Wolfgang Amadeus Mozart: Requiem

Dunedin Consort
John Butt

Reconstruction of first performance
WOLFGANG AMADEUS

MOZART REQUIEM

RECONSTRUCTION OF FIRST PERFORMANCE

Dunedin Consort
John Butt director

Joanne Lunn soprano
Rowan Hellier alto
Thomas Hobbs tenor
Matthew Brook bass
REQUIEM IN D MINOR, K. 626
Reconstruction of the first public performance, in the completion by Franz Xaver Süssmayr, given at the Jahn-Saal, Vienna, 2 January 1793

1. Requiem aeternam 4:28
2. Kyrie 2:32
3. Dies irae 1:49
4. Tuba mirum 3:18
5. Rex tremendae 1:57
6. Recordare 4:51
7. Confutatis 2:34
8. Lacrimosa 3:03
9. Domine Jesu 3:15
10. Hostias 2:18
11. Quam olim Abrahae 1:40
12. Sanctus 1:35
13. Benedictus & Osanna 5:17
14. Agnus Dei 2:56
15. Lux aeterna 2:45
16. Cum sanctis 2:34

MISERICORDIAS DOMINI IN D MINOR, K. 222
17. ‘Offertorium de tempore’ 7:09

RECONSTRUCTION OF MUSIC PERFORMED AT THE REQUIEM MASS FOR MOZART 10 DECEMBER 1791
18. Requiem aeternam 4:29
19. Kyrie 2:46

TOTAL RUNNING TIME: 61 MINUTES
As a scholar once quipped in relation to Mozart’s final work: ‘Requiem, but no Piece’. Mozart’s Requiem has been a site for controversy since almost the time of the composer’s untimely death, and it is clear that it is never going to be complete, at least as a piece by Mozart. On the other hand, it is perhaps testimony to the quality of what does survive that musicians and scholars have given it such persistent attention. While some of its popularity can be attributed to romantic notions of the dying genius doing his utmost to crown his life’s work in the most sublime fashion, there is no doubt that the vast proportion of the surviving material is remarkable in its musical cohesion and emotional power.

In the early nineteenth century, the controversy was over how much of the Requiem was really the work of Mozart and how much of it was completed by Franz Xaver Süßmayr. By the turn of our current century, the extent of Süßmayr’s involvement had been clearly established – so far as is likely to be possible – and the discussion moved towards the question of whether modern scholars could provide a completion superior to Süßmayr’s. Now that there are a number of ‘new’ versions of the Requiem, perhaps performing the ‘original’ completion is almost as controversial as performing a modern version.
If Süssmayr’s completion does contain obvious weaknesses in terms of certain movements (most obviously the ‘Sanctus’ and ‘Osanna’), and of various details of part-writing and orchestration, Süssmayr remains the only figure in this who actually knew Mozart and shared essential elements of his musical culture. Moreover, it was Süssmayr’s version that was known as ‘the’ Mozart Requiem for countless musicians and listeners until the last decades of the twentieth century. It provided material that finds echoes in several major composers (Verdi, Bruckner and Fauré immediately come to mind), so it would surely be wrong to discount a large period of productive reception on the pretext that inspired listeners were hearing partly in error.

The recent publication of David Black’s new edition of Süssmayr’s version provides an excellent opportunity to record the original completion yet again. Not only does the new edition show very clearly the areas completed by Mozart and the precise extent of Süssmayr’s additions, it also presents several details that have been obscured by later ‘improvements’, particularly those added in the first published edition (which does not mention Süssmayr), by Breitkopf & Härtel in 1800. Black’s new edition therefore returns the work to the state it was in during the first, crucial years of its exposure to the public, and this in turn provides an ideal opportunity to consider how the work may actually have sounded at its very first performance.
It would be natural to assume that the first performance of the Requiem was the one arranged by the original commissioner (and purported composer), Franz Count von Walsegg, at a Mass in memory of his wife at a church in Wiener Neustadt on 14 December 1793. But in fact (and probably without the count’s knowledge), Süßmayr’s completion of the Requiem had already been presented in Vienna on 2 January 1793, just over a year after the composer’s death. This was at a well-documented benefit concert for Mozart’s widow, Constanze, which his great friend and patron, Baron Gottfried van Swieten, promoted at a hall connected to a prestigious restaurant. Van Swieten was closely associated with Mozart’s assimilation of several key works by Bach and Handel during his Viennese years, but he was also responsible for encouraging the composer to arrange several such works, primarily by Handel, for performance with the Gesellschaft der Associierten Cavaliere in 1788–90. This society was reconvened for the benefit concert of 1793, so – although we do not have any details of the forces for this specific performance – Mozart’s Handel performances of just a few years previously offer a fairly consistent picture of the type and size of the performing group involved. Among other details, the most striking in terms of choral practice today is the fact that the chorus of c.16 singers is led by the four soloists rather than corralled as a separate body of performers. This not only helps to integrate the solo sections with the choral ones (there are several swift changes from one texture to the other, both across movements and sometimes within them); it also gives the choral line a different character, one inflected by soloistic projection. This method of performance was entirely standard in much European choral music
of the seventeenth and eighteenth centuries (and is well demonstrated in all Dunedin performances of works by Bach and Handel), and Mozart’s practice was no different in this respect.

If the two main challenges of this project are to explore the implications of Mozart’s likely choral texture, and to try and envisage how the work may have been heard for the very first time, both are made more problematic by the strong possibility that there was an earlier performance of at least part of the Requiem. The fact that there was a Requiem Mass held for Mozart in St Michael’s Church on 10 December 1791 (five days after his death) has been well established, but two of the four references to this note that Mozart’s ‘own Requiem’ was performed. While there is an outside chance that all the sketched movements (most of the sequence and the offertory) may have been performed with just the composed vocal parts and a realized organ accompaniment, the most likely sections to have been performed would be the opening introit (entirely finished by Mozart) and the ‘Kyrie’, which was orchestrated with *colla parte* instruments by two unknown hands shortly after Mozart’s death. We have a relatively clear idea of the forces available at the church: about half the number of strings used in the 1793 premiere and a standard vocal complement of eight singers. Again, the singers would most likely have comprised four of solo capability and four (or slightly more) doubling ripienists, so the basic choral principle would have been the same. Given that there is evidence of at least one other performance with a choir of this small scale during the early years of the work’s existence, there is every incentive to imagine what a small-forces version might have sounded like.
The library of St Michael’s Church also contains parts for Mozart’s early
offertory *Misericordias Domini*, K. 222, recently identified by David Black.
These date from around 1791 (there are records to show that a motet by
Mozart was copied in May that year) and therefore imply a performance at
the church during the last year of Mozart’s life, with the same scale of forces
as was to be used in the Requiem service. This piece furthermore provides
a very interesting companion to the Requiem, given that it is in the same
key and is an essay in contrapuntal construction. The short text (‘I will
sing of the mercies of the Lord for ever’) spawns a piece of almost comical
length: not only is virtually every contrapuntal combination of the opening
material explored in turn, but Mozart in ‘neo-modal’ style visits virtually
every key centre of the scale (except the awkward phrygian mode of the
second degree). This systematic approach to composition is balanced by an
overall form that uses sonata principles (the ‘second subject’ is uncannily
similar to the opening of Beethoven’s ‘Ode to Joy’) and a dramatized
conclusion. At the very least, this fascinating piece gives us an idea of some
of the compositional challenges that Mozart relished, particularly those that
he would tackle to such effect in his very last work.

Mozart would probably have balked at his swift canonisation and found
the issues of the Requiem’s authorship rather amusing: composition to him
was normally a spontaneous affair, somewhat akin to performance, and
impersonation was one of his own specifically musical gifts. Yet through
this mercurial, frenetic approach to his profession, Mozart achieved a
profundity that is truly startling. Within the necessary sobriety of a church
idiom he was able to pack in virtually all the styles and textures he had developed on the opera and concert stage, bringing a dramatic flair to the Requiem text that has been a challenge to all subsequent composers in the genre. The opening movement sees him taking the traditional elements of church music – plainsong cantus firmus and fugue – and imbuing them with a lyricism and momentum that would normally be associated with much more up-to-date genres of music. Mozart’s debt to the opening chorus of Handel’s funeral anthem *The ways of Zion do mourn* (which may well have also played a part in the invention of the ‘Song of the Armed Men’ from *Die Zauberflöte*, written at very nearly the same time) seems almost certain. But the transformation is clearly Mozart’s own, rendering this opening, with its very human, almost limping gait, one of the most recognizable in western music. It would be easy to imagine that such a combination of ‘modern’ human elements and traditional church style might render the latter as a sort of parody, but somehow both styles are integrated without either necessarily sounding like the ‘home’ style.

Mozart’s late contrapuntal style is also evident in the ‘Kyrie’ (again borrowing from Handel, this time from the end of the Dettingen anthem) and ‘Quam olim Abrahae’ fugues, ones in which we can almost hear the composer’s imaginary competition with Bach, as he discovers and deploys as many combinations as possible. Perhaps it is this sense of historical competition that gives these pieces such dramatic energy, a sort of desperation that is a model for anguished music in the classical era. Another particular challenge must have been the sequence, with its long, rambling text. Rather like a keyboard
fantasia in its variety of stylistic allusions, Mozart’s sequence takes us swiftly from dramatic fantasy, through operatic ensemble, French overture, ritornello vocal ‘concerto’, back to fantasy and closing lament (a surviving sketch by Mozart suggests that an Amen fugue may originally have been planned). The musical sequence thus provides a sort of roundedness that the text here tends to lack. Only the ‘Tuba mirum’ is in a completely open form, ending with no reference to its opening melody, as if it were following the swift psychological progress of an operatic ensemble.

Aspects of sonata style are also a means of providing contrast within cohesion: in the very first movement the ‘Te decet hymnus’ section, set to the Gregorian *tonus peregrinus*, provides a contrasting ‘second subject’. Yet the circling figuration of the instrumental parts at this point is later integrated into a countersubject for the return of the ‘Requiem’ theme. Of the various vocal idioms that Mozart had at his disposal, only aria is effectively absent. But aspects of aria style are readily evident in fully choral numbers such as the ‘Lacrimosa’ and ‘Hostias’, and also in the largely convincing ‘Benedictus’ ensemble, for which there is sadly no evidence of Mozart’s direct compositional involvement. In all, absolute originality of musical material is clearly not the essential aspect of Mozart’s achievement. Rather it is his stunning ability to combine the diverse idioms and genres of varying ages, in such a way as to generate works that seem ever new and direct. And such directness almost always seems to bring with it the trace of human emotions and movement, as if Mozart could capture the physical and mental essence of people in a way that we can almost recognize.
Mozart’s own Requiem Mass in St Michael’s Church on 10 December 1791 seems to have been organized partly by the impresario, librettist and actor (and thus Mozart’s close collaborator in *Die Zauberflöte*), Emanuel Schikaneder. The church was specifically associated with the court, its musicians and the operatic community. Both the available lists of musicians and the parts for the *Misericordias* point to an ensemble of eight singers, single wind and single lower strings with doubled violins. It may well be that the opera musicians came up with instruments that were not normally available, specifically the two basset horns. The doubling of vocal lines in contrapuntal music by trombones was standard practice, evident in the *Misericordias* parts, and is particularly effective when there are only two singers per part. While it is likely that trumpets and timpani would have been available for Mozart’s fully finished introit, it is not clear whether the parts for these instruments in the ‘Kyrie’ were written before 10 December 1791, so they are omitted in the small, ‘church’ version of the ‘Kyrie’.

For the 1793 performance of the completed Requiem, the surviving parts of several of Mozart’s Handel performances give us a reasonable indication of the numbers involved. These performances had also been promoted by van Swieten with the same society and, indeed, Mozart’s version of *Acis and Galatea* was performed in the same venue as the Requiem, the Jahn-Saal
in Vienna. The vocal forces therefore comprise the four soloists plus up to three ripienists and the strings are provided with a relatively generous six violins to a part, with slightly smaller numbers for the lower parts. The sorts of soloist available in the Handel performances were very clearly associated with dramatic performance (for instance, Mozart’s sister-in-law, Aloysia Weber, was a regular member of the ensemble), which might suggest that the choruses benefited from a relatively soloistic form of delivery. One particular issue about the venue was the fact that no organ was available in the hall. While the role of a keyboard continuo is less vital here than in earlier church styles, it is unlikely that it would have been missed out entirely. The 1793 performance may well thus have employed a fortepiano for the purpose (a reference survives for the use of a fortepiano in a performance of the Requiem in Stockholm, some ten years later).

This project would not have been possible without the wonderful support of Dr David Black, who gave me early access to his new edition of the Süßmayr version of the Requiem and also to his seminal dissertation on the church-music culture of Mozart’s Vienna. He has pointed me in the right direction in numerous ways, particularly in relation to the sources for the size and type of forces. Thanks are also due to David Lee for preparing the performing edition of the Misericordias from the original St Michael’s Church parts.

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KEY SOURCES

There are probably more writings on Mozart’s Requiem than for virtually any other piece of classical music (at least in proportion to its relatively short duration). The references listed here are the ones particularly relevant to the preparation of this recording.


Simon P. Keefe, *Mozart’s Requiem – Reception, Work, Completion* (Cambridge: Cambridge University Press, 2012). This gives a thorough history of the reception of the Requiem and outlines most of the disputes that have surrounded the work. Among many other things, it provides a good case for not dismissing the Süssmayr version.

David Ian Black, ‘Mozart and the Practice of Sacred Music, 1781–91’, PhD thesis (Harvard University, 2007). Black’s dissertation is indispensible in providing a thorough and revised view of Mozart’s work in Vienna as a church composer. It is particularly important for its study of the circumstances surrounding the Mass in memory of Mozart at St Michael’s Church.
I. INTROITUS

1. Requiem aeternam
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.

II. KYRIE

2. Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

III. SEQUENZ

3. Dies irae
Dies irae, dies illa
Solvet saeclum in favilla,
as foretold by David and the Sibyl. Great trembling there will be when the judge descends from heaven to examine all things closely.

4. Tuba mirum
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 judicetur. Judex ergo cum sedebit, quidquid latet, apparebit, nil inultum remanebit. Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

5. Rex tremendae
Rex tremendae majestatis, qui salvandos salvas gratis, salve me, fons pietatis.
6. Recordare
Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

7. Confutatis
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to your right hand.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.
8. Lacrimosa
Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

That day of tears and mourning,
when from the ashes shall arise
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them rest. Amen.

IV. OFFERTORIUM

9. Domine Jesu
Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarum,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion’s mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

10. Hostias
Hostias et preces tibi, Domine,
laudis offerimus.
Tu sucipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam.

Sacrifices and prayers of praise, Lord,
we offer to you.
Receive them on behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life.
11. *Quam olim Abrahae*
Quam olim Abrahae promisisti et semini ejus.

Which was promised to Abraham and his descendants.

**V. SANCTUS – BENEDICTUS**

12. *Sanctus*
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth; pleni sunt caeli et terra gloria tua. Osanna in excelsis.

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

13. *Benedictus & Osanna*
Benedictus qui venit in nomine Domini.

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

Osanna in excelsis.

Hosanna in the highest.
VI. AGNUS DEI

14. 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.

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

VII. COMMUNIO

15. 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.

Let eternal light shine on them, Lord,
as with your saints in eternity,
because you are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

16. Cum sanctis
Cum sanctis tuis in aeternum,
quia pius es.

As with your saints in eternity,
because you are merciful.
MISERICORDIAS DOMINI IN D MINOR, K. 222

17. ‘Offertorium de tempore’
Misericordias Domini in aeternum cantabo.
Psalm 88 [89]: 2
I will sing of the mercies of the Lord for ever.
King James Bible

RECONSTRUCTION OF MUSIC PERFORMED AT THE REQUIEM MASS FOR MOZART 10 DECEMBER 1791

18. Requiem aeternam
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.
Grant them eternal rest, Lord, and let perpetual light shine on them.
You are praised, God, in Zion, and homage will be paid to you in Jerusalem.
Hear my prayer, to you all flesh will come.
Grant them eternal rest, Lord, and let perpetual light shine on them.

19. Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.
Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.
John Butt *director*

**Soloists**
Joanne Lunn *soprano*
Rowan Hellier *alto*
Thomas Hobbs *tenor*
Matthew Brook *bass*

**Soprano**
Joanne Lunn
Emily Mitchell
Rachel Redmond
Claire Evans

**Alto**
Rowan Hellier
Amy Lyddon
Judy Brown
Hannah Cooke

**Tenor**
Thomas Hobbs
Malcolm Bennett
David Lee
William Balkwill

**Bass**
Matthew Brook
Robert Davies
Jon Stainsby
Dominic Barberi
Orchestra

**Violin**
Cecilia Bernardini *leader*
Sarah Bevan Baker
Sophie Barber
Colin Scobie
Hilary Michael
Beatrice Scaldini
Rebecca Livermore
Kristin Deeken
Daniel Edgar
Nia Lewis
Jill Samuel

**Viola**
James Boyd
Alfonso Leal del Ojo
Louise Hogan
Mark Braithwaite

**Cello**
Jonathan Manson
Alison McGillivray
Emily Ashton

**Double Bass**
Timothy Amherst
Sarah Halpin

**Corno di Bassetto**
Nicola Boud
Katherine Spencer

**Bassoon**
Peter Whelan
Carles Cristobal

**Trumpet**
Paul Sharp
Simon Munday

**Timpani**
Alan Emslie

**Fortepiano/Organ**
Robert Howarth
*Fortepiano kindly loaned by the University of Glasgow*

**Keyboard Technician**
Keith McGowan

**Pitch:** $a' = 430$Hz
The Dunedin Consort takes its name from Edinburgh’s castle (Din Eidyn) and, like that famous landmark, has great cultural significance in Scotland’s capital city and beyond. Founded in 1995, the Dunedin Consort has explored the major Baroque repertoire and commissioned several new works. Under the musical direction of John Butt since 2003, it has consolidated its existing strength in Baroque music, winning the 2008 Midem Baroque Award and the 2007 Gramophone Award for Best Baroque Vocal Album (for its recording of the original Dublin version of Handel’s *Messiah*).

Dunedin’s commitment to excellence in both live performances and recordings, coupled with the latest research in historical performance, is allied with a strong belief in supporting new music. As part of its contemporary strand, it has commissioned and performed works by living composers – including William Sweeney, Errollyn Wallen, Peter Nelson and Sally Beamish – to complement and enhance the meaning of the old masterpieces. The Dunedin Consort has performed at music festivals in Scotland (including the Edinburgh International Festival), Canada, Italy, Spain, Ireland, Germany,
Israel and France, broadcasts frequently on BBC Radio 3 and BBC Scotland, and enjoys a close relationship with Linn.

The Dunedin Consort’s 2008 releases of Bach’s *Matthew Passion* (last performing version, c.1742) and Handel’s *Acis and Galatea* (original Cannons performing version, 1718) both received many plaudits, including a Gramophone Award nomination for *Acis and Galatea*.

In 2010 Dunedin released Bach’s Mass in B minor (Breitkopf & Härtel edition, edited by Joshua Rifkin, 2006) to critical acclaim, while 2013 saw the release of its *John Passion* (reconstruction of Bach’s Passion liturgy), which was nominated for a Gramophone Award and was both Gramophone and BBC Music Magazine’s ‘Recording of the Month’. The year also saw the Dunedin Consort’s first instrumental release: Bach’s Brandenburg Concertos, which received rave reviews.
John Butt is Gardiner Professor of Music at the University of Glasgow and musical director of Edinburgh’s Dunedin Consort.

As an undergraduate at Cambridge University, he held the office of organ scholar at King’s College. Continuing as a graduate student working on the music of Bach, he received his PhD in 1987. He was subsequently a lecturer at the University of Aberdeen and a Fellow of Magdalene College, Cambridge, before joining the faculty at UC Berkeley in 1989 as University Organist and Professor of Music. In autumn 1997 he returned to Cambridge as a University Lecturer and Fellow of King’s College, and in October 2001 he took up his current post at Glasgow. His books have been published by Cambridge University Press: they include *Bach Interpretation* (1990), a handbook on Bach’s Mass in B minor (1991) and *Music Education and the Art of Performance in the German Baroque* (1994).

Marking a new tack, *Playing with History* (2002) examined the broad culture of historically informed performance and attempted to explain and justify it as a contemporary phenomenon. Butt is also editor or joint editor of both the Cambridge and Oxford Companions to Bach and of the *Cambridge History of Seventeenth-Century Music* (2005). His book on Bach’s Passions, *Bach’s Dialogue with Modernity*, was published in 2010, and explores the ways in which Bach’s Passion settings relate to some of the broader concepts of modernity, such as subjectivity and time consciousness.
Butt has been guest conductor with the Orchestra of the Age of Enlightenment, Irish Baroque Orchestra, Philharmonia Baroque Orchestra, Royal Academy of Music/Kohn Foundation Cantata Series, Scottish Chamber Orchestra and Royal Conservatoire of Scotland Chamber Orchestra and Chorus. Butt also continues to be active as a solo organist and harpsichordist: 11 recordings on organ, harpsichord and clavichord have been released by Harmonia Mundi. As conductor or organist he has performed throughout the world, including recent trips to Germany, France, Poland, Israel, South Korea, Canada, Belgium, Holland and the Irish Republic.

In 2003 Butt was elected to the Fellowship of the Royal Society of Edinburgh and received the Dent Medal of the Royal Musical Association. That year his book *Playing with History* was shortlisted for the British Academy’s annual Book Prize. In 2006 he was elected Fellow of the British Academy and began a two-year Leverhulme Major Research Fellowship for his research on Bach’s Passions. In 2010 he was appointed to the Council of the Arts and Humanities Research Council, and the following January he became the fifth recipient of the Royal Academy of Music/Kohn Foundation’s Bach Prize, for his work in the performance and scholarship of Bach. In 2013 Butt was appointed OBE for his services to music in Scotland.
Joanne Lunn studied at the Royal College of Music in London, where she was awarded the prestigious Tagore Gold Medal.

Lunn has performed with the Orchestra of the Age of Enlightenment, Monteverdi Choir and Orchestra, Academy of Ancient Music, Musiciens du Louvre, Concerto Köln, Bach Collegium Japan, Akademie für alte Musik (Berlin), Musik Podium Stuttgart and many others, at venues including the Conservatoire Royal (Brussels), Tchaikovsky Concert Hall (Moscow), Sage Gateshead and St Paul’s Cathedral, and at the Halle Handel Festival and BBC Proms. Her repertoire includes Bach’s Matthew Passion, John Passion, B minor Mass, Easter Oratorio and Magnificat, Haydn’s Heiligesse, Harmoniumesse, Paukenmesse, Nelson Mass and Creation, Handel’s Messiah, Saul and L’Allegro, Il Penseroso ed il Moderato, Purcell’s Dido and Aeneas, Faure’s Requiem, Mozart’s C minor Mass, Mahler’s Fourth Symphony, Zelenka’s Missa votiva and John Rutter’s Mass of the Children.

Lunn’s extensive discography includes Vivaldi’s Laudate pueri with the King’s Consort (Hyperion), Haydn Masses with Sir John Eliot Gardiner and the Monteverdi Choir (Philips), Rutter’s Mass of the Children with the City of London Sinfonia conducted by the composer (Collegium), Gardiner’s Bach cantata cycle recorded during the Bach Pilgrimage in 2000 (Deutsche Grammophon/ Soli Deo Gloria), Bach’s Easter Oratorio with Frieder Bernius and the Stuttgart Kammerchor (Carus) and Bach’s motets with the Hilliard Ensemble (ECM), Messiah with the RPO and Rutter, and Bach’s Wedding Cantata with Bach Collegium Japan (BIS) and John Passion with the Dunedin Consort (Linn), which was nominated for a Gramophone Award.
Rowan Hellier studied at the Royal Scottish Academy of Music and Drama and the Guildhall School of Music and Drama. She then joined the International Opera Studio at the Berlin Staatsoper, where her roles included Zweite Dame (Die Zauberflöte), Annina (La Traviata), Kate Pinkerton (Madama Butterfly), Der Trommler (Der Kaiser von Atlantis), the Shepherd (Tosca) and the title role in Vanitas at both the Berlin and Hamburg Staatsoper.

Hellier has worked with leading conductors such as Alexander Vedernikov, Laurence Cummings, Vladimir Jurowski, Julien Salemkour, Nicholas Collon, Leo Hussain, Alexander Soddy, Omer Meir Wellber and Stephen Barlow.

Hellier’s concert performances include the world premiere of Alasdair Nicolson’s Five Hauntings with the BBC Symphony Orchestra at the St Magnus International Festival, as well as regular appearances at the Wigmore Hall with the Prince Consort. Other highlights include Elgar’s incidental music for Grania and Diarmid with the BBC SO for BBC Radio 3 and Judith Weir’s woman.life.song at both the Bregenz Festival and LSO St Luke’s. Hellier has given recitals at the Opéra de Lille, Oxford Lieder Festival and Perth Festival of the Arts. Oratorio performances include Handel’s Messiah, Rossini’s Stabat Mater, Verdi’s Requiem and Beethoven’s Missa solemnis.

Among Hellier’s recordings, she is the mezzo soloist in Honegger’s Roi David for the Junges Ensemble Berlin.
Thomas Hobbs studied at the Royal College of Music and the Royal Academy of Music. He was a Royal Philharmonic Society Young Artist and an Associate Artist of Classical Opera. Hobbs has performed and recorded with many leading ensembles, including the Cardinall’s Musick, the Tallis Scholars, I Fagiolini, the Sixteen, Polyphony and the Dunedin Consort, with the last of whom he has recorded Handel’s Acis and Galatea and Bach’s B minor Mass to critical acclaim. Hobbs works frequently with Philippe Herreweghe and Collegium Vocale Gent, with whom he regularly tours throughout Europe and the USA as a soloist.

Operatic parts include the title role in Albert Herring, Acis (Acis and Galatea), Ferrando (Così fan tutte), Ramiro (Cenerentola), Conte (Il barbiere di Siviglia), Fileno (La fedeltà premiata) and a critically acclaimed Telemachus (The Return of Ulysses) for English National Opera. Recital highlights include Brett Dean’s Winter Songs at the Cheltenham Festival, Vaughan Williams’s On Wenlock Edge with the Edinburgh Quartet, Schubert’s Schöne Müllerin and Schumann’s Liederkreis Op. 39, a recital of Mozart songs at Kings Place, London, and recitals for the Festival Accademia delle Crete Senesi in Tuscany, to which he is now invited regularly.

Hobbs’s recent concert performances have included tours with Collegium Vocale; Bach’s B minor Mass and the title role in Joshua with the Akademie für Alte Musik; debuts with the Bournemouth Symphony, Northern Sinfonia, City of Birmingham Symphony and Royal Scottish National orchestras; engagements with the Pygmalion and Capella Amsterdam ensembles; Handel’s Esther with the Dunedin Consort at the Wigmore Hall; Handel’s Utrecht Te Deum with the Accademia Bizantina conducted by Ottavio Dantone; Monteverdi’s Orfeo with the Academy of Ancient Music; and Bach’s Christmas Oratorio with the Australian Chamber Orchestra.
Matthew Brook has appeared as a soloist throughout Europe, Australia, North and South America and the Far East, working extensively as a recitalist and concert artist with Gardiner, Hickox, Mackerras, Christophers, Rousset, McCree and Elder, and with many orchestras and ensembles, including the Philharmonia, London Symphony and Royal Philharmonic orchestras, St Petersburg Philharmonic, Freiburger Barockorchester, BBC National Orchestra of Wales, Orchestra of the Age of Enlightenment, Hallé Orchestra, English Baroque Soloists, Collegium Vocale Gent, Gabrieli Consort, the Sixteen, Melbourne Symphony Orchestra, Dresden Staatskapelle, Orchestre de Chambre de Paris, Salzburg Mozarteum Orchester and Orchestra Philharmonique de Strasbourg.

Highlights of Brook’s operatic roles include Seneca in *L’incoronazione di Poppea* at the Maggio Musicale Fiorentino and Il Re in *Ariodante* with Il Complesso Barocco and Alan Curtis.

Brook’s recordings include Counsel in *Trial By Jury* and Friar Tuck in *Ivanhoe* (both by Arthur Sullivan) with the BBC National Orchestra of Wales (Chandos); Bach’s *Christmas Oratorio* and Rameau’s *Anacréon* with the Orchestra of the Age of Enlightenment; a Gramophone Award-winning recording of Handel’s original Dublin score of *Messiah*, Bach’s *Matthew Passion* and B minor Mass, and Handel’s *Acis and Galatea* and *Esther*, all with the Dunedin Consort (Linn); and Il Re di Scozia in Handel’s *Ariodante* with Il Complesso Barocco and Joyce DiDonato in the title role (Virgin Classics).
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