

# WOLFGANG AMADEUS MOZART

(1756 - 1791)

## Requiem, KV 626 (1791)

1	Requiem	4:11
2	Kyrie	2:50
3	Dies Irae	2:02
4	Tuba Mirum	3:31
5	Rex tremendae	2:21
6	Recordare	5:21
7	Confutatis	2:34
8	Lacrimosa	2:40
9	Domine Jesu	4:03
10	Hostias	3:51
11	Sanctus	2:50
12	Benedictus	6:03
13	Agnus Dei	2:47
14	Lux aeterna	2:32
15	Cum sanctis tuis	3:06

## Vesperae solennes de Confessore, KV 339

16	Laudate Domimum	4:26
17	<b>Ave Verum Corpus, KV 618</b>	3:02

Total Time: 58:15

Bozena Harasimowicz-Haas - soprano  
Katarzyna Suska - mezzosoprano  
Ole Hedegaard - tenor  
Ole Støvring Larsen - bass  
Chorus Soranus  
Torunska Orkiestra Kameralna  
Knud Vad - conductor



Scandinavian Classics

# WOLFGANG AMADEUS MOZART

## REQUIEM

TORUNSKA ORCHESTRA KAMERALNA, KNUD VAD



## MOZART REQUIEM:

### Toruska Orkiestra Kameralna

was formed in 1979 and to date has given more than 1000 concerts in Poland and abroad. The core of the orchestra is composed of 25 musicians, but can be extended as needed - in Sorø 30 musicians perform. The orchestra gives both chamber music concerts and symphony concerts from the Classical repertoire.

There are two central facts about Mozart that we should remember when we listen to his Requiem:

1. He died on 5 December 1791 and thus never reached the age of 36 - an age which is usually considered the peak in human life. Hence, Mozart was in no way tired of life.

2. For the first time his financial prospects were really bright in the autumn of 1791. He had just been officially appointed Kapellmeister at St. Stephen's Cathedral, Vienna, and he received many commissions for new works from abroad.

As he expresses it himself in the light of his illness: "Just now, when I could have gone on living so peacefully, I must depart. I must leave my art now that I am no longer a slave of fashion, am no longer tied to speculators; when I could follow the paths along which my spirit leads me, free and independent to write only when I am inspired. I must leave my family, my poor children, just when I would have been in a better position to look after their welfare."

Mozart was used to working under pressure. The pressure had been extremely hard during his work on the Requiem, because his deadline was not a concert date, but his own death, the date and time of which he did not know, but he felt it was imminent. The work was therefore bound to end in despair and panic on the evening of 5 December 1791, when his body broke down and abandoned the battle against death. We shall never know whether Süssmayr would have been given the task of composing the last 20 bars of Lacrimosa, the whole of Sanctus/Benedictus/Osanna and Agnes Dei, if the circumstances had been calmer.

In Knud Vad's revision of the Süssmayr score the three most important changes are: In Sanctus: After the first 5 bars he has inserted 4 1/2 bars in piano. As Christoph Wolf rightly points out in his book Mozart's Requiem (1994) Mozart would hardly have chosen so abrupt a transition from the A major chord in bar 5 to a unison C in fortissimo, ehile Mozart himself (In the C Major Mass, KV 427) moves down into piano after their first forte bars in Sanctus.

Süssmayr's Osanna fugue is far too breathless and ends almost in chaos. Knud Vad has therefore built up a somewhat loner, double fugue over the same theme (by Mozart?) with room for a more colourful interlude and, thus built up, to allow us also to hear the theme in minor. Nor is there any obvious reason to repeat Osanna in B major in an even shorter version, so, instead Vad lead the transition back from Benedictus to D major and an unshortened repetition of his Osanna fugue.

The modulation in Benedictus from F major back to B major (bars 23-28) has always irritated Knud Vad with its uninvited repetition of the seventh-chord. He has therefore instead chosen to present the theme in F minor and C minor, thereafter to return to B major via the chromatic

bass descent, which Mozart himself so often uses in the Requiem, for instance in Quam olim Abrahae and Hostias. In this way, he avoids Süssmayr's clumsy transition with the "unreasonable" fortzandi in bar 27.

**Bozena Harasimowicz-Hass (soprano)** is now on the point of making her great international breakthrough after triumphs everywhere, from Seoul in Korea to Frankfurt in Germany. In March 1997, she was soloist at the first European performance in Warsaw of "Siedem Bram Jerozolimy", the latest great work for chorus and orchestra by the famous Polish composer, Penderecki. This immediately led to an invitation from the Berlin Philharmonic Orchestra for a repeat performance of this work with the composer as conductor at a concert in Munich in November 1997.

**Katarzyna Suska (mezzo-soprano)** is the principal singer in her range (lyrical mezzo-coloratura soprano) at Warsaw's National Opera. She has sung with all the greatest Polish orchestras, both in opera and oratorios, and has made many Polish CD recordings with orchestra and performed at many international festivals.

### Ole Hedegaard (tenor)

Ole Hedegaard was born in Odense in 1945. He trained in Copenhagen at the Conservatory of Music and the Opera School, as well as privately under Vagn Thordal. Further studies under Burton Coffin and Ernst Haefliger. He made his debut as a concert singer in 1967 (Mozart's Requiem) and as opera singer in 1971 at the Royal Theatre and in the following year at the Jutland Opera.

### Ole Støvring Larsen (baritone)

Ole Støvring Larsen is a versatile and experienced singer, whose voice has a fantastic range from bass to tenor. Over the years, Ole Støvring Larsen has sung lieder, in oratorios and operettas, Christmas music, Danish and foreign songs and hymns.

**Knud Vad** is one of Denmark's most active concert organists. He has toured virtually all the countries in Europe (including the Soviet Union), the USA, South America, and Japan. As organist he has recorded a large number of LPs and CDs for recording companies in France, Japan, the Soviet Union, Latvia, Poland, and Denmark.

As conductor, he has primarily concentrated his energies on Chorus Soranus and the Sorø International Festival of Music, but on other occasions he has conducted orchestral concerts in Denmark, Poland, and Italy.

## CHORUS SORANUS

Under the leadership of Knud Vad, Chorus Soranus was formed in 1967 and for 30 years has given many concerts at home and abroad. CS is an amateur choir consisting of about 40 singers. Tours have taken the choir to Bayreuth, Milan, Stockholm, Oslo, and repeatedly to Germany and Poland.