

# Brahms EIN DEUTSCHES REQUIEM

*Gillian Ramm*      *Soprano*

*William Dazeley*      *Baritone*

*Emilie Capulet & Peter Gould*      *Piano Duet*

*Graham Dare*      *Timpani*

**Programme**

**£1**

Chantry Quire is a Registered Charity no: 1189477

## Programme Notes

*Chantry Quire dedicates this evening's performance to all who have lost loved ones during the last 21 months of the COVID pandemic.*

It is not known for certain whether it was the very recent death of his mother, or indeed the previous death of his great friend Robert Schumann, that inspired Brahms to compose his Requiem, but we do know that his clear purpose was to create a work that was thoroughly attuned to the consolation of the bereaved. (*Blessed are they that mourn, for they shall be comforted.*)

Rather than the familiar liturgical Latin text, Brahms chose his own text, mostly from the Lutheran bible, in a painstaking process over many years. Academics are agreed that the result forms a learned and composite piece of poetry in its own right, seamlessly melding Old and New Testament references.

His title, A German Requiem, reflected his desire to present his text in the vernacular. (The first publication contained translations in English, French and Italian, and the first performance in London (1871) was in English.) He told his friends that he had considered calling the work a 'Human' Requiem, further underlining his wish to focus on the living.

The first performance, on Good Friday 1868, in Bremen Cathedral, consisted of just six of the eventual seven movements. Brahms had come under considerable criticism for failing to choose texts that refer directly to Christ, or to adopt the traditional theme of the Latin Requiem, and was persuaded to include Handel's aria from 'Messiah', *I know that my Redeemer liveth*, in the middle of the performance. Whether it was already intended, or added as a response to this, we do not know, but Brahms subsequently added the exquisite solo soprano movement (no 5) with its gentle choral accompaniment (*As one whom a mother comforteth*), perfectly placed in the context of the whole work.

Such was his dedication to perfection, Brahms himself, unusually, wrote the piano reduction of the orchestral score for the first vocal score, and subsequently transcribed the orchestral score for piano duet in the version used at tonight's performance. The addition of timpani was also an idea that Brahms supported; it brings a remarkable sense of gravitas to the sound texture.

To reflect on the overriding themes of the Requiem, our soloists this evening have chosen two songs each from German composers of the period, for which the texts should speak for themselves.

And to begin the programme, the choir will sing Brahms' beautiful 'Geistliches Lied' (*Spiritual Song*), an early work from 1856. Originally for organ accompaniment, it is performed tonight in a transcription for piano duet. Brahms hugely admired his great German predecessor, J.S. Bach, and delighted in developing Bach's tradition of extensive fugues (as seen in many movements of the Requiem).

Here, in this short motet, Brahms adopts Bach's love of contrapuntal compositional techniques. Unusually this is a double canon at the 9th: the tenor part imitates the soprano four beats later, an octave and a tone lower, whilst the bass imitates the separate alto line. Similar canons can be heard in the accompanying interludes. It is a sign of Brahms' emerging genius that this should result in a piece of exceptional, yet simple, beauty.

*Peter Allwood*

## ***Geistliches Lied: Spiritual Song – Brahms***

*Piano duet transcription by Peter Allwood*

Do not allow anything to cause you to waste time in sadness: be at peace. As God ordains, be content, my will.

Why do you worry about tomorrow today? The One represents us all, he'll also give you what you are due. Just be constant in every dealing: stay firm.

What God decides is, and is known as, the best. Amen.

## ***Allerseelen: All Saints' Day – R. Strauss***

### ***Morgen: Tomorrow – R. Strauss***

Gillian Ramm: Soprano

Emilie Capulet: Piano

#### **Allerseelen**

Set on the table the fragrant mignonettes,  
Bring in the last red asters,  
And let us talk of love again  
As once in May.

Give me your hand to press in secret,  
And if people see, I do not care,  
Give me but one of your sweet glances  
As once in May.

Each grave today has flowers and is fragrant,  
One day each year is devoted to the dead;  
Come to my heart and so be mine again,  
As once in May.

Translation © Richard Stokes

#### **Morgen**

And tomorrow the sun will shine again  
And on the path that I shall take,  
It will unite us, happy ones, again,  
Amid this same sun-breathing earth ...

And to the shore, broad, blue-waved,  
We shall quietly and slowly descend,  
Speechless we shall gaze into each  
other's eyes,  
And the speechless silence of bliss shall  
fall on us ...

Translation © Richard Stokes

*Wie bist du, meine Königin – Brahms*

*How blissful, my queen, you are*

*Die Mutter Erde – Schubert*

*Mother Earth*

William Dazeley: Baritone

Peter Gould: Piano

**Wie bist du, meine Königin**

How blissful, my queen, you are,  
By reason of your gentle kindness!  
You merely smile, and springtime  
fragrance  
Wafts through my soul blissfully!

Shall I compare the radiance  
Of freshly blown roses to yours?  
Ah! more blissful than all that blooms  
Is your blissful bloom!

Roam through desert wastes,  
And green shade will spring up –  
Though fearful sultriness broods  
Endlessly there – blissfully.

Let me perish in your arms!  
Death in your embrace will be –  
Though bitterest mortal agony rage  
Through my breast – blissful.

Translation © Richard Stokes

**Die Mutter Erde**

Life's day is heavy and sultry,  
the breath of death is light and cool;  
fondly it wafts us down,  
like withered leaves, into the silent grave.

The moon shines, the dew falls  
on the grave as on the flowery meadow;  
the tears of friends also fall,  
lit by the gleam of gentle hope.

Mother Earth gathers us all, great and small,  
in her lap;  
if we would only look upon her face  
we should not fear her bosom.

Translation © Richard Wigmore

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*Ein deutsches Requiem – Johannes Brahms*

*A German Requiem*

*Translation from the King James Bible*

I Blessed are they that mourn; for they shall be comforted. *Matthew 5:4*  
They that sow in tears shall reap in joy.  
He that goeth forth and weepeth, bearing precious seed, shall doubtless come again  
with rejoicing, bringing his sheaves with him. *Psalms 126: 5,6*



**II** For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. *1 Peter 1:24*

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. *James 5:7*

But the word of the Lord endureth for ever. *1 Peter 1:25*

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. *Isaiah 35:10*

**III** 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 an handbreadth; and mine age is as nothing before thee.

Surely every man walketh in a vain shadow: 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. *Psalms 39: 4-7*

But the souls of the righteous are in the hand of God, and there shall no torment touch them. *Wisdom of Solomon 3:1*

**IV** 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. *Psalms 84: 1,2,4*

**V** 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 labour 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*

**VI** For here have we no continuing city, but we seek one to come. *Hebrews 13:14*

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? *1 Corinthians 15:51,52,54,55*

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. *Revelation 4:11*

**VII** Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them. *Revelation 14:13*

### *About the performers*

#### **Gillian Ramm – Soprano**

Gillian was born in Australia and studied at the West Australian Conservatorium of Music before moving on to the Young Artist Programme with West Australian Opera and winning multiple prizes in the Australian Singing Competition. She then took up a scholarship at the Royal Northern College of Music in Manchester, completing both her Postgraduate Diploma and Professional Performance Diploma with Distinction. She also won the Ricordi Prize for Opera and the John Cameron Award for Lieder. Operatic engagements include Fiordiligi in *Così fan Tutte* with Glyndebourne Festival Opera and the BBC Proms concert performance of *Peter Grimes* with English National Opera.



#### **William Dazeley – Baritone**

William Dazeley is Warwickshire-born and studied at Cambridge and the Guildhall School of Music and Drama. His numerous operatic roles include *Così fan Tutte*, *Sweeney Todd*, and *Il Barbiere di Siviglia* with the Royal Opera House and Covent Garden. He has sung in concert alongside many renowned orchestras, including the CBSO, Berlin Philharmonic and BBC Symphony, and conductors Herreweghe, Gardiner and Slatkin. William premièred songs by Harrison Birtwistle for the BBC Proms, and recently performed *Carmina Burana* with Sydney Symphony Orchestra. He has given recitals at Wigmore Hall, Purcell Room, and St George's Bristol and at Cheltenham and other Festivals.



#### **Peter Allwood**

Peter has wide-ranging experience as a music teacher and head teacher, and is now a freelance conductor with a national reputation as a composer, musical director, adjudicator and examiner, with a particular passion for choral direction. He composes in a wide range of genres, including many musicals for the National Youth Music Theatre, of which he was a director from 1978-2000. He is currently Chair of the Cathedral Music Trust. Now living in Sussex, he is known to many locally as conductor of Sandgate Singers, and from his years as Director of Music at Christ's Hospital.



## Peter Gould



Born in Portsmouth, Peter Gould worked in English cathedrals for 40 years. He studied Organ, Piano and Cello at the Royal Academy of Music, London. In 1974 he was appointed Assistant Organist at Wakefield Cathedral; in 1983 he became Master of the Music in Derby Cathedral, retiring in 2015. Peter has given organ recitals in St Paul's Cathedral, Westminster Abbey and Westminster Cathedral, Birmingham Town Hall, King's College, Cambridge and York Minster. In his final two years in Derby he toured every Anglican church in the diocese, giving recitals on the 278 different organs. Since retirement, in 2019 he travelled around and played every organ in the Diocese of Portsmouth.

Peter has recently become the Chair of Portsmouth R.S.C.M. committee, the President of the Portsmouth and District Organists' Association. He is also on the council of Friends of Cathedral Music in Portsmouth. When not involved in music he enjoys rail travel.

## Emilie Capulet



Emilie Capulet is an award-winning international concert pianist, lecturer, writer and musicologist. She is recognised as one of the most captivating and gifted pianists of her generation, enthralling audiences worldwide with her profound and imaginative interpretations, astounding virtuosity and compelling personality. She has given many concerts worldwide, including solo and chamber music recitals in international music festivals and renowned concert halls in France, Britain, Germany, Holland, Canada, the USA and Latin America.

## Graham Dare



Graham Dare is a multi-instrumental percussionist who has had an immensely varied career covering Classical, Jazz, Latin, Big Band and Show work. Unusually, Graham did not come through the college system, but played his first professional gigs as a young teenager doing local shows. He joined the Army as a Percussionist in 1978 and ended up in the Life Guards Band as one of the Mounted Drummers riding the Drum Horse. He left the Army after 10 years and took the plunge as a freelance musician.

His work can be seen and heard on TV and film including *The Royals*, *Mr Selfridge*, *Battle for the Falklands*, *Lords of Discipline* and a pop video for Enya. He has also participated in numerous recording sessions. Graham has enjoyed touring and performing in UK and extensively abroad. He also runs his own percussion hire business, and enjoys making and restoring percussion instruments.

## *About the choir*

Chantry Quire was formed in Chichester in 1999 by Christopher Larley to promote new music and to help local young singers gain experience. Directed by Peter Allwood since 2016, the choir now draws singers from across Sussex and beyond, giving concerts in various locations in the area. We still perform a wide range of repertoire, from the Renaissance to the present day, but with a particular interest in music from the seventeenth to the twentieth centuries.

### **Sopranos**

Sarah Bridgland  
Nancy Durance  
Gay Jacklin  
Sandra Janman  
Lindsay Lewis  
Valerie Lintott  
Sarah Plumley  
Sue Round  
Sarah Russell  
Kathryn Tarrant  
Liz Williams

### **Tenors**

Peter Calvert-Smith  
Antony Clark  
Philip Jones  
Iain MacLeod  
Michael Overend

### **Altos**

Sandra Fowler Bennett  
Carol Frogley  
Tina Gibbs  
Jacqui Greaney  
Sally Morris  
Eleanor Steinitz  
Kate Whitfield

### **Basses**

Tim Lewis  
Richard Mockett  
Richard Robinson  
Andrew Round  
Geoffrey Simmonds  
Nick Steinitz  
Chris Williams

### **Our next concert:**

**Pergolesi's Stabat Mater** with strings and continuo

A Passiontide meditation in words and music

at Boxgrove Priory, Chichester PO18 0EE

Saturday 2nd April 2022, 7.30pm

Tickets £15

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[www.chantryquire.org.uk](http://www.chantryquire.org.uk)