



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



Johannes
BRAHMS
(1833-1897)



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

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|--|-------|
| 1 Selig sind, die da Leid tragen (Blessed are they that mourn) | 12:13 |
| 2 Denn alles Fleisch, es ist wie Gras (For all flesh is as grass) | 14:54 |
| 3 Herr, lehre doch mich (Lord, make me to know mine end) | 10:11 |
| 4 Wie lieblich sind deine Wohnungen (How amiable are thy tabernacles) | 5:29 |
| 5 Ihr habt nun Traurigkeit (And ye now therefore have sorrow) | 7:30 |
| 6 Denn wir haben hie keine bleibende Statt (For here have we no continuing city) | 12:29 |
| 7 Selig sind die Toten (Blessed are the dead) | 12:30 |

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

Warsaw Philharmonic Choir
(Choirmaster: Henryk Wojnarowski)

Warsaw Philharmonic Orchestra • Antoni Wit

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

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

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DISC INFO

AUDIO Recorded and edited in **HIGH DEFINITION** 24-bit, 96 kHz PCM Surround.

Presented in 24-bit, 96 kHz Surround.

■ 5.0 Surround - DTS-HD Master Audio ■ 2.0 Stereo - PCM **DURATION 75:16**

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