

Western Reserve Chorale - David Gilson, Artistic Director

Ein deutsches Requiem
Johannes Brahms

Friday, March 8, 2024 - 7:30 pm
Lakewood United Methodist Church
15700 Detroit Avenue, Lakewood

Sunday, March 10, 2024 - 3:30 pm
Church of the Saviour
2537 Lee Road, Cleveland Heights

Marian Vogel, Soprano
Brian Keith Johnson, Baritone

Free and open to the public.

Freewill donations gratefully accepted at the door and online.

WesternReserveChorale.org

The singers of Western Reserve Chorale welcome you to this very special program.

This WRC performance of Brahms's *Ein deutsches Requiem* (A German Requiem) an arrangement for chamber orchestra by German flautist Joachim Linckelmann, published in 2010. In it, the forces of a large symphony orchestra are replaced by an ensemble of string and woodwind quintets. The timpani part remains unchanged from Brahms's original score and David Gilson elected to add the original organ part as well.

While most presentations of the Requiem offer the sumptuous tones of a full orchestra, Linckelmann's chamber adaptation offers a more intimate interpretation that enhances the inner spirit of the work, while also preserving the power of a full choir while allowing more of Brahms' counterpoint to be heard.

Ein deutsches Requiem

By Johannes Brahms (1833-1897)

Arranged for Chamber Orchestra by Joachim Linckelmann (b. 1964)

Marian Vogel, Soprano
Brian Keith Johnson, Baritone

Violin 1: Amy Cave
Violin 2: Kelsey Ferguson
Viola: Mark Heinzen
Cello: Eliza Poxon
Double Bass: Ann Gilbert
Flute: Virginia Crabtree
Oboe: Danna Sundet
Clarinet: Amitai Vardi
Bassoon: Mark DeMio
Horn: Emily Rapson
Timpani: Evan Mitchell
Organ: Kevin Jones

Please patronize the local businesses listed in this program. Let them know you appreciate their support of music in our community.

Ein deutsches Requiem is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Western Reserve Chorale

For over 30 years, the Western Reserve Chorale (WRC) has carried out its mission to enhance the quality of life for Greater Cleveland residents by providing free, high quality choral music performances.

With over 100 singers from across Northeast Ohio, comprising various musical backgrounds, the WRC focuses on traditional choral standards and works for chorus and orchestra. The WRC's repertoire encompasses many periods and styles, from classical to modern, and includes newly commissioned compositions. Some highlights from WRC's recent performances are works by Haydn, Beethoven, Schubert, Mozart, Dan Forrest, Karl Jenkins, Ola Gielio, and John Rutter.

New members are welcome. Rehearsals are on Tuesday evenings, September through May, in Cleveland Heights. Please visit our website for more information.

www.WesternReserveChorale.org (216) 282-4022

DAVID GILSON
Artistic Director

David Gilson has served as Artistic Director for the Western Reserve Chorale since 2012. He also serves as Director of the Chancel Choir for Church of the Saviour in Cleveland Heights. Additionally, David serves on the faculty of Case Western Reserve University and holds degrees in music from Allegheny College and the Cleveland Institute of Music (CIM) with major studies in the fields of vocal performance, choral conducting and Dalcroze eurhythmics. David recently stepped down from the Cleveland Institute of Music following a 30-year career of administration and teaching (choral conducting and eurhythmics).

David has served as a choral coach and clinician to numerous school choirs across the country. David has also conducted North-East Ohio ensembles including Choral Arts Cleveland, the Singers' Club of Cleveland, the University Circle Chorale and Chamber Choirs, and the CIM Singers. David appeared as the guest conductor/clinician for the Fireland's District Music Festival. Additionally, he has also served as choral director for Chagrin Falls UMC, Park Synagogue, Pathfinder Music Camp, Bethany Covenant Church, and the Allegheny College Chapel Choir.

As a vocalist, David has appeared numerous times as a recitalist in Northeast Ohio, Florida, New York and Pennsylvania and as soloist with various choral ensembles. He has appeared in musicals and operas including productions with the Chagrin Valley Little Theatre, CIM Opera and Lyric Opera Cleveland.

SARA SMITH, Accompanist

With Bachelor & Masters degrees from The Eastman School of Music, Sara works as an educator, arranger, coach and accompanist in the Cleveland area. Regional venues have included Great Lakes Theatre, Cleveland PlayHouse, PlayHouse Square Foundation, Shaker Ensemble Theatre, Opera Per Tutti, Cleveland Opera on Tour, Blossom Festival Opera, Access to the Arts, and assorted other theatre, dance and choral organizations.

Currently a staff accompanist at Baldwin-Wallace Conservatory, she was previously collaborative staff for 10 years at The Cleveland Institute of Music. She also served as Head of the Accompanying Dept at the Cleveland Music School Settlement, where she was on the piano, accompanying and theory faculties for 18 years.

Sara is a proud member of the American Federation of Musicians, Local 4.

STACY NEWMAN, Executive Director

Stacy is honored to serve as the Executive Director of Western Reserve Chorale. She has been a member since 2000 and has served on the Board of Directors and was a section leader.

With the completion of the Chorus Management Institute, Stacy feels confident in helping to grow the Chorale in Access, Diversity, and Equity; engage and grow the Board and general membership, and plan for the future with a strong Mission and Vision. She has also enjoyed honing her artistic and technical skills by creating the print and online marketing for WRC as well as managing the website.

Stacy has her BA in Linguistics from Miami University and is currently a professional healer offering private sessions and group workshops in the greater Cleveland area as well as remote work and mentoring worldwide.

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MARIAN VOGEL

Soprano

Hailed as, “thrilling”, “surprisingly powerful”, and “bursting with dramatic intensity”, lyric soprano, Marian Vogel has been recognized as a gifted performer both on the concert and on the operatic stage. She has debuted in Carnegie Hall under the baton of composer/conductor John Rutter performing both the Mozart Requiem and Rutter’s Magnificat. Ms. Vogel has performed on several occasions with the Cleveland Orchestra at Severance Hall and on their recent European tour to Vienna and Luxembourg performing in their groundbreaking production of “The Cunning Little Vixen”. Other notable concert appearances include: the complete Egmont Incidental Music of Beethoven, the Requiems of Verdi, Brahms, Mozart, Faure, and Rutter, The Peacemakers (Jenkins), The Seasons (Haydn), Haydn’s Mass in Time of War, Beethoven’s Ninth Symphony, Mahler’s Symphony No. 4, Bach Cantata No. 191, La Petite Solenne (Rossini), Regina Coeli (Mozart), Mozart’s Grand Mass in C Minor, the Poulenc Gloria, Exsultate Jubilate (Mozart), Les Nuits d’Ete (Berlioz), Knoxville Summer of 1915 (Barber), Four Last Songs (Strauss), Concert Suite from Porgy and Bess (Gershwin), and Carmina Burana (Orff). Ms. Vogel appeared with the Summit Choral Society in Bach’s “St. Matthew Passion” at E.J. Thomas Hall and in Respighi’s “Laud to the Nativity”.

Regarded as “resplendent both vocally and dramatically,” Marian is quite at home on the operatic stage and had frequent appearances with Cleveland Opera. She made critically acclaimed performances as Violetta in La Traviata, Cio Cio San in Madama Butterfly, Micaela in Carmen, Donna Elvira in Don Giovanni and Tosca in Tosca. The Cleveland Plain Dealer described her as “magnetic” and “ a glamorous and poignant Violetta who responds to every nuance in the score.” Of La Boheme, Cleveland Classical wrote that, “Marian Vogel’s sparkling performance... ignited the production.” Her rendition of Elvira’s aria in Don Giovanni was described as, “superlative.” A versatile performer, Ms. Vogel has performed such roles as Mimi and Musetta (La Boheme), Susanna (Le Nozze di Figaro), Zerlina in Don Giovanni, Pamina (The Magic Flute), Gretel (Hansel and Gretel), the Mother (Amahl and the Night Visitors), and a wealth of Gilbert and Sullivan heroines such as Josephine (H.M.S. Pinafore) , Yum Yum (Mikado) and Patience (Patience).

Described as “exquisite”, “vocally alluring”, and “irresistible“, Marian has toured extensively as a soloist, both in the United States and in Europe. Ms. Vogel is a two-time first prize winner of the Metropolitan Opera National Council District Auditions and the winner of the Belle O. Morse Young Artist Award given by Cleveland Opera and is a graduate of the University of Cincinnati, College-Conservatory of Music.

BRIAN KEITH JOHNSON

Lyric Baritone

Brian Keith Johnson has performed many roles in opera: Figaro in *il barbiere di Siviglia*, Ford in *Falstaff*, Almaviva in *Le Nozze di Figaro*, Germont in *La Traviata*, Marcello and Schaunard in *La Boheme*, Escamillo in *Carmen*, Dandini in *La Cenerentola*, and Porgy, Crown and Jake in *Porgy and Bess*. Equally at home on the musical theater stage, he has also performed a variety of musical theater roles: Jim in *Big River*, Joe in *Show Boat*, Father/God in *Children of Eden*, Sweeney in *Sweeney Todd*, Coalhouse Walker Jr. in *Ragtime* and Poet/Wazir in *Kismet*.

His concert repertoire includes most of the major baritone works such as Carmina Burana, Elijah, The Verdi Requiem, Beethoven's Ninth Symphony, The Brahms Requiem and The Faure' Requiem. He has performed operatic and musical theatre roles across the United States including performances with The Cleveland Orchestra, Akron Symphony Orchestra, Canton Symphony Orchestra, Cleveland Opera, Lyric Opera Cleveland, Blossom Festival Orchestra, Opera Theatre of Pittsburgh, Opera Western Reserve, Carolina Master Chorale, Charlotte Symphony Orchestra and Porthouse Theatre.

Mr. Johnson received his BM Degree from The University of Akron and has also studied abroad at The New Opera Academy of Rome in Rome, Italy and The American Institute of Musical Studies in Graz, Austria. Brian is currently in his 34th year of teaching music in The Akron Public School System. He taught 27 years at Akron Garfield High School as the Choir Director. His current assignment is teaching General Music at Findley CLC. This season's engagements include Sweeney Todd and Ragtime (Coalhouse Walker Jr) at Weathervane Playhouse, Dvorak's Te Deum, Two Concerts with The Cleveland Composer's Guild, Michael Haydn's requiem in C Minor, Willcocks' From Darkness To Light: A Requiem of Hope, The Messiah, Amahl and the Night Visitors and The Brahms Requiem.

About Brahms' Requiem

Brahms may have written the *Requiem* in memory of his mother, who died in 1865; it is equally possible that he had in mind his great friend and mentor, Robert Schumann, whose madness and tragic death had profoundly affected the young Brahms. The composer himself gave no indication of whose memorial the *Requiem* is, if indeed it was any one person's. As with all great music, the universal message of its vision transcends the circumstances of its conception.

The work's title reflects Brahms' use of the Lutheran Bible rather than the customary Latin one. He compiled the text himself from both Old and New Testaments, and from the Apocrypha. It has little in common with the conventional Requiem Mass, and omits the horrors of the Last Judgement - a central feature of the Catholic liturgy - and any final plea for mercy or prayers for the dead. It also makes only a passing reference in the last movement to Christian redemption through the death of Jesus. Not surprisingly, the title of "Requiem" has at times been called into question, but Brahms stated intention was to write a Requiem to comfort the living, not one for the souls of the dead.

Singers performing *Ein deutsches Requiem*

SOPRANO

Nell Davidson, Julie Denker, Kim Freborg, Rosalyn Gaier, Veronica Gallo, Alison Gross, Suzanne Harrington, Beth Herchek, Mary Holmes, Leona Jackson, Nancy Jamieson, Virginia Mast, Katherine McCarty, Samantha Miller, Lydia Oppmann, Laura Otis, Carol Porter, Paula Pronio, Linda Rahal, Jane Richmond, Sayli Sant, Andrea Smith, Ginna Taft, Margo Vinney, Sally Wilson, Pamela Young

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Eric Bower, Debbie Boyd-Tressler, Eric Brandt, Rick Drake, Alex Jamieson, Karl Kaups, Bryan McGucken, Jim Pintner, Bob Rittenhouse, John Sherck, Ban Twaddell, Mark Wakefield, Mark Wallach, Greg Yurick

BASS

Aaron Ballonoff, David Bell, Bill Benish, John Blackwell, Chris Brandt, Robert Gaier, Dave Hildebrandt, Steve Hines, Tom Holmes, Donald Hylton, Dan Ivancic, Dennis Jakse, Jeff Lobas, Dean Myers, Dave Rainey, Frank Repasi, John Rydquist, Gunter Schwegler, Greg Scruggs, Ed Solem

Ein deutsches Requiem by Johannes Brahms

I Chorus

*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.*

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

They that sow in tears
shall reap in joy.
He that goes forth and weeps,
bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.

— Matthew 5:4

— Psalm 126:5–6

II Chorus

*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.
So seid geduldig.*

Aber des Herrn Wort bleibet 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.*

III Baritone and Chorus

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

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

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.

— I Peter 1:24

Be patient, therefore, brethren,
unto the coming of the Lord.
Behold, the husband waits
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 endures forever.

— I Peter 1:25

And the ransomed of the Lord shall return,
and come to Zion with songs and everlasting joy upon their
heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

— Isaiah 35:10

Lord, teach me that there must be an end of me,
and my life has a term,
and I must go hence.
Behold, my days are a 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 3:1

IV Chorus

*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 desires, yea, even longs
for the courts of the Lord:
my heart and my flesh
cry out for the living God.
Blessed are they that dwell in thy house:
they will still be praising Thee.

— Psalm 84:1–2, 4

V Soprano and Chorus

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

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

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

I will comfort you,
as one whom his mother comforts.

— Isaiah 66:13

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

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

— Ecclesiasticus 51:35

VI Baritone and Chorus

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

For here have we 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.
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.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?*

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 trumpet:
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

*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.*

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

*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, says the Spirit, that they may rest from
their labors;
and their works do follow them.

— Revelation 14:13

Technical Crew

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A Chorus of Thanks to the following:

David Gilson and Sara Smith for making rehearsals enjoyable and productive.

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Stacy Newman, Executive Director
Sara Smith, Accompanist

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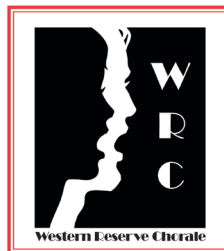
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