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JOHANNES BRAHMS

Ein deutsches Requiem, Op. 45

Residentie Orkest | The Hague Philharmonic

Rotterdam Symphony Chorus

Jan Willem de Vriend conductor

Renate Arends soprano | **Thomas Oliemans** baritone



SUPER AUDIO CD

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JOHANNES BRAHMS (1833-1897)

Ein deutsches Requiem, Op. 45 (1865-1868)

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|--|-------|
| [1] Selig sind, die da Leid tragen (Ziemlich langsam und mit Ausdruck) | 9:21 |
| [2] Denn alles Fleisch es ist wie Gras (Langsam, marschmäßig) | 12:59 |
| [3] Herr, lehre doch mich (Andante moderato) | 8:59 |
| [4] Wie lieblich sind deine Wohnungen (Mäßig bewegt) | 4:58 |
| [5] Ihr habt nun Traurigkeit (Langsam) | 6:12 |
| [6] Denn wir haben hie keine bleibende Statt (Andante) | 10:11 |
| [7] Selig sind die Toten (Feierlich) | 8:42 |

total time 61:26

Brahms' *Ein deutsches Requiem* (A German Requiem)

The premiere of *Ein deutsches Requiem*, on Good Friday 1868, represented a final breakthrough as a composer for the then 34 year-old Brahms. The renowned critic Eduard Hanslick wrote: "Nothing that measures up to Brahms' *Requiem* has been composed since Bach's *B minor Mass* and Beethoven's *Missa Solemnis*." The work was universally thought to confirm Schumann's 1853 prophecy to the effect that Brahms would become one of Germany's greatest composers.

Schumann's early, tragic death in 1856 was Brahms' initial inspiration for the *Requiem*. From their first meeting in 1853, Brahms had become almost an adoptive child of Robert and Clara Schumann. A close friendship developed between the mature forty year-old Robert and the youthful, personable Johannes – as did a lifelong love of Johannes for Clara. Robert encouraged the youngster to study the Bible and the old masters. This led to Brahms becoming acquainted with the music of Bach. Also, in 1854, he wrote a work that would remain uncompleted but later form the kernel of his *Requiem*.

The notion of writing a *Requiem* would not leave Brahms alone, and in 1861 he set about looking for and finding texts in the Lutheran Bible. Brahms wanted to write a non-liturgical mass for the dead that could be appreciated by everyone. The selection of the texts is quite remarkable: there is no mention anywhere of Christ or the Christian faith. Responding to criticism from Claus Reinthaler, the director of music at Bremen Cathedral, about his choice of texts, Brahms

wrote: "As far as the title is concerned, I realise in hindsight that I should perhaps have better called it a *human Requiem*." Brahms rejected Christian dogma but embraced the essential, human context of the Bible.

Around two thousand requiems had been written up until 1850, consistently based on the Catholic, Latin mass for the dead in which the *Dies Irae* – the sinister verse dealing with trepidation ahead of the Day of Wrath – is one of the climaxes. Brahms' *Requiem* broke away from this tradition of the fear of God and terror before Hell. His *Requiem* was not so much about commemorating the dead but rather about allaying the fear of death itself and offering succour to those who live on. Witness, for instance, the opening phrase of the *Requiem*: 'Selig sind, die da Leid tragen, denn sie sollen getröstet werden' (Matthew 5:4; 'Blessed are they that mourn, for they shall be comforted').

The composition of the music had to wait, however. Brahms was concentrating on his career as a concert pianist – including the performance of his own music – and created numerous new works, many of which employed choirs. His mother died unexpectedly in January 1865 and this had a profound impact on Johannes. One of his friends, a cellist, found him sitting at his piano while still mourning his mother, tears flooding down his cheeks as he talked of his mother's death while playing Bach.

This was perhaps the impulse that made him set to work seriously and with dedication on the *Requiem*. He was sending piano sketches of the first and fourth movements to Clara as soon as April 1865. "I hope that a German text such as this will speak to you as directly as would the normal Latin." The work was more or less complete by early 1867, but Brahms kept tinkering with it. The successful premiere in Bremen Cathedral was attended by the composer's father as well as many of his friends, including Clara Schumann and Joseph Joachim, who performed the violin solo in Bach's aria *Erbarme dich*. The performance also included three movements from Handel's *Messiah* – a contribution made by the choir's conductor, Reinthaler, who wanted some pure Christian element to be added to the proceedings.

Ronald Touw, first violin, The Hague Philharmonic
Translation: Bruce Gordon/Muse Translations



Residentie Orkest / The Hague Philharmonic

The Hague Philharmonic proves that even in the 21st century, symphonic music can still be meaningful to large and diverse audiences. Its reputation as one of the finest orchestras in Europe makes it an appropriate figurehead for The Hague as a cosmopolitan city of justice, peace, and culture. The orchestra performs concert series in the Zuiderstrandtheater in Scheveningen and in addition performs at venues such as Concertgebouw Amsterdam, TivoliVredenburg Utrecht and De Doelen in Rotterdam. Special crossover and innovative productions are also provided at The Hague's prominent pop venue Paard van Troje throughout the season. The Hague Philharmonic performs regularly at various other major concert halls abroad. Tours have brought the orchestra to New York, Boston, Chicago, London and Vienna amongst others and the orchestra also performed in countries like Japan, China, Germany, France and South America. There are also many prolific collaborations with a wide range of partners, including the Dutch National Theatre, Gemeentemuseum and the Dutch National Opera. Recent seasons have seen a much acclaimed production of Messiaen's rarely performed opera *Saint François d'Assise* and Poulenc's *Dialogues des Carmélites*.

A rich history

Since its first concert in 1904, The Hague Philharmonic has developed into one of the prominent symphony orchestras of The Netherlands. Founded by Dr Henri Viotta, who was also its first principal conductor, it quickly attracted

composers like Richard Strauss, Igor Stravinsky, Max Reger, Maurice Ravel, Paul Hindemith and Vincent d'Indy. Guest conductors included Arturo Toscanini, Bruno Walter, Leonard Bernstein and Hans Knappertsbusch. After World War II, Willem van Otterloo was appointed chief conductor. He led the orchestra from 1949 to 1973 and built a strong reputation by combining high-quality performances with adventurous programming. Van Otterloo was succeeded by Jean Martinon, Ferdinand Leitner, Hans Vonk, Evgenii Svetlanov, Jaap van Zweden and Neeme Järvi.

Principal conductors

Over the next few years, The Hague Philharmonic will be working with two principal conductors: Jan Willem de Vriend and the young Englishman Nicholas Collon. Richard Egarr has been appointed principal guest conductor of the orchestra.



Jan Willem de Vriend conductor

Since 2006 Jan Willem de Vriend is chief conductor at the Netherlands Symphony Orchestra in Enschede, where he will stay until the end of season 2016-2017. As from 2015-2016 he is appointed principal conductor at the Residentie Orkest / The Hague Philharmonic and principal conductor at the Orquestra Simfònica de Barcelona i Nacional de Catalunya.

Between 1982 and 2015 De Vriend was artistic director and violinist of the Combattimento Consort Amsterdam, established by himself. This ensemble excelled in known and, more especially, unknown masterpieces of the 17th and 18th century belonging to the forefront of Dutch classical music. It achieved a huge success abroad as well; starting with their own series in the Concertgebouw Amsterdam, it toured around the world.

Also to be mentioned are the opera productions the ensemble accomplished, based on works by Monteverdi, Handel, Telemann, Bach, Gassmann and Mozart among others. With these operas, directed by the much-acclaimed Eva Buchmann, tours have been organized throughout Europe and America. A great number of cd's, dvd's and tv-recordings exist to document this very productive and intense period. De Vriend continues from then on as full-time conductor and in his many roles as charismatic promotor of classical music.

Right at the start of his appointment in 2006 as artistic director and chief conductor at the Netherlands Symphony Orchestra, he attracted attention with a striking performance of Mahler's first symphony, in the first, so-called

'Hamburger version'. The rave reception ('Absolutely a must' – *The Gramophone*) resulted in invitations by the Royal Concertgebouw Orchestra as well as many orchestras abroad.

Again with the Netherlands Symphony Orchestra he completed a very successful series, recorded on cd, of all Beethoven's symphonies. A new series is planned with Mendelssohn's symphonies, unjustly rarely performed according to De Vriend. He already recorded his 3rd and 4th symphony on dvd with the Belgian director Pannekoek: a fascinating mix of popclip and classical music.

As chief conductor in Enschede his lifelong fascination for and experience with opera was bearing fruit. In 2013 and 2014 the orchestra was invited to Sankt Moritz/Basel to perform respectively the *Don Giovanni* and *La Gazetta* by Rossini, both with a stage direction by Eva Buchmann. In 2015 *Don Giovanni* was successfully performed six times in the Netherlands.

In addition Jan Willem de Vriend since 2008 worked as guest conductor at the Philharmonie Zuidnederland. Besides he conducted the Konzerthaus Orchester Berlin, NDR Orchester, Philharmonie Stuttgart, WDR Orchester, in Hong Kong, Luxemburg, Barcelona and the Royal Concertgebouw Orchestra. He conducted opera in Swetzingen, Luzern, Straatsburg and Barcelona. For the near future concerts and recordings are scheduled, of course with the Netherlands Symphony Orchestra, Residentie Orkest / The Hague Philharmonic, Rotterdams Philharmonisch Orkest, Orquestra Simfònica de Barcelona i Nacional de Catalunya and Orchestre National de Lille.

He is also invited in Berlin (Konzerthaus Orchester), Zurich (Tonhalle), at Bergen Philharmonic and the National Orchestra of Flanders.

In 2012 Jan Willem de Vriend won the prestigious 'Radio 4 Prize' for his indefatigable promotion of classical music.



Renate Arends soprano

Dutch soprano Renate Arends, graduated from the Royal Conservatory in The Hague (The Netherlands) and completed her studies at the International Opera Centrum in Amsterdam and at the Steans Institute in Chicago.

She sang the role of Michal in Handel's *Saul* with the Nederlandse Händelvereniging, Bach's *St Matthew Passion* with the Royal Concertgebouw Orchestra, the roles of La Bergère, La Chauve-souris and La Chouette in *L'Enfant et les Sortilèges* with the Rotterdams Philharmonic Orchestra and Vespetta in Telemann's *Pimpinone* at the Grachtenfestival Amsterdam.

Further appearances include Susanna in *Le nozze di Figaro* with the Arnhem Philharmonic, Erste Magd in Strauss' *Daphne*, Frasquita in *Carmen* and Gianetta in *L'Elisir d'Amore* all at the Dutch National Opera in Amsterdam, Elisetta in *The Secret Marriage* at Scottish Opera (a translation of Cimarosa's *Matrimonio segreto*), Zerlina in *Don Giovanni* with the Combattimento Consort Amsterdam, Belinda in *Dido and Aeneas* at the Festival Classique in The Hague, Bach's *Magnificat* at the Zaterdagmatinee series at the Concertgebouw Amsterdam, John Rutter's *Magnificat* with Holland Symfonia and *Virtù* in Monteverdi's *L'Incoronazione di Poppea* at Theater an der Wien.

Conductors she has worked with include Jan Willem de Vriend, Yannick Nézet-Séguin, Edo de Waart, Peter Dijkstra, Marcus Creed, Iván Fischer, Paul McCreesh, Marc Albrecht, Ed Spanjaard and Kenneth Montgomery.

More recently, she performed Rossini's *Petite Messe Solennelle* with the Laurens Collegium Rotterdam, *Carmina Burana* with the Nederlandse Händelvereniging, the *Fauré Requiem* with Holland Symfonia, Haydn's *Creation* with The Orchestra of the 18th Century and with The Hague Philharmonic, Handel's *Messiah* with the Nederlandse Händelvereniging, Donna Elvira in *Don Giovanni* with the Netherlands Symphony Orchestra, Micha Hamel's song-cycle *Nous Deux* with the Doelen Quartet and a recital together with Maria Fiselier and pianist Roger Vignoles at De Doelen in Rotterdam.

Thomas Oliemans baritone

Dutch baritone Thomas Oliemans graduated from the Amsterdam Conservatory, coached by Margreet Honig. He continued his studies with Robert Holl, Elio Battaglia and Dietrich Fischer-Dieskau.

Winner of the 2013 Prix d'Amis of the Dutch National Opera in Amsterdam for his portrayal of Papageno in Simon McBurney's production of *Die Zauberflöte*, he made his professional opera debut as the Father in Hans Werner Henze's *Pollicino* with the Nationale Reisopera, where he also sang Minos in Handel's *Arianna in Creta* and Ned Keene in Britten's *Peter Grimes*. In 2005, Thomas Oliemans made his debut at the Salzburger Festspiele.

More recent appearances include his role debut in Thomas' *Hamlet* at Gothenborg Opera, Bach's *St Matthew Passion* with the Royal Concertgebouw Orchestra under Ivor Bolton, Papageno in *Die Zauberflöte* at the Festival d'Aix-en-Provence, Donner in *Das Rheingold* at the Grand Théâtre de Genève, his debut at the Royal Opera House Covent Garden singing Schaunard in *La Bohème*, Il Conte di Almaviva in *Le Nozze di Figaro* at the Gothenborg Opera, Ramiro in a concert version of *L'heure espagnole* with the Netherlands Radio Philharmonic Orchestra, Schaunard in *La Bohème* and Fritz Kothner in *Die Meistersinger von Nürnberg*, both at the Dutch National Opera.

Thomas Oliemans appears regularly on the concert stage, most recently in Mendelssohn's *Elias* with the Akademie für Alte Musik Berlin and the RIAS



Kammerchor (released on Accentus), Mahler's *Lieder eines fahrenden Gesellen* with The Hague Philharmonic, songs from Mahler's *Des Knaben Wunderhorn* with the Rotterdam Philharmonic Orchestra and the Norwegian Radio Orchestra in Oslo, Christos in the *St Matthew Passion* with the Rotterdam Philharmonic Orchestra, Frère Laurent in *Roméo et Juliette* and Joseph in *L'Enfance du Christ* by Berlioz with the Netherlands Radio Philharmonic Orchestra. He has worked with conductors such as Pablo Heras-Casado, Paolo Carignani, Ivor Bolton, Frans Brüggen, Hartmut Haenchen, Edo de Waart, Kent Nagano, Jaap van Zweden, Reinbert de Leeuw, Jan Willem de Vriend and Yannick Nézet-Séguin.

His discography includes Schubert's *Winterreise* and *Schwanengesang*, an album of song cycles by Francis Poulenc and Gabriel Fauré with pianist Malcolm Martineau, entitled *Mirages*, substantial contributions to vols 3, 4 and 5 of the Complete Poulenc-series by Signum Classics, works by Frank Martin for baritone with the Stavanger Symphony Orchestra and conductor Steven Sloane, a live-recording of Bach's *St John's Passion* with the Orchestra of the 18th Century and Frans Brüggen and Shostakovich's 14th Symphony with the Netherlands Chamber Orchestra.

Rotterdam Symphony Chorus

The Rotterdam Symphony Chorus is a new professional symphonic choir, founded by the Laurenschorij Foundation in consultation with Rotterdam's concert hall De Doelen and the Rotterdam Philharmonic Orchestra. Its artistic director and conductor is Wiecher Mandemaker. The chorus is an extension of the professional chamber choir Laurens Collegium Rotterdam.

For Brahms' *Ein deutsches Requiem*, the Rotterdam Symphony Chorus joined forces with the Laurenschorij, the semi-professional choir with the Laurenskerk as its home base. This choir developed a rich choir culture in the monumental church of Rotterdam, with special emphasis on Bach's cantatas. The Laurenschorij took part in many of hereafter-mentioned symphonic productions.

One of the highlights in the short history of the Rotterdam Symphony Chorus is the performance of Howells' *Hymnus Paradisi* with the BBC Symphony Orchestra and conductor Martyn Brabbins in November 2015 (to be found on YouTube). The Rotterdam Symphony Chorus premiered four choruses from *The Death of Klinghoffer* by John Adams in February 2015, arranged for chorus and instrumental ensemble by Bob Zimmerman. Other notable performances were Britten's *War Requiem* with the Gelders Orchestra as part of the events to commemorate Operation Market Garden in WO II and Ralph Vaughan Williams' *A Sea Symphony* with the Rotterdam Philharmonic Orchestra.

Wiecher Mandemaker is the artistic director and conductor of the Rotterdam Symphony Chorus, the Laurens Collegium Rotterdam and the Laurenschorij. Wiecher works as the Choir Conducting section representative at the Rotterdam Conservatoire. He guides the choirs through seasons full of concerts and cantata services, and he prepares choirs for large concert hall productions, enjoying the collaboration with other conductors such as Pablo Heras-Casado, James Gaffigan, Jaap van Zweden, Marcus Creed and Harry Christophers.

1] Selig sind, die da Leid tragen

(Ziemlich langsam und mit Ausdruck)

Selig sind, die da Leid tragen;
denn sie sollen getröstet werden.

Matth. 5,4.

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.

Ps. 126, 5.6.

Blessed are they that mourn,
for they shall be comforted.

They who sow in tears,
shall reap in joy.
Go forth and cry,
bearing precious seed,
and come with joy
bearing their sheaves.

2] Denn alles Fleisch es ist wie Gras

(Langsam, marschmäßig)

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

1. Petri 1, 24

For all flesh is as grass,
and the glory of man
like flowers.
The grass withers
and the flower falls.

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen
und Abendregen.

Jacobi 5,7

Aber des Herrn Wort
bleibet in Ewigkeit.

1. Petri 1,25

Die Erlöseten des Herrn werden
wieder kommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude
wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird weg müssen.

Jesaias 35,10

Therefore be patient, dear brothers,
for the coming of the Lord.
Behold, the husbandman waits
for the delicious fruits of the earth
and is patient for it, until he receives
the morning rain and evening rain.
Therefore be patient.

But the word of the Lord
endures for eternity.

The redeemed of the Lord
will come again,
and come to Zion with a shout;
eternal joy
shall be upon her head;
They shall take joy and gladness,
and sorrow and sighing must depart.

3] Herr, lehre doch mich

(Andante moderato)

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat
und ich davon muß.
Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten?
Ich hoffe auf dich.

Ps. 39, 5.6.7.8.

Der Gerechten Seelen sind in
Gottes Hand
und keine Qual rühret sie an.

Weish. Sal. 3,1

Lord, teach me
That I must have an end,
And my life has a purpose,
and I must accept this.
Behold, my days are
as a handbreadth before Thee,
and my life is as nothing before Thee.
Alas, as nothing are all men,
but so sure the living.
They are therefore like a shadow,
and go about vainly in disquiet;
they collect riches, and do not know
who will receive them.
Now, Lord, how can I console myself?
My hope is in Thee.

The righteous souls are in God's hand
and no torment shall stir them.

4] Wie lieblich sind deine Wohnungen

(Mäßig bewegt)

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.

Ps. 84, 2.3.5

5] Ihr habt nun Traurigkeit

(Langsam)

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch
nehmen.

Ev. Job. 16,22

How lovely are thy dwelling places,
O Lord of Hosts!
My soul requires and yearns for
the courts of the Lord;
My body and soul rejoice
in the living God.
Blessed are they that dwell in thy house;
they praise you forever.

You now have sorrow;
but I shall see you again
and your heart shall rejoice
and your joy no one shall take from you.

Sehet mich an: ich habe eine kleine Zeit
Mühe und Arbeit gehabt und habe großen
Trost funden.

Sirach 51,35

Ich will euch trösten,
wie einen seine Mutter tröstet.

Jes. 66,13

6] **Denn wir haben hie keine bleibende Statt** (*Andante*)

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

Ebr. 13,14

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem
Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten
werden auferstehen unverweslich,
und wir werden verwandelt werden.

Behold me: I have had for a little time
toil and torment, and now have found
great consolation.

I will console you,
as one is consoled by his mother.

For we have here no continuing city,
but we seek the future.

Behold, I show you a mystery:
We shall not all sleep,
but we all shall be changed
and suddenly, in a moment,
at the sound of the last trombone.
For the trombone shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be fulfilled

Dann wird erfüllet werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

1. Korinther 15, 51-55

Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft;
denn du hast alle Dinge erschaffen
und durch deinen Willen
haben sie das Wesen
und sind geschaffen.

Off. Job. 4,11

7] **Selig sind die Toten** (Feierlich)

Selig sind die Toten,
die in dem Herrn sterben,
von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

Off. Job. 14,13

The word that is written:
Death is swallowed up in victory.
O Death, where is thy sting?
O Hell, where is thy victory?

Lord, Thou art worthy to receive all
praise, honor, and glory,
for Thou hast created all things,
and through Thy will
they have been
and are created.

Blessed are the dead
that die in the Lord
from henceforth.
Yea, saith the spirit,
that they rest from their labors,
and their works shall follow them.

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.



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**This production is also available as High Resolution digital download
at www.spiritofturtle.com**

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