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Brahms' German Requiem

Glenn Block Director/Conductor
Illinois State University

Karyl Carlson Director

Michelle Vought Soprano

John Koch Baritone

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Illinois State University
College of Fine Arts
School of Music

Brahms' *German Requiem*

Illinois State University Symphony Orchestra
Glenn Block, *Music Director, Conducting*

Illinois State University
Civic Chorale and Concert Choir
Karyl Carlson, *Director*

with

Michelle Vought, *Soprano*

John Koch, *Baritone*

Center for the Performing Arts
October 23, 2005
Sunday Afternoon
3:00 p.m.

This is the twenty-sixth program of the 2005-2006 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Ein Deutsches Requiem, Op. 45 (1868)

Johannes Brahms
(1833-1897)

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

V. Ihr habt nun Traurigkeit

VI. Denn wir haben hie keine bleibende Statt

VII. Selig sind die Toten

(Performed without intermission)

Concert Choir & Civic Chorale

Karyl Carlson, *director*

Symphony Orchestra

Glenn Block, *conducting*

Michelle Vought, *soprano*

John Koch, *baritone*

Translations

Chorus

Blessed are they that mourn, for they shall have comfort.

They that sow in tears shall reap in joy.

Who goeth forth and weepeth, and beareth precious seed,

shall doubtless return with rejoicing, and bring his sheaves with him.

(Matthew 5:4)

Chorus

Behold, all flesh is as the grass, and all the goodness of man is as the flower of grass;

for lo, the grass with'reth, and the flower thereof decayeth.

Now, therefore, be patient, O my brethren, unto the coming of Christ.

See how the husbandman waiteth for the precious fruit of the earth,

and hath long patient for it, until he receive the early rain and the latter rain. So be ye patient.

Albeit the Lord's work endureth for evermore. The redeemed of the Lord shall return again,

and come rejoicing unto Zion; gladness, joy everlasting, joy upon their heads shall be;

joy and gladness, these shall be their portion, and sighing shall flee from them. (Peter 1:24)

III. Baritone Solo and Chorus

Lord, make me to know the measure of my days on earth, to consider my frailty that I must perish.

Verily, all my days here are as an handbreadth to Thee, and my lifetime is as naught to Thee.

Verily, mankind walketh in a vain show, and their best state is vanity.

Man passeth away like a shadow, he is disquieted in vain, he heapeth up riches, and cannot tell

who shall gather them.

Now, Lord, O, what do I wait for? My hope is in Thee.

But the righteous souls are in the hand of God, nor pain, nor grief shall nigh them come.

(Psalm 39:5)

V. Choir

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

For my soul, it longeth, yea fainteth for the courts of the Lord;

my soul and body crieth out, yea, for the living God.

Blessed are they that dwell within Thy house;

they praise Thy name evermore!

(Psalm 84:2)

V. Soprano Solo and Choir

We now are sorrowful, howbeit ye shall again behold me,

and your heart shall be joyful, and your joy no man taketh from you.

Yea, I will comfort you, as one whom his own mother comforteth.

Look upon me; ye know that for a little time labor and sorrow were mine,

but at the last I have found comfort.

(John 16:22)

VI. Baritone Solo and Choir

Here on earth have we no continuing place, howbeit, we seek one to come.

Lo, I unfold unto you a mystery. We shall not all sleep when He cometh,

but we shall all be changed in a moment, in a twinkling of an eye, and the sound of a trumpet.

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

Then, what of old was written, the same shall be brought to pass.

For death shall be swallowed in victory!

Death, O where is thy sting? Grave, where is thy triumph?

Worthy art Thou to be praised, Lord of honor and might, for thou has earth and heaven created, and

for Thy good pleasure all things have their being, and were created.

(Hebrew 13:14)

VII. Choir

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

Sayeth the spirit, that they rest from their labors, and that their works follow after him.

(Apocalypse 14:13)

Program Notes

What the Viennese musical public knew of Johannes Brahms in 1867 rested largely on his single season as conductor of the Singakademie, a cappella ensemble he had led through the unfamiliar terrain of Baroque choral music in 1863-64. Audiences had not warmed to the works of such earlier German sacred composers as Heinrich Schutz and J.S. Bach that Brahms had programmed. It could hardly have been surprising, then, when the first performance of Brahms' monumental *Ein Deutsches Requiem*, itself met with a mixed reception. That first audience did not, in fact, hear the complete Requiem, nor even the six movements Brahms had composed to that point. The first public performance of the *Requiem* included only its first three movements. The following year, when the full six movements were performed at Bremen in Brahms' native Northern Germany with the composer himself conducting, both performers and audiences were considerably more welcoming. After this more satisfying performance Brahms completed what is now the fifth movement of the *Requiem*, composed on the death of his mother in 1865, and at Leipzig in February of 1869 it was finally performed in full.

In this form, the *Requiem* firmly established the thirty-six-year-old Brahms as a composer of international stature. The circumstances surrounding the origins of the *Requiem* are not entirely clear. Its earliest music, the funeral march of the second movement, was originally conceived as a middle movement for a projected symphony in the mid-1850's, when Brahms was helping Clara Schumann through the traumatic institutionalization and death of her husband Robert, Brahms' friend and mentor. The reworked first movement of the unfinished symphony eventually became the first movement of the *D Minor Piano Concerto*, a work that has itself always been associated with Schumann's memory. It seems likely that upon the death of his mother Brahms returned with renewed intensity to a work already under way.

Brahms' selection of the texts for the seven movements of *Ein Deutsches Requiem* reflects his lifelong familiarity with scripture and his ability subtly to inflect it to meet his own needs. Drawing upon Luther's translation of the Old and New Testaments and the Apocrypha, he assembled what amounts to an independent poetic narrative that moves from the grief of the bereaved to the consolation offered by the promise of resurrection. At the same time, he effectively reinterprets Christian theology, making no reference to Christ himself or to God's wrath on the Day of Judgment, and repositioning the idea of resurrection as an all but inconceivable change of being rather than as a literal bodily return.

The first movement, with its imitative interplay of entrances based on the chorale motive, suggests the style of a chorale prelude, a suggestion continued through the second movement by the appearance of the chorale melody proper on the text "Denn alles Fleisch es ist wie Gras." The second movement's funeral march, originally derived from the abortive early symphony, recalls the slow movements of Beethoven's *Third and Seventh Symphonies*, but here infused with a High Romantic expressive intensity, underscored by the halting, grief-stricken triple meter. Brahms drew the text of the second movement from four separate biblical sources, giving it the most sharply defined sectional divisions in the work; the shift from the chorale's stern reminder of the transience of flesh to the fugal celebration of the permanence of God's word ("Aber des Herrn Wort bleibet in Ewigkeit") must be among the most dramatically articulated contradictions in western music.

Program Notes (cont.)

The third movement introduces the first vocal soloist, the baritone, as the textual perspective appropriately shifts from the cosmic to the individual. As in the second movement, the trajectory of the third is from bleak to jubilant, from morose reflection on the inevitability of one's own death, expressed in a call and response style that draws on operatic recitative, to hope and faith in God's comfort, a shift again signaled by an exuberant, extended fugal passage. On the heels of this rigorous exercise in eighteenth-century counterpoint, the folk-like simplicity of the fourth movement comes as a jolt; with its ethereal vision of eternity as the court of God, this is as close as Brahms comes to an expression of the transcendental. The fifth movement, for solo soprano, was the last addition to the *Requiem*. Grief is here overcome and the perspective is, again, deeply personal. The chorus's hushed emphasis on the line of text describing a mother's comfort ("Ich will euch trosten, wie einen seine Mutter trostet") draws the connection to Brahms' own personal loss that Clara Schumann found so compelling. Unlike the baritone of the third movement, who speaks as the voice of the sufferer in need of consolation, the soprano speaks as the voice of authority, the giver of consolation. The baritone who reappears in the sixth movement is now the sufferer strengthened by comfort, no longer burdened with grief or fear. The familiar passage from Paul's letter to the Corinthians celebrating the defeat of death launches a third fugal celebration, this one of God as the praiseworthy creator of all things.

The final movement draws an immediate textual parallel to the first; in the first movement, the opening from Matthew, "Blessed are they that mourn: for they shall be comforted," sets the context for the progression to the fourth movement, the progression away from grief. In the seventh movement, the text is from Revelations: "Blessed are the dead which die in the Lord from henceforth;" the cycle from living to dead, from suffering to consolation is completed, a certainty confirmed by the emergence, in the final measures, of the music from the first movement to the text both movements share: "Selig sind," or "Blessed are they."

The structure of the whole, then, resembles a great arch, with the fourth-movement vision of eternity as the keystone, while the tonality from movement to movement (and within the individual movements) follows a continually brightening course, shifting from the minor mode to the major, or from flatter, darker keys to sharper, brighter ones. In this respect, too, Brahms displays his grasp of his artistic inheritance, and again the bequest comes from Bach. Brahms constructed a musical framework that evades denominational particularity in favor of a more personal vision that, by virtue of the humanity and generosity of the visionary, aspires to the universal.

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Biographical Notes

Michelle Vought, soprano, serves as Associate Professor of Voice and Opera at Illinois State University. She has earned an excellent reputation throughout the country as a performer in Opera, oratorio, and musical theater. She has performed with many opera companies, including Cincinnati Opera, West Coast Opera, Kentucky Opera, Whitewater Opera, Charlottesville Opera, Brevard Opera, Sorg Opera, and the Northern Kentucky Opera. Some of her roles include the Queen of the Night (*Die Zauberflöte*), Musetta (*La Bohème*), Micaela (*Carmen*), Violetta (*La Traviata*), Gretel (*Hänsel and Gretel*), Flora (*The King of the Garden*), Armida (*Rinaldo*), Konstanze (*Die Entführung aus dem Serail*), First Lady (*Die Zauberflöte*), and Nannetta (*Falstaff*). She has also performed extensively in the operetta and musical theater genres.

Equally comfortable on the concert stage, the soprano has concertized in Europe, as well as in the United States performing in the operatic and oratorio genres. Ms. Vought was featured as a soloist on a tour of Italy and Switzerland where she sang the Faure *Requiem* and the Mozart *Missa Brevis in F Major* with the Orchestra of Brno, Czechoslovakia.

A specialist in contemporary music, Ms. Vought has performed widely in the repertoire both at the national and international levels. Recognized for her expertise in the genre, she has been invited to perform and lecture at various conferences throughout the United States and in Limerick, Ireland, Toronto, Canada, and Newfoundland, Canada. In addition, she has done six recordings for the International Vienna Modern Masters label, a recording company which specializes in contemporary music. In the fall of 2005, the soprano produced and starred in the world premiere of the opera *Where the Cross Is Made* by Nancy Van de Vate which she will record for Vienna Modern Masters.

A cancer survivor herself, Ms. Vought is especially proud of her cancer benefit concerts from which she has generated over \$10,000 for individual cancer patients. She completed her Doctorate of Musical Arts in vocal performance at the College-Conservatory of Music at the University of Cincinnati.

John Michael Koch, baritone, is a tenured faculty member in School of Music at Illinois State University, where he has been nominated twice to Who's Who Among America's Teachers. He has performed over 35 operatic and 40 oratorio roles throughout the world. He came to international prominence as the 1989 laureate of the Montreal International Music Competition for Singers, where he received outstanding reviews for his operatic and art song interpretations. He has since performed leading roles with the Montreal Opera, Florentine Opera, Cincinnati Opera, Edmonton Opera, New Orleans Opera, Madison Opera, Opera Grand Rapids, Dayton Opera, Eugene Opera, Opera Omaha, Gold Coast Opera, and San Francisco Opera's Western Opera Theatre 1989-1990 National Tour. He has had numerous solo appearances with the Milwaukee Symphony, Peoria Symphony, Illinois Symphony Orchestra, Cincinnati Symphony, Montreal Philharmonic, Asheville Symphony, Oklahoma City Philharmonic, and the Dayton Philharmonic. His November, 1996 performance of *Il barbiere di Siviglia* with the Florentine Opera was broadcast in October 1997 on Wisconsin Public Television. In 2002, he recorded Daron Hagen's *The Heart of the Stranger* for Albany Records with the ISU Wind Symphony. He recently formed a commissioning consortium with ISU, University of Michigan and Pacific Lutheran University to have Daron Hagen set the famous Civil War letter of Major Sullivan Ballou for Symphonic Winds and baritone voice. The work will debut here at ISU in 2006, followed by a recording on Albany label.

In 1993 he recorded the title role in a world premiere of Schubert's opera *Der Graf von Gleichen* with the Cincinnati Philharmonic, released on CD by Centaur Records in 1996. Mr. Koch is noted for his interpretation of Orff's *Carmina burana* throughout the world, most recently at Chicago's Orchestra Hall with the Chicago Sinfonietta. He holds a Master of Music from the University of Cincinnati-College Conservatory of Music, where he studied voice with Andrew White.

Karyl K. Carlson is Director of Choral Activities at Illinois State University. She conducts the highly select Concert Choir, the Civic Chorale, and teaches conducting and voice. Dr. Carlson comes to Illinois from Central Washington University where she held a similar position as well as serving as associate chair of the music department. She earned music education degrees from the University of Michigan and the University of Illinois. She earned a DMA in choral conducting from Michigan State University. Dr. Carlson has extensive public school experience as well, having taught in Miami, FL at the middle school and high school levels, including the famed New World School of the Arts. Additionally, Dr. Carlson is an accomplished pianist and soprano soloist. She has been a guest conductor and clinician at many state and regional events. Recently, Dr. Carlson was music director and conductor for the world-premier performance and recording of Nancy Van de Vate's *Where the Cross is Made*. She was also selected to study conducting and performance practice with Helmuth Reilling at the University of Toronto's International Bach Festival.

Glenn Block has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he is in his 23rd year as Music Director of the Youth Symphony of Kansas City. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest conducting have included concerts and master classes at the Fountainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and Czechoslovakia. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June, 1997.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

In the summer of 2000, Dr. Block and the Youth Symphony of Kansas City were featured as the Festival Orchestra at the Western Slopes Music Festival in Crested Butte, Colorado and at festivals in northern Italy and Tuscany. In the summer of 2001, Dr. Block was invited to return to Italy to guest conduct at a series of Italian music festivals with Italian orchestras and to teach conducting at the Accademia Boccherini in Lucca.

This season, he will be guest conducting the National Orchestra Festival in concerts in Carnegie Hall in November and in Davies Symphony Hall in San Francisco in May, 2006. Dr. Block and the Youth Symphony of Kansas City return to Italy during the summer of 2006 for a series of concerts at Italian summer festivals.

Concert Choir
 Karyl Carlson, *conductor*
 Sung-hee Lee, *rehearsal pianist*
 Clint Desmond, *graduate assistant*

Soprano

Cathy Bennett
 Kara Claybrook
 Cristina Bueno**
 Katie Floeter
 Kassy Krause
 Emily Marcantonio
 Kimberly Owens
 Molly Scanlon
 Shaina Sedder
 Katie Strohsal-Johnson

Alto

Kristina Belgio
 Jenna Gagliano
 Rachel Hakes
 Sarah Holverson
 Lauren Kramer
 Rachel Ventress
 Nancy Nickerson
 Molly Nixon
 Nika Plattos**
 Kelly Snyder
 Megan Twadell

+ denotes Masters in Conducting student
 ** denotes section leader

Tenor

Michael Brown
 Shannon Carey
 Niall Casserly
 Terry Cole
 Clinton Desmond**+
 Sam Dietrich
 Andrew Fisher
 Andy Hillier
 Jay Sanders

Bass

Adam Bellows
 Ryan Bennett
 Tristan Hansen
 Joel Huffman
 Ian Linenfelser
 Blake Long
 Jonathan Saeger**+
 Andrew Seng
 Jeff Vukovich

Civic Chorale
 Karyl Carlson, director and conductor

Lindsey Adamson
 Karah Baker
 Susan Bock
 Julie Brice
 Brian Bromberg
 Judy Brown
 Molly Casteel
 Rebecca Cedarholm
 Jeff Courtright
 Marisa DeSilva
 Lola Devore
 Binjung Do
 Sandra Doty
 Christopher Elven
 Michael Fitch
 Patricia Foltz – rehearsal pianist
 Jisanu Gajaseni
 Don Gardner
 Gary Gletty
 Ruth Gnaqey
 Anthony Golden
 Bill Gooding
 John Groller
 Jane Gross
 Janet Grupp
 Susan Guess-Hanson
 Megan Hannah
 Richard Hanson
 Mary Hasser
 Lorie Heggie
 Elyse Heinrich
 Judy Hines
 Ed Hines
 Ineke Hoekstra
 Su kyung Ji
 Benjamin Johnson
 Arlene Johnson
 Jyl Josephson
 Julie JungInHan
 Jim Kalmbach
 Utae Kamisharo
 Cole Kervin
 Yoon Kim

Holly Klass
 Marie Labonville
 Sonja Larson-Strieft
 Sung-Hee Lee
 Hsin-hwa Lee
 Laura Lizut
 Noelle Mendoza
 Amanda Meyers
 Shizue Misumi
 Wendy Moss
 Laurie Nesemeier
 Lisa Neuweg
 SarahKay Nimke
 Susan Palmer
 Tereva Parham
 Cindybet Perez-Martinez
 Valerie PhareSmith
 Patchawan Pooptyastaporn
 Julie Prandi
 Michele Raupp
 Jim Reid
 Paula Ressler
 Matthew Richert
 Patricia Rosenbaum
 Afrim Sabani
 Marilyn Sams
 David Sauvageau
 Yeanhee Shim
 Drake Steed
 Timothy Swan
 Katrin Varner
 Valerie Waldschmidt
 Jean Wallace
 Tao-Sing Wang
 Joanna Weirman
 Jim Weirman
 Martha Wells
 Karla Wolfe
 Robert Young

ISU Symphony Orchestra
Glenn Block, Music Director and Conductor

Violin I

Antony Verner, *concertmaster*
Victoria Kuchta, *co-concertmaster*
Mark Ericksen, *co-concertmaster*
Sunhyung Cho
Katelyn Eldridge
Hye-Ock Kim
Jennifer Kluchenek
Kate Markowski
Hyosun Yoon

Violin II

Vonique Wilson, *principal*
Christina Anderson
Alexander Choban
Christopher Golick
Rebekah Kronborg-Mogil
Arcadia Kust
Taylor Nix
David Victor

Viola

Colleen Kuraszek, *principal*
Colleen Doyle
Ashlei Isaiah
Pamela Kaufman
Edith Klostermann
Jakob Sedig

Cello

Aleisha Verner, *principal*
Ruth Blakemore
Brian Bromberg
Juliane Festag
Gretchen Hornickel
Nate Kappes
Kim Wedesky
Ruth-Anne Yang

Bass

Jacob Mariani, *principal*
Mallory Alekna
David Genty
Chris Griffith
Dorian Jackman
Karl Kieser
Brandon Mooberry
Christine Riotto
Michael White

Flute

Emily Brooks, *principal*
Erin Laco
Elizabeth Loy, *piccolo*

Oboe

Laura Israelsen, *principal*
Anna Keehan

Clarinet

Jessica Boese, *principal*
Patrick Steadman

Bassoon

Amy Zordan, *principal*
Michelle Sawyer
Hillary Miller, *contrabassoon*

Horn

Anna Henry, *principal*
Danielle Fisher
John Hansen
Christine Smeltzer
Tawnya Smith

Trumpet

Joel Adair, *principal*
Brandon Kelsey
Kevin Price

Trombone

Bradley Harris, *principal*
Matthew Gabriel
John Garvens, *bass*

Tuba

Paul Nesper

Timpani/Percussion

Chris Keniley, *principal*

Harp

Julia Jamieson

Organ

Carlyn Morenus

Staff

Jennifer Kluchenek, *manager*
Pamela Kaufman, *librarian*
Mark Ericksen, *webmaster*
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