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singers

Paula Kremer, Artistic Director

# EIN DEUTSCHES REQUIEM JOHANNES BRAHMS

Saturday, April 25, 2026  
7:30 pm  
Pacific Spirit United Church



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Born in Vancouver and educated at the Vancouver Academy of Music and the University of British Columbia, **Paula Kremer** has studied choral conducting in courses and workshops at Eton, Westminster Choir College, the Eastman School of Music and the University of Michigan. Holding an ARCT in both piano and voice from the Royal Conservatory of Music, Paula has also studied voice with Phyllis Mailing, Bruce Pullan, Marisa Gaetanne and Laura Pudwell, and piano from Margot Ehling. A full-time faculty member of the School of Music at Vancouver Community College, teaching voice, solfège, and choir, she was also the director of two Vancouver Bach Choir ensembles for young adults

from 2009-17, the Vancouver Bach Youth Choir and Sarabande. Paula joined the alto section of our choir in 1994, and has been the Vancouver Cantata Singers' Artistic Director since 2013.

# *Ein deutsches Requiem, Op. 45*

## Johannes Brahms

*Saturday, April 25, 2026, 7:30pm  
Pacific Spirit United Church, Vancouver, BC*

Tyler Duncan\*, Baritone

Mireille Asselin, Soprano

*Tyler Duncan and Mireille Asselin's appearances are made possible  
by the Alan and Gwendoline Pyatt Foundation.*

Marcel Bergmann and Elizabeth Bergmann, Piano Duo

- I. *Selig sind, die da Leid tragen* ..... (1865)
- II. *Denn alles Fleisch, es ist wie Gras* ..... (1854/1865)
- III. *Herr, lehre doch mich* ..... (1866)
- IV. *Wie lieblich sind deine Wohnungen* ..... (1865)
- V. *Ihr habt nun Traurigkeit* ..... (1868)
- VI. *Denn wir haben hie keine bleibende Statt* ..... (1866)
- VII. *Selig sind die Toten* ..... (1866)

\*Former member of **VCS**

Vancouver Cantata Singers recognizes and acknowledges that we live, learn, and share our music on the unceded land of Coast Salish peoples. Tonight this includes the traditional territories of the Musqueam, Squamish and Tsleil-Waututh First Nations.



The Bergmann Piano Duo's dynamic and energetic performances of eclectic programmes have inspired audiences internationally. Their recitals and concerts with orchestra have taken them to many parts of the world. Their extensive repertoire ranges from the baroque to the contemporary and includes many of their own arrangements and compositions. They have recorded for the CBC, for stations of the ARD (Germany) and for National Public Radio (USA). Their CDs appear on the CordAria, Arktos, Koch International Classics, Naxos, ARS and Brilliant Classics labels.

The Bergmanns are Artistic Directors of White Rock Concerts. Elizabeth is also Artistic Director of Concerts at the Langley Community Music School, where Marcel is Composer in Residence. The duo studied with Arie Vardi at the Hochschule für Musik und Theater, Hannover, and with Jean-Eudes Vaillancourt at the Université de Montréal. They received first prize at the International Chamber Music Competition in Caltanissetta, Italy, and were laureates of The 4th Murray Dranoff International Two Piano Competition. [bergmannduo.com](http://bergmannduo.com)





## Tyler Duncan

With a voice described as “honey-coloured and warm, yet robust and commanding” (The Globe and Mail), baritone **Tyler Duncan** has performed worldwide to great acclaim in both opera and concert repertoire. Throughout his varied career, he has performed with several of the world’s leading orchestras including the New York Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, Tafelmusik, Minnesota Orchestra, and the Kansas City Symphony.

Also an accomplished opera performer, Mr. Duncan has appeared often at the Metropolitan Opera, featured in roles such as Prince Yamadori in Puccini’s *Madama Butterfly*, The Journalist in *Lulu* or Fiorello in *The Barber of Seville*. He also returned to the roster of The Metropolitan Opera for their new production of Terence Blanchard’s *Champion*. Other recent roles include Count Almaviva in *The Marriage of Figaro* with Pacific Opera Victoria and Amarillo Opera, Morales in Bizet’s *Carmen* under Seiji Ozawa, and appearances in the Spoleto Festival as Mr. Friendly in the 18th-century ballad opera *Flora* and the Speaker in Mozart’s *The Magic Flute*. Duncan is also passionate about new opera; recent roles include Raymond in Nic Gotham’s *Nigredo Hotel* with City Opera Vancouver, and in the world premiere of Jonathan Berger’s *Leonardo* at New York’s 92nd Street Y.

In the realm of Baroque music Mr Duncan’s versatility and skill have him in high demand, especially performing the works of Bach. He has been regularly seen with Les Violons du Roy (Quebec City), Tafelmusik (Toronto), Early Music Vancouver, Music of the Baroque (Chicago), Handel and Haydn, Boston Early Music Festival, and the Oregon Bach Festival.

Frequently paired with pianist Erika Switzer, Mr. Duncan has given acclaimed recitals in New York, Boston, Chicago, Paris, and throughout Canada, Germany, Sweden, France, and South Africa. Together they have premiered many new works written for them by composers. Alongside their debut album *English Songs à la française* for Bridge Records, they have released *A Left Coast* on the same label featuring songs from Canada’s west coast.

Mr. Duncan’s other recordings include the Juno Award winning Vaughan-Williams *Serenade to Music* with Peter Ounjian and the Toronto Symphony; the title role in John Blow’s *Venus and Adonis* with Boston Early Music Festival; and a DVD of Handel’s *Messiah* with Kent Nagano and the Montreal Symphony Orchestra. His singing has been recognized internationally with numerous awards, including Grammy and Juno nominations and prizes from the Naumburg, London’s Wigmore Hall, and Munich’s ARD competitions.

As a faculty member of the prestigious Vocal Arts Program, Bard College, Mr. Duncan finds joy in helping the next generation of singers find their true voice. Originally from British Columbia, Canada, he resides in New York’s beautiful Hudson Valley where you might find him exploring roadside farmstands in search of the perfect, freshly picked heirloom apple.

[tylerduncan.ca](http://tylerduncan.ca)



## Mireille Asselin

A singer deemed “a treasure” by the Toronto Star, Canadian soprano Mireille Asselin enjoys a diverse, international career spanning concert, opera and recital work. Mireille has performed in five seasons at the Metropolitan Opera, where she notably stepped in as Adele for the opening night of *Die Fledermaus*, giving a performance that critics raved “stole the show,” hailing it as one of New York’s “most enchanting” of the season.

Engagements in the 2025/26 season include her first appearance at London’s Royal Ballet and Opera as Arianna and La Fortuna in Handel’s *Giustino*, and her role debut as Nellie in the Canadian premiere of *10 Days in a Madhouse* (Orth/Moscovitch) with Tapestry Opera. In concert, she will perform Rutter’s *Magnificat* with the Orchestre symphonique de Gatineau, Mozart’s *Requiem* with Chorus Niagara, Pergolesi’s *Stabat Mater* with the Thirteen Strings Chamber Orchestra, and Mendelssohn’s

*Elijah* with Festival International Bach Montréal. She will also appear with Victoria Baroque, Amici Chamber Ensemble, Kitchener-Waterloo Symphony and the Brooklyn Art Song Society.

Other recent highlights include appearances at the Théâtre des Champs-Élysées in Paris, Garsington Opera (*Zerlina*, *Don Giovanni*), Vancouver Opera (*Amore*, *Orfeo ed Euridice*), the Milwaukee and Rhode Island Symphony Orchestras (Handel’s *Messiah*), the Orchestre de Chambre de Paris (Mozart’s *Requiem*), and at Toronto Summer Music Festival and the Rockport Chamber Music Festival.

As a respected interpreter of early music, Ms. Asselin appears regularly with period groups such as the Boston Early Music Festival and Opera Atelier, where her roles have included *Susanna* (*Le nozze di Figaro*), *Créuse* (*Médée*), *Celia* (*Lucio Silla*), *Morgana* (*Alcina*), *Galatea* (*Acis and Galatea*), *Minerva* (*Ulisse*), and *La Musica/Euridice* (*Orfeo*). She made her European opera debut as *Princesse Andromède* (*Persée*) at Versailles in 2014, and sang the title role in Handel’s *Berenice* at the 2016 Göttingen International Handel Festival in Germany.

Ms. Asselin is an accomplished concert performer who has appeared with many major orchestras and ensembles, including the Minnesota Orchestra, Handel and Haydn Society, Milwaukee Symphony, the National Symphony Orchestra, and Les Violons du Roy. A committed advocate for contemporary music, she has premiered and workshopped numerous new compositions and participated in the innovative development of VR techniques for opera, originating the role of *Eurydice* in *ORPHEUS VR with Re: Naissance Opera*. She is also an avid recitalist and a core member of The Mirror Visions Ensemble, a vocal chamber music collective.

Her discography includes two albums of Canadian repertoire—*Ash Roses*, featuring music by Derek Holman on the Centrediscs label, and *Inspired by Canada – Notre Pays* with Marquis Classics, a solo album of Canadian popular and traditional songs recorded with the legendary Amici Chamber Ensemble. She also appears on the CORO label in the Handel and Haydn Society’s recording of Haydn’s *Harmoniemesse*.

Mireille obtained her Master of Music from Yale University's prestigious Opera Program. Prior to her studies at Yale, she completed a Bachelor of Music at the Glenn Gould School of the Royal Conservatory of Music in Toronto. In addition to being a former member of the Canadian Opera Company's Ensemble Studio, she was also a Filene Artist with Wolf Trap Opera for two summers. Ms. Asselin was born in Ottawa, Canada, and is both an American and Canadian citizen. [mireilleasselin.com](http://mireilleasselin.com)



In loving memory  
Dalton Henry Kremer  
Sept 29, 1936 - April 25, 2025

# **Johannes Brahms**

## ***Ein deutsches Requiem,***

### ***Nach Worten der heiligen Schrift, Op. 45***

#### ***A German Requiem, to Words of the Holy Scriptures, Op. 45***

Programme notes by J. Evan Kreider, Professor Emeritus of Musicology, UBC, Member of VCS

Born in 1833, the young Johannes Brahms began concertizing as a pianist at age 17 in 1850. Three years later (1853), the 20-year-old Brahms went on his first concert tour with the violinist and composer, Joseph Joachim, who introduced Brahms to the Schumanns. Robert Schumann was so impressed that he hailed the young Brahms as a composer of the future. That same year, Breitkopf & Härtel (Leipzig) began publishing his piano music. But eventually dark clouds appeared. In 1859, months after breaking his engagement to Agathe von Siebold, Brahms confided in a letter to Joachim that the premiere of his First Piano Concerto had been “a brilliant and decisive—failure . . . the hissing was too much of a good thing.” Needing an income, Brahms turned to conducting choral societies in Detmold and Göttingen and founded a women’s choir in Hamburg. After being rejected for the conductorship of the Hamburg Philharmonic Brahms moved to Vienna in 1863 to become the Music Director of the Vienna Singakademie. These years of choral conducting were to prove useful when composing the Requiem. But while Brahms was juggling conducting duties, he told Joachim that he was also continuing to wrestle with writing the massive score for his Symphony No. 1, a work which would be well received in 1876, eight years after the Requiem.

Although Schumann had predicted a decade earlier that Brahms would become Europe’s next great composer, Europeans still only knew of Brahms as yet another piano virtuoso, composer of piano works, and choral conductor. The surprising success of *Ein deutsches Requiem*, however, changed everything, bringing him international attention, acclaim, and even some financial stability. Although *Ein deutsches Requiem* is the composer’s largest single work, the intensely private composer refused to reveal what had prompted him to compose it. Some assume the idea must have germinated soon after news of Robert Schumann’s attempted suicide, descent into madness (1854), and premature death in a mental sanatorium (1856). We know that Brahms utilized a sketch from 1854 as the basis for his Requiem’s second movement, but we do not know why he created that draft.

The frequent letters between Brahms and his mother, Christiane, clearly reveal their affection for each other. When she died in February 1865, Brahms wrote to Clara Schumann, "God took my mother away as mercifully as possible. She had not changed at all and looked as sweet and kind as when she was alive." Eighteen months after her death, Brahms completed six of the Requiem's eventual seven movements, sending two of them to Clara Schumann. In May 1868, the thirty-five-year-old Brahms finally added one more movement, which is now heard as the Requiem's fifth movement.

Historically, the Roman Catholic Requiem Mass had always been said or sung in Latin for the repose of the deceased. Its prescribed texts were taken from the Missal's Liturgy for the Faithful Departed and the very title "Requiem" comes from the first word of the Introit, a prayer for the deceased: "Requiem æternam dona eis, Domine" (Give them eternal rest, O Lord.) Brahms, however, selected his own non-liturgical texts from Martin Luther's German translation of the Bible, including verses from the Old and New Testaments and the Apocrypha. He had been raised as a Lutheran and confirmed in St. Michael's Lutheran Church in Hamburg. But like many of his contemporaries, he later became essentially agnostic, while remaining an admirer of the ancient biblical scriptures, their hopes and ideals. This was therefore to be a Requiem divorced from liturgy, or as he wrote to Clara Schumann (1865), "eine Art deutsches Requiem" (a kind of German Requiem). Brahms hoped that the texts would offer comfort to the living rather than assist the souls of the dead. He referred to "the last trombone" (announcing the end of the world) as proclaiming the defeat of death rather than warning of the approach of something to be feared. Some writers have referred to this work as an oratorio built on biblical texts. Brahms once thought of it as a cantata of mourning. Part of its greatness is that its universal message of comfort transcends whatever event might have stimulated its conception.

By August 1866, at age thirty-three, Brahms completed six movements, about eighteen months after his mother died. The first full performance of those movements was enthusiastically received by an audience of some 2,500 in St. Peter's Cathedral in Bremen on Good Friday, 1868, and would later be regarded as a turning point in the young composer's career. After that success, he added another movement, one for soprano soloist and choir. The following February, the Gewandhaus Orchestra and Chorus gave a successful world premiere of all seven movements in Leipzig.

After producing the full orchestral score for the Requiem, Brahms took the next predictable step (for financial reasons) of preparing piano reductions. First, he issued a solo piano arrangement of the six-movement version (1866, no singers). Two years later he produced an arrangement for piano four-hands (1868, no singers). Finally (1871), knowing all too well the budgetary constraints faced by choral societies, Brahms created the excellent edition heard this evening, the "London Version" for piano four-hands, choir, soprano and baritone. Brahms feared that if he didn't make these arrangements, someone else would, and in those days before copyright, Brahms wanted the royalties for himself.

## I. *Selig sind, die da Leid tragen* (Choir)

The first movement is addressed to the bereaved: “Selig sind” (Blessed are they that mourn, the second Beatitude). The opening music is subdued and somber, acknowledging the reality of grief and that the bereaved mourn privately for years. To this Beatitude, which his audience would have known by heart, Brahms added two verses from Psalm 126, written after the Persian Emperor Cyrus the Great (d. 529 BCE) decreed that all captives, including the Jews, could return to their homelands. As the psalmist says, the freed captives went from weeping to rejoicing. Brahms also seems to be looking forward to when mourners can likewise be comforted and their weeping be replaced by happy memories of and thanksgiving for their loved ones.

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

Blessed are they that mourn:  
For they shall be comforted.

Matthew 5:4

*Die mit Tränen säen,  
Werden mit Freuden ernten.*

They that sow in tears  
Shall reap in joy.

Psalm 126:5

*Sie gehen hin und weinen  
Und tragen edlen Samen,  
Und kommen mit Freuden  
Und bringen ihre Garben.*

They that go forth and weep,  
Bearing precious seed,  
Shall come again with rejoicing,  
Bringing their sheaves with them.

Psalm 126:6

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

Blessed are they that mourn:  
For they shall be comforted.

### **Join the VCS team by becoming a volunteer!**

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## II. *Denn alles Fleisch, es ist wie Gras* (Choir)

The second movement is addressed to the living. Brahms quotes from the first epistle attributed to Peter, written to encourage early Christians suffering under severe Roman enslavement and persecution after the fall of Jerusalem (70 CE). His words remind us that, as mere mortals, we share certain traits with ordinary grass: we grow, flower, flourish, and then wither away. The writer of Genesis was even more blunt: “Dust thou art and to dust thou shalt return” (Genesis 3:19).

The quotation from the Epistle of James in the middle of the movement advises that we wait patiently and prepare ourselves for “the coming of the Lord” (initially assumed to be The Second Coming of Christ but now understood as the approach of our own death). Life’s end, however, is viewed through the optimistic eyes of the Prophet Isaiah, who envisioned “the ransomed of the Lord” returning to Zion (symbolizing heaven to Christians) with “joy and gladness”, and all “sorrow and sighing shall flee away.” Brahms is assuring the living that we have no reason to fear death.

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

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

1 Peter 1:24

*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.*

Be patient therefore, brethren,  
Until the coming of the Lord.  
Behold, the husbandman waits  
for the precious fruit of the earth  
And has long patience for it,  
Until he receives the morning  
and evening rain.

James 5:7

*Denn alles Fleisch, es ist wie Gras  
Und alle Herrlichkeit des Menschen  
wie des Grases Blumen.*

*Das Gras ist verdorret  
und die Blume abgefallen.*

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

*Aber des Herrn Wort bleibt in Ewigkeit.*

But the word of the Lord endures forever.

1 Peter 1:25a

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

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

Isaiah 35:10

### III. *Herr, lehre doch mich* (Baritone solo and choir)

In the third movement, we ask God for a better comprehension of our purpose in life and appreciation of our frailty as humans. If we are simply going to “pass away like a shadow” and in the end not benefit from all our hard work, what is our consolation? The psalmist answers, “I hope in you” (*Ich hoffe auf dich*) and as that hope grows, so does Brahms’ music. The final words, “The souls of the righteous are in God’s hand”, suggest an assurance built on a firm foundation of faith. To underscore this point, Brahms creates a foundational pedal tone on the note *D*, which is sustained in the piano’s lowest notes for the movement’s remaining 144 beats. Symbolically I like to think this way: 144 = 12 x 12; 12 symbolizing the 12 tribes (or all of humanity) and the 12 months of the year (or the completeness of time). Therefore, this assurance holds true for all people, for all time.

*Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
Und mein Leben ein Ziel hat,  
und ich davon muß.*

Lord, teach me  
The measure of my days,  
And to consider my frailty,  
That I must perish.

*Siehe, meine Tage sind einer Hand breit  
vor dir,  
und mein Leben ist wie nichts vor dir.*

*Herr, lehre doch mich,  
Daß ein Ende mit mir haben muß,  
Und mein Leben ein Ziel hat,  
und ich davon muß.*

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

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

Behold, my days are but as a handbreadth  
to you  
And my lifetime is as nothing in your sight.

Lord, teach me  
The measure of my days,  
To consider my frailty  
and that I must perish.

Ah, what complete nothings are all humans,  
They who seem to live so securely.  
They pass away like a shadow,  
And cause themselves much futile trouble;  
They collect riches and don't even know  
who will get them.

Now, Lord, how shall I console myself?  
I hope in you.

The souls of the righteous are in God's hand  
And no agony touches them.

Psalm 39:5-8

Book of Wisdom 3:1



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#### IV. *Wie lieblich sind deine Wohnungen* (Choir)

We are told that Post-exilic Jews (516 BCE – 70 CE) living in Babylon, Palestine, and elsewhere in the Mediterranean world sang these words while on pilgrimage to the Temple in Jerusalem. Consequently, even though “Wohnungen” is plural (dwelling places), I like to imagine the psalmist thinking poetically of Jerusalem’s rebuilt Temple as one of the possible dwelling places for the Lord of Hosts. Christians, of course, think of “your dwelling place” as referring to heaven, so this fourth and therefore central of the seven movements provides a high point—heaven—for this Requiem of comfort and hope.

<i>Wie lieblich sind deine Wohnungen, Herr Zebaoth!</i>	How lovely are your dwelling places, O Lord of Hosts!
<i>Meine Seele verlanget und sehnet sich Nach den Vorhöfen des Herrn; Mein Leib und Seele freuen sich In dem lebendigen Gott.</i>	My soul longs, indeed faints for The courts of the Lord; My soul and body rejoice, In the living God.
<i>Wohl denen, die in deinem Hause wohnen, Die loben dich immerdar.</i>	Blessed are they that dwell in your house; They praise you forever!

Psalm 84:1-2,4

#### V. *Ihr habt nun Traurigkeit* (Soprano solo and choir)

In 1868, one month after the successful performance of six of these movements, Brahms added this movement for solo soprano and chorus. Many have wondered whether Brahms might have had his mother in mind. This is the only movement to include a soprano soloist and the text speaks of our being comforted by God “as one’s mother comforts.” In the movement’s concluding words drawn from the Apocrypha, we can imagine hearing the departed one assuring us that after a life of “toil and labour”, “great comfort” has finally been found.

<i>Ihr habt nun Traurigkeit, Aber ich will euch wieder sehen, Und euer Herz soll sich freuen, Und eure Freude soll niemand von euch nehmen.</i>	You now have sorrow, But I will see you again, And your heart will rejoice, And your joy no one shall take from you.
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John 16:22

[Choir responds]

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

I will comfort you,  
As one's mother comforts.

Isaiah 66:13

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

Look at me;  
I have had, for a short time,  
Toil and labour,  
And now have found great comfort.

Ecclesiasticus 51:27

## VI. *Denn wir haben hie keine bleibende Statt* (Baritone solo and choir)

The sixth is the most dramatic of the seven movements, as Brahms takes us through a long crescendo of emotions by interweaving verses and ideas from three New Testament authors. After depicting our being asleep (dead), the music suddenly portrays us as being mystically transformed, at the sound of the Last Trombone (not trumpet as in the King James Version). Brahms concludes the movement by having the choir celebrate this triumph over death. This is yet another movement guiding mourners from sorrow to joy.

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

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

Hebrews 13:14

*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.*

Behold, I tell you a mystery.  
We shall not all sleep,  
But we shall all be changed  
And suddenly, in the twinkling  
of an eye,  
At the time of the last trombone.

*Denn es wird die Posaune schallen  
Und die Toten werden auferstehen,  
unverweslich;  
Und wir werden verwandelt werden.*

For the trombone shall sound,  
And the dead shall be raised  
incorruptible,  
And we shall all be changed.

*Dann wird erfüllet werden das Wort,  
Das geschrieben steht.*

Then will be fulfilled  
The saying that was written.

*Der Tod ist verschlungen in den Sieg,  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?*

Death is swallowed up in victory.  
O Death, where is your sting?  
O Hell, where is your victory?

2 Corinthians 15:51-52, 54-55

*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.*

Lord, you are worthy  
To receive praise, honour, and glory,  
For you have created all things  
And through your will they have  
their being  
And were created.

Revelation 4:11

## VII. *Selig sind die Toten* (Choir)

The Requiem's final movement opens with the same words which opened the first movement, "Selig sind", prompting some to think of this as a Beatitude in the book of Revelation: "Blessed are the dead which die in the Lord". At the conclusion of this comforting final movement, the choir quietly sings "Selig" (Blessed).

*Selig sind die Toten,  
Die in dem Herrn sterben, von nun an.*

Blessed are the dead  
Which die in the Lord from henceforth.

*Ja der Geist spricht,  
Daß sie ruhen von ihrer Arbeit,  
Denn ihre Werke folgen ihnen nach.*

Yes, says the spirit,  
That they may rest from their labours,  
And their works shall follow them.

*Selig sind die Toten,  
Die in dem Herren sterben, von nun an.*

Blessed are the dead  
Which die in the Lord from henceforth.

Revelation 14:13

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# The Vancouver Cantata Singers Endowment Fund

Held in trust by the Vancouver Foundation, the Vancouver Cantata Singers Endowment Fund was set up in 2018 to support our long-term goals including the support of local artists. The initial gift to create this fund was made 'in memory of Ti-La Kremer'.

The Vancouver Cantata Singers created this fund to ensure steady income in supporting the long-term goals of the organization and are seeking to grow the fund to ensure we can indefinitely support our local artists.

We thank the Government of Canada and the Canada Cultural Investment Fund for matching donations made to the endowment fund. Over time, their contribution of more than \$46,000 has grown gifts to the fund cumulatively to over \$123,000! Help us make your support go further!

Please email [trevor@vancouvercantatasingers.com](mailto:trevor@vancouvercantatasingers.com) for more information about how you can contribute, and help VCS continue to grow and perform innovative programming like today's performance!

**\$10,000+** The Kremer family gave \$15,000 in memory of their beloved "Ti-la" Janice & J. Evan Kreider in memory of Kay Kreider Paul Kreider

**\$1000+** Maureen Bennington, Beth & Robert Helsley, Elizabeth & Douglas Colpitts, Daniel Marshall & Maximiliano Schneider, Jesse Read & Rapti Dietrich, Anonymous in memory of Lyle Jones, Elizabeth Towers, Trevor Mangion in memory of Emanuel Mangion, Connie Mangion and Flora Lew.

**Up to \$999** Matthew Fisher, Mavis Friesen, Hal Marsden, Sarah McNair, Natasha McEwen, Lily Towers, Robert White in memory of Gordon White, Stephen Wittman, and 4 anonymous donors

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**Vancouver Cantata Singers acknowledges our many contributors and donors who play a vital role in ensuring our continuing success. Thank you! Below are donations made from between April 27, 2024 and April 15, 2026.**

**\$3000 +** Jay Biskupski & Catherine Imrie, Janice & J. Evan Kreider in memory of Curtis Funk, Paula Kremer, Alyssa & Bill Sunderland in honour of J. Evan Kreider, and one anonymous donor

**\$1000-2999** Maureen Bennington, Andrew Campbell, Elizabeth & Douglas Colpitts, Margret Ekkert, Erika Hannan, Paul Kreider, Linda Leonard, Dalton Kremer in memory of Ti-La, Trevor Mangion, Daniel Marshall & Maximiliano Schneider, Roberta Pascoe in honour of the late Gordon Finlay, Gordon Squire, Shauna Wilton

**\$500-999** Hilary Carle, Paul Kjekstad & Clifford Bell, Mavis Friesen, Amanda Jangula, Edward Kehler, The Macleod family in memory of Paddy and Graeme Macleod, Sarah McNair, Nigel Wells, Andre Pekovich and Hannelore Schowalter in honour of J. Evan Kreider, Marne St Claire, Elizabeth Towers, Derwyn and Janet Lea in honour of Paula Kremer

**\$250-\$499** Kriss Boggild, Norma Boutillier, Selena Chang, Thomas Fenton, Marisa Gaetanne, Kathryn Hamilton, Glenn Hansen, Ray Horst, Nina Horvath, Janet and Derwyn Lea in memory of Kay Morrison, Natasha McEwen, Brenda Millar, Ted Slater, Richard W Unger in honour of J. Evan Kreider, Olga Volkoff

**Up to \$249** Ingrid Baerg, Jenna Baumgartner, Julia Baylis in honour of Loraine Baylis, Monica Bennington, Andrew Booth, Mark Briand, Rachel Brown, Valerie Bruce, Francois Carle, Tiffany Chen, Celine Cripps, Russell Cripps, Sam Dabrusin, Shelagh and Colin Davies, Chris Doughty, Catherine Eggertson, Rolf Emi, Elspeth Finlay, Matthew Fisher, Scott Griffin, Don Harder, Gerald Harder, Mary Hein, Katie Horst, Luba Horvath, Jeanette Jangula, Elizabeth Jones, Saphren Ma, Ian MacDonald, Elisabeth Macmillan, Eve Markart, Patrick May on behalf of The Vancouver Chopin Society, Colleen Maybin, Colleen McCue-Carle, Margaret McCue, Sean McEwen, Laurie McGillivray, Johanna Moeliker, Jennifer Moss, Elizabeth Odynsky, Susan Oneill, Doc Parker, Therese Pope, Asha Pratt-Johnson, Brian Pratt-Johnson, Laura Munn, Sarah Munro, Julie Ourom, Michael Park, Jim Sanyshyn, Jonathan Saunders, Steve Snoen, Audrey Sorensen, Darren Tereposky, Alison Thomas, Ken Topnik, Charles Vehadija, Robert White, Josette Wier, Eric Wilson, M Anne Wyness, two anonymous donors

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