



DVOŘÁK

Requiem

Christiane Libor, Soprano

Ewa Wolak, Alto

Daniel Kirch, Tenor

Janusz Monarcha, Bass

**Warsaw Philharmonic
Orchestra and Choir**

Antoni Wit

Antonín Dvořák (1841-1904) Requiem, Op. 89

Antonín Dvořák was born in 1841, the son of a butcher and innkeeper in the village of Nelahozeves, near Kralupy, in Bohemia, and some forty miles north of Prague. It was natural that he should at first have been expected to follow the family trade, as the eldest son. His musical abilities, however, soon became apparent and were encouraged by his father, who in later years abandoned his original trade, to earn something of a living as a zither player. After primary schooling he was sent to lodge with an uncle in Zlönice and was there able to acquire the necessary knowledge of German and improve his abilities as a musician, hitherto acquired at home in the village band and in church. Further study of German and of music at Kamenice, a town in northern Bohemia, led to his admission in 1857 to the Prague Organ School, where he studied for the following two years.

On leaving the Organ School, Dvořák earned his living as a viola-player in a band under the direction of Karel Komzák, an ensemble that was to form the nucleus of the Czech Provisional Theatre Orchestra, established in 1862. Four years later Smetana was appointed conductor at the theatre, where his operas *The Brandenburgers in Bohemia* and *The Bartered Bride* had already been performed. It was not until 1871 that Dvořák resigned from the orchestra, devoting himself more fully to composition, as his music began to attract favourable local attention. In 1873 he married a singer from the chorus of the theatre and in 1874 became organist of the church of St Adalbert. During this period he continued to support himself by private teaching, while busy on a series of compositions that gradually became known to a wider circle, particularly with the success of his *Hymnus: Dědicové bílé hory* (The Heirs of the White Mountain) for the Prague Hlahol Vocal Society.

Further recognition came to Dvořák in 1874, when his application for an Austrian government award brought his music to the attention of Brahms and the critic Eduard Hanslick in Vienna. The granting of this award for five consecutive years was of material assistance. It was through this contact that, impressed by Dvořák's *Moravian Duets*

entered for the award of 1877, Brahms was able to arrange for their publication by Simrock, who commissioned the *Slavonic Dances*, for piano duet. The success of these publications introduced Dvořák's music to a much wider public, for which it held some exotic appeal. As his reputation grew, there were visits to Germany and to England, where he was always received with greater enthusiasm than might initially have been accorded a Czech composer in Vienna.

In 1883 Dvořák had rejected a tempting proposal that he should write a German opera for Vienna. At home he continued to contribute to Czech operatic repertoire, an important element in re-establishing national musical identity. The invitation to take up a position in New York was another matter. In 1891 he had become professor of composition at Prague Conservatory and in the summer of the same year he was invited to become director of the National Conservatory of Music in New York, an institution that was intended to foster American music, hitherto dominated by musicians from Europe or largely trained there. Whatever the ultimate success or failure of the venture, Dvořák's contribution was seen as that of providing a blue-print for American national music, following the example of Czech national music, which owed so much to him. There were musical results in his own work, notably in his *Symphony 'From the New World'*, and chamber music of the period, works that rely strongly on the European tradition that he had inherited, while making use of melodies and rhythms that might be associated in one way or another with America. By 1895 Dvořák was home for good, resuming work at the Prague Conservatory, of which he became director in 1901. His final works included a series of symphonic poems and two more operas, to add to the nine he had already composed. He died in Prague in 1904.

In 1884 Dvořák visited England for the first time, conducting there his *Stabat Mater*. A second invitation took him back to England, to Worcester, in the autumn, when the *Stabat Mater* was heard again. 1885 brought a third visit to London and his connection with England continued, particularly in works that were well suited to

the flourishing traditions of choral music there. It was, however, the *Requiem*, written in 1890 and first performed in Birmingham the following year, that matched the success of the *Stabat Mater*.

The *Requiem* opens with a setting of the *Introit* [CD 1 1] which is to be combined with a very short *Kyrie*. The cellos start the work with a motif that is to recur. The chorus sings the words of the *Introit* at first softly, mounting to a climax for *Te decet hymnus*, words repeated by the solo tenor. The plea of the chorus for their words to be heard is followed by the same prayer from the soprano and alto soloists, *Exaudi orationem meam*, then joined by the tenor and bass. Through the solemn prayers of the chorus come shafts of light at *Lux perpetua luceat eis*, as harmonies shift, leading from the minor to the tonic major of B flat, as the *Christe eleison* is sung by the choir, with divided tenors and basses darkening the timbre of the choral writing. The opening motif returns in the *Gradual* [CD 1 2], for solo soprano and chorus, now at a higher pitch and accompanied by the sopranos and altos. Divided tenors and basses end the movement, with a final hushed G major.

The *Sequence* [CD 1 3], the doom-laden prophecy of terror to come, has invited composers to a dramatic treatment of the text. Dvořák set the first two stanzas of the poem as a fierce, four-square march. The *Tuba mirum* [CD 1 4] starts with a trumpet triple declaration of the motif, rising a semitone each time, before the entry of the alto soloist, followed by the men's voices, now in E major. The bass soloist continues with the next stanza, followed by the chorus. The tenor soloist adds a modal *Liber scriptus*, the final words echoed by the basses before an outburst of sound as the *Dies irae* returns, leading to the return of the Last Trump with a fortissimo *Tuba mirum* and an abbreviated version of the text, pianissimo, from the men's voices of the chorus. Horns introduce *Quid sum miser* [CD 1 5], the divided sopranos followed by the soprano soloist, the questions of the text repeated by the men's voices, then joined by the tenor and bass soloists. All four soloists are heard in the setting of *Rex tremendae majestatis*, with echoes, as in the *Tuba mirum*, of Mozart's setting of these texts. There is a short fugal section, and the chorus leads to a final hushed plea, *Salva me, fons pietatis*. The D major *Recordare, Jesu pie* [CD 1 6] is scored for the

four soloists in a persuasively beautiful setting. The following *Confutatis maledictis* [CD 1 7] calls down vengeance on sinners in terms recalling Verdi's *Dies irae*, mollified by the succeeding plea for salvation, soon overwhelmed by the return of the opening condemnation, although this movement ends in triumph. The bass soloist introduces the *Lacrimosa* [CD 1 8], joined by the alto soloist in the next stanza. The words of the *Lacrimosa* are repeated dramatically by the tenor soloist, continuing with the solo soprano, with the four soloists adding heightened feeling to the final petition for rest, echoed by the chorus.

The F major *Offertory* [CD 2 1] brings together the four soloists and chorus, culminating in what must seem an obligatory fugal setting of *Quam olim Abrahae promisisti*. Horns introduce the bass soloist, and the alto soloist sings the continuing words of the *Offertory, Hostias et preces tibi, Domine laudis offerimus* [CD 2 2], to be joined by solo soprano, followed by the bass and tenor. Eventually the fugal setting of *Quam olim Abrahae promisisti* returns.

The bass soloist ushers in the *Sanctus* [CD 2 3], echoed by a reduced alto section of the chorus. The tenor follows, then the solo soprano, followed by the chorus. The voice of the solo soprano soars above the chorus at *Pleni sunt caeli*, continuing with the four soloists and chorus. There is a shift of key for the *Benedictus*, the chorus and solo tenor joined by solo soprano and solo alto. The gentle setting of *Pie Jesu, Domine* [CD 2 4], words inserted from the end of the *Sequence*, is entrusted first to the chorus, followed by the upper three solo voices.

The key changes again for the *Agnus Dei* [CD 2 5], which, as so often elsewhere in the *Requiem*, recalls again the opening motif. The solo tenor leads the petition, followed by the chorus, with the plea then taken up by the solo soprano and then the chorus, with the vocal forces variously deployed, in a setting of the texts of the *Agnus Dei* and of the *Communion* words, *Lux aeterna luceat eis, Domine*, Let eternal light shine upon them. The chorus sings this final petition in B flat major, answered by the orchestra which, with the pervasive motif, returns briefly to the minor key in which the work had begun.

Keith Anderson

Christiane Libor



Photo: Private

Christiane Libor was born in Berlin, where she received her first lessons in piano and singing. She studied at the Musikhochschule für Musik Hanns Eisler, Berlin, with Anneliese Fried. In 1997 she attended classes in *Lieder* interpretation with Dietrich Fischer-Dieskau and Júlia Várady, and also attended master-classes with Edith Mathis, Hans Hotter, Peter Schreier and Joseph Protschka. In 1998 she received the O.E. Hasse Prize of the Berlin Academy of the Arts, and the following year she was a prize-winner at the VII. International Mozart Competition in Salzburg. Her rôles have included the Feldmarschallin' (*Der Rosenkavalier*), Leonore (*Fidelio*) Senta (*Der fliegende Holländer*), Eva (*Die Meistersinger*) and Donna Anna (*Don Giovanni*) and her career has continued with leading rôles in major opera houses and concert appearances throughout Europe and America.

Ewa Wolak



Ewa Wolak comes from Wadowice in Poland. She began her musical training at the age of six and at the age of fourteen began studying the viola and singing at the Conservatory in Kraków, completing her vocal studies with distinction at the Kraków Music Academy. During her further study at the Karlsruhe Musikhochschule she held scholarships from the Stuttgart International Bach Academy and the Karlsruhe International Handel Academy. She has participated in various competitions, winning, among other awards, the Oratorio Prize at the s'Hertogenbosch Singing Competition and a silver medal in the Grand Prix Maria Callas. In her international concert career Ewa Wolak has collaborated with the Stuttgart Bach-Kollegium under Helmut Rilling, the Kraków Philharmonic, the Polish Radio Orchestra and the Czech National Philharmonic, among others. She has sung in a number of festivals in Europe, including, at the invitation of Krzysztof Penderecki, the European Chimey Foundation in Belgium and at the Karlsruhe Handel Festival.

Daniel Kirch



Photo: Hermann und Clärchen Baus

German tenor Daniel Kirch studied at the Academy of Music of his native city of Cologne. His operatic career has so far seen performances as a member of the ensemble at Berlin Comic Opera and many successful guest performances at renowned opera houses such as the Staatsoper Berlin and Deutsche Oper Berlin, Deutsche Oper am Rhein, the Théâtre de la Monnaie, Brussels, the Gran Teatro Liceu, Barcelona, and Bayerische Staatsoper, Munich. He has sung under Marek Janowski, Kent Nagano, Ulf Schirmer and Claudio Abbado. Recent rôle débuts include new productions of *Fidelio* (Florestan in Bergen, Norway) and *Die Meistersinger* (Walther von Stolzing at the Staatstheater Karlsruhe). Further successful interpretations include Erik in *The Flying Dutchman* in Warsaw and Parsifal at Opera Leipzig. As a concert singer he has been enthusiastically praised for his performances of Schumann's *Dichterliebe*, Schubert's *Die schöne Müllerin* and *Winterreise*, collaborating with Michael Thalheimer, as well as for Schumann's *Faust-Szenen* with the Warsaw Philharmonic and Antoni Wit.

Janusz Monarcha



(8.660080-82). He leads summer master-classes for young singers, and since 2011 has acted as artistic director of the Słupsk classical music festival Charlotta Classica (Poland).

Janusz Monarcha was born in Poland, studied at the University of Music in Wrocław and won several singing competitions. He was first engaged at the Wrocław Opera House. In 1986 he joined the Vienna Chamber Opera, and a year later became an ensemble member of the Volksoper. Guest appearances have led him to France, Monte Carlo, Hungary, the Czech Republic and the United States. Since 1991 he has been an ensemble member of the Vienna State Opera, with rôles including Fasolt (*Rheingold*), Rocco (*Fidelio*), Daland (*Der fliegende Holländer*), Pistola (*Falstaff*), Boris (*Boris Godunov*), Colline (*La bohème*), Mefisto (*Faust*), and Hobson (*Peter Grimes*). He has often appeared with the Warsaw Philharmonic, and in 2010 took part in a concert performance of *Norma* under the baton of Antoni Wit. For Naxos he has collaborated in recordings of operas including *Le nozze di Figaro* (8.660102-04) and *Don Giovanni*

Warsaw Philharmonic Choir



The Warsaw Philharmonic Choir was founded in 1952 by Zbigniew Soja and gave its first concert in May 1953 under the then artistic director of the Warsaw Philharmonic Witold Rowicki. The present choirmaster Henryk Wojnarowski has held this position since 1978. The choir's wide repertoire includes more than 150 oratorios and choral works, ranging from the Middle Ages to contemporary music. Each year the choir collaborates in some ten symphony and oratorio concerts with the Warsaw Philharmonic Orchestra. The choir also performs regularly at the Warsaw Autumn Festival and in Wrocław at the Wratislavia Cantans Festival. Polish music, in particular works of Krzysztof Penderecki, Henryk Mikołaj Górecki and Wojciech Kilar, is a very important part of the choir's repertoire. The choir performs widely in Poland and is also very active internationally, with appearances throughout Europe, as well as in Israel and in Turkey. In addition to performances with leading orchestras, the choir has also participated in opera at La Scala, Milan, La Fenice in Venice, and elsewhere. In 1988 and 1990 the choir was invited to the Vatican to take part in the celebrations of the successive anniversaries of Pope John Paul II's pontificate, with concerts televised throughout Europe. In December 2001 the Choir, together with the Warsaw Philharmonic Orchestra, performed for John Paul II once again, in a special concert commemorating the centenary of the Warsaw Philharmonic, this time presenting the *Missa pro pace* by Wojciech Kilar. In 2009 the choir recorded the only complete version of Moniuszko's *Seven Masses*, awarded the Polish Fryderyk and French Orphées d'Or.

Henryk Wojnarowski



Henryk Wojnarowski has been director of the Warsaw Philharmonic Choir since 1978. He graduated in orchestral and operatic conducting after studies with Stanisław Wisłocki at the State Higher School of Music in Warsaw. From 1960 to 1978 he was conductor and director of the Grand Theatre Choir in Warsaw (now University of Music). In the Grand Theatre he has prepared about eighty new productions, including several world premières. With the Warsaw Philharmonic Choir he has for many years given highly successful performances with leading Polish and other European symphony orchestras in such prestigious musical centres as Milan's La Scala (1985, 1989, 1990), Berlin, Munich, Paris, Rome, Madrid, Brussels, and Jerusalem. In his career he has collaborated with many of the most distinguished conductors. He has received six GRAMMY® nominations for recordings of works by Penderecki and Szymanowski.

Warsaw Philharmonic Orchestra



Photo: Dominik Skurzak

The first performance of the Warsaw Philharmonic Orchestra took place on 5th November 1901 in the newly opened Philharmonic Hall under the artistic director and principal conductor Emil Młynarski, with the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski as soloist in a programme that included Paderewski's *Piano Concerto in A minor* and works of other Polish composers, Chopin, Moniuszko, Noskowski, Stojowski and Żeleński. The orchestra achieved

considerable success until the outbreak of war in 1939, with the destruction of the Philharmonic Hall and the loss of 39 of its 71 players. Resuming activity after the war, the orchestra was conducted by Straszynski and Panufnik, and in January 1950 Witold Rowicki was appointed director and principal conductor, organizing a new ensemble under difficult conditions. In 1955 the rebuilt Philharmonic Hall was re-opened, with a large hall of over a thousand seats and a hall for chamber music, recognised as the National Philharmonic of Poland, with Bohdan Wodiczko as chief conductor. In 1958 Witold Rowicki was again appointed artistic director and principal conductor, a post he held until 1977, when he was succeeded by Kazimierz Kord, serving until the end of the centenary celebrations in 2001. From 2002 to 2013 Antoni Wit was the managing and artistic director of the Warsaw Philharmonic – The National Orchestra and Choir of Poland. In 2013 Jacek Kasprzyk became the orchestra's artistic director. The orchestra has toured widely abroad (Europe, both Americas, Japan), in addition to its busy schedule at home in symphony concerts, chamber concerts, educational work and other activities. It now has a complement of 110 players. Recordings include works by Polish composers, Paderewski, Wieniawski, Karłowicz, Szymanowski, Penderecki, Lutosławski, Górecki and Kilar, and by foreign composers, with acclaimed interpretations of works by Mahler and Richard Strauss. Their releases have won many prestigious awards, including a GRAMMY® in 2012 and six other GRAMMY® nominations.

Antoni Wit



Photo: Krzysztof Niesporek

Antoni Wit studied conducting with Henryk Czyż at the Academy of Music in Kraków, continuing his musical studies with Nadia Boulanger in Paris. He also graduated in law at the Jagiellonian University in Kraków. Immediately after completing his studies he was engaged as an assistant at the Warsaw Philharmonic Orchestra by Witold Rowicki. After winning second prize in the International Herbert von Karajan Conducting Competition in Berlin (1971), he became an assistant conductor to the patron of that competition. Later he was appointed conductor of the Poznań Philharmonic, collaborated with the Warsaw Grand Theatre, and from 1974 to 1977 was artistic director of the Pomeranian Philharmonic, before his appointment as director of the Polish Radio and Television Orchestra and Chorus in Kraków, from 1977 to 1983. From 1983 to 2000 he was managing and artistic director of the National Polish Radio Symphony Orchestra in Katowice, and from 1987 to 1992 he was the chief conductor and then first guest conductor of the Orquesta Filarmónica de Gran Canaria. From 2002 to 2013 Antoni Wit was the managing and artistic director of the Warsaw Philharmonic Orchestra and Choir. He has been first guest conductor of the Orquesta Sinfónica de Navarra in Pamplona since the 2010/11 season and its artistic director since the 2013/14 season. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made over 200 records, including an acclaimed release for Naxos of the piano concertos of Prokofiev, awarded the Diapason d'Or and Grand Prix du Disque de la Nouvelle Académie du Disque. In January 2002 his recording of the *Turangalila Symphony* by Olivier Messiaen (8.554478-79) was awarded the Cannes Classical Award at MIDEM Classic 2002. In 2004 he received the Classical Internet Award. He has completed for Naxos a CD series of Szymanowski's symphonic and large-scale vocal-instrumental works, each rated among 'discs of the month' by CD magazines (*Gramophone*, *BBC Music Magazine*). He also received the Record Academy Award 2005 of Japanese music magazine *Record Geijutsu* for Penderecki's *Polish Requiem* (Naxos), and four Fryderyk Awards of the Polish Phonographic Academy. In 2012 he received a GRAMMY® Award for Penderecki's *Fonogrammi*, *Horn Concerto* and *Partita* (8.572482), and six other nominations for Penderecki's *St Luke Passion* in 2004 (8.557149), *A Polish Requiem* in 2005 (8.557386-87), *Seven Gates of Jerusalem* in 2007 (8.557766), *Utrénja* in 2009 (8.572031) and Karol Szymanowski's *Stabat Mater* in 2008 (8.570724) and *Symphonies Nos. 1 and 4* in 2009 (8.570722). In 2010 Antoni Wit won the annual award of the Karol Szymanowski Foundation for his promotion of the music of Szymanowski in his Naxos recordings. Antoni Wit is professor at the Fryderyk Chopin University of Music in Warsaw.

Requiem, Op. 89

CD 1: Part I

1 Introitus: Requiem aeternam – Kyrie

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.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2 Graduale

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
In memoria aeterna erit justus:
ab auditione mala non timebit.
Requiem aeternam dona eis, Domine.

Sequentia

3 Dies irae

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sybilla.

Quantus tremor est futurus,
quando iudex est venturus
cuncta stricte discussurus!

4 Tuba mirum

Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.

CD 1: Part I

1 Introit: Requiem aeternam – Kyrie

Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, is fitting for you in Sion
and a vow shall be paid to you in Jerusalem:
hear my prayer,
to you all flesh shall come.
Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.

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

2 Graduale

Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.
The just will be remembered for ever:
he will not fear from evil report.
Eternal rest grant to them, O Lord.

Sequence

3 Dies irae

Day of wrath, that dreadful day,
the world will melt in ashes
as David and the Sybil foretold.

What trembling there will be
when the judge shall come
dealing strictly with everything.

4 Tuba mirum

The trumpet scattering wonderful sound
through earth's sepulchres
shall bring all before the throne.

Mors stupebit et natura,
cum resurget creatura,
iudicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sybilla.

Quantus tremor est futurus,
quando iudex est venturus
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.

5 Quid sum miser

Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

6 Recordare, Jesu pie

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,

Death will stand stupefied and nature
when the creature shall rise
to meet the one that judges.

The book written shall be brought out,
in which all is contained
by which the world shall be judged.

When the judge, then, takes his seat
whatever was hidden shall be revealed,
nothing shall remain unavenged.

Day of wrath, that dreadful day,
the world will melt in ashes
as David and the Sybil foretold.

What trembling there will be
when the judge shall come
dealing strictly with everything.

The trumpet scattering wonderful sound
through earth's sepulchres
shall bring all before the throne.

5 Quid sum miser

What am I, wretched man, to say,
whom should I ask to intercede,
when the just are scarcely safe?

King of fearful majesty
who grants salvation to those to be saved,
save me, fount of mercy.

6 Recordare, Jesu pie

Remember, merciful Jesus,
that I am the reason for your life
do not destroy me on that day.

Seeking me, you lived in weariness,
suffered the cross and redeemed me.
Let such labour not be in vain.
O just judge of vengeance

donum fac remissionis,
ante diem rationis.

Ingemisco tanquam 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, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra.

7 Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis
gere curam mei finis.

8 Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.

Huic ergo parce Deus,
pie Jesu Domine,
dona eis requiem,
Amen.

grant me remission
before the day of accounting.

I groan as an offender,
my face blushes with guilt,
spare the suppliant, O God.

You who absolved Mary
and heard the thief;
you gave hope also to me.

My prayers are unworthy,
but you, in goodness, act kindly,
so that I do not burn in eternal fire.

Grant me a place among the sheep
and separate me from the goats,
putting me on your right hand.

7 Confutatis

Let the cursed ones be confounded,
committed to harsh flames,
call me among the blessed.

I beg you, suppliant, bowing down,
my contrite heart like ashes,
care for me at my ending.

8 Lacrimosa

Tearful, that day,
on which shall rise from the ash
guilty man, to be judged.

Therefore, O God, spare this man,
O merciful Lord Jesus,
grant them rest,
Amen.

CD 2: Part II

Offertorium:

1 Domine Jesu Christe

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.

2 Hostias

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.

Quam olim Abrahae promisisti,
et semini ejus.

3 Sanctus

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

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

4 Pie Jesu

Pie Jesu, Domine,
dona eis requiem sempiternam.

5 Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
dona eis requiem,
Agnus Dei,
qui tollis peccata mundi:
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum:
quia pius es.
Agnus Dei,
qui tollis peccata mundi:
dona eis requiem,
Agnus Dei,
qui tollis peccata mundi:
dona eis requiem aeternam,
et lux perpetua luceat eis.

CD 2: Part II

Offertory:

1 Domine Jesu Christe

Lord Jesus Christ, King of glory,
set free the souls of all the faithful departed
from the pains of hell, and from the deep pit:
set them free from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
But let the holy standard-bearer Michael
bring them into holy light,
as you once promised to Abraham,
and to his seed.

2 Hostias

Victims and prayers of praise
we offer you, O Lord;
accept them for those souls
whom we commemorate today;
make them, O Lord,
pass from death to life,
as you once promised to Abraham,
and to his seed.

As you once promised to Abraham,
and to his seed.

3 Sanctus

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

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

4 Pie Jesu

O merciful Lord Jesus,
grant them eternal rest.

5 Agnus Dei

Lamb of God,
who takes away the sins of the world,
grant them rest,
Lamb of God,
who takes away the sins of the world,
grant them eternal rest.
Let eternal light shine on them
with your saints for ever
because you are merciful.
Lamb of God,
who takes away the sins of the world,
grant them rest.
Lamb of God,
who takes away the sins of the world,
grant them eternal rest,
and let eternal light shine on them.

Antonín Dvořák's huge popularity in England was built largely on the success of his *Stabat Mater*, which he had conducted there in 1884 and 1885. It was well suited to the country's choral traditions and led eventually to a commission for a *Requiem*, which was premièred in Birmingham in 1891. Written in ten months during tours to Russia, England and Germany, its success was immediate. Sitting closer to the tradition of Cherubini than Verdi, its tone is compassionate and reflective, devoid of unnecessary drama, and movingly crafted with great sophistication.



FILHARMONIA
NARODOWA

Antonín
DVOŘÁK
(1841-1904)

Requiem, Op. 89 (1890)

CD 1: Part I	50:58	CD 2: Part II	46:58
1 Introitus: Requiem aeternam – Kyrie ^{1,2,3}	10:20	Offertorium: 1 Domine Jesu Christe ^{1,2,3}	12:13
2 Graduale: Requiem aeternam ^{1,3} Sequentia:	5:27	2 Hostias ^{1,2,3}	11:49
3 Dies irae ³	2:07	3 Sanctus ^{1,2,3}	6:30
4 Tuba mirum ^{2,3}	8:39	4 Pie Jesu ^{1,2,3}	5:31
5 Quid sum miser ^{1,2,3}	6:21	5 Agnus Dei ^{1,2,3}	10:55
6 Recordare, Jesu pie ^{1,2}	7:11		
7 Confutatis maledictis ³	4:19		
8 Lacrimosa ^{1,2,3}	6:34		

Christiane Libor, Soprano ¹ • Ewa Wolak, Alto ²

Daniel Kirch, Tenor ² • Janusz Monarcha, Bass ²

Warsaw Philharmonic Orchestra and Choir ³

Henryk Wojnarowski, Choirmaster • Antoni Wit

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The sung texts can be found inside the booklet,
and may also be accessed at www.naxos.com/libretti/572874.htm

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