

SACD-60658

LUDWIG VAN BEETHOVEN (1770-1827)

1. ELEGIAC SONG (ELEGISCHER GESANG), OP. 118 [5:40]

LUIGI CHERUBINI (1760-1842)

REQUIEM IN C MINOR (1816)

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CHERUBINI

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CHERUBINI: REQUIEM IN C MINOR
CHERUBINI: MARCHE FUNÈBRE
BEETHOVEN: ELEGIAC SONG

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CHERUBINI

REQUIEM

MARTIN PEARLMAN
BOSTON BAROQUE

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NOTES BY MARTIN PEARLMAN
BEETHOVEN—ELEGIAIC SONG, OP. 118

Beethoven (1770-1827) composed this small gem at the beginning of a difficult time in his life, a period in which he produced few major works but appeared to be rethinking his musical vocabulary. His "heroic" period, as it is often called, was over—he had already written all but one of his symphonies and all of his concertos—and the more abstract, introspective style of his late quartets and last piano sonatas was still some years in the future. While the *Elegiac Song* can hardly be said to anticipate the style of the late quartets, it does reflect a sense of searching, a sense that nothing is conventional, even in a small *pièce d'occasion*. Harmonically it often goes in directions we would not expect, based on his earlier music; rhythmically there are surprises too, as when chords are unexpectedly sustained before resolving; and there are irregular phrase lengths. Even dynamics are sometimes unusual: they are generally soft, except for a few brief swellings of emotion at the words *für den Schmerz* (for sorrow) and *des himmlischen Geistes* (the heavenly spirit).

The *Elegiac Song* was written in the summer of 1814 for Beethoven's friend, supporter and former landlord, Baron Johann Pasqualati, in memory of his wife, who had died in childbirth three years earlier. The text is anonymous, although it is tempting to wonder whether it may have been written by Pasqualati himself. Beethoven's original setting was for four solo voices with string quartet, but he also provided an alternative version with piano accompaniment. We perform it here with small chorus and string orchestra without double basses.

CHERUBINI—REQUIEM IN C MINOR

On January 21, 1817, an unusual memorial took place in the crypt below the abbey church of St. Denis, where most of the kings of France lay buried. It was there, before a large audience, that Cherubini's *Requiem in C minor* was first performed to commemorate the anniversary of the execution of Louis XVI at the hands of the Revolution. A few years earlier, following Napoleon's abdication and exile to Elba, the restored monarchy had ordered a search for the bodies of Louis XVI and Marie Antoinette; they were found and brought to the crypt of St. Denis. Then, after Napoleon's return and final defeat at Waterloo, the government of Louis XVIII planned the memorial service and commissioned Cherubini (1760-1842) to compose his requiem for the occasion.

The success of Cherubini's *Requiem* was immediate, and it was so overwhelming that Berlioz claimed that it gained a virtual "monopoly" over memorial concerts in France. Beethoven, who called Cherubini "the greatest living composer," claimed that, if he himself should write a requiem, this one would be his only model; the work was performed at Beethoven's memorial service. For Schumann, the piece was "without equal." It is remarkable, therefore, that this beautiful work, so admired by these composers, as



Julian Ballitt

Bottom Row (l to r): Martin Pearlman, director; Thomas C. Moore, producer;
 Top Row (l to r) Peter Sykes, organ; Daniel Steptoe, concertmaster

well as by Mendelssohn, Brahms and Wagner, this requiem which the nineteenth century put on a level with the Mozart *Requiem*, fell into obscurity by the end of the century, along with most of the rest of Cherubini's music.

Cherubini's career as a composer divides roughly into two halves, the first centered primarily around opera. Born in Florence in 1760, he spent several years working with one of the leading Italian opera composers, Giuseppe Sarti, and establishing his own credentials as an opera composer before moving briefly to London. Despite his considerable success in England, he left in 1786, at the age of twenty-six, to settle in Paris, where he lived for the rest of his life. He quickly became a dominant figure on the French musical scene with popular successes as a composer of French operas, as well as a career as a well-known teacher and administrator. In 1789, he was appointed music director of a new opera company, for which he conducted Italian operas, as well as his own music, including the acclaimed premiere of his heroic opera *Lodoïska*. *Lodoïska* ran for a remarkable 200 performances and became a model for other "rescue" operas by French composers, and most famously for Beethoven's *Fidelio*. However, in the politically charged atmosphere of the Revolution, it was not long before the company's royal connections—the future Louis XVIII being an important patron—forced it to disband.

By the first decade of the nineteenth century, with public tastes having shifted toward Italian opera and the country ruled by Napoleon, who disliked his music, Cherubini's fortunes sank to their lowest point. He became severely depressed—he had periodically suffered from that condition—and, convinced that his musical career was over, he gave up composing entirely to spend his time with botany and painting. Then, in 1808, during a stay in the countryside, he was asked to provide music for a local church. The result was his *Mass in F*, which inspired Cherubini not only to return to composing but to focus primarily on religious music. Over the following decades, he produced masses, two requiems, and a variety of smaller works in Latin. He was appointed to a post in the royal chapel, gained membership in the *Légion d'honneur*, and received commissions from London together with an invitation to perform his new works there. With the premiere of his *Requiem*, he found himself once more at the height of popularity. (In his concerts some years earlier, in 1805, he had introduced Paris for the first time to that "other" popular

requiem of the day, the one by Mozart.) Finally, in 1824, he was appointed director of the Paris Conservatoire, an influential post which he held until just before his death in 1842. In this role, he shaped the course of French musical education for the rest of the century and wrote a treatise on counterpoint which influenced generations of students.

There is a second requiem by Cherubini, which he composed in 1830, after the archbishop of Paris objected to women singing in a funeral service. The *Requiem in D minor* is for men's voices only and was designated by the seventy-year-old composer for his own funeral service.

It is striking that the *Requiem in C minor* recorded here, like its companion in D minor, has no vocal soloists at all. It is as if the composer has distanced himself as far as possible from his other life in opera. Nonetheless, there is a tremendous variety of orchestral and choral colors in this work. Cherubini uses the transparent sound of very high strings accompanying high voices, when the archangel Michael brings the souls of the faithful into the holy light during the Offertory; and he reduces the chorus to individual sections to sing the simple melodic lines of the *Recordare* in the Sequence. The opening two movements, both of them prayers for the dead, are cast in a somber orchestral color, which omits violins entirely. But no doubt the most famous effect, and the most controversial one in Cherubini's time, was the single dramatic stroke on the tam-tam, or low gong, at the opening of the *Dies irae* (*Day of Wrath*), which begins the Sequence. Some listeners felt the effect was too theatrical for religious music, but it is wonderfully effective and must have been truly terrifying in the acoustic of the crypt. These are only a few highlights in a work that sets the text of the requiem with extraordinary attention to detail.

Structurally, the weightiest sections are in the center of the *Requiem*. The work opens with two gentle prayers, the Introit and Gradual. Then comes the powerful *Dies irae* (Sequence), which Cherubini sets as a single long movement, in contrast to Mozart and many others, who divided the text into separate pieces. The Offertory which follows is even more expansive, with a brilliant, extended fugue on the text *Quam olim Abrahae* at the end of each of its two connected sections. The work then ends with shorter movements. The *Sanctus* could seem extremely brief, were it not that Cherubini instructs us to go directly from this movement into the slower, more introspective *Pie Jesu*. That connection is important, since pairing these two pieces creates a larger unit to better balance the massive movements that have come before.

Typically, the closing *Agnus Dei* might begin gently on the text "Lamb of God . . . grant them rest," and would then build to bring the whole work to a climactic ending. However, Cherubini does the opposite. At the opening words, the chorus cries out in an impassioned, heart-rending plea; but the movement—and the entire work—ends with a striking innovation for its time: the music slowly fades away in a long, haunting diminuendo. It is an ending which Berlioz said "surpasses anything of the kind that has been written."

CHERUBINI—MARCHE FUNÈBRE

This funeral march, written in 1820 for a service in the Royal Chapel, was not published until 1981. If Cherubini was criticized for the single stroke of the tam-tam in his *Requiem*, the dramatic effects in this march go much further. The piece opens with a solo stroke of the tam-tam, followed by a measure for solo timpani and then passionate dissonances in the orchestra. The sound of the tam-tam, which is used continually throughout the work, was not a common effect, but it was also not new. It had been introduced into orchestral music nearly thirty years earlier, when Gossec used it in his funeral music for the revolutionary hero Mirabeau, and it had been employed occasionally by other composers. As we might expect from a march, this is ceremonial music, very different in spirit from the profoundly emotional *Requiem*, and it indulges much more freely in theatrical effects.

CHERUBINI'S TEMPOS

Cherubini provided metronome markings in his score to the *Requiem*, and any performance must take account of them. But as is so often the case with metronome markings, they are less definitive than they might first appear: Cherubini's score also gives his timings for the lengths of the various movements, but these timings cannot always be achieved if one follows his metronome markings. For a performer who wants to discover the composer's own tempos, the discrepancy can be disconcerting, although it is perhaps not surprising.

When Cherubini put down his tempos—just one year before Beethoven first added metronome markings to many of his own pieces—the metronome was a new invention and one that neither composer had used a great deal. Finding a reasonably accurate average tempo for a piece is tricky, and, even among great composers, some have proved better at it than others. Many composers have to adjust their original metronome markings after they try them out in rehearsal. It is possible that Cherubini did test his tempo markings in this way—unlike Beethoven, whose deafness would have been too far advanced to do so—but it is more likely that he calculated the lengths of the movements by simply going through the music in his head or playing it on the piano; he may well have done something similar to determine the metronome markings. This procedure is common enough, but it has its problems: it has often been remarked that



John Grimes, tam-tam

Julian Bullitt

hearing a piece in one's head or on the keyboard can result in a different tempo from a performance with a full ensemble. In the end, one comes back to Beethoven's advice that one must "feel the tempos." The metronome markings must be taken into account, but they are perhaps more valuable and even more "authentic" when taken as a guide and not as a rigid commandment.

1. BEETHOVEN – ELEGIAIC SONG (ELEGISCHER GESANG)

Sanft, wie du lebstest,
hast du vollendet,
zu heilig für den Schmerz!
Kein Auge wein' ob
des himmlischen Geistes Heimkehr.

*Gently, as you lived,
thus have you died,
too holy for sorrow!
Let no eye shed tears
for the heavenly spirit's return home.*

CHERUBINI – REQUIEM IN C MINOR

2. INTROIT AND 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.

*Grant them eternal rest, O Lord:
and let perpetual light shine upon them.
A hymn is fitting for you, O God, in Zion,
and a vow will be paid to you in Jerusalem.
Hearken unto my prayer:
all flesh shall come before you.
Grant them eternal rest, O Lord:
and let perpetual light shine upon them.*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

3. GRADUALE

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

*Grant them eternal rest, O Lord:
and let perpetual light shine upon them.
A just man will be remembered forever
and need fear no evil from judgement.*

4. SEQUENCE: DIES IRAE

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

*The day of wrath, that day
shall dissolve the world in ashes
as foretold by David and the Sibyl.*

Quantus tremor est futurus
quando iudex est venturus
cuncta stricte discussurus.

*What trembling shall there be
when the judge shall come
to weigh everything strictly.*

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

*The trumpet, scattering its wondrous sound
across the graves of all lands,
summons all before the throne.*

Mors stupebit et natura
cum resurget creatura
judicanti responsura.

*Death and nature shall be stunned
when mankind rises again
to answer to the judge.*

Liber scriptus proferetur
in quo totum continetur
unde mundus iudicetur.

*The written book shall be brought
in which all is contained
whereby the world shall be judged.*

Iudex ergo cum sedebit
quidquid latet apparebit;
nil inultum remanebit.

*When the judge takes his seat
all that is hidden shall appear;
nothing will remain unavenged.*

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

*What shall I, a wretch, say then?
To which protector shall I appeal,
when even the just man is barely safe?*

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

*King of awful majesty,
who freely saves those worthy of salvation,
save me, fount of pity.*

Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.

*Remember, gentle Jesus,
that I am the reason for your time on earth,
do not cast me out on that day.*

Quaerens me sedisti lassus,
redemisti crucem passus:
tantus labor non sit cassus.

Iuste iudex ultionis
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 haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis
flammis acribus addictis,
voca me cum benedictis.

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

Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus.

Huic ergo parce, Deus,
Pie Jesu Domine,
dona eis requiem.

8 Amen.

*Seeking me, you sank down wearily,
you have saved me by enduring the cross;
such labor must not be in vain.*

*Righteous judge of vengeance,
give the gift of forgiveness
before the day of reckoning.*

*I groan, like the sinner that I am,
guilt reddens my face:
O God, spare the supplicant.*

*You, who pardoned Mary
and heeded the thief,
have given me hope as well.*

*My prayers are unworthy,
but you who are good, in pity
do not let me burn in the eternal fire.*

*Give me a place among the sheep
and separate me from the goats,
let me stand at your right hand.*

*When the damned are cast away
and condemned to the searing flames,
call me to be with the blessed.*

*I pray, kneeling in supplication,
my heart as though ground to ashes:
help me in my last hour.*

*That day of tears and mourning
when from the ashes arises
the guilty man to be judged.*

*Lord, have mercy upon them,
Holy Lord Jesus,
grant them rest.
Amen.*

5. OFFERTORY: DOMINE JESU CHRISTE

Domine Jesu Christe, Rex gloriae!
Liberā animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu.
Liberā 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.

*Lord Jesus Christ, King of glory!
Deliver the souls of all the faithful departed
from the pains of hell and from the depths of the pit.
Deliver them from the mouth of the lion,
so that Tartarus not engulf them,
nor they fall into darkness:
but let the holy standard-bearer Michael
bring them into the holy light,
as you promised to Abraham, and to his seed.*

6. OFFERTORY: 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.

*Lord, in praise we offer you sacrifices and prayers.
Accept them on behalf of those souls
whom we remember this day:
Lord, make them pass from death to life,
as you promised to Abraham, and to his seed.*

7. SANCTUS AND BENEDICTUS

Sanctus, sanctus, sanctus
Domine Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

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

Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

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

8. PIE JESU

Pie Jesu, Domine,
dona eis requiem.

*Holy Jesus, Lord,
grant them rest.*

Pie Jesu, Domine,
dona eis requiem sempiternam.

*Holy Jesus, Lord,
grant them eternal rest.*

9. AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

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.

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

*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.*

*Lamb of God, who takes away the sins of the world,
grant them eternal rest.*

*May eternal light shine upon them, Lord,
with your saints forever, because you are holy.*

*Grant them eternal rest, Lord,
and let perpetual light shine upon them.*

BOSTON BAROQUE

The first permanent Baroque orchestra established in North America, and a three-time GRAMMY nominee, Boston Baroque has been described by *Stereo Review* as “perhaps the outstanding period-instrument ensemble in this country.” Founded in 1973 by Martin Pearlman, the ensemble presents an annual subscription concert series in Greater Boston and reaches an international audience with its critically acclaimed recording series on Telarc. Boston Baroque made its European debut in April 2003, performing Handel’s *Messiah* to sold-out houses and standing ovations in Krakow and Warsaw, Poland. The ensemble celebrated its thirtieth anniversary in 2003-2004 with a tour of the Monteverdi *Vespers* to major American music centers, including the Tanglewood and Ravinia Festivals and its West Coast debut in Los Angeles’s Disney Concert Hall.

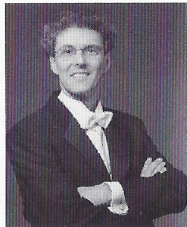
Boston Baroque’s recordings are heard by millions on classical radio stations throughout the United States. *Fanfare* magazine called its recording of Bach’s *Brandenburg Concertos* “a set to treasure...it belongs on the shelf of every lover of the Baroque.” The Bach *Orchestral Suites* were an Editor’s Choice at *Gramophone*, which cited their “virtuosity and élan.” The premier recording of *The Philosopher’s Stone* was an *Opera News* Editor’s Choice, and was called by *Fanfare* “a valuable and utterly fascinating release” in which “the standard of performance...rises frequently to the level of the spectacular.” Boston Baroque’s recording of *Messiah* was *Classic CD*’s number one recommendation in its 1997 review of the

crowded field of *Messiah* recordings. *Billboard* magazine called Gluck’s *Iphigénie en Tauride* “a superb production [and] cause for celebration...takes pride of place among readings of *Iphigénie en Tauride*, if not among all Gluck operas on record.” The first period-instrument recording of Robert Levin’s completion of the Mozart *Requiem* was named one of the three most important classical CDs of 1995 by *CD Review*. Three Boston Baroque recordings have been GRAMMY finalists: Handel’s *Messiah* (1992); Monteverdi’s *Vespers of 1610* (1998); and Bach’s *Mass in B Minor* (2000). Boston Baroque is the resident ensemble for Boston University’s Historical Performance Program.



Recording the Cherubini Requiem in Mechanics Hall, Worcester, Massachusetts, May 7-8, 2006

Julian Bullitt



MARTIN PEARLMAN

Martin Pearlman is among the leading American interpreters of Baroque and Classical music on both period and modern instruments. Hailed for his "fresh, buoyant interpretations," and his "vivid realizations teeming with life," Pearlman has been acclaimed for more than thirty years in the orchestral, choral, and operatic repertoire from Monteverdi to Beethoven.

Martin Pearlman is the founder, music director, and conductor of both the orchestra and chorus which make up Boston Baroque. Highlights of his work include the complete Monteverdi opera cycle, with his own new performing editions of *The Coronation of Poppea* and *The Return of Ulysses*; the American premiere of Rameau's *Zoroastre*; the New England premieres of Gluck's *Iphigénie en Tauride* and *Alceste*; and a series of Mozart operas including *Abduction from the Seraglio*, *The Magic Flute*, *Marriage of Figaro*, *Così fan tutte*, *The Impresario*, and *Don Giovanni*, the last of which was broadcast nationally on public radio. His Telarc recording of *Iphigénie en Tauride* has won particular attention: "Pearlman gave the work an exquisite impetus, his sense of shape and timing superb...An excellent addition to Pearlman's roster of consistently fresh, illuminating interpretations of baroque and classical masterpieces" (*Opera News*). Amazon.com wrote of his Bach *Orchestral Suites*: "The recording is as fine as the performances, which is to say, remarkable." And *Fanfare* said of his *Brandenburg Concertos*: "Martin Pearlman produces sonorous and spirited results imbued with the soul of the composer."

Martin Pearlman's Kennedy Center debut with the Washington Opera in Handel's *Semele* was hailed by the *Washington Post* for his "beautifully calculated pacing" while the *Washington Times* saluted his direction as "wonderfully expressive...crisp and clearly stamped with his personal vision." Other guest conducting highlights include the Monteverdi *Vespers* with the National Arts Center Orchestra of Ottawa, and performances with the Utah Opera, Opera Columbus, Boston Lyric Opera, Minnesota Orchestra, San Antonio Symphony, Springfield (MA) Symphony, and the New World Symphony.

Mr. Pearlman is the only conductor from the period-instrument field to have performed live on the internationally televised GRAMMY Awards show. He serves as Professor of Music at the Boston University School of Music.

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There are two separate stereo programs contained on this SACD. The first is a high definition layer in high definition DSD (Direct Stream Digital) format that can only be played on an SACD player. The second is a standard CD version that will play on any device that will play a CD. An SACD player must be instructed as to which program you wish to play, while a standard CD player will simply find and play the regular CD version.

SURROUND PROGRAM:

A multi-channel surround sound program is available on this SACD, also in the high definition DSD format. A multi-channel SACD player and the necessary speakers, amplification, and interfacing are required to properly reproduce this program. (Again, the SACD multi-channel player must be instructed as to which program you wish to play.)

Multi-channel surround sound for audio playback for the home is a relatively new concept, and there are many variations as to how the systems can be set up. This disc will play on any surround configuration, but was designed for optimal performance on a system that utilizes at least five full-range, and preferably equal speakers employed in a left-front, center, right-front, left-surround, right-surround configuration. There are mix components that require the presence of all five main speakers. A subwoofer is also recommended. So that you can best enjoy the Telarc surround sound experience, we recommend that you visit our website for further setup information at <http://www.telarc.com/surround/>, and you may also write to us at:

Telarc International Corporation • Surround Information • 23307 Commerce Park Road • Cleveland, OH 44122

To receive up-to-date information from Telarc International Corp., visit our website at www.telarc.com.

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S A C D S U R R O U N D

COMPACT
disc
DIGITAL AUDIO

TECHNICAL INFORMATION

RECORDED IN MECHANICS HALL | WORCESTER,
MASSACHUSETTS, MAY 7-8, 2006

MICROPHONES: AEA R-88, R-84; ROYER SF-24; SENNHEISER MKH-800
ON-STAGE MICROPHONE PREAMPLIFIERS: AEA RIBBON MIC PREAMPLIFIER; UPSTATE
AUDIO SONIC LENS 20/20; MILLENNIA MEDIA HV-3D • CONSOLE: STUDER 961 AND 962

INTERCONNECTING CABLES: MUSIC INTERFACE 
TECHNOLOGIES PROLINE WITH BALANCED TERMINATORS
MONSTER CABLE SERIES PRO-1000 | DIGITAL RECORDING SYSTEM: SONOMA DIRECT STREAM 
DIGITAL WITH EMM LABS ADC AND DAC CUSTOM ENGINEERED BY ED MEITNER;
GENEX 8500 DSD RECORDER 

MONITORED THROUGH EMM LABS SWITCHMAN MK2 | MONITOR SPEAKERS: ATC SCM-150, SCM-20
CONTROL ROOM AND ON-STAGE ACOUSTIC TREATMENT: SONEX BY ILLBRUCK/USA • DIGITAL EDITOR: SONOMA DSD

THIS CD WAS RECORDED USING THE DIRECT STREAM DIGITAL™ RECORDING SYSTEM. DSD IS AN IMPROVED METHOD OF CONVERTING MUSIC INTO THE DIGITAL DOMAIN, SAMPLING AT 2.8224 MHZ. THIS RESULTS IN A FREQUENCY RESPONSE FROM 0 HZ TO BEYOND 100 KHZ, AND A DYNAMIC RANGE GREATER THAN 120 DB. MUCH OF THE ADDED RESOLUTION AFFORDED BY THE DSD PROCESS IS RETAINED IN STANDARD CD PRODUCTION BY USING A DEDICATED DSD CONVERSION PROCESSOR.

DIRECT STREAM DIGITAL™ IS A
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SPECIAL THANKS TO: GUS SKINAS,
SUPER AUDIO CENTER, LLC;
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DAWN BIRR, CHRIS PHILLIPS AT
SENNHEISER / NEUMANN USA;
JOHN JENNINGS, ROYER LABS

RECORDING PRODUCER: THOMAS C. MOORE
RECORDING ENGINEER: ROBERT FRIEDRICH
EDITOR: THOMAS C. MOORE
ENGINEERING ASSISTANT: BILL MCKINNEY
SACD PRODUCTION SUPERVISOR: ERICA BRENNER

PHOTOGRAPHY: JAKE WYMAN
COVER DESIGN: BURT & BURT STUDIO
ART DIRECTOR: ANILDA CARRASQUILLO

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POWERFUL PIECE."**

RICHARD DYER,
BOSTON GLOBE

ON JANUARY 21, 1817, IN THE CRYPT OF THE CHURCH OF ST. DENIS, WHERE MOST OF THE KINGS OF FRANCE LAY BURIED, CHERUBINI'S REQUIEM IN C MINOR WAS FIRST PERFORMED TO COMMEMORATE THE ANNIVERSARY OF THE BEHEADING OF LOUIS XVI AND MARIE ANTOINETTE.

BEETHOVEN, BERLIOZ, MENDELSSOHN, SCHUMANN, BRAHMS, AND WAGNER CONSIDERED IT BRILLIANT, AND CHERUBINI'S REQUIEM QUICKLY RIVALED MOZART'S REQUIEM IN POPULARITY AND ESTEEM. AND YET, STRANGELY, BY THE END OF THE CENTURY, IT HAD DISAPPEARED FROM THE STANDARD REPERTOIRE.

MARTIN PEARLMAN LEADS BOSTON BAROQUE IN A COMPELLING PERFORMANCE OF THIS MASTERPIECE.

LUDWIG VAN BEETHOVEN (1770-1827)

1. ELEGIAC SONG (ELEGISCHER GESANG),
OP. 118 [5:40]

**LUIGI CHERUBINI (1760-1842)
REQUIEM IN C MINOR (1816)**

2. INTROIT AND KYRIE [7:26]
3. GRADUALE [1:12]
4. SEQUENCE: DIES IRAE [7:49]
5. OFFERTORY: DOMINE JESU CHRISTE [5:54]
6. OFFERTORY: HOSTIAS [6:43]
7. SANCTUS AND BENEDICTUS [1:13]
8. PIE JESU [3:20]
9. AGNUS DEI [5:22]

CHERUBINI

10. MARCHE FUNÈBRE (1820) [5:14]

**BOSTON BAROQUE
MARTIN PEARLMAN, DIRECTOR**
PRODUCED BY THOMAS C. MOORE
ENGINEERED BY ROBERT FRIEDRICH

SACD-60658



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SURROUND**

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IS COMPATIBLE WITH
ALL CD PLAYERS.**

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SACD-60658

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CHERUBINI REQUIEM
MARTIN PEARLMAN | BOSTON BAROQUE

CHERUBINI REQUIEM
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