

MELBOURNE RECITAL CENTRE PRESENTS
Great Chamber Ensembles 2020

Tenebrae

Spanish Glories of the 16th Century



Monday 20 January 2020

MELBOURNE
RECITAL
CENTRE

Tenebrae

Spanish Glories of the 16th Century

Monday 20 January, 2020

7.30pm

Elisabeth Murdoch Hall,
Melbourne Recital Centre

6.45pm

Free pre-concert talk with
Jonathan Grieves-Smith

Duration

100-minutes including
a 20-minute interval

*Melbourne Recital Centre will be collecting
donations to support bushfire recovery
and relief after tonight's performance.
Please consider making a contribution.*

SERIES PARTNER



Uniting AgeWell

Artists

Nigel Short artistic director

Soprano

Victoria Meteyard
Anita Monserrat
Elisabeth Paul
Katie Trethewey

Alto

Mark Chambers
Hannah Cooke
Martha McLorinan

Tenor

David de Winter
Nick Madden
Christopher Watson

Bass

Benedict Flinn
Tom Flint
Tom Herring
Oliver Hunt

Program

Alonso Lobo (b.1555, Osuna, Spain - d.1617, Seville Spain)

Versa est in luctum

Tomás Luis de Victoria (b.1548, Avila, Spain - d.1611, Madrid, Spain)

Selection from *Tenebrae Responsories and Lamentations for Holy Saturday*

Responsory I: Amicus meus osculi me tradidit signa

Responsory II: Judas mercator pessimus

Lectio I: Heth. Misericordiae Domini

Responsory V: Una hora non potuistis vigilare mecum

Responsory XIV: O vos omnes

Lectio II: Aleph. Quomodo obscuratum

Responsory XVI: Astiterunt reges terrae

Responsory XVIII: Sepulto Domino

Lectio III: Incipit oratorio Jeremiae Prophetiae

Interval - 20-minutes

Tomás Luis de Victoria

Requiem Mass, 1605

Lesson: Taedet anima mea

Introit: Requiem aeternam

Kyrie

Gradual: Requiem aeternam

Offertory: Domine, Jesu Christe

Santus & Benedictus

Agnus Dei

Communion - Lux aeterna

Requiem aeternam dona eis Domine

Motet - Versa est in luctum

Responsory - Libera me, Domine

Melbourne Recital Centre acknowledges the Traditional Custodians of the lands on which we work, live and learn. We pay our respects to the people of the Kulin nation, their Elders past, present and emerging and to all Aboriginal and Torres Strait Islander Peoples.

About the music



Toledo, Spain



Alonso Lobo was born in 1555 in Osuna, a small town 50-miles east of Seville. Lobo was educated in Seville and Osuna, becoming a priest in Osuna before beginning his employment at Seville cathedral in 1591. He journeyed north for eight years to take a job at the cathedral in Toledo but returned to Seville to spend the rest of his life as director of music there. Lobo's life could perhaps seem less cosmopolitan than Tomás Luis de Victoria's. Lobo didn't enjoy royal patronage and certainly didn't live surrounded by luxury in a royal convent in Madrid, serving the king's sister. As far as we know, he never spent time outside of Spain. While Victoria and Lobo at least corresponded, it is likely that Lobo was viewed by his contemporaries, perhaps as we do today, as outside of the top tier of musicians, stuck in the south of Spain, off the map.

Lobo's 'Versa est in Luctum' was most likely written while he was in Toledo (as was most of his surviving music), perhaps before Victoria wrote his six-voice requiem, and while its emotive power is obvious, so is the difference in style from that of Victoria's requiem music; more chromatic, more adventurous, more extroverted. Can we be certain that the influence of the great Palestrina, whom Victoria knew in Italy, was so great that Lobo, only seven years Victoria's junior, already represented a coming wave of musical experimentation that Victoria missed or eschewed? Did Lobo's marginalisation cause him to adopt a more adventurous style in order to attract attention? Did Lobo even feel marginalised at all or was he happy to spend his life in the south of Spain away from the limelight?

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Tomás Luis de Victoria left his native Spain in 1565, at the age of 17, to study in Rome. He would stay there for over 20 years, and publish many of his most important works, including, in 1585, his monumental *Officium Hebdomae Sanctae*.

This *Officium Hebdomae Sanctae* contains 37 works, with music set from Palm Sunday to Easter Saturday. In addition to the Responsories set for Thursday, Friday and Saturday, there are also the Lamentations of Jeremiah, the psalm *Miserere mei* and the Benedictus (Canticle of Zachary) for the same offices, two Passion settings, hymns, motets, the Reproaches and other music for the week.

The main feature of the office of Tenebrae, and from whence it derives its name, is the gradual extinguishing of 15 candles arranged on a triangular stand called a hearse. These candles represent Christ (the highest candle), the disciples (except Judas Iscariot), and the so-called three Marys (three female disciples who went to the Tomb, however, different traditions give distinct names).

The Tenebrae is divided in each day into the Matins of three nocturnes each of which had three psalms, a short versicle and response, *Pater Noster* (silent) and a reading. This was followed immediately by Lauds, made up of five psalms, a short versicle and response, the Benedictus canticle, the gradual text *Christus factus est*, Psalm 50 - *Miserere mei* and a closing prayer.

The readings of the first nocturne were from the *Book of Lamentations*. The readings for the second nocturne were from the Commentaries of St Augustine and, for the third, from the letters of St Paul. These were not generally set polyphonically (there is a set by the Portuguese composer Manuel Cardoso) and would have been sung on a simple reciting tone. Victoria set the Responsories that followed each of these readings, so that for each day there are three sections of the Lamentations corresponding to the first nocturne, and three Responsories each for the second and third nocturnes.

The texts of the responds follow the Passion story, mixing phrases from the Gospels with other texts commenting on collective suffering, thought to date from the fourth century. For Thursday (Feria V in Coena Domini), the first nocturne (not set) starts in the Garden of Gethsemane, the second and third nocturnes consider the betrayal of Judas and Jesus' arrest. The Good Friday (Feria VI in Parasceve) nocturnes consider the trial and Via Crucis, and on Saturday (Sabatto Sancto) reflect on the death and, finally, with Sepulto Domino, the entombment of Jesus.

Victoria set the responsories, like the Lamentations, for four voices, mostly SATB (soprano, alto, tenor, bass), but for each nocturne the second responsory was set for a different combination - SSAT, often also sung an octave lower by tenors and basses, following a Roman tradition dating from the 18th century.

The Responsories have a balanced structure of three parts: a two part respond and a versicle. After the versicle, the second part of the respond is repeated, giving a structure of ABCB, where A and B are the two parts of the respond, and C is the versicle.

Although Victoria did not compose any secular music, his treatment of text is almost madrigalian at times. In general terms, there is little melismatic writing except to highlight a particular word, and repetition of short phrases is also employed for effect, sometimes using pairs of voices to build up the musical tension.

Victoria uses similar rhythmic and melodic devices when textual phrases occur in different responsories, for example the text 'Si est dolor sicut dolor meus' which appears in an almost identical form in *Caligaverunt* (No.12) and *O vos omnes* (No.14), and which employs the expressive downward scale of the fourth used as the famous *Lachrymae* motive by John Dowland. Likewise, the text 'Tamquam ad latronem, cum gladiis et fustibus' which appears first in the second respond section of *Seniores populi* - the last responsory of the Thursday collection, and which also begins the *Responds* of Friday. Another example is the phrase 'Bonum, Melius illi erat si natus non fuisset', referring to Judas, which appears (with slight variation) in all three of the responds for the second nocturne of Thursday. Similarly, the responsory 'Iesum tradidit impius' (No.11) has almost identical music for its opening phrase as 'Judas Mercator pessimus' (No.2) to remind the listener of the Judas' betrayal. Victoria always complements the texts with his apparently simple setting, without ever letting the music overpower them. At the same time, he produces a coherent, structured and introspective journey through the three climactic days of Holy Week.

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Fifteen candles on Tenebrae hearse at Mainz Cathedral



***The Entombment of Christ* painting by Michelangelo Caravaggio (c.1602-3)**

Tomás Luis de Victoria's Requiem Mass

for six voices, written in 1603 and published in 1605, is a masterpiece. For many, it represents what Renaissance polyphony is, what it sounds and feels like, and how expressive it can be. For those who have come to know it through an interest in 'early music', some would be bold enough to say it sits comfortably beside works like Bach's *St. Matthew Passion*, Mozart's own Requiem mass, and perhaps even Beethoven's Ninth Symphony as one of the truly great achievements in the history of music; a masterpiece, if there ever was one. However, it is still very much known as 'early music'. Despite the efforts and protestations of many performers, it is often appreciated through the lens (or is it actually a filter?) of the 'academic exercise'. A barrier exists - in different places for different people - between 'early music' and 'not early music' which affects our relationship with what we hear, how we engage with it emotionally, how we believe we are expected to evaluate its performance, and even the extent to which we allow it to excite and overwhelm us.

So, what is a masterpiece? Perhaps it is precisely that work of art which, through its greatness, forces us to forget history; when it was written, in what circumstances, by whom, and for whom. The greatness of the thing itself exists outside time and is as impressive now as it was at its creation. A great composer needs only to encapsulate his idea in notation and a great performer needs only to understand it and communicate it to a receptive audience. This is music, not modern music or early music, new or old. But surely an understanding of the artists' life contributes to an understanding of his art. After all, the artist was a person, creating art to be experienced by other people, at a specific time and in a specific place. A true understanding of the work therefore requires the acceptance of this idea and of these limits. Isn't all this talk of universality, transcendence and timelessness in art just a bit of dreaming? Time definitively separates us from the past. The best we can do is understand history's facts and attempt to approach a recreation of another time. The closer we come to 'actually being there', the closer we get to being the artist himself and

thereby to understanding the creation of his art - in other words, relating to and interacting with the art in the most intense way possible.

This is the problem. We are all familiar with the staggering success many have achieved by attempting to be 'historically informed' about the music they perform. While in academic circles these theoretical arguments have raged for a few decades now, in concert and on disc the historical 'added value' brought by the continued integration of academic research into performances has enjoyed great popularity. Indeed, it is precisely this enthusiasm which has brought works such as Victoria's six-voice Requiem Mass to such widespread familiarity. But what makes some works stand out? Why is it that, regardless of our fascination with the historical information we consume with such delight, we are sometimes forced to encounter the difficult question of music's timeless appeal? It doesn't matter how far we dig into history; great music refuses to be limited, to be understood, to elicit any response except astonishment, humility, awe, and all of the other more important feelings for which there are no words.

What is the historic context of the Requiem Mass?

Perhaps as a demonstration of this, below is an outline of the historical facts surrounding the creation of Victoria's six-voice Requiem Mass. Tomás Luis de Victoria was born in Avila, 55 miles north west of Madrid, in 1548. He attended the choir school at the cathedral there under the tutelage of Bernardino de Ribera and Juan Navarro, both well-known composers in 16th-century Spain. He was educated at a Jesuit school in Avila before his voice broke and in 1565 he was sent to Rome to be first a singer and later director of music at the Collegio Germanico, a Jesuit foundation training priests for German missionary work. He was ordained a priest in 1575 and remained in Rome working mainly as a cleric, securing an income from his association with two large religious houses in Rome as well as benefices in Spain, but also publishing books of masses and motets. In 1585 he was made chaplain to the Dowager Empress María, sister of King Philip II of Spain. María lived at the Monasterio de las Descalzas

de S. Clara (Royal Convent of Barefoot Nuns of St. Clare) in Madrid with 32 other cloistered nuns in extraordinary luxury; the nuns were widowed or unmarried noblewomen, each bringing an endowment. Victoria became director of music at the convent, supervising 12 adult singing priests and 4 boys. He also had a personal servant, private meals served to him, and a month's holiday every year (from 1592 until 1595 he managed to expand his one-month holiday to three years!) and he was even joined at the convent by one of his brothers, Agustín, who was also a chaplain. In 1603, the Empress died and in 1605 Victoria published the music he wrote for her burial observance (which would have lasted all day if not for many days) in a publication entitled *Officium defunctorum: in obitu et obsequiis sacrae imperatricis* (The Office of the Dead: for the death and obsequies of the holy empress). María left money in her will which allowed Victoria to remain at the convent until his death in 1611.

Does this information help us to appreciate the music Victoria wrote more than

400 years ago? Does it aid in its appreciation to visualise 30 or so wealthy, cloistered, barefoot, aristocratic women sitting in a magnificent chapel in central Madrid, listening to this music performed by 12 men and four boys, mourning the loss of their matriarch, perhaps their friend? Or does it help to realise that it was published and disseminated throughout Europe, performed in the early 17th century at perhaps hundreds of other ceremonies of varied descriptions by choirs of all sizes and abilities? Does it help to remember that Victoria likely considered his job as María's chaplain as a 'retirement' position? With this his last publication, was Victoria summing up his life's work, or attempting to continue his successful but still nascent relationship with his Spanish printer? Does it make a difference that Victoria relinquished the post of director of music for that of organist in 1604, one year after María's death, and spent the last seven years of his life with less responsibility?

Any attempt to contextualise great works of art results in questions like these. However, as modern musicians and music lovers, we must



**María Anna of Spain portrait
by Diego Velázquez (c.1630)**

not forget that we are necessarily confronted with the practical consequences of these fragmentary histories. If we were somehow able to kneel with the nuns in Madrid in 1603, understand what it felt to have their relationships, live their lives, experience their understanding of the world, would we think the music was more beautiful or powerful? Does the fact we know more about the creation of Victoria's music than Lobo's mean it affects us more, is more powerful, is 'better' art? Crucially, does our own awe and wonder at this music lack such validity that we must seek to vicariously experience the emotions and understandings of our artistic ancestors? Tenebrae's performance of this music seeks to express the beauty and power hidden below the surface of historical circumstance, that which marks out true masterpieces as works of art wholly mysterious in their wonder and timeless in their meaning. Their energy, dedication, passion and precision are matched by music of extraordinary quality. The result is a vivid manifestation of what Victoria and Lobo - and all musicians and artists - must surely want; an expression of inexplicable beauty.

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The Texts

Alonso Lobo

Versa est in luctum

Versa est in luctum cithara mea, et organum
in vocem flentium. Parce mihi, Domine, nihil
enimsunt dies mei.

My harp is turned to mourning, and my music into
the voice of those that weep. Spare me,
O Lord, for my days are as nothing.

Tomás Luis de Victoria

Selection from Tenebrae Responsories and Lamentations for Holy Saturday

Responsory I: Amicus meus osculi me tradidit signa

Amicus meus osculi me tradidit signa: Quem
osculatus fuero, ipse es, lenete eum: hoc malum
fecit signum, qui per osculum adimplevit
homicidium. Infelix praetermisit pretium
sanguinis, et in fine laqueo se suspendit. Verso.
Bonum erat illi, si natus non fuisset homo ille.

The sign by which my friend betrayed me was a
kiss: he whom I kiss, that is he: hold him fast. He
that committed murder by a kiss gave this wicked
sign. The unhappy wretch returned the price of
blood, and in the end hanged himself. Verso.
It had been good for that man that he had never
been born.

Responsory II: Judas mercator pessimus

Judas mercator pessimus oscula petiit Dominum:
ille ut agnus innocens non negavit ludae osculum:
Denariorum numero Christum ludaeis tradidit.
Verso. Melius illi erat, si natus non fuisset.

The wicked merchant Judas sought our Lord with
a kiss. He, like an innocent lamb, refused not the
kiss of Judas. For a few coins he delivered Christ to
the Jews. Verso. It had been better for him if he had
never been born.

Lectio I: Heth. Misericordiae Domini

HETH. Misericordiae Domini, quia non sumus
consumpti; quia non defecerunt miserationes ejus.

HETH. The steadfast love of the Lord never ceases,
his mercies never come to an end;

*Responsory V: Una hora non potuistis
vigilare mecum*

Una hora non potuistis vigilare mecum,
qui exhortabamini mori pro me?
Vel Judam non videtis quomodo non dormit,
sed festinat tradere me Judaeis?

What, could you not watch one hour with me,
you that were eager to die for me?
Or do you not see Judas, how he sleeps not,
but makes haste to betray me to the Jews?

Verso.

Quid dormitis? Surgite et orate,
ne intretis in temptationem.

Vel Judam non videtis quomodo non dormit,
sed festinat tradere me Judaeis?

Verse:

Why do you sleep? Arise and pray,
lest ye fall into temptation.

Or do you not see Judas, how he sleeps not,
but makes haste to betray me to the Jews?

Responsory XIV: O vos omnes

O vos omnes, qui transitis per viam, attendite et
videte Si est dolor similis sicut dolor meus. Verso.
Attendite universi populi, dolorem meum.

O all you that pass by the way, attend and see, if
there be any sorrow like my sorrow. Verso.
Watch, all you people, and see my sorrow.

Lectio II: Aleph. Quomodo obscuratum

ALEPH. Quomodo obscuratum est aurum,
mutatus est color optimus! dispersi sunt lapides
sanctuarii in capite omnium platearum!

ALEPH. How the gold has grown dim, how the
pure gold is changed! The holy stones lie scattered
at the head of every street.

Responsory XVI: Astiterunt reges terrae
Astiterunt reges terrae,
et principes convenerunt in unum,
adversus Dominum et adversus Christum eius.
Quare fremuerunt gentes, et populi meditati
sunt inania?
Adversus Dominum et adversus Christum eius.

Responsory XVIII: Sepulto Domino
Sepulto Domino, signatum est monumentum,
volventes lapidem ad ostium monumenti:
Ponentes milites, qui custodirent illum. Verso.
Accedentes principes sacerdotum ad Pilatum
petierunt illum.

Lectio III: Incipit oratorio Jeremiae Prophetae
Recordare, Domine, quid acciderit nobis:
intuere et respice opprobrium nostrum.
Haereditas nostra versa est ad alienos,
domus nostrae ad extraneos.
Pupilli facti sumus absque patre,
matres nostrae quasi viduae.
Aquam nostram pecunia bibimus;
ligna nostra pretio comparavimus.
Cervicibus nostris minabamur,
lassis non dabatur requies.
Jerusalem convertere ad Dominum Deum tuum.

Tomás Luis de Victoria

Requiem Mass, 1605

Lesson: Taedet anima mea
Taedet animam meam vitae meae,
dimittam adversum me eloquium meum,
loquar in amaritudine animae meae.
Dicam Deo: Noli me condemnare:
indica mihi, cur me ita iudices.
Numquid bonum tibi videtur,
si calumniaris, et opprimas me,
opus manuum tuarum,
et consilium impiorum adiuves?
Numquid oculi carnei tibi sunt:
aut sicut videt homo, et tu vides?
Numquid sicut dies hominis dies tui,
et anni tui sicut humana sunt tempora,
ut quaeras iniquitatem meam,
et peccatum meum scruteris?
Et scias, quia nihil impium fecerim,
cum sit nemo, qui de manu tua possit eruere.

The kings of the earth rise up,
and the rulers take counsel together,
against the Lord, and against his anointed.
Why do the heathen rage, and the people
imagine a vain thing?
Against the Lord, and against his anointed.

When the Lord was buried; they sealed up the
tomb, rolling a stone before the entrance: and
placing soldiers to guard it. Verso. The chief priests
went to Pilate and petitioned him.

Remember, O Lord, what is come upon us:
consider, and behold our reproach.
Our inheritance is turned to strangers, our houses
to aliens.
We are orphans and fatherless, our mothers are as
widows.
We have drunken our water for money; our wood
is sold unto us.
Our necks are under persecution: we labour, and
have no rest.
Jerusalem, return to the Lord thy God.

My soul is weary of my life;
I will let go my speech against myself,
and express the bitterness in my soul.
I shall say to God: Do not condemn me,
but show me why Thou judgest me in this manner.
Shall it seem a good thing to Thee
to cheapen me and oppress me,
the work of Thine own hands,
and to support the schemes of the wicked?
Are Thine eyes of flesh?
Dost Thou even see only as men do?
Is Thy life like the life of men,
and do Thy years pass like the days of men,
that Thou shouldst enquire after my iniquity,
and investigate my sins?
Surely Thou knowest that I have done no wrong
and there is no man that can deliver me from Thy hand.

Introit: Requiem aeternam

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion,
et tibi reddetur votum in Ierusalem:
exaudi orationem meam.
ad te omnis caro veniet.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gradual: Requiem aeternam

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
In memoria aeterna erit iustus:
ab auditione mala non timebit.

Offertory: Domine, Jesu Christe

Domine Iesu 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 eius.
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 eius.

Santus & Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth, plena
sunt caeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Grant them eternal rest, O Lord,
and let light perpetual shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem: give
ear to my supplication,
unto Thee shall all flesh come.

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

Grant them eternal rest, O Lord,
and let light perpetual shine upon them.
The just man shall remain in memory everlasting:
of ill report he shall not be afraid.

Lord Jesus Christ, King of glory,
deliver the souls of all who died in the faith from
the pains of hell and from the deep pit. Deliver
them from the lion's mouth,
lest the jaws of hell swallow them,
lest they fall into everlasting darkness.
But let Saint Michael, the leader of hosts,
bring them forth into Thy holy light,
as Thou promised before to Abraham and to his seed.
We offer sacrifice and prayers of praise
unto Thee, O Lord:
receive them on behalf of those souls
whom we remember this day:
grant them, O Lord, to pass over from death to life,
as Thou promised before to Abraham and to his seed.

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

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

Agnus Dei

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

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

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

Communion - Lux aeterna

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.

Requiescant in pace. Amen

Motet - Versa est in luctum

Versa est in luctum cithara mea,
et organum in vocem flentium.
Parce mihi, Domine,
nihil enimsunt dies mei.

Responsory - Libera me, Domine

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando caeli movendi sunt et terra
dum veneris iudicare saeculum per ignem.

Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira. Quando
caeli movendi sunt et terra.

Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde:
Dum veneris iudicare saeculum per ignem.

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

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando caeli movendi sunt et terra:
Dum veneris iudicare saeculum per ignem.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

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

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

Let light perpetual shine upon them, O Lord,
in the company of Thy saints for evermore;
because Thou art merciful.

Grant them eternal rest, O Lord,
and let light perpetual shine upon them
in the company of Thy saints for evermore,
because Thou art merciful.
Let them rest in peace. Amen.

My harp is turned to mourning,
and my music into the voice of those that weep.
Spare me, O Lord,
for my days are as nothing.

Deliver me, O Lord, from everlasting death
on that fearful day,
when the heavens and the earth shall be moved
and Thou shalt come to judge the world by fire.

I am seized with trembling, I am sore afraid,
for the day of judgement and for the wrath to come,
when the heavens and the earth shall be moved.

That day, a day of wrath, calamity and woe,
a great day and bitter indeed,
when Thou shalt come to judge the world by fire.

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

Deliver me, O Lord, from everlasting death,
on that fearful day,
when the heavens and the earth shall be moved,
and Thou shalt come to judge the world by fire.

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

About the artists

Award-winning conductor **Nigel Short** has earned widespread acclaim for his recording and live performance work with leading orchestras and ensembles across the world.

A former member of renowned vocal ensemble The King's Singers (1994-2000), in 2001 Nigel formed Tenebrae, a virtuosic choir that combines the passion of a cathedral choir with the precision of a chamber ensemble. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles.

To date, Nigel has conducted the Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra, Scottish Ensemble and Britten Sinfonia. He has directed the London Symphony Orchestra alongside Tenebrae in a live recording of Fauré's Requiem, which was nominated for the Gramophone Awards (2013) and since then, he has conducted the orchestra at St. Paul's Cathedral as part of the City of London Festival. Other orchestral recordings include Mozart's Requiem and Ave Verum Corpus with the Chamber Orchestra of Europe and a new release of music by Bernstein, Stravinsky and Zemlinsky with the BBC Symphony Orchestra described as a 'master stroke of programming' (*Financial Times*). Recent guest conducting appearances include the BBC Singers, Leipzig's MDR Rundfunkchor and the Danish National Vocal Ensemble.

Nigel has vast recording experience having conducted for many of the world's major labels including Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, Signum

and Warner Classics. In 2018, he received a Grammy nomination in the category of 'Best Choral Performance' for Tenebrae's album of parts songs from the British Isles, *Music of the Spheres*. As a Gramophone award-winning producer, Nigel works with many of the U.K.'s leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King's Singers.

Described as 'phenomenal' (*The Times*) and 'devastatingly beautiful' (*Gramophone Magazine*), award-winning choir **Tenebrae** is one of the world's leading vocal ensembles, renowned for its passion and precision.

Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Edinburgh International Festival, Leipzig Gewandhaus (Germany) and Melbourne Festival (Australia). The choir is renowned for its highly acclaimed interpretations of choral music ranging from the hauntingly passionate works of the Renaissance through to contemporary choral masterpieces, and is a dedicated advocate for contemporary composers, having worked with Judith Bingham, Ola Gjeilo, Alexander L'Estrange, Alexander Levine, Paweł Łukaszewski, Paul Mealor, Hilary Tann, Joby Talbot, Sir John Tavener and Will Todd. Tenebrae is also frequently engaged with the world's finest orchestras, regularly appearing alongside the Academy of Ancient Music, Aurora Orchestra and Britten Sinfonia, and also curates an annual Holy Week Festival in partnership with St John's Smith Square.

Choral development is also central to Tenebrae's ethos, and the choir has pioneered an inspirational workshop method, The Tenebrae Effect, designed to challenge and advance every participant by instilling skills essential to a Tenebrae performance. Since 2016 it has provided

crucial training and performance opportunities to a quartet of outstanding young professional singers through its Associate Artist Scheme. As part of this fellowship, these young singers deliver regular choral development workshops in collaboration with Tenebrae's education partners, Music Centre London and London Youth Choir.

Tenebrae's ever-increasing discography has brought about collaborations with Signum, Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, and Warner Classics. In 2012 Tenebrae was the first-ever ensemble to be multi-nominated in the same category for the BBC Music Magazine Awards, securing the accolade of 'Best Choral Performance' for the choir's recording of Victoria's Requiem Mass, 1605. The following year Tenebrae's Fauré Requiem with the London Symphony Orchestra was nominated for the Gramophone Awards, having been described as 'the very best Fauré Requiem on disc' and 'the English choral tradition at its zenith' (Richard Morrison, Chief Music Critic, *The Times*). In 2014 the choir's recording of Russian Orthodox music, *Russian Treasures*, reached number 1 in the UK Specialist Classical Chart. In 2016 Tenebrae received its second BBC Music Magazine Award for a recording of Brahms and Bruckner Motets, the profits from the sale of which benefit Macmillan Cancer Support, and in 2018 it received a Grammy nomination for *Music of the Spheres*, its album of part songs from the British Isles.

'Passion and Precision' are Tenebrae's core values. Through its continued dedication to performance of the highest quality, Tenebrae's vision is to deliver dramatic programming, flawless performances and unforgettable experiences, allowing audiences around the world to be moved by the power and intimacy of the human voice.



Nigel Short



Tenebrae

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