

CELIBIDACHE

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BRUCKNER Te Deum



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SERGIU CELIBIDACHE MÜNCHNER PHILHARMONIKER

Anton Bruckner (1824–1896)

Te Deum for soloists, chorus, organ and orchestra*

Version: 1883/84; Edition Peters

④	Te Deum. Allegro moderato	9:42
⑤	Te ergo. Moderato	3:33
⑥	Aeterna fac. Allegro moderato. Feierlich, mit Kraft	2:16
⑦	Salvum fac. Moderato – Allegro moderato	9:02
⑧	In te, Domine, speravi. Mäßig bewegt – Allegro moderato – Alla breve	7:28

Margaret Price, soprano · **Christel Borchers**, contralto

Claes H. Ahnsjö, tenor · **Karl Helm**, bass

Philharmonischer Chor München · Members of the Münchener Bach-Chor

Chorus Master: **Josef Schmidhuber**

Elmar Schlöter, organ

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Live recordings: 10 September 1994
(Symphony No. 7), Philharmonie am Gasteig,
München and 1 July 1982 (Te Deum)
Lukaskirche, Mariannenplatz, München

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Parallels can be drawn between the mature Masses of the 1860s and the joyful C major *Te Deum* which was one of Bruckner's favourites among his compositions. He had begun work on a *Te Deum* in May 1881, almost contemporaneously with the sketches for his Seventh Symphony, but it was not until September 1883 that he gave it his full attention. Like the D minor Mass, the *Te Deum* calls for soprano, contralto, tenor and bass soloists, four-part choir, organ and orchestra, though the organ is optional. The choral writing is mostly homophonic—chords rather than counterpoint—which makes the eventual launching into the vast, final double fugue 'In te, Domine, speravi') the more telling. The string opening (Example 11) appears again in the F minor Mass and the Ninth Symphony, and the theme of the 'non confundar' (Example 12) is integral to the Seventh Symphony's *Adagio*.



EXAMPLE 12



There are thematic interconnections between the five movements of the *Te Deum*. The two outer sections ('*Te Deum laudamus*' and '*In te, Domine, speravi*') are in a triumphant C major, the central '*Aeterna fac*' equally joyous in D minor. In second and fourth place are sandwiched the '*Te ergo*' and '*Salvum fac*', both in F minor and both employing not only the vocal soloists but also a solo violin, much in the manner of the F minor Mass's '*Christe eleison*' and even the *Benedictus* of Beethoven's *Missa Solemnis*.

Bruckner completed the *Te Deum* in March 1884 and it was first performed, accompanied by two pianos, on 2 May 1885. Hans Richter conducted the first performance with orchestra in Vienna on 10 January 1886. Even the normally vicious Hanslick, who never forgave Bruckner's espousal of Wagner, was uncharacteristically polite.

The versions used for the present recording are those of Nowak, that of the Mass dating from 1957, the *Te Deum* from 1962.

Te Deum

- [1] *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 maiestatis;
venerandum tuum verum et unicum Filium,
Sanctum quoque Paraclitum Spiritum.
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.*
- [2] *Te ergo, quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.*
- [3] *Aeterna fac cum sanctis tuis in gloria numerari.*
- [4] *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.
Dignare, Domine, die isto, sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua Domine super nos,
quemadmodum speravimus in te.*
- [5] *In te, Domine, speravi;
non confundar in aeternum.*

*We praise you, God, we acknowledge you as Lord,
the whole earth worships you as the eternal Father.
To you all angels: to you the heavens and all powers:
to you the cherubim and seraphim with unceasing voice cry out:
Holy, holy, holy Lord God of hosts.
The heavens and the earth are full of the majesty of your glory.
The glorious choir of apostles,
the worthy group of prophets,
the shining army of martyrs praise you.
Throughout the circle of lands the holy church acknowledges you
as Father of great majesty;
your venerated, true and only Son,
also the Paraclete Holy Spirit.
You are the king of glory, Christ.
You are the everlasting Son of the Father.
Setting out to save mankind
you did not despise a virgin's womb.
The sting of death overcome,
you opened for believers the kingdoms of the heavens.
You sit at the right hand of God, in the glory of the Father.
You are believed to be about to come as judge.*

*Therefore, we beg you, help your servants,
whom with precious blood you redeemed.*

Make them be numbered amongst your saints in eternal glory.

*Make your people safe, Lord,
and bless your inheritance.
And rule them, and raise them up for ever.
Every single day we bless you,
and we praise your name for ever, for generations of generations.
Consider it worthwhile, Lord, on that day to keep us without sin.
Have mercy on us, Lord, have mercy on us.
Let your mercy, Lord, be upon us,
inasmuch as we placed our hope in you.*

*In you, Lord, have I hoped;
may I not be thrown into confusion for ever.*



Father and son in Munich,
looking at a score

Photo: Klaus Siebahn

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Sergiu Celibidache in Milan, 1962