

HOW LOVELY IS THY DWELLING PLACE.  
**BRAHMS' REQUIEM**



**Saturday, April 26 at 7:30 PM | Sunday, April 27 at 3:00 PM | The Granada Theatre**  
Nir Kabaretti, conductor • Magdalena Kuźma, soprano • Daniel Scofield, baritone  
Santa Barbara Symphony Chorus



## INTRODUCTION

by Music & Artistic Director Nir Kabaretti

Brahms and Mahler have a lot in common – two sublime "Lieder" composers in their DNA, they touch very human themes in these pieces: Loss, Love etc. – this was the reason for pairing the Requiem and the lieder in the same program.

In the first performance of the Requiem in the Cathedral of Bremen, Germany (On Good Friday 1886), the presenters complained that there wasn't enough Christian text, and that the work is not "religious" enough. Brahms responded in a letter that he can't go against his instincts, that this piece is a Human requiem (or "of Mankind"), but a solution was found.

With the permission of Brahms, a few movements were added to make it more Christian. After the second movement, a Soprano aria from the Messiah was inserted, as well as the famous Bach aria from the Matthew Passion, the Hallelujah chorus from Handel and some other pieces.

Now, 157 years later, we extend the requiem with 3 Mahler songs reflecting the spirit of this incredible human masterpiece.

This weekend, we will perform the Brahms/Mahler as ONE big piece.

**Brahms | *Ein deutsches Requiem* ("A German Requiem")**  
**Mahler | Three Songs on Texts by Friedrich Rückert**

- |               |      |  |
|---------------|------|--|
| <b>Brahms</b> | I.   | Selig sind, die da Leid tragen<br>(Blessed are they that bear sorrow)- Chorus  |
|               | II.  | Denn alles Fleisch es ist wie Gras (For all flesh is as grass)- Chorus   |
|               | III. | Herr, lehre doch mich (Lord, teach me)- Baritone Solo and Chorus   |
| <b>Mahler</b> |      | Liebst du um Schönheit- Soprano  |
| <b>Brahms</b> | IV.  | Wie lieblich sind deine Wohnungen<br>(How lovely are your dwellings)- Chorus   |
| <b>Mahler</b> |      | Ich bin der Welt abhanden gekommen- Baritone   |
| <b>Brahms</b> | V.   | Ihr habt nun Traurigkeit (You now have sorrow)-  |
|               | VI.  | Soprano Solo and Chorus<br>Denn wir haben hie keine bleibende Statt<br>(For we have here no lasting place to stay)- Baritone Solo and Chorus |
| <b>Mahler</b> |      | Ich atmet' einen linden Duft- Soprano  |
| <b>Brahms</b> | VII. | Selig sind die Toten (Blessed are the dead)- Chorus  |



## PROGRAM NOTES

### **Three Songs on Texts by Friedrich Rückert (1901-02) by Gustav Mahler (Kalischt, now Kaliště, Czech Republic, 1860 – Vienna, 1911)**

Ich atmet' einen linden Duft	<i>I breathed a gentle fragrance</i>
Liebst du um Schönheit	<i>If you love for beauty</i>
Ich bin der Welt abhanden gekommen	<i>I am lost to the world</i>

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Song and symphony were the two central genres of Mahler's output, and the boundaries between them sometimes became blurred. Several of the symphonies incorporate songs, and *Das Lied von der Erde* ("The Song of the Earth") is a symphony and a song cycle at the same time. On the other hand, many of Mahler's songs, originally written for voice and piano, were orchestrated and contain thematic development of a symphonic type. Mahler's songs written on texts by Friedrich Rückert (1788-1866) are perfect examples of this symphonic conception of the song.

Rückert was an important figure in German literature of his time; a poet and a professor of Arabic and Persian, he was the author of a book of poetry called *Östliche Rosen* ("Roses from the East"), in which he adapted verse forms from the Middle East to the German language. He is known today primarily thanks to musical settings of his works: many of his poems were set by Schubert and Schumann. One of the poems set by Mahler, "Liebst du um Schönheit" ("If you love for beauty"), is also found in the collection *Twelve Songs from Rückert's Liebesfrühling* ("Spring of Love") by Robert and Clara Schumann, published in 1841; that setting was composed by Clara.

Mahler set a total of ten Rückert poems to music. Five of these make up the *Kindertotenlieder* ("Songs on the Deaths of Children") cycle of 1901-04. The other five, three of which will be heard tonight, were written around the same time but do not have a common theme.

*(Continued)*

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Ich atmet' einen linden Duft	<i>I breathed a gentle fragrance</i>
Liebst du um Schönheit	<i>If you love for beauty</i>
Ich bin der Welt abhanden gekommen	<i>I am lost to the world</i>

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(Continued)

“**Ich atmet' einen linden Duft**,” (“*I breathed a gentle scent*”), is characterized by a delicate lyricism and evokes a sweet fragrance that reminds the poet of his love. The slow-moving vocal line is accompanied by smooth eighth notes played by the muted violins, with occasional whiffs of the harp and celesta.

“**Liebst du um Schönheit**” (“*Do you love for beauty*”) is the simplest, shortest, and least symphonic of the five. (It is the only Rückert song Mahler did not orchestrate himself; the scoring is by Max Puttmann and was done after Mahler’s death.) The repeats in the text called for a strophic composition; yet the second time, when the all-important word “*Liebe*” is sung, the rhythm slows down and the music builds up to a climax that, instead of being louder, is softer and more tender than before.

“**Ich bin der Welt abhanden gekommen**,” (“*I am lost to the world*”), is a direct forerunner of “*Abschied*,” the last movement of *Das Lied von der Erde*. Few composers could capture a solitary individual’s farewell to life (with nostalgia, yet with head held up) better than Mahler. The expressive melismas (multiple notes sung to the same syllable) of the vocal line and the wistful wind solos make this song unforgettable.

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### **Ich atmet' einen linden Duft** **(I breathed a gentle fragrance)**

Ich atmet' einen linden Duft!  
Im Zimmer stand ein Zweig der Linde,  
ein Angebinde von lieber Hand.  
Wie lieblich war der Lindenduft!

*I breathed a gentle<sup>1</sup> fragrance!*  
*In the room stood a spray of lime,*  
*A gift from a dear hand.*  
*How lovely the fragrance of lime was!*

Wie lieblich ist der Lindenduft,  
das Lindenreis brachst du gelinde!  
Ich atme leis im Duft der Linde  
der Liebe linden Duft.

*How lovely the fragrance of lime is!*  
*The spray of lime was gently plucked by you;*  
*Softly I breathe in the fragrance of lime*  
*The gentle fragrance of love.*

### **Liebst du um Schönheit** **(If you love for beauty)**

Liebst du um Schönheit,  
o nicht mich liebe!  
Liebe die Sonne,  
sie trägt ein gold'nes Haar!

*If you love for beauty,*  
*O love not me!*  
*Love the sun,*  
*She has golden hair.*

Liebst du um Jugend,  
o nicht mich liebe!  
Liebe den Frühling,  
der jung ist jedes Jahr!

*If you love for youth,*  
*O love not me!*  
*Love the spring*  
*Which is young each year.*

**(Continued)**

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<sup>1</sup> The wordplay between the adjective linde (“gentle, soft”) and the noun Linde (“lime tree”) cannot be rendered in English. (PL)





## PROGRAM NOTES

*(Continued)*

### **Liebst du um Schönheit** *(If you love for beauty)*

Liebst du um Schätze,  
o nicht mich liebe!  
Liebe die Meerfrau,  
sie hat viel Perlen klar!

*If you love for riches,  
O love not me!  
Love the mermaid  
Who has many shining pearls.*

Liebst du um Liebe,  
o ja, mich liebe!  
Liebe mich immer,  
dich lieb' ich immer, immerdar!

*If you love for love,  
Ah yes, love me!  
Love me always,  
I shall love you ever more.*

### **Ich bin der Welt abhanden gekommen** *(I am lost to the world)*

Ich bin der Welt abhanden gekommen,  
mit der ich sonst viele Zeit verdorben;  
sie hat so lange nichts von mir vernommen,  
sie mag wohl glauben, ich sei gestorben!

*I am lost to the world  
With which I used to waste much time;  
It has for so long known nothing of me,  
It may well believe that I am dead.*

Es ist mir auch gar nichts daran gelegen,  
ob sie mich für gestorben hält.  
Ich kann auch gar nichts sagen dagegen,  
denn wirklich bin ich gestorben der Welt.

*Nor am I at all concerned  
If it should think that I am dead.  
Nor can I deny it,  
For truly I am dead to the world.*

Ich bin gestorben dem Weltgetümmel  
und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,  
in meinem Lieben, in meinem Lied.

*I am dead to the world's tumult  
And rest in a quiet realm!  
I live alone in my heaven,  
In my love, in my song!*



## PROGRAM NOTES

### **Ein deutsches Requiem ("A German Requiem"), Op. 45 (1865-68)** **by Johannes Brahms (Hamburg, 1833 – Vienna, 1897)**

- I. Selig sind, die da Leid tragen (*Blessed are they that bear sorrow*)- Chorus
- II. Denn alles Fleisch es ist wie Gras (*For all flesh is as grass*)- Chorus
- III. Herr, lehre doch mich (*Lord, teach me*)- Baritone Solo and Chorus
- IV. Wie lieblich sind deine Wohnungen (*How lovely are your dwellings*)- Chorus
- V. Ihr habt nun Traurigkeit (*You now have sorrow*)- Soprano Solo and Chorus
- VI. Denn wir haben hie keine bleibende Statt (*For we have here no lasting place to stay*)- Baritone Solo and Chorus
- VII. Selig sind die Toten (*Blessed are the dead*)- Chorus

### **A long gestation**

"Such a great man! Such a great soul!"—Antonín Dvořák exclaimed one day, referring to his friend Johannes Brahms. Then he added, reprehensively: "And he believes in nothing!"

It is understandable that Dvořák, a devout Roman Catholic, should have felt this way about Brahms, who came from a North German Protestant background but did not practice any form of organized religion. Yet we may wonder whether Dvořák completely understood his friend's personality. Brahms could be extremely reticent when it came to matters of personal belief.

Brahms had been intimately familiar with Scripture since childhood, and spirituality played an important, if rarely acknowledged, part in his life. He turned to sacred texts in many of his choral works and his final set of songs for solo voice and piano (*Four Serious Songs*), proving that he was preoccupied with the ultimate questions addressed by religion. Yet his religion was less specifically Christian than universally human; he was more interested in morality on earth than in God or the afterlife.

(Continued)

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## PROGRAM NOTES

### *(Continued)*

The Biblical texts Brahms chose for his *German Requiem* scrupulously avoid any reference to Jesus Christ. The form of the composition is unique, too. The single longest sacred work Brahms ever wrote (indeed, his largest work in any medium), the *German Requiem*, follows no pre-existent musical genre. Despite its title, the work is not, strictly speaking, a Requiem—a setting of the Catholic Mass of the Dead, which, in the Latin original, begins with the words "Requiem aeternam." Rather, Brahms's work is a non-liturgical meditation on death and mortality that is both timeless and intensely personal.

The first evidence of Brahms's intention to write a *German Requiem* is a draft from 1861, listing the Biblical passages the composer had selected for movements 1 through 4. Next to the first two movements, Brahms had written: "F major, 4/4, Andante" and "B-flat minor, 3/4, Andante" - the keys, time signatures, and tempos of the first two movements. It has been surmised that the movements had already been written at this point, but it is more likely that they were merely being planned. Only the theme of the second movement was already extant, having served as the "slow scherzo" of a never-completed sonata for two pianos that Brahms had been working on as early as 1854. (The first movement of this sonata eventually became the first movement of the Piano Concerto No. 1.)

The texts and various musical specifics of parts of the *Requiem*, written on the backside of an unrelated manuscript, remained the only written documents about the work until 1865, when Brahms took it up in earnest and completed it (except for the fifth movement, which came later) in August 1866. During this time, Brahms was mourning for his mother, who had died the previous year. 1866 also marked the tenth anniversary of the death of Schumann, Brahms's early mentor. These two great losses in Brahms's life probably contributed to his decision to complete the *Requiem*. (It is interesting that Schumann had jotted down the words "*ein deutsches Requiem*" in a notebook where he collected ideas for future compositions. Brahms, however, did not know about this jotting until 1888, twenty years after completing his *Requiem*. He then asked Clara Schumann in a letter whether she had ever heard about this from her husband. She had not.)

*(Continued)*



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### *(Continued)*

Brahms's German Requiem had no fewer than three premieres: three movements were introduced in Vienna, then six in Bremen, and finally all seven in Leipzig (in 1867, '68, and '69, respectively). All three "firsts," as well as the innumerable repeat performances that followed, were enthusiastically received by critics and audiences alike. Even Leipzig, a city that had been hostile to Brahms ever since it had rejected the D-minor Piano Concerto, laid down its arms. Before the Requiem, Brahms was still generally considered a "young composer." With it, he was universally recognized as a master.

### **About the music**

The inspiration that Brahms received from Baroque music is evident throughout *A German Requiem*. The theme of the second movement, "Denn alles Fleisch," is derived from a Lutheran chorale melody that Bach used in several of his works.<sup>1</sup> It is not the only time the Requiem reminds us of Bach. No other composer had ever approached Luther's 16th-century Bible translation with the same evocative power. The two magnificent fugues Brahms wrote in movements 3 and 6 are definitely Bachian in spirit, and the fiery evocation of hell in movement 6 ("*Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?*") ("*Death, where is your sting? Hell, where is your victory?*") recalls the intense drama of the great "*Sind Blitze, sind Donner*" chorus from the *St. Matthew Passion*.

Among the many special features of the *German Requiem*'s orchestration, one should point out the omission of the violins in the first movement, which results in a sad, dark sound, well suited to the mournful text. In the fugue section of the third movement ("*Der Gerechten Seelen sind in Gottes Hand*"), there is a long pedal note held by the trombones, tuba, timpani, and double basses (plus contrabassoon and organ, if used) throughout the entire fugue. The words say: "*keine Qual rühret sie an*" ("*no torment shall touch them*"), and the music offers the most powerful symbol of stability imaginable with a single unchanging note underneath the lively fugue. One could cite many more extraordinary moments: as in every true masterpiece, no detail in the *German Requiem* is without special significance.

*(Continued)*



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## PROGRAM NOTES

### *(Continued)*

The aspect of the work that has received the most extensive commentary is its remarkable motivic unity. The motif of the chorus's first entrance in the first movement (on the words "*Selig sind*") recurs throughout the work: variants of this simple melodic cell consisting of a major third and a minor second, both ascending, may be found in each of the *German Requiem*'s movements. These variants are disguised by several special techniques so that one has to analyze the score carefully to demonstrate their presence. Yet most listeners will intuitively feel a certain unity in the piece despite the great contrasts in mood and tempo. At the same time, Brahms's variation technique is so subtle that he generally avoids exact repetitions. Only in the last movement does he quote himself literally. The recapitulation of the opening "*Selig sind*" motif (with the same text) underlines the formal rhyme between the first and last movements: "Blessed are they that mourn" and "Blessed are they that die in the Lord from henceforth." The form of Brahms's *German Requiem*, then, can be described as a great arch whose beginning and end are marked by the two "*Selig sind*" movements. Between those two large pillars, the music evokes a whole world of joys and sorrows, confronting the specter of death and transcending it through a message of universal consolation.

*Program Notes by Peter Laki*

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## PROGRAM NOTES

### **Brahms | I. Selig sind, die da Leid tragen** **(Blessed are they that mourn)- Chorus**

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

(Matthew 5:4)

*Blessed are they that mourn,  
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.

(Psalm 126:5,6)

*They that sow in tears,  
shall reap in joy.  
He that goes forth and weeps,  
bearing precious seed  
shall without a doubt  
come again with rejoicing  
bringing his sheaves with him.*

(Psalm 126:5,6)

### **Brahms | II. Denn alles Fleisch es ist wie Gras** **(For all flesh is as the grass)- Chorus**

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

(1 Peter 1:24)

*For all flesh is as the grass  
and all the glory of man  
as the flower of grass.  
The grass withers,  
and its flower falls away.*

(1 Peter 1:24)

**(Continued)**



## PROGRAM NOTES

### **Brahms | II. Denn alles Fleisch es ist wie Gras** **(For all flesh is as the grass)- Chorus** **(Continued)**

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.

(James 5:7)

Aber des Herrn Wort bleibt  
in Ewigkeit.

(1 Peter 1:25)

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

(Isaiah 35:10)

Be patient then, brethren  
unto the coming of the Lord.  
Behold, the field hand waits  
for the precious fruit of the earth  
and has great patience for it,  
until he receives the early and latter rain.

(James 5:7)

But the word of the Lord  
endures forever!

(1 Peter 1:25)

And the ransomed of the Lord  
shall return,  
and come to Zion with songs!  
Everlasting joy  
shall be upon their heads!  
They shall obtain joy and gladness,  
and sorrow and sighing  
shall flee away.

(Isaiah 35:10)



## PROGRAM NOTES

### **Brahms | III. Herr, lehre doch mich** **(Lord, make me to know mine end)-** **Baritone Solo and 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 Handbreit 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.

(Psalm 39:4-7)

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

(Wisdom of Solomon 3:1)

Lord, make me to know mine end,  
and show me the measure of my days,  
that I may know how frail I am.  
Behold, Thou hast made my days as a breath,  
and my age is as nothing before Thee.

Surely every man walks in a vain show,  
Surely they are agitated for nothing.  
He schemes to heap up riches,  
But he knows not who will gather them.  
Now, Lord, why should I wait?  
My hope is in Thee.

(Psalm 39:4-7)

But the souls of the righteous  
are in the hand of God,  
and no torment shall touch them.

(Wisdom of Solomon 3:1)





## PROGRAM NOTES

### **Brahms | IV. Wie lieblich sind deine Wohnungen** **(How lovely are thy tabernacles)- 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.

(Psalm 84:1,2,4)

How lovely are thy tabernacles,  
O Lord of hosts!  
My soul longs, yes, even faints  
for the courts of the Lord.  
My heart and my flesh  
cry out for the living God!  
Blessed are they  
that dwell in Thy house.  
They will be forever praising Thee.

(Psalm 84:1,2,4)

### **Brahms | V. Ihr habt nun Traurigkeit** **(Ye now therefore have sorrow)-** **Soprano Solo and Chorus**

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

(John 16:22)

Ye now therefore have sorrow,  
but I will see you again,  
and your heart shall rejoice.  
and no man can take your joy  
from you.

(John 16:22)

(Continued)



## PROGRAM NOTES

**Brahms | V. Ihr habt nun Traurigkeit**  
***(Ye now therefore have sorrow)–***  
**Soprano Solo and Chorus**  
***(Continued)***

Ich will euch trösten,  
wie einen seine Mutter tröstet.

(Isaiah 66:13)

*As one whom his mother comforts,  
so will I comfort you.*

(Isaiah 66:13)

Sehet mich an:  
Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe grossen Trost gefunden.

(Ecclesiasticus 51:27)

*You see how I labor and toil  
a little while,  
yet I have found much rest.  
I will comfort you.*

(Ecclesiasticus 51:27)

**Brahms | VI. Denn wir haben hie keine bleibende Statt**  
***(For here we have no enduring city)–***  
**Baritone Solo and Chorus**

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

(Hebrews 13:14)

*For here we have  
no enduring city,  
but we seek one to come.*

(Hebrews 13:14)

***(Continued)***



## PROGRAM NOTES

### **Brahms | VI. Denn wir haben hie keine bleibende Statt** **(For here we have no enduring city)–** **Baritone Solo and Chorus** **(Continued)**

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?

(1 Corinthians 15:51,52,54,55)

Herr, Du bist würdig  
zu nehmen Preis und Ehre und Kraft,  
denn Du hast alle Dinge geschaffen,  
und durch Deinen Willen  
haben sie das Wesen  
und sind geschaffen.

(Revelations 4:11)

Behold, I show you a mystery.  
We shall not all sleep,  
but we shall all be changed.  
In a moment,  
in the twinkling of an eye,  
at the last trumpet.  
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.  
Death, where is thy sting?  
Hell, where is thy victory?  
Where?  
Where is thy victory?

(1 Corinthians 15:51,52,54,55)

Lord, thou art worthy  
to receive glory, honor, and power.  
For thou hast created all things,  
for thy pleasure.

(Revelations 4:11)

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### **Brahms | VII. Selig sind die Toten (*Blessed are the dead*)- Chorus**

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.

(Revelations 14:13)

*Blessed are the dead  
which die in the Lord  
from this day forth.  
Yea, says the Spirit,  
that they may rest from their labors  
and their works do follow them.*

(Revelations 14:13)