

Giuseppe Verdi:
Messa
da
Requiem

i. Requiem and Kyrie Eleison

ii. Dies Irae

Interval

iii. Domine Jesu Christe

iv. Sanctus

v. Agnus Dei

vi. Lux Aeterna

vii. Libera Me

ALTRINCHAM CHORAL SOCIETY

Registered Charity No 500729

www.altrincham-choral.co.uk

President: Roger Shelmerdine

Honorary Life Members: Steven Roberts, Roger Shelmerdine

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a patron or a sponsor?

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tickets, reserved seats at concerts, acknowledgement in all our
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Elisabeth Lawrence is our Patrons Secretary. She is looking forward to
hearing from you and can answer your enquiries about the
scheme. Contact her on 01925 861862 or ellaw@talktalk.net

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Altrincham Choral Society prides itself in offering a diverse, innovative and challenging programme of concerts, including many choral favourites.

We are a forward thinking and progressive choir with a strong commitment to choral training and high standards, so providing members with the knowledge, skills and confidence to thoroughly enjoy their music-making.

Rehearsals are on Monday evenings at Altrincham Methodist Church, Barrington Road, Altrincham.
Car Park entrance off Barrington Road.
Satnavs please use WA14 1HF.

We are only a 5 minute walk from the train/metro/bus station.
Rehearsals are from 7.45 to 10.00 pm
For more information contact us
E-mail: info@altrincham-choral.co.uk
Tweet us @acs1945 Like us on Facebook

EXCEPTIONAL SERVICE AWARD

The Award for Exceptional Service may be conferred on any member who is deemed to have given exceptional service to the Society. The award may be made to a member who has served for 25 or more years on the Committee or a Sub-Committee.

In recognition of their services to the society
The Exceptional Service Award has been awarded to
John Greenan Andrew Wragg Joyce Venables

Altrincham Choral Society

Brenda Adams	Caroline Harris	Julian Mustoe
Joy Anderson	Dudley Harrop *	Norma Nock
Sara Apps	Gill Hayes	Terence Oddy
Pat Arnold #	John Hayes	Debbie O'Driscoll
Ann Ashby	Bill Hetherington	Christine Pidcock
Kate Barlow	Jane Hollinshead	Frances Provost
Janet Bedell *	Catherine Horrocks *	Ian Provost
Frances Broad #	Valerie Hotter *	Eleanor Reeves
Rachel Brougham	Gail Hunt *	Linley Roach *
Patricia Brown	Rosie Hurley	Doris Robinson #
Anne Bullock *	Tony Jackman	Kate Robinson
Stephen Campbell	Karen Jarmany	Tony Robinson
Anthony Campion	Roy Jervis	Hannah Rodriguez
Helen Cash	Alan Johnston	Wendy Rodriguez
John Charlton #	Arnold Jones	Rachel Sadler
Barbara Clift *	Clare Jones	Anja Schiebeck
Sara Cornes	Elizabeth Jones #	Tobias Schiebeck
Michael Cummings	Gillian Jones	Fiona Simpson
Adrienne Davies	Hazel Jones ^	Susan Sinagola
Jacqueline Davies	Melanie-Anne Jose *	Colin Skelton *
Marie Dixon *	George Kistruck *	Audrey Smallridge #
Jean Drape *	Elisabeth Lawrence	Reg Talbot ^
Kathy Duffy	Keith Lewis	Thomas Taylor
Richard Dyson	Annie Lloyd-Walker	Malcolm Thomson
Frank Estcourt	Emma Loat	Pamela Thomson
Wendy Estcourt	Timothy Lowe ^	Jean Tragen
Rik Evans	Rosie Lucas *	Gill Turner
Heather Falconer	Sarah Lucas	Elaine Van Der Zeil
Alison Farshi	Gavin McBride	Joyce Venables ++
Joyce Fuller *	Helen McBride	Catherine Verdin
Melanie Geldard ^	Norma McRae	Christine Weekes
Trevor Gilmore	Andy McWilliam ^	Geryl Whitaker
Robert Gledhill ^	Ann McWilliam ^	Helen Whitehouse *
Estelle Goodwin	Hazel Meakin	Kath Whyte *
Bryan Goude *	Cathy Merrell	Yvette Willey #
Ann Grainger	Heather Morrey	Julia Williamson *
John Grainger	Catherine Mottram	Brenda Wood
Margaret Greaves #	Pamela Moulton *	Andrew Wragg #
Helen Greig	John Mulholland	Cecilia Wright
Pauline Griffiths	Jessica Murrills ++	John Yates

* Denotes 20 years

Denotes 30 years

++ Denotes 40 years

^ Denotes joined 2015-16 season

Sandbach Voices

Music Director: Christopher Cromar

Sandbach Voices is a friendly and enthusiastic choir with roots in Sandbach stretching back to 1947. Our mission is to bring choral music alive to the local community and to work with and encourage young people to participate in our performances.

We perform a wide variety of music, ranging from baroque choral music to opera choruses, popular songs and contemporary pieces, working with professional musicians and soloists to give performances of the highest quality. The choir has performed some ambitious choral programmes which have included *Carmina Burana* (Orff), *Noye's Fludde* (Britten) and *Dixit Dominus* (Handel). Other concerts have included *Twelfth Mass* and *Requiem* (Mozart) and a sell-out performance of *The Pirates of Penzance* (Gilbert & Sullivan).

Sheila Alton

Pat Arnold

David Ashworth

Malcom Atherton

Pauline Atherton

Frank Barker

Julie Barker

Rachael Barker

Linda Bradley

Andrea Boardman

Cheryl Bolton

Pam Bolton

Jayne Bunn

Tom Bunn

Christina Burgess

Anne Cantwell

Patrick Cantwell

Glenda Colemore

Susan Cooke

Mags Daly

Geoffrey Garner

Irene Garner

Charlotte Gray

Christine Grove

Roger Hunt

Valerie Jenkins

Mary Keeley

Diana McBride

Dave Millington

Joanne Moulton

Angie Narotham

Jenny Paterson

Jane Peach

Les Powner

Sue Powner

Pat Rawson

Michael Rayner

Pat Robinson

Kath Schilling

David Silverwood

Delia Silverwood

Adrian Smith

Margaret Smith

Paul Thompson

Sue Thompson

Ellie Tolmie

Gillian Tucker

Stella Valance

Joyce Watson

Meurig Williams

John Yate

The Manchester Philharmonia

Leader: David Routledge.

A feature of the orchestral scene in England is the pool of freelance musicians of high standard, available to form ensembles for any occasion. Tonight's orchestra is made up of such players, and includes musicians from around the region, from York to Birmingham and beyond.

Their experience is vast, with members working regularly with all the symphony orchestras in the North and Midlands, as well as pursuing freelance careers as chamber musicians and soloists.

There is a world of camaraderie and friendship, where performing excellence is as important as the ability to turn to the different styles of music required of them. They enjoy working with local choirs who share their love of music.

Flute

Rachel Holt
Nicky Hunter
Maria Rayner

Clarinet

Matthew Dunn
Suzanne Clare

Horn

David Tollington
Jenny Cox
Mary Stuart
Ed Spencer

Trombone

Becca Harper
Steph Conway
Les Storey

Tuba

Ryan Breen

Oboe

Lisa Osborne
Matthew Jones

Bassoon

Glyn Foley
Richard Beards
Fraser Gordon
Sarah Faulkner

Trumpet

Tom Osborne
Ken Brown
Gordon Truman
Mark Woodhead

Off-stage trumpet

Gary Farr
Jeff Brothwell
Tim Barber
Jonathan Thomson

Tympani

Tony Lucas

Violin 1

David Routledge

Lucy Baker

Julian Gregory

Gemma Bass

Ken Mitchell

Judith Van Ingen

Janet Hall

Belinda Hammond

Viola

Matthew Compton

Roisin Ni Dhuill

Owen Little

Katrina Brown

Bass

Dan Storer

David Burndrett

Percussion

Ian Forgive

Violin 2

Simon Gilks

Matthew Watson

Hazel Parkes

Alex Dunn

Ann Laws

Hugh Blogg

Cello

Miriam Skinner

David Petri

Bethan Thompson

Doug Badger

Steven Roberts

Steven Roberts is Conductor and Musical Director of Altrincham Choral Society, Chesterfield Philharmonic Choir, Honley Male Voice Choir and UnLimited Voices. He has recently become Chairman of The British and International Federation of Festivals and regularly adjudicates throughout the United Kingdom.

Prior to 2006, Steven combined his musical activities with a full-time post at Barnsley College. During 17 years at the college, Steven held a number of posts including Head of Performing Arts and Music, Head of Quality and Director of External Relations.

He has also been conductor of the Dodworth and Skelmanthorpe Male Voice Choirs, the Allendale Chamber Orchestra, the Liverpool Welsh Choral Union, Sing Live UK and with The Huddersfield Choral Society, most notably for concerts with Dame Kiri Te Kanawa and José Carreras. He has also been chorus master for 'The Magic of Queen' and the Electric Light Orchestra (ELO), rock classics concerts with the Hallé Orchestra and the Royal Philharmonic Orchestra.

He has conducted the Manchester Philharmonia, Derbyshire Sinfonia, and the National Festival Orchestra as well as the Yorkshire Wind Orchestra, Black Dyke Band and a variety of other bands and ensembles.

He has also conducted at the Royal Albert Hall and prepared choruses for performances at the Odyssey Arena, Belfast as well as the FM Hallam Arena in Sheffield. He has been privileged to conduct in The College Gardens of Westminster Abbey for The Lady Taverners, in St Peter's Basilica, Vatican City, St Mark's Basilica, Venice, as well as in Florence, Sorrento, Amalfi, Milan, Austria, on the Rhine, Bavaria, Montecassino and Barcelona.

Steven is proud to be a member of The Lord's Taverners – the cricketing charity that raises money to give 'young people, particularly with special needs, a sporting chance'.

In November 2013 he became a Life Member of the Royal Philharmonic Society.

Emma Morwood

Born in Belfast, Emma Morwood studied at the University of Edinburgh and the Royal Northern College of Music (RNCM). Emma was a major award winner at the RNCM, including the Dame Eva Turner Award and the Claire Croiza Prize for French Song. Described as '*radiant*' (The Sunday Times), '*enchanting*' (The Times), '*superlative*' (Opera Magazine) and '*brilliant*' (The Telegraph), Emma has worked with many of the UK and Ireland's finest orchestras and conductors.

Performance highlights include Handel's *Messiah* at Edinburgh's Usher Hall with the Edinburgh Royal Choral Union; her Royal Festival Hall début in the premier of Gondai's *Rapid Welcoming Descent* with The Philharmonia; Brahms' *Ein Deutsches Requiem* with the City of Birmingham Symphony Orchestra/Simon Halsey; Beethoven's Ninth Symphony with the Royal Liverpool Philharmonic Orchestra (RLPO)/Vladimir Ashkenazy; Mozart's *Exsultate Jubilate* with the Ulster Orchestra; and Mozart's *Coronation Mass* with Northern Sinfonia/Halsey.

Emma thoroughly enjoys giving recitals with her duo partner, Jonathan Fisher. They both spent a week as a Crear Scholars in masterclasses with Malcolm Martineau, after which they performed a recital as part of Belfast Festival at Queens.

For Edinburgh International Festival (EIF) this summer, Emma devised an education project on Mozart's *Magic Flute* in which she sang the role of Pamina. Opera roles include Lila (cover) in David Bruce's *The Firework Maker's Daughter* (The Opera Group/Opera North); Diana (cover) in Offenbach's *Orpheus in The Underworld* (Scottish Opera/NI Opera); 'Librarian' in guerrilla opera *Love in a Library* (EIF); Pamina in *The Magic Flute* (Irish tour/Opera Theatre Company (OTC)); Morgana in Handel's *Alcina* (Buxton Festival/OTC); Micaela in *Carmen* (New Devon Opera); Susanna in *The Marriage of Figaro* (Irish tour/OTC); Spirit in Thomas Arne's *Alfred* (Classical Opera Company); Elsie in *Yeomen of the Guard* (Gilbert and Sullivan Society); and the title role in Ravel's *L'enfant et les Sortilèges* (RNCM).

Emma has two small children, Lucas and Orla, and in her copious spare time she enjoys baking, crafting and hill walking.

Adrienne Murray

Born in the Isle of Man, mezzo soprano Adrienne Murray studied at Huddersfield Polytechnic and The Royal Northern College of Music. Operatic roles with Monte Carlo, Covent Garden, Civit Hills and Mananan Opera Festival have included Arcane (Handel *'Teseo'*) Marcellina (Mozart *'The Marriage of Figaro'*), Despina (Mozart *'Cosi fan Tutti'*), Mother (Humperdinck, *'Hansel and Gretel'*), Dido (Purcell *'Dido and Aeneas'*), Ariane (Dukas *'Barbe Bleue'*), Filipievna (Tchaikovsky *'Eugene Onegin'*) & Governess (*Pique Dame*), and Emelia (Verdi *'Othello'*). Adrienne has performed internationally in oratorio and recital.

She has sung under the direction of many prestigious conductors including the late Sir George Solti, Sir Charles Groves, Jane Glover, Stephen Cleobury, Nicholas Cleobury, Marc Minkowski, Charles Farmcombe, Jean-Claude Malgoire, Simon Wright, Stephen Wilkinson and Owen Arwail Hughes. A member of the BBC Northern Singers/Britten Singers since 1985, she has appeared at Aldeburgh, Harrogate, Cambridge, Tewkesbury and Chester Festivals and has recorded for Chandos directed by Richard Hickox and has broadcast for radio and television.

Since 1995 she has appeared in recital with accompanist and composer David Dubery. This July a second recording of his compositions will be released by the Metier label. Entitled *'Observations :Seventeen Songs and a String Quartet'*, the CD features Adrienne alongside the tenor James Gilchrist, flautist Michael Cox and the *'Cavaleri Quartet'*.

Now living back in the Isle of Man, Adrienne teaches privately and enjoys her motorbike riding after passing her test at 50!

Christopher Turner

Born in Birmingham, Christopher Turner read Music at the University of Hull, furthering his studies with Barbara Robotham at the Royal Northern College of Music and at the National Opera Studio, where he was sponsored by the Scottish Endowment Trust and The Friends of Covent Garden. He has received many prizes, including The Michael and Joyce Kennedy Prize for Singing Strauss, The Frederic Cox Prize, the Elizabeth Harwood Prize, and, most recently, a Countess of Munster 'Young Star' Award and the Sybil Tutton Award from the Musicians Benevolent Fund. He was also a major scholar of the Sir Peter Moores Foundation.

Christopher Turner made his professional début as Dr Blind *Die Fledermaus* for Scottish Opera On Tour before joining the Young Singers Programme at English National Opera where roles included Robert Wilson *Doctor Atomic*, First Armed Man/First Priest *The Magic Flute*, Beppe *Pagliacci*, Simpleton *Boris Godunov*, Spoletta *Tosca*, Pong *Turandot* and Messenger *Aida*. Since then he has sung Don Ottavio (Opera North/Diva Opera in France), Roderigo *Otello* (Opera North), Janek *The Makropulos Case* and Esquire *Parsifal* (English National Opera) Borsa *Rigoletto* and Pong *Turandot* (Scottish Opera), Dr Caius *Falstaff* (Opera Holland Park), Damon *Acis and Galatea*, Prunier *La Rondine* and Iro *The Return of Ulisses* (Iford Arts), title role *Albert Herring* (Mid Wales Opera), Tebaldo *I Capuleti e i Montecchi* (Chelsea Opera Group), Ecclitico *Il Mondo della Luna* (English Touring Opera) and Artemidoro in Salieri's *La grotta di Trofonio* (Bampton Classical Opera). He recently made his Italian debut singing Inquisitor/Sultan Achmet in *Candide* (Opera de Firenze).

His recordings include Aubrey *Maria di Rohan* and Keeper of the Tower of Siena *Pia de Tolomei* for Opera Rara.

Christopher performs regularly in concert and his performances have taken him throughout the UK, and also to Europe and the Far East. Recent engagements include Beethoven *Ninth Symphony* with the Royal Philharmonic Orchestra at the Royal Albert Hall and with the Philharmonia at the Lichfield Festival, Mozart *Requiem* and *Messiah* with the Orchestra of St John's Smith Square, and *Messiah* at Cadogan Hall with the London Chamber Orchestra.

He is currently singing Sempronio in Haydn's *The Apothecary* (Bampton Classical Opera). Future plans include Macduff *Macbeth* for Iford Arts.

Andrew Greenan

Andrew Greenan's association with Altrincham Choral Society goes back exactly 40 years when, as a 15 year old schoolboy he kindly helped the basses out in a performance of Brahms Requiem.

Not directly as a consequence of this he has sung for many of the world's leading opera houses, including the Metropolitan Opera, New York, the Royal Opera House, Covent Garden (with Mackerras, Solti, Haitink and Bychkov), Hamburg, Théâtre du Châtelet Paris, the Vienna Volksoper, Bordeaux, Brussels, Lyon, Geneva and San Diego Opera. Appearances have also included roles in *Tristan und Isolde* in Oviedo, *Der Fliegende Holländer*, *Wozzeck*, *Tannhäuser* and *Der Rosenkavalier* in Nancy, *Fidelio* in Auckland, *Die Meistersinger* in San Francisco, *Parsifal* for Seattle Opera, *A Midsummer Night's Dream* in Torino, *Samson et Dalila* in Tel Aviv, *Les Contes d'Hoffmann* in Rennes, *Rusalka* for the Wexford Festival, *Albert Herring* at the Opéra Comique, Paris, and the title role in *Falstaff* for the Prague National Theatre.

He was a Choral Scholar at St John's College, Cambridge, where he read Modern Languages. He studied singing with John Cameron at the Royal Northern College of Music and made his operatic debut at La Scala, Milan in Schoenberg's *Die Glückliche Hand*.

Andrew has a long association with English National Opera, and elsewhere in the UK he has appeared with, among others, both the Orchestra of the Age of Enlightenment and the Hallé under Sir Mark Elder, CBSO (Nelsons), BBC Philharmonic (Mena), Bournemouth Symphony (Karabits) Welsh National Opera, Opera North, Glyndebourne, and the LSO with Sir Colin Davis.

He performs regularly on the concert platform where his repertoire ranges from Bach, via Handel, Beethoven, Puccini, Mendelssohn, Dvorak and Elgar, through to Mahler, then on to Walton and Tippett and beyond.

Andrew has performed Verdi Requiem at virtually every major venue in the UK, including the Royal Albert Hall, Royal Festival Hall St Paul's Cathedral and Symphony Hall Birmingham, as well as from Dublin to Brussels to Stavanger – and most recently in the Chapel of King's College Cambridge.

Giuseppe Verdi (1813 – 1901)

Giuseppe Verdi was born in Le Roncole, a village near Busseto in the district of Parma, Northern Italy. His father was the local innkeeper and although his parents were of very moderate means, they encouraged his education. At an early age he showed so much interest in music that they provided him with a spinet. Much of his early musical education was received from the organist of Busseto Cathedral. By the age of thirteen Verdi was composing an assortment of pieces, and by sixteen, he had become involved with the local Philharmonic Society. For the next few years, he so impressed the local people and directors of the Society that he was sponsored to study in Milan.

By this time he was aged twenty, and his application to the Conservatory was unsuccessful. He was considered too old, and was judged to be a poor pianist. Instead, it was arranged for him to become a private pupil of Vincenzo Lavigna, a harpsichordist with La Scala. During his three years of study there, he began making connections in the Milanese world of music that were to stand him in good stead in years to come.

On returning home he failed in his ambition to succeed his teacher and mentor as Cathedral organist but took on municipal duties, which entailed giving lessons at the music school and conducting concerts at the Philharmonic Society. Although disappointed, this gave him security and a position. In 1836 he married Margherita Barezzi, the daughter of a benefactor. They had two children in quick succession and Verdi settled down for three years to the life of a provincial music master.

Tragedy struck when his daughter, aged seventeen months, died. Grief-stricken, but restless and ambitious, Verdi moved his family back to Milan, where he worked towards the staging of his first opera *Oberto*. This received moderate acclaim, and encouraged Verdi to write another opera *Un giorno di regno*. The catastrophic failure of this second opera, together with the almost simultaneous deaths of his son and his wife in the years 1839 and 1840, almost led him to renounce composition altogether.

However, he was gradually persuaded to work on the libretto for *Nabucco*. The completed opera was first performed in 1842, and was a triumph. It appealed to patriotic emotions, at a time when Italy was going through political unrest.

For Verdi, it changed everything, permanently establishing his reputation as a composer and underpinning his success until his retirement from the theatre, twenty-nine operas later. From 1847, his life companion was Giuseppina Strepponi, the soprano who created the role of Abigaille in *Nabucco*. They married in 1859.

Though rich and greatly esteemed, Verdi led a simple life, and almost took as much pride in his estate management and in the founding of a home for aged musicians in Milan, as in his creative work. When he died in January 1901, aged 87, Queen Victoria was lying in state in Osborne. Their demise was celebrated with comparable state funerals. Verdi's funeral is still the biggest public event ever held in Italy. More than 300,000 mourners accompanied his cortège. The crowd broke softly into '*Va Pensiero*', the moving chorus from *Nabucco*. It had launched his career, and also signified the Italian liberation movement with which he had been so much associated.

Requiem 1874

The story of Verdi's *Requiem* mass begins in 1869, with a setting of the *Libera me* that he wrote to honour the death of Rossini. Verdi had suggested that a number of Italian composers collaborate on a *Requiem* in Rossini's honour. He began the effort by submitting the concluding movement, the *Libera me*. During the next year a *Messa per Rossini* was compiled by Verdi and twelve other famous Italian composers of the time. The première was scheduled for the first anniversary of Rossini's death. However, nine days before the première, the organising committee abandoned it. Verdi blamed the conductor's lack of enthusiasm for the project, bringing to an end their longstanding friendship.

Shortly after this, and when he had completed *Aida*, (1871), a massive work commissioned to celebrate the opening of the Cairo Opera House, Verdi apparently retired. But in 1873, the Italian writer and humanist Alessandro Manzoni died. Verdi had admired him all his adult life and had been fortunate to meet him in 1868. Upon learning of his death, he resolved to complete a *Requiem*, - this time of his own writing – for Manzoni. He travelled to Paris, where he commenced work on the *Requiem*, giving it the form we know today and including a revised version of the *Libera me*, originally composed for Rossini.

As a child, Verdi would walk three miles to church every Sunday to play the organ. In later life, he was not a church goer. His second wife described him as a 'very doubtful believer'. Like Brahms's *German Requiem*, completed five years earlier, Verdi's *Requiem* is a deeply religious work written by a great sceptic.

The requiem Verdi composed to honour the two men for whom he had the greatest admiration is a work of the most highly concentrated emotion. Grief, fear, guilt, love and even joy are expressed with passion and understanding. The première, at the San Marco church in Milan in 1874, marked the first anniversary of Manzoni's death. It won immediate contemporary success in some circles, although not everywhere. Music so direct and powerful was unexpected, and therefore disquieting, in a sombre religious work. The requiem was criticised by some as being too operatic in style. It caused Hans von Bülow, the celebrated conductor to comment that it was Verdi's 'latest opera, though in ecclesiastic robes'. Brahms's immediate response was, 'Only a genius could have written such a work'. But Wagner was far from enthusiastic, saying that the *Requiem* is 'a work of which it is better not to speak'.

At that time female singers were not permitted to perform in Catholic Church rituals, such as a requiem mass, and that may have slowed the work's acceptance to some extent. Yet soon it was being performed in Paris, London, Vienna and Italy. From the start, it was more often given as a concert performance, than as part of the church liturgy.

It disappeared for a while from the standard choral repertoire, but made a reappearance in the 1930's and this unique masterpiece is now regularly performed and a staple of many choral societies.

Sources: The Lives and Times of the Great Composers - Michael Steen, Chambers Biographical Dictionary, The Oxford Companion to Music - Scholes, ACS Programme notes 2002, the Internet.

Programme notes: Elizabeth Jones

I. Requiem and Kyrie

Chorus:

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.

Quartet and Chorus:

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Sequence

Chorus:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionem,
coeget omnes ante thronum.

Bass:

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

I. Requiem and Kyrie

Chorus:

Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:

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

II. Sequence

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!

The trumpet, scattering a marvellous sound
through the tombs of every land,
will gather all before the throne.

Bass:

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:

A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.

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

Soprano, Mezzo-soprano and Tenor:
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Soprano and Mezzo-soprano:
Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.

Juste judex ultionis:
donum fac remissionis
ante diem rationis.

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

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

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

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:
What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:
King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-soprano:
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:

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

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

Chorus:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:
dona eis requiem.
Amen.

III. Offertorio

Quartet:

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

Bass and Chorus:

When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:
grant them peace.
Amen.

III. Offertorio

Quartet:

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the
lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and
his descendants.

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.

Libera animas omnium fidelum defunctorum de poenis inferni;
fac eas de morte transire ad vitam.

IV. Sanctus

Double Chorus:

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

Benedictus qui venit in nomine Domini.

Hosanna in excelsis!

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

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

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

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.

We offer to you, O Lord, sacrifices and prayers.

Receive them on behalf of those souls whom we commemorate today.

Grant, O Lord, that they might pass from death into that life which you promised to Abraham and his descendents.

Deliver the souls of all the faithful dead from the pains of hell;
Grant that they might pass from death into that life.

IV. Sanctus

Double Chorus:

Holy, holy, holy, Lord God of Sabaoth.

Heaven and earth are filled with your glory.

Hosanna in the highest!

Blessed is he that comes in the name of the Lord.

Hosanna in the highest!

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

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 everlasting.

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord, with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may perpetual light shine upon them with your saints forever; for you are merciful.

VII. Libera me

Soprano and Chorus:

Libera me, Domine, de morte aeterna in die
illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum
discussio venerit atque ventura irae, quando
coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae; dies
magna et amara valde.

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

Libera me, Domine, de morte aeterna in die
illa tremenda.

Libera me, Domine, quando coeli movendi
sunt et terra;
dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die
illa tremenda.
Libera me.

VII. Libera me

Soprano and Chorus:

Deliver me, O Lord, from eternal death on
that awful day,
when the heavens and the earth shall be
moved: when you will come to judge the
world by fire.

I tremble, and I fear the judgment and the
wrath to come, when the heavens and the
earth shall be moved.

The day of wrath, that day of calamity and
misery; a great and bitter day, indeed.

Grant them eternal rest, O Lord, and may
perpetual light shine upon them.

Deliver me, Lord, from eternal death on that
awful day.

Deliver me, O Lord, when the heavens and
the earth shall be moved;
when you will come to judge the world by
fire.

Deliver me, Lord, from eternal death on that
awful day.