

NEW YORK PHILHARMONIC

SEPTEMBER 2001

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HOME OF THE NEW YORK PHILHARMONIC

STAGEBILL

NEW YORK PHILHARMONIC

KURT MASUR, MUSIC DIRECTOR

September 20, 2001

Paul B. Guenther
Chairman

On behalf of the New York Philharmonic, I would like to thank all of you for attending tonight's concert honoring the memory of the victims of the tragic events of Tuesday, September 11, 2001.

The musical message of this evening is being telecast and broadcast nationally. In addition, we have made arrangements for New Yorkers to see and hear this memorial performance outside the hall, on the Josie Robertson Plaza, through a live audio/video relay.

We offer our heartfelt appreciation to Maestro Masur, the Orchestra, the choirs, soloists, and Lincoln Center for donating their services in this performance. Net concert proceeds will be donated to World Trade Center disaster relief.

A handwritten signature in black ink, appearing to read "Paul B. Guenther". The signature is fluid and cursive, with a large initial "P" and "G".

This concert is being telecast nationally by PBS on *Live From Lincoln Center*, and is being broadcast in the New York City metropolitan area on WQXR radio, and aired nationally by the WFMT Radio Network.

Live From Lincoln Center is made possible by a major grant from MetLife and its affiliate, New England Financial. Additional generous support for *Live From Lincoln Center* is provided by Thomas H. Lee and Ann Tenenbaum, The Robert Wood Johnson Jr. Charitable Trust, The Irene Diamond Fund, Mr. and Mrs. Frederick P. Rose, The Fan Fox and Leslie R. Samuels Foundation, Inc., and the National Endowment for the Arts.

Thomas Hampson appears courtesy of The Metropolitan Opera.

The video equipment used tonight in the live relay on Lincoln Center's Josie Robertson Plaza has been graciously provided by AV Workshop and DSG Productions.

The power generator used tonight has been graciously provided by Location Power Source Ltd.

Many involved in the production of the performance this evening have donated their services for this concert, or have otherwise made the donations of services possible. We are most grateful for their generosity.

Music Director Kurt Masur and the New York Philharmonic
American Federation of Musicians
American Federation of Musicians, Local 802

Heidi Grant Murphy
Thomas Hampson

New York Choral Artists
The American Boychoir
American Guild of Musical Artists

Lincoln Center for the Performing Arts, Inc.
International Brotherhood of Electrical Workers, Local 3
Theatrical Protective Union, Local No. 1, I.A.T.S.E.

Net concert proceeds will be donated to World Trade Center disaster relief.

Kurt Masur, *Music Director*

Sir Colin Davis, *Principal Guest Conductor*

September 20, 2001

Thursday, September 20, 2001, at 7:00 p.m. 13,421st Concert

Memorial Concert

Kurt Masur, *Conductor*

Heidi Grant Murphy, *Soprano*
Thomas Hampson, *Baritone*

New York Choral Artists, Joseph Flummerfelt, *Director*
The American Boychoir, Vincent Metallo, *Director*

This concert is generously underwritten by **American Express Company, AOL Time Warner, The Bank of New York, Daniel, and Ernst & Young.**

Programs of the New York Philharmonic are supported, in part, by public funds from the **New York State Council on the Arts, New York City Department of Cultural Affairs, New York State Natural Heritage Trust, and the National Endowment for the Arts.**

Steinway is the Official Piano of the New York Philharmonic.

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BRAHMS
(1833–1897)

Ein deutsches Requiem (A German Requiem),
Op. 45 (1866–68)

- I. Selig sind, die da Leid tragen
- II. Denn alles Fleisch es ist wie Gras
- III. Herr, lehre doch mich
- IV. Wie lieblich sind deine Wohnungen,
Herr Zebaoth
- V. Ihr habt nun Traurigkeit
- VI. Denn wir haben hie
- VII. Selig sind die Toten, die in dem Herren sterben

HEIDI GRANT MURPHY, THOMAS HAMPSON,
NEW YORK CHORAL ARTISTS,
THE AMERICAN BOYCHOIR

This concert will be performed without an intermission.

This work has been recorded by the New York Philharmonic and is currently available.

Recordings of the New York Philharmonic are available on the New York Philharmonic Special Editions label and other major labels, including Deutsche Grammophon, London, New World, RCA, Sony Classical, and Teldec, with which Kurt Masur and the New York Philharmonic have recorded extensively since 1991.

Please be sure that your cell phone and paging device have been set to remain silent throughout the performance.

In consideration of both artists and audiences, latecomers will be seated only after the completion of a work. Patrons who leave the hall will not be reseated during the work.

The photographing, sound recording, or videotaping of these performances is prohibited.

As advocates of peace and hope through the message of music, the entire New York Philharmonic Family—Chairman Paul B. Guenther and the Board of Directors, Music Director Kurt Masur, Executive Director Zarin Mehta, the Orchestra, and Administration—extends its deepest sympathies to those who have lost or are still searching for loved ones as a result of the events of September 11. Together with the people of all nations, our thoughts and prayers are with them.

Tonight's concert is dedicated to the memory of the victims. Net concert proceeds from this evening will be donated to World Trade Center disaster relief.

September 20, 2001

FROM ZARIN MEHTA

On Monday evening, September 10, the New York Philharmonic completed a successful performance residency in Braunschweig, Germany, a town close to the border of the former East Germany, which had been heavily damaged at the end of the Second World War. During the residency, the Lord Mayor of Braunschweig personally escorted a group of us from the Philharmonic on a walking tour of the town and drew a rich portrait of its history, destruction, and ultimate perseverance—a rare, private view of the great human spirit of the people of his home.

On Tuesday, September 11, the Orchestra began its journey home to prepare for our Opening Night Gala. Upon landing in Frankfurt to connect to a flight to New York, the day's tragic events began to unfold. At the time this program goes to print, most of the Orchestra is still in Stuttgart, Germany, waiting to hear when and how they will return to the United States. A few individual musicians—who had other travel plans before returning home—are scattered from London to Newfoundland and from Paris to Zurich, where the Principal Brass Quintet from the New York Philharmonic had gone to perform a special chamber concert that was understandably cancelled. We are eagerly awaiting the return of all the musicians and staff to New York, and to their families and love ones.

We will always remember the warmth and kindness with which we were received in Braunschweig. On Wednesday, September 12, we received the following communication from our new friends there, which we share with you, our audience:

Dear Maestro Masur,
Dear Ladies and Gentlemen,

You gave us so much joy with your excellent performances in Braunschweig, and have to experience so much pain now.

The citizens of Braunschweig are deeply shocked about the terror attacks, which took place in your country. Our deepest sympathy goes to the bereaved families and relatives who have lost their loved ones. We mourn all victims of these inhuman crimes and pray for the whole American nation.

We assure you of our friendship and solidarity.

Hopefully you will soon be able to return to your homes and families.

Yours,

Werner Steffens
Lord Mayor

Dr. Udo Kuhlmann
Director of Administration

NOTES ON THE PROGRAM

Ein deutsches Requiem (A German Requiem), Op. 45

JOHANNES BRAHMS

Born:	May 7, 1833, in Hamburg, Germany
Died:	1897, in Vienna
Work composed:	Over a span of many years, but principally from 1866 to 1868
World premiere:	The final, seven-movement version of <i>A German Requiem</i> was first heard on February 18, 1869, in Leipzig, with Carl Reinecke conducting the Gewandhaus Orchestra.
New York Philharmonic premiere:	March 30, 1912, Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928 to form today's New York Philharmonic), joined by Florence Hinckle, Earl Hamilton, and the Oratorio Society of New York

Johannes Brahms was 32 years old in 1865, when he began working in earnest on what would become *A German Requiem*. The idea of composing such a piece had already been on his mind for some time, and he drafted sections of the opening movements as early as 1861, when he was 28. What, one might legitimately ask, would inspire a 28-year-old (or a 32-year-old, for that matter) to invest years of effort writing a requiem, a piece whose somber subject would seem out of place in a mind so young? Pondering this question, the German musicologist Ulrich Dibelius drew up a list of composers of famous requiems and found that the vast majority of them were not attracted to the subject until "after the midlife crisis." Only Berlioz and Mozart, 34 and 35 respectively when they penned their Requiems, come close to Brahms' age, and in both cases they were goaded into their projects by lucrative commissions. More common are the ages of such requiem composers as Saint-Saëns (42), Fauré (43), Dvořák (49), Cherubini (56), Verdi (61), Cavalli (about 70), and Stravinsky (82).

It might be said graciously that Brahms was mature for his age. Certainly the composer who

would write the *Liebeslieder Waltzes* was capable of charm and airiness, but in general his musical demeanor tended emphatically towards the serious and even the morose. The much-feared Vienna music critic Eduard Hanslick, an enthusiastic partisan of Brahms' music, wrote, in 1862, "Is that foggy turbidity of brooding reflection that frequently beclouds his latest creations the precursor of penetrating sunlight or of still denser, more inhospitable dusk?" Joseph Hellmesberger, who as the longtime concertmaster of the Vienna Philharmonic had frequent occasion to observe the composer closely, put it more succinctly: "When Brahms is in extra good spirits, he sings 'The grave is my joy.'"

Listening to *A German Requiem*, one cannot doubt that this is music sprung deeply from the heart of its composer. Brahms wrote it without the impetus of a commission and with no particular prospects for a performance. He had nothing to gain from it apart from articulating what he wanted and needed to express. To do that, he had to invent a format that was practically without precedent in the history of requiems. His would not be a liturgical requiem; it would not unroll, as

nearly all requiems had for centuries, according to the preordained Latin text of the Roman Mass for the Dead. As his title page made clear, his was a German requiem, not a Latin one; in naming it thus, he referred to the language of its text and nothing more. (In 1867, Brahms would remark in a letter to Carl Martin Reinthaler, the organist of the Bremen cathedral, "I will admit that I could happily omit the 'German' and simply say 'Human.'") It is significant, however, that he did not name his piece simply *Deutsches Requiem*, as he could have. The word "ein," little article that it is, packs a wallop of meaning here. By naming his work *Ein deutsches Requiem* Brahms makes clear that this is one of many possible ways to remember the dead: where a Latin requiem could be expected to follow the rules of its tradition, a German requiem involves personal choice.

Although Brahms' Requiem was not liturgical, it was still religious—so long as that term is understood to mean something distinct from "churchy." Though raised a Protestant—he was confirmed as a Lutheran when he was 15—Brahms did not grow up to become an avid churchgoer, and his behavior would have scandalized many a bishop. He knew his Bible well and read it assiduously throughout his life, but seems to have approached it as a wise work of literature rather than as a volume endowed with immutably mystical power. He was thoroughly capable of arguing fine points of theology, but such discussions were in no way abstract for him. His personal spirituality was intense, and he believed he derived his musical inspiration from a direct connection to the Almighty.

He also derived his musical inspiration from sources that were arguably more earthly, including Haydn, Mozart, Beethoven, Schubert, and Schumann; but even in this regard Brahms viewed the artist as essentially indistinct from the divine. In the course of a long conversation in 1896 with the God-fearing American music-lover Arthur M. Abell (reported in Abell's exceedingly curious but possibly credible book *Talks with Great Composers*), Brahms observed,

To realize that we are one with the Creator, as Beethoven did, is a wonderful and awe-inspiring experience. Very few human beings ever come into that realization, and that is why there are so few great composers or creative geniuses in any line of human endeavor. I always contemplate all this before commencing to compose. This is the first step. When I feel the urge I begin by appealing

directly to my Maker, and I first ask Him the three most important questions pertaining to our life here in this world—whence, wherefore, whither?

It seems, therefore, that Brahms wrote *A German Requiem* principally because it was in his nature to do so, because even at his young age he was drawn to thoughts of mortality and death. But there were more direct impetuses as well. Robert Schumann, who had served as mentor to the young Brahms, had inscribed in his own "project book" the idea of writing a German requiem, and it's likely that he might have mentioned the idea to Brahms at some point. Schumann's lingering descent into madness and his eventual death, in 1856, made a profound impact on his acolyte, and many commentators suggest that the roots of Brahms' *A German Requiem* may have been nourished by this loss.

A second death hit Brahms hard in 1865. On February 2 of that year his mother died of a stroke. Johanna Henrika Christiane Nissen was a simple but honorable soul, a seamstress and servant woman. She was 17 years older than her husband, Johann Jacob Brahms, a flugelhornist and double bassist who proposed to her after they had been acquainted only eight days. Apart from their three children, Mama and Papa Brahms didn't have much in common, and they separated in 1864. According to Edward Marxsen (young Brahms' music teacher), "She had simple piety and soulful, childlike eyes, which Johannes inherited." Brahms adored her. His brother, Fritz, sent a telegram from Hamburg as soon as their mother was stricken, but she died while Johannes was on route from Vienna. He arrived in time for her funeral, and convinced his father to join him for the obsequies.

The chronology makes clear that Brahms had already worked on *A German Requiem* well before his mother's death. There can be little question, however, that her death spurred him towards the project with greater focus. The work, which had been sitting on the back burner for four years, suddenly captured his complete interest. On April 24 he wrote to Clara Schumann, referring to a movement he had sent her not long before:

It is probably the weakest part in the so-called *German Requiem*. But as it may have vanished into thin air before you come to Baden, just have a look at the beautiful words with which it begins. It

is a chorus in F major without violins but accompanied by a harp and other beautiful things....I compiled the text from passages in the Bible; the chorus I sent you is number four. The second is in C minor and is in march time. I hope that a German text of this sort will please you as much as the usual Latin one. I am hoping to produce a sort of whole out of the thing and trust I shall retain enough courage and zest to carry it through.

A good deal of revision still lay ahead, but at least we glimpse here something evolving into the piece as we know it. The "Number Four" chorus was what still stands in that spot, the famous "Wie lieblich sind deine Wohnungen" ("How amiable are Thy tabernacles," often heard as a stand-alone piece in English-speaking lands as "How lovely is Thy Dwelling-Place"). Does the "second piece," the C-minor piece in march time, refer to what became the sixth movement? Possibly, but it seems more likely that Brahms ended up transposing the movement down a step; what crystallized as the second movement is in B-flat minor and triple time, but it does have the character of a sort of slow march. The F-major chorus without violins and with harp is surely what became the opening chorus, which, at least in its final form, is hardly the weakest part of the *German Requiem*. (One must never take Brahms' self-deprecating comments too seriously; he used them almost as a mannerism, to disarm everybody and, it appears, to avoid being forced into discussion about his works-in-progress.)

It is an evocative opening, practically as mellow in timbre as an orchestra can be. Brahms was always partial to such "contralto" or "baritone" instruments as clarinets, violas, and cellos, and, although he does without clarinets for this opening number, he uses the violas and cellos with great imagination, dividing the former into two parts and the latter into three. The muted orchestral sound emerges almost from nothingness, with the cellos' opening music alluding to the old German chorale "Wer nur den lieben Gott lässt walten." (When somebody proudly pointed this out to Brahms, he characteristically replied, "Oh, well, if nobody notices it won't hurt.") The chorus makes its entrance as an a-cappella ensemble, heard at first in antiphony with the orchestra. A spirit of comfort pervades the music of this opening movement, perfectly underscoring the message of beatitude conveyed by Matthew's

account from the Sermon on the Mount and by the promise of the Psalmist.

The second movement introduces an atmosphere more dire, with the orchestration at the outset seeming almost to shiver. High winds, including piccolo, utter quiet screeches, and the timpani throbs relentlessly beneath. The chorale "Denn alles Fleisch es ist wie Gras" returns with mounting power and desperation through three repetitions following its initial statement. Between the second and third comes a gently flowing choral episode in the major mode, "So seid nun geduldig," but ultimately this movement is about the inevitability of death. And yet there is hope: a huge cadence in B-flat major and the first of several fugues that will punctuate this piece at critical junctures, this one proclaiming that "the word of the Lord endureth forever." This movement is, in a sense, the oldest part of Brahms' *German Requiem*, tracing its origins to 1854. In February of that year Brahms began work on a Sonata for Two Pianos in D minor, which included what Brahms' friend Albert Dietrich would later identify as a slow scherzo. But the sonata did not develop as initially planned. As was often the case, Brahms grew uncertain about what genre was appropriate for his material. In this case, the sonata stopped growing in the summer of 1854, by which time the composer had decided that its material really was better suited to the medium of the orchestra. He began recasting the piece as a symphony, but that, too, came to naught. The first movement of the Two-Piano Sonata finally matured into the first movement of Brahms' D-minor Piano Concerto, completed in 1859; the sonata's "slow scherzo" took longer to reach a final form, but in the end it yielded up at least some of the material in the second movement of the *German Requiem*.

An antiphonal dialogue involving mortality, the futility of man, and the fear of death is carried out between the baritone soloist and the chorus in the third movement. With the question "Nun Herr, was soll ich mich trösten?" ("Now, Lord, in what shall I find solace?"), Brahms delivers us to the brink of the sometimes embittered soul-searching that would reach late fruition in the composer's *Vier ernste Gesänge* ("Four Serious Songs") in 1896. For resolution to this quandary, Brahms turns to the Wisdom of Solomon: "The souls of the righteous are in Thy hand, and no pain touches them." This proclamation of faith is firmly grounded, figuratively, through a 36-bar pedal point in which trombones, tuba, timpani, cellos,

basses, and (if used, as in this performance) contrabassoon and organ sustain a low D, *forte*. At the Vienna premiere, in 1867, the timpanist apparently got rather too swept up in the proceedings, inspiring the critic Eduard Hanslick to remark that he "felt like a passenger rattling through a tunnel in an express train." Assuming that balances are kept in check, this section of the movement is a spectacular melding of emotional drama underscored by musical technique, as above the pedal point Brahms develops a huge four-part fugue on the words "Der Gerechten Seelen sind in Gottes Hand" ("The souls of the righteous are in God's hand").

Up to this point, *A German Requiem* has pondered mortality with much furrowing of the brow. With the fourth movement, the atmosphere lightens. This much-loved chorus stands as the work's fulcrum, elegantly balancing its first three movements with the three that will follow. Prominent use of woodwinds adds brightness to Brahms lyricism here. Midway through, the listener is treated to a rhythmically incisive fugue, replete with a moment of Brahms' beloved, trademark hemiolas.

Lyricism also pervades the fifth movement, in which the solo soprano makes her only appearance. This movement was a late insertion, completed only after *A German Requiem* had had its premiere in its then-complete six-movement format. Carl Martin Reinthaler had urged Brahms to include a further movement to rectify what he considered a fault: that the piece never mentioned that redemption could be achieved only through Jesus, or, as he put it, "the work lacks the whole point on which the Christian religion turns, the sacrificial death of Christ." Brahms was not interested in Reinthaler's theological objection, but he did end up adding a movement. Brahms' first English biographer, Florence May, would later relate that he said that "when writing [this movement] he had thought of his mother," entirely credible given the text Brahms extracted from Isaiah: "As one whom his mother comforteth so will I comfort you."

The fifth movement introduces the "topic" of the final three movements of *A German Requiem*, the redemptive power of faith and the glimpse of

eternal life. The ensuing movement is the most dramatic narrative of the entire work, with its stirring vision of the last trump and death being swallowed up in victory. (It's somewhere in here that Reinthaler felt something about Jesus would be particularly welcome.)

"Selig sind die Toten" ("Blessed are the dead") sing the sopranos at the opening of the final movement, and their benediction, drawn from the Revelation of John, stands as a counterpart to the beatitude that had opened the first movement. The circle is complete. Brahms' textures are luminous here, as if enveloped in a halo. In the work's final moments, the sopranos ascend in a crescendo to high A before receding as the harp ascends heavenwards in turn, leaving the choir to intone softly, "Selig" ("Blessed"). After she was presented with the score to *A German Requiem*, in December 1866, Clara wrote to Brahms: "I am completely filled with your Requiem. It is an immense piece that takes hold of one's whole being like very little else. The profound seriousness, combined with all the magic and poetry, has a wonderful, deeply moving, and soothing effect." Those are certainly hallmarks of this piece, but *A German Requiem* provides something further, something very rare. Perhaps more than any other musical work, this requiem for the departed offers consolation for those who remain behind. "Blessed are they that mourn," the work began, and "Blessed are the dead," it concludes. Yet, through the emotive power of his score, Brahms makes sure that this final benediction serves to comfort the mourners, as well, and to leave them washed with the assurance of solace and well-being.

Instrumentation: In addition to the soprano and baritone soloists and a four-part mixed chorus, Brahms' score calls for an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons and optional contrabassoon (used in the Philharmonic's performances), four horns, two trumpets, three trombones, tuba, "at least two harps" (two are employed in this performance), timpani, strings (sometimes prominently divided), and optional organ (used in this performance).

—James M. Keller

James M. Keller, *Program Annotator*

Texts and Translations

Ein deutsche Requiem

I. Chor

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

*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.*

II. Chor

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

*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 empfangen
den Morgenregen und Abendregen.
So seid geduldig.*

Aber des Herrn Wort bleibt in Ewigkeit.

*Die Erlöseten des Herrn werden
wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude wird über ihrem
Haupten sein;
Freude und Wonne werden Sie ergreifen,
und Schmerz und Seufzen wird weg müssen.*

I. Chorus

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.
—Psalm 126:5–6

II. Chorus

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.
—I Peter 1:24

Be patient, therefore, brethren, unto the
coming of the Lord. Behold, the
husbandmen waiteth for the precious fruit
of the earth, and hath long patience for it,
until he receive the early and latter rain.
Be ye also patient.
—James 5:7–8

But the word of the Lord endureth for ever.
—I Peter 1:24–25

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

(Please turn the page quietly)

III. Bariton-Solo und Chor

*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 eine 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, was soll ich mich trösten?
Ich hoffe auf dich.*

*Der Gerechten Seelen
sind in Gottes Hand,
und keine Quai rühret sie an.*

IV. Chor

*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!*

V. Sopran-Solo und Chor

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

*Ich will euch trösten,
wie einen seine Mutter tröstet.*

*Sehet mich an: ich habe
eine kleine Zeit Mühe und Arbeit gehabt
und habe großen Trost funden.*

III. Baritone Soloist and Chorus

Lord, teach me that there must be an end of
me, and my life has a term, and I
must hence.
Behold, my days are an handbreadth before
thee, and my life is as nothing before Thee:
Ah, what vain things are all men, that yet live
so sure of themselves.
They go about like a shadow, and make
themselves much useless anxiety; they
amass possessions, and know not who will
enjoy them.
Now, Lord, in what shall I find solace? My
hope is in Thee.
—Psalm 39:4-7

The souls of the righteous are in God's hand,
And no pain touches them.
—Wisdom of Solomon 3:1

IV. Chorus

How amiable are Thy tabernacles, O Lord
of hosts!
My soul longeth, yea, even faintest 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

V. Soprano Soloist and Chorus

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

I will comfort you, as one whom his
mother comforteth.
—Isaiah 66:13

Behold me: I have for a little while had
tribulation and labor, and have found
great comfort.
—Ecclesiasticus 51:35

VI. Bariton-Solo und Chor

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

*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.
Tot, wo ist dein Stachel?
Hölle, wo ist dein Sieg?*

*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.*

VII. Chor

*Selig sind die Toten,
die in dem Herren sterben, von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.*

VI. Baritone Soloist and Chorus

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?
—I Corinthians 15:51–52, 54–55

Thou art worthy, O Lord, to receive glory and
honor and power: for Thou hast created all
things, and for Thy pleasure they are and
were created.
—Revelation 4:11

VII. Chorus

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.
—Revelation 14:13