

Christ Church Cranbrook

BLOOMFIELD HILLS, MICHIGAN

The German Requiem

by

Johannes Brahms



Sunday, March 13, 1955

at 4:00 P.M.

ORDER OF SERVICE

ORGAN PRELUDE, Two Chorale Preludes *Johannes Brahms*
Blessed are ye faithful souls departed
O World, I now must leave thee
Played by Marilyn Mason

PROCESSIONAL HYMN 590 "Alford"
Ten thousand times ten thousand

COLLECTS, PRAYERS AND THE GRACE

THE BRAHMS REQUIEM

I
Chorus

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 doubt-
less return with rejoicing, and bring his sheaves with him.

II
Chorus

Behold, all flesh is as the grass, and all the goodliness of man is as the
flower of grass;
For lo, the grass with'reth 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 for it, until he receive the early rain and the
latter rain. So be ye patient.
But the Lord's word endureth for evermore.
The redeemed of the Lord shall return again, and come rejoicing unto
Zion; gladness, joy everlasting upon their heads shall be; joy and
gladness, these shall be their portion, and tears and sighing shall
fly from them.

III
Baritone Solo and Chorus

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 life-
time 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 heap-
eth up riches, and cannot tell who shall gather them.
Now, Lord, O what do I wait for? My hope is in Thee.

IV
Chorus

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.
How lovely is Thy dwelling place, O Lord of Hosts!

OFFERTORY HYMN 289 "St. Anne"
O God, our help in ages past

V
Soprano Solo and Chorus

Ye now are sorrowful, surely, 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, ye know that for a little time labour and sorrow were
mine, but at the last I have found comfort.

VI
Baritone Solo and Chorus

Here on earth have we no continuing place, surely 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,
and all we shall be changed.
Then what of old was written, the same shall be brought to pass. For
death shall be swallowed in victory!
Grave, where is thy triumph? Death, O where is thy sting?
Worthy art Thou to be praised, Lord of honour 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 honour and might.

VII
Chorus

Blessed are the dead who die in the Lord, from henceforth, saith the
Spirit, that they rest from their labours, and that their works fol-
low after them.

THE BENEDICTION

RECESSIONAL HYMN 487 "Ellers"
Saviour, again to Thy dear Name we raise

The "German Requiem" has nothing in common with the Requiem Mass. Brahms used the word "German" in his title to avoid misconception. The texts are freely selected from the Bible and the Apocrypha. "They were chosen without doctrinal purpose and were so arranged as to present in succession the ascending ideas of sorrow consoled, doubt overcome, death vanquished."

"The work has been called 'a series of richly pictured and imaginative reflections upon life this side of the grave and beyond: of the lot of man and the experience of the spirit. Resignation, questioning, aspiration, assertion of triumphant certainty, all find their expression in its changing moods.' Brahms forgot both theology and ritual: he remembered the inevitable human lot of mutation and sorrow, death and separation. His meditations twined themselves somberly, tenderly, exaltedly, about the ineffable sorrow and beauty, the ancient solace, of immemorial words: "Behold, all flesh is as the grass, and the glory of man is as the flower of the field—And we are now sorrowful—As one whom his own mother comforteth, so will I comfort you—Behold, I show you a mystery; we shall not all sleep, but we shall all be changed—Blessed are the dead which die in the Lord—"

The first performance of the entire work (except No. 5) was given on Good Friday, the 10th of April, 1868, in the Bremen Cathedral. "The effect of the performance was overwhelming, and it became evident at once that the Requiem ranked among the loftiest music ever given to the world.

The fifth number, "As one whom his own mother comforteth, so will I comfort you," was written after the performance in the Bremen Cathedral, in memory of his mother.

INSTRUMENTALISTS

<i>First Violin</i>	<i>Cellist</i>
Axel Magnuson, Jr.	Marjorie Von Staden Bernat
<i>Second Violin</i>	<i>Harpist</i>
Jean Hohmeyer	Mary Bartlett
<i>Viola</i>	<i>Tympanist</i>
Joseph Kertesz	Ronald Tremlin

SOLOISTS

Mary Jane Walker, <i>Soprano</i>	Russell Skitch, <i>Bass</i>
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GUEST ORGANIST

Marilyn Mason

Maurice Garabrant, *Conductor*