Frank A. Watkins, conductor
Frank A. Watkins, a native of Omaha Nebraska, taught secondary choral music in Texas for six years. He holds degrees in piano performance from Jackson State University (BM), the University of Arkansas (MM), and choral conducting from Northwestern University (MM) and Michigan State University (DMA). Watkins is in demand as guest conductor and clinician. Recent engagements include the 2013 Mid-Michigan Honor Choir, University of Nebraska Omaha Collegiate Choir Concert Series (2014), Dunn St. Croix Honor Choir (2015), Lakeland All-Conference Honor Choir (2015), University of Nebraska Omaha Middle School Honor Choir (2016), and the Eau Claire Chamber Orchestra (2016). Future engagements include the 2017 Great Northern Conference All-Conference Choir, the 2017 Red Cedar Honor Choir, and the 2017 Big Nine Festival Honor Choir in Red Wing, MN. He has presented workshops on choral methods for the International Music and Christian Arts Conference, Michigan State University, and the Ohio State University. In 2015 he presented at both the Wisconsin Music Educators State Convention and the National Collegiate Choral Organization National Conference. Watkins joined the faculty of the University of Wisconsin-Eau Claire in 2014. In 2016, he was appointed Conductor and Music Director of the Eau Claire Chamber Orchestra and Director of Choral Studies at the University of Wisconsin-Eau Claire. A dynamic young conductor, Watkins’ love and passion are teaching. He believes that in order to educate, you must first inspire! It is his goal to make an impact…not just an impression on the lives of those that follow his baton.

Voice and Choral Faculty
Diana Cataldi, soprano
Julie DeBoer, mezzo-soprano
Kenneth Pereira, baritone, Assistant Professor of Voice, Director of Opera Workshop
Mark Mowry, tenor, Associate Professor of Voice, Musical Director of Opera Workshop
Elizabeth Joosten, The Singing Statesmen, Women’s Chorus, Symphonic Choir
Frank A. Watkins, Concert Choir, Women’s Concert Chorale, Novum Voce, Director of Choral Studies

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, cell phones, electronic devices, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.
Program

Schicksalslied, Op. 54  Johannes Brahms (1833-1897)
You wander above in the light on soft ground, blessed genies! Blazing, divine breezes brush by you as lightly as the fingers of the player on her holy strings. Fateless, like sleeping infants, the divine beings breathe, chastely protected in modest buds, blooming eternally their spirits, and their blissful eyes gazing in mute, eternal clarity. Yet there is granted us no place to rest; we vanish, we fall - the suffering humans - blind from one hour to another, like water thrown from cliff to cliff, for years into the unknown depths.

-Pause-

Requiem in C Minor  Luigi Cherubini (1760-1842)

Introit: Eternal rest give to them, O Lord, and let perpetual light shine upon them. A hymn, O God, becometh Thee in Zion, and a vow shall be paid to Thee in Jerusalem; O Lord, hear my prayer, all flesh shall come to Thee. Eternal rest give to them, O Lord, and let perpetual light shine upon them.

Kyrie: Lord have mercy on us, Christ have mercy on us, Lord have mercy on us.

Gradual: Give unto the humble peace and rest for evermore, and let perpetual light shine on they people, that the righteous may be had in remembrance. He will not be afraid of any evil tidings.

Dies irae: Day of wrath, that day Will dissolve the earth in ashes, As David and the Sibyl bear witness. What dread there will be When the judge shall come to judge all things strictly. A trumpet, spreading a wondrous sound Through the graves of all lands, will drive mankind before the throne. Death and Nature shall be astonished when all creation rises again to answer to the Judge. A book, written in, will be brought forth in which is contained everything that is, out of which the world shall be judged. When therefore the judge takes his seat, whatever is hidden will reveal itself. Nothing will remain unavenged. What then shall I plead in my anguish? What advocate entreat to speak for me, when the just are not acquitted? King of awful majesty, who freely savest the redeemed, save me, O fount of goodness. Remember, blessed Jesus, that I am the cause of Thy pilgrimage. Do not forsake me on that day. Seeking me, thou didst sit down weary. Thou didst redeem me, suffering death on the cross. Let no such toil be in vain. Just and avenging Judge, grant remission.

Symphonic Choir
Elizabeth Joosten, conductor
Jen Lohmann, pianist

Soprano
Victoria Boggs  Kitty Rahl
Mary Boston  Lexi Reeves
Jasmine Edge  Madeline Robertson
Lauren Gaffron  Lori Ruge-Jones
Rachel Gronemeyer  Anne Marie Swanson
Alissa Gundrum  Tatum Tierney-Osterloth
Kirsten Gunnarson  Marlaine White
Kaitlyn Loff  Mariah Wittmann
Morgan Mack  Loretta Young
La Moua  Emily Zirgible
Karissa Red Bear
Emma Schuff
Katelyn Schwichtenberg
Lauren Thorton
Abigail Vegil
Taylor Weeding
Laura Wilson
Lydia Zipperer

Alto
Jan Adams  Randy Adams
Emily Anderson  Kathy Delfosse
Hailey Anderson  Laurie Gapko
Ali Barria  Dane Hill
Anna Boxum  Mical Johnson
Alyssa Carivou  Mark McCullough
Cassandra Freeman  Alexei Mota
Kari Lammers
Ellayna Lyon
Clare McCarty
Madeline O'Malley
Keri Ogden
Lauren Thorton
Jane Poynter

Tenor
Randy Adams  Keven Adamowski
Kathy Delfosse  Shane Brandl
Ali Barria  Mark Brooks
Anna Boxum  Lucas Johnson
Alyssa Carivou  Joshua Krien
Cassandra Freeman  Dale Poynter
Kari Lammers  Zachary Rau
Ellayna Lyon  Thomas Reither
Clare McCarty  Eric Schansberg
Madeline O'Malley  Perry Scott
Keri Ogden  Mike Steinberger
Lauren Thorton  Cole Stephens
Jane Poynter  Benjamin Wahl

Bass
Randy Adams  Keven Adamowski
Kathy Delfosse  Shane Brandl
Ali Barria  Mark Brooks
Anna Boxum  Lucas Johnson
Alyssa Carivou  Joshua Krien
Cassandra Freeman  Dale Poynter
Kari Lammers  Zachary Rau
Ellayna Lyon  Thomas Reither
Clare McCarty  Eric Schansberg
Madeline O'Malley  Perry Scott
Keri Ogden  Mike Steinberger
Lauren Thorton  Cole Stephens
Jane Poynter  Benjamin Wahl
before the day of reckoning. I lament for I am guilty and I blush for my wrongdoing. Spare a suppliant, O God. Thou who didst absolve Mary and hearken to the thief, to me also hast given hope. My prayers are not worthy, but Thou, O good one, in Thy mercy do not send me to everlasting fire. Place me among Thy sheep and separate me from the goats, setting me on Thy right hand. When the cursed are all banished and given over to the bitter flames, summon me among the blessed. I pray in supplication on my knees. My heart contrite as the dust, grant me grace at my departing. Day of bitter lamentation when rises from the dust Guilty man to be judged. Then, Lord, pity this Thy servant, Blessed Lord Jesus, Grant them peace. Amen.

**Offertory:** O Lord, Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit. Deliver them from the mouth of the lion, that they may not be swallowed up by hell and perish in its darkness; but let holy Michael Thy standard bearer lead them into the holy light. As once Thou didst promise to Abraham and his seed. We offer unto Thee, O Lord, this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. Grant them, O Lord, to pass from death into life everlasting. As Thou didst promise of old to Abraham and his seed.

**Sanctus:** Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord.

**Pie Jesu:** Holy Jesus, Lord, grant them eternal rest.

**Agnus Dei:** Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them everlasting rest. Let eternal rest shine upon them, Lord, with your saints forever, for you are holy. Grant them eternal rest, Lord and let perpetual light shine upon them.
Program Notes

Schicksalslied, Opus 54

Johannes Brahms (1833-1897)

Johannes Brahms wrote Schicksalslied, or the Song of Fate, between 1868 and 1871. He started the piece after finding a poem by Friedrich Hölderlin, entitled Hyperion’s Song of Destiny, in his friend Albert Dietrich’s library. Dietrich later wrote in a memoir, “When, later in the day, after having wandered about and seen everything of interest, we sat down by the sea to rest, we discovered Brahms at a great distance, sitting alone on the beach and writing. These were the first sketches for Schicksalslied.” Hölderlin’s poem has two distinct sections; the first depicts the tranquil, eternal bliss of the gods, and the second depicts a tormented humanity, blindly following destiny. The text immediately spoke to Brahms, but he struggled to finish his setting of the poem for three years. He didn’t want to end the song with the negative image of a tormented humanity, but he also wanted to stay true to the text and form of Hölderlin’s poem. He finally decided to end the piece with a reprise of the original orchestral statement, depicting the tranquil nature of the gods, thus closing the piece with a sense of reconciliation and hope.

Requiem in C Minor

Luigi Cherubini (1760-1842)

Luigi Cherubini was born in Florence, Italy in September of 1760. He began composing at an early age, and by the age of 13 he had composed several religious works. He was an extremely successful composer during his lifetime; Beethoven praised Cherubini as “the greatest living composer of his time.” His personality was not as well received as his compositions, as he had an angry disposition. The composer Adolphe Adam wrote about Cherubini, “some maintain his temper was very even, because he was always angry.” Despite his temperament, Cherubini had many friends, including Rossini and Chopin. Cherubini composed his Requiem in C Minor in 1815 on a commission from King Louis XVIII of France to commemorate the execution of his brother, King Louis XVI. Ironically, Cherubini conducted the choir during an official ceremony celebrating the execution of the same king twenty years previously. Cherubini’s requiem calls for a four-part chorus accompanied by an orchestra of strings, woodwind, brass, timpani and gong. Interestingly, he did not write a flute part because he detested flutes. The requiem was very well received, and was praised by composers such as Beethoven, Schumann and Berloiz as being one of the finest works of its kind. -Elisha Oestreich