

Bucks County
Choral Society



in
Deutsches
Requiem

Johannes Brahms

Johannes Brahms

Ein Deutsches Requiem

Bucks County Choral Society

Elma Heckler, *director*

Margaret Poyner, *soprano*

Jerrold Pope, *baritone*

The Festive Arts Orchestra

Ein Deutsches Requiem, opus 45 Johannes Brahms

- I. Selig sind, die da Leid tragen
- II. Denn alles Fleisch, es ist wie Gras
- III. Herr, lehre doch mich
- IV. Wie lieblich sind deine Wohnungen
- V. Ihr habt nun Traurigkeit
- VI. Denn wir haben keine bleibende Statt
- VII. Selig sind die Toten

March 17, 1991

Our Lady of Mt. Carmel
Doylestown, Pennsylvania

2:30 p.m.

Ein deutsches Requiem nach dem Worten des heiligen Schriften
(A German Requiem according to the Words of the Holy Scripture)

Johannes Brahms

(b. Hamburg, 1833; d. Vienna, 1897)

This translation is aligned to enable listeners to follow the German via the English. Neither "literal" (word-for-word) nor simply a copy of verses from the English Bible, it was prepared for the Bucks County Choral Society on the basis of a comparison of Brahms's libretto, Luther's Bible, and the Hebrew and Greek texts upon which Luther based his translation.

Italics indicate fugues. In the fifth movement the chorus sings Isaiah 66.13 (italics); John 16.22 and Ecclesiasticus 51.27 are sung by the soprano.

I

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

Blessed are they that bear grief,
for they shall be comforted.

Matthew 5.4

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.

They sow with tears,
they shall reap with joy.
They go forth and weep
and bear precious seed;
and they come with joy
and bring their sheaves.

Psalms 126.5-6

II

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

For all flesh is as grass
and all mankind's splendor
is like the flowers of the grass.
The grass is withered
and the flowers fall off.

1 Peter 1.24

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.
So seid geduldig.

Therefore be patient, dear brothers,
until the coming of the Lord.
See, a farmer waits
for the precious fruit of the earth,
and is patient about it
until he receives the morning rain
and the evening rain.
So be patient.

James 5.7-8a

Aber des Herrn Wort bleibt in Ewigkeit.

But the word of the Lord abides for ever.

1 Peter 1.25

II

*Die Erlöseten des Herrn werden wieder kommen,
und gen Zion kommen mit Jauchzen.
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.*

*The ransomed of the Lord shall return
and come to Zion with rejoicing;
eternal joy shall be on their heads;
gladness and joy shall overcome them,
and sorrow and sighing must leave (them).*

Isaiah 35.10

III

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!
Sei 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.

Lord, teach me
that I must have an end,
and that my life has a finish,
and that I must depart.
Behold! My days are
a hand's breadth compared to you,
and my life is as nothing before you.
How like nothing is all mankind,
who live so "securely".
They go from (this life) like a shadow,
and cause themselves much fruitless anxiety:
they amass wealth
and do not know who will get it.
Now, Lord, in whom should I take comfort?
I hope in you.

Psalm 39. 5-8

*Die Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an.*

*The souls of the righteous are in the hand of God
and no pain shall touch them.*

Wisdom of Solomon 3.1

IV

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 your dwellings,
Lord of Hosts!
My soul longs and yearns
for the courts of the Lord;
my body and soul rejoice
in the living God.
Happy are they who dwell in your house --
they praise you for evermore.

Psalm 84.3-4, 6

V

Ihr habt nun Traurigkeit;
aber ich will euch wiedersehen,
und euer Herz soll sich freuen.
und eure Freude soll niemand von euch nehmen.

Now you are sorrowful;
but I will see you again.
and your heart will rejoice.
and no one shall take your joy from you.

John 16.22

V

Sehet mich an:
ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe grossen Trost funden.

Look at me:
I have for a little while
had toil and labor,
and have found great consolation.

Ecclesiasticus 51.27

*Ich will euch trösten,
wie einen seine Mutter tröstet.*

*I will comfort you
as one whom his mother comforts.*

Isaiah 66.13

VI

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

For here we have no permanent place,
but we seek the one to come.

Hebrews 13.14

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!

See, I tell you a mystery:
We shall not all sleep,
but we shall all be changed,
and suddenly—in the blink of an eye,
at the time of the last trumpet.
For the trumpet shall sound
and the dead shall rise incorruptible,
and we shall be changed.
Then will be fulfilled the word
which stands written:
Death is swallowed up in victory.
Death, where is your sting!
Hell, where is your victory!

1 Corinthians 15.51-52, 54b-55

*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.*

*Lord, you are worthy
to receive praise and honor and power
for you have created all things
and by your will they have their being
and are created.*

Revelation 4.11

VII

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

Blessed are the dead
who die in the Lord from now on.
"Yes," says the Spirit,
"they rest from their labor
for their works follow them."

Revelation 14.13

Program Notes

The first performance of Brahms's Requiem (December 1867) was a failure. Today only Handel's Messiah is performed more frequently.

Brahms apparently first envisioned "ein deutsches Requiem" in 1854 when he saw this phrase in the scattered notes of his friend Robert Schumann after Schumann's death. He himself chose the libretto from Luther's translation of the Bible, which he read daily. His grasp of Scripture is startling--he chose the texts during a single day's walk in the woods. Brahms used Luther's German text rather than the Latin mass in order to make his Requiem available to all. A letter to a friend makes clear: "... I confess I would gladly leave off the 'German' and simply say 'human'".

The result is not a traditional requiem, focusing on the day of wrath and pleading for God's mercy upon the dead. Brahms instead sought to console his listeners by leading them to view death in light of life's brevity and the blessing and joy of eternal life with God.

The Requiem is framed by three beatitudes: "Blessed are they that mourn" (Matthew 5.4; Mvt. I), "Blessed are they that dwell in Your house" (Psalm 84.4; Mvt. IV), and "Blessed are the dead..." (Revelation 14.13; Mvt. VII). This symmetry also appears in the music. The first and last movements share the same key, and the seventh reflects the mood and some motifs of the first, whereas the fourth--the center of the work--stands alone.

The second and sixth movements also correspond, with "marches" that portray the transience of life (grass that dies, Mvt. II; no permanent place, Mvt. VI), "dances" that describe our future hope (the Lord's return, Mvt. II; the resurrection, Mvt. VI), and triumphant fugues (the joy of the redeemed, Mvt. II; the praise of God, Mvt. VI).

The third and fifth movements are not nearly as symmetrical, although each has an extensive solo (baritone in III, soprano in V). Brahms may have added the fifth movement (in May 1868) in memory of his mother, who had died three years earlier. Clara Schumann said, "We all think that he wrote it in memory of his mother, though he never specifically said so". It was, according to his friends, added to relieve the pace of the fourth and sixth movements.

In the third movement the psalmist asks God to remind him that life and its "glories" are transitory in order to gain perspective on the prosperity of the wicked. Brahms interpreted this as a prayer to know the transience and frailty of human life that concludes with an affirmation of trust in God and a fugue built on the theme of divine protection. The fifth movement centers on promises of comfort, with the chorus accompanying the soprano throughout. This movement also seems to interrupt the flow of the text from the "Lord's dwelling place" (Mvt. IV) to "no permanent place" (Mvt. VI).

There is no overt reference to either the death or resurrection of Christ in the Requiem, which has led to much speculation about Brahms's religious beliefs. The prominence of expressions such as "the coming of the Lord" (Mvt. 1), "the redeemed of the Lord" (Mvt. 2), "the souls of the righteous" (Mvt. 3), and "the dead who die in the Lord" (Mvt. 7) suggest that he was not opposed to these ideas. To whom and what do these phrases refer? Resurrection is thus implied throughout the Requiem. He knew the Bible and chose texts that suited his message. He changed only two words from Luther's text, probably because of their sound. Finally, quotations in which he espouses views counter to Christianity come primarily from the end of his life--some thirty years after the Requiem.

This, possibly Brahms's greatest work, exemplifies Robert Schumann's exhortation that he compose "in order that the truth in art may shine forth ever more brightly, everywhere spreading peace and joy."

Translation & Notes
Frederic C. Putnam

About the guest musicians...

Margaret Poyner, Soprano, First Prize Winner of the 1985 Concert Artist Guild New York Competition, has performed extensively as a recitalist and orchestra soloist and has appeared in opera throughout the United States and Europe. She has soloed with the Orchestra du Capitole de Toulouse, the North Carolina Symphony, the Duluth Symphony, the Omaha Symphony, and the Bethlehem Bach Festival. Her performances have included Brahms's *A German Requiem*, Bach's *Mass in B Minor*, Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Barber's *Knoxville: The Summer of 1915*, Ravel's *Scheherazade*, and Strauss's *Four Last Songs*. Miss Poyner's activities during the 1989-90 season included solo performances at the Marlboro Chamber Music Festival, the University of Wisconsin at Milwaukee's Mozart Festival, a live broadcast for Chicago's WFMT, and her Broadway debut in the Peter Hall production of *The Merchant of Venice*, starring Dustin Hoffman. Performances for 1991 include the Beethoven *Ninth Symphony*, and the Mahler *Fourth Symphony*. A native of Raleigh, North Carolina, Miss Poyner received her Bachelor's degree from Duke University, and her Master's degree from Syracuse University. She has studied voice with Marlena Malas, Norma Newton, Helen Boatwright, and Gerard Souzay, and has coached with Dalton Baldwin and Stephen Wadsworth.

Jerold Pope, Baritone, is a graduate of the New England Conservatory and the Yale School of Music. He currently is a DMA candidate at Rutgers Mason Gross School of the Arts. Mr. Pope has appeared with the opera companies of Cincinnati, Boston, Tulsa, Santa Fe, Grand Rapids, as well as the Boston Concert Opera, the Texas Opera Theater, the New England Lyric Operetta and the Pittsburgh Opera Theater, the Theatre Du Chatelet and the Glyndebourne Festival Opera. Concert credits include performances at the Theatre de la Ville in Paris, the Schleswig-Holstein Music Festival in Germany, London's Promenade Concerts at Royal Albert Hall, Moscow's Tchaikovsky Hall, the Boston Symphony's Tanglewood Music Festival, the Fromm Festival of Contemporary Music and the Castle Hill Baroque Festival. He has also performed in Carnegie Hall with the American Symphony under conductors Leonard Bernstein and Seiji Ozawa. The 1990/91 season has already included debuts with the Charleston Symphony and the Pittsburgh Symphony. Mr. Pope was honored to sing the role of Top in Aaron Copland's *The Tender Land* in Pittsburgh as part of its celebration of the composer's 90th birthday. Mr. Pope will sing Orff's *Carmina Burana* in New York, the Faure *Requiem* in Pittsburgh, Beethoven's *Ninth Symphony* in New Jersey and in May, the premiere of Theo Le Vendie's *Gassir the Hero* with Boston's Musica Viva.

Acknowledgements...

Our thanks to Monsignor Raymond J. Teller, Director of Music and Liturgy Yvonne Lorenz, and the staff of Our Lady of Mt. Carmel for their cooperation and support in presenting the concert today.

We gratefully acknowledge assistance received from Dina Blumwest through the Business Volunteers for the Arts.

FESTIVE ARTS ORCHESTRA

The Festive Arts Orchestra was founded in 1985. Its main goal is to make available to choirs in the tri-state area an orchestra with the highest standards of musicality and one with enthusiasm and appreciation for the choral arts. Members of this ensemble can be found performing regularly in the Philadelphia Orchestra, the Orchestra of the Pennsylvania Ballet, the Philly Pops, Festive Brass, the Pennsylvania Opera Theatre, the Concerto Soloists and other area ensembles. Many of this ensemble's members also teach at schools as diverse as Temple University, University of the Arts, Springside School, Settlement Music School and the Curtis Institute.

Violin I

Diane Monroe
Belinda Whitney
David Reichman
Almasd Meshijian

Violin II

Barbara Jaffe
Eduardo Lopez
Judith Marlowe
Patricia Gott

Viola

Beth Dzwil Li
Carolyn Ayers
Mark Laycock

Cello

Ronald Lipscomb
Marlena Gal
Charles de Pasquale

Bass

Dennis Topper
Dominick Fiore

Harp

Sophie Bruno

Tympani

Brent Kuszyk

Flute

Lois Bliss Herbine
Ellen Finks

Oboe

Corinna Wiedmer Symer
John Symer

Clarinet

Allison Herz
Kathleen Harrod

Bassoon

Karla Ekholm
Jon Gaarder

Horn

Francis Orval
Joan Dowlin
Barbara Speare
Philip Krzywicki

Trumpet

Barbara Prugh
Kevin Rosenberry

Trombone

Robert Gale
Scott Van Patter
Philip McClelland

Tuba

Peter Krill

BUCKS COUNTY CHORAL SOCIETY

Now in its eighteenth season, the Bucks County Choral Society has continuously grown and been refined into the select 60-voice ensemble that performs today. Its repertoire extends from the great choral masterpieces through contemporary and specially commissioned works. In 1988, the choir commissioned and premiered Pennsylvania composer Richard Wargo's *Voices in the Mist*. The 1989 season's highlight was a tour of Europe, culminating in performances at the Salzburg Church Music Festival. Choir members regularly participate in workshops whose clinicians have included outstanding choral directors such as Robert Page, Elaine Brown, Judith Nicosia Civitano, and Greg Funfgeld. The society has performed with the Bucks County Symphony, the Delaware Valley Philharmonic, and the Orchestra Society of Philadelphia. Its concerts are supported by the Pennsylvania Council on the Arts, as well as community and business patrons. The choral society is a member of Chorus America and the Central Bucks Chamber of Commerce.

Soprano

Alto

Tenor

Elizabeth Burke, Chalfont
 Doris Charles, Doylestown
 Jean Elfman, Doylestown
 Judy Fay, Hatfield
 Janet Fryling, Dublin
 Geralyn Geroge, Yardley
 Lynne Guest, Richboro
 Linda Gyrath, Downingtown
 Virginia Haring, Furlong
 Norma Johnson, Newtown
 *Marcia Hogan, Elkins Park
 Deborah Kurnat, Warminster
 Marion Kyde, Ottsville
 Marcia Lincoln-Heinz, Newtown
 Kay Mengers, Plumsteadville
 Kathleen Nerz, Pipersville
 Shirley Piercy, Furlong
Vice President
 *Mary Jane Reep, Coopersburg
 Mary Scherrer, Doylestown
 Cheryl Stitzinger, Warminster
 Lynn Tarrant, Doylestown
 Barbara Tull, Doylestown
 *Susan Whitenack, Gardenville

Rosemary Ambroseo, Yardley
 Cheryl Blackburn, Feasterville
 Audrey Close, Doylestown
 Anne Colombo, Richboro
 Mary Ernst, Newtown
 Ruth Geiger, Doylestown
Secretary
 Lola Glass, Doylestown
President
 Roberta Harding, Perkasic
 Lois Jakubowski, Huntingdon Valley
 Jane Keller, Hatboro
Business Coordinator
 *Jean McIntyre, Willow Grove
 Martina Mettes, Doylestown
 Eileen Moore, Sellersville
 Lois Moore, New Britain
 *Betty Jean Rieders, Rushland
 Kristie Stafford, Ottsville
 Daisy Tennyson, Yardley
 Frances Waite, Doylestown
 Claudia Whittaker, Chalfont
 Patricia Winey, Warminster
 Heidi Wolfskill, Dublin

Ron Charles, Doylestown
 *David Corson, Flourtown
 Merritt Curtis, Doylestown
 David Furniss, North Wales
 Alan Johnson, Warminster
 *Robert Kestler, Philadelphia
 John Leslie, Levittown
 Paul Lewis, Hatfield
 Terry Loux, Perkasic
 *Michael Martin, Gulph Mills
 Ladd McCoy, Chalfont
 *William Morrow, Philadelphia

Bass

Hugh Ciccotosto, North Wales
 Eugene Chrzanowski, Buckingham
 Philip Franchois, Perkasic
Treasurer
 David Fryling, Dublin
 Steve George, Yardley
 Jack Graham, Maple Glen
 John Grever, Colmar
 *Cornell Hardy, Perkasic
 Gordon E. Moore, Sellersville
 Fred Putnam, Souderton
 Wally Saari, Lansdale
 *Dan Schauble, Lafayette Hill
 *Kent Smith, Philadelphia
 Ron Tempest, Hatboro
 Greg Walter, Yardley
 James Willey, Pipersville

*Guest Singers

ELMA HECKLER, now in her fourteenth season with the Choral Society, holds a Bachelor of Music degree from Juniata College and a Master of Music degree from Westminster Choir College where she was a conducting student of Joseph Flummerfeldt. She has taken additional study at Eastman School of Music and with Elaine Brown, Robert Page, and Dale Warland. In November she was selected to participate in the Robert Shaw Choral Workshop of the Brahms Requiem at Carnegie Hall. She was appointed this year to the Music Advisory Panel of the Pennsylvania Council on the Arts. Mrs. Heckler maintains active membership in the American Choral Directors Association, the American Choral Foundation, and in Chorus America - the Association of Professional Vocal Ensembles.

SANDRA CARLOCK, accompanist, received her Bachelor of Music degree from Oberlin Conservatory of Music as a scholarship student of Arthur Dann. She did graduate work at Juilliard, and was a student of Madame Rosina Lhevinne and Martin Canin. A prize winner of the first Emma Feldman Memorial Competition, she concertized throughout the United States under the management of the National Music League, New York City. She is in demand as a recitalist here and abroad, and is pianist in the Alverthorpe Trio-in-residence at Settlement Music School in Philadelphia. She is presently accompanist for the Bucks County Choral Society. Ms. Carlock is on staff by special arrangement at the Settlement Music School, where she holds the Arthur Judson Distinguished Faculty Chair.

For further information about the Choral Society or to arrange an audition, please call membership chairman Mary Ernst at 860-9804.

FRIENDS OF THE CHORAL SOCIETY

Margaret Armstrong
Carola Benecke

Jean and Dave Gundrum
Tom Harding

Martha and Mac McCleary

What Are Friends For?

- ✓ Ticket Handling
- ✓ Ushering
- ✓ Hospitality
- ✓ Business Patron Contacts
- ✓ Publicity
- ✓ Mailings

Come join this valuable group of volunteers who help the choir to present quality concerts. The responsibilities which they have taken on allow our singers to concentrate on singing! Call Audrey Close for more information, 345-9333.

UPCOMING CONCERT

Join us in a musical celebration of the richness of
Bucks County's heritage.

Saturday, May 18, 1991 - 8 p.m.
George School
Route 413 South
Newtown, Pennsylvania



Featuring

Randall Thompson's "Peaceable Kingdom" inspired by Newtown artist Edward Hicks' painting of the same name. An art show of the prints of Edward Hicks will be exhibited in the lobby.

Settings of the poetry of Ralph Waldo Emerson by Dick Averde, former Bucks County Community College Music Department Chair.

Love song lyrics by Bucks County resident the late Oscar Hammerstein II.

Premiere of a newly composed work for voice and piano by Dr. Samuel Ballardo, born in Bucks County.

"Bucks County Ballads" by Lynn Sims, inspired by New Hope impressionist Daniel Garber and recorded in 1973 for the Bucks County Conservancy.

Narrated by Kingdon Swayne

For information call 348-3930