



SINGERS IN RESIDENCE SING ALONG CONCERT VIENNA · 2019

550 PERFORMERS FROM 20 NATIONS



EVENTS 2020



Choir Competitions and Festivals

		REGISTRATION DATES	
		Early Bird	Regular
	01 2 ND SING'N'PRAY KOBE January 16 - 20, 2020 Kobe, Japan	2019 JUN 24	2019 SEP 9
	04 VOX LUCENSIS - CONCORSO CORALE INTERNAZIONALE April 4 - 8, 2020 Lucca, Italy	2019 SEP 9	2019 NOV 11
	04 VOICES & WINE ALBA April 15 - 19, 2020 Alba, Italy (Piedmont)		2019 NOV 18
	04 15 TH INTERNATIONAL CHOIR COMPETITION & FESTIVAL BAD ISCHL April 29 - May 3, 2020 Bad Ischl, Austria	2019 SEP 30	2019 DEC 9
	05 2 ND HELSINGBORGS KÖRFESTIVAL May 27 - 31, 2020 Helsingborg, Sweden	2019 NOV 4	2020 JAN 13
	07 11 TH WORLD CHOIR GAMES July 5 - 15, 2020 Flanders, Belgium	2019 SEP 16	2019 DEC 2
	08 INTERNATIONAL CHOIR COMPETITION KYIV August 27 - 31, 2020 Kyiv, Ukraine	2020 FEB 3	2020 APR 20
	09 10 TH ISOLA DEL SOLE September 26 - 30, 2020 Grado, Italy	2020 MAR 2	2020 MAY 18
	10 SING'N'JOY BOHOL October 7 - 11, 2020 Tagbilaran City, Bohol, Philippines	2020 MAR 2	2020 MAY 18
	10 INTERNATIONALES CHORFEST MAGDEBURG October 7 - 11, 2020 Magdeburg, Germany	2020 MAR 2	2020 MAY 18
	10 9 TH CANTA AL MAR - FESTIVAL CORAL INTERNACIONAL October 22 - 26, 2020 Calella/Barcelona, Spain	2020 MAR 16	2020 MAY 18
	11 DEUTSCHE CHORMEISTERSCHAFT 2020 November 6 - 8, 2020 Koblenz, Germany		2020 MAY 25
	11 32 ND INTERNATIONAL FRANZ SCHUBERT CHOIR COMPETITION November 11 - 15, 2020 Vienna, Austria	2020 MAR 30	2020 JUN 8
	11 VOICES & WINE MÁLAGA November 18 - 22, 2020 Málaga, Spain (Andalusia)		2020 JUN 22

ON STAGE Festivals

		REGISTRATION DATES
	TEL AVIV, Israel March 12 - 15, 2020	OCT 21 , 2019
	VERONA, Italy March 26 - 29, 2020	NOV 4 , 2019
	STOCKHOLM, Sweden May 7 - 10, 2020	DEC 9 , 2019
	FLORENCE, Italy May 21 - 24, 2020	JAN 13 , 2020
	TIRANA, Albania June 10 - 14, 2020	JAN 20 , 2020
	LISBON, Portugal September 11 - 14, 2020	APR 20 , 2020
	PRAGUE, Czech Republic November 5 - 8, 2020	JUN 15 , 2020



Sing Along Concerts

	05 SING ALONG CONCERT "ON TOUR" MILAN May 14 - 18, 2020 Milan, Italy
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SINGERS IN RESIDENCE
SING ALONG CONCERT VIENNA

Wolfgang Amadeus Mozart

Requiem

KV 626

and

the Showcases of the Wiener Singakademie:
"WOHL MIR, DASS ICH JESUM HABE" –
FROM THE CANTATA "HERZ UND MUND UND TAT UND LEBEN" –
JOHANN SEBASTIAN BACH
"KOMM, SÜSSER TOD" –
JOHANN SEBASTIAN BACH / KNUT NYSTEDT

KONZERTHAUS WIEN - MOZART SAAL

Sunday, November 17, 2019, at 15:00 h

A Sing Along project with
Elisabeth Wimmer, Soprano
Cornelia Sonnleithner, Alto
Daniel Johannsen, Tenor
Jorck Felix Speer, Bass

World Festival Singers
Wiener Singakademie
Barucco Orchestra
Heinz Ferlesch, Conductor

An INTERKULTUR event



In cooperation with



LIBRETTO

Wolfgang Amadeus Mozart Requiem (1791)

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.*

Grant them eternal rest, Lord,
and let perpetual light shine upon them.
A hymn is due to Thee, God in Zion,
and to Thee a vow shall be paid in Jerusalem:
Hear my prayer,
to Thee all flesh shall come.
Grant them eternal rest, Lord,
and let perpetual light shine upon them.

2. Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

II. SEQUENTIA

3. Dies irae

*Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.*

The day of wrath, that day,
will dissolve the world in ashes,
as David prophesied with the Sibyl.

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

How great a terror there will be
when the Judge comes
to examine all things with rigor!

4. Tuba mirum

*Tuba mirum spargens sonum
per sepulchra regionum,
coaget omnes ante thronum.*

The trumpet, scattering a wondrous sound
through the tombs of every land,
will gather all before the throne.

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

Death and nature will stand amazed
when creation rises again
to answer to the Judge.

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.*

A written book will be brought forth
in which all will be contained,
from which the world will be judged.

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

Thus when the Judge takes His seat
whatever is hidden will be revealed;
Nothing will remain unavenged.

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

What shall I say then in my misery?
Whom shall I seek as protector,
when a righteous man would scarcely be safe?

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.*

5. Rex tremendae

King of dreadful majesty,
who freely saves the redeemed,
grant me pardon, thou fount of goodness.

*Recordare Jesu pie.
Quod sum causa tuae viae:
ne me perdas illa die.*

6. Recordare

Remember, good Jesus,
that I am the cause of Thy journey:
do not abandon me 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 by enduring the cross:
Let not such great pains be in vain.

*Juste judex ultionis,
donum fac remissionis,
ante diem rationis.*

Righteous Judge of vengeance,
grant me the gift of redemption
before the day of reckoning.

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

I groan, like one condemned:
My face blushes with guilt:
Spare a suppliant, O God.

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

Thou who didst absolve Mary
and hear the prayer of the thief,
to me also Thou hast given hope.

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

My prayers are not worthy:
But Thou, O good one, show mercy,
lest I burn in the everlasting fire.

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

Grant me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

7. Confutatis

*Confutatis maledictis,
flammis acribus addictis.
Voca me cum benedictis.*

When the damned are confounded
and consigned to the acrid flames,
summon me among the blessed.

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

I pray, suppliant and kneeling,
my heart contrite as if in ashes:
Take care of my ending.

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:*

8. Lacrimosa

That day is one of weeping,
on which will rise again from the ashes
the guilty man to be judged.

*huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.*

Therefore spare him, O God.
Merciful Lord Jesus,
grant them rest.

Amen.

Amen.

III. OFFERTORIUM

*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 tartarus,
ne cadant in obscurum:*

9. Domine Jesu

Lord Jesus Christ, King of Glory,
deliver the souls of all the departed faithful
from the pains of hell
and from the deep abyss.
Deliver them from the lion's mouth,
that hell may not swallow them,
and they may not fall into darkness.

*sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.*

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

*Hostias et preces tibi Domine
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti,
et semini ejus.*

10. Hostias

We offer unto Thee, Lord,
sacrifices and prayers of praise:
Do Thou receive them on behalf of those souls
whom we commemorate this day:
Grant them, Lord, to pass from death to life,
which Thou didst promise of old to Abraham
and his seed.

IV. SANCTUS

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

11. Sanctus

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

*Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.*

12. Benedictus

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

V. AGNUS DEI

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

13. Agnus Dei

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

VI. COMMUNIO

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

14. Lux aeterna

Let eternal light shine upon them, Lord,
among Thy saints forever,
for Thou art merciful.
Grant them eternal rest, Lord,
and let eternal light shine upon them.

WIENER SINGAKADEMIE

WIENER SINGAKADEMIE

Sopranos: Daniela Denner, Laura Fragner, Sarah Handsteiner, Hanna Kessler, Karin Kraftl, Felicitas Moser, Sabine Parrag, Martina Saini, Karin Scheitel, Elisabeth Schober, Heidrun Wurm

Altos: Paola Bono, Gabriele Heidegger, Megumi Kiesel, Elisabeth Koch, Sarah Miranda, Monika Morent, Elisabeth Pruonto, Ingrid Schraffl, Christa Schwarz, Katharina Steiner, Andrea Zimmermann

Tenors: Sebastián Acosta, Günter Häusgen, Franz Klopff, Mario Lulic, Luiz Neto, Iván Reséndiz Revuelta, Hisao Shibata, Oliver Stech, Adam Steiner, Jacob Pejčić, Hansfrieder Vogel

Basses: Andreas Berger, Andreas Brauneis, Fabio Felsberger, Flavio Frey, Rainer Kalchhauser, Robert Schöck, Florian Sowa, Gerald Spornbauer, Jeremias Thiele, Florian Widhalm

BARUCCO ORCHESTRA

1.&2. Violins: Martin Jopp (Konzertmeister), Lisi Wiesbauer, Lucia Froihofer, Gunda Hagmüller, Roswitha Dokalik, Sabine Gutternigg, Fani Vovoni, Monika Toth, Martina Warecka

Viola: Lucas Schurig, Martina Reiter, Barbara Palma

Cello: Philipp Comploi, Gerli Singer, Matyas Berdych

Double bass: Herwig Neugebauer, Szilard Chereji

Organ: Anne Marie Dragosits

Basset horns: Ernst Schlader, Markus Springer

Bassoon: Makiko Kurabayashi, Christine Gnigler

Trumpet: Matthias Schwetz

Trombone: Mario Zsaitsits, Martin Flörl, Gerhard Schneider, Jürgen Sklenar

Timpani: Georg Tausch



**World
Choir
Games**

FLANDERS
2020



JULY 5-15, 2020
FLANDERS,
BELGIUM



AN INTERKULTUR EVENT

Flanders
State of the Art

A **gent:** **KOOR & STEM**

WCG2020.COM



ELISABETH WIMMER – Soprano

Elisabeth Wimmer studied voice and opera singing at the University of Music and Performing Arts of Vienna with Julia Bauer-Huppmann.

Moreover she did further studies at the Royal College of Music with Janis Kelly and masterclasses with Kurt Widmer, Claudia Visca and Rosalind Plowright.

She was the winner of some competitions such as Walter and Charlotte Hamel Foundation in Salzburg 2009, the Competition of Viennese Song and Operetta Heinrich Strecker 2010 and the Alfred-Toepfer-Foundation 2015 in Hamburg.

Between 2010 and 2015 Elisabeth Wimmer was a soloist at the National Theatre of Weimar where she sang roles such as Susanna („Le nozze di Figaro“), Musetta („La Boheme), Gretel („Hansel and Gretel“) and Pamina („The magic flutes“).

The soprano is invited for concerts all over Europe and America and works with orchestras such as Helsingborg Symphony Orchestra, Staatskapelle Weimar, Jeunesse Orchestra Vienna, Ensemble Barucco, L’Orfeo, Harmony of Nations Baroque Orchestra or Camerata Salzburg.



CORNELIA SONNLEITHNER – Alto

The Alto, Cornelia Sonnleithner, was born in Vienna. From an early age, she has had Cello and piano lessons. After attending the musical grammar school in Vienna, she has started her studies at the University of Music and Performing Arts.

Cornelia Sonnleithner has completed a classical operetta course at the Music and Arts University of Vienna. Afterwards she followed private studies with Constantin Zaharia and now with Uta Schwabe, as well as masterclasses with KS Vesselina Kasarova and Stephan Matthias Lademann.

In 2010, Miss Sonnleithner, was finalist at the international singing competition „Klassikmania“ and in 2015 finalist at the international Nico Dostal singing competition. She was also Member of the Vienna State Opera Choir from September 2012 to August 2018.

Cornelia Sonnleithner has performed in different concerts and operas as a soloist singer both in Austria and internationally. Some of her most distinguished opera parts are: Brautjungfer in C. M. v. Webers, „Der Freischütz“, Henne in „Das schlaue Fuchslein“, Dienerin in „Elektra“, Bauernmädchen in W. A. Mozarts „Le nozze di Figaro“, Madrigalistin in G. Puccinis „Manon Lescaut“, Hänsel in „Hänsel und Gretel“ from E. Humperdinck, Barbara Delaqua in „Eine Nacht in Venedig“ from J. Strauß etc.

She is Member of the „Ensemble Aerosonus“, the „Vienna Vocal Consort“, the „Vokalensemble Alxingers“, as well as of the „Capella San Filippo“, the Ensemble „Dionysos“ and the Ensemble „Cantando Admont“.



DANIEL JOHANNSEN – Tenor

Born in 1978, the Austrian tenor is one of the most sought-after Evangelists and Bach interpreters of his generation. He studied church music as well as vocal arts with Margit Klaushofer and Robert Holl in Vienna. Mr Johansen participated in master classes with Dietrich Fischer-Dieskau, Nicolai Gedda and Christa Ludwig and was a prizewinner at the Bach, Schumann, Mozart, Hilde Zadek and Wigmore Hall Competitions.

Since his debut in 1998, appearances as a concert, lieder and opera singer have taken him to the major musical centres of Europe, North America, Japan and the Middle East. He appears at leading festivals and he performs under such distinguished conductors as Bertrand de Billy, Enoch zu Guttenberg, Trevor Pinnock, Hans-Christoph Rademann and Philippe Herreweghe with various ensembles.

Song recitals featuring the entire range of German repertoire, in addition to English and French compositions, are a central focus in the work of the singer.

During the 2019/20 season, Daniel Johansen will repeatedly be guest soloist at Bachfest Leipzig and Styriarte Graz. He is about to give his debuts at the concert halls of Stockholm and Brussels as well as at the Théâtre des Champs-Élysées. Passions and oratorios will take him to the Gesellschaft der Musikfreunde in Wien, the Leipziger Gewandhaus as well as to Hamburg's Elbphilharmonie. He will first perform with BBC Scottish Symphony and Thomas Dausgaard singing Beethoven's 9th Symphony at the Glasgow City Halls.



JORCK FELIX SPEER – Bass

The bassist, Yorck Felix Speer, obtained his education in singing under Theoder Greß, Hanna Schwarz and Alan Speer. He was a masterclass student of Brigitte Fassbaender and Andreas Schmidt and is an awardee of the Queen- Sonja- Music- Competition. Speer studied German and theology and since 1996, works as a freelance concert singer with increasingly frequent engagements in opera as well.

Yorck Felix Speer worked with many very prominent conductors.

Engagements led him to renowned houses and festivals, such as the Théâtre de Champs-Élysées and Cité de la Musique Paris, Musikverein and Konzerthaus Vienna, Philharmonie and Konzerthaus Berlin, Mariinski-Theater and many more.

Furthermore, he has been a guest at different international music festivals.

In 2011, he made his debut as Sarastro at Staatstheater Oldenburg, which was followed by engagements at Opera Cologne in Schreker's "Die Gezeichneten", as well as his role debut as King Marke in Tristan und Isolde at the Nationale Reïsopera Enschede. Furthermore, he was a part of concertante version of Der Freischütz under the baton of Thomas Hengelbrock on NDR and also made his debut at Staatstheater Kassel as Bartolo in Le nozze di Figaro. Further highlights include Tannhäuser/Reinmar von Zweter, Daland/Der fliegende Holländer, Mozart's Requiem, as well as Beethoven's Symphony No.9. Radio- and CD-productions document Speer's career. Recent recordings include the role of Räuberhauptmann Roberto in Ferdinand Ries' opera Die Räuberbraut as well as Wagner's Das Liebesverbot under Kristjan Järvi with German radio stations WDR and MDR.



Wiener
Singakademie

DER CHOR DES WIENER
KONZERTHAUSES

WIE

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DU?

vorsingen@wienersingakademie.at
Künstlerischer Leiter: Heinz Ferlesch

JETZT
VORSINGEN:

www.wienersingakademie.at



WIENER SINGAKADEMIE

Founded in 1858 and affiliated with the Wiener Konzerthaus since 1913, the Wiener Singakademie is Vienna's oldest mixed concert choir still in existence. From the very beginning, the repertoire of the Wiener Singakademie was marked by two main considerations: fostering the works of the classical masters on the one hand, and including contemporary works on the other. Very soon the Wiener Singakademie established itself as a notable part of Vienna's concert life. In 1882, the young Johannes Brahms was brought to Vienna to serve as the choirmaster of the Wiener Singakademie. Numerous conductors have collaborated with the choir and include such luminaries as Gustav Mahler, Richard Strauss, Karl Böhm, Christian Thielemann, Gustavo Dudamel, Valery Gergiev, Simon Rattle, Philippe Jordan, Ton Koopman, Simone Young, Franz Welser-Möst and many others.

In 1998, Heinz Ferlesch assumed the post of artistic director of the Wiener Singakademie. As its longest serving directors, he has shaped the style of the choir and has helped to build up a programme to support and sponsor young artists. Heinz Ferlesch frequently conducts the choir himself, leading "his" choir through a-cappella literature and baroque works for choir and orchestra. During his tenure, the choir has expanded its repertoire considerably, thanks to innovative choices in programming and a yearly schedule of approximately 20 concerts, both at home and abroad. Recent tours and guest performances have taken the choir to locales throughout Europe, among them Dresden, Paris, Rotterdam, Padua, Verona, Ljubljana, Paris, Luxembourg and Istanbul.

In June 2018 the Wiener Singakademie celebrated their 160th anniversary and also Heinz Ferlesch's 20th anniversary as Wiener Singakademie's artistic director.

Source (www.wienersingakademie.at)





BARUCCO ORCHESTRA

The original period ensemble and Consort Barucco was founded by the conductor Heinz Ferlesch and the oboist Andreas Helm out of passion and enthusiasm for questions of performance practice. The aim and claim is to present original music making with passion and liveliness.

The repertoire includes the great highlights of baroque and classical music as well as less frequently performed works. The lively interplay of music and historical dance forms a focal point in the instrumental area. The concert format „Sing on Stage,,, developed by Heinz Ferlesch together with the Wiener Konzerthaus, offers an innovative concert experience for the audience and performers.

Barucco is among others a frequent guest at:

- Vienna Konzerthaus
- Theater an der Wien
- International Baroque Days Melk Abbey
- Festspielhaus St. Pölten
- Brucknerhaus Linz
- Tyrolean Festival Erl
- European Festival Passau
- International Händel Festival Halle

Several CDs of the original period ensemble and Consort Barucco have been enthusiastically received by audiences and critics alike. The live recording of the highly acclaimed concert performance of Händel's „Judas Maccabaeus“ with the Vienna Singakademie at the Vienna Konzerthaus or the performance of „Alexander's Feast“ was published in the ORF Edition „Alte Musik“. In 2014 the CD of Henry Purcell's „King Arthur“ in an adaptation by Helmut Jasbar was released in addition to a DVD: „The King Arthur Seance-On Henry Purcell's Shoulders“.

HEINZ FERLESCH

Heinz Ferlesch is artistic director of the Vienna Singakademie and the Ad Libitum Choir as well as conductor of the original period ensemble Barucco Orchestra.

Within his career as a choir-director he has worked among others with conductors like Georges Prêtre, Franz Welser-Möst, Kent Nagano, Sir Simon Rattle, Ton Koopman, Helmuth Rilling, Simone Young etc.

In 2002, Heinz Ferlesch founded his orchestra "Barucco" and since then he has increased his appearances as an orchestra conductor. "Barucco", a young ensemble consisting of international baroque specialists, focuses mainly on the music of 18th century.

Heinz Ferlesch also works extensively with the choir "Ad Libitum", which he has founded in 1993. This mixed choir is focusing on A-capella music.

Heinz Ferlesch teaches at the University of Music Vienna, is musical director of the Vocal Academy Lower Austria and coordinator of the choir scene Lower Austria. His successful work makes him an internationally sought-after guest conductor, juror and workshop leader, among others with Choeur de Radio France, Orfeo Català, Kodaly Choir Debrecen, Berkshire Choral International, Summa Cum Laude and Interkultur. He is also a member of the World Choir Council.

In 2008 he was awarded the renowned Ferdinand Grossmann Prize and in 2013 he became Cultural Laureate of Lower Austria. Heinz Ferlesch is a guest lecturer of Berkshire Choral Festival and also member of the jury of several national and international choir competitions.



THE STORY OF THE REQUIEM'S COMPOSITION

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Wazlslegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Text: John Bawden





Voices
& wine 

Voices & wine

April 15-19, 2020, Alba/Italy

November 18-22, 2020, Málaga/Spain



AN INTERKULTUR EVENT

interkultur.com

SING ALONG CONCERT "ON TOUR" MILAN

May 14 - 18, 2020 | Milan, Italy

Puccini's *Messa di Gloria*
at the Teatro degli Arcimboldi

**Rundfunkchor
Berlin**



INTERKULTUR ... CONNECTING BRIDGES.



Günter Titsch,
President INTERKULTUR

30 years of success: Since 1988 INTERKULTUR, founded by Günter Titsch, is the world's leading organizer of international choir competitions and festivals. The event series has meanwhile become known throughout the world for its high artistic and organizational standards. INTERKULTUR is a concept for choirs all over the world and their excitement about its competitions and festivals is constantly growing.

Since more than 30 years singers and choirs from all over the world have been celebrating international choral music with INTERKULTUR in different cities and on different continents. Whether the Palau de la Música in Barcelona or the Konzerthaus Vienna, whether dream destinations in South Africa or Vietnam; wherever they go, participants will experience a peaceful, world-spanning festival of singing and intercultural choral music on a high artistic level. Friendship Concerts and joint singing events complete the great emotional impact of INTERKULTUR's international choral meetings.

INTERKULTUR unites nations: In 2004 and 2006 – following long negotiations – the organization was able to bring choirs from North and South Korea together on stage. Also choirs from countries like Israel and Iran keep coming together at the choir festivals and light a beacon of peace in Friendship Concerts.

Participation is the highest honor: INTERKULTUR's biggest success to date was to bring the antique Olympic idea to the choral community. The Choir Olympics 2000 in Linz, Austria was the beginning of a Choir Olympic movement, which goes around the world until today: Its story of success continues with subsequent events in Busan, Republic of Korea in 2002 and Bremen, Germany in 2004, and as of 2006 under the name "World Choir Games" in Xiamen, China; Graz, Austria in 2008; Shaoxing, China in 2010; Cincinnati, USA in 2012; Riga, Latvia in 2014 and the Winter Olympics City of Sochi, Russia in 2016. The 10th anniversary edition of the World Choir Games in 2018 happened on African soil for the first time: Tshwane in South Africa attracted more than 300 choirs and more than 16,000 participants in July 2018. The cities of Antwerp and Ghent in Belgium have been announced the hosts for the 11th World Choir Games Flanders 2020 to be held from July 5-15, 2020.

The Participants: In total, roughly 10,000 choirs with more than 435,000 active singers from 107 countries have taken part in the INTERKULTUR competitions to date. An interesting note is that more than half of the participants have been children and youth up to 27 years of age and 67% of the participating choirs are returning ensembles looking forward to new destinations and new choral challenges. Many of them constantly increase their achievements – from first little successes to a Gold Medal or the sought-after Champions title.



KONZERTHAUS WIEN

The Wiener Konzerthaus is one of the largest and most artistically progressive institutions in international musical life. During the course of a season, which extends from September to June, some 750 wide-ranging events take place and more than 600,000 visitors can listen to around 2,500 different compositions. With this comprehensive and varied selection, the Wiener Konzerthaus – together with the Vienna State Opera House and the Musikverein – is central to Vienna's reputation as one of the world's leading music capitals.

From its earliest days, the Wiener Konzerthaus has held the highest cultural aims and artistic mission: »To act as a venue for the cultivation of fine music, as a meeting point for artistic endeavour, as a home for music and a cultural centre for Vienna«. It was in this spirit that the Konzerthaus was inaugurated on 19 October 1913 with a festive concert attended by Emperor Francis Joseph I. To mark the occasion, Richard Strauss wrote the »Festliches Präludium op. 61«, which was followed by Beethoven's Ninth Symphony. This programme combination, comprising a contemporary work and a masterpiece from the past, served as a model for the Wiener Konzerthaus's future direction: today, too, an awareness of tradition and the joys of innovation form the main pillars of the Konzerthaus's artistic identity.

The unique atmosphere of the Wiener Konzerthaus not only attract artists from the international music scene, but also forms the setting for numerous other social events such as balls, conferences, dinners, company presentations and festivities. The Konzerthaus's experience of hosting a wide variety of events extends back to the Twenties. With its most recent major renovation (1998–2001), the historic building is now well-equipped to meet the challenges of the third millennium.

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