

Ein Deutsches Requiem

by
Johannes Brahms



Orchestra Seattle/Seattle Chamber Singers

George Shangrow, music director

Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers are celebrating our 25th anniversary!

Led by founder and music director George Shangrow, OS/SCS is a 125-member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers and highly skilled amateurs. Since our founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and musically rewarding opportunities for both Northwest audiences and artists.

OS/SCS is distinguished by its reputation as one of Seattle's most accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. We have performed or premiered major orchestral works by Northwest composers during every concert season.

We hope you didn't miss Beethoven's **9th Symphony** and our first Baroque Court concerts. During the remainder of our 25th Anniversary season Orchestra Seattle and Seattle Chamber Singers will be performing

Monteverdi's **1610 Vespers** (on December 3 & 5), and Bach's **Christmas Oratorio** (on December 17 & 19) and the **St. John Passion**.

There are two birthday concerts planned, one for Handel and the other for Bach. Carol Sams' humorous operas about life after death will highlight this talented Northwest composer. In addition, three northwest pianists will come together for a concert of 3 piano concerti. In May, the season comes to an exciting close with an all-choral program and an orchestral grand finale.

George Shangrow

George Shangrow, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organizations. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century literature. He has been featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has con-

ducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed throughout the United States as a

chamber musician. As a keyboardist he is a sought after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Cohan-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

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Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director.

present

Ein Deutsches Requiem

by

Johannes Brahms

November 14, 1993

University Congregational Church -- 3:00 pm

- I. Selig sind, die da Leid tragen
poco andante, e con espressione
- II. Denn alles Fleisch, es ist wie Gras
moderato in modo di marcia
poco sostenuto -- allegro non troppo
- III. Herr, lehre doch mich
andante moderato
- IV. Wie lieblich sind deine Wohnungen
con moto moderato
- V. Ihr habt nun Traurigkeit
andante
- VI. Den wir haben hier keine bleibende Statt
andante -- vivace allegro
- VII. Selig sind die Toten
maestoso

Jeanne Houston, soprano
Brian Box, baritone

This concert sponsored by Cafe Appassionata,
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Ein Deutsches Requiem

Ein Deutsches Requiem, by Johannes Brahms, is an unorthodox requiem in that the text is not simply a German translation of the Latin Requiem Mass. Instead, Brahms selected passages from the Old and New Testaments to persuade listeners that although life is short, a person lives on after death through his or her deeds and life's work, and to console those grieving is a deeply human characteristic. It is meant to be more of a comfort to the living than a prayer to the dead. For this reason Brahms considered titling the work "A Requiem for Mankind."

The initial inspiration for the work was the result of Schumann's mental breakdown in 1854 and death in 1856. He worked on the piece on and off from that time until 1865 when his mother died, at which time he set to work more earnestly. The first three movements were performed on December 1st 1867 in Vienna with Johann von Herbeck conducting. The concert was a disaster! The audience hissed (presumably because of the text, which incidentally does not mention Christ by name), there was insufficient time to rehearse properly (a perennial problem), and the timpanist played his long roll fortissimo at the end of the third movement drowning out the entire orchestra and chorus.

Fortunately Brahms was not disheartened. The entire piece, with the exception of the fifth movement which was written later, was performed with Brahms as conductor, in Bremen Cathedral on Good Friday of 1868. All the big names in music were there – Joachim, Dietrich, Max Bruch, Otto Julius Grimm, the publisher Rieter-Biedermann and, best of all, his beloved Clara Schumann – nobody hissed. It was a triumphant success and brought the 35-year old Brahms full recognition as a major composer. The fifth movement, thought to be inspired by the memory of his mother, was completed soon after the Bremen performance, at which time Brahms considered the Requiem complete and ready for publication.

Although Brahms worked on the piece sporadically over a number of years, the finished composition is remarkably well balanced and symmetrical. The first and last movements correspond both spiritually and musically. There is an affinity in mood between the second movement, with its dance of death and sixth movement, depicting the Day of Judgment – minus the horrors. The third and fifth movements are similar,

with their themes of lamentation followed by consolation and deliverance. The gentle fourth movement, "Wie lieblich sind deine Wohnungen," can be considered the center point of the Requiem.

In the first movement, the omission of the first and second violins stresses the subdued and melancholy character of the text. The music is predominately gentle and reflective in nature, reaching a brief moment of exultation at the words "[Die] werden mit Freuden ernten." Though in triple time, the second movement is in the style of a solemn march. According to Dietrich, the music in this section was adapted from the original slow movement of his **D minor Concerto**. In the third movement the baritone soloist makes his first of two appearances. The climax of this movement is a powerful double fugue in D major on the words "Der Gerechten Seelen sind in Gottes Hand." (This is where the timpanist made such a splash during the premiere performance.) The fourth movement provides a lyrical and poetic contrast. The fifth movement, written with his mother in mind, is the only one in which the soprano soloist appears. It is full of delicate and subtle touches. Notice how the chorus answers the soprano's words "Ich will euch wieder sehen" with the same musical phrase but in augmentation, as though from a great distance. In the sixth movement, the baritone enters giving the news of the raising of the dead and the music becomes increasingly more dramatic. The last section of this movement is another fugue, an almost Handelian paean of praise and rejoicing. The final movement restates the final bars of the first movement, ending the piece on a subdued, though not mournful note.

The choice of text and the ability to set the words to music that reflects the human condition, gives **Ein Deutsches Requiem** a universal and timeless significance.

Notes by Nancy Pascoe



Text Translation

I. poco andante, e con espressione

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

Blessed are they that mourn,
for they shall be comforted.
They that sow in tears
shall reap in joy.

They that go forth and weep,
bearing precious seed,
shall doubtless come again with rejoicing;
bringing their sheaves with them.

II. moderato in modo di marcia, poco sostenuto – allegro non troppo

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

So seid nun geduldig, liebe Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackersmann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfangen den Morgenregen und Abendregen.

So seid geduldig.
Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen
und die Blume abgefallen.

Aber des Herrn Wort bleibet in Ewigkeit.
Die Erlösten des Herrn werden wiederkommen,
und gen. Zion kommen mit Jauchzen;
Freude, ewige Freude
wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

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.

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,
until he receive the early and latter rain.

Be ye also patient;
For all flesh is as grass,
and all the glory of man
as the flower of the grass.
The grass withereth,
and the flower thereof falleth away.

But the word of the Lord endureth forever.
And the redeemed of the Lord shall return,
and come to Zion with songs
and eternal joy
upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

III. andante moderato

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 Hand breit vor Dir,
und mein Leben ist wie nichts vor Dir.

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.



Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergeliche Unruhe;
sie sammeln and wissen nicht,
wer es kriegen wird.
Nun Herr, wess soll ich mich trösten?
Ich hoffe auf Dich.
Der Gerechten Seeleen sind in Gottes Hand
und keine Qual rühret sie an.

Verily every man at his best state
is altogether vanity.
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.
But the souls of the righteous are in the hand of God
and no torment shall touch them.

IV. con moto moderato

Wie lieblich sind Deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget 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.

How lovely 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.

V. andante

Ihr habt nun Traurigkeit;
aber ich will euch wiedersehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch nehmen.
Ich will euch trösten,
wie einen seine Mutter tröstet.
Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe grossen Trost gefunden.

And ye therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy no-man taketh from you.
As one whom his mother comforteth,
so I will comfort you.
Ye see how for a little while
I labour and toil,
yet have I found much rest.

VI. andante – vivace allegro

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.
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

For here have we no continuing city,
but we seek one to come.
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;

Denn es wird die Posaune schallen
und die Toten werden auferstehen unverweslich;
und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort,
das geschrieben steht.
Der Tod ist verschlungen in den Sieg,

For the trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be brought to pass the saying
that is written:
Death is swallowed up in victory.

Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
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.

O death, where is thy sting?
O grave, where is thy victory?
Thou art worthy, O Lord,
to receive glory and honor and power,
for Thou hast created all things,
and for Thy pleasure they are
and were created.

VII. maestoso

Selig sind die Toten,
die in dem Herrn sterben,
von un an.
Ja der Geist spricht,
dass sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

Blessed are the dead
which die in the Lord
from henceforth:
Yea, saith the Spirit,
that they rest from their labours;
and their works do follow them.

Guest Soloists

Jeanne Houston, soprano

Soprano Jeanne Houston has performed extensively throughout the Northwest. She was recently heard with the Seattle Symphony in the Faure **Requiem** under the baton of Gerard Schwarz, with whom she has also sung Mozart's **Davidde Penitente**. Last season she performed in Mozart's **C-Minor Mass** with James Depriest and the Oregon Symphony, the **Lord Nelson Mass** and the chamber opera **La Serva Padrona** with the Northwest Chamber Orchestra, and in Beethoven's **9th Symphony** and Vaughn Williams' **Sea Symphony** with symphonies in Montana.

Ms. Houston has also been a guest artists with Orchestra Seattle, the symphonies of Eugene, Everett, Yakima, Bellingham, Tacoma and Walla Walla. She has performed with most of the region's finest choral ensembles. She is a frequent guest of the Bellevue Chamber Chorus, and recently sang Stravinsky's **Les Noces** with Pacific Northwest Chamber Chorus and later with Choir of the West. Also at home on the opera stage, Ms. Houston's roles have included Susanna in **The Marriage of Figaro**, Blanch in **Dialogues of the Carmelites**, Micaela in **Carmen**, and the role of Mary in the Jerome Hines biblical opera **I Am The Way**. Ms. Houston is a member of the voice faculty at Pacific Lutheran University.

Brian Box, baritone

Brian Box, baritone, is a native of Washington. He received a Masters of Music degree from Western Washington University in 1985. Mr. Box has performed extensively throughout the Northwest and is noted mostly for his concert work. He has performed frequently with Orchestra Seattle in such works as

Bach's **St. Matthew Passion**, **St. John Passion**, **Christmas Oratorio**, **B Minor Mass**, Handel's **Messiah**, as well as many other smaller works. He has performed with Rudolf Nureyev, singing Mahler's **Songs of a Wayfarer** to Mr. Nureyev's dance. Other groups with which Mr. Box has appeared as a soloists include the Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus and Choir of the Sound.

Mr. Box also has appeared frequently on the operatic stage. He was the regional winner of San Francisco Opera's Merola Opera Program in 1988. He made his Seattle Opera debut as the Corporal in Donizetti's **Daughter of the Regiment** and has subsequently performed the roles of Corphee in **Don Carlos**, The Shepherd in **Pelleas et Melisande** and Lucas' friend in **The Passion of Jonathan Wade**. Mr. Box's most recent operatic performance was in the world premier of Carol Sam's **The Pied Piper of Hamelin** in which he played the role of Franz. He has also performed extensively in children's opera with Seattle Opera's Educational Program and Northwest Operas in the Schools, etc. (NOISE.)

Special Request

Since our formation in 1969, Orchestra Seattle and Seattle Chamber Singers has been a community group. OS/SCS was formed by interested, local musicians and continues to be supported by committed musicians and the music-loving public.

Throughout our 25 year history, OS/SCS has striven to keep ticket prices at an affordable rate while offering innovative, high-quality performances. However, ticket prices cover only about half of the cost of presenting the music we enjoy so much. In honor of our silver anniversary, we are asking that you consider a gift to Orchestra Seattle/Seattle Chamber Singers. We are counting on your support to keep the music playing for another 25 years!

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George Shangrow, music director

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George Shangrow, music director

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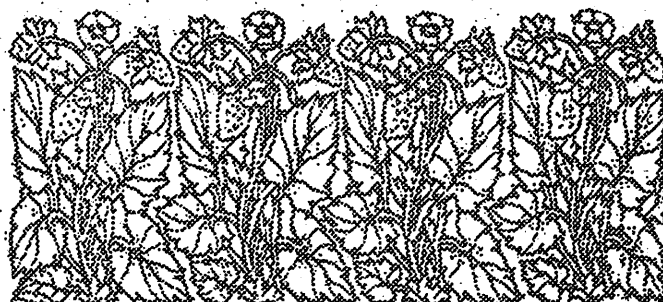
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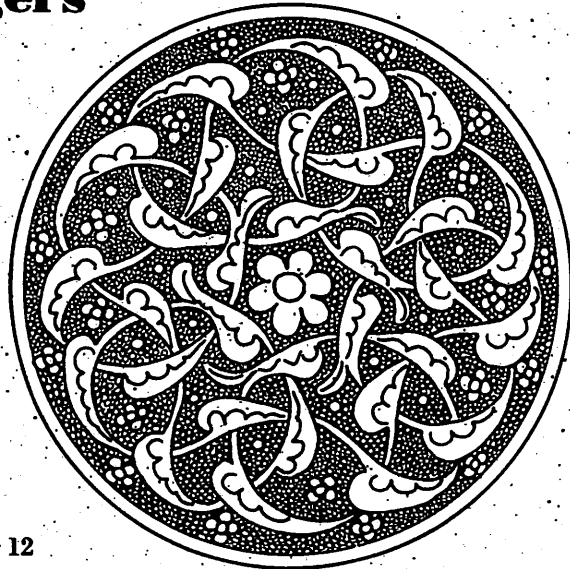
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George Shangrow, music director.

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