

# GMCHORALE

Presents

## *Ein Deutsches Requiem* (A German Requiem) by Johannes Brahms

GMChorale and Alchemy, Joseph D'Eugenio, Conductor and Artistic Director  
Elm City Girls' Choir, Tom Brand and Rebecca Rosenbaum, Music Directors  
Orchestra New England, James Sinclair, Music Director  
Sherezade Panthaki and Mark Womack, soloists

Sunday - April 30, 2023 - 4:00pm

Santo Fragilio Performing Arts Center at Middletown High School, Middletown, CT

*Kindly hold applause until the end of the concert.*

*Please silence all devices and refrain from texting or taking photos during the concert.*

### **Ein Deutsches Requiem, Op. 45**

Johannes Brahms  
(1833-1897)

- |  |                       |
|--|-----------------------|
| 1. <i>Selig sind, die da Leid tragen</i>           | (chorus)              |
| 2. <i>Denn alles Fleisch, es ist wie Gras</i>      | (chorus)              |
| 3. <i>Herr, Lehre doch mich</i>                    | (baritone and chorus) |
| 4. <i>Wie lieblich sind deine Wohnungen</i>        | (chorus)              |
| 5. <i>Ihr habt nun Traurigkeit</i>                 | (soprano and chorus)  |
| 6. <i>Denn wir haben hie keine bleibende Statt</i> | (baritone and chorus) |
| 7. <i>Selig sind die Toten</i>                     | (chorus)              |

GMChorale is generously funded by



cthumanities



Exencial<sup>™</sup>  
Wealth Advisors<sup>™</sup>

Scan to view our full program



[www.gmchorale.org/program](http://www.gmchorale.org/program)

# Texts, Translations, and Synopses

## I. Chorus

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.

## I. Chorus

Blessed are they that mourn:  
for they shall be comforted.  
- *Matthew 5:4*

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.  
- *Psalms 126:5-6*

The first movement opens with a warm, Brahmsian timbre of divided violas and cellos that lead to the chorus's first statement: "Blessed are those who mourn, for they shall be comforted."

The first movement then unfolds as a gentle, lyrical expression of consolation. The frequent unaccompanied choral passages often reveal Brahms' knowledge of renaissance choral music.

## 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.

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.

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  
Haupten sein;  
Freude und Wonne werden Sie ergreifen,  
und Schmerz und Seufzen wird weg müssen.

## II. Chorus

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*

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*

But the word of the Lord endures forever.  
- *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*

The second movement begins with what has been described as an unusual funeral march in  $\frac{3}{4}$  time. This theme was salvaged from the unfinished symphony Brahms tried to complete in the wake of Schumann's madness and death (other material from the symphony was reworked as his Piano Concerto No. 1). The choice of triple meter for a march may be an allusion to the triple meter march of the League of David against the Philistines that Schumann wrote to conclude his Carnival; Schumann's victory march here becomes an expression of grief. This uncanny melody underpins the chorus's grim meditation on the vanity of all worldly things as it sings "all flesh is as grass." This soon grows into a monumental statement that unleashes the full power of the assembled forces; perhaps this is Brahms' musical response to the disintegration of Schumann's genius.

After a contrasting episode that implores us to "be patient, dear brothers, until the coming of the Lord," the march returns, but as it dies away it leads to a defiant statement: "Yet the word of the Lord stands for evermore." The following music takes on a heroic tone reminiscent of the "Ode to Joy" finale of Beethoven's Ninth Symphony, particularly when the chorus sings the word "Freude"—"Joy."

## 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.

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

## III. Baritone and chorus

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.  
- *Psalms 39:4-7*

The souls of the righteous  
are in God's hand,  
And no pain touches them.  
- *Wisdom 3:1*

The third movement moves into the realm of Schumannesque lieder with a solo for bass-baritone, who asks the Lord to "teach me that I must have an end, and that my life has a purpose," words then echoed by the chorus. The music grows more intense as the chorus asks, "Now, Lord, how shall I find comfort?" until the tension is resolved in a Bach-inspired pedal fugue, a kaleidoscopic musical texture that occurs above one long, sustained bass note. The solidity and constancy of that bass pedal (a term borrowed from organ music, in which bass notes are played with foot pedals) seems to provide an answer to the question as the chorus sings, "The righteous souls are in the hand of God, and no torment touches them."

#### IV. Chorus

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!

#### IV. Chorus

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

The fourth movement provides respite from the somber thoughts of the previous movements as the chorus yearns for heaven in waltz-time, singing "How lovely are your dwellings." The waltz-like melody alternates with more complex contrapuntal episodes. This movement's untroubled sweetness and beauty have made it a popular and frequently excerpted part of the requiem.

#### 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.

Ich will euch trösten,  
wie einen seine Mutter tröstet.

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

#### V. Soprano and chorus

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

I will comfort you,  
as one whom his mother comforts.  
- Isaiah 66:13

Behold me: I have for a little while had  
tribulation and labor, and have found  
great comfort.  
- Ecclesiasticus 51:35

The fifth movement, a song for soprano, chorus and orchestra, is one of the most personal and moving. The soprano solo has a maternal character that Brahms surely associated with his own mother. She sings "You now have sorrow, but I will see you again," to which the chorus replies, "Thee I will comfort as one whom a mother comforts." Interestingly, Brahms only composed and integrated this movement into the requiem after the Bremen premiere. Perhaps the reticent Brahms only realized its necessity as the heart of the work after hearing the rest of it performed.

#### 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.

#### VI. Baritone and chorus

For here have we no enduring city,  
but we seek one to come.  
- Hebrews 13:14

Behold, I shew 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

The sixth movement balances the drama of the second with an apocalyptic vision in which the chorus plays the role of souls awaiting resurrection. A mysterious introduction featuring the bass-baritone leads to a powerful chorus: "For the trumpet shall sound, and the dead shall be raised incorruptible." The movement ends in triumph as the chorus sings "Death, where is your sting? Hell, where is your victory?" and a grand fugue praising God.

#### 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.

#### VII. Chorus

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

The final movement brings the requiem to a tranquil conclusion. The music that set the opening words "Blessed are those who mourn" returns at the end, this time to the words "Blessed are the dead who die in the Lord."

# Program Notes

## **A Human Requiem: Brahms' A German Requiem**

On February 2, 1865, Johannes Brahms received an urgent telegram from his brother Fritz: "If you want to see our mother once again, come immediately." At age 76 their mother, Christiane Brahms, had had a stroke. Brahms hastened to her from Vienna, but she had already passed away by the time he arrived in Hamburg. Christiane Brahms' life had not been an easy one; she had begun work as a seamstress at 12, and only married Brahms' father Johan Jakob (a poor musician seventeen years her junior) at 41. After 34 years, the marriage deteriorated, and her husband left her in 1864. Brahms, who loved both his parents dearly, had tried to reconcile them to no avail. The loss affected the composer profoundly, and almost immediately he began work on *A German Requiem*.

Though the death of his mother was the immediate catalyst for the work, it is possible that the idea for it originated after the death of his mentor Robert Schumann nine years earlier. It was Schumann who had first made the young, unknown Brahms famous by declaring him Beethoven's heir in a widely read music publication. In the years since, however, Brahms had struggled to convince the musical world that he was worthy of Schumann's prophecy. *A German Requiem* would at last convince many that Schumann was right.

## **A (Non)traditional Requiem**

The requiem mass was a venerable musical genre by the time Brahms began to compose his, but Brahms' *Requiem* would be unlike any other. Instead of setting the traditional Catholic, Latin text used by Mozart, Berlioz, and countless others, Brahms created his own highly personal version from excerpts of the Lutheran Bible and Apocrypha. Though this gives Brahms' requiem a uniquely Protestant character that reflects his Northern German upbringing, sectarian dogmas could not have been farther from his mind when composing it.

Indeed, after the conductor of the Bremen premiere expressed concern that the requiem omitted any reference to Jesus, Brahms responded by writing that "As far as the text is concerned, I will confess that I would very gladly omit the 'German' as well, and simply put 'of Mankind,' also quite deliberately and consciously do without passages such as John 3:16."

John 3:16 is perhaps the most famous Christian bible verse: "For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life." At the same time, Brahms did set explicitly Christian excerpts from the first letter of Paul to the Corinthians, which describes the miraculous resurrection of the dead during the apocalypse. His letter to the conductor explained: "On the other hand, however, I did accept many a thing because I am a musician, because I was making use of it, because I cannot challenge or strike out the text of my revered bards, not even a 'from henceforth.'"

Brahms was an intensely private man; he left no written credo, and we will never know exactly what his religious beliefs were. He was confirmed in the Lutheran Church as a youth and knew the bible thoroughly; it would remain a key source of inspiration for him throughout his life. At the same time he was profoundly interested in the latest scientific developments of his day, and it is safe to say that he did not interpret the bible as a literal account of history. One reason for his omissions might be his openness to people of other religions. One of his closest lifelong friends, the violinist Joseph Joachim, was Jewish, and Brahms never exhibited the anti-Semitism common in many of his contemporaries.

Whatever the nature of his own beliefs, many have noted that unlike traditional requiems which offer prayers for the souls of the dead, Brahms' *German Requiem* is more concerned with offering comfort to the living. His remark that "I would very gladly omit the 'German' as well, and simply put 'of Mankind,'" suggests that he wished to offer this solace to all listeners, regardless of their own religious beliefs or backgrounds.

Musically, the requiem was a major milestone in Brahms' career. Indeed, it would be the longest and most grandly scored piece he would ever write. More notable than its dimensions, however, is the way it engages with musical tradition. One perceptive contemporary noted that "The music of the future, for others a vogue, is for Brahms already a music of the past." Few of Brahms' works display their influences as openly as the *German Requiem* does; numerous passages clearly evoke the music of Schumann, Beethoven and Bach. At the same time, every measure is unmistakably Brahms.

Throughout the nineteenth century there was an increasing awareness of the value of the past that resulted in the creation of new artistic canons. There was also a growing belief in the need for contemporary artists to study the past to learn how to create new works that might equal the old. The idea of "classical music"—a body of great masterpieces by composers of the past—was just coming into its own, and few composers embraced the past with the fervor that Brahms did.

Even as a young man, Brahms had displayed a marked interest in music history, and over the course of his life he would amass an impressive collection of scores, sketches and original manuscripts by composers from the Renaissance through his own day, studying them in order to learn their inner workings. He acutely felt the pressure of being compared to composers he venerated like Bach, Mozart and Beethoven, and struggled to compose music that would live up to their example and satisfy his own exacting standards. With the *Requiem*, the result was an innovative new work that emanated the grandeur, authority and solemnity of music that had withstood the test of time even though it was completely new.

# GMChorale & Alchemy

## SOPRANO

Carol Any  
Rebecca Ballesteros  
Becky Bohy  
Jo Anne Burgh  
Nancy Burton  
Melissa Clark\*  
Ruthann Coyote  
Deborah Crakes  
Anita deMercado  
Gail Deninger  
Louise Fauteux\*  
Elizabeth Flynn  
Joan Hedrick  
Amy Hemenway  
Sarah Himmelstein  
Dawn Hoffman  
Pat Holloway  
Nijole Janik  
Sarah Kaufold  
Cindy Kirkpatrick  
Livja Koka  
Lisa Liesener  
Vicki Marnin  
Jennifer McCann  
Margie Mehler  
Sandy Pavlowski  
Deirdre Roberts  
Catherine Stover  
Bobbi Teva+

## ALTO

Karen Arata  
Marianne Beckmann  
Joan Benedetto  
Marcia Bliven+  
Jane Bower  
Melissa Cheyney  
Carol Corliss  
Elisa Currie  
Janet Donston  
Stephanie Inglis  
Pamela Johnson  
Joyce Kirkpatrick  
Avery MacKellar-Nogueira  
Elaine Magrey  
Lorie Martin  
Paula Messina  
Priscilla Meyer  
Deborah Newirth  
MaryAnn O'Bright  
Mary-Lynn Radych  
Christine Rogers  
Melissa Rowe  
Nancy Schultz  
Kathleen Sedgwick  
Alexandra Taylor  
Kathy Traester  
Margaret Tyler\*  
Karen Zyko

## TENOR

Bruce Barger\*  
Hunter Bustamante  
Chris Caldwell  
James Harris  
Christopher Hart+  
Richard Kelpen  
Margaret Livengood  
Alexander Lubka  
Joe Miller  
Michael O'Herron\*  
Rick Pugliese  
Adam Weinstein

## BASS

Michael Balinskas  
Martin Benassi  
David Bohy  
Richard Browner  
Steven Christensen+  
Bob Cyranowicz  
David deMercado  
Greg Flower\*  
Victor Friedrich  
Bob Giddings  
Richard Holloway  
David Hostage  
Dan Martin  
Aaron Medford

## BASS, cont.

Adam Perrin  
Stephen Peterson  
Walter Ryan  
James Smith  
Gordon Turnbull

## Elm City Girls' Choir

*Tom Brand and Rebecca Rosenbaum,  
Music Directors*

Emily D`Souza  
Marion Magnolia Eno  
Adelaide Hawkins  
Margaret Harper-Mangels  
Natalie Houlton  
Elise Fernandez Hsu  
Katherine Huang  
Violet Willcox Johnson  
Aurelia Mae Keberle  
Eleanor Lee  
Miriam Elizabeth Levenson  
Evelyn Liu  
Amelia Riggs  
Anais Tavenas  
Valentine Tavenas  
Moriah Thomas  
Helena Titus  
Kaelin Vasseur  
Ursula June Zebrowski

\* GMChorale Section Leaders

+ GMChorale Section Representatives

## Orchestra New England

*James Sinclair, Music Director*

### Violin 1

Raphael Ryger, concertmaster  
Artemis Simerson  
Stephanie Hug  
Jennifer Trahan  
Cristofer Zunun  
Larry Deming  
Fiona Murray

### Violin 2

Gary Capozziello\*  
Millie Piekos  
Diane Orson  
Corinne Metter  
Joelle Kee  
Sesil Cho

### Double Bass

Joseph Russo\*  
Kevin Huhn

### Viola

Ellen Higham\*  
Jill Pellett Levine  
Sue Corey-Sahlin  
Kathy Peet  
Serena Hsu  
Devon Duarte

### Cello

Tom Hudson\*  
Mariusz Skula  
Gunnar Sahlin  
Carmen Irons

### Piccolo

Rebecca Mirman

### Flute

Adrienne Greenbaum\*  
Elssa Green

### Oboe

Steve Wade\*  
Tamar Beach Wells

### Clarinet

Andy Greci\*  
Chantal Hovendick

### Bassoon

Remy Taglavi\*  
T.D. Ellis

### Contrabassoon

Jeff Freeman

### French Horn

Bob Hoyle\*  
Sara Della Posta  
Emily Boyer  
Stephanie Fritz

### Trumpet

Chuck Bumcrot\*  
Rich Clymer

### Trombone

George Sanders\*  
John Tzetzto  
Nick Stanton

### Tuba

Steve Lamb

### Timpani

Patrick Smith

### Harp

Wendy Kerner

\* ONE Section Principal

# GMChorale Supporters

## CONDUCTOR'S CIRCLE (\$3,000 or more)

Jeffrey & Sara Buell\*  
Community Foundation of Middlesex County  
Deborah & Gary Crakes  
CT Humanities  
Joyce & Bob Kirkpatrick  
Margaret Livengood & Leslie Sosno  
Dan & Lorie Martin  
Elizabeth Morgan  
Dr. & Mrs. Adam E. Perrin\*

## BENEFACTORS (\$1,000 to \$2,999)

Carol Any  
Michael & Nancy Balinskas  
CT Arts Endowment  
State of CT Office of the Arts  
Michael Lombardi  
Janet Donston  
Exencial Wealth Advisors  
Richard & Pat Holloway  
Paula & Ed Messina  
Mark & Nancy Schultz

## PATRONS (500 to \$999)

Karen Arata  
Chris Caldwell  
Victor & Marilyn Cassella  
Mr. & Mrs. Alexander Castaldi  
Anonymous  
Carol Corliss  
Elisa & Todd Currie\*  
Dennis & Gail Deninger  
Anonymous  
Anonymous  
Pamela Johnson  
Richard Pugliese  
David Edson & Deirdre Roberts  
Walter & Lynn Ryan  
Sellati Voice Studio  
Walter & Lori Shephard  
Jonathan E. Stone & Thomas C. Flanigan  
TSKP Studio

## SPONSORS (\$300 to \$499)

Bruce & Marcia Rebman  
David & Rebecca Bohy  
Victor Friedrich & Karen Otte  
Dale & Sophia Fuller  
Network for Good Grants Department  
MaryAnn O'Bright  
Jim & Jean O'Herron  
Sandy Pavlowski  
Barbara D. Roberts  
Catherine Stover  
Cheryl & Larry Townsend  
Gordon & Marlene Turnbull  
Karen Zyko

## DONORS (\$100 to \$299)

John & Terri Adesso  
Linda A. Baker  
Maxine Balinskas  
Martha Banks-Seridag  
Marianne Beckmann  
Martin & Patience Benassi  
Bill & Joan Benedetto  
Community Foundation of Middlesex County  
Mountain Laurel Fund  
Robert & Catherine Boone  
Sandra Brunelle

## DONORS continued (\$100 to \$299)

Jo Anne Burgh  
Philip & Marie Cacciola  
Charities Aid Foundation America  
c/o CyberGrants LLC  
Melissa Clark  
Randall & Cynthia Clegg  
Richard Coffey & Jason Charneski  
Carl & Kryisia Cording  
Betsy Crosswell  
Mr. & Mrs. Samuel Crum, Jr.  
Bob Cyranowicz  
Cheryl Czuba  
Anita & David deMercado  
Kathy & Joe D'Eugenio  
Laurie Frenzel  
Thomas & Evelyn Gezo  
Dr. Michael and Heather Greenaway  
Welles & Lillian Guilmartin  
James Harris  
John & Elizabeth Hart  
Dawn & Guy Hoffman  
Joanne Huelsman  
Elaine & Richard Lau  
Vincent J. Loffredo  
Joshua & Sara Martinelli  
Jane McMillan  
Aunt Joan  
Lisa Nappi  
Anthony Pandolfe  
Mabel & Steve Peterson  
Point32Health  
Christine Rogers & Marc Croteau  
Ursel Shaffer  
Mark Sheptoff Financial Planning LLC  
Donna & C. William Stamm  
Karla Steele  
David & Pat Taddei  
Alexandra Utgoff Taylor  
Lewis & Kathy Traester  
Cheryl & Delmer Weston  
Curtis D. Weybright  
Elaine & Brian Yakey

## CONTRIBUTORS (\$50 to \$99)

Ed & Jane Bower  
Gary Brown  
Dr. & Mrs. Gerald Burke  
Frank & Cheryl DeMatteis  
Judy Feather  
The Fir Patch  
Joseph & Nijole Janik  
Peggy Kilgore  
Cindy Kirkpatrick  
Alexander Lubka  
Elaine & Brad Magrey  
Wayne & Sarah Kyder  
Debi & Dave Newirth  
Charles & Mimi Rich, Jr.  
Jean & Biff Shaw  
Megan & Bill Stine  
Bobbi Teva  
Cherry Watkinson  
Terri Zammataro  
Virginia Zwelling

## THOUGHTFUL GIFTS (up to \$49)

Alfreda Ahl  
Marlene Barrante

## THOUGHTFUL GIFTS continued (up to \$49)

Richard Browner  
Steve Christensen  
Ruthann Coyote  
Joan Hedrick  
Judith Hughes  
Jan Leird  
Kathleen Sedgwick  
James Smith  
Susan von Reichenbach

## In Honor Of

David and Barbara Buddington  
Allan Conway  
Carol Corliss  
Cosmic Song  
Our Beloved Joe D'Eugenio  
Eleanor Fraser  
Bob Giddings and his 80th birthday  
Joyce and Bob Kirkpatrick  
Elizabeth Mueller  
Jane C. S. Perrin, MD  
Anita Rey  
Barbara Roberts  
Deidre Roberts  
Walter Ryan  
The Morgan Family  
Nancy Schultz  
Jean and Biff Shaw  
Robert O'Brien  
Development Committee-Grant Writing  
Development Committee-Fundraising

## In Memoriam

Patricia Vitali	Raymond DeMeola
Margaret Sniffen	Mary Chiamonte
Thomas A. Kwant	Thomas and Amelia Zammataro
Lee Welkey	Quentin S. Williams
Marion Smith	Robert Glazewski
Thomas A. Smith	Gordon R. Bennett, Jr.
Marilyn Bush	Henry Pavlowski
Jack Arata	Hugo L. Noridge
Donna Merrill	Helene L. Norige
Howard Merrill	Robert C. Norige
Diane Northrup	Jack and Mary Schultz
Paul Andrew Connor	Lillian A. Derby
Trish Mille	Carl Utgoff
Ann Roy Gilson	Paul Utgoff
Sam Lindberg	James Feather
Margaret Weisenburger	Jim Bono
Liz Petry	David W. Burgh
Charles Coe	Chris Kennelly
Stan Ahlers	Travis Hedrick
Laura Guadalupe Oropeza	Mark and Regina Smith
Andres	Ralph and Velma Bodensteiner
Eugene V.D. Perrin, MD	Danute Uogintas
Robert L. Shirley, MD	Jackie Henrickson
Althea Shirley	CG BM2 Steven Duque
CG Lt Jessica Hall	

In memory of those GMChorale singers who performed the Brahms *Requiem* when the chorale performed it last in 2007, whose... "*righteous souls are in the hand of God... Sayeth the Spirit, that they rest from their labors and that their works follow after them.*"

John Coghill	Doris Schick
Michael D'Eugenio	Marianne Selander
Dzintra Infante	Connie Unsworth
David Morgan	John Woolley

\*Young Musicians Initiative Founding Sponsors

# GMChorale Leadership

## Board of Directors

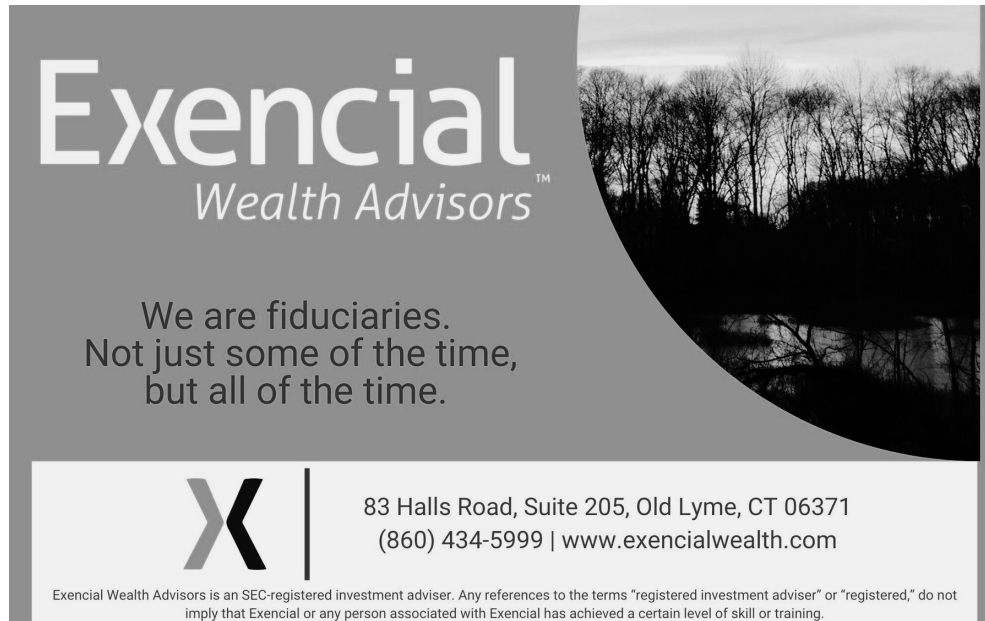
Michael Balinskas, *President*  
Chris Hart, *Vice President*  
Walter Ryan, *Treasurer*  
Marjorie Mehler, *Secretary*  
Nancy Schultz, *Development*

Jo Anne Burgh  
Carol Corliss  
Deborah Crakes  
Patricia Holloway  
Lorie Martin  
Anthony Pandolfe  
Sandra Pavlowski  
Stephen Peterson  
Deirdre Roberts

## Staff

Joseph D'Eugenio, *Artistic and Executive Director*  
Robert O'Brien, *Managing Director*  
Allan Conway, *Accompanist*  
Rachel Abrams, *Marketing Associate*

## GMChorale Is Proudly Supported By



**Exencial**  
*Wealth Advisors*™

We are fiduciaries.  
Not just some of the time,  
but all of the time.

**X** | 83 Halls Road, Suite 205, Old Lyme, CT 06371  
(860) 434-5999 | [www.exencialwealth.com](http://www.exencialwealth.com)

Exencial Wealth Advisors is an SEC-registered investment adviser. Any references to the terms "registered investment adviser" or "registered," do not imply that Exencial or any person associated with Exencial has achieved a certain level of skill or training.



**TSKP** ARCHITECTURE | PLANNING | INTERIORS  
**STUDIO**

**WMNR**  
Fine Arts Radio



*An Oasis of  
Classical and  
Classic Music*

**WMNR.org**

*Tune in  
with us*

**91.5 fm**

**94.5 fm**

**98.3 fm**



*Con Brio*

CHORAL SOCIETY

*Zelenka: Missa Gratias agimus tibi*

Christmas Concerts: Saturday, December 9, Sunday, December 10  
Christ the King Church • 1 McCurdy Road, Old Lyme, CT  
Tickets: \$35 • Visit [conbrio.org](http://conbrio.org), or call 860-526-5399



## What makes singing with GMChorale so special?

- Outstanding classical and contemporary choral repertoire that is challenging yet accessible to sing
- Musical education and support that will help you grow as both a singer and a musician
- A warm and welcoming community



[www.gmchorale.org/join](http://www.gmchorale.org/join) to find out more!

## In Memory of David Morgan, Devoted Singer and Friend of GMChorale



Special thanks to the family and friends of David W. Morgan (1938-2022), whose generous gifts in his memory helped make this performance possible. David was President of the Greater Middletown Chorale (2007-2008) and a staunch member of the Chorale's bass section for decades. His particular favorite among many choral masterworks was Brahms' *A German Requiem*.

Nicholas Adams  
 Martha Banks-Seridag  
 Jonathan & Peggy Best  
 Robert & Catherine Boone  
 William S. Boyd, Jr.  
 Wayne & Margot Chapman  
 Martha Coven  
 Evelyn Farbman  
 Laura Frenzel  
 Susanne Fusso & Joe Siry  
 Jay G. Keiser  
 Cindy Kirkpatrick  
 Joyce Kirkpatrick  
 Frank Levering & Elizabeth Henley  
 Ralph B. Levering

Margaret Livengood  
 Jane McMillan  
 Paula Messina  
 Nancy & John Meyers  
 Alan Morgan & Janet Norris  
 Betsy Morgan  
 K. Scott & Barbara Taras Morgan  
 Precious Price for the Middletown  
 Racial Justice Coalition  
 Rick Pugliese  
 Charles & Mimi Rich, Jr.  
 Nancy Schultz  
 Claire Shea  
 Brian Yakey  
 Virginia Zwelling