

WINCHESTER COLLEGE CHAPEL CHOIR

JOHN MARK AINSLEY · ASHLEY RICHES

MALCOLM ARCHER · SARAH FOX · DIANA MOORE



LONDON MOZART PLAYERS



Wolfgang Amadeus Mozart

REQUIEM

LONDON MOZART PLAYERS

and

WINCHESTER COLLEGE
CHAPEL CHOIR

directed by MALCOLM ARCHER

with

SARAH FOX *soprano*

DIANA MOORE *alto*

JOHN MARK AINSLEY *tenor*

ASHLEY RICHES *bass*

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Requiem

The story of Mozart's *Requiem* is both fascinating and intriguing. In the last months of Mozart's life, the composer was perhaps as inspirationally active as he had ever been, (two operas recently completed) despite his declining health. Yet the composition of the *Requiem* was something which weighed heavily on his mind and spirit and haunted him greatly. As he wrote in a letter to his father in 1787:

'as death when we come to consider it closely, is the true goal of our existence, I have formed during the past few years such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed very soothing and consoling! And I thank my God for graciously granting me the opportunity of learning that death is

the key that unlocks the door to our true happiness. I never lie down at night without reflecting—young as I am—I may not live to see another day.'

The various myths which have surrounded the *Requiem* were largely spread by his biographers after his death and were fanciful. Those who have seen Peter Shaffer's play *Amadeus*—later made into the box office hit film—know well the fictional notion that the composer Salieri was the mysterious stranger who visited Mozart and paid him to write the *Requiem* for an 'anonymous patron'. The real truth is just as chilling. The stranger in grey was, in fact, the steward of a Viennese aristocrat, Count Franz von Walsegg-Stuppach, a wealthy amateur musician who was accustomed to hiring professional musicians to perform in his home. He also liked to commission

works secretly (copying the instrumental parts in his own hand) and then asking the players to guess who the composer was. The Count was commissioning Mozart to write the *Requiem* so he could pass it off as his own!

Mozart's mysterious visitor undoubtedly had an adverse effect on his health, seeing this request as an omen of his own death. However, Mozart could not ignore the stage payments on offer to him as he was, by all accounts, considerably in debt. Already exhausted from writing two operas *La Clemenza di Tito* and *Die Zauberflöte*—both in production at the time—he had little energy left for the *Requiem*, and he died without completing the work.

After Mozart's death, his widow Constanza was confronted with a dilemma. In order to be paid the other half of the commissioning fee, she had to deliver a completed score, and being also in serious financial hardship following the death of her husband, she searched for someone to complete the work for

her. Mozart had only finished the vocal parts and continuo from the *Introit* to the *Offertory*, and the *Lacrimosa* ended after just eight bars. She finally persuaded Mozart's 25-year-old pupil, Franz Xaver Süssmayr to complete and score the *Requiem*. Süssmayr knew Mozart well and had been with him during the creative process—his handwriting was also very similar to Mozart's. In fact, it may well be that Süssmayr wrote down from dictation many of Mozart's ideas for the work. Süssmayr was certainly not a composer of Mozart's ability or genius, but he was skilled enough for the job to be done well. Apparently, Count Franz was delighted with the result, which suited his devious purposes admirably!

The work might not exist today if it were not for the fact that Constanza broke the terms of the agreement and had the entire score copied out for her own safekeeping, in addition to the copy that was delivered to the Count. She also arranged a public benefit performance of the work which further frustrated the Count's plans.

In fact, the popularity of Mozart's *Requiem* today is owed to the considerable and skilled efforts of Süssmayr. It is for this reason that our recording is true to this version of the work. Others have tried to reconstruct the work from Mozart's original sketches, but in my opinion, none has succeeded as well as Süssmayr. Indeed, the *Benedictus* is arguably one of the finest movements, and surely one of which even Mozart would have been proud.

It is true that the Süssmayr completion does suffer from some over-scoring at times, especially in the trombone writing during choruses, but with judicious 'thinning out' the clarity of the music can shine through luminously and one is easily convinced that we are listening to a work by Mozart.

Süssmayr claimed that his work (apart from the *Sanctus* and *Agnus Dei*) was entirely based on Mozart's own sketches and plans. There is no reason to doubt this, although some claim that the movements that Süssmayr composed

do not have the idiomatically Mozartian lines and that they possess flaws in musical style and grammar that are foreign to Mozart's idiom.

The *Sanctus* received some criticism in terms of orchestration, and the fact that the *Hosanna* is a truncated fugue rather than something more fully-blown. Also, the fact that Süssmayr brought back the *Hosanna* fugue in a different key at the end of the *Benedictus* came in for criticism. However, balance this with the sublime vocal writing for the soloists in the *Benedictus* and the ingenious way in which he has completed the *Lacrimosa*—more effectively than other versions—and we see that Süssmayr did indeed do a fine job. Were it not for him, a potentially great work would have been lost, probably for ever.

Malcolm Archer
June 2017



WINCHESTER COLLEGE
CHAPEL CHOIR

DIRECTED BY
Malcolm Archer

SOPRANO
Sarah Fox

ALTO
Diana Moore

TENOR
John Mark Ainsley

BASS
Ashley Riches

THE QUIRISTERS

Thomas Burkill
Luke Elkington
(Head Quiristers)
Chubbs Bailey
Max Bassett
Angus Benton
Harry Hetherington
Louis Jones
Henry Menard
Augustin Robert
Christopher Roberts-Pastor
Hamish Rogers
Ivo Sawbridge
Thomas Sharrock
George Stewart
Charles Temmink
Tristan Wigley

ALTO

Anthony Ayres
Paul du Plessis-Smith
George Gillow
Henry Grandage
Kieran Mackison

Coralie Ovenden
Jack Sharp
Joseph Zubier

TENOR

Angus Armstrong
Paul Bentley-Angel
Jacob Clark
Simon Irwin
Maxim Meshkovich
Oliver Tarney
Mark Williams

BASS

Orlando Beeny
Johnny Furse
Jonathan Hedley
Hyunseog Lee
Samuel Morton Morris
Robert Temmink
Jacob Thorn
Angus Robinson
Peter Waters
Charles Williamson



LONDON
MOZART PLAYERS

VIOLIN I

Ruth Rogers
Sijie Chen
Martin Smith
Ann Criscuolo

VIOLIN II

Jenny Godson
Andrew Roberts
Jeremy Metcalfe
Nikki Gleed

VIOLA

Simone Van der Giessen
Sophie Renshaw
Michael Posner

CELLO

Sebastian Comberti
Julia Desbruslais
Julia Graham
Daisy Vatalaro

BASS

Stacey Watton

BASSET HORN

Andrew Webster
Anna Hashimoto

BASSOON

Sarah Burnett
Robert Porter

ORGAN

Jamal Sutton

TRUMPET

Paul Archibald
Peter Wright

TROMBONE

Ian White
Jeremy Gough
Ian Fasham

TIMPANI

Ben Hoffnung

Biographies

MALCOLM ARCHER DIRECTOR



Malcolm Archer is one of the world's leading church musicians and has enjoyed a distinguished career in cathedral music, which has taken him to posts at Norwich, Bristol, Wells Cathedrals and

then Director of Music at St. Paul's Cathedral in London. He is now Director of Chapel Music at Winchester College, where he is responsible for the College's ancient choral foundation, conducting the Chapel Choir and teaching the organ.

During his time at St. Paul's Cathedral, Malcolm directed the choir for several State services, including the *Tsunami Memorial Service*, the *London Bombings Service* and the *80th Birthday Service* for HM The Queen, for which he was invited by Buckingham Palace to compose a special anthem, performed live on *BBC1*. His many broadcasts and recordings from Wells and St. Paul's and Winchester have received critical acclaim, and his CD of Christmas music from St. Paul's was voted Editor's number one choice in the *Daily Telegraph*.

Malcolm is much in demand as a choir trainer and choral and orchestral conductor, and he has directed concerts, workshops, courses and summer schools in various parts of the globe, as well as working with several leading orchestras. He is also the Musical Director of the *Jean Langlais Festival* in France. As an organ recitalist he has played in nine European countries, the USA and Canada and his CDs include repertoire as diverse as J.S. Bach and Olivier Messiaen, as well as his own music.

As a composer, Malcolm receives regular commissions from both sides of the Atlantic, and he has many published works. Recently he has composed works for the *Southern Cathedrals Festival*, St. Paul's Cathedral, the *Festival of the Sons of the Clergy*, an anthem for the enthronement service of the Bishop of Winchester as well as an anthem for the Magna Carta anniversary in 2015. He has also jointly edited two books for Oxford University Press: *Advent for Choirs* and *Epiphany to All*

Saints for Choirs. His compositions are widely performed and greatly enjoyed for their approachable nature and singability.

He has been an adjudicator for the BBC Radio 2 *Young Chorister of the Year* competition, and for four years was a judge for the *BBC Songs of Praise School Choirs Competition*, including chairing the judging panel for two of those competitions. He is also a frequent contributor to that programme as both interviewee and musical arranger. He has recently been a judge for the liturgical section of the *British Composer Awards*.

Malcolm has served as a council member of the Royal College of Organists, and he is a member of the Council of the Guild of Church Musicians, from whom he was recently awarded the Fellowship for his services to church music over many years. In 2009, he was awarded the FRSCM (Fellow of the Royal School of Church Music) for his work in three cathedrals, and as a composer of church music.



SARAH FOX SOPRANO

One of the foremost English sopranos of her generation, Sarah Fox was educated at Giggleswick School, London University and the Royal College of Music. A former winner of the *Kathleen Ferrier Award* and the *John Christie Award*, she is also an Honorary Fellow of Royal Holloway College, London University.

Roles at the Royal Opera House, Covent Garden have included Micaela–*Carmen*, Asteria–*Tamerlano*, Zerlina–*Don Giovanni* and Woglinde–*Der Ring des Nibelungen*. Other operatic roles include Ellen Orford–*Peter Grimes*, Ilia–*Idomeneo*, Susanna–*Le Nozze di Figaro* & Mimi–*La Bohème*.

Her prestigious concert career has taken her worldwide with engagements in Denver, Hong Kong, Minneapolis, New York, San Francisco, Tel Aviv and Tokyo as well as tours throughout the UK and Europe, working with many leading orchestras including the Berlin Philharmonic, the Concerto Cologne, the Gulbenkian

Orchestra, the Hallé, the Oslo Philharmonic, the Philharmonia & the San Francisco Symphony. She has appeared several times at the *BBC Proms*, the *Edinburgh Festival* and *Three Choirs Festival*, and is a regular guest with Classical Opera Company & BBC Radio's *Friday Night is Music Night*. She is also a highly accomplished recitalist with a particular affinity for French Song.

Her discography includes *Il re pastore*–*Aminta* (Classical Opera Company), *Poulenc Songs* (with Malcolm Martineau), *The Cole Porter Songbook* and Mahler's *4th Symphony* (Philharmonia/Mackerras) for Signum/Signum Classics; Vaughan Williams' *3rd Symphony* (Halle/Elder) for the Halle label; Vaughan Williams' *Dona Nobis Pacem* (Colorado Symphony Orchestra/Litton) and *Poulenc Songs* (with Graham Johnson) for Hyperion; Leighton's *2nd Symphony* (BBC National Orchestra of Wales/Hickox) for Chandos; *That's Entertainment* (John Wilson Orchestra) for EMI classics; and *Cole Porter in Hollywood* (John Wilson Orchestra) for Warner Classics.

DIANA MOORE ALTO

British mezzo-soprano Diana Moore is receiving wide acclamation and recognition on both sides of the Atlantic for her “emotional depth” (the *Guardian*), “thrilling technical bravura” (*Gramophone*) and “rich, evocative sound” (*San Francisco Chronicle*). The *Times* calls her “a singer to cherish, with a genuine contralto tone not often heard outside the recordings of Ferrier and Janet Baker.”

On the concert stage, she has appeared at many leading venues across the World, including the Concertgebouw Amsterdam, the Tonhalle Zurich, the Tanglewood Festival, Barbican Centre, the Kultur Kongresszentrum Luzern, Lincoln Centre New York and at the BBC *Proms* in the Royal Albert Hall. The 2016 season saw her make her debut at Carnegie Hall, New York.

Highlights of 2016 included the release of the recording of Scarlatti’s *La Gloria di Primavera* on which Diana featured

with Philharmonia Baroque Orchestra and Nicholas McGegan in April. The disc was awarded *Editor’s Choice* in *Gramophone* Magazine. Other performances included the role of Medoro in Handel’s *Orlando* with the English Concert conducted by Harry Bicket in Ferrara and performances of Handel’s *Messiah* with the Baltimore Symphony Orchestra due to be released on the Naxos label later in 2017.

Performances in 2017 include Bach’s *Cantatas* with Israel Camerata in Tel Aviv and Jerusalem; Handel’s *Messiah* and Bach’s *Magnificat* with the Nord Deutsche Rundfunk orchestra, conducted by Andrew Manze in Hanover, Elgar’s *The Dream of Gerontius* at Coventry Cathedral, and a return to San Francisco for performances and a recording with Philharmonia Baroque Orchestra and McGegan of Handel’s *Joseph and his Brethren* (title role).

Visit www.dianamooremezzo.com for further information.





JOHN MARK AINSLEY TENOR

John Mark Ainsley has appeared with the world's leading orchestras, including the London, Boston, Chicago and San Francisco Symphony orchestras, the London, Berlin, Vienna, Rotterdam and New York Philharmonic Orchestras, and with conductors including Sir Colin Davis, Bernard Haitink, Sir Charles Mackerras, Kurt Masur, Sir Roger Norrington, Pierre Boulez, Esa-Pekka Salonen, Sir Simon Rattle and Claudio Abbado.

In opera he has sung Don Ottavio–*Don Giovanni* (Glyndebourne Festival, Aix-en-Provence Festival and Royal Opera, Covent Garden); the title role in *Samson* (Netherlands Opera); Grimoaldo–*Rodelinda* (English National Opera); Jupiter–

Semele (San Francisco Opera); Bajazet–*Tamerlano* and the title role in *Idomeneo* (Munich Festival); Captain Vere–*Billy Budd* (Glyndebourne Festival); Henze's *L'Upupa* (Salzburg Festival) and *Phædra* (Berlin Festival); and Skuratov in Janacek's *From the House of the Dead* at the Amsterdam, Vienna and Aix-en-Provence Festivals, La Scala Milan and Deutsche Staatsoper Berlin.

He has recorded extensively for Philips Classics, Decca, EMI, Deutsche Grammophon and Hyperion Records, covering the baroque and classical repertoire, German Lied, English song and American musicals. His recording of Vaughan Williams' *On Wenlock Edge* with the Nash Ensemble was nominated for a *Gramophone Award*.

ASHLEY RICHES BASS

Ashley Riches was educated at Winchester College and King's College, Cambridge where he sang in the Chapel Choir under Stephen Cleobury. From 2012-14 he was a member of the *Jette Parker Young Artist Programme* at the Royal Opera House, where he made his debut in a duet with Robert Alagna and represented the house at a gala celebrating Young Artist Programmes at the Bolshoi Theatre. He is a BBC *New Generation Artist* from 2016 to 2018.

Recent highlights include Creon in Stravinsky's *Œdipus Rex* with Sir John Eliot Gardiner and the Berlin Philharmonic, Purcell's *The Fairy Queen* with Richard Egarr and the Academy of Ancient Music, a European tour of Bach's *Christmas Oratorio* with Masaki Suzuki and the Orchestra of the Age of Enlightenment, Ferryman in Britten's *Curlow River* with the Britten Sinfonia at the new Elbphilharmonie in Hamburg, the Pirate King in Mike Leigh's production of *The Pirates of Penzance* at English National

Opera and the title role in Mozart's *Don Giovanni* for Opera Holland Park, along with song recitals and recordings with Simon Lepper, Anna Tilbrook and Joseph Middleton.

His song discography includes Poulenc's *Chansons Gaillardes* with Graham Johnson (Hyperion), the songs of Arthur Sullivan with David Owen Norris (Chandos) and a world première recording of the Shakespeare Sonnets of Mario Castelnuovo-Tedesco with Emma Abbate. He has also recorded Handel's *L'Allegro, il Penseroso ed il Moderato* with the Gabrieli Consort, Paul McCreesh, Bach's *St. Matthew Passion* (Bass arias, Pilate) with the Monteverdi Choir and Bach's *St. John Passion* (Jesus) with Crouch End Festival Chorus, the first recording in English for over fifty years.

When not singing, he enjoys playing squash and the *Times* crossword.





Founded by Harry Blech in 1949 as the UK's first chamber orchestra, the London Mozart Players (LMP) has achieved international renown for its outstanding live performances and CD recordings of the core Classical repertoire. Music Directors have included Gérard Korsten, Andrew Parrott, Matthias Bamert and Jane Glover, who grew and developed the orchestra's strong Classical tradition. The LMP enjoys connections with Hilary Davan Wetton as Associate Conductor, and Howard Shelley as Conductor Laureate, and continues to work closely with many of the world's finest conductors and soloists, including Tasmin Little and Anthony Marwood. In 2015 the LMP appointed cellist Laura van der Heijden as its first *Young Artist in Residence*. The LMP also plays an active part in contemporary music, giving many world premières and commissioning new works, in recent years by composers including Sir Peter Maxwell

Davies, Tarik O'Regan, Sally Beamish, Cecilia McDowall, Lynne Plowman, Fraser Trainer and Jonathan Dove. In March 2011 the LMP appointed Roxanna Panufnik as Associate Composer.

Touring is a major part of the orchestra's schedule, with regular appearances at festivals and concert series throughout the UK and abroad. Recording has played a major part in the orchestra's life for many years. A long relationship with Chandos includes many recordings of works by Haydn and Mozart and an acclaimed *Contemporaries of Mozart* series numbers over 20 CDs. New Naxos release *Flowers of the Field* in collaboration with City of London Choir, Roderick Williams and Hilary Davan Wetton reached No.1 in the *Classical Album Charts*. For an *Unknown Soldier*, a 2014 commission for choir, children's choir and orchestra by Jonathan Dove marking the centenary of the start

of World War I was released by Signum Records in October 2016.

The LMP has been committed to providing a platform for sharing the creative arts with schools and communities for over 25 years. *LMP Voyager* is the LMP's education and community arm which allows music to inspire, educate & enrich communities through an extensive programme of work across the UK. In July 2016, the orchestra started a new exciting phase in their history as an orchestra managed by the players, relocating their offices to the Church of St. John the Evangelist, Upper Norwood and embedding themselves within a community in the north of the Croydon borough. The orchestra's inaugural concert at St. John the Evangelist was held in October 2016. *LMP Voyager* covers a vast programme of work including visiting schools and care homes to providing community concerts for elderly and disabled people.

The LMP enjoys the patronage of HRH The Earl of Wessex.



WINCHESTER COLLEGE CHAPEL CHOIR

Winchester College was founded by William of Wykeham, Bishop of Winchester, in 1382, and Winchester College Quiristers have for over 625 years sung services in Winchester College Chapel. In modern times they have formed a choir renowned for its excellence, and their musical director is Malcolm Archer. Winchester College Chapel Choir sings the regular services in the College Chapel.

The Quiristers, who form the top line of the choir, perform a wide variety of music at home and abroad. They benefit from bursaries, a first rate all-round education, and a particularly broad musical training which builds confidence, teamwork and a commitment to the highest standards. The Quiristers also sing on their own as a concert choir, as well as with Winchester College Chapel Choir, where they are joined by lower voices who are senior boys from

the College, many with previous experience as both choristers and Quiristers.

Until 1966 the Quiristers were educated in a small school within Winchester College but since that time they have attended The Pilgrims' School, where they are given bursaries which are funded by Winchester College, and means tested top up funding is available up to 100 per cent. At Pilgrims' the Quiristers benefit from the best academic teaching and join in all the school's sporting activities.

In addition to singing the regular services each week in the College Chapel, the Chapel Choir broadcasts, records and goes on tour. In recent years they have sung in the USA, Italy, France, Holland, Russia and Germany. In the Quiristers' own concerts they perform a fascinating mix of both sacred and secular repertoire and the

Chapel Choir regularly sings in London, where performances have included the BBC *Proms* and *The London Handel Festival*. They have also performed Bach's *St. John Passion* with the Academy of Ancient Music. They recently sang, together with The Temple Church Choir, for a special 70th birthday concert for the composer John Rutter. They frequently appear on BBC TV and Radio, including the BBC Radio 3 *Choral Evensong* programme, as well as Classic FM, and in 2015 a Quirister won the coveted BBC *Young Chorister of the Year* competition, the fourth such success in recent years. The Chapel Choir has regularly broadcast the Classic FM carol service and the Quiristers have recorded Britten's *A Ceremony of Carols* for BBC Radio 4. The Chapel Choir is proud of its association with Convivium Records, and recordings have included Stanford's *Choral Music* and Britten's *A Ceremony of Carols*. The choir has also recorded a disc of plainsong for Warner Classics in association with film and TV composer David Perry.

For boys with musical gifts, our musical training offers a unique opportunity.

All our boys learn two instruments, with practice timetabled and supervised, and many win scholarships (academic and musical) to a range of secondary schools, including Winchester College. Many former Quiristers and Chapel Choir members have gone on to take up Oxbridge choral and organ scholarships and won places at our top musical conservatoires.

We are always looking for new recruits, and we welcome enquiries from parents with sons who enjoy singing. Malcolm Archer is always happy to meet parents and to give informal advice.

For further details, please contact:
admissions@pilgrims-school.co.uk
01962 854189

Requiem

INTROITUS

Requiem æternam 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.
Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow
be performed in Jerusalem.
Hear my prayer, unto Thee shall all flesh come.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

SEQUENTIA

Dies iræ, dies illa
Solvat sæclum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuæ viæ,
Ne me perdas illa die.

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

What dread there will be
When the Judge shall come
To judge all things strictly.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.

Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.

A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.

When therefore the Judge takes His seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be secure?

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Quærens 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,
Supplici parce, Deus.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

Confutatis maledictis
Flammis acerbis addictis,
Voca me cum benedictis.

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

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem.

Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.

Just and avenging Judge,
Grant remission
Before the day of reckoning.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene
And didst hearken to the thief,
To me also hast Thou given hope.

My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

When the accursed have been confounded
And given over to the bitter flames,
Call me with the blessed.

I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Mournful that day
When from the dust shall rise
Guilty man to be judged.

Therefore spare him, O God.
Merciful Jesu,
Lord Grant them rest.

OFFERTORIUM

Domine, Jesu Christe, Rex gloriæ,
libera animas omnium fidelium defunctorum
de pœnis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum,

sed signifer sanctus Michael
repræsentet eas in lucem sanctam,
quam olim Abrahæ promisisti
et semini ejus.

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 Abrahæ promisisti
et semini ejus.

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt cœli et terra gloria tua.
Osanna in excelsis.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth.
Neither let them fall into darkness
nor the black abyss swallow them up.

And let St. Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise to Abraham
and his seed.

We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord,
to cross from death into the life
which once Thou didst promise to Abraham
and his seed.

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

BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

AGNUS DEI

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

COMMUNIO

Lux æterna luceat eis, Domine,
cum sanctis tuis in æternam,
quia pius es.
Requiem æternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in æternam,
quia pius es.

Blessed is He who cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,
grant them rest.
Lamb of God, who takest away the sins of the world,
grant them everlasting rest.

May eternal light shine on them, O Lord,
with Thy saints for ever,
because Thou art merciful.
Grant the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints for ever,
because Thou art merciful.

Thanks

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Winchester College on 27–28
June 2016*



WINCHESTER COLLEGE CHAPEL CHOIR
LONDON MOZART PLAYERS

Goffiginy Amadi Mozart REQUIEM



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Malcolm Archer directs Winchester College Chapel Choir and the London Mozart Players
with Soprano Sarah Fox Alto Diana Moore Tenor John Mark Ainsley and Bass Ashley Riches

London Mozart Players

Violin I Ruth Rogers · Sijie Chen · Martin Smith · Ann Criscuolo Violin II Jenny Godson
Andrew Roberts · Jeremy Metcalfe · Nikki Gleed Viola Simone Van der Giessen
Sophie Renshaw · Michael Posner Cello Sebastian Comberti · Julia Desbruslais · Julia Graham
Daisy Vatalaro Bass Stacey Watton Basset Horn Andrew Webster · Anna Hashimoto
Bassoon Sarah Burnett · Robert Porter Organ Jamal Sutton Trumpet Paul Archibald
Peter Wright Trombone Ian White · Jeremy Gough · Ian Fasham Timpani Ben Hoffnung

Winchester College Chapel Choir

Quiristers Thomas Burkill · Luke Elkington (Head Quiristers) · Chubbs Bailey · Max Bassett
Angus Benton · Harry Hetherington · Louis Jones · Henry Menard · Augustin Robert
Christopher Roberts-Pastor · Hamish Rogers · Ivo Sawbridge · Thomas Sharrock
George Stewart · Charles Temmink · Tristan Wigley Alto Anthony Ayres · Paul du Plessis-Smith
George Gillow · Henry Grandage · Kieran Mackison · Coralie Ovenden · Jack Sharp
Joseph Zubier Tenor Angus Armstrong · Paul Bentley-Angel · Jacob Clark · Simon Irwin
Maxim Meshkovich · Oliver Tarney · Mark Williams Bass Orlando Beeny · Johnny Furse
Jonathan Hedley · Hyunseog Lee · Samuel Morton Morris · Robert Temmink · Jacob Thorn
Angus Robinson · Peter Waters · Charles Williamson

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Jennifer Brady (London Mozart Players) and Hester Marriott (Winchester College Choir)

Creative Director John Bevan and Executive Producer Adrian Green

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