



HSECCWROCLAW

Berlioz
Grande Messe des Morts
1837

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WROCLAWMCCREESH

Berlioz

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PAUL MCCREESH

ENSEMBLE WROCLAW

ROBERT MURRAY *Tenor*

GABRIELI PLAYERS

WROCLAW PHILHARMONIC ORCHESTRA

CHETHAM'S SCHOOL OF MUSIC SYMPHONIC BRASS ENSEMBLE

GABRIELI CONSORT

WROCLAW PHILHARMONIC CHOIR

AGNIESZKA FRANKÓW-ŻELAZNY *Artistic Director, Wrocław Philharmonic Choir*

BENJAMIN BAYL *Assistant Conductor*

NICOLE TIBBELS *Pronunciation Advisor*

INTRODUCTION

The city of *Wrocław* in south-west Poland is both a deeply historic and dynamic modern-age city where economic growth and cutting-edge technology co-exist alongside a lively and flourishing cultural scene. It is home to one of Europe's oldest universities and to numerous festivals, of which the most widely known is *Wratislavia Cantans*, founded in 1966 by the great Polish conductor, Andrzej Markowski. For over 46 years Wratislavia Cantans has welcomed many outstanding artists to the beautiful ancient churches and historic buildings within the City of Wrocław and in the surrounding area of Lower Silesia; it has recently been revitalised and expanded by its general director Andrzej Kosendiak and its artistic director, the acclaimed conductor Paul McCreesh. The festival honours the vision of its founder in celebrating choral and vocal music of all sorts, especially that from within the oratorio tradition. The festival seeks not only to bring many of the world's leading musicians to the city and surrounding Silesian towns, but also to engage these artists in collaborations with the many outstanding musicians resident in the city, in order to create a lasting impact on the city's artistic development.

Wrocław's growing reputation as an important artistic centre was recently confirmed by the commissioning of one of Europe's most prestigious concert halls, the *National Forum of Music*. The new complex will comprise an 1,800-seat concert hall and three chamber recital rooms, with office, conference, exhibition and rehearsal spaces. It will be home to Wrocław's many ensembles and festivals as well as hosting performances by the world's leading orchestras and soloists.

Co-financed by the European Union, designed by Prof. Stefan Kuryłowicz and with acoustical supervision by the renowned Artec consultancy, the hall's opening in 2013 is keenly anticipated.

This is the first in a new series of oratorio recordings celebrating the collaboration between Wratislavia Cantans and its artistic director Paul McCreesh. These recordings will feature many of Wrocław's finest musicians and the Gabrieli Consort & Players, alongside guest ensembles and outstanding young musicians, who will come together as *Ensemble Wrocław*.

This first recording of Berlioz's monumental *Grande Messe des Morts* is a typical collaborative project, with a vast, specially-convened ensemble, incorporating musicians from the Wrocław Philharmonic Orchestra, the Gabrieli Players, invited guest musicians, outstanding young Polish string players and brass and percussion players from Chetham's School of Music in Manchester. Two acclaimed choirs, the Wrocław Philharmonic Choir (director Agnieszka Franków-Żelazny) and the Gabrieli choir come together once again to form a huge chorus of over two hundred voices. The recording took place in the great Gothic church of St Mary Magdalene, scene of so many legendary performances in the history of Wratislavia Cantans.

Wrocław has recently been selected as European Capital of Culture 2016.

ACKNOWLEDGEMENTS

I would like to thank the many people who worked incredibly hard to realise this vast and almost impossible project; in particular, Przemysław Loho, Piotr Turkiewicz and Joanna Engel in Wratislavia Cantans; Nicola Loughrey (General Manager), David Clegg (Choral Manager) and the team at Gabrieli who booked the largest ever contingent of Gabrieli singers and brass players; Stephen Threlfall and David Chatterton from Chetham's; Radek Pujanek for auditioning so many young Polish string players; Jacek Sosna, the Wrocław musicians' representative; Adrian Bending for his work with historical percussion; Agnieszka Franków-Żelazny, Benjamin Bayl and Nicole Tibbels for their great support during the sessions; Nicholas Parker and Neil Hutchinson in the recording box and editing studio; Mike Abrahams for his tireless dedication in design; and Marcin del Fidali and Magda Wójcik and their team for constructing a stage the size of a small airport all through the night, and for incorporating numerous adjustments whilst still smiling!

Most of all I should like to thank Andrzej Kosendiak, General Director of the Wratislavia Cantans Festival, and the wonderful Mayor of Wrocław, Rafał Dutkiewicz, for their unwavering commitment and support. Wrocław is indeed a blessed city whilst it has these two men to fight for the importance of culture in our lives. Thank you – Dziękuję bardzo – to all!

Paul McCreesh



PROGRAMME NOTE

Berlioz *Grande Messe des Morts (Requiem)*
for tenor solo, chorus, large orchestra and four brass ensembles

REQUIEM & KYRIE Berlioz grew up in a tradition which harnessed music to the service of *la gloire*, for
DIES IRÆ the French Revolution had found large-scale ceremonial very much to its taste,
QUID SUM MISER and composers of the time were able to extend themselves in a manner highly
REX TREMENDÆ prophetic of the coming romantic passion for the infinite and the immeasurable.
QUÆRENS ME The great outdoor *fêtes* of the 1790's employed enormous choruses accompanied
LACRYMOSA by armies of wind and percussion. This music was no longer played when Berlioz
OFFERTOIRE arrived in Paris as a medical student in 1821, but his first teacher, Jean-François
HOSTIAS Lesueur, had been a leading composer of such ceremonial music, with a style of
SANCTUS monumental simplicity that exactly suited large-scale outdoor performances. A
AGNUS DEI generation later, it was Berlioz's infusion of an expressive poetic style into the
grandiose outlines of the *Grande Messe des Morts* and the *Te Deum* that endowed
these works with such striking individuality.

The matching of space and sonority was one of Berlioz's lasting obsessions, and the scoring of the *Grande Messe des Morts*, notorious for its requirement of four brass ensembles in addition to a large orchestra and chorus, owes much to his disgust, in 1831, at finding the vast interior of St Peter's Basilica in Rome provided with a choir of 18 voices and a small organ on wheels. Such a building, he felt, surely cried out for immense forces. Twenty years later he witnessed the annual service for Charity Children in London's St Paul's Cathedral, at which 6000

children intoned 'All people that on earth do dwell'. The effect of huge numbers of voices in a huge interior space threw Berlioz into a delirium of emotion from which he took days to recover.

Conversely, he hated noisy pit bands in small theatres, objected constantly to the over-use of trombones and bass drum at the Opéra-Comique, and felt deeply that the experience of music must relate to the building in which it is heard and to the disposition of performers and audience within that building. The *Te Deum* is based on the concept of pitting an organ against an orchestra at opposite ends of a large church. His aim in such works as these was to construct a huge three-dimensional block of sound in which the contemplative soul might lose itself in humility and wonder and, in the *Grande Messe des Morts*, to create an all-consuming apocalyptic musical equivalent of the Last Judgment. It was the kind of musical experience no one had dreamed of before. Saint-Saëns seems to have grasped the nature of the acoustical idea when he said, 'It seemed as if each separate slim column of each pillar in the church became an organ pipe and the whole edifice a vast organ'.

His opportunity to exploit these ideas came in 1837 when a Requiem was commissioned by the Minister of the Interior for a grand public ceremony to be performed on the second anniversary of the death of General Mortier, killed in an attempted assassination of King Louis-Philippe. He set to work at once like a man possessed: 'The text of the Requiem was a quarry that I had long coveted. Now at last it was mine, and I fell upon it with a kind of fury. My brain felt as though it

would explode with the pressure of ideas. The outline of one piece was barely sketched before the next formed itself in my mind. It was impossible to write fast enough, and I devised a sort of musical shorthand which was a great help to me.'

Without hesitation Berlioz decided to assemble vast forces, both orchestral and choral, to do justice to the text. As well as the four additional brass groups, placed at the four corners of the performing mass, he requires an array of 16 timpani, bass drums, massed gongs and cymbals, four flutes, oboes and clarinets, eight bassoons, 12 horns and a string section for which he recommends at least 50 violins, 20 violas, 20 cellos and 18 double basses, in addition to a choir of at least 210 singers. He was finally able to show that the single trombone that represents the Last Judgment in Mozart's *Requiem* was inadequate – pathetic, he might have said.

The task of composition was made easier by recycling various ideas from earlier projects. The *Messe solennelle* of 1824 had included, in embryonic form, the immense fanfare that Berlioz now used to depict the Last Trump, 'tuba mirum spargens sonum'. The Kyrie of the early Mass also provided a theme that Berlioz thoroughly reworked for the Offertoire, which is romantically subtitled *Choeur des âmes du purgatoire* (chorus of souls in purgatory). Other passages were doubtless drawn from an oratorio entitled *Le dernier jour du monde*, planned in 1832, and from a huge seven-movement work begun in 1835 (but never finished) called *Fête musicale funèbre à la mémoire des hommes illustres de la France*. Its cumbersome title reveals what Berlioz meant when he said he had long coveted the

text of the Requiem mass; he may well have begun working with it two years earlier.

No sooner had the score been completed than the ceremony was cancelled, much to Berlioz's annoyance; but an opportunity to perform it arose a few months later when the French army, carving out an Empire in North Africa, lost its commander-in-chief in the heat of battle. So the *Grande Messe des Morts* was first performed in a memorial service in the church of the Invalides in Paris on 5 December 1837, a remarkable occasion of which Berlioz left a vivid account in his *Memoirs*. According to this account, the conductor, Habeneck, put down his baton at the very moment that he most needed to set the broad new tempo for the *Tuba Mirum*, since he felt the urge – obviously irresistible – to take a pinch of snuff. Berlioz, sitting near, leapt to his feet and gave the four beats of the new tempo and thus saved the performance from disaster. Unlikely though it seems, this incident is now widely regarded as historical, if unverifiable, fact.

The service was a stirring public occasion which conferred official approval upon the composer and created a wider awareness in Parisian circles of just how powerful and novel Berlioz's music was. No one could be left in any doubt of the force and originality of the composer's genius, an impression which is made equally strongly by the work today. Although the full score was published soon after its first performance, Berlioz gained more prestige than money from the event; indeed it was a high point in what was ultimately a tragic and disappointing career. He gave two more complete performances in Paris in later years, both in the church of St Eustache, near Les Halles. Elsewhere he played extracts in his concerts, including a

performance of the Offertoire in Leipzig in 1843 that deeply impressed Schumann.

It was the *Grande Messe des Morts* that inspired Heine to call Berlioz an ‘antediluvian bird, a colossal nightingale, a lark the size of an eagle’. Berlioz himself was stirred as much by the volcanic power of the Requiem text as by the technical innovations of his score. The vast spatial sonorities are a stroke of imaginative daring; but only three sections of the score employ the full panoply of instruments. The music is for the most part solemn and austere, even ascetic. There is little of the brilliant colour of Berlioz’s overtures, little of the intimacy of the songs, but a stern contrapuntal manner and an occasional modal flavour. The music is not that of an orthodox believer but of a visionary inspired by the dramatic implications of death and judgment. The images of Blake and John Martin come to mind. The *Grande Messe des Morts* reaches back to the long tradition of French choral music from before and after the Revolution, and offered inspiration to many who came after, including Verdi, Saint-Saëns, Messiaen and Britten.

Hugh Macdonald



REQUIEM & KYRIE

*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 defunctis, Domine,
et lux perpetua luceat eis.*

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

*To you praise is due upon Zion, O God,
and to you vows will be made
in Jerusalem.*

*Listen to my prayer,
unto you all flesh shall come.*

*Rest eternal
grant to the dead, Lord,
and may perpetual light shine on them.*

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

*Dies iræ, dies illa
Solvat saeculum in favilla...*

*Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

... Teste David cum Sibylla.

*Tuba mirum spargens sonum
Per sepulchra 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.*

*Day of wrath, that day
When the world will dissolve in ashes...*

*What trembling will there be,
when the Judge shall come,
and everything will be shattered!*

... As foretold by David and the Sibyls.

*The trumpet, spreading its wondrous sound
to the tombs of every region,
will gather all before the throne.*

*Death and all nature will both marvel,
when all creation arises
to answer before the judge.*

*A book of writing will be brought forth,
in which everything is contained,
and by which the world will be judged.*

*When the Judge is seated,
whatever is hidden will be exposed.
Nothing will remain unavenged.*

DIES IRÆ

QUID SUM MISER

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

*Recordare Jesu pie,
Quod sum causa tuae viae.
Ne me perdas illa die.*

*Oro supplex et acclinis,
Cor contritum quasi cinis.
Gere curam mei finis.*

*What am I, miserable one, then to say?
Whose advocacy shall I entreat,
when even the righteous are hardly secure?*

*Remember, merciful Jesus,
that your coming was for my sake.
Do not abandon me on that day.*

*I pray, bowed and kneeling,
my heart contrite as ashes.
Take care of me at the end.*

*Confutatis maledictis,
Flammis acribus addictis,
Voca me...
...et de profundo lacu!*

*Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus.*

*Having silenced the accursed,
consigning them to acrid flames,
summon me...
...from the deepest pit!*

*Deliver me from the lion's mouth,
lest I fall into darkness,
lest hell's abysses swallow me up.*

REX TREMENDÆ

*Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

*Recordare Jesu pie,
Quod sum causa tuae viae.
Ne me perdas illa die.*

*King of fearful majesty,
who freely saves the redeemed,
save me, fount of mercy.*

*Remember, merciful Jesus,
that your coming was for my sake.
Do not abandon me on that day.*

*Quærens me, sedisti lassus.
Redemisti crucem passus.
Tantus labor non sit cassus.*

*Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.*

*Ingemisco, tanquam reus...
Supplicanti parce Deus.*

*Seeking me, you sat down exhausted.
You redeemed me by suffering the cross.
Such great labour should not be in vain.*

*True judge of vengeance,
give me the gift of remission
before the day of accounting.*

*I sigh as one accused...
Spare the supplicant, O God.*

QUÆRENS ME

*Preces meae non sunct dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.*

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

*Inter oves locum presta,
Et ab haedis me sequestra.
Statuens in parte dextra.*

*My prayers are not worthy,
but you, oh bounteous one, be merciful,
lest I burn in eternal flames.*

*You who absolved Mary
and listened to the thief
have therefore given me hope.*

*Among the sheep grant me a place,
and separate me from the goats.
Set me on your right side.*

*Domine Jesu Christe! Rex gloriae!
libera animas omnium fidelium
defunctorum de poenis.*

*Domine, libera eas de poenis inferni
et de profundo lacu!*

*Libera eas,
et sanctus Michael signifer
repraesentet eas in lucem sanctam,
quam olim Abrahae
et semini ejus promissisti,
Domine Jesu Christe. Amen.*

*Lord Jesus Christ! Glorious King!
free the souls of the faithful departed
from punishment.*

*Lord, deliver them from the pains of hell
and from the deepest pit!*

*Deliver them,
and may St. Michael the standard-
bearer lead them forth into holy light,
as you promised once
to Abraham and his seed,
Lord Jesus Christ. Amen.*

OFFERTOIRE

LACRYMOSA

*Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus...*

*Pie Jesu Domine,
Dona eis requiem.*

*That mournful day,
when from the embers
the guilty man rises to be judged...*

*Merciful Lord Jesus,
grant them rest.*

*Hostias et preces
tibi laudis offerimus.
Suscipe pro animabus illis,
quarum hodie memoriam facimus...*

*Sacrifices and prayers
we offer to you in praise.
Receive them for the souls of those
whom today we commemorate...*

HOSTIAS

SANCTUS

*Sanctus, Sanctus, Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.*

Hosanna in excelsis.

*Holy, Holy, Lord of hosts.
Heaven and earth are filled with your glory.*

Hosanna in the highest.

AGNUS DEI

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

*Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.*

*Requiem aeternam
dona defunctis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum, Domine,
quia pius es. Amen.*

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

*To you praise is due upon Zion, O God,
and to you vows will be made in Jerusalem.
Listen to my prayer,
unto you all flesh shall come.*

*Rest eternal
grant to the dead, Lord,
and may perpetual light shine on them,
with your saints in eternity, Lord,
because you are merciful. Amen.*

Robin Tyson, former Head of Artistic Planning at the Gabrieli Consort & Players, interviews Paul McCreesh.

Robin Tyson: You have a distinguished catalogue of large-scale oratorio recordings.

What was it about the Berlioz Grande Messe des Morts that drew you to the work?

Paul McCreesh: Well, I admit it, of course there was a little desire within me to make a statement at the beginning of a new series of recordings. On the other hand, I didn't really want to conduct this work just because of the gargantuan forces involved. For many years I found the piece slightly bizarre; the great theatrical moments for which the work is renowned were evidently thrilling enough and four brass ensembles are always going to be a temptation to a conductor who started his career in the world of Venetian *cori spezzati*. But I felt that a much bigger challenge was to make convincing music out of those slightly idiosyncratic sections where Berlioz's intentions are nowhere near as obvious. I feel that the work is full of paradoxes; it's clearly a work that is indebted to the secularity of the French revolution but at the same time it's very French Catholic. It is also both thoroughly operatic and deeply religious. Berlioz himself said that if all of his works were to be consumed in a terrible fire, this would be the one he would wish to be saved. I wanted to find out why.

The work is best known for its Tuba Mirum movement, perhaps one of the most impressive moments in all music. Is this work a one-hit wonder, or is there more to it?

I think there are lots of things in this piece which are actually quite revolutionary but often escape attention. Clearly Berlioz is hugely attracted to the dramatic

INTERVIEW

PAUL MCCREESH
& ROBIN TYSON

possibilities of the text, not least the awe-inspiring terrors of the day of judgement. But it also occurs to me that so much of the work is intensely reflective and deeply prayerful. Take, for instance, the way in which, in the first few bars, Berlioz defines not only the sense of physical space, but the profundity of the subject matter by the use of pauses; and perhaps there is also a sense of the music struggling to get started under the weight of grief. The day of judgement – fear, trembling, awe and terror in the face of God – is portrayed as graphically as any other composer has ever managed, but Berlioz, like every great dramatist, well knew the value of restraint, and the vast forces are used very sparingly. Two of the most intense and ravishingly beautiful moments occur in between the three vast sections of the *Dies Irae*: the hauntingly plaintive *Quid sum miser*, where a solo cor anglais, solo bassoon and male voices create an exquisite delicacy of sound – the fragility of human existence expressed in a simple, unison vocal line. Likewise, the *Querens Me* is written in motet style for a *cappella* choir – the ancient polyphonic world of the Palestrinan school through the prism of Berlioz’s imagination.

There is quite often this mixture of forward- and backward-looking music, isn’t there? Yes indeed there is. Perhaps most obviously in the *Offertoire*, Berlioz presents an extraordinarily romantic view of a soul in purgatory. More than any other, this movement recalls the world of *Symphonie Fantastique* – a churning, broken-up melody which comes back and forth in a quasi-fugal style, but with incredibly expressive feeling. But at the same time the chorus intones a pseudo plainchant theme of two notes, constantly repeated in the manner of a litany – somewhat like

Monteverdi’s *Sonata Sopra Sancta Maria* from the *1610 Vespers* (although it is extremely unlikely Berlioz would have known this piece). I’ve always loved the *Sanctus* – one of the most exquisite pieces of French romanticism you will ever hear. It has both that wonderful sense of colour and ravishing quality of sound that is so very distinctive of French composers. Here, tremolando violas and four solo violins underpin an ethereal flute which hovers over the whole texture, with the high tenor solo in the great *haut-contre* tradition from Rameau through to Gluck, whose music Berlioz admired so much. In the reprise cymbals and a bass drum are added, like the gentle chains of an enormous thurible censuring a high altar. This incredibly sensuous portrayal of heaven is almost satirically celestial. It is starkly contrasted with an almost clunky and evidently terrestrial fugue. Berlioz of course was never a great contrapuntalist in the technical sense, but the use of old-style fugue at that moment serves to heighten the disparity between heavenly and worldly experiences.

You mention Berlioz’s sense of colour – that’s really one of the outstanding features of this work isn’t it?

Yes, I agree – and sometimes with quite simple effects. One of the most extraordinary moments is in the *Hostias* section, which is again reprised in the *Agnus Dei*; Berlioz has flutes playing chords in the highest register whilst the trombones play the deepest pedal notes possible on the instrument. It is the most bizarre effect and I’m not really sure what it means – is it another representation of the heaven and earth idea? I love the end of the *Agnus Dei* when the drums, which have hitherto played

only rolls and isolated notes, beat a funeral march. How typical of Berlioz to save this most obvious effect for the very last bars of the Requiem, as the imaginary cortege leaves the building.

You use French Latin in the recording. Was this particularly important and did it cause any problems for the singers?

I believe this is the first recording of Berlioz to use French Latin, and I think it will be very evident from the first bar how dramatically this changes the vocal colour. For me, to hear Italian vowels, and especially Italian consonants, in French music is profoundly jarring – indeed such consonants disturb the melodic beauty of many of Berlioz's lines. Of course it is always a challenge for choirs to modify their vocal production to encompass a different pronunciation system, but it was possibly an advantage for this half-Polish, half-British choir in that we were all having to adapt our way of singing for a unified conception. I should add that the choir comprised only sopranos, tenors and basses, as is quite common in this period in French music. The mezzos sing the soprano line, with Berlioz supplying occasional lower notes when the line is very high.

How did you assemble the vast number of musicians required for the recording?

The nice thing about this extraordinary project is that it incorporated a range of different ensembles with whom I have relationships. We had both my own Gabrieli choir, in its largest configuration (yet !), and the magnificent Wrocław Philharmonic Choir – really one of the most exciting young choirs on the scene at the moment. Within the orchestra there was a large contingent drawn from the

Wrocław Philharmonic (with whom I have also worked occasionally), and a huge phalanx of Gabrieli brass players. Additionally, we auditioned many wonderful young Polish string players to join us, as well as 20 or so brass and percussion players from Chetham's School of Music – wonderfully talented musicians who I've worked with for several years now.

Why did you add students to the ensemble?

For me making music is not just about working your way through repertoire and orchestras, or career building or collecting reviews; it's about the fundamental process of sharing musical experience. I am especially passionate about working with young people and introducing them to as wide a range of music as is possible. I'm particularly interested in trying to encourage historically-informed playing from young musicians at an earlier stage of their musical development and I also think that talented young musicians benefit hugely from being thrown into the professional environment, and learning 'with their ears' and from experience; I think it's an important addition to formal study. Twenty years ago I never dreamt that I would see teenagers playing natural trumpets, and 19th century horns and trombones, let alone playing them to a professional standard. It's great to add young musicians into the professional mix – it makes us all feel younger and keeps us on our toes!

Given your background of working with period instruments, you are naturally careful to perform with the right instruments. How did you go about finding and preparing the necessary instruments for this recording?

I was determined that we should use as many historic instruments as practically possible for this recording and we took a lot of trouble to source a whole range of 19th century brass and percussion instruments. It is this part of the orchestra where the difference is most audible. With modern brass you simply lose a vast range of colour; 12 modern French horns all pitched in F just sounds very loud and a little bit dull! Berlioz's ear for colour is second to none and he writes for high and low horns in virtually every possible key; likewise for natural trumpets, creating a brilliantly open sound in the fanfares. Some more unusual instruments include four cornets à pistons, the French valved cornet of the time; narrow bore trombones, which have a much cleaner attack; smaller tubas, and much rarer ophicleides, which have an altogether extraordinary sound. For the percussion we did a vast amount of research. Adrian Bending, the principal timpanist, was incredibly helpful and sourced proper 19th century timpani (all 16 of them!), bass drums and massed gongs and cymbals – and we even commissioned sticks with exactly the same kind of dried sponge that Berlioz requests. With such drums and sticks the special chordal effects of Berlioz's timpani writing are much more readily audible. With the string players, we weren't able to amass over 100 musicians able to play on entirely gut strung instruments but many of the players have been trained in 'period performance practice', so we took great care with bowing, articulation and graduated vibrato.

For both the performances and the recording, you placed Robert Murray, the tenor soloist, high up in the gallery, some way away from the rest of the players. Why did you do this?

I am generally very slavish about following instructions in a score to the letter, however when listening to a recording, the audience doesn't have the visual clues of a concert performance, so it can be important to use the recording process imaginatively to give the ear the impressions which the eye would otherwise catch. Berlioz gives the most incredible level of detail about how this piece should be performed: the brass ensembles, for instance, should not be placed in the four corners of the building (as is all too frequently done) but on the four corners of the performing ensemble, which makes a significant difference to the sound. Berlioz also describes the building in which the music is made as 'the most important of all the musical instruments'. Certainly the possibilities offered by the architecture of such churches as *Les Invalides* in Paris must have played an important part in the musical conception. I wanted to use the wonderful Gothic church in which we recorded as imaginatively as possible; we got a particularly beautiful sound of an ethereal, disembodied voice by placing the soloist in a high gallery. Given his fabulous sense of the practical, and his love of dramatic effect, I am sure that Berlioz would have adored the possibilities of the recording process; and no doubt he would have soon written a treatise on this!

Why have you launched your own record label?

I had a wonderful time working with Deutsche Grammophon for 15 years. However, the economic realities of the music business today are such that my artistic aspirations were no longer truly compatible with the direction that they, and most major record companies, seem to wish to take. I realise that I now have to

follow my own artistic agenda, although the parting has been a totally amicable one. Of course I am hardly the first artist in recent years to have to face this issue, and it's wonderfully encouraging to see artists now taking control of the recording process and producing recordings that are made with passionate artistic belief, not simply out of convenience and commercial opportunity. Of course the funding required for such endeavours can be a frightening obstacle and I do worry that the large-scale works will be recorded very rarely. But I hope that even if fewer recordings will be made in the future, they will be made with more love, commitment, joy and dedication. This has to be the ethos of all small record companies, including this one. When I became Artistic Director of the festival Wratistlavia Cantans, I was delighted that the organisation wanted to work with me as a musical partner to help develop not only the festival but also to engage with the city's orchestras and choirs. It seemed a natural extension of this relationship to make Wrocław a basis of my recording activity, at least for the major projects, and so I am thrilled that the Wratistlavia Cantans oratorio series will be a major part of the new record label.

This was obviously an enormous undertaking on behalf of everyone, particularly the Wratistlavia Cantans festival.

Wrocław is certainly an ambitious cultural centre, but I do feel that it should be my role to push and to challenge. I hope, at my best, to be a breath of fresh air – although I'm sure there are also days when I drive people crazy! It is a great pleasure to work in Wrocław, because, in the end, they are interested in doing things which are out of the ordinary. They are also very respectful and encouraging of me as a

musician. How we managed to put this project together I will never quite understand, but two of the people who were absolutely instrumental in doing so were the festival director Andrzej Kosendiak and the mayor Rafał Dutkiewicz. Both men have a great vision for the role of the arts in people's lives. This, allied with our wonderful Wratistlavia Cantans audience, who have been nurtured for many years in the sacred repertoire, create an incredibly special environment in which to make music; it is something that I do not take for granted.

Do you have any particular memories of making the recording?

This has certainly been a project I will never forget! The sheer practical side was overwhelming as literally hundreds of staging units had to be moved and built throughout the night. I have never seen quite so many copies of sheet music. It is certainly awe-inspiring to conduct such an enormous machine, even if the back row of the choir feels miles away. And, after several days you ache in a way which is difficult to describe! The whole process of rehearsal went through a crescendo effect as smaller groups were rehearsed and put together. One of my happiest memories is of the first time we assembled the full ensemble in the vast and beautiful church of Mary Magdalene and played through the *Dies Irae*. The look of absolute amazement, especially on the young musicians' faces, as we were surrounded by all that cataclysmic and thrilling noise, is something I will never forget. Indeed, even some very experienced musicians were smiling with joy, and I can assure you that doesn't happen too often in a conductor's life!

BIOGRAPHIES

CHETHAM'S SYMPHONIC BRASS ENSEMBLE

Chetham's School of Music is the largest specialist music school in the UK, with almost 300 students aged between eight and eighteen, drawn from around the globe. Housed in historic medieval buildings, unique to the North West of England's rich cultural heritage, the school's guiding principles are musical potential and accessibility, not background or the ability to pay. Over 90% of students receive financial support for their tuition.

Offering a cutting edge music programme, every Chetham's student receives choral training in addition to tuition in their specialist instrument. The school gives students a range of exciting musical opportunities, often through collaborations with leading artists. The dynamic partnership established between Chetham's and the Gabrieli Consort & Players is one such initiative.

The Chetham's Symphonic Brass Ensemble features the school's senior players from the brass department, which over the years has developed a reputation for excellence both in the UK and internationally. Students benefit from a broad range of teaching, classes and ensemble training which ensure they are adaptable and at home in a wide variety of situations, be that playing as soloists or in orchestral, big band or period instrument repertoire.

Founded by Paul McCreesh in 1982, Gabrieli Consort & Players are world-renowned interpreters of great choral and instrumental repertoire, spanning from the Renaissance to the present day. Their invigorating performances encompass major works from the oratorio tradition, virtuosic *a cappella* programmes and mould-breaking reconstructions of music for historical events. Gabrieli are acclaimed for their performances of Handel oratorios and Bach Passions and their past recordings with Deutsche Grammophon have garnered numerous international awards.

Gabrieli are regular visitors to the world's most prestigious concert halls. They are associated artists of the Wratistavia Cantans Festival in Wrocław and have embarked on an exciting partnership with the city's foremost choir, the acclaimed Wrocław Philharmonic Choir, with whom they collaborate on international touring.

Gabrieli are increasingly committed to working with young musicians. In October 2010, the Gabrieli Young Singers' Scheme was launched, establishing partnerships with four leading youth choirs, giving young singers the opportunity to train and perform with Gabrieli's professional musicians. The next recording in this oratorio series will bring this scheme to the recording studio, as members of each choir join Gabrieli and the Wrocław Philharmonic Choir for a recording of Mendelssohn's majestic oratorio, *Elijah*.

GABRIELI CONSORT & PLAYERS

PAUL MCCREESH

Paul McCreesh has established himself at the highest levels in both the period instrument and modern orchestral fields and is recognised for his authoritative and innovative performances on the concert platform and in the opera house. Together with the Gabrieli Consort & Players, of which he is the founder and Artistic Director, he has performed in major concert halls and festivals across the world and built a large and distinguished discography for Deutsche Grammophon.

McCreesh works regularly with major orchestras and choirs, and the larger choral repertoire, such as Britten's *War Requiem*, Brahms' *German Requiem* and Haydn's *The Creation* and *The Seasons*, features increasingly in his work. He has established a strong reputation in the field of opera conducting productions of Handel, Gluck and Mozart at leading European opera houses.

McCreesh is passionate about working with young musicians and enjoys established collaborations with Chetham's School of Music and many youth orchestras and choirs, both in the UK and internationally. He has been Artistic Director of the Wratislavia Cantans Festival since 2006 and has been Director of Brinkburn Music (in Northumberland, UK) for many years.

Robert Murray studied at the Royal College of Music and the National Opera Studio. He won second prize in the Kathleen Ferrier awards 2003 and was a Jette Parker Young Artist at the Royal Opera House Covent Garden.

Murray has established a formidable reputation in the widest range of operatic repertoire, from Classical roles such as Tamino (*Die Zauberflöte*), Ferrando (*Così fan tutte*) and Don Ottavio (*Don Giovanni*) to Toni Reischmann (Henze's *Elegy For Young Lovers*), Benvolio (*Romeo et Juliette*), Male Chorus (*The Rape of Lucretia*) and Tom Rakewell (*The Rake's Progress*). His engagements have included appearances at the Royal Opera House, Covent Garden; English National Opera; Opera North; and the Salzburg Festival. His recordings include a recital of Brahms, Poulenc and Barber with Simon Lepper, excerpts from Britten's *Gloriana* with Edward Gardner for Chandos and he appears on Malcolm Martineau's Complete Poulenc series for Signum.

ROBERT MURRAY

WROCLAW
PHILHARMONIC
CHOIR

Wrocław Philharmonic Choir was founded in 2006 and is directed by Agnieszka Franków-Żelazny, one of Poland's most renowned choral conductors. The choir has quickly established itself as a leading force in the Polish choral music scene; its dynamic profile encompasses a wide range of *a cappella* choral music as well as large-scale oratorio and symphonic repertoire. They work most frequently with the Wrocław Philharmonic Orchestra and the Wrocław Baroque Orchestra.

Wrocław Philharmonic Choir are increasingly expanding their work across Europe and recent projects have included partnerships with established groups such as Gabrieli Consort & Players and the NDR Orchestra. They have appeared at many prominent European venues and festivals and were the first Polish choir to appear at the BBC Proms. Known for its adventurous and exciting programming, the choir has worked with conductors Paul McCreech, Jacek Kasprzyk, Krzysztof Penderecki, James MacMillan, Mike Brewer and Bob Chilcott.

Established in 1954, the Wrocław Philharmonic Orchestra is renowned in the repertoire of many of the town's distinguished former visitors, such as Richard Wagner, Johannes Brahms, Edvard Grieg and Gustav Mahler, as well as in the core Polish repertoire. Since 2006, the orchestra has been led by general director Andrzej Kosendiak, a conductor specialising in early and choral repertoire and the dynamic driving force behind many of Wrocław's cultural initiatives, and artistic director Jacek Kasprzyk, one of the most outstanding Polish conductors of our day.

The orchestra performs a wide range of repertoire in symphonic and chamber formations. They frequently appear at international festivals and have been guests at such renowned venues as Alice Tully Hall, New York; the Vienna Musikverein; and the Concertgebouw, Amsterdam. In 2008, they released the first recording in a series of the complete works of the orchestra's patron, Witold Lutosławski.

WROCLAW
PHILHARMONIC
ORCHESTRA



Semi-chorus singers

denoted in italics /

kursywa – śpiewacy

wykonujący partię

semi-chorus

SOPRANO & MEZZO-SOPRANO

Ildikó Allen Dominika Ingot
Aldona Bartnik Agnieszka Jaroć
 Stephanie Bodsworth Barbara Jastrząb
Zoë Bonner Sophie Jones
Paulina Boreczko-
Wilczyńska Alexandra Kidgell
 Belinda Bradley Berenika Konar
Ewelina Koniec
 Emma Brain-Gabbott *Diana Kopeczek*
 Dorota Bronikowska Marcelina Królicka
 Claire Buckley Anna Krzyżowska-
 Maria Bzowska Kawalko
Alicia Carroll Monika Kuczera
 Maria Chowańska Carys Lane
 Małgorzata Cieżka Magdalena Lipska
Nicola Corbishley Clare Lloyd
 Urszula Czupryńska *Marta Mączewska*
 Sally Dunkley *Joanna Makowska*
 Natalia Eckert *Bianka Maxim*
 Cheryl Enever Gwendolen Martin
Magdalena Garbacz *Monika Michaliszyn*
Magdalena Garbat Amy Moore
 Ewa Gubańska Philippa Murray
 Carol Hall Marcjanna Myrlak
 Augusta Hebbert *Ewelina Nawrocka*
Aleksandra Hruby Agnieszka Niezgoda
 Justyna Ilnicka Ciara O'Connor

Robyn Parton
 Anna Patrys
 Monika Piechaczek
Ewa Pieronkiewicz
 Izabela Polakowska
Ruth Provost
Rachel Redmond
 Barbara Rogala
 Emily Rowley
 Agnieszka Ryman
 Christina Sampson
 Mariola Siejka
Dorota Stabolepszy
 Magdalena Staśto-Kotuła
 Joanna Stawarska
 Joanna Subel
 Katy Tansey
Abigail Temple
 Monika Tropper
 Lindsay Wagstaff
Andżelika Wesołowska
 Helen Withers
Ewelina Wojewoda
Ewa Wojtowicz
Violetta Wysocka-
Marciniak

TENOR

Robin Bailey
 Garth Bardsley
 Marcin Belcyr
 David Bellinger
Jakub Bieszczad
Samuel Boden
 Mark Bradbury
 Ben Breakwell
 Ronan Busfield
 Alastair Carey
Ashley Catling
Mark Chaundy
 Sean Clayton
 James Cormack
 Jonas Cradock
Dominik Czernik
 Jon English
 Richard Eteson
Darrell Forkin
 Simon Haynes
Benedict Hymas
 Piotr Jaroński
 Dawid Jarząb
Jarosław Kawalko
 Nicholas Keay
Sean Kerr

Andrii Khorsik
 Vernon Kirk
David Knight
 William Knight
Bartłomiej Kusior
 Wojciech Kwinta
 Marcin Magiera
Tomasz Maleszewski
John McMunn
 Norbert Meyn
 Matthew Minter
 Peter Morton
 Graham Neal
 Gerry O'Beirne
 Christopher
 O'Gorman
Tom Phillips
George Pooley
 Alastair Putt
 Benedict Quirke
David Revels
 Paul Robinson
Richard Rowntree
 Jacek Rzempoluch
 Nicholas Scott
Julian Smith

Michael Solomon
 Williams
 Julian Stocker
Gregory Tassell
 Tomasz Tracz
 Ashley Turnell
 Matthew Vine
 Adam Węgliński
 Peter Wilman
 Lucjan Wysłucha

BASS

Maciej Adamczyk
Christopher Adams
 Richard Bannan
 Neil Bellingham
 James Birchall
Francis Brett
 Tom Bullard
Jerzy Butryn
 Stawros
 Chatzipentidis
 Edmund Connolly
Robert Davies
 William Dawes
 Gareth Dayus-Jones
 Mateusz Dobrowolski
 Marek Dynowski
 Edward Elias
Julian Empett
Marek Fras
 Simon Gallear
William Gaunt
 Łukasz Geryń
 Gabriel Gottlieb
Adam Green
 John Herford
 Patryk Huńkowski
 Andrzej Janczak
 Oskar Jasiński
Łukasz Kazanecki
 Waldemar Kempka
 Cheyney Kent
 Krzysztof Kmieć
 Oskar Koziółek
 Karol Krawczyk
Dominik Kujawa
Nicolás Lartaun-
Oyarzun
 Adrian Lewandowski
 Paweł Marek
 Szymon Maxim
 Ryszard Młyńczak
 Jakub Niedziela
 Martin Oxenham
 Nicholas Perfect
Jan Pieter
 Marcin Pollak
Charles Pott
 Michał Pytlewski
 Michał Rybski
Richard Savage
 Michał Schoppa
Christopher Sheldrake

Greg Skidmore
 Sławomir
 Skomorowski
 Albert Stępień
 David Stuart
 Reuben Thomas
William Townend
 Lawrence White
 Jakub Witkowski
Piotr Woroniecki
Stuart Young
 Andrzej Zborowski
 Marek Żelazny

VIOLIN I	VIOLIN II	VIOLA	CELLO	DOUBLE BASS	FLUTE	HORN	BRASS ENSEMBLE 1	BRASS ENSEMBLE 3	* obbligato
Radosław Pujanek (leader)*	Wojciech Hazuka*	Artur Tokarek	Maciej Młodawski	Janusz Musiał	Jan Krzeszowiec*	Richard Bayliss	CORNET À PISTONS	TRUMPET	in orchestra /
Marcin Markowicz*	Tomasz Bolsewicz*	Natalia Makal	Maciej Kłopotcki	Adam Kotula	Małgorzata Świętoń	Gavin Edwards	Richard Fomison	David Chatterton	partie solowe
Bartosz Bober	Wioletta Porębska*	Artur Rozmysłowicz	Ewa Dymek Kuś	Damian Kalla	Ewa Mizerska	Carys Evans	Howard Rowntree	James Ghigi	
Andrzej Woźnica	Zuzanna Dudzic-	Ewa Hofman	Lidia Młodawska	Krzysztof Kafka	Agnieszka Karwowska	Sue Dent	Robert Vanryne	Rhiannon Hayes	† obbligato
Dariusz Blicharski	Karkulowska	Magdalena Olearczyk	Maria Ćmiel	Krzysztof Królicki		Martin Lawrence	Matthew Wells	Michael Mason	cor anglais
Tomasz Kulisiewicz	Krzysztof Iwanowicz	Julia Hanasz	Miłosz Drogowski	Paulina Skrzypek	OBOE	Rebecca Weldon	TROMBONE	TROMBONE	
Beata Solnicka	Joanna Antoniak	Paweł Brzychcy	Radosław Gruba	Zbigniew	Sebastian	Nicholas Benz	George Bartle	Sue Addison	
Agnieszka Głabińska	Dorota Żak	Elżbieta Stonoga	Anna Banaś	Gębołyś-Łozowski	Aleksandrowicz †	Richard Lewis	John Kenny	Emily White	
Anna Udak	Elżbieta Fabiszak	Jolanta Mielus	Lidia Broszkiewicz	Wojciech Gumiński	Wojciech Merena	Alexander Hamilton	Jillian Groom	Andrew	
Aleksandra Kuls	Alicja Iwanowicz	Katarzyna Jarczyk	Michał Zieliński	Czesław Kurtok	COR ANGLAIS	Jonathan Hassan	Gordon McLaughlin	Harwood-White	
Karolina Bartoszek	Magdalena Książdźyna	Emilia Gamalczyk-	Anna Korecka	Anna Chłopeniuk	Przemysław Nalewajka	Helen Shillito	TUBA	Ashley Harper	
Anastazja Łysenko	Małgorzata Kałużny	Marek	Weronika Kociuba	Jacek Sosna	Stefan Malek	Matthew Metcalfe	Edward Leech		
Sylvia Puchalska	Katarzyna Hałoń	Łucja Koczot	Dorota Kosendiak	Mariusz Dziundzio			Alex Gregory	BRASS ENSEMBLE 4	
Karolina	Małgorzata Kosendiak	Magdalena Linowska	Magdalena Probe	Jan Galik	CLARINET	TIMPANI & PERCUSSION		TRUMPET	
Matuszkiewicz	Aleksandra Lesner	Aleksandra	Robert Stencel	Wojciech Bergander	Maciej Dobosz	Adrian Bending	BRASS ENSEMBLE 2	David Blackadder	
Ewa Dragon	Ewa Kowol-Stencel	Wiśniewska	Kamila	Marek Politański	Arkadiusz Kwiciński	Scott Bywater	TRUMPET	Timothy Hayward	
Jan Mazur	Marzena Malinowska	Magdalena Micke	Wykrzykowska	Klaudia Baca	Mariola Molczyk	Charles Fullbrook	Jonathan Impett	Rosemary McMahon	
Beata Dziekańska	Sylvia Welc	Adrianna Działak	Anna Berny-Stocka	Wojciech Kowcz	Jan Tataarczyk	Glyn Matthews	Stephen Keavy	Adam Stockbridge	
Marta Piecka	Aleksandra	Malwina Wyborska	Ewa Prochownik	Michał Wiśniowski		Cameron Sinclair	Adam Chatterton	TROMBONE	
Maria Brzuchowska	Stadniczenko	Daria Ujejska	Beata Kołodziej		BASSOON	Mark Wagstaff	Jason Evans	Philip Dale	
Dorota Bobrowicz	Marzena Wojsa				Katarzyna Zdybel *	Joseph Manghan	TROMBONE	Tom Lees	
Dorota Bogaczewicz	Marzena Wojsa				Alicja Kieruzalska	Oliver Pooley	Claire McIntyre	Owen Hubbard	
Katarzyna Szymczyk	Katarzyna Szewczyk				Michał Zagan	Milosz Rutkowski	Peter Moore	Tom Berry	
Elżbieta Bolsewicz	Andrzej Michna				Bernard Mulik	Zbigniew Subel	Adrian France	OPHICLEIDE	
Hanna Wranik	Anna Kosiorek				Andrzej Łucki	Krystyna Wojciechowska	Dominic Hales	John Elliot	
Barbara Chruściel	Beata Biernat				Tomasz Wiczorek	Jacek Wota		Philip Humphries	
	Halina Pyrek-Kostka				Józef Czichy	Jacek Muzioł		Andrew Kershaw	
	Monika Kościelna				Anna Starostka	Bartłomiej Dudek		Stephen Wick	

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