

No. 92  
Betty

THE UNIVERSITY OF WASHINGTON  
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE UNIVERSITY SYMPHONY  
Samuel Krachmalnick, *conductor*  
THE UNIVERSITY CHORALE  
Rodney Eichenberger, *conductor*  
THE UNIVERSITY ORATORIO CHORUS  
Richard Clark, *conductor*  
THE UNIVERSITY SINGERS  
Gregory Lyne, *conductor*

Friday, June 4, 1976

Meany Theater, 8:00 PM

Tape No. 1-8181 JOHANNES BRAHMS EIN DEUTSCHES REQUIEM, Op. 45 1:17:10  
39:12 CH 6-20-76. 1. *Selig sind, die da Leid tragen*

Blessed are they that bear sorrow, for they shall be comforted.  
They that sow with tears will reap with joy  
They who go with weeping and bear precious seed  
will come with joy and will bring their sheaves.

Tape No. 2-8182  
25:58  
12:00  
37:58

2. *Denn alles Fleisch es ist wie Gras*

For all flesh is like grass and all the glory of man  
is like the flower of grass.  
Grass dries up and the blossoms fall away.  
So be now patient, dear brethren, until the arrival of the Lord.  
See, a farmer waits for the precious fruit of the earth and  
is patient for it, until he receives the morning and  
evening rain.  
For the Lord's word endures for eternity.  
The redeemed of the Lord will return again,  
and come to Zion with rejoicing.  
Eternal joy shall be upon their heads; they will  
embrace joy and ecstasy, and pain and sighing must flee.

3. *Herr, lehre doch mich*

Lord, teach me that I must have an end,  
and my life has a finish, and I must go hence.  
See, my days are but a hand's breadth to Thee  
and my life is as nothing before You.  
Ah, all mankind is as nothing, they that so surely live.  
They go forth as a phantom, and make for themselves  
much vain unrest;  
They acquire and know not who shall receive it.  
Now Lord, in what shall I take comfort?  
My hope is in you.  
The souls of the just are in God's hand and torment shall  
not touch them.

4. *Wie lieblich sind deine Wohnungen*

How lovely are Thy dwellings, Lord God!  
My spirit longeth and yearneth for the courts of the Lord;  
My body and spirit take joy in the living God.  
Fortunate are they who dwell in Thy house,  
They praise Thee there forever.

5. *Ihr habt nun Traurigkeit*

Now you have sorrow, but I will see you again, and your heart  
shall rejoice and no one will take your sorrow from you.  
Look upon me: I have had labor and sorrow for a little time  
and have found great comfort.  
I will comfort you, as one is comforted by his mother.

6. *Denn wir haben hier keine bleibende Statt*

For we have here no lasting place, rather we seek that which  
is to come.  
Behold, I tell you a mystery: we will not all sleep, but we  
will all be changed: suddenly, in the wink of an eye,  
at the time of the last trumpet. The trumpets shall sound,  
and the dead shall arise uncorrupted, and we will be changed.  
For the word will be fulfilled which was written: death is  
devoured in the struggle. Death, where is thy sting; hell  
where is thy victory?  
Lord, you are worthy to receive Praise, Honor and Strength,  
for Thou has created all things, and through Thy will  
they are created and have their being.

7. *Selig sind die Toten, die in dem Herrn sterben*

Blessed are the dead who die in the Lord, from henceforth.  
Yea, the spirit has spoken that they rest from their labors,  
for their deeds are remembered after them.

Rodney Eichenberger, *conductor*  
Cheryl Sheehan, *soprano*  
Eugene Lysinger, *bass*

Translation by Ken Kosche and Richard Clark

Rehearsal Assistants

Mark Francis, Terry Correia, Brad Miller, Diane Fowler

Brahms' Ein Deutsches Requiem has been called everything from a memorial cantata to a choral symphony, when, in fact, it is a unique work which defies classification. Most requiem masses are liturgical or quasi-liturgical works, based upon the Gregorian texts which include prayers for the soul of the departed and terrifying descriptions of the Day of Judgment. Brahms, on the other hand, selected passages from the German Bible which give hope and comfort to the living, and he set the texts symphonically in a work which he conceived as universal rather than specific and liturgical. The idea for a work of this kind was suggested by his friend, Robert Schumann. It was, in fact, Schumann's death in 1856 that motivated Brahms to begin the project which took nearly twelve years to complete. Six of the seven sections were nearly finished when Brahms' mother died in 1865 impelling him to make the work ready for performance.

The first three sections were performed in Vienna on December 1, 1867, and all but the fifth section (which was the last to be added) were heard in Bremen on Good Friday of 1868. The complete work as it now stands was performed with great success on February 18, 1869, in Leipzig under the direction of Carl Reinecke. Brahms was only thirty-five at this time, and this was only his second major symphonic work.

It is a remarkably well-balanced work in spite of the fact that Brahms worked on it only spasmodically over a period of many years. The outer movements are spiritually and musically related in their beatitudinal assurance. The second and sixth movements are great marches which dramatically convey the mysteries of life and death. The third and fifth sections, which include solos for baritone and soprano respectively, begin as lamentations of suffering and death but end in consolation. The poetic fourth section serves as the keystone of the arch form. The German Requiem reaches out beyond this formal design, and expresses a profoundly tranquil attitude toward death.