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VERDI MESSA DA REQUIEM

PRISTINE
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XR

Disc One

VERDI *Messa da Requiem*

- 1 *Requiem Aeternam* (4:54)
- 2 *Kyrie Eleison* (3:38)
- 3 *Dies Irae* (2:11)
- 4 *Tuba Mirum - Mors Stupebit* (3:23)
- 5 *Liber Scriptus - Dies Irae* (5:03)
- 6 *Quid Sum Miser* (3:36)
- 7 *Rex Tremendae* (3:32)
- 8 *Recordare* (3:59)
- 9 *Ingemisco* (3:37)
- 10 *Confutatis Maledictis - Dies Irae* (5:32)
- 11 *Lacrimosa* (6:01)
- 12 *Domine Jesu Christe* (4:36)
- 13 *Hostias Et Preces* (6:12)

Disc Two

- 1 *Sanctus* (2:35)
- 2 *Agnus Dei* (4:54)
- 3 *Lux Aeterna* (6:01)
- 4 *Libera Me - Dies Irae* (5:00)
- 5 *Requiem Aeternam* (2:28)
- 6 *Libera Me* (5:46)

THE SINGERS

Zinka Milanov, *soprano*
Bruna Castagna, *contralto*
Jussi Björling, *tenor*
Nicola Moscona, *bass*
The Westminster Choir, director John Finlay Williamson

The Alma Gluck Memorial concert
Benefitting the Roosevelt Hospital
Carnegie Hall, 23rd November 1940
New source material courtesy of Luciano Crivello

7 VERDI *Aida: Overture* (World première) (9:19)

8 CASTELNUOVO-TEDESCO
Taming of the Shrew: Overture (7:46)

Studio 8H, 30th March 1940
Aida Overture transfer from Penzance Records LP #37
Taming of the Shrew tape transfer from the Pristine archives
Transfers by Andrew Rose, January 2010

The NBC Symphony Orchestra
conductor **Arturo Toscanini**

XR remastering by Andrew Rose at Pristine Audio, January 2010

Cover artwork based on a photograph of Arturo Toscanini

Total duration: 100:01 ©2010 Pristine Audio.

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VERDI REQUIEM

ZINKA MILANOV - BRUNA CASTAGNA
JUSSI BJÖRLING - NICOLA MOSCONA

NBC SYMPHONY ORCHESTRA - WESTMINSTER CHOIR

BROADCAST FROM CARNEGIE HALL, 23RD NOVEMBER 1940

VERDI

MESSA DA REQUIEM

The *Messa da Requiem* by Giuseppe Verdi is a musical setting of the Roman Catholic funeral Mass (called the *Requiem* from the first word of the text, which begins *Requiem aeternam dona eis, Domine*, meaning, "Grant them eternal rest, O Lord"—see the entry at "*Dies Irae*"). It was first performed on 22 May 1874 to mark the first anniversary of the death of Alessandro Manzoni, an Italian poet and novelist much admired by Verdi. The piece is also sometimes referred to as the *Manzoni Requiem*. A typical performance takes around 85–90 minutes.

When Gioachino Rossini died in 1868, Verdi suggested that a number of Italian composers should collaborate on a Requiem in Rossini's honor, and began the effort by submitting a "*Libera me*." During the next year a *Messa per Rossini* was compiled by 13 composers (of whom the only one well known today is Verdi himself). The premiere was scheduled for 13 November 1869, the first anniversary of Rossini's death.

However, on 4 November, nine days before the premiere, the organising committee abandoned it. Verdi blamed the scheduled conductor, Angelo Mariani, for this. He pointed to Mariani's lack of enthusiasm for the project, even though he had been part of the organising committee from the start, and it marked the beginning of the end of their long-term friendship. Verdi never forgave Mariani, although Mariani pleaded with him. The piece fell into oblivion until 1988, when Helmuth Rilling premiered the complete *Messa per Rossini* in Stuttgart.

In the meantime, Verdi kept toying with his "*Libera me*," frustrated that the combined commemoration of Rossini's life would not be performed in his lifetime.

In May 1873, the Italian writer and humanist Alessandro Manzoni, whom Verdi had admired all his adult life and met in 1868, died. Upon hearing of his death, Verdi resolved to complete a *Requiem*—this time entirely of his own writing—for Manzoni. Verdi travelled to Paris in June, where he commenced work on the *Requiem*, giving it the form we know today. It included a revised version of the "*Libera me*" originally composed for Rossini. The *Requiem* was first performed the following May in the church of San Marco in Milan, on the first anniversary of Manzoni's death.

Verdi himself conducted, and the four soloists were Teresa Stolz (soprano), Maria Waldmann (mezzo-soprano), Giuseppe Coppini (tenor) and Orlando Maini (bass). The *Requiem* won immediate contemporary success, although not everywhere. It received seven performances at the Opéra-Comique in Paris, but the new Royal Albert Hall in London could not be filled for such a Catholic occasion. In Venice, impressive Byzantine ecclesiastical decor was designed for the occasion of the performance. Versions accompanied by four pianos or brass band were also performed. It later disappeared from the standard choral repertoire, but made a reappearance in the 1930s and is now a staple of many choral societies.

Notes from Wikipedia - Further notes online at www.pristineclassical.com