



Toronto  
Mendelssohn  
Choir



# BRAHMS

## A GERMAN REQUIEM

Jean-Sébastien Vallée  
Artistic Director & Principal Conductor

November 5, 2025

7:30 pm

George Weston Recital Hall,  
Meridian Arts Centre

November 7, 2025

7:30 pm

Koerner Hall,  
TELUS Centre



# Toronto Mendelssohn Choir

## Brahms: A German Requiem

**Jean-Sébastien Vallée**, conductor

**Russell Braun**, baritone

**Charlotte Siegel**, soprano

**Toronto Mendelssohn Choir**

**Musicians of the Kitchener-Waterloo Symphony**

This evening's orchestra performs through the generous support of the Estate of John Philip Penney.

**The Friedrich Schiller Foundation for  
German-Canadian Culture**

Guest Artist Supporter

**Run Time: 90 minutes, no intermission**

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Toronto Mendelssohn Choir acknowledges that the land on which we perform is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is now home to many diverse First Nations, Inuit, and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

We are honoured to share our music across these lands.

## PROGRAM

### ECHO

**Stephanie Martin (1962-)**

(World Premiere & TMChoir Commission, generously underwritten by Norman Martin in memory of his late wife Candace Heyward)

### Ein deutsches Requiem

**Johannes Brahms (1833-1897)**

Revised orchestration by Joachim Linckelmann

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

## PROGRAM NOTES

**Rena Roussin**, Musicologist-in-Residence

Tonight's concert contemplates themes of love, loss, grief, and what it means to live amid the knowledge of death. These deeply human themes are ones that touch all of our lives, and raise enduring—though always culturally inflected—questions, that have been explored in countless art forms. The pieces being performed tonight explore these themes through both historic and newly-composed musical repertoire, bringing them into dialogue across time and diverse historical contexts.

*Echo* opens tonight's concert, and is the first of three pieces that will be featured this season by Stephanie Martin, the TMChoir's 2025–26 Composer in Residence. *Echo* is receiving its premiere tonight, and was written expressly for the purpose of being a companion piece to the *Requiem*. Martin sets the text of an 1854 poem by the English poet Christina Rossetti, joining it to select texts from the traditional Latin Requiem (the Mass for the Dead). Rossetti wrote "Echo" shortly after the death of her father, writing on themes of memory and connection after death. Martin weaves these themes into inventive dialogues between instruments and voices, and in doing so arguably creates a musical depiction of how individual legacies and memories linger beyond death. Martin also borrows the first two chords of the sixth movement of Brahms' Requiem ("Den wir haben hier keine bleibende Statt"/"We have here no continuing city") as the opening of her own composition, musically and thematically linking the two works.

As Brahms clearly emphasizes in the title, his is specifically a *German* Requiem, both in text and in musical style. The standard Roman Catholic Requiem Mass for the Dead is in Latin, and contains a standardized liturgical text that has been set to music by numerous composers (most famously by Duruflé, Fauré, and Mozart). Brahms, by contrast, broke with this tradition, crafting a text for his piece that shows—in spite of his likely agnosticism—his profound knowledge of the Bible. Brahms selected numerous passages of Martin Luther's 1534 German translation in order to create a distinctly German iteration of the Requiem tradition. The music is also decidedly German, as Brahms at times echoes the musical language of his countrymen and musical idols J.S. Bach and G.F. Handel, weaving aspects of their compositional practices and counterpoint into his own Romantic-driven compositional idiom. The *Requiem* was arguably Brahms' "breakthrough" piece, both in terms of determining his own compositional style and legacy, and in terms of crafting fame in his own lifetime and a place for himself in music history: the *Requiem* has been regularly and internationally performed from the time of its premiere to the present. Notably, the version you will hear tonight is Joachim Linckelmann's revised 2010 orchestration of *Ein deutsches Requiem*, scored for reduced winds and brass. This arrangement allows for a more intimate performance of the work, and a clearer foregrounding of the text, while still preserving Brahms' compositional intent surrounding musical texture and colour.

**About the Artwork** | *As I Lay Sleeping* by Vanessa McKernan.  
[www.vanessamckernan.com](http://www.vanessamckernan.com) | Instagram: @vainter

Vanessa McKernan is a Canadian oil painter who captures the breadth of the human experience through expressive figuration. Her dynamic practice interweaves unconscious elements with dreams, observations, art history, and personal experience. McKernan holds a BFA from Concordia University and has twice received the Elizabeth Greenshield Foundation Award. Her solo exhibition opens at Abbozzo Gallery, Toronto, April 2026.



When Brahms completed *Ein deutsches Requiem* in 1868, he was only 35. It may well seem counterintuitive that such a relatively young man would fixate on the theme of a Mass for the Dead. Yet Brahms had many reasons to think about issues of mortality and mourning: both his mother, Christiana Brahms, and his compositional mentor, Robert Schumann, died between 1856 and 1865. The piece, therefore, was likely a way of working through his own grief. Yet far from only being about Brahms' experience of mourning, it is also a decidedly expansive work, acknowledging grief as part of the human experience. The text of the traditional Requiem Mass focuses on the deceased, praying that God will grant mercy and eternal peace. By contrast, Brahms writes for the living, fully acknowledging the despair of loss, the ache of knowing that in spite of the hope or promise of eternal life, everything of this world will one day perish, and that these moments of separation will hold agony. The music of the *Requiem* runs the gamut of human emotions and stages of grief: rage, despair, hope, comfort, consolation, acceptance. It also turns its gaze back on the living in asking us to reflect on the reality of our own mortality, reminding us that life is fleeting, asking us what works will follow us and what sort of legacies we hope to leave behind us. These are overwhelming questions and experiences, and through his music, Brahms (at least to my listening) does not try to answer them. Instead, in the emotional expanse of his music, he weaves the questions through the orchestra, choir, and soloists, giving each of them turns to sit with the questions and to be in dialogue with them. Ultimately, Brahms seems to suggest, the point is not to come up with a definitive answer, but to remember that the questions are worth taking time to reflect on and return to as one of life's guideposts. Or, put another way, when it comes to the complexities of life and death, the *Requiem* reminds us, to steal a line from the Austrian poet Rainer Maria Rilke, to "live the questions now" and someday "gradually, without even noticing it, live [our] ways into the answer."

## TORONTO MENDELSSOHN CHOIR

Toronto Mendelssohn Choir (TMChoir) is proud to be one of Canada's oldest, largest, and best-known choral organizations. The choir presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season, and has been a leader in choral music in Canada ever since, commissioning works by Canadian composers, and presenting world and Canadian premieres. The choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021, Jean-Sébastien Vallée was named as Artistic Director, only the eighth conductor in TMChoir's over 130-year history.

Through its performances, educational programs, and community engagement, TMChoir aspires to introduce its audiences to choral masterworks from the past and present—and make both renowned and lesser-known pieces available, accessible, and inspirational to all.

TMChoir includes a core of professional singers and more than 160 auditioned and experienced volunteer choristers. The smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers), was created to deliver more intimate repertoire in a variety of nontraditional venues. This past 130th anniversary season included a commercial recording *Remember: 130 Years of Canadian Choral Music*, by ATMA Classique, and a recording with Canada's National Arts Centre Orchestra and Orchestre symphonique de Québec celebrating the late composer Jacques Hétu.

## Jean-Sébastien Vallée, Artistic Director and Principal Conductor

Jean-Sébastien Vallée is an internationally recognized Canadian-American conductor, scholar, and pedagogue, acclaimed for his expertise in vocal, choral, and orchestral repertoires. Over the course of his career, he has led ensembles across North America, Europe, and Asia, and has collaborated with some of the world's leading orchestras, including the Chicago Symphony Orchestra, the Toronto Symphony Orchestra, l'Orchestre symphonique de Montréal, and the National Arts Centre Orchestra in Ottawa.



Dr. Vallée is Full Professor of Music Performance, Director of Choral Studies, and Coordinator of the Ensembles & Conducting Area at McGill University's Schulich School of Music. He also serves as Artistic Director and Principal Conductor of the Toronto Mendelssohn Choir and its professional chamber ensemble, the Toronto Mendelssohn Singers. Prior to his appointment at McGill, he directed choral studies at California State University, Los Angeles, and taught on the choral faculty of the University of Redlands. His discography includes several critically acclaimed recordings on the ATMA Classique label: *Lux* (2017), *Requiem* (2018 – Fauré and Duruflé), *Distance* (2021), and *Remember* (2024). Broadcast internationally, these projects reflect his dedication to both historical and contemporary repertoire.

Upcoming engagements include performances with the National Arts Centre Orchestra, the Orchestre symphonique de Québec, the Tanglewood Festival Chorus and the Boston Symphony Orchestra, and the Alberta Youth Choir. In recognition of his artistic leadership and contributions to the field, Dr. Vallée received the 2025 Distinguished Alumni Prize from Université Laval, awarded to alumni who exemplify innovation, creativity, talent, and exceptional leadership in their professional achievements.

## Russell Braun, baritone

Renowned for his exquisite and precise tone, and the expressiveness of his characterisations, baritone Russell Braun rightfully claims his place on the leading concert, opera and recital stages around the world. His intelligent and thoughtful portrayals of Chou En-lai, Billy Budd, Prince Andrei, Figaro, Papageno, Count Almaviva, Don Giovanni, Pelléas, Eugene Onegin, and The Traveller have captivated audiences and critics alike.



Highlights of the 2024/25 season include Guglielmo *Così fan tutte* for Grand Théâtre de Luxembourg and makes his role debut as Bluebeard *Bluebeard's Castle* with Edmonton Opera. On the concert platform, Braun will perform Britten's *War Requiem* with Dresden Philharmonic, conducted by Sir Donald Runnicles and Mendelssohn *Elijah* with Victoria Philharmonic. Later in the season, Braun returns to Edmonton Opera to make his professional conducting debut in *Die Walküre*.

Last season, Braun returned to Festival d'Aix-en-Provence to sing the role of Agamemnon *Iphigénie en Aulide* and performed Guglielmo *Così fan tutte* at the Théâtre du Châtelet. Other recent highlights include his role debut as Mandryka *Arabella* for Deutsche Oper Berlin (Tobias Kratzer), and Guglielmo *Così fan tutte* for Festival d'Aix-en-Provence (Dmitri Tcherniakov), Mendelssohn *Elijah* with the Toronto Mendelssohn Choir, and Brahms *Ein Deutsches Requiem* with Atlanta Symphony Orchestra.

Further operatic highlights include Sam A *Quiet Place* for Opéra national de Paris, Speaker *Die Zauberflöte*, Peter *Hänsel und Gretel* and Don Alfonso *Così fan tutte* at the Canadian Opera Company, Peter *Hänsel und Gretel* with Michigan Opera Theatre, Alfred III *Der Besuch der alten Dame* at Theater an der Wien, Figaro *Il barbiere di Siviglia* at Calgary Opera and the title role of *Louis Riel* for Canadian Opera Company.

On the concert platform, Braun sings regularly with the world's major conductors and orchestras, including the Atlanta Symphony, Toronto Symphony, Montreal Symphony, Danish National Symphony, Tonhalle-Orchester Zürich and Houston Symphony.



### Charlotte Siegel, soprano

Charlotte Siegel is a soprano, singer-songwriter, and Co-Managing Director of Toronto-based nonprofit the Marigold Music Program, which aims to bridge the accessibility gap between underrepresented youth and music education. A recent graduate of the Canadian Opera Company's Ensemble Studio, her COC highlights include Musetta (*La Bohème*), Donna Elvira (*Don Giovanni*), and the Second Lady (*Die Zauberflöte*). Charlotte was a participant in San Francisco's Merola Opera Program, where she performed Anna Bolena in the Schwabacher Scenes Concert and appeared in various recitals. This season she performs with the Toronto Mendelssohn Choir (*Brahms Requiem*), New Year's with the Guelph Symphony Orchestra, and the role of Aportia Spirit (*Aportia Chryptych*) at the Market Theatre in South Africa. She closes her season with an evening of Sondheim at the Burlington Arts Centre. Last season, she performed Anna (*Nabucco*) with the COC, Musetta with Manitoba Opera, and sang in concert with the Vancouver Symphony Orchestra and Toronto Mendelssohn Choir. She recently covered Tosca and Aportia Spirit for the Canadian Opera Company, and Treemonisha (*Treemonisha*) for Volcano Theatre. Her concert work spans repertoire from Beethoven's 9th Symphony (Maison Symphonique) to Spirit Song Symphony by Dr. Shirley Thompson (Chamber Orchestra Without Borders, Winnipeg). She loves trying different fitness classes and is always on the hunt for the world's best almond croissant!



### Stephanie Martin, composer-in-residence

Canadian composer Stephanie Martin's music is performed by choirs across North America, Europe, Asia and Australia. A life-long participant in choirs of all sorts, her work flourishes in both sacred and secular settings, addressing current issues, and timeless themes. Her recent oratorio 'WATER: an environmental oratorio' premiered in 2023 with the Grand Philharmonic of Kitchener-Waterloo. Other major choral works include *The Sun, the Wind, and the Man with the Cloak* (2019) and *Requiem for All Souls* (2017). Martin has recorded for Naxos, Marquis, and Dorian labels and holds degrees from the University of Toronto, Wilfrid Laurier University, and the Royal Canadian College of Organists. In the 25/26 Season, Stephanie joins the Toronto Mendelssohn Choir as Composer-in-Residence.



# KITCHENER-WATERLOO SYMPHONY

Founded in 1945, the Kitchener-Waterloo Symphony grew into one of Canada’s leading regional orchestras, comprised of 52 professional musicians and presenting nearly 90 concerts each year. The orchestra was a mainstay of cultural life in the region. On September 21, 2023, after 78 years of artistic excellence, the KWS was forced to declare bankruptcy due to the devastating financial impact of the COVID-19 pandemic on live performance. Thanks largely to the tireless efforts of the musicians, the bankruptcy was annulled in October 2024 and now the 2025–2026 *Resurrection* season marks the beginning of a bold new chapter in the Symphony’s storied legacy.



## MUSICIANS OF THE KITCHENER WATERLOO SYMPHONY

### Violin I

Bénédicte Lauzière, principal  
Daphné Bourbonnais  
Peter Carter  
Adam Diderrich  
Kenneth Kwan  
Jung Tsai

### Violin II

Roxolana Toews, principal  
Sophie Drouin  
Elizabeth Loewen-Andrews  
Suhashini Arulanandam  
Nora Pellerin  
Xueao Yang

### Viola

Rebecca Diderrich, principal  
Andrew Bensler  
Elspeth Thomson  
David Wadley

### Cello

John Helmers, principal  
Cathy Anderson  
Amber Ghent  
Miriam Stewart-Kroecker

### Double-bass

Rob Wolanski, principal  
Bruce McGillivray

### Flute

Kevin O'Donnell

### Oboe

Aleh Remezau

### Bassoon

Ian Hopkin

### Clarinet

Ross Edwards

### Horn

Kathy Robertson

### Timpani

Ron Brown

### Harp

Lori Gemmell



# TORONTO MENDELSSOHN CHOIR

## SOPRANO

Tia Andriani  
 Susan Astington  
 Jocelyn Belfer  
 Nicole Bernabei  
 Jenna Bly  
 Renée Bolshan  
 Louise Boyden  
 Leslie Bradshaw  
 Ada Chan  
 Amy Chen  
 Laureen Choi  
 Rayna Crandlemire \*  
 Maria Farrier  
 Kim Finkelstein  
 Leslie Finlay  
 Marina Galeano  
 Alison Haines  
 Alexandra Harvey  
 Leslie Higgins \*  
 Vivien Illion \*  
 Pat M. Irwin  
 Carmen Skyla Jackson  
 Hanna Kim  
 Alysha Ladha  
 Alice Liu  
 Minerva Lobato  
 Jocelyne Lussier  
 Marlene Lynds  
 Maeve MacKinnon  
 Lindsay McIntyre \*  
 Clara McNamee  
 Cathy Minnaar  
 Kaitlin Montgomery  
 Michelle Murphy  
 Camila Mussa  
 Emily Parker \*  
 Jemma Pascal  
 van Alphen  
 Michelle Prunier  
 Mary Ridgley  
 Sally Rogers  
 Heather Rowe  
 Anna Shestakovska  
 Jaclyn Siou

Myra Sivaloganathan  
 Rachel Tucker  
 Jennie Worden  
 Paulina Zmak

## ALTO

Jane Agosta  
 Marlo Alcock  
 Renée Ardiente  
 Julia Barber \*  
 Fauve Bougard  
 Eunseong Cho  
 Rebecca Claborn \*  
 Nina Coutinho  
 Kristin Crawford  
 Amy Dabrowska  
 Karen Davidson  
 Sinéad Doherty-Grant  
 Adrienne Eastwood  
 Kirsten Fielding \*  
 Erika Friesen  
 Gillian Grant  
 Ann Griffin  
 Jessica Ing  
 Noemi Jimenez-Furquet  
 Lauren Keating  
 Melissa Lee  
 Simone Lee  
 Jorryn Lu  
 Mavis Salmena Lyons  
 Rebecca Manga  
 Madison Marino  
 Ryan McDonald \*  
 Heather McGrath  
 Jennifer McGraw  
 Rachel McGuire  
 Bethany Jo Mikelait  
 Gillian Mochocki  
 Susan E. Mumford  
 Annie Odom  
 Lisette Pereira  
 Pamela Psarianos

Frances Quilty  
 Taya Rosenberg  
 Natalie Sancewicz  
 Sanjana Srikant  
 Jan Szot  
 Kseniia Temkina  
 Julia Thomas  
 Bonnie Tseng  
 Jennifer Ujimoto  
 Kiley Venables  
 Patti Vipond  
 Megan Weidner  
 Joyce Wong  
 Tarquin Wongkee  
 Susan Worthington  
 Virginia Wright  
 Yuyang Wu  
 Melanie Yin

## TENOR

Mitch Aldrich \*  
 Laszlo Berenyi  
 Tom Bishop  
 Sam Broverman  
 Karel Cantelara Ramos  
 Michael Clipperton  
 Peter DeRoche  
 Omar Flores  
 John Gladwell  
 Nathan Gritter \*  
 Alejandro Guerrero  
 Channing Huang  
 Charles Im  
 Dustin Jarred  
 Clement Kam  
 Hassan Khan  
 Robert Kinar \*  
 Nathaniel Lapp  
 Francis Lam  
 Eric Lee  
 Allen Mahabir \*  
 Walter Mahabir \*  
 Daniel Meeks  
 Michael Mochocki  
 Nicholas Nicolaidis \*

Neil Payne  
 David Serber  
 Brendan Shoreman  
 Ralf Staebler  
 Terrence Tsang  
 Christopher Wenman

## BASS

Neil Aronoff \*  
 Jeffrey Baker  
 Alex Chan  
 David Chan  
 Yoosik Choi  
 Scott Crocker  
 Jason Faris  
 Michael Harrison  
 Kieran Kane \*  
 John Lemke  
 Kai Leung \*  
 Cliff Liu  
 Doug Long  
 Matt Lozinski  
 Alan Macdonald \*  
 Joseph McGowan IV  
 Frederick Mei  
 Ping Yim Miu  
 Lazar Nikolovski  
 David Peer  
 David B. Powell  
 Milovan Prelević  
 Seymour Stern  
 Gavriel Rhys Swayze  
 David Tillmann  
 Karl Tomczak  
 Chia-An (Victor) Tung  
 Sean van Wyk  
 Jonah Wall  
 Albert Wong  
 Isaiah Yankech  
 David Yung \*  
 Bruce Yungblut

\* indicates TMSingers

## TEXT AND TRANSLATIONS

### ECHO

Stephanie Martin

Original text "Echo" by Christina Rossetti

Come to me in the silence of the night;  
Come in the speaking silence of a dream;  
Come with soft rounded cheeks and eyes  
as bright  
As sunlight on a stream;  
Come back in tears,  
O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too bitter  
sweet,  
Whose wakening should have been in  
Paradise,  
Where souls brimfull of love abide and meet;  
Where thirsting longing eyes  
Watch the slow door  
That opening, letting in, lets out no more

Echo:

In paradisum deducant te Angeli  
In tuo adventu suscipiant te Martyres

Yet come to me in dreams, that I may live  
My very life again tho' cold in death:  
Come back to me in dreams, that I may  
give  
Pulse for pulse, breath for breath:  
Speak low, lean low,  
As long ago, my love, how long ago.

Into Paradise: may angels guide you  
at your arrival the Martyrs will receive you

# Ein deutsches Requiem

Brahms assembled the texts from Luther's German translation of the Bible. The English text provided below is from the King James Bible—the English translation of the Bible in use at the time of Brahms and which most closely matches the language of the Luther translation used by Brahms.

## I

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

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 empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

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.

## III

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 Hand breit 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.

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

Blessed are they that mourn; for they shall be comforted.

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.

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.

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.

But the word of the Lord endureth for ever.

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.

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 shew: 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.

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

## IV

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.

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.

## V

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

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.

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

Ye see how for a little while I labor and toil, yet have I found much rest.

Ich will euch trösten, wie Einen seine Mutter tröstet.

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

## VI

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

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

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden.

Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed.

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..

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.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

O death, where is thy sting? O grave, where is thy victory?

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.

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.

## VII

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.

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.