

5-7 August
Sydney Opera House Concert Hall

SIMONE YOUNG CONDUCTS A GERMAN REQUIEM

Presenting Partner



Wilson Parking

SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC QC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australia-born Simone Young commences her role as Chief Conductor in 2022, a year in which the Orchestra makes its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

Simone Young

Chief Conductor

Donald Runnicles

Principal Guest
Conductor

Vladimir Ashkenazy

Conductor Laureate

Andrew Haveron

Concertmaster
*Chair supported by
Vicki Olsson*

FIRST VIOLINS

Andrew Haveron

Concertmaster

Harry Bennetts

Associate
Concertmaster

Lerida Delbridge

Assistant
Concertmaster

Fiona Ziegler

Assistant
Concertmaster

Jenny Booth

Sophie Cole

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

Amanda Chen*

Sercan Danis*

Cristina Vaszilcsin

Sun Yi

Associate
Concertmaster

Brielle Clapson

Nicola Lewis

SECOND VIOLINS

Marina Marsden

Principal

Marianne Edwards

Associate Principal

Emma Jezek

Assistant Principal

Victoria Bihun

Emma Hayes

Shuti Huang

Wendy Kong

Benjamin Li

Nicole Masters

Maja Verunica

Riikka Sintonen*

Benjamin Tjoa*

Tim Yu*

Kirsty Hilton

Principal

Alice Bartsch

Rebecca Gill

Monique Irik

VIOLAS

Tobias Breider

Principal

Amanda Verner

Acting Principal

Anne-Louise

Comerford

Associate Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Leonid Volovelsky

CELLOS

Catherine Hewgill

Principal

Leah Lynn

Acting Associate

Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

David Wickham

Miles Mullin-Chivers*

Eliza Sdraulig*

Elizabeth Ellery

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

David Campbell

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

FLUTES

Emma Sholl

Associate Principal

Carolyn Harris

Lisa Osmialowski

Guest Principal

*Piccolo**

Joshua Batty

Principal

OBOES

Shefali Pryor

Associate Principal

Alexandre Oguey

Principal Cor Anglais

Diana Doherty

Principal

Callum Hogan

CLARINETS

Francesco Celata

Acting Principal

Christopher Tingay

Alexander Morris

Principal Bass Clarinet

BASSOONS

Todd Gibson-Cornish

Principal

Matthew Wilkie

Principal Emeritus

Noriko Shimada

Principal

Contrabassoon

Fiona McNamara

HORNS

Nick Mooney

Guest Principal*

Euan Harvey

Acting Principal

Marnie Sebire

Geoffrey O'Reilly

Principal 3rd Horn

Rachel Silver

ORGAN

David Drury

Guest Principal*

TRUMPETS

David Elton

Principal

Anthony Heinrichs

TROMBONES

Scott Kinmont

Associate Principal

Nick Byrne

Christopher Harris

Principal Bass

Trombone

Ronald Prussing

Principal

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

Acting Principal

PERCUSSION

Rebecca Lagos

Principal

Timothy Constable

HARP

Genevieve Lang*

Julie Kim*

* = Guest Musician

= Contract Musician

† = Sydney Symphony

Fellow

Grey = Permanent
Member of the Sydney
Symphony Orchestra
not appearing in
this concert

CASUAL FRIDAYS
EMIRATES GREAT CLASSICS
SUNDAY AFTERNOON SYMPHONY

Friday 5 August, 7pm
Saturday 6 August, 2pm
Sunday 7 August, 2pm

Pre-concert talk by
David Garrett in the
Northern Foyer 45 minutes
before each performance

SIMONE YOUNG CONDUCTS A GERMAN REQUIEM

SIMONE YOUNG conductor
EMMA MATTHEWS soprano
BO SKOVHUS baritone

SYDNEY PHILHARMONIA CHOIRS
BRETT WEYMARK AND
ELIZABETH SCOTT chorus masters

JOHANNES BRAHMS (1833–1897)

Ein deutsches Requiem, Op.45

- 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 hier keine bleibende Statt
- VII. Selig sind die Toten (Revelation 14: 13)

ESTIMATED DURATION
68 minutes

The concert will conclude
at approximately 8.15pm
(Friday), 3:15pm (Saturday
and Sunday)

COVER IMAGE

Simone Young's debut
as Chief Conductor of
the Sydney Symphony
Orchestra, and the
re-opening of the Sydney
Opera House Concert
Hall. Featuring Nicole Car,
Michelle DeYoung, Sydney
Philharmonia Choirs, The
Sydney Children's Choir
and Gondwana Indigenous
Children's Choir.

20 July, 2022

Photo by Daniel Boud

PRESENTING PARTNER



PRINCIPAL PARTNER



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A WORD FROM EMIRATES

Welcome to this special performance of Brahms' German Requiem.

Emirates and the Sydney Symphony Orchestra have enjoyed one of the longest standing partnerships in Australian performing arts. 20 years ago, Emirates and the Sydney Symphony Orchestra met and created a wonderful partnership that celebrated a common goal of creating journeys of excitement and discovery for people around the globe.

As the country, and the world, continues to re-open, we are excited to welcome guest artists of international standing to Sydney, such as Emma Matthews and Bo Skovhus, who are performing in today's concert.

Emirates has been a leader in care for our customers, with safety initiatives to boost travel confidence.

We continue to seek ways to support our community during these challenging times, and we hope today's music lights the way on the path to an increasingly brighter future.

We are delighted by this continuing partnership, and it is my great pleasure to welcome you to this performance.

A handwritten signature in black ink, appearing to read 'Barry Brown', with a small comma at the end.

Barry Brown

Divisional Vice President for Australasia
Emirates



Simone Young AM
Photo by Sandra Steh

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Internationally recognised as one of the leading conductors of her generation, Simone Young has this year taken up her position as Chief Conductor of the Sydney Symphony Orchestra, having been Chief Conductor Designate since 2020. From 2005-2015 she was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg. An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, the Staatsoper Berlin and in Hamburg. Her Hamburg recordings include the *Ring cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. Her tour to Brisbane with the Hamburg Opera and Ballet, (*Das Rheingold* in concert, and Mahler *Symphony No. 2* “*Resurrection*”), won her the 2013 Helpmann Award for Best Individual Classical Music Performance.

Simone Young is regularly invited by the world’s great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki, and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra; and the Orchestra Nacional de Espana, Madrid. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world’s leading opera houses, most recently Simone Young has appeared at the Vienna State Opera: *Peter Grimes*; Opera Nationale de Paris: *Parsifal*; Bavarian State Opera, Munich: *Tannhäuser*; Berlin State Opera: *Der Rosenkavalier*; and Zurich Opera: *Salome*.

Simone Young has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra, Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and is currently Principal Guest Conductor of the Lausanne Chamber Orchestra. Her many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, and the Chevalier de l’Ordre des Arts et des Lettres, France.

ABOUT THE ARTISTS

EMMA MATTHEWS soprano

Emma Matthews, Australia's most highly awarded soprano has performed with all the Australian opera companies and symphony orchestras, and all the major Australian international festivals.

In addition to her appearances with the Sydney Symphony Orchestra in 2022, Emma has appeared in recital at the Perth Festival, she will return to Adelaide Symphony for Beethoven's Ninth Symphony with Douglas Boyd, and she will make her debut with National Opera, Canberra performing the title role of *Alcina*.

For Opera Australia, Emma has sung the title roles in *Partenope*, *Lucia di Lammermoor*, *Lakmé*, *The Cunning Little Vixen* (also at the Royal Opera House Covent Garden) and *Lulu*. Other roles for OA have included Leila (*The Pearlfishers*), Amina (*La Sonnambula*), Philomele (*The Love of the Nightingale*) by Richard Mills, Ilia (*Idomeneo*), Juliette (*Roméo et Juliette*), Marie (*La Fille du Regiment*), Cleopatra (*Giulio Cesare*), Konstanze (*Die Entführung aus dem Serail*), Zdenka (*Arabella*), the four heroines (*The Tales of Hoffmann*), Pamina (*The Magic Flute*), Almirena (*Rinaldo*), Sophie (*Der Rosenkavalier*), Giulietta (*I Capuletti e i Montecchi*) and Cunegonde (*Candide*).

Equally in demand on the concert platform, her repertoire includes the Requiems of Mozart, Brahms and Fauré, Mahler's Second and Fourth Symphonies, masses by Poulenc, Villa Lobos, Haydn and Mozart, and Handel's *Messiah*. She has also appeared as a special guest with José Carreras at the Sydney Opera House, and the New Year's Eve Gala concerts for Opera Australia.

Emma's recordings include *Emma Matthews in Monte Carlo*, (bel canto arias with the Monte Carlo Philharmonic and Brad Cohen) released on Deutsche Grammophon/ABC Classics; *Mozart Arias* with the Tasmanian Symphony under Marko Letonja, and *Agony and Ecstasy*, bel canto arias with the Melbourne Symphony under Andrea Molino, both released on ABC Classics; and *Eight Poems of Emily Dickinson* (Copland) for MSO.Live. Emma can also be seen on DVD with Opera Australia as Violetta (*La Traviata*), in the title role of *Lakmé*, and as Gilda (*Rigoletto*).

Emma is currently the Head of Classical Voice and Opera Studies at the West Australian Academy of Performing Arts, and Patron of the Wesfarmers Young Artist Program at West Australian Opera.



Emma Matthews,
photo by
Carolyn Mackay Clark

ABOUT THE ARTISTS

BO SKOVHUS baritone

Bo Skovhus studied at the Aarhus Music Institute, the Royal Opera Academy in Copenhagen and in New York. Significant engagements in his career were Reimann's *Lear* at the Paris Opera, and Beckmesser in *Die Meistersinger von Nürnberg* at the Bastille and at the Wagner Festival in Budapest. In addition, Titus in *Bérénice* by Michael Jarrell at the Paris Opera under the direction of Philippe Jordan, as well as in Dresden in the role of Mandryka in *Arabella*.

He also sang the title role in *Wozzeck* at the Deutsche Oper am Rhein and Dr. Schön in *Lulu* at the Vienna State Opera, followed by Šiškov in *From the House of the Dead* at the Bavarian State Opera, Jean-Charles in Werner Henze's *The Raft of the Medusa* in Amsterdam, and the title roles in Ernst Krenek's *Karl V.* at the Bavarian State Opera, *Lear* at the Maggio Musicale Fiorentino and *Eugene Onegin* at the Hamburg State Opera.

He recently performed as Ryuji in Henze's *Das verratene Meer* at Vienna State Opera, Eisenstein in *Die Fledermaus* at Hamburg State Opera, Jaroslav Prus in *The Makropulos Affair* at Hamburg State Opera Berlin, in Boston and at Carnegie Hall in concert as *Wozzeck*, as Father in Georg Friedrich Haas's *Bluthaus* at the Cuvilliestheater in Munich, and as Plato Kusmitsch Kovalev in *The Nose* at Semper Opera Dresden. In addition to appearances in operas, Bo Skovhus devotes himself to recital and concert singing with great personal commitment.

Future engagements include Jochanaan in *Salome* in Lübeck, *Die Fledermaus* in Genoa, Jaroslav Prus in *The Makropulos Affair* in Berlin, Father in *Bluthaus* in Lyon, Mandryka in *Salome* in Dresden, Dr. Schön in *Lulu* in Vienna and in Florence, Faninal in *Der Rosenkavalier* in Geneva, *Lear* in Madrid, Alfred Schnittke's *Life with an Idiot* in Zürich and *The Dark Side of the Moon* in Hamburg.

Skovhus has been awarded the title of Österreichischer Kammersänger as well as the title of Bayerischer Kammersänger.



Bo Skovhus,
photo by Roland Unger

ABOUT THE ARTISTS

BRETT WEYMARK OAM chorus master

*Artistic and Music Director,
Sydney Philharmonia Choirs*

Brett Weymark is one of Australia's foremost choral conductors. Since 2003, he has conducted the Sydney Philharmonia Choirs throughout Australia and internationally. He has conducted the Sydney Symphony Orchestra as well as the Adelaide, Queensland, West Australian and Tasmanian symphony orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, New Zealand Symphony Orchestra and Hong Kong Philharmonic. He has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva. He has recorded for the ABC and conducted film scores for *Happy Feet*, *Mad Max: Fury Road* and *Australia*.

He studied singing and conducting at Sydney University and the Sydney Conservatorium of Music and continued conducting studies with Simon Halsey, Vance George, Daniel Barenboim and Sir John Eliot Gardiner, amongst others.

His repertoire at SPC has included Bach's *Passions* and *Christmas Oratorio*, the Mozart, Verdi, Duruflé and Fauré Requiems, and Orff's *Carmina Burana*. He champions Australian composers, and has premiered works by Matthew Hindson, Elena Kats-Chernin, John Peterson, Daniel Walker, Rosalind Page, Peter Sculthorpe, Andrew Schultz and Ross Edwards. He has also conducted musical theatre programs including Bernstein's *Candide*.

He was chorus master for the Adelaide Festival productions of *Saul* (2017), *Hamlet* (2018) and *Requiem* (2020) and he has prepared choirs for Sir Charles Mackerras, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Sir Simon Rattle.



Brett Weymark,
photo by Keith Saunders

ABOUT THE ARTISTS

DR ELIZABETH SCOTT chorus master

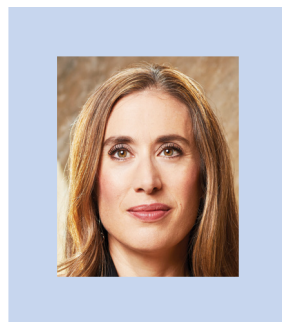
*Associate Music Director,
Sydney Philharmonia Choirs*

Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. A former SPC Assistant Chorus Master (2006–2008) and Acting Music Director (2013), she is also currently the Music Performance Projects Officer (Secondary Choral Music / Instrumental Music) for the Arts Unit within the NSW Department of Education. Since 2009 she has been the Choral Conductor for the Schools Spectacular, and was recently appointed Lecturer in Choral Conducting at the Sydney Conservatorium of Music.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others. Elizabeth holds a Doctorate of Musical Arts in Choral Conducting.

Elizabeth is a regular chorus master for the Sydney Symphony Orchestra and has previously prepared choirs for Simone Young, David Robertson and Gianluigi Gelmetti. She also regularly works with Gondwana Choirs and Cantillation.

Recent performance highlights include 2022's *Mozart: Requiem & Revelations*, *Berliner Messe* and *St John Reimagined* (2021), *Considering Matthew Shepherd* (2020) and *Music at the Movies* (2019). She is Sydney Philharmonia Choirs' first Associate Music Director.



Elizabeth Scott,
photo by Keith Saunders

SYDNEY PHILHARMONIA CHOIRS

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

Brett Weymark OAM Artistic and Music Director

Dr Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and
Principal Rehearsal Pianist

**Callum Close, Alan Hicks, Claire Howard Race,
Jane Kim and Stephen Walter** Rehearsal Pianists

Noemi Nadelmann and Jonathan Wilson

Language Coaches

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House. Led by Music Director Brett Weymark since 2003, Sydney Philharmonia Choirs comprises three auditioned and three community choirs that perform a range of repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own season of concerts with leading conductors, soloists and orchestras.

In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Sir Simon Rattle), returning again in 2010 to celebrate the Choirs' 90th anniversary. The Choirs perform in the Sydney Symphony Orchestra's concert season every year as they have done for over 80 years.

In 2020, Sydney Philharmonia Choirs celebrated 100 years, which it marked with a commissioning project – 100 Minutes of New Australian Music – featuring composers Elena Kats-Chernin and Deborah Cheetham, among others. In 2022, Sydney Philharmonia Choirs has a full season at the Sydney Town Hall, St Andrew's Cathedral and Sydney Opera House Concert Hall with programs including Mozart's Requiem, Bach's Mass in B minor, Eric Whitacre's *The Sacred Veil*, Handel's *Messiah* and a tour to Christchurch, New Zealand.

SYDNEY PHILHARMONIA CHOIRS

SOPRANOS

Veronica Alfano
Julie Bangura
Georgina Bitcon
Jodie Boehme
Josephine Brereton
Nicolette Burr
Nat Crane
Pamela Cunningham
Vanessa Downing
Susan Farrell
Ann-Louise Felton
Josephine Giles
Natalie Gooneratne
Judith Gorry
Leila Harris
Kellie Hewitt-Taylor
Caitlin Kearney
Jessica Lee
Elena Lucio Bello
Clare Macpherson
Mia Myers
Jane Nieminska
Nathalie O'Toole
Dympna Paterson
Isabella Rahme
Georgia Rivers
Jolanda Rotteveel
Maya Schwenke
Katherine Thompson
Lily Tindale

Joanna Warren
Rebecca Winton
Fiona Young

ALTOS

Sarah Alder
Meaghan Backhouse
Debra Baker
Gillian Behrens
Katie Blake
Lucy Blomfield
Jasmin Borsovszky
Lucy Cantril
Kate Clowes
Anne Cooke
Gillian Downes-Morgan
Julie Dowsley
Claire Duffy
Lisa Elias
Susan Gandy
Jennifer Gillman
Jenny Harry
Kathryn Harwood
Lindy Jefferson
Janina Key
Georgia Luikens
Rachel Maiden
Donna McIntosh
Maggie McKelvey
Jess Moore
Madi Moore

Penelope Morris
Ines Obermair
Marj O'Callaghan
Catherine O'Grady
Beverley Price
Hannah Roberts
Jonquil Ritter
Virginia Rowlands
Jan Shaw
Meg Shaw
Megan Solomon
Vanessa South
Jaime Wolbers
Marianna Wong
Noriko Yamanaka

TENORS

Matthew Allchurch
Owen Bloomfield
Josh Borja
Langzi Chiu
Malcolm Day
Robert Elliot
Bryce Gonlin
Michael Gray
Tony Green
Steven Hankey
Boghos Keleshian
Michael Kertesz
Emanuel Kunick
James Lane

Alistair McDermott
Alex McEwan
George Panaretos
Ryan Queenin
Tristan Spiteri
Martin Stebbings
Ben Thurley
Andy Wang
George Watkins
Chris Whitfield
Will Willitts
Isaac Wong
William Yates

BASSES

Jock Baird
Edwin Carter
Julian Coghlan
Paul Couvret
Phillip Cullen
Bob Cunningham
James Devenish
Roderick Enriquez
Tom Forrester-Paton
Scott Hekking
Jonathon Kelley
Bruce Lane
Jeffrey Lock
Chris Masson
Robert Mitchell
Finnian Murphy

Brendan Nicholson
Ian Pettener
Peter Poole
David Pratt
Daniel Rae
Michael Ryan
Robert Sherrington
Peter Templeton
Ben Waters
Mark Wong
David Wood
Jonathan Wood
Lachlan Wrenford



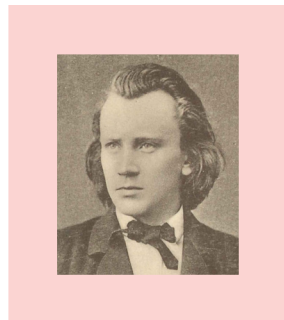
Photo by Keith Saunders

ABOUT THE MUSIC

In a much quoted letter, sent to Clara Schumann soon after his mother's death in 1865, Brahms writes, 'There is nothing to be altered, nothing to regret for a sensible man; it's simply a matter of carrying on and keeping one's head above water.' This stoicism was new for Brahms, now in his early 30s, and coincides, according to scholars like Karl Geiringer, with the arrival of his mature style in the completed version of the *German Requiem*. In Geiringer's view Brahms, 'under the influence of the majesty of death, underwent a process of purification... with the completion of this work, the composer reached his full creative power.'

In fact the work that you will hear tonight, which reached its final form in 1866 was the result of some years' gestation. Some of what became the second movement was composed between 1857 and 1859 for a projected D minor Symphony, much of whose music went into the Piano Concerto, Op.15. As early as 1861 Brahms had drafted the text for a four-movement cantata, but as he worked on it, he instinctively felt the need to expand it to a full-scale oratorio. Three movements were given a semi-private premiere in Vienna in December 1867 and were not well received, but the official first performance was on Good Friday 1866 in Bremen's Lutheran Cathedral; there, the work was a triumph (even Brahms' father said 'it sounded pretty good'), but at that stage still lacked the fifth movement, with soprano solo, which Brahms soon added as a specific memorial to his late mother.

So far as we know, Brahms held no particular religious beliefs – the name of Jesus Christ is conspicuously absent from the texts chosen by Brahms for his libretto, though parts of it use the words of Jesus reported in the Gospels of Matthew and John. Brahms was, culturally, a North German Protestant, however, and two aspects of Lutheranism are especially relevant to this work. A Requiem, strictly speaking, is the Catholic Mass for the dead, a liturgy designed to ask for God's mercy on the departed, which begins with the words *Requiem aeternam dona eis, Domine* (Rest eternal, grant them, O Lord). Lutheranism forbids prayer for the dead in the context of the Eucharist and other Protestant groups forbid it utterly, on the principle that the 'righteous souls are in the hand of God' – that salvation, or otherwise, has already been predestined by Him. While sectarian expectations may in some way explain Catholic Vienna's coldness toward the work, Brahms' 'Requiem' is not a prayer for the dead, but a ceremony for the comfort of the living.



Brahms in 1865

ABOUT THE MUSIC

The second point is the work's 'Germanity'. Brahms held conventionally patriotic views and admired Otto von Bismarck, the statesman and diplomat, who would unite various German territories under Prussian leadership from 1870 (though by that time Brahms was establishing himself as a resident of Vienna). But the 'German' nature of the 'Requiem' is linguistic, based as it is on the Bible translation of Martin Luther himself; like the King James Version in English, Luther's Bible is a founding text of modern literary German and the property and heritage of any German-speaker. Brahms' 'Requiem', then, offers its visions of comfort in the euphonious and familiar cadences of Luther's language, selected from the Old and New Testaments and the Apocrypha.

Structurally, the *German Requiem* is a marvel of interlocking symmetries. The outer movements promise blessing. The first is couched in the warm tones of divided lower strings and long serene vocal lines in setting the Beatitude, 'Blessed are they that mourn', with a contrasting central section that depicts the Psalmist's joyful vision.

The second (All flesh is grass) and sixth (For we have here no abiding city) each begin in a state of trepidation at the impermanence of existence. They hold precariously to repetitive rhythms: a ghostly dance (perhaps a *Ländler* or minuet) in the second, with upper strings divided and muted is occasionally punctuated by a baleful horn-call, suggesting the last trumpet sounding in the midst of life. It is thus a perfect image for the text's reminder of our impermanence. The sixth, by contrast begins, after three spacious chords, with a march as homeless humanity seeks the eternal city 'yet to come'. Optimism dawns in the central parts of both, with the baritone in the sixth announcing Paul's vision of the final victory over death, and these are followed by a final section affirming God's perfect will; naturally, for a Lutheran work, these depictions of God's mercy (For the righteous souls are in the hand of God) and wisdom (Lord, thou art worthy) are represented by contrapuntal elaboration, as in the music of Bach or Handel. 'Lord, thou art worthy' is a massive double fugue. As the great Viennese critic Eduard Hanslick wrote, 'the harmonic and contrapuntal art which Brahms learnt in the school of Bach is inspired by him with the living breath of the present'.

ABOUT THE MUSIC

Where the second and sixth movements depict humanity's fears and ultimate hopes, the tone of the third (Lord, let me know mine end) and fifth (Ye now have sorrow) are much more personal and form a complementary pair: the third, introduced by baritone solo, raises and assuages fears of individual extinction, again issuing in a vibrant 'baroque' polyphony, whereas the glorious soprano writing of the fifth promises the intimate comfort of a maternal deity. At the still point, as it were, is the fourth movement's simple and beautiful vision of bliss for chorus and orchestra, 'How lovely are thy dwellings'.

Scholar Nancy Thurleen notes that the structure recalls aspects of the Catholic Requiem with 'a framed structure with a common beginning and end (Blessed are...), progressing toward a centre focused on blessedness (the fourth movement) and a type of *Dies irae*', the 'death where is thy sting?' section in the sixth.

Gordon Kerry © 2012

ABOUT THE MUSIC

GERMAN

1. CHORUS

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.

2. CHORUS

Denn alles Fleisch, es ist wie Gras,
und alle Herrlichkeit des Menschen
wie des Grasses 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.
So seid geduldig.
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.

ENGLISH

1. CHORUS

*Blessed are they that mourn,
for they shall be comforted. (Matthew 5:4)
Those who sow in tears
shall reap in joy.
Those who go forth weeping,
bearing precious seed,
shall return with rejoicing,
bringing their sheaves with them. (Psalm 126:5-6)*

2. CHORUS

*For all flesh is as grass,
and all human glory
like the flower of the grass.
The grass withers,
and the flower falls away. (1 Peter 1:24)
So be patient, dear brethren,
until the coming of the Lord.
Behold, the farmer waits
for the precious fruit of the earth,
waits patiently until he receives
the early and late rains.
Be patient, then. (James 5:7-8)
But the word of the Lord
endures for ever. (1 Peter 1:25)
Those ransomed by the Lord
shall return,
and come to Zion with rejoicing.
Everlasting joy
shall be upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing
shall flee away. (Isaiah 35:10)*

ABOUT THE MUSIC

3. SOLO (BARITONE) WITH CHORUS

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.

4. CHORUS

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt 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!

5. SOLO (SOPRANO) WITH CHORUS

Ihr habt nun Traurigkeit;
aber ich will euch wiedersehen,
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
Mühe und Arbeit gehabt
und habe grossen Trost gefunden.

3. SOLO (BARITONE) WITH CHORUS

*Lord, teach me
that there will be an end to me,
that my life has an end-point
and that I must leave it.
Behold, my days
are a hand's breadth before you,
and my life is as nothing before you.
Ah, how all people are mere trifles,
though they live with such confidence.
They are no more than shadows
and give themselves
great trouble for nothing:
they gather up riches and don't know
who will get them.
Now, Lord,
where shall I seek consolation?
My hope is in you. (Psalm 39:4-7)
The souls of the righteous
are in the hand of God,
and there shall no torment touch them.
(Wisdom 3:1)*

4. CHORUS

*How lovely are your dwellings,
O Lord of hosts!
My soul longs and yearns for
the courts of the Lord:
my flesh and my soul rejoice
in the living God.
Blessed are they
that dwell in your house:
they will praise you for ever. (Psalm 84:2, 4)*

5. SOLO (SOPRANO) WITH CHORUS

*You are sorrowful now,
but I will see you again,
and your heart shall rejoice,
and no-one shall take your joy
away from you. (John 16:22)
I will comfort you
like a mother comforts her child. (Isaiah 66:13)
Look at me:
I had trouble and labour
for a short time
and have found great consolation. (Sirach 51:27)*

ABOUT THE MUSIC

6. SOLO (BARITONE) WITH CHORUS

Denn wir haben hier keine
bleibende Statt,
sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt,
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.

7. CHORUS

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.

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6. SOLO (BARITONE) WITH CHORUS

*For we have no
permanent home here,
but we seek the one to come. (Hebrews 13:14)
Behold, I tell you a mystery:
We shall not all fall asleep,
but we shall all be changed,
and that will happen suddenly,
in an instant,
at the time of the last trombone.
For the trombone shall sound,
and the dead shall
rise imperishable,
and we shall be changed.
(I Corinthians 15:51-52)
Then shall be fulfilled
the saying that is written:
Death is swallowed up in victory.
Death, where is your sting!
Hell, where is your victory!
(I Corinthians 15: 54-56)
Lord, you are worthy to receive
praise and honour and power;
for you created all things,
and by your will
they have being
and are created. (Revelation 4:11)*

7. CHORUS

*Blessed are the dead
who die in the Lord
from this time on:
Yes, says the Spirit,
they will rest from their labours,
for their deeds follow them. (Revelation 14:13)*

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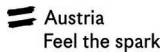
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