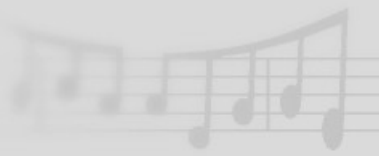




LAWRENCE  
CIVIC CHOIR



## Consider Joining the Choir!

Rehearsals Begin Again

on

Monday, August 21, 2005

Registration is at 7:00 p.m.

August 21st and 28th

Rehearsals from 7:30 to 9:30 p.m.

At First Baptist Church

1330 Kasold Drive

Lawrence, KS

[www.lawrencecivicchoir.org](http://www.lawrencecivicchoir.org)

### Support the Choir

Attend the **Lawrence City Band Concerts**

South Park at 8 p.m. every Wednesday evening in June and July.

The choir sells popcorn, lemonade, bottled water, and baked goods. It is one of our important fundraisers of the year and a fun evening for all.

### Choir Kansas Road Trip

The choir departs for a special three-day trip across Kansas, June 2-4. We will sing Friday evening, June 2nd in Victoria at Cathedral of the Plains, Saturday evening, June 3rd in Pratt, and Sunday June 4th at 4 p.m. in Council Grove at the Council Grove United Methodist Church



LAWRENCE  
CIVIC CHOIR

2006

Spring Concert

## Brahms Requiem

*Conducted by Steve Eubank, Artistic Director*

**Saturday, April 29, 2006, 8:00 p.m.**

**Free State High School**

**4700 Overland Drive, Lawrence, Kansas**

**Monday, May 1, 2005, 7:30 p.m.**

**Grace Episcopal Cathedral**

**701 Southwest 8th Avenue, Topeka, Kansas**

## Welcome to Tonight's Performance

Welcome and thank you for coming to the Lawrence Civic Choir's performance of the Brahms Requiem. All of us have experienced the loss of a loved one. Perhaps your father or mother, a grandparent, a brother or sister, a friend or mentor. The loss Brahms' mother was the catalyst for the writing of this Requiem. Ten years ago on April 24, my father passed away. My dad gave me support and a work ethic that I still rely on today. In his heart of hearts he was farmer who would plant a seed, then step back and watch it grow. I would like to dedicate this performance to my dad, Lawrence Eubank and to all those who have suffered loss. We sing this work in their loving memory.

### Steve Eubank

Artistic Director Lawrence Civic Choir

## Program

*Requiem*, Johannes Brahms

*Baritone Soloist*, Brian Stranghorner

*Soprano Soloist*, Julia Broxholm

*First Pianist*, Nathanael May

*Second Pianist*, Geoffrey Wilcken

*We appreciate your attendance at tonight's performance.  
Because the concert is being recorded,  
We ask your help in preventing disruptive noises.  
Be sure all cell phones and beeping watches are turned off.*

### Sponsor

Lowell and Jackie Stark  
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### Director

Frederic H. & Marilyn M. Bahr  
Gloria & Fred Baker  
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Helen Fridblom in memory of Arthur E Fridblom  
Sue & R.K. Gandhi  
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### Foundation Donations

In addition to the donor categories listed above, a contribution in the amount of \$5,000 or more can be earmarked to our Foundation for special purposes or to memorialize an individual or family. Current memorial gifts include: Linda and Gordon Penny's endowment, in memory of Rex and Arvona Shewmake; the Mary Rosenbloom memorial endowment; and Nancy and Sherman Yacher's endowment, in memory of Chalmers and Jessie Newsom.

Special Thanks go to the following people:

Dave Ice and Forrest Swall, *Poinsettia Sale Coordinators*  
Andi Parson, *Music Librarian*  
Jean Milstead and Gloria Baker, *Publicity*  
Jean Milstead, Laura Morgan, Jeanine Morton, and Fred Johnson, *Grocery Certificates*  
Judy and Matt Veatch, *Publications and Website Coordinators*  
Amy Thompson, *Avon Fundraiser*  
Judy Veatch, Marlene Glass, and a great team, *Summer Band Concert Concessions*  
Elaine McCullough and the Music Committee, *Program Selection*  
Sue Gandhi, Steve Eubank, Matt Veatch, *Kansas Trip Committee*  
Lindsay Williamson, *Page Turner*  
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# The Choir

## Sopranos

Karen Abraham  
Gloria Baker  
Aileen Ball  
Mary Ball  
Vanessa Cadirci  
Mary Cummings  
Kimberly Demings  
Eleanor Duguid  
Susan Gandhi  
Suzanne Gilbert  
Johnna Godinez  
Diana Ice  
Gwen Klingenberg  
Emily Kofron  
Marlene Merrill  
Saundy Milroy  
Chikako Mochizuki  
Linda Peckham  
Carol Schaub  
Carmela Sibley  
Kris Sterbenz  
Marsha Tiemann  
Diane Yeamans

## Tenors

T. J. Bross  
Evelyn Falen  
Bob Franz  
Marlene Glass  
Gary Haworth  
Barney Hubert  
David Ice  
Larry McCullough  
Jean Milstead  
Laura Morgan  
Lois Orth-Lopes  
Sidney Roedel  
Lowell Stark  
Judy Veatch  
Matt Veatch

## Altos

Cindy Abels  
Clarice Broz  
Barbara Catloth  
Pat Fairchild  
Gloria Follett  
Mary Hamill  
Judy Hathaway  
Sue Himes  
Gwen Kellogg  
Tanya Low  
Loanne Martin  
Elaine McCullough  
Polly Miranda  
Svetlana Mitchell  
Jeanine Morton  
Ann Carlin Ozegovic  
Andi Parson  
Joan Pease  
Kathie Pelan  
Pat Petterson  
Jean Rader  
Julia Schnur-Laughlin  
Robertta Spires  
Jackie Stark  
Donna Swall  
Jennifer Wagner  
Sandra Walton  
Charla Welch  
Wendie Wilcken  
Pat Wolfe  
Nancy Yacher

The choir is grateful for the support of our outside Board member, Paul Tucker. Paul is associate director of choral activities at KU and has been an active and trusted member of our board this year. Aside from enthusiasm and good ideas, he has helped by providing sectional rehearsal space and guest musician suggestions.

## Basses

David Aber  
Dean Corwin  
Dennis Dahl  
Mark Duda  
Fred Johnson  
Gene Johnson  
Gary Lawson  
Jeremy Martin  
Jerry Milroy  
Jonathan Parnell  
Kenneth Ratzlaff  
S. J. Schaub  
Forrest Swall  
Zachary Thorp  
Robert J. Vaughan


## LCC Board

### Officers:


Marlene Merrill, President  
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Matt Veatch, Secretary  
Jeanine Morton, Treasurer

### Board Members:

Gloria Baker  
Susan Gandhi  
Margaret Holdeman  
Fred Johnson  
Elaine McCullough  
Jean Milstead  
Laura Morgan  
Andrea Parson  
Paul Tucker  
Robert J. Vaughan



# Requiem Text



## I. Chorus

Blessed are they that mourn: for they shall be comforted. -*Matthew 5*  
They that sow in tears shall reap in joy.  
They go forth and weep, and bear precious seed, and shall come again with rejoicing bringing their sheaves with them.  
-*Psalms 126*

## II. Chorus

For all flesh is like grass, and all its glory like the flower of grass. The grass withers, and the flower falls... -*I Peter 1*  
Be patient, therefore, beloved until the coming of the Lord. The farmer waits for the precious crop from the earth being patient with it until it receives the early and the late rains. You also must be patient. -*James 5*

## III. Baritone & Chorus

Lord, let me know my end,  
and what is the measure of my days;  
let me know how fleeting my life is.  
You have made my days a few hand breadths, and my lifetime is as nothing in your sight. Surely everyone stands as a mere breath. Surely everyone goes about like a shadow. Surely for nothing they are in turmoil; they heap up, and do not know who will gather them. And now, O Lord, what do I wait for? My hope is in Thee. -  
*Psalms 39*

## IV. Chorus

How lovely is your dwelling place,  
O Lord of hosts!  
My soul longs, indeed it faints  
for the courts of the Lord;  
my heart and my flesh sing for joy  
to the living God. Happy are those who  
live in your house. ever singing your  
praise. -*Psalms 84*

## V. Soprano & Chorus

Ye now are sorrowful;  
but I will see you again,  
and your hearts will rejoice,  
and no one will take your joy from you.  
-*John 16*  
As a mother comforts her child  
so will I comfort you. I behold with your eyes:  
but for a little have I known sorrow and  
labor and found much rest. -*Ecclesiastes 5*

## VI. Baritone & Chorus

For here have we no continuing place,  
but we seek one that is to come.  
-*Hebrews 13*  
Behold, I show 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 hour of 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*  
You are worthy, our Lord and God,  
to receive glory and honor and power,  
for you created all things,  
and by your will they existed  
and were created. -*Revelation 4*

## VII. Chorus

Blessed are the dead  
who from now on die in the Lord.  
"Yes," says the Spirit,  
"they will rest from their labors.  
for their deeds follow them."  
-*Revelation 14*



### LCC Artistic Director—Steve Eubank

Artistic Director Steve Eubank loves to make good choral music with people of all ages. As Director of Choral Activities at Topeka High School for more than 30 years, he is used to working with young people, taking his choir on annual trips and around to grade schools and junior highs in Topeka to encourage those students to later participate in the choral program in high school. Steve is Minister of Music at First United Methodist Church in Topeka, and an active member of the Kansas branch of the American Choral Directors Association (ACDA). His high school choirs have been winning awards and entertaining Topeka and Kansas audiences for many years. Steve received the KCDA Harry Robert Wilsen Award for outstanding contribution to choral music in Kansas.

### LCC Accompanist and Tonight’s Second Pianist—Geoffrey Wilcken

Geoff Wilcken hails from Springfield, Minnesota. He studied composition under Drs. Jeffrey Prater and Gary White, both of Iowa State University. He won the Music Teachers’ National Association composition contest two years in a row. He completed a Bachelor of Music degree in composition at Iowa State University in 1995, studying under Dr. Prater. He acquired a Master of Music degree in choral conducting under Simon Carrington at the University of Kansas in 1998. He serves currently as adjunct assistant professor at Johnson County Community College, where he teaches and assists with musical ensembles, and also as director of music at Immanuel Lutheran Church in Lawrence, where he conducts choirs, handbells, and serves as organist and pianist.

Mr. Wilcken’s work as a composer and arranger includes much choral music for the church and for the concert hall, pieces for various instrumental chamber ensembles, larger works for orchestra and band, and a growing collection of vocal jazz arrangements, many of which are independently published by Melchizadek Music ([www.melchizadekmusic.com](http://www.melchizadekmusic.com)). His works have been featured and commissioned by Iowa State University, the Ames Area Youth Orchestra, the University of Kansas, Johnson County Community College, the Jacomo Chorale, the Kansas City Fine Arts Chorale, the Ames Piano Quartet, and the Lawrence Civic Choir.



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. In the great cycles of his Leipzig cantatas, Bach frequently put tonal relationships to theological ends, constructing what scholar Eric Chafe has described as "tonal allegories" that brought his compositions for the weekly Lutheran service into conformity with the concerns addressed by the Church calendar. Brahms adopts Bach's strategy to his own ends, constructing 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.

**The choir wishes to thank the membership of  
First Baptist Church  
for allowing us to rehearse at the church.**

The choir also wishes to thank the **Kansas Arts Commission** and the **Lawrence Arts Commission** for their supporting grants.



ing textual associations with suffering and consolation that have resonance for the Requiem. But, again, Brahms is no slave to his borrowed materials; the chorale melody informs the Requiem chiefly by virtue of the gently arching contour of its first phrase, apparent in the opening melodic gesture in the strings in the first movement, and, more starkly, in the chorale-like melody given to the chorus in the second movement. More substantive references to the musical past emerge from the styles invoked in the Requiem's individual movements and from its large-scale structure. 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.

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 trösten, wie einen seine Mutter tröstet") draws the connection to Brahms's 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.

### First Pianist—Nathanael May

**Nathanael May** is a pianist with a penchant for contemporary music, dedicated to establishing a new American repertoire for the 21st century. Recent collaborations have featured the premiere performances of large-scale solo works by Karl Korte, and John Carollo. Also in progress are a number of recording projects featuring the works Scott Brickman, Paul Richards, and Brian Hulse.

Nathanael maintains an active work schedule, with seasonal engagements on both sides of the Atlantic. He has presented a series of recitals featuring music of the 20th century in Italy, Turkey, and Cyprus, with additional recitals planned for an upcoming solo tour of Venezuela. In the United States, he has performed solo and chamber recitals at many institutions of higher learning, most notably Harvard, the University of Florida, UW-Milwaukee, and the Summer Piano Institute of UW-Whitewater. In the fall 2005, Nathanael was awarded a Graduate Teaching Award in Diversity by the University of Kansas for the commencement of studies in the Doctor of Musical Arts degree program. He holds degrees from the Eastman School of Music in Rochester, New York, and the University of Wisconsin-Whitewater.

### Soprano Soloist—Julia Broxholm

Julia Broxholm, Assistant Professor of Music in Voice, earned her BM and MM in vocal performance from the University of Michigan School of Music. She also earned her DMA at the University of Michigan School of Music. Professor Broxholm comes to KU from Brevard College, in Brevard, North Carolina, where she was Assistant Professor of Voice. Broxholm stays busy with vocal performances and recordings, oratorio and orchestra performances and solo and chamber music recitals. She has also held various opera roles, including an internship with the Michigan Opera Theater. Broxholm is the winner of the Virginia Person Scholarship in voice at the University of Michigan and is a winner at the Detroit Metropolitan Opera Auditions. She stays active as a member of the National Association of Teachers of Singing College Music Study.

### Baritone Soloist—Brian Stranghoner

Brian is in his sixteenth year of teaching and his second year at Wichita Northwest High School. While maintaining a busy teaching schedule, Brian has been a member and featured soloist with the Wichita Chamber Chorale and Wichita Symphony Orchestra Chorus. Other appearances have been with the Wichita Choral Society and Reno Choral Society in their performances of Handel's *Messiah*. Brian made his professional operatic debut with Wichita Grand Opera in the role of Borsa in *Rigoletto*. This season Brian assumed the Chorusmaster position for Mozart's *Die Zauberflöte*.

Brian's greatest passion is choral singing and the highlight of his career was being selected, through an international audition, to perform Verdi's *Requiem* with Mr. Robert Shaw at Carnegie Hall.

### Program Notes

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What the Viennese musical public knew of Johannes Brahms in 1867 rested largely on his single season as conductor of the Singakademie, an 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 composers as Heinrich Schutz and J.S. Bach that Brahms had offered them, in part because of the rather alienating distance between the historical and modern musical styles, and in part because Catholic Vienna was discomfited by the migration of church music, much of it composed for the Protestant liturgy, to its own concert halls. It could hardly have been surprising, then, when the first performance of Brahms's own monumental *Ein Deutsches Requiem*, itself so strongly influenced by that same seventeenth- and eighteenth-century repertoire, 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. Conductor Johann Herbeck had persuaded Brahms that Viennese audiences, accustomed to lighter or at least more familiar fare, would not have the patience for so much heady and demanding music, and the first public performance of the Requiem included only its first three movements. Yet even under this significantly reduced burden the orchestra seems to have been poorly prepared, so audiences and critics cannot be held fully responsible for having failed to recognize a masterpiece. The following year, when the full six movements were performed at Bremen in Brahms's native North 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, 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. It remained a staple of the orchestral repertoire for the remainder of the century, falling out of favor for a time after Brahms's death. The twentieth-century early music movement, with its interest in historically-informed performance practice, helped draw attention to the Requiem as one of the most historically-informed compositions of the nineteenth century, returning it to its rightful status as one of the unmistakable monuments of western music.

The circumstances surrounding the origins of the Requiem are not entirely clear. Its earliest music, the funeral march of the second movement, was originally con-

ceived 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's 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. The constellation of the finished and unfinished compositions and their connection with the Schumanns strongly suggest an impulse to memorialize Robert Schumann in the writing of the Requiem.

Clara Schumann, whom Brahms kept apprised of the work's progress throughout the period of its composition, believed that he had another dedicatee in mind. In 1864, having resigned his position with the Vienna Singakademie, Brahms returned home to Hamburg in an unsuccessful attempt to help his parents save their failing marriage. His mother died in January of 1865, and within a few months mention of the Requiem as a work in development began to appear in his letters to Clara. But as music historian Michael Musgrave points out, there is barely a two-month gap between the death of Christine Brahms and the rather detailed description of the Requiem's first four movements Brahms sent to Clara Schumann, suggesting a much faster pace of composition than was characteristic of him, especially given the work's monumental proportions. It seems likely that upon the death of his mother Brahms returned with renewed intensity to a work already under way.

Brahms's 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 music joined to the biblical texts demonstrates a similarly free approach to inherited materials and styles. The choral conductor Siegfried Ochs reports Brahms's claim that a single Lutheran chorale melody, which Ochs determined to have been "Wer nur den lieben Gott lässt walten," provided much of the work's thematic material, although the chorale itself never makes a literal appearance. The central importance of a Lutheran chorale immediately draws the work into the tradition of J. S. Bach, whose music Brahms knew more intimately than did any other composer of his day. The melody Ochs identified indeed appears in more than one Bach cantata, as well as in compositions by Mendelssohn and Schumann, in each case hav-