

## Berlioz - Requiem (Bernstein)

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1. *Requiem et Kyrie* 2. *Dies Irae; Moderato* 3. *Dies Irae; Andante maestoso. (Tuba mirum)* 4. *Sum Miser* 5. *Rex tremendae* 6. *Quaerens me* 7. *Lacrymosa* 8. *Offertorium* 9. *Hostias* [play](#) 10. *Sanctus* 11. *Agnus Dei* 12. *Te Deum I - Te Deum - II - Tibi omnes* 13. *Te Deum III - Dignare, Domine* 14. *Te Deum IV - Christe, Rex Gloriae* 15. *Te Deum V - Te ergo quaesumus* 16. *Te Deum VI - Judex crederis* Orchestre National de France Leonard Bernstein - conductor

Berlioz' Requiem needs a performance of spontaneous brilliance and almost manic intensity to come off. The reason is simple. The big movements--the Dies Irae sequence and Lacrymosa--use a huge chorus and a full orchestra including four brass bands (stationed in the four corners of the concert hall), eight sets of timpani (10 players), and additional percussion. After that, everything else sounds anti-climatic, unless the conductor somehow manages to keep the tension flowing through the quiet (and, let's not kid ourselves, dull) bits. Leonard Bernstein certainly manages the impossible, though God only knows how he does it. The recording helps--it really captures a sense of large forces in a big space, while projecting the aura of mystery that the intimate moments need if they're going to work. ---David Hurwitz

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