



Music

[myoo-zik]

noun

An art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color

Art

[ahrt]

noun

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GALA: EIN DEUTSCHES REQUIEM

March 18, 2017, 7:30 PM
with *Colla Piano Duo*

George Washington Masonic Memorial
101 Callahan Drive, Alexandria

Alexandria
**CHORAL
SOCIETY**

Ein deutsches Requiem

Op. 45

Johannes Brahms

1833-1897

Alexandria Choral Society

Brian Gendron, *conductor*

with

Angeli Ferrette, *soprano*

Zachary Burgess, *baritone*

Tracy Ann Cowden and Erica Ann Sipes, *pianists*

- I. Selig sind, die da Leid tragen — chorus
- II. Denn alles Fleisch, es ist wie Gras — chorus
- III. Herr, lehre doch mich — Mr. Burgess and chorus
- IV. Wie lieblich sind deine Wohnungen — chorus
- V. Ihr habt nun Traurigkeit — Ms. Ferrette and chorus
- VI. Denn wir haben hie keine bleibende Statt — Mr. Burgess and chorus
- VII. Selig sind die Toten — chorus

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Sunday, October 23, 2016 at 4:00 p.m.
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Schütz: *Requiem*
Purcell: *Rejoice in the Lord Alway*
Britten: *Rejoice in the Lamb*
Mendelssohn: *Psalms*
Renaissance Motets

Sunday, December 11, 2016 at 4:00 p.m.
at Rachel M. Schlesinger Concert Hall & Arts Center
4915 East Campus Drive, Alexandria, VA 22311

Vivaldi: *Gloria*
Charpentier: *Messe de Minuit pour Noël*
French Noël's arr. Beveridge
J. S. Bach: *Magnificat*

Sunday, April 23, 2017 at 4:00 p.m.
at Rachel M. Schlesinger Concert Hall & Arts Center
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Opera and Operetta Favorites
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J. Strauss: *Act II of Die Fledermaus*
and selections from
Gilbert and Sullivan: *Operettas*

TEXT AND TRANSLATION

1. Chorus

Matthew 5:4; Psalm 126:5,6

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

*Blessed are those who mourn,
for they shall be comforted.*

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen ihn und weinen,
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

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

2. Chorus

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.

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

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

Aber des Herrn Wort bleibt
in Ewigkeit.

*But the word of the Lord endures
forever.*

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 redeemed of the Lord 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.*

3. Baritone Solo and Chorus

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

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,

*Lord, teach me
that there must be an end of me,*

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-ANSEL ADAMS



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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.

*and that my life will finish,
and I must pass away.*

*Behold, my days here
are but a handbreadth before you,
and my life is as 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, Lord, 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.*

4. Chorus

Psalm 84: 1. 2. 4

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 lovely are your dwellings.
O Lord of Hosts!*

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

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

5. Soprano Solo and Chorus

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.

*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.*

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Ich will euch trösten,
wie einen seine Mutter tröstet.

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

6. Chorus and Baritone Solo

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

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

*For here we have no permanent place,

but we seek the one to come.*

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 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 tell you a mystery:
we will not all die,
but we will all be transformed,

and transformed suddenly, in an
instant,
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?"*

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

7. Chorus

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 the Lord
from now on.
Yea, the Spirit says
that they may rest from their labor,
for their works follow after them.*

PROGRAM NOTES

Johannes Brahms was a prolific composer in many musical media, but probably his best-known choral work is *Ein deutsches Requiem*. Born in Hamburg in 1833, Brahms gave his first solo concert as a pianist at the age of 15, by which time he was already composing extensively. His life was spent as both a performer and a composer; he was also dedicated to research in the field of early music. At one point he wrote to Clara Schumann that he had mastered all types of canonic technique.

Texts were very important to Brahms, both in which ones he chose and how he created music for them. Although he was not particularly devout, he had studied the Bible from his earliest years, and showed great sensitivity in his selection of Biblical texts for many of his choral works. Heinz Becker, whose extensive essay on Brahms appears in *The New Grove Dictionary of Music and Musicians*, describes the German Requiem as “confessional,” and says it “... suppressed the eschatological objectives of the Christian faith in favour of a pious orientation to this world.” He quotes Brahms as having said of himself, “Life steals more from one than does death.”

The texts for *Ein deutsches Requiem* were selected by Brahms himself, and Becker describes them as “... non-denominational, centring [sic] round faith in the Resurrection rather than fear of the Day of Judgement.” They are taken from both the Old and New Testaments and the Apocrypha in the German language Luther Bible.

The work has been described as “humanist” and Brahms himself, when criticized for insufficient focus on what Becker refers to as “the spirit of Good Friday,” said that the word “deutsches” referred to the language, and that he would gladly have called it “Ein menschliches Requiem” – a human Requiem.

The authors of *Translations and Annotations of Choral Repertoire, Volume II: German Texts* observe that Brahms often used a structure in which “... a statement of misery, affliction, or sadness is followed by uplifting and comforting words, usually from somewhere else in the Bible.” They comment that this may be seen in movements 2, 3, 5, and 6. Movement 4 reflects “happiness in the contemplation of heaven” and movements 1 and 7 offer hope and comfort for, respectively, the living and the dead.

Each of its seven sections has its own character, and the work as a whole reflects Brahms’ continuing interest in early music, using texts that Heinrich Schütz (1585-1672) had chosen for his own German Requiem, and showing the influence of Handel (1685-1759) in his choral technique.

The *Requiem* was written over a period of eleven years, beginning in 1857. Although the finished work has what may be considered a symmetrical structure (note that the first and last movements both begin with the word “blessed”), movements 1-4 and 6 were composed first, with the seventh added in 1866 and the fifth, inspired and motivated by the death of his mother, in 1868.

The fourth and central movement, “Wie lieblich sind deine Wohnungen,” is probably the most familiar to general audiences, due to its popularity as an

In Memoriam

Marcela Ayerbe Burson

1938 – 2015



wife, mom, abuelita
ACS supporter



Alexandria Choral Society is holding a Spring2ACTion event on April 5th!

We are excited to participate with all the other organizations involved, and we ask you to make us one of your choices as you support local non-profits in this community-wide giving day.

You can help ACS continue to build recognition and share fantastic classical choral works.

Make your donation starting March 20th by visiting **Spring2ACTion.org/alexandria-choral-society**.

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anthem in churches, whether sung in German or in English translation. It is the only one "... completely unburdened by any reference to death."

Originally scored for chorus, soloists, and orchestra, Brahms later created a four-hand piano version which may be used when a full orchestra is not available. Sometimes called the "London Version" because it was used for the first complete British performance in 1871, this is the scoring that is being used for this concert. Although the original orchestral score may provide a more varied sonority, it is in the end the human voice, and the words Brahms has given to the choir and soloists, that make this work one of the great achievements of nineteenth-century musical composition.

~ Mimi Stevens



Johannes Brahms

ACKNOWLEDGEMENTS

The Alexandria Choral Society wishes to express its appreciation to the following persons and organizations:

Annandale High School
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ABOUT THE ARTISTS

Founded in 1970, the **Alexandria Choral Society** aspires to enhance the cultural life of the city of Alexandria and surrounding communities by presenting engaging musical programs at the highest artistic level. ACS ensembles consistently offer meaningful and exciting musical experiences to both singers and audiences through diverse repertoire, education, community outreach, and performance excellence.



Brian Gendron serves as Artistic Director of the Alexandria Choral Society. Since he joined the organization in 2009, the choir has shared the stage with the Alexandria Symphony Orchestra for Mozart's *Requiem*, Orff's *Carmina Burana*, Verdi's *Messa da Requiem*, Holst's *The Planets*, and the world premiere of Kim Allen Kluge's *River Poem*. They have presented Beethoven's *Symphony No. 9*, Brahms' *Schicksalslied*, Haydn's *The Creation*, Pärt's *Berliner Messe*, and Vivaldi's *Gloria*, and have led Handel's *Messiah* at the John F. Kennedy Center for the Performing Arts. Pro Coro

Alexandria, a chamber choir founded in 2012 as the organization's outreach ensemble, premiered Truman Harris and David Teie's *...again and ever again* with Eclipse Chamber Orchestra. They have also collaborated with Virginia Chamber Orchestra and performed at the National Gallery of Art.

With a great passion for choral-orchestral repertoire, Gendron was on the podium for Brahms' *Ein deutsches Requiem*, Beethoven's *Mass in C*, Haydn's *Lord Nelson Mass*, and Mozart's *Coronation Mass*. He prepared Stravinsky's *Symphony of Psalms* for the Roanoke Symphony Orchestra and Vaughan Williams' *Dona Nobis Pacem* for the New River Valley Symphony. Gendron conducted the Kansas City Baroque Consortium in a performance of Handel's *Dixit Dominus*, and led a series of concerts featuring the cantatas of J.S. Bach, as well as his *Mass in B minor*.

Previously, Gendron served as Artistic Director of the Grammy Award winning Maryland Boy Choir, who appeared at the Music Center at Strathmore and Clarice Smith Performing Arts Center, as well as in concert performances of Mussorgsky's *Boris Godunov* with Mariinsky Opera and Puccini's *La Bohème* with Baltimore Concert Opera. His previous teaching appointments include Conductor-in-Residence at Hollins University and Director of Choral Activities at Virginia Tech. His university ensembles appeared in Carnegie Hall, Brooklyn Academy of Music's Howard Gilman Opera Theater, and the Washington National Cathedral.

Gendron served as Chorus Master for Opera Roanoke productions of Handel's *Acis and Galatea*, Britten's *Noye's Fludde*, Verdi's *Macbeth* and *Otello*, and Beethoven's *Fidelio*. He also joined the American Opera Theater

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team for Charpentier's *David et Jonathas*, Purcell's *Dido and Aeneas*, Blow's *Venus and Adonis*, and a staged production of Handel's *Messiah*. Gendron conducted the world premiere of Sean Pflueger's *Children in the Mist* for Riverbend Opera and was Music Director for Michael Gordon's *Lightning at Our Feet*, which was co-produced by Virginia Tech Theater Arts and New York City's Ridge Theater.

Gendron earned degrees from Central Michigan University and the University of Illinois at Urbana-Champaign. He has presented interest sessions and conducted invitational performances for the American Choral Directors Association, Virginia Music Educators Association, and Virginia Music Teachers Association. Gendron currently leads the choirs at St. James Catholic Church in Falls Church, Virginia.



Washington, DC, native **Angeli Ferrette** has performed across the US and abroad, appearing in concert, oratorio and opera. Ms. Ferrette collaborated with Maestro Robert Schafer in the City Choir of Washington's debut performance as the 2nd lady in Handel's *Solomon*. *The Washington Post* described her performance as "electric".

She was one of the finalists in The National Association of Negro Musicians (NANM) – Ben Holt Memorial Branch Competition, the Harlem Opera Theatre Competition, the Rochester Oratorio Society Competition, and semi-finalist in the Classical Singer Competition. She is a recipient of NANM's Award of Artistic Excellence. She is also a recipient of the Life Time Member Award by the Coalition for African Americans in the Performing Arts and currently serves on the board of the NANM – Ben Holt Memorial Branch. She received her education at the University of Northern Iowa and The Peabody Conservatory and is currently pursuing an MBA at Trinity University of Washington, DC.

Acclaimed for his "musical chops and sensibilities" (DC Theatre Scene), bass-baritone **Zachary Burgess** is starting to gain traction in the Washington D.C. metropolitan area as an emerging artist. He has most recently received First Prize in the Vocal Arts DC "Art Song Discovery Competition" just before making his second appearance at the Embassy of Austria this season portraying the role of Dr. Bartolo from Mozart's *Le nozze di Figaro*. Mr. Burgess made his third appearance with D.C. Public Opera portraying the role of Guglielmo from Mozart's *Così fan tutte*. He has also covered the role of Prospero in the world premier of *The Tempest* with The Shakespeare Concerts in Boston, immediately after having appeared with the Alexandria Choral Society portraying both Raphael and Adam in *The Creation*.



In the past Mr. Burgess has been an Emerging Artist with the Green Mountain Opera Festival, and performed in the 2014 inaugural season debut of D.C. Public Opera. He is an alumnus of the CoOPERative Program, SongFest, as well as the Crescendo Summer Institute where his portrayal of Leporello in Mozart's *Don Giovanni* was recorded and broadcast on regional Hungarian TV. He has also appeared at The Boston Conservatory, Opera del West, and Eastman Opera Theatre. Equally at home with oratorio and concert repertoire, Mr. Burgess holds his Bachelor of Music from the Boston Conservatory and his Master of Music from the Eastman School of Music.



Pianist **Tracy Cowden**'s professional life centers around making music with others, whether in duos, chamber music, or orchestral settings. In her position as associate professor of piano and vocal coach at Virginia Tech, she shares her love of ensemble music through frequent performances with visiting artists and colleagues, and by mentoring undergraduates in solo and collaborative performance.

Ms. Cowden's recent concerts feature a wide range of music and partners, from the music of Jane Austen's songbook with soprano Julianne Baird, to klezmer-influenced music with clarinetist Alexander Fiterstein and cellist Nick Cannelakis, to American fiddle music with violinist Mark O'Connor. She is the chair of the music program in the School of Performing Arts at Virginia Tech, where she has been honored for her work as a teacher with a Certificate of Teaching Excellence. Also active as a clinician and lecturer, she has presented master classes and workshops on topics related to collaborative music-making and creative programming across the country. She holds degrees from the Eastman School of Music and Western Michigan University.

Erica Ann Sipes, pianist, received her bachelor's and master's degrees in piano performance from the Eastman School of Music. She has been an adjunct faculty member at Radford University and has freelanced as a piano collaborator and coach in Michigan, Idaho, and Virginia. She has also performed with the Roanoke Symphony on occasion and has performed as a piano soloist with the New River Valley Symphony.

In the summer of 2012 Ms. Sipes officially launched her own business as a practice coach, offering coachings, workshops, planning sessions, and practice boot-camps for anyone that could use some help with practicing. She is also a prominent blogger, writing frequently about her views on performing, learning music, and the classical music world in general. Her blog, "Beyond the Notes" can be found at <http://ericaannsipes.blogspot.com>.



Alexandria Choral Society

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Leah Kirk
Ashley Lippolis Aviles
Kristina Meacham
Kelly Miskowski
Sarah Mosby
Kimberly O'Bryan
Amanda Ridlington
Anne Simpson
Jessica Thurnes
Cathy Walker

Tenors

Johnny Beasley
Tom Burton
Seth Hudson
Howard Jaffe
Jim Martin
Jim Mignerey
Alan Morris
JJ Norman
Lawrence Reppert
Brent Schultheis
Jeff Simmons
Clarice Snyder
Mimi Stevens
Kyle Tomlin

Basses

Zach Byers
Peter Carlson
Rocky Ebener
Clifford Gay
Tom Giannetti
Greg Gloor
Joshua Heit
Terry Langendoen
Russell Moll
Travis Niles
Donald Pape
David Pritzker
Vell Rives
Richard Simpson
Scott Snyder
Ben Stone
Christopher Wong