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1988/89 SEASON

1703 Return

GUILDFORD PHILHARMONIC ORCHESTRA SEASON 1988/89

Saturday 1 October 1988 at 7.30pm

Debussy Prelude a L'Apres-Midi D'un Faune

Manuel de Fall El Amor Brujo

Ibert Flute Concerto

Ravel Rhapsodie Espagnole

Conductor **Odaline de la Martinez**

Flute **Ingrid Culliford**

Mezzo Soprano **Cynthia Buchan**

CONSULT THE CONDUCTOR

Pre-concert conversation with **Odaline de la Martinez**. 6.00pm in the County Room.

Sunday 23 October 1988 at 3.00pm

Walton Spitfire Prelude and Fugue

Wieniawski Violin Concerto No 2 in D minor

Dvorak Symphony No 8 in G

Conductor **John Forster**

Violin **Bradley Creswick**

Saturday 5 November 1988 at 7.30pm

GUILDFORD CATHEDRAL

Mozart Symphony No 25 in G minor (K183)

Mozart Requiem

Conductor **Wilfried Boettcher**

Soprano **Melanie Armitstead**

Alto **Yvonne Howard**

Tenor **John Mark Ainsley**

Bass **Alastair Miles**

Guildford Philharmonic Choir

Sunday 20 November 1988 at 3.00pm

Civic Concert

Smetana Overture 'The Bartered Bride'

Bartok Violin Concerto No 2

Brahms Symphony No 4 in E minor

Conductor **Sir Charles Groves**

Violin **Gyorgy Pauk**

Sponsored by B.O.C.

Sunday 3 December 1988 at 7.30pm

The Orpheus & Bacchus Concert

Beethoven Overture 'Leonara' No 3

Beethoven Piano Concerto No 5 in E flat 'Emperor'

Beethoven Symphony No 5 in C minor

Conductor **Volker Wangenheim**

Piano **John Lill**

Sponsored by Orpheus & Bacchus

Sunday 11 December at 3.00pm

Celebrate Christmas with Guildford Philharmonic

Christmas Carols for all the Family

in association with The Rotary Club of Guildford

Conductor **Neville Creed**

Guildford Philharmonic Orchestra

Guildford Philharmonic Choir

Guildford Cathedral Choristers

Saturday 7 January 1989 at 6.30pm

New Year Family Concert

Conductor **Howard Blake**

Narrator **Roy Castle**

Programme includes Saint Saëns 'Carnival of the Animals' and 'The Snowman' by Howard Blake narrated by multi-talented TV star Roy Castle, presenter of "Off the record".

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Sunday 22 January 1989 at 3.00pm

The Crossley Clitheroe Concert

Tchaikovsky Fantasy Overture 'Romeo and Juliet'

Prokofiev Violin Concerto No 1 in D

Tchaikovsky Act II from the Nutcracker (Ballet)

Conductor **Barry Wordsworth**

Violin **Stoika Milanova**

Leisure Learning Weekend

Saturday 4 February 1989 at 7.30pm

Haydn Symphony No 85 in B flat ('La Reine')

Mahler Das Lied Von Der Erde

Conductor **Sir Charles Groves**

Contralto **Linda Finne**

Tenor **Jeffrey Lawton**

CONSULT THE CONDUCTOR

Pre-concert conversation with **Sir Charles Groves** 6.00pm in the County Room.

Sunday 26 February 1989 at 3.00pm

Brahms Piano Concerto No 2 in Bb

Sibelius Karelia Suite

Stravinsky Firebird (1919)

Conductor **Peter Stark**

Piano **Peter Donohoe**

Saturday 11 March 1989 at 7.30pm

Rachmaninov Symphonic Dances

Delius North Country Sketches

Walton Gloria

Conductor **Vernon Handley**

Alto **Ameral Gunson**

Tenor **James Martin**

Bass **Andrew Shore**

Guildford Philharmonic Choir

Sunday 16 April 1989 at 3.00pm

Schubert Symphony No 8 in B minor (Unfinished)

Mozart Horn Concerto No 4 in E Flat

Mendelssohn Symphony No 4 in A ('Italian')

Director/Soloist **Barry Tuckwell**

Leisure Learning Weekend

Sunday 23 April 1989 at 3.00pm

Classical Road Show Family Concert

A Fresh Look at Beethoven

Hilary Davan Wetton introduces **Beethoven's Second Symphony** in an entertaining and lively manner.

Sponsored by Hart Brown & Co Solicitors

Saturday 29 April 1989 at 7.30pm

Wagner Prelude and Liebestod from 'Tristan and Isolde'

Bliss Morning Heroes

Conductor **Sir Charles Groves**

Orator **Richard Baker**

Guildford Philharmonic Choir

IN CONVERSATION

Lady Bliss and **Richard Baker** discuss "Morning Heroes with **Sir Charles Groves**. 6.00pm in the County Room.

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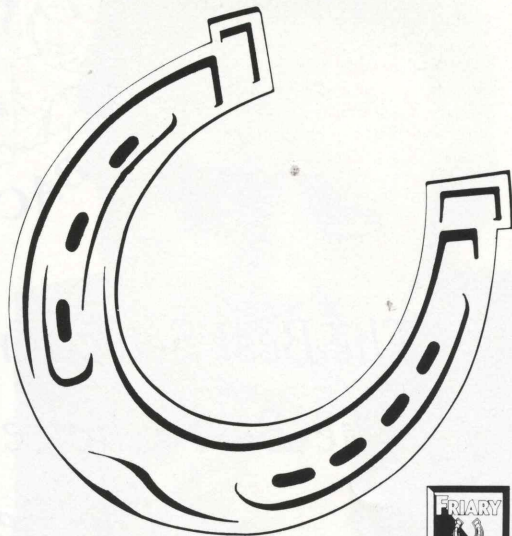
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**GUILDFORD BOROUGH
COUNCIL CONCERTS 1988/89**

GUILDFORD CATHEDRAL

(By kind permission of the Dean & Chapter)

SATURDAY 5 NOVEMBER 1988

at 7.30 p.m.

Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN, JOHN LUDLOW

WILFRIED BOETTCHER

Conductor

MELANIE ARMITSTEAD

Soprano

YVONNE HOWARD

Alto

JOHN MARK AINSLEY

Tenor

ALASTAIR MILES

Bass

Guildford Philharmonic Choir

**THIS CONCERT IS PROMOTED BY GUILDFORD
BOROUGH COUNCIL WITH FINANCIAL SUPPORT
FROM THE SOUTH EAST ARTS ASSOCIATION.**

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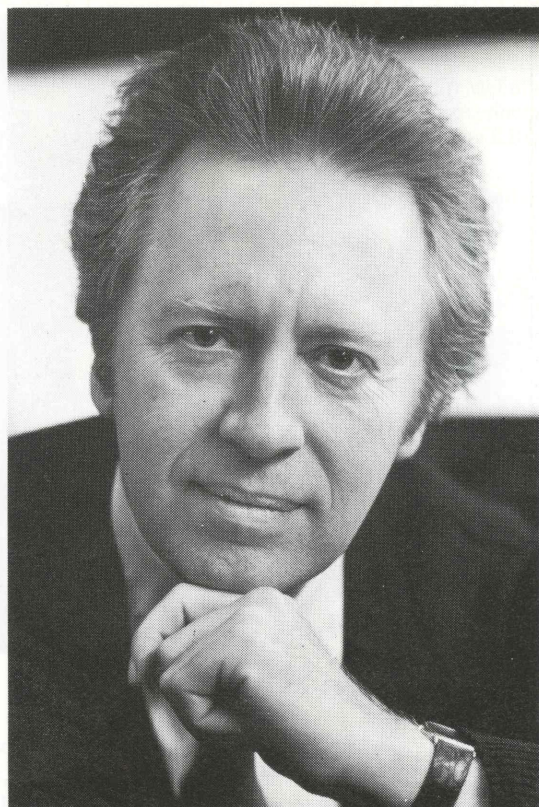
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Wilfried Boettcher

Born in Bremen, Wilfried Boettcher received a comprehensive education as a cellist with Arthur Troester, Pablo Casals and Pierre Fournier. His career naturally gravitated towards conducting and he subsequently founded the chamber orchestra, Wiener Solisten.

In 1967 he was appointed music director of the Hamburg Symphony Orchestra and in 1974 principal guest conductor of the RAI Symphony Orchestra in Turin. As much at home in Haydn as Lutoslawski, he is particularly renowned for his mastery of the Austro-German classical and romantic symphonic repertoire. Other orchestras he has worked with include the Zurich Tonhalle, Santa Cecilia and Maggio Musicale Orchestras, the Orchestre de Paris, Vienna Symphony, Tokyo Philharmonic and Detroit Symphony Orchestras and with the radio orchestras in Munich, Berlin, Frankfurt, Hamburg and Cologne. His operatic work has taken him to the Vienna State Opera, Hamburg State Opera and the Deutsche Oper (Berlin).

Wilfried Boettcher is a frequent visitor to Great Britain where he has conducted the London Symphony, London Philharmonic, Philharmonia, BBC Symphony, BBC Philharmonic, Royal Liverpool Philharmonic, Bournemouth Symphony, Halle, Scottish Chamber and English Chamber Orchestras and the Northern Sinfonia where he holds the position of Principal Guest Conductor.

He has recorded for Deutsche Grammophon, Phonogram and EMI among others.



Melanie Armitstead
Soprano

Melanie Armitstead is a graduate from Durham University where she read Russian and French.

After a post-graduate year at the Guildhall School of Music and Drama, she studied privately with Esther Salaman while building her reputation as a recitalist.

In 1985 Melanie turned to the field of opera and took the roles of both Micaela and Frasquita in the Scottish Opera-Go-Round production of *Carmen*. Subsequently she studied at the National Opera Studio in London and in 1987 sang Venus *Pygmalion* and First Lady *The Magic Flute* for Kent Opera. Operatic work last season also included five weeks at the Paris Opera understudying the role of Cleopatra in their new production of *Julius Caesar* and her debut as Tatiana *Eugene Onegin* for Scottish Opera for whom she will sing Fiordiligi *Così fan Tutte* this Autumn.

Melanie's concert work continues to play an important part in her career. She has appeared several times with the Bournemouth Orchestras and was recently featured on the Dutch television series *Young Musicians on the Concert Platform* singing Mozart's "Ch'io mi scordi di te" and operatic arias by Bellini and Puccini.

In February 1987 Melanie gave a warmly received London debut recital at the Wigmore Hall accompanied by Martin Isepp, and in November 1987 gave a much praised recital at the Purcell Room.

This season she has sung with the Bournemouth Sinfonietta, the Royal Liverpool Philharmonic Orchestra, L'Orchestre du Mulhouse and made her debut with the Royal Philharmonic Orchestra under Sir Charles Groves singing *Exultate Jubilate*.

Forthcoming engagements include appearances with the Bournemouth Symphony Orchestra and the Ulster Orchestra.



Yvonne Howard
Mezzo Soprano

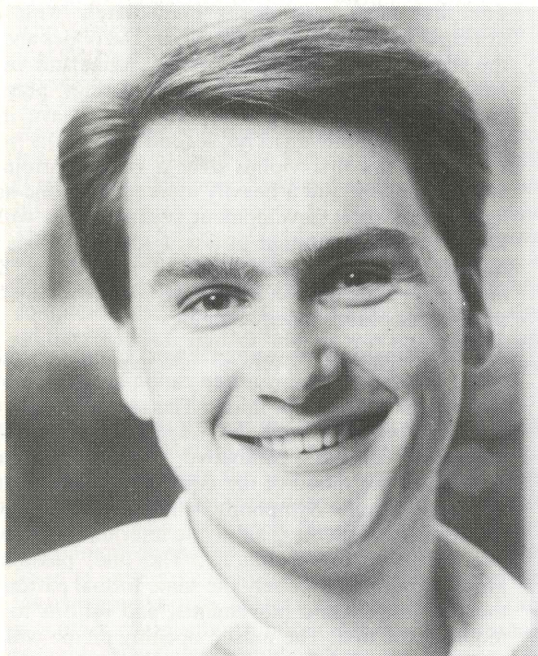
Yvonne Howard was born in Stafford. While studying at the Royal Northern College of Music under David Johnston and Joseph Ward, Yvonne was awarded the James Martin Onken Prize for English Song and the Curtis Gold Medal for Singing. She has worked in masterclasses with Helen Watts, Thomas Hemsley, Marjorie Thomas, and Elisabeth Schwarzkopf, sung with the Halle, the Royal Liverpool Philharmonic and Northern Chamber Orchestras and performed in Holland, Germany, Italy and Finland, building up a large repertoire and establishing herself as a soloist with many leading choirs and orchestras. She recently made her debut in the Royal Festival Hall in a performance of the Bruckner *Te Deum* with the London Philharmonic Orchestra and the Royal Choral Society.

In 1984 Yvonne sang Marcellina in Mozart's *Le Nozze di Figaro* for Glyndebourne Touring Opera and the following year sang the title role in Rossini's *La Cenerentola* for English Touring Opera when the press acclaimed her as the "star of the show. With rich tone and phenomenal vocal agility, Yvonne sang with a captivating mixture of brilliance and tenderness". This year she has appeared as Suzuki in the Birmingham Music Theatre's revival of their most successful production of *Madam Butterfly*.

In the summer of 1987 Yvonne took part in a tour of the English Bach Festival in Europe and subsequently sang as soloist in Handel's *Messiah* and Mozart's *Coronation Mass* on tour in France and Majorca with the Choeur des Communautés Européennes. She also gave a recital at the 1987 Harrogate Festival of Music and the Arts and in the autumn appeared on the prestigious television series in Holland, *Young Artists on the Concert Platform*, singing arias by Purcell and Mozart.

Future engagements include much oratorio and recital

work in the UK, Holland and Belgium. She has also been invited to give a recital at the Queen's Festival in Belfast and in 1989 she will work with The Royal Opera at Covent Garden.



John Mark Ainsley
Tenor

John Mark Ainsley received his early training in his home town of Worcester. While a member of the choir of Magdalen College, Oxford he studied singing with Janet Edmunds and is currently studying with Anthony Rolfe Johnson.

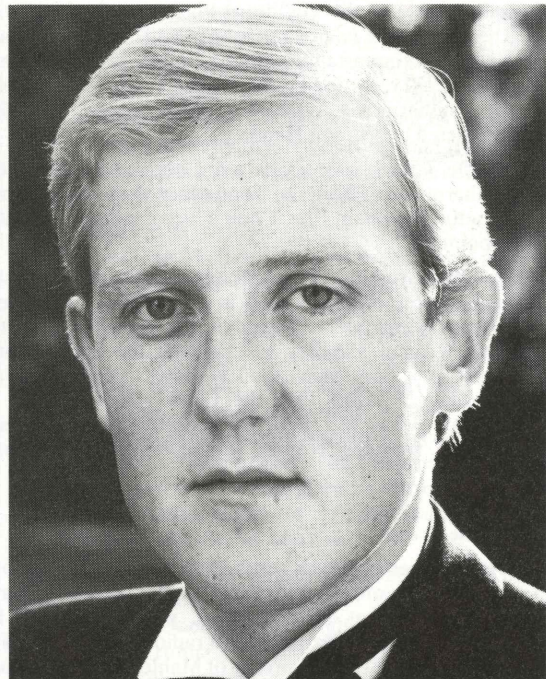
Since leaving Oxford in 1985 he has made many European tours with the leading Early Music Ensembles including the Taverner Consort (Andrew Parrott), the New London Consort (Philip Pickett), London Baroque, Gothic Voices and the King's Consort. During that time he has also undertaken many solo engagements and has appeared most recently with the Royal Liverpool Philharmonic Orchestra, the English Chamber Orchestra, the Bournemouth Sinfonietta and the Orquesta Nacional de Espana performing a wide range of works from Handel and Bach to Stravinsky and Janacek. He has also worked with the English Concert under Trevor Pinnock, the Academy of Ancient Music under Christopher Hogwood and the Steinitz Bach Players with the late Dr. Paul Steinitz. In 1987 he was invited by Graham Johnson to take part in the Songmaker's Almanac French Series at the Wigmore Hall.

His recordings include Handel's *Nisi Dominus* with Simon Preston and the Choir of Westminster Abbey (DGG), Purcell's *Come Ye Sons of Art* with Andrew Parrott (EMI) and a recording of Great Baroque Arias with the King's Consort. Recordings of Mozart's *C Minor Mass* with the Academy of Ancient Music under Christopher Hogwood (Decca) and Purcell Odes with the

English Concert under Trevor Pinnock (ARCHIV) are planned for the future.

He recently made his operatic debut at the Innsbruck Festival and next year will sing the title role in Mehul's *Joseph* with the Radio Kamerorkest under Kenneth Montgomery in the Netherlands to be recorded by KRO Radio.

Future engagements take him throughout the UK and to Paris, Vienna, Madrid, Basel, Brussels and Palermo.



Alastair Miles
Bass

Born in Harrow. Alastair Miles was educated at St. Marylebone Grammar School, London before studying as a flautist at the Guildhall School of Music and Drama. Having gained his Performer's Diploma, he spent the next two years teaching flute and freelancing with several orchestras including the RPO. He also sang in the choir of St. Alban's Cathedral having had singing lessons as a second study at the Guildhall.

Alastair's operatic debut came in 1985 when he sang *Trulove* in *The Rake's Progress* for Opera 80. In May 1986 he won the Decca Kathleen Ferrier Prize and spent the summer with Glyndebourne Festival Opera making his Henry Wood Promenade debut as Pietro in *Simon Boccanegra*. He sang the role again for Glyndebourne Touring Opera and began a year of study at the National Opera Studio. He also won the Ezzo Glyndebourne Touring Opera Singers Award.

Alastair made his first recording last year for Decca singing Iago in Verdi's *Ernani* conducted by Richard Bonyngne.

He won the 1987 John Christie Award from Glyndebourne and made his North American debut for

Vancouver Opera as Colline in *La Boheme*. In January 1988 Alastair made his debut at the Royal Opera House, Covent Garden, singing the Second Knight in *Parsifal*. Other engagements this year include Ferrando in *IL TROVATORE* in Dublin and the Poacher in *The Cunning Little Vixen* for English National Opera.

Guildford Philharmonic Choir

Guildford Philharmonic Choir (formerly the Festival Choir) was formed in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. The choir made its first recording in 1973 of Finzi's 'Intimations of Immortality' with the Guildford Philharmonic and in 1979 recorded Hadley's 'The Trees So High' with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

Neville Creed was appointed Chorus Master to the Philharmonic Choir in September last year, when Lynette Newman, the Choir's accompanist was also appointed.

The Philharmonic Choir will appear with the orchestra again under Neville Creed in a concert of Christmas Carols on Sunday 11 December. On Saturday 11 March 1989, Vernon Handley will conduct the Philharmonic Choir in a performance of Walton's 'Gloria' and on Saturday 29 April 1989 the Choir will be joined by Richard Baker as Orator for a performance of Bliss's moving 'Morning Heroes' conducted by Sir Charles Groves.

Neville Creed

Neville Creed began his conducting career whilst a choral scholar at Cambridge. Since 1981 he has been Director of Choral Music at Tiffins School, providing choirs for several acclaimed recordings on radio, TV and disc. The Tiffin Boys' Choir's recording of Mahler's 8th Symphony with the London Philharmonic under Klaus Tennstedt was nominated for a 'Grammy' award in 1987. In 1986 Neville decided to pursue a conducting career and in that year he was awarded a scholarship to study conducting at the Guildhall School of Music where he won the Ricordi Conducting Prize. He is now conductor of both the Guildford Philharmonic Choir and the Bournemouth Symphony Chorus and is often employed as a conductor at the Guildhall. He has conducted many of the main London choirs and also conducted in Denmark and Italy last Summer. Neville was one of the prizewinners in the first International Choral Competition held in Trento, Northern Italy.

Symphony No. 25 in G minor (K.183) Mozart (1756-1791)

Allegro con brio
Andante
Minuetto
Allegro

This Symphony, probably written at Salzburg in 1773 or 1774, is usually known as "the little G minor" to distinguish it from the "great" G minor Symphony (K.550). Like the latter, it is fiery and passionate in

character. It is, in fact, outstanding among Mozart's earlier symphonies. The orchestration is for 2 oboes, 4 horns, and strings, although the second pair of horns is replaced by 2 bassoons in the second movement and in the trio of the third.

The first movement opens immediately with the principal theme played in octaves by the oboes and all the strings in three different ways: violins and violas have the syncopation, the lower strings play in crotchets on the beat, while the oboes have it in sustained semibreves. The second subject is soon started by the first violins over a vigorous tremolo accompaniment and a heavily marked rhythmic horn figure. The short development section opens with a kind of canon treatment of a new idea and then the thread of the principal theme is picked up. The movement ends with an expressive coda from the first three notes of the principal theme.

The brooding slow movement is worked out on similar lines. The first theme is a free canon between muted violins and bassoons in thirds. The second theme is a graceful tune marked by repeated notes. The energetic, almost combative minuet curiously anticipates the mood of the equivalent movement in the great G minor Symphony, while the trio, in which the strings are silent, is an idyllic interlude - the only one in the whole symphony. The fine, passionate Finale is built on precisely the same formal pattern as the first and second movements, and returns to the mood of the first. The unison opening theme with its violin syncopations bears a relationship to the new idea introduced in the development section of the first movement. One of the outstanding moments of the Finale is that in the development section where 2nd violins, violas, cellos, and basses in octaves break in with a powerful and tragic new chromatic theme against a repeated note on the first violins in octave. As in the first movement, there is a brief coda which is tense and epigrammatic.

INTERVAL

Wolfgang Amadeus Mozart (1756-1791)

Requiem, K.626 (Franz Beyer edition)

The origins of Mozart's *Requiem*, his last work, might be related as a mystery story under the title of *The Man in Grey*, but the plain facts need no colouring.

In July 1791 Mozart was visited by a grey-clad stranger who bore a commission from an anonymous third party for a Requiem Mass. Mozart was to have complete artistic freedom but must on no account divulge that he had composed the work. The stranger was the agent of Count Franz von Walsegg, a Viennese nobleman who commissioned music in this secretive fashion so that he could pass it off as his own, but this was not revealed to Mozart. Although he still had *Die Zauberflöte* to complete, Mozart started work on the *Requiem*. Then another commission arrived, this time for an opera to celebrate the coronation of Leopold II as King of Bohemia. Taking his wife Constanze and his pupil Franz Süssmayr (1766–1803) with him, Mozart went to Prague and produced *La Clemenza di Tito* in two-and-a-half weeks. On returning to Vienna he put the finishing touches to *Die Zauberflöte*, completed the Clarinet Concerto and resumed work on the *Requiem*. By this time he was seriously ill, and on 5 December he died, leaving the *Requiem* unfinished.

Constanze, fearing that the commissioning fee would be forfeited, asked Joseph Eybler, another of Mozart's pupils, to complete the work in secret, but he soon gave up and the task eventually fell to the 25-year-old Süssmayr, who had been the composer's constant companion during his last months and was the best fitted to undertake it. Süssmayr was preoccupied with his own grand opera, *Moses* (produced May 1792) and two other compositions, but in due course Constanze was able to deliver a complete *Requiem*, passing it off as all Mozart's work.

In fact Mozart completed only the *Introitus* in every detail. However, he also composed the vocal parts from the *Kyrie* to the eighth bar of *Lacrimosa* and those of the *Offertorium*, and for all these sections he indicated the instrumentation he had in mind together with certain motives and figurations and in some sections a figured bass. Süssmayr completed these movements, incorporating some orchestral contributions by Eybler, and supplied three movements – *Sanctus*, *Benedictus* and *Angus Dei* – which he later claimed were all his own work. In the light of his other compositions and from internal evidence it has nevertheless been generally concluded that he must have had detailed sketches of Mozart's (now vanished) to work up into finished movements. To end the work as Mozart himself had suggested, he adapted music from the *Introitus* and the *Kyrie* fugue to the concluding words.

Thus posterity was enabled to hear a poignant and impassioned work imbued with a sombre beauty. Mozart must have felt himself near death at times during its composition; the music itself suggests as much, though it also tells us that he was far from resigning himself to it.

Süssmayr, of course, was no Mozart; many times in the past two centuries he has been severely criticised for his technical errors and for a general coarseness and lack of imagination in the orchestral parts. This evening we shall hear the work in the edition completed in Munich in 1979 by Franz Beyer who,

'on the basis of a life-long preoccupation with Mozart', has sought to rid the score of impurities and clarify the orchestral parts. As Beyer remarks in his preface, although we do not know how Mozart would have worked these out, an overall view of his total output shows how he certainly would *not* have orchestrated the *Requiem*.

Beyer's edition accepts most of the results of research undertaken by Leopold Nowak for his 1965 edition and frequently overlaps the Süssmayr/Eybler additions and completions. The vocal parts of the *Sanctus*, *Benedictus* and *Angus Dei* and the completion of the *Lacrimosa* have been retained in their familiar form (except for minor technical alterations) but the orchestration of these has been adapted to match that of the earlier movements. Numerous changes of detail in the vocal parts have been necessary where Süssmayr tampered with Mozart's own writing.

The *Requiem* is written for four soloists, four-part chorus and an orchestra consisting of two pairs of woodwind (basset horns and bassoons), two trumpets, three trombones, timpani, organ and strings. The basset horns and bassoons predominate in the *Introitus*, a movement of solemn beauty employing a theme used previously by both Mozart and Handel. At the words 'Exaudi orationem meam' (Hear my prayer) the jagged accompaniment suggests a spirit of rebellion rather than prayer. The tempo changes from *Adagio* to *Allegro* for the *Kyrie*, a formal, distinctly Handelian double fugue on a theme used by C.P.E. Bach and by Handel in *Messiah*.

Brief as it is, *Dies irae* is intensely dramatic; the music evoked by the idea of wrath is not unlike the wrathful music of the Queen of the Night in *Die Zauberflöte*. The Last Trump – *Tuba Mirum* – is solemnly announced by a trombone solo (Mozart's own idea), which ushers in and accompanies the bass soloist, the following text being divided between the four soloists in *concertante* manner. The choir re-enters in the powerful *Rex Tremendae*, which leads to the solo quartet's gentle *Recordare*. *Confutatis* is another dramatic movement, contrasting the male chorus's references to the wicked with the female voices' prayer, 'Call me among the blessed'. The *Lacrimosa* rises to a troubled climax at the eighth bar, where Mozart broke off. Süssmayr's continuation adds a further twenty bars.

Mozart treats the *Offertorium* (*Domine Jesu* and *Hostias*) in motet fashion, the first contrapuntally and the second homophonically, and concludes each with a chromatic fugue at the words 'Quam olim Abrahae'. The following three movements, as already mentioned, are simply too good to have been Süssmayr's unaided work; the *Sanctus* and *Benedictus* particularly breathe the spirit of Mozart in their vocal writing. Music from the opening of the work, now matched to slightly different words, brings the Mass to its conclusion.

Introitus and Kyrie

Chorus and Soprano

Grant them eternal rest, Lord,
and let perpetual light shine on them.
A hymn becometh Thee, O God, in Sion,
and a vow shall be paid to Thee in Jerusalem.

Hear my prayer,
to Thee all flesh shall come.

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

Dies Irae

Chorus

Day of wrath, that day
shall dissolve the world in ashes,
as David and the Sybil testify.
How much trembling there will be,
when the Judge has come
to weigh all things exactly.

Tuba Mirum

Bass

The trumpet scattering wondrous sound
through the graves of every land
will drive all before the throne.

Tenor

Death and nature will be astounded
when creation rises again
to answer the Judge.

A book of writings shall be brought
containing everything
for which the world will be judged.

Alto

Therefore when the Judge sits,
whatever is hidden will appear,
nothing will go unavenged.

Soprano

What shall I, wretch that I am, say then,
whose patronage shall I ask
when the righteous are hardly safe?

Rex Tremendae

Chorus

King of dread majesty,
who freely savest the redeemed,
save me, fount of pity.

Recordare

Quartet

Remember, merciful Jesus,
that I am the cause of Thy journey,
let me not be lost on that day.

Seeking me Thou didst weary Thyself,
to redeem me didst suffer on the Cross,
let not such travail be in vain.

Just Judge of vengeance,
grant me the gift of remission
before the day of reckoning.

I groan as one guilty,
my countenance blushes with guilt,
spare the suppliant, O God.

Thou who didst absolve Mary
and listen to the robber
hast given me hope also.

My prayers are unworthy,

Introitus and Kyrie

Chorus and Soprano

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.

Kyrie eleison.
Christe eleison.

Dies Irae

Chorus

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sybilla.
Quantus tremor est futurus,
Quando Judex est venturus
Cuncta stricte discussurus.

Tuba Mirum

Bass

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

Tenor

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Alto

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

Soprano

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

Rex Tremendae

Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare

Quartet

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 spem dedisti.

Preces meae non sunt dignae,

but Thou, good Lord, have mercy
lest I burn in everlasting fire.

Allow me a place among the sheep,
and from the goats divide me,
setting me upon Thy right hand.

Confutatis

Chorus

When the wicked are confounded
and consigned to bitter flames,
call me with the blessed.

I pray, a kneeling suppliant,
my heart contrite as ashes,
take into Thy care my end.

Lacrimosa

Chorus

Sorrowful that day
when rising from the ashes
sinful man goes to be judged.
Therefore spare him, O God.
Good Lord Jesus,
grant them rest. Amen.

Offertorium

Chorus and Quartet

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
deliver them from the lion's mouth,
lest hell swallow them,
lest they fall into darkness;
and let the standard-bearer, St. Michael,
bring them into the holy light;
which Thou didst promise of old
to Abraham and his seed.

Chorus

We offer Thee, Lord, sacrifice of
prayers and praise; receive them
for those souls whom this day
we commemorate; make them, Lord,
to pass from death to life.
Which Thou didst promise of old
to Abraham and his seed.

Sanctus

Chorus

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

Benedictus

Quartet

Blessed is he who cometh in the name of the Lord.

Chorus

Hosanna in the highest.

Agnus Dei

Chorus

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

Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis

Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

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

Lacrimosa

Chorus

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

Offertorium

Chorus and Quartet

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de 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.

Chorus

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.

Sanctus

Chorus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus

Quartet

Benedictus qui venit in nomine Domini.

Chorus

Osanna in excelsis.

Agnus Dei

Chorus

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

Cummunio

Soprano and Chorus

Let eternal light shine upon them,
Lord, with Thy saints for ever,
for Thou art merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them.
With Thy saints for ever,
for Thou art merciful.

Communio

Soprano and Chorus

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum,
quia pius es.

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