

MOZART: REQUIEM

IN D MINOR, K.626

TEBALDI, BARBIERI, PRANDELLI, SIEPI,
LA SCALA ORCH. & CHORUS, CANTELLI

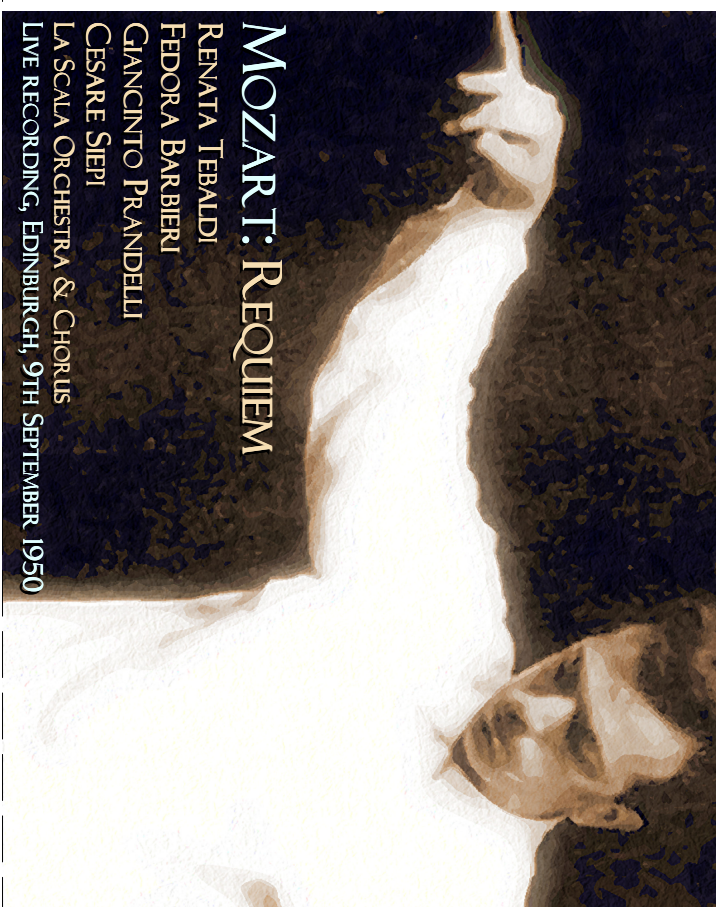
1	Introit Requiem aeternam	4:37
2	Kyrie eleison	2:44
3	Sequence No. 1 Dies Irae	1:56
4	Sequence No. 2 Tuba mirum	3:24
5	Sequence No. 3 Rex tremendae majestatis	2:02
6	Sequence No. 4 Recordare, Jesu pie	6:13
7	Sequence No. 5 Confutatis maledictis	2:35
8	Sequence No. 6 Lacrimosa dies illa	3:59
9	Offertory No. 1 Domine Jesu Christe	3:43
10	Offertory No. 2 Hostias et preces	5:04
11	Sanctus	1:26
12	Benedictus	4:34
13	Agnus Dei	3:24
14	Communion Lux aeterna	5:18

Live broadcast recording from Usher Hall, Edinburgh, Scotland, 8th September 1950
Transfer and XR remastering by Andrew Rose at Pristine Audio, August-September 2008
Cover artwork based on a photograph of Guido Cantelli

Total duration: 50:59 © 2008 Pristine Audio.

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CANTELLI



MOZART: REQUIEM

RENATA TEBALDI
FEDORA BARBIERI
GIANCINTO PRANDELLI
CESARE SIEPI
LA SCALA ORCHESTRA & CHORUS
LIVE RECORDING, EDINBURGH, 9TH SEPTEMBER 1950

PRISTINE
AUDIO

PACO 027

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CANTELLI, TEBALDI, BARBIERI, PRANDELLI, SIEPI, LA SCALA ORCH. & CHORUS

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PRISTINE
AUDIO

MOZART

REQUIEM IN D MINOR, K.626

COMPACT
disc
DIGITAL AUDIO
PACO027

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CANTELLI, TEBALDI, BARBIERI, PRANDELLI, SIEPI, LA SCALA ORCH. & CHORUS

PACO 027

PRISTINE
AUDIO

Guido Cantelli – Mozartean Nonpareil

Guido Cantelli, unlike his mentor Arturo Toscanini, was an admirable Mozartean. When he returned to conducting opera in January 1956, after a gap of eleven years, he produced and directed *Così fan tutte* at the newly opened Piccola Scala in Milan to such enthusiastic acclaim that additional performances had to be arranged. His commercial recording of the Symphony No. 29 with the Philharmonia Orchestra was one of only six that Cantelli made in stereo; but it is unique as being the only occasion when he recorded a work with this orchestra which he had not previously included in concert with these musicians. It can stand comparison with any more modern recording and his other commercial recording of *Eine musikalische Spaß* (also with the Philharmonia Orchestra and also in stereo) has the unique experience of hearing probably the finest horn player ever – Dennis Brain – playing ‘out of tune’. Cantelli’s broadcast performances of some piano concertos – K466 with Serkin and K467 with Gieseking, both with the Philharmonic-Symphony Orchestra of New York – are also worth seeking out.

Cantelli’s international career spanned a mere eight years (1949 – 1956) before his tragic death in an air crash. It may come as a surprise to some that he only performed the Requiem on four occasions but an analysis of his brief career reveals that there were another 105 works which he conducted only four times or less. The Requiem performances were all with the Orchestra e Coro della Scala and all in 1950: there were two performances in the Teatro alla Scala on 19 and 20 June and one at the Edinburgh Festival given on Friday, 8 September (preserved on this CD) – the soloists on those three occasions were Renata Tebaldi, Fedora Barbieri (although one source indicates that it was Maria Radev who sang the alto part in Milan), Giacinto Prandelli and Cesare Siepi; but for the final performance in the Royal Opera House, Covent Garden on 22 September, Suzanne Danco replaced Renata Tebaldi.

The Recorded Performance of Mozart’s Requiem given in the Usher Hall, Edinburgh on 8 September 1950

The ‘Mozart’ Requiem is a hybrid: in the score of *Neue Ausgabe sämtlicher Werke* (published 1967) each movement indicates whether it was solely by Mozart, by a combination of Mozart and Süssmayr or just by Süssmayr and this is indicated in the table below as M, MS or S. Whatever the facts surrounding this composition, Cantelli conducts the completion by Süssmayr (later editions have only appeared since Cantelli’s death).

What of Cantelli’s interpretation? Prior to this performance the Orchestra e Coro della Scala had given a performance of a very different *Messa da Requiem*. Verdi’s, on the previous Monday under the most senior conductor on the tour, Victor de Sabata. The Verdi sweeps an audience off its feet and – on a personal note – that is exactly what happened when I heard the *Messa da Requiem* for the first time. Such was the impact that when I came out of the Royal Albert Hall (which I had visited dozens of times), I took a wrong turning and missed the last coach home 40 miles away (incidentally, that performance was conducted by Victor de Sabata and my recollection of his somewhat demonic appearance on the rostrum was perfectly described by one of the London Philharmonic Orchestra’s musicians as ‘a cross between Julius Caesar and Satan’).

The more restrained Mozart Requiem is a very different matter. When de Sabata made his commercial recording at least one critic considered the performance to be ‘Verdian’ no doubt in an attempt to describe the recording as too theatrical. Note, for example that four of the movements have no tempo indication (presumably the beginning of *Lux aeterna* would be *Adagio* since Süssmayr used Mozart’s opening of the Requiem) which is an invitation to an exaggerated response for some conductors. While Cantelli usually observes the tempo indications he is very slow for the opening *Andante* in the Hostias but that ensures that there is a clear difference to be heard when the *Andante con moto* follows. Another change from the printed tempo indications is in the *Sanctus* which is not an *Adagio*. As mentioned earlier, the Mozart is certainly more restrained than the Verdi but the chorus sings with a fervour which brings out more of the drama than is usually heard and that is no doubt due to the fact that Cantelli keeps things moving (in the main); perhaps that fervour is a little too close to theatrical drama but at least the Chorus sounds enthusiastic and involved. A major difference between the Mozart and the Verdi is that there are no set pieces for the individual soloists and they participate as a sort of ‘mini-chorus’. Cantelli’s soloists are Renata Tebaldi (who had already sung with Toscanini as a 24 year-old in a concert in the newly re-opened Teatro alla Scala during 1946), Fedora Barbieri, Giacinto Prandelli and Cesare Siepi who were well-established in the operatic field – indeed, Giacinto Prandelli had first sung under Cantelli’s direction in May 1944. The voices need to blend and Cantelli’s long experience of conducting choral forces from his student days, allied to a very sure stick technique, ensures that soloists and chorus knew their roles perfectly. While the performance is not particularly reverent or devout at least it avoids any taint of sentimentality which, for this listener at least, is to Cantelli’s credit.

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Keith Bennett is the author of the forthcoming publication *Guido Cantelli – Just Eight Years of Fame*. Further details available from GC Publishers, 21 Nunn Close, Martlesham, Woodbridge, Suffolk IP12 4UL, UK. (email: gcpublishers@keithbennett.waitrose.com)

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