



DVOŘÁK

Mass in D

Te Deum



Biegas • Rodríguez-Cusí • Tomé • López

Orfeón Pamplonés

Orquesta Sinfónica de Navarra

Antoni Wit

Antonín Dvořák (1841-1904)

Mass in D, Op. 86 • Te Deum, Op. 103

Antonín Dvořák was born in 1841, the son of a butcher and innkeeper in the village of Nelahozeves, near Kralupy in Bohemia, and some forty miles north of Prague. It was natural that he should at first have been expected to follow the family trade, as the eldest son. His musical abilities, however, soon became apparent and were encouraged by his father, who in later years abandoned his original trade, to earn something of a living as a zither player. After primary schooling he was sent to lodge with an uncle in Zlonice and was there able to acquire the necessary knowledge of German and to improve his abilities as a musician, hitherto acquired at home in the village band and in church. Further study of German and of music at Kamenice, a town in northern Bohemia, led to his admission in 1857 to the Prague Organ School, where he studied for the following two years.

On leaving the Organ School, Dvořák earned his living as a viola-player in a band under the direction of Karel Komzák, an ensemble that was to form the nucleus of the Czech Provisional Theatre Orchestra, established in 1862. Four years later Smetana was appointed conductor at the theatre, where his operas *The Brandenburgers in Bohemia* and *The Bartered Bride* had already been performed. It was not until 1871 that Dvořák resigned from the orchestra, devoting himself more fully to composition, as his music began to attract favourable local attention. In 1873 he married a singer from the chorus of the theatre and in 1874 became organist of the church of St Adalbert. During this period he continued to support himself by private teaching, while busy on a series of compositions that gradually became known to a wider circle, particularly with the success of his *Hymnus: Dedicové bílé hory* (The Heirs of the White Mountain) for the Prague Hlahol Vocal Society.

Further recognition came to Dvořák in 1874, when his application for an Austrian government award brought his music to the attention of Brahms and the critic Eduard Hanslick in Vienna. The granting of this award for five consecutive years was of material assistance. It was

through this contact that, impressed by Dvořák's *Moravian Duets* entered for the award of 1877, Brahms was able to arrange for their publication by Simrock, who commissioned the *Slavonic Dances*, for piano duet. The success of these publications introduced Dvořák's music to a much wider public, for which it held some exotic appeal. As his reputation grew, there were visits to Germany and to England, where he was always received with greater enthusiasm than might initially have been accorded a Czech composer in Vienna.

In 1883 Dvořák had rejected a tempting proposal that he should write a German opera for Vienna. At home he continued to contribute to Czech operatic repertoire, an important element in re-establishing national musical identity. The invitation to take up a position in New York was another matter. In 1891 he had become professor of composition at Prague Conservatory and in the summer of the same year he was invited to become director of the National Conservatory of Music in New York, an institution that was intended to foster American music, hitherto dominated by musicians from Europe or largely trained there. Whatever the ultimate success or failure of the venture, Dvořák's contribution was seen as that of providing a blueprint for American national music, following the example of Czech national music, which owed so much to him. There were musical results in his own work, notably in his *Symphony 'From the New World'*, and chamber music of the period, works that rely strongly on the European tradition that he had inherited, while making use of melodies and rhythms that might be associated in one way or another with America. By 1895 Dvořák was home for good, resuming work at the Prague Conservatory, of which he became director in 1901. His final works included a series of symphonic poems and two more operas, to add to the nine he had already composed. He died in Prague in 1904.

In 1884 Dvořák visited England for the first time to conduct his *Stabat Mater*. A second invitation took him back to England, to Worcester, in the autumn, when the *Stabat Mater* was heard again. 1885 brought a third visit

to London and his connection with England continued, particularly in choral works that were well suited to the flourishing traditions of choral music there.

Dvořák wrote his *Mass in D, Op. 86*, in 1887 for his friend, the Czech architect, patron and philanthropist Josef Hlávka, to be performed first for the consecration of the chapel at Lužany Castle, Hlávka's country-house, on 1st September 1887. The occasion and liturgical circumstances of the composition involved relatively limited forces. The accompaniment was for organ, the first soprano part taken by Hlávka's wife and the mezzo-soprano taken by Dvořák's wife, Anna, with the Pilsen Hlahol Choir. The work was directed by the composer. There was a public concert performance in Pilsen the following April. Dvořák's usual publisher, Simrock, showed no interest in the work, which was published by Novello, who commissioned an orchestral version, first heard in 1892 at the Crystal Palace under August Manns, a testimony to the composer's popularity in England, with its strong choral tradition. The new version was scored for pairs of oboes, bassoons and trumpets, three horns, three trombones, timpani, organ and strings, with four soloists and chorus.

The gently lilting *Kyrie eleison* leads to a change of key for the *Christe eleison*, entrusted at first to solo voices, to be followed by the return of the *Kyrie* and a fleeting reference to the *Christe eleison* in the closing bars. The *Gloria*, marked *Allegro vivo*, opens in a mood of jubilation. A fugal setting of *Adoramus te, glorificamus te* is launched by the basses, answered by the tenors and the women's voices. There is a contrasting change to an *Andante con moto* for the solo voices, accompanied by the organ, deployed for the words *Gratias agimus tibi*, with a change of mood at the ensuing *Allegro mosso*, for *Qui tollis peccata mundi*. The initial *Allegro vivo* returns for the setting of *Quoniam tu solus sanctus*, with a final traditional contrapuntal *Cum Sancto Spiritu*. The setting of the *Credo*, its text partly shortened, has phrase after phrase first announced by a contralto soloist, echoed by the chorus. The first abridgement of the text is in the omission of '*patrem omnipotentem*', and shortly afterwards the name of Christ is omitted. The setting of the *Credo* can pose

something of a problem because of its length and relatively extended text. Dvořák's version actually lengthens the text by repetition, each pronouncement of the soloist repeated emphatically by the chorus. The soloist continues, accompanied by the strings, in the *Et incarnatus est*, joined by the bass soloist and then by the chorus. The word *Crucifixus* is stressed by four hammered chords and the tenor soloist heralds the Resurrection, *Et resurrexit tertia die. Et iterum venturus est* proclaims a passage of fugal writing. The initial antiphonal pattern is resumed at *Credo in Spiritum Sanctum*. The *Sanctus* is given in a predominantly chordal setting for the chorus, leading to a triumphant climax for the *Hosanna in excelsis*. The *Benedictus*, marked *Lento*, is introduced by a passage for solo organ, followed by the chorus, accompanied by muted strings. The mood quickly changes for the exultant final *Hosanna in excelsis*. The *Agnus Dei* opens with the tenor soloist, followed by gentle textures in which the composer deploys soloists and chorus, bringing the work to a tranquil conclusion in the final prayer for peace.

Dvořák completed his setting of the *Te Deum* in 1892, in response to a Columbus quatercentenary commission from Jeanette Thurber, founder of the American National Conservatory in New York, where the work was first performed. It is scored for a full orchestra, soprano and bass soloists and chorus, and takes the unusual suggested form of a four-movement symphony. The hymn of praise opens with a proclamation reinforced by the timpani. The words *Sanctus, Dominus Deus Sabaoth* are taken up by the soprano soloist, with hushed interjections from the tenors and basses, before the return of the opening jubilation. Horns, trumpets and trombones start the second part of the work, marked *Lento maestoso*, the words *Tu rex gloriae, Christe*, given to the bass soloist, in a movement that brings short passages for female and then male voices. The third movement, marked *Vivace*, takes the place of a *Scherzo* and the setting ends with a movement that starts with a soprano solo, later joined by the bass soloist, and a final triumphant return to the celebration of the opening.

Keith Anderson

Ewa Biegas



Photo: Radosław Rzepecki

The soprano Ewa Biegas studied in Gliwice and Katowice, followed by further study at the Universität für Musik und Darstellende Kunst in Vienna. From 1998 to 2002 she held scholarships from the Polish Minister of Culture and Art, the Austrian government and the Dr Robert Thyll-Dur Prestige Swiss Foundation. She has been a prize-winner in many national and international vocal competitions. She made her operatic début in 1999 at the Vienna Staudibühne, performing the part of Lady Billows in Britten's *Albert Herring*. She is currently collaborating with the National Opera in Warsaw, the Kraków Opera, the Košice Opera House in Slovakia, the Łódź Opera, the Baltic Opera House, the Vienna Chamber Opera, the Bytom Opera, Opéra de Montréal, Teatro Colón, Opava Opera and the Opera Tigre Festival. She enjoys an

equally successful career in the concert hall, appearing with leading orchestras at major concert venues.

Marina Rodríguez-Cusí

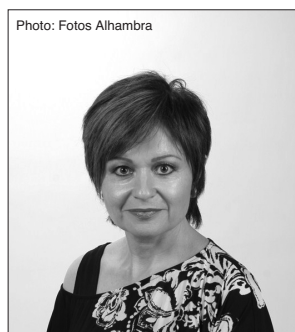


Photo: Fotos Alhambra

An award-winner in several international competitions, Marina Rodríguez-Cusí has also appeared at leading opera houses throughout Europe, singing rôles ranging from Zenobia in Handel's *Radamisto* at the Concertgebouw in Amsterdam and the Musikverein in Vienna and Hermia in *A Midsummer Night's Dream*, to Ottavia in Monteverdi's *L'Incoronazione di Poppea* at the Staatsoper in Hamburg. She has also performed a variety of leading rôles at the Teatro Real in Madrid, the Gran Teatre del Liceu in Barcelona, the Arriaga and Euskalduna in Bilbao, the Palacio de la Ópera in La Coruña, the Kursaal in San Sebastián, the Campoamor in Oviedo, the Gayarre in Pamplona, the Maestranza in Seville, the Golden in Palermo and the Alte Oper Frankfurt, among others. She has an equally active career in oratorio and in the concert hall, with repertoire ranging from Bach to Mahler, Bruckner and Montsalvatge.

José Antonio López



Photo: Ricardo Ríos

José Antonio López performs regularly in concert halls throughout Europe, including the Musikverein, the Konzerthaus and the Theater an der Wien in Vienna, the Prinzregententheater in Munich, the Berwaldhallen in Stockholm, the Warsaw Philharmonic, the Halle aux Grains in Toulouse, and major venues in Spain. He has worked with conductors such as David Afkham, Ivor Bolton, Iván Fischer, Martin Haselböck, Pablo Heras-Casado, Andrea Marcon, Juanjo Mena, Gianandrea Noseda, Pablo Pérez, Josep Pons, Christophe Rousset and Masaaki Suzuki. He has an extensive concert repertoire including the major works of Britten, Mahler and Zemlinsky, as well as Schoenberg's *Gurre-Lieder*, recorded for Deutsche Grammophon. His operatic rôles have included Figaro, Don Giovanni, Malatesta and Escamillo among others. Other

performances have included Germont in *La traviata*, Amonasro in *Aida*, Iago in *Otello* and Jokanaan in Strauss's *Salome*, as well as his début in the main rôle of *The Flying Dutchman* in Valencia and in *Rodelinda* at the Teatro Real in Madrid.

Javier Tomé



Photo: Teresa Ormazabal

Born in Bilbao, Javier Tomé won first prize in the XL International Toti Dal Monte Competition in Treviso. He appears regularly in leading theatres and concert halls throughout the world, including performances at the Teatro de La Zarzuela in Madrid, the Opera Royal Wallonie in Liège, the Teatro Mayor in Bogotá, the Neuchâtel in Switzerland, Pamplona's Baluarte, Bilbao's Teatro Arriaga and the Palacio Euskalduna, the Teatro La Fenice in Venice, Bologna's Teatro Comunale, Palermo's Teatro Massimo, Aichi Prefectural Arts Theatre in Nagoya and Bunka Kaikan in Tokyo. He has collaborated with such conductors as Antoni Wit, Gregorio Gutiérrez, Omer Meir Wellber, Alberto Zedda, Miguel Ángel Gómez Martínez, Paolo Arrivabeni, Michele Mariotti, Emilio Sagi, Damiano Michieletto, Pier Luigi Pizzi and Stefano Mazzonis. After great success in *La traviata* (Alfredo) at the Teatro Comunale in Bologna, he has appeared *inter alia* in *La bohème* (Rodolfo) in the Teatro Donizetti in Bergamo and *Carmen* (Don José) in Bunka Kaikan in Tokyo.

Orfeón Pamplonés

Photo: Iñaki Zaldúa



Orfeón Pamplonés, founded in 1865, is one of Europe's most prestigious choral institutions. In recent years the choir has extended its international reputation, performing regularly with many leading orchestras and conductors in some of the most prestigious halls in the United States, the United Kingdom, France and Spain. In 2010 Orfeón Pamplonés became the first Spanish choir to perform at Carnegie Hall, with the Mariinsky Orchestra and Valery Gergiev (Mahler's *Second* and *Eighth Symphonies*). In 2012 the choir visited the United States again, performing with Rafael Frühbeck de Burgos and the New York Philharmonic at Avery Fisher Hall. In September 2013 the choir performed Berlioz's *Roméo et Juliette* with Esa-Pekka Salonen and the Philharmonia Orchestra. In 2015 they performed Verdi's *Messa da Requiem* in London, Madrid and Paris with the London Philharmonic Orchestra and Vladimir Jurowski. In August 2015 they appeared at the BBC Proms with Juanjo Mena and the BBC Philharmonic Orchestra performing Bruckner's *Mass in F minor*. In the 2016-2017 season, Orfeón Pamplonés performed Mahler's *Second Symphony* and Verdi's *Messa da Requiem*, again with Valéry Gergiev, in Bilbao and Pamplona.

www.orfeonpamplones.com

Orquesta Sinfónica de Navarra (OSN)

Photo: Ricardo Salcedo Bienzobas



Founded in 1879 by Pablo Sarasate, the Orquesta Sinfónica de Navarra (OSN) is the oldest such ensemble active in Spain. It is now part of the Fundación Baluarte, an institution principally financed by the Government of Navarre, and is thus the official orchestra of the Chartered Community of Navarre. In its 140 years of activity the orchestra has performed in major auditoria, with seasons of opera and festivals in Spain and abroad. Of particular note have been appearances at the Théâtre des Champs-Élysées and the Théâtre du Châtelet in Paris, as well as concert tours in leading European centres under the auspices of Universal Music. The works of the composer and violinist Pablo Sarasate have been definitively recorded by Naxos with the violinist Tianwa Yang to critical acclaim. The collaboration with Naxos has also brought recordings with the Polish conductor Antoni Wit, the orchestra's principal conductor. OSN offers annual concert seasons in the cities of Pamplona, in the Auditorio Baluarte, and Tudela, in the Teatro Gaztambide.

www.orquestadenavarra.es

Antoni Wit



Photo: Krzysztof Niesporek

Antoni Wit studied conducting with Henryk Czyż at the Academy of Music in Kraków, continuing his musical studies with Nadia Boulanger in Paris. He also graduated in law at the Jagiellonian University in Kraków. Immediately after completing his studies he was engaged as an assistant at the Warsaw Philharmonic Orchestra by Witold Rowicki. After winning second prize in the International Herbert von Karajan Conducting Competition in Berlin (1971), he became an assistant conductor to the patron of that competition. Later he was appointed conductor of the Poznań Philharmonic, collaborated with the Warsaw Grand Theatre, and from 1974 to 1977 was artistic director of the Pomeranian Philharmonic, before his appointment as director of the Polish Radio and Television Orchestra and Chorus in Kraków, from 1977 to 1983. From 1983 to 2000 he was managing and artistic director of the National Polish Radio Symphony Orchestra in Katowice, and from 1987 to 1992 he was the chief conductor and then first guest conductor of the Orquesta Filarmónica de Gran Canaria. From 2002 to 2013 Antoni Wit was the managing and artistic director of the Warsaw Philharmonic Orchestra and Choir. He has been first guest conductor of the Orquesta Sinfónica de Navarra in Pamplona since the 2010/11 season and its artistic director since the 2013/14 season. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made over 200 records, including an acclaimed release for Naxos of the piano concertos of Prokofiev, awarded the Diapason d'Or and Grand Prix du Disque de la Nouvelle Académie du Disque. In January 2002 his recording of the *Turangalila Symphony* by Olivier Messiaen (8.554478-79) was awarded the Cannes Classical Award at MIDEM Classic 2002. In 2004 he received the Classical Internet Award. He has completed for Naxos a CD series of Szymanowski's symphonic and large-scale vocal-instrumental works, each rated among 'discs of the month' by CD magazines (*Gramophone*, *BBC Music Magazine*). He also received the Record Academy Award 2005 of Japanese music magazine *Record Geijutsu* for Penderecki's *Polish Requiem* (Naxos), and four Fryderyk Awards of the Polish Phonographic Academy. In 2012 he received a GRAMMY® Award for Penderecki's *Fonogrammi*, *Horn Concerto* and *Partita* (8.572482), and six other nominations for Penderecki's *St Luke Passion* in 2004 (8.557149), *A Polish Requiem* in 2005 (8.557386-87), *Seven Gates of Jerusalem* in 2007 (8.557766), *Utrenja* in 2009 (8.572031) and Karol Szymanowski's *Stabat Mater* in 2008 (8.570724) and *Symphonies Nos. 1 and 4* in 2009 (8.570722). In 2010 Antoni Wit won the annual award of the Karol Szymanowski Foundation for his promotion of the music of Szymanowski in his Naxos recordings. Antoni Wit is professor at the Fryderyk Chopin University of Music in Warsaw.

Mass in D, Op. 86

1 Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2 Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens,
Domine, Fili unigenite, Jesu Christe.
Domine Deus. Agnus Dei. Filius Patris.
Qui tollis peccata mundi,
miserere nobis; suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

3 Credo

Credo in unum Deum,
(patrem omnipotentem,)
factorem caeli et terrae
visibilium omnium et invisibilium.
Credo in unum Dominum (Jesum Christum),
Filium Dei unigenitum;
et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine:
Deum verum de Deo vero;
Genitum, non factum;
consubstantialem Patri,
per quem omnia facta sunt;
Qui propter nos homines,

Mass in D, Op. 86

1 Kyrie

Lord, have mercy upon us
Christ have mercy upon us
Lord, have mercy upon us

2 Gloria

Glory be to God on high,
and peace on earth to men of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee
we give Thee thanks for Thy great glory.
Lord God, heavenly King,
God, the Father Almighty.
Lord Jesus Christ, the only-begotten Son,
Lord God, Lamb of God, Son of the Father,
Thou, who takest away the sins of the world,
have mercy upon us; receive our prayer.
O Thou, who sittest at the right hand of the Father,
have mercy on us.
For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high, Jesus Christ.
Together with the Holy Ghost,
in the glory of God the Father.
Amen.

3 Credo

I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only-begotten Son of God;
and born of the Father before all ages.
God of Gods, Light of Light,
true God of true God;
begotten, not made;
consubstantial with the Father,
by Whom all things were made;
Who for us men

et propter nostram salutem,
descendit de cælis,
Et incarnatus est de Spiritu Sancto ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus est,
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in cælum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos;
Cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul adoratur et conglorificatur;
qui locutus est per prophetas.
Credo in unam sanctam Catholicam et Apostolicam
Ecclesiam.
Confiteor unum Baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi sæculi.
Amen.

④ Sanctus

Sanctus Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Osanna in excelsis.

⑤ Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

⑥ Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

and for our salvation,
came down from heaven,
and became incarnate by the Holy Ghost of the Virgin Mary,
and was made man.
He was crucified also for us;
suffered under Pontius Pilate and was buried,
And the third day He arose again
according to the Scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father.
And He is to come again, with glory,
to judge both the living and the dead;
Of whose kingdom there shall be no end.
I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father and the Son;
Who, together with the Father and the Son,
is adored and glorified;
Who spoke by the prophets.
I believe in one holy Catholic and Apostolic Church.
I confess one baptism for the remission of sins.
And I expect the resurrection of the dead,
and the life of the world to come.
Amen.

④ Sanctus

Holy, holy, holy Lord God of Sabaoth.
Heaven and earth are full of Thy Glory
Hosanna in the highest.

⑤ Benedictus

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

⑥ Agnus Dei

Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
grant us peace.

Te Deum, Op. 103

⑦ Te Deum laudamus

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli;
tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra maiestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae majestatis:
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

⑧ Tu rex gloriae

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
iudex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.

⑨ Aeterna fac

Aeterna fac cum sanctis tuis
in gloria numerari.
Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.

⑩ Dignare, Domine

Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
In te, Domine, speravi, non confundar in aeternum.
Benedicamus Patrem, et Filium, cum Sancto Spiritu.
Alleluia! Laudemus et superexaltemus eum in saecula.
Alleluia, Alleluia, Alleluia!

Te Deum, Op. 103

⑦ Te Deum laudamus

We praise thee, O God; we acknowledge thee
to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all angels cry aloud,
the heavens and all the powers therein.
To thee Cherubin and Seraphin continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the majesty of thy glory.
The glorious company of the apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
The holy Church throughout all the world
doth acknowledge thee:
the Father of an infinite majesty;
thine honourable, true and only Son;
also the Holy Ghost the Comforter.

⑧ Tu rex gloriae

Thou art the King of glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God,
in the glory of the Father.
We believe that thou shalt come to be our judge.
We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.

⑨ Aeterna fac

Make them to be numbered with thy saints
in glory everlasting.
O Lord, save thy people
and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee;
and we worship thy name,
ever world without end.

⑩ Dignare, Domine

Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us,
as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.
Let us bless the Father, and the Son, with the Holy Spirit.
Alleluia! Let us praise and exalt him for ever.
Alleluia, Alleluia, Alleluia!

A native of Bohemia, Antonín Dvořák contributed much to the re-establishment of Czech national musical identity in the 19th century. It was the popularity of his choral music in England, however, that led to the development of the *Mass in D* from its smaller-scale original into a movingly dramatic and jubilant masterpiece with full orchestra. Dvořák's celebratory *Te Deum* is comparable in form to a four-movement symphony. Antoni Wit is considered by *ClassicsToday.com* to be 'the best conductor around these days for big choral works'. His acclaimed recording of Dvořák's *Requiem* is available on Naxos 8.572874-75.

Antonín
DVOŘÁK
(1841-1904)

Mass in D, Op. 86 (1887)	42:10	Te Deum, Op. 103 (1892)	20:21
1 Kyrie: Andante con moto	6:53	7 Te Deum laudamus:	
2 Gloria: Allegro vivo	8:53	Allegro moderato, maestoso	6:24
3 Credo: Allegro moderato	12:04	8 Tu Rex gloriae, Christe:	
4 Sanctus: Allegro maestoso	2:28	Lento maestoso	4:54
5 Benedictus: Lento	6:57	9 Aeterna fac cum sanctis:	
6 Agnus Dei: Andante	4:55	Vivace	3:17
		10 Benedicamus Patrem:	
		Lento	5:46

Ewa Biegas, Soprano • Marina Rodríguez-Cusí, Mezzo-soprano 1-6
Javier Tomé, Tenor 1-6 • José Antonio López, Baritone
Orfeón Pamplonés • Chorus-master: Igor Ijurra Fernández
Orquesta Sinfónica de Navarra • Antoni Wit

Recorded at Baluarte Concert Hall, Pamplona, Spain, from 30th May to 4th June, 2015

The Latin sung texts and English translations can be found inside the booklet,
and may also be accessed at www.naxos.com/libretti/573558.htm

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