



(LYRCD 6008)

VERDI REQUIEM

Giuseppe Verdi (1813-1901)

AMA DEUS ENSEMBLE

Valentin Radu, Artistic Director and Conductor

Tatyana Galitskaya, Soprano

Tatyana Rashkovsky, Mezzo-Soprano

Kenneth Garner, Tenor

Ed Bara, Bass

PROGRAM NOTES

To Giuseppe Verdi, the great contemporary symbol of Italian culture was the poet/novelist Alessandro Manzoni. Early in his career, Verdi had set several of his poems to music: they were never published. Both composer and poet respected each other's privacy and not until 1868 did Verdi have his one and only meeting with the man he regarded as a saint. At Manzoni's death in 1873 at age 89, Verdi wrote his publisher Ricordi: "I am profoundly saddened by the death of our Great Man. I would not have the heart to attend his funeral; I will come soon to visit his grave, alone and unseen, and perhaps afterwards propose something with which to honor his memory."

A month later, Verdi proposed to compose a choral Requiem, to be performed in Milan on the first anniversary of Manzoni's death, with himself conducting. He did indeed visit the grave and then began work on the score in Paris that summer, finishing the work in the following months at his estate at Busseto. The Requiem's premiere on May 22, 1874 took place in the church of St. Mark's in Milan and was repeated three times on the

following days at La Scala. For the premiere's soprano and mezzo soloists, Verdi engaged Teresa Stolz and Maria Waldmann who were his Aida and Amneris that season at La Scala. The public was ecstatic with the performances of the Manzoni Requiem, despite some sour notes from a few critics, notably the irritable Hans von Bulow, who complained that the work was too operatic for a sacred text. The terrifying passages of Dies Irae and the trumpets of the Tuba Mirum certainly do excite the listener, and one may find a parallel between Verdi's score and another great Italian masterpiece, The Last Judgement of Michaelangelo. Moreover, the orchestration for Requiem recalls the recently-composed Aida; and the harmonies use the flexible and highly personal treatment of chromaticism found in all the late Verdi stage works. Verdi's Manzoni Requiem is far more than a tribute to a great author. It is one of—perhaps THE—greatest setting of this most powerful of liturgical texts. It encapsulates much of what is characteristic of the 19th century Italian spirit, even as it speaks a language of universal power. And it affirms Verdi's lifelong belief that orchestral music may be important—and it surely is in this score—but the core of musical expression is carried by the particularly direct contact of the human voice, the sung word. Nothing in Giuseppe Verdi's rich output offers firmer proof of that proposition than his Requiem.

TRACKS:

CD ONE (42:43)

1. Introit - 3:04
2. Requiem - 5:00
3. Dies Irae - 2:29
4. Tuba Mirum - 1:50
5. Mor Stupebit - 1:23
6. Liber scriptus - 4:37
7. Quid sum miser - 3:33
8. Rex tremendae - 3:16
9. Recordare - 3:58
10. Ingemisco - 2:59
11. Confutatis - 5:04
12. Lacrimosa - 5:21

CD TWO (36:18)

1. Domine Jesu - 3:57
2. Hostias - 4:55
3. Sanctus - 2:46
4. Agnus Dei - 5:00
5. Lux Aeterna - 6:26
6. Libera me - 4:46
7. Requiem - 8:21

VALENTIN RADU

Valentin Radu, Founder, Artistic Director and Conductor of the Ama Deus Ensemble and Vox Renaissance Consort, has led numerous orchestras and vocal ensembles in Europe

and the U.S., including the Hungarian National Philharmonic, Bucharest, Arad, Oradea Philharmonics, the Budapest Chamber Orchestra and the Romania National Radio Orchestra. In 1996 he conducted the Bucharest Philharmonic in Handel's Messiah, and in 1997 led the Romanian National Radio Orchestra in Handel's Acis and Galatea (both English language premieres). He has conducted Vox Ama Deus in various programs ranging from motets and madrigals to authentically staged Renaissance operas performed on original instruments. Since 1997, he has led the Ama Deus Ensemble and Maestro Dan Grigore, legendary Romanian pianist, in their annual Viennese Gala concerts in Philadelphia and the Ama Deus Ensemble in its yearly Good Friday performances at Cathedral Basilica of SS Peter and Paul in Philadelphia.

Valentin Radu and the Ama Deus Ensemble have recorded for a number of labels, featuring such masterpieces as the Mozart Requiem and Purcell's Dido and Aeneas for Lyrichord; Handel's Messiah, Acis and Galatea, Water Music and Royal Fireworks, Vivaldi's Gloria and Magnificat and J.S. Bach's B Minor Mass and Magnificat. Their discography also includes: A Baroque Christmas, A European Christmas, A Renaissance Noel on the PolyGram label, and Glad Tidings, released on both the Warner label and Sony Classics.

Born in Romania, Valentin Radu began his music studies at age four. At six he made his first concert debut. In 1973, at 16, he won the prestigious Rome Piano Competition, and in 1979, the Saarbrücken Organ Competition. In 1980, he won the silver medal (gold was not awarded!) at the Bach International Competition in Leipzig. Maestro Radu holds Doctoral and Masters degrees from the Juilliard School and a Bachelor of Music degree from the Bucharest Academy of Music. In 1976, he founded and conducted Juvenes Musici, a chamber orchestra under the auspices of the Bucharest Philharmonic. In 1980 he founded "The Juilliard Bach Players" chamber orchestra and initiated the "Bach at Juilliard" concert series at New York's Lincoln Center. In 1984 Valentin Radu was invited to inaugurate and later (in 1985) make the first and only LP solo recording on the newly re-built organ of the Imperial Chapel of Schonbrunn Palace in Vienna. The original instrument, built in 1721, was the one on which Mozart himself performed during his 12 years as Vienna's Court Musician. In addition to being a classical music scholar and artist, Valentin Radu is equally accomplished in jazz performance as a conductor and a solo performer. In December 1998, he conducted the 97-member Bucharest Philharmonic in a Gershwin Centennial Gala concert, featuring the Rhapsody in Blue (Dan Grigore, soloist), An American in Paris, and Porgy and Bess. In November 1999, Radu conducted the Arad Philharmonic in a centennial concert featuring works by Duke Ellington and George Gershwin. Since May 2000, Maestro Radu has conducted extraordinary jazz concerts in Bucharest, with his "Sound" jazz group, featuring singer Teodora Enache and Romanian jazz legend Johnny Raducanu.

In May 1999, Radu participated in the historic visit to Romania of Pope John Paul II. In September 2004, he was invited to be the sole performer at a special U.N. gala in New York honoring the President of Romania. In December 1997, Radu was awarded the Golden Apple by New York City Mayor Rudolph Giuliani. In February 1999, the Romanian Music Critics' Association named him "1998 Musician of the Year." In April

of 2003,

Radu was bestowed the title of Honorary Citizen of the City of Bucharest by the mayor of his native town, who is presently Romania's President. On December 20, 2005, Valentin Radu received the highest civil award of Romania: The Grand Officer of the Order of Cultural Merit (Romanian equivalent of The French Legion of Honor or British Knighthood), in recognition of his life achievement in the arts and his efforts as "Cultural Ambassador" of Romania. Radu became the seventh, and youngest, recipient of this most prestigious award in the history of Romania.

Press about Valentin Radu:

"...conductor Valentin Radu approached the work with an awareness of the tone painting, the drama and even theatricality of the writing... He built relationships to challenge the mind and ear." THE PHILADELPHIA INQUIRER

"Volcanic... A fine connoisseur of the Baroque." DIE PRESSE, Vienna
"Radu conducted his singers with a sure hand..." THE NEW YORK TIMES

TATYANA ATYANA GALITSKAYA

Soprano Tatyana Atyana Galitskaya received her musical education in Belarus. She graduated from the Republican Arts College, studying choral conducting and continued at the Belarus Academy of Music, studying vocal-choral literature with Professor Lubov Kasporskaya. In 1996 she joined The State Chamber Chorus in Minsk, Belarus, performing with this group as a soloist from 1998- 2002. During this time she toured Poland, Germany, Norway and Luxembourg. Her solo repertoire included works from the Baroque and Classical periods such as Handel, Haydn and Schubert. Ms. Galitskaya also appeared as soprano soloist with Kapella Sonorus in Minsk and sang in Mozart Requiem and Kozlovsky's Requiem in France, Spain and Italy. In 2003 she sang the title role in Juditta by F. Legar with the Belarus State Musical Theater in Minsk. Tatyana is equally at home in music theater, opera, chamber and folk music styles. She arrived in the United States in 2004 and currently performs with the Ama Deus Ensemble and The Mendelssohn Club of Philadelphia, as well as singing solo recitals in the Philadelphia area.

TATYANA RASHKOVSKY

Tatyana Rashkovsky, mezzo-soprano, was born in Moscow, where she received her Bachelor of Music Degree at the Musical College of Moscow State Conservatory. Her operatic debut, as Cherubino in *Le nozze di Figaro*, was as a member of the Opera Studio of the Moscow Conservatory. Arriving in the U.S., she enrolled at the University of Southern California where she performed the title role in Handel's *Giulio Cesare*, Cherubino in *Figaro*, and Conception in Ravel's *L'heure Espagnole*. For the Los Angeles Music Center Opera, she appeared in Strauss' *Electra* with Leonie Rysanek, in *I Puritani* with Placido Domingo conducting the UCLA Symphony Orchestra, in *Cavalleria* with Casa Italiana, Magic Flute with San Jose Opera, *Die Fledermaus* and *Rigoletto* with Santa Barbara Grand Opera, and in *Rigoletto*

with the Opera Company of Philadelphia. Ms. Rashkovsky's oratorio engagements include Mahler's Symphony No. 2 with Santa Barbara Symphony and Handel's Messiah with Delaware Valley Choral. She is a prize winner of numerous competitions including the Luciano Pavarotti World Competition. She appears with the Ama Deus Ensemble on Lyrichord's Dido and Aeneas as the Sorceress.

KENNETH GARNER

Oratorio tenor Kenneth Garner has been a member of the all-professional core of The Philadelphia Singers since 1977, and is a frequent soloist with The Philadelphia Chamber Orchestra, the Ama Deus Ensemble and The Philadelphia Chamber Chorus and has also appeared with The Philadelphia Orchestra, The Mendelssohn Club of Philadelphia, The Choral Arts Society of Philadelphia, The Bach Festival of Philadelphia, Choral Society of Montgomery County and other regional performing arts organizations. He is an acclaimed interpreter of the music of J. S. Bach, having performed solos in the Passions, B Minor Mass, Magnificat and many of the cantatas. Mr. Garner also specializes in the oratorios of Handel, Haydn, Mozart, whose Requiem he recorded for Lyrichord with Vox Ama Deus. Since January 1980, he has been tenor soloist at St. Paul's Episcopal Church, Philadelphia. Ken Garner has also appeared in over thirty operatic roles with The Opera Company of Philadelphia, The Pennsylvania Opera Theatre, Lake George Opera, Chautauqua Opera Company, the Corfu International Festival and The Friends of French Opera in New York City.

ED BARA

Ed Bara bass, has performed in 14 countries in venues including Saint Stephen's Cathedral in Vienna, The National Cathedral in Washington D.C., Carnegie Hall and Radio City Music Hall, NY, and the Basilica of SS Peter and Paul, The Academy of Music, and with Vox Ama Deus at The Kimmel Center, Philadelphia. Mr. Bara's opera highlights include principal bass roles in Don Giovanni, La bohème, The Tales of Hoffmann, Rigoletto and Pirates of Penzance. He has been heard on the musical theater stage in Oliver!, Camelot, Two by Two, among many others, totaling over seventy roles of opera, theater, musical theater, and oratorio. His solo concert and oratorio performances have been called "...dark, rich, expressive singing..." and "powerful, but with enough grace as to understand every word." The bass-baritone's recordings including the Bach B Minor Mass, Mozart Requiem (for Lyrichord), Beethoven Missa Solemnis, Handel Messiah, and the Dvorak Requiem. With his wife Jennifer, he is co-founder and director of an early music performing ensemble specializing in feasts of the renaissance.

ORCHESTRA

VIOLIN: Thomas DiSarlo, Concertmaster
Thomas Jackson, Linda L. Kistler, Sergei Nuissl,
Lawrence Major, Robert Spates, Inna Nedorezov,
Cathleen Jeffcoat, Lauren Alter
VIOLA: Patricio Diaz, Geoffrey Baker,
Carol Briselli

CELLO: Vivian Barton Dozor, Anthony Pirollo
BASS: Marc Seidenberg, Erin Bewsher
PICCOLO: Kimberly Trolier
FLUTE: Frances Tate, Nicole Lambert
OBOE: Sarah Davol, Tara Schauble
CLARINET: Christopher DiSanto, Karen DiSanto
BASSOON: Norman Spielberg, Robert Grossman,
Jacob Smith, Michelle Rosen
HORN: Paul Rosenberg, Michael Johns, Todd
Williams, Daniel Wions
TRUMPET: Elin Frazier, Daniel Orlock, Peter S. Neu,
Scott Bubak, William Hughes,*John Thyhsen,*
Kathryn Niemasik,* Gregory Geleta*
TROMBONE: Brian Pastor, Michael Purdy,
David Cianci
TUBA: Paul Erion
BASS DRUM: Phillip Obanion
TIMPANI: Randall Rudolph
*offstage brass

AMA DEUS ENSEMBLE

Valentin Radu, Artistic Director and Conductor

CHORUS I

SOPRANO: Kristen Conrad, Peggy Esposto, Kemper Florin, Jennifer Graf, Krista Jasillo,
Michelle Phelan,
Pamela Phelan, Cathy Robinson, Andrea Smith, Christina Vuono.
ALTO: Claudia Becker, Elizabeth Francisco, Susan Garrison, Allison Levine, Betty
Prescod, Ruth Williams.
TENOR: Steven Bradshaw, Joseph DeTato, Dennis Kalup, Andrew Kosciesza, Matthew
Valent.
BASS: Jeffrey Busa, Todd Florin, Matthew Francisco, Timothy Gallen, Hermann Rack,
Evan Thomas,
John Wright.

CHORUS II

SOPRANO: JoAnn Cohen, Kimberly Cooper, Sharon Gray, Bridget Libert, Molly
McNeill, Susan Miller,
Sally Roberts, Jennifer Schaeffer, Adeline Tompkins, Maria Vega, Carrie Weston-
Landon.
ALTO: Lois Babbitt, Bronwyn Fix-Keller, Inna Lobanova-Heasley, Fran Bjorneby
Kraemer, MaryAnn Landmesser, Michelle Payne, Dianne Rotwitt, Tommie Borton
Warder.
TENOR: Mark Barakat, Frank Henzel, Douglas Rowland, Walter Smedley.
BASS: Michael Campbell, Gerald Escovitz, Craig Hansen, James Ludlum, Daniel
Schauble, Daniel

Terrazas, Matthew Zimnoch.

CREDITS:

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Stephen J. Epstein, Recording Engineer
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