

JOHANNES BRAHMS

A German Requiem, op. 45 (London version)

Ein deutsches Requiem, op. 45 (Londoner Fassung)

Palouse Choral Society

Dawn Marie Wolski, soprano

Aaron St. Clair Nicholson, baritone

Elena Panchenko and Roger McVey, piano

Michael Murphy, conductor

Sunday, November 2, 2014 at 4:00 p.m.

St. Boniface Catholic Church | Uniontown, WA



"I will admit that I could happily omit the
German and simply say Human."

~Johannes Brahms (1867)

PALOUSE CHORAL SOCIETY

presents

Johannes Brahms A German Requiem, op. 45 (London version) *Ein deutsches Requiem, op. 45 (Londoner Fassung)*

featuring

Dawn Marie Wolski, soprano and Aaron St. Clair Nicholson, baritone

Elena Panchenko and Roger Mc Vey, piano

under the direction of

Michael Murphy, Artistic and Music Director

I. Selig sind, die da Leid tragen

Selig sind, die da Leid tragen,
Blessed are they who grief bear,
denn sie sollen getröstet werden.
for they shall comforted be

Die mit Tränen saen,
Who with tears sow,
werden mit Freuden ernten
will with joys harvest.
Sie gehen hin und weinen,
They go forth and weep,
Und tragen edlen Samen
and bear precious seeds,
und kommen mit Freuden
and come with joys,
und bringen ihre Garben,
and bring their sheaves.

II. Denn alles Fleisch es ist wie Gras

Denn alles Fleisch es ist wie Gras
For all flesh is like grass
und alle Herrlichkeit des Menschen
and all magnificence of mortals
wie des Grases Blumen
like the grasses' flowers.
Das Gras ist verdorret
The grass is dried up
und die Blume abgefallen
and the flower fallen off.
So seid nun geduldig, lieben Brüder
So be now patient, dear Brothers,
bis auf die Zukunft des Herrn.
until the future of the Lord.
Siehe, ein Ackermann wartet
Behold a husband man waits
auf die köstliche Frucht der Erde

for the precious fruit of the earth
und ist geduldig darüber, bis er empfahe
and is patient about it until he receives
den Morgenregen and Abendregen
the morning-rain and evening-rain

Aber des Herrn Wort bleibet in Ewigkeit.
But the Lord's Word remains in eternity

Die Erlöseten des Herrn werden wieder kommen,
The redeemed of the Lord will again come
und gen Zion kommen mit Jauchzen;
and to Zion come with shouts of Joy
ewige Freude wird über ihrem Haupte sein;
eternal joy will upon their heads be,
Freude und Wonne werden sie ergreifen
Joy and delight will them seize
und Schmerz und Seufzen wird weg müssen
and sorrow and sighing will [go] away have to.

III. Herr, lehre doch mich

Aaron St. Clair Nicholson, baritone

Herr, lehre doch mich
Lord, teach me
daß ein Ende mit mir haben muß
that an end with me have must,
und mein Leben ein Ziel hat,
and my Life an end has,
und ich davon muß.
and I away must.

Thank You for:

*Turning off cellular phones, pagers, and watch alarms

*Not using recording or photography devices

III. Herr, lehre doch mich (cont.)

Siehe, meine Tage sind
Behold my days are
einer Hand breit vor dir,
a hand wide before you,
und mein Leben ist wie nichts vor dir.
And my life is like nothing before you.
Ach, wie gar nichts sind alle Menschen
Ah, how nothing at all are all mortals
die doch so sicher leben.
who yet so confidently live.

Sie gehen daher wie ein Schemen
They go about like a phantom
und machen ihnen viel vergebliche Unruhe;
And create [for] themselves much vain unrest;
sie sammeln und wissen nicht
they gather and know not
wer es kriegen wird.
who it receive will.
Nun Herr, wes soll ich mich trösten?
Now Lord, in whom shall I myself comfort?
Ich hoffe auf dich.
I trust in you.

Der Gerechten Seelen sind in Gottes Hand,
The righteous' souls are in God's hand,
und keine Qual rühret sie an.
and no torment touches them

IV. Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen,
How lovely are your dwellings,
Herr Zebaoth!
Lord Sabaoth!
Meine Seele verlangt und sehnet sich
My soul yearns and longs
nach den Vorhöfen des Herrn;
for the courts of the Lord
mein Leib und Seele freuen sich
my body and soul rejoice
in dem lebendigen Gott.
in the living God.

Wohl denen, die in deinem Hause wohnen
Well-being to those, who in your house dwell,
die loben sich immerdar.
who praise you forever.

V. Ihr habt nun Traurigkeit

Dawn Marie Wolski, soprano

Ihr habt nun Traurigkeit;
You have now sorrow;
aber ich will euch wieder sehen
but I want to you again see,
und euer Herz soll sich freuen
and your heart shall rejoice.
und eure Freude soll niemand von euch nehmen.
and your joy shall no one from you take.

Sehet mich an:

Look at me
Ich habe eine kleine Zeit Mühe und Arbeit gehabt,
I have a brief time toil and labor had,

und habe großen Trost funden.
and have great comfort found.

Ich will euch trösten,
I want to you comfort,
wie einen seine Mutter tröstet.
as one his mother comforts.

VI. Denn wir haben hie keine bleibende Statt

Aaron St. Clair Nicholson, baritone

Denn wir haben hie keine bleibende Statt,
For we have here no resting place,
sondern die zukünftige suchen wir.
but the one to come seek we.

Siehe, ich sage euch ein Geheimnis:
Behold, I tell you a mystery:
Wir werden nicht alle entschlafen
We will not all fall asleep.
wir werden aber alle verwandelt werden
we will, however, all transformed be;
und dasselbige plötzlich in einem Augenblick
and the selfsame suddenly in an instant,
zu der Zeit der letzten Posaune.
at the time of the last trumpet.
Denn es wird die Posaune schallen
For will the trumpet sound,
und die Toten werden auferstehen unverweslich,
and the dead will rise up incorruptible,
und wir werden verwandelt werden.
and we will transformed be.

Dann wird erfüllet werden
Then will fulfilled be
das Wort, das geschrieben steht:
the word, that written stands:
Der Tod ist verschlungen in den Sieg.
Death is swallowed up in victory.
Tod, wo ist dein Stachel?
Death, where is your sting?
Hölle, wo ist dein Sieg?
Hell, where is your victory?

Herr, du bist würdig zu nehmen
Lord, you are worthy to receive
Preis und Ehre und Kraft,
praise and honor and might,
denn du hast alle Dinge erschaffen,
for you have all things created,
und durch deinen Willen haben sie
and by your will have they
das Wesen und sind geschaffen.
[their] being and are created.

VII. Selig sind die Toten

Selig sind die Toten,
Blessed are the dead,
die in dem Herren sterben
who in the Lord die from now on.
Ja, der Geist spricht,
Yes, the spirit says
daß sie ruhen von ihrer Arbeit,
that they rest from their labor,
clenn ihre Werke folgen ihnen nach.
for their works follow after them.

Brahms's Ein deutsches Requiem (A German Requiem), Op. 45 For Soprano and Baritone Soli, Chorus with Piano

In the fall of 1853, Robert Schumann published an article in *Neue Zeitschrift für Musik (New Journal for Music)*, which he titled "Neue Bahnen" (New Paths), an article which has since become enshrined in the history of music, for it was in this article that he, in effusive terms, proclaimed Brahms a genius, and prophesied that he would bring a new age of joy and blessing to the art of music.

Within sixteen years of that article, on 18 February 1869 in Leipzig, Brahms premiered the completed 7-movement *Ein deutsches Requiem*, his largest single work, both in terms of length and musical content, and one of the great monuments of choral literature. Earlier performances of preliminary versions had already taken place. In Vienna the first three numbers were performed on 1 December 1867, and a six-movement version was performed in the Bremen Cathedral on Good Friday, 10 April 1868. Following the Bremen performance, upon the advice of his old teacher Eduard Marxen, Brahms composed a soprano solo movement to add to the Requiem as the fifth movement, moving the prior movements to numbers six and seven. Though the Bremen performance was considered a great success, the Vienna performance proved more troublesome. The performance nearly derailed in the third movement in the pedal note fugue. The coda of the movement involved a fugue over an unchanging drone on D which proved almost too much for both the performers as well as the audience. That portion of the work has remained controversial and problematic for some.

Unlike the requiems by Verdi, Mozart, and Berlioz, the German Requiem was not a setting of the liturgical Catholic Mass text. Instead, Brahms made a personal religious statement through a selection of scriptural passages taken from Martin Luther's German translation of the Bible, including verses from the Old and New Testaments, as well as the Apocrypha. Brahms's mother's death may have been one impetus for the requiem (perhaps evidenced in the text he selected for the fifth movement), but the tragic circumstances surrounding the end of Robert Schumann's life several years earlier (attempted suicide and commitment to an asylum) also may have figured into the Requiem's purpose.

Following the completion of the earlier six-movement version of the Requiem, Brahms made a piano reduction of the orchestral score in order to display the work for potential performance venues. The first to see this piano version was his close friend and mentor, Clara Schumann, for whom Brahms made it a Christmas gift. Tonight's performance will be based on this arrangement.

Brahms's German Requiem has been seen by many scholars as a work with many contradictions and controversies. Among them is the conspicuous absence of the mention of Jesus Christ by name in a religious work that has strong Christian associations. Carl Martin Reinthaler, who collaborated with Brahms for the Bremen Cathedral premiere, wrote the following to him concerning this issue on 5 October 1867:

You stand not only on religious but on purely Christian ground. Already the second number indicates the prediction of the return of the Lord, and in the last number but one there is express reference to the mystery of the resurrection of the dead, 'we shall not all sleep'. For the Christian mind, however, there is lacking the point on which everything turns, namely the redeeming death of Jesus. Perhaps the passage 'death, where is thy sting' would be the best place to introduce this idea, either briefly in the music itself before the fugue, or in a new movement. Moreover, you say in the last movement, 'blessed are the dead which die in the Lord from hence forth', that is, after Christ has finished the work of redemption. (translated by Michael Musgrave in Brahms: A German Requiem, p. 1)

Reinthaler's plea, however, fell on deaf ears. Brahms responded that his use of the Scriptures was purely for musical reasons: "because I am a musician, because I needed them, and because I cannot dispute or delete a 'from henceforth' from my revered poets". (Ibid. p.2) Brahms scriptural choices reflect some of his deeply held thoughts and sentiments, namely the transitory nature of life, our need for comfort, and a hope for some ultimate happy resolution to the mystery and calamity of death. In terms of the nature and meaning of death, Brahms was peering through a glass darkly. He held hope only for the bereaved. But neither Reinthaler nor any other of Brahms's contemporaries could debate the musical magnificence of the Requiem. For Brahms, the Requiem was an important milestone in his ascendant career. Few composers in history had achieved the fame and glory that Brahms's Requiem brought him at the middle stage in his musical career.

1. Chorus: *Selig sind, die da Leid tragen (Blessed are they that mourn)*'

<u>German Text:</u>	<u>English Text:</u>
--Selig sind, die da Leid tragen, denn sie sollen getröstet werden. --Matthäus 5:4	--Blessed are they that mourn: for they shall be comforted. --Matthew 5:4
--Die mit Tränen säen, werden mit Freuden ernten.	--They that sow in tears shall reap in joy.
--Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben. --Psalm 126:5, 6	--He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. --Psalm 126:5, 6

The opening movement is marked *Ziemlich langsam und mit Ausdruck* (Rather slow and with expression), and is one of the most sublime openings in all choral literature. Over a pulsating pedal-point on F that lasts for the first ten measures, an arching eight-note melody opens the movement, setting the tone for both the movement and the work as a whole. The chorus enters with the words *Selig sind* on a three note motif whose rising chordal structure will become one of the most important motives in the requiem. At moments, the instruments drop out leaving a rich choral sonority as the poignant text of the movement is reverently proclaimed. Brahms divides the music into three sections (ABA with a coda), the first and third sections in F express the words of the beatitude, while the middle section in D-flat conveys the Psalm. The coda is based on the final phrase of the beatitude, *sind getröstet werden* (they shall be comforted).

2. Chorus: *Denn alles Fleisch es ist wie Gras (For all flesh is as grass)*

<p><u>German Text:</u> --Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. --<i>1. Petrus 1:24</i> --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. --<i>Jakobus 5:7</i> --Aber des Herrn Wort bleibet in Ewigkeit. --<i>1. Petrus 1:25</i> --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. --<i>Jesaja 35:10</i></p>	<p><u>English Text:</u> --For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower falleth away. --<i>1 Peter 1:24</i> --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. --<i>James 5:7</i> --But the word of the Lord endureth for ever. --<i>1 Peter 1:25</i> --And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. --<i>Isaiah 35:10</i></p>
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The second movement is a steady and relentless progression from abject grief to jubilant triumph, marked out in four clearly demarcated stages, corresponding to each of the four Biblical texts. This first section, marked *langsam, marschmässig* (slow moderate march) begins as a funeral march in triple time in B-flat minor. It contains what might be called the distinctive Brahmsian minor theme, an archaic and hollow-sounding minor that evokes the quality of the old Gregorian death chant, the *Dies Irae*. The use of the relentlessly pounding timpani is also characteristic of this fatalistic death-foreboding theme. The theme also appears in his *Begräbnisgesang* (Funeral Song) of 1858. A twenty-two measure instrumental introduction, which will return three additional times during this section, precedes the soft plaintive entrance of the voices on the text *Denn alles Fleisch es ist wie Gras (For all flesh is as grass)*. The gravity of the funeral march is made heavier by the delayed entry of the sopranos by eleven measures. The instrumental introductory music returns, this time building to a powerful fortissimo at the re-entrance of the full choir on the same text.

The gloom is then dispelled by a shift in key to G-flat major and an increase in tempo (*etwas bewegter*—with somewhat more motion) and the text of the second scripture of the movement, *So seid nun geduldig* (Be patient, therefore), sung in delightfully flowing harmonies. At the completion of this section, the opening instrumental funeral dirge returns in B-flat minor, resuming its original tempo, and the opening of the movement is reprised.

A key shift to B-flat major and a resounding major chord pronounce the beginning of the third section based on First Peter: *Aber des Herrn Wort bleibet* (But the Word of the Lord endureth). Brahms brilliantly depicts the concept of Ewigkeit (forever) by stretching its pronouncement triumphantly over three and a quarter measures, abruptly propelling this transitional section into the closing section of the movement.

The setting of the Isaiah text remains in B-flat major, but both the tempo and the timing change to Allegro non troppo in 4/4 time, and begins with basses alone singing a triumphant melody in dotted marching rhythms, *Die Erlöseten des Herrn werden wieder kommen* (And the ransomed of the Lord shall return), and is later joined by the rest of the choir. This final section of the movement is in stark musical and textual contrast to the dark and ominous opening, with Brahms musically depicting the joyous promise to the redeemed: *Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen* (They shall obtain joy and gladness, and sorrow and sighing shall flee away).

3. Baritone solo and chorus: *Herr, lehre doch mich, dass ein Ende mit mir haben muss (Lord, make me to know my end)*

<p><u>German Text:</u> --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, wess soll ich mich trösten? Ich hoffe auf dich. --<i>Psalms 39:5-8</i> --Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an. --<i>Weisheit Salomos 3:1</i></p>	<p><u>English Text:</u> --Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am. --Behold, thou hast made my days as a handbreadth; and my age is as nothing before thee: verily every man at his best state is altogether vanity. --Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them. --And now, Lord, what wait I for? My hope is in thee. --<i>Psalms 39:4-7</i> But the souls of the righteous are in the hand of God, and there shall no torment touch them. --<i>Wisdom of Solomon 3:1</i></p>
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Program Notes—continued

The third movement, marked *Andante moderato* in duple time, is in a large AB form, with the A comprising the verses of Psalm 39, and B the single verse of the Wisdom of Solomon in the form of a pedal-note fugue. The A section is much larger (172 measures) than the B section (35) and is more varied in structure. A baritone solo, simple arching melodies in D minor, opens the movement. He is then joined by the choir singing the same line. The second verse *Sieh meine Tage* (Behold, Thou hast made my days) shifts to B minor, and again is initiated by the soloist. The choir then sings a harmonized version of the soloist's theme. The soloist then sings a varied reprise of the first verse over a rolling tympani-like figure, and is later joined by the choir. At that point the powerful accompaniment diminishes to nothing, making an emphatic break before the next section, *Ach sie gar nichts* . . . in D major, is introduced by the baritone soloist. The choir repeats the text in choral harmony. The music then changes abruptly and the Baritone sings a chant-like theme over a sparse accompaniment, posing the question *Nun Herr, wess soll ich mich trösten?* (And now, Lord, what wait I for?) The question is immediately repeated by the choir. After the choir bandies about the question, the tonality quietly shifts to an unambiguous D major as the answer to question begins; *Ich hoffe auf dich* (My hope is in Thee). With this final verse of Psalm 39, Brahms creates a brief transition to the concluding section of the movement, section B, the pedal-point fugue on the text *Der Gerechten Seelen sind in Gottes Hand* (But the souls of the righteous are in the hands of God). It is called a pedal-point fugue because the bass note D remains constant throughout this section, a novelty in counterpoint that caused Brahms much consternation in the Requiem's earliest performances and much controversy among his contemporaries. The fugue begins with the tenors singing the entire verse before the altos enter, followed by the sopranos, and finally the basses, as the movement grinds at points dissonantly against the sustained D in the bass, but boldly displaying Brahms mastery both of the choral idiom, as well as the idiomatic writing of the instrumental accompaniment.

4. Chorus: *Wie lieblich sind deine Wohnungen, Herr Zeboath* (How amiable are thy tabernacles, O Lord of Hosts)

<p><u>German Text:</u> --Wie lieblich sind deine Wohnungen, Herr Zeboath! --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. --Psalm 84:2, 3, 5</p>	<p><u>English Text:</u> --How amiable are Thy tabernacles, O Lord of hosts! --My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God. --Blessed are they that dwell in thy house: they will be still praising thee. --Psalm 84:1, 2, 4</p>
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The middle movement of the requiem, marked *mässig bewegt* (moderately moving) in $\frac{3}{4}$ time, is a gentle intermezzo in E-flat major. In terms of form, this might be seen as the most purely "musical" of the work. The flow of the music is driven more by instrumental processes rather than by the demands of the text. Yet, this is accomplished so effectively that the movement is the best known of the entire requiem. The structure might be viewed as a kind of sonata form, with primary and secondary subject areas, the development and recapitulation fused, and a closing coda. The development in the movement sets it apart from the rest of the work, except for the fugal conclusions that take place in the second, third, and sixth movements which can also be seen as developmental. In terms of the text, the primary subject occurs at *Wie lieblich sind deine Wohnungen* (How amiable are Thy tabernacles), a transition at *Meine Seele* (My soul), the secondary subject at *mein Lieb und Seele* (my heart and my flesh), the primary subject recapitulated at *Wie lieblich sind . . .*, a transition at *Wohl denen . . .* (Blessed are . . .), the development beginning with the soprano entry at *die loben dich* (they will still be praising thee) where the texture of the vocal and instrumental parts becomes markedly contrapuntal. The coda begins at the entry of the sopranos and tenors together at *Wie Lieblich*, as they alternate with altos and basses on the same text. This waltz-like movement then ends as gently as it began.

5. Soprano Solo: *Ihr habt nun Traurigkeit* (And ye now therefore have sorrow) Chorus: *Ich will euch trösten* (I will comfort you)

<p><u>German Text:</u> --Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen. --Evangeliem Johannes 16:22 --Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden. --Jesus Sirach 51:35[27] Ich will euch trösten, wie Einen seine Mutter tröstet. --Jesaja 66:13</p>	<p><u>English Text:</u> 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 --Ye see how for a little while I labor and toil, yet have I found much rest. --Ecclesiasticus 51:27 As one whom his mother comforteth, so will I comfort you... --Isaiah 66:13</p>
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The slow (Langsam) and tender fifth movement in 4/4 time for solo soprano and chorus has a much simpler musical structure than the previous movement, with a clear ABA form. The A section contrasts both tonally (G major) and thematically from the middle section (B-flat major), even though both sections are equally contemplative. In the first A section, following an instrumental introduction that anticipates the solo melody, the soloist sings an aria-like theme that almost immediately soars into a high vocal range, as she presents the words of Christ as recorded by St. John. She is responded to by the chorus singing the text from Isaiah (*Ich will euch trösten...I will comfort you*), similar in content, but contrasted musically by the fact that the choral line is in augmentation or stretched out under the more languidly moving line of the soloist. The B section is the passage from Ecclesiasticus *Sehet mich an* (You see how) sung in the contrasting key B major by the soloist, but with the chorus repeating the first part of the passage from Isaiah in alternation with the soloist until they sing together for the close of the B section. The soloist then resumes the opening theme in G major following a brief instrumental introduction. The chorus enters later starting with the tenors, continuing the same text. Both soloist and chorus diminish gradually as the movement comes to a serene close.

**6. Chorus: *Denn wir haben hie keine bleibende Statt* (For here have we no continuing city)
Baritone Solo: *Siehe, ich sage euch ein Geheimnis* (Behold, I show you a mystery)**

<p><u>German Text:</u> --Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir. --<i>Hebräer 13:14</i> --Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; --und dasselbige plötzlich, in einen 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? --<i>1. Korinther 15:51, 52, 54, 55</i> --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. --<i>Offenbarung Johannes 4:11</i></p>	<p><u>English Text:</u> --For here have we no continuing city, but we seek one to come. --<i>Hebrews 13:14</i> --Behold, I shew 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 trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. --Then shall be brought to pass the saying that is written: Death is swallowed up in victory. --O death, where is thy sting? O grave, where is thy victory? --<i>1 Corinthians 15:51, 52, 54, 55</i> --Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created. --<i>Revelation 4:11</i></p>
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Movement 6 for Baritone solo and chorus in C minor, marked Andante, in 4/4 time is a large AB design and contains some of the most dramatic and concentrated music in the work, demanded perhaps by the longest and most complex text. The A section contains very extensive solo and choral work, and the B section is fugal. The movement opens with the chorus announcing *Denn wir haben hie keine bleibende Statt* (For here we have no continuing city), repeating the first line before cadencing and the entrance of the baritone solo who gives the prophecy *Siehe ich sage euch ein Geheimnis* (Behold I show you a mystery). The soloist continues the prophecy as the chorus repeats the successive lines of the text. This builds to a dramatic climax as the chorus, without the soloist, continues the prophetic words into a Vivace section with a tight rhythmic structure and a new theme assigned by Brahms to the rest of the prophecy. Then, in a startling moment, the soloist re-enters at *Dann, dann wirder füllet werden das Wort* (Then, then shall be brought to pass the word), throwing into sharp relief the soloist's announcement of the prophecy in contrast to its substance as proclaimed by the chorus. As the chorus then advances on without the soloist, Brahms uses sequences to add dramatic effect to the repeated proclamations of *Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?* (Death, where is thy sting? Grave where is thy victory?). The climax of this section leads to a grand cadence, and then directly into the B section of the movement, a fugue on a new theme on the text *Herr du bist würdig zu nehmen Preis und Ehre und Kraft* (Thou art worthy, O Lord, to receive glory and honour and power), which begins with the altos, then sopranos, basses and, finally, tenors. The second line of the Revelations text *Denn du hast alle Dinge erschaffen* (For Thou hast created all things) is given a totally contrasting theme in a homophonic texture, before it, too turns imitative. Throughout the section, the constant return of the fugal subjects in the tonic after episodes seems a musical affirmation of the steadfast power of God. The movement concludes making that proclamation with powerful chords of affirmation.

Program Notes—continued

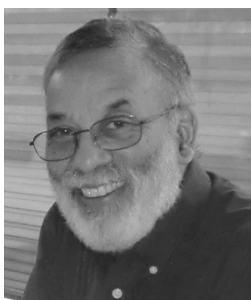
7. Chorus: *Selig sind die Toten, die in dem Herren sterben*

<u>German Text:</u> --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. -- <i>Offenbarung Johannes 14:13</i>	<u>English Text:</u> --Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labors; and their works do follow them. -- <i>Revelation 14:13</i>
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The final movement of the Requiem marked *Feierlich* (In ceremonial style) is in ABA form in 4/4 time in F major, and is based on a short text from Revelation, *Selig sind die Toten* (Blessed are the dead). The short text and solemn nature of this movement provide a fitting resolution to the dramatic impact of movement six, as well as an appropriate conclusion to the work as a whole, connecting the circle by ending this movement with the coda of the opening movement on the same text, *Selig sind*. The first section is based on the first sentence of the Scripture, *Selig sind die Toten die in dem Herrn sterben, von nun an* (Blessed are the dead which die in the Lord from henceforth). The opening phrase sung by the sopranos, followed by the basses nine measures later on the dominant at first gives the impression of an accompanied fugue, but the absence of a counter-subject and the later homophonic entry of all four voices by measure 18 dispels that possibility. This section ends on the dominant and leads to a transitional passage on the words *Ja, der Geist spricht* (Yea, saith the Spirit). The movement then opens up into A major and dwells there in a series of rich lyrical passages which reflect Brahms's interest in and influence from early music composers such as Heinrich Schütz and other 17th-century musicians. Brahms seems to linger in this section, through a series of delayed cadences, until finally we arrive back to the first theme in F major at the words *Selig sind die Toten*. Following a brief transition, the movement moves easily into the coda which is a restatement of the same material from the first movement. The movement and the Requiem conclude serenely on the same words and music from which it sprang.

Dr. Stephen Martin

Welcome Dr. Stephen Martin, Author of our Program Notes



Professor Martin taught courses in music history and ethnomusicology at Portland State University. His broad academic background includes degrees in English Literature, Music History and Ethnomusicology, in which he holds a Ph.D. from the University of Washington. Prior to his tenure at PSU, he held teaching positions at Grinnell College, the University of Washington, Yale University, and the University of Alabama.

Dr. Martin's research interests include the music of Africa (he was a Fulbright Scholar to Tanzania in 1976), American musical traditions, nineteenth-century German Romanticism in music and literature. He has produced numerous publications, including articles in the *Garland Encyclopedia of World Music*, the *Journal for Ethnomusicology*, the *Hartford Studies in Literature*, the *Journal of African Studies*, and, most recently, a chapter in the *Garland Handbook of African Music*.

As an active member of the Society for Ethnomusicology and the American Musicological Society, he has presented papers, chaired panels, and served as an Officer and Board member of both national and regional chapters of these organizations. For several years, Dr. Martin has been a consultant for the National Endowment for the Arts, for which he has chaired numerous grants panels and conducted over a dozen site visits to NEA projects around the country.

Though he grew up in inner-city Philadelphia, Dr. Martin thinks of himself as a country boy at heart. During his last sabbatical, he built a barn on his ranch in northern Idaho, where he has retired to write and raise organic grass-fed cattle. In addition, Dr. Martin manages and provides customer service in his wife's Palouse, Washington business, Mimi's Bakery.

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Concert II

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December 5 - 7:30 pm - St. Boniface

December 7 - 4:00 pm - Clarkston

Concert III

A Tale of Two Cities

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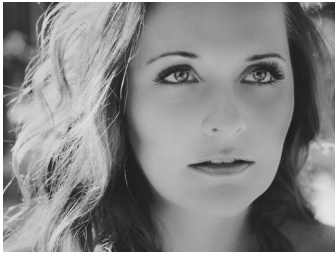
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Our Soloists



Soprano Dawn Marie Wolski's lyric coloratura has been hailed as "exquisite" (Opera News), "...with an elegance that produced chills" (Stamford Advocate), "musically compelling and extremely precise in rhythm and pitch — all with a divine, velvety tone" (Free Times) and "ravishing, all the way up to a crystal clear high D" (Classics Today). Engagements from the 2013-2014 season featured Ms. Wolski in performances of Gilda in *Rigoletto* under the baton of Andrew Bizantz, as well as Mabel in *Pirates of Penzance*, Zerlina in *Don Giovanni*, Naiad in *Ariadne auf Naxos*, soprano soloist in Faure's *Requiem*, John Tavener's *Song of the Angel* and *Akhmatova Songs*, Bach's *Cantata No. 202* ("Wedding") and *Cantata No. 51* ("Jauchzet Gott"), Haydn's *Missa in Angustiis* ("Lord Nelson"), in a concert of Baroque arias for Soprano, Trumpet, and Chamber Orchestra, as well as her annual in-home recital series in collaboration with Maestro Eckart Preu. Upcoming appearances will find Ms. Wolski as Euridice in Gluck's *Orpheus and Euridice* with Opera Idaho, as soprano soloist in the Brahms *Requiem* with the Palouse Choral Society, and Mahler's *Symphony No. 4* and Mozart's "Vorrei spiegarvi, oh Dio" with the Whatcom Symphony Orchestra. A versatile performer, she has also been seen at the notable Folger Shakespeare Theater in Washington, D.C. and recently returned to the professional acting stage in Deborah Zoe Laufer's comedy *Sirens*, to rave reviews. Other career highlights that are less known to her classical audiences include international awards for her rendition of the beloved anthem "Wo ai ni Zhongguo" on Chinese National Television, watched by tens of millions of viewers. Ms. Wolski also served two enlistments in U.S. Army where she performed with the London Symphony, Boston Symphony, National Symphony, and Cincinnati Symphony, as well as shared the stage with such names as Julie Andrews, Wayne Brady, Wynonna Judd, Michael Peterson, Aaron Tippin, Pam Tillis, and Chris Isaak, not to mention several U.S. presidents. She has recorded for Albany Records.



Baritone Aaron St. Clair Nicholson has established himself as an artist of the first rank, winning praise for his superb vocal gifts and the dramatic integrity he brings to his performances. The San Francisco Chronicle exclaimed "...as Ford, baritone Aaron St. Clair Nicholson gave a virtuosic display of vigorous full-throated singing and all out physical comedy." This season he will direct *La fanciulla del West* at Opera Coeur d'Alene and sing Lancelot in *Camelot* at Pacific Opera Victoria.

Having become a house favorite at Florida Grand Opera, Aaron has returned several times to the esteemed company for performances of Papageno in *Die Zauberflöte*, Frederic in *Lakmé*, Mercutio in *Roméo et Juliette*, and in performances of David DiChiera and Bernard Uzan's opera, *Cyrano*.

Other recent and notable credits include Valentin in *Faust*, Marcello in *La bohème*, and the world premiere of Lillian Alling with Vancouver Opera; Papageno in *Die Zauberflöte*, Tarquinius in *The Rape of Lucretia* and Harlekin in *Ariadne auf Naxos* with L'Opéra de Montréal; Mercutio in *Roméo et Juliette* with Opera Lyra Ottawa and Calgary Opera; Ping in *Turandot* with Opera Lyra Ottawa and L'Opéra de Montréal; Pirate King in *Pirates of Penzance* with Vancouver Opera and Edmonton Opera; Athanaël in *Thaïs* with Pacific Opera Victoria; Escamillo in *Carmen* with Pacific Opera Victoria and Opera Coeur d'Alene; Papageno in *Die Zauberflöte* with Opera Tampa; Jack Rance in *La fanciulla del West* with Eugene Opera; the title role in *Don Giovanni* with Nickel City Opera; and Charlie in *Estacio's Filumena* at the National Arts Centre in Ottawa.

Aaron's vast symphonic resume includes performances of the Fauré *Requiem*, Orff's *Carmina Burana*, Britten's *War Requiem*, Händel's *Messiah*, Mendelssohn's *Elijah*, and several works by Vaughan Williams, with such organizations as the Atlanta Symphony, Vancouver Symphony, San Francisco Opera Center, Edmonton Symphony, Orchestra London, Brott Summer Music Festival, Festival Lanaudiere in Québec, Vancouver Bach Choir, Binghamton Symphony, Victoria Symphony, Bellevue Philharmonic, Rochester Philharmonic, as well as various orchestras in Grand Rapids, Calgary and Ventura, California. Other works in his repertoire include Brahms' *Vier ernste Gesänge*, Copland's *Old American Songs*, and Mahler's *Lieder eines fahrenden Gesellen*.

Our Guest Pianist



American pianist Roger McVey has performed as a soloist and collaborative pianist throughout the United States, in Europe, Asia, Cyprus, New Zealand, and Mexico. Dr. McVey is an Assistant Professor of Piano at the University of Idaho, and has previously taught at the University of Kansas, Mercer University, and the University of Wisconsin-River Falls. He holds degrees in piano performance from the University of Kansas, Indiana University, and East Carolina University. Additionally, he has studied at the Aspen Music Festival and the Chautauqua Institute. Dr. McVey has studied with internationally acclaimed pianists Menahem Pressler, Jack Winerock, Anton Nel, Herbert Stessin, and Henry Doskey, and has coached with artists such as Claude Frank, Janos Starker, William Warfield, Eric Rosenblith, and the Emerson Quartet. He was a top prizewinner in the International Beethoven Competition (U.S.A.), and was a Semi-Finalist at the International Franz Liszt Competition in Poland, where critics praised his "passionate artistry and electrifying virtuosity." Recent performances have taken him to China, Korea, Spain, and Italy, as well as New York, Minneapolis, and Atlanta. In 2012 he released his third CD recording, entitled *Perspectives*. In addition to his solo concerts, Dr. McVey performs with his trio, the Trio St. Croix, and regularly collaborates as a chamber musician. An active clinician, Roger frequently gives masterclasses and presentations at universities, music schools, and for music teacher associations. He has presented at the College Music Society national conference, and for the Wisconsin Music Teachers Association. An avid listener of rock music, jazz, rap, and funk, Roger's other interests include cooking, playing chess, surfing, and skiing. He resides in Moscow, Idaho with his wife Giselle and their three children.

Our Artistic and Music Director



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church. Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership, operating budget, and the concert series to four concerts per year. Dr. Murphy is Director of Choral Activities and Associate Professor of Conducting at the University of Idaho where he conducts three choral ensembles and teaches graduate and undergraduate courses in conducting and choral literature and techniques. He is the Founder and Co-Artistic Director of the annual Idaho Bach Festival.

Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics in the northwest and southeast and his international conducting experiences include Austria, China, Czech Republic, and Germany. In 2015, Michael will represent the American Choral Directors Association (ACDA) as a Conducting Fellow for the International Conductor Exchange Program in Sweden. As an active member, Dr. Murphy has held several state leadership positions in ACDA and NAFME. Presently he is President of the Idaho American Choral Directors Association and serves on the national board of the National Choral Collegiate Organization (NCCO). Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University.

Our Accompanist



Elena Panchenko is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhall. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and her son Ivan, a university student.

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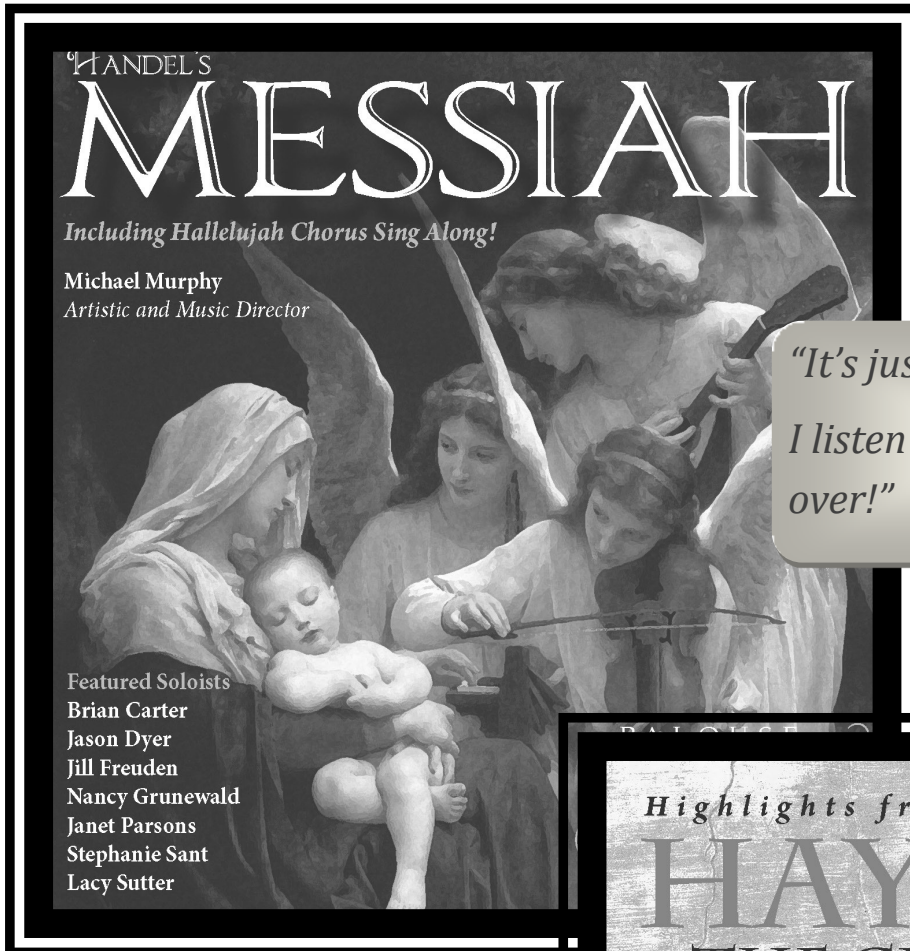
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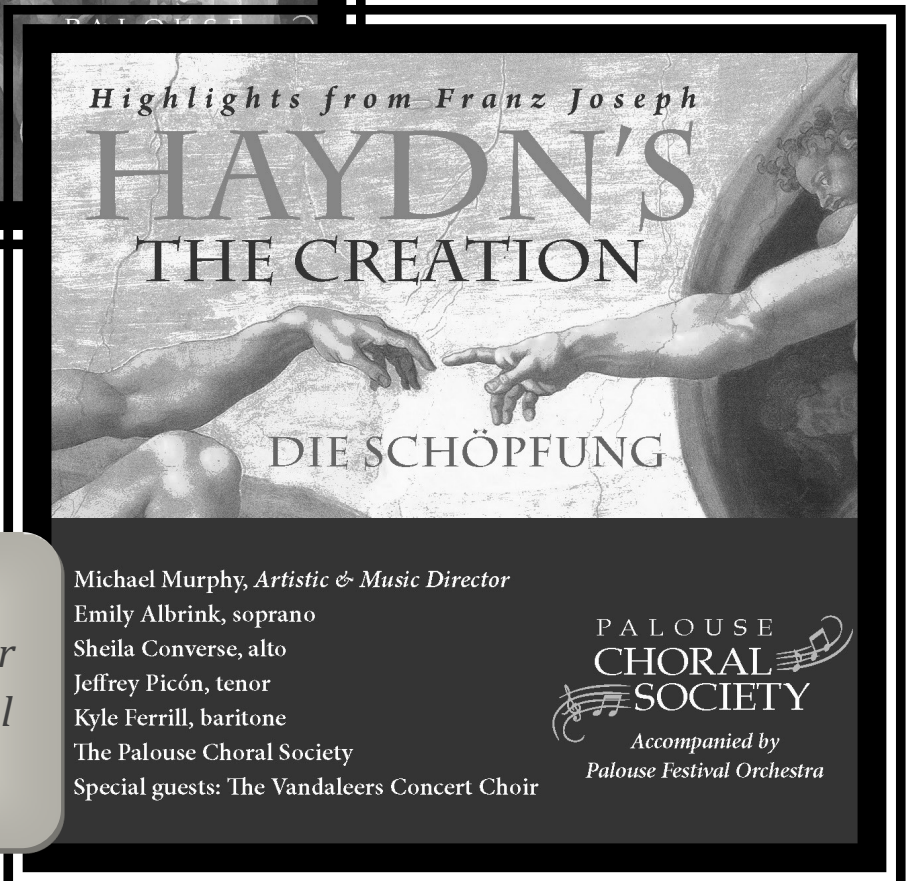
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