

The Los Alamos Choral Society

presents

The German Requiem

by

Johannes Brahms

Conductor: KATHLEEN B. MANLEY

Organist and Accompanist: DOROTHY B. DEAN

Soloists: AILEEN CHERRY, Soprano

FREDERICK REINES, Bass-Baritone

Sunday, March 22, 1959

3:30 p. m.

Civic Auditorium

The German Requiem

Johannes Brahms

Few major composers throughout history have withstood the temptation to set at least part of the Roman liturgy to music. Palestrina, Mozart and Verdi all wrote Masses for the dead based on the very words and spirit of the Latin Mass. Brahms' work, however, departs from the traditional form of the Requiem by offering up no prayer for the dead, by being sung in German rather than in Latin and by using a text from the Holy Scriptures which Brahms himself chose and in an order which he himself decided. The music is simple, straightforward; there is no hint of petition, of yearning, of fire or of brimstone—only one man's trust in his God and a belief in a life everlasting.

Brahms started sketching the Requiem in 1861 and completed it in 1868. While not directly inspired by any one particular incident, the composition was certainly influenced by events such as the death of Robert Schumann in 1856 and the illness and death of Brahms' mother in 1865. The work is not a memorial to any one person or even, despite the title, to the German people. Brahms considered several other titles, among them "A Human Requiem" which although not as poetic, is perhaps more apt.

In its original form the Requiem consisted of only six movements but the composer was not satisfied with its proportions and added the solo soprano movement (Section V) as a balance to the more dominant baritone sections. It is in this section that Brahms unquestionably paid tribute to his own mother.

The underlying conception of the text has been well expressed by Walter Niemann as follows:

"Blessed are they which mourn, for they shall be comforted. It is true that all flesh is as grass; it is true that every man must die one day. But death is not an eternal annihilation; the redeemed of the Lord shall obtain everlasting joy and gladness, and sorrow and sighing shall flee away. And therefore, we can say in the end; Blessed are the dead who die in the Lord."

* * * * *

The Choral Society would like to thank Mr. and Mrs. Sidney Stone for the loan of their organ; also the University of New Mexico for the use of their orchestral scores.

The Society is also deeply indebted to the instrumentalists assisting in this performance.

* * * * *

THE AUDIENCE IS ASKED TO KINDLY REFRAIN FROM
APPLAUDING AT THE CONCLUSION OF THIS WORK.

FIRST MOVEMENT

Matt. 5:4; Ps. 126:5, 6

Blessed are they that mourn, for they shall have comfort. They that sow in tears shall reap in joy. Who goeth forth and weepeth and beareth precious seed, shall doubtless return with rejoicing, and bring his sheaves with him. Blessed are they that mourn, for they shall have comfort.

SECOND MOVEMENT

I Peter 1:24-25; James 5:7; Isaiah 35:10

Behold, all flesh is as the grass, and all the goodliness of man is as the flowers of grass; For lo, the grass withereth, and the flower thereof decayeth.

Now therefore, be patient, O my brethren, unto the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience, till he receive the early rain and the latter rain. So be ye patient. But still the Lord's word standeth forevermore.

The redeemed of the Lord shall return again and come rejoicing unto Zion. Joy and gladness—these shall be their portion, and tears and sighing shall flee from them. Joy everlasting.

THIRD MOVEMENT

Ps. 39:5-8

Lord, make me to know the measure of my days on earth, to consider my frailty that I must perish. Surely, all my days here are as an handbreadth to Thee, and my lifetime is as naught to Thee.

Verily, mankind walketh in a vain show, and their best state is vanity. Man passeth away like a shadow, he is disquieted in vain, he reapeth up riches, and cannot tell who shall gather them. Now Lord, O what do I wait for? My hope is in Thee.

But the righteous souls are in the hand of God, nor pain, nor grief shall nigh them come.

FOURTH MOVEMENT

Ps. 84:2, 3, 5

How lovely is Thy dwelling place, O Lord of Hosts, For my soul, it longeth, yea, fainteth for the courts of the Lord; my soul and body crieth out, yea, for the living God. O blest are they that dwell within Thy house; they praise Thy name evermore.

FIFTH MOVEMENT

John 16:22; Isaiah 66:13

Ye now are sorrowful, howbeit, ye shall again behold me, and your heart shall be joyful, and your joy no man taketh from you. Yea, I will comfort you, as one whom his own mother comforteth. Look upon me; know ye that for a little time labor and sorrow were mine, but at the last I have found comfort. Yea, I will comfort you.

SIXTH MOVEMENT

I Cor. 15:51-55; Revelation 4:11

Here on earth have we no continuing place, howbeit, we seek one to come. Lo, I unfold unto you a mystery. We shall not all sleep when He cometh, but we shall all be changed in a moment in the twinkling of an eye, at the sound of the trumpet.

For the trumpet shall sound, and the dead shall be raised incorruptible. Then, what of old was written, the same shall be brought to pass. For death shall be swallowed in victory! Grave, where is triumph? Death, O where is thy sting?

Worthy art Thou to be praised, Lord of honor and might, for Thou hast earth and heaven created, and for Thy good pleasure all things have their being, and were created. Worthy art Thou to be praised, Lord of honor and might!

SEVENTH MOVEMENT

Revelation 14:13

Blessed are the dead which die in the Lord from henceforth. Saith the spirit, that they rest from their labors, and that their works follow after them.

CHORAL SOCIETY MEMBERS

Sopranos

Hester Avery	Marie Hill	Janice Pattison
Kathryn Benson	Darleane Hoffman	Mary Ranken
Aileen Cherry	Barbara Johnson	Nora Rink
Ann Conner	Carol Kemp	Ruth Sandoval
Wilma Durham	Peggy Jo Kruse	Leah Stratton
Martha Evans	Ingrid Ling	Betty Terrell
Wylma Gardner	Frances Naffziger	Betty Warren
Elizabeth Graves	Rhoda Nelson	Lore Watt
Rosalie Heller	Emily Parker	Martha Wilcox

Altos

Elaine Alei	Ruth Demuth	Carol Price
Barbara Anderson	Pat Dietz	Mary Rosen
Catherine Anderson	Selma Dion	Mary Smith
Virginia Bell	Elenore Gieser	Doris Storms
Barbara Brolley	Peggy Hemmendinger	Kathryn Weschler
Carol Buchanan	Sandra Larson	Jeanne Wilson
Priscilla Carpenter	Barbara Moore	Sue Wooten
Joan Coon	Patsy Mortensen	Carlotta Woods
Clarice Cox	Avery Nagle	Miriam Woodward

Tenors

Ernest Anderson	Wesley Jones	Bill Steger
Ivan Cherry	Joseph Perry	Brandy Steger
James Coon	Eugene Plassmann	Bob E. Watt
	Fred Ribe	

Basses

Mohammed Alei	Lester Doremire	John Marshall
James Anderson	Jay Fries	Will Ranken
Ed Bemis	Jack Housley	Frederick Reines
Robert Carpenter	Dale Johnson	Darryl Smith
Arthur Cox	Herald Kruse	James Terrell

Instrumentalists

First Violin: Frank Pinkerton, Werner Reisenfeld, Walter Weber.
Second Violin: Betty Northrop, Rosemary O'Connor, Nima Ward.
Viola: Sandra Lipka, Carol Malmberg, John Ward.
Cello: Christopher Anderson, Allan Malmberg.
Doublebass: Hal Fishbine.
Organ: Dorothy B. Dean.
Piano: Cerda Evans.

Officers

President.....Herald Kruse
Vice President.....James Terrell
Secretary-Treasurer.....Avery Nagle
Librarian.....Priscilla Carpenter