

VERDI MESSA DA REQUIEM

for Soloists, Chorus and Orchestra

IN MEMORY OF DMITRI HVOROSTOVSKY



**DINARA ALIEVA (SOPRANO)
OLESYA PETROVA (MEZZO-SOPRANO)
FRANCESCO MELI (TENOR)
DMITRY BELOSSELSKIY (BASS)**

**ST. PETERSBURG PHILHARMONIC ORCHESTRA
BOLSHOI THEATER CHORUS
YURI TEMIRKANOV, CONDUCTOR**



0 13491 35642 6



DE 3564



GIUSEPPE VERDI: MESSA DA REQUIEM
IN MEMORY OF
DMITRI HVOROSTOVSKY

1. REQUIEM & KYRIE (9:41)
2. DIES IRAE (40:04)
DIES IRAE ♦ TUBA MIRUM ♦ MORS STUPEBIT ♦ LIBER SCRIPTUS
♦ QUID SUM MISER ♦ REX TREMENDAE ♦ RECORDARE
♦ INGEMISCO CONFUTATIS ♦ LACRYMOSA
3. OFFERTORIUM (10:21)
DOMINE JESU ♦ HOSTIAS
4. SANCTUS (2:51)
5. AGNUS DEI (5:11)
6. LUX AETERNA (6:45)
7. LIBERA ME (18:15)
LIBERA ME ♦ DIES IRAE ♦ REQUIEM ♦ LIBERA ME

DINARA ALIEVA, SOPRANO
OLESYA PETROVA, MEZZO-SOPRANO
FRANCESCO MELI, TENOR
DMITRY BELOSSELSKIY, BASS

BOLSHOI THEATER CHORUS – VALERY BORISOV, DIRECTOR
ST. PETERSBURG PHILHARMONIC ORCHESTRA
YURI TEMIRKANOV, CONDUCTOR

TOTAL PLAYING TIME: 93:08

VERDI'S MOST ENDURING WORK?

One often hears Giuseppe Verdi's blockbuster of a requiem Mass described as his "sacred opera." This appellation first grew out of the hasty judgment by famous 19th-century pianist and conductor (and Verdi's contemporary) Hans von Bülow—who, after perusing the score, called it "Verdi's latest opera, though in sacred garb." Any knowledgeable fan of his many operas would be inclined to agree: Verdi's unique operatic style, musical devices, dramatic intensity and vocal similarities are all abundantly evident.

But many might also note that none of Verdi's many operas quite rise to his *Requiem's* levels of concentrated emotion, nor do any of them manage to distill its near-universal humanity. Neither do any of his operas offer the same degree of choral sophistication and difficulty—witness movements like the Sanctus: an intricate and tricky double fugue for dual choirs. You'd also be hard-pressed to find such complex interplay between soloists, chorus and orchestra anywhere in Verdi's operatic output. The usual spinto-style soloists sound distinctly operatic rather than "sacred" throughout, both in their individual arias as well as ensemble passages. And then there's the piece's stupefying dynamic range: from the opening sotto-voce whispers of "Requiem aeternam" to the quadruple-forte sonic explosions of the terrifying Dies Irae/Tuba mirum movement.

It's interesting to note that neither Verdi nor Johannes Brahms—whose own *German Requiem* appeared five years before Verdi's effort—were conventionally religious: perhaps one reason why both works are more at home in concert halls than in churches. Yet their respective requiems are among the most deeply spiritual works in the genre. But while many of the best-known examples—like those by Fauré and Durufié—are comparatively serene and gentle works that seek primarily to comfort and console, Verdi's contribution to the genre is like no other.

On one hand, it breathes holiness, sacred mystery and heartfelt yearning for salvation—but on the other, it assaults listeners again and again with hellacious, musically violent fire and brimstone: dire warnings of the eternal damnation that awaits the unfaithful. Sweet and soulful interludes from the soloists and chorus are repeatedly (and often suddenly) cut off by brief reprises of the terror-stricken Dies Irae movement that's first heard in its entirety only a few minutes into the work. Musicologists have often speculated that such sudden contrasts between the promise of sacred redemption and the threat of damnation reflect Verdi's own ambivalent views of formal religion and his nagging sense of sacred uncertainty. After all, he never attended church as an adult, and his wife, Giuseppina, described him as a "very doubtful believer."

Prospects of hellfire and damnation notwithstanding, these wildly brutal moments also lend a degree of staggering grandeur to the work that no other requiem ever written—or, for that matter, any other choral work—can quite match. On a personal note, having sung the work several times myself, I can testify that when the eight trumpets called for in the score (four of them playing offstage) cut loose in the formidable Tuba mirum section, it can be hard to sing with rampant chills surging up and down one's spine!

Verdi apparently never really entertained the notion of writing a requiem until the great Gioachino Rossini died in 1868. He rightly revered Rossini as one of the great glories of Italian music, and accordingly suggested that the city of Bologna, Rossini's hometown and springboard to success, pay tribute to him with a "composite" requiem. A number of Italy's best-known composers were accordingly commissioned to write the individual movements, with the concluding Libera me assigned to Verdi. The work was more or less completed, but never performed.

The prominent Italian novelist and poet Alessandro Manzoni was—along with Verdi—one of the main driving forces behind the “Risorgimento” movement that strongly advocated for Italian unification and independence. Many of his operas having been built upon themes of liberation from oppressive authority, Verdi revered Manzoni’s role—and stood alongside him as a patriot and beloved hero of the Italian people. So it was entirely fitting that—after Manzoni’s death in 1873—he was inspired to compose an “all-Verdi” requiem for him.

Verdi conducted the first performance of his *Requiem* on May 22, 1874, at the church of San Marco in Milan, followed three days later by a performance at Milan’s La Scala, where it met with thunderous ovations. Thereafter, Verdi’s *Requiem* quickly grabbed the public’s fancy throughout Europe and beyond, although its first performances in London were deemed “too Catholic,” and were thus sparsely attended.

Legendary critic George Bernard Shaw wasn’t far off the mark when he speculated that the *Requiem*’s appeal would outlast that of the composer’s many operas. To the present day, this colossal masterpiece has remained one of the handful of the world’s most frequently performed choral-orchestral works.

—Lindsay Koob

I. Requiem & Kyrie

Chorus:

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.

Quartet and Chorus:

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Dies Irae

Chorus:

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 regionem,
coget omnes ante thronum.

Bass:

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

I. Requiem & Kyrie

Chorus:

Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:

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

II. Dies Irae

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!

The trumpet, scattering a marvelous sound
through the tombs of every land,
will gather all before the throne.

Bass:

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

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

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

Soprano, Mezzo-soprano and Tenor:
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Soprano and Mezzo-soprano:
Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.

Juste judex ultionis:
donum fac remissionis
ante diem rationis.

Tenor:
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

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

Bass and Chorus:
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Mezzo-soprano and Chorus:
A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:
What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:
King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-soprano:
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

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

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

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

Chorus:

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

Solo Quartet and Chorus:

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:
dona eis requiem.
Amen.

III. Offertorium

Quartet:

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et 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.

Libera animas omnium fidelum
defunctorum de
poenis inferni;
fac eas de morte transire
ad vitam.

IV. Sanctus

Double Chorus:

Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:
grant them peace.
Amen.

III. Offertorium

Quartet:

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of
the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and
his descendants.

We offer to you, O Lord,
sacrifices and prayers.
Receive them on behalf of
those souls whom we
commemorate today.
Grant, O Lord, that they might pass from
death into that life
which you once promised to Abraham and
his descendants.

Deliver the souls of all the faithful
dead from the
pains of hell;
Grant that they might pass from death into
that life.

IV. Sanctus

Double Chorus:

Holy, holy, holy, Lord God
of Sabaoth.
Heaven and earth are filled with your glory.

Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:
Agnus Dei, qui tollis peccata mundi, dona
eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.

VII. Libera me

Soprano and Chorus:
Libera me, Domine, de morte aeterna in die
illa tremenda;
quando coeli movendi sunt
et terra:
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum dis-
cussio
venerit atque ventura irae, quando coeli
movendi sunt et terra.

Dies irae, dies illa calamitatis et
miseriae; dies magna et
amara valde.

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

Libera me, Domine, de morte aeterna in die
illa tremenda.

Libera me, Domine, quando coeli
movendi sunt et terra;
dum veneris judicare saeculum
per ignem.

Libera me, Domine, de morte aeterna in die
illa tremenda.
Libera me.

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

V. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:
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 rest everlasting.

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:
Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and
may perpetual light shine upon them
with your saints forever; for you are merciful.

VII. Libera me

Soprano and Chorus:
Deliver me, O Lord, from eternal death on
that awful day,
when the heavens and the earth shall
be moved:
when you will come to judge the world by fire.

I tremble, and I fear the judgment and the
wrath to
come, when the heavens and the earth shall
be moved.

The day of wrath, that day of calamity and
misery; a great and bitter
day, indeed.

Grant them eternal rest, O Lord, and
may perpetual
light shine upon them.

Deliver me, Lord, from eternal death on that
awful day.

Deliver me, O Lord, when the heavens and
the earth shall be moved;
when you will come to judge the world by
fire.

Deliver me, Lord, from eternal death on that
awful day.
Deliver me.



Dinara Alieva graduated from the Baku Academy of Music in 2004. Since 2010 she has been a soloist at the Bolshoi Theatre, and a guest soloist at the Vienna State Opera. She is a Laureate of international competitions including the Maria Callas Competition (Athens, 2007), the Elena Obraztsova Competition (St. Petersburg, 2007), Placido Domingo's Operalia Competition (La Scala, Milan 2010), and the Francesco Viñas Competition (Barcelona, 2010).

She has performed major roles in productions of the Baku Opera and Ballet Theatre, the Stuttgart Opera and the German Opera in Berlin. She has also performed at the Bavarian State Opera and at the Frankfurt Opera. Among her most important performances are her roles of Mimi in *La bohème* (The Gran Teatre del Liceu, Barcelona, Dresden State and Frankfurt Opera), Violetta, Micaela and Mimi (The Bolshoi Theatre of Russia and the Opera Theaters of Berlin and Hamburg), Maria in *Mazepa* (Opera Oviedo), the title role in Dvorak's *Rusalka* in Beijing, Leonora in *Il Trovatore* (the Israeli opera and the Verdi Festival in Parma), the soprano soloist's part in Beethoven's *Missa Solemnis* in Moscow and Verdi's *Requiem* in The Bolshoi Theater conducted by Vassily Sinaisky.

Ms. Alieva has worked with such conductors as Mikhail Pletnev, Vladimir Spivakov, Daniel Oren, Massimo Zanetti, Giuliano Carella and many others, as well as with opera singers including Dmitri Hvorostovsky, Jose

Cura, Rolando Villazon, and Stefano Secco. She has performed with the St. Petersburg Philharmonic Orchestra under the leadership of Yuri Temirkanov in special programs and within the framework of the Christmas Meetings and Arts Square festivals, and in 2007 she toured Italy with the orchestra. She was a participant of musical festivals in Colmar (2013), Annecy (2014), Prague Proms (2014), as well as the Verdi Festival in Parma (2016). She has appeared in concert in the USA, many European countries and in Asia.

Since 2015, Dinara Alieva has been the Artistic Director of the Dinara Alieva International Opera ART Music Festival. Her discography includes recordings released by the Delos and Naxos labels.

DMITRI HVOROSTOVSKY

1962 – 2017

Internationally acclaimed Russian baritone Dmitri Hvorostovsky was born and studied in Krasnoyarsk, Siberia. From the start, audiences were bowled over by his cultivated voice, innate sense of musical line and natural legato. His career took him to all the world's major opera houses and renowned international festivals, including London's Royal Opera House, Covent Garden, New York's Metropolitan Opera, Opéra national de Paris, Bayerische Staatsoper Munich, Salzburger Festspiele, Teatro alla Scala Milan, Wiener Staatsoper and Chicago Lyric Opera.

A celebrated recitalist in demand in every corner of the globe—from the Far East to the Middle East, from Australia to South America—Dmitri appeared at such venues as Wigmore Hall, London; Carnegie Hall, New York; the Teatro alla Scala, Milan; the Tchaikovsky Conservatoire, Moscow; the Liceu, Barcelona; the Suntory Hall, Tokyo; and the Musikverein, Vienna.

Dmitri always retained a strong musical and personal contact with Russia. He became the first opera singer to give a solo concert with orchestra and chorus on Red Square in Moscow, a concert that was televised in over 25 countries. Dmitri went on to sing in a number of prestigious concerts in Moscow as a part of his own special series, Dmitri Hvorostovsky and Friends. He invited such celebrated artists as Renée Fleming, Barbara Frittoli, Elina Garanca, Sumi Jo, Sondra Radvanovsky, Jonas Kaufmann, Marcello Giordani, Marcelo Alvarez, Stephen Costello, Aida Garifullina, Dinara Alieva and Ildar Abdrazakov to join him a series that now continues in his memory. In 2005 he gave a historic tour throughout the cities of Russia at the invitation of President Putin, singing to crowds of hundreds of thousands of people to commemorate the soldiers of the Second World War. Dmitri also undertook major annual tours throughout Russia and countries of the Commonwealth of Independent States.

Dmitri's extensive discography spans recitals, broadcast concerts and complete operas. He also starred in *Don Giovanni Unmasked*, an award-winning film (by Rhombus Media) based on the Mozart opera, in which he tackled the dual roles of Don Giovanni and Leporello. Recent CD recordings include the Grammy-nominated re-recording of Sviridov's *Russia Cast Adrift*, *Rigoletto*, the Russian WWII songs recording *Wait For Me* and *Simon Boccanegra*—all have met with much critical acclaim. For a complete discography, please visit his website.

Dmitri also enjoyed highly successful collaborations with conductors including Claudio Abbado, Marco Armiliato, Semyon Bychkov, James Conlon, Charles Dutoit, Vladimir Fedoseev, Valery Gergiev, Bernard Haitink, Nikolaus Harnoncourt, Yevgeny Kolobov, James Levine, Fabio Luisi, Lorin Maazel, Zubin Mehta, Riccardo Muti, Yannick Nézet-Séguin, Gianandrea Noseda, Constantine Orbelian, Seiji Ozawa, Antonio Pappano, Speranza Scappucci, Yuri Temirkanov and Michael Tilson Thomas—as well as with the Russian popular composer Igor Krutoi, with highly acclaimed concerts in Moscow, St Petersburg, Sochi, Kiev and New York's Radio City Music Hall.





Francesco Meli began his vocal studies at age seventeen with Norma Palacios at the Paganini Conservatory in Genoa. In 2002, he made his debut at the Festival dei due Mondi in Spoleto in Verdi's *Macbeth*, Rossini's *Petite messe solenne* and Puccini's *Messa di Gloria*, and soon thereafter appeared at opera theaters in Bologna, Venice, Florence, Naples, Verona and Turin.

In 2000, he made his debut at La Scala in Poulenc's *Les Dialogues des Carmelites* under conductor Riccardo Muti. He made many subsequent appearances there in operas by Verdi, Mozart, Donizetti and Richard Strauss.

In 2005, he took part in the opening of the Rossini Opera Festival in Pesaro (*Bianca e Falliero*) and in the season opener at the Genoese Teatro Carlo Felice (in Mozart's *Don Giovanni*). Among his major debuts have been appearances in Rossini's *Il barbiere di Siviglia* (Zürich Opera House), Mozart's *Don Giovanni* (the Paris National Opera and the London Barbican Hall), Bellini's *La Sonnambula* (Lyon National Opera, recorded with Natalie Dessay and released on CD by Virgin), Mozart's *Così fan tutte* (Vienna State Opera), Rossini's *Maometto II* (Tokyo Opera House), and Verdi's *Rigoletto* (Covent Garden).

Since 2009, he has turned to the romantic operatic repertoire, performing leading roles in Verdi's operas under the batons of prominent conductors in the most prestigious opera houses in Italy and other countries.

He has sung the tenor part in Verdi's *Requiem* as conducted by Riccardo Chailly, Daniele Gatti, Fabio Luisi, Lorin Maazel, Riccardo Muti, Gianandrea Noseda and Yuri Temirkanov. Among his pending engagements as of this release is a new production of *Aida* in Salzburg under Maestro Muti.

Olesya Petrova graduated from the St. Petersburg State Conservatory in 2008. Since 2007, she has been a soloist with the Opera and Ballet Theatre of the St. Petersburg State Conservatory. Since 2016 she has been a soloist at the Mikhailovsky Theater, performing leading roles of the mezzo-soprano repertoire in operas by Verdi, Mascagni, Dvorak and Tchaikovsky. Petrova has performed at opera houses in Perm, Novosibirsk, Bangkok, Zürich, Hedeland, Riga, the Metropolitan Opera, the Greek National Opera (Athens), the Montreal Opera, Arena di Verona, Teatro Real (Madrid), the Grand Teatre del Liceu (Barcelona), the Théâtre du Châtelet, the Teatro Verdi in Trieste.

In 2011, she represented Russia at the BBC's Cardiff Singer of the World competition in the UK, where she was one of the finalists. She is a laureate of several other international competitions, including the Tchaikovsky and the Galina Vishnevskaya contests. She participated in the gala concert of the Teatro Filarmónico di Verona, and performed in Verdi's Requiem in Sydney and at the Concertgebouw in Amsterdam.

Petrova has worked with such conductors as Valery Gergiev, Vladimir Fedoseev, Mariss Jansons, Leo Kramer, and Fabio Mastrangelo. Her concert repertoire includes cantatas, oratorios and other works by Bach, Pergolesi, Mozart, Beethoven, Verdi, Berlioz, Wagner, Mahler and Prokofiev.





Bass **Dmitry Belosselskiy** graduated from the Gnessin Russian Academy of Music in Moscow in 2001. He was a soloist with the Moscow State Academic Chamber Choir under the direction of Vladimir Minin, and then with the Sretensky Monastery Choir. In 2010, he joined the Bolshoi Opera Company. He has performed at major opera houses throughout the world, including the Metropolitan Opera, Teatro alla Scala, Deutsche Staatsoper Berlin, Bayerische Staatsoper Munich, Wiener Staatsoper, Opernhaus Zürich, Teatro dell'Opera di Roma, the Washington National Opera and Palau de les Arts Reina Sofia, as well as festivals in Salzburg, the Chorégies d'Orange, Maggio Musicale Fiorentino and the Bregenzer Festspiele.

Dmitry Belosselskiy has performed with such conductors as Riccardo Muti, Zubin Mehta, Daniel Barenboim, Riccardo Chailly, Yuri Bashmet, Vladimir Fedoseev, James Levine, James Conlon and Jesus López-Cobos.

During the 2017/18 season, Belosselskiy appeared in a new production of *Don Carlos* at the Opéra national de Paris, as well as at the Wiener Staatsoper, Teatro Comunale di Bologna and the Bolshoi Theatre in Moscow, where he remains a principal guest artist. As of the date of this release, impending appearances include the title role in *Boris Godunov* as well as his debut at the Oper Frankfurt in the role of Ivan Susanin, performances at the Teatro alla Scala in *Simon Boccanegra* and in *Luisa Miller* at The Metropolitan Opera.

Yuri Temirkanov, the Artistic Director of the St. Petersburg Philharmonia as well as—since 1988—the Artistic Director and Principal Conductor of the St. Petersburg Philharmonic Orchestra, is an acknowledged master of the conductor's art. Among the maestro's engagements before the date of this release have been performances at the podiums of the Chicago and Baltimore symphony orchestras, concerts with the orchestra of the Santa Cecilia Academy, the Danish National Symphony Orchestra, the Philharmonia Orchestra (London), Tokyo's Yomiuri Nippon Symphony Orchestra and Venice's Teatro La Fenice Orchestra.

World-renowned orchestras have repeatedly invited Temirkanov to work with them. During the years from 1979 to 1998, he worked with London's Royal Philharmonic Orchestra, first as Principal Guest Conductor, and since 1992 as the Principal Conductor. The maestro also led the Baltimore Symphony Orchestra (2000-2006), and was the Principal Guest Conductor of the Dresden Philharmonic Orchestra (1992-1997) and the Danish Radio Symphony Orchestra (1998-2008).

But, according to Temirkanov, his home has always been, and remains, St. Petersburg, where the artist began his ascent to the Olympian heights of the conductors' art. In 1967, as a postgraduate student at the Leningrad Conservatory (having won the All-Union Conductors' Competition), he performed in the Grand Hall of the Philharmonia for the first time. A year later, the 29-year-old conductor assumed the directorship of the Leningrad Symphony Orchestra (now the St. Petersburg Symphony Orchestra). Their collaboration strengthened the reputation of both the conductor and the orchestra, and they went on to perform at the Concertgebouw in Amsterdam and New York's Carnegie Hall.

Temirkanov's name is associated with the beginning of the revival of the Mariinsky (Kirov) Theater. From 1976 to 1988, he was its Artistic Director and Principal Conductor. During this time, the Theater's repertoire included such masterpieces as Tchaikovsky's *Eugene Onegin* and *The Queen of Spades*, Prokofiev's *War and Peace* and Shchedrin's *Dead Souls*. The troupe began actively touring in Europe, the USA and Japan, and symphonic concerts by the theater orchestra were again presented, both at home and abroad. These were years enriched by concerts at the most famous venues of many countries worldwide



Among them, New York's Carnegie Hall, the Suntory Hall in Tokyo, Theatre des Champs-Élysées in Paris and London's Barbican Hall, the Berlin Philharmonic, La Scala in Milan, Vienna's Musikverein and Amsterdam's Concertgebouw.

During the 2016/2017 season, Temirkanov and the St. Petersburg Philharmonic visited Switzerland, France, Netherlands, Great Britain, Ireland, Italy, USA, Austria, Germany, and Spain, as well as participating in such festivals as "Stars on Lake Baikal" in Irkutsk, the VIII Mstislav Rostropovich International Festival (Moscow) and the IX Mstislav Rostropovich International Festival in Baku, the Schleswig-Holstein Festival and the Grafenegg Festival. Of course, regular performances are given in the orchestra's home venue: the Grand Hall of the St. Petersburg Philharmonia.

Temirkanov's accomplishments have been recognized not only by the public and critics, but by prestigious awards including People's Artist of USSR, the State Prize and the President of Russia Prize, the holder of the Order "For Services to the Fatherland", Commander of the Order of Star of Italy, an honorary member of the Academy of Santa Cecilia, and Italy's Abbiati Prize in the "Best Conductor" category. He received the Teatro La Fenice Foundation "Life in Music" award and the Japanese title of Knight of the Order of the Rising Sun.

His activities are not confined to the concert stage. Among The Maestro Temirkanov International Foundation for Cultural Initiatives projects are the E. Kolobov Prize Foundation, established for musicians of the Moscow "New Opera" theater, scholarships for students of the St. Petersburg Conservatory and students of the Central Special Music School. For eighteen years, Temirkanov has directed the "Arts Square" festival, which—along with the St. Petersburg Philharmonia—involves the Mikhailovsky Theater, The St. Petersburg Theater of Musical Comedy and the Russian Museum. Unique in its concept, the festival brings artists of the highest caliber to the city, confirming the status of St. Petersburg as one of the cultural capitals of Europe.

The history of the **St. Petersburg Philharmonic Orchestra** began with the 1882 decree of Tsar Alexander III initiating the creation of the Imperial Music Choir. Transformed into the Court Orchestra at the beginning of the 20th century, the orchestra performed the Russian premieres of Richard Strauss's symphonic poems *Ein Heidenleben* and *Also Sprach Zarathustra*, Mahler's *Symphony No. 1*, Bruckner's *Symphony No. 9*, Scriabin's *Poem of Ecstasy* and Stravinsky's *Symphony No. 1*. Arthur Nikisch and Strauss conducted the orchestra as well as Alexander Glazunov, who dedicated his *Festival Overture* to the orchestra. In 1917, the Court Orchestra became the State Orchestra, headed by Serge Koussevitzky.

After the Russian Revolution, the orchestra—with the hall of the former Noble Assembly at its disposal—became the State Philharmonic Orchestra of Petrograd. The orchestra's activities were unprecedented in scale, and drew new and even some non-classically oriented audiences to its Grand Hall. The conducting skills of outstanding Russian musicians were rigorously tested as they worked with the orchestra. Such legendary Western conductors as Bruno Walter, Erich Kleiber, Ernest Ansermet, Pierre Monteux and Otto Klemperer—as well as soloists including Vladimir Horowitz and Sergei Prokofiev—also performed with the ensemble. The orchestra mastered a vast contemporary repertoire, including premieres of Prokofiev's *Classical Symphony* (1918) and Shostakovich's *Symphony No. 1* in 1926. In 1924, the ensemble was renamed the Leningrad Philharmonic Orchestra.

In 1934, the orchestra was the first in the country to be awarded the title of Honored Ensemble of Russia. 1938 ushered in the "Age of Mravinsky"—a half-century of hard work under legendary conductor Evgeny Mravinsky that earned the orchestra a place among



the world's most prominent orchestras. In 1946, the orchestra embarked on its first trip outside of Russia, presenting the first overseas performances in the country's symphonic history. There followed regular tours around the world and performances at the most prestigious European festivals. A unique creative alliance formed between Dmitri Shostakovich and Mravinsky, to whom the composer devoted his eighth symphony. Under Mravinsky, the orchestra premiered seven of Shostakovich's symphonies, helping to establish a tradition of original interpretations of famous scores and leading to the orchestra's reputation for playing a significant role in the performance of 20th century music.

Famous conductors to appear with the orchestra during this period included Kurt Sanderling, Arvids Jansons and Mariss Jansons, Leopold Stokowski, Lorin Maazel, Zubin Mehta, Kurt Masur, Evgeny Svetlanov and Gennady Rozhdestvensky. Distinguished soloists included Van Cliburn, Glenn Gould, Arturo Benedetti Michelangeli, Isaac Stern, Sviatoslav Richter, Emil Gilels, and David Oistrakh. Modern composers whose music was featured included — among others — Benjamin Britten, Aaron Copland, Zoltan Kodály, Witold Lutoslawski and Krzysztof Penderecki. The ensemble was renamed the St. Petersburg Philharmonic Orchestra in 1991. Since 1988, Yuri Temirkanov has headed the orchestra.

The orchestra's repertoire is constantly being updated with modern works. Up until the time of this release, these have included the Russian premieres of *Il canto sospeso* by Nono, *The Triumph of Heaven* and the fantasy *Wunderbare Leiden* by Borisova-Ollas, *Sur le même accord* by Dutilleux, and the piano concerto *Century Rolls* by John Adams, among others.

During the 2016/2017 season alone, the orchestra's busy touring activities included concerts at the Théâtre des Champs-Élysées and the Concertgebouw, Carnegie Hall and the Musikverein, the Kennedy Center, the Berlin, Munich and Hamburg Philharmonics, the Royal Festival Hall in London and the Grand Hall of the Moscow Conservatory, among others. The orchestra also took part in such festivals as Stars at Lake Baikal in Irkutsk, the Mstislav Rostropovich International Festival VIII in Moscow as well as the summer festivals in Ravenna, Ljubljana and Grafenegg.



While forming part of the Opera Company, the **Bolshoi Theater Chorus** is also a creative entity in its own right, and occupies a unique page in Bolshoi Theater history. In the 1880s, Ulrich Avranek was appointed Chief Chorus Master and assistant conductor of the Theater's orchestra. Under his leadership, the Chorus attained very high performance standards and became known throughout Russia. At the beginning of the last century, the Bolshoi Theater Chorus took part in Sergei Diaghilev's "Russian Seasons" in Paris. As the art of modern opera staging evolved, the Chorus became an active participant in the Theater's opera productions. The Bolshoi Theater's conductors and choirmasters Nikolai Golovanov, Alexander Melik-Pashayev, Mikhail Shorin and others developed the Bolshoi's traditions of choral singing, and their work enhanced the beauty, power and expressiveness of the ensemble's sound. Since 2003, the Chorus has been led by Valery Borisov. The Chorus took part in concert programs led by outstanding conductors, among them Gennady Rozhdestvensky, Vladimir Fedoseev and Jiri Belohlavek.

In 2005, the Bolshoi Theater Chorus was awarded the Special Prize of "The Golden Mask" for its work in productions of *Macbeth* and *The Flying Dutchman*.

Valery Borisov graduated from the Leningrad Conservatory in Choral Conducting (1973) and Opera/Symphony Conducting (1978). He was the conductor of the St. Petersburg State Academic Cappella from 1976 to 1986, and from 1988 to 2000, he held the position of Chief Chorus Master and Conductor of the Mariinsky Theater—and toured with the troupe in New York, Lisbon, Baden-Baden, Amsterdam and Rotterdam. Since 1996, he has been an Associate Professor of the St. Petersburg Conservatory, and the Artistic Director and Conductor of the St. Petersburg Mozarteum ensemble. He was the winner of the Golden Soffit Award in 1999 and 2003. Working with the Mariinsky Theater Company under the baton of Valery Gergiev, he has made more than 20 recordings of Russian and foreign operas for the Philips label. Since 2003, he has been the Chief Chorus Master of the Bolshoi Theatre. Borisov and his troupe have worked on new productions of the operas *The Snow Maiden* and *Carmen*, among over forty other opera productions. In 2004, he made his debut at the Bolshoi Theater as an opera conductor in a production of *Eugene Onegin*.

Recorded live in concert at St. Petersburg Philharmonia on December 19, 2017. The organizers are particularly appreciative to Prof. Svetlana Nesterenko (Head of the Solo Singing Department of the Victor Popov Academy of Choral Art) and Marina Stokes (St. Petersburg Philharmonia) for their assistance in implementing the project.

Executive Producer: Elchin Muradov

Line Producer: Fedor Naumov

Sound Director: Fedor Naumov

Stage Director: Yadviga Zakrzhevskaya

Director of Photography: Mikhail Golubkov

Lighting Design: Denis Kolosov

Movie Version Director: Oksana Morgunova

Video Editor: Alexander Kolganov

Production Director and Music Editor: Fedor Naumov

Editing, DVD Design & Authoring: Oksana Morgunova, Alexander Kolganov

Delos Executive Producer: Carol Rosenberger

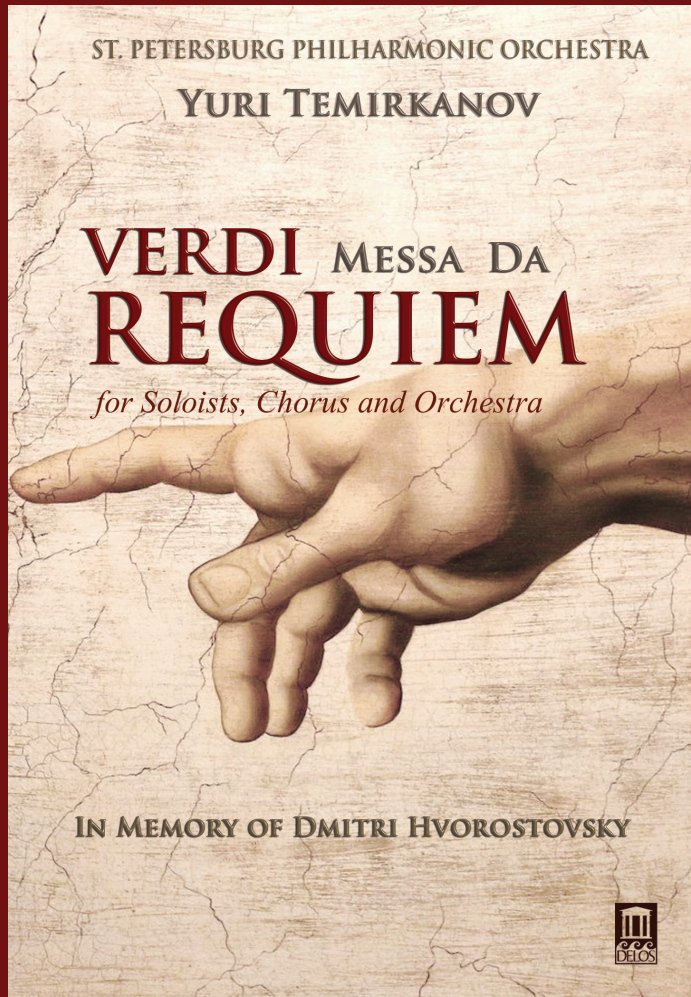
Design Cover/ Booklet: Nana Alieva

Booklet Editor/ program notes: Lindsay Koob

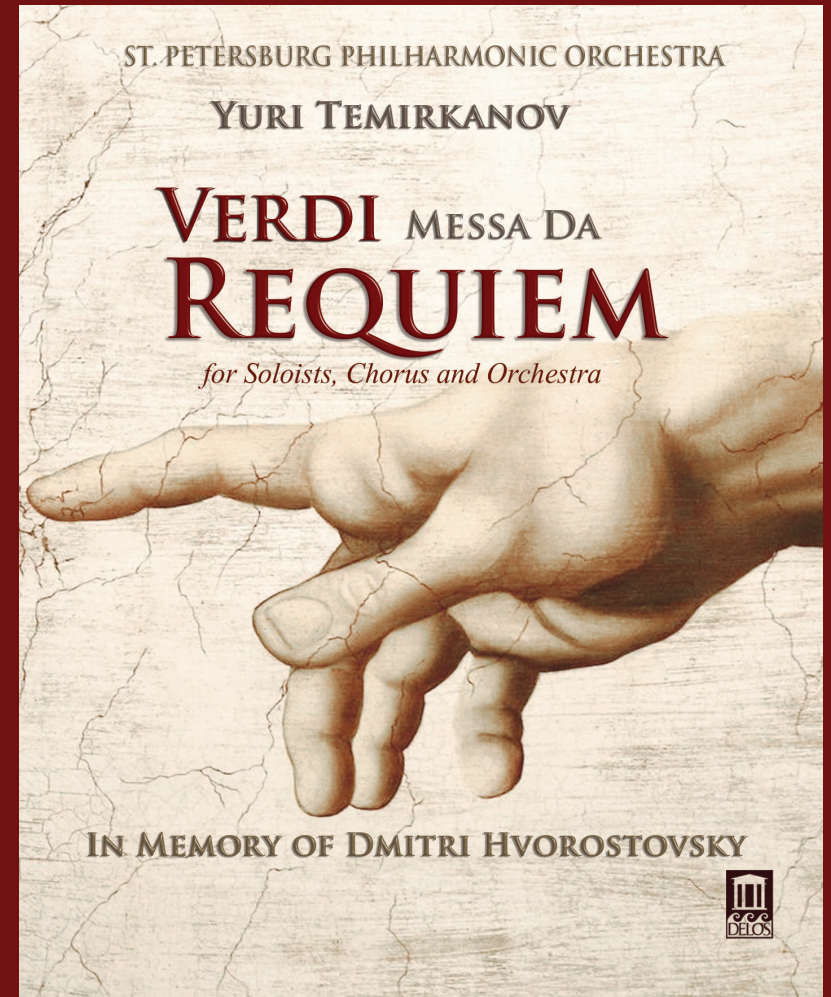
© 2018 EUROCON TRUST

© 2018 Delos Productions, Inc., P.O. Box 343, Sonoma, CA 95476-9998
(707) 996-3844 • (800) 364-0645
contactus@delosmusic.com • www.delosmusic.com
Made in USA

Also Available on DVD and Blu-ray



DVD
DV 7012



BLU-RAY
DV 7013