



**March 28, 1992
South Bend**

**March 29, 1992
Elkhart**

**An IUSB
Silver
Celebration
Event**

**BRAHMS
REQUIEM**

The Elkhart County Symphony Association
Dr. Michael J. Esselstrom,
Music Director and Conductor

Presents the Brahms Requiem
with

the Elkhart Symphony Chorus
Dennis Phipps, Conductor
and the
South Bend Symphonic Choir
Robert W. Demaree Jr., Conductor

Saturday, March 28, 1992

8:15 pm

Indiana University South Bend

Sunday, March 29, 1992

3:30 pm

Beickman Performing Arts Center

An Indiana University South Bend Silver Celebration Event



Program

Variations on a Theme by Haydn.....Brahms

Intermission

Ein deutsches Requiem.....Brahms

**Elkhart Symphony Chorus
South Bend Symphonic Choir
Amy Cofield Breske, soprano
Zheng Zhou, baritone**

- I. Blessed are they who mourn**
- II. Behold, all flesh is as the grass**
- III. Lord, make me to know**
- IV. How lovely is Thy dwelling place**
- V. Ye now are sorrowful**
- VI. Here on earth**
- VII. Blessed are the dead**

A German Requiem

I.

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.

(St. Matt. 5,4)

II.

Behold, all flesh is as the grass, and all the goodliness 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 patience for it, until he receive the early rain and the latter rain.

So be ye patient.

Albeit the Lord's word 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.

(St. Pet. 1,24)

III. CHORUS WITH SOLO BARYTON

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

Surely, 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)

IV. CHORUS

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.

O blest are they that dwell within Thy house; they praise Thy name evermore!

(Psalm 84,2 f)

V. CHORUS WITH SOLO SOPRANO

Ye now are sorrowful, howbeit ye shall again behold me, and our 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.

(St. Jn. 16,22)

VI. CHORUS WITH SOLO BARYTON

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, at the sound of the trumpet.

For the trumpet 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 hast earth and heaven created, and for Thy good pleasure all things have their being, and were created.

(Heb. 13, 14)

VII. CHORUS

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 them.

(Apocalypse 14, 13)

Variations on a Theme of Haydn, op. 56aBrahms

The Variations is an important work for several reasons. Written in 1873, it was Brahms' first major work for orchestra without soloist. The writing and orchestration of this work prepared him for the demands of his *First Symphony*, written three years later; the style marks an important point in Brahms' development from a romantic to a fully-disciplined classicist. Finally, it is the first known example of a set of variations written as an independent work and not written as part of a larger composition.

Brahms thought highly of this work. He kept his sketches—a rare event—and the many changes in them testify to the care and thought given this piece. There is also a version of this work for two pianos, opus 56b, which was written both as something of a “training exercise” for the orchestral work and as a birthday present for Clara Schumann.

The theme on which the piece is based was brought to Brahms' attention by Haydn's biographer C.F. Pohl. It is from the slow movement of a divertimento for wind instruments. Actually, the theme is probably not original with the composer, as it is titled “Chorale St. Antoni.” It is possible that the tune was a song sung by penitents on St. Anthony's Day (January 17). Further, modern-day musicologists have labelled the divertimento as possibly the work of one of Haydn's students or imitators!

The Variations consists of a theme, eight variations, and a coda. The theme is played by wind instruments over pizzicato low strings. The first variation reverses the original; the strings have the variations over wind accompaniment. Then the themes dotted rhythm is presented by clarinets and bassoons. The third variation is a version in eighth notes in oboes and bassoons; the fourth features violas, oboes, and horns in the minor key.

Variation five is vigorous; six is march-like and features brass and woodwinds. Number seven is stately, with flutes and violins playing the melody; number eight is again in the minor, starting mysteriously in the low strings and rising through the orchestra. Finally, the coda is based on a five-measure derivative of the theme, heard repeatedly in the bass as harmony is added by the rest of the orchestra. The work ends suddenly with a dramatic outburst by the entire orchestra.

Ein deutsches Requiem, op. 45. . . . Brahms

By turns somber and joyous, the *German Requiem* was the first fundamentally Protestant requiem. There are structural differences between this requiem and a Catholic Mass; Brahms wrote seven sections instead of the traditional five, and the text is freely drawn from the Bible and sung in German rather than the liturgical Latin.

However, the most important difference was in tone. Formerly, requiems had all included the *Dies Irae*, the section describing the day of judgement of an avenging God, the suffering undergone by souls seeking to attain Heaven, and the fervent prayers of the still-living to spare loved ones. The *German Requiem* speaks of hope and resignation, a gentle faith in a happy resurrection and reunion.

Written in 1857-1868, the *Requiem* was first performed in its entirety in February, 1869. The first three sections were written first (and booed when they were first performed). By August 1866 there were six sections; the present fifth movement was composed last, in May 1868. This movement was specifically written in memory of Brahms' mother, who had died not long before.

The complete *Requiem* is often said to be divided into two parts. The first three movements deal with earthly suffering, lamentation, and mourning over the nothingness of mankind. The latter four movements deal with resurrection and the joy and blessing of those who die in faith.

The first section, "Blessed are they who mourn" is serenely sorrowful, with flashes of joy as the words indicate "... (he) shall doubtless return with rejoicing". The second section brings out the beats of the tympani, first as a funeral-march effect, then as a defiant challenge to the words "all flesh is as the grass." In the third section for baritone and chorus, "Make me to know the measure of my days..." has the strength of optimism, for "The righteous souls are in the hand of God; nor pain, nor grief shall nigh them come."

The fourth and fifth sections are contemplative, especially in the soprano solo in the fifth section, "Ye that now are sorrowful." "Here on earth we have no continuing place" contemplates death, with a feeling of great power and excitement. Finally, the seventh section expresses the victory of eternal life and peace of mind. The text is especially indicative of the spirit of the *Requiem*: "Blessed are the dead who die in the Lord from henceforth; Sayeth the spirit, that they rest from their labors and that their works follow after them."

Soloists

Zheng Zhou

Zheng Zhou, baritone, received his bachelor of music degree in 1985 from the Shanghai Conservatory of Music, where he then taught as Assistant Professor of Voice. He received the Alban Berg Scholarship to study at the Franz Schubert Institute in Austria, and completed a master of music degree in voice under the legendary John Wustman at the University of Illinois.

Mr. Zhou was a Metropolitan Opera National Finalist in 1986, a recipient of many awards, and performed a number of operatic roles and solos with the Opera Theater of Shanghai, the Boston Symphony Orchestra, and Opera Theater of St. Louis. Most recently seen in Michiana as Enrico in IUSB's production of *Lucia di Lammermoor* last spring, he is currently touring with Western Opera. Last May he was the winner of the prestigious Whitaker Prize in national vocal auditions held in St. Louis.

Amy Cofield Breske

Amy Cofield Breske, soprano, received a bachelor of music in vocal performance from IUSB; while there, she became the first vocalist to earn the Performer's Certificate, and later received an Excellence in Music award. She competed and won in her division at the 1983 National Association of Teachers of Singing competition. In 1991, Ms. Breske participated in two weeks of intensive master classes with John Wustman.

Ms. Breske has performed in a number of opera roles and oratorios. She participated in the Classical Music Seminar in Eisenstadt, Austria. She performed locally with Camerata Singers, the IUSB Philharmonic, the South Bend Symphonic Choir, and the Michiana Opera Guild. Most recently, she received excellent reviews for her role as Adina in Indiana Opera North's production of *The Elixir of Love*.

The Elkhart Symphony

Violin I

Linda Kanzawa Hare,
Concertmaster

Paulo Florencio,
Ass't Concertmaster

Judy Weaver

Sue LaBrash

Susan Nagel

Ruby Thomas

Antinia Shirley

Audrey Lipsey

Alexander Volobuev

Violin II

*Terry Howard

Phyllis Wampler

Jean Cole

Greg Tkachyk

Eleanor Wiswell

Bill Klickman

Janet Klickman

Viola

#Sharon Stauffer

Elizabeth Steele

Lyn Buschert

Carol Hoffman

Nancy Drago

Mary van den Berg

Margaret Booth

Cello

#Robert Choi

Angela Ferrari

Lisa Kovach

Cathy Pinkerton

Carolyn Codgell

Marena Johnson

Karen Braden

Andy Ross

Robert Monger

Bass

#Andy Dahlberg

Frank Tramp

Bob Warren

Sam Gnagey

Flute

#Kathy Spehar

Rebecca Hovan

Ann Gard

Oboe

*Lynne Perkins

Kathryn Zetts

Clarinet

*Geane Ollman

Stan Garber

Bassoon

*Ric Lynn

Paul Goodman

Jennifer Kirkman

Horn

*M.J. Talley

Deb Klink

Linda Howard

Erin Yoder

Trumpet

*Craig Heitger

Jody Lawson

Trombone

*Gary Cooper

Forrest Bedke

Bob Trimble

Tuba

*Rick Watts

Harp

Suzann Davids

Percussion

Jim Cowan

Personnel

Ric Lynn

Librarian

Cathy Pinkerton

* Principal Player

Acting Principal

The South Bend Symphonic Choir

Mary L. Mills, President

Kay Davies, Vice-President

Barbara Shelby, Secretary-Treasurer

Robert W. Demaree, Jr., Musical Director

Ginny Long-Cecil and John R. Long, Associate Directors

Brian C. Moll, Pianist

Michael A. Hales, Librarian

Soprano

Patricia A. Basko

Gian Elise Cammarano

Tricia Cary

Alliene M. Chamberlin

Annette M. Cook

Lynn Ohashi Demaree

Ann Hawkins Divine

Dalila Marie Droege

Tori Nichole Freel

Lisa Renee Haskell

Elizabeth H. Henderson

Lori L. Jaworski

Rebecca L. Jubulis

Carrie Ellen LaPorte

Eileen Lauer

Ginny Long-Cecil

Arlene K. Manderfeld

Patricia H. Miller

*Lauren Powell

Cynthia Dawn Sellers

Barbara Tretheway

Linda Marie Ugolini

Carol B. Alberti

Louise H. Anella

Roberta Lynn Boser

Penny Fields Gardner

Patti Johnson

Janet L. Kagarise

Ellen L. Maher

Mary L. Mills

Kendra Nafziger

Barbara Shelby

Peggy A. Soderberg

Elaine Todd

Joan Tweedell

Ann M. Ullman

*Carol Lee Vanatta

Bernadette Zoss

Contraltos

Sue Blessing

Mary Kay Davies

Anne Young DeCoudres

Carol Ann Dooley

Jonni Jordan

Carol Laura Krieger

Connie E. Lee

Beverly B. McGhee

Linda L. Muntz

Susan J. Norborg

Mary Jean Osberger

*Tamea P. Rector

Kimberly Kay Rehfuss

Patricia M. Rulli

Maxine Y. Sampson

Barbara J. Wheeler

Tenors

Aaron Michael Bobson

Thomas John Coe

Howard Robert Ennis

*David J. Fyr

Thomas H. Goepfrich

Art Grubert

Michael Anthony Hales

Herman A. Hoffman

John R. Long

Karl H. Marcussen

Robert C. Ray

Steven B. Salzgeber

William F. Tageson

Allen William Vanes

Bruce E. Wolfe

Xueping Zhang

Robert L. Zoerner

Basses

Richard J. Bandera

Tom Birdsell

Jack Bomer

Christopher J. DeFreeuw

Joseph A. Eppink

Robert Steven Feifar

George H. Flake

*Harold R. Langland

Mark W. Melnick

F. Joe Mendez

Robert R. Nelson

Stephen Charles Royal

Robert D. Schleinig

Charles A. Scott

John M. Smith

Jim Thomas

Thomas Umbaugh

Rodric H. White-Stevens

*section leader

Elkhart Symphony Chorus

Sopranos

Darlene Adkins
Catherine Beam
Sylvia Bell
Nancy Bowers
Shirley Brandt
Carol Flora
Jeanne Hartzler
Susan Johnson
Danalee Meitzler
Willa Moody
Joyce Phipps
Vivian Plassard
Patty Procaccino
Ruth Rehm
Elizabeth Swihart
Lorna Tarman

Tenors

Edwin Ambrose
Wade Johnson
Larry Murphy
Paul Randall
Corinne Suphal
Suzanne Wyatt

Altos

Jane Flora
Carol Miller
Mary Alice Miller
Linda Muntz
Nancy Peterson
Martha Pickrell
Bobbie Rose
Lavonne Sawatzky
Charlene Snelson
Kathy Summers
Barbara Tharp
Nancy Willis
Dottie Zinich

Basses

Tom Beaver
Glendon Bontrager
Robert Brandt
Mark Flora
Tom Tarman
Bill White

Indiana University South Bend Silver Celebration

Although Indiana University began offering classes in South Bend almost 70 years ago, certain events mark turning points in that history. One of the most significant occurred in the spring of 1967, when the first degrees were awarded at the South Bend campus, marking the emergence of IUSB as a comprehensive university serving the region.

Today, Indiana University South Bend is the acknowledged "university that educates Michiana," serving the higher education needs of the community with a diverse, highly-respected academic program, and actively planning how to continue meeting those needs well into the future.

A task force of faculty, staff, students and alumni carefully organized the 1991-92 Silver Celebration Year, planning events designed to give area residents an array of entertainment, culture and stimulating forums for ideas.

It's a year we have long anticipated. We're happy to be able to invite you to celebrate with us this milestone in the history of Indiana University and Michiana.



Indiana University South Bend
gratefully acknowledges the support of
Prudential Securities
for this Silver Celebration event.

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