of NSW Collegium Choir and has sung under the baton of Paul McCreesh, Sir Andrew Davis and Charles Dutoit. In July/August Paul will sing the title role of Orpheus in Rockdale Opera Company’s production of Orpheus in the Underworld by Offenbach.
Conductor

Philip is Director of Music at Melbourne Grammar School and has led the Chapel Choir through performances on and for ABCTV, at Hamer Hall with Orchestra Victoria and with the Australian Brandenburg Orchestra.

In 1985 Philip was appointed accompanist for the National Boys Choir of Australia, with whom he is presently one of two Artistic Directors. Highlights for the Choir have included supporting The Three Tenors at the MCG; and the Qantas I Still Call Australia Home campaign. The choir frequently appears with the Melbourne Symphony Orchestra. Philip is also on the staff of organists at St Francis’ Lonsdale Street.

Philip has been nominated three times and twice won the Musical Theatre Guild’s Musical Director of the Year for Man.

Philip enjoys composing and arranging and his works have been performed by the Melbourne Symphony Orchestra and the Choir of Trinity College. His commissioned score for Aladdin has been professionally staged.

Conductor

Anna Sandström holds a Bachelor of Music from the University of Newcastle and a Graduate Diploma of Teaching from New England University. She has been featured as a soloist with Australian groups including The Song Company, Sydney Philharmonia, Cantillation, Pinchgut Opera, Salut! Baroque, Christ Church Cathedral Choir Newcastle, Newcastle University Choir, Australian Chamber Choir, Brandenburg Choir and as resident soprano with Australian Baroque Brass.

Anna was a member of the Choir of Royal Hospital Chelsea, London. She also taught as an early years foundation stage classroom teacher at Starksfield Primary School Enfield and choral conductor with an outreach program for disadvantaged children in the Dartford area. Anna has performed in festivals including the Early Music Festival Brugge, Henley, Poole Lighthouse & Petworth festivals and in major venues throughout the UK and Europe including Cadogan Hall and Westminster Abbey. Anna is currently the head of probationer choristers at St Mary’s Cathedral and is a tutor at The Arts Unit, with the NSW Department of Education.

Anna has performed as a soloist with the choir of St James’ King St, and has toured with the Australian Chamber Orchestra and The Presets. Anna also regularly tours Melbourne, Sydney and Newcastle performing with Camerata Antica, a group she founded in 2010 with her husband, cornettist, Matthew Manchester.
MOZART REQUIEM: 100 VOICES

Lyn Williams

Festive Alleluia

Lyn Williams OAM is the founder and artistic director of Sydney Children’s Choir and the national children’s choir, Gondwana Voices. Under her leadership, the Gondwana Choirs organisation has grown to include twenty three ensembles, including the Gondwana Indigenous Children’s Choir. She has conducted most major professional choirs and orchestras in Australia, and has been music director and conductor for a number of major events, including the 2006 Melbourne Commonwealth Games.

Lyn is a Churchill Fellow and as a composer won the 2009 APRA–Australian Music Centre Vocal/Choral Work of the Year for her work A Flock of Stars. In 2015, Lyn was named one of The Australian Financial Review and Westpac’s 100 Women of Influence in the category of Culture.

What to listen for

Alleluia (or Hallelujah) comes from Hebrew and means ‘praise God.’ Lyn Williams composed this joyful processional work for Sydney Children’s Choir. Inspired by medieval dance tunes, it alternates between two sections, with the parts at times singing in canon (that is, singing the same melody but starting one after the other).

Anonymous

Gaudete from Piae Cantiones 1582

The Piae Cantiones was a collection of medieval songs published in Sweden in 1582. They were unknown in England until three hundred years later, when a number of them were set to new words and published as Christmas carols. They included Good Christian Men, Rejoice, and Good King Wenceslas.

Gaudete is also a Christmas carol. The words appear in the Piae Cantiones, but the tune commonly used was probably composed in the sixteenth century.

Gaudete, gaudete  
Christus est natus  
ex Maria virgine,  
gaudete.  
Rejoice, rejoice  
Christ is born  
of the Virgin Mary,  
rejoice.

Deus homo factus est  
Natura mirante,  
Mundus renovatus est  
a Christo regnante.  
God was made man  
And nature marvels  
The world is renewed  
By Christ who reigns.

Tempus adest gratiae,  
hoc quod optabamus,  
Camina laeticiae  
devote reddamus.  
Now is the time of grace,  
that we have wished for,  
Let us sing songs of joy,  
to show our devotion.

Ergo nostra concio  
psallat iam in lustro,  
Benedicat Domino,  
salus Regi nostro.  
So let us sing together  
sing now to make us pure,  
Praise the Lord,  
greetings to our King.
Salva nos, stella maris

*Salva nos* comes from a collection of illuminated manuscripts held in the historic Laurentian Library in Florence. It is the largest extant collection by composers associated with the cathedral of Notre Dame in Paris in the thirteenth century. *Salva nos* is a *rondellus*, a type of religious composition in Latin with a recurring refrain, in praise of the Virgin Mary, the mother of Christ. She has been venerated as the ‘star of the sea’, guiding light and protector of travellers, since the ninth century.

*Salva nos, stella maris*  
*Et regina caelorum.*  

*Que pura Deum paris*  
*Et per rubum signaris*  
*Nesciens viri thorun*

Salva nos, stella maris  
Et regina caelorum.

Save us, star of the sea  
And queen of heaven.

Who, being pure, gave birth to God  
Marked out by the briar*  
She swelled without knowing a man

Salva nos, stella maris  
Et regina caelorum.

Save us, star of the sea  
And queen of heaven.

O special Virgin  
Be our salvation  
Empress of heaven.

Salva nos, stella maris  
Et regina caelorum.

Tu mater expers paris  
Manna celeste paris  
Et panem angeloru

Salva nos, stella maris  
Et regina caelorum.

You, mother without equal  
Provider of manna from heaven  
And angelic bread

Salva nos, stella maris  
Et regina caelorum.

Save us, star of the sea  
And queen of heaven.

*briar–rose, medieval symbol for Mary
Giovanni Pierluigi da Palestrina (c.1525–1594)

Alma Redemptoris Mater

Palestrina spent all his life as a choirmaster in Rome. He was a prolific composer of masses and motets, and the ‘absolute perfection’ of his writing set the standard for polyphonic church music for generations to come.

What to listen for

Alma redemptoris mater is one of four chant antiphons dedicated to the Virgin Mary, which have occupied an important place in Roman Catholic liturgy since the thirteenth century. This serene setting by Palestrina has a hushed, meditative quality which suggests the wonder and expectation of Christmas, the period when it was normally sung.

Alma redemptoris Mater,
quae pervia caeli porta manes
et stella maris,
succurre cadenti,
surgere qui curat populo:
Tu quae genuisti, natura mirante,
tuum sanctum genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud ave,
peccatorum misere.

Kind mother of the Redeemer,
open gateway to heaven
and star of the sea,
help your fallen people
who strive to rise again;
we pray to you, who by a miracle of nature
bore your holy son,
yet remained a virgin as before;
You who received Gabriel’s joyful greeting,
have mercy on sinners.
Orlando di Lasso (1532–1594)

Matona Mia Cara

Di Lasso was born in Flanders. He began his career as a choirboy, with a voice so beautiful that he was abducted three times by rival choirs. In his own time di Lasso was among the best–known and most widely admired musicians in Europe. He was also one of the most prolific, composing over sixty masses and hundreds of motets, songs, and madrigals. At the age of twelve he moved to Italy to work for the noble Gonzaga family in Mantua, a generation before Monteverdi was employed there, but spent all his adult life employed at the ducal court in Munich.

What to listen for

Matona mia cara is one of a group of Italian songs which di Lasso wrote in his old age when, according to him, he ‘should have known better’. It is sung by a German soldier, boasting of his love–making prowess to an Italian girl, but unfortunately he knows very little Italian and lapses into bad French, with a German accent. It is full of puns, jokes and double–meanings which are impossible to translate, and the original text is extremely lewd.

My dear lady, I want to sing
a song beneath your window; this lancer is a good fellow

Don don don diri diri don don don don

Please listen to me, for I sing well
and I love you well, as a Greek does his capon

When I go hunting, I hunt with the falcon
I’ll bring you woodcock, fat as a kidney

Though I do not know how to say many elegant phrases,
I know nothing of Petrarch, nor the fountain of Helicon

But if you’ll love me, I will not be lazy
I will make love to you all night long, thrusting like a ram
**John Rutter** (1945–)

**What Sweeter Music**

John Rutter’s compositions are among the best loved and most performed in the repertoire of contemporary choral works in the UK, USA and Australia. With Sir David Willcocks he was the editor of three volumes of *Carols for Choirs*, and his arrangements of well-known carols are heard everywhere at Christmas. His own output of Christmas carols is large, and includes the favourites *Star Carol* and *Shepherd’s Pipe Carol*, as well as this one, with words by sixteenth century poet Robert Herrick.

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!

Dark and dull night, fly hence away,
And give the honour to this day,
That sees December turned to May,
That sees December turned to May.

Why does the chilling winter’s morn
Smile, like a field beset with corn?
Or smell like a meadow newly–shorn
Thus, on the sudden? Come and see
The cause, why things thus fragrant be:

’Tis he is born, whose quickening birth
Gives life and lustre, public mirth,
To heaven and the under–earth.

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!

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**John Rutter** (1945–)

**For the Beauty of the Earth**

The words of this hymn were written by English clergyman Folliott S. Pierpoint in the 1860s, and it has become a favourite American Thanksgiving hymn. It has been set by a number of composers.

For the beauty of the earth,
For the beauty of the skies,
For the love which from our birth
Over and around us lies:
Lord of all, to thee we raise
This our joyful hymn of praise.

For the beauty of each hour,
Of the day and of the night,
Hill and vale, and tree and flower,
Sun and moon and stars of light.

For the joy of human love,
Brother, sister, parent, child,
Friends on earth, and friends above,
For all gentle thoughts and mild.

For each perfect gift of thine
To our race so freely given,
Graces human and divine,
Flowers of earth and buds of heaven.
George Frideric Handel (1685–1759)

Hallelujah Chorus from Messiah, HWV 56

Handel composed his oratorio Messiah in 1741 in just seventeen days. Its astonishingly direct and dramatic music made it an immediate success, and it has been a staple part of the choral repertoire since its creation.

It was customary for the audience to stand during the Hallelujah chorus, a tradition supposedly dating from one of the first performances, when King George II was so moved at the words ‘for the Lord God omnipotent reigneth’ that he leapt to his feet. The protocol of the day demanded that when the monarch stood everyone else did so too, but in a more democratic era this tradition is followed less and less, and in any case the story is almost certainly untrue. There is no evidence that George II ever attended a Messiah performance, and the first record of the audience standing ‘together with the king’ comes from 1780, by which time both Handel and George II were long dead.

INTERVAL

Wolfgang Amadeus Mozart (1756–1791) and Franz Süssmayr (1766–1803)

Requiem Mass in D minor, K. 626

Farewell, my love – I kiss you millions of times and am ever your Mozart

P.S. Kiss Sophie for me. I send Süssmayr a few good nose-pulls and a proper hair-tug and Stoll a thousand greetings. Adieu – the hour is striking – Farewell – We shall meet again [from The Magic Flute].

N.B. You probably sent the two pairs of yellow winter stockings for the boots to the laundry, for Joseph and I hunted for them in vain! Adieu.

From one of Mozart’s last letters to his wife, 8–9 October 1791

Mozart spent most of the summer of 1791 in Vienna, alone, working. His wife Constanze, unwell as usual due to constant pregnancy, was away in the spa town of Baden with their six-year-old son Carl, awaiting the birth of their sixth child. Around the middle of July, Mozart received a letter brought by a messenger, offering him a strange commission. He was to write a Requiem mass, at this time often composed to mark the death of a prominent person, but he was not to know the names of the person offering the commission or of the person who had died. The fee was good – twenty-five ducats in advance and a further twenty-five on completion – and extra money was always welcome, although financially he was doing well, so he agreed. He was not able to start straight away, however, as he had a
couple of big projects happening: he had been asked to compose an opera, *La clemenza di Tito*, for the
coronation of the Austrian Emperor Leopold II as King of Bohemia, which was to take place in Prague in
mid–September, and he was working hard on his opera *Die Zauberflöte* (The Magic Flute) due to open in
Vienna soon afterward.

Mozart finally got started on his ‘mass for the dead’ sometime after that, perhaps as late as the middle of
November. Three weeks later, shortly after midnight on Monday 5 December 1791, he himself was dead
at the age of thirty-five, leaving the *Requiem*, his last work, unfinished. His death was almost certainly
caused by rheumatic fever and the crude treatments he was given for it. His illness had lasted only fifteen
days.

News of Mozart’s death circulated quickly, and by morning a crowd had gathered in the street outside his
apartment. After a death mask was made, mourners were allowed in to see his body ‘in a black suit, lying
in a coffin, over his forehead a cowl hiding his blond hair, his hands folded over his breast’.

By law, funerals could not be held until 48 hours after death, so two days later, in the early afternoon and
to the tolling of a single bell, Mozart’s body was carried to St Stephen’s Cathedral by four pallbearers.
A cross bearer and four hooded choirboys with lanterns led the mourners: Constanze and her family,
Mozart’s friends and colleagues, and members of the Imperial musical household, including the composer
Salieri.

In Vienna at this time, burials were conducted in accordance with regulations decreed in 1784 by
Emperor Joseph II as part of public health and welfare reforms. These stated that everyone (except the
nobility and wealthy with their own vaults) was to have the same type of burial. Cemeteries were to be
relocated well outside city limits, mourners were not to accompany the body to the cemetery, coffins were
to be used only for the funeral and then re–used, and the body was to be placed in a sack, in a grave
with four or six others, and covered with lime to promote decomposition.

So it was that after the funeral service (about which we know nothing at all), Mozart’s body was left in a
small chapel to one side of the cathedral until after dark, when it was transported to the cemetery where
it was held in a mortuary overnight. The following morning, Mozart was buried in a common grave, a
‘third class’ (standard) burial entirely in accord with accepted practice. There were no ceremonies at the
gravesite, and no priest. Only in one respect was Mozart’s burial unusual: he was buried in his coffin,
which had been bought by his friend and patron Baron von Swieten.

The modern custom of tending and visiting graves was entirely unknown in Vienna at the time, and graves
were not marked. Constanze visited the cemetery about forty years later, taken there by Georg Griesinger,
Haydn’s first biographer. She told him that ‘if it were the custom here as it is in some places to collect and
display the bones of the decomposed bodies, she would recognise her husband’s skull among the many
thousands’. Thankfully this was not put to the test, as in Vienna all graves were ploughed over at least
every eight years by the municipal authorities, ready for the next occupants, and any bones re–buried. By
the time of Constanze’s visit nothing more specific than the rows where burials had taken place in 1791 could be identified.

Three days after the funeral a Requiem mass, during which parts of his own Requiem were sung, was held for Mozart in St Michael’s church in Vienna. Over four thousand people attended a memorial service in Prague the following week, and his Masonic Lodge held a special service to honour his memory. His death was announced in newspapers across Europe. The Vienna Times was typical: ‘His works, which are loved and admired everywhere, are proof of his greatness – and they reveal the irreplaceable loss which the noble art of music has suffered through his death.’ Meanwhile Die Zauberflöte was playing to full houses every night at the Theater auf der Wieden. Mozart was most certainly not forgotten.

Afterwards

Now a widow with two young children and no income, Constanze desperately needed the money that would come from the completed Requiem. Three weeks after his death a short item appeared in the Viennese newspapers recounting that Mozart knew he was dying when he completed it, almost certainly placed by Constanze to counteract any rumours to the contrary.

Meanwhile, she cast around for someone to work on it, and it was finally finished by Franz Süssmayr, Mozart’s occasional student and copyist, and family friend. He had helped Mozart write the recitatives for the opera La clemenza di Tito in the coach on the way to Prague for the premiere, and he did the first draft orchestration of some of Die Zauberflöte. Mozart’s letters contain many references to ‘that idiot Süssmayr’, and Constanze remembered Mozart often saying to him, ‘Ey, there you are again, like oxen in the field; you won’t understand that for a long time.’ However Süssmayr was a competent composer, he had had the advantage of long detailed discussions with Mozart about the work, and he did manage to complete it, disguising his handwriting to look like Mozart’s. It was delivered in February 1792 to its commissioner, who turned out to be a local aristocrat, Count von Walsegg. He wanted a requiem to commemorate the death of his wife, and commissioned it anonymously because he wanted to pass it off as his own composition.

Constanze clearly did not regard the Requiem as the Count’s property, as she sold a copy of it and some other scores to King Friedrich Wilhelm II of Prussia for the huge sum of eight hundred ducats (the original commission was fifty ducats), and entered into negotiations to publish it. The first public performance of the completed Requiem was at a concert in Vienna on 2 January 1793, one of many held to raise money for Constanze and her children, most of them organised by Constanze herself. In the early days after Mozart’s death, she fostered the appearance of a family left destitute, to encourage attendance at her benefit concerts and to convince the Emperor to grant her a pension. Actually, their financial position at his death was not too bad, and once she began to realise the enormous asset she had in Mozart’s compositions, the family was very comfortably off.

None of the four composers who contributed to completing the Requiem wanted their names on the score, Süssmayr modestly describing his work as ‘unworthy’ in a letter to the publishers in 1800.
Constanze never acknowledged that the *Requiem* was not all Mozart’s work, and even when asked directly many years later, towards the end of her life, she would not admit her part in having it completed.

**What to listen for**

Although Mozart had drafted about two-thirds of the *Requiem*, only the first movement (*Introit and Kyrie*) was completely finished when he died. A number of manuscript scores of the *Requiem* exist, as well as a page of sketches by Mozart, and through great musicological detective work it has been possible to work out who wrote what for much of the *Requiem*. For the sections in the Sequence and Offertory (from ‘Dies irae’ to ‘Quam olim’) he had composed only the vocal parts, and for the movements after that nothing by him exists at all.

Mozart composed by mentally laying out the structure and overall conception of the entire work before committing any of it to paper, so although much of the detail is missing from the score his intentions were reasonably apparent.

Nearly all of Mozart’s religious compositions were written when he was employed by the Prince–Archbishop of Salzburg, but after he became a freelance composer in 1781 he composed only the Great Mass in C minor (also unfinished), the little motet *Ave verum corpus*, and the *Requiem*. Instead of a large scale work suitable for a grand occasion, Mozart conceived it as an introspective series of short individual movements in which the four part vocal writing is central, much as a solo voice would be in an aria or a piano in a piano concerto. This was a completely new approach to writing sacred music with no opportunities for virtuosic display and few solo sections. Vocal soloists, choir and instruments mostly work together as three different ensembles. The absence of higher wind instruments and the use of mournful–sounding basset horns in the orchestra cause the sound to be solemn and muted.

Mozart was a masterful vocal composer, so it is not surprising that the *Requiem* shows such a strong connection between text and music. This is particularly apparent in the *Sequence*, which Mozart set as six separate movements. Its vivid imagery of the day of judgement inspired some of his most fervent writing – the strings trembling at the prophecy of the day of wrath in the *Dies irae*, the sepulchral trombone in the *Tuba mirum*, the almost unbearable cry for salvation in the *Rex tremendae*. Perhaps the most heart–wrenching moment of the piece is the *Lacrimosa*, of which Mozart wrote only the first eight bars. The harmonies of its first bar are identical to those of the first bar of the opening Introit. For the last movement, *Lux aeterna luceat eis* (‘may eternal light shine on them’), Süssmayr, apparently following Mozart’s outline, repeats the music of the first movement. This underlines the sense of eternity in the words and gives the work an overall continuity and stability.
**Introit** – Mozart

*Requiem aeternam dona eis, Domine,*
*et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion,*
*et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam,*
*ad te omnis caro veniet.*

*Dona eis, Domine, requiem aeternam:*
*et lux perpetua luceat eis.*

**Kyrie** – Mozart

*Kyrie, eleison.*

*Christe, eleison.*

*Kyrie, eleison.*

**SEQUENCE** – Mozart & Süssmayr

**Dies irae**

*Dies irae, dies illa*
*solvet saeculum in favilla:*
*teste David cum Sibylla.*

*Quantus tremor est futurus,*
*quando judex est venturus,*
*cuncta stricte discussurus!*

**Tuba mirum**

*Tuba mirum spargens sonum*
*per sepulcra regionum,*
*coget omnes ante thronum.*

*Mors stupebit et natura,*
*cum resurgat creatura,*
*judicanti responsura.*

*Liber scriptus proferetur,*
*in quo totum continetur,*
*unde mundus judicetur.*

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Grant them eternal rest, Lord,
and let perpetual light shine on them.
Praise to you, God, in Zion,
and homage will be paid to you in Jerusalem.

Hear my prayer,
to you all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Day of wrath, day that
will dissolve the world in ashes,
as foretold by David and the Sibyl.
There will be great trembling
when the judge descends from heaven
shattering every grave.

The trumpet will send its wondrous sound
throughout the sepulchres of the region,
and gather all before the throne.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.

A book will be brought forth,
in which all will be written,
by which the world will be judged.
Judex ergo cum sedebit, quidquid latet, apparebit: nil inultum remanebit.

Quid sum miser tunc dicturus? quem patronum rogaturus, cum vix justus sit securus?

**Rex tremendae**
*Rex tremendae majestatis, qui salvandos salvas gratis, salve me, fons pietatis.*

**Recordare**
*Recordare Jesu pie, quod sum causa tuae viae: ne me perdas illa die.*

Quaerens me, sedisti lassus: redemisti crucem passus: tantus labor non sit cassus.

Juste judex ultionis, donum fac remissionis, ante diem rationis.

Ingemisco, tamquam reus: culpa rubet vultus meus: supplicanti parce Deus.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque sper diem credisti.

Preces meae non sunt dignae: Sed tu bonus fac benigne, ne perenni cremer igne.

When the judge will sit, what is hidden will be revealed: nothing will remain unavenged.

What shall a wretch like me say? To what patron will I plead, when even the just need mercy?

King of tremendous majesty, who freely saves those worthy ones, save me, source of piety.

Remember holy Jesus, because I am the cause of your suffering: do not forsake me on that day.

Faint and weary you have sought me: redeemed me, suffering on the cross; may such great effort not be in vain.

Just judge of vengeance, grant me the gift of absolution, before the day of reckoning.

I moan, as one who is guilty: my face grows red with shame: spare this supplicant oh God.

You, who forgave Mary, and listened to the thief, give me hope also.

My prayers are unworthy, but you good Lord look kindly on me, lest I burn in the eternal fire.
MOZART REQUIEM: 100 VOICES

Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

Confutatis
Confutatis maledictis, flammis acribus addictis, voca me cum benedictis.

Oro supplex et acclinis, cor contritum quasi cinis: Gere curam mei finis.

Lacrimosa – Mozart, first 8 bars only
Lacrimosa dies illa, qua resurget ex favilla judicandus homo reu: Huic ergo parce Deus.

Pie Jesu Domine, dona eis requiem. Amen.

OFFERTORY – Mozart & Süßmayr

Domine Jesu
Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absorbent eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abrahae promisisti et semini ejus.

Among the sheep offer me a place, and separate me from the goats, guiding me to your right hand.

After the accursed are silenced, given up to the bitter flames, call me among the blessed.

Kneeling and bowed down I pray, my heart contrite as ashes: help me at my end.

That sorrowful day when man shall arise from the ashes to be judged. Spare us by your mercy, Lord.

Holy Lord Jesus, grant them rest. Amen.

Lord Jesus Christ, King of glory, free the souls of the faithful departed from the pains of hell and the deep pit: deliver them from the lion’s mouth, do not let Tartarus swallow them, nor let them fall into darkness: may the standard-bearer, Saint Michael, bring them into the holy light as you promised Abraham and his descendants.
Hostias
Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti et semini ejus.

Sacrifices and prayers of praise, Lord, we offer to you: accept them on behalf of those souls we remember today, and let them, Lord, pass from death to life. As you promised Abraham and his descendants.

Sanctus – Süssmayr
Sanctus, sanctus, sanctus Dominus Deus Sabaoth! Pleni sunt caeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy Lord God of Sabaoth! Heaven and earth are full of your glory. Hosanna in the highest.

Benedictus – Süssmayr
Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei – Süssmayr
Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takes away the sins of the world, grant them rest. Lamb of God, who takes away the sins of the world, grant them rest. Lamb of God, who takes away the sins of the world, grant them eternal rest.

Communion – Süssmayr
Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es. Requiem aeternum dona eis Domine.

May everlasting light shine upon them, Lord: with your saints in eternity, for you are merciful. Grant them eternal rest Lord.
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