

The NAXOS logo is located in the top left corner, featuring the word "NAXOS" in white capital letters on a blue rectangular background. Above the text are stylized white lines representing a classical architectural facade with columns and a pediment.

NAXOS

DE PROFUNDIS

MISERERE

REQUIEM



Pizzetti • Malipiero • Allegri • MacMillan • Puccini

Vasari Singers • Jeremy Backhouse

DE PROFUNDIS

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**Ildebrando Pizzetti (1880-1968) • James MacMillan (b. 1959) • Gregorio Allegri (1582-1652)
Giacomo Puccini (1858-1924) • Gian Francesco Malipiero (1882-1973)**

The music contained on this recording comprises three sets of (mostly Italian) paired settings, spanning well over 350 years. In 2009 Harry Christophers and The Sixteen commissioned James MacMillan to write a companion work to the famous *Miserere* by Allegri, written around 1630. The resultant work, whilst very strongly and recognisably the voice of the Scottish composer, magically gives more than a nod to the plainsong and homophonic chant of the earlier work.

The second pair dates from 1937. The composers Pizzetti and Malipiero had been long-term friends and colleagues but there had been a falling out and the relationship had foundered. Happily, in time their differences were put aside and to mark the re-establishment of their friendship, they agreed to write a work for each other. Their very different settings of the *De profundis* text was the result.

The final pair links two totally contrasting settings of the *Requiem*: one again from Pizzetti, a full thirty-minute setting of the Mass for the Dead text in Latin; the other by Puccini, using just the opening lines of the *Requiem* and lasting a mere six minutes. The link? Despite Pizzetti not initially being a great admirer of the works of his elder contemporary, he came to appreciate and respect Puccini, the man and his work. Indeed, at a memorial for the late composer in 1924, Pizzetti gave the eulogy. The service also contained only the second performance of this *Requiem*. Slightly tenuous perhaps, but this little gem of a piece sits very comfortably alongside the Pizzetti and completes what I hope you will find a fascinating and illuminating set of juxtapositions.

Jeremy Backhouse

Gregorio Allegri (1582-1652)

Allegri spent his entire musical career in Rome, where he was born. His motets and other sacred music brought him to the attention of Pope Urban VIII, who obtained for him

an appointment in the choir of the Sistine Chapel. Allegri joined the papal choir in 1629, serving the Sistine Chapel until his death in 1652.

In the 1630s Allegri composed for Holy Week a setting of Vulgate Psalm 50, *Miserere mei, Deus*, which eventually became his greatest musical legacy. The piece was to be performed for the service of *Tenebrae* (Latin for 'shadows' or 'darkness'), traditionally sung during the last days of Holy Week. For many years the Pope refused to allow copies of the *Miserere* to be removed from the chapel (the penalty for this being excommunication); that is until Mozart attended the Holy Week performance in 1770. It was after hearing this performance that he, at the age of fourteen, famously wrote out the forbidden music from memory, thus bringing the piece to a wider audience.

Allegri's musical structure follows what by then was common practice for the singing of this psalm: alternation between plainchant verses and different choral elaborations of the chant. The piece opens with a five-voiced choir that harmonises the first psalm verse, with the chant melody known as the *tonus peregrinus*. A simple chanted verse follows, then a verse sung by a distant choir of four soloists. Over the years, each solo verse became gradually embellished with a rich oral tradition of *abbellimenti*, the vocal ornamentation by the best singers in the Catholic Church. The great castrati added the leap to high C at the crux of each solo verse, nowadays of course sung by a soprano. The final solo verse leads not into the expected chant, but instead into a choral refrain that includes the full nine-voiced texture; gradually, though, the dynamic recedes into the shadows.

James MacMillan (b. 1959)

James MacMillan read music at Edinburgh University and took doctoral studies in composition at Durham University with John Casken. Since his return to Scotland and the acclaimed BBC Proms première of *The Confession of Isobel Gowdie* in 1990, he has become the pre-eminent

Scottish composer of his generation; his 1992 percussion concerto *Veni, Veni, Emmanuel* has received over 400 performances. MacMillan's music has been programmed extensively at international music festivals and he is internationally active as a conductor. He worked as Composer/Conductor with the BBC Philharmonic between 2000 and 2009, and was appointed Principal Guest Conductor of the Netherlands Radio Chamber Philharmonic from 2010. He was awarded a CBE in January 2004.

MacMillan's *Miserere* was composed in 2009 for The Sixteen and their conductor Harry Christophers, and is his 21st-century take on the setting of the penitential psalm famously set by Allegri in the seventeenth century. Allegri and MacMillan are among the few composers to have tackled the complete text. MacMillan's work is scored for a single choir with divisions and solos in each voice part, and also chanted passages in close harmony for male and then female voices.

Gian Francesco Malipiero (1882-1973)

Malipiero was born in Venice and spent much of his life there. He studied the violin as a boy but later became a composition student and transferred to the conservatory in Bologna, where in 1905 he obtained a diploma in composition. In 1913 he travelled to Paris, where he met Ravel and Stravinsky and attended the première of *The Rite of Spring*. This was a turning-point such that he suppressed virtually all the music he had previously written. Malipiero's style became highly individual but always approachable, and his output prodigious: more than 25 operas, a similar number of symphonies and symphonic poems, concertos, large works for choir and orchestra, and chamber works.

Malipiero was also an academic. In 1921 he became professor of composition at the Parma Conservatory, and later, director of music institutes at Padua and Venice. As early as 1902 he found inspiration in Italian Baroque music, which he began transcribing from library manuscripts. In 1926, while continuing to compose copiously, he embarked on his complete Monteverdi edition, a widely criticised yet pioneering endeavour; he

also collaborated on a collected edition of the works of Vivaldi, edited works of Corelli, Frescobaldi and others, and wrote many articles for scholarly journals.

Malipiero's *De profundis* is a setting of Psalm 130 (Vulgate Psalm 129) and despite its brevity, shows the calm and sombre side of his 1930s style. It was originally scored for solo voice, viola, piano and optional bass drum, which provides *pianissimo* drum-rolls at the beginning and end of the piece. Where he dedicates the work to Pizzetti on his score, Malipiero adds the words "a lugubrious expression of our melancholy, sung perhaps to bury our illusions. Amen".

Ildebrando Pizzetti (1880-1968)

The son of a pianist and piano teacher, the young Pizzetti seemed to be heading for a career as a playwright but then entered the Parma Conservatory, where began his lifelong interest in the early (fifteenth and sixteenth century) music of Italy, later to be reflected in both his own music and his writings.

Pizzetti is probably best known for his operas (he wrote over twenty in all), but opera was not an all-consuming passion – along with Respighi and his sometime friend and close contemporary Malipiero, Pizzetti was part of the 'generation of the 1880s', among the first Italian composers for some time with wider interests: he also wrote other vocal compositions, instrumental and orchestral works.

Pizzetti taught at the Conservatory in Florence, holding the post of Director from 1917 to 1923. While in Florence he became a writer for the famous Florentine periodical *La voce*, through which he associated with many influential Italian philosophers and artists. Later he contributed to other journals and wrote several books on the music of Italy. By 1924 he was directing the Milan Conservatory, then moved to Rome in 1936, becoming Respighi's successor at the Academy of St Cecilia. He was also a music critic and, from about 1930, increasingly active as a conductor in Europe and the Americas.

Pizzetti thus led a very varied musical life which continued well into the 1960s. Though relatively unknown

outside Italy, among the conservative Italian musicians of his generation, he was extremely influential and widely respected; his compositions were, and remain, significant in his own country. Though relatively unknown outside Italy, among the conservative Italian musicians of his generation, he was extremely influential and widely respected; his compositions were, and remain, significant in his own country.

His *Requiem* of 1922, one of several *a cappella* choral works, revealed his empathy with vocal polyphony. But it was the *De profundis*, for seven-part mixed voices and based on text from Psalm 130, which inspired his most successful composition pupil Castelnuovo-Tedesco to describe Pizzetti as "without doubt the greatest vocal polyphonist Italy has had since the glorious fifteen-hundreds".

De profundis, as befits its title, begins with the lowest voices. The upper voices gradually emerge and build to a gentle climax before subsiding; this ethereal work closes on a single note marked to be sung ppp (*pianississimo*, or as softly as possible).

Pizzetti's *Messa di Requiem* is an *a cappella* work in five movements. The influence of Gregorian chant is clearly identifiable from the opening bars of the first movement, *Requiem*, sung by the bass line. With the words *et lux perpetua*, the other voice parts enter in successive layers of snaking, imitative melodies that unmistakably emulate the ancient style. This movement concludes with a brief fugal treatment of the *Kyrie*.

The second movement is the complete *Dies irae* sequence, the longest in the Requiem Mass. It opens sombrely with a medieval chant melody from the basses and altos; then comes Pizzetti's only innovation with the entire Requiem text – adding the word *Oh!* to the *Dies irae*, to produce some striking two-part writing: tremulous melismas [several notes sung on one syllable of a plainsong text] on the word *Oh!* from the tenors and sopranos, who sing this as a countermelody. Both the chant and the *Oh!* melismas recur throughout until the final section, *Pie Jesu*, closes the movement as a peaceful prayer.

At the *Sanctus* the choir divides into three four-part choruses (one of women's voices and two of men's),

recalling the vivid colours and textures of 16th-century Venetian church music. Counterpoint returns briefly at the *Pleni sunt coeli* and *Benedictus* texts.

The first two prayers of the *Agnus Dei* are sung to a contrapuntal theme. The final prayer concludes with a chant-like melody from the sopranos which floats over triads from the other voices.

The concluding *Libera me*, the prayer for deliverance on the Day of Judgment, is marked to be sung "with profound fervour". Although many popular *Requiem* settings end in a mood of optimism or with a suggestion of comfort, because Pizzetti believed strongly that music must serve the text, the final sounds of his *Requiem* are no more comforting than its poetry: the concluding text "when Thou shalt come to judge the world by fire" is accompanied by a threatening crescendo in minor harmony driving into the final word, which resolves abruptly in stark octaves and fifths.

Giacomo Puccini (1858-1924)

Puccini is a composer renowned largely for his operatic output and little else. He was the fifth generation of a family of professional musicians and composers, all of whom were church composers and it was expected that he would continue the family tradition; however, all that changed in 1876 when Puccini walked all of 13 miles to the city of Pisa to see a production of Verdi's *Aida*. This made such an impact on him that from thereon he concentrated on operatic composition, and from the first performance of *Manon Lescaut* in 1893, he achieved success and fame. The wide range and diversity of his operas can be defined by *La Bohème* at one end and *Turandot*, unfinished at his death, at the other.

Puccini's *Requiem* was composed for celebrations held in 1905 to mark the fourth anniversary of Verdi's death. This short piece, for three-part chorus, is inspired and represents the mature sentiments of the composer. It was not published until 1976, so was only occasionally performed, and only in Italy, before that time.

Brenda Moore

Jon Thorne



Photo: Ollie Ford

The viola player Jon Thorne studied at the London College of Music and then at the Royal College of Music before joining the Bournemouth Symphony Orchestra and subsequently leaving to form the Bronte String Quartet. In 2009 he joined the Badke Quartet, with whom he has played at major festivals and venues in the United Kingdom and abroad. The quartet has appeared on BBC Radio 3, Classic FM, Radio France and Radio-Television Slovenia, and released recordings of Brahms, Mendelssohn, Haydn and Britten. He is also currently principal viola for the Oxford Philomusica and has appeared as guest principal for the Philharmonia Orchestra, London Philharmonic Orchestra, Bournemouth Symphony Orchestra and the Orquestra Sinfónica do Porto Casa da Música. He is currently a Viola and Chamber Music Professor at the Royal Academy of Music, and is viola and chamber music coach for various courses, with master-classes at festivals across the United Kingdom and Europe. He is also a trustee of Vacation Chamber Orchestras and has appeared as a jury member for several youth Music Festivals and competitions.

William Nicholson



Photo: Flora Nicholson

William Nicholson was born and raised in Hexham, Northumberland. His musical education began as a chorister in Hexham Abbey with studies on the Abbey's famous organ with the then Director of Music, John Green. He went on to study the organ and harpsichord full-time at the Royal Northern College of Music. Since his studies he has been sometime Organ Scholar at Chester Cathedral, and currently plays the organ at St John the Divine, Kennington, in Southwark diocese. He is Assistant to the Minor Canons of Westminster Abbey.

Matthew Wood



Having begun his musical education as Head Chorister of his parish church choir in Kent, the baritone Matthew Wood went on to read Music and English at Lancaster University, where he studied singing with Mary Hitch and directed the University Chamber Choir. While training as a teacher in Canterbury, he became director of the Kent Youth Barbershop and his college chamber choir. Specialising in oratorio and English song, he has performed as a soloist in St John's Smith Square, St Martin-in-the-Fields and on choral tours of France and Italy. As well as deputising with several London choirs he sings with Vasari Singers and has sung solo baritone with them in recent performances of the Fauré and Duruflé Requiems. Matthew Wood is a keen composer and his *Preces and Responses* have been performed by Vasari Singers in Bath Abbey and Chester Cathedral. He is Head of Music at St Dunstan's College, Lewisham.

Vasari Singers



Photo: Ash Mills

Founded over thirty years ago under Jeremy Backhouse, Vasari Singers is among the leading chamber choirs in Britain, performing music ranging from Renaissance to contemporary. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, the choir has performed regularly on the South Bank and at major concert venues in London, as well as in many of the cathedrals and abbeys of the United Kingdom. Backhouse and the Vasari Singers have broadcast frequently on BBC Radios 3 and 4, and have a discography of over 25 recordings on the EMI, Guild, Signum and Naxos labels. Two releases of choral works by Marcel Dupré received *Gramophone's* 'Editor's Choice' award. The album of Howells' *Requiem* and Frank Martin's *Mass* was nominated for a Gramophone Award, and Vaughan Williams's *Mass in G minor* received a top recommendation on Radio 3's 'Building A Library'. Two recent releases on the Naxos label, Gabriel Jackson's *Requiem* (8.573049) and *A Winter's Light* (a Christmas collection) (8.573030) both achieved Top Ten status in the Specialist Classical Charts.

www.vasarisingers.org

Soprano

Nicola Balzan
 Sarah Cumbers
 Katie Fry
 Jennifer Griffin
 Harriet Gritton
 Lizzie Isherwood
 Elizabeth Limb
 Rosalind Newis
 Alysha Paterson
 Julia Smith
 Jocelyn Somerville
 Jess Stansfield
 Susan Waton

Alto

Elizabeth Atkinson
 Alison Benton
 Alex Brougham
 Myriam Burr
 Stephanie May
 Sarah Mistry
 Julia Ridout
 Wendy Street

Tenor

Daniel Burges
 Simon Burges
 Giles Gabriel
 David Jackson
 Chris Paterson
 Chris Riley
 Paul Robertson
 Jonathan Scott
 Julian Washington

Bass

Matt Bernstein
 Malcolm Field
 John Hunt
 Chris Hunter
 Keith Long
 Paul Newis
 Nick Wakelin
 Matthew Wood

Jeremy Backhouse

Photo: Ash Mills

Jeremy Backhouse is one of Britain's leading conductors of amateur choirs. He began his musical career in Canterbury Cathedral where he was Senior Chorister. He has worked for both EMI Classics and later Boosey & Hawkes Music Publishers as a Literary Editor, but now pursues his career as a freelance conductor. He has been the sole conductor of the Vasari Singers since its inception in 1980 and is totally committed to contemporary music and to the commissioning of new works: he and Vasari have commissioned over 25 works in their recent history, from small anthems to works on the grandest scale. In 1995 Backhouse was appointed Music Director of the Vivace Chorus (then the Guildford Philharmonic Choir). Alongside the standard classical works, he has conducted the choir in some ambitious programmes, most notably Mahler's *'Symphony of a Thousand'* (No. 8) and Verdi's *Requiem*, both in the Royal Albert Hall with the Royal Philharmonic Orchestra. In 2009 he was appointed Music Director of the Salisbury Community Choir, a 180-strong non-auditioned choir, which celebrated its 21st birthday in 2013 by commissioning a major new work, *The City Garden*, from Will Todd and giving memorable performances in the cathedrals of both Salisbury and Lincoln. He has also worked with a number of the country's leading choirs, including the BBC Singers, the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus.

www.jeremybackhouse.com

1 De profundis (Pizzetti)

De profundis clamavi ad te, Domine;
 Domine, exaudi vocem meam.
 Fiant aures tuae intendentes
 in orationem servi tui, Domine.
 Si iniquitates observaveris, Domine:
 Domine, quis sustinebit?
 Quia apud te propitiatio est,
 et propter legem tuam sustinui te, Domine.

From the depths have I cried out to Thee, Lord;
 Lord, hear my voice.
 Let Thine ears be attentive
 to the prayer of Thy servant, Lord.
 If Thou were to mark iniquities, Lord:
 Lord, who will bear it?
 For with Thee there is forgiveness, and in
 accordance with Thy law I uphold Thee, Lord.

2 De profundis (Malipiero)

De profundis clamavi ad te, Domine;
 Domine, exaudi vocem meam.
 Fiant aures tuae intendentes in vocem
 deprecationis meae.
 Si iniquitates observaveris, Domine,
 Domine, quis sustinebit?
 Quia apud te propitiatio est, et propter
 legem tuam sustinui te, Domine.
 Sustinuit anima mea in verbo ejus,
 Speravit anima mea in Domino.
 A custodia matutina usque ad noctem,
 speret Israel in Domino.
 Quia apud Dominum misericordia,
 et copiosa apud eum redemptio.
 Et ipse redimet Israel ex omnibus iniquitatibus ejus.

From the depths have I cried out to Thee, Lord;
 Lord, hear my voice.
 Let Thine ears be attentive to the voice
 of my supplication.
 If Thou were to mark iniquities, Lord:
 Lord, who will bear it?
 For with Thee there is forgiveness, and in
 accordance with Thy law I uphold Thee, Lord.
 My soul has relied on his word.
 My soul has hoped in the Lord.
 From the morning watch, even until night,
 let Israel hope in the Lord.
 For with the Lord there is mercy,
 and with him plenteous redemption.
 And he shall redeem Israel from all his iniquities.

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

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

3 and **4** **Miserere mei, Deus**

Miserere mei, Deus:
secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum,
dele iniquitatem meam.
Ampius lava me ab iniquitate mea:
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco:
et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci:
ut iustificeris in sermonibus tuis,
et vincas cum iudicaris.

Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae manifestasti mihi.
Asperges me, hyssopo, et mundabor:
lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam:
et exsultabunt ossa humiliata.
Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus:
et spiritum rectum innova in visceribus meis.
Ne proicias me a facie tua:
et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui:
et spiritu principali confirma me.
Docebo iniquos vias tuas:
et impii ad te convertentur.
Libera me de sanguinibus, Deus,
Deus salutis meae: et exsultabit lingua
mea iustitiam tuam.
Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.

Have mercy upon me, O God,
after Thy great goodness
According to the multitude of Thy mercies
do away mine offences.
Wash me thoroughly from my wickedness:
and cleanse me from my sin.
For I acknowledge my faults:
and my sin is ever before me.

Against Thee only have I sinned, and done this evil in
Thy sight: that Thou mightest be justified in Thy saying,
and clear when Thou art judged.

Behold, I was shapen in wickedness:
and in sin hath my mother conceived me.
But lo, Thou requirest truth in the inward parts:
and shalt make me to understand wisdom secretly.
Thou shalt purge me with hyssop and I shall be clean:
Thou shalt wash me, and I shall be whiter than snow.

Thou shalt make me hear of joy and gladness:
that the bones which Thou hast broken may rejoice.
Turn Thy face from my sins:
and put out all my misdeeds.
Make me a clean heart, O God:
and renew a right spirit within me.
Cast me not away from Thy presence:
and take not Thy Holy Spirit from me.

O give me the comfort of Thy help again:
and establish me with Thy free Spirit.
Then shall I teach Thy ways unto the wicked:
and sinners shall be converted unto Thee.
Deliver me from blood-guiltiness, O God,
Thou that art the God of my health: and my tongue
shall sing of Thy righteousness.
Thou shalt open my lips, O Lord:
and my mouth shall shew Thy praise.

Quoniam si voluisses sacrificium, dedissem utique:
holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum, et humiliatum, Deus,
non despicias.
Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium iustitiae,
oblationes, et holocausta: tunc imponent
super altare tuum vitulos.

5 **Requiem (Puccini)**

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Requiescant in pace. Amen.

Messa di Requiem (Pizzetti)

6 **Requiem**

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.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Kyrie eleison, Christe eleison,
Kyrie eleison.

For Thou desirest no sacrifice, else would I give it Thee:
but Thou delightest not in burnt-offerings.
The sacrifice of God is a troubled spirit:
a broken and contrite heart, O God,
shalt Thou not despise.
O be favourable and gracious unto Sion:
build Thou the walls of Jerusalem.

Then shalt Thou be pleased with the sacrifice
of righteousness,
with the burnt-offerings and oblations:
then shall they offer young calves upon Thine altar.

(Psalm 51; The Book of Common Prayer)

Grant them eternal rest, Lord,
and may perpetual light shine on them.
May they rest in peace. Amen.

Grant them eternal rest, Lord,
and may perpetual light shine on them.
Thou, Lord, art praised in Zion, and
a vow shall be paid to Thee in Jerusalem.
Hear my prayer,
to Thee all flesh shall come.
Grant them eternal rest, Lord,
and may perpetual light shine on them.
Lord have mercy, Christ have mercy,
Lord have mercy.

7 Dies Irae

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 regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit:
Nil inultum remanebit.

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

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietatis.

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 iudex ultionis:
donum fac remissionis
ante diem rationis.

Day of wrath, that day
will dissolve the earth in ashes
as David and the Sibyl bear witness.
What dread there will be
when the Judge shall come
to weigh all things strictly.

A trumpet, spreading a wondrous sound
through the graves of every land,
will drive all before the throne.
Death and nature will be astonished
when all creation rises again
to answer to the Judge.

A book of writing will be brought forth
containing everything for which
the world shall be judged.
Therefore when the Judge takes his seat
whatever is hidden will appear.
Nothing will remain unavenged.

What then shall I say, wretch that I am?
What advocate entreat to speak for me,
when even the righteous are not secure?

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

Remember, merciful Jesu,
that I am the cause of Thy pilgrimage:
do not forsake me on that day.
Seeking me Thou didst sit down weary,
Thou didst redeem me on the Cross:
let not such toil be in vain.
Just and avenging Judge,
grant remission
before the day of reckoning.

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,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acerbis addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
Gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla,
iudicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine:
dona eis requiem. Amen.

8 Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

I groan like a guilty man,
I blush for my wrong-doing;
spare a suppliant, God.
Thou who didst absolve Mary
and hearken to the thief,
to me also hast given hope.
My prayers are not worthy,
but Thou in Thy merciful goodness grant
that I not burn in everlasting fire.
Place me among Thy sheep
and separate me from the goats,
setting me on Thy right hand.

When the wicked are confounded
and consigned to bitter flames,
call me with the blessed.
I pray in supplication on my knees,
my heart contrite as ashes.
Take care of my end.

Tearful that day
when from the dust shall rise
sinful man to be judged.
Therefore spare him, God.
Merciful Jesu, Lord,
grant them rest. Amen.

Holy, holy, holy
Lord God of Hosts;
heaven and 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.

9 Agnus Dei

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

10 Libera me

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 ira,
quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae;
dies magna et amara valde.
dum veneris judicare saeculum
per ignem.

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

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

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

Deliver me, Lord, from eternal death,
on that fearful day
when the heavens are moved and the earth:
when Thou shalt come to judge the world
by fire.

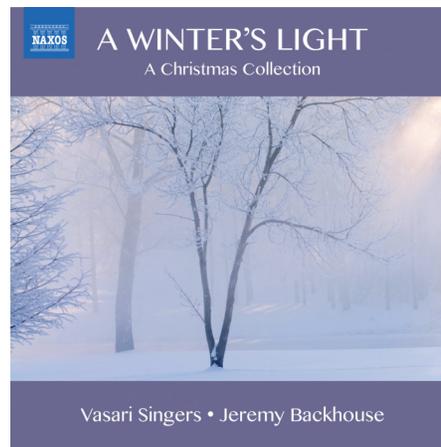
I tremble, and I fear the judgment
and the wrath to come,
when the heavens and the earth shall be moved.

Day of wrath, day of terror, calamity and misery;
that great and bitter day.
when Thou shalt come to judge the world
by fire.

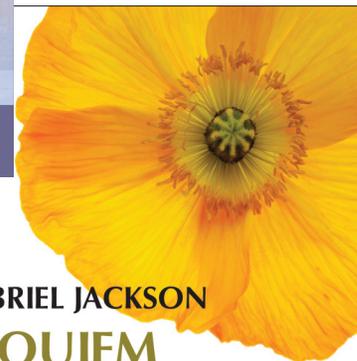
Grant them eternal rest, Lord,
and may perpetual light shine upon them.

Deliver me, Lord, from eternal death
on that fearful day
when the heavens are moved and the earth:
when Thou shalt come to judge the world
by fire.

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GABRIEL JACKSON
REQUIEM

Vasari Singers • Jeremy Backhouse

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DE PROFUNDIS



- | | | |
|-------------|--|--------------|
| 1 | Ildebrando Pizzetti (1880-1968): De profundis | 5:23 |
| 2 | Gian Francesco Malipiero (1882-1973): De profundis* | 4:34 |
| 3 | Gregorio Allegri (1582-1652): Miserere | 13:27 |
| 4 | James MacMillan (b. 1959): Miserere | 12:33 |
| 5 | Giacomo Puccini (1858-1924): Requiem | 5:38 |
| 6-10 | Ildebrando Pizzetti: Messa di Requiem | 28:25 |

***WORLD PREMIÈRE RECORDING**

Vasari Singers • Jeremy Backhouse

A detailed track list and artists' details can be found inside the booklet.

The sung texts can be found inside the booklet and may also be accessed at
www.naxos.com/libretti/573196.htm

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