



Department of Music and Dance

**NEIU CHORUS & CHAMBER SINGERS**

*with*

**/kor/**

**KOR PRODUCTIONS**

*presents*

# ***Ein Deutsches Requiem***

**A German Requiem**

Dr. Christopher Owen, *conductor*

Johanna Moffitt, *soprano*     David Govertsen, *bass-baritone*

Queen of Apostles Church  
2330 W. Sunnyside Avenue, Chicago IL, 60625  
Friday, December 3, 2021 | 7:30pm

*Please refrain from any unauthorized audio or visual recording. Flash photography is not permitted during the performance. Latecomers will be seated between works at the discretion of the house management.*

## CONDUCTOR'S CORNER: WELCOME!

Our performance tonight comes after a long hiatus from in-person music making and to say we are tremendously excited to be able to perform for all of you would be an understatement. Personally, it is beyond gratifying to be back on the podium after over 20 months away due to this global pandemic that has changed our lives in so many ways. You will notice some differences as the musicians will be masked and have greater distance between one another to honor necessary safety protocols.

I think about the way our lives changed for music making, an activity for which human connection is integral; when we perform, we are dependent on the musical vitality that comes through our sharing of breath and suddenly our foundation of musical connection had become a means for transmission. But to only look at this pandemic from its devastating impact on musicians would be short sighted as this virus has taken a heavy toll across the world; as of this writing there have been over 803,000 deaths in the United States, and over 5.2 million across the world. For many of us these astronomical numbers are represented by the grief we have for the people whom we have lost from our own lives.

Our collective feeling of loss and deep need of comfort was the genesis for this collaboration—the Brahms' Requiem was selected because of the unique perspective it offers among requiems. It is considered unusual in the canon in that it is written to caretake and reassure the living and not as a ritual meant to guide the soul of the departed into the great beyond. The first line of text is a direct message of comfort to the listener, “*Selig sind die da Leid tragen, denn sie sollen getröstet werden/Blessed are they that mourn, for they shall have comfort*” Reassurance is found throughout the work and is particularly evident in Movement 5 where the soprano soloist sings, “*Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen.../Ye now therefore have sorrow; but I will see you again, and your heart shall rejoice...*” and the chorus echoes “*Ich will euch trösten, wie einen seine Mutter tröstet./I will comfort you, as one whom his mother comforts.*”

Our performance of Brahms' Ein Deutsches Requiem/*A German Requiem* is an invitation to connect in our shared humanity and it is my sincere hope that you are able to find comfort through our musical connection.

Dr. Christopher Owen  
*Director of Choral Activities*  
*Associate Professor of Music Education*  
*Northeastern Illinois University*

Friday, December 3, 2021, 7:30pm  
Queen of Apostles Church

## **Northeastern Illinois University Chorus & Chamber Singers**

Dr. Christopher Owen, *conductor*

Gregory Tufts, *assistant conductor*

Shannon Keys, *assistant conductor*

Dr. Kay Kim, *collaborative pianist*

Adam De Sorgo, *collaborative pianist*

Johanna Moffitt, *soprano*

David Govertsen, *bass-baritone*

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*Ein Deutsches Requiem*, Op. 45 (A German Requiem)

JOHANNES BRAHMS

(1833-1897)

- I. *Selig sind, die da Leid tragen*  
Blessed are they that mourn
- II. *Denn alles Fleisch, es ist wie Gras*  
For all flesh is as grass
- III. *Herr, lehre doch mich*  
Lord, teach me
- IV. *Wie lieblich sind deine Wohnungen*  
How amiable are Thy tabernacles
- V. *Ihr habt nun Traurigkeit*  
Ye now therefore have sorrow
- VI. *Denn wir haben hie keine bleibende Statt*  
For here have we no enduring city
- VII. *Selig sind die Toten*  
Blessed are the dead

*Tonight's program will be roughly 70 minutes in length and performed without an intermission.*

# TEXT & TRANSLATION

## I. Chorus

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

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

— Matthew 5:4

*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.*

They that sow in tears  
shall reap in joy.  
He that goes forth and weeps,  
bearing precious seed,  
shall doubtless come again with rejoicing,  
bringing his sheaves with him.

— Psalm 126:5–6

## II. Chorus

*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 as grass,  
and all the glory of man  
as the flower of grass.  
The grass withers,  
and the flower thereof falls away.

— I Peter 1:24

*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 seid geduldig.*

Be patient, therefore, brethren,  
unto the coming of the Lord.  
Behold, the husband waits  
for the precious fruit of the earth,  
and hath long patience for it,  
until he receive the early and latter rain.  
Be ye also patient.

— James 5:7–8

*Aber des Herrn Wort bleibet in Ewigkeit.*

But the word of the Lord endures forever.

— I Peter 1:25

*Die Erlöseten des Herrn werden  
wiederkommen,  
und gen Zion kommen mit Jauchzen;  
Freude, ewige Freude wird über ihrem  
Haupten sein;  
Freude und Wonne werden Sie ergreifen,  
und Schmerz und Seufzen wird weg  
müssen.*

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. Baritone and Chorus**

*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 Handbreit  
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.*

Lord, teach me that there must be an end of  
me, and my life has a term,  
and I must go hence.  
Behold, my days are a handbreadth  
before thee,  
and my life is as nothing before Thee:  
Ah, what vain things are all men, that yet  
live so sure of themselves.  
They go about like a shadow, and make  
themselves much useless anxiety; they  
amass possessions,  
and know not who will enjoy them.  
Now, Lord, in what shall I find solace?  
My hope is in Thee.

— Psalm 39:4-7

*Der Gerechten Seelen  
sind in Gottes Hand,  
und keine Qual rühret sie an.*

The souls of the righteous  
are in God's hand,  
And no pain touches them.

— Wisdom 3:1

#### **IV. Chorus**

*Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!*

*Meine Seele verlanget 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 desires, yea, even longs  
for the courts of the Lord:  
my heart and my flesh  
cry out for the living God.

Blessed are they that dwell in thy house:  
they will still be praising Thee.

— Psalm 84:1–2,4

#### **V. Soprano and Chorus**

*Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen,  
und eure Freude soll niemand von euch  
nehmen.*

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

*Ich will euch trösten,  
wie einen seine Mutter tröstet.*

I will comfort you,  
as one whom his mother comforts.

— Isaiah 66:13

*Sehet mich an: ich habe  
eine kleine Zeit Mühe und Arbeit gehabt und  
habe großen Trost funden.*

Behold me: I have for a little while had  
tribulation and labor, and have found  
great comfort.

— Ecclesiasticus 51:35

## **VI. Baritone and Chorus**

*Denn wir haben hie 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.  
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.*

## **VII. Chorus**

*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.*

For here have we no enduring 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.  
O death, where is thy sting?  
O grave, where is thy victory?

— I Corinthians 15:51–52, 54–55

Thou art worthy, O Lord,  
to receive glory and honor and power:  
for Thou hast created all things,  
and for Thy pleasure,  
they are and were created.

— Revelation 4:11

Blessed are the dead which die in the Lord  
from henceforth.  
Yea, says the Spirit, that they may rest  
from their labors;  
and their works do follow them.

— Revelation 14:13

# CHOIR

## SOPRANO

Sammy Acosta  
Sabina L. Lilly  
Ilana Maitino  
Michelle Mayes+  
Johanna Moffitt  
Mia Sostrin  
Erika Brown Thomas  
Kendra Zzyzwyck+

## ALTO

Michealeena Cairo^  
Lisa DeRosia  
Tanya Evanoff  
Samantha Gallagher  
Joyce Greening  
Cat Hoffmann+  
Holly James+  
Shannon Keys  
Jackie King  
Vereniz Nieves\*  
Jennifer Rodriguez  
Carmyn Tassone  
Erica Velasquez  
Alasia Williams

## TENOR

Stanley DeCwikel  
Bill Dunkley+  
Jesus Alfredo Jimenez-Jimenez

## BASS

David Govertsen  
David Michael Jaffe+  
Carlos Rodas  
Zane Sade+  
Ed Spire  
Gregory Tufts  
Luis Vazquez  
Nicholas Ward, *baritone*  
*solo understudy*

*^ Allegrezza Singers*

*\* Moffitt Studio*

*+Windy City Performing Arts*

*Special thanks to Allegrezza Singers artistic director Steven C. Edwards and Windy City Performing Arts artistic director Dr. William Southerland and their singers joining us in this performance.*

# ORCHESTRA

## VIOLIN I

Roy Meyer  
Miguel Garcia-Bender  
Courtney Daiglis  
Diana Ortiz

## VIOLIN II

Anthony Krempa  
Yuriy Geyer  
Mariah Schultz  
Gerardo Martinez

## VIOLA

Kelsey Hanson  
Martina Skalova  
Istvan Loga

## CELLO

J Holzen  
Hernan Campa

## DOUBLE BASS

Jeff Schaller

## FLUTE

Hideko Amano-Katsma\*

## OBOE

J. Ricardo Castañeda\*

## CLARINET

Dr. Rose Sperrazza\*

## BASSOON

Matthew Hogan\*

## FRENCH HORN

Renée Vogan

## TIMPANI

Jon Johnson

*\*NEIU Faculty*

## **About /kor/ productions**

/kor/ productions was founded in Chicago in 2013. Our plan was to bring opera to non-traditional audiences, through the use of non-traditional venues, staging, and translations. And it worked! We created experiences for our audiences unlike anything they participated in before.



We were hugely successful because we brought high caliber art to bars, coffeehouses, and homes, places where people already went. These places welcomed our partnership because we brought them more business. We gave an opportunity to up and coming performers to try new roles, and prepare them for larger companies. We were inventive with our staging, immersing our audiences in the performance to make them feel part of the story, without being on top of them. We were creative with how we communicated what was happening to the audience, uniquely crafting that for each different production.

Now, in 2021, we have expanded our horizons. We now include film, theater and dance in our mission, and use the genres interchangeably. Our mission to expand the opera audience through bringing new and different experiences hasn't changed, and we will continue to make these new genres just as approachable for our current supporters as well as new audiences.

We have created a new Board, where the arts, business, and finance are equally represented. This will ensure our mission is forward-looking, and that we are keeping a balanced look at our capabilities as well as our creative possibilities.

We can continue to bring the arts to a new audience with your support. Follow us on social media. Donate to our company. Volunteer to greet people as they come in to watch a show. Join our board.

As always, we thank you for supporting /kor/ productions as we continue in our mission to bring non-traditional, approachable art to new audiences everywhere. [[www.korproductions.org](http://www.korproductions.org)]

## **About Queen of Apostles Parish**

Queen of Apostles Parish was created on August 1, 2020, under the temporary name of Queen of Angels and St. Matthias Parish. This merger of two historic parishes in Lincoln Square happened through the Renew My Church process. Monsignor Jim Kaczorowski had been named in May 2020 as the Pastor of the newly created parish, and Father Larry McNally remained to help him as a Resident Priest through his official retirement in April 2021.

Since January 17, 2021, Queen of Angels Church has been the shared worship site that is home to all regularly scheduled Masses and other events for Queen of Apostles Parish. Queen of Angels School is the parish school. St. Matthias School, an IB World School, has become an archdiocesan school, not under any particular parish, and continues to use St. Matthias Church at least through the end of the 2020-2021 school year. Though buildings are the often first things seen, a parish is not a series of buildings. What's inside is us: a group of dynamic and devoted parishioners with diverse backgrounds. [[www.parish.queenofangelschicago.org](http://www.parish.queenofangelschicago.org)]

## **About Northeastern Illinois University**

Founded in 1867, Northeastern Illinois University has a rich tradition of educational innovation and prides itself on preparing teachers and administrators who make a difference in Chicago. That tradition continues to this day and has expanded to include an array of academic disciplines, allowing the University to embrace fully the community in which it resides. Northeastern is regarded as the most diverse public comprehensive university in the Midwest and is designated by the U.S. Department of Education as a Hispanic-Serving Institution. Diversity is an important factor in the character of Northeastern and in the social fabric of its student body. The University has an enrollment of more than 7,000 students; African American, Hispanic, Asian and Native American students represent roughly 60 percent of the student body. With the Main Campus located on 67 acres in an attractive residential area on the Northwest Side of Chicago, the University offers more than 40 undergraduate degree and certificate programs and more than 50 graduate degree, certificate, licensure and endorsement programs. The University has additional locations in the metropolitan area: Jacob H. Carruthers Center for Inner City Studies, El Centro, and University Center of Lake County.

## **About the NEIU Department of Music and Dance**

Northeastern Illinois University was founded in 1867 as Cook County Normal School, a teacher training institution. In 1897, the school was acquired by the Chicago Board of Education and renamed Chicago Normal School, then Chicago Normal College, and still later, Chicago Teachers College. A north side branch, known as the Chicago Teachers College North located on a 67 acre site at Bryn Mawr and Foster avenues was opened in 1961, was renamed Illinois Teachers College, Chicago, North in 1965, was renamed Northeastern Illinois State College in 1967, and finally was granted university status when it became Northeastern Illinois University in 1971.

The Music Program was originally developed in 1961 as a service program for the Humanities Division. According to the 1959-1961 catalog, the Music Program offered General Education courses and a 27 credit hour music sequence for Elementary Education majors.

The Music Program became the Department of Music when Northeastern was renamed Northeastern Illinois State College in 1967. In 1968 the newly formed Department of Music offered the following degree programs: Elementary Education Major in Music, Secondary Education Major in Music, and a Liberal Arts Major in Music with options in Vocal and Instrumental Music or Music Theory. In 1970 Colleges replaced the organization of academic programs into Divisions and the Department of Music became part of the College of Arts and Sciences.

In subsequent years the department added the following programs: the music minor in 1973, the dance minor in 1980, and the graduate program in 1982. By 1976 the department offered the following degree options: Vocal or Instrumental Performance, Music Theory, Piano Pedagogy, Music History and Literature, Elementary Music Education, and Secondary Music Education (vocal or instrumental). In 2004 the department, upon the recommendation of an NASM Consultant, suspended the Music Theory, Piano Pedagogy, and Music History and Literature degree options and the remaining degrees offered were: a Bachelor of Arts in Performance, a Bachelor of Arts in K-12 Music Education, a Master of Arts in Music Education, and a Master of Arts in Applied Music Pedagogy.

### **SCHOLARSHIP AUDITION DATES**

Saturday, March 5, 2022 and Saturday, April 2, 2022

Contact Tina Laughlin (Recruitment, Auditions, and Scholarship Coordinator) at [t-laughlin@neiu.edu](mailto:t-laughlin@neiu.edu) for more information. Visit us online at [music.neiu.edu](http://music.neiu.edu) and apply today!