



BENJAMIN BRITTEN
War Requiem

**Netherlands Radio
Philharmonic Orchestra,
Netherlands Radio Choir
& Netherlands Children's Choir**

Jaap van Zweden
Reinbert de Leeuw

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War Requiem

Netherlands Radio

Philharmonic Orchestra,

Netherlands Radio Choir

& Netherlands Children's Choir

Jaap van Zweden

Reinbert de Leeuw

Conductor Netherlands Radio Choir: **Celso Antunes**

Conductor Netherlands Children's Choir: **Wilma ten Wolde**

Evelina Dobracheva soprano

Anthony Dean Griffey tenor

Mark Stone baritone

BENJAMIN BRITTEN (1913-1976)
War Requiem op. 66 (1962)

CD1

- | | | |
|-----|--|--------------|
| [1] | Requiem aeternam (Introitus and Kyrie) | 9:47 |
| [2] | Dies irae | 27:05 |
| [3] | Offertorium | 10:06 |

total time 47:00

CD2

- | | | |
|-----|-----------|--------------|
| [1] | Sanctus | 9:54 |
| [2] | Agnus Dei | 3:20 |
| [3] | Libera me | 22:28 |

total time 35:44

Live recording from TROS Muzikale Meesterwerken / De Vrijdag van Vredenburg
Friday 28 May 2010, Vredenburg Leidsche Rijn, Utrecht

Boosey & Hawkes, Londen/ Albersen Verhuur B.V., 's-Gravenhage.

NETHERLANDS RADIO PHILHARMONIC ORCHESTRA

CHIEF CONDUCTOR

Jaap van Zweden

1ST VIOLIN

Joris van Rijn

Semjon Meerson

Fred Gaasterland

Roswitha Devrient

Alberto Johnson

Natalia Gabunia

Mariska Godwaldt

Masha Iakovleva

Karina Korevaar

Anna Korpalska

Pamela Kubik

Theo Ploeger

Pieter Vel

Ruud Wagemakers

Peter Weimar

2ND VIOLIN

Casper Bleumers

Andrea van Harmelen

Sarah Loerkens

Jill Bernstein

Michiel Eekhof

Robbert Honorits

Esther Kövy

Guido Muller

Renate van Riel

Nienke Teuben

Alexander van den Tol

Matthijs Berger

VIOLA

Frank Brakkee

Arjan Wildschut

Martina Forni

Marije Helder

Annemijn den Herder

Ben Joles

Annemarie

Konijnenburg

Erik Krosenbrink

Petr Muratov

Ewa Wagner

CELLO

Arturo Muruzabal

Wim Hülsmann

Harm Bakker

Crit Coenegracht

Anneke Janssen

Eveline Kraayenhof

Ansfried Plat

Arjen Uittenbogaard

DOUBLE BASS

Stephan Wienjus

Walter van Egeraat

Annika Hope

Erik Olsmán

Guus Grentzius

Peter Baas

FLUTE

Carla Meijers

Janneke Groesz

PICCOLO

Maike Grobbenhaar

OBOE

Maarten Dekkers

Yvonne Wolters

ENGLISH HORN

Gerard van Andel

CLARINET

Frank van den Brink

Jasper Grijpink

E-FLATT CLARINET

Diede Brantjes

BASSOON

Johan Steinmann

Birgit Strahl

DOUBLE BASSOON

Desirée van Vliet

HORN

Annelies van Nuffelen

Toine Martens

Frédéric Franssen

Anneke Vreugdenhil

Peter Janosi

Eric Borninkhof

TRUMPET

Hessel Buma

Raymond Rook

Hans Verheij

Raymond Vievermans

TROMBONE

Jaume Gavilan Agullo

Pete Saunders

BASS TROMBONE

Brandt Attema

TUBA

Bernard Beniers

TIMPANI

Bas Voorter

PERCUSSION

Hans Zonderop

Henk de Vlieger

Esther Doornink

Harry van Meurs

Arjan Roos

PIANO

Gerrit Hommerson

ORGAN

Richard Ram

CHAMBER ORCHESTRA

CONDUCTOR

Reinbert de Leeuw

1ST VIOLIN

Sacha Baev

2ND VIOLIN

Eveline Trap

VIOLA

Huub Beckers

CELLO

Anton Istomin

DOUBLE BASS

Wilmar de Visser

HARP

Ellen Versneij

FLUTE

Barbara Deleu

OBOE

Hans Wolters

CLARINET

Arjan Woudenberg

BASSOON

Jos Lammers

HORN

Petra Botma

TIMPANI

Paul Jussen

PERCUSSION

Teun van Nieuwburg

NETHERLANDS RADIO CHOIR

CHIEF CONDUCTOR

Celso Antunes

SOPRANOS

Esther Adelaar

Esther Beima

Reina Boelens

Annelie Brinkhof

Mar Codina

Elma van den Dool

Loes Groot Antink

Anitra Jellema

Margo van Laack

Marianne van Laarhoven

Simone Manders

Judith Petra

Margo Post

Linda Rands

Maja Roodveldt

Annette de Rozario

Jolanda Sengers

Henda Strydom

Murni Suwetja

Helen Thomson
Dorien Verheijden
Yuko Yagishita

ALTOS

Yvonne Benschop
Femke de Boer
Nicoline Bovens
Daniëlla Buijck
Ans van Dam
Marjan van Eldik
Kazue Goto
Madeleen IJsselmuiden
José Kamminga
Anneke Leenman
Els Liebregt
Susanne Meessen
Netty Otter
Corrie Pronk
Dirtzen Rinkleff
Anjolet Rotteveel
Ingrid van der Ven
Lisinka de Vries
Harda van Wageningen
Anke Zuithoff
Pierrette de Zwaan

TENORS
Ambrož Bajec-Lapajne
Alan Belk
Ross Buddie
Kevin Doss
Eyjólfur Eyjólfsson
Boguslaw Fiksinski
Michiel ten Houte de
Lange
Peter-Paul Houtmortels
Ioan Micu
Matthew Minter
Eric Reddet
Geraint Roberts
Anthony Robins
Jaap Smit
Matthew Smith
Henk Vels
John Vredeveltdt
Deniz Yilmaz
Richard Zook

BASSES

Joep Bröcheler
Peter Duyster
Johan Feyen

Joep van Geffen
Geert van Hecke
Henk van Heijnsbergen
Pieter Hendriks
Daniël-Otto Hermán
Mostert
Palle Fuhr Jørgensen
Itamar Lapid
Ludovic Provost
Mitchell Sandler
Menno van Slooten
Lars Terray
Ernst Vermeulen
Hans de Vries
Nanco de Vries
Bastiaan Witsenburg
Jan van Zelm

Trainee choir

SOPRANO

Sarah Brouwers
Gerdine Tuinstra
Caroline Mahot

ALTO

Pauline van Eijk

TENOR

Ronald Verbunt

BASS

Tim Maas

Nicolas Clemens

NETHERLANDS CHILDREN'S CHOIR

CHIEF CONDUCTOR

Wilma ten Wolde

Anne van Amerongen

Julia Andriessen

Catelijn van Berkel

Maäyan Daniël

Daniël van der Does

Julia Frieling

Romy Gansevoort

Hadewych van Gent

Marsha Haneveld

Mare Hokken

Lucie Horsch

Tobias Hulsker

Hugo Kampschreur

Marjolijn Katerberg

Sarai Keestra

Alissa Kerklingsh

Dzifa Kusenuh

Violet Mank

Berend Michielsen

Meia Oei

Eva Oosterveld

Shanna Peetoom

Siri Qvist

Josja de Ridder

Nine Roest

Abigaël van Rooijen

Fee de Ruiter

Tal Shasha

Irene Spoelman

Inge Stok

Ida Vis

Machteld Vossen

Mazarine Wensvoort

Lauren Wessel

Francesca Wiersma

Bernet Wilms

Maria ten Wolde

Marthe Wouters

Hilde van Zandbergen

Britten - War Requiem

During the late 14th and early 15th centuries, a church dedicated to the Archangel Michael was erected in Coventry. In 1918, it was designated a cathedral. The cathedral was almost entirely destroyed during a German air raid in 1940, with only the outer walls, bell tower and tomb of the first bishop remaining intact. These were preserved as a memorial. In the 1950s, the decision was made to incorporate the ruins in a new building. The first stone was laid by Queen Elizabeth II in 1956 and the new cathedral opened on May 25, 1962. Five days later, it was musically inaugurated with Benjamin Britten's *War Requiem*, in a performance broadcast live by the BBC.

At the time, Britten was probably the only British composer able to strike a collective chord with his countrymen – even though in his operas, he always sided with eccentrics and outcasts. As a pacifist and homosexual, he had been personally familiar with the conflict between the individual and

establishment since the 1930s. Yet Britten was not a political activist, for he was decidedly a member of a generation that held its peace when confronted with the dark aspects of community, family or the military. Artistically, however, Britten was an activist, as witness his antithetical heroes: Peter Grimes, Albert Herring, Billy Budd and Owen Wingrave. At times, his political message was so encoded that it seemed like a message in a bottle for a better future.

Britten's political consciousness embedded a number of these hidden messages in the *War Requiem* in a way that only like minds would recognize themselves as being addressed. Take for instance the soloists he had in mind for the premiere of the *War Requiem*. To the soprano Galina Vishnevskaya, he confided that he wanted to bring together three soloists here as representatives of the countries that had suffered most in the war. Britten was thinking of an Englishman (the tenor Peter Pears), a German (the baritone

Dietrich Fischer-Dieskau) and a Russian (Vishnevskaya). The soloist group in no way reflected the Allied forces. On the contrary, they were former enemies that came to stand before an imaginary reconciliation committee. Take for instance the last movement, *Libera me*, in which a fallen British soldier talks with a German soldier he has killed. Such understanding between enemies was bound to lead to problems. The Soviet authorities thought it was inappropriate for Vishnevskaya to perform under such circumstances with a German and an Englishman. The combination of "Cathedral' & Reconciliation with W. Germany" (as Britten called it) went too far. A replacement had to be found, and Heather Harper had but 10 days to learn the part.

Britten also had more strategies to carry his anti-war message. He largely followed the traditional Latin texts of the Roman Catholic Mass for the dead: I. *Requiem aeternam*, II. the long *Dies irae* (a realistic

portrayal of the Apocalypse that incorporates prayers) such as *Recordare Jesu pie* and the *Lacrimosa*, III. *Offertorium*, IV. *Sanctus*, V. *Agnus Dei* and VI. *Libera me*. Periodically alternating with the religious texts is war poetry by Wilfred Owen, an English soldier who died on the battlefield shortly before the end of World War I. Unforgettable photographs of Owen have survived. In them, the young officer has the expression of someone who does not know what is worse: the horror of the grenades, the poisonous gas and the trenches, or the tortured lives of the shell-shocked patients in the English hospitals. While Britten was working on the piece, he often looked at one such photograph: "I am delighted to have it," the composer said. "I am so involved with him at the moment, and I wanted to see what he looked like. I might have guessed; it's just what I expected, really."

In the *War Requiem*, the Latin texts and Owen's poetic imagery flow repeatedly

into each other. In the beginning, the death bells toll. (Note the interval on which the choir recites the text *Requiem aeternam* – the traditional perfect fifth makes way for the unstable tritone.) The tenor answers the tolling bells, singing Owen’s *Anthem for Doomed Youth*: “What passing-bells for these who die as cattle?” The *Dies irae* opens impressively with the stereophonic fanfares of Judgment Day. Echoes of the fanfares are heard as the baritone sings of melancholy bugles in the evening. (“Bugles sang, sadd’ning the evening air.”) A gripping moment in the *Offertorium* comes with the insertion of Owen’s “The Parable of the Old Man and the Young”, which alludes to the story of Abraham, who believes he must sacrifice his son Isaac. Britten had used this biblical story ten years previously in his second Canticle. There, he followed the devout retelling of tale in the Chester Miracle Play: “Abraham, my servant dear, lay not thy sword in no manner on Isaac, thy dear darling.” In Owen’s poem, the story takes a

horrible turn at this point: “But the old man ... slew his son, and half the seed of Europe, one by one.”

The alternation of Latin and English also points to another aspect of the *War Requiem*: the division of the musical resources in various instrumental and vocal groups. The choir and symphony orchestra take the central place: they celebrate the Mass in Latin. Among them, Britten counted the soprano, because Vishnevskaya, the soloist he had in mind, could not sing in English. In the foreground, the tenor and baritone interpret their roles as soldiers, supported by a chamber orchestra. Above all of this sounds the naïve innocence of the boys choir and organ.

In that naïve innocence, however, there were other qualities that the parents of the children may not always have found equally comforting. Britten’s comments during the rehearsals for the Decca recording –

secretly recorded by the producer – are a revelation in that regard. “Imagine, chaps, that you are in heaven!” he tells the boys at one point. Elsewhere, he teases them, saying “Your throats will be cut” and “Don’t make it too beautiful – it is modern music, after all.” This teasing brings to mind another distressing children’s piece, the *Children’s Crusade* of 1969, after a ballad by Bertolt Brecht. One participant at the time, Leila Unia, 11, described the piece as follows: “It’s about these children who crusade around Poland [after the German invasion]. They take a dog, to eat it, and at the end the dog starves and doesn’t recover: it’s really funny.” Britten had a special relationship with children. During a performance in Vienna, the Vienna Boys Choir was so beguiled by his casual manner that they begged him to write an opera for them – they had become so tired of Mozart’s *Bastien und Bastienne*.

In addition to all of the thrilling moments, the *War Requiem* also has moments of

pure musical beauty. Think, for example, of the shimmering brass in which Britten immerses the “Recordare Jesu pie” (part of the *Dies irae*). Lovely, too, is the cradling nature of the “Lacrimosa” (also from the *Dies irae*), as though the terrifying rhythms of the Apocalypse were caught in slow motion and made harmless. In the *Sanctus*, the world of the gamelan – which Britten had come to know during a visit to Bali – suddenly breaks in. The organ accompaniment of the boys choir also reveals the influence of Eastern music. We hear there the clusters of the Japanese mouth organ, the *sho*, which Britten had also used in the *Church Parables*.

The short *Agnus Dei* is breathtakingly poignant. The Latin text is interwoven with Owen’s poem “At a Calvary near the Ancre”. “Calvary” is an allusion to the place of Jesus’ crucifixion, and “Ancre” a reference to a small French river that was the scene of a battle in 1916. The soldiers condemned to die take the place here of Jesus’ frightened

disciples. The final line voices both Owen's heroic contempt for death and British pacifism: "But they who love the greater love lay down their life; they do not hate." And the last line of the *Agnus Dei* is, by way of exception, recited here not by the choir, but the tenor: "Dona nobis pacem". Give us peace ...

Hans Jacobi

Netherlands Radio Philharmonic Orchestra

Since its establishment in 1945 the Netherlands Radio Philharmonic Orchestra (NRPO) has been led by the chief conductors Albert van Raalte, Paul van Kempen, Bernard Haitink, Jean Fournet, Willem van Otterloo, Hans Vonk, Sergiu Comissiona and Edo de Waart. Its current chief conductor Jaap van Zweden will continue until August 2012. He will be succeeded by Markus Stenz. As off the 2011-2012 season the American conductor James Gaffigan is principal guest conductor.

The NRPO worked with the world's foremost guest conductors, including Leopold Stokowski, Kirill Kondrashin, Antal Doráti, Riccardo Muti, Kurt Masur, Mariss Jansons, Michael Tilson Thomas, Gennady Rozhdestvensky and Valery Gergiev.

The NRPO played first performances of works by among others Messiaen, Berio, Boulez, Henze, Carter, Adams, Birtwistle, Adès, Janáček, De Raaff, Oestvolskaja and Rijnvos.

As one of the flagship orchestras for the Dutch Broadcasting Authority, the Netherlands Radio Philharmonic occupies a prominent place in series at the Amsterdam Concertgebouw and Vredenburg Utrecht. A leading light on the Dutch musical firmament, the NRPO guarantees high quality performance and adventurous symphonic programming, including concertante opera performances, world premieres and Dutch premieres.

Besides giving concerts in the concert series of the Netherlands public broadcasting service, the NRPO cultivates activities that boost the orchestra's international reputation. The orchestra appeared at festivals in Edinburgh, Brussels and Strasbourg, as well as at Singapore's Sun Festival. Recently the orchestra undertook tours to Great Britain, Germany and Austria and performed in the BBC Proms.

Wagner's operas *Lohengrin*, *Die Meistersinger von Nürnberg* and *Parsifal* performed by the Netherlands Radio Philharmonic Orchestra, the Netherlands Radio Choir and vocal soloists under the direction of Jaap van Zweden, were recorded for QuattroLive and Challenge Records and met internationally with great critical acclaim.

The orchestra's impressive discography includes legendary recordings under the direction of Leopold Stokowski, Antal Doráti, Jean Fournet and Edo de Waart.

The orchestra has garnered many prizes for releases of compositions by contemporary composers, including Jonathan Harvey, Klas Torstensson and Jan van Vlijmen. Ongoing recording projects include a Bruckner cycle under the direction of Jaap van Zweden and Shostakovich symphonies led by the British conductor Mark Wigglesworth.

Jaap van Zweden

Jaap van Zweden was appointed Chief Conductor of the Netherlands Radio Philharmonic Orchestra in 2005. In August 2012 he will be succeeded by Markus Stenz.

Jaap van Zweden was born in 1960 in Amsterdam. He studied violin with Davina van Wely at the Amsterdam Conservatory and with Dorothy DeLay at the Juilliard School in New York. He began his musical career as youngest concertmaster ever of the Royal Concertgebouw Orchestra. As concertmaster and soloist he performed under such conductors as Haitink, Doráti,

Kondrashin, Bernstein, Giulini, Solti and Chailly. Jaap van Zweden started his conducting career in 1995. From 1996 to 2000, he held the position of Chief Conductor of the Netherlands Symphony Orchestra in Enschede with whom he made his Carnegie Hall debut. From 2000 to 2005, he was Chief Conductor of The Hague Philharmonic (Residentie Orkest). Projects with this orchestra have included tours to Japan and Brazil, and the recording of the complete Beethoven symphony cycle. Besides his appointment at the Netherlands Radio Philharmonic Orchestra he started as Music Director of the Dallas Symphony Orchestra and Principal Conductor of the Royal Flemish Philharmonic Orchestra in the 2008-09 season.

Apart from an extensive symphonic repertoire, opera also plays an important part in Jaap van Zweden's career. During recent seasons, he has conducted *Fidelio* and *La Traviata* with the Nationale Reisopera in Holland and Samuel Barber's *Vanessa*

in a concert performance at the Concertgebouw with the Netherlands Radio Philharmonic. He made his debut with the Netherlands Opera conducting Puccini's *Madama Butterfly*. With the Netherlands Radio Philharmonic and the Netherlands Radio Choir he gave highly acclaimed concert performances of Wagner's *Lohengrin*, *Die Meistersinger von Nürnberg* and *Parsifal* in the Concertgebouw (Amsterdam).

In recent seasons, Jaap van Zweden has worked with orchestras such as the Gothenburg Symphony, WDR Cologne Symphony Orchestra, Orchestre National de France, Munich Philharmonic, Oslo Philharmonic and the Royal Concertgebouw Orchestra. Highlights from last seasons included working with the Hong Kong Philharmonic and Chicago Philharmonic Orchestra. He made debuts with the London Philharmonic, Czech Philharmonic and Philadelphia Orchestra and return visits to the Royal Concertgebouw Orchestra and Danish Radio Symphony.

Reinbert de Leeuw

Reinbert de Leeuw has been the permanent conductor of the Schönberg Ensemble, now known as Askō|Schönberg, since its founding in 1974. He conducts a large number of other ensembles and symphony orchestras in the Netherlands and abroad, including the Royal Concertgebouw Orchestra and the Rotterdam Philharmonic Orchestra. In the 1995/96 season the Concertgebouw devoted its *Carte Blanche* series entirely to him. He has conducted a variety of productions by De Nederlandse Opera and the Nationale Reisopera.

Productions he was in charge of include Stravinsky's *The Rake's Progress*, Andriessen's *Rosa*, a *Horse Drama*, *Writing to Vermeer* and *La Commedia*, Ligeti's *Le Grand Macabre* and Vivier's *Rêves d'un Marco Polo*. For three seasons, Reinbert de Leeuw acted as artistic adviser to the Sydney Symphony Orchestra for its series on modern and contemporary music. In 1992 he was artistic director of

the Aldeburgh Festival and from 1994 to 1998 of the Tanglewood Festival for contemporary music in the United States. He has received a number of prizes and awards for his pioneering work. In 1994 he was awarded an honorary doctorate from Utrecht University and in August 2004 he was appointed a professor at Leiden University.

Reinbert de Leeuw received a number of Edison awards, one of them in 2007 for the *Schönberg Ensemble Edition*, a production of 25 CDs and DVDs for the 30th anniversary of the Schönberg Ensemble, and in 2008 for the CD *Im wunderschönen Monat Mai* with Barbara Sukowa and the Schönberg Ensemble. He is also the artistic director of the Summer School of the Youth Orchestra of the Netherlands.

Evelina Dobracheva

The Russian soprano Evelina Dobracheva studied accordion, conducting and music

pedagogy at the Music College of her native city of Syzran. After moving to Berlin in 2000, she studied voice with Norma Sharp, Snezana Brzakovic and Julia Varady at the Hanns Eisler Musikakademie. She also followed master classes taught by Dietrich Fischer-Dieskau, Thomas Quasthoff and Peter Konwitschny.

Her performances won her scholarships and the Mozart Wettbewerb in Würzburg in 2006. Evelina Dobracheva has sung Brahms' *Ein Deutsches Requiem* and Beethoven's *Ninth Symphony* in the Philharmonie in Berlin, Rossini's *Petite Messe Solennelle* in the Berlin Cathedral and Szymanowski's *Stabat Mater* in Berlin. She made her opera debut as Donna Anna in Mozart's *Don Giovanni* in the Kampnagel Fabrik in Hamburg, followed by Ariadne in Strauss's *Ariadne auf Naxos*. Evelina Dobracheva recently sang the role of Micaela in *Carmen* in Cologne, Fiordiligi in Toulon and *Margarita's Songs* by Alexander Lokshin with the Virtuosi Moskvi

in Moscow. She also played Donna Anna in *Don Giovanni* during a tour of Japan with the Deutsche Staatsoper and Emma in *Khovanshchina* with the Bayerische Staatsoper. She recorded *Rusalka* by Dargomyzhski with the WDR Symphony Orchestra conducted by Michail Jurowski, played Fiordiligi in *Così fan tutte* during the Verbier Festival, sang Strauss's *Vier letzte Lieder* with the Royal Liverpool Philharmonic Orchestra and conductor Robin Ticciati, and *Seven poems by Alexander Blok* by Shostakovich with the Storioni Trio in Rotterdam and Eindhoven.

Anthony Dean Griffey

The American tenor Anthony Dean Griffey returned to the Metropolitan Opera in the 2007-2008 season in the title role of Britten's *Peter Grimes*. Later he sang Mahler's *Das Lied von der Erde* under Esa-Pekka Salonen with the Los Angeles Philharmonic, Verdi's *Requiem* with the Detroit Symphony Orchestra and Händels *Messiah* with the Baltimore Symphony

Orchestra. In 2009-2010 season he performed in Zemlinsky's *Eine florentinische Tragödie* with the New York Philharmonic Orchestra and the Staatskapelle Dresden, both conducted by James Conlon, and he sang Elgar's *The Apostles* with the City of Birmingham Symphony Orchestra in the Royal Albert Hall for the BBC Proms. Anthony Dean Griffey regularly sings operatic roles with the Metropolitan Opera, the Chicago Lyric Opera, the San Francisco Opera, Houston Grand Opera, in Glyndebourne and with the Opéra Bastille. He frequently works with the orchestras in New York, Boston, Philadelphia, San Francisco, Los Angeles, Atlanta, Saint Louis, Minnesota, Seattle, Pittsburgh, Houston, Detroit and Baltimore, and outside the United States with the London Symphony Orchestra, the London Philharmonic, the Münchner Symphoniker, the Orchestre de Paris, the Montreal Symphony, the Toronto Symphony, the Netherlands Radio Philharmonic Orchestra and the Hallé Orchestra. He has worked with conductors

such as James Levine, Seiji Ozawa, André Previn, Michael Tilson Thomas, Esa-Pekka Salonen, Kurt Masur, Donald Runnicles, Sir Colin Davis, Christoph Eschenbach, Valery Gergiev, Edo de Waart, Sir Neville Mariner, James Conlon, Mariss Jansons, Neeme Järvi, Charles Dutoit, Mark Wigglesworth and Sir Mark Elder.

Mark Stone

Mark Stone studied at King's College in Cambridge and the Guildhall School of Music and Drama in London. In 1998 he received the Decca Prize at the Kathleen Ferrier Awards. In Great Britain, Mark Stone has sung at the Royal Opera House, the English National Opera, the Welsh National Opera, Opera North, Glyndebourne, Opera Holland Park, the Buxton Festival, Garsington Opera and Grange Park Opera, and elsewhere, such as Santa Fe, Philadelphia, the Opera Atelier Toronto, the Liceu in Barcelona, in Leipzig, Stockholm, Montpellier, with the Nationale Reïsopera and the New Zealand Opera.

Mark Stone has sung in all major British concert halls with orchestras such as the London Symphony Orchestra, the Royal Philharmonic, the London Philharmonic, the City of London Sinfonia, the BBC Concert Orchestra, the BBC National Orchestra of Wales, the Royal Liverpool Philharmonic Orchestra, the Hallé Orchestra, the City of Birmingham Symphony Orchestra, the Gabrieli Players and the Hanover Band.

He has given recitals in places such as Wigmore Hall in London and Carnegie Hall in New York. Operatic roles he has performed include Valvert (*Cyrano de Bergerac*) and Sonora (*La fanciulla del West*) in the Royal Opera House, Covent Garden; the title role of *Eugen Onegin* in Glyndebourne, Belcore (*L'elisir d'amore*) with the Welsh National Opera, Demetrius (*A Midsummer Night's Dream*) with Opera North and Yeletski (*Pique Dame*) and Danilo (*Die lustige Witwe*) with the Opéra de Montpellier. In the United States, he

sang the title role in *Gianni Schicchi* and Ford (*Falstaff*) with the Philadelphia Opera, and Guglielmo (*Così fan tutte*) in Santa Fe.

The Netherlands Radio Choir

With 74 vocalists the Netherlands Radio Choir is the largest professional choir in the Netherlands. Since its founding in 1946, the choir has performed a broad repertoire ranging from Baroque to contemporary music. It works in various sizes and formations, depending on the music concerned and the conductor.

The Netherlands Radio Choir works with guest conductors such as Marcus Creed. Peter Dijkstra, Stefan Parkman and Kaspars Putniņš; early music specialists such as Frans Brüggen, Philippe Herreweghe and Ton Koopman; and in the symphonic choral repertoire with Jaap van Zweden, Riccardo Chailly, Peter Eötvös, Sir Simon Rattle and Mariss Jansons, among others. The choir often performs with the Netherlands Radio Philharmonic Orchestra and

the Netherlands Chamber Philharmonic in public radio concert series, and it is regularly invited to perform with the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra, and the Berlin Philharmonic. On CD the Netherlands Radio Choir excels in a broad repertoire including music by Keuris, MacMillan, Mahler, Poulenc, Rossini and Wagner. Its first official chief conductor was Kenneth Montgomery. After him came Robin Gritton, Martin Wright and Simon Halsey. The Brazilian conductor Celso Antunes has been chief conductor of the Netherlands Radio Choir since the 2008-2009 season. Michael Gläser has been its permanent guest conductor since September 2010.

Celso Antunes

The versatile Brazilian conductor Celso Antunes has been the principal conductor of the Netherlands Radio Choir since August 2008. He also teaches choral conducting at the Haute École de Musique de Genève. Celso Antunes (1959) began his

musical training in Brazil. He studied voice and conducting at the University of São Paulo and the Musikhochschule Köln. From 1994 to 1998, he was chief conductor of the Neues Rheinisches Kammerorchester. During the same period he was also chief conductor of the Antwerp ensemble Champ d'Action, with which he performed numerous world premieres. From 2002 to 2007 Antunes was music director and chief conductor of the National Chamber Choir of Ireland. Antunes's repertoire ranges from choral music of the Renaissance to contemporary music. He has conducted the Nieuw Ensemble, Ensemble Modern and the Tippett Ensemble, which he founded; he also linked his name to premieres of music by Wolfgang Rihm, Jonathan Harvey, Michael Tippett, Hans Zender, Brice Pauset and Lera Auerbach.

Antunes has been active on renowned European musical stages and festivals for many years. He was invited to conduct at the Donaueschinger Musiktage,

the Festival of Flanders, the Musikbiennale München, the Kurt-Weill-Festival in Dessau, the Living Music Festival in Dublin and November Music in 's-Hertogenbosch, to name only a few. Celso Antunes regularly conducts celebrated ensembles such as the SWR Vokalensemble in Stuttgart, the BBC Singers in London, the Berliner Rundfunkchor, the Prague Chamber Choir and the Vlaams Radio Koor in Brussels, and he has worked with Sir Simon Rattle, Zubin Mehta, Mariss Jansons, Charles Dutoit, Peter Eötvös and Sylvain Cambreling.

Antunes has served as guest conductor to the Manchester Camerata, the Netherlands Radio Chamber Philharmonic, the Arnhem Philharmonic Orchestra and the Radio Sinfonieorchester NDR Hannover. He regularly returns to his native country and to the Ulster Orchestra of Belfast. Antunes has performed with orchestras such as the Cappella Istropolitana Bratislava, the WDR Radio Symphony Orchestra, the

Gürzenich Orchestra Köln, the Deutsche Staatsphilharmonie Rheinland-Pfalz, the Irish Chamber Orchestra and the National Symphony Orchestra of Latvia in Riga. He returns to Brazil every year to conduct Camerata Fukuda and the State Symphony Orchestra of São Paulo.

Celso Antunes conducted the Netherlands Radio Choir in a performance of Tristan Murail's *Les sept paroles* in the Cité de la Musique, together with the Orchestre Philharmonique de Radio France, conducted by Pascal Rophé. He has also conducted at the City of London Festival with the BBC Singers, at the Salzburger Festspiele with SWR Vokalensemble and in the public broadcasting NTR series in the Muziekgebouw aan 't IJ with the Netherlands Radio Chamber Philharmonic.

Netherlands Children's Choir

The Netherlands Children's Choir was founded in 1989. The members of the choir, children from 11 till 16 years of age, come

from all over the Netherlands. They receive weekly lessons in one of the selected locations which are spread all over the country (Amersfoort, Amsterdam, Den Haag, Groningen, Heerenveen, Rotterdam, Tilburg, Utrecht, Zuidwolde (Dr), Zutphen, Zwolle). Once a month all children come together for full choir-rehearsals. The choir performs a wide variety of repertoire and has released several CD's. The choir is frequently invited to perform concerts with professional orchestras such as the Royal Concertgebouw Orchestra, the Radio Philharmonic Orchestra and the Berlin Philharmonic. The Netherlands Children's Choir is part of the Netherlands Vocal Talent Foundation (Vocaal Talent Nederland) that offers vocally and musically talented youth from all over the country a opportunity for serious training in singing, aural skills, choral singing and general musicianship.

The Foundation is supported by the ministry of culture and organises four national choirs: the Netherlands Children's

Choir, the Netherlands Boys Choir and the Netherlands Youth Choir (female and mixed). For the very youngest children, there are special music classes. Patron is Sir Simon Rattle, chief conductor of the Berlin Philharmonic Orchestra.

Wilma ten Wolde enjoys an international reputation as an expert on children and youth singing. She gives master classes and courses for conductors in the Netherlands, France, Spain, Switzerland and Sweden. Her previous positions include that of Professor of aural training and ensemble singing at the Royal Conservatory in The Hague. Wilma is chief conductor both of the Netherlands Children's Choir and the Netherlands Youth Choir, and artistic director of the Netherlands Vocal Talent Foundation. Wilma ten Wolde has prepared choir productions for conductors such as Mstislav Rostropovitch, Bernard Haitink, Charles Dutoit, Sir Simon Rattle, Nikolaus Harnoncourt, Mariss Jansons and Iván Fischer.

Requiem aeternam

CHORUS:

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

BOYS:

Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

CHORUS:

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

TENOR:

What passing bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, --
The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.
What candles may be held to speed them at all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

CHORUS:

Kyrie eleison
Christe eleison
Kyrie eleison

Dies irae

CHORUS:

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

BARITONE:

Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

SOPRANO:

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.

CHORUS:

Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

SOPRANO AND CHORUS:

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

TENOR AND BARITONE:

Out there, we've walked quite friendly up to Death:
Sat down and eaten with him, cool and bland,-
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,-
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed

Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.
Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death - for Life; not men - for flags.

CHORUS:

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quarens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus:
Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,

Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis
Cor contritum quasi cinis
Gere curam mei finis.

BARITONE:

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to
curse;
Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

CHORUS:

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

SOPRANO AND CHORUS:

Lacrimosa dies illa,
Qua resurget ex favilla,

Judicandus homo reus:
Huic ergo parce Deus.

TENOR:

Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Soprano and Chorus:
Lacrimosa dies illa...

TENOR:

Think how it wakes the seeds -
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved - still warm - too hard to stir?
Was it for this the clay grew tall?

SOPRANO AND CHORUS:

...Qua resurget ex favilla...

TENOR:

Was it for this the clay grew tall?

SOPRANO AND CHORUS:

...Judicandus homo reus.

TENOR:

- O what made fatuous sunbeams toil
To break earth's sleep at all?

CHORUS:

Pie Jesu Domine, dona eis requiem.
Amen.

Offertorium

BOYS:

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum.

CHORUS:

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

TENOR AND BARITONE:

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and
straps,

And builded parapets and trenched there,
And stretched forth the knife to slay his son.
When lo! and angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so,
but slew his son, -
And half the seed of Europe, one by one.

BOYS:

Hostias et preced tibi Domine
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie
memoriam facimus: fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
et semini ejus.

CHORUS:

..Quam olim Abrahae promisisti
et semini ejus.

Sanctus

Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried

SOPRANO AND CHORUS:

Sanctus, sanctus, sanctus

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua,

Hosanna in excelsis.

Sanctus.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Sanctus.

BARITONE:

After the blast of lightning from the East,

The flourish of loud clouds, the Chariot Throne;

After the drums of time have rolled and ceased,

And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth

All death will He annul, all tears assuage? -

Fill the void veins of Life again with youth,

And wash, with an immortal water, Age?

When I do ask white Age he saith not so:

“My head hangs weighed with snow.”

And when I hearken to the Earth, she saith:

“My fiery heart shrinks, aching. It is death.

Agnus dei

TENOR:

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

CHORUS:

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

TENOR:

Near Golgatha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

CHORUS:

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

TENOR:

The scribes on all the people shove
and bawl allegiance to the state,

CHORUS:

Agnus Dei, qui tollis peccata mundi...

TENOR:

But they who love the greater love
Lay down their life; they do not hate.

CHORUS:

...Dona eis requiem.

TENOR:

Dona nobis pacem.

Libera me

CHORUS:

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.

SOPRANO AND CHORUS:

Tremens factus sum ego, et timeo
dum discussio venerit, atque ventura ira.
Libera me, Domine, de morte aeterna.
Quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis
et miseriae, dies magna et amara valde.
Libera me, Domine.

TENOR:

It seems that out of battle I escaped
Down some profound dull tunnel, long since
scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared

With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made
moan.
“Strange friend,” I said, “here is no cause to
mourn.”

BARITONE:

“None”, said the other, “save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world,
For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil boldly, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from
progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their
chariot-wheels

I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even from the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now..."

BOYS, THEN CHORUS, THEN

SOPRANO:

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem. Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem.

BOYS:

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

CHORUS:

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem.

SOPRANO:

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

TENOR AND BARITONE:

Let us sleep now.

CHORUS:

Requiescant in pace. Amen.

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