



# Furtwängler

## Brahms A German Requiem



Much of the phrasing is magical, but I imagine it would have been even more flexible had he been conducting one of his regular orchestras. Even so the phrasing at the beginning of the second movement "Denn alles Fleisch" has all the affection one could want, and I have never heard the brief introduction to the great soprano solo, "Ihr habt nun Traurigkeit", played with such tenderness. The tempo there is exceptionally slow - a severe test for the soprano, Kerstin Lindberg-Torlind, whose light high soprano (initially disappointing) then expands well rather in the manner of Grümmer. There are other slow tempi too, but it was surprising to find "Wie lieblich" taken on the fast side with comparatively simple, unpointed phrasing as though it was a folk-song-very natural and fresh with a spontaneous-sounding *stringendo* in the middle.

The soloists have the best deal of all from the recording engineers. I have already mentioned Lindberg-Torlind. Bernhard Sonnerstedt has a light high baritone, beautifully focused. Next to a singer like Fischer-Dieskau his style may sound almost naïve, but I found his fresh, completely unmannered approach delightfully convincing, with an underlying Biblical strength. The choral sound, I am afraid, is generally rather muzzy by comparison, but those who buy this record will almost certainly know what to expect. It is a pity the Requiem was not fitted (as is usual) on three sides, and a fill-up provided.

E.G., *The Gramophone*, May 1972 - excerpts from review of first LP issue

### Transfer notes

One can understand the decision, commented on by The Gramophone's reviewer, for the original LP issue of this recording to span four sides. Normally one has no difficulty fitting Brahms' *Ein Deutsches Requiem* onto CD - Mengelberg in 1940 completed it in just under 66 minutes (PACO012). Here I've had to cut quite savagely into the inter-movement gaps, helped by an accurate tuning reading of A4=447Hz drawn from residual mains hum in the recording, in order to just squeeze this into the 80 minutes of a single CD without misrepresenting the musical performance. At normal concert pitch, with the original gaps (with the usual audience coughs), it ran to nearly 85 minutes. This is the only complete Furtwängler *German Requiem*, and I've been able to make great strides in terms of sound quality in this new 32-bit XR remaster, helped in no small part by the donation of an unplayed, mint-condition copy of the original Unicorn LP on which it was first issued, for which we are most grateful. **AR**

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## BRAHMS

### Ein Deutsches Requiem

Kerstin Lindberg-Torlind  
Bernhard Sönnnerstedt

Stockholm Philharmonic Orchestra & Chorus

live recording, 1948



PRISTINE  
AUDIO

PACO 086

BRAHMS EIN DEUTSCHES REQUIEM, Op. 45  
FURTWÄNGLER, STOCKHOLM PHILHARMONIC ORCHESTRA AND CHORUS

COMPACT  
disc  
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## Brahms Ein Deutsches Requiem

- 1 Selig sing, die da Leid tragen (12:48)
- 2 Denn alles Fliesch, es ist wie Gras (16:29)
- 3 Herr, lehre doch mich (11:00)
- 4 Wie lieblich sind deine Wohnungen (5:44)
- 5 Ihr habt nun taurigkeit (9:03)
- 6 Denn wir haben hier bleibende Statt (11:55)
- 7 Selig sind die Toten (12:59)

**Kerstin Lindberg-Torlind** soprano  
**Bernhard Sönerstedt** baritone  
**Stockholm Philharmonic Orchestra**  
**Stockholm Philharmonic Chorus**  
**Wilhelm Furtwängler** conductor

XR remastering by **Andrew Rose**

Transfers from Unicorn WFS 17/18

Cover artwork based on a  
photograph of **Furtwängler**

Live performance at Stockholm  
Konzerthus, 19 November 1948

Total duration: **79:58**

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