

*RICE CHORALE*

*THOMAS JABER, Director*

*presents*

*EIN DEUTSCHES REQUIEM*

*by Johannes Brahms*

*Melissa Raz, soprano*

*Christopher Green, baritone*

*Thomas Jaber and*

*Jo Anne Ritacca, pianists*

*Craig Hauschildt, timpani*

*Saturday, April 5, 2003*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

### *Ein Deutsches Requiem, Op. 45*

Johannes Brahms

(1833-1897)

- I. *Blessed are those who mourn, for they shall be comforted. (Matthew 5:4)*

*Those who sow with tears will reap with joy. They go forth and weep, bearing precious seeds, and return rejoicing, bringing their sheaves. (Psalm 126: 5-6)*

- II. *For all flesh is like the grass, and all the magnificence of mortals is like the flowers of the grass. The grass has withered, and the flower has fallen away. (I Peter 1:24)*

*So now be patient, dear friends, until the life hereafter. Behold, a husbandman waits for the precious fruit of the earth and is patient until he receives the early and later rain. (James 5:7, 8a)*

*But the word of the Lord endures forever. (I Peter 1:25)*

*The redeemed of the Lord will return and come to Zion with shouts of joy; eternal joy will be upon their heads, joy and delight will overcome them and sorrow and sighing will have to depart. (Isiah 35:10)*

- III. *Lord, teach me that I must have an end, and that my life has an end, and that I must pass away.*

*Behold, my days here are but a handbreadth before you, and my life is nothing before you. Ah, how insignificant all mortals are, and yet they live so confidently.*

*They go about like a phantom and create so much vain disquiet; they gather things and know not who will receive them. Now, Lord, in whom shall I find consolation? I trust in you. (Psalm 39:4-7)*

*The souls of the righteous are in God's hands, and no torment touches them. (Wisdom of Solomon 3:1)*

IV. *How lovely are your dwellings, O Lord of Hosts! My soul yearns and longs for the courts of the Lord; my body and soul rejoice in the living God.*

*Blessed are those who dwell in your house, those who praise you forever more. (Psalm 84:1, 2, 4)*

V. *You now have sorrow; but I want to see you again, and your heart shall rejoice, and no one shall take your joy from you. (John 16:22)*

*Look upon me. I have toiled and labored a brief time, and now I have found great comfort. (Isaiah 66:13)*

*I want to comfort you, as one is comforted by his mother. (Ecclesiasticus 51:35)*

VI. *For here we have no permanent place, but we seek the one to come. (Hebrews 13:14)*

*Behold, I tell you a mystery: we will not all die, but we will all be transformed, and transformed suddenly, in an instant, at the time of the last trumpet. For the trumpet will sound, and the dead will rise up incorruptible, and we will be transformed. Then will be fulfilled the word that is written: "Death is swallowed up in victory. Death, where is your sting? Hell, where is your victory?" (I Corinthians 15:51, 52, 54, 55)*

*Lord, you are worthy to receive praise and honor and might, for you have created all things, and by your will they have their being and are created. (Revelation 4:11)*

VII. *Blessed are the dead who die in the Lord from now on. Yea, the Spirit says that they may rest from their labor, for their works follow after them. (Revelation 14:13)*

## PROGRAM NOTES

It is uncertain where Johannes Brahms got the idea of composing a non-liturgical requiem, but the process of composition took over eleven years. Work on *Ein Deutsches Requiem* began in 1857, and the final form was not finished until 1868. The fifth movement was added to the work after its premiere in honor of Brahms' mother's death. In this final form of seven movements, the Requiem firmly established the thirty-six year-old Brahms as a composer of international stature.

The Requiem was intentionally not connected with any church influence. He specifically chose texts taken from the Luther translation of the Bible and selected excerpts that avoid any reference to "Jesus" and "Christ" showing Brahms' lifelong familiarity with scripture. The Requiem is a work dedicated to the suffering of the bereaved, a consolation for humanity as much as prayer for the dead.

In the first movement, the imitative interplay of entrances based on a chorale motive suggests the style of a chorale prelude. This movement is set in a somber tone, but with sweetness veiled in mourning.

The second movement is the longest movement of the work. It recalls a grim funeral march, set with a high Romantic intensity. The chorus enters in a quiet moving chant, expressing some of the most sobering and poetic texts from the Bible. Even with all of its powerful images of sadness, harkening to death and anguish, the movement concludes with remarkable serenity.

The texts used in the previous movements have all been in parable form, but in the third movement the baritone enters in a recitative dialogue with the chorus. The dialogue expresses man's humbleness and the inevitable death which awaits us. The movement culminates in a double fugue between the chorus and the two pianos.

The fourth movement opens with a simple descending figure, which is used inverted in the second phrase, becoming yearning and confident. It is one of the finest examples of Brahms' mastery of melody. The text offers the listener a sense of tranquility and hope.

The fifth movement is a testimony of Brahms' sense of balance and form. It is a setting of maternal comfort and compassion. The text of the sixth movement deals with the promise of salvation that becomes a thread throughout the New Testament. Almost as a mirror of the text from I Corinthians, the tonal center of the movement seems a mystery with its constant shifts from C minor to F-sharp minor and the uncertain ground in between. Each theme is presented as a fugal subject, culminating with all the subjects in stretto. The effect is like a waterfall, with themes falling over one another to create one of the great climaxes of the piece.

*The seventh and final movement recalls material from the previous movements, but in a different light. The music is more fluid, and echoes of previous motifs are heard. The text is no longer consoling the bereaved, but is consoling the dead and looking toward eternal rest. The closing section, set to new text, recalls themes from the first movement. The vocal lines proclaim the final redemption, but in comfort and quiet glory in a way that recalls the bereaving of the living at a distance, almost as a dream remembered.*

*– Notes by Brandylee Dawson-Marsh*

## RICE CHORALE

*Charles Tauber, rehearsal pianist*

<i>Ryan Aipperspach</i>	<i>Patricia Hernández</i>	<i>Douglas Peterson</i>
<i>Matthew Anderson</i>	<i>Kirsten Hoiseth</i>	<i>Thomas Pierson</i>
<i>Cherise Ard</i>	<i>Lauren Holmes</i>	<i>Samuel Pitamber</i>
<i>Melissa Arong</i>	<i>Wendy Hunt</i>	<i>Edward Pizzi</i>
<i>Dennis Arrowsmith</i>	<i>Jonathan Ichikawa</i>	<i>Paula Platt</i>
<i>Elsie Aton</i>	<i>Takuma Itoh</i>	<i>Anita Poley</i>
<i>Suzanna Attia</i>	<i>Marcie Jackson</i>	<i>Jill Anna Ponasik</i>
<i>Amelia Barr</i>	<i>Eliezer Jáuregui</i>	<i>Tina Rad</i>
<i>Patricia Bass</i>	<i>James Jirtle</i>	<i>Melissa Raz</i>
<i>Lauren Bertanzetti</i>	<i>Melissa Jordan</i>	<i>Charlet Reedstrom</i>
<i>Nathan Black</i>	<i>Melissa King</i>	<i>Shu Man Ren</i>
<i>Dalma Boronkai</i>	<i>Eric Lee</i>	<i>Laurie Reynolds</i>
<i>Austin Bratton</i>	<i>Jennifer Lee</i>	<i>Ryan Reynolds-Stickney</i>
<i>Andrew Broadway</i>	<i>Charles Lewis</i>	<i>Antonio Rodríguez</i>
<i>Daniel Buchanan</i>	<i>Janet Liu</i>	<i>Andrea Shank</i>
<i>Jennifer Canada</i>	<i>Héctor López</i>	<i>Lucy Sheils</i>
<i>Francisco Castillo</i>	<i>Julie Maher</i>	<i>Bradley Snook</i>
<i>Elena Chan</i>	<i>Maggie Malone</i>	<i>Brian Speck</i>
<i>Kate Christensen</i>	<i>Samuel Martin</i>	<i>Denise Stom</i>
<i>Isaac Chua</i>	<i>Christine Masuda</i>	<i>Matt Stoner</i>
<i>John Cliver</i>	<i>Kathryn Mayer</i>	<i>Teguh Sukaryo</i>
<i>Amy Conley</i>	<i>Chapmon McDaniel</i>	<i>Tara Tachovsky</i>
<i>Sasha Cooke</i>	<i>James McDougall</i>	<i>Brian Teague</i>
<i>Robert Darilek</i>	<i>Shannon Freeman</i>	<i>Todd Trebour</i>
<i>Brandylee Dawson</i>	<i>Katy McKinin</i>	<i>Peter Tschirhart</i>
<i>Edlyn de Oliveira</i>	<i>Zachary McLemore</i>	<i>Emily Vacek</i>
<i>Francine Di</i>	<i>Alejandro Mendoza</i>	<i>Lauren Vanderlip</i>
<i>Kelly Duerr</i>	<i>Lucinda Meredith</i>	<i>Sharon Vilá</i>
<i>Andrew Engroff</i>	<i>Andrea Metz</i>	<i>Michael Walsh</i>
<i>Eduardo Espinosa</i>	<i>Jennifer Moore</i>	<i>Audrey Walstrom</i>
<i>Ian Everhart</i>	<i>Jonathan Morales</i>	<i>Troy Wayne</i>
<i>Jennifer Frazer</i>	<i>Emily Motherwell</i>	<i>Benjamin Westbrook</i>
<i>David Garner</i>	<i>Rui Mu</i>	<i>Max Wier, IV</i>
<i>Gina Goff</i>	<i>Venessa Peña</i>	<i>Alison Wiesenthal</i>
<i>Genevieve Gonzales</i>	<i>David Pencil</i>	<i>Sasha Wolosin</i>
<i>Elizabeth Good</i>	<i>Gabriela Pérez</i>	<i>Chanel Wood</i>
<i>Alexis Grant</i>	<i>Ariella Perlman</i>	<i>Rachel Wyatt</i>
<i>Christopher Green</i>		<i>Jonathan Yardley</i>
<i>Jerome Haseltine</i>		<i>Jim Young</i>



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