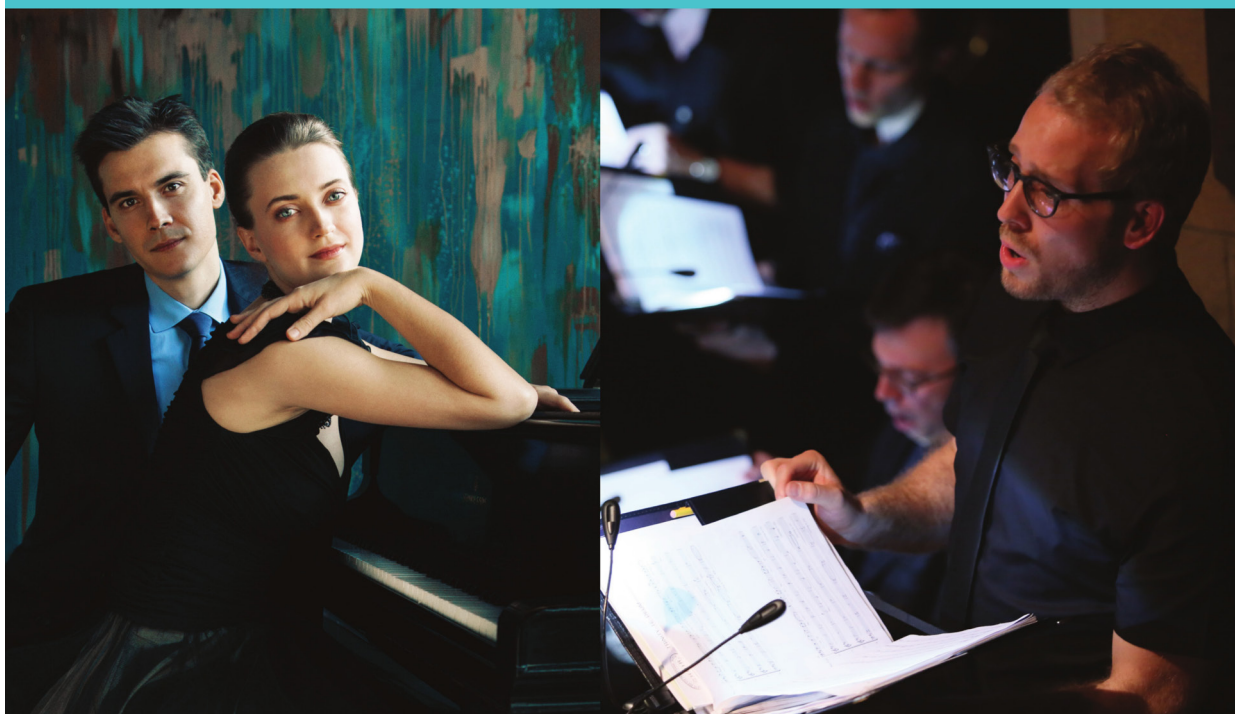


Music at Fifth Avenue Presbyterian Church • 2019–20 Season

# BRAHMS • REQUIEM



**Friday, April 3 • 7 pm**

The Chamber Choir of Fifth Avenue Presbyterian Church  
The Shelest Piano Duo • Steven Eddy, baritone • Kathryn Supina, soprano  
Ryan Jackson, director

Presented by the Arts and Our Faith Committee



FIFTH AVENUE PRESBYTERIAN CHURCH

## WELCOME

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We hope you enjoy this encore performance of Brahms's *A German Requiem*. This performance was presented live on April 11, 2019, in Kirkland Chapel at Fifth Avenue Presbyterian Church in New York. We invite you to learn more about our annual concert series at [fapc.org/concerts](http://fapc.org/concerts).

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## SAVE THE DATES

JOIN US FOR NEXT SEASON'S CHORAL CONCERTS!

### **Fall Concert**

Friday, October 16, 2020 • 7 pm

### **Carols by Candlelight**

Friday, December 4 & Saturday, December 5, 2020 • 7 pm

### **Winter Concert**

Friday, February 5, 2021 • 7 pm

### **Lenten Concert**

Thursday, March 25 & Friday, March 26, 2021 • 7 pm

# Johannes Brahms: A German Requiem

The Chamber Choir of Fifth Avenue Presbyterian Church  
The Shelest Piano Duo • Steven Eddy, baritone • Kathryn Supina, soprano  
Ryan W. Jackson, *William S. Perper Director of Music and Fine Arts Ministries*

## Ein deutsches Requiem, nach Worten der heiligen Schrift, op. 45

*Johannes Brahms (1833–1897)*

*A German Requiem, To Words of the Holy Scriptures*

- I. Selig sind, die da Leid tragen  
*Blessed are those who mourn*
  
- II. Denn alles Fleisch, es ist wie Gras  
*For all flesh is like grass*
  
- III. Herr, lehre doch mich  
*Lord, teach me*
  
- IV. Wie lieblich sind deine Wohnungen  
*How lovely is your dwelling place*
  
- V. Ihr habt nun Traurigkeit  
*You have sorrow now*
  
- VI. Denn wir haben hie keine bleibende Statt  
*For here we have no lasting city*
  
- VII. Selig sind die Toten  
*Blessed are the dead*

*In presenting this evening's concert, the Arts and Our Faith Committee acknowledges the generous support of the Dr. Reid and Marguerite Pitts Special Music Fund.*

## A NOTE ABOUT THIS EVENING'S PROGRAM

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Tonight we have the privilege to present one of the greatest choral masterpieces of all time: Johannes Brahms's *A German Requiem*. Those of you familiar with the piece know that it was conceived for full orchestra and symphonic chorus. But a number of years ago I was delighted to discover that Brahms himself had arranged the original orchestral accompaniment for piano duet: four hands on one piano. I immediately fell in love with this more intimate version, finding the immediacy of the piano and voices deeply moving. I knew right away that this version of the *Requiem* would become an important staple in our Chamber Choir's concert series.

Four-handed piano arrangements of orchestral music were commonplace in the 19th century. Like today, large instrumental ensembles were often impractical and expensive, so many publishing companies commissioned piano arrangements of orchestral music. Before the dawn of recordings, these arrangements allowed people to enjoy symphonic and operatic masterpieces in their own homes. They also offered producers the opportunity to become familiar with pieces before investing large sums of money into full performances. Although employees of the publishers often created these arrangements on behalf of the composers, it is significant that Brahms arranged the piano accompaniment for his *Requiem* himself.

Composed between 1865 and 1868, many people speculate that *A German Requiem* was inspired by two bereavements in Brahms's life: the loss of his dear friend, the great composer Robert Schumann in 1856, and then his own beloved mother in 1865. Although Brahms was a deeply private person who never confirmed nor denied these speculations, the fact that he took the time to compose the four-hand piano accompaniment personally speaks to his fondness for this particular piece.

This arrangement of the *Requiem* received its premiere in London at a private residence in 1871, and has since come to be known as the "London" version. Not a mere reduction of the orchestral score, Brahms created an artful and idiomatic piano accompaniment, one that arguably allows the listener to experience the piece with a clarity beyond that of the original orchestral score. In this intimate chamber version, the beautiful text setting and brilliant choral textures are presented with an immediacy not soon forgotten—a direct, heart-to-heart conversation with the brilliant composer of this profound, human *Requiem*. Thank you for being here this evening to share it with us.



Ryan Jackson  
April 11, 2019

## THE CHAMBER CHOIR OF FIFTH AVENUE PRESBYTERIAN CHURCH

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### *Sopranos*

Brooke Bryant  
Amy Goldin  
Christina Kay  
Rachel Mikol  
Claire Myers McCormick  
Kathryn Supina

### *Altos*

Donna Breitzer  
Sharon Byrne  
Elyse Kakacek  
Erica Koehring  
Cheryl Martin  
Megan Schubert

### *Tenors*

Sean Clark  
Brandon Hynum  
Justin Jalea  
Wilson Nichols  
Richard Saunders

### *Basses*

Clayton Kahler Brown  
Steven Eddy  
Jonathan Estabrooks  
Nick Hay  
Antoine Hodge  
Max Weir

## BIOGRAPHIES

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### THE SHELEST PIANO DUO

Praised for their “stirring performances of rare repertory” (*Fanfare Magazine*), the Shelest Piano Duo is the husband and wife team of Anna and Dmitri Shelest, whose roots can be traced back to music school in Ukraine. At their official Carnegie Hall debut in February 2018, the release of their album *Ukrainian Rhapsody* brought renewed attention to the music of their homeland. Since then, the CD has been featured as Album of the Week on a number of radio stations across the country, including KUSC Los Angeles and WCRB Boston. Having been classmates since middle school, the duo first began performing together after their marriage in the U.S. Their inventive programs have led them to a broad array of venues, from concert stages to state functions, and in the words of Ban Ki-moon, Secretary-General of the United Nations, “realized diplomacy through music.”

### STEVEN EDDY *Baritone*

Praised for his “polished baritone and acting skills” and “sterling musical and physical work,” baritone Steven Eddy is a versatile young performer with a broad repertoire spanning opera, oratorio and art song. Winner of the 2019 Oratorio Society of New York competition, Mr. Eddy has appeared as a soloist with Seraphic Fire, Philharmonia Baroque Orchestra, American Classical Orchestra, Sacred Music in a Sacred Space, Spire Chamber Ensemble, Choral Arts Philadelphia, Handel Choir of Baltimore, New York Virtuoso Singers, Bach Vespers at Holy Trinity and The Choralis Foundation. As a recitalist, he made his New York recital debut as a winner of the 2015 Joy In Singing Music Sessions. He has performed in recital with the Aspen and Tanglewood Music Festivals, SongFest at Colburn, and is a frequent guest artist with the Brooklyn Art Song Society. For more information, please visit Mr. Eddy’s website at [steveneddybaritone.com](http://steveneddybaritone.com).

### KATHRYN SUPINA *Soprano*

Kathryn Supina is a versatile performer who has been praised for her “lovely soprano voice” and “charming manner” (*Cape Cod Times*). She has sung with New York City Opera, St. Petersburg Opera, the Center for Contemporary Opera and the Janiec Opera Company. Favorite roles include Blondchen in *Die Entführung aus dem Serail*, Miss Wordsworth in *Albert Herring* and Fiona MacLaren in *Brigadoon*. This past holiday season, Ms. Supina performed with the Voices of Liberty in Walt Disney World’s Candlelight Processional. This is Ms. Supina’s third season with the Fifth Avenue Presbyterian Chamber Choir, and she has immensely enjoyed making music with this wonderful ensemble.

## BIOGRAPHIES

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### RYAN JACKSON *Director*

Acclaimed organist and choral director Ryan Jackson was appointed William S. Perper Director of Music and Fine Arts Ministries at Fifth Avenue Presbyterian Church in 2012, following an international search. Ryan is the founding director of the professional Chamber Choir of Fifth Avenue Presbyterian Church, as well as the Community Choir, a teaching ensemble open to all members of the church community. In 2013, Ryan established the annual concert series, which features a diverse program of four choral concerts and three organ recitals each season.

Prior to his appointment at Fifth Avenue Presbyterian Church, Ryan served in the music programs at Christ Church United Methodist on Park Avenue, the University Church at Yale, Christ Church Episcopal in New Haven and Metropolitan United Church in Toronto. In addition to his work at Fifth Avenue Presbyterian Church, Ryan maintains an active recital schedule throughout the United States and his native Canada, where his performances have been praised for their “mature musicality, technical poise, and registrational sensitivity” (*RCCO Bulletin*).

The winner of numerous prestigious competitions, including the Royal Canadian College of Organists’ National Organ Playing Competition, he has studied with several of the most prominent organists of the day, including Patricia Wright, Thomas Murray and Paul Jacobs. Ryan is a graduate of the University of Toronto (Mus.Bac.Perf.), Yale University (M.M.) and The Juilliard School (D.M.A.).



*Fifth Avenue Presbyterian Church is home to a versatile program of arts in worship that endeavors to uplift, inspire, challenge and comfort all who encounter it, and to provide opportunities to share our wealth of artistic gifts. Music is at the heart of worship and, hand in hand with the Word, strives to create a genuine encounter with the holy.*

### **The Choirs of Fifth Avenue Presbyterian Church**

**The Chamber Choir** is a select vocal ensemble of 16 to 25 of New York's finest professional singers. Striving always to achieve the highest standard of ensemble singing, this choir presents several concerts each season, of repertoire ranging from Renaissance polyphony through contemporary American.

**The FAPC Choir** is made up of professional singers from the Chamber Choir as well as a dedicated team of volunteer choristers from the Fifth Avenue congregation. From September to June, the choir sings in worship on Sunday mornings at the 11 am service and at special seasonal services.

**The Community Choir** is an ensemble for those who would like to learn more about singing and music in general, and have a good time with like-minded people in the process! There is no audition to join this group—we meet on Thursdays from 6 until 8 pm, and spend our time learning about our voices and improving our varied abilities to read music. Approximately twice a month, the Community Choir sings at the 11 am worship service.

To learn more about our music ministries, or to find out how you can get involved, visit [fapc.org/music-in-worship](http://fapc.org/music-in-worship) or write to [music@fapc.org](mailto:music@fapc.org).

### **About Kirkland Chapel**

Kirkland Chapel was designed in the Gothic style by New York architect James Gamble Rogers. Rogers also designed the Harkness Tower in Yale University's Memorial Quadrangle. Funded in large part through the generosity of philanthropist Anna M. Harkness, the Chapel and Church House were constructed in 1925, a half-century after the Sanctuary of Fifth Avenue Presbyterian Church was completed. The Chapel is named for the Rev. Dr. Bryant M. Kirkland, senior pastor of Fifth Avenue Presbyterian Church from 1962 until 1987.

Kirkland Chapel is an ideal venue for small ensembles and chamber music with its warm, intimate ambience and fine acoustics—features due in large part to its hard stone surfaces and lack of carpeting. In addition to housing a fine grand piano, the Chapel is home to a small pipe organ built in 1970 by the Austin Organ Company of Hartford, Connecticut.

For information on renting Kirkland Chapel for a performance, wedding or other event, contact Jacklyn Smith (212.247.0490, [jsmith@fapc.org](mailto:jsmith@fapc.org)).

### **FIFTH AVENUE PRESBYTERIAN CHURCH**

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