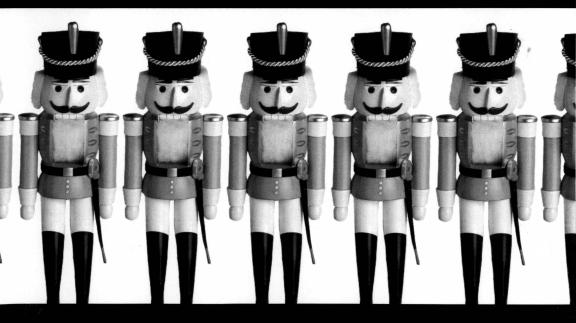


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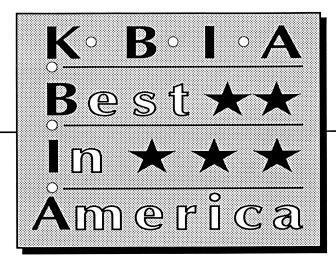
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Drinking Fountains are located on either side of the inner lobby, in the first floor rotunda and in the basement snack bar.

Late Arrivals will be seated *only at the first convenient pause* in the program as a courtesy to both the audience and the artists.

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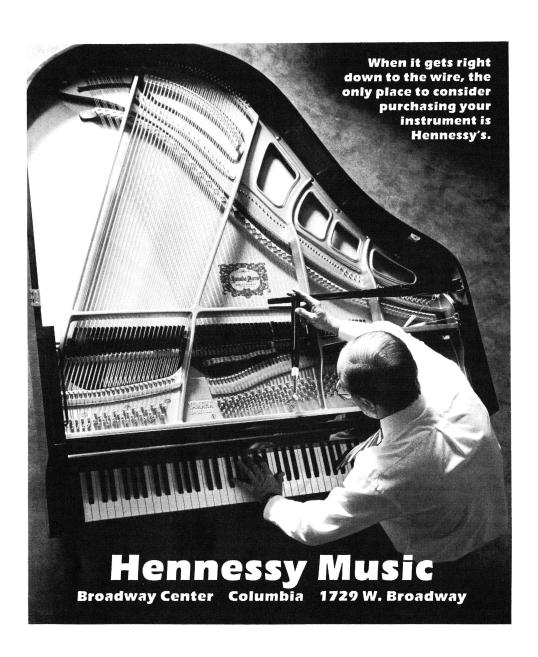
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The University Concert Series, in cooperation with the Department of Music, presents

Johannes Brahms A German Requiem

featuring
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University Singers
University Concert Chorale
University Philharmonic

COSTANZA CUCCARO, soprano JEFFREY SNIDER, baritone DAVID RAYL, conductor

Sunday, December 6, 1992 Jesse Auditorium Columbia, Missouri



The Program

JOHANNES BRAHMS A GERMAN REQUIEM, Op. 45

- I. Blessed are they that mourn *Chorus*
- II. Behold, all flesh is as the grass *Chorus*
- III. Lord, teach me to know Baritone and Chorus

-INTERMISSION-

- IV. How lovely is Thy dwelling place *Chorus*
- V. Ye now are sorrowful Soprano and Chorus
- VI. Here on earth have we no continuing place Baritone and Chorus
- VII. Blessed are the dead *Chorus*

About the Program

It was with *Ein Deutsches Requiem* that Johannes Brahms first won general acceptance in Europe as a composer to be reckoned with. He had begun his career as a pianist and composer of piano works and had made a small reputation as a choral conductor, but it was with the Requiem, his first and most famous large-scale choral/orchestral work that Brahms fulfilled the prophetic words of his mentor, Robert Schumann. In 1853, when Brahms was only twenty years old, Schumann had written: "When he shall lower his magic wand in the place where the powers massed in the chorus and orchestra lend him their strength there shall be vouchsafed as yet more wondrous prospects into the secrets of the spirit world."

The Requiem was composed between 1861 and 1868. On December 1, 1867, the first three movements were performed in Vienna, but the work did not receive its official premier until April 10, 1868 when it was performed at Bremen Cathedral. Following this performance, Brahms added what is now the fifth movement, and the first complete performance of all seven movements of the work took place on February 18, 1869 in the Leipzig Gewandhaus.

This is not a liturgical Requiem such as the well-known settings of Mozart, Berlioz and Verdi. The traditional Catholic Requiem Mass focuses on entreaties for the souls of the dead and is dominated by the terrifying vision of the Last Judgment. Brahms' Requiem, whose text he assembled from Luther's German translation of the Bible, focuses on the consolation of the living and is dominated by a hope that all will be well when we pass from this world. The different emphases and nuances of the various subjects that come to the fore in the individual movements—consolation, patience, hope, joy, grief, trust, redemption—provided Brahms with the opportunity to create music that is endlessly varied, but that nevertheless, is unified by a sense of one underlying emotion which, as one writer has aptly commented, gives the work an unwritten dedication: "To them that mourn, for they shall be comforted."

—David Rayl

Artists' Biographies

COSTANZA CUCCARO

Soprano Costanza Cuccaro has won high acclaim for her performances in many of the world's opera houses and concert halls. A native of Ohio and a graduate of the University of Iowa, she was one of the youngest contestants ever to win first place in the Metropolitan Opera National Auditions.

After study in Rome, Cuccaro sang at the Zurich Opera and later became the leading lyric-coloratura at the Deutsche Oper Berlin. She has made frequent guest appearances at the opera houses of Munich, Hamburg, Vienna, Boston, Toronto, Montreal and Buenos Aires in a repertoire including *Lucia di Lammermoor*,

Rigoletto, La Traviata and Der Rosenkavalier. Her Metropolitan Opera debut was as Rosina in The Barber of Seville. She has also appeared with the Chicago, Cleveland, Detroit, Paris and Tel Aviv Orchestras and has been heralded for her interpretations of the music of J.S. Bach in such cities as Moscow, Prague, Leipzig, Cleveland, Buenos Aires and Rio de Janeiro. She recently toured South America with Helmuth Rilling as soprano soloist in Bach's Magnificat and Mass in B Minor. Her recording and video credits include numerous oratorios and Bach cantatas as well as five operas.

Cuccaro is the wife of Edwin Penhorwood, composer and pianist, who frequently accompanies her in recital. She is a Professor of Voice and an Artist-in-Residence at the University of Missouri-Columbia.

JEFFREY SNIDER

Baritone Jeffrey Snider is a native of Buffalo, New York. He attended Indiana University, where he received both Bachelor's and Master's degrees. In September, 1991, he joined the voice faculty at Wartburg College in Waverly, Iowa. He had previously lived in Texas where he had been teaching at the University of Texas at Arlington and completing requirements for the Doctor of Musical Arts degree in Voice Performance at the University of North Texas.

Mr. Snider has performed opera roles with the Fort Worth Opera, Lyric Opera of Dallas and the Sarasota (Florida) Opera Association. He has appeared as soloist in concerts in New York, Texas, Florida, Indiana and Kansas.

In 1991 he placed second in the Marguerite McCammon Competition in Ft. Worth and in 1990 was a recipient of a Career Development Grant from the Dallas Opera. In 1989 he placed third in the Southwest Regional Finals of the Metropolitan Opera National Council Auditions. He has also placed first in competitions sponsored by the National Opera Association and the Dallas/Fort Worth chapter of the National Association of Teachers of Singing.

DAVID RAYL

Conductor David Rayl has been associate professor and director of choral activities at the University of Missouri-Columbia since 1990. Previously, he served as music director of the Chamber Singers of Iowa City and the Quad City Chorale and taught at St. Ambrose University, Davenport, Iowa and Marymount College, Salina, Kansas. He founded the Quad City Mozart Festival in 1988 and continues to serve as music director of that organization. Dr. Rayl has concentrated on the eighteenth-century repertoire, especially the works of J.S. Bach and W.A. Mozart, and has been recognized for his work with the music of the seventeenth-century French composer Marc-Antoine Charpentier. His performance editions of that composer's nine settings of the Litany of the Blessed Virgin will be published by A-R Editions of Madison, Wisconsin. In addition to his choral responsibilities at Mizzou, he has conducted *Cosi fan tutte* and *Die Fledermaus* for the Opera Workshop and has been active throughout the Midwest as a guest conductor, clinician and adjudicator.

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DAVID RAYL, conductor FRED KISER, assistant conductor JULIE RUHLING, rehearsal pianist

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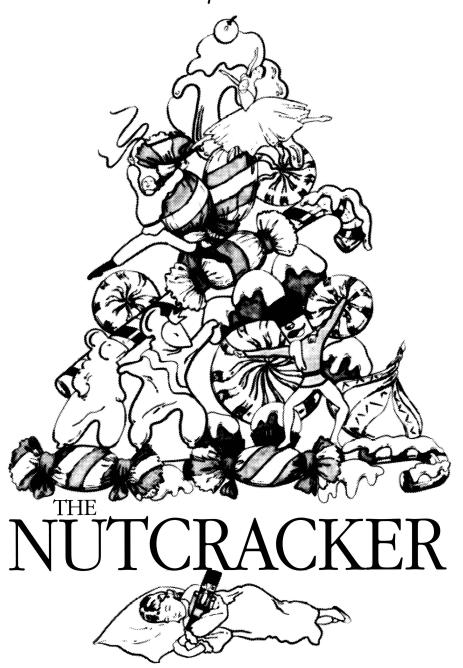
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The Schooling Fund is the only existing source of long-term financial support for the Concert Series. Contributions to the Schooling Fund are especially significant in light of the fact that ticket revenue each season constitutes only 40 percent of our annual budget. The fund's interest income is used each year to defray the cost of bringing artists of the highest quality to campus.

The fund was established in 1979 to honor the late Herbert W. Schooling on his retirement as chancellor of the Columbia Campus. Between 1963 and 1978, Dr. Schooling served the University as Dean of the College of Education, Dean of Faculties, Provost and Chancellor. His extensive experience at all educational levels made him a respected leader in his field throughout the state and across the nation.

We'd like to take this opportunity to publicly thank the contributors to the Schooling Endowment Fund for their support. We also wish to bring your attention to the Friends of Music, a scholarship support organization associated with the Department of Music. Many Friends of Music are avid concertgoers and strong supporters of the Concert Series. You are cordially invited to support their efforts in funding new scholarships for talented students in music.

This year, the New York City Opera National Company's performance of Bizet's *Carmen* has been designated as the annual Schooling Concert as a way to mark the importance of this endowment fund. The following list reflects contributions for the 1992-93 year received by September 1, 1992.

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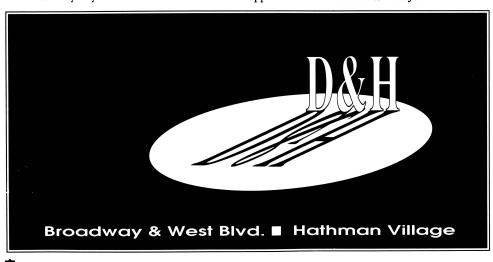
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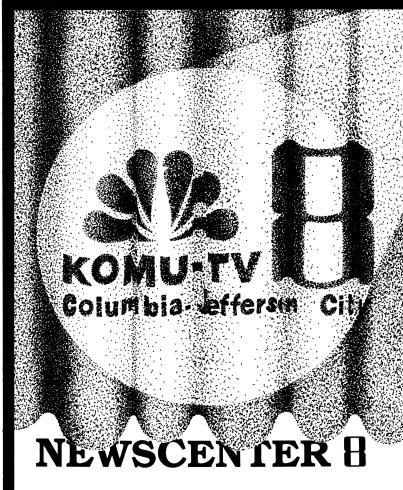
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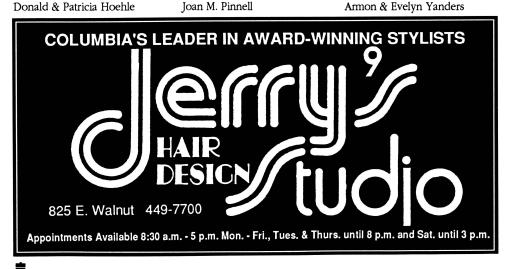
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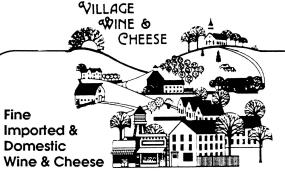
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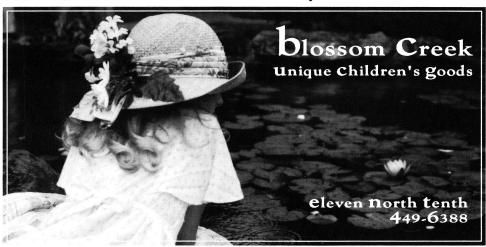
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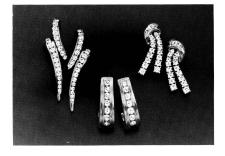
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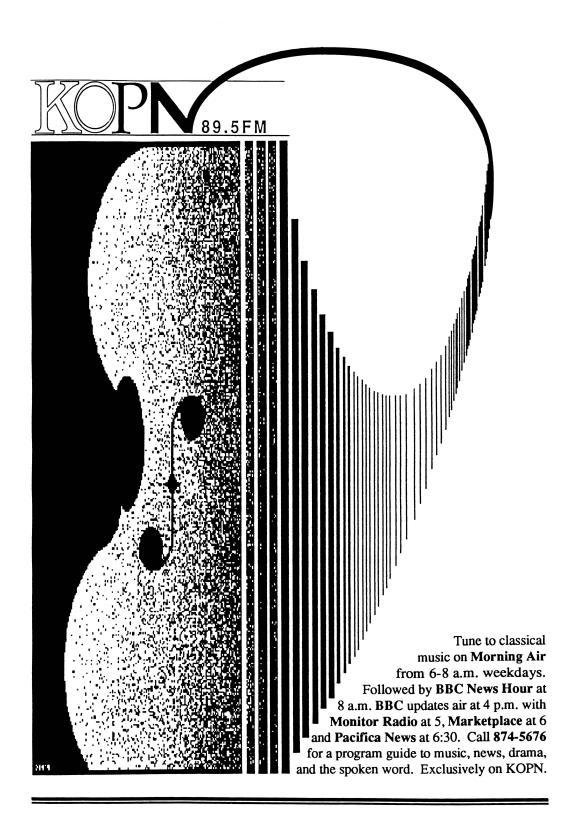
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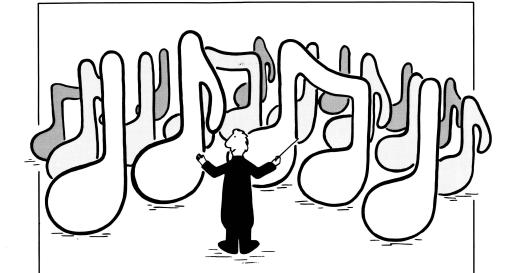


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