



**CHANDOS**

# BRAHMS

EIN DEUTSCHES REQUIEM

Johanna Wallroth  
soprano

Brian Mulligan  
baritone

Bergen Philharmonic Orchestra and Choirs

Edward Gardner



Photograph now at the Gesellschaft der Musikfreunde, Vienna / AKG Images, London /  
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Johannes Brahms, left, with the German baritone Julius Christian Stockhausen, 1869

**Johannes Brahms** (1833 – 1897)

**Ein deutsches Requiem, Op. 45** (1861, 1865 – 66, and 1868)

(A German Requiem)

for two solo voices, choir, and orchestra (organ ad lib.)

based on words taken from Holy Scripture

- |   |     |  |       |
|---|-----|--|-------|
| 1 | I   | 'Selig sind, die da Leid tragen'. Ziemlich langsam und mit Ausdruck<br>for choir   | 10:41 |
| 2 | II  | 'Denn alles Fleisch, es ist wie Gras'. Langsam, marschmäßig –<br>'So seid nun geduldig, lieben Brüder'. Etwas bewegter –<br>'Denn alles Fleisch, es ist wie Gras'. Tempo I –<br>'Aber des Herrn Wort bleibet in Ewigkeit'. Un poco sostenuto –<br>'Die Erlöseten des Herrn werden wieder kommen'.<br>Allegro non troppo<br>for choir | 13:34 |
| 3 | III | 'Herr, lehre doch mich'. Andante moderato<br>for baritone and choir  | 9:08  |
| 4 | IV  | 'Wie lieblich sind deine Wohnungen'. Mäßig bewegt<br>for choir   | 5:28  |

5	V	'Ihr habt nun Traurigkeit'. Langsam for soprano and choir	6:47
6	VI	'Denn wir haben hie keine bleibende Stadt'. Andante – 'Denn es wird die Posaune schallen'. Vivace – 'Herr, du bist würdig zu nehmen Preis und Ehre und Kraft'. Allegro for baritone and choir	11:47
7	VII	'Selig sind die Toten'. Feierlich for choir	10:51
			<b>TT 68:20</b>

**Johanna Wallroth** soprano  
**Brian Mulligan** baritone  
**Bergen Philharmonic Choir**  
**Håkon Matti Skrede** chorus master  
**Edvard Grieg Kor**  
**Håkon Matti Skrede** chorus master  
**Choir of Collegium Musicum**  
**Håkon Matti Skrede** chorus master  
**Bergen Philharmonic Orchestra**  
**Melina Mandozzi** leader  
**Edward Gardner**



Edward Gardner

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Lars Svenkerud

Bergen Philharmonic Orchestra, in the foyer at Grieghallen, Bergen

## Brahms: Ein deutsches Requiem, Op. 45

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In April 1865, Johannes Brahms (1833 – 1897) sent from Vienna to his dear friend Clara Schumann a ‘choral movement... from a sort of German Requiem... in a cursory piano score’.<sup>1</sup> As a subsequent letter, of 24 April, proves, this was No. IV (‘Wie lieblich sind deine Wohnungen’), which Brahms described as ‘probably the weakest piece’, for which reason he asked Clara not to show it to their mutual friend Joachim.<sup>2</sup> The letter also reveals that Nos I and II (the origins of the latter reach back to an 1854 sonata in D minor for two pianos, eventually reworked as Piano Concerto No. 1) were at least begun by this time, as Brahms was able to quote the text of both movements and describe the key (F major) and scoring ‘without violins, but accompanied by harp and other beautiful things’<sup>3</sup> of the former,

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<sup>1</sup> Chorstück ... aus einer Art deutschem Requiem, ... in flüchtigem Klavierauszug

<sup>2</sup> daß Du Joachim nicht das Chorstück zeigst – überhaupt ist es bis jetzt das schwächste wohl in besagtem deutschem Requiem

<sup>3</sup> ohne Geigen, aber mit Harfe und andern Schönheiten begleitet

and the march character of the latter. Work on No. III took place in Karlsruhe in the early months of 1866, and after a period of intensive work over the summer, in Zürich, Nos VI and VII were completed such that after leaving for Baden-Baden, on 17 August, he was able to date the orchestral score ‘im Som[m]er 1866’. Clara’s Baden-Baden diary for the same month reveals that Brahms had played her there a number of ‘magnificent movements from a German Requiem’ which had delighted her with their ‘tender and again bold ideas’.<sup>4</sup>

In the letter of 24 April 1865 Brahms had confided to Clara that he had ‘high hopes for putting together a unity of sorts, and hope to retain courage and desire for once’.<sup>5</sup> What he had now arrived at was a six-movement work, a piano score of which existed by autumn 1866 (Clara received a copy as a Christmas present), and which was played by Max

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<sup>4</sup> Johannes hat mir einige prachtvolle Sätze aus einem deutschen Requiem von sich vorgespielt. ... es ist voll zarter und wieder kühner Gedanken

<sup>5</sup> Ich hoffe sehr, eine Art Ganzes zusammenzubringen, und wünsche Mut und Lust einmal zu behalten

Bruch and Ernst Rudorff at Clara's home in January 1867. A performance of the first three numbers was given at the end of that year, on 1 December, in the Großer Redoutensaal, in Vienna, while the entire work received its première, in Bremen Cathedral, on Good Friday (10 April) 1868 before an audience of some 2,500, Brahms conducting from his manuscript score with the distinguished baritone Julius Stockhausen as soloist.

What was yet missing from the definitive work was No. V. That this was at least already in Brahms's mind seems clear from a very positive review of the Bremen première, which states 'we hear that a seventh, central movement is yet in prospect';<sup>6</sup> and by 24 May 1868 Brahms could write to the publisher, Rieter-Biedermann, that 'a seventh movement has now come along, No[.] 5, Soprano solo with about sixteen bars of chorus'.<sup>7</sup> The addition of this number would, he hoped, 'make the work all the more a whole',<sup>8</sup> thereby harking back to the aspirations of April 1865. The première of the complete seven-movement *Requiem*, conducted by

Carl Reinecke and with the soloists Emilie Bellingrath-Wagner and Franz Krückl, took place in the Leipzig Gewandhaus on 18 February 1869.

'A sort of German Requiem': one hardly needs to labour the point that Brahms did not choose to set the Catholic *Missa pro defunctis*, but rather assembled his own texts from the Lutheran bible, of which he owned copies, heavily annotated, from 1832 / 33 and 1545, drawing on both the Old and New Testaments (the Psalms and Isaiah; the Gospels of Matthew and John, epistles of James, Peter, and Paul to the Corinthians and Hebrews, and Revelation) as well as the Apocrypha (Wisdom; Ecclesiasticus). Nor is this a requiem in the traditional sense of offering prayer for the deceased; Brahms's concern is much more with offering comfort to the bereaved, still on earth. As has often been pointed out, there is not a single mention of the name of Christ. This was raised with Brahms by the organist of Bremen Cathedral, Karl Martin Reinthaler, which led to the composer's well-known retort that

I would gladly omit even the word  
*German* and simply put *Human*,... On  
the other hand, however, I did accept  
many things because I am a musician,  
because I was making use of it, because I

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<sup>6</sup> ein siebenter Satz in der Mitte steht noch in Aussicht, wie wir hören

<sup>7</sup> Es ist nun eine 7. Nummer hinzugekommen, Nr[.] 5, Sopran-solo mit 16 Takt[en] Chore etwa'

<sup>8</sup> hoffentlich erst recht ein Ganzes aus dem Werk



cannot dispute or delete even any 'from henceforth' of my venerable poets.<sup>9</sup>

In fact, Brahms did make slight changes and additions to some of the biblical originals (for example, 'Denn alles Fleisch ist wie Gras' from 1 Peter becomes in Brahms's setting 'Denn alles Fleisch, es ist wie Gras'). But the broader point is that, as Michael Musgrave has observed, Brahms

chose his texts because they had special significance for him in the culture in which he lived and that culture was, in its orthodoxy, Christian. But this did not hold Brahms to dogmatic associations in their use. The association was not theological but cultural.

If, then, the work is straightforwardly neither a requiem nor 'German' (one thinks of Voltaire's quip about the Holy Roman Empire), one can at least point to compositional precedents in the Lutheran tradition of *Trauermusik*. Heinrich Schütz set the text 'Die mit Tränen säen' both in his *Psalmen Davids* (1619) and the *Geistliche*

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<sup>9</sup> Was den Text betrifft, will ich bekennen, daß ich recht gern auch das "Deutsch" fortließe und einfach den "Menschen" setzte, ... Hinwieder habe ich nun wohl manches genommen, weil ich Musiker bin, weil ich es gebrauchte, weil ich meinen ehrwürdigen Dichtern auch ein "von nun an" nicht abdisputieren oder streichen kann

*Chormusik* (1648), in which latter collection he also published a setting of 'Selig sind die Toten', which text is also combined with the German version of the Nunc Dimittis in his funeral music for Count Henry II of Reuss-Gera, the *Musikalische Exequien* (1635 or 1636). As for 'Wie lieblich sind deine Wohnungen', Schütz's setting of these words is found both in the *Psalmen Davids* and in the later *Symphoniae Sacrae* III / 4 (1650). Bach's *Actus Tragicus*, 'Gottes Zeit ist die allerbeste Zeit', BWV 106, borrows from Psalm 90, verse 12: 'Herr, lehre uns bedenken, daß wir sterben müssen', words which effectively paraphrase Psalm 39, verse 5: 'Herr, lehre doch mich, daß ein Ende mit mir haben muß', as intoned by the baritone soloist at the beginning of Brahms's No. III. However, the extent of the knowledge that Brahms possessed of these forebears at the time that he was composing his *Requiem* is uncertain; what is clear is that he had conducted the cantatas 'Christ lag in Todes Banden', BWV 4, in 1858 with the Detmold Singverein, and 'Ich hatte viel Bekümmernis', BWV 21, and 'Liebster Gott, wann werd' ich sterben?', BWV 8, in 1863 – 64 with the Wiener Singakademie; and he would have encountered Bach's setting of 'Selig sind die Toten' in the cantata 'O Ewigkeit, du Donnerwort', BWV 60,

which was published in 1863 in the ongoing Bach-Gesamtausgabe.

Among his own earlier compositions, one might look to the *Begräbnisgesang*, Op. 13 (1858), and the *Geistliches Lied*, Op. 30 (1856), as examples of funeral music that in some respects prefigure the *Requiem*, Op. 13 in particular being one of his earliest attempts at combining orchestra and chorus. And Brahms certainly knew Schumann's secular *Requiem für Mignon*, Op. 98b, setting texts by Goethe, as he conducted it, too, with the Wiener Singakademie in the 1863–64 season. What he did not know at the time of composing the *Requiem* was that Schumann had himself noted the idea of a 'Deutsches Requiem' in his *Projectenbuch*, though nothing came of it; although Schumann would indeed set the traditional Latin text in his *Requiem*, Op. 148 (1852), the 'German' work evidently involved texts by the poet Friedrich Rückert.

Mention of Schumann points to several frequently encountered claims that need to be taken with caution, if not outright scepticism. That the composition of *Ein deutsches Requiem* was directly inspired by the death of Schumann is untenable, although Brahms did in later life admit to Joachim that the character of the work was bound up with the

older composer. Likewise, that the death of Brahms's mother was the impetus cannot be sustained for the work as a whole: she died on 2 February 1865, too late to have influenced its conception. At most, the late addition of No. V, which contains a reference to a mother's comfort, might have been a response to this personal circumstance. Turning from questions of inspiration to compositional process, we find the conductor Siegfried Ochs claiming that Brahms had told him, late in life, that the melody of a 'well-known chorale'<sup>10</sup> underlay the second movement and the opening of the first. Ochs identified the chorale as 'Wer nur den lieben Gott läßt walten', and elsewhere claimed that Brahms had told him that this chorale was the basis of the entire work. Aside from the fact that Ochs's biographical claims are inconsistent, the musical evidence is hardly compelling, notwithstanding a genuine similarity between the first phrase of the chorale melody and that of Brahms's No. II.

Nonetheless, Ochs's belief in an overall coherence across the work chimes with the undisputed hopes on the part of Brahms to create 'a unity of sorts', and with his sense that with the addition of No. V the *Requiem* had

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<sup>10</sup> ein bekannter Choral

become 'a whole'. That wholeness is shored up especially by the key of F major which links the first and last movements, and also by the thematic and musical reminiscence allied to textual similarity (No. I: 'Selig sind, die da Leid tragen'; No. VII: 'Selig sind die Toten') whereby the end of the work connects back to the very opening (something not infrequently found in settings of the Latin Ordinary of the Mass – for example, Beethoven's Mass in C, Op. 86). The tonal sequence of the seven movements (F – B flat minor-major – D minor-major – E flat – G – C minor-major – F) is also smooth, the end of each movement linking straightforwardly to the opening of the next. The one juncture that strains this connectivity is between Nos III and IV: but this in a way merely aids the sense in which the central No. IV (though there is some evidence that at one stage Brahms considered switching this and No. V) stands apart from the flanking movements on either side in its vision of the life of heaven. Even so, Brahms acknowledged to Rieter-Biedermann in May 1868 that each of the movements could be performed independently, as has become particularly the case with No. IV: there can be few pieces of 'funeral' music that are as frequently heard at weddings as is 'Wie lieblich sind deine Wohnungen'.

'Because I am a musician'. Dedicated to no one, composed for no specific occasion, not unambiguously inspired by any particular individual: there is perhaps a further relevant context to consider in trying to come to terms with this 'German' work. Brahms harboured a love of and reverence for the musical tradition from which he sprang, which needs no emphasis – the 'antique' features of the score, such as modal writing (No. III) and grand concluding fugues (Nos III and V), pedal points, and much masterful counterpoint elsewhere, speak for themselves. The first collected edition of Bach's music, spearheaded by the Bach-Gesellschaft, had begun publication in 1851 and would continue beyond Brahms's lifetime; although he was largely uninvolved in this project, Brahms would later play a major role in the collected editions of Mozart, Chopin, Schubert, and of course Schumann. The opening chorus of the *Requiem* refers to the 'precious seed' that will in due course yield sheaves of wheat; in No. II we are told that 'the husbandman waiteth for the precious fruit of the earth'; and the concluding fugue of No. V celebrates the divine origin of all things, created for the creator's pleasure.

Such is the power of this C major ending (God's willing into existence of light in

Haydn's *Die Schöpfung* must surely have been in Brahms's ears) that No. VII seems almost like an afterthought; but here the focus turns back from divine to human creation. While mortal creators will perish, their works will endure, 'denn ihre Werke folgen ihnen nach'. In Munich on 21 June 1868, the première of Wagner's *Die Meistersinger von Nürnberg* would noisily and unambiguously trumpet the virtues of 'die heil'ge deutsche Kunst'; perhaps Brahms had something similar in mind, in Bremen, just a couple of months earlier, as he lay down his baton after the more peaceful conclusion of the work that perhaps more than any other would seal his own place in the great tradition.

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Since graduating from the Universität für Musik und darstellende Kunst Wien and, subsequently, Opernstudio der Wiener Staatsoper, the soprano **Johanna Wallroth** has swiftly built an impressive international career. She was formerly a student of dance at Kungliga Svenska balettskolan but came to international prominence in 2019 as First Prize winner at the renowned Mirjam Helin International Singing Competition, in Helsinki. She was awarded the prestigious

Birgit Nilsson Scholarship in 2021, and went on to represent Sweden in the 2023 Cardiff Singer of the World competition. In demand on the opera stage, in the concert hall, and as a recitalist, she has made acclaimed débuts at Glyndebourne Festival Opera, as Cleopatra (*Giulio Cesare*), conducted by Laurence Cummings, Wiener Staatsoper, as Barbarina (*Le nozze di Figaro*), under Philippe Jordan, and Opernhaus Zürich (a ballet production conceived around Monteverdi's madrigals). Following her highly praised Zerlina (*Don Giovanni*) with the Swedish Radio Symphony Orchestra under Daniel Harding, she became Artist in Residence at Swedish Radio for two seasons. Among her concert highlights are performances of Barber's *Knoxville: Summer of 1915* with Sakari Oramo and the Stockholm Philharmonic Orchestra, Mendelssohn's *A Midsummer Night's Dream* with Daniele Rustioni and Opéra national de Lyon, Mozart's Requiem with Barbara Hannigan and Orchestre philharmonique de Radio France, Schumann's *Das Paradies und die Peri* with Daniel Harding and the Czech Philharmonic Orchestra, and Mahler's Symphony No. 4 with Klaus Mäkelä and both the Orchestre de Paris and Oslo Philharmonic Orchestra. Celebrated as a *Lieder* singer, Johanna Wallroth has

performed with Magnus Svensson at the historic Birgit Nilsson Hall, in Båstad, Kristian Attila at the Savonlinna Opera Festival, and Malcolm Martineau at the Tivoli Festival, GöteborgsOperan, Helsinki Seriös, and Schubertfada, in Vilabertran.

The Irish-American **Brian Mulligan** is in high demand worldwide as a dramatic baritone, performing with many of the world's finest opera houses and orchestras. Recent seasons have featured him in important leading roles of both Italian and German repertoire. In the 2024 / 25 season, he made his role débuts as Alberich (*Das Rheingold*) in a new production at Opera national de Paris under Pablo Heras-Casado and as Wanderer (*Siegfried*) with the Hangzhou Philharmonic Orchestra. At Lyric Opera of Chicago he sang Don Pizarro (*Fidelio*). He also sang the Dutchman (*Der fliegende Holländer*) in concert performances at the Concertgebouw, Amsterdam, under Jaap van Sweden, a role that he will repeat with the Philharmonie Luxembourg in Luxembourg and Brussels. With the Philadelphia Orchestra under Yannick Nézet-Séguin he will sing Kurwenal (*Tristan und Isolde*), and he will also return to Teatro San Carlo di Napoli as Jochanaan

(*Salome*) under the conductor Dan Ettinger. He performs regularly at The Metropolitan Opera, New York, San Francisco Opera, Houston Grand Opera, Washington National Opera, and the opera houses of Amsterdam, Toulouse, Frankfurt, and Zurich, as well as at major festivals such as the Salzburger Festspiele, Wiener Festwochen, Saito Kinen Festival Matsumoto (now the Seiji Ozawa Matsumoto Festival), in Japan, and the Aspen Music Festival. His critically acclaimed début album includes two song cycles by Dominick Argento. His second album, *Old Fashioned*, consisting of American and British songs of the early twentieth century, was released in 2019. Early 2022 saw the release of his third solo record, titled *Alburnum*, presenting songs and cycles from the twenty-first century. Brian Mulligan participates in a performance of Mahler's Eighth Symphony with the Los Angeles Philharmonic conducted by Gustavo Dudamel, available on DVD.

Although formally founded in 1919, the **Bergen Philharmonic Choir** has roots going back to 1765 when the Music Society Harmonien was established for the purpose of organising orchestral concerts. The Choir flourished during the tenure of Edvard Grieg as Music Director, his choral works

still holding a special place in its repertoire. In the past decade, under its current director, Håkon Matti Skrede, it has reached a new summit of excellence, appearing regularly with the Bergen Philharmonic Orchestra in standard symphonic repertoire, from Mozart to Britten, while also championing more unusual repertoire and contemporary works. Highlights of its recent calendar include performances of Britten's *Peter Grimes* and *War Requiem*, Elgar's *The Dream of Gerontius*, Janáček's *Glagolitic Mass*, Arne Nordheim's *Wirklicher Wald*, Wagner's *Parsifal*, Berlioz's *Grande Messe des morts*, Delius's *A Mass of Life*, and Schoenberg's *Gurre-Lieder*, some of these in collaboration with other local choirs. Many discs have received excellent reviews both near and afar, the recording of the *Glagolitic Mass* even earning a Grammy nomination for Best Choral Performance. The Delius recording received the Norwegian Spellemannsprisen, and in 2021 the recording of *Peter Grimes* won *Gramophone* awards for Recording of the Year as well as Opera Recording of the Year.

Under Edward Gardner, its Chief Conductor, **Edvard Grieg Kor** is the leading professional choir of Western Norway, composed of eight permanent singers in the *a cappella* ensemble, Edvard Grieg Vokalensemble, together with

eight to twenty-four regular guest singers. In addition to maintaining a busy performing schedule as an accomplished chamber choir, EGK also serves as the professional core of the chorus of Bergen Nasjonale Opera and of the symphonic choir of the Bergen Philharmonic Orchestra. In recent years, it has achieved recognition both nationally and internationally through its performances with both the Opera and the Orchestra. It has won prestigious *Gramophone* awards, including Recording of the Year with the Bergen Philharmonic Orchestra. In 2023 it made its BBC Proms debut with the London Philharmonic Orchestra. Led by the two professional choirs Edvard Grieg Vokalensemble and Edvard Grieg Kor, Stiftelsen Edvard Grieg Korene (The Edvard Grieg Choral Foundation) is one of Norway's largest choral enterprises. The foundation operates seven children's choirs which total more than 200 singers aged six to twenty-six; these participate in weekly rehearsals and a full performance schedule throughout the school year, which gives young singers valuable opportunities to perform alongside professional singers, musicians, and conductors at the highest professional level.

One of the leading musical ensembles in Bergen and a central meeting ground



for professional and amateur musicians, **Collegium Musicum** was established by Professor Jan Christensen, in 1978, and consists of a choir and orchestra now totalling eighty members. Its repertoire primarily features the major classical choral works but also extends to romantic, modern, and contemporary music. The ensemble is devoted to renewing the tradition by promoting and commissioning new works, including two pieces by the Norwegian composers Knut Vaage and Torstein Aagaard-Nilsen, recorded and released on CD in 2017. The ensemble enjoys musical partnerships with a number of internationally high-profiled conductors and soloists, and has over the years had the pleasure of performing with conductors such as Nicholas Kraemer, Martin André, Edward Gardner, Sir Andrew Davis, and Andrew Litton, and with soloists such as Lise Davidsen, Bryn Terfel, Stuart Skelton, Latonia Moore, Bror Magnus Tødenes, and Eldbjørg and Ragnhild Hemsing. In cooperation with the Bergen Philharmonic Orchestra, it has participated in several acclaimed CD recordings of music by Leoš Janáček (Grammy nomination), Hector Berlioz, Sir Edward Elgar, and Benjamin Britten. The Choir of Collegium Musicum performed Benjamin Britten's opera *Peter*

*Grimes* with the Bergen Philharmonic Orchestra in much-acclaimed concert performances at the Bergen International Festival and Edinburgh International Festival, Operahuset, Oslo, and Royal Festival Hall, London. The subsequent recording of this work received the *Gramophone* awards in 2021 for Recording of the Year and Opera Recording of the Year. In 2024 the Choir's recording of *A Mass of Life* by Frederick Delius with the same Orchestra won the prestigious Norwegian Spellemannsprisen. Collegium Musicum has profiled its music internationally through tours and concerts in Poland, Iceland, and Italy.

**Håkon Matti Skrede** trained as a violinist and singer at Griegakademiet, in Bergen, Norway. As a singer he has appeared as a soloist in numerous sacred works and taken part in several operatic productions. As a chorister and student choirmaster of the Drakensberg Boys Choir, in South Africa, he decided to develop his skills as a choral conductor. He founded the Edvard Grieg Kor in 2002, Edvard Grieg Guttekor in 2008, Edvard Grieg Jentekor in 2010, and Edvard Grieg Ungdomskor in 2013. He is currently chorus master for Bergen Nasjonale Opera and the Bergen Philharmonic Orchestra,

and conductor of Collegium Musicum. He has conducted a number of operas with children and young performers, as well as many large-scale sacred works for chorus and orchestra. In 2017 Håkon Matti Skrede received a Grammy nomination for Best Choral Performance for the recording of Janáček's *Glagolitic Mass*, with the Bergen Philharmonic Orchestra and choirs. The same year Bergen Council awarded him its cultural prize, and in 2018 he received the prize Alle kan synge for his work with children.

One of the world's oldest orchestras, the **Bergen Philharmonic Orchestra**, a Norwegian National Orchestra, dates back to 1765. Edvard Grieg had a close relationship with the Orchestra, serving as its artistic director from 1880 to 1882. Edward Gardner was Chief Conductor from 2015 to August 2024 and is now Honorary Conductor. He has taken the Orchestra on multiple international tours. These have included appearances at the Concertgebouw, in Amsterdam, Elbphilharmonie, in Hamburg, Konzerthaus Berlin, Edinburgh International Festival, Southbank Centre, and BBC Proms. Previous international tours have included performances at the Wiener Musikverein and Konzerthaus, Carnegie Hall, in New York,

and Philharmonie Berlin. Sir Mark Elder is the Orchestra's Principal Guest Conductor, and Jan Willem de Vriend holds the position of Artistic Partner.

In 2015 the Orchestra established its free streaming platform, Bergenphilive, which offers a great and extensive selection of live streams and works. The Bergen Philharmonic Youth Orchestra was established the same year.

The Orchestra has an active recording schedule, at the moment releasing four CDs every year. Critics worldwide applaud its energetic playing style and full-bodied string sound. Recording projects include Messiaen's *Turangalila-Symphonie*, ballets by Stravinsky, the symphonies, ballet suites, and concertos by Prokofiev, and the complete orchestral music of Edvard Grieg. Enjoying long-standing artistic partnerships with some of the finest musicians in the world, the Orchestra has recorded with Leif Ove Andsnes, Jean-Efflam Bavouzet, James Ehnes, Mari Eriksmoen, Gerald Finley, Alban Gerhardt, Vadim Gluzman, Stephen Hough, Sara Jakubiak, Freddy Kempf, Truls Mørk, Steven Osborne, Lawrence Power, and Stuart Skelton, among others.

The Orchestra has recorded Tchaikovsky's ballets and critically acclaimed series of works

by Johan Halvorsen and Johan Svendsen with Neeme Järvi, orchestral works by Rimsky-Korsakov with Dmitri Kitayenko, and music by Berlioz, Delius, Elgar, Sibelius, and Vaughan Williams with Sir Andrew Davis.

The first collaboration on disc between Edward Gardner and the Orchestra was a recording of orchestral realisations by Luciano Berio. Among subsequent recordings with Edward Gardner are a critically acclaimed series devoted to orchestral works by Janáček, including a Grammy-nominated recording of his *Glagolitic Mass*, Schoenberg's *Gurre-Lieder*, orchestral songs by Sibelius with Gerald Finley as soloist, a disc of orchestral works by Bartók, the Piano Concerto and incidental music from *Peer Gynt* by Grieg, the *Grande Messe des morts* by Berlioz, Bartók's *Bluebeard's Castle* with John Relyea and Michelle DeYoung, Brahms's Symphonies Nos 1 and 3, Schoenberg's *Pelleas und Melisande* and *Erwartung* with Sara Jakubiak, Britten's *Peter Grimes* with, among others, Stuart Skelton and Erin Wall, tone poems and other works by Sibelius with Lise Davidsen, orchestral songs by Britten and Canteloube with Mari Eriksmoen, and MANMADE with the saxophonist Marius Neset. The latest releases on Chandos are discs in an ongoing series of recordings

of works by Carl Nielsen that include his Violin Concerto with James Ehnes and his Flute Concerto with Adam Walker. The Bergen Philharmonic Orchestra received a nomination for Orchestra of the Year at the *Gramophone* Awards 2020. In 2021, *Peter Grimes* won the Orchestra two *Gramophone* Classical Music Awards: Opera Recording of the Year and Recording of the Year. [www.harmonien.no](http://www.harmonien.no) / [www.bergenphilive.no](http://www.bergenphilive.no)

**Edward Gardner** OBE is Principal Conductor of the London Philharmonic Orchestra and Music Director of Den Norske Opera & Ballett. He additionally serves as Honorary Conductor of the Bergen Philharmonic Orchestra, following his tenure as Chief Conductor. In demand as a guest conductor, he has most recently worked with the Cleveland Orchestra, Chicago Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Rundfunk-Sinfonieorchester Berlin, Wiener Symphoniker, and Staatskapelle Berlin. He has also enjoyed return engagements with the Gewandhausorchester Leipzig, Montreal Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Philharmonia

Orchestra, and Orchestra del Teatro alla Scala di Milano. He has continued his longstanding collaborations with the City of Birmingham Symphony Orchestra, where he was Principal Guest Conductor from 2010 to 2016, and BBC Symphony Orchestra, whom he has conducted at both the First and the Last Night of the BBC Proms.

Music Director of English National Opera for eight years (2007 – 15), Edward Gardner built a strong relationship with The Metropolitan Opera, New York, where he has conducted productions of *La Damnation de Faust*, *Carmen*, *Don Giovanni*, *Der Rosenkavalier*, and *Werther*. In London he has made appearances at The Royal Opera, Covent Garden, in 2019, in a new production of *Kát'a Kabanová*, and in the following season conducted *Werther*. In the 2024 / 25 season, he will conduct the world première of Mark-Anthony Turnage's *Festen*. During the 2021 / 22 season, he made his début with Bayerische Staatsoper, in a new production of *Peter Grimes*, and returned in the 2022 / 23

season at short notice to conduct Verdi's *Otello*. Elsewhere, he has conducted at Teatro alla Scala, Lyric Opera of Chicago, Glyndebourne Festival Opera, and Opéra national de Paris. A passionate supporter of young talent, he founded the Hallé Youth Orchestra, in 2002, and regularly conducts the National Youth Orchestra of Great Britain. He has a close relationship with The Juilliard School, and with the Royal Academy of Music which appointed him its inaugural Sir Charles Mackerras Conducting Chair in 2014.

Born in Gloucester, in 1974, Edward Gardner was educated at Cambridge and the Royal Academy of Music. He went on to become Assistant Conductor of The Hallé and Music Director of Glyndebourne Touring Opera. Among many accolades, he was named Conductor of the Year by the Royal Philharmonic Society in 2008, won an Olivier Award for Outstanding Achievement in Opera in 2009, and received an OBE for Services to Music in the Queen's Birthday Honours in 2012.



Håkon Matti Skrede



Johanna Wallroth





Brian Mulligan

### Ein deutsches Requiem

I

**Chor**

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

Matthäus 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.

Psalter 126:5, 6

Selig sind, die da Leid tragen ...

II

**Chor**

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 Petrus 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,

### A German Requiem

I

**Choir**

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

Matthew 5: 4

They that sow in tears  
shall reap in joy.  
He that goeth forth and weepeth,  
bearing precious seed,  
shall doubtless come again with rejoicing,  
bringing his sheaves with him.

Psalms 126: 5, 6

Blessed are they that mourn...

II

**Choir**

For all flesh is as grass  
and all the glory of man  
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,

bis er empfahe  
den Morgenregen  
und Abendregen.

Jakobus 5.7

Denn alles Fleisch, es ist wie Gras ...

Aber des Herrn Wort  
bleibet in Ewigkeit.

1 Petrus 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.

Jesaja 35.10

### III

#### Bariton und Chor

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 Handbreit vor dir,  
und mein Leben ist wie nichts vor dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.

until he receive  
the early  
and latter rain.

James 5: 7

For all flesh is as grass...

But the word of the Lord  
endureth for ever.

1 Peter 1: 25

And the ransomed of the Lord  
shall return  
and come to Zion with songs;  
and everlasting joy shall be upon their heads,  
they shall obtain gladness and joy,  
sorrow and sighing shall flee away.

Isaiah 35: 10

### III

#### Baritone and Choir

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.

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.

Psalter 39.5 – 8

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

Weisheit 3.1

**IV**

**Chor**

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.

Psalter 84.2, 3, 5

**V**

**Sopran und Chor**

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

Johannes 16.22

Surely every man walketh in a vain shew:  
surely they are disquieted in vain:  
he heapeth up riches and knoweth not  
who shall gather them.  
And now, Lord, what wait I for?  
My hope is in thee.

Psalm 39: 4 – 7

The souls of the righteous are in the hand of God,  
there shall no torment touch them.

Wisdom of Solomon 3: 1

**IV**

**Choir**

How amiable are thy tabernacles,  
O Lord of hosts!  
My soul longeth, yea 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.

Psalm 84: 1, 2, 4

**V**

**Soprano and Choir**

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

Ich will euch trösten,  
wie einen seine Mutter tröstet.

Jesaja 66.13

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

Sirach (Ecclesiasticus) 51.27

Ich will euch trösten ...

Ihr habt nun Traurigkeit ...

**VI**

**Bariton und Chor**

Denn wir haben hier keine bleibende Stadt,  
sondern die zukünftige suchen wir.

Hebräer 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.

As one whom his mother comforteth  
so will I comfort you.

Isaiah 66: 13

Behold with your eyes,  
how that I have had  
but little labour  
and have gotten unto me much rest.

Ecclesiasticus 51: 27

As one whom his mother comforteth...

Ye now therefore have sorrow...

**VI**

**Baritone and Choir**

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 be changed.

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, 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

**VII**  
**Chor**  
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

Die Bibel nach der Übersetzung Martin Luthers

Then shall be brought to pass  
the saying that is written:  
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.

Revelation 4: 11

**VII**  
**Choir**  
Blessed are the dead, which die in the Lord  
from henceforth:  
yea, saith the Spirit,  
that they may rest from their labours;  
for their works do follow them.

Revelation 14: 13

Authorised Version of the Bible (King James, 1611)



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# JOHANNES BRAHMS (1833–1897)

## 1-7 **EIN DEUTSCHES REQUIEM, OP. 45**

(1861, 1865–66, and 1868)

(A German Requiem)

for two solo voices, choir, and orchestra (organ ad lib.)  
based on words taken from Holy Scripture

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Bergen Philharmonic Choir  
Håkon Matti Skrede chorus master  
Edvard Grieg Kor  
Håkon Matti Skrede chorus master  
Choir of Collegium Musicum  
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