



BRAHMS

EIN DEUTSCHES REQUIEM

Christiane Libor, Soprano • Thomas E. Bauer, Baritone
Warsaw Philharmonic Orchestra and Choir
Antoni Wit



Johannes Brahms (1833-1897)

A German Requiem, Op. 45

Johannes Brahms was born on 7th May 1833 in the Gängeviertel district of Hamburg, the son of a double-bass player and his wife, a seamstress seventeen years her husband's senior. It was intended that the boy should follow his father's trade and to this end he was taught the violin and cello, but his interest in the piano prevailed, enabling him to supplement the family income by playing in summer resorts, while taking valuable lessons from Eduard Marxsen. In 1853 Brahms embarked on a concert tour with the Hungarian violinist Eduard Reményi, during the course of which he visited Liszt in Weimar, to no effect, and struck up a friendship with the violinist Joseph Joachim, through whose agency he met the Schumanns, established now in Düsseldorf. The connection was an important one. Schumann was impressed enough by the compositions that Brahms played to him to hail him as the long-awaited successor to Beethoven. Schumann's subsequent break-down in February 1854 and ensuing insanity brought Brahms back to Düsseldorf to help Clara Schumann and her young family. The relationship with Clara Schumann, one of the most distinguished pianists of the time, lasted until her death in 1896. It was not until 1862, after a happy period that had brought him a temporary position at the court of Detmold as a conductor and piano teacher, that Brahms visited Vienna, giving concerts there and meeting the important critic Eduard Hanslick, who was to prove a doughty champion, pitting Brahms against Wagner and Liszt as a composer of abstract music, as opposed to the music-drama of Wagner and the symphonic poems of Liszt, with their extra-musical associations. Brahms finally took up permanent residence in Vienna in 1869, greeted by many as the real successor to Beethoven, particularly after the first of his four symphonies, and winning a similar position in popular esteem and similar tolerance for his notorious lack of tact. He died in 1897.

There seems little doubt that the death of his mother in January 1865 was the immediate reason for the composition of *A German Requiem*, a large scale work

that developed gradually over the years immediately following, but may well have been under consideration for some time. The second movement, at least, makes use of material from the slow *Scherzo* of the composer's abortive symphony of 1854 and 1855, the period of Schumann's final illness. Three of six completed movements were performed in Vienna in 1867 by the Gesellschaft der Musikfreunde under the direction of Johann Herbeck, but were badly received. Brahms, as a North German Protestant, had chosen to make use of texts taken from the Lutheran Bible, drawing on the Old and New Testaments and on the Apocrypha, and such a work might well have seemed strange to Catholic Vienna, even had it been properly rehearsed for the occasion. Albert Dietrich, a young composer and conductor and a pupil of Schumann, whom Brahms had first met in Düsseldorf in 1853, sent a copy of the work to the organist and director of music of Bremen Cathedral, Karl Martin Reinthaler, who arranged the first performance of all six movements on Good Friday 1868, under the direction of the composer. On this occasion the *Requiem* was very successful and with the addition of a seventh movement, placed fifth in the whole work, became in the following years a valuable and esteemed element in choral repertoire both in Germany and abroad, establishing the wider reputation of Brahms. The texts chosen avoid overt Christian reference, and the composer himself suggested in private correspondence that he would have liked to substitute the word "human" for "German" in the title. The *Requiem* has its roots above all in Bach and it has been suggested that Brahms may have drawn some inspiration from the much earlier work of Schütz. It is clearly vastly different in character from the liturgical Latin Requiem of Catholic tradition with its evocation of the Day of Judgement and its prayers for mercy on the souls of the dead.

The first movement of *A German Requiem*, *Selig sind, die da Leid tragen* (Blessed are they that mourn) makes telling use of the lower strings in the orchestral

accompaniment of the chorus, the absence of violins preserving a darker orchestral colouring as the movement slowly unfolds, with its sorrows and its consoling joys. The second movement, *Denn alles Fleisch, es ist wie Gras* (For all flesh is as grass), derived from the scherzo-sarabande initially intended for the early symphony that he had abandoned, is a tragic funeral march, introduced by muted divided violins and violas, with the wind and an ominous drum-beat. Again shafts of light appear and both text and music suggest hope for the future, stressed as the chorus announces that the word of the Lord endures for ever and the basses proclaim the promised return of the redeemed of the Lord.

Herr, lehre doch mich (Lord, make me to know mine end) starts with a baritone solo, echoed by the chorus, leading to a great fugue on the words *Der Gerechten Seelen sind in Gottes Hand* (The souls of the righteous are in the hand of God), anchored by a long-held organ-point from trombones, tuba and timpani. It was the enthusiasm of the player of the last of these instruments that had in part led to the failure of the first performance in Vienna, when the timpani drowned the sound of the chorus. The lyrical *Wie lieblich sind deine Wohnungen* (How amiable are thy tabernacles), the heart of the *German Requiem*, is followed by the added fifth movement, *Ihr habt nun Traurigkeit* (Ye now therefore

have sorrow), with its moving soprano solo, more directly inspired by the death of the mother of Brahms.

Denn wir haben hier keine bleibende Statt (For here we have no continuing city), introduces the baritone solo with the words *Siehe, ich sage euch ein Geheimnis* (Behold, I shew you a mystery), the sound of the last trumpet (*der letzten Posaune*) accompanied by the brass choir of trombones and tuba in solemn chords and music that as it progresses brings fleeting suggestions of Mozart's treatment of parts of the *Dies irae*. The movement ends with a massive fugue, introduced by the altos with the words *Herr, du bist würdig zu nehmen Preis und Ehre und Kraft* (Thou art worthy, O Lord, to receive glory and honour and power). The whole work, in which a musical and textual balance is maintained, ends with a movement that corresponds to the opening. *Selig sind die Toten, die in dem Herrn sterben* (Blessed are the dead which die in the Lord) balances the first *Selig sind, die da Leid tragen* (Blessed are they that mourn). As so often in the *German Requiem*, the mood is not the idiom of Bach is suggested in a movement at the heart of which the dead rest from their labour, finally to find peace in the Lord, as the work moves to its meditative close.

Keith Anderson

Christiane Libor



Christiane Libor was born in Berlin, where she received her first lessons in piano and singing. She studied at the Musikhochschule für Musik Hanns Eisler, Berlin, with Professor Anneliese Fried. In 1997 she attended classes in *Lieder* interpretation with Dietrich Fischer-Dieskau and Júlia Várady, and also attended master-classes with Edith Mathis, Hans Hotter, Peter Schreier and Joseph Protschka. In 1998 she received the O.E. Hasse Prize of the Berlin Academy of the Arts, and the following year she was a prize-winner at the VII. International Mozart Competition in Salzburg. Her rôles have included the Feldmarschallin' (*Der Rosenkavalier*), Leonore (*Fidelio*) Senta (*Der fliegende Holländer*), Eva (*Die Meistersinger*) and Donna Anna (*Don Giovanni*) and her career has continued with leading rôles in major opera houses and concert appearances throughout Europe and America.

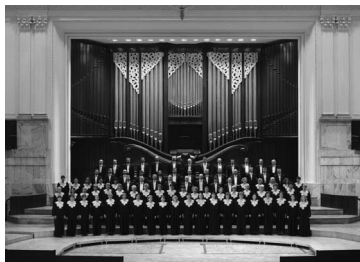
Thomas E. Bauer



Photo: Marco Borggreve

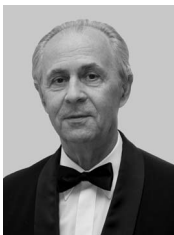
In 2011 Thomas E. Bauer received five awards for recordings: the Orphée d'Or de l'Académie du Disque Lyrique and La Musica Korea prize for *Die Winterreise*, the Stanley Sadie Handel prize and the Gramophone Baroque Vocal Award for Handel's *Apollo e Dafne*, and the Echo Klassik Award for *Elijah*. He has sung with many distinguished orchestras including the Boston Symphony Orchestra (Bernard Haitink), National Symphony in Washington, DC (Iván Fischer), Concentus Musicus (Nikolaus Harnoncourt), Gürzenich-Orchester, Köln (Markus Stenz), Netherlands Radio Chamber Philharmonic, Hilversum (Masaaki Suzuki), Orchester der Oper, Zürich (Adam Fischer), NDR Sinfonieorchester, Hamburg (Thomas Hengelbrock), New Japan Philharmonic Orchestra (Naoto Otomo), Orquesta Sinfónica de RTVE, Madrid (Walter Weller), Tonhalle-Orchester, Zürich (Sir Roger Norrington), Anima Eterna (Jos van Immerseel), Akademie für Alte Musik (René Jacobs), Residentie Orkest (Jan Willem de Vriend), Concertgebouw Orkest, Amsterdam (Philippe Herreweghe) and the Gewandhausorchester, Leipzig (Riccardo Chailly and Sir John Eliot Gardiner). He made his début at the Salzburg Festival in 2006 in Salvatore Sciarrino's *Quaderno di strada*. In addition, he has sung in numerous world premières and received the Schneider-Schott Music Award for his outstanding achievements in contemporary music.

Warsaw Philharmonic Choir



The Warsaw Philharmonic Choir was founded in 1952 by Zbigniew Soja and gave its first concert in May 1953 under the then artistic director of the Warsaw Philharmonic Witold Rowicki. The present choirmaster Henryk Wojnarowski has held this position since 1978. The choir's wide repertoire includes more than 150 oratorios and choral works, ranging from the Middle Ages to contemporary music. Each year the choir collaborates in some ten symphony and oratorio concerts with the Warsaw Philharmonic Orchestra. These concerts constitute the most important part of its artistic activity. The choir also performs regularly at the Warsaw Autumn Festival and in Wrocław at the Wratislavia Cantans Festival. Polish music, in particular works of Krzysztof Penderecki, Henryk Mikołaj Górecki and Wojciech Kilar, is a very important part of the choir's repertoire. The choir has performed all Penderecki's oratorios and *a cappella* works, the *Polish Requiem*, *Passio secundum Lucam*, *Te Deum*, *Utrinja*, *Psalms of David*, *Dies irae*, *Veni Creator*, *Cheruwimska Piesn*, *St Luke Passion*, *Seven Gates of Jerusalem*, and *Credo*, as well as his opera *Paradise Lost*. The choir performs not only in Warsaw but in other Polish cities, and is also very active internationally, with appearances throughout Europe, as well as in Israel and in Turkey. In addition to performances with leading orchestras, the choir has also participated in opera at La Scala, Milan, La Fenice in Venice, and elsewhere. In 1988 and 1990 the choir was invited to the Vatican to take part in the celebrations of the successive anniversaries of Pope John Paul II's pontificate, with concerts televised throughout Europe. In December 2001 the Choir, together with the Warsaw Philharmonic Orchestra, performed for John Paul II once again, in a special concert commemorating the centenary of the Warsaw Philharmonic, this time presenting the *Missa pro pace* by Wojciech Kilar. In 2009 the choir recorded the only complete version of Moniuszko's *Seven Masses*, awarded the Polish Fryderyk and French Orphées d'Or.

Henryk Wojnarowski



Henryk Wojnarowski has been director of the Warsaw Philharmonic Choir since 1978. He graduated in orchestral and operatic conducting after studies with Stanisław Wisłocki at the State Higher School of Music in Warsaw. From 1960 to 1978 he was conductor and director of the Grand Theatre Choir in Warsaw (now University of Music). In the Grand Theatre, he prepared about eighty new productions, including several world premières. With the Warsaw Philharmonic Choir, he has for many years given highly successful performances with leading Polish and other European symphony orchestras in such prestigious musical centres as Milan's La Scala (1985, 1989, 1990), Berlin, Munich, Paris, Rome, Madrid, Brussels, and Jerusalem. In his career he has collaborated with many of the most distinguished conductors. He has received six GRAMMY® nominations for recordings of works by Penderecki and Szymanowski.

Warsaw Philharmonic Orchestra – The National Orchestra of Poland



The first performance of the Warsaw Philharmonic Orchestra took place on 5th November 1901 in the newly opened Philharmonic Hall under the artistic director and principal conductor, Emil Młynarski, with the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski as soloist in a programme that included Paderewski's *Piano Concerto in A minor* and works of other Polish composers, Chopin, Moniuszko, Noskowski, Stojowski and Żeleński. The orchestra achieved considerable success until the outbreak of war in 1939, with the destruction of the Philharmonic Hall and the loss of 39 of its 71 players. Resuming activity after the war, the orchestra was conducted by Straszyński and Panufnik, and in January 1950 Witold Rowicki was appointed director and principal conductor, organizing a new ensemble under difficult conditions. In 1955 the rebuilt Philharmonic Hall was re-opened, with a large hall of over a thousand seats and a hall for chamber music, recognised as the National Philharmonic of Poland. Subsequent conductors included Bohdan Wodiczko, Arnold Rezler and Stanisław Skrowaczewski, and in 1958 Witold Rowicki was again appointed artistic director and principal conductor, a post he held until 1977, when he was succeeded by Kazimierz Kord, serving until the end of the centenary celebrations in 2001. From 2002 to 2013 Antoni Wit was the managing and artistic director of the Warsaw Philharmonic – The National Orchestra and Choir of Poland. In 2013 Jacek Kaspszyk became the orchestra's artistic director. The orchestra has toured widely abroad (Europe, both Americas, Japan), in addition to its busy schedule at home in symphony concerts, chamber concerts, educational work and other activities. It now has a complement of 110 players. Recordings include works by Polish composers, Paderewski, Wieniawski, Karłowicz, Szymanowski, Penderecki, Lutosławski, Górecki and Kilar, and by foreign composers, with acclaimed interpretations of works by Mahler and Richard Strauss. Their releases have won many prestigious awards, including a GRAMMY® in 2012 and six other GRAMMY® nominations.

Antoni Wit

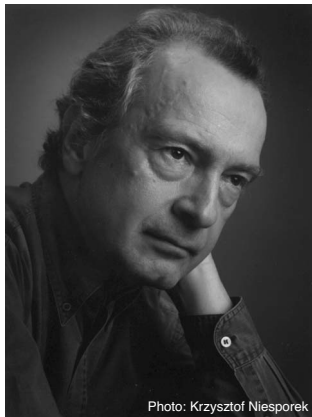


Photo: Krzysztof Niesporek

Antoni Wit, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyz at the Academy of Music in Kraków. He then continued 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.

Johannes Brahms (1833-1897)

Ein deutsches Requiem op. 45

Johannes Brahms wurde am 7. Mai 1833 im Hamburger Gängeviertel als Sohn eines Kontrabassisten und einer siebzehn Jahre älteren Näherin geboren. Eigentlich hätte der Knabe in die Fußstapfen des Vaters treten sollen, weshalb er auch auf der Geige und dem Violoncello unterwiesen wurde, doch sein Interesse am Klavier überwog. Bald konnte er mit seinen Darbietungen in Sommerlokalen zum Familienunterhalt beitragen, indessen er bei Eduard Marxsen wertvollen Unterricht erhielt. 1853 unternahm der junge Mann eine Konzertreise mit dem ungarischen Geiger Eduard Reményi, in deren Verlauf er Franz Liszt in Weimar kennenlernte. Diese Begegnung blieb allerdings ohne positive Folgen. Dafür freudete sich Brahms mit dem Geiger Joseph Joachim an, durch dessen Vermittlung er das mittlerweile in Düsseldorf lebende Ehepaar Schumann kennenlernte. Dieser Kontakt war von großer Bedeutung. Schumann war von den Kompositionen, die ihm sein Gast vorspielte, so begeistert, dass er ihn als den langersehnten Nachfolger Beethovens feierte. Nach dem Nervenzusammenbruch, der Schumann im Februar 1854 ins Irrenhaus brachte, kam Brahms erneut nach Düsseldorf, um der Witwe mitsamt ihren kleinen Kindern beizustehen. Die Beziehung zu Clara Schumann, einer der vorzüglichsten Pianistinnen ihrer Zeit, währte bis zu deren Tod im Jahre 1896.

Nach Wien kam Brahms erst im Jahre 1862, nachdem er eine glückliche Zeit als Dirigent und Klavierlehrer des Detmolder Hofes verbracht hatte. Er gab Konzerte in der Donaumetropole, wo er auch den bedeutenden Kritiker Eduard Hanslick kennenlernte, der sich als engagierter Anwalt erweisen sollte und Brahms, den Komponisten absoluter Musik, gegen Richard Wagner und Franz Liszt, mithin gegen das Musikdrama und die symphonische Programmmusik, ins Treffen führte. 1869 ließ sich Brahms endgültig in Wien nieder. Viele Menschen sahen in ihm den wahren Nachfahren Beethovens – und das nicht nur aufgrund der ersten seiner vier Symphonien, sondern auch als öffentliche

Erscheinung, deren berühmtem Mangel an Taktgefühl man mit ähnlicher Nachsicht begegnete wie einst dem großen Vorbild. Johannes Brahms starb am 3. April 1897.

Es dürfte kein Zweifel daran bestehen, dass der Tod der Mutter im Januar 1865 den unmittelbaren Anstoß zu dem großangelegten *Deutschen Requiem* gab, das nunmehr während der nächsten Jahre entstehen sollte. Die musikalischen Ideen waren offenbar aber schon älter. Zumindest verwendet der Komponist im zweiten Satz des Chorwerks das Material eines langsamen *Scherzos*, das er für eine bald verworfene Symphonie aus den letzten Lebensjahren Schumanns hätte verwenden wollen. 1867 wurden drei der bis dahin vollendeten sechs Sätze des *Requiem*s von der Wiener Gesellschaft der Musikfreunde unter Johann Herbeck uraufgeführt. Die Resonanz war jedoch unersprißlich: Der norddeutsche Protestant Johannes Brahms hatte Texte aus dem Alten und Neuen Testament sowie den Apokryphen in der lutherischen Übersetzung gewählt, und ein solches Werk hätte das katholische Wien wohl auch bei einer besseren Einstudierung befremdet. Der junge Komponist, Dirigent und Schumann-Schüler Albert Dietrich, den Brahms 1853 in Düsseldorf kennengelernt hatte, sandte Karl Martin Reinthaler, dem Organisten und Musikdirektor des Bremer Doms, eine Abschrift der Musik, und so kam es am Karfreitag 1868 unter Brahms' eigener Leitung zur Premiere der sechs existierenden Sätze. Jetzt erzielte das *Requiem* einen großen Erfolg, und es wurde, nachdem Brahms zwischen dem vierten und sechsten Satz noch einen weiteren Abschnitt eingefügt hatte, in den nächsten Jahren auch über die deutschen Grenzen hinaus zu einem dankbaren, beliebten Bestandteil des chorischen Repertoires, das den Namen seines Komponisten weithin bekannt machte.

Die ausgewählten Textstellen vermeiden offenkundige Bezüge zum Christentum. Brahms äußerte in seinen privaten Briefen, dass er sein Werk lieber ein »menschliches« denn ein »deutsches« Requiem genannt hätte. Es wurzelt vor allem in Johann Sebastian Bach,

und man vermutet, dass sich Brahms auch vom Schaffen des noch einmal hundert Jahre älteren Heinrich Schütz hat inspirieren lassen. Es ist jedenfalls von ganz anderer Art als das lateinische Requiem der katholischen Totenliturgie, worin der Tag des Jüngsten Gerichts beschworen und für die Seelen der Verstorbenen um Gnade gefleht wird.

Ein deutsches Requiem beginnt mit den Worten *Selig sind, die da Leid tragen*. Brahms lässt hier auf eloquente Weise die tiefen Streicher des Orchesters zu Worte kommen. Der Verzicht auf die Geigen sorgt für eine dunkle Tönung, während der Satz langsam mit seinen Worten von Leid und tröstlichen Freuden voranschreitet. Das anschließende *Denn alles Fleisch, es ist wie Gras* geht auf die »Scherzo-Sarabande« zurück, die für die bereits erwähnte Symphonie von 1854/55 gedacht war. Es ist ein tragischer Trauermarsch, der von sordinierten, geteilten Geigen und Bratschen eingeleitet wird, denen die Bläser und ein unheimlicher Paukenrhythmus zur Seite treten. Wieder gibt es einen gelegentlichen Lichteinfall, wenn Text und Musik eine hoffnungsvolle Zukunft erwarten, denn »das Wort des Herrn bleibt in Ewigkeit«, und »die Erlöseten des Herrn werden«, wie die Bässe singen, »wiederkommen gen Zion mit Jauchzen«.

Am Anfang des *Herr, lehre doch mich* steht ein Bariton solo, das im Chor seinen Widerhall findet. Bei den Worten *Der Gerechten Seelen sind in Gottes Hand* wird eine große Fuge erreicht, die auf einem lang ausgehaltenen Orgelpunkt von Posaunen, Tuba und Pauken ruht. Der Enthusiasmus des Paukisten sorgte hier

bei der Wiener Premiere für einen Misserfolg, weil er mit seinem dröhnenden Gepolter den Chor förmlich erschlug. Dem lyrischem *Wie lieblich sind deine Wohnungen*, dem Herz des *Deutschen Requiems*, folgt das als fünfter Satz nachkomponierte *Ihr habt nun Traurigkeit* mit seinem anrührenden Sopransolo, zu dem Brahms ganz unmittelbar durch den Tod der Mutter motiviert wurde.

Denn wir haben hie keine bleibende Statt beginnt der Chor den nachfolgenden Satz, ehe der Bariton mit den Worten *Siehe, ich sage euch ein Geheimnis* davon singt, dass »wir nicht alle entschlafen«, »alle aber verwandelt« werden. Posaunen und Tuba bezeichnen den Klang der *letzten Posaune* in feierlichen Akkorden und einer Musik, die flüchtig an bestimmte Teile aus Mozarts *Dies irae* erinnert. Der Satz endet mit einer massiven Fuge, die die Altstimmen mit den Worten *Herr, du bist würdig zu nehmen Preis und Ehre und Kraft* eröffnen. Die musikalisch und textlich ausgewogene Komposition schließt mit einem Abschnitt, der dem Anfang des Werkes entspricht: *Selig sind die Toten, die in dem Herrn sterben* bildet das Gegengewicht zum *Selig sind, die da Leid tragen*, mit dem *Ein Deutsches Requiem* begonnen hatte. Noch einmal breitet sich eine geradezu Bach'sche Stimmung aus, während der Satz seinem meditativen Ende zustrebt und die Toten von ihrer Mühsal ausruhen, um Frieden im Herrn zu finden.

Keith Anderson

Deutsche Fassung: Cris Posslack

Ein deutsches Requiem

1 Selig sind, die da Leid tragen, denn sie sollen getröstet werden. (*Matthias 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. (*Psalms 126: 5, 6*)

2 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. Peter 1: 24*)

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. (*Jakob 5: 7*)

Aber des Herrn Wort bleibt in Ewigkeit. (*1. Peter 1. 25*)

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen. (*Jesaia 35: 10*)

3 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. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich. (*Psalms 39: 4-7*)

Der Gerechten Seelen sind in Gottes Hand und keine Qual rührt sie an. (*Weisheit 3: 1*)

4 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. (*Psalms 84: 1, 2, 4*)

5 Ihr habt nun Traurigkeit, aber ich will euch wieder sehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen. (*Johann 16: 22*)

Ich will euch trösten, wie Einen seine Mutter tröstet. (*Jesaia 66: 13*)

6 Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir. (*Ebräer 13: 14*)

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt. Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg? (*1. 1. Korinther 15: 51, 52, 54, 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. (*Offenbarung 4: 11*)

7 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. (*Offenbarung 14: 13*)

A German Requiem

1 Blessed are they that mourn, for they shall be comforted. (*Matthew 5: 4*)

They that sow in tears, shall reap in joy. They go forth and weep and bear precious seed, and come with joy and bring their sheaves. (*Psalms 126: 5, 6*)

2 For all flesh is as grass and all the glory of men as the flower of grass. The grass withereth and the flower thereof falleth away. (*1. Peter 1: 24*)

Be patient, therefore, brethren, unto the coming of the Lord. Behold the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receiveth the early and latter rain. (*James 5: 7*)

But the word of the Lord endureth for ever. (*1 Peter 1: 25*)

The ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads; they shall obtain joy and gladness and sorrow and sighing shall flee away. (*Isaiah 35: 10*)

3 Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am. Behold, thou hast made my days as an handbreadth: and mine age is as nothing before thee: verily every man at his best state is altogether vanity. And now, Lord, what wait I for? my hope is in thee. (*Psalms 39: 4-7*)

The souls of the righteous are in the hand of God hand and there shall no torment touch them. (*Wisdom of Solomon 3: 1*)

4 How amiable are thy tabernacles, O Lord of Hosts! My soul longeth, nay even fainteth for the courts of the Lord; my heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house: they will be still praising thee. (*Psalms 84: 1, 2, 4*)

5 Ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. (*John 16: 22*)

I shall comfort you, as one whom his mother comforts. (*Isaiah 66: 13*)

6 For here have we no continuing city, but we seek one to come. (*Hebrews 13: 14*)

Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed. In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall all be changed. Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? (*1. Corinthians 15: 51, 52, 54, 55*)

Thou art worthy, O Lord, to receive glory and honour and power; for thou hast created all things, and for thy pleasure they are and were created. (*Revelations 4: 11*)

7 Blessed are the dead which die in the Lord from henceforth. Yea, saith the Spirit, that they may rest from their labours; and their works do follow them. (*Revelation 14: 13*)

The longest work in Brahms's entire oeuvre, *A German Requiem* was almost certainly triggered by the death of his mother, although it also seems likely that the tragic loss of his friend Robert Schumann, some years earlier, added to its depth and eloquence. Taking inspiration from Bach's contrapuntal genius but avoiding overt religious tradition, Brahms chose the texts himself, placing an emphasis on an affirmation of life with the suggestion that he would gladly have substituted 'human' for 'German' in the title. This release joins Antoni Wit's 'richly satisfying' (*Gramophone*) recording of Brahms Choral Music [8.572694].



Johannes
BRAHMS
(1833-1897)

Ein deutsches Requiem (A German Requiem), Op. 45

- | | | |
|----------|---|--------------|
| 1 | Selig sind, die da Leid tragen (Blessed are they that mourn) | 12:13 |
| 2 | Denn alles Fleisch, es ist wie Gras (For all flesh is as grass) | 14:55 |
| 3 | Herr, lehre doch mich (Lord, make me to know mine end) | 10:11 |
| 4 | Wie lieblich sind deine Wohnungen
(How amiable are thy tabernacles) | 5:29 |
| 5 | Ihr habt nun Traurigkeit (And ye now therefore have sorrow) | 7:28 |
| 6 | Denn wir haben hie keine bleibende Statt
(For here have we no continuing city) | 12:30 |
| 7 | Selig sind die Toten (Blessed are the dead) | 12:29 |

Christiane Libor, Soprano 5 • Thomas E. Bauer, Baritone 3 6

Warsaw Philharmonic Choir
(Choirmaster: Henryk Wojnarowski)

Warsaw Philharmonic Orchestra • Antoni Wit

The German sung texts and English translations can be found inside the booklet,
and may also be accessed at www.naxos.com/libretti/573061.htm

Recorded at Warsaw Philharmonic Hall, Warsaw, Poland, from 27th to 29th August, 2012

Produced, engineered and edited by Andrzej Sasin and Aleksandra Nagórko (CD Accord)

Booklet notes: Keith Anderson • Cover photograph by Csaba Peterdi (Dreamstime.com)