



LINN

Sir Charles Mackerras
conducts Mozart

SCOTTISH CHAMBER ORCHESTRA



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SIR CHARLES MACKERRAS

Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 29 in A major, K. 201

- 1 Allegro moderato 10:25
- 2 Andante 10:00
- 3 Menuetto – Trio 3:49
- 4 Allegro con spirito 6:54

Symphony No. 31 in D major 'Paris', K. 297

- 5 Allegro assai 7:37
- 6 Andantino 5:40
- 7 Andante (alternative second movement) 3:26
- 8 Allegro 3:34

Symphony No. 32 in G major, K. 318

- 9 Allegro spiritoso 2:57
- 10 Andante – Tempo primo 3:42

Symphony No. 35 in D major 'Haffner', K. 385

- 11 Allegro con spirito 5:23
- 12 Andante 8:03
- 13 Menuetto – Trio 3:09
- 14 Presto 3:55

Symphony No. 36 in C major 'Linz', K. 425

- 15 Adagio – Allegro spiritoso 10:16
- 16 Andante 12:07
- 17 Menuetto – Trio 3:33
- 18 Presto 10:51

Symphony No. 38 in D major 'Prague', K. 504

- 19 Adagio – Allegro 17:44
- 20 Andante 11:18
- 21 Presto 7:45

Symphony No. 39 in E flat major, K. 543

- 22 Adagio – Allegro 9:50
- 23 Andante con moto 8:02
- 24 Menuetto: Allegretto – Trio 4:21
- 25 Finale: Allegro 7:49

Symphony No. 40 in G minor, K. 550

- 26 Molto allegro 7:07
- 27 Andante 13:25
- 28 Menuetto: Allegretto – Trio 4:03
- 29 Finale: Allegro assai 9:26

Symphony No. 41 in C major 'Jupiter', K. 551

- 30 Allegro vivace 11:28
- 31 Andante cantabile 10:27
- 32 Menuetto: Allegretto – Trio 5:03
- 33 Molto allegro 11:30

Requiem in D minor, K. 626 (ed. Robert Levin)

INTROITUS

- 34 Requiem aeternam 4:25
- 35 Kyrie 2:21

SEQUENTIA

- 36 Dies irae 1:42
- 37 Tuba mirum 3:11
- 38 Rex tremendae 1:55
- 39 Recordare 4:48
- 40 Confutatis 2:32
- 41 Lacrimosa 2:33
- 42 Amen 1:26

OFFERTORIUM

- 43 Domine Jesu 3:17
- 44 Hostias 3:33

SANCTUS

- 45 Sanctus 1:59
- 46 Benedictus 4:59

AGNUS DEI

47 Agnus Dei 2:45

COMMUNIO

48 Lux aeterna 2:41

49 Cum sanctis tuis 2:36

Adagio and Fugue in C minor, K. 546

50 Adagio 3:31

51 Fugue 4:26

SUSAN GRITTON soprano

CATHERINE WYN-ROGERS mezzo-soprano

TIMOTHY ROBINSON tenor

PETER ROSE bass

SCO CHORUS

Total Running Time 310:55



Some reflections and reminiscences

These fine recordings bring back many memories of Sir Charles' diverse work with the Scottish Chamber Orchestra with recordings ranging from Arriaga to Weber to Brahms, Beethoven and of course, Mozart. Sir Charles was famous for his huge repertoire but also his academic and inquisitive approach to whatever he was performing. He developed a style that was based on historically informed performance practice with a modern chamber orchestra with some natural horns, trumpets and timpani.

The relationship between Sir Charles and the SCO truly blossomed in the last twenty years of his life after he was appointed Principal Guest Conductor in 1992 and later, Conductor Laureate.

There was a crucial moment in 1991 when the orchestra had the first opportunity to do a recording with Sir Charles of a Mozart opera in partnership with Edinburgh International Festival. For a freelance orchestra to have work in July plus a concert performance at the Edinburgh International Festival was good news, though the SCO needed to raise not insignificant finance. The real prize however was the artistic one of working regularly with Sir Charles which produced such a flourishing relationship. This led to recordings and associated concerts, at home and overseas, of seven Mozart operas, *Fidelio*, all four Brahms symphonies (nominated for a Grammy Award), eight Mozart piano concertos with Alfred Brendel and of course these wonderful Mozart symphonies and Requiem. There were many other recordings with the SCO too – particularly memorable being eight concerts at Edinburgh International Festival recorded live by the BBC, each featuring a Beethoven symphony (1 to 8). In all there were well over 30 recordings.

One of my abiding memories of Sir Charles was his platform manner. He always strode on to the platform swinging his arms and with a big smile which radiated a delight at being there and of course he was well received before a note had been played! In

acknowledging applause he also somehow conveyed to the audience that he was glad that they had enjoyed it – not something all conductors convey to their audience!

Always a very engaging and interesting person offstage, on one occasion he and Alfred Brendel became so involved in discussion that they missed the call for their flight with the SCO to Amsterdam; no problem as they got the next flight!

One of my favourite memories was of Sir Charles and Sir Simon Rattle sitting together at a post-concert party at our home – a lovely sight of two world-famous conductors having a great chat! Sir Simon was accompanying his wife Magdalena Kožená who was singing in an SCO concert performance and recording of *La Clemenza di Tito*.

So, the issue of Linn's beautifully recorded and produced box set is a great reminder and memento of that great partnership of Sir Charles and the SCO at its best. Sir Charles won a personal award at the Classical Brit Awards at the Royal Albert Hall for the recording of Mozart Symphonies Nos. 38–41 and in his acceptance speech he said that these reflected his final thoughts on these great pieces. What a great permanent legacy!

Donald MacDonald Life President, SCO

August 2020

Requiem

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.

*Rest eternal
grant unto them, O Lord,
and let light perpetual shine upon them.
Thou, O God, art praised in Sion,
and unto thee shall
the vow be performed in Jerusalem:
thou that hearest the prayer,
unto thee shall all flesh come.*

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

*Day of wrath and doom impending,
David's word with Sibyl's blending:
heaven and earth in ashes ending.
Oh, what fear man's bosom rendeth,
when from heaven the judge descendeth,
on whose sentence all dependeth.*

Tuba mirum spargens sonum,
per sepulcra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
iudicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit:

*Wondrous sound the trumpet flingeth,
through earth's sepulchres it ringeth,
all before the throne it bringeth.
Death is struck, and nature quaking,
all creation is awaking,
to its judge an answer making.
Lo! the book exactly worded,
wherein all hath been recorded,
thence shall judgement be awarded.
When the judge his seat attaineth,
and each hidden deed arraigneth,*

nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix iustus sit securus.

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

Recordare Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.
Iuste iudex ultionis,
donum fac remissionis,
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus
supplici 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,

*nothing unavenged remaineth.
What shall I, frail man, be pleading?
Who for me be interceding?
When the just are mercy needing?*

*King of majesty tremendous,
who dost free salvation send us,
fount of pity, then befriend us.*

*Think, kind Jesu, my salvation
caused thy wondrous incarnation:
leave me not to reprobation.
Faint and weary thou hast sought me;
on the cross of suffering bought me:
shall such grace be vainly brought me?
Righteous judge, for sin's pollution
grant thy gift of absolution,
ere that day of retribution.
Guilty, now I pour my moaning:
all my shame and anguish owning:
spare, O God, thy suppliant groaning.
Through the sinful Mary shriven,
through the dying thief forgiven,
thou to me a hope hast given.
Worthless are my prayers and sighing;
yet, good Lord, in grace complying,
rescue me from fires undying.
With the sheep a place provide me,
from the goats afar divide me,
to thy right hand do thou guide me.*

*When the wicked are confounded,
doomed to flames of woe unbounded,*

voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis;
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
iudicandus homo reus:
huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.

Amen.

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de 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 eius.

Hostias et preces tibi
Domine laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus,
fac eas, Domine,
de morte transire ad vitam:

*call me with thy saints surrounded.
Lo I kneel with heart submission,
see, like ashes, my contrition;
help me in my last condition.*

*Ah! that day of tears and mourning,
from the dust of earth returning,
man for judgement must prepare him:
spare, O God, in mercy spare him.
Lord, all-pitying, Jesu blest,
grant them thine eternal rest.*

Amen.

*O Lord Jesus Christ, king of majesty,
deliver the souls of all the faithful
departed from the hand of hell,
and from the pit of destruction:
deliver them from the lion's mouth,
that the grave devour them not; that they
go not down to the realms of darkness:
but let Michael, the holy standard-bearer,
make speed to restore them
to the brightness of glory:
which thou promisest in ages past
to Abraham and his seed.*

*Sacrifice and prayer
do we offer thee, O Lord:
do thou accept them for the souls
departed, in whose memory we make
this oblation: and grant them, O Lord,
to pass from death unto life:*

quam olim Abrahae promisisti
et semini eius.

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit
in nomine Domine.
Hosanna in excelsis.

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.

Cum sanctis tuis
in aeternum, quia pius es.

*which thou promisest in ages past
to Abraham and his seed.*

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

*Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.*

*O Lamb of God that takest away
the sins of the world:
grant them rest.
O Lamb of God that takest away
the sins of the world:
grant them rest.
O Lamb of God that takest away
the sins of the world:
grant them rest eternal.*

*May light eternal shine,
O Lord, upon them, for
endless ages with thy blessed ones
for thou art gracious.
Rest eternal grant to them,
O Lord, and may light
perpetual shine upon them.*

*For endless ages with thy blessed
ones for thou art gracious.*



SIR CHARLES MACKERRAS (1925–2010)

Born in 1925 of Australian parents in America, Sir Charles Mackerras studied in Sydney and Prague and made his debut as an opera conductor at Sadler's Wells. He was First Conductor of the Hamburg Opera (1966–69) and Musical Director of both Sadler's Wells (later English National Opera) (1970–77), and of Welsh National Opera (1987–92). From 1976 to 1979 Mackerras was Chief Conductor of the Sydney Symphony Orchestra. He was Conductor Laureate of the Scottish Chamber Orchestra, Principal Guest Conductor of the Philharmonia, Conductor Emeritus of the Welsh National Opera and Principal Guest Conductor Emeritus of the San Francisco Opera. A specialist in Czech repertory, Mackerras was Principal Guest Conductor of the Czech Philharmonic from 1997 to 2003, following his life-long association with both the orchestra and many aspects of Czech musical life.

Mackerras undertook much research into performance practice of the eighteenth and nineteenth centuries. His vast discography includes an award-winning cycle of Janáček operas with the Vienna Philharmonic, Britten's *Gloriana* and Dvořák's *Rusalka* with the Czech Philharmonic. Notable are his recordings with the Royal Liverpool Philharmonic Orchestra of Beethoven's and Mahler's symphonies and Brahms' four symphonies with the Scottish Chamber Orchestra. He has recorded much Czech music with the Czech Philharmonic, including Dvořák's *Slavonic Dances*, Smetana's *Ma Vlast*, Martinů's *Field Mass* and Double Concerto and Janáček's *Kat'a Kabanová*, *Šárka* and *Glagolitic Mass*.

Mackerras was for many years associated with the Royal Opera House and since 1964 he conducted 30 operas there. In addition to his many appearances with the San Francisco Opera, he maintained a long association with the Metropolitan Opera, New York. He made his debut at the Salzburg Festival, with the Vienna Philharmonic, conducting *Le nozze di Figaro* in 1998.

Mackerras received a CBE in 1974 and was knighted in 1979. He was honoured with the Medal of Merit from the Czech Republic in 1996, made a Companion of the Order of Australia in 1997 and made a Companion of Honour in the 2003 Queen's Birthday Honours. In May 2005 he was presented with the Royal Philharmonic Society Gold Medal and in November 2005 he was the first recipient of the Queen's Medal for Music. He was a DMus (Hon) of the Universities of Hull, York, Nottingham, Griffith (Australia), Oxford, Napier, Melbourne, Sydney, the Janáček Academy of Music (Brno) and the Prague Academy of Music. Mackerras was also President of Trinity College of Music.

SCOTTISH CHAMBER ORCHESTRA

The internationally celebrated Scottish Chamber Orchestra is one of Scotland's National Performing Companies. Formed in 1974 and core funded by the Scottish Government, the SCO aims to provide as many opportunities as possible for people to hear great music by touring the length and breadth of Scotland, appearing regularly at major national and international festivals and by touring internationally as proud ambassadors for Scottish cultural excellence.

Making a significant contribution to Scottish life beyond the concert platform, the Orchestra works in schools, universities, colleges, hospitals, care homes, places of work and community centres through its extensive Creative Learning programme.

The SCO has long-standing associations with many eminent guest conductors including Conductor Emeritus Joseph Swensen, Principal Guest Conductor Emmanuel Krivine, François Leleux, Pekka Kuusisto, Richard Egarr, Andrew Manze and John Storgårds.

An exciting new chapter for the SCO began in September 2019 with the start of dynamic young conductor Maxim Emelyanychev's tenure as the Orchestra's Principal Conductor.

Recorded in City Halls, Glasgow (1-33), and Caird Hall, Dundee (34-51), UK,
on 11–17 July 2009 (1-18), 3–9 August 2007 (19-33) and 14–16 December 2002 (34-51)

Recording Producers

James Mallinson (1-33), Tim Oldham (34-51)

Recording Engineer

Philip Hobbs

Recording Assistants

Andrew Hallifax (34-51), Calum Malcolm (34-51)

Post-production

Julia Thomas, Ben Turner (34-51)

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Tracks 19-33: Originally CKD 308

Tracks 34-51: Originally CKD 211



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