Giuseppe Verdi
Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni

GIUSEPPE FORTUNINO FRANCESCO VERDI was born in the village of Roncole, near Busseto in the Duchy of Parma, on October 10, 1813, and died in Milan on January 27, 1901. As to the composition history of the Requiem: the theme of the Lacrymosa first appeared in 1866, in the duet “Qui me rendra ce mort?” in Verdi’s opera “Don Carlos” (making it the earliest part of his Requiem). The Libera me originated in different form in 1869 as part of a composite Requiem for Rossini. In April 1873, Verdi decided to expand this into a full Requiem of his own; he completed the Requiem aeternam and Dies irae in March 1874, using music from the earlier Libera me. On April 9, 1874, he sent the Sanctus, Agnus Dei, Lux aeterna, and the revised Libera me to his publisher, and he was finished with the Offertorio on April 15, thus completing the score. Verdi himself conducted the first performance of the Requiem on May 22, 1874, at the church of San Marco in Milan. The chorus and orchestra were especially assembled for the occasion, and the soloists were Teresa Stolz, Maria Waldmann, Giuseppe Capponi, and Ormondo Maini. By February 1875 he had written a new Liber scriptus, and the Requiem was first heard in its new, final version on May 15, 1875, in the Royal Albert Hall, London. Again Verdi conducted and Stolz and Waldmann sang, but this time the tenor and bass soloists were Angelo Masini and Paolo Medini.

THE SCORE OF VERDI’S REQUIEM calls for soprano, mezzo-soprano, tenor, and bass soloists, mixed chorus, and an orchestra of two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets (plus four “distant and invisible trumpets” in the Tuba mirum), three trombones, ophicleide (generally replaced by bass tuba today), timpani, bass drum, and strings. Like most Italian composers of the nineteenth century, Verdi gained his first musical experience at the knee of a church organist; one of his earliest surviving works is a Tantum ergo (a segment of the Latin hymn Pange lingua) for tenor and orchestra, noteworthy, according to Julian Budden, for its “academic correctness.” Verdi made his most important foray into sacred music at the age of sixty-one with the Requiem, following it much later with a Pater noster and Ave Maria, and finally a compilation of choral pieces with sacred texts published in 1898 as the Quattro pezzi sacri (Four Sacred Pieces). He composed the Requiem to commemorate the first anniversary of the death of the Italian patriot and writer Alessandro Manzoni. The completed “Messa da Requiem per l’anniversario della morte di Manzoni” was premiered May 22, 1874, at the church of San Marco in Milan under Verdi’s baton, and only days later (May 25) at La Scala. Verdi himself conducted it in numerous cities, and as David Rosen has noted, divided the work into two sections to include an intermission (after the Dies irae), generously accepted applause, and even encored numbers that were particularly well received.

The Requiem contains seven large movements—Requiem, Dies irae, Offertorio, Sanctus, Agnus Dei, Lux aeterna, and Libera me, a succession of prayers for eternal rest, the terror of Judgment Day, a plea for forgiveness, glorification of God, and finally, deliverance. Verdi used the internal sections of each movement to express the most “private” and intimate moments of the work through his soloists, as in the concluding Libera me for soprano, and also in sections of the Dies irae that he assigned to the four soloists (the Mors stupebit for bass, the Liber scriptus for mezzo-soprano, the Recordare for soprano and mezzo, the Ingemisco for tenor, and the Confutatis for bass).

Verdi’s career blossomed in the 1840s, and soon after he produced the famous trio of Rigoletto (1851), Il trovatore (1853), and La traviata (1853/1854) he moved permanently to his rural estate at Sant’Agata (near his birthplace) with the soprano Giuseppina Strepponi, whom he had met in 1841 and finally married in 1859. Between 1855 and 1871 he composed only six works and was more than content to live the life of a “gentleman farmer,” away from the grind of the city, its politics, and often byzantine artistic machinations. Verdi’s idyll was shattered by the deaths of two monumental figures in the formation, restoration, and survival of Italian culture in the nineteenth century, Gioachino Rossini on November 13, 1868, and Alessandro Manzoni on May 22, 1873. For Rossini, Verdi proposed a collaborative Mass by thirteen of “the most distinguished Italian composers.” But plans for the intended Messa per Rossini fell apart before they could be fully realized, and the work only first saw the light of day in 1988, following musicologist David Rosen’s discovery of the lost manuscript in 1970. Verdi’s unused contribution to the project was a Libera me, which he later used as a point of departure for the “Manzoni Requiem.”

Verdi had read Manzoni’s most famous novel, I promessi sposi (“The Betrothed”), as a teenager, and
sustained his reverence and personal affection for the author throughout his life. In a letter of July 1868 to his dear friend Clara Maffei, Verdi called Manzoni a “Saint,” declaring that he “would have knelt before him, if men could be worshipped.” The project gave the semi-retired Verdi a sense of purpose, even of dignity, as it removed him from the role of “public clown,” as he put it to friends. He threw himself wholeheartedly into the task, not only as an artist, but also as a scholar, studying, according to anecdotal account, the sacred works of Mozart, Cherubini, and Berlioz before him. The clash between opera house and church became the central issue for the reception of Verdi’s Requiem from the beginning. Conductor Hans von Bülow (1830-1894), an ardent champion of Richard Wagner’s works (despite the fact that his wife Cosima, daughter of Franz Liszt, left him for Wagner), attended the premiere and called it, among other things, an “opera in ecclesiastical costume.” Verdi, a self-defined atheist, was not particularly concerned about the issue of genre or performance venue (keep in mind that the Requiem was first performed in church and opera house in close succession). Moreover, as Giuseppina wrote to family friend Cesare Vigna in 1875, “a man like Verdi must write like Verdi, that is, according to his way of feeling and interpreting the texts....[T]he works must carry the imprint of the time and (if you will) of the individual.” While the Requiem projects a bit of theatricality, chiefly in the Dies irae and Libera me, Verdi left individual listeners to internalize his work intellectually, spiritually, and aesthetically for themselves. Modern audiences, accustomed to diversity of expression in the concert hall, opera house, and church, will be less likely to debate the issue.

One important way to understand the music of the Requiem is through what Verdi himself called “tinta,” a “characteristic color” or sonority that can be defined by any number of factors ranging from musical motif to rhythmic gesture to semantic recurrences. Tinta in the Requiem lies in the spiritual and musical polarities between eternal peace and judgment expressed in the broadest musical terms as low and high and loud and soft in the first two large movements—Requiem (“Rest”) and Dies irae (“Day of wrath”). Verdi begins and ends the work softly, situating much of the vocal and instrumental tessitura on the low side, while the vocal and textual “high,” not surprisingly, is in the Libera me for soprano. But such a large and complex work contains still more elements that contribute to its sonic footprint. First and foremost among these are the contrapuntal musical devices common to sacred expression—thematic imitation (played out fully in the fugues of the Sanctus and Libera me) and unaccompanied voices in the a cappella style (notably in the Pie Jesu). Moreover, Verdi’s musical lines have a tendency to move downward, usually through arpeggios, sighing motives, or a chromatic series (known as the “lament”) that then turn back on themselves, upward. Equally important are the profoundly dramatic roles for chorus and orchestra, and, finally, the expressive use of the voice—at first whispering and declamatory, but also lyrical, pleading, and often soaring, though always absent the stylistic flourishes and virtuosic displays essential to opera.

Verdi’s Requiem begins in A minor, as soli muted cellos outline a descending A minor triad (E-C-A) and then slip even further down the scale to land on and hold the E an octave lower—the unstable fifth note of the home key (the so-called “dominant”), requiring resolution. So the phrase is a question, even though no words have been uttered; a conspicuous silence follows. There is an answer in the upward resolution to the tonic pitch, A, articulated by the cellos as the tenors and basses repeat sotto voce E’s on the word “Requiem”—“rest.” Altos follow and then sopranos in staggered succession, working their way back up through the same triad, but avoiding the tonic, which Verdi seems to withhold from his voices by keeping it below the surface in the orchestra. There is hope, though: A minor yields quickly to A major at the words “et lux perpetua luceat eis” (“let perpetual light shine upon them,” referring to the dead).

Verdi differentiated levels of piano (“soft”) and forte (“loud”) with near-surgical skill, often through sometimes lengthy expressive markings—in the Requiem, “il più piano possibile” (“the softest piano possible”), in the Dies irae, “pppp con voce cupa e tristissima” (“with a hollow voice and the utmost sadness”), and later in the Ingemisco, “dolce con calma—dolcissimo morendo” (“sweetly, quietly dying”), on the words “Qui Mariam absolvisti” (“Thou, who pardoned Mary”). Julian Budden referred to the Dies irae as “an unearthly storm,” epitomized by chaotic scales and the crashes of the bass drum, which Verdi required to be struck with “Le corde ben tese onde questo contrattempo riesca secco e molto forte” (“the skin well tightened in order to make this disruption dry and very loud”). There are few events in all of music more viscerally exciting or dramatic than the path to the Tuba mirum section, where four trumpets in the orchestra are answered by four trumpets offstage (“in lontananza ed indivisibili”—“in the distance and invisible”) and become increasingly louder and
faster, climaxing in the “Tutta forza fff” explosion, “Tuba mirum spargens sonum per sepulchra regionum...” (“The trumpet, scattering its awful sound across the graves of all lands...”).

Verdi weaves the main musical themes of the Requiem and the Dies irae into later portions of the work, most poignantly in the final movement, the Libera me, where they reappear in reverse of the order first heard. The Dies irae interrupts the Libera me like the final crack of a storm and then dissolves into the peaceful repose of the falling triad, “Requiem.” The Requiem ends in C major, emerging from C minor (pppp) on a hushed, freely declamatory (“senza misura,” “unmeasured”) recitation, on just one note, of the words, “Deliver me.”

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THE FIRST AMERICAN PERFORMANCE of music from Verdi’s Requiem took place on October 25, 1874, when portions of the work were given by the choir (forty singers) of St. Ann’s Church, New York, on October 25, 1874, under the direction of Louis Dachauer. The full work received its American premiere just a few weeks later, on November 17, 1874, at the Academy of Music, New York, with the Strakosch Italian Opera Company, a chorus of 150 including choirs from St. Ann’s and St. Stephen’s Catholic Churches, and soloists Annie Louise Cary, “Mdle. Maresi,” and “Messrs. Carpi, Fiorini.” The first complete Boston performance was given by the Handel & Hayden Society on May 5, 1878, with Carl Zerrahn conducting a chorus of 425, an orchestra of fifty players, soloists “Mme. Pappenheim,” Adelaide Phillips, Charles Adams, and Alwin Blum, and organist Benjamin J. Lang. The BSO did not perform Verdi’s Requiem until 1954 (as detailed just below).

THE FIRST BOSTON SYMPHONY PERFORMANCES of Verdi’s Requiem took place only on December 17 and 18, 1954; Guido Cantelli conducted, with soloists Herva Nelli, Clararamae Turner, Eugene Conley, and Nicola Moscona, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. Subsequent BSO performances were given by Erich Leinsdorf (August 1964, with Lucine Amara, Lili Chookasian, George Shirley, Ezio Flagello, and the Chorus Pro Musica assisted by the Festival Chorus; then again in August 1967, with Martina Arroyo, Tatiana Troyanos, Michele Moleso, Ezio Flagello, the Tanglewood Choir, and the Berkshire Chorus); William Steinberg (March 1973, with Martina Arroyo, Lili Chookasian, Carlo Cossutta, Robert Hale, and the New England Conservatory Chorus); Seiji Ozawa (August 1973, with Lou Ann Wyckoff, Maureen Forrester, Seth McCoy, Ezio Flagello, and the Tanglewood Festival Chorus, John Oliver, conductor —the TFC then going on to participate in every BSO performance of the Verdi Requiem after that one); Mstislav Rostropovich (August 1975, with Galina Vishnevskaya, Lili Chookasian, Seth McCoy, and Ezio Flagello); Ozawa again, on several occasions (July 1981, with Mirella Freni, Shirley Verrett, Ermanno Mauro, and Nicolai Ghiaurov; July 1987, with Susan Dunn, Shirley Verrett, Vinson Cole, and Paul Plishka; and February 1992, with Deborah Voigt [substituting for Jessye Norman], Agnes Baltsa, Luis Lima, Roberto Scandiuzzi, and James Courtney [substituting for Scandiuzzi in the first performance of the three-concert run]); Christoph Eschenbach (August 1995, with Sharon Sweet, Florence Quivar, Michael Sylvester, and Ferruccio Furlanetto); and Rafael Frühbeck de Burgos (Opening Night and the first subscription performance of the 2002-03 season, in September 2002 with Barbara Fritoli, Larissa Diadikova, Giuseppe Sabbatini, and Reinhard Hagen; and then the most recent Tanglewood performance, on August 1, 2003, with Sondra Radvanovsky, Yvonne Naef, Richard Leech [substituting for Giuseppe Sabbatini], and John Relyea).

**Requiem and Kyrie**

Quartet and Chorus

Requiem aeternam dona eis, Eternal rest grant them, O Lord;
Domine; et lux perpetua luceat eis. and may light perpetual shine upon them.
Te decet hymnus Deus in A hymn, O God, becometh Thee
Sion; et tibi reddetur votum in in Sion; and a vow shall be paid
Jerusalem: exaudi orationem to Thee in Jerusalem: O hear my
meam; ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.
Kyrie eleison.

**Dies irae**

Chorus

**Dies irae, dies illa**
The day of wrath, that day will
dissolve the world in ash, as

**Solvet saeculum in favilla,**
David prophesied with the Sibyl.

**Teste David cum Sibylla.**
How great a terror there will be
when the Judge shall come who will

**Quantus tremor est futurus,**
thresh out everything thoroughly.

**Cuanta stricta discussurus.**
The trumpet, scattering a wondrous

**Tuba mirum spargens sonum**
sound through the tombs of every land,

**Per sepulchra regionum,**
will gather all before the throne.

**Coget omnes ante thronum.**

**Bass**

**Mors stupebit et natura,**
Death and nature will stand

**Cum resurget creatura,**
amazed when creation rises again
to answer to the Judge.

**Judicanti responsura.**

**Mezzo-soprano and Chorus**

**Liber scriptus proferetur,**
A written book will be brought
forth which contains everything for

**In quo totum continetur,**
which the world shall be judged.

**Unde mundus judicetur,**
And so when the Judge takes his

**Judex ergo cum sedebit,**
seat whatever is hidden shall be

**Quidquid latet, apparebit:**
made manifest, nothing shall remain unavenged.

**Nil in ultum remanebit.**

**Soprano, Mezzo-soprano, Tenor, and Chorus**

**Dies irae, dies illa**
The day of wrath, that day will
dissolve the world in ash, as

**Solvet saeculum in favilla,**
David prophesied with the Sibyl.

**Teste David cum Sibylla.**
What shall I, wretch, say, whom

**Quid sum miser tunc dicturus,**
scarcely the righteous shall be safe?

**Quem patronum rogaturus,**
shall I ask to plead for me, when

**cum vix justus sit securus?**

**Solo Quartet and Chorus**

**Rex tremendae majestatis,**
King of dreadful majesty, who

**Qui salvandos salvas gratis,**
freely saves the redeemed, save

**Salva me, fons pietatis.**
me, O Fount of Pity.

**Soprano and Mezzo-soprano**

**Recordare, Jesu pie,**
Recall, merciful Jesus, that I was

**Quod sum causa tuae viae,**
the reason for Thy journey:

**Ne me perdas illa die,**
do not destroy me on that day.

**Quaerens me, sedisti lassus,**
Seeking me, Thou didst sit down

**Redemisti crucem passus:**
weary, Thou didst redeem me,

**Tantus labor non sit cassus.**
having endured the cross: let not

**Juste Judex ultionis,**
such great pains have been in vain.

**Donum fac remissionis**
Just Judge of vengeance,

**Ante diem rationis.**
give me the gift of redemption

**Before the day of reckoning.**

**Tenor**
Ingemisco tanquam reus, 
Culpa rubet vultus meus, 
Supplicanti parce, Deus. 
Qui Mariam absolvisti, 
Et latronem exaudisti, 
Mihì 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.

Bass and Chorus
Confutatis maledictis, 
Flammis acribus addictis, 
Voca me cum benedictis. 
Oro supplex et acclinis, 
Cor contritum quasi cinis: 
Gere curam mei finis. 
Dies irae, etc.

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.

Offertorio
Solo Quartet
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 
olum Abrahae promisisti, 
et semini ejus. 
Hostias et preces tibi, Domine, 
laudis offerimus; tu suscipe pro 
animabus illis, quorum hodie 
memoriam facimus; fac eas, 
Domine, de morte transire ad 
vitam. Quam olim Abrahae 
promisisti, et semini ejus.

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

O Lord Jesus Christ, King of 
Glory, deliver the souls of all the 
faithful departed from the pains of 
hell and from the deep pit: 
deliver them from the mouth of 
the lion, that hell may not swallow 
them up, and they may not fall into 
darkness, but may the holy 
standard-bearer Michael bring 
them into the holy light; which 
Thou didst promise of old to Abraham and to his seed. 
We offer Thee, O Lord, sacrifices and 
prayers of praise: do Thou receive 
them on behalf of those souls whom 
we commemorate this day. Grant them, 
O Lord, to pass from death to that 
life which Thou didst promise of old 
to Abraham and to his seed.

Holy, holy, holy, Lord God of 
Sabaoth. Heaven and earth are full 
of Thy glory. Hosanna in the
Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis. highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

**Agnus Dei**
Soprano, Mezzo-soprano, and Chorus

Agnus Dei qui tollis peccata mundi, dona ei requiem.
Agnus Dei qui tollis peccata mundi, dona ei requiem.
Agnus Dei qui tollis peccata mundi, dona ei requiem sempiternam.

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 eternal rest.

**Communion**
Mezzo-soprano, Tenor, and Bass

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.

Let everlasting light shine on them, O Lord, with Thy saints for ever; for Thou art merciful. Grant them eternal rest, O Lord, and let everlasting light shine upon them with Thy saints for ever; for Thou art merciful.

**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 discussio venerit atque ventura ira, quando coeli movendi sunt et terra. Dies irae, dies illa calamitatis et misericiae, dies magna et amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Libera me, etc.

Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be moved: when Thou shalt come to judge the world through fire. I am seized with trembling, and I fear the time when the trial shall approach, and the wrath to come: when the heavens and the earth shall be moved. A day of wrath, that day of calamity and woe, a great day and bitter indeed. Rest eternal grant them, O Lord, and may light perpetual shine upon them. Deliver me, O Lord, etc.

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To Read and Hear More...

*Verdi: A Biography* by Mary Jane Phillips-Matz is the key modern account of the composer’s life (Oxford University paperback). John Rosselli’s *The life of Verdi* is a handy brief biography in the series “Musical lives” (Cambridge University paperback). Important older biographies include Julian Budden’s *Verdi* in the Master Musicians series (Oxford University Press) and Frank Walker’s *The Man Verdi* (University of Chicago paperback). David Rosen’s *Verdi Requiem* in the Cambridge Music Handbooks series is worth seeking for a concise, single-volume source of information about the piece (Cambridge University Press, 1995). Michael Steinberg’s program note on the Verdi Requiem is in his compilation volume *Choral Masterworks—A Listener’s Guide* (Oxford paperback). Donald Francis Tovey’s program note on the Requiem is among his *Essays in Musical Analysis* (Oxford). The crucial source for detailed discussion of the individual operas is Julian Budden’s three-volume *The Operas of Verdi* (Oxford paperback). Also very useful on the individual operas are Charles Osborne’s *The Complete Operas of Verdi* (Da Capo paperback; originally Knopf) and Roger Parker’s concise *New
*Grove Guide to Verdi and his Operas*, which brings together the relevant entries from The New Grove Dictionary of Opera (Oxford paperback). Also still worth seeking is *Verdi: A Documentary Study* compiled and edited by William Weaver, which offers a wealth of prose and pictorial material (Thames and Hudson). The Verdi article in the 2001 New Grove Dictionary of Music and Musicians is by Roger Parker. The article in the 1980 edition of Grove was by Andrew Porter.

The best recordings of the Verdi Requiem are those that properly integrate the devotional and dramatic aspects of the work into a unified whole, as exemplified by such classic accounts as Carlo Maria Giulini’s 1963-64 recording (EMI “Great Recordings of the Century,” with Elisabeth Schwarzkopf, Christa Ludwig, Nicolai Gedda, Nicolai Ghiaurov, and the Philharmonia Orchestra and Chorus) and Arturo Toscanini’s NBC Symphony broadcasts, both from Carnegie Hall, of 1951 (RCA, with Herva Nelli, Fedora Barbieri, Giuseppe di Stefano, Cesare Siepi, and the Robert Shaw Chorale) and 1940 (Music & Arts, in decent but dated sound, with Zinka Milanov, Bruna Castagna, Jussi Björling, Nicola Moscona, and the Westminster Choir). Erich Leinsdorf and the Boston Symphony Orchestra recorded Verdi’s *Requiem* for RCA in 1964, with Birgit Nilsson, Lili Chookasian, Carlo Bergonzi, Ezio Flagello, and the Chorus Pro Musica (RCA). Good recordings of more recent vintage (listed alphabetically by conductor) include Claudio Abbado’s with the Berlin Philharmonic and the combined forces of three choruses (EMI), Daniel Barenboim’s with the Chicago Symphony Orchestra and Chorus (Erato), John Eliot Gardiner’s with the period-instrument Orchestre Révolutionnaire et Romantique and Monteverdi Choir (Philips), Sir Colin Davis’s with the London Symphony Orchestra and Chorus (LSO Live), Valery Gergiev’s with the Kirov Orchestra and Chorus (Philips), Antonio Pappano’s with the Orchestra and Chorus of the Santa Cecilia Academy, Rome (EMI), and Robert Shaw’s with the Atlanta Symphony Orchestra and Chorus (Telarc).

A famous La Scala performance from 1969 has Herbert von Karajan leading the La Scala Orchestra and Chorus with soloists Leontyne Price, Fiorenza Cossotto, Luciano Pavarotti, and Nicolai Ghiaurov (Philips DVD). Still much esteemed is the historic 1939 recording with Tullio Serafin conducting the Rome House Orchestra and Chorus with soloists Maria Caniglia, Ebe Stignani, Beniamino Gigli, and Ezio Pinza (various labels). A famous 1960 recording with Igor Markevitch conducting the Moscow Philharmonic Orchestra and Russian State Academy Chorus, with Galina Vishnevskaya among the soloists, was reissued earlier this year (ICA Classics). An exciting 1955 concert performance with Toscanini protégé Guido Cantelli conducting the New York Philharmonic and Westminster Choir will also be of interest to collectors (Archipel; it was Cantelli who conducted the first BSO performances of the Verdi Requiem, in December 1954). For those wanting to pursue things further, the 1869 *Libera me* Verdi wrote for the collaborative Requiem marking the first anniversary of Rossini’s death, and which he then reworked for his own Manzoni Requiem, has been recorded by Myung-Whun Chung (Deutsche Grammophon, along with a fine performance of Verdi’s *Quattro pezzi sacri*), Riccardo Chailly (Decca, on a disc of virtually unknown early sacred music by the composer), and Helmuth Rilling (as part of the complete Requiem for Rossini on Hänsler Classic). The 1874 *Liber scriptus* fugue (heard in the initial performances of Verdi’s Requiem but subsequently replaced by the music we know) was included in a recording of Verdi’s Requiem by conductor Peter Tiboris with the Sofia National Opera Orchestra and Chorus, a release otherwise notable only for the detailed, comprehensive annotations by Verdi authority David Rosen (Elysium).