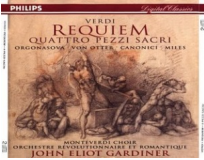


Giuseppe Verdi – Requiem (Gardiner) [1995]

Written by bluesever

Tuesday, 13 April 2010 14:41 - Last Updated Saturday, 14 June 2014 13:17

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CD1 1. Verdi: *Messa da Requiem - 1. Requiem Luca Canonici* 8:50 2. Verdi: *Messa da Requiem - 2. Dies irae* The Monteverdi Choir 2:09 3. Verdi: *Messa da Requiem - 2. Tuba Mirum* The Monteverdi Choir 2:59 4. Verdi: *Messa da Requiem - 2. Liber scriptus* Anne Sofie von Otter 4:41 5. Verdi: *Messa da Requiem - 2. Quid sum miser* Luca Canonici 3:42 6. Verdi: *Messa da Requiem - 2. Rex Tremendae* Luca Canonici 3:24 7. Verdi: *Messa da Requiem - 2. Recordare* Anne Sofie von Otter 4:02 8. Verdi: *Messa da Requiem - 2. Ingemisco* Luca Canonici 3:22 9. Verdi: *Messa da Requiem - 2. Confutatis* The Monteverdi Choir 4:49 10. Verdi: *Messa da Requiem - 2. Lacrymosa* Luca Canonici 5:45 11. Verdi: *Messa da Requiem - 3. Offertorium* Luca Canonici 10:06 12. Verdi: *Messa da Requiem - 4. Sanctus* The Monteverdi Choir 2:41

CD2 1. Verdi: *Messa da Requiem - 5. Agnus Dei* Anne Sofie von Otter 5:01 2. Verdi: *Messa da Requiem - 6. Lux aeterna* Luca Canonici 6:18 3. Verdi: *Messa da Requiem - 7. Libera me* The Monteverdi Choir 13:29 4. Verdi: *4 Sacred Pieces (Quattro pezzi sacri) - Ave Maria* The Monteverdi Choir 6:05 5. Verdi: *4 Sacred Pieces (Quattro pezzi sacri) - Stabat Mater* The Monteverdi Choir 11:47 6. Verdi: *4 Sacred Pieces (Quattro pezzi sacri) - Laudi alla vergine Maria* The Monteverdi Choir 5:47 7. Verdi: *4 Sacred Pieces (Quattro pezzi sacri) - Te Deum* The Monteverdi Choir 14:53

Luba Orgonasova (Soprano)
Anne Sofie Von Otter (Mezzo Soprano)
Luca Canonici (Tenor)
Alastair Miles (Bass)

Ensemble Monteverdi Choir

John Eliot Gardiner - conductor

This religious masterpiece, composed in memory of the great Italian novelist Alessandro Manzoni (1785-1873), has themes even more cosmic than any in Verdi's other operas: life and death, heaven and hell, the Christian vision of humanity's redemption, the end of the world, and the last judgment. Verdi's music rises to the tremendous demands of this subject matter; it is music of grandeur, guilt, terror, and consolation, with a breadth of vision and an intensity of

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feeling unique in the composer's work and in religious music. John Eliot Gardiner's is the first recording made with period instruments, a kind of performance that some musiclovers still dismiss as dilettantism, more concerned with musicological correctness than feeling and communication. Gardiner's powerful performance blows such objections away, and this recording takes a rightful place alongside the best modern instrument versions. ---Joe McLellan, amazon.com

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