



CBSO

City of
Birmingham
Symphony
Orchestra

Kazuki conducts Verdi Requiem
Symphony Hall
Thursday 14 September, 2023
7:30pm

CBSO.CO.UK

KAZUKI CONDUCTS VERDI REQUIEM

Concert programme £4

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Verdi, Requiem 83mins

Kazuki Yamada, Conductor
Evelina Dobračeva, Soprano
Karen Cargill, Mezzo-Soprano
Jose Simerilla Romero, Tenor
Ashley Riches, Bass
Simon Halsey, Chorus Director
CBSO Chorus

We are very happy for you to take photographs at CBSO concerts, but please do be discreet to avoid disturbing other audience members. We would suggest dimming the brightness on your phone, taking pictures during applause breaks, and not using your flash. Please note that filming is not allowed.

We also regularly take photographs for promotional use, so you may see a professional photographer at our concerts. Please ask a member of the front of house team if you have any questions about this.

To ensure that everyone is able to enjoy performance, please make sure your mobile phone is set to silent.

**IT COULDN'T BE A
 MORE EXCITING
 TIME TO COME AND
 SING WITH THE CBSO**



To find out more about joining the CBSO Chorus (or any of our other choirs) visit cbsoco.uk/sing

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Join the family

CBSO MEMBERSHIP

From a closer insight into the music and rehearsals, to hearing about life as a musician, CBSO members can get more from their concert-going experience by getting to know the people behind the instruments.

From priority booking to members' events and behind-the-scenes updates, there are plenty of reasons to join the CBSO. But it is the people themselves who are at the very heart of our membership. CBSO members can enjoy the chance to share the company of musicians and artists and meet new like-minded friends. In addition, through their annual donation, they help to provide vital support towards our Sound of the Future Campaign, a fundraising campaign launched to help the orchestra recover from the pandemic and reinvigorate its future, giving musical experiences to even more people.

To join us as a CBSO member, simply visit cbsoco.uk/membership to sign up online or call Rachel Cooper on 0121 616 6510.

We look forward to welcoming you to the family!



KAZUKI CONDUCTS VERDI REQUIEM

Some say that Verdi's Requiem is the most thrilling opera he never wrote, but one thing's for certain: it's a truly epic opening night for a Season that celebrates the 50th anniversary of our magnificent CBSO Chorus. And with Kazuki Yamada conducting 90 incredible musicians, it'll raise the roof.

Giuseppe Verdi (1813-1901)

MESSA DA REQUIEM, IN MEMORY OF ALESSANDRO MANZONI

Introit and Kyrie

Dies Irae

Offertory

Sanctus

Agnus Dei

Lux Aeterna

Libera Me

THE CHOIRBOY AND THE CURSE

Giuseppe Verdi liked to tell a story about his relationship with the Catholic Church. As a child in the Italian village of Le Roncole, he'd been serving as an altar boy in church when – distracted by some piece of sacred music – he lost track of the service. Infuriated, the priest slapped him, sending him reeling down the altar steps. "May God strike you with lightning!" muttered the young Giuseppe. A couple of years later, in September 1828, lightning did indeed strike

the nearby church of La Madonna del Prati during a festival service, killing two dogs and six people – among them the very priest whom Verdi had cursed in Le Roncole.

Whether or not the agnostic Verdi truly saw this as anything more than a macabre coincidence, the fact that he told the tale at all illustrates his relationship with organised religion. Verdi was a liberal and a patriot in an era when the Church seemed to be holding Italy back, and he practised what he preached: living out of wedlock with his future wife Giuseppina. But although he rejected the Church, he did not reject faith. He asked to be buried with "one priest, one candle, one cross".

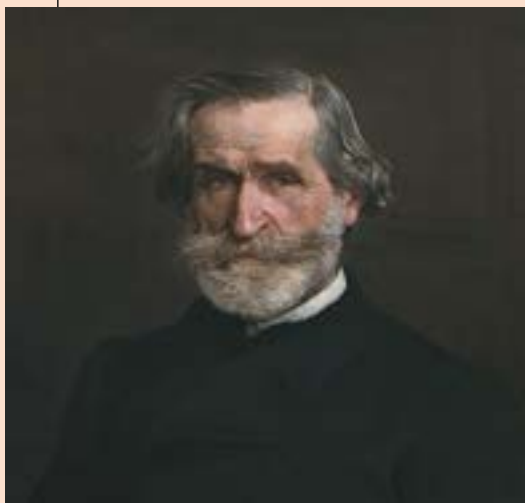
NATIONAL HEROES

Still, Verdi's decision to compose a Requiem Mass was unquestionably more patriotic than religious. Gioachino Rossini died on 13 November 1868, and for Verdi it marked the end of an era: "A great name has disappeared from the world...a glory of Italy". He conceived the idea of a musical monument: a Requiem, to be created jointly by Italy's greatest living composers and performed in Rossini's home town

of Bologna on the first anniversary of his death. The idea of this *Messa per Rossini* caught on and Verdi himself wrote a movement: the *Libera Me*. Then local politics intervened and the moment was lost. The *Messa per Rossini* would not be heard until 1998.

But Verdi held on to his *Libera Me*, and when in May 1873 the Italian patriot and novelist Alessandro Manzoni died, its moment seemed to have come. Verdi revered Manzoni: "I would have knelt before him, if men could be worshipped". Now he wrote to his publisher Ricordi:

I too would like to demonstrate what affection and veneration I bore and bear to that Great Man who is no more, and whom Milan has so worthily honoured. I would like to set to music a Mass for the Dead to be performed next year on the anniversary of his death...If you believe this possible, speak to the Mayor about it.



GIOVANNI BOLDINI, GIUSEPPE VERDI,
PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS

The Mayor of Milan agreed and Verdi set to work, using the existing *Libera Me* as the final section of this new "*Manzoni Requiem*". The premiere took place in the church of San Marco in Milan on 22 May 1874, with four soloists whom Verdi knew and admired from the opera house. Teresa Stolz (soprano), Maria Waldmann (mezzo-soprano) and Ormondo Maini (bass) had all sung in the premiere of *Aida* in 1872 and the tenor Giuseppe Capponi had been Verdi's original choice for Radamès, the hero of *Aida*. The performance was officially a religious service – a priest officiated and the female singers were required to wear black veils. Three days later, Verdi conducted the entire *Requiem* at the opera house of La Scala.

AN OPERA FOR THE CHURCH?

While the *Messa da Requiem* was wildly successful in Italy, the German critic Hans von Bülow called it an "opera in ecclesiastical vestments". Johannes Brahms, on the other hand, disagreed: "Only a genius could create such a work". True the *Messa da Requiem* can certainly feel intensely dramatic. That was Verdi's nature, and text of the *Requiem* is a libretto of sorts – words rich in colour, incident and emotion, all waiting to be expressed in music. The orchestra includes a piccolo, four bassoons, eight trumpets (including four offstage) and an ophicleide – the predecessor of the modern tuba.

But Verdi avoids turning the soloists into characters. Instead, the music constantly shifts perspective and tone, sometimes inhabiting the text, at other times standing outside the action like a narrator. And with no need for singers to make dramatically plausible entrances and exits, Verdi is free to combine them as and how he pleases – none of his major works is so rich in ensembles. An old stager like Verdi knew that there was a limit to what an opera chorus could memorise. No such limits

apply in concert, however, and he lets his genius for choral writing take wing like never before.

WORDS AND MUSIC

At no point, however does Verdi respond to his sacred text with anything less than sincerity. In that crucial respect, the *Requiem* really does resemble an opera: it strikes immeasurably deeper when you are aware of the words and their meaning:

Introit and Kyrie

Low, muted strings accompany the mournful opening *Requiem aeternam*; opening out into radiant hope at the *Kyrie*.

Dies Irae

Verdi paints the Day of Judgement in a chorus worthy of Michelangelo or Dante.

Tuba Mirum: Offstage trumpets sound the call to judgement. The bass solo takes up the sombre narrative.

Liber scriptus: The orchestra vividly illustrates the mezzo's awestruck narration.

Quid sum miser: A bassoon nags anxiously, as three voices contemplate their guilt before Judgement.

Rex tremendae: Awe-inspiring outbursts struggle with a gentler, gradually rising plea for divine grace.

Recordare: To a gently rocking accompaniment, mezzo and soprano lay their appeal before Christ.

Ingemisco: The tenor cries out from the silence: a sinner prays for mercy.

Confutatis: The bass contemplates damnation. The *Dies Irae* chorus crashes back in, with renewed terror, and gradually fades.

Lacrymosa: All that is left are tears: a sobbing procession, not unlike the equivalent movement in Mozart's *Requiem*.

Offertory

Domine Jesu Christe: The terror of judgment has passed: the soloists sing amid an atmosphere of quietly blossoming hope, sweetened by solo violins.

Quam olim Abrahae: An ancient promise, set by Verdi to music reminiscent of baroque counterpoint.

Hostias: The spirit, not the letter, of ancient church chant: followed by a return to *Quam olim Abrahae*, and a quiet vision of bliss.

Sanctus

Trumpets sound: a jubilant, brilliantly-scored chorus. Verdi added an exclamation mark at the end of the first line of text.

Agnus Dei

A superficially artless, chant-like melody. Woodwinds delicately brighten and garland its central sections.

Lux Aeterna

Shimmering violins provide the "eternal light" here. Bass, brass and an ominous drumroll throw shadows across the scene as the soloists reprise the words *Requiem aeternam*. The vision dissolves amid gently cascading woodwinds.

Libera Me

Anxiously, amidst a restless, responsive orchestra, the soprano pleads once more for mercy.

Dies Irae: For a third time, the vision of terror roars out – and gradually fades from memory.

Requiem aeternam: A distant memory of the opening, as the soprano prays over a hushed unaccompanied chorus, and soars upwards.

Libera Me: The air shivers: the soprano declaims and Verdi launches into a colossal closing chorus, punctuated by mighty orchestral chords. The soloists' voices break through the action: and finally, as the epic vision recedes, they're left standing amid falling phrases, pleading to be spared. The chorus has the final word: not affirmation, but a final whispered plea.

Programme notes © Richard Bratby

KAZUKI YAMADA



© BENJAMIN EALOVEGA

As the new Chief Conductor and Artistic Advisor of the City of Birmingham Symphony Orchestra, Kazuki Yamada builds upon the deep musical bond formed with players during his time as Principal Guest Conductor of the orchestra, a role held by him since 2018. Alongside his commitments in Birmingham, Yamada is also Principal Conductor and Artistic Director of Orchestre Philharmonique de Monte-Carlo. Having already worked with the two organisations in partnership, conducting collaborative performances of Mendelssohn's *Elijah* in Monaco in 2019, Yamada's new appointment sees a continuing link forged between Monaco and Birmingham, with the CBSO Chorus set for a return to Monaco in 2023 for a performance of Orff's *Carmina Burana*. Time spent under the close supervision of Seiji Ozawa served to underline the importance of what Yamada calls his "Japanese feeling" for classical music. Born in 1979 in Kanagawa, Japan, he continues to work and perform in Japan as Principal Guest Conductor of the Yomiuri Nippon Symphony Orchestra.

EVELINA DOBRAČEVA



© DIMA TARASENKO

Dramatic soprano Evelina Dobračeva began her musical career studying accordion, conducting and teaching before relocating to Germany, where she began singing under the tuition of Professor Norma Sharp, Snezana Brzakovic and Professor Julia Varady at the Hanns Eisler Music College Berlin. She claimed the highest level of scholarship from the German Republic in both 2004 and 2006 and was a prize winner at the Würzburg Mozart Competition in 2006. In concert she has sung Mahler 8 and Britten's *War Requiem* with the Atlanta Symphony Orchestra, Shostakovich's Symphony No.14 with the City of London Sinfonia, Verdi's *Requiem* with the Deutsche Oper Berlin and the Czech Philharmonic under the baton of Fabio Luisi, and Strauss' *Four Last Songs* with the Royal Liverpool Philharmonic Orchestra. This season will see Evelina featuring in the Bratislava Music Festival for their concert performance of Tchaikovsky's *Iolanta*, as well as performing as Soprano Soloist in Verdi's *Requiem* with the City of Birmingham Symphony Orchestra.

KAREN CARGILL



© NADINE BOYD

Scottish mezzo-soprano Karen Cargill is one of the most renowned singers of her generation. Winner of the 2002 Kathleen Ferrier Award, Karen has gone on to be nominated for a Grammy Award for Best Operatic Recording as part of the Metropolitan Opera's recording of *Dialogues des Carmélites*. In July 2018 Karen was awarded an Honorary Doctorate from the Royal Conservatoire of Scotland. Karen's operatic roles include Geneviève Pelléas et Mélisande, Judith Bluebeard's Castle, Mère Marie *Dialogues des Carmélites*, Dryade Ariade auf Naxos, Dido Dido and Aeneas & Anna Les Troyens. Karen's 23/24 plans include collaborations with Yannick Nézet-Séguin in her return to the Metropolitan Opera for the Verdi *Requiem*, Alma Mahler Lieder with the Philadelphia Orchestra, Lili Boulanger's Psalm 130 with the Orchestre Métropolitain and Fricka Die Walküre in a concert tour with the Rotterdam Philharmonic.

Tenor

JOSE SIMERILLA ROMERO



© DAVID PEREZ

Praised for his “ample voice of arresting quality” (*Opera News*) and “power, passion and lyrical finesse” (*Opera Magazine*), in the 2023/24 season, rising young Argentinian-Spanish-American tenor Jose Simerilla Romero makes his English National Opera debut as Alfredo in *La Traviata*, joins the Neue Philharmonie München in concert, and returns to Staatsoper Hannover for his role debut as Lensky in Eugene Onegin, Nemorino in *L'elisir d'amore*, and Verdi's *Messa da Requiem*. Last season, he made his Komische Oper debut as Laërte in *Hamlet*, and joined the ensemble of Staatsoper Hannover for Rodolfo in *La bohème*, Prince Gwidon in *Zar Saltan*, and Chevalier de la Force in *Dialogues des Carmélites*.

On the concert stage, the tenor has performed Rossini's *Stabat Mater*, Bach's *St John Passion*, Handel's *Messiah*, and Brahms' *Liebeslied Walzer*.

Bass

ASHLEY RICHES



© DEBBIE SCANLON

British bass-baritone Ashley Riches read English at the University of Cambridge where he was a member of the King's College Choir under Stephen Cleobury. He studied at the Guildhall School of Music and Drama. A former Jette Parker Young Artist, his roles for the Royal Opera House include Morales *Carmen*, Mandarin *Turandot*, Baron Douphol *La Traviata* and Officer Les Dialogues des Carmélites. Highlights on the concert platform include Berlioz's *Lélio* with Sir John Eliot Gardiner in Carnegie Hall, Bernstein's *Wonderful Town* with the Sir Simon Rattle/London Symphony Orchestra, a European tour of *Giulio Cesare* and *Agrippina* with Christophe Rousset / Les Talens Lyriques, and Creon *Oedipus Rex* with the Berlin Philharmonic Orchestra. In 2023/2024 he sings Beethoven's *Missa Solemnis* with David Afkham/Orquesta y Coro Nacionales de España, Schumann's *Requiem* in California with Richard Egarr/Philharmonia Baroque Orchestra, and Verdi's *Requiem* with the City of Birmingham Symphony Orchestra.

SIMON HALSEY



© TOM WHITE

Simon Halsey occupies a unique position in classical music. He is the trusted advisor on choral singing to the world's greatest conductors, orchestras and choruses, and also an inspirational teacher and ambassador for choral singing to amateurs of every age, ability and background. Making singing a central part of the world-class institutions with which he is associated, he has been instrumental in changing the level of symphonic singing across Europe. He holds positions across the UK and Europe as Chorus Director of CBSO, Chorus and Professor and Director of Choral Activities at University of Birmingham, Choral Director of London Symphony Orchestra and Chorus, Creative Director for Choral Music and Projects at WDR Rundfunkchor, Conductor Laureate of Rundfunkchor Berlin, and Principal Guest Conductor and Choral Ambassador of Orfeo Català Choirs. He is also a highly respected teacher and academic, nurturing the next generation of choral conductors.

CBSO CHORUS



© ANDREW FOX

The CBSO Chorus is one of the world's great choirs – 180 people from all walks of life who come together to sing symphonic choral music. Trained for 40 years by Simon Halsey CBE, and supported by a professional staff team, the chorus is a hard-working group of singers who give up their own time to perform the most challenging works in the choral repertoire to the highest international standard. Founded in 1973, its main role is to perform with the CBSO - everything from Bach to Brett Dean, as well as operas, Mahler symphonies and the CBSO's famous annual carol concerts. But it has also toured to Europe, Asia, Australia and North America, and sung with some of the greatest orchestras in the world. With over 50 recordings to its credit, the CBSO Chorus has won four Gramophone awards. All this is achieved by singers from Birmingham and the Midlands, aged from 18 years old, whose day-jobs range from students to nurses, teachers and pilots.



© HANNAH FATHERS

Emma Stenning

A NEW SEASON

I want to start by saying a huge thank you for your wonderfully warm welcome to Birmingham, and the CBSO family.

It has been terrific to meet many of you at the summer's final performances at Symphony Hall. Your kind wishes have meant the world to me, and I have been truly inspired to hear of your love of music, passion for all CBSO does, and deep commitment to the future of our orchestra. I look forward to those conversations continuing over the months ahead and am ever grateful for your ongoing support.

I must confess that this year, thus far, has been something of a whirlwind for me. Six months ago, I would never have imagined myself taking an enormous leap of faith into the music world, and certainly not applying for, let alone getting, the job of CEO of one of the world's greatest orchestras.

I always thought of myself as a theatre person. Theatre hooked me as a kid when my parents took me to see the West End production of *Starlight Express* on my 9th birthday. School productions and drama

class are the dominant memories of my childhood, and whilst I read History at University, I was really there for the chance to work out what kind of theatre producer I might become. I eagerly fell into a career that took me from the London Fringe, to the West End, via festivals and tours, settling eventually into CEO positions with Bristol Old Vic and then at Soulpepper Theatre in Toronto.

But, when I saw this job advertised, my heart just jumped at the thought of working with an orchestra. My gut started telling me that Birmingham was the place to be and, the more I looked into the remarkable life of the CBSO, the more I was certain that this was precisely what I should do next.

I naturally began to reflect on the role that music had played thus far in my career, and quickly saw that it had always been a critical component of my work. In the early days, as Executive Director of Battersea Arts Centre, I had loved our innovative music festivals BAC Opera and A Sharp Intake of Music. At Manchester International Festival I had produced stunning commissions involving the Orchestra of Opera North and the Manchester Camerata. Bristol Old Vic and Soulpepper were theatres with music at their heart, with the boundary breaking Bristol Proms, and much adored Soulpepper Concert Series

being defining programming for each organisation, and genuine passion projects for me personally.

But, more importantly, I also began to see the wonder that music had brought to my life. I thought about trips to the Royal Ballet as a child, and how the visceral memory of the orchestral playing had sparked my imagination back in dance class. And how, many years later, I got to sit at the back of a rehearsal hall as Opera North's string section burst into life and I felt the vibration in my body. And about one very lucky day, when I stood between the four superstars of the Emerson String Quartet as they played Shostakovich, and I understood the piece anew as a conversation between four distinct voices.

These were all extraordinary experiences that brought magic to my life, and in approaching my role at CBSO, I knew that I could speak to those memories with passion and conviction, and that in doing so, I might be able to encourage others to give music a chance in their lives too.

My new job brings with it a profound responsibility to protect and promote both the excellence of our orchestra and the vitality of music, both here in Birmingham, and around the world. It's a task that I set about with enthusiasm and joy.

I want to do it because I believe that music should be for everyone, and I am thrilled at the chance to pay forward my own, life changing, experiences.

I already know that my best days will be when someone is hearing CBSO play for the first time.

Perhaps that will be because you have brought them along to a concert with you.

I hope so, and when you do, I very much look forward to saying hello.

"I have been truly inspired to hear of your love of music, passion for all CBSO does, and deep commitment to the future of our orchestra."



I INTROIT 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 DIES IRAE

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,
coget 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.
Iudex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.
Dies irae, dies illa,
solvat 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?

I INTROIT 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 DIES IRAE

Chorus:

The day of wrath, that day will
dissolve the world in glowing ashes,
as David and the Sibyl prophesied.
How great will be the terror,
when the Judge comes
to give strict justice.
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 go unpunished.
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 not even the righteous are safe from
damnation?

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.

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,
 solvet 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.

Solo Quartet and Chorus:
 King of dreadful majesty,
 who grants salvation to the redeemed ones,
 save me, O fount of mercy.

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:
 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 OFFERTORIUM

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.

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.

III OFFERTORIUM

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 descendents.

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 once promised to Abraham and
his seed.
Deliver the souls of all the faithful dead from
the pains of hell;
Grant that they might pass from death into
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 us peace.

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.

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.

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:

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.
Deliver me.



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Bethan Allmand
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Wendy Quirk
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VIOLIN 2

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Anna Smith
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Catherine Arlidge**
Amy Jones**
Timothy Birchall
Gabriel Dyker**
Heather Bradshaw
Richard Thomas
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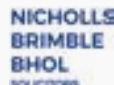


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