



WOLFGANG AMADEUS MOZART ~ REQUIEM

THE NEW SYMPHONY ORCHESTRA SOFIA

was founded in 1991 by the music critic Julia Hristova, its current president. The orchestra was established as an alternative organisation to the state subsidized cultural institutions in Bulgaria. It recruits young musicians offering them professional field, where sharing their skills, new chances and opportunities to play music and create a flowering of more kinds of music in more people's lives. Since 1997 the orchestra is directed by Rossen Milanov.

ROSSEN MILANOV

is one of two conductors of the New Symphony Orchestra Sofia. He currently works at academies and orchestras in the United States and Bulgaria. Mr. Milanov won many awards („Orchestra of the Year 1998“ for the Chicago Youth Symphony Orchestra, „Adventurous Programing“ for originality in concert programing of the American Symphony Orchestras League a.o.) and teaches at the State Musical Academy Sofia, the Juilliard School New York and the Curtis Institute of Music Philadelphia.

He is the music director of the Chicago Youth Symphony Orchestra, the Juilliard Pre-College Orchestra - and: The New Symphony Orchestra Sofia. He toured with the Colorado Symphony, the Lima Symphony Orchestra, the Sofia Festival Orchestra, for example, and performed at the Grant Park Music Festival (Chicago), Recontres Musicales d'Evian (France) and the New Year's Festival (Sofia). Mr. Milanov is cover conductor for Franz-Welser Most with the Cleveland Orchestra and member of the conducting faculty of Juilliard School.

.... One need not to perform concerts for the sake of biography of vanity and narcissism. You have to be incredibly honest towards Music, towards your colleagues, because all together you will burn with desire of creating something really beautiful. One should not be forced playing brilliant music, as should not be forced falling in love. You have to dissolve yourself in Music, reveal yourself, and take out the intimate capacity, to the end, at last to devote yourself. And that is what means to be in love with Music...“

(Rossen Milanov)

WOLFGANG AMADEUS MOZART

was born in Salzburg (Austria), 27 January 1756, as son of Leopold Mozart. He died in Vienna, 5 December 1791. He showed musical gifts at a very early age, composing when he was five and when he was six playing before the Bavarian elector and the Austrian empress. Leopold felt that it was proper, and might also be profitable, to exhibit his children's God-given genius (Maria Anna, 'Nannerl', 1751-1829, was a gifted keyboard player): so in mid-1763 the family set out on a tour that took them to Paris and London, visiting numerous courts en route. Mozart astonished his audiences with his precocious skills; he played to the French and English royal families, had his first music published and wrote his earliest symphonies. The family arrived home late in 1766; nine months later they were off again, to Vienna, where hopes of having an opera by Mozart performed were frustrated by intrigues.

They spent 1769 in Salzburg; 1770-73 saw three visits to Italy, where Mozart wrote two operas (*Mitridate*, *Lucio Silla*) and a serenata for performance in Milan, and acquainted himself with Italian styles. Summer 1773 saw a further visit to Vienna, probably in the hope of securing a post; there Mozart wrote a set of string quartets and, on his return, wrote a group of symphonies including his two earliest, nos.25 in g Minor and 29 in A, in the regular repertory. Apart from a journey to Munich for the premiere of his opera *La finta giardiniera* early in 1775, the period from 1774 to mid-1777 was spent in Salzburg, where Mozart worked as *Konzertmeister* at the Prince-Archbishop's court; his works of these years include masses, symphonies, all his violin concertos, six piano sonatas, several serenades and divertimentos and his first great piano concerto, K271.

In 1777 the Mozarts, seeing limited opportunity in Salzburg for a composer so hugely gifted, resolved to seek a post elsewhere for Wolfgang. He was sent, with his mother, to Munich and to Mannheim, but was offered no position (though he stayed over four months at Mannheim, composing for piano and flute and falling in love with Aloysia Weber). His father then dispatched him to Paris: there he had minor successes, notably with his *Paris Symphony*, no.31, deftly designed for the local taste. But prospects there were poor and Leopold ordered him home, where a superior post had been arranged at the court. He returned slowly and alone; his mother had died in Paris. The years 1779-80 were spent in Salzburg, playing in the cathedral and at court, composing sacred works, symphonies, concertos, serenades and dramatic music. But opera remained at the centre of his ambitions, and an opportunity came with a commission for a serious opera for Munich. He went there to compose it late in 1780; his correspondence with Leopold (through whom he communicated with the librettist, in Salzburg) is richly informative about his approach to musical drama. The work, *Idomeneo*, was a success. In it Mozart depicted serious, heroic emotion with a richness unparalleled elsewhere in his works, with vivid orchestral writing and an abundance of profoundly expressive orchestral recitative.

Mozart was then summoned from Munich to Vienna, where the Salzburg court was in residence on the accession of a new emperor. Fresh from his success, he found himself placed between the valets and the cooks; his resentment towards his employer, exacerbated by the Prince-Archbishop's refusal to let him perform at events the emperor was attending, soon led to conflict, and in May 1781 he resigned, or was kicked out of, his job. He wanted a post at the Imperial court in Vienna, but was content to do freelance work in a city that apparently offered golden opportunities. He made his living over the ensuing years by teaching, by publishing his music, by playing at patrons' houses or in public, by com-

posing to commission (particularly operas); in 1787 he obtained a minor court post as Kammermusicus, which gave him a reasonable salary and required nothing beyond the writing of dance music for court balls. He always earned, by musicians' standards, a good income, and had a carriage and servants; through lavish spending and poor management he suffered times of financial difficulty and had to borrow. In 1782 he married Constanze Weber, Aloysia's younger sister. In his early years in Vienna, Mozart built up his reputation by publishing (sonatas for piano, some with violin), by playing the piano and, in 1782, by having an opera performed: *Die Entführung aus dem Serail*, a German Singspiel which went far beyond the usual limits of the tradition with its long, elaborately written songs (hence Emperor Joseph II's famous observation, 'Too many notes, my dear Mozart'). The work was successful and was taken into the repertoires of many provincial companies (for which Mozart was not however paid). In these years, too, he wrote six string quartets which he dedicated to the master of the form, Haydn: they are marked not only by their variety of expression but by their complex textures, conceived as four-part discourse, with the musical ideas linked to this freshly integrated treatment of the medium. Haydn told Mozart's father that Mozart was 'the greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition'.

In 1782 Mozart embarked on the composition of piano concertos, so that he could appear both as composer and soloist. He wrote 15 before the end of 1786, with early 1784 as the peak of activity. They represent one of his greatest achievements, with their formal mastery, their subtle relationships between piano and orchestra (the wind instruments especially) and their combination of brilliance, lyricism and symphonic growth. In 1786 he wrote the first of his three comic operas with Lorenzo da Ponte as librettist, *Le nozze di Figaro*: here and in *Don Giovanni* (given in Prague, 1787) Mozart treats the interplay of social and sexual tensions with keen insight into human character that - as again in the more artificial sexual comedy of *Così fan tutte* (1790) - transcends the comic framework, just as *Die Zauberflöte* (1791) transcends, with its elements of ritual and allegory about human harmony and enlightenment, the world of the Viennese popular theatre from which it springs.

Mozart lived in Vienna for the rest of his life. He undertook a number of journeys: to Salzburg in 1783, to introduce his wife to his family; to Prague three times, for concerts and operas; to Berlin in 1789, where he had hopes of a post; to Frankfurt in 1790, to play at coronation celebrations. The last Prague journey was for the premiere of *La clemenza di Tito* (1791), a traditional serious opera written for coronation celebrations, but composed with a finesse and economy characteristic of Mozart's late music. Instrumental works of these years include some piano sonatas, three string quartets written for the King of Prussia, some string quintets, which include one of his most deeply felt works (K516 in g Minor) and one of his most nobly spacious (K515 in C), and his last four symphonies - one (no.38 in D) composed for Prague in 1786, the others written in 1788 and forming, with the lyricism of no.39 in E-flat, the tragic suggestiveness of no.40 in g Minor and the grandeur of no.41 in C, a climax to his orchestral music. His final works include the Clarinet Concerto and some pieces for masonic lodges (he had been a freemason since 1784; masonic teachings no doubt affected his thinking, and his compositions, in his last years).

At Mozart's death from a feverish illness whose precise nature has given rise to much speculation (he was not poisoned), he left unfinished the Requiem, his first large-scale work for the church since the c Minor Mass of 1783, also un-

finished; a completion by his pupil Süßmayr was long accepted as the standard one but there have been recent attempts to improve on it. Mozart was buried in a Vienna suburb, with little ceremony and in an unmarked grave, in accordance with prevailing custom.

THE REQUIEM MASS IN D MINOR (K. 626)

by Wolfgang Amadeus Mozart was composed in Vienna in 1791 and left unfinished at the composer's death on December 5. A completion by Franz Xaver Süßmayr was delivered to Count Franz von Walsegg, who had anonymously commissioned the piece for a requiem Mass to commemorate the February 14 anniversary of his wife's death.

It is one of the most enigmatic pieces of music ever composed, mostly because of the myths and controversies surrounding it, especially around how much of the piece was completed by Mozart before his death. The autograph manuscript shows the finished and orchestrated introit in Mozart's hand, as well as detailed drafts of the Kyrie and the sequence Dies Irae as far as the first nine bars of „Lacrimosa“, and the offertory. It cannot be shown to what extent Süßmayr may have depended on now lost „scraps of paper“ for the remainder; he later claimed the Sanctus and Agnus Dei as his own. Walsegg probably intended to pass the Requiem off as his own composition, as he is known to have done with other works. This plan was frustrated by a public benefit performance for Mozart's widow Constanze. A modern contribution to the mythology is Peter Shaffer's 1979 play Amadeus, in which the mysterious messenger with the commission is the masked Antonio Salieri who intends to claim authorship for himself.

LIBRETTO

INTROITUS

Requiem aeternam dona ets, Domine,
et lux perpetua luceat ets.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona ets, Domine,
et lux perpetua luceat ets.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

SEQUENTIA

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.

Mors slopebit et natora
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.

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

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

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

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tamus labor non sit cassus.

Juste iudex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

Qui Mariam absolvisti
Et latronem exaudivisti,
Mihi quoque spem dedisti.

Preces meae non sum dignae,
Sed tu bonus fac benigne,
Ne perenni cremet igne.

Inter oves locurn praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis
Flammis acerbis addictis,
Voca me cum benedictis.

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

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

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,

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

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.

SANCTUS

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

BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
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 sanetis tuis in aeternum,
quia plus es.

LIBRETTO

INTROITUS

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow
be performed in Jerusalem.
Hear my prayer, unto Thee shall all flesh come.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

KYRIE

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

SEQUENTIA

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

What dread there will be
When the Judge shall come
To judge all things strictly.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.

Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.

A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.

When therefore the Judge takes His seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be secure?

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.

Just and avenging Judge,
Grant remission
Before the day of reckoning.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene
And didst hearken to the thief,
To me also hast Thou given hope.

My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

When the accursed have been confounded
And given over to the bitter flames,
Call me with the blessed.

I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Mournful that day
When from the dust shall rise
Guilty man to be judged.
Therefore spare him, O God.
Merciful Jesu,
Lord Grant them rest.

OFFERTORIUM

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and from the bottom-
less pit.

Deliver them from the lion's mouth.
Neither let them fall into darkness
nor the black abyss swallow them up.
And let St. Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise
to Abraham and his seed.

We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross
from death into the life
which once Thou didst promise to Abraham
and his seed.

SANCTUS

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

BENEDICTUS

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

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 everlasting rest.

COMMUNIO

May eternal light shine on them, O Lord,
with Thy saints for ever, because
Thou art merciful.

Grant the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints for ever,
because Thou art merciful.

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Andreas Otto Grimminger & Josef-Stefan Kindler

I. INTROITUS

1. Requiem aeternam
(Adagio, Chorus & Soprano Solo) [4:32]

II. KYRIE

2. Kyrie eleison
(Allegro, Chorus) [2:14]

III. SEQUENTIA

3. Dies irae
(Allegro assai, Chorus) [1:39]

4. Tuba mirum
(Andante, Soli) [3:21]

5. Rex tremendae
(Grave, Chorus) [1:59]

6. Recordare
(Andante, Soli) [5:08]

7. Confutatis
(Andante, Chorus) [2:35]

8. Lacrymosa
(Larghetto, Chorus) [3:20]

IV. OFFERTORIUM

9. Domine Jesu
(Andante, Chorus & Soli) [3:30]

10. Hostias et preces
(Larghetto, Chorus) [2:30]

11. Quam olim Abrahae
(Andante, Chorus) [1:39]

V. SANCTUS &

12. Sanctus Dominus Deus Sabaoth
(Adagio, Chorus) [1:29]

VI. BENEDICTUS

13. Benedictus
(Andante, Soli & Chorus) [4:24]

VII. AGNUS DEI

14. Agnus Dei
(Larghetto, Chorus) [3:10]

VIII. COMMUNIO

15. Lux Aeterna
(Adagio, Allegro, Chorus & Soprano Solo) [6:25]

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WOLFGANG AMADEUS MOZART

REQUIEM

IN D MINOR, K. 626

ELENA PAVLOVA (SOPRANO) ~ MIROSLAVA JORDANOVA (MEZZOSOPRANO)
NIKOLAI VARIONOV (TENOR) ~ PLAMEN BEYKOV (BASS)

NEW SYMPHONY CHOIR SOFIA (CHORUS-CONDUCTOR: DRAGOMIR JOSIFOV)
NEW SYMPHONY ORCHESTRA SOFIA (CONCERTMASTER: EVELINA ANCHEVA)

CONDUCTOR: ROSSEN MILANOV

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