



Johannes Brahms

A German Requiem



7:30pm Friday, November 7, 2014
3:00pm Sunday, November 9, 2014

beavertonsymphony.org

Our guest Soloists and Choir



Alicia Davenport, soprano



Kirk Hansen, baritone



Stephen Galván, conductor



ISing Choir

Beaverton Symphony Orchestra

and

ISing Choir

Johannes Brahms
(1833-1897)

Ein deutsches Requiem (A German Requiem), Op. 45

- I. Selig sind, die da Leid tragen
- II. Denn alles Fleisch, es ist wie Gras
- III. Herr, lehre doch mich

Intermission

- IV. Wie lieblich sind deine Wohnungen
- V. Ihr habt nun Traurigkeit
- VI. Denn wir haben hier keine bleibende Statt
- VII. Selig sind die Toten

Our Soloists and Choir

Alicia Davenport studied vocal performance at the Conservatoire National de Région in Nantes, France, under the tutelage of Bernard Clement, and at Whitman College with the acclaimed Winifred Ringhoffer. Ms. Davenport's international career includes performances with ISing Choir, the Boston Pops, the Oregon Symphony and the chœur régional de l'orchestre philharmonique des Pays de la Loire. She has performed with conductors such as Norman Leyden, James DePreist, Eric Ericson, Robert Shaw, Paul Colleaux, Marc Soustrot and Stephen Galván.

Ms. Davenport has performed with the Portland Summerfest Opera for four years and been on stage with the Portland Opera. In 2012, she was the soprano soloist in ISing Choir's performance of "Carmina Burana" by Carl Orff and "Luminosity" by James Whitbourn. Ms. Davenport's performance of the "Habanera" from "Carmen" for "ISing in Paris" in March 2014 had audience members on their feet begging for more. Most recently, she performed the solo in "Ride on, King Jesus" with ISing Choir in Notre Dame de Paris.

Kirk Hansen grew up in the north woods of Minnesota and studied vocal music at Bemidji State University. He received his degree in vocal music performance at Concordia College in Moorhead, Minnesota, and has performed with the Eugene Opera. Mr. Hansen enjoys many different styles of music and paid many of his college expenses singing in various rock bands, blending an unexpected operatic vocal style with typical rock elements. He can perform many Jim Henson Muppet voices, his favorite being Cookie Monster.

Mr. Hansen has had roles in several operas including Jesus in "Jesus Christ Superstar", Colline in "La Bohème", and Geronimo in "Il matrimonio segreto". ISing audiences first heard Mr. Hansen when he performed the Baritone solos in "Carmina Burana" in 2012. He has toured Europe multiple times and was honored to sing the Baritone solo in Stephen Galván's "Missa Brevis de Harmonia" with ISing Choir in Notre Dame de Paris in June 2014. Hansen very much enjoys singing with ISing Choir and has found a home there with many friends and exciting opportunities to sing and serve the community.

ISing is an 80-voice community choir based in Beaverton, Oregon. Our mission is to share innovative and exceptional choral music while supporting local non-profit organizations. The choir has raised more than \$135,000 for charities and area non-profits at our twice-yearly concert series', and was recognized for this impact to the community by the City with the 2014 Service to Beaverton Award.

We, as ISing choir, consistently perform a repertoire that is diverse, multi-lingual and multi-cultural. We learn about the cultural environment of the music we perform: who wrote it, why,

and what place it had in their world. Then through the performance, the musical interpretation, and the program notes, we share that level of understanding with our audiences.

Our concerts are free to the public giving access to extraordinary music. We have taken this concept of free concerts and designated beneficiaries to Europe and have performed in cathedrals and concert venues in France, Germany, England, and Spain. When abroad, we sing music by North, Central, and South American composers, sharing our culture with foreign audiences. And we bring home a greater appreciation of their music and culture to share with our American audiences. This has been particularly gratifying when we have been able to represent Beaverton to its Sister Cities abroad and develop ongoing connections with them.

Stephen Galván, the Artistic Director and Conductor of ISing Choir, has worked with the group since its founding in 2005. Under his tenure, the choir has grown from a small ensemble to the current chorus of 80. ISing has received international acclaim in Spain, England, Germany, and most recently, France, where the choir performed at Notre-Dame de Paris Cathedral, Notre-Dame de Chartres Cathedral, and Lyon's Basilica of Notre Dame de Fourvière. A strong supporter for cultural exchange, Galván has directed performances of the choir at two of Beaverton's Sister Cities: Trossingen, Germany, and Cluses, France. He was also a cultural delegate during the mayoral visit to Gotemba, Japan, in 2011.

A former Vice Chair of the Beaverton Arts Commission, Galván founded the South West Music School when music funding was severely cut in the Beaverton public schools.

As Professor of Music at Concordia University in Portland, Galván led the Concordia Choir on tours of the western United States, including Hawaii, and Canada. He conducted the northwest premiere of Andrew Lloyd Webber's "Requiem" and the U.S. premiere of Peter Louis van Dijk's "San Gloria."

In 1993, Galván was selected to be one of the judges for the Wendy Fine Opera competition in South Africa. While in Cape Town, he conducted the South African premiere of Norman Luboff's "African Mass" at St. George's Cathedral, the seat of legendary Archbishop Desmond Tutu, and known for its rich tradition of presenting a major work of choral music each month. This electrifying performance of African American music received the first standing ovation in the history of the cathedral.

Galván retired last year after 40 years of music ministry. He has directed many facets of church music: adult choirs, choirs for youth, and children's choirs; handbell choirs; brass ensembles and full orchestras. Currently he teaches private piano and voice and coaches professional artists and groups.

Program Notes *by Hugh Ferguson*

Ein deutsches Requiem, nach Worten der heiligen Schrift, Op. 45 (A German Requiem, To Words of the Holy Scriptures)



Grief was no stranger to Johannes Brahms as he began work on *A German Requiem*. It was 1865, the year that Brahms turned 32. The photograph of Brahms at left was taken in that year. He was still feeling the loss of his dear friend and ardent supporter, Robert Schumann, who had died several years earlier. Then, in February, his mother, with whom he had been very close, died suddenly of a stroke. And so he was grieving as he began composing what is generally considered one of the choral masterpieces of its period. Perhaps for this reason, it differs from the traditional Requiem in its emphasis on comfort for the bereaved.

In the Roman Catholic liturgy, the Requiem Mass begins with prayers for the dead ("Grant them eternal rest, O Lord"), whereas *A German Requiem* begins with the text "Blessed are they that mourn, for they shall be comforted." Only at the end does it arrive at, "Blessed are the dead which die in the Lord."

"Brahms," wrote Robert Shaw in the liner notes for his 1948 recording of the piece, "is not nearly so concerned with a series of intercessory prayers for the departed dead as he is with the comfort and confidence of the remaining living."

The traditional Roman Catholic Requiem Mass uses a standardized text in Latin. Brahms, though, assembled the libretto of *A German Requiem* from the German Lutheran Bible. "The text employed," wrote Shaw, "stems from Brahms' thorough knowledge of the German Bible."

Composition of the piece began in 1865, but it was not heard in public in its entirety — seven movements — until three years later. The first three movements were performed in a 1867 concert in Vienna, but it was spoiled when the tympanist misinterpreted the dynamic marking on his part and played so loudly that he all but drowned out the soloists and the ensemble. It came at the very end of the concert, in the fugue at the end of the third movement. Some of the audience hissed, and some of the critics were severe, placing the blame not on the percussionist, nor on the conductor, Johann Herbeck, but on the composer.

The following spring, Brahms staged an almost complete version, six movements, for the observation of Good Friday in the cathedral of Bremen. This time he conducted it himself. And this time it was a resounding success. "Never had the cathedral been so full," wrote Brahms' friend, the composer and conductor Albert Dietrich, "never had the enthusiasm been so great. The effect was simply overwhelming and it at once became clear to the audience that *A German*



Requiem ranked among the loftiest music ever given to the world."

The next month Brahms composed an additional movement, which became the fifth in the total of seven. About 70 minutes in duration, the longest piece Brahms ever wrote, it was premiered in its entirety in Leipzig on February 18, 1869. The photograph at left was taken at that time. Critically acclaimed, it was a turning point in his career, and established him as a major international composer.

A *German Requiem* was composed over a period of more than three years — fourteen, if one counts the theme in the second movement drawn from a funeral march that Brahms had sketched out in 1854, during Schumann's final illness — yet despite the span of time, and the movements having been composed out of the order of their final sequence, it is a tightly constructed work. Helene Whitson likens it to a pyramid. "With the first and seventh movements as the outer edges of the pyramid," she writes in her program notes for the San Francisco Lyric Chorus, "the first movement describes those who mourn as blessed, and the seventh movement mentions the deceased as blessed.

The second and sixth movements discuss the transitory nature of life, also noting the transformation and joy of the life to come. The third and fifth movements discuss the briefness of life and its sadness, as well as noting that one should trust in the Lord and then one will receive comfort. The fourth movement, the top of the pyramid, describes the joys and happiness of heaven."

A *German Requiem* begins — and ends — with the word, "*Selig*" — "Blessed." In the first movement, the chorus opens with, "*Selig sind, die da Leid tragen; denn sie sollen getröstet werden*" — "Blessed are they that mourn: for they shall be comforted." And the final movement ends with, "Blessed are the dead which die in the Lord." — "*Selig sind die Toten, die in dem Herrn sterben.*"

... and then, softly,
"*Selig ... selig ...*"

Text of the Requiem

I

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. (*Matthew 5:4*)

They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. (*Psalms 126:5-6*)

II

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 empfangen den Morgenregen und Abendregen. 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 Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. (*I Peter 1:24*)

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. (*James 5:7*)

But the word of the Lord endureth for ever. (*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*)

III

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

Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am.

Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee: verily every man at his best state is altogether vanity.

Surely every man walketh in a vain shew: surely

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.

they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? My hope is in thee. (*Psalms* 39:5-8)

But the souls of the righteous are in the hand of God, and there shall no torment touch them.

(*Wisdom* 3:1)

IV

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 longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God.

Blessed are they that dwell in thy house: they will be still praising Thee. (*Psalms* 84:2-3, 5)

V

Ihr habt nun Traurigkeit; aber ich will euch wiedersehen, 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 gefunden. Ich will euch trösten, wie einen seine Mutter tröstet.

And 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)

Behold with your eyes, how that I laboured but a little, and found for myself much rest. (*Ecclesiasticus* 51:35)

As one whom his mother comforteth, so will I comfort you. (*Isaiah* 66:13)

VI

Denn wir haben hier keine 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.

For here we have no continuing city, but we seek one to come. (*Hebrews* 13:14)

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 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.

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

O death, where is thy sting? O grave, where is
thy victory? (*I Corinthians 15:51-55*)

Thou art worthy, O Lord, to receive glory and
honour and power: for thou hast created all
things, and for thy pleasure they are and were
created. (*Revelation 4:11*)

VII

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, saith the Spirit, that they may
rest from their labours; and their works do
follow them. (*Revelation 14:13*)

ISing Choir

1st Soprano

Angela Addington
Kerra Blakely
Alicia Davenport *
Anne Hagstrom
Melanie Hatch
Christy Hudson
Liza Jones
Kathy Lewis
Janet Loy
Mollie Peters
Deb Postlewait
Andrea Wood

2nd Soprano

Laurin Becker
Nicole Cannon
Beverly Galván
Yuko May *
Karen Morris
Betsy Popkes
Amanda Quinn
Fran Ryback
Jasmin Stephenson
Maren Symonds

1st Alto

Marcella Box
Lisa Bruton
Linda Frasier
Maria Frick
Rebecca Lewis
Jane Nitschke
Olwen Sanderson
Marty Shearer
Wendy Simmons
Barb Thurber
Jane Zilk

2nd Alto

Carole Anderson
Kim Biethan
Charlotte Denis
Michele Green
Camesha Hart
Dorothy Jensen
Raina Jewell
Julie LeGrove
Joan Levers
Dana McCabe *

1st Tenor

Rebecca Bourgo
Randy Dana
Heather Godsey
Alan Hemenway
Steve Popkes *
Rebecca Ronshaugen
Ona Schoening
Ross Simmons
Mollie Williams

2nd Tenor

Mark Campbell
Joanna Cayford
Jim Held
David Manhart
Sean Meehan
Joshua Middendorf
Gregory Simmons

Accompanist

Yvonne Yang

Baritone

Tom Breuckman
Scott Dunlap
Kirk Hansen
Shaun Hedmann
Tom Nolen
Bryan Quinn
Stewart Reed
Gerry Roziewski
Craig Tanner

Bass

John Brock
Paul Gennrich
Alan Morris *
Linh Nguyen
Jim Ourada
Dave Shearer
David Walters
James Wood

Assistant accompanist

David Rivas

* *section leader*

The Orchestra

Violin I

Rachael Susman, *Concertmaster*
David Abbott
Susan Booth Larson
Kathy Boulton
Sarah Brody Webb
Anne Haberkern
Jonathan Novack
Sarah Novack
Kris Oliveira
Spencer Shao
Sohyun Westin

Violin II

Heather Case, *Principal*
Barbara Baker
Alberta Barnes
Caroline Fung
Elle Hohn
Tom Lee
Margret Oethinger
Christina Reynolds
Laura Semrau
Nancy Vink

Viola

Bev Gibson, *Principal*
Deborah Baxter
Jane Brown
Ray Bunkofske
Erin Gordenier
Stephanie Gregory
Lindsey Lane
Adele Maxson
Mary Musa
Charlie VanDemarr

Cello

Marcy England, *Principal*
Barb Camp
Kristin Dissinger
Allen Dobbins
Holly Hutchason
David Keys
Michelle McDowell
Sue McDowell
Ann Neuman

Bass

Veronika Zeisset, *Principal*
Allen Bodin
Carl Ceczy-Haskins
Mark Cuneo
Vyatas Nagisetty

Flute

Ellen Bercovitz, *Coprincipal*
Kathy Burroughs, *Coprincipal*

Piccolo

Jerry Pritchard

Clarinet

Don Barnes, *Principal*
Milt Monnier

Oboe

Ben Serna-Grey, *Principal*
Gordon Davis

Bassoon

Tricia Gabrielson, *Principal*
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Jennifer Anderson
Audrey Garbacik
Kurt Heichelheim

Trumpet

Mayne Mihacsi, *Principal*
Jason Bills

Trombone

Paul Hanau, *Alto*
Greg Choi, *Tenor*
Eric Olson, *Bass*

Tuba

Jay Klippstein

Timpani

Tom Hill

Harp

Denise Fujikawa

Stage Manager

Stephen Blaufuss

This is the Beaverton Symphony's 30 Anniversary Season

The Beaverton Chamber Symphony was founded in 1984 by Charles Encell, a professional carpenter who also happened to have a Masters degree in Music from PSU and a Ph.D. in Conducting from the University of Washington. He started the orchestra, he recalls, "because there wasn't one out in the wild western communities of Portland at the time and I thought there needed to be one. And because I wanted a place to conduct."

The orchestra played its first public performance at a fundraiser for the Beaverton Arts Commission in November of 1984, and its first public concert in December of that year. At that time the orchestra consisted of around 25 players. Charley conducted the orchestra for its first 25 seasons before retiring in 2008 with his wife (and our former concertmaster) Gwen Isaacs to Victoria, BC, where he continues to play in and conduct various amateur groups.

On this occasion, Charley wishes to offer the following thank yous:

To Joyce Ashmanskas who, as head of the Beaverton Arts Commission, gave us a lot of help at the beginning,

To Bev Gibson and Barb Camp, who have been with the group since its first concert,

To the schools, city buildings, and churches where we rehearsed and gave concerts over the years,

To the wonderful audiences who supported our efforts,

To your new conductor, who seems to have been the perfect choice, and most of all,

To the musicians who came in and out of our orbit and were part of a profoundly moving and satisfying experience for all of us.

During the 2008-2009 season, the orchestra, by then having about 50 musicians, auditioned several candidates and chose Travis Hatton as its second conductor and music director. At that time, in recognition of our growth over the years into a full size symphony orchestra, the members voted to change our name to the Beaverton Symphony Orchestra. The orchestra has since grown to about 65 members and eagerly looks forward to its next 30 years.

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In memory of my mother

Nancy Vink

In memory of James E Nolte, MD, FACS

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Jack Konner, retired BSO 1st violinist, for the generous donation of his personal chamber music library to the Orchestra

We thank all our generous sponsors.

Special thanks to Compass Oncology for underwriting this concert.

A vertical poster with a dark blue background. At the top, there is a horizontal band of colorful, abstract, brushstroke-like patterns in shades of blue, green, and orange. Below this, the text is centered and reads: "Sing Choir with the Beaverton Symphony Orchestra" in a white, serif font, followed by "Stephen Galván, conductor" in a smaller white font. Below that, "Camille Saint-Saëns Oratorio de Noël (The Christmas Oratorio)" is written in a white, serif font. The venue information "Bethel Congregational UCC 5150 SW Watson Avenue in Beaverton" is in a smaller white font. The performance times are listed: "Friday, December 5 at 7:30pm", "Saturday, December 6 at 7:30pm", and "Sunday, December 7 at 3:00pm". At the bottom, it says "free admission - 100% of donations will benefit peer creatively mentoring homeless youth" and "for seat reservations visit www.isingchoir.org preconcert talk 30 minutes before performance".

Oregon
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Travis Hatton, Music Director

Travis Hatton's versatile conducting career spans a broad range of musical organizations around the world. He has led opera and ballet companies throughout Europe and America, and has appeared as a guest conductor with orchestras in Poland, Slovakia, the Czech Republic and in Boston, Tennessee, Indiana, California, Alaska, Colorado, Washington, Oregon and Texas. He holds a Bachelors of Music degree (awarded Magna Cum Laude) in Music Theory and Composition from the University of the Pacific and a Masters of Music degree in Orchestral Conducting from the New England Conservatory of Music.



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