

The background of the album cover is a photograph of a cemetery at dawn or dusk. The scene is misty and atmospheric, with a low sun or moon creating a bright glow behind bare trees. In the foreground, several tombstones are silhouetted against the light, including a prominent Celtic cross and a tall, dark cross. The overall mood is somber and reflective.

Scottish
chamber
Orchestra

Susan Gritton
Catherine Wyn-Rogers
Timothy Robinson
Peter Rose
SCO Chorus

SIR CHARLES MACKERRAS

conductor

Wolfgang Amadeus **Mozart**
Requiem

Adagio & Fugue

Wolfgang Amadeus Mozart

Requiem in D minor K626 ed. R. Levin

INTROITUS

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2. *Kyrie*

SEQUENCE

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5. *Rex tremendae*
6. *Recordare*
7. *Confutatis*
8. *Lacrimosa*
9. *Amen*

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16. *Cum sanctis tuis*

Adagio & Fugue in C minor K546

17. *Adagio*
18. *Fugue*

SCOTTISH CHAMBER ORCHESTRA & CHORUS

SIR CHARLES MACKERRAS *conductor*

Susan Gritton *soprano*

Catherine Wyn-Rogers *mezzo soprano*

Timothy Robinson *tenor*

Peter Rose *bass*

Recorded at the Caird Hall, Dundee, UK

from 14-16 December 2002

Producer: Tim Oldham

Executive Engineer: Philip Hobbs

Assistant Engineers: Andrew Hallifax, Calum Malcolm

WOLFGANG AMADEUS MOZART

Requiem in D minor K626

Completed by **Robert D. Levin**

Mozart's Requiem – the composer's last and unfinished work – was commissioned by Count Franz von Wallsegg, who wished to have it performed in memory of his departed wife as his own composition. In order not to forfeit the handsome commission fee, Mozart's widow Constanze decided to have the work completed in secrecy, so that the finished version could be presented as her husband's final effort. The Requiem is known to the general public in the version undertaken by Mozart's pupil Franz Xaver Süssmayr. Süssmayr based his completion on Mozart's virtually complete score of the **Introitus** and drafts of all sections from the *Kyrie* fugue to the *Hostias*. These contain the completed vocal parts (solo and chorus) and the orchestral bass line, with occasional motifs for the orchestral accompaniment. However, the *Lacrimosa* breaks off after the eighth bar. To these Mozartean materials Süssmayr added settings of the **Sanctus/Hosanna**, **Benedictus**, **Agnus Dei** and **Communion** (*Lux aelerna – Cum sanctis tuis*). (The **Communion** is merely a newly texted version of part of the **Introitus** and of the *Kyrie* fugue.)

In making his completion Süssmayr could draw on the partial completion of the **Sequence** done by Joseph Eybler soon after Mozart's death. He may have had access to a further important source – a sketch leaf which includes contrapuntal studies for the *Rex tremendae* as well as the beginning of an *Amen* fugue to close the *Lacrimosa*. However, Süssmayr did not include a realisation of this fugue in his version; he set the *Amen* with two chords at the end of the *Lacrimosa*.

The key question about Süssmayr's version is whether any of the portions of the Requiem that are not in Mozart's hand were based on his ideas. Although Süssmayr claimed to have composed these alone, they display the tight

motivic construction of Mozart's fragment, in which a small number of themes recur from movement to movement. (Süssmayr's own music lacks such motivic interrelationships.) Perhaps, then, the "few scraps of music" Constanze Mozart remembers giving to Süssmayr together with Mozart's manuscript contained material not found in Mozart's draft. Mozart also may have suggested certain ideas to Süssmayr on the piano.

A clear evaluation of the movements Süssmayr claimed to have composed is clouded by unmistakable discrepancies within them between idiomatically Mozartean lines and grammatical and structural flaws that are utterly foreign to Mozart's idiom. First attacked in 1825, these include errors of voice leading in the orchestral accompaniment of the **Sanctus** and the truncated *Hosanna* fugue. Furthermore, Süssmayr brings back this fugue after the *Benedictus* in B-flat major rather than the original D major – in conflict with all church music of the time.

The version heard on this recording seeks to address the problems of instrumentation, grammar and structure within Süssmayr's version while respecting the 200-year-old history of the Requiem. A clearly drawn line of separation, in which everything except the contents of Mozart's autograph was to be considered spurious *per se*, was explicitly rejected. Rather, the goal was to revise not as much, but as little as possible, attempting in the revisions to observe the character, texture, voice leading, continuity and structure of Mozart's music. The traditional version has been retained insofar as it agrees with idiomatic Mozartean practice. The more transparent instrumentation of the new completion was inspired by Mozart's other church music. The *Lacrimosa* has been slightly altered and now leads into a non-modulating *Amen* fugue. (Other completions of the fugue modulate extensively.) The second half of the **Sanctus** resolves the curious tonal discrepancies of Süssmayr's version, and the revised *Hosanna* fugue, modelled on that of Mozart's C-minor Mass K427/417a, displays the proportions of a Mozartean

church fugue. The second half of the *Benedictus* has been slightly revised and is connected by a new transition to a shortened reprise of the *Hosanna* fugue in the original key of D major. The structure of the **Agnus Dei** has been retained, but the infelicities of Süßmayr's version have been averted in the second and third strophes. In the final *Cum sanctis tuis* fugue, the text setting has been altered to correspond to the norms of the era.

It is hoped that the new version honours Mozart's spirit while allowing the listener to experience Mozart's magnificent Requiem torso within the sonic framework of its historical tradition.

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WOLFGANG AMADEUS MOZART

Adagio and Fugue in C minor K546

Mozart neither disparaged Bach, nor considered it in any way retrogressive to be influenced by Bachian counterpoint. In 1782, as director of Baron van Swieten's Sunday concerts in Vienna, he played Bach fugues, made transcriptions of Bach fugues, and wrote fugues of his own in tribute to his connoisseur patron's enthusiasm for baroque music. In 1789, en route to Berlin, he visited Bach's Thomaskirche in Leipzig where he improvised for an hour on the chorale *Jesu meine Zuversicht*. Bach's Leipzig successor, Cantor Doles, sat beside him at the organ, pulling the stops and saying "old Sebastian Bach has risen again". The visitor, it was observed, was "a young, modishly dressed man of medium height", who played "beautifully and artfully for a large audience". The choir sang Bach's fine motet, *Singet dem Herrn*, in his honour, and Mozart examined Bach's autographs, "the parts spread all around him, held in both of his hands, on his knees, and on

the adjoining chairs". Two years later, in *Die Zauberflöte*, he would give the two Armed Men stern, beautiful, hauntingly Bachian music to sing.

The Fugue in C minor dates from six years earlier, when Mozart was first immersed in contrapuntal studies. Originally written for two pianos, it was arranged in 1788 for strings and given the slow, sombre introduction which so strikingly adds to its intensity, yet which Mozart described as no more than "a short adagio for two violins, viola, and bass, for a fugue I wrote a long time ago". The Adagio is filled with bold, expressive harmonic progressions. The Fugue, once set in motion, rolls on relentlessly to its close. The music, playable by string quartet or string orchestra, has a hard-edged severity quite uncommon in Mozart, but confirming how the baroque and the rococo could co-exist in classical Vienna. A dark, somewhat spooky, conductorless performance of it was given at Herbert von Karajan's funeral in 1989.

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REQUIEM TEXT AND TRANSLATION

INTROIT

Requiem

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.

INTROIT

Requiem

Rest eternal grant unto them, O Lord,
and let light perpetual shine upon them.
Thou, O God, art praised in Sion,
and unto thee shall the vow be performed
in Jerusalem: thou that hearest the prayer,
unto thee shall all flesh come.

Kyrie

Kyrie eleison,
Christi eleison,
Kyrie eleison.

SEQUENCE**Dies irae**

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

Tuba mirum spargans sonum,
per sepulchra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit:
nil in ultimum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

SEQUENCE**Dies irae**

Day of wrath and doom impending,
David's word with Sibyl's blending:
Heaven and earth in ashes ending
Oh, what fear man's bosom rendeth
When from heaven the judge descendeth,
On whose sentence all dependeth!

Tuba mirum

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.
Death is struck, and nature quaking,
All creation is awaking,
To its judge an answer making.
Lo! the book exactly worded,
Wherein all hath been recorded,
Thence shall judgement be awarded.
When the judge his seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.
What shall I, frail man, be pleading?
Who for me be interceding,
When the just are mercy needing?

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.
Juste iudex ultionis,
donum fac remissionis,
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus
supplicanti pace Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis

Confutatis maledictis
flammis acribus addictis,

Rex tremendae

King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us.

Recordare

Think, kind Jesu, my salvation
Caused thy wondrous Incarnation:
Leave me not to reprobation.
Faint and weary thou hast sought me;
On the Cross of suffering bought me:
Shall such grace be vainly brought me?
Righteous judge, for sin's pollution
Grant thy gift of absolution
Ere that day of retribution.
Guilty, now I pour my moaning:
All my shame and anguish owning:
Spare, O God, thy supplicant groaning.
Through the sinful Mary shriven,
Through the dying thief forgiven,
Thou to me a hope hast given.
Worthless are my prayers and sighing;
Yet, good Lord, in grace complying,
Rescue me from fires undying.
With the sheep a place provide me,
From the goats afar divide me,
To thy right hand do thou guide me.

Confutatis

When the wicked are confounded,
Doomed to flames of woe unbounded;

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.

OFFERTORY

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 Abrahae promisisti
et semine ejus.

Hostias

Hostias et preces tibi Domine laudis
offerimus: tu suscipe pro animabus illis,
quarum hodie memoriam facimus,
fac eas, Domine, de morte transire ad

Call me with thy Saints surrounded.
Lo I kneel with heart submission,
See, like ashes, my contrition:
Help me in my last condition.

Lacrimosa

Ah! that day of tears and mourning,
From the dust of earth returning,
Man for judgement must prepare him.
Spare, O God, in mercy spare him:
Lord, all-pitying, Jesu blest,
Grant them thine eternal rest. Amen.

OFFERTORY

Domine Jesu

O Lord Jesus Christ, King of Majesty, deliver the
souls of all the faithful departed from the hand
of hell, and from the pit of destruction: deliver
them from the lion's mouth, that the grave
devour them not; that they go not down to the
realms of darkness: but let Michael, the holy
standard-bearer, make speed to restore them to
the brightness of glory: which thou promisest in
ages past to Abraham and his seed.

Hostias

Sacrifice and prayer do we offer thee,
O Lord: do thou accept them for the souls
departed in whose memory we make this
oblation: and grant them, O Lord, to pass from

vitam : quam olim Abrahae promisisti
et semine ejus.

SANCTUS

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

Benedictus

Benedictus qui venit in nomine Domine,
Hosanna in excelsis.

AGNUS DEI

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

COMMUNION

Lux aeterna

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.

death unto life: which thou promisest in ages past
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 that cometh in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

O Lamb of God that takest away the sins
of the world: grant them rest.
O Lamb of God that takest away the sins
of the world: grant them rest.
O Lamb of God that takest away the sins
of the world: grant them rest eternal.

COMMUNION

Lux aeterna

May light eternal shine, O Lord, upon them,
for endless ages with thy blessed ones
for thou art gracious.
Rest eternal grant to them, O Lord,
and may light perpetual shine upon them,
for endless ages with thy blessed ones,
for thou art gracious.



SIR CHARLES MACKERRAS

Born of Australian parents in America in 1925, Sir Charles Mackerras studied in Sydney and Prague and made his debut as an opera conductor at Sadler's Wells in London. He was First Conductor of the Hamburg Opera (1966-69) and Musical Director of both Sadler's Wells (later English National Opera) (1970-77), and Welsh National Opera (1987-92), where he received considerable acclaim, particularly for his notable Janáček productions. From 1976-79, Sir Charles was Chief Conductor of the Sydney Symphony Orchestra and also

conducted the opening public concert at the Sydney Opera House. Sir Charles is Conductor Laureate of the Scottish Chamber Orchestra, Principal Guest Conductor of the Philharmonia Orchestra, Conductor Emeritus of Welsh National Opera and Principal Guest Conductor Emeritus of the San Francisco Opera. A specialist in Czech repertory, Sir Charles is Principal Guest Conductor of the Czech Philharmonic Orchestra, following his life-long association with both the Orchestra and many aspects of Czech musical life.

Sir Charles has undertaken much research into performance practice of the 18th and 19th centuries. In 1991 he conducted a new production of *Don Giovanni* at the re-opening of the Estates Theatre in Prague, scene of the opera's original premiere, to mark the bi-centenary of Mozart's death. He has recorded all Mozart's symphonies and serenades with the Prague Chamber Orchestra, and six Mozart operas with the Scottish Chamber Orchestra, including a Grammy-nominated *Idomeneo* recorded in 2001 prior to its performance at the Edinburgh International Festival. 2002 marked Sir Charles' 50th year at the Edinburgh Festival, at which he conducted the SCO in Donizetti's *Maria Stuarda*, Handel's *Jephtba* and Mozart's *Gran Partita*.

His vast discography includes an award-winning cycle of Janáček operas with the Vienna Philharmonic Orchestra and Britten's *Gloriana* and Dvorák's *Rusalka* with the Czech Philharmonic Orchestra. Also notable are his recordings of the Beethoven and Mahler symphonies with the Royal Liverpool Philharmonic Orchestra and of the Brahms symphonies with the Scottish Chamber Orchestra. Sir Charles and the Scottish Chamber Orchestra have also recorded six Mozart piano concertos with Alfred Brendel. He has recorded much Czech music with the Czech Philharmonic Orchestra, including Dvorák's *Slavonic Dances*, Smetana's *Ma Vlast*, Martinu's *Field Mass* and *Double Concerto* and Janáček's *Katya Kabanova*, *Sarka* and the *Glagolitic Mass*, all for Supraphon.

Sir Charles has been associated with both the Royal Opera House and San Francisco Opera for many years and has conducted regularly at the Metropolitan Opera, New York. He made his debut at the Salzburg Festival, with the Vienna Philharmonic, conducting *Le Nozze di Figaro*, and has since returned to Salzburg to conduct the Orchestra in Cherubini's *Medée*.

Sir Charles received a CBE in 1974, was knighted in 1979, was honoured with the Medal of Merit from the Czech Republic in 1996 and made a Companion of the Order of Australia in 1997. He is a DMus (Hon) of the Universities of Hull, York, Nottingham, Brno (Czech Republic), Griffith (Australia), Oxford, Napier (Edinburgh) and the Prague Academy of Music. Sir Charles is also President of Trinity College of Music. Sir Charles celebrated his 75th birthday in 2000 with performances of *Der Rosenkavalier* and *Semele* with the San Francisco Opera.

SUSAN GRITTON

Winner of the 1994 Kathleen Ferrier Memorial Prize, Susan Gritton read Botany at Oxford and London Universities before taking up a career in singing.

She made her operatic debut as Barbarina (*Le Nozze di Figaro*) at



Glyndebourne, subsequently returning as Susanna, Zerlina (*Don Giovanni*) and Miss Wordsworth (*Albert Herring*). Other appearances include Romilda (*Xerxes*) and Cleopatra (*Giulio Cesare*) at Bayerische Staatsoper; Tiny (*Paul Bunyan*), Marenka (*The Bartered Bride*), First Flowermaiden (*Parsifal*) and Euridice (*Orfeo*) for the Royal Opera House, Covent Garden; Governess (*Turn of the Screw*) and Blanche (*Dialogues des Carmelites*) at Snape Maltings, Aldeburgh; and Marzeline (*Fidelio*) for Rome Opera. She is a Company Principal at English National Opera where her repertoire includes Pamina (*Die Zauberflöte*), Fiordiligi (*Così fan tutte*), Nannetta (*Falstaff*), Constance (*Dialogues des Carmelites*), Drusilla (*L'Incoronazione di Poppea*), Sophie (*Der Rosenkavalier*) and the title role in *The Cunning Little Vixen*. Future plans include *Rodelinda* at the Bayerische Staatsoper, and Ismene (*Mitridate*) for the Royal Opera House, Covent Garden.

In concert, she has sung with the Berlin Philharmonic, Rotterdam Philharmonic and City of Birmingham Symphony Orchestra with Sir Simon Rattle, London Symphony Orchestra with Sir Colin Davis, Royal Liverpool Philharmonic Orchestra with Sir Charles Mackerras, BBC Symphony Orchestra with Sir Andrew Davis, BBC National Orchestra of Wales with Richard Hickox, Hallé with Kent Nagano and The English Concert with Trevor Pinnock.

Gritton has also appeared with the Berlin Philharmonic and Sir Simon Rattle (Ravel *L'Enfant et les Sortilèges*), RLPO and Sir Charles Mackerras (Ravel *Shéhérazade*), CBSO and Scottish Chamber Orchestra under Sir Charles Mackerras (Mozart *Requiem*), New York Philharmonic under Sir Colin Davis (Berlioz *Beatrice et Benedict*) and BBC National Orchestra of Wales under Richard Hickox (Brahms *Requiem*).

CATHERINE WYN-ROGERS

Catherine Wyn-Rogers was a Foundation Scholar at the Royal College of Music, studying with Meriel St Clair and gaining several prizes including the Dame Clara Butt Award. She continued her studies with Ellis Keeler and now works with Diane Forlano.

Miss Wyn-Rogers works extensively in recital and oratorio, appearing with the major British orchestras and choral societies and at the Three Choirs, Edinburgh and Aldeburgh Festivals. She is renowned for her performances with period instrument orchestras, including The Sixteen under Harry Christophers, The English Concert under Trevor Pinnock, and the Academy of Ancient Music under Christopher Hogwood. She has also appeared with the Philharmonia under Slatkin, the BBC Symphony Orchestra under Haitink and Andrew Davis, the Netherlands Radio Orchestra under Rozhdestvensky, the European Union Youth Orchestra under Haitink and her debut with the Vienna Philharmonic Orchestra under Norrington. She was a memorable soloist at the Last Night of the 1995 BBC Promenade Concerts.

She appears regularly on the operastage and has worked with Scottish Opera, Welsh National Opera, Opera North and English National Opera. She made her debut at the Salzburg Festival as the Third Lady in *Die Zauberflöte*. Her many appearances at the Royal Opera House, Covent Garden, include First Norn (*Götterdämmerung*), Erda (*Das Rheingold* and *Siegfried*), Magdalena (*Die Meistersinger von Nürnberg*), Cornelia (*Giulio Cesare*) and Sosostris (*The Midsummer Marriage*). She made her debut at the Bavarian State Opera, Munich, as Sosostris, returning for *Arabella* and *Pélléas et Mélisande*; her debut at the Netherlands Opera in *Peter Grimes* and her debut at the Dresden Opera in *Arabella*. She has also appeared in the English



National Opera for *War and Peace* and the *St. John Passion*, to the Bavarian State Opera for *The Dream of Gerontius* with Zubin Mehta and for *Arabella* and to the Edinburgh Festival for Enescu's *Oedipe*.

TIMOTHY ROBINSON

Timothy Robinson was a choral scholar at New College, Oxford. After completing his degree in Music in 1985, he continued his studies at the Guildhall School of Music and Drama.

He has appeared in concert throughout the United Kingdom, including performances with the BBC Symphony, Royal Philharmonic and Scottish Chamber Orchestras, the Orchestra of the Age of Enlightenment, and at the Aldeburgh Festival under Steuart Bedford and the BBC Promenade Concerts under William Christie, Sir Andrew Davis and Sir Simon Rattle. Abroad his concerts have taken him to the Concertgebouw, Amsterdam; the Konzerthaus, Vienna; the Orchestre de Lyon and the Vienna Philharmonic Orchestra under Sir Simon Rattle.

His operatic engagements include *Falstaff*, *Boris Godunov* and Handel's *L'Allegro* for English National Opera, Jupiter at the Aix-en-Provence Festival, *Don Giovanni* and the title role in *La Clemenza di Tito* for Welsh National Opera and Kudrjash (*Katya Kabanova*), Jacquino (*Fidelio*) and Janek (*The Makropulos Case*) for the Glyndebourne Festival. He made his debut at the Paris Opera in *Turandot*, returning for *Alcina*.

He was a member of the Royal Opera, Covent Garden, where he has sung Jupiter (*Semele*) and Vasek (*The Bartered Bride*) under Mackerras, Ferrando under Sir Colin Davis and Kudrjash, Vasek and Froh (*Das Rheingold*) under Bernard Haitink. Other opera engagements include *Tristan und Isolde* and *Rodelinda*



for the Glyndebourne Festival, Male Chorus in *The Rape of Lucretia* for English National Opera, *Alcina* in Paris with Christoph Rousset and *Fidelio* in Japan with Sir Simon Rattle. His concerts include the City of Birmingham Symphony with both Rattle and Mackerras, the Scottish Chamber and the Philharmonia Orchestras with Mackerras, the Hallé Orchestra with Elder, the Mahler Chamber Orchestra with Harding and his debut with the Berlin Philharmonic Orchestra under Rattle.

PETER ROSE

Peter Rose was born in Canterbury. He read Music at the University of East Anglia and studied with Ellis Keeler at the Guildhall School of Music and Drama. In 1985 he won the Kathleen Ferrier Memorial Scholarship and, in 1986, the Glyndebourne John Christie Award. Peter Rose made his operatic debut in 1986 as the Commendatore with Glyndebourne Festival Opera in Hong Kong. He was Principal Bass with Welsh National Opera between 1986 and 1989. He made his Royal Opera House debut as Rochefort (*Anna Bolena*) with Dame Joan Sutherland.

Peter Rose appears on opera stages regularly. Venues include the Royal Opera House, Covent Garden; San Francisco Opera; Cologne Opera; Metropolitan Opera, New York; Chicago Lyric Opera; Vienna Staatsoper; Deutsche Staatsoper, Berlin; Hamburg State Opera and Seattle Opera. His characters include Fasolt (*Rbeingold*), Daland (*Der Fliegende Holländer*), King Marke (*Tristan und Isolde*) and Ramfis, Daland and Ochs (*Der Rosenkavalier*). He has also performed at the Istanbul Festival, Bregenz Festival and for Glyndebourne Festival Opera.



Concert engagements include Beethoven Symphony No 9 with Giulini; Mozart's *Requiem* with Daniel Barenboim, Zubin Mehta and, at Tanglewood, with Robert Shaw; Mahler 8 with Tilson Thomas at the Albert Hall; Verdi's *Requiem* at the Barbican; *La Damnation de Faust* with the Chicago Symphony Orchestra and Sir Georg Solti; Ravel's *L'Enfant et les Sortilèges* and *L'Heure Espagnole* with the Cleveland Orchestra under Boulez and both Beethoven's *Missa Solemnis* under Masur and Symphony No 9 under Maazel with the New York Philharmonic.

Current plans include Basilio (*Il Barbiere di Siviglia*) for the Paris Opera; Sarastro for the Netherlands Opera and Glyndebourne Festival Opera; Osmin for the Salzburg Festival; Gurnemanz (*Parsifal*) in Graz; Mustafa in Dresden; Bottom for the Liceu in Barcelona; Timur (*Turandot*) for the Royal Opera House, Covent Garden and Ochs for the Berlin Deutsche Oper, Opera Australia and the Metropolitan Opera, New York.

SCOTTISH CHAMBER ORCHESTRA

The Scottish Chamber Orchestra is internationally recognised for its innovative approach to music-making and programme planning. Formed in 1974 with a commitment to serve the Scottish community, it is also one of Scotland's foremost cultural ambassadors.

The Orchestra performs throughout Scotland, including an annual tour of the Highlands and Islands, and appears regularly at the Edinburgh, St Magnus and Aldeburgh Festivals and the BBC Proms. Its busy international touring schedule has recently included the USA, Germany, Austria, Switzerland, Spain, Portugal, The Netherlands, Sweden and Hong Kong.

The Orchestra's dynamic relationship with Principal Conductor Joseph Swensen continues to develop and, with both Swensen and Conductor Laureate

Sir Charles Mackerras, the Orchestra pushes the boundaries of conventional chamber orchestra repertoire, performing symphonic works which were written for smaller orchestras than those usually heard performing them today. The SCO has an impressive catalogue of recordings, including - in partnership with Sir Charles Mackerras - six Mozart operas and a Grammy-nominated set of Brahms symphonies.

The Orchestra enjoys close relationships with many leading composers, including Composer Laureate Sir Peter Maxwell Davies and Affiliate Composer



James MacMillan. It also collaborates with the Swedish Chamber Orchestra in a programme of joint commissions from Sally Beamish and Karin Rehnqvist.

The SCO has led the way in the development of music education, with a unique and individual programme of projects providing workshops for children and adults across Scotland.





SCOTTISH CHAMBER ORCHESTRA

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1ST VIOLIN Alexander Janiczek *leader*, Ruth Crouch *assistant leader*,
Greg Lawson, Lise Aferiat, Fiona Alexander, Carole Howat
Jayne Spencer, Roddy Long

2ND VIOLIN Emily Davis, Kathryn Greeley, Rosemary Ellison,
Robert McFall, Niamh Lyons, Ulrike Fenner

VIOLA Sophie Renshaw, Simon Rawson, Brian Schiele, Steve King

CELLO Michael Stirling, Kevin McCrae, Su-a Lee, Alison Lawrance

BASS Nick Bayley, Adrian Bornet

OBOE Robin Williams, Rosie Staniforth

BASSETT HORN Maximiliano Martín, Ruth Ellis

BASSOON Ursula Leveaux, Alison Green

NATURAL TRUMPET Peter Franks, Shaun Harrold

ALTO TROMBONE Nigel Cox

TENOR TROMBONE Jason Sinclair

BASS TROMBONE Derek Bishop

TIMPANI Caroline Garden

ORGAN David McGuinness

SCOTTISH CHAMBER ORCHESTRA CHORUS

Chorusmaster **Ben Parry**

Assistant Chorusmaster **Nick Jones**

Accompanist **Stuart Hope**

SOPRANO Anne Backhouse, Eileen Burke, Moira Burke, Fiona Cantlay,
Emily Gribbin, Margaret Hewitson, Sandra Hollingdale,
Tessa Humby, Katie McGlew, Lesley Mair, Jeanette Matuszak,
Emma Morwood, Claire Parker, Kathy Rankin, Alison Robson,
Margaret Stockwell, Anna Williams, Isabella Woods

ALTO Dinah Bourne, Morag Campbell, Lorna Fleming, Mary Godden,
Anne Grindley, Sharon Jacobsen, Anne Lewis, Jennifer Logan,
Shona MacKinnon, Laura Malcolm, Jan Raitt, Linda Ruxton,
Christine Ure, Morag Vass, Susan White

TENOR Kenneth Ballantine, Neil Campbell, Paul Cousins, David Ferrier,
Vic Hodgson, James Ironside, George McNeil, David Rhodes,
Peter Sparkes, Dan Whitfield

BASS Alasdair Andrews, Robbie Bolton, Douglas Burke, Richard Dyet,
Gavin Easton, Ian Gray, Richard Hyder, Roddy McEwan,
Iain McGregor, Donald MacLeod, Donald Mason, Richard Murphy,
Jonathan Pryce, Roderick Wylie

The Scottish Chamber Orchestra Chorus has built a reputation as one of Scotland's finest and most versatile choirs covering repertoire as diverse as Bach's Passions, premieres of works by Peter Maxwell Davies and semi-staged performances of Gilbert and Sullivan. It is the SCO's resident chorus, working regularly with conductors including SCO Principal Conductor Joseph Swensen, Conductor

Laureate Sir Charles Mackerras, Frans Brüggen, Nicholas McGegan and Arnold Östman.

A regular visitor to the Edinburgh International Festival, the Chorus has in recent years sung in a ballet production of Mendelssohn's *A Midsummer Night's Dream*, a concert of French opérette and in concert performances of Mozart's *La Clemenza di Tito* and *Così fan Tutte*. One of *The Herald* newspaper's coveted 'Angel' awards was given to the Chorus for its *Messiah* at the 2001 Festival.

In addition to its work with the Orchestra, the Chorus is in demand for outside engagements. These have included a performance and BBC Radio 2 broadcast of the Lerner and Loewe musical *Camelot* with the BBC Scottish Symphony Orchestra, Edinburgh International Festival performances with the Philharmonia, and concerts of choral music by Britten and Purcell with the Dunedin Consort. Recent engagements have included a BBC *Songs of Praise* broadcast and singing for ballet productions of *Carmina Burana* (Birmingham Royal Ballet) and Mozart's *Requiem* (Northern Ballet Theatre).

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INTROITUS

1. *Requiem* 4.28
2. *Kyrie* 2.21

SEQUENCE

3. *Dies irae* 1.44
4. *Tuba mirum* 3.11
5. *Rex tremendae* 1.56
6. *Recordare* 4.49
7. *Confutatis* 2.32
8. *Lacrimosa* 2.33
9. *Amen* 1.26

OFFERTORY

10. *Domine Jesu* 3.17

11. *Hostias* 3.33

SANCTUS

12. *Sanctus* 1.59
13. *Benedictus* 4.59

AGNUS DEI

14. *Agnus Dei* 2.46

COMMUNION

15. *Lux aeterna* 2.41
16. *Cum sanctis tuis* 2.28

Adagio & Fugue in C minor K546

17. *Adagio* 3.40
18. *Fugue* 4.23

TOTAL TIME 54.48

SCOTTISH CHAMBER ORCHESTRA
and **CHORUS**

SIR CHARLES MACKERRAS conductor

Susan Gritton *soprano*

Catherine Wyn-Rogers *mezzo soprano*

Timothy Robinson *tenor*

Peter Rose *bass*

Recorded at the Caird Hall, Dundee, UK from 14-16 Dec 2002



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