

CONCERT FOR PEACE & JUSTICE

B. Kortekaas - commissioned composition
Dulce bellum inexpertis
(First performance abroad)

J. Brahms
Geistliches Lied

A. Bruckner
Mass in E minor

F. Mendelssohn
Verleih uns Frieden

Residentie Bachkoor
Jos Vermunt - conductor

Konzertchor Friedenau and
Bibliotheca Musica
Sergi Gili Solé - conductor

Berlin Wind Collective
Wouter van Belle - organ

Admission free
Voluntary contribution at the exit

Friday June 9, 2023, 7:00 p.m.
No intermission

Lindenkirche
Berlin - Wilmersdorf

RESIDENTIE BACHKOOR



Foto: De Schaapjesfabriek

The Residentie Bachkoor (RBK) was founded in 1872 and received its current name in 1964. After 150 years, the RBK is alive with over eighty members ranging in age from 20 to 70 and a very active concert practice. The RBK keeps the classical choral repertoire alive in The Hague and can count itself among the best amateur choirs in the city. Jos Vermunt has been the conductor of the RBK since 1995.

The work of Johann Sebastian Bach is at the centre of the RBK's repertoire. The choir performs one or more major works by Bach each year. In addition, the RBK sings one of his cantatas six times a year as part of church services. The choir also sang at funerals and funerals of members of the royal family.

In addition, the RBK has built up a broad repertoire with works by Handel, Mozart, Beethoven, Bruckner, Brahms, Fauré, Poulenc, Elgar, Stravinsky and Britten, among others.

The RBK has worked extensively with the Residentie Orchestra under the baton of conductors such as Jaap van Zweden, Arnold Östman, Peter Schreier, Richard Egarr, Philipp von Steinaecker and Jan Willem de Vriend, for example in performances of the St Matthew Passion.

The RBK regularly undertakes concert tours. In 2011 the choir sang in the Hofburg Chapel and in St. Stephen's Cathedral in Vienna. In 2016, RBK travelled to Dublin where it performed the St John Passion at Christ Church Cathedral.

Dulce bellum inexpertis

Residentie Bachkoor celebrated its 150th anniversary in 2022. And what do you do to celebrate 150 years of musical joy? You have a new work composed for you. The Residentie Bachkoor chose composer Bram Kortekaas to write a commissioned composition. Instrumentation and text were already set: 8-part choir, 15 wind instruments and the pacifist pamphlet *Dulce bellum inexpertis* from 1516 by the Dutch thinker Desiderius Erasmus. A secular text in Latin that fits perfectly with The Hague, the city of peace and justice. In it, Erasmus outlines what he saw as misleading ideas about the war of his time and counters them with his own pacifist theories. The text was chosen for the invasion of Ukraine. This near war makes Erasmus' text about the

misery of war even more relevant and timely. A message that is now also being sung in Berlin and from which we have much to learn .

Interview with composer Bram Kortekaas

Pamphlet by Erasmus against war is still relevant

In his pamphlet *Dulce bellum inexpertis* ("War is sweet for the inexperienced"), Erasmus argues the futility of war and the misleading ideas about war in his day. He adopts a different tone than his contemporaries. He writes: "Everyone who knows what war is abhors it. There is nothing worse and nothing that needs to be avoided more. War is inhuman and unchristian." Kortekaas made a selection from the 40-page Latin text. "Singing a text takes a long time, you can only choose from a few hundred words. When choosing the text, I kept Erasmus' message in mind, the main points he makes within a logical order." The four-part composition first introduces the saying *Dulce bellum inexpertis*, which leads back to classical antiquity. Then we hear arguments about the futility of war in three parts. Kortekaas: "An important part is the nature of the people that Erasmus describes. This can be heard in the second part: *Natura*. According to Erasmus, man is unfit for war. He doesn't growl like animals, but laughs and talks, making him more suitable for friendship. I also like the personification of nature that Erasmus brings in: what would she think if she saw that the essence of her creation had degenerated into a beast. Erasmus' hymn of praise turns into a sombre lament.

Battle-trumpets

The third part *Bellum* (War) describes the horrors of war. Here Kortekaas has very dramatically set the stabbing with a sword to music, with harsh tones of horns and frightening trumpets described by Erasmus. A certain motif keeps coming back. Kortekaas: "I translated the word *taratantarae*, the *täterätä* of the battle-trumpets, into a rhythm that can be heard throughout the piece. So the war is always present."

In the last part *Pax* (Peace), optimism also sounds like a warning. "This part sings about the good that peace brings us, but it is also a warning that man tends to fall into the trap of war", says the composer.

The cost of war

According to Kortekaas, who also studied political science, five hundred years after the publication of the pamphlet, we can still learn from Erasmus' ideas. "People often start a war thinking they can win something, but in the end the costs always outweigh the benefits. Erasmus doesn't say you can't defend yourself. But he cannot think of a single good reason for starting a war. The war in Ukraine is a good example of this. We must do everything possible to avoid armed conflicts.

*Dulce bellum inexpertis,
ast expertus quispiam
horret, si accesserit
cordi supra modum.*

War may seem sweet only to those
who do not know it;
but whoever has experienced war
fears it beyond measure in his heart.

Natura solum hominem nudum produxit,
imbecillem, tenerum, inermem, mollissima
carne, cute levi.
Nihil usquam in membris quod ad pugnam

Nature alone produced man naked, weak,
sensitive, defenceless, of extremely tender
flesh and thin skin.
There is nothing in his limbs that would give

aut violentiam datum videri possit; solus homo sic prodit ut multo tempore totus a subsidio pendeat alieno.

Nec fari novit nec ingredi nec cibum capere, vagitu tantum implorat opem, ut vel hinc conjici possit solum hoc animal totum amicitiae nasci.

Uni risum attribuit, alacritatis indicium; uni lacrimas, clementiae et misericordiae symbolum.

Quin et vocem dedit, non minacem et horrendam sicut beluis, sed amicam et blandam.

Natura sermonis et rationis usum uni tribuit, quae quidem res ad parandam et alendam benevolentiam in primis valet.

An credas hic ipsam naturam agnituram quod condidit?

Et si quis admoneat, an non merito huiusmodi verbis sit execratura facinus impium?

„Unum animal totum genui benevolentiae, placidum, amicum, salutare.“

Quid accidit ut in huiusmodi feram degenerarit?

Nihil agnosco hominis illius quem finxi. Juberem ut ad speculum sese contemplaretur infelix; sed quid cernant oculi, cum mens absit?

Ego te divinum quoddam animal finxi; quid venit in mentem, ut te ipsum in tam immanem beluam transformares, ut nulla iam belua futura sit belua, si cum homine componatur?

Bellum

Nunc belli componamus.

Iam igitur videre te puta barbaras cohortes ipso vultu sonoque vocis horrendas, formidabilem armorum crepitum simul et fulgorem, rauca cornua, terrificum tarantarae cantum, bombardorum tonitrua, clamorem insanum, cadentium et occidentium crudeles vices.

him battle or violence. So, it turns out that humans alone are completely dependent on outside help for a long time.

He can neither speak nor walk nor eat; with his whimpers he begs for help so much that one can conclude from this that this creature was born entirely for friendship.

Nature bestowed a laugh on him alone as a sign of joy, and tears on him alone as a sign of gentleness and compassion.

What's more, she also gave him a voice, not threatening and terrible like animals, but kind and gentle.

Nature has also given him alone the use of language and reason, which is of course particularly important in order to create and cultivate benevolence.

Do you now think that nature herself would recognize what she created in hindsight?

And if someone reminded her of it - would she not quite rightly curse her act like an ungodly crime, with words like this:

“I have - quite as a show of benevolence - brought forth a living being, a gentle, kind, beneficial being.”

But how is it then that it has degenerated into such a monster?

I can't recognize anything of the man I created; the unfortunate, I would urge him, should look at himself in the mirror; but what will the eyes see when the spirit is lacking?

I created you as something divine; but what has gotten into your spirit that you have turned yourself into such a terrible monster that in the future a beast will no longer be a beast compared to man?”

Let us now imagine the picture of **war**.

Imagine, then, barbarian cohorts alike, fearsome in countenance and voice, with dreadful din and flash of arms, the roaring of horns, terrifying battle-chants, pounding drums, and the frantic screams of those who fell and those who smashed, in cruel alternation.

Fit interea nonnunquam ut frater incidat in fratrem, affinis in affinem, amicus in amicum, et communi furore iam debacchante in eius viscera stringat ferrum, a quo ne verbo quidem unquam fuerat laesus.

Denique tantum malorum habet illa tragoedia, ut a commemoratione quoque pectus humanum abhorreat.

Pax

Pacis tempore, non secus ac si novum quoddam ver rebus humanis affulserit, crescunt opes, floret reipublicae disciplina, valet aequitas, pollet humanitas, efflorescunt honestissimarum disciplinarum studia, eruditur juvenus, tranquillo fruuntur otio senes.

Impius est quisquis bellum arcessit.

Si principis animum praestare non potes, at saltem negotiatoris adhibe.

Non alia res vel magis impia vel calamitosior vel latius perniciosa vel haerens tenacius vel taetrior et in totum homine indignior quam bellum.

It happens again and again that someone attacks his own brother, a relative his relative, a friend his friend, and in the general rage rams the iron into the body of someone who has never hurt him with a single word.

In short, this tragedy harbours such evils that, inside, man shudders even to think about it.

But in times of **peace**, when a kind of new spring dawns upon the human world, wealth increases, government flourishes, equality of rights strengthens, humanity prevails, the study of the most honourable sciences blossoms, the young are educated, the old enjoy untroubled times.

Whoever brings about war is considered nefarious.

If you cannot display the soul of the noble prince, at least think like a businessman.

Nothing is more godless, more calamitous, more devastating, nothing more obstinate or more abominable and more unworthy of everything human than war.

BRAM KORTEKAAS

Bram Kortekaas was born in 1989 in Amsterdam. In addition to chamber music works, he has more than ten works for orchestra to his name. His works are characterized by their visual character and attention to orchestration.

He won first prize in the Euregio Youth Orchestra Composition Competition 2015 with the composition *The Pillars of Creation*, inspired by the iconic photograph of the Hubble telescope of the same name. The composition *The Dreamcatcher*, commissioned by the Nederlands Studenten Orkest, was one of the two Dutch entries at The International Rostrum of Composers 2018.

Several of his compositions are inspired by political or historical events.

His music has been performed by the Royal Concertgebouw Orchestra, the Groot Omroepkoor, the Residentie Orkest and the Radio Philharmonic Orchestra, among others. Kortekaas collaborated with musicians such as Nicholas Collon, Antony Hermus, Bas Wieggers and Katharine Dain.



Foto: Malou Kranen

JOHANNES BRAHMS

Geistliches Lied Op. 30

Geistliches Lied is a work for four-part mixed choir with organ or piano accompaniment. The composition takes the form of a double canon with text by Paul Flemming. Johannes Brahms (1833-1897) wrote it in 1856.

From March 1856 Brahms and the violinist Joseph Joachim sent each other weekly composition exercises. One of the works Brahms composed was Geistliches Lied. Brahms wrote to Joachim: "The canon [Geistliches Lied] no doubt particularly pleases you? The interludes are quite terrible? The 'Amen' (I mean the word in general) will suffice; that part pleases me the most."

Joachim approved of Brahms's work. But he criticized the lack of harmony in the music. The violinist then accused Brahms of being more concerned with practice than with beauty: "Since all art is meant to inspire collective enjoyment, since that is the most sacred virtue, I beseech you to think it over." Nevertheless, the violinist found the work "in general very beautiful".

Laß dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!

Do not be sorrowful or regretful;
Be calm, as God has ordained,
and thus my will shall be content.

Was willst du heute sorgen auf morgen?

What do you want to worry about from day to day?

Der Eine steht allem für,
der gibt auch dir das Deine.
Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleußt,
das ist und heißt das Beste.
Amen.

There is One who stands above all
who gives you, too, what is yours.
Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen.

ANTON BRUCKNER

Mass in E minor

summaries by Sander van der Ven

Anton Bruckner (1824-1896) wrote his Mass nr. 2 in E minor in 1866 for eight-part mixed choir and 15 wind instruments: 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and 3 trombones. No vocal soloists, no string orchestra and no percussion instruments. The reason for this is the occasion of the Mass. Bruckner wrote the Mass on behalf of the Bishop of Linz to celebrate the completion of the votive or veneration chapel of the new Cathedral of the Immaculate Conception. The cathedral was far from finished and there was no organ. Bruckner had an infantry band, choristers from the "Liedertafel Frohsinn", the "Sängerbund" and the "Musikverein". This unique work had its premiere under the open sky on the cathedral square. Unique in Bruckner's work and the musical landscape of his time. Bruckner did not allow himself to be slowed down by external circumstances, but instead he wrote what many consider to be his first masterpiece.

In this first masterpiece we can already discern the characteristics of the symphonies that were to follow, the style entirely unique to Bruckner.

The texts of the Mass were formed from the traditional parts of the Mass: Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. The musical basis is also traditional and clearly has its roots in Gregorian chant. The Mass has strong dynamic contrasts, loud and quiet, and contrasts between choir and instrumentalists. From delicate passages, especially in the choir, to outbursts shared by all the musicians. Repetitions of short motifs that follow higher and higher in the eight-part choir. Exciting and poignant twists in harmony. Bruckner wrote a mass that is both a challenge and a celebration for the Residentie Bachkoor.

The Bach Choir is performing the second version of the Mass today. In 1869, 1876 and 1882 Bruckner changed important parts of his Mass in E minor. The result from 1882 is considered the second version of the Mass. According to Leopold Nowak, head of the scholarly Bruckner Complete Edition, with his Mass in E minor, Bruckner laid the first stone to a musical cathedral, a cathedral that consists of his nine symphonies.

And he laid the first stone for Dulce bellum inexpertis by Bram Kortekaas.

Kyrie

Kyrie eleison	Lord, have mercy
Christe eleison	Christ, have mercy
Kyrie eleison	Lord, have mercy.

Gloria

[Gloria in excelsis Deo]	[Glory to God in the highest]
Et in terra pax hominibus bonae voluntatis.	and on earth peace to people of good will.
Laudamus Te.	We praise you,
Benedicimus Te.	we bless you,
Adoramus Te.	we adore you,
Glorificamus Te.	we glorify you,
Gratias agimus	we give you thanks for your great glory,
Tibi propter magnam gloriam tuam.	Lord God, heavenly King,
Domine Deus Rex caelestis,	O God almighty Father.
Deus Pater omnipotens.	Lord Jesus Christ,
Domine Fili unigenite, Iesu Christe.	Only Begotten Son,

Domine Deus Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father,
Qui tollis peccata mundi, miserere nobis.	you take away the sins of the world, have
Qui tollis peccata mundi, suscipe	mercy on us;
deprecationem nostram.	you take away the sins of the world,
Qui sedes ad dexteram Patris, miserere	receive our prayer;
nobis.	you are seated at the right hand of the
Quoniam Tu solus Sanctus.	Father, have mercy on us.

Tu solus Dominus.	For You alone are the Holy One, you alone
Tu solus altissimus, Iesu Christe.	are the Lord, you alone are the Highest,
Cum Sancto Spiritu in gloria Dei Patris.	Jesus Christ, with the Holy Spirit, in the
Amen	glory of God the Father. Amen.

Credo

[Credo in unum Deum,]
Patrem omnipotentem,
factorem caeli et terrae
visibilium omnium et invisibilium.
Et in unum Dominum, Iesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto ex Maria
Virgine, et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato
passus et sepultus est,
et resurrexit tertia die,
secundum Scripturas, et ascendit in caelum,
sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare
vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum et
vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et
conglorificatur:
qui locutus est per prophetas.
Et (in) unam, sanctam, catholicam et
apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum, et
vitam venturi saeculi.
Amen.

Sanctus/Benedictus

Sanctus, Sanctus, Sanctus,
Dóminus Deus Sabaoth;

[I believe in one God, the Father Almighty,]
maker of heaven and earth, of all things
visible and invisible:
And in one Lord, Jesus Christ, the only-
begotten Son of God, born of the Father
before all ages;
God from God, Light from Light,
true God from true God;
begotten, not made, consubstantial with
the Father, by whom all things were made;
who for us men and for our salvation
descended from heaven.

He was incarnate by the Holy Ghost out of
the Virgin Mary, and was made man.
He was crucified also for us
under Pontius Pilate;
he suffered and was buried:
And he rose again on the third day
according to the Scriptures: and ascended
into heaven, and sits on the right hand of
the Father.

And the same shall come again, with glory,
to judge the living and the dead,
of whose kingdom there shall be no end.
And (I believe) in the Holy Ghost, the Lord
and life-giver,
who proceeds from the Father and the
Son.

Who, with the Father and the Son,
together is worshiped and glorified, who
has spoken through the prophets.
And (I believe in) one, holy, catholic, and
apostolic Church.

I confess one baptism for the remission of
sins.
And I await the resurrection of the dead
and the life of the coming age.
Amen.

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.

Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus, qui venit in nomine Domini.
Hosanna in excelsis.

Glory be to thee, O Lord most high.
Blessed is he that cometh in the name of
the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, who takes away the sins of the world, grant us peace.

FELIX MENDELSSOHN BARTHOLDY

Verleih uns Frieden, WoO 5

Verleih uns Frieden is a choral cantata by Felix Mendelssohn that sets a prayer for peace by Martin Luther to music. Mendelssohn composed the small one-movement work for mixed choir and orchestra in 1831. It is also known as 'Verleih uns Frieden gnädiglich'.

The text is Martin Luther's *Verleih uns Frieden*, a paraphrase of *Da pacem Domine*, a 6th- or 7th-century Latin prayer for peace based on biblical verses. In Luther's time, it was a regular conclusion to church services.

Mendelssohn came into contact with Lutheran hymns during his studies with Carl Friedrich Zelter and when he revived Bach's *St. Matthew Passion* in 1829. *Verleih uns Frieden*, he composed in 1831 as one of eight choral cantatas based on Lutheran hymns, which he wrote as studies. He later selected only *Verleih uns Frieden* for publication.

Mendelssohn did not use the melody associated with Luther's text, which is surprising given that he retained the traditional melody of Luther's similar German *Agnus Dei* when composing his first choral cantata *Christe, du Lamm Gottes*. Its new melody follows the style of recent hymns in a clear major key.

Originally Mendelssohn had intended to use cellos and basses, but in the final version he scored the work for four-part choir and orchestra of two flutes, two clarinets, two bassoons, two violins, viola, two cellos and double bass.

Robert Schumann said of the composition: "The little piece deserves to be world famous and will become so in the future."

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

In these our days so perilous,
Lord, peace in mercy send us;
No God but thee can fight for us,
No God but thee defend us;
Thou our only God and Saviour.

JOS VERMUNT

Jos Vermunt studied choral conducting at the Utrecht Conservatory and orchestra conducting at the Royal Conservatory in The Hague.

Currently Jos Vermunt is conducting the Toonkunstkoor (Musical Arts Choir) in Utrecht, and the Residentie Kamerkoor (Residential Chamber Choir), the Residentie Bachkoor (Residential Bach Choir) and the Residentie Bachorkest (Residential Bach Orchestra) in The Hague.



Foto: Simon van Boxtel

He teaches choral conducting as the main

subject both at the Royal Conservatory in The Hague and at the Amsterdam Conservatory. He also directs Bach cantatas during church services in the Kloosterkerk in The Hague.

On the occasion of his Silver Anniversary with the Residential Bach Choir in March 2022 Jos Vermunt was awarded the City Medal of The Hague in recognition of his great contribution to the music life in that town.

During several funeral services of the royal family he was in charge of musical performances. In recognition of this Queen Beatrix awarded him the Cross of Honour of the House of Orange in 2006.

KONZERTCHOR FRIEDENAU



Foto: Mark Kagan

In November 1987 a small choir group was founded in the Schöneberg community centre. Since there was only one man in the group, it was decided to continue as a women's choir. Over the years, this grew into a stately mixed choir and in 1998 it was given the name "Konzertchor Friedenau".

Around 90 women and men are currently singing here. This size makes it possible to study works with up to eight voices.

The concert choir Friedenau is part of the cultural work of the community centre Schöneberg, which is committed to social-cultural projects and community togetherness in the district. In 2017, the concert choir turned 30 and had its 80th performance with the Christmas concert, 77 of which together with the long-standing choirmaster Rolf Ahrens. In 2017 Sergi Gili Solé took over the choir direction.

BIBLIOTHECA MUSICA



The four-part mixed choir Bibliotheca Musica is a choir very close to the source. The choir not only sings works whose originals are in the stacks of the famous State Library on Potsdamer Strasse, but has meanwhile expanded its repertoire. In January 2018 Maximilian Kleinert took over the choir from Sven Ratzel for three years. In July 2021 he had to give up this

position because his path led him to continue his studies in Halle. Since 2022 we have been singing under the direction of Sergi Gili Solé, in whom we have found a competent and experienced choirmaster.

SERGI GILI SOLÉ

Sergi Gili Solé received his musical training in flute, piano and singing in Barcelona and Paris. An ERASMUS stay took him to Berlin, where he studied choral conducting, orchestra conducting and accompaniment. In addition to his studies, he completed his education through numerous master classes. After completing his studies in Barcelona, Sergi Gili Solé returned to Berlin, where he has since been firmly anchored in the choral scene through a wide variety of engagements.

In addition to the Berlin Cappella, Sergi Gili Solé currently conducts various other choirs.

Sergi Gili Solé has worked internationally with various orchestras. He has a broad repertoire of choral and orchestral music and, in addition to his duties as a conductor, continues to play regularly as an orchestral musician.



Foto: Gabriele Mendl

BERLIN WIND COLLECTIVE

Oboe 1: Dimitrios Karamintzas
Oboe 2: Kathrin Goschenhofer
Clarinet 1: Friederike Roth
Clarinet 2: Jan-Lukas Willms
Bassoon 1: Thomas Ritschel
Bassoon 2: Mario Kopf
Horn 1: Aaron Seidenberg
Horn 2: Eva Päßlow
Horn 3: David Kuen
Horn 4: Noah Plum
Trumpet 1: David Rodeschini
Trumpet 2: Manuel Abreu
Alto Trombone: Florian Juncker
Tenor Trombone: Till Krause
Bass Trombone: Otwin Zipp

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