



Sheepscot Valley Chorus



St. Cecilia Chamber Choir

**BRAHMS**  
**A GERMAN REQUIEM**

Linda Blanchard, Conductor   Sean Fleming, Accompanist

Nina M. Tilander, Soprano  
John David Adams, Baritone

**Saturday, April 6 at 7:00 PM**

**Sunday, April 7 at 3:00 PM**

**2013**

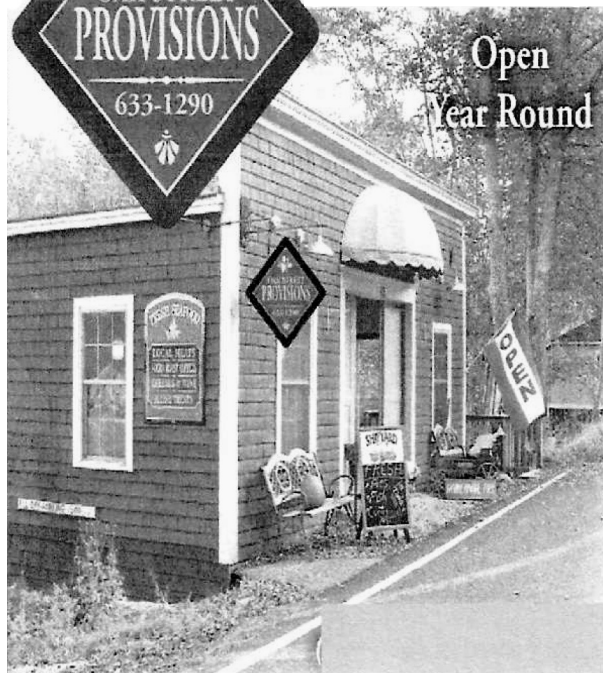
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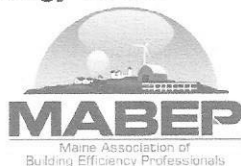
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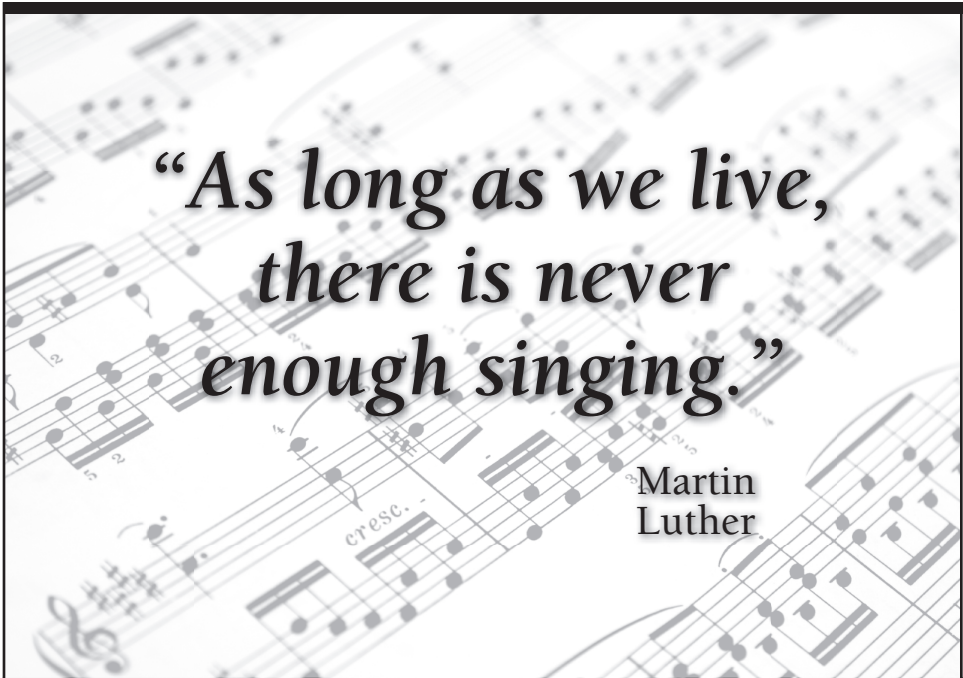

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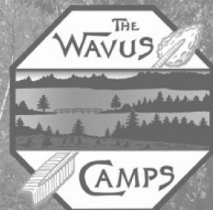
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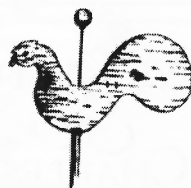


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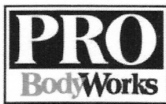
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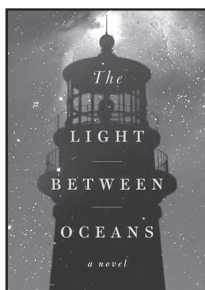
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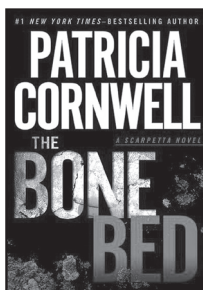
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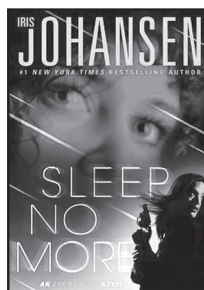
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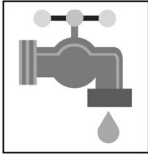
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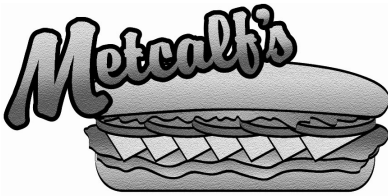
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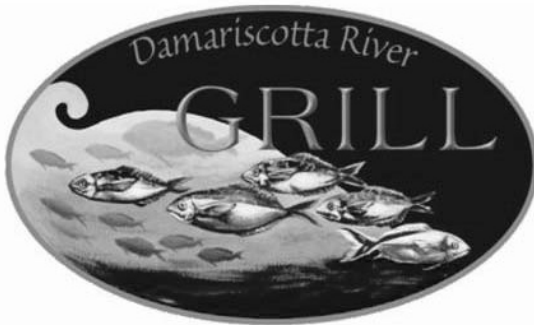
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Saturday, April 6 at 7:00 PM  
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**Ein deutsches Requiem (op. 45)**

**Johannes Brahms**  
(1833-1897)

1. Selig sind, die da Leid tragen
2. Denn alles Fleisch es ist wie Gras
3. Herr, lehre doch mich
4. Wie lieblich sind deine Wohnungen

---

Short Break

---

5. Ihr habt nun Traurigkeit
6. Denn wir haben hie keine bleibende Statt
7. Selig sind die Toten

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 V Barbara Belknap  
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C - St. Cecilia Chamber Choir

V - Sheepscoot Valley Chorus

**John David Adams** is an acclaimed concert soloist, equally praised for portrayals in diverse opera and stage roles. He studied voice and opera at the



Hartt School of Music and the San Francisco Conservatory of Music, establishing his professional music career on the west coast before returning to New England where he enjoys a busy schedule of performing engagements. His concert repertoire ranges from Baroque masterpieces to premiers of new works, in performances with orchestras and musical organizations from California to Maine including the San Francisco Symphony, Berkeley Symphony, Berkeley Lyric Opera Orchestra, Marin Chamber Orchestra, Arlington Philharmonic, North

Shore Philharmonic, New England Wind Symphony, Midcoast Symphony, Maine Pro Musica, Maine Music Society, Masterworks Chorale, Oratorio Chorale, San Francisco Bach Choir, St. Mary Schola, Blue Hill Bach, White Mountain Bach Festival, and Portland Early Music Festival. His opera and musical stage credits include roles with Opera Boston, San Francisco Lyric Opera, San Francisco Summer Opera, Granite State Opera, PORTopera, Apollo Opera, SOLO Opera, New England Light Opera, Maine State Music Theater, and Heartwood Regional Theater Company, among others.

**Nina M. Tilander** is an oratorio and recital soloist who has also performed with opera and theater companies in Massachusetts and Maine including



PORT, Surry Opera, Heartwood, and Lakewood. She has served as a guest artist with the Oratorio and Androscoggin Chorales as well as the Maine Gilbert & Sullivan “qwerty” productions.

While living in Seattle, she soloed several seasons at the Northwest Mahler Festival under the baton of Geoffrey Simon, two seasons with the “Mostly Nordic” series, and was invited to perform at the Swedish-American Heritage Society’s 30th international celebration.

Other performances include the Sherman Clay Series and principal roles in a number of Gilbert & Sullivan productions. She has won vocal competitions on both coasts and coached with opera and Broadway artist Nancy Hermiston, vocal pedagogue Richard Miller, and British Wagnerian soprano Jane Eaglen. She currently studies with Charles Peterson of Seattle.



Founding Director of the St. Cecilia Chamber Choir, **Linda Blanchard** also directs the Sheepscot Valley Chorus and is Director of Choirs at St. Andrew's Church, Newcastle. She has directed the Bowdoin College Chamber Choir, University of Michigan Residential College Choirs and Orpheus Singers, worked in Maine and Michigan as a church organist and choir director, taught junior high and high school chorus in Maine, taught voice at Bowdoin College, and worked extensively as a musical theater director. Ms.

Blanchard earned her MA in Conducting from University of Michigan School of Music, Ann Arbor, and her BA in Music from Bowdoin College. She is recipient of the Susan Winchell Burnett Music Prize, the Abraham Goldberg Prize for Directing, and the St. Botolph Club Foundation Emerging Artist Grant. She studied orchestral conducting with Gustav Meier and Zae Munn, and choral conducting with Theodore Morrison, Jerry Blackstone, and Robert Greenlee.

**Organist Sean Fleming** performs regularly with the Bowdoin Chorus, Coastal Chorale, Down East Singers, Lincoln Academy Lincolnaires, Lincoln Festival Chorus, Maine Friends of Music, Maine Pro Musica, Midcoast Community Chorus, St. Cecilia Chamber Choir, Sheepscot Valley Chorus, and Tapestry Singers. He also regularly



accompanies many high school and junior high festivals. He has worked with Ann Arbor Camerata, Bowdoin Chamber Choir, Bowdoin Summer Music Festival Chorus, Colby College Chorale, Oratorio Chorale, Renaissance Voices, University of Michigan Gilbert and Sullivan Society, University of Southern Maine Chorale, University of Southern Maine Chamber Singers, and Vox Nova Chamber Choir. Sean has directed or accompanied over sixty-five musical theater productions nationwide. Most recently he was the music director for "Sunday in the Park with George" with Heartwood Regional Theater Company, and "Little Shop of Horrors" at The Waldo Theater. An organ recitalist who has performed throughout the United States, Sean studied organ and piano with Ray Cornils, John Doney, Michael Lindsey, and Gerald McGee. For the past sixteen years he has served as organist at St. Andrew's Episcopal Church in Newcastle. He was the recipient of a 2009 St. Botolph Club Foundation grant award for achievements in music.



# THE SHEPSCOT VALLEY CHORUS



Sheepscoot Valley Chorus was founded in 1980. The society would become an amateur adult community chorus of 40 to 60 members and a conventional, if amateur, orchestra of strings, woodwind, brasses and percussion.

Today, Sheepscoot Valley Chorus is a thriving Community Chorus, presenting programs with professional chamber orchestras, singing for community events and showcasing talented local students in our concerts.

The chorus is a non-profit organization. We are funded by paid advertising from businesses located in the Lincoln County community, the generous contributions of Benefactors and you, the communities, as you listen to the beautiful music we as a Chorus so love to bring to you.

If you would like to come and share your voice with us, we would love to have you! Please, Join us! We perform 2 concerts per year, Christmas & Spring. Our rehearsals are on Tuesday nights 7:00 to 9:00 at the Congregational Church in Wiscasset.

Please visit our website for more information.

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

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Linda Blomquist  
Cindee Hyson Chances  
Elizabeth Davis  
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Andy Shepard  
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# THE SHEEPSCOT VALLEY CHORUS

## Student Music Awards

The Sheepscoot Valley Chorus Music Award is a prize given annually to a student from each of our three local high schools: Boothbay Regional School, Wiscasset High School, and Lincoln Academy. Music teachers from each school are asked to identify the student who has contributed most to their school's music program and/or excelled in their musical studies, either vocal or instrumental. Award recipients will perform (usually as soloists) with the Sheepscoot Valley Chorus in our spring concerts, receiving a stipend of \$250.



**Abbey Hutchins** is a junior at Lincoln Academy. She has been actively involved in musical theater productions since the age of 5. She was bitten by the opera bug a few years ago when she saw the Met performance of *Madama Butterfly* and is hoping to pursue a degree in classical voice performance. Abbey also participates in her church's youth group, LA's student government, and service organizations.

**Sam Schwehm** is a senior at Boothbay Region High School. He has been playing classical piano for nine years, but also plays a little bit of rock, blues and jazz. He plays saxophone in the school band and sings in chorus, but most of the music he does is outside of school. Sam plans to attend either Colby or Bennington College in the fall, where he hopes to continue his study of music.



**Kyle Shute** lives in Alna, and goes to Wiscasset High School. He has played the flute since fifth grade in the band, and has sung in the school choir since his sophomore year. Kyle is also in the Drama Club at the high school, and runs Track and Cross Country.

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We are grateful for your support by attending our concerts and invite you to consider making a tax-deductible donation:

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**Cindee Hyson** at [Cin54Dee@yahoo.com](mailto:Cin54Dee@yahoo.com)

## The Mission of the St. Cecilia Chamber Choir is:

To present outstanding performances of the very **best choral repertoire**;  
To provide challenging musical **opportunities for gifted local youth**;  
To support our community with **outreach programs**; and  
To **support Maine composers** through the commissioning of new music.

Since the Choir's inception, **eighteen gifted young students** have sung with us, many continuing to study music in college and beyond. In recent years the Choir has twice provided scholarship grants to young members of the Choir going on to college.

**Community outreach concerts** have benefited the Damariscotta Baptist Church Steeple Fund, the Great Salt Bay School lunch program, Skidompha Library, Round Top Center for the Arts, the Kennedy Leadership Center at Kieve, the historic Old German Church in Waldoboro, the historic St. John's Church in Dresden, and the Waldo Theater.

To date, we have performed **sixteen new works by Maine composers**, ten of which were especially composed for the Choir.



# St. Cecilia Chamber Choir

## Director

Linda Blanchard

## Accompanist

Sean Fleming

### Sopranos

Cally Aldrich  
Janet Carroll  
Ann Creamer  
Jackie Merritt  
Ruth Monsell  
Pam Van Siclen

### Altos

Mary Benner  
Sidney Harvey  
Nadine Raley  
Susan Russell  
Judy Seredynski  
Anna Shaw  
Georgi Thompson  
Nan White

### Tenors

Laurie Asche  
Richard Bates  
John Cleary  
Del Merritt  
George Shaw  
John Ward  
Steve Ward

### Basses

Alan Baldwin  
Harold Falconer  
Kit Hayden  
Don Osier  
Andy Sherrill  
\*T.J. Smith  
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## PROGRAM NOTES

by Linda Russell

Johannes Brahms (1833-1897), accomplished pianist and conductor as well as composer, had already achieved distinction as a musician when *Ein Deutsches Requiem* was premiered in 1868, but it was this work which gave him international recognition.

In 1856 the death of his close friend and mentor, Robert Schumann, had a powerful impact on Brahms, and he began the composition of a requiem. By reworking the slow movement of his D Minor Piano Concerto, he created a choral setting on the text *Denn alles Fleisch es ist wie Gras* (Behold, all flesh is as the grass), the portion that is today the second movement of the *Requiem*. The work passed through various stages of development during the next few years, but his mother's death in 1865 provided the ultimate impetus to finish it. A six-movement *Requiem* was presented on Good Friday, 1868, in Bremen, but as William Mann observes, "Brahms evidently felt that it lacked a moment of melting radiance and a month later added the soprano solo (the fifth movement) as a supreme expression of his devotion to his mother." This final form of the *Requiem* quickly became a classic, being performed in Germany twenty times within the first year.

It is not so much the use of the German language which sets *Ein Deutsches Requiem* apart from the liturgical Roman Catholic requiem, as it is the expression of a Protestant attitude toward death and life after death. The Catholic *missa pro defunctis* (mass for the dead) commemorates the souls of the dead and offers prayers on their behalf. Brahms, on the other hand, has constructed his *Requiem* as a consolation for the living and an eternal affirmation of joy for the departed faithful. The underlying ideas of the Requiem may be summarized:

Blessed are they that mourn, for they shall be comforted. All flesh is as grass and all the glory of mankind like the flower of grass: man must one day die. But death is not an eternal annihilation; the redeemed of the Lord shall inherit everlasting joy and gladness, where sorrow and sighing no longer exist. And thus, blessed are the dead who die in the Lord henceforth. For death leads us into a better life; those who lead a God-fearing and upright life on earth shall see their dear ones again in heaven. They shall rest from their cares and labors, for their works follow them.

Brahms selected the texts from Martin Luther's German translation of the Old and New Testaments and the Apocrypha, choosing words of consolation, faith, humility, and hope, all centering on faith in the resurrection rather than fear of the day of judgment. Although there are seven movements, the work can be divided into two parts. The first three movements are devoted to earthly suffering and lamentation over the transitory nature of life; in the last four movements this mourning is gradually transformed into the triumph of the resurrection.

The *Requiem* was the first work in which Brahms combined mixed chorus, solo voices and full orchestra. The musical structure clarifies and illustrates the textual relationship. Brahms underscores the somber grief of the first movement by wholly excluding the bright timbres of violins, clarinets, and trumpets. In the second movement he contrasts an old chorale tune with a funeral-march rhythm in the orchestra, surprisingly stated in triple rather than duple meter. During the third movement the anguished words of the baritone solo and answering chorus are tossed about with ever-increasing intensity until the exultant concluding double fugue on the words "The souls of the righteous are in God's hand."

The serene fourth movement (How lovely are your dwellings, Lord) is the best-known section of the *Requiem*, and its comforting words are reinforced by a gently moving melody with rich harmonic support from horns and woodwinds. The choral affirmations of maternal consolation complement the soaring soprano solo in the fifth movement. In the sixth movement Brahms dwells briefly on the terror of the last judgment with the support of agitated orchestral figurations and full brass. But the choir shouts in triumph that "Death is swallowed up in victory" and concludes the battle against the fear of death with a glorious fugue in praise of God. Brahms completes the *Requiem* with a return to the key and theme of the opening movement. To affirm the state of blessed comfort for the dead he reinstates the brightly colored instruments that were excluded in the first movement.

The fact that the Brahms *Requiem* is second only to Handel's *Messiah* as the most often performed of all choral-orchestral works today testifies to its universal appeal.

*Linda Russell, an active member of Maine Music Teachers Association and an independent piano teacher, lives in Portland with her longtime spouse.*

Brahms: A German Requiem - Text and Translation

1

Matthew 5:4

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

*Blessed are they that mourn: for they shall be comforted.*

Psalm 126:5–6

Die mit Tränen säen, werden mit Freuden ernten.

*They that sow in tears shall reap in joy.*

Sie gehen hin und weinen und tragen edlen Samen,

*They that go forth and weep, bearing precious seed,*

und kommen mit Freuden und bringen ihre Garben.

*shall doubtless come again with rejoicing, bringing their sheaves with them.*

2

1 Peter 1:24

Denn alles Fleisch, es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen.

*For all flesh is as grass, and all the glory of man as the flower of grass.*

Das Gras ist verdorret und die Blume abgefallen.

*The grass withers, and the flower thereof falleth away.*

James 5:7

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn.

*Be patient therefore, brethren, unto the coming of the Lord.*

Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber,

*Behold, the husbandman waiteth for the precious fruit of the earth, and has long patience for it,*

bis er empfahe den Morgenregen und Abendregen.

*until he receive the morning and evening rain.*

1 Peter 1:25

Aber des Herrn Wort bleibet in Ewigkeit.

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

Isaiah 35:10

Die Erlöseten des Herrn werden wiederkommen und gen Zion  
kommen mit Jauchzen;

*And the ransomed of the Lord shall return, and come to Zion with songs*

ewige Freude wird über ihrem Haupte sein;

*and everlasting joy upon their heads:*

Freude und Wonne werden sie ergreifen,

*they shall obtain joy and gladness,*

und Schmerz und Seufzen wird weg müssen.

*and sorrow and sighing shall flee away.*

3

Psalms 39:4–7

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

*Lord, make me to know mine end,*

und mein Leben ein Ziel hat, und ich davon muß.

*and the measure of my days, what it is: that I may know how frail I am.*

Siehe, meine Tage sind einer Hand breit vor dir,

*Behold, thou hast made my days as an handbreadth;*

und mein Leben ist wie nichts vor dir.

*and mine age is as nothing before thee.*

Ach wie gar nichts sind alle Menschen, die doch so sicher leben.

*Surely every man walks in a vain show:*

Sie gehen daher wie ein Schemen,

und machen ihnen viel vergebliche Unruhe;

*surely they are disquieted in vain:*

sie sammeln und wissen nicht wer es kriegen wird.

*he heaps up riches, and knows not who shall gather them.*

Nun Herr, wes soll ich mich trösten?

*And now, Lord, what wait I for?*

Ich hoffe auf dich.

*My hope is in thee.*

Wisdom of Solomon 3:1

Der Gerechten Seelen sind in Gottes Hand

*The souls of the righteous are in the hand of God*

und keine Qual rühret sie an.

*and there shall no torment touch them.*

4.

Psalm 84:1,2,4

Wie lieblich sind deine Wohnungen, Herr Zebaoth!  
*How lovely are thy tabernacles, O Lord of hosts!*

Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn;  
*My soul longs, yea, even faints for the courts of the Lord:*

mein Leib und Seele freuen sich in dem lebendigen Gott.  
*my heart and my flesh cries out for the living God.*

Psalm 84:2,3,5

Wohl denen, die in deinem Hause wohnen,  
*Blessed are they that dwell in thy house:*

die loben dich immerdar.  
*they will always be praising thee.*

5.

John 16:22

Ihr habt nun Traurigkeit;  
*And ye now therefore have sorrow:*

aber ich will euch wiedersehen und euer Herz soll sich freuen,  
*but I will see you again, and your heart shall rejoice,*

und eure Freude soll niemand von euch nehmen.  
*and your joy no man taketh from you.*

Ecclesiasticus 52:27

Sehet mich an: Ich habe eine kleine Zeit Mühe  
und Arbeit gehabt und habe großen Trost funden.  
*Behold with your eyes, how that I have but little labour,  
and have gotten unto me much rest.*

Isaiah 66:13

Ich will euch trösten, wie einen seine Mutter tröstet.  
*As one whom his mother comforts, so will I comfort you.*

6.

Hebrews 13:14

Denn wir haben hier keine bleibende Stadt,  
*For here have we no continuing city,*  
sondern die zukünftige suchen wir.  
*but we seek one to come.*

1 Corinthians 15:51-52, 54,55

Siehe, ich sage euch ein Geheimnis:  
*Behold, I show you a mystery:*

Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
*we shall not all sleep, but we shall all be changed,*  
und dasselbige plötzlich, in einem Augenblick,  
*in a moment, in the twinkling of an eye,*  
zu der Zeit der letzten Posaune.  
*at the last trumpet:*

Denn es wird die Posaune schallen,  
*for the trumpet shall sound,*  
und die Toten werden auferstehen unverweslich,  
*and the dead shall be raised incorruptible,*  
und wir werden verwandelt werden.  
*and we shall be changed.*

Dann wird erfüllt werden das Wort, das geschrieben steht:  
*Then shall be brought to pass the saying that is written,*

Der Tod ist verschlungen in den Sieg.  
*Death is swallowed up in victory.*

Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?  
*O death, where is thy sting? O grave, where is thy victory?*

Revelation 14:13

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft,  
*Thou art worthy, o Lord, to receive glory and honour and power:*

denn du hast alle Dinge geschaffen,  
*for thou hast created all things,*

und durch deinen Willen haben sie das Wesen und sind geschaffen.  
*and for thy pleasure they are and were created.*

7.

Revelation 14:13

Selig sind die Toten, die in dem Herren sterben von nun an.  
*Blessed are the dead, which die in the Lord, from henceforth.*

Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit;  
*Yea, says the Spirit, that they may rest from their labours;*

denn ihre Werke folgen ihnen nach.  
*and their works do follow them.*

The English translation above is largely the King James Version,  
slightly adapted by Philip Legge.

### **SPECIAL THANKS**

*to the following for their generous assistance*

Poster	Janet Carroll
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Ad sales	Laurie Asche, Cindee Chances, Marge DiVece
Program texts	Linda Blanchard
Program notes	Linda Russell
Lead Usher	Tom Knobloch
Rehearsal space	St. Andrew's Church, Newcastle First Congregational Church, Wiscasset
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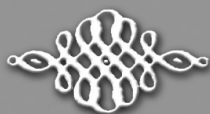
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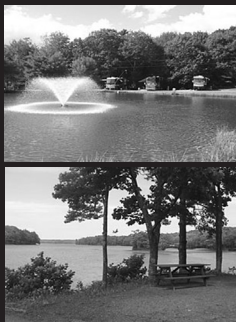
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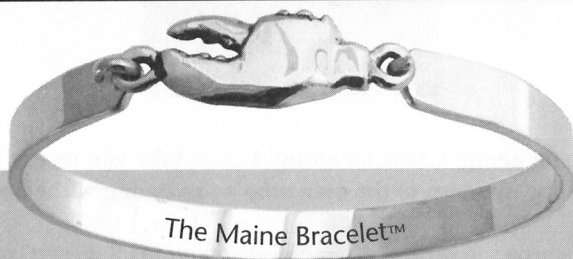
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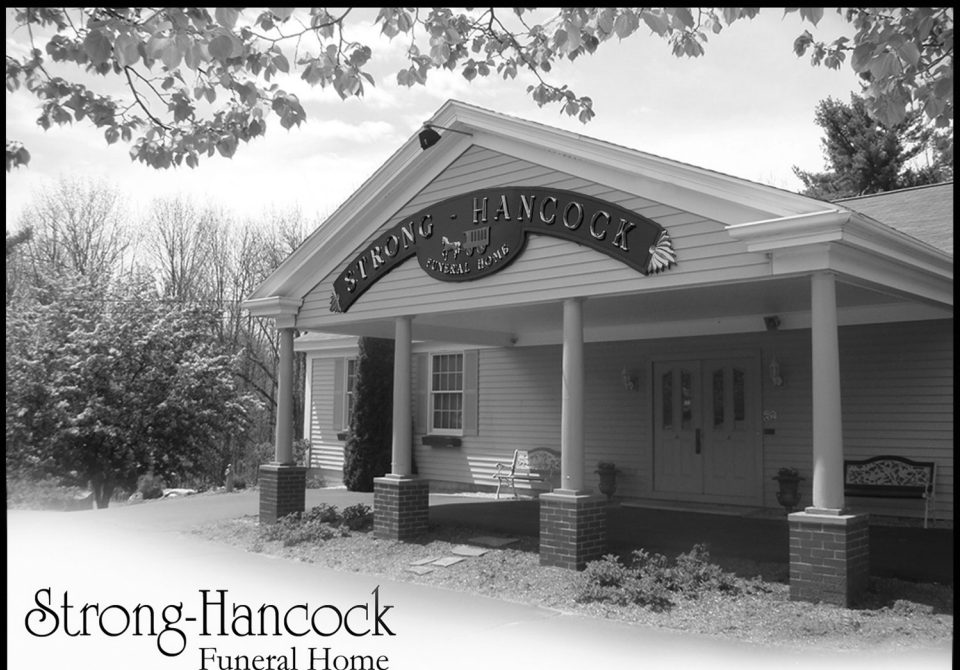
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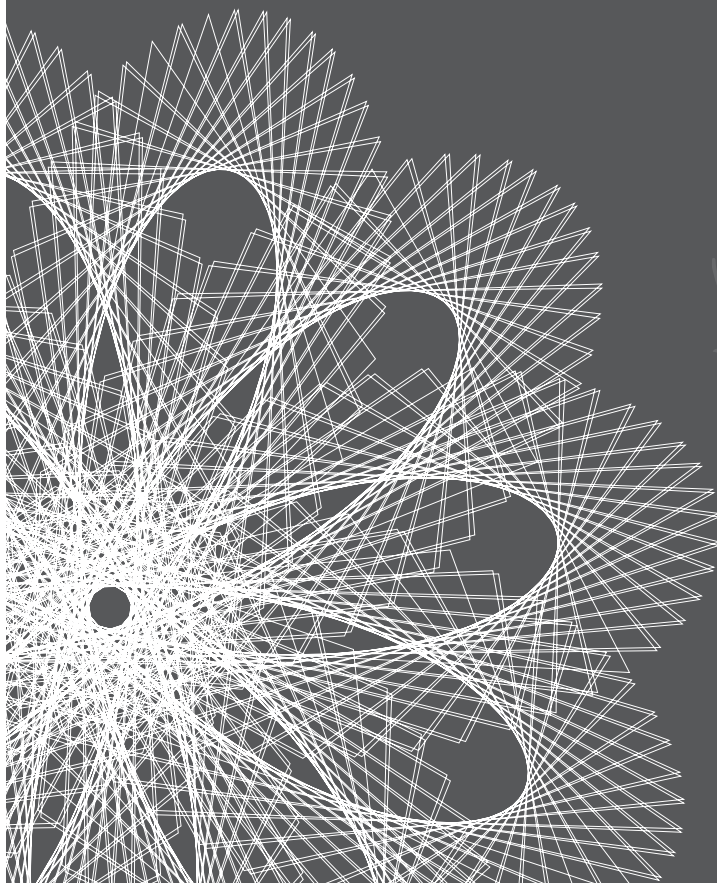
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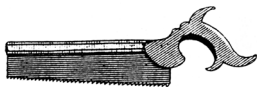
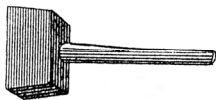
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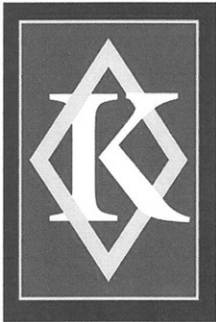
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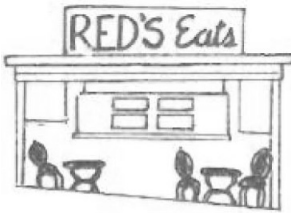
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