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# MOZART REQUIEM

HELEN DONATH + YVONNE MINTON  
RYLAND DAVIES - GERD NIENSTEDT  
JOHN ALLDIS CHOIR  
BBC SYMPHONY ORCHESTRA  
COLIN DAVIS

WOLFGANG AMADEUS MOZART (1756-1791)

REQUIEM, K. 626

COLIN DAVIS conducting  
BBC SYMPHONY ORCHESTRA; JOHN ALLDIS CHOIR;  
HELEN DONATH, soprano; YVONNE MINTON, contralto;  
RYLAND DAVIES, tenor; GERD NIENSTEDT, bass  
Alan Harverson, organ (chamber organ by Noel Mander)

Side 1:

- MOZART: REQUIEM (beginning) ..... 28:36  
1. Introitus: Requiem aeternam  
2. Kyrie  
3. Sequentia: Dies irae  
Tuba mirum (Trombone solo: Jack Pinches)  
Res tremendae  
Recordare  
Confutatis  
Lacrimosa

Side 2:

- MOZART: REQUIEM (conclusion) ..... 25:11  
4. Offertorium: Domine Jesu  
Hostias  
5. Sanctus  
6. Benedictus  
7. Agnus Dei  
8. Communio

PRODUCED BY HAROLD LAWRENCE  
RECORDING ENGINEER: HANS LAUTERSLAGER

One of the saddest letters ever penned by a composer was written by Mozart to his erstwhile librettist, Lorenzo da Ponte, in September, 1791, less than three months before his death at the age of 35.

"My head is distracted, I am at the end of my strength. I cannot banish from my eyes the image of that stranger. I see him continually. He begs me, solicits me, then impatiently demands the work. I continue because composition fatigues me less than repose. Moreover, I have nothing more to fear. I know from what I feel that the hour is striking. I am on the point of expiring. I have finished before I could enjoy my talent. Yet life is so beautiful, my career opened so auspiciously—but fate is not to be changed. None can measure his own days; we must be resigned, for it will be as Providence pleases. I conclude: It is my funeral song, which I must not leave incomplete."

The promising new beginnings referred to include the newly commissioned opera *La Clemenza di Tito* just performed at the coronation in Prague of Mozart's Emperor (Leopold II) as King of Bohemia, the Vienna debut of *The Magic Flute* at Schikaneder's Theater auf der Wieden, the promise of an annual allowance by a group of musical noblemen of Hungary, and of annual commissions by a musical society in the Netherlands. The promise of life, too, was made more beautiful since his wife Constanze had borne him a son in July.

Yet his delicate state of health continued to worsen little by little, so that his plaint was that of Shakespeare's Henry IV:

Will Fortune never come with both hands full,  
But write her fair words still in fouler letters?

Along with the fair and promising commissions of that year, there was one he had superstitiously grown to fear, and felt he could not escape. That was the commission for a Requiem Mass presented to him by the mysterious cloaked messenger from an anonymous nobleman. He could not have known that there was a perfectly rational, if somewhat unnatural, reason for the anonymity—that the nobleman was in fact an eccentric count who was pleased to present new musical works as his own, and whose countess had but recently died. To Mozart, the stranger whose somber image began to haunt his fevered imagination could be no ordinary messenger, but only an

emissary from the other world come to warn and instruct him of his own dead.

Thus it was that the Requiem became for him "my funeral song, which I must not leave incomplete." So obsessed did he become with this idea, that when he became permanently confined to his bed, he took music-paper with him; and when he was too weak to hold a pen, he dictated the music to his pupil Franz Xaver Süssmayr. On his very last day, he invited singers from the cast of *The Magic Flute* to his bedside to sing for him some of the completed music of the Requiem. Then, sometime around midnight, the evening's performance of the opera having ended, Mozart died, leaving his "funeral song" unfinished as fall.

Among the many problems his passing left for his young widow was that posed by the already paid-for but incomplete Requiem. In desperation the cast about for a composer to finish the work as Mozart's own. After several attempts, the task was undertaken by Süssmayr, who completed the missing movements in a hand so like his master's that only the most careful examination would betray where Mozart's stopped and his began. Thus the chape of the illiterate Count Walsegg were treated, strangely but unknowingly, to a "double-ghost-written" performance of "his" Requiem for his dear departed: Süssmayr on behalf of Mozart on behalf of the Count!

To what extent the amanuensis worked from sketches or ideas played to him by Mozart on the piano can never be definitely established. Be that as it may, the major part of the *Lacrimosa* section, virtually the whole of the *Sanctus* and *Benedictus*, and the first part of the *Agnus Dei*, are attributable to the faithful industry at least, the momentary inspiration at best, of the otherwise obscure and indifferent composer Franz Süssmayr.

The unique scoring of the Requiem, for basses, horns, trumpets, trombones, timpani and strings, is itself a topic of lively controversy. This is the dark-hued instrumentation which Mozart applied to the opening movement (*Introitus* and *Kyrie*)—the only section which he worked out in full score—and which Süssmayr has carried out faithfully to the end. It has been likened by some to the dark, glowing colors of a painting by Rubens or Rembrandt, whereas others, like the musicologist Friedrich Blume, refer to its total effect as that of a "whitewash or thick gray crust." Blume deduces that Mozart conceived the orchestration of the first section as a special, localized effect, claims that "the fact that flutes, oboes, clarinets and horns are wholly absent from the work is entirely un-Mozartean," and points out that the basset horn (a rare type of tenor clarinet) was "an instrument always used by Mozart very cautiously and occasionally."

In any event the opening bars of the *Introitus*, scored by Mozart himself for two bass horns and two bassoons against staccato string chords, are unforgettable moving and somber. And when solemn chords for the woodwinds, trumpets and timpani are twice alternated with the words "et lux perpebat," the master hand that shaped the priestly music in *The Magic Flute* is abundantly evident. This is fortuitously returns at the very end of the work, in the *Communio* section, to the same words, along with the music of the succeeding "Kyrie" fuge (*"Cum sancti tui"* fuge in the latter case). Thus the Requiem appropriately begins and ends with indisputably Mozartian themes, in his own colors. The fuge, to be sure, is a

double one, and what Süssmayr could not duplicate in the reprise on "Cum sancti" was Mozart's simultaneous setting of the words "Kyrie eleison" to one of its themes and "Christe eleison" to the other.

Equally thrilling is the way the *Kyrie* closes with a slow D-minor cadence, to be immediately followed by the tumultuous *Allegro assai* music of the *Dies irae* in the same key. A dramatic moment in this latter section is that in which the choral basses are suddenly spotlighted singing "Quantus tremor est futurus," while the rest of the chorus shrills in reply "Dies irae, dies illa!" This prepares for the featured bass solo in the *Tuba mirum* movement, where the soloist enters with a fanfare-like phrase in alternation with the solo trombone. Later in this movement, each vocal soloist enters in turn, to his or her own section of the text—the tenor on "Mori, stupidi," the contralto on "Iudex ergo," and the soprano on "Quid sum miser"—all four finally joining in supplication on "Cum sis iustus." Then the chorus thunders forth again with "Rex! Rex! Rex! Res tremendae majestatis!"

The intertwining sound of the two basses horns opens the beautiful *Recordare* for solo quartet. The next chorus begins with furious and menacing gestures on the words "Confutatis maledictis," but then turns to quiet awe and mystery on "Voca me cum benedictis," and continues with wonderful harmonic progressions at "Ora supplex," etc. Even more strange and wonderful are the rising harmonies at the start of the *Lacrimosa*, graphically paralleling the rising up of the dead to attend the Day of Judgment. It is at this point that Mozart's handwriting dramatically stops, although the succeeding *Domine Jesu* and *Hostias* (together comprising the *Offertorium*) had already been substantially composed.

The *Domine* contains an appropriately harsh fuge on the words "ne absorbeat eae Tartarus" ("lest the jaws of the pit swallow them"). But the most striking fugal music in the offertory is the *Recordare* fuge on the words "Abraham." Perhaps the waning Mozart was thinking of his newborn son when he composed this urgent setting of the words "as Thou didst promise to Abraham and to his seed forever." His manuscript of the following *Hostias* ends at the point where the two solo voices resume and Süssmayr's abrupt resumption and reprise of the fuge, after a pause, would have to be judged musically gauche in any other context. Here, the device provides an additional raw strength and urgency to the music and the plea.

The "Hosanna in excelsis" fuge with which Süssmayr concludes both the *Sanctus* and *Benedictus* is as short and perfunctory as the "quam olim Abraham" one is impassioned: when the subjects have been merely stated by the four choral voices in turn, the fuge is already more than half over. But insofar as that is a fault, it is more than redeemed by the glorious first part of the *Benedictus* (for which there is one very brief sketch extant in Mozart's manuscript). The solemn suggestion of brass chords in the twice-beard orchestral interlude again hearkens back evocatively to *The Magic Flute*. And the opening of the *Agnus Dei* with its profoundly moving prayer over strange, desolate violin figures, if conceived in the mind of Süssmayr, forms indeed a Mozartian farewell fully worthy of the master.

—JACK DIETHER

The full text and translation of the Requiem are printed inside cover.



# MOZART: REQUIEM, K. 626

## SIDE ONE

### INTROITUS

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.

### KYRIE

Kyrie eleison, Christe eleison.

### DIES IRAE

Dies irae, dies illa,  
Solve saeculum in favilla,  
Tene David cum Sibylla.

Quantus tremor est futurus,  
Quando Judeus erit voratus,  
Cuncta stricte dittusurus!

### TUBA MIRUM

Tuba mirum spargens sonum,  
Per sepulchra regionum,  
Coget omnes ante thronum.

Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.

Libet scriptis profectur,  
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?

### REX TREMENDAE

Rex tremendae majestatis!  
Qui salvandos salvas gratis!  
Salva me, fons pietatis!

### 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.

Iuste Juxta ultionis,  
Donum fax 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 fax benigne,  
Ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haecis me sequestra,  
Statuens in parte dextra.

Grant them rest eternal, Lord,  
and let perpetual light shine upon them.  
There shall be singing unto Thee in Zion,  
And prayer shall go up to Thee in Jerusalem.  
Give ear to my supplication,  
Unto Thee all flesh shall come.

Lord have mercy, Christ have mercy.

Day of anger, day of mourning,  
When to ashes all is burning,  
So spake David and the Sibyl,  
Oh, what fear man's bosom rendeth,  
When from Heaven the Judge descendeth,  
On whose sentence all dependeth!

Wondrous sound the trumpet flieth,  
Through earth's sepulchres it ringeth,  
All before the throne it bringeth,  
Death with wonder is enchained,  
When man from the dust regained,  
Stands before the Judge arraigned.

Now the record shall be cited,  
Wherein all things stand indicted,  
Whence the world shall be required,  
When to judgment all are bidden,  
Nothing longer shall be hidden,  
Not a trespass go unsmitten.

What affliction mine exceeding?  
Who shall stand forth for me pleading,  
When the just man aid is needing?

King of might and awe, defend me!  
Freely Thy salvation send me!  
Fount of mercy, save, befriend me!

Think, kind Jesus, my salvation,  
Caused Thy wondrous incarnation,  
Save me, save me from damnation.

Faint and weary, Thou hast sought me,  
On the cross of suffering bough me;  
Vainly shall such grace be brought me?

Righteous Judge of retribution,  
Grant Thy gift of absolution,  
Ere that reckoning day's conclusion.

Hear my weeping and my wailing,  
Is repentance unavailing?  
God of Mercy never-failing!

Thou who Mary's sin forgavest,  
Who to hear the thief vouchsafest,  
Unto me bright hope Thou gavest.

Worthless are my prayers and sighing,  
Yet, good Lord, in grace complying,  
Spare me torment, fire undying.

With Thy favored sheep, Lord, place me,  
Nor among the goats abase me,  
At Thy right do Thou instate me.

### CONFUTATIS

Confutatis maledictis,  
Flammis acerbis addictis,  
Voca me cum benedictis

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

### LACRIMOSA

Lacrimosa dies illa,  
Qua resurget ex favilla,  
Judicandus homo reus.  
Huic ergo parce Deus,  
Pie Jesu Domine,  
Dona eis requiem. Amen.

## SIDE TWO

### 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 Tartarus,  
ne cadant in obscurum:  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abraham promissisti  
et semini ejus.

### HOSTIAS

Hostias et preces tibi, Domine,  
laudes offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam.  
quam olim Abraham promissisti  
et semini ejus.

### SANCTUS

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

### BENEDICTUS

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

### AGNUS DEI

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

### COMMUNIO

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

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

While the wicked are confounded,  
By devouring flame surrounded,  
Call me forth to bliss unbounded.

Lo, I pray, a suppliant bending,  
While remorse my heart is rending,  
Heed me when my days are ending.

Ah, what weeping on that morrow  
When man's ashes form shall borrow,  
Judgment guilty shall declare him.  
In Thy mercy, Lord, oh spare him.  
Gentle Jesus, gracious Lord,  
Grant them Thy eternal rest. Amen.

Lord Jesus Christ! King of glory!  
Deliver Thou the souls of all the faithful  
dead from the punishment of hell  
and from the deep abyss.  
Deliver them from the lion's mouth,  
lest the jaws of the pit swallow them,  
to lie in utter darkness;  
but let Saint Michael the standard-bearer  
lead them into the holy light,  
as Thou didst promise to Abraham  
and to his seed forever.

Sacrifice and prayer unto Thee, O Lord,  
offer we with praises.  
Accept these now for the souls of those  
for whose sake we commemorate this day.  
Cause them, O Lord, to pass  
from death unto life everlasting,  
as Thou didst promise to Abraham  
and to his seed forever.

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

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

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

Light eternal shine upon them, Lord,  
as on Thy saints forever,  
for Thou art gracious.

Grant them rest eternal, Lord,  
and may perpetual light shine upon them,  
as on Thy saints forever,  
for Thou art gracious.

## THE ARTISTS

### HELEN DONATH

Born in Texas, soprano Helen Donath began her musical studies at Corpus Christi College when she was 14. From 1958 to 1960 she gave numerous concerts and Lied recitals in New York and in Texas. In 1961 she was engaged by the Cologne Opera and performed such roles there as Liu in Puccini's "Turandot" and Micaela in "Carmen." In 1963 she made her Wagnerian debut in the production of the "Ring" directed by Wolfgang Sawallisch and the late Wieland Wagner, and later that year she joined the Hanover Opera company. In addition to her operatic roles, Miss Donath has won acclaim all over Europe with her concert performances and recitals.

### YVONNE MINTON

Yvonne Minton was born in Sydney, Australia, and was one of her country's leading contraltos by the time she left for Europe in 1961. She was a scholarship student at the Sydney Conservatorium of Music, a winner of many Australian vocal competitions, a frequent performer on radio and television, and soloist with such ensembles as the Sydney and Queensland Symphony Orchestras. European audiences came to know her when she won the Kathleen Ferrier Prize in 1961. In England she has performed in several operas for the BBC, and at Covent Garden, where she is currently a permanent member of the Royal Opera company.

### RYLAND DAVIES

Ryland Davies was born in 1943 in Monmouthshire, Wales, and spent his youth near Swansea, where his family still lives. During his musical training at the Royal Manchester College of Music, he sang operatic roles in Rossini, Gluck and Beethoven. He appeared with the Halle Orchestra, the Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic. After graduating college with several prizes to his credit, Mr. Davies went to Glyndebourne to understudy leading roles. He has since performed with the Welsh National Opera; with Sadler's Wells, achieving great success with his portrayal of Exek in Britten's "Gloriana"; and with the Scottish Opera, singing Fenton in "Falstaff."

### GERD NIENSTEDT

Gerd Nienstedt was born in 1932 in Hanover, Germany, and received his musical education there. He made his operatic debut in "Tannhäuser" with the Bremerhaven Opera in 1954; for the next several years he was a member of the opera ensemble in Gelsenkirchen and sang in concerts in Paris and Brussels. In 1959, Wolfgang Sawallisch engaged him to sing with the Wiesbaden Opera, and

two years later the conductor brought him to the Cologne Opera. It was there that Mr. Nienstedt first encountered Wieland Wagner, a meeting which led to annual appearances at the Bayreuth Festival. He has sung in concert in New York City, and he sang the role of Orestes in "Elektra" with the Vienna State Opera at Montreal's Expo 67 only one day before his arrival in London to record Mozart's "Requiem" with Colin Davis.

### COLIN DAVIS

In the midst of the recording schedule for the Mozart Requiem, Colin Davis celebrated two noteworthy events: the official start of his term as Chief Conductor of the BBC Symphony Orchestra, and his 40th birthday.

Mr. Davis began his conducting career in 1949 and gained his early experience with the Kalmat Chamber Orchestra and the Chelsea Opera Group. During the same period he also appeared with the Festival Ballet and the Ballets Russes. In 1957 he became assistant conductor of the BBC Scottish Orchestra; two years later he took over, at short notice and with great success, a concert performance of "Don Giovanni" which Otto Klemperer was forced to abandon due to illness. This performance led to wide recognition and engagements with leading orchestras in Britain and abroad. In five years as Musical Director of the Sadler's Wells Opera, he conducted a wide sector of the operatic repertoire and found time for guest appearances at Covent Garden and with symphony orchestras throughout the world.

He made his United States debut in 1960, conducting the Minneapolis Symphony; he directed the Berlin Philharmonic in the German premiere of Britten's "War Requiem"; he led the London Symphony in a tour of Europe, Japan and Australia in 1962-3 and participated in the orchestra's round-the-world tour in 1964. He toured the British Commonwealth in early 1966, then conducted the London Symphony at the Florida Festival in Daytona Beach, toured Israel with the Israel Philharmonic, and astounded London with a brilliant concert performance of Berlioz's "Les Troyens." Early in 1967 Mr. Davis spent several months in the United States, where he directed a new production of Britten's "Peter Grimes" at the Metropolitan Opera House and gave concerts with the Los Angeles and Boston orchestras.

Colin Davis's services to music have been recognized by the award of the C.B.E. (Commander of the British Empire). His recordings have also won numerous awards, including the Grand Prix du Disque and the Dutch Edison Award given for his outstanding Philips recording of Handel's "Messiah" (PHS3-992).





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Wolfgang Amadeus Mozart

Requiem KV 626

I. Introitus - K. 271a (17'10")  
II. Sequenza (20'00")

HELEN DONATH, Soprano - YVONNE MINTON, Alto -  
RYLAND DAVIES, Tenor - GEND NIENTEOT, Bass  
JOHN ALLDIS CHOR

BBC SYMPHONY ORCHESTRA

Dirigent: COLIN DAVIS

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MADE IN HOLLAND

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Wolfgang Amadeus Mozart

Requiem KV 626

IV. Offertorium (3'19")

V. Sanctus (1'40")

VI. Benedictus (4'58")

VII. Agnus Dei - VIII. Communion (8'00")

HELEN DONATH, Soprano - YVONNE MINTON, Alto -  
RYLAND DAVIES, Tenor - GERO NIENSTEDT, Bass

JOHN ALLOIS CHOR

BBC SYMPHONY ORCHESTRA

Dirigent: COLIN DAVIS