

The logo features a stylized, multi-pointed star or comet shape in black, with the text '5 YEARS' positioned below it.

**AD ASTRA**  
5 YEARS **MUSIC FESTIVAL**

presents

# **Ein deutsches Requiem**

## **Johannes Brahms**

This performance is underwritten by William Farmer and Stewart Rahtz in  
memory of Hal Dumler.

St. John Lutheran Church · Friday, July 13, 2018 · 7:30 pm

# PROGRAM

Ein deutsches Requiem, op. 45

Johannes Brahms  
1833–1897

- I. Selig sind, die da Leid tragen  
*Blessed are those who mourn*
- II. Denn alles Fleisch, es ist wie Gras  
*For all flesh is like the grass*
- III. Herr, lehre doch mich  
*God, teach me*
- IV. Wie lieblich sind deine Wohnungen  
*How lovely are your dwellings*
- V. Ihr habt nun Traurigkeit  
*You now have sorrow*
- VI. Denn wir haben hie keine bleibende Statt  
*For here we have no permanent place*
- VII. Selig sind die Toten  
*Blessed are the dead*

Ad Astra Chamber Choir

Ad Astra High School Honor Choir

Russell Community Choir

Madeline Apple Healey, soprano

Dan Moore, baritone

Patrick Murray, pianist

César Cañón, pianist

John Irving, conductor

# CHOIRS

## Ad Astra Chamber Choir

Prepared by John Irving

The Ad Astra Chamber Choir is made up of Young Artists and professional singers both from Kansas and around the country. The 16-voice choir rehearses together during the week of the performance and has premiered works by Michael Gilbertson (Pulitzer Prize finalist), Moira Smiley, and Michael Davidson.

### Sopranos

Victoria Lawal  
Amy Prickett  
Alexandra Rome  
Jen Stephenson

### Altos

Katie Bruton  
Alexandra Galla  
Katelyn Mattson-Levy  
Austin McWilliams

### Tenors

Logan Barat  
Michael Davidson  
Jon-Luke Martin  
Alex Underwood

### Basses

Dominic Aragon  
Clayton Capra  
Cooper McGuire  
Nick Stoppel

## Ad Astra High School Honor Choir

Prepared by Corie Brown

The High School Honor Choir is a group of 20 talented and passionate young singers who partake in a three-day program that includes cross-discipline workshops exploring the contexts of the music being performed, creating a truly unique musical experience. This year's clinician is Corie Brown, who is finishing her doctorate at the University of Colorado Boulder and has taught in rural Michigan, Chicago Public Schools, and in Colombia.

### Sopranos

Konner Dorenkamp  
Jessica Eisele  
Jailynn Hammel  
Carolyn Kontour  
Hannah McGuire  
Miquala Purscell  
Madelyn Seiler  
Anastasia States  
Ashley Vilaysing  
Alexis White

### Altos

Aubrey Larson  
Caitlin Leiker  
Jennifer Pummell  
Taya Randle

**Tenors**

Gabe McGuire  
Robert Rhodes  
Ryan Will

**Basses**

Tom Drabkin  
Nathan Leiker  
Garrett Ouse

## Russell Community Choir

Prepared by Alex Underwood

The Russell Community Choir is a mainstay of the Ad Astra Music Festival. Open to anyone willing to commit to the rehearsal and performance schedule, this group traditionally comprises community members who perhaps sang in high school or college and sing in their church choirs or other community ensembles. The choir is led by artistic director and Russell native Alex Underwood.

**Sopranos**

Kari Karst  
Rachel Sipe  
Jeannie Stramel  
Sarah Tomasino

**Altos**

Lexey Bartlett  
Andrea Cross  
Alyssa Dawson  
Katy Hertel  
Erin Renard  
Randyll Smith

**Tenors**

Fred Deyoe  
Christopher Hilger

**Basses**

Jim Balthazor  
Lynn Fisher  
Lee Fisher  
Curtis Sander  
Trey Varner

## NOTES

Apart from composing avidly for all combinations of instruments throughout his life, Johannes Brahms also produced a range of works for vocal ensembles. At the head of his mature efforts rests *Ein deutsches Requiem, nach Worten der heiligen Schrift*—"A German Requiem, after the Words of the Holy Scriptures." It remains his most-performed choral work with countless conductors, orchestras, and choruses boasting a recording of *Ein deutsches Requiem* among their catalogs—if not

several. While masterful in its use of the orchestra, the real star of the piece is the human voice, which Brahms deploys with endless invention.

Conscious of the commercial worth of his compositions, Brahms prepared a four-hand piano version of the *Requiem* for domestic use appropriate for today's performance. The burgeoning middle class could purchase copies of the four-hand edition to play in their own homes. Our performance is inspired by those smaller groups of singers of the past and larger choruses more commonly found performing the piece today. The divisions between the three participating choirs in our interpretation reflect ranges of experience as well as the implications of the text. In the first movement, the full forces support Brahms's chorale-like setting before the Chamber Choir breaks out with the text of Psalm 126. An imposing dirge is the major musical idea of the second movement, taken up first in small groupings before culminating in the sobering proclamation of "For all flesh is as grass." The third movement introduces the baritone soloist, and the text of Psalm 39 marks the first time the singers refer to themselves in the first person. Taking up the promise of hope in God, this movement presents the first great fugue of the *Requiem*, celebrating the souls of the righteous. The central fourth movement brings all the choral forces back into play in serene contemplation. After this cascade of voices, Brahms next draws out a solo soprano for another movement of personal address, giving the chorus a beautiful setting of "As one whom his mother comforteth, so will I comfort you." Visions of the Resurrection occupy the sixth movement, and here the composer unleashes his full contrapuntal fury, taunting Death and the Grave and lauding the power of God. The majestic final movement unites all the vocal forces in a sublime conclusion that returns to the themes of the work's opening, including the opening word *selig*—"blessed."

Both the music and the text of the *Requiem* continue a tradition of sacred composition that extends all the way back to the Baroque choral works of Bach and Schütz, composers whose works Brahms edited for publication and conducted with the Vienna Singakademie. Even among the diverse body of Requiems performed today, Brahms's stands alone in unique respects. Despite its sacred connotations, the use of the word "Requiem" in the title is something of a misnomer since Brahms did not set the Latin Mass for the Dead nor does the work follow any strict liturgical outline, though certain congruences exist. Instead, the

composer drew upon an equally potent spiritual authority: the “Holy Scriptures” of Martin Luther’s translation of the Bible, published in its entirety in 1534.

Though Brahms’s relationship with his Lutheran faith was somewhat ambivalent, he held a special fondness for the child’s edition of Luther given to him as a boy, and it was from this book that he copied out the passages for his *Requiem* text. Furthermore, the designation of the piece as a specifically “German” Requiem has less to do with any nationalistic concerns versus those of the language and culture of the German-speaking world, for which Luther’s translation was foundational. In what is perhaps its most distinguishing feature, *Ein deutsches Requiem* is less preoccupied with the souls of the dead and their divine judgment than with the act of grieving and the spiritual assurance offered by human faith—individual and communal. Indeed, Brahms commented before the performance in Bremen that the adjective “German” could be easily replaced with the word “Human.” Our communal performance of the work follows in this spirit, that all humans experience grief and seek respite from its gripping pain. Brahms’s hope in the human voice comforts and blesses both performers and audience members alike.

—Ryan M. Prendergast

## TEXTS & TRANSLATIONS

### I. Selig sind, die da Leid tragen

Matthew 5:4; Psalm 126:5,6

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 those who mourn,  
for they shall be comforted.*

*Those who sow with tears  
will reap with joy.  
They go forth and weep,  
bearing precious seeds,  
and return rejoicing,  
bringing their sheaves.*

## II. Denn alles Fleisch es ist wie Gras

1 Peter 1:24; James 5:7,8a; 1 Peter 1:25; Isaiah 35:10

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 bleibt 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.

*For all flesh is like the grass,  
and all the magnificence of mortals  
is like the flowers of the grass.  
The grass has withered,  
and the flower has fallen away.*

*So now be patient, dear friends,  
until the life hereafter.  
Behold, a farmer waits  
for the precious fruit of the earth  
and is patient until he receives  
the morning and evening rain.*

*But the word of God endures forever.*

*The redeemed of God will return  
and come to Zion with shouts of joy;  
eternal joy will be upon their heads,  
joy and delight will overcome them  
and sorrow and sighing will have to depart.*

## III. Herr, lehre doch mich

Psalm 39:4-7; Wisdom of Solomon 3:1

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

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

*God, teach me  
that I must have an end,  
and that my life has an end,  
and that I must pass away.*

*Behold, my days here  
are but a handbreadth before you,  
and my life is nothing before you.  
Ah, how insignificant all mortals are,  
and yet they live so confidently.*

*They go about like a phantom  
and create so much vain disquiet;  
they gather things and know not  
who will receive them.  
Now, God, in whom shall I find consolation?  
I trust in you.*

*The souls of the righteous are in God's  
hands,  
and no torment touches them.*

#### IV. Wie lieblich sind deine Wohnungen

Psalm 84:1,2,4

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlanget 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 lovely are your dwellings,  
O God of Hosts!*

*My soul yearns and longs  
for the courts of God;  
my body and soul rejoice  
in the living God.*

*Blessed are those who dwell in your house,  
those who praise you forever more.*

#### V. Ihr habt nun Traurigkeit

John 16:22; Isaiah 66:13; Ecclesiasticus 51:35

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

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

Ich will euch trösten,  
wie einen seine Mutter tröstet.

*You now have sorrow;  
but I want to see you again,  
and your heart shall rejoice,  
and no one shall take your joy from you.*

*Look upon me:  
I have toiled and labored a brief time,  
and now I have found great comfort.*

*I want to comfort you,  
as one is comforted by their mother.*

#### VI. Denn wir haben hie kleine bleibende Statt

Hebrew 13:14; 1 Corinthians 15:51,52,54,55; Revelation 4:11

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

Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich in einem  
Augenblick  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen  
und die Toten werden auferstehen  
unverweslich,  
und wir werden verwandelt werden.

Dann wird erfüllet werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen  
Preis und Ehre und Kraft,

*For here we have no permanent place,  
but we seek the one to come.*

*Behold, I tell you a mystery:  
we will not all die,  
but we will all be transformed,  
and transformed suddenly, in the blink of an  
eye,  
at the time of the last trumpet.  
For the trumpet will sound,  
and the dead will rise up incorruptible,  
and we will be transformed.*

*Then will be fulfilled  
the word that is written:  
"Death is swallowed up in victory.  
Death? Where is your sting?  
Hell, where is your victory?"*

*God, you are worthy to receive  
praise and honor and might,*

denn du hast alle Dinge geschaffen,  
und durch deinen Willen haben sie  
das Wesen und sind geschaffen.

*for you have created all things,  
and by your will they have  
their being and are created.*

## VII. Selig sind die Toten

Revelation 14:13

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

*Blessed are the dead  
who die in God  
from now on.  
Yea, the Spirit says  
that they may rest from their labor,  
for their works follow after them.*

# BIOGRAPHIES



**John Irving** is co-artistic director of the Ad Astra Music Festival and director of choral studies at Christopher Newport University where he conducts the Chamber Choir and University Chorale, and teaches courses in choral and conducting literature, music education, and vocal pedagogy. He has served as interim music director of the Denton Bach Society and men's chorus director of Westminster Choir College

Vocal Institute. Previously, John was director of choral music at Fordham High School for the Arts in New York City where he prepared his choirs for performances at Carnegie Hall and was founding choral workshop director to Weill Music Institute's *Count Me In* program, an initiative that delivers musical instruction to middle school students whose schools are without a choral music program. *The New York Times* praised his choirs in performance as "not just exuberant but polished and precise." John earned a doctorate in choral conducting from the University of North Texas. He holds a master's degree in choral conducting from Westminster Choir College and a bachelor's degree in music education from the University of Texas at Austin. His musical training began as a treble with the Texas Boys Choir.



**Madeline Apple Healey**, soprano, is known for her "gorgeous singing" (*Washington Post*) and "fetching combination of vocal radiance and dramatic awareness" (*Cleveland Plain Dealer*). This season's engagements include appearances at Festival Oude Muziek Utrecht, National Sawdust, the

Kennedy Center, Lincoln Center's White Light Festival, and PROTOTYPE Festival, as well as collaborations with Urban Playground Chamber Orchestra, Variant 6, and les sœurs d'amour. Operatic credits include Olympia (*Les Contes d'Hoffmann*), La Musica/Ninfa (*L'Orfeo*), Papagena (*Die Zauberflöte*), Despina (*Così fan tutte*), and Cunegonde (*Candide*). She is a member of the GRAMMY-nominated Choir of Trinity Wall Street, co-founder of AMPERSAND, a chamber ensemble that prioritizes the work of female artists, and appears internationally as a soloist and ensemble singer. A Cleveland, Ohio native, she now resides in Brooklyn, New York.



Baritone **Dan Moore** is thrilled to be back at Ad Astra for his third year. Deemed "excellent" by *The New York Times* and hailed for his "warm" and "voluminous" sound by the South Florida Classical Review, Dan is a sought-after performer of solo and

choral classical and new music. As a soloist, chamber musician and recording artist, he has performed throughout the US, Europe and Asia with groups including GRAMMY-nominated Seraphic Fire, The Chorus of Westerly, Augusta Symphony Orchestra, Audivi, American Classical Orchestra, Clarion Society, Desert Chorale and Spire Chamber Ensemble. Solo performances last spring include the world premiere of Griffin Candey's cantata *The Night Psalms* with the Marquette Choral Society, premiering the role of Nathaniel Hawthorne in Scott Perkins' new opera *Pierce* (libretto by Nat Cassidy), and a concert of Bach and Vivaldi chamber music with the St. Thomas Choir of Men and Boys in NYC.



Canadian conductor and composer **Patrick Murray** directs the University of Illinois University Chorus, and is a visiting artist with Illinois Summer Youth Music. A passionate advocate for new music, Patrick previously served as Music Director of FAWN Chamber Creative (Toronto), where during his tenure he premiered two new chamber operas by emerging Canadian composers, as well as numerous interdisciplinary new music and

media works. As a conductor, Patrick has collaborated with the Illinois Modern Ensemble, Yale Voxtet, Yale Camerata, Thin Edge New Music Collective, Toy Piano Composers, and the University of Toronto New Music Festival. Equally at home in contemporary and historical performance, Patrick has performed as a chorister with the Yale Schola Cantorum under the direction of noted Baroque specialists David Hill, Masaaki Suzuki, and Simon Carrington, and with the Illinois Bach Festival under Andrew Megill. An award-winning composer, Patrick's choral and chamber compositions are regularly commissioned and performed by ensembles across Canada and the United States.



Pianist **César Cañón** alternates his activity as a concert pianist with vocal coaching and conducting. He has performed in his native Colombia, Brazil, Canada, Italy, Mexico, and the United States. His training includes fellowships with the Aspen Music Festival and the Merola Opera program. He has been guest instructor at the Ad Astra Music Festival, Universidad Central and Universidad Nacional in Colombia and at Emory University. As a chamber music player and conductor, he has performed in venues such as

the Kennedy Center in Washington DC, Detroit Symphony, and Hill Auditorium in Ann Arbor. He was assistant conductor of Ann Arbor Camerata for their 2015-'16 season. An entrepreneur too, he created *En Español: Sounds of the Hispanosphere*, a festival dedicated to music of Spain and Latin America. Last January he joined San Francisco Opera as an Adler fellow pianist and coach. He finished his doctoral studies with Martin Katz at the University of Michigan.

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