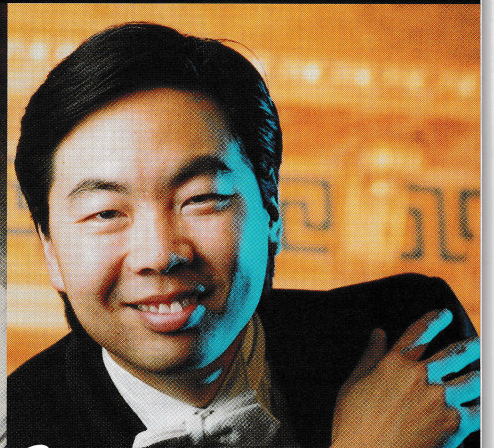
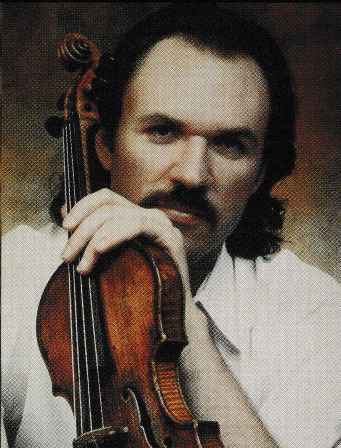
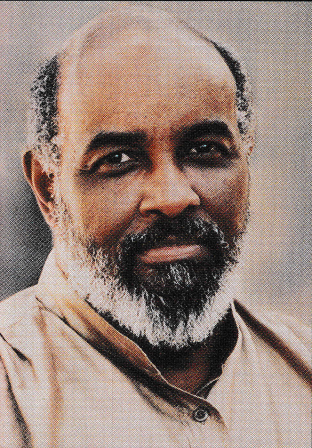


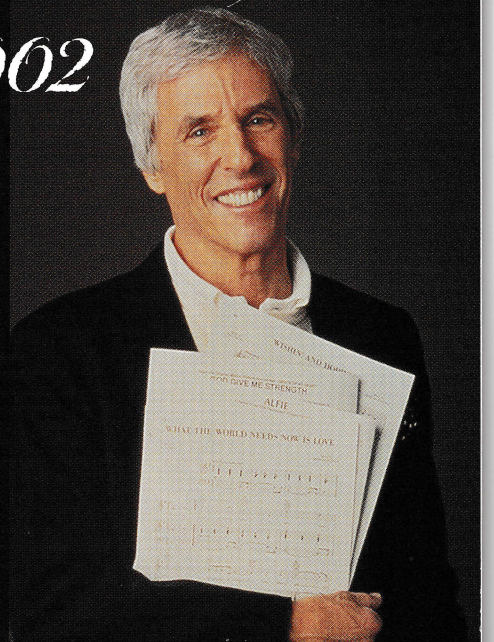
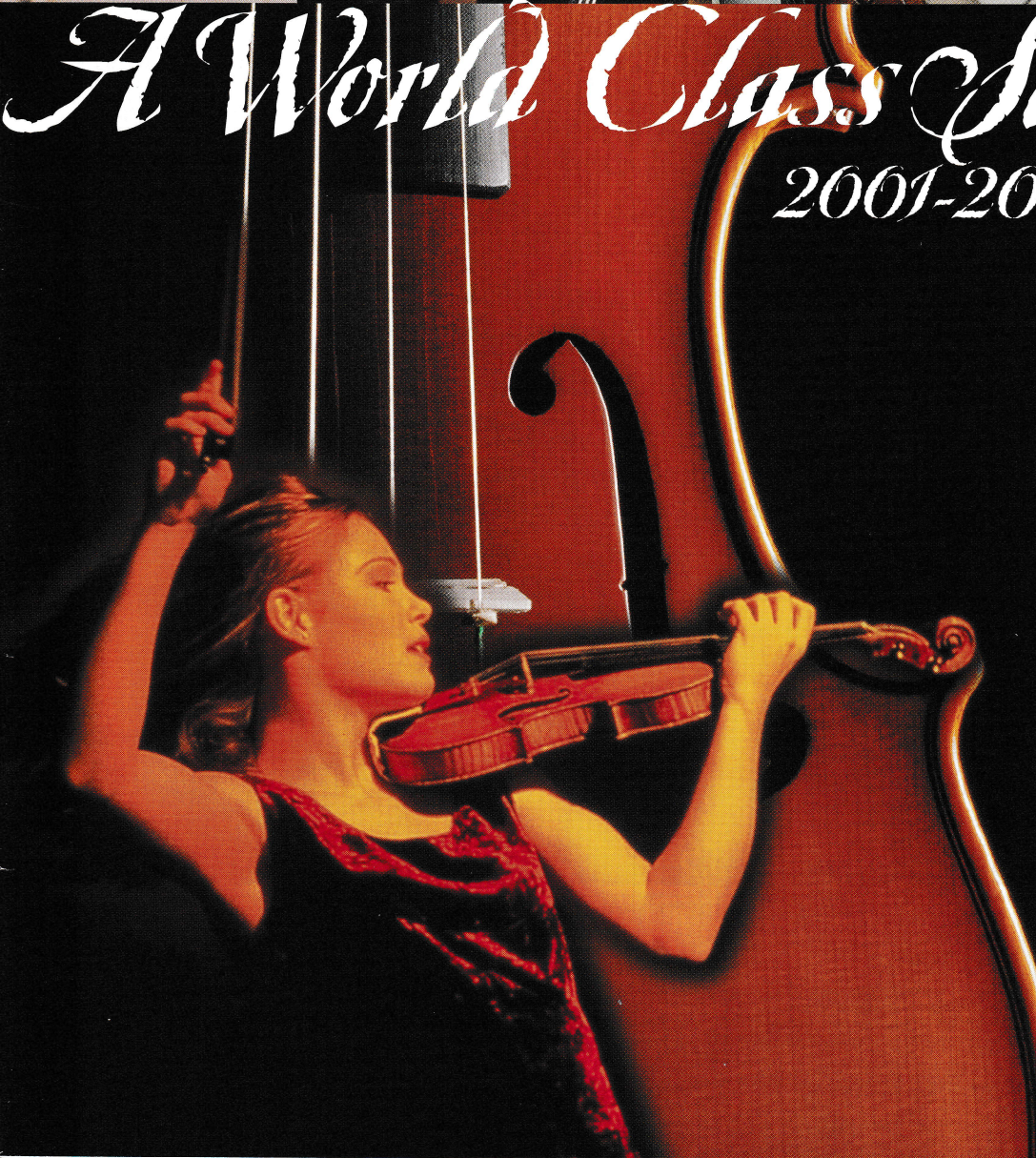
PERFORMING ARTS

magazine

FEBRUARY 2002



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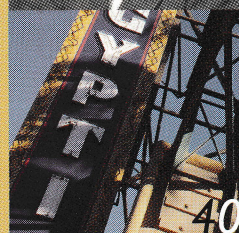
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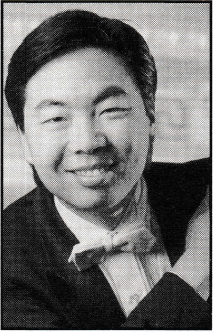
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Los Angeles, CA 90025
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Dear friend,

This past month has been both bittersweet and outright remarkable.

My dream of an orchestra that grows in quality while meeting the needs of the community through outreach and education is on the way to being realized by the generous gift of Joan and Irwin Jacobs. The gift means security and credibility for the entire orchestra. The Jacobs' vote of confidence honors us and gives us pride in the work we have accomplished.

At the same time, the Symphony mourns the loss of a dear member of our orchestra, violist Gary Syroid. I will remember Gary fondly. He was the musician who would share a joke, an unexpected observation, or just a friendly word of support during rehearsal breaks. His soul was a gentle one and I never heard a harsh word or negative comment from him. He also blessed us with a wide-eyed enthusiasm for our art. His presence, both musical and personal, will forever be missed.

Yours,

Jung-Ho Pak



Welcome once again to another outstanding month of symphonic concerts. Whether you are joining us at Copley Symphony Hall or the California Center for the Arts, Escondido, I thank you for attending the Symphony.

San Diego Symphony is proud to collaborate with other local arts organizations to bring you the best of classical and popular music. This month we partner with the San Diego Master Chorale and the La Jolla Symphony Chorus to bring you Brahms' "A German Requiem;" the California Center for the Arts, Escondido to bring the Symphony's Valentine's Pops Concert, "My Funny Valentine," to North County residents; and the illustrious Angel Romero, part of the renowned local family of classical guitarists, as part of a concert with music by Ravel, Rodrigo and Rachmaninoff.

The Symphony fundamentally believes that collaboration is vital to the San Diego arts community; that it is necessary for a community that is robust and truly reflects the local culture. By the end of this season, the Symphony will have partnered with more than 16 local musicians, composers and arts organizations.

Thank you, not only for your support of the San Diego Symphony, but also for your support of the entire local arts community in all of its splendid varieties.

Best Regards,

Douglas Gerhart, President & CEO



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Virginia Sublett, soprano

Robert Gardner, baritone

San Diego Master Chorale,
James Richard Frieman, Music Director

La Jolla Symphony Chorus,
David Chase, Music Director

Friday, February 1, 2002
Saturday, February 2, 2002
Sunday, February 3, 2002
Copley Symphony Hall

PROGRAM

Johannes Brahms

Ein deutsches Requiem
(A German Requiem)

- | | | |
|------|--|---------------------|
| I. | Selig sind, die da Leid tragen
Blessed are they that mourn | Chorus |
| II. | Denn alles Fleisch, es ist wie Gras
For all flesh is as grass | Chorus |
| III. | Herr, lehre doch mich
Lord, make me to know mine end | Baritone and Chorus |
| IV. | Wie lieblich sind deine Wohnungen
How lovely are thy dwelling places | Chorus |
| V. | Ihr habt nun Traurigkeit
And ye now therefore have sorrow | Soprano and Chorus |
| VI. | Denn wir haben keine bleibende Statt
For we do not have a lasting place | Baritone and Chorus |
| VII. | Selig sind die Toten
Blessed are the dead | Chorus |

PROGRAM NOTES

A German Requiem, Opus 45

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna

In 1896, a year before his death, Brahms spent an evening with Dvorák, and in the course of a long night of talk, the men had discussed religion. As the devout Dvorák walked home, a friend reported that he was silent for a long time, then finally burst out: "Such a man, such a fine soul—and he believes in nothing! He believes in nothing!"

By all accounts, Dvorák was right. Brahms was an agnostic, yet he had a profound knowledge of the Bible—he owned five copies of Luther's German Bible and read from them daily. If Brahms could not accept Christian dogma, he had enormous respect for its teachings, and it was this man—an agnostic with an essentially religious temperament—who composed *A German Requiem*. This very personal statement appears to have sprung from very personal causes. The first of these was the death of Robert Schumann in 1856. Schumann had been the first major figure to believe in Brahms and support his career, and in the aftermath of Schumann's death in an asylum Brahms had set out to write music that registered his grief. Brahms was unsure what form that music should take: he wanted to write a symphony and sketched it as a sonata for two pianos, but abandoned the project. He did, however, save the music: part of it went into his First Piano Concerto, and the symphony's slow scherzo would eventually become the second movement of the German Requiem. Evidence suggests that Brahms sketched this movement and three others in the form of a cantata and then set the project aside.

It was the death of his mother in February 1865, when Brahms was 32, that brought him back to this music. Brahms remained extremely close to both his parents throughout their lives, but for his mother he felt a particular bond: she had been a source of love and support and had taken great pride in his accomplishments. At the news of her stroke, he had rushed back to Hamburg, but arrived too late to see her. A friend in Vienna reported that he found Brahms sitting at the piano, playing Bach and

sobbing as he announced his mother's death—and he would not stop playing. In the following months Brahms returned to his earlier settings and revised and expanded them. By the summer of 1866 he had a six-movement Requiem complete, but his old piano teacher Eduard Marxsen advised Brahms to add one more movement, one that spoke of a mother's love. Brahms recognized that Marxsen was right, and he composed the additional movement—the fifth—in which a soprano sings a message of maternal consolation. This is the soprano's only appearance in the Requiem, and her silvery sound cuts through the generally dark colors of the Requiem with a message emotionally crucial to the grieving composer.

This is one of the great Requiems, but it is not a setting of Catholic Mass for the dead. Instead, Brahms chose his own texts from Luther's Bible—sixteen separate passages from the Old and New Testaments and the Apocrypha—and set them in German. Brahms' choice of texts—and his exclusions—give the German Requiem a very particular character. There is no Dies Irae section of the Catholic Mass here, no day of judgment and the separation of souls into the saved and damned. In fact, there is not one mention of Christ in Brahms' setting, and he fiercely resisted suggestions that he include such a reference. Instead, his emphasis is on the living as they face the fact of death and loss. The first words of *A German Requiem* are "Blessed are they who mourn," and this message of consolation continues throughout: *A German Requiem* closes with the words "Blessed are the dead," and the progress is toward an acceptance of life and death and consolation for both those mourn and those who die.

Brahms chose the title *A German Requiem* to indicate that it was different—that it was not a Catholic mass and was in German rather than Latin—but he was uncomfortable with that title. He wanted to call it "Requiem for Humankind" but in the end gave up and settled for the title we know today. The premiere of the complete version on February 18, 1869, was a triumph, and performances quickly followed throughout Germany and abroad—more than any

other work, it was *A German Requiem* that established Brahms' reputation at this early stage of his career.

The two opening movements, both somber in color, introduce central ideas, bringing consolation to the living and reminding them of the transitoriness of human existence. The opening movement is made even more somber by Brahms' decision to do without violins, clarinets, and trumpets, and he mutes the strings in the second movement, a slow march (despite the 3/4 meter) that rises to a great climax on "But the word of the Lord endureth forever," then falls away to the quiet close. The baritone solo enters in the third movement, troubled and searching for direction within the confusion of existence; the music grows to a climax which breaks into a triumphant double fugue in D major on the text "The souls of the righteous are in the hands of the Lord."

The next movement brings a peaceful interlude: "Wie lieblich sind deine Wohnungen," which celebrates the beauties of life on earth, is one of Brahms' loveliest choral settings and is sometimes performed by itself. The soprano soloist sings a message of maternal love and eventual reunion in "Ihr habt nur Traurigkeit"; her heartfelt line floats over some luminous string writing—clearly this movement was important to Brahms.

The mood changes sharply at the beginning of the sixth movement: "Denn wir haben hie" brings the dramatic climax of the Requiem. The dark opening repeats the message of the transitoriness of human life, but the motion of this movement is toward resurrection and triumph over the grave. Brahms builds this up to a magnificent climax and another double fugue, this time on the text from Revelation "Thou art worthy, O Lord," and the movement drives to a ringing close. In the quiet aftermath, Brahms returns to the message and manner of the opening movement. Humanity may eventually triumph over the grave, but now Brahms' concern is with the living and the dead, and *A German Requiem* fades into silence with one final benediction of the dead and of those who mourn for them.

Program notes by Eric Bromberger

JUNG-HO PAK, CONDUCTOR



Described by the *New York Times* as a conductor who "radiates enthusiasm," the *Los Angeles Times* as "a real grabber," and by *The San Diego Union-Tribune* as one of the most "impactful people to watch" in 1998 and 1999, Jung-Ho Pak is recognized as an influential musical figure in the United States.

Appointed as Artistic Director and Principal Conductor of the San Diego Symphony in 1998, Pak has led the new San Diego Symphony into an era of artistic excellence coupled with community involvement. Appointed in 1999 as Music Director of the New Haven Symphony Orchestra, Pak is the seventh conductor to hold this position in the orchestra's 107-year history. He has served as music director with two of the top music conservatories in the United States: the University of Southern California (USC) Symphony and the San Francisco Conservatory of Music. He has also served as principal conductor of the Emmy-nominated Disney Young Musicians Symphony Orchestra for eight seasons and as music director of the International Chamber Orchestra and Diablo Ballet.

Since its inception in 1998, the new San Diego Symphony, under Pak's artistic direction, has performed critically acclaimed concerts around San Diego County as well as a national tour with

tenor Andrea Bocelli. With the Masterworks Series, Kids' Concerts, Summer Pops, and several community concerts, the San Diego Symphony enjoys the role as San Diego's preeminent full-time orchestra and has reached a wider audience than ever before.

Succeeding conductor Daniel Lewis, Pak led a nationally recognized symphony at the University of Southern California. Named by the *Los Angeles Times* as the number one classical music event in Los Angeles during 1997, the USC Symphony and conducting program, under Pak's direction, continued its artistic and institutional growth.

Pak's career has taken him around the world (Asia, Europe and South America) and he has conducted several recordings. This season includes concerts in Spain, Switzerland, and Korea.

In 1987, Pak became music director of the NEXT Chamber Orchestra in Pennsylvania. With the International Chamber Orchestra, he made several recordings and toured the United States. In April of 1996, the ICO was invited to participate in the Kennedy Center's 25th Anniversary Gala Concert that aired on PBS.

With a strong commitment to the arts in education, Pak served as principal conductor with the Disney Young Musicians Symphony Orchestra, broadcasting on the Disney Channel to over 30 million viewers worldwide. In 1990, he concluded a three-year tenure as conductor with the Debut Orchestra in Los Angeles, a position he was awarded after winning the Young Musicians Foundation National Conducting Competition.

Pak is a frequent speaker on television and radio about the relevance of art in society and the importance of music in education.

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VIRGINIA SUBLETT, SOPRANO



Virginia Sublett returns to the symphony as soprano soloist in *A German Requiem* after last appearing here as soprano soloist in Handel's *Messiah* in December of 2001 and at the Salk Institute 2000 summer concert in Mozart's solo motet *Exsultate Jubilate*.

A specialist in music of the 17th and 18th centuries, she has sung *Messiah* with the San Diego Symphony three times before as well as with Boston's Handel & Haydn Society, the

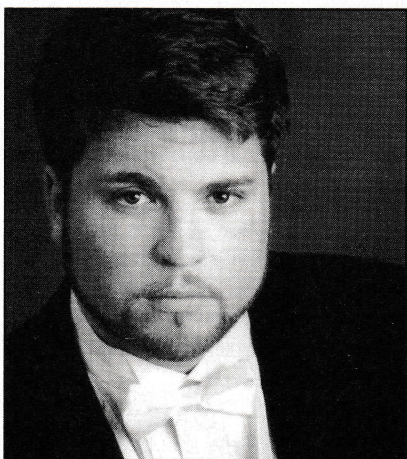
Pacific Chorale, San Diego Chamber Orchestra and with other symphonies in Illinois, San Francisco, California and New Jersey. She returned to San Diego Comic Opera in June as Lieschen and The Muse in staged versions of Bach's *Coffee Cantata* and Clérambault's *The Muse of the Opera* (which she translated), having last appeared there as Flamina in Haydn's *The World on the Moon*. Also, in June she was soprano soloist with the La Jolla Symphony and Chorus in Haydn's *Creation*.

Miss Sublett made her New York debut with the New York City Opera as Queen of the Night in *Magic Flute*, a role she subsequently sang at Central City Opera and at San Diego Opera. She returned to New York City Opera for a new production of Ravel's *L'Enfant et les sortilèges*. Her European debut was with L'Opéra de Nice as Ismene in Mozart's *Mitridate*; *Re di Ponto*, and she returned to Nice as Servilia in Mozart's *La Clemenza di Tito*. Appearances with Los Angeles Opera have included Nannetta in Verdi's *Falstaff*, Tytania in Britten's *A Midsummer Night's Dream* and Oberto in Handel's *Alcina*.

In addition to her work in operatic roles, Miss Sublett appears frequently as a guest artist with orchestras, oratorio societies and chamber music ensembles throughout the U.S., Canada and Mexico. She also is in demand as a soloist in repertoire of the 20th Century and often has been featured in concerts of new music. She is an Artist in Residence at the binational San Diego-Tijuana New Music Festival and she appears on the premiere recording of Hilda Paredes' chamber opera *The Seventh Pip*.

Miss Sublett has appeared with numerous period instrument ensembles, among them Concert Royal and the New York Baroque Dance Company. She has appeared more than seventeen times with Los Angeles Baroque Orchestra since her first performance there in 1990, most recently in a concert devoted to dramatic vocal music of the Spanish Baroque era.

ROBERT GARDNER, BARITONE



Audiences and critics agree, "Robert Gardner is a baritone whose voice, rising from basso depths to an angelic lyric register is an instrument of awful power and natural beauty." And whether it is his "booming and characterful," "elegant and impressive singing," or his "strength of sensitive performance" as James Oestreich of the New York Times wrote, "[he] is a talent of a high order whose personal vocal boundaries seem almost unlimited."

"Robert Gardner, with his rich, velvety bass and complete technical command seems destined for an international career. His is a glorious voice supported by impressive musicianship... Music, one might say, is in Robert Gardner's genes."

Robert Gardner began his musical studies in a family of fifteen musicians in Denver, Colorado. His first apprenticeship with the Santa Fe Opera yielded further vocal training with Doris and Richard Cross, and Sherrill Milnes at Yale University. There he was featured in many concerts and in leading opera roles such as Sid in *Albert Herring* under direction of Colin Graham, the elder Germont in *La Traviata* directed by Chris Mattaliano, and in the title role of *Der Kaiser von Atlantis*.

Mr. Gardner is the 2000 winner and 1999 second place winner of the Denver Lyric Opera Guild Competition, recipient of the 1999 William Matteus Sullivan Foundation award and a 2000 Gerda Lissner Foundation award. The 1998 Amici Competition winner, he was a 1998 nominee for a Richard Tucker Foundation grant.

Mr. Gardner enjoys regular concert appearances with Hartford, New Haven, and Colorado Symphony Orchestras, and the National Chorale. He has sung roles for the opera companies of Santa Fe, Washington D.C., Edmonton, Denver, and Charleston at The Spoleto Festival USA, in such characters as the "swaggering" Sergeant Belcore in *L'Elisir D'amore*, the comic Marco in *Gianni Schicci*, and the "menacing" King Thoas in Gluck's *Iphigénie en Tauride*.

Last summer Mr. Gardner appeared for his second season at the Spoleto Festival USA, then at the Ravinia Festival in Chicago, and finally in Seoul, Korea in Orff's *Carmina Burana*. This season, Mr. Gardner's engagements include two concerts in Lincoln Center's Avery Fisher Hall singing *Carmina Burana* and Beethoven's *9th Symphony*, among other U.S. regional engagements.

THE SAN DIEGO MASTER CHORALE

The San Diego Master Chorale, comprised of one hundred of San Diego's finest singers, is now celebrating its 40th year. Founded as the San Diego Symphonic Chorale, it was originally the choral arm of the San Diego Symphony. In 1979, the Chorale became a separate entity, and the name was changed to San Diego Master Chorale. Since that time it has been an independent arts organization.

As "The Voice of San Diego," the Master Chorale actively participates in many community events throughout the year in addition to its appearances with San Diego Opera, the San Diego Chamber Orchestra and the San Diego Symphony. In representing San Diego abroad, the Master Chorale has made a number of tours of Europe, which have included performances in St. Paul's Cathedral, London and the Great Dome Cathedral in Salzburg, as well

as many other venues in Scotland, Switzerland and Germany.

The San Diego Master Chorale is funded, in part, by a grant from the City of San Diego Commission for Arts and Culture, the County of San Diego Community Enhancement Fund, the San Diego Foundation Barbara & David Groce Fund.

Soprano

Sally Bach
Annette Blevins
Diane Carlson
Kathleen Cheatum
Sharon Davis
Wendy Eastland
Marcia Ephraim
Jean Fortna
Phyllis Graham
Martha Hamilton
Patricia Hay
Carolyn Houghton
Patricia Hurt

Sue Jung
Kathryn Leff
Roxanne Lorenz
Carolyn Moulton
Linda Pain
Cathy Radke
Kathleen Rouillard
Rose Mary Taylor
Lea Ann Walker
Molly Williams

Alto

Jane Baker
Carlene Befort
Dorothy Bidwell

Arol Escamilla
Margi Flickinger
Connie Gale
Priscilla Hall
Aletha Hotaling
Sheryl King
Sheila Latus
Carol Manifold
Judy Mowers
Linda Musengo
Caroline Oblack
Harriet Peckenpaugh
Donna Rosa
Nancy Smith

Cynthia Stribling
Leslie Stringfellow
Joanne Wagenbrenner
Marlene Walters
Debbie Wells

Tenor

Doug Aucoin
John Bidwell
Terry Cashmore
Vincent Diaz
Jim Fitzmorris
Noah Friedman
George Hardy
Jay F. Levine

Jung-Hsin Lin
Neil Oehl
Paul Protzman
Allan Sathyadev
Charles Smith
James Stevenson
Jeff Wallin
Kevin Williams
Vernon Zimmerman

Bass

Kevin Adams
Bruce Becker
Marty Bloom
Robert Buck

Chuck Carver
Skyler Dennon
Martin Green
Tom Higbee
Ben Kim
Ted Kim
Dean Seagren
Rick Smith
Paul Terry
Bill Temple
Pat Walker
Sam Ward

LA JOLLA SYMPHONY CHORUS

For over thirty years the La Jolla Symphony Chorus has been recognized for its musical excellence, high standards and imaginative programming.

An association of amateur and professional musicians, and the University of California, San Diego since 1967, the 130 voice La Jolla Symphony Chorus attracts singers from all areas of San Diego County and continues to draw talent from the university's faculty, staff and student body.

Conducted by David Chase since 1973, the ensemble performs a mixture of musical styles that combine choral masterworks with new or rarely heard works. Major

projects have included the world premier of Henry Brant's *Western Springs*, and Linda Kernohan's *Now a Wanderer*; both commissioned by the La Jolla Symphony and Chorus Association. The chorus also gave the U.S. premier of Australian composer Martin Wesley-Smith's *Boojum!*, based on the writings of Lewis Carroll; and the west coast premier of Cary Ratcliff's *Ode to Common Things*, featuring the poetry of Pablo Neruda.

In addition to concerts given with its sister organization, the La Jolla Symphony Orchestra at UCSD, the chorus has sung with the San Diego Symphony, under the batons of Jung Ho Pak, Julian Wachner, Yoav

Talmi and the late Robert Shaw. They were last on stage with SDSO in December 2001 for performances of Handel's *Messiah*. In collaboration with other San Diego arts organizations, guest artists from the California Ballet, the San Diego Chamber Orchestra, and the San Diego Master Chorale have appeared with the La Jolla Symphony Chorus in concerts at Mandeville Auditorium.

The La Jolla Symphony Chorus has established a musical standard by bringing alive the great music of the past while keeping an eye...and ear to the composers of today who are writing the great music of the future.

David Chase,
Choral Director

Kenneth Bell,
Assistant Conductor

Vicki Heins-Shaw,
Accompanist

Beda Farrell,
Manager

Geoffrey Turnbull,
Librarian

Soprano

Shana Black
Fran Castle*
Sally Dean
Ellie Elphick
Krystal Figueroa

Clare Friedman
Marty Hambright
Ida Houby
Karen Johns
Hima Joshi
Dana Kremke
Kate Leff
Nancy Moore
Janet O'Brien
Vicki Rashkin
Kelly Rodrigues
Helene Sahlsten
Aimee Savey
Mitzi Sobash
Jeanne Stutzer
Mary Ellen Walther
Janet White

Alto

June Allen
Peggy Clapp
Karen Erickson
Erin Ferguson
Vicki Heins-Shaw
Susan Light-Taggart
Jacqueline Lizar
Jean Lowerison
Kathy Maxwell
Carolyn Moores
Linda Musengo
Marianne Pansa
Debby Park
Barbara Peisch
Debbie Peterson

Marianne Schamp
Janet Shields
Alice Silverberg
Liz Simmons
Judy Sjerven
Carol Slaughter
Amee Wood*

Tenor

George Andersen
Colin Bloor
Charles Carver
Max Chodos**
Wayne Cornelius
Walter Desmond*
Todd Dickinson
David Jorstad

Tom Leathem
Jason Mahan
James McNally
Joe Mundy
Craig Nordal
John Peeling
Brian Pugh
Jay Sacks
Bill Zieffle

Bass

Ken Bell**
Paul Blair
Marty Bloom
Peter Brown
John Carpenter
Paul Friedman

Garry Gippert
David Hertzell
Peter Jorgensen
Mike Kaehr
Tim Marks
Philip Nader
John Noyes
Rich Parker
Brook Reeder
Stewart Shaw*
Robert Wennerholt
Robert Williams

* Section Leader
**Staff Singer

BRAHMS: A GERMAN REQUIEM

Lutheran Bible scriptures with translation derived from King James Bible
by Renée Favand and Robert Gardner

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.

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, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten 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.

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. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben.

Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird.

Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich. Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

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.

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

I

Blessed are they that mourn, for they shall be comforted.
(*Matthew 5:4*)

They that sow in tears shall reap in joy.
He that goeth forth and weepeth, bearing precious seed, shall return with shouts of joy,* bringing his sheaves with him.
(*Psalms 126:5-6*)

II

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. (*I Peter 1:24*)

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. (*James 5:7*)
But the word of the Lord endureth for ever. (*I Peter 1:25*)
And the redeemed* of the Lord shall return, and come to Zion with singing; joy, everlasting joy shall be upon their heads;* they shall obtain joy and gladness, and sorrow and sighing shall flee away. (*Isaiah 35:10*)

III

Lord, make me to know mine end, and that my life has a purpose, which I must obey.*

Behold, thou hast made my days as an handbreath; and mine age is as nothing before thee. Verily, every man, even at his best state, is altogether vanity.*

Surely, all walketh about as a shadow,* and they are disquieted in vain; they heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? My hope is in thee.
(*Psalms 39:4-7*)

But the souls of the righteous are in the hand of God, and there shall no torment touch them. (*Wisdom 3:1***)

IV

How lovely are thy dwelling places,* O Lord of Hosts!
My soul longeth, yea, even fainteth for the courts of the Lord: my body and soul rejoice in the living God.*
Blessed are they that dwell in thy house, that praise thee forevermore.* (*Psalms 84:1-2, 5*)

V

And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. (*John 16:22*)
Behold with your eyes, how I laboured but a little, and found for myself much rest. (*Ecclesiasticus 51:27***)
As one whom his mother comforteth, so will I comfort you.
(*Isaiah 66:13*)

VI

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. 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.
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.

For we do not have a lasting place, but we are seeking that which is to come. (*Hebrews 13:14*)
Behold, I tell 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 trumpet: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
Then shall be the fulfillment of the word that is written: Death is swallowed up in victory.
Death, where is thy sting? Hell, where is thy victory?*
(*I Corinthians 15:51-55*)
Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and through thy will they have their being and were created. (*Revelation 4:11*)

VII

Selig sind die Toten, die in dem Herrn sterben, von nun 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 may rest from their labours;
and their works do follow them. (*Revelation 14:13*)

* Denotes literal translation of German diverges from King James Version

** Denotes text derived from the Old Testament *Apocrypha*.

Brahms' selection of the texts for the seven movements of *Ein Deutes Requiem* reflects his lifelong familiarity with scripture and his ability to subtly inflect it to meet his own needs. Drawing upon Luther's translation of the Old and New Testaments and the *Apocrypha*, he assembled what amounts to an independent poetic narrative which moves from the grief of the bereaved to the consolation offered by the promise of resurrection. At the same time he effectively reinterprets and diverges from the typical Latin "Requiem" liturgy, making no reference to Christ himself or to God's wrath on the Day of Judgement, thus repositioning the idea of resurrection as a change of being rather than a literal bodily return.