A German Requiem
Johannes Brahms
Sunday, October 5, 2008 • 3:00 PM
First Free Methodist Church

Eleanor Stallcop-Horrox, soprano
Brian Box, baritone

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

JOHANNES BRAHMS Ein deutsches Requiem, Op. 45

Selig sind, die da Leid tragen
Denn alles Fleisch
Herr, lehre doch mich
Wie lieblich sind deine Wohnungen
Ihr habt nun Traurigkeit
Denn wir haben hier
Selig sind die Toten

Eleanor Stallcop-Horrox, soprano
Brian Box, baritone

Please disconnect signal watches, pagers and cellular telephones. Thank you.
The use of cameras and recording equipment is not permitted in the concert hall.
Soprano ELEANOR STALLCUP-HORRORS’ Seattle Opera debut was in the Bride of the Wind, Verdi’s Feramonda. She has been a Seattle Opera chorister since 1997. A popular role for this Seattle native is Laius in Beethoven’s Fidelio, which she has sung at Willamette Concert Opera and Bel Canto Northwest. Other roles include the title roles of Puccini’s Suor Angelica, Catalana’s La Wally, and Puccini’s Tosca at Willamette Concert Opera and Sanizza in Mexico’s Tosca Ravenna. Upcoming performances include the role of Silla in 3Mad in Seattle Opera’s current production of Elektra, the Countess in Mozart’s Le Nozze di Figaro with Kitasopera and the Brindisi Symphony in November, and the title role in Puccini’s Tosca with Bellflower Opera in April.

SOLO ARTISTS

A native of Washington’s historic BRIAN BOX received his Master’s degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Belcanto Choral Ensemble, and Choir of the Sound, and has performed with Richard Beyer, singing Master’s Songs of a Wayfarer to Mr. Box. He has collaborated with OSSCS in such works as Bach’s St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premiere of Hamilton’s Requiem. For Tacoma Opera, Mr. Box created the role of Tristan and Isolde’s Fidel Pigdon of Hamlet. He has also performed extensively with Seattle Opera’s education program and Northwest Opera in the Schools.

ORCHESTRA SEATTLE

Violin
Soprano
Tenor
Bass
Deborah Daoost
Beatrice Dolf
Jo Hansen*
Lorinda Kaufman* Smith
Kevin McCarthy
Susan McEwen
Steven Messick
Bassoon
Trombone
Pattie Edeen
Thomas Brany
Judith Lawrence*
Bassoon
Jo Hansen*
Judith Lawrence*
Ericka Kendall
Kevin McCarthy
Liz Luce
Katherine McWilliams*
Jo Van Deusen
Hakan Olsson
Anders Schirmer
Caroline Vans
Ellie Wallace
Flute
Piccolo
Erik Arneson
Gregor Nieszke
Sarah Edeen
Stephen Provis
Marie Wallin
Celli
La Verne Chen
Zoe East
Thomas Brany
Joe Hansen*
Maria chơi
Zoe East
Jennifer Coan
Christopher Johnson
Katie Sauer Messick
Annie Roberts
Clarinets
Maryann Tapiero
Matthew Wyman*

SEATTLE CHAMBER SINGERS

Soprano
Etirika Chang
Crisca Cugini
Kyla Darnell
Alora Darnell
Cindy Fricke
Samuel Cross Avery
Alaina Blackwell
Brooke Cassell
Kari Ann Kneb
Kim Smith
Benjamin Swift
Trevor Pritchard
Carolyn Price
Davis Durell
Robert Keshner
Jo Van Deusen
Hayden Swafford
Jeff Thirlov

Tenor
Ronald Caron
Alvin Kroon
John Langan
Timothy Lund
Kurt Weck
Fred McEwen

Loreliee Knowles
Suzi Means
Laurielle McMillin
Julia Ackroyd Thiel
Annie Thompson

Bass
Thomas Nesbit
Vic Roper
Jerry Sams
David Zapolsky

Barbara Taggart

COMPOSER’S CIRCLE [$100 or more]
Gould & Betty Keeler
Seattle Office of Arts & Cultural Affairs
Top Ten Tues.
Janet & Michael Showalter

VIVACE [$50.00-59.99]
Smith & Fred Ackley
William & Joyce Cushing
Pete & Tomoko Yamasaki
Donna & Bruce Haas
Sharon & Thomas Ross
Richard & Judy Duff
Deborah Gates & Charles Simler
Amy Glick
Gary & Anne Green-Wilde
Christopher & Kristen Hansen
Ron & Anna Harris
Richard & Rosemary James
Sylvia Johnson & Newman Ludden
Rebecca Kammann
Joan Marie & Christopher Kemi
Paule & Pascale Kidder
Olga Klein
Loisette & Walter Knowles
William & Ruth Kratzke
Theodore & Pamela Krummert
Francois Krauss
Gary & Barbara Laughlin
Hobey Lockert
Julie Lutz
Sachi Matsumoto
Laura McCall & David Savage
Gary & Barbara Menetic
Steve & Katie Sauser Messick
Christina Musco
Charlotte & Scott Newman
Fred & Torre Pierce
Gustav & Claire Ranum
Joan Reid
Richard Sodaro
Viktoria Rose
Victor Roger
Hans & Lynn Saunder
Mary & Richard Schmeltscher
Nancy Shausted
Klaus & Janet Siebold
Kim Smith
Viktoria Ann Taylor
Peter & Yvonne Van der Meulen
Elien & James Wallace
Douglas & Ingold Wells
Rob & Lorraine Widdowson
Wilson & Barbara Wyant

Piano
Allegro [310-55-23]
Assymayse [310-55-23]
Ode Allegro
Randy Agard & Debrah Dubart
Tom Humphrey & Ann Dempsey
Melanie Caruso
Stephen Brady & Judith Cohen
Kiki Diffman
Nancy Dilsheimer
John Dimond
Richard & Judy Duff
David & Kathleen Dow
Douglas & Dana Drennott
Marci & Michael England
Ann Erickson
David Franklin
Bob & Shayan Guzman
Farhad Ghanian
Deborah Gates & Charles Simler
Rose Ginsburg
Amy Glick
Gary & Anne Green-Wilde
Christopher & Kristen Hansen
Ron & Anna Harris
Richard & Rosemary James
Sylvia Johnson & Newman Ludden
Rebecca Kammann
Joan Marie & Christopher Kemi
Paule & Pascale Kidder
Olga Klein
Loisette & Walter Knowles
William & Ruth Kratzke
Theodore & Pamela Krummert
Francois Krauss
Gary & Barbara Laughlin
Hobey Lockert
Julie Lutz
Sachi Matsumoto
Laura McCall & David Savage
Gary & Barbara Menetic
Steve & Katie Sauser Messick
Christina Musco
Charlotte & Scott Newman
Fred & Torre Pierce
Gustav & Claire Ranum
Joan Reid
Richard Sodaro
Viktoria Rose
Victor Roger
Hans & Lynn Saunder
Mary & Richard Schmeltscher
Nancy Shausted
Klaus & Janet Siebold
Kim Smith
Viktoria Ann Taylor
Peter & Yvonne Van der Meulen
Elien & James Wallace
Douglas & Ingold Wells
Rob & Lorraine Widdowson
Wilson & Barbara Wyant

piano [55-59]
Allegro & Jean Andrews
Michael & Diane Beaumont
Andrew Blackwell
Peter Carman
Eriska Chang & Matthew Tracy
Crisca Cugini
Andrew Danielevs
James & Florence Demaria
Howard Franklin
James & Florence Harris
Keri Anne Holmbeck
Judy & Alan Lawrence
Alleight Geoffrey
Timothy Lande
Lila Woodbury May
James McInreavy
Tom Nichols
Patrick O’Brian
Barbara Passigold
Elizabeth Roberts
Lorna & Louis Roodick
H.J. Roseland
John & Ruth Rough
Robert Shangraw
& Kristian Shangraw
Gary & Beverly Sheridan
Albert & Sami Smith
Art & Julia Thul
Douglas & Susan Woods
Ann Willkins

Pianissimo [50-59]
Cristofori & Nicholas Jahl
Finn & Kristin
Jim & Arnold Kemokiona
Pamela Thompson
Howard Massey
Tom & Jana Marston Music
Marnie Marketh
Ladd & Ashley Smith
Mark Pasad & Miss Lonely
Passacaglia
David & Karen Peterson
Nancy White
Rick Wolden
Carole Judg
Gifts in Honor of
Kiki Hunt

In Memoriam
Karen Adell
Rory Ander
Richard Leivied

Contributions to OSSCS, a non-profit, 501(c)3 arts organization, are fully tax-deductible. This list includes gifts received between November 1, 2007 and October 31, 2008. While every effort has been made to ensure accuracy and accurate taking of our valuing philosophy for any errors. To report an error or omission, or for more information on becoming a donor, please call 206-682-8328.
I Chorus (Zielonka langsam and with Ausdruck)
Selig sind, die die 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.

II Chorus (Langsam, markáhmäßig)
Denn alles Fleisch ist wie das Gras und alle Herrlichkeit des Menschen wie das Grases Blumen. Das Gras ist verblüht und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er emporhebt seine Ernten und Anbauten. So seid geduldig.

Aber der Herr Wolt bleibt in Ewigkeit.

Die Erntedagen des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein. Freude und Weinen werden sie ergrüßen und Schmerz und Seufzen wird weg machen.

III Baritone Solo and Chorus (Andante moderato)

Der Gerichtes Sulten sind in Gottes Hand und jeder sein Qual fühlt er sie an.

IV Chorus (Mittelmäßig bewegung)
Wie Fachle sind die Wohnungen, Herr Zehabot! Meine Seele veranlagt und sehnt sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott, denen die, die in deinem Hause wohnen, die leben dich immermehr.

V Soprano Solo and Chorus (Langsam)
Ihr habt nur in der Seele; aber ich will euch wieder und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.

Ich will euch tröstet, wie Elene seine Müter tröstet.

Sehet mich an: Ich habe eine kleine Zeit Mühe und hoch und habe große Trost gefunden.

VI Baritone Solo and Chorus (Andante)
Denn wir habe keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschaffen.

Blessed are they that in tears shall reap. For they go forth and weep, and bear precious seed, and come again rejoicing, and bring their sheaves with them. Psalm 126:6-8

For all flesh is as grass, and all the glory of man as the flower of grass. The grass is withered, and the flower fallen away. 1 Peter 1:24

Be patient therefore, brethren, unto the coming of the Lord. Behold, the farmer waits for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. So also Patience, James 5:7

But the word of the Lord endures forever. 1 Peter 1:25

And the sown of the Lord shall return, and come to Zion with songs; everlasting joy shall be upon their heads; and pain and sighing shall be made to cease. Isaiah 35:10

Lord, make me to know that there must be an end of me, and that my life is but a shadow; and I have a desire to go in to thee. I have a handbreadth; and mine age is as nothing before Thee; verily, every man at his best is altogether vanity. Samson 1:12-13, in a vain show seems they are disguised in vain; he heaped up riches, and knew not what they gathered. And now, Lord, what is my hope? My hope is in Thee. Psalm 39:4-7

The souls of the righteous are in the hands of God, and there shall no torment touch them. Wisdom of Solomon 3:1

How lovely are thy dwelling places, Lord of hosts! My soul longs and yearns for the forcares of the Lord; my body and soul delight themselves in the living God. Blessed are they who live in your house, they praise you ever more. Psalm 84:3-4

Ye now have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. John 16:22

I will comfort you as one whom mother comforteth. Isaiah 66:13

Behold me with your eyes: a little while I have had tribulation and labor, and have had great comfort. Ecclesiastes 51:23

For here have we no continuing city, but we seek one to come. Hebrews 13:14

Behold, I show 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: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. Then shall be brought forth the saying that is written: Death is swallowed up in victory. 1 Corinthians 15:52

Thou art worthy, Lord, to receive glory and honor and power: for Thou hast created all things, and for Thy pleasure they are and were created. Revelation 4:11

Blessed are the dead, which die in the Lord henceforth: Yea, saith God springeth, that ye when ye have finished their labor, and their works do follow them. Revelation 14:13

focusing instead on the very human and universal emotions of grief and loss elicited by the death of a loved one. The Requiem, like many other vocal works of Brahms, deals with the fleeting nature of life, the need for solace following bereavement, the hope of a final attainment of rest and peace, and a reward for struggle. It is not intended to be a requiem for the dead, but is offered as a comfort and consolation for the living.

Violins are not used in the first movement of the Requiem; the somber music of the solo “bassoon” instruments of the orchestra precludes almost imperceptibly out of the depths of the void. The chorus enters alone and initially alternates with the orchestra as a blanket of contemplation for verses of F major, and only in the final four and five verses taken from St. Matthew’s account of the Sermon on the Mount and from Psalm 126 (“Blessed are they that mourn, for they shall be comforted.”), when the choir first: three rising notes constitute a miniscule “motif of blessing” that will reappear, cloaked in varying musical attire, numerous times throughout the composition as a unifying device. Brahms sees with a desiccating, “sotto voce” line the phrase containing the words, “mit Tränen” (withweeping) - the small semitone motif is here inverted, while the harp provides the promise of reaping a joyful harvest. The first phrase by the cellos refers to a 17th-century Lutheran hymn, “They Who Leave All to God,” about which Brahms wrote, “Oh, well, if nobody notices I suppose it’s right oh well.”

The second movement, in B-flat minor, deals with death’s inevitability, counsels patience, and concludes in hope. It opens with a mournful funeral march, in which the triple meter for full orchestra with throbbing triplet rhythms in the timpani as its heart. As the movement begins, the strings present a declamatory version of the first chorus’ basic three-note blessing motif. The solemn choir, “All flesh is like grass,” is sung twice with increasing force; the “early rain” of notes from flute and harp refreshes the earth as the sower waits patiently for the harvest. The funereal choir returns twice more, and at the movement’s end, a jubilant phrase in B-flat major assures the Lord’s redemption of eternity.

The third movement’s opening is painted with a D minor brush in dark stormy colors, as the frailty of humanity, the futility of life, and the loss of death are discussed by the baritone soloist and the chorus. In response to this gloomy dialogue, the radiant sun of hope in God rises through the voices before Brahms builds, in the exultant key, a great forward march, a triumphant final chorus, accompanied by another in the orchestra, that is founded upon a persistent low D sustained for 36 measures by lower strings. The chorus returns to its original timpani. The fugue’s comforting text is taken from the Wisdom of Solomon: “But the souls of the righteous are in the hand of God and no torment shall touch them.”

In contrast to the drama of this fugue, the lyrical, flowing, almost waltz-like fourth movement, written in E-flat major and opening with yet another variant of the opening theme of the third movement, simmers with a sparkle of woodwinds. This well-known and deeply-loved chorus, whose text comes from Psalm 84, forms the pivotal portion of the Requiem as a whole. A fugue in which marked and shifting rhythmical accents are prominent appears near the movement’s end.

The warmly glowing fifth movement, the only one in which the solo soprano appears, presents the themes of the first movement and is perhaps the most stunning piece of music the composer ever wrote. The warming power of faith and the promise of eternal life. Brahms might indeed have had his own mother in mind when he selected the text from Isaiah which the chorus repeats over and over: “I will comfort you, as one whom his own mother comforts.”

The sixth is the Requiem’s most dramatic movement, featuring the baritone soloist’s фамияобянот орар tion and the triumphant “last trumpet” heralding the death of Death, a victory accomplished not through overt instrumental theatricality but through the strength and energy of powerful rhythms and harmonic progressions. Martin Luther’s German translation of the text mentioning the “last trumpet” describes a last “Posearse,” or trombone and Brahms employs three trombones and tuba at the moment of the instrument’s sounding. The movement’s middle section consists of a double fugue (a fugue built on two of the Requiem’s themes) that perhaps exceeds in its magnificence the fugue in the third movement. The first three notes of the initial subject (“Lord, you are worthy”) form still another descending version of the blessing motif, which appears throughout the theme and is used to produce the two fortissimo climaxes in the fugue.

The Requiem concludes with music that floats majestically like the waters of the River of Life. This last movement brings the work full circle: both the first and last movements are in F major: both begin with the same word, “Selig” (“Blessed”); both begin with descending, in double basses and cellos, opens the movement; and both movements pronounce benedictions, the first movement upon the dead, the second upon ourselves. In the closing measures of the work, as at the end of the opening movement, the sopranos soar to a high A before the harp follows them heavenward and the chorus whistles a finishing blast.

After Brahms gave Clara Schumann the Requiem’s score, she wrote to him: “I am completely fulfilled with your Requiem; it is an immense piece that takes hold of one’s whole being like very little else. The profound seriousness, combined with all the magic and poetry, has a wonderful, deeply soothing effect.” Brahms thus fulfilled Schumann’s 1853 prophecy, made when the two composers first met: “When he lowers his magical baton before the combined forces of chorus and orchestra, they will feel that they are going even more marvelous insights into the secrets of the spiritual world.” May Brahms’ transcendent music and the comfort he seeks us both to realize and lament our losses, and speak with the blessings of hope and consolation, as we mourn all our beloved dead now rest at their music’s labor,” and as we seek strength and hope to continue our own!”

—Notes by Lorelyte Knowles
earlier composers, but he found Lutheran liturgies in the German language more congenial, and seized upon the novel idea of selecting passages of music from the Bible that would not reflect the liturgy of any one church, but would instead express his personal response to death, the central concern of human life.

The idea formed slowly, and it was not until 1855 that Brahms decided to focus on the theme of death and the serious though of loss have scarcely been presented in music with such power. The harmonic and contrapuntal art of the Requiem is, in fact, a reflection of the psalmist's words of complaint against death (Psalm 115:17), as emphasized by Brahms himself in his letter to Clara Schumann in 1855:

"The German Requiem is a work of unusual significance and an achievements. It is one of the riper fruits to have emerged from the style of the late Beethoven in the field of sacred music. Since the masses for the dead and mourning cantatas of our classical composers, this new kind of choral work appears to have been quite clear in my mind by April of 1855, when the concept of the work itself was completed, and a basic theme was added that would eventually become his First Piano Concerto, and one theme was resurrected as the opening of the German Requiem's movement in 1855 and 1856. Brahms seemed to be thinking about composing a large choral piece for some time, and he had drafted sections of the opening movements as early as 1851. He seemed to have settled on the basic structure of the piece, and to have selected the individual texts. He began the composition of the Requiem in earnest in February of 1857. The movement from a Bach-style cantata for chorus and solo baritone that he had written in 1854 included movements 1, 2, 3, and 7 of the Requiem. In August of 1857, the bulk of the piece (all movements but the fifth) was complete. Brahms worked on revisions and made small changes over the next several months, discussing them with his friend von Bredow, who had written some of his recently published songs. In the autumn of 1857, Brahms visited Joachim and Clara Schumann, who had written in her diary: "Johannes has been playing me some magnificent movements of the Requiem, and has arranged a quartet in a minor." The Requiem delighted me even more, however. It is full of tender and again daring thoughts. I cannot feel as clear as to how it will sound, but in myself it sounds grand and glorious."}

He also composed the Requiem as a concert piece in honor of Franz Schubert's memory, which was not exactly a resounding success. The timpanist misunderstood Brahms' directions in the score, and so loudly pounded out the initial brass chords that the Augsburg section that the rest of the ensemble drowned out. Jeers and catcalls sounded in the audience at the conclusion of the performance. The sun was too bright, and the glare from the chandelier was so glaringly obvious to the audience that the ensemble seemed to be a shadow of its former self. Despite the fact that Brahms intended for all humanity: in 1867, he would say about the title of the work, "I will admit that I could happily omit the 'German', and simply say 'Human'...of melancholy, accompanying death, and comfort for the living are applicable to many occasions. It appears that Brahms chose his texts according to personal preference and cultural context. Earlier than later came an inkeeper and played in the militia band and court orchestra, earning scarcely enough to support his wife and three children. His son Johannes displayed musical talent quite early: born only six years old, he developed his own musical notation so that he could commit to paper the melodies he composed. He was first instructed in music by his grandmother, who was a member of "family trade," and accordingly was taught violin, piano (from the age of seven), cello (it is said that he studied this instrument until abruptly when Johannes' teacher lost his eyesight). The work was so well received that it was soon supplementing his family's meager income by playing the piano in Hamburg's rough waterfront district taverns, brothels, and brothels (some have speculated that Brahms' early years of the profession may have affected his ability to sustain romantic relationships in later life). He also arranged music for his father's light orchestra while working in the popular Gypsy style associated with Hungarian folk music.

By the age of 20, Brahms' reputation as a pianist enabled him to become concert-fourth accompanist to famous Hungarian violinist, and his early compositions caught the eye of Joseph Joachim, the leading violin virtuoso of his time. This artist facilitated a visit between Brahms and the composer. Robert Schumann, who praised the "young eagle" in his musical journal as a genius... called forth to give us the highest ideal expression of our time." Brahms soon numbered among his influential musical friends and advisors both Schumann and his wife, Clara, the great pianist, to whom he remained close after Schumann's mental collapse and subsequent demise in October of 1856. As a result of Brahms' friendship with his wife for whom he developed a deep romantic ardor that later settled into an abiding (probably platonic) friendship. Despite the decline of the Philharmonic, however, could not forget that Brahms came from the smurfs of the city, and he failed to receive an appointment. He therefore became a resident of Vienna, where he composed a movement for his newly established and successful bachelor composer of music in almost every genre except opera ("I would be as difficult for me to portray as a palm tree," Brahms joked). He immediately added a second movement to the Philharmonic, and was later called into Paderborn and the orchestra of the Baroque and Classical era, and collected music manuscripts. The composer succumbed to liver cancer at age 64. By 1864, the term "total renaissance" refers to the Roman Catholic Mass for the Dead, the opening section of which begins with the Latin sentence, "Requiem aeternam dona eis memora." (" Eternal rest give them, Lord.") The Latin words were set to music by some of Brahms' predecessors, and for years by many composers, but these compositions were intended for actual use in a liturgy as a prayer for the soul of the departed. As a student of music history, the Moghistic Brahms knew the Latin Requiem Masses of
earlier composers, but he found Lutheran liturgies in the German language more congenial, and seized upon the novel idea of selecting and arranging songs from the Bible that would not reflect the liturgy of any one church, but would instead express his personal response to death, the central conundrum of human life.

The idea of using the Biblical Lamentations (so named to distinguish it from the Latin Requiem), the work which first won Brahms musical fame throughout Europe and in his largest German work, seemed to have been quite clear in his mind by April of 1865, when the composer mentioned it in letters to Clara Schumann. In 1864, he had begun work on music that he hoped to be able to bring to completion by the end of the year; eventually, as is well known, it eventually became his First Piano Concerto, and one theme was resurrected as the opening of the German Requiem's second movement. Work on the Requiem began in February 1865 and 1866. Brahms seemed to have been thinking about composing a large choral piece for some time, and he had drafted sections of the opening movements as early as 1861. He appears to have been interested in the Requiem since he had settled on the basic structure of the piece, and to have selected the individual texts. He began the composition of the Requiem in earnest in February of 1866. The four movements from a Bach-style cantata for chorus and solo baritone that he had written in 1861 became movements 1, 2, 3, and 7 of the Requiem, and in August of 1865, the bulk of the piece (all movements but the fifth) was complete. Brahms worked on revisions and made small changes over the next several months, discussing them with friends and going over them with Clara Schumann. In the summer of 1866, both Clara and Johannes Brahms met Josiah and Clara Schumann (who noted in her diary: "Johannes has been playing me some magnificent movements from your Requiem and playing quartet in a minor. The Requiem delighted me even more, however. It is full of tender and again daring thoughts. I cannot feel clear as to how it will sound, but in myself it sounds glorious.") He continued to work on the work up to Clara on December 30, 1866; the first two performances of the work took place in Vienna in December 1867, when the piece was performed in Vienna for the first time in the presence of Clara and Johannes Schumann at Good Friday, April 10, 1868, when six movements were performed under Brahms' leadership.

The Requiem in its concept given in honor of Franz Schubert's memory, was not exactly a resounding success. The timpanist misunderstood Brahms' directions in the score, and so loudly pounded out the rhythm, it was impossible for the other instruments and Schumann's death were for Brahms "a stimulus to the completion of existing ideas, rather than the source of them."

Johannes Brahms, Johannes' father, was a competent player of several musical instruments, including the horn and double bass, who came to Hamburg from Schleswig-Holstein, following the tradition of helping to find employment as a town musician. He married his first wife, Christina Nissen, a seamstress, who was seventeen years his senior, and the couple settled at first in poor Gänseviertel district of the city, then became an innkeeper and played in the militia band and court orchestra, earning scarcely enough to support his wife and three children. His son Johannes displayed musical talent quite early: when only six years old, he developed his own musical notation so that he could commit to paper the melodies he composed. He was initially instructed in music by his father, at home, and eventually attended a "family trade," and accordingly was taught violin, piano (from the age of seven), cello (it is said that his study of this instrument ended abruptly when Johannes' teacher said, "Oh, young man, you can't play the cello."); of course, Johannes was by that time (age 13), receiving a solid grounding in the classics, especially in the music of J. S. Bach. Johannes gave his first public performance at 15 years of age, and was soon supplementing his family's meager income by playing the piano in Hamburg's rough waterfront district taverns, brothels, and brothels (some have speculated that Brahms' early career may have been affected by his ability to sustain romantic relationships in later life). He also arranged music for his father's light orchestra while maintaining his own popular Gypsy style associated with Hungarian folk music.

By the age of 20, Brahms' reputation as a pianist enabled him to become concert-fourth accompanist to famous Hungarian violinist, and his early compositions caught the eye of Joseph Joachim, the leading violin virtuoso of his time. This artist facilitated a visit between Brahms and the composer, Robert Schumann, who praised the "young eagle" in his musical journal as a genius called forth to give us the highest ideal expression of our time. "Brahms soon numbered among his influential musical friends and advisors both Schumann and his wife, Clara, the great pianist, to whom he remains the closest of Schumann's mental collapse and subsequent decline until his death in 1856, for whom he developed a deep romantic ardor that later settled into an abiding (probably platonic) friendship. The death of Robert Schumann led to the appointment of Brahms to the Prince of Denmark. He returned to his hometown in Hamburg in 1859, hoping to obtain an official conducting post, which was not forthcoming. The death of the Philharmonic, however, could not forget that Brahms came from the streets of the city, and he failed to receive an appointment. He therefore became a resident of Vienna, where he composed a movement for the young and successful bachelor composer of music in almost every genre except opera ("I would be as difficult for me to record as the 'emperor' of Schalott," he wrote in the first experience I should probably undertake a second). He conducted a Viennese musical society and revised many neglected works, including the Requiem by Bach, Handel, and Mozart. He was widely acquainted with the leading figures of the Baroque and classical eras, and collected music manuscripts. The composer succumbed to liver cancer at age 64. The term "requiem" refers to the Roman Catholic Mass for the Dead, the opening section of which begins with the Latin sentence, "Requiem aeternam dona eis domino" ("Eternal rest give to them, Lord."). The Latin word "reliquiae" is a translation of the Greek word "reliquiae," from the days of the first years by many composers, but these compositions were intended for actual use in a liturgy as a prayer for the soul of the departed. As a student of music history, the biographer Brahms knew the Latin Requiem Masses of
I Chorus (Zalmblad langsam und mit Ausdruck)
Selig sind, die Leid tragen, denn sie sollen getrostet 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 Gaben.

II Chorus (Langsam, mahnend)
Denn alles Fleisch er ist als Grass und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Grass ist vorstellt und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er seine kleinen und großen Äcker bearbeiten. So seid geduldig.

Aber der Herr Wort bleibt in Ewigkeit.

Die Erben des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupt sein. Freude und Weinen werden sie ergrünen und Schmerz und Sausen wird weg wandern.

III Baritono Solo and Chorus (Andante moderato)
Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel ist, ohne das ich weiter gehen soll; und ich danke dem Herrn von der Hand breit vor dir, und mein Leben ist nichts von dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schatten; und machen ihnen wertlose Unruhe; sie sindmehr, was wer erkennen wird. Nun Herr, was soll ich mich trösten? Ich höre auf dich.

Der Gerichtswein sind in Gottes Hand und kein Qual führte sie an.

IV Chorus (Mäßig bewegt)

V Soprano Solo and Chorus (Langsam)
Ihr habt nur Träubchen; ich aber will euch wieder und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.

Ich will euch trösten, wie Einen seine Mutter tröstet.

Sehet mich an: ich habe eine kleine Zeit Muthe und habe großes Trost haben.

VI Baritone Solo and Chorus (Andante)
Denn wir haben keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle verschlafen, sondern einige werden erst, und das mit einem mächtigen Schrecken, in einem Augenblick, zu der Zeit der letzten Passoa. Denn es wird die Passua schlaffen, und die Tore werden außerordentlich unverwacht, und wir werden verwundert werden. Denn er wird eutecht werden das Wort, das geschrieben steht: Der Tod ist verschlossen in den Sieg. Tod, wo ist der Stachel? Holz, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben wir das Wesen und sind geschaffen.

VII Chorus (Langsam)
Selig sind die Täten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie, wenn sie von ihren Arbeit, denn ihre Werke folgen ihnen nach.

Blessed are they that mourn: for they shall be comforted. Matthew 5:4

They that sow in tears shall reap in joy. They go forth and weep, and bear precious seed, and come again rejoicing, and bring their sheaves with them. Psalm 126:6-8

For all flesh is grass, and all the glory of man as the flower of grass. The grass is withered, and the flower fallen away. 1 Peter 1:24

Be patient therefore, brethren, unto the coming of the Lord. Behold, the farmer mannaeth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. So be patient, brethren. James 5:7

And the word of the Lord endureth forever. 1 Peter 1:25

And the ransom of the Lord shall return, and come to Zion with songs; everlasting joy shall be upon their heads; and pain and sighing shall be made to cease. Isaiah 35:10

Lord, make me to know that there must be an end of me, and that my life is short, and I shall depart from thee and shall not again return to the dust of my birthplace; and mine age is as nothing before Thee; verily, every man at his last state is altogether vanity. Song of Solomon 7:6

Ye now have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. John 16:22

I will comfort you as one whom my mother comforteth. Isaiah 66:13

Behind me with your eyes: a little while I had no tribulation and labor, and have found great comfort. Ecclesiastes 5:23

For here have we no continuing city, but we seek one to come. Hebrews 13:14

Behold, I show you a mystery. We shall all not sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: 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. O death, where is thy sting? O grave, where is thy victory? 1 Corinthians 15:51-55

Thou art worthy, Lord, to receive glory and honor and power: for Thou hast created all things, and for Thy pleasure they are and were created. Revelation 4:11

Blessed are the dead, who die in the Lord henceforth. Yea, saith the Spirit, saith he, those that shall sleep in Christ; for there shall be a resurrection of both the dead, but it is offered as a comfort and consolation for the living. Revelation 14:13

focusing instead on the very human and universal emotions of grief and loss elicited by the death of a loved one. The Requiem, like many other vocal works of Brahms, deals with this theme as a means to make one aware, to humble oneself, to acknowledge the need for grace following bereavement, the hope of a final attainment of rest and peace, and a reward for struggle. It is not intended to be a memorial for the dead, but it is offered as a comfort and consolation for the living.

Violins are not used in the first movement of the Requiem; the somber music of the string "passare" instruments of the orchestra creeps almost imperceptibly out of the depths of the void. The chorus enters alone and initially alternates with the orchestra as a blanket of consolation is woven through the fourteen verses taken from St. Matthew's account of the Sermon on the Mount and from Psalm 126 ("Blessed are they that mourn: for they shall be comforted."). The choral first three rising notes constitute a miniscule "motif of blessing" that will reappear, clothed in various musical attire, numerous times throughout the composition as a unifying device. Brahms sets with a descending, "sobbing" (line the phrase containing the words, "mit Tränen" (withweeping)-the small semitonic motif is here inverted), while the harp provides the promise of reaping a joyful harvest. The first phrase by the cellos refers to a 17th-century Lutheran hymn, "They Who Leave All to God," about which Brahms wrote, "Oh, well, if nobody notices I suppose that's all right, too."

The second movement, in B-flat minor, deals with death's inevitability, counselors patience, and concludes in hope. It opens with a moving funeral march, a descending triple meter for full orchestra with throbbing triplet rhythms in the timpani at its heart. As the movement begins, the strings pass through rapid version of the first chorus's basic three-note blessing motif. The solemn chorale,"All flesh is like grass," is sung twice with increasing force; the "early rain" of notes from flute and harp refreshes the earth as the sorrow of waits patiently for the harvest; the funereal chorale returns twice more, and at the movement's end, a jubilant passage in B-flat major assures the Lord's redemption of eternal life and joy and gladness.

The third movement's opening is painted with a D minor brush in dark stormy colors, as the frailty of humanity, the futility of life, and the loss of death are discussed by the baritone soloist and the chorus. In response to this gloomy dialogue, the radiant sun of hope in God rises through the voices before Brahms builds, in the exultant key of D, a great fortissimo choral section accompanied by another in the orchestra, that is founded upon a persistent low D sustained for 36 measures by the trombones, clarinets, organ, and thundering timpani. The fugue's comforting text is taken from the Wisdom of Solomon: "But the souls of the righteous are in the hand of God and no torment shall touch them." In contrast to the drama of this fugue, the lyrical, flowing, almost waltz-like fourth movement, written in E-flat major and opening with yet another variant of the opening theme, is a celebration of the sparkles of woodwinds. This well-known and deeply-loved chorus, whose text comes from Psalm 84, forms the pivotal point of the Requiem as a whole. A fugue in which marked and shifting rhythmic accents are prominent appears near the movement's end.

The warmly glowing fifth movement, the only one in which the solo soprano appears, presents the themes of the first movement in a glowing power of faith and the promise of eternal life. Brahms might indeed have had his own mother in mind when he selected the text from Isaiah which the chorus repeats over and over: "I will comfort you, as one whom his own mother comforts."

The sixth is the Requiem's most dramatic movement, featuring the baritone soloist's flamboyant oration and the triumphant "last trumpet" heralding the death of Death, a victory accomplished not through overt instrumental theatricality but through the strength and energy of powerful rhythms and harmonic progressions. Martin Luther's German translation of the text mentioning the "last trumpet" describes a last "Posea," or trombone and Brahms employs three trombones and tuba at the moment of the instrument's sounding. The movement's middle section consists of a double fugue (a fugue built on two themes) that pfaffel on two themes) that brings the section in a new key and magnificence the fugue in the third movement. The first three notes of the initial subject ("Lord, you are mighty") form still another descending version of the blessing motif, which appears throughout the theme and is used to produce the two forteisimis claxx in the fugue. The Requiem concludes with music that flows majestically like the waters of the River of Life. This last movement brings the work full circle: both the first and last movements are in F major; both begin with the same word, "Selig"; ("Blessed"); both show the process of blessing, in double basses and cellos, opens the movement; and both movements pronounce benedictions, the first movement upon the deceased, the second movement upon himself. In the closing measures of the work, as at the end of the opening movement, the sopranos soar to a high A before the harp follows them heavenward and the chorus whispers a blessing.

After Brahms gave Clara Schumann the Requiem's score, she wrote to him: "I am completely filled with your Requiem: it is an immense piece that takes hold of the whole being and makes one love it like very little else. The profound seriousness, combined with all the magic and poetry, has a wonderful, deeply moving effect..." Brahms thus fulfilled Schumann's 1853 prophecy, made when the two composers first met: "When he lowers his magic baton before the combined forces of chorus and orchestra, they will feel it's something even more marvelous, insights into the secrets of the spiritual world..." May Brahms' transcendent music and comfort so we, when we lose a loved one and lament our losses, be filled with the blessings of hope and consolation, as we mourn all our beloved dead now at "rest from their labors," and as we seek strength and hope to continue our own. --Notes by Lorekite Knowles
SOLO ARTISTS
Soprano ELEANOR STALLCOPP-HORRISON'S Seattle Opera debut was as the Bridesmaid in von Weber's Freischütz. She has been a Seattle Opera chorister since 1997. A popular role for this Seattle native is Lavinia in Beethoven's Fidelio, which she has sung at Willamette Concert Opera and Bel Canto Northwest. Other roles include the title roles of Puccini's Suor Angelica, Catalani's La Wally, and Puccini's Tosca at Willamette Concert Opera and Santerza in Manzoni's Cavalleria Rusticana. Upcoming performances include the role of 5th Maid in Seattle Opera's current production of Elektra, the Courtesan in Mozart's Le Nozze di Figaro with Kitsap Opera & the Bremerton Symphony in November, and the title role in Puccini's Tosca with Bellflower Opera in April, '99.

ORCHESTRA SEATTLE

Violin
Susan Carpenter
Lauren Daugherty
Dan Drescher
Stacey Dye
Sue Harrington
Fritz Klein**
Pam Kummert
Wendy Lee
Mark Lutt
Avon Matlex
Gregor Nitsche
Stephen Provinse*
Theo Schaud
Janet Shoulawer
Kenny Smith
Nicole Tsogn
Emmy Hoech Wiesinger
Bass
Deborah Daoust
Beatrice Dolf
Audrey Don
Jim Lurie
Katherine McWilliam*
Hakan Olsson
Andreas Schirmer
Karoline Van
Ellis Wallace
Cello
La Vene Chen
Zon East
Peter Ellis
Karen Hehel
Christy Johnson
Katie Sauter Messick
Annie Roberts
Maryann Tapito
Matthew Wymant*

Trombone
Paul Bogatil
Moe Escobedo*
David Holmes

Tuba
David Brevier

Timpani
Daniel Oie

Harp
Nokia Kato

Trumpet
Todd Maha fley
Gary Roberts

Clarinet
Alan Lawrence*
Stephen Nofling

** concertmaster
* principal

SEATTLE CHAMBER SINGERS
Soprano
Erika Chang
Creicia Cugini
Kyla Deremer
Dana Dunasallo
Cindy Fierce
Kiki Hoed
Jill Kraakmo
patty Kuczta
Lila Woodman
Nancy Shuene

Melissa Thriloway
Po-yen Tsang
Alto
Sharon Agnew
Carla Crescenzi
Jane Blackwell
Brooke Cassiel
Alvin Klein
Jen Larg
Tenor
Ronald Carlson
Alvin Klein
Jen Largin
Timothy Lunde
Fred McHory

Lorette Knowles
Suzi Means
Laurrie McNeil
Julia Atkory Thiel
Annice Thompson

Thomas Nesbitt
Vic Royer
Jerry San
David Zapolsky

Stephen Brady
Andrew Danikich
Douglass Dunasallo
Robert Kedcell
Danny Moore
Jeff Thrillow
Richard Wyckoff
A German Requiem
Johannes Brahms
Sunday, October 5, 2008 • 3:00 PM
First Free Methodist Church

Eleanor Stallcop-Horrox, soprano
Brian Box, baritone

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

JOHANNES BRAHMS
Ein deutsches Requiem, Op. 45

Selig sind, die da Leid tragen
Denn alles Fleisch
Herr, lehre doch mich
Wie lieblich sind deine Wohnungen
Ihr habt nun Traurigkeit
Denn wir haben hie
Selig sind die Toten

Eleanor Stallcop-Horrox, soprano
Brian Box, baritone

Please disconnect signal watches, pagers and cellular telephones. Thank you.
The use of cameras and recording equipment is not permitted in the concert hall.