



MOZART

Requiem

Ave verum
corpus

osj
ORCHESTRA OF ST JOHN'S

osjAlive



WOLFGANG AMADEUS MOZART
Drawing (1789) by Doris Stock (1760–1832)

WOLFGANG AMADEUS MOZART
(1756–1791)

I AVE VERUM CORPUS, K618 4'11"

REQUIEM MASS
in D minor, K626 (57'13")

I. INTROITUS		IV. OFFERTORIUM (7'46")	
2	Requiem aeternam 4'57"	10	Domine Jesu Christe 3'48"
3	II. KYRIE 2'36"	11	Hostias 3'57"
III. SEQUENZ (20'24")		12	V. SANCTUS 1'48"
4	Dies irae 1'50"	13	VI. BENEDICTUS 6'04"
5	Tuba mirum 3'36"	14	VII. AGNUS DEI 4'13"
<i>Emily White (trombone solo)</i>		VIII. COMMUNIO	
6	Rex tremendae 2'30"	15	Lux aeterna 9'19"
7	Recordare 5'50"		
8	Confutatis maledictis 3'16"		
9	Lacrimosa 3'19"		

Hannah Davey (soprano)
Sarah-Jane Lewis (contralto)
Christopher Turner (tenor)
Frazer B. Scott (bass)
OSſ Voices
(Chorus Master: Jeremy Jackman)
Orchestra of St John's
conducted by John Lubbock

THE tale that is mostly told as to how Mozart came to write—or, in fact, to leave incomplete—his setting of the Requiem Mass text (later to be the preserve of such as Berlioz, Verdi and others, and—not least—Benjamin Britten, who interpolated Wilfred Owen’s World War I poetry in the *War Requiem*) makes for vivid story-telling; it is of itself something of a legend, with some embellishment very likely added to the mysterious circumstances. The Requiem Mass is the final entry, numbered K626, in Ludwig Köchel’s catalogue of Mozart’s compositions.

Mozart started to work on the commission in Vienna in what was to be the final year of his life. In a parlous state at the time, he was said to believe he was writing his own requiem and that it was a premonition of his imminent death. In fact, the commission was by Count Franz von Walsegg—not that Mozart knew this—and it seems that on this occasion the aristocrat intended to pass the resulting work off as his own (this would not have been a first instance of such deception) to mark the passing of his wife. In Peter Shaffer’s play *Amadeus* (1979) a shadowy stranger, an emissary of the Count, calls upon Mozart at the dead of night to assign the composer the task of writing the Requiem, but with no indication as to why, save to fuel the already ill composer’s worst fears about his mortality.

Aside from the opening, quite what Mozart definitively wrote, and was sketching at the time of his passing, even on the day of his death, is now a little hazy, beyond the factual, and with folios now lost it is not certain how much his pupil Franz Xaver Süssmayr had to complete or start from scratch;

certainly Süssmayr claimed the ‘Sanctus’ and ‘Agnus Dei’ to be entirely original movements. He was not the first composer approached by Constanze (Mozart’s widow, someone who played her part in muddying the waters of all this) to complete the score, for Joseph von Eybler was entreated but, after some labour, eventually declined the task. It appears that Constanze was trying to keep as quiet as possible the news that the Requiem was unfinished at her husband’s death, and that the full manuscript was the work of others, so that she could collect the full commission fee (her husband had already been paid half) and later the royalties. Of course, at the time, rumours were also rife that Mozart had died by poison, and that it had been administered by his composer rival, the jealous Salieri.

Thus, accreted with secrecy, half-truths and whispers, Mozart’s Requiem, began by him in a feverish and paranoid state of mind (it seems), and completed by others, has nonetheless become one of his most popular works. But such skeletal origins are an open house for later editors to put their gloss on the score, and there are numerous performing versions, some more radical than others. This recording, conducted by John Lubbock, uses the edition published by Bärenreiter, supervised by H. C. Robbins Landon ‘to present Mozart’s largest sacred work as it was “arranged” by his grieving and devoted pupils.’ In addition Lubbock has sought to use the publication by Breitkopf & Härtel, which gives the trombones more music to play.

Here Mozart’s Requiem is given as it was first known to his contemporaries (Süssmayr was not alone in his endeavours, for all that he is often given the sole credit for the completion) so as to make as

faithful job as possible and within the same milieu. If stylistic and structural incongruities can be pointed to on Mozart's behalf, the effect of the music is thrilling and moving, the listener immediately arrested by the ominous and slowly stalking opening. The choral writing here is bleak, but the succeeding sections are varied, such as the fleet 'Dies irae', with its war-fanfares for trumpets, the use of a solo trombone to summon the 'Tuba mirum', the powerful pleas of the 'Rex tremendae' and the sublime beauty of the 'Recordare'. The simple fact is that this is great and affecting music; the musicological threads are certainly fascinating in themselves and well documented, but secondary to the effect of the Requiem as a whole as a listening experience.

Opening this release is 'Ave verum corpus' (Hail, true body), a fourteenth-century Eucharistic hymn, the words of which (believed to be by Pope

Innocent VI) have attracted numerous composers, such as Elgar, Liszt and Saint-Saëns. Mozart's version, K618 in Köchel's catalogue, is deeply expressive and haunting, a miniature masterpiece . . . and there can be no doubt as to who the composer is.

As an aside, when Erich Leinsdorf (1912–1993) was music director of the Boston Symphony Orchestra, between 1962 and 1969, he once programmed Brahms's *Ein deutsches Requiem* as just the single work in the concert. He was informed that all Boston concerts must have an interval, an unthinkable occurrence during Brahms's masterpiece, so—and bearing in mind that Leinsdorf didn't always see eye-to-eye with either the musicians or the management—he added Mozart's 'Ave verum corpus' as a few-minute-long first half, followed by the traditional twenty-minute interval.

COLIN ANDERSON

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AVE VERUM CORPUS

Chorus

I Ave verum corpus, natum
de Maria Virgine,
vere passum, immolatum
in cruce pro homine:
cujus latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum
in mortis examine.

*Hail, true Body, born
of the Virgin Mary,
who having truly suffered, was sacrificed
on the cross for mankind:
whose pierced side
flowed with water and blood:
May it be for us a foretaste [of the Heavenly banquet]
in the trial of death.*

REQUIEM MASS

I. INTROITUS

REQUIEM

Soprano solo and chorus

- 2 Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. *Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.*
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. *There shall be singing unto Thee in Sion, and prayer shall go up to Thee in Jerusalem.*
Exaudi orationem meam, ad te omnis caro veniet. *Hear my prayer, unto Thee all flesh shall come.*

II. KYRIE

Chorus

- 3 Kyrie eleison. Christe eleison. Kyrie eleison. *Lord, have mercy. Christ, have mercy. Lord, have mercy.*

III. SEQUENZ

DIES IRAE

Chorus

- 4 Dies irae, dies illa
solvat saeculum in favilla,
teste David cum Sibylla. *A day of wrath; that day,
it will dissolve the world into glowing ashes,
as attested by David together with the Sibyl.*
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus? *What trembling will there be,
when the Judge shall come
to examine everything in strict justice.*

TUBA MIRUM

Bass, tenor, contralto & soprano soli

- 5 Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum. *The trumpet's wondrous call sounding abroad
in tombs throughout the world
shall drive everybody forward to the throne.*
Mors stupebit et natura,
cum resurget creatura,
iudicanti responsura. *Death and nature shall stand amazed
when creation rises again
to give answer to its Judge.*
Liber scriptus proferetur
in quo totum continetur,
unde mundus iudicetur. *A written book will be brought forth
in which everything is contained
from which the world shall be judged.*

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

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

*So when the Judge is seated,
whatever is hidden will be made known:
nothing shall go unpunished.*

*What shall I, wretch, say at that time?
What advocate shall I entreat
when scarcely the righteous shall be safe from damnation?*

REX TREMENDAE

Chorus

[6] Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

*King of awesome majesty,
who grants salvation to those to be saved,
save me, O fount of Pity.*

RECORDARE

Contralto, bass, soprano & tenor soli

[7] Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

*Remember, dear Jesus,
that I am the reason for Thy journey:
do not cast me away on that day.*

Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.

*Seeking me, Thou didst sit down weary,
Thou didst redeem me, suffering death on the Cross:
let not such toil have been in vain.*

Juste Judex ultionis,
donum fac remissionis
ante diem rationis.

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

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

*I groan like one condemned:
my face blushes for my sins:
spare a supplicant, O God.*

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

*Thou who didst absolve Mary Magdalen,
and heard the robber,
hast given me hope as well.*

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

*My prayers are not worthy:
but Thou, of Thy goodness, deal generously with me,
that I burn not in the everlasting flame.*

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

*Give me a place among the sheep,
and separate me from the goats,
setting me on Thy right hand.*

CONFUTATIS MALEDICTIS

Chorus

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

*When the accursed have been confounded
and sentenced to acrid flames,
call me along with the blessed.*

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

*I pray, suppliant and kneeling,
a heart as contrite as ashes,
take Thou my ending into Thy care.*

LACRIMOSA

Chorus

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

*That day will be one of weeping
on which shall rise again from the embers
the guilty man, to be judged.
Therefore spare him, O God.
Merciful Lord Jesus,
grant them rest. Amen*

IV. OFFERTORIUM

DOMINE JESU CHRISTE

Soprano, contralto, tenor & bass soli and chorus

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

*Lord Jesus Christ, King of glory, deliver the souls of all the
faithful departed from punishments of hell, and from the
deep lake.*

Libera eas de ore leonis, ne absorbeat eas tartarus,
ne cadant in obscurum.

*Deliver them from the mouth of the lion; may the abyss
not swallow them up; may they not fall into darkness.*

Sed signifer sanctus Michaël representet eas in
lucem sanctam, quam olim Abrahae promisisti et
semini eius.

*But may the holy standard-bearer Michael lead them
to that holy light which of old Thou didst promise
Abraham and his seed.*

HOSTIAS

Chorus

- [11] Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus. *Sacrifices and prayers to Thee, O Lord, we offer with praise. O receive them for the souls of those whom today we commemorate.*
- Fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini eius. *Make them, O Lord, to pass from death to life, which of old Thou didst promise Abraham and his seed.*

V. SANCTUS

Chorus

- [12] Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. *Holy, holy, holy Lord God of Hosts.*
Pleni sunt coeli et terra gloria tua. *Heaven and earth are full of Thy glory.*
Hosanna in excelsis. *Hosanna in the highest.*

VI. BENEDICTUS

Soprano, contralto, tenor & bass soli and chorus

- [13] Benedictus qui venit in nomine Domini. *Blessed is he who comes in the name of the Lord.*
Hosanna in excelsis. *Hosanna in the highest.*

VII. AGNUS DEI

Chorus

- [14] Agnus Dei, qui tollis peccata mundi, dona eis requiem. *Lamb of God, who takest away the sins of the world, grant them rest.*
Agnus Dei, qui tollis peccata mundi, dona eis requiem. *Lamb of God, who takest away the sins of the world, grant them rest.*
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. *Lamb of God, who takest away the sins of the world, grant them eternal rest.*

VIII. COMMUNIO

LUX AETERNA

Soprano solo and chorus

- [15] Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. *Let light eternal shine on them, O Lord, with Thy saints forever, for Thou art merciful.*
Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis cum sanctis tuis in aeternum, quia pius es. *Grant them eternal rest, O Lord, and let perpetual light shine upon them with Thy saints forever, for Thou art merciful.*

JOHN LUBBOCK

JOHN Lubbock is well known as the founder and conductor of the Orchestra of St John's (OSJ). He began his musical life as a chorister at St George's Chapel, Windsor Castle, and later, having studied singing at the Royal Academy of Music, went on to sing with the John Alldis Choir, was a founder member of the London Symphony Chorus and was a member of the Swingle Singers.

John founded his orchestra in 1967, whilst still a student at the Royal Academy of Music, with the aim of building an orchestra that would serve the community and not just be part of the 'music scene'. The community bias has been the main drive behind his tireless enthusiasm and lifelong commitment to making the highest quality of music making available to those who might otherwise have had little or no musical experience. He has single-handedly gathered around him a group of distinguished musicians who are not only outstanding performers but who share his ethos of bringing music to people of all ages and from all walks of life.

Besides the orchestra's public concerts, John and his players give around forty concerts a year to autistic children and others with learning difficulties through the charity 'Music for Autism', founded by his wife, Christine Cairns. Over the last three years they have also developed a series of concerts for people with dementia. Since the birth of his autistic son he has become very involved in the world of music and disabled children. Apart from Music for Autism he is a founder trustee of the Thomley Hall Centre for children with all special needs, where Music for Autism has provided and equipped a music building. He is a trustee of the

Music for Life Foundation which enables gifted, but disabled musicians to access music-making of the highest calibre, and some have performed with OSJ and OSJ Voices. He is also a trustee of the Clear Sky Foundation, which provides play therapy for emotionally damaged children and with whom the members of OSJ will be participating, again sponsored by Music for Autism.

In 1999 John received an Honorary Fellowship from the Royal Academy of Music.

OSJ VOICES

SINCE its first appearance OSJ Voices has established itself as one of the country's foremost choral groups. The choir gives a number of concerts each year with the Orchestra of St John's. Flexible in both size and approach, it is equally at home with the familiar, the less well known and the brand new. Its repertoire includes a variety of a *cappella* music from the sixteenth century to the twentieth: larger choral masterpieces such as Handel's *Messiah* and the Requiems of Mozart and Brahms, and contemporary works such as *Varshavian Autumn*, written especially for the choir by Stephen Montague and recorded with the orchestra on his CD *Snakebite*. Nothing if not versatile, the choir has also featured on Roberto Alagna's Christmas CD, broadcast Schumann's Requiem on Classic FM, appeared in *Doomwatch* for Channel Four and provided the voices behind the BBC TV trailer for the 2002 Six Nations Championship. Benjamin Wallfisch, OSJ's Associate Composer, commemorated the tenth anniversary of OSJ Voices by writing *A Winter's Tale*, first performed in December 2004. In 2008 the choir featured on the BBC Two series *Maestro*.

JEREMY JACKMAN

To lovers of vocal music it was Jeremy Jackman's face that was known around the world as a member of the King's Singers. Now it is his back ('much my best side') that is more familiar to audiences in the United Kingdom and abroad, as he pursues an increasingly busy international career as a conductor and choral director.

Jeremy started his career as a singer, performing throughout Europe as a soloist, as a member of fledgling versions of the Tallis Scholars and The Sixteen, and in opera. In 1980 he became a member of the King's Singers, and for a decade shared their demanding international schedule, performing in the world's most prestigious concert halls and making countless recordings and broadcasts.

In 1990 he decided to concentrate on musical direction. He has been Chorus Master of the London Philharmonic Choir and the Belfast 'Phil' and is now Director of Music for the English Baroque Choir, Chorus Master of OSJVoices and also conducts the Cecilian Singers in Leicester.

Jeremy has conducted the London Philharmonic Orchestra, the Brandenburg Sinfonia, the Orchestra of St John's and the English Sinfonia in venues such as the Royal Festival Hall; Royal Albert Hall; St Paul's Cathedral; Theatre Royal, Drury Lane; St John's, Smith Square and Symphony Hall, Birmingham. At Alexandra Palace he may well have broken the world record for conducting several zoos-worth of children in Britten's *Noye's Fludde*. Large royalty cheques (with very small figures printed on them) occasionally land on Jeremy's mat in recognition of his services as the singer of the theme music for *Blackadder II*.

HANNAH DAVEY

SOPRANO Hannah Davey studied with Christine Cairns at Birmingham Conservatoire, graduating in 2011 with a first-class honours degree. She was the recipient of the St Claire Barfield Prize for Operatic Distinction in both 2009 and 2011, came first in the Birmingham Conservatoire Singing Competition in 2011 and the Bromsgrove International Young Musicians' Platform in 2012.

Hannah's professional engagements now take her across the country, performing song recitals, oratorio and orchestral concerts. Notable recent solo engagements include a UK tour with Sir James and Lady Galway performing Bach arias with double flute *obbligato*, Mozart's C minor Mass and Handel's *Messiah* at King's Place, London, with the Orchestra of St John's, and Bach's St John Passion with Cheltenham Bach Choir at Tewkesbury Abbey. She also regularly performs jazz and blues and sings with the Derek Paravicini Jazz Quartet alongside Ben Holder (violin), Ollie Howell (drums) and Derek Paravicini (piano). Highlights include the Mayfair Hilton, Dorchester Abbey and a live performance and interview on BBC Radio 3's *In Tune*.

Alongside her performance career Hannah leads vocal masterclasses and works with the charity Music for Autism, taking live music to people with additional needs.

SARAH-JANE LEWIS

SARAH-JANE graduated in 2009 from the Royal College of Music with first-class honours and received her MA Dip.RAM in 2013 from the Royal Academy of Music. She was a trainee at the

National Opera Studio. Her oratorio repertoire includes Handel's *Messiah*; Requiems by Karl Jenkins, Fauré and Mozart; Vivaldi's Gloria; Rossini's *Stabat Mater* and Dvořák's Mass in D minor. She has performed solos at prestigious venues such as St Paul's Church, Covent Garden, the National Portrait Gallery, Royal Albert Hall, Royal Opera House, Cadogan Hall and Mitsunaka Hall (Japan). Her opera chorus work includes *Così fan tutte* with the Classical Opera Company and the film version of *The Magic Flute* for Kenneth Branagh. She has recorded as part of a small chorus for the advert for the Gucci fragrance 'Flora' (*pour femme*), and performed on BBC Radio 3's programmes *In Tune* and *Free Thinking*.

Sarah-Jane has participated in masterclasses led by Sarah Walker, Barbara Bonney, Dame Ann Murray, Philip Thomas, Susan Bullock, Jane Manning, Anne Howells, Roger Vignoles, Dennis O'Neill, Angela Gheorghiu, Richard Bonyngne, Dame Kiri Te Kanawa, Håkan Hagegård, Patricia MacMahon, David Syrus and Olaf Bär. She is the winner of the 2006 Kathleen Ferrier Bursary for Young Singers, Leith Hill Award 2008, Jackdaws Great Elm Vocal Award 2009, Essex Young Musician of the Year 2010, Major Van Someren-Godfrey Memorial Prize 2011, Richard Lewis/Jean Shanks Prize 2012, Ludmilla Andrew Russian Song Prize 2013, Freda Parry Singing Competition 2013, Hampshire Singing Competition 2013, Kathleen Ferrier Award (second prize), and is a Samling Scholar as of this year. Past sponsors include the Josephine Baker Trust, Concordia Foundation, John Lewis Award, Peter Moores Foundation, Lucille Graham Trust and Madeline Finden Trust.

She is currently sponsored by the Countess of Munster Trust and Nicholas John Trust.

CHRISTOPHER TURNER

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

He made his professional début as Dr Blind (*Die Fledermaus*) for Scottish Opera On Tour before joining the Young Singers Programme at English National Opera, where roles have included Robert Wilson (*Doctor Atomic*), First Armed Man / First Priest (*The Magic Flute*), Beppe (*Pagliacci*), Simpleton (*Boris Godunov*), Spoletta (*Tosca*), Pong (*Turandot*) and Messenger (*Aida*). During 2010/11 he sang Janek (*The Makropulos Case*) and Esquire (*Parsifal*) for English National Opera and Borsa (*Rigoletto*) for Scottish Opera. At the RNCM he sang Prunier (*La Rondine*), Don Ramiro (*La Cenerentola*) and Sellem (*The Rake's Progress*). He has also sung Remendado (*Carmen*) for Longborough Festival Opera and his recordings include Aubrey (*Maria di Rohan*) and Keeper of the Tower of Siena (*Pia de' Tolomei*) for Opera Rara.

He sings regularly in concerts, his repertoire including J. S. Bach's *Christmas Oratorio*, Magnificat and St Matthew Passion, Beethoven's Symphony No. 9, Handel's *Jephtha*, *Judas Maccabaeus* and *Messiah*, Haydn *Creation*, Mozart's Requiem and Rossini's *Petite messe solennelle*. His performances have taken him throughout the UK, and also to Europe and the Far East.

He is currently singing Dr Caius Falstaff (Opera Holland Park) and future engagements include Don Ottavio—Don Giovanni, Roderigo—Otello, covering the title role in *Clemenza di Tito* (Opera North), Damon Acis and Galatea (Iford Arts) and Albert Albert Herring (Mid Wales Opera and Opera Theatre Company).

FRAZER B. SCOTT

SCOTTISH bass-baritone Frazer B. Scott joined the Guildhall School of Music & Drama opera course in 2012, studying with Prof. Susan McCulloch. His studies were generously supported by Serena Fenwick, BMRDB, the Worshipful Company of Ironmongers, the Behrens Foundation, the Stanley Picker Trust and the Sir James Caird Travelling Scholarship Trust.

Recent opera roles include Geronimo (*The Secret Marriage*) for British Youth Opera, Pantalone (*The Adventures of Pinocchio*) (Guildhall School of Music & Drama), covering Jupiter (*Orpheus in the Underworld*) for Scottish Opera, Leporello (*Don Giovanni*) for European Chamber Opera in Spain and

Papageno (*Die Zauberflöte*) for Crescent Theatre, Birmingham. Roles as part of GSMD opera course scenes include Leporello (*Don Giovanni*), Don Alfonso and Guglielmo (*Così fan tutte*), Inigo (*L'heure espagnol*), Benoit (*La bohème*) and Truffaldino (*The Little Green Swallow*).

Concert appearances include Mozart's Requiem for OSJ at St John's, Smith Square and CBSO at Symphony Hall, Haydn's *Creation* as part of a BBC documentary *The Birth of British Music* with the BBCCO, Vaughan Williams's *Five Mystical Songs* for Iain McLarty and Hutcheson's Chorale, Glasgow, *Les noces* at Rouen Opera House and Auditorium St-Germain and as part of Iain Burnside's *A Soldier and a Maker* at the Barbican and Cheltenham Festival. Frazer is a founding Song in the City singer (curated by Gavin Roberts) and twice appeared as part of Graham Johnson's song recital series at GSMD. In 2011, singing a recital of Wolf and Schumann, Frazer made his St Martin-in-the-Fields début with the New Zealand pianist, Catherine Norton. At the Wigmore Hall final of the 2013 Maureen Lehane Vocal Awards, Frazer was awarded the Audience Prize and First Runner-Up, performing alongside Amber Rainey.

Frazer is the voice of Kettle Chips adverts across the USA and was previously a featured voice, singing jingles for BBC Radio. In summer 2014 Frazer made his BBC Radio 3 debut alongside Jemma Redgrave and Stephanie Cole, appearing as Wilf in Iain Burnside's radio-play version of *A Soldier and a Maker*.

ORCHESTRA OF ST JOHN'S

VIOLIN 1

Jan Schmolck
Rebecca Scott
Eleanor Mathieson
Nicolette Brown
Jeremy Sampson

VIOLIN 2

Jessica O'Leary
Gregory Warren Wilson
Jake Rea
Simon Kodurand

VIOLA

Gustav Clarkson
Catherine Bradshaw
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David Bucknall
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Lee Stephenson

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Philip Dale
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Irene Addington
Marianne Barton
Sophie Castell
Laura Cook
Anna Davies
Caroline Hitch
Elaine Horder
Catharine Jessop
Helen Lincoln
Faith Marchal
Jessica Percival
Melanie Spark
Helen Stanley Hogh
Rhian Walther
Ginny Woodrow
Rosemary Zolynski

TENOR

Paul Addington
Mike Attwood
Bob Bishop
Philip Booth
Chris Howell
Steve James
Julian Malton
Eamonn Marshall
Richard May-Miller
Mike Mortimer
Trevor Smithers
Jonathan Wadman

ALTO

Barbara Alden
Kate Bone
Adrian Boorman
Francesca Caine
Kate Evans
Janet Headley
Nikki Heenan
Vaughan Howells
Norma King
Ayesha Labrom
Miriam Power
Paul Thompson
Jenny Weston
Yee-Liu Williams

BASS

Gareth Brown
Hywel Davies
Peter Dean
Tim Gillott
Stephen Hall
Nigel Horder
Hans Rashbrook
Paul Reid
Ben Smithies
John Sutton
Anthony Walters
Damien White

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Mr and Mrs J. Taylor (viola)
Peter Bennett-Jones (violin)

OSJCD02



WOLFGANG AMADEUS MOZART

(1756–1791)

I AVE VERUM CORPUS, K 618 (4'11")

REQUIEM MASS IN D MINOR, K 626 (57'13")

- I. Introitus**
- 2** Requiem aeternam 4'57"
- 3** II. Kyrie 2'36"
- III. Sequenz (20'24")**
- 4** Dies irae 1'50"
- 5** Tuba mirum 3'36"
Emily White (trombone solo)
- 6** Rex tremendae 2'30"
- 7** Recordare 5'50"
- 8** Confutatis 3'16"
- 9** Lacrimosa 3'19"
- IV. Offertorium (7'46")**
- 10** Domine Jesu Christe 3'48"
- 11** Hostias 3'57"

- 12** V. Sanctus 1'48"
- 13** VI. Benedictus 6'04"
- 14** VII. Agnus Dei 4'13"
- VIII. Communio**
- 15** Lux aeterna 9'19"

Hannah Davey (soprano)
Sarah-Jane Lewis (contralto)
Christopher Turner (tenor)
Frazer B. Scott (bass)
OSJ Voices
(Chorus Master: Jeremy Jackman)
Orchestra of St John's
conducted by John Lubbock



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ORCHESTRA OF ST JOHN'S

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