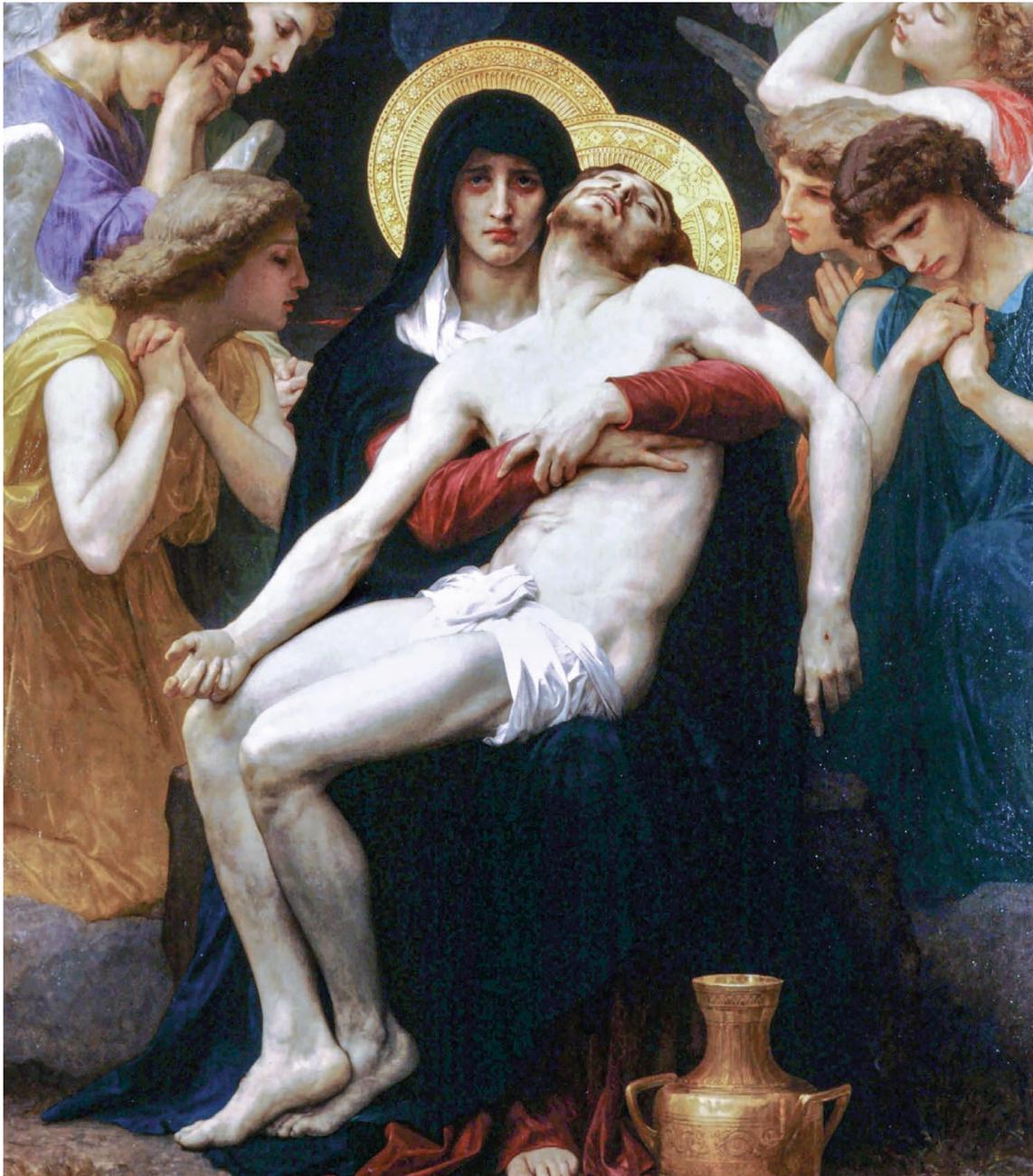


NAXOS



Elisabetta  
**BRUSA**

**Requiem**  
**Stabat Mater**

**Réka Kristóf**  
**Dorottya Láng**  
**István Horváth**  
**Marcell Bakonyi**  
**Hungarian Radio**  
**Symphony Orchestra and Choir**  
**Riccardo Frizza**

**WORLD PREMIERE RECORDINGS**

Elisabetta  
**BRUSA**  
(b. 1954)

	<b>Requiem, Op. 25</b> for soloists, chorus and orchestra (2020–21)	
<b>1</b>	Requiem aeternam: Andante sostenuto	6:06
<b>2</b>	Kyrie: Larghetto	2:56
<b>3</b>	Dies irae: Andante, con vigore	2:19
<b>4</b>	Tuba mirum: Adagio	2:51
<b>5</b>	Rex tremendae: Moderato maestoso	3:00
<b>6</b>	Recordare: Andante	3:05
<b>7</b>	Ingemisco: Adagio	3:52
<b>8</b>	Confutatis: Agitato	3:16
<b>9</b>	Lacrymosa: Andante	3:45
<b>10</b>	Domine Jesu: Solenne – Hostias	4:42
<b>11</b>	Sanctus: Andante	2:41
<b>12</b>	Benedictus: Allegretto moderato	2:28
<b>13</b>	Agnus Dei: Andante	2:59
<b>14</b>	Lux aeterna: Andante con moto	3:40
<b>15</b>	Libera me: Andante sostenuto	6:00
<b>16</b>	<b>Stabat Mater, Op. 24</b> for soprano and orchestra (2020) Mesto – Agitato – Tempo primo	11:33

**Réka Kristóf, Soprano** **5 9 12 15 16** **Dorottya Láng, Alto** **4 5 12 15**  
**István Horváth, Tenor** **5 11 14 15** **Marcell Bakonyi, Bass** **5 7 11 15**

**Hungarian Radio Choir** **1–3 5 6 8–15**

Zoltán Pad, Chorus master

**Hungarian Radio Symphony Orchestra**

Vilmos Oláh, Concertmaster

**Riccardo Frizza**

## Elisabetta Brusa (b. 1954)

The Italian/English composer, Elisabetta Brusa, graduated from the Milan Conservatory in 1980, going on to study in England with Peter Maxwell Davies and Hans Keller. In 1982 she won First Prize at the Washington International Competition for Composition in the string quartet category. The following year she was awarded fellowships by both the Fromm Music Foundation and The U.S.–Italy Fulbright Commission to attend composition classes at the Tanglewood Music Center. From 1988 to 1990 she benefited from residencies at the MacDowell colony in the U.S., writing her first symphony at that time. She served as professor of composition and orchestration at the Milan Conservatory from 1985 to 2018.

Most of her works are for orchestra, with commissions, performances and broadcasts across Europe, North America, Australia and the Far East. Naxos has previously issued four volumes of her orchestral music, including her *Symphonies Nos. 1 and 2* and her symphonic poems *Florestan*, *Firelights* and *Merlin*, among other works.

[www.elisabettabrusa.it](http://www.elisabettabrusa.it)

### Requiem • Stabat Mater

I've always wanted to compose a Requiem, which is why I first wrote *Marche Funèbre*, *Adagio*, *Requiescat*, *Simply Largo* and *Stabat Mater*. For me, it is as an important part of a composer's *oeuvre* as a symphony or a string quartet. Obviously, when I was young, I knew I had not lived enough, and did not have the spiritual, aesthetic and life experiences to be able to compose a mature Requiem. It was not enough for me to just compose music to some text, moreover in a language such as Latin that I had never studied appropriately – and ultimately, in my youth I was a convinced atheist. Throughout life one changes – the motivations that inspire your music change, many questions about the afterlife spring up and it is difficult to be sure whether one is a believer or not. Empathy and sensitivity force you to tolerate your physical and psychological suffering, and extend this magnanimity to all people.

I was baptised Catholic through the will of my Roman grandmother who was partly Jewish. I never practiced any religion until I was around the age of eleven through to fourteen, because my father was a convinced atheist. Though my mother was Church of England, she understood the necessity of being older before I was given some religious education so that I would be able to make up my own mind. Ultimately, my *Requiem* was composed not out of religious necessity, but out of a humane and spiritual sharing, and it is dedicated to my parents. During my archaeological travels I have always tried to read Latin inscriptions, which with their affinities to Italian have always fascinated me. When I read the text of the *Stabat Mater* by Jacopone da Todi for the first time, since it is easier to understand than the Requiem text, I was very struck by the very expressive outcry of suffering.

I composed the *Stabat Mater* as a trial for the *Requiem*. Furthermore, since Latin is no longer spoken and I have not read other religious or profane texts, I am personally not able to separate Latin from its religious context. Perhaps this has helped me. The life of Jesus Christ and those who have suffered, including my parents' in their last moments, deeply affected me, after which the Cross acquired a more profound meaning. Furthermore, my love for music, painting and sculpture has deepened and broadened my understanding.

Both the *Requiem* and *Stabat Mater* are written following the classic form of many similar compositions. I felt the need to maintain a certain relationship between the vocal parts and the orchestra so that the latter would never be overwhelming but remain discrete. The vocal counterpoint and the orchestration are deliberately essential in order to give an archaic atmosphere. The colour is deeply dark with some sudden incandescent moments when the harmony changes to reach luminous effects passing from the minor to the major modes. The vocal parts are often pushed to the limit of their extensions, and in the *Stabat Mater* this effect is increased to reach the maximum expressivity to emphasise the pain of the Mother.

The *Requiem aeternam* is in D, and the 15 sections of the text are in different tonalities, though the main tonality is repeated twice and the work ends in it. Major and minor tonalities are alternated but not in the traditional way of passing to relative ones. The triad of each tonality is connected by one note in common, making the passage from one part to another softer and smoother. The *Stabat Mater*, instead, is in E but, being in a single movement, it alternates with E flat. There are no notes in common and this makes the music more abrupt, harsher and more tragic. I have created a medieval aura to certain parts of the *Requiem* and often the vocal parts follow a restricted range of notes, as in liturgical music, which give a calm and resigned atmosphere. However, the range of notes of the soprano in the *Stabat Mater* is wider, and the music moves in a more brusque way, making it seem more tragic. This is what one can say of the difference between other Requiems and mine, which is more similar to Fauré's. It reflects my nature, and my feelings about the end of life.

**Elisabetta Brusa**



Photo: © Pflvax

## **Réka Kristóf**

Award-winning Hungarian soprano Réka Kristóf recently appeared in Weber's *Der Freischütz* (Theater Koblenz), *Jeanne d'Arc au bûcher* with the Hungarian National Philharmonic Orchestra under Martin Haselböck and *I Lombardi* with the Munich Radio Orchestra and the Bavarian Radio Chorus. Kristóf has been part of the ensemble of Theater Trier since the 2018/19 season. As a concert artist, appearances have included Strauss's *Four Last Songs* at the Liszt Academy in Budapest, a solo recital at New York's Carnegie Hall and Mahler's *Symphony No. 4* with the Hungarian National Philharmonic Orchestra under Róbert Farkas at the Grosses Festspielhaus in Salzburg. She is also passionate about Early Music, and under the direction of Joachim Tschiedel sang the title role in Sterkel's *Farnace* at the Stadttheater Aschaffenburg with the Accademia di Monaco in a production recorded by Bayerischer Rundfunk. Her debut album, *In Furore* (Coviello Classics), featuring the same ensemble, was released in 2019, and was nominated for the German Record Critics' Award. Kristóf studied with Krisztina Laki and Thomas Mohr in Bremen and at the August Everding Theatre Academy in Munich.

**[www.reka-kristof.com](http://www.reka-kristof.com)**



## Dorottya Láng

Hungarian mezzo-soprano Dorottya Láng studied at the University of Music and Performing Arts Vienna. The winner of multiple prestigious competitions, including the Wigmore Hall/Kohn Foundation International Singing Competition, she was invited to join the Mozart Academy at the Aix-en-Provence Festival. She has been a member of the ensembles of the Vienna Volksoper, Nationaltheater Mannheim and Staatsoper Hamburg, and has made guest appearances with numerous other companies. Láng has given recitals at prestigious venues across Europe, and concert appearances have included Schumann's *Paradies und die Peri* with Sinfonieorchester Basel and Hans-Christoph Rademann, and Romeo Castellucci's staged production of the *St Matthew Passion* at the Staatsoper Hamburg conducted by Kent Nagano. A regular guest at the Musikverein Vienna, Elbphilharmonie and Palace of Art Budapest, she has worked with conductors Marc Albrecht, Ottavio Dantone, Andrés Orozco-Estrada and Cornelius Meister. She was recently heard as Judith in Bartók's *Bluebeard's Castle* at the Berliner Philharmonie under the baton of Ádám Fischer, and in 2023 made her stage debuts at the Savonlinna Opera Festival and the Oslo Opera House in the same role.

[www.dorottyalang.com](http://www.dorottyalang.com)



## István Horváth

Tenor Istvan Horváth studied at the University of Pécs. His career as an opera singer was launched with the opera company of the National Theatre of Pécs, and he later made his debut in the role of Count Almaviva in *Il barbiere di Siviglia* in Miskolc. He sang the title role in *Le Comte Ory* to great acclaim at the National Theatre of Szeged and the Budapest Spring Festival. As a regular guest artist with the Hungarian National Philharmonic Orchestra under the baton of Zoltán Kocsis, he appeared in Brussels and Rome, and performed rarities such as Schoenberg's *Moses und Aron* and Richard Strauss's *Daphne*. Horváth has been a soloist with the Hungarian State Opera since 2010. He has also been a guest soloist with several orchestras, and appeared at numerous prestigious international festivals. In 2012, he was invited by György Selmeczi and the Cluj-Napoca Hungarian Opera to sing the title role in the recording of György Orbán's opera *Prince Pikkó*. He has collaborated with numerous renowned artists such as Andrea Rost, Roberto Scandiuzzi and Roberto Abbado.



## Marcell Bakonyi

Hungarian bass-baritone Marcell Bakonyi's most recent guest appearances include the role of Harašta (*The Cunning Little Vixen*, Theater an der Wien) and his debut at Teatro del Maggio Musicale Fiorentino in Busoni's *Doktor Faust*. He has also appeared as Wassermann (*Rusalka*, Theater St Gallen), Bluebeard (*Bluebeard's Castle*, Teatro Nacional de São Carlos), and Lord Sidney (*Il viaggio a Reims*, Rossini Opera Festival), among others. In 2012 he made his debut in the United States as Sprecher in *Die Zauberflöte* at the Crested Butte Music Festival, Colorado. Concert work includes Bach's *Christmas Oratorio* with Collegium Iuvenum Stuttgart and Mozart's *Requiem* at the Théâtre des Champs-Élysées. Bakonyi has been a member of Staatstheater Nürnberg, the Salzburger Landestheater, Theater Heidelberg and the Zürich International Opera Studio. He sang in the world premiere of Matthias Heep's *Träumer* as part of Junge Oper at the Staatsoper Stuttgart. Bakonyi studied at the Leó Weiner Conservatory of Music in Budapest, and the Hochschule für Musik in Stuttgart. He won the International Competition Rolando Nicolosi, Rome, and received a Special Price at the Marcello Giordani Foundation International Vocal Competition, Catania.

[www.marcellbakonyi.com](http://www.marcellbakonyi.com)



## Zoltán Pad

Zoltán Pad, conductor, studied at the Liszt Ferenc Academy of Music, Budapest and in Munich on a DAAD scholarship. He has been chief conductor of the Hungarian Radio Choir since 2014. His extensive repertoire ranges from Renaissance music to recently composed works, and he has conducted many first performances of contemporary pieces. He is a devoted interpreter of Hungarian contemporary music, and the works of Bartók, Kodály and Ligeti. Pad is a committed pedagogue, and leads workshops and conducting courses all around the world. As conductor of the Hungarian Radio Choir, he has led numerous concerts in Hungary and abroad, premiering several contemporary cappella pieces. Most works have also been recorded for Hungarian radio. In recent years, he has worked with outstanding conductors and ensembles including Sir Simon Rattle and the Berliner Philharmoniker, Daniel Harding, Péter Eötvös and the Vienna Philharmonic, Zubin Mehta and the Israel Philharmonic Orchestra, Alan Gilbert, Helmuth

Rilling, Christoph Gedschold, Kazuki Yamada, Pier Giorgio Morandi, Zoltán Kocsis, György Vashegyi, Gergely Kesselyák, Iván Fischer, Adam Fischer and Carlos Miguel Prieto.

[www.zoltanpad.com](http://www.zoltanpad.com)



Photo: © Simone Falco

## **Riccardo Frizza**

Riccardo Frizza is one of the most highly acclaimed conductors of his generation and a regular guest at Italian and international theatres and festivals such as the Opéra de Paris, the Lyric Opera of Chicago, The Metropolitan Opera, Bayerische Staatsoper, Teatro alla Scala, Teatro Real, Rossini Opera Festival, Gran Teatre del Liceu, the Parma Verdi Festival, Maggio Musicale Fiorentino, Accademia Nazionale di Santa Cecilia, the Gewandhausorchester Leipzig and the Dresden Sächsische Staatskapelle. In March 2022, his appointment as chief conductor of the Hungarian Radio Symphony Orchestra and Choir was announced during their concert in which he conducted Mahler's *Symphony No. 2 'Resurrection'*. He returned to the Hungarian podium in 2023 to conduct works by Puccini, Fauré, Rossini, Debussy, Rodrigo and Prokofiev.

[www.riccardofrizza.com](http://www.riccardofrizza.com)



## Hungarian Radio Choir

Established in 1950, the Hungarian Radio Choir boasts a versatile repertoire spanning classical choral music, from a cappella pieces to opera and oratorio, spanning the Renaissance to contemporary works. Renowned for collaborations with eminent composers like Franz Liszt, Béla Bartók and György Ligeti, the choir has recorded over 80 albums and received a GRAMMY nomination for a 1997 CD with Sir Georg Solti and the Berlin Philharmonic. Honoured with the Bartók-Pásztory Award in 1985, the choir is a fixture at international festivals and iconic venues such as the Salzburg Festspiele and La Scala in Milan. A regular participant in the Budapest Wagner Days since 2006, under Adam Fischer's direction, the choir has collaborated with orchestras worldwide, working with luminaries such as Kurt Masur and Yehudi Menuhin. Under the baton of principal conductor Zoltán Pad the choir continues to captivate audiences globally with its rich musical heritage.



## **Hungarian Radio Symphony Orchestra**

The Hungarian Radio Symphony Orchestra (HRSO) is one of the most esteemed orchestras in Budapest, Hungary. Founded in 1943, the HRSO's repertoire spans a wide range of musical styles, from the great classical masterpieces to contemporary compositions. Since its inception, the HRSO has been the central figure in the annual Budapest Wagner Days. Each season the orchestra presents approximately 45 concerts. Over the past five years, the HRSO has welcomed renowned international guest artists and conductors, further enhancing its reputation. Notable artists who have graced the stage with the orchestra include Renaud Capuçon, Emmanuel Pahud, Yunchan Lim, Varvara Nepomnyashchaya, Dmitry Sinkovsky, Kian Soltani, Jean-Efflam Bavouzet and Yu-Chien (Benny) Tseng. Additionally, esteemed conductors such as Adam Fischer, Carlo Montanaro, José Cura, Martin Haselböck, Su-Han Yang, Henri Chalet, Ken-Ichiro Kobayashi and Václav Luks have led the orchestra to great musical heights. These collaborations have further enriched the HRSO's performances, showcasing its versatility and dedication to artistic excellence. The current president-conductor is Tamás Vásáry, the permanent conductor is János Kovács and the chief conductor is Riccardo Frizza.

**[radiomusic.hu](http://radiomusic.hu)**

## Requiem, Op. 25

### 1 Requiem aeternam

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.

### 2 Kyrie

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

### 3 Dies irae

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

Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

### 4 Tuba mirum

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

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

## Requiem, Op. 25

Eternal rest grant to them O Lord,  
and let perpetual light shine upon them.  
A hymn, O God, is fitting for you in Sion  
and a vow shall be paid to you in Jerusalem:  
hear my prayer,  
to you all flesh shall come.  
Eternal rest grant to them O Lord,  
and let perpetual light shine upon them.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

Day of wrath, that dreadful day,  
the world will melt in ashes  
as David and the Sybil foretold.

What trembling there will be  
when the judge shall come  
dealing strictly with everything.

The trumpet scattering wonderful sound  
through earth's sepulchres  
shall bring all before the throne.

Death will stand stupefied and nature  
when the creature shall rise  
to meet the one that judges.

The book written shall be brought out,  
in which all is contained  
by which the world shall be judged.

Judex ergo cum sedebit,  
quidquid latet apparebit,  
nil inultum remanebit.

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

**5 Rex tremendae**

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

**6 Recordare**

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.

Juste judex ultionis,  
donum fac remissionis  
ante diem rationis.

**7 Ingemisco**

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.

When the judge, then, takes his seat  
whatever was hidden shall be revealed,  
nothing shall remain unavenged.

What am I, wretched man, to say  
whom seek to intercede,  
when the just are scarcely safe?

King of fearful majesty  
who grants salvation to those to be saved,  
save me, fount of mercy.

Remember, merciful Jesus,  
that I am the reason for your life  
do not destroy me on that day.

Seeking me, you lived in weariness,  
suffered the cross and redeemed me.  
Let such labour not be in vain.

O just judge of vengeance  
grant me remission  
before the day of accounting.

I groan as an offender,  
my face blushes with guilt,  
spare the suppliant, O God.

You who absolved Mary  
and heard the thief;  
you gave hope too to me.

My prayers are unworthy,  
but you, in goodness, act kindly,  
so that I do not burn in eternal fire.

Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

**8 Confutatis**

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

**9 Lacrymosa**

Lacrymosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.

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

**10 Domine Jesu**

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 ejus.

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.

Grant me a place among the sheep  
and separate me from the goats,  
putting me on your right hand.

Let the cursed ones be confounded,  
committed to harsh flames,  
call me among the blessed.  
I beg you, suppliant, bowing down,  
my contrite heart like ashes,  
care for me at my ending.

Tearful, that day,  
on which shall rise from the ash  
guilty man, to be judged.

Therefore, O God, spare this man,  
O merciful Lord Jesus,  
grant them rest.

Lord Jesus Christ, King of glory,  
set free the souls of all the faithful departed  
from the pains of hell, and from the deep pit:  
set them free from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.  
But let the holy standard-bearer Michael bring them  
into holy light,  
as you once promised to Abraham,  
and to his seed.

Victims and prayers of praise  
we offer you, O Lord;  
accept them for those souls  
whom we commemorate today;  
make them, O Lord,  
pass from death to life.  
as you once promised to Abraham,  
and to his seed.

**11 Sanctus**

Sanctus, Sanctus, Sanctus,  
Dominus 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.

**12 Benedictus**

Benedictus qui venit in nomine Domini.  
(Hosanna in excelsis.)

Blessed is he who comes in the name of the Lord.  
(Hosanna in the highest.)

**13 Agnus Dei**

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

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.

**14 Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis

Eternal rest grant to them, O Lord,  
and let eternal light shine on them  
with your saints for ever,  
because you are merciful.

**15 Libera me**

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda:  
quando caeli movendi sunt et terra:  
dum veneris judicare  
saeculum per ignem.

Set me free, O Lord,  
from eternal death,  
in that terrible day,  
when the heavens and earth are to be moved:  
when you shall come to judge  
the world through fire.

**16 Stabat Mater, Op. 24**

Stabat mater dolorosa  
Juxta crucem lacrimosa,  
Dum pendebat Filius.

At the Cross her station keeping,  
stood the mournful Mother weeping,  
close to her Son to the last.

Cujus animam gementem,  
Contristatam et dolentem  
Pertransiuit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!

Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas inclyti.

Quis est homo qui non fleret,  
Christi Matrem si videret  
In tanto supplicio?

Quis non posset contristari,  
Piam matrem contemplari  
Dolentem cum Filio?

Pro peccatis suae gentis,  
Vidit Jesum in tormentis,  
Et flagellis subditum.

Vidit suum dulcem natum  
Morientem desolatum,  
Dum emisit spiritum.

Eja Mater, fons amoris,  
Me sentire vim doloris  
Fac, ut tecum lugeam.

Fac, ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.

Through her heart, His sorrow sharing,  
all His bitter anguish bearing,  
now at length the sword has passed.

O how sad and sore distressed  
was that Mother, highly blest,  
of the sole-begotten One.

Christ above in torment hangs,  
she beneath beholds the pangs  
of her dying glorious Son.

Is there one who would not weep,  
whelmed in miseries so deep,  
Christ's dear Mother to behold?

Can the human heart refrain  
from partaking in her pain,  
in that Mother's pain untold?

For the sins of His own nation,  
She saw Jesus wracked with torment,  
All with scourges rent:

She beheld her tender Child,  
Saw Him hang in desolation,  
Till His spirit forth He sent.

O thou Mother! fount of love!  
Touch my spirit from above,  
make my heart with thine accord:

Make me feel as thou hast felt;  
make my soul to glow and melt  
with the love of Christ my Lord.

Holy Mother! pierce me through,  
in my heart each wound renew  
of my Saviour crucified

Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me tecum pie flere,  
Crucifixo condolere,  
Donec ego vixero.

Juxta crucem tecum stare  
Et me tibi sociare  
In planctu desidero.

Virgo virginum praeclara,  
Mihi jam non sis amara:  
Fac me tecum plangere.

Fac ut portem Christi mortem,  
Passionis fac consortem,  
Et plagas recolare.

Fac me plagis vulnerari,  
Cruce hac inebriari  
Et cruore Filii.

Flammis ne urar succensus,  
Per te, Virgo, sim defensus  
In die judicii.

Christe cum sit hinc exire,  
Da per Matrem me venire  
Ad palmam victoriae.

Inflammatum et accensum  
Per te virgo sim defensum  
In die judicii.

Fac me cruce custodiri,  
Morte Christi praemuniri,  
Confoveri gratia.

Let me share with thee His pain,  
who for all my sins was slain,  
who for me in torments died.

Let me mingle tears with thee,  
mourning Him who mourned for me,  
all the days that I may live:

By the Cross with thee to stay,  
there with thee to weep and pray,  
is all I ask of thee to give.

Virgin of all virgins blest!,  
Listen to my fond request:  
let me share thy grief divine;

Let me, to my latest breath,  
in my body bear the death  
of that dying Son of thine.

Wounded with His every wound,  
steep my soul till it hath swooned,  
in His very Blood away;

Be to me, O Virgin, nigh,  
lest in flames I burn and die,  
in His awful Judgment Day.

Christ, when Thou shalt call me hence,  
be Thy Mother my defense,  
be Thy Cross my victory;

Lest I burn, set afire by flames,  
Virgin, may I be defended by you,  
on the day of judgement

Let me be guarded by the cross,  
armed by Christ's death  
and His grace cherish me

Quando corpus morietur,  
Fac ut animae donetur  
Paradisi gloria.  
Amen.

While my body here decays,  
may my soul Thy goodness praise,  
Safe in Paradise with Thee.  
Amen.

*Attrib. Jacopone da Todi (1230–1306)*

*English translation by Edward Caswall,  
Lyra Catholica (1849)*

### Also available



8.555266



8.555267



8.573437



8.574263

Most of Elisabetta Brusa's compositions have been written for orchestral forces, with four volumes currently available on Naxos. The two new choral pieces in this fifth volume offer a revealing look at the composer's response to spirituality and her own feelings about the end of life. The *Stabat Mater* was written as a trial for the *Requiem* and features vocal parts that are often pushed to the limit of their extensions for maximum expressivity. Following traditional models, Brusa's *Requiem* evokes an archaic atmosphere which gives the piece a medieval aura, contrasted with moments of luminous and transcendent music.

Elisabetta  
**BRUSA**

(b. 1954)

Playing Time  
**65:50**

**Orchestral Works, Volume 5**

- |             |  |              |
|-------------|--|--------------|
| <b>1–15</b> | <b>Requiem, Op. 25</b><br>for soloists, chorus and orchestra (2020–21) | <b>54:10</b> |
| <b>16</b>   | <b>Stabat Mater, Op. 24</b><br>for soprano and orchestra (2020)        | <b>11:33</b> |

**WORLD PREMIERE RECORDINGS**

**Réka Kristóf, Soprano** **5 9 12 15 16** **Dorottya Láng, Alto** **4 5 12 15**

**István Horváth, Tenor** **5 11 14 15** **Marcell Bakonyi, Bass** **5 7 11 15**

**Hungarian Radio Choir** (Zoltán Pad, Chorus master) **1–3 5 6 8–15**

**Hungarian Radio Symphony Orchestra** (Vilmos Oláh, Concertmaster)

**Riccardo Frizza**

A detailed track list can be found inside the booklet • The Latin sung texts and an English translation can be found inside the booklet and may also be accessed at [www.naxos.com/libretti/574589.htm](http://www.naxos.com/libretti/574589.htm)  
Recorded: 26–28 June 2023 at Studio 6, Media Services and Support Trust Fund (MTVA), Budapest, Hungary

Producer and editor: Zsuzsa Dvorák • Engineer: György Mohai

Booklet notes: Elisabetta Brusa • Editions: Unpublished composer's manuscripts

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