



Rheinberger & Mendelssohn Choral Works

NETHERLANDS RADIO CHOIR · BENJAMIN GOODSON





Josef Rheinberger (1839-1901)

Mass in E-Flat Major, Op. 109, IJR 75 "Cantus Missae"

1	I. Kyrie	3. 38
2	II. Gloria	3. 26
3	III. Credo	5. 59
4	IV. Sanctus	1. 47
5	V. Benedictus	2. 24
6	VI. Agnus Dei	4. 26

Felix Mendelssohn Bartholdy (1809-1847)

Three Psalm Motets, Op. 78

7	No. 1, Psalm 2: Warum toben die Heiden, BWV B 41, for 8-part mixed double choir and 8 soloists	5. 25
8	No. 2, Psalm 43: Richte mich, Gott, BWV B 46, for 8-part mixed choir	4. 00
9	No. 3, Psalm 22: Mein Gott, warum hast Du mich verlassen, BWV B 51, for 8-part mixed double choir and 6 soloists	7. 35
10	Psalm 100: Jauchzet dem Herrn, alle Welt , BWV B 45, for 4-part mixed choir and 8 soloists	4. 11

6 Sprüche, Op. 79, IFM 111

11	No. 1, Im Advent	1. 28
12	No. 2, An Weihnachten	1. 17
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16	No. 6, Am Himmelfahrtstage	1. 26

Josef Rheinberger

17	Abendlied (from 3 Geistliche Gesänge, Op. 69, IJR 33)	3. 09
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Total playing time: 56. 14

Netherlands Radio Choir (Groot Omroepkoor)
conducted by **Benjamin Goodson**



Benjamin Goodson n

This recording is very close to my heart as it marks my debut recording with the Netherlands Radio Choir as chief conductor. It features music that has been a part of my life for a very long time, as well as repertoire that was new to me.

As a child, I remember becoming captivated by certain music — whole pieces, as well as by little melodies and chord progressions. I would listen to them repeatedly, playing them again and again on the piano long before I could understand them in any technical sense or articulate why they resonated with me. Even now, many of these early musical fascinations from my youth hold a deeply personal and emotional significance. The *Rheinberger Mass* is one such piece, and I am thrilled to include it on this recording. I encountered it as a young boy and distinctly recall performing it as a tenor lay clerk at St Albans Cathedral, which was my first job after graduating from university. Since then, I've cherished it and have performed it many times.

In contrast, the Mendelssohn motets were new to me when I embarked on this recording project. Using his own beautiful melodic and harmonic language, Mendelssohn sets these texts with all the rhetorical drama of a scene from a Bach Passion, whose music he famously revered and revived. The *Three Psalms* (Op. 78) showcase remarkable inventiveness and variation, even within the individual pieces themselves. Yet they are also unified by a similar transformative journey — from moments of isolation, loneliness and doubt, to resolution, comfort and communion. The *Sechs Sprüche* (Op. 79) are musical miniatures of remarkable impact. I currently live 2km from the Berlin Cathedral, the building for which these pieces were written. While recording them, I tried to imagine what it must have been like to attend an ordinary service as a member of the congregation there in 1843 and be confronted with music of such power.

As a radio ensemble, the choir's job is to utilise all the media channels of the Dutch public broadcaster to bring live music to the Dutch public. Every one of our performances is broadcast live free-to-air via radio, tv, live streams, webcasts and podcasts. This is a great privilege, and was especially so during the Covid pandemic lockdowns, where listener numbers increased. However, making a studio recording means something different to giving a live concert. It means making choices and committing to a definitive version of a piece. My instinct here was to embrace the powerful rhetorical style of this repertoire. By choosing an intimate acoustic rather than a hugely reverberant church or cathedral, I aimed to allow the words and the remarkable detail in the music to speak directly to you, the listener.

I extend my heartfelt thanks to Adrian Peacock, our producer, whose guidance through these sessions has been supremely musical and deeply supportive. Thanks

to Tom Peeters, who worked tirelessly to reproduce on this recording the depth and character of the choir's special sound. And to Norbert Meyn, our language coach, whose insights into communicating text and meaning continue to inspire me after more than a decade working together.

Above all, my deepest gratitude goes to the extraordinary singers of the Netherlands Radio Choir. Their performances on this recording and their musical companionship over the past three years have been a true gift. Engaging with music and participating in professional music-making is both beautiful and enriching, but it's rarely easy. It forces you to confront yourself every day and leaves nowhere to hide. I cannot imagine a more generous and open-hearted ensemble with which to be on this journey.

Benjamin Goodson, June 2023.



The role of sacred music in the increasingly secular world of nineteenth-century Germany was complex, ever-changing and hotly debated among musicians, critics and clergymen. In the wake of the Enlightenment and the French Revolution, 'church' music had found its way into the concert hall via newly-established choral societies and a renewed interest in the music of Handel and J.S. Bach. Composers were also increasingly influenced by the structural innovations of Mozart, Haydn and Beethoven, with even non-instrumental music falling under the spell of their intricate and innovative methods of developing and combining themes. But there was also a great desire to 'restore' the older, purer, nobler liturgical traditions of the Renaissance – both within Catholic and Lutheran traditions. The sacred choral works of Felix Mendelssohn and Joseph Rheinberger provide us with a fascinating series of mid-century musical snapshots: how these two composers, both writing for specific cathedral choirs, negotiated this tangle of influences and attitudes.

Joseph Rheinberger was the son of the Prince of Liechtenstein's treasurer, and a prodigiously talented young organist and composer. In 1877 he was appointed Hofkapellmeister of Munich, which put him in charge of the choir of the Catholic Allerheiligen-Hofkirche, a magnificently decorated chapel full of marble, gold and colourful frescoes (largely destroyed in the Second World War). The year after his appointment, Rheinberger wrote his **Mass in E-Flat Major, 'Cantus missae' Op.109**, his first new composition for the post. It is a work for double choir, a 'symphonic mass', as Rheinberger described it, which makes striking effect of its stereo set-up whilst remaining within the practical bounds of a liturgical setting. A gently lyrical Kyrie, Sanctus and Benedictus frame the broad, quasi-orchestral texture of the Gloria and Credo: this is difficult music which wanders through a variety of keys and cleverly combines Classical principles of developing themes with the carefully woven textures of the

Renaissance, and speaks of the quality of Rheinberger's choir. The closing Agnus Dei is a touching journey from heartache to optimism, the melancholy descent of the vocal lines in the first half of the movement counteracted by the rising melodies and major key harmonies of the second, coming to rest finally on a peaceful closing 'Amen'. On its publication in 1879, Rheinberger dedicated the Mass to the newly elected Pope Leo XIII, and the grandly antiquated style of the title page – the title and dedication are all in Latin – symbolises the composer's desire to identify himself as part of the Catholic choral tradition of Palestrina, Gabrielli and others.

In our own time, it is Rheinberger's **Abendlied Op.69 no.3** that stands as his most frequently performed composition. Although it was not published until 1873, Rheinberger was just fifteen years old when he first drafted the piece (he later revised it); and it sets a verse from the

Lutheran translation of the story of the Road to Emmaus, in which Jesus appears to several of his disciples after his crucifixion. Rheinberger once again exploits the potential of dividing the ensemble into two choirs, the slow-moving shifts in harmonies and hanging suspensions redolent of the Motets of Anton Bruckner, which date from 1870s and 1880s.

Whilst Rheinberger lived and worked in the Catholic south of Germany, Felix Mendelssohn spent most of his career in Leipzig and Berlin, where Protestantism – and the Lutheran musical tradition, via J.S. Bach – was dominant. Yet Mendelssohn's own religious background was a little more complicated. His grandfather Moses Mendelssohn had been the leading Jewish philosopher of the Enlightenment; but his father and mother had their children baptised as Protestants in 1816, when they received the additional surname 'Bartholdy'.

In 1842, Mendelssohn was appointed Generalmusikdirektor to the Court of the Prussian King Friedrich Wilhelm IV. The composer accepted the post only after several years of wrangling with his would-be employer about whether his promises to open a new conservatoire and reform the musical infrastructure of the city might actually be realised. In the event it was the establishment of a new 60-strong male voice choir (and an orchestra) that persuaded Mendelssohn to take the job, and over the next few years he composed a substantial amount of choral music for this ensemble. The setting of Psalm 100, ***Jauchzet dem Herrn MWV B 45***, dates from early 1844, and is strikingly different from Rheinberger's music of a few decades later. As requested by his employer (who had sought to reform the liturgy to 'revive' the musical practices of the past) the Psalm is mostly simple in texture and strongly declamatory, to allow for easy comprehension of the text. Mendelssohn also signposts the different verses of his

setting by altering both tempo and vocal forces.

The **3 Psalms Op.78** were written over the course of several years and only gathered together for publication after Mendelssohn's death. 'Warum toben die Heiden' provides Mendelssohn with his cue for the opening verse, the two choirs divided into warring nations as they rise up against God. He has His revenge in the following section, when all eight voices are deployed to represent His presence in heaven: yet He speaks with the penetrating intimacy of small groups of solo voices. 'Richte mich Gott' is cry for rescue and redemption, and there is something of Bach and Handel in the alternating male- and female-voice entreaties of the opening, before the music moves into a lilting, almost dance-like tempo as the speaker approaches the altar with praise. The closing section of the text is actually borrowed from another of Mendelssohn's choral pieces: a setting

of Psalm 42 for chorus and organ written several years before his appointment in Berlin. Finally, 'Mein Gott, warum hast du mich verlassen?' begins with the lonely voice of a tenor solo, crying out in fear of abandonment. This highly dramatic, multi-sectional piece was first performed on Good Friday 1844.

We conclude with Mendelssohn's six ***Sprüche Op.79***, composed for a variety of services between about 1843 and 1845. The 'Sayings' in question are taken from the newly revised Prussian liturgy of 1829, overseen by Friedrich Wilhelm IV and based on older Lutheran practices. Mendelssohn's settings are all for eight-part choir, and the title of each piece makes clear its liturgical function. We begin with *Im Advent*, one of the most contrapuntally complex of the set, calling to rejoice bouncing between parts; it is followed by *Weihnachten*, a sprightly invocation to rejoice; whilst *Am Neujahrstage*, praising God as refuge, moves the singers in stately

procession through a series of often unexpected harmonic manoeuvres. *Am Himmelfahrtstage* (Ascension Day) is an impressive pile-up of imitative entries between parts as the overall ensemble 'ascends' to the heights at the centre of each phrase. In der Passionszeit is cast as a series of solo quartet statements to which the choir responds; and. The closing number of the set is for Good Friday, *Am Karfreitag*. It is perhaps the most remarkable number of the opus, a syllabic setting of the text in which the singers adhere almost exactly to the same rhythm in every part. The overall effect is presumably exactly what Friedrich Wilhelm was aspiring to: the church as one voice, praising Christ's sacrifice and his place in the heavens.

Katy Hamilton

Josef Rheinberger

Mass in E-Flat Major, "Cantus Missae"

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

1 _____
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. 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 coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris

2 _____
Glory to God in the highest,
and on earth peace to all those of good will.
We praise You, we bless You.
We adore You, we glorify You.
We give thanks to You, for Your great glory.
Lord God, King of heaven,
God the almighty Father.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
You, who remove the world's sins,
have mercy on us.
You, who remove the world's sins,
receive our prayer.
You, who sits at the right hand of the Father,
have mercy on us.

miserere nobis.
Quoniam tu solus Sanctus, t
u solus Dominus,
tu solus Altissimus.
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris, Amen.

Because you alone are holy.
You alone are the Lord.
You alone are the highest.
Jesus Christ.
With the Holy Ghost
in the glory of God the Father, Amen.

III. Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Credo, et in unum Dominum, Jesum
Christum, Filium,
Filius Dei unigenitum,
et ex Patre natem ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Credo, qui propter nos homines
et propter nostram salutatem
descendit de coelis.

3 _____
I believe in one God, the Almighty Father,
maker of heaven and earth,
and all things visible and invisible.

And I believe in one Lord Jesus Christ,
the only Son of God,
and born of the Father before all ages.
God from God, Light from Light,
True God from True God.
Begotten, not made,
of one substance with the Father,
by whom all things were made.

Who, for us
and for our salvation
descended from the heavens.

Et incarnatus est de Spiritu Sancto
ex Maria Virginae, et homo factus est.

And was made flesh by the Holy Ghost
from the Virgin Mary, and was made man.

IV. Sanctus

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

Holy, Holy, Holy,
Lord God of Hosts,
the heavens and earth are filled with your glory.
Hosanna in the highest!

V. Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest!

VI. Agnus Dei

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

Lamb of God, who takes away the sins of
the world, have mercy on us.
Lamb of God, who takes away the sins of
the world, have mercy on us.
Lamb of God, who takes away the sins of
the world, grant us peace.

Felix Mendelssohn Three Psalms, Op. 78

No. 1, Psalm 2: Warum toben die Heiden

Warum toben die Heiden,
und die Leute reden so vergeblich?
Die Könige im Lande lehnen sich auf,
und die Herrn ratschlagen miteinander
wider den Herrn und seinen Gesalbten?
Lasst uns zerreißen ihre Bande,
und von uns werfen ihre Seile!
Aber der im Himmel wohnt, lachtet ihrer,
und der Herr spottet ihrer.
Er wird einst mit ihnen reden in seinem Zorn,
und mit seinem Grimm wird er sie schrecken.
Aber ich habe meinen König eingesetzt
auf meinem heiligen Berge Zion.
Ich will von einer solchen Weise predigen,
dass der Herr zu mir gesagt hat:
Du bist mein Sohn!
Heute hab' ich dich gezeuget;
heische von mir, so will ich dir
die Heiden zum Erbe geben,
und der Welt Ende zum Eigentum.

Why do the heathen rage,
and the people imagine a vain thing?
The kings of the earth set themselves,
and the rulers take counsel together,
against the Lord, and against his anointed?
Let us break their bands asunder,
and cast away their cords from us!
He that sitteth in the heavens shall laugh:
the Lord shall have them in derision.
Then shall he speak to them in his wrath,
and vex them sore in his displeasure.
Yet I have set my King
upon my holy hill of Zion.
I will declare the decree,
the Lord hath said unto me:
Thou art my Son!
This day have I begotten thee;
ask of me, and I shall give thee
the heathen for thine inheritance,
and all the earth for thy possession.

Du sollst sie mit eisernem Zepter zerschlagen,
wie Töpfe sollst du sie zerbrechen.
So lasset euch nun weisen, ihr Könige,
und lasset euch züchtigen,
ihr Richter auf Erden.
Dienet dem Herrn mit Furcht,
und freuet euch mit Zittern!
Küsst den Sohn, dass er nicht zürne,
und ihr umkommet auf dem Wege,
denn sein Zorn wird bald anbrennen.
Aber wohl allen, die auf ihn trauen.

Thou shalt break them with a rod of iron,
thou shalt dash them in pieces
like a potter's vessel.
Now therefore understand, ye kings,
be instructed, ye judges of the earth.
Serve the Lord with fear,
and rejoice with trembling!
Kiss the Son, lest he be angry,
and ye perish from the way,
when his wrath is kindled but a little.
Blessed are all those who put their trust in him.

8

No. 2, Psalm 43: Richtete mich, Gott

Richte mich, Gott,
und führe meine Sache
wider das unheilige Volk,
und errette mich von den falschen
und bösen Leuten.
Denn du bist der Gott,
du bist der Gott meiner Stärke;
warum verstößest du mich?
Warum lässtest du mich so traurig geh'n,
wenn mein Feind mich drängt?
Sende dein Licht und deine Wahrheit,

Judge me, O God,
and plead my cause
against an ungodly nation,
and deliver me from the deceitful
and unjust man.
For thou art the God
thou art the God of my strength;
why dost thou cast me off?
Why go I mourning because of the
oppression of the enemy?
O send out thy light and thy truth,

dass sie mich leiten zu deinem heiligen
Berge, und zu deiner Wohnung.
Dass ich hinein gehe zum Altar Gottes,
zu dem Gott,
der meine Freude und Wonne ist,
und dir, Gott, auf der Harfe danke, mein Gott.
Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott!
Denn ich werde ihm noch danken,
dass er meines Angesichts Hülfe,
und mein Gott ist.

let them lead me unto thy holy hill,
and to thy tabernacles.
Then will I go unto the altar of God,
unto God my exceeding joy:
yea, upon the harp will I praise thee,
O God, my God.
Why art thou cast down, O my soul?
and why art thou disquieted within me?
Hope in God!
For I shall yet praise him,
who is the health of my countenance,
and my God.

9

No. 3, Psalm 22: Mein Gott, warum hast Du mich verlassen

Mein Gott, mein Gott,
warum hast Du mich verlassen?
Ich heule, aber meine Hilfe ist fern.
Mein Gott, des Tages rufe ich,
so antwortest du nicht;
und des Nachts schweige ich auch nicht.
Aber du bist heilig,
der du wohnest unter dem Lobe Israels.
Unsre Väter hofften auf dich;
und da sie hofften, halfest du ihnen aus.

My God, my God,
why hast thou forsaken me?
I cry, but my help is far away.
O my God, I call you in the daytime,
but thou hearest not;
and in the night I am not silent.
But thou art holy,
O thou that inhabitest the praises of Israel.
Our fathers trusted in thee:
they trusted, and thou didst deliver them.

Zu dir schrien sie und wurden errettet;
sie hofften auf dich,
und wurden nicht zu Schanden.
Ich aber bin ein Wurm, und kein Mensch,
ein Spott der Leute und Verachtung des Volks.
Alle, die mich sehen, spotten meiner,
sperrn das Maul auf, und schütteln den Kopf:
Er klage es dem Herrn, der helfe ihm aus,
und errette ihn, hat er Lust zu ihm.

Ich bin ausgeschüttet wie Wasser,
alle meine Gebeine haben sich getrennt.
Mein Herz ist in meinem Leibe
wie zerschmolzenes Wachs.
Meine Kräfte sind vertrocknet wie eine Scherbe,
und meine Zunge klebt am Gaumen,
und du legst mich in des Todes Staub.
Denn Hunde haben mich umgeben,
und der Bösen Rotte hat sich um mich
gemacht; sie haben meine Hände und
Füße durchgraben.
Sie teilen meine Kleider unter sich,
und werfen das Los um mein Gewand.
Aber du, Herr, sei nicht ferne.
Meine Stärke, eile mir zu helfen.

They cried unto thee, and were delivered:
they trusted in thee,
and were not confounded.
But I am a worm, and not a man;
scorned by all, and despised by the people.
All they that see me, laugh me to scorn:
they hurl insults, they shake the head:
He trusted in the Lord, let the Lord rescue him,
let him deliver him, since he delights in him.

I am poured out like water,
and all my bones are out of joint.
My heart is like wax;
it is melted within me.
My strength is dried up like a potsherd;
and my tongue cleaveth to my jaws;
and thou hast brought me into the
dust of death.
For dogs have surrounded me,
the assembly of the wicked have encircled
me; they've pierced my hands and my feet.
They part my garments among them,
and cast lots upon my vesture.
But be not thou far from me, O Lord.
O my strength, haste thee to help me.

Errette meine Seele vom Schwert,
meine Einsame von den Hunden.
Hilf mir aus dem Rachen des Löwen,
und errette mich von den Einhörnern.
Ich will deinen Namen predigen
meinen Brüdern,
ich will dich in der Gemeinde rühmen.
Rühmet den Herrn, die ihr ihn fürchtet!
Es ehre ihn in aller Same Jacobs,
und vor ihm scheue sich aller Same Israels.
Denn er hat nicht verachtet noch
verschmäht das Elend des Armen,
und sein Antlitz nicht vor ihm verborgen,
und da er zu ihm schrie, hörte er es.

Dich will ich preisen in der großen Gemeinde;
ich will meine Gelübde bezahlen vor denen,
die ihn fürchten.
Die Elenden sollen essen,
dass sie satt werden;
und die nach dem Herrn fragen,
werden ihn preisen.
Euer Herz soll ewiglich leben.
Es werde gedacht aller Welt Ende,
dass sie sich zum Herrn bekehren,

Deliver my soul from the sword,
my precious life from the power of the dog.
Save me from the lion's mouth.
and save me from the unicorns.
I will declare thy name unto my brethren:
in the midst of the congregation
will I praise thee.
Ye that fear the Lord, praise him!
All ye the seed of Jacob, glorify him;
and fear him, all ye the seed of Israel.
For he hath not despised nor abhorred
the affliction of the afflicted,
neither hath he hid his face from him,
and when he cried unto him, he heard.

Thee I will praise in the great congregation:
I will pay my vows
before them that fear him.
The meek shall eat
and be satisfied:
they shall praise the Lord
that seek him.
Your heart shall live forever.
All the ends of the world shall remember
and turn unto the Lord,

und vor ihm anbeten alle Geschlechter
der Heiden.

Denn der Herr hat ein Reich,
und er herrscht unter den Heiden.

and all the kindreds of the nations
shall worship before thee.

For the Lord has a kingdom,
and he reigns over the heathen.

10

Psalm 100: Jauchzet dem Herrn, alle Welt

Jauchzet dem Herrn, alle Welt!
Dienet dem Herrn mit Freuden,
kommt vor sein Angesicht mit Frohlocken.

Shout for joy to the Lord, all the earth!
Worship the Lord with gladness;
come before him with joyful songs.

Erkenntet, dass der Herr Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.

Know that the Lord is God.
He made us all, not we ourselves,
to be his people, the sheep of his pasture.

Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben.
Danket ihm, lobet seinen Namen.

Enter ye into his gates with thanksgiving,
and into his courts with praise.
Give thanks to him and praise his name.

Denn der Herr ist freundlich
und seine Gnade währet ewig
und seine Wahrheit für und für.

For the Lord is kind,
and his grace and truth
endure in eternity, for ever and ever.

6 Sprüche, Op. 79, IFM 111

No. 1, Im Advent

Lasset uns frohlocken,
es nahet der Heiland,
den Gott uns verheissen.
Der Name des Herrn sei gelobet in Ewigkeit.
Halleluja!

11

During Advent

Let us rejoice
the savior draws near
that God has promised us.
The name of the Lord be praised forever.
Hallelujah!

12

No. 2, An Weihnachten

Frohlocket, ihr Völker auf Erden und preiset Gott!
Der Heiland ist erschienen, den der Herr verheißten.
Er hat seine Gerechtigkeit
der Welt offenbaret, Halleluja!
Frohlocket, ihr Völker auf Erden, Halleluja!

Rejoice, peoples of the earth, and praise God!
The Saviour has appeared, as the Lord promised.
He has revealed
His justice to the world, Hallelujah!
Rejoice, peoples of the earth, hallelujah!

13

No. 3, Am Neujahrstage

Herr Gott, du bist unser Zuflucht für und für.
Ehe denn die Berge worden,
und die Erde und die Welt erschaffen worden,
bist du Gott von Ewigkeit zu Ewigkeit.
Halleluja!

On New Year's Day

Lord, You are our refuge forever and ever.
Before the mountains
and the earth and the world were created,
you were and will be God forever and ever.
Hallelujah!

No. 4, In der Passionszeit

Herr, gedenke nicht unserer Übelthaten,
und erbarme dich unseres Elends.
Herr, der du unser Heiland bist, stehe uns bei,
erlöse uns und vergieb uns unsere Sünden
um der Herrlichkeit deines Namens willen.
Halleluja!

No. 5, Am Karfreitage

Um unsrer Sünden willen
hat sich Christus erniedriget,
und ist gehorsam geworden
bis zum Tode am Kreuze;
darum hat Gott ihn erhöht,
und ihm einen Namen gegeben,
der über alle Namen ist. Halleluja!

No. 6, Himmelfahrtstage

Erhaben, o Herr, über alles Lob,
über alle Herrlichkeit;
herrschest du von Ewigkeit zu Ewigkeit.
Halleluja!

14

During Lent

Lord, remember not our iniquities,
and have mercy on our misery.
Lord, our Saviour, help us
redeem us and forgive us our sins
for the glory of Your name.
Hallelujah!

15

On Good Friday

For the sake of our sins
Christ humiliated himself
and became obedient
until his death on the cross;
therefore God exalted him,
and gave him a name
that is above all names. Hallelujah!

16

On Ascension Day

O Lord, you rule sublime
for all eternity,
above all praise and majesty.
Hallelujah!

Josef Rheinberger

17

Abendlied (from *3 Geistliche Gesänge*)

Bleib bei uns, denn es will Abend werden,
und der Tag hat sich geneiget.

Evening Song

Abide with us, for evening shadows darken,
and the day will soon be over.



Sopranos

Elma Dekker
 Elise van Es
 Titia van Heyst
 Wendeline van Houten
 Charlotte Janssen
 Jolanda Janssen-Sengers
 Anitra Jellema
 Saejeong Kim
 Marielle Kirkels
 Esther Kouwenhoven
 Bauwien van der Meer
 Heleen Meijer
 Ingrid Nugteren
 Tanja Obalski
 Yun Park
 Judith Petra
 Maja Roodveldt
 Annette de Rozario
 Mar Codina
 Rachel Thompson
 Varvara Tishina
 Julia Westendorp

Altos

Femke de Boer
 Nicoline Bovens
 Elsbeth Gerritsen
 Marleene Goldstein
 José Kamminga
 Susanne Meessen
 Chantal Nijsingh
 Marie-Sande Papenmeyer
 Anjolet Rotteveel
 Guja Sandholt
 Janneke Vis
 Lisinka de Vries
 Franske van der Wiel
 Harda van Wageningen
 Roelien van Wageningen
 Els Woldberg
 Pierrette de Zwaan

Tenors

Emilio Aguilar
 Alan Belk
 André Cruz
 Dolf Drabbels
 Felipe Gallegos
 Ben Heijnen
 Mattijs Hoogendijk
 Gerben Houba
 Peter-Paul Houtmortels
 Matevž Kajdiž
 Carlos Negrín López
 Albert van Ommen
 Uroš Petrač
 Benedict Quirke
 Edward Ross
 Matthew Smith
 Georgi Sztojanov

Basses

Gert-Jan Alders
 Coert van den Berg
 Erks Jan Dekker
 Peter Duyster
 Joep van Geffen
 Geert van Hecke
 Andrew Hopper
 Itamar Lapid
 Daniël Hermán Mostert
 Gilad Nezer
 Ludovic Provost
 Mitchell Sandler
 Menno van Slooten
 Lars Terray
 Hans de Vries
 Robert van der Vinne
 Tiemo Wang

Soloists**Mendelssohn****Warum toben die Heiden***Choir 1:*

Elise van Es
 Franske van der Wiel
 Dolf Drabbels
 Daniël Hermán Mostert

Choir 2:

Anitra Jellema
 Chantal Nijsingh
 Emilio Aguilar
 Itamar Lapid

Mein Gott, warum hast**Du mich verlassen**

Elise van Es
 Franske van der Wiel
 Gerben Houba
 Emilio Aguilar
 Daniël Hermán Mostert
 Itamar Lapid

Jauchzet dem Herrn, alle Welt

Elise van Es
 Anitra Jellema
 Franske van der Wiel
 Chantal Nijsingh
 Dolf Drabbels
 Emilio Aguilar
 Daniël Hermán Mostert
 Itamar Lapid

Sechs Sprüche

Elise van Es
 Chantal Nijsingh
 Dolf Drabbels
 Itamar Lapid



Acknowledgements

PRODUCTION TEAM

Executive producers **Kate Rockett & Miljana Parcetic**

Recording producer & editing **Adrian Peacock**

Recording engineer **Tom Peeters** | Language coach **Norbert Meyn**

Liner notes **Katy Hamilton** | Cover design **Marjolein Coenrady**

Photography **Eduardus Lee**

Product management & design **Kasper van Kooten**

This album was recorded at the Muziekcentrum van de Omroep, Studio 1, Hilversum, The Netherlands in August 2022 (Rheinberger) and June 2023 (Mendelssohn).

Cover image painting: **Carl Philipp Fohr** (1795-1818), *Cascatelle di Tivoli (Waterfalls of Tivoli)*, 1816

PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Sean Hickey**

Head of Catalogue, Product & Curation **Kasper van Kooten**

Head of Marketing, PR & Sales **Silvia Pietrosanti**



Sit back and enjoy