

The background of the poster is a painting. In the foreground on the left, a large, lit candle sits in a dark holder, its flame bright and warm. To its right is a large, dark wooden cross. A laurel wreath is draped around the base of the cross. In the background, a person in a dark coat is walking away from the viewer down a path that leads into a misty, forested landscape. The scene is viewed through the arched opening of a church doorway, with the interior of the church visible in the distance.

IPC Choir Spring Concert

May 18, 2025 | 4:00 PM

Beth Middleton, soprano

Jane Stump, alto

Nick Mathes, tenor

Chris O'Rear, baritone

Amy Aberg McLelland, piano

Members of the Alabama Symphony

Dr. Jeff R. McLelland, choirmaster

PROGRAM

Part I – Soirée

Amy Aberg McLelland, piano

from *Romanzen und Balladen*, Op. 49 Robert Schumann
(1810-1856)

No. 3 “Die Nonne”

Nick Mathes, tenor

from *3 Romances*, Op. 94

No. 3 “Nicht schnell”

Jim Sullivan, oboe

from *Dichterliebe*

VI. “Im Rhein, im heiligen Strome”

VII. “Ich grolle nicht”

XV. “Aus alten Märchen”

Chris O’Rear, baritone

Part II

The IPC Choir and Orchestra

"How Lovely is Thy Dwelling Place" from *Ein Deutsches Requiem* Johannes Brahms
(1833-1897)

"Requiem, Op. 148" Robert Schumann

- I. Requiem aeternam (Chorus)
- II. Te decet hymnus (Chorus)
Kyrie (SATB Soli and Chorus)
- III. Dies irae (Chorus)
- IV. Liber scriptus (Chorus)
Quid sum miser (SATB Soli and Chorus)
Rex tremendae (Chorus)
Recodare (Soprano Solo)
Iuste iudex (Chorus and SATB Soli)
- V. Qui Mariam absolvisti (Alto solo)
Confutatis maledictis (Chorus)
Oro supplex (Alto solo)
Lacrimosa (Chorus)
- VI. Domine Jesu Christe (Chorus)
- VII. Hostias et preces tibi (Soprano and Alto solo, Chorus)
- VIII. Sanctus (Chorus)
Pleni sunt coeli (Chorus)
- IX. Benedictus (SATB Soli)
Agnus Dei (Chorus)
Et lux perpetua (Chorus)

PROGRAM NOTES

Robert Schumann (June 8, 1810 – July 29, 1856), a German composer and pianist, was one of the most important Romantic composers of the first half of the nineteenth century, as well as a highly regarded music critic. His music reflects the deeply personal nature of Romanticism. Introspective and often whimsical, his early music was an attempt to break with the tradition of the classical music era and form and structure which he thought too restrictive. Little understood in his lifetime, much of his music is now regarded as daringly original in harmony, rhythm, and form. He stands in the front rank of German composers of the nineteenth century.

Schumann was one of the first truly Romantic composers of the central European music tradition. As with many composers of the Romantic period, the literature of the era played heavily into the inspiration of his creative output. He was a person given to emotional extremes and his marriage to the gifted pianist and composer Clara Wieck would become a stabilizing aspect in his life. The great bulk of his work consisted of short piano pieces and songs, two genres so closely related in his case as to be hardly more than two facets of the same. The song accompaniments are often almost self-sufficient piano pieces, and the piano pieces often seem to have been melodically inspired by lyrical poems.

His composition for orchestra consisted of four symphonies, six overtures, concertos for horn, cello, and violin, and a very popular Piano Concerto (1845). He wrote a substantial quantity of chamber music for piano and strings, one opera, the highly successful oratorio *Das Paradies und die Peri*, and the final choral work *Requiem*, op. 148 in 1852.

In October 1853, he was very impressed by the talent of the 20-year-old Johannes Brahms, who had appeared on his doorstep and spent a month with the Schumann's. Schumann published an article, 'Neue Bahnen' (New Paths) hailing the unknown Brahms from Hamburg as 'the Chosen One' who would 'give ideal expression to the Age'.

It was long customary to detect in the works of Schumann's last year's evidence of his approaching collapse. He had been mentally unstable all his life, haunted by fears of insanity since the age of 18, and the change of style noticeable in the music of the early 1850s—the increasing angularity of his themes and complication of his harmony—may be attributed to other causes, including the influence of J.S. Bach.

After Robert Schumann moved from Protestant Saxony to the Catholic Rhineland as Dusseldorf's music director in 1850, he was also responsible for arranging the performance of masses twice a year as part of liturgical celebrations. He began a setting of the Mass for the Dead at the end of April 1852, and had sketched out his *Requiem* in less than two weeks.

The home key of the work is D-flat major – a key that Schumann often associated with thoughts of death and religion, but also with reconciliation and peace. After he completed the orchestration of the *Requiem* on 23 May 1852, he initially put the work aside until mid-November, when – at time still plagued by "strange auditory afflictions" – he began preparing a piano reduction. Schumann performed the work or offered it to a publisher for publication. His first biographer Wilhelm von Wasielewski, who was concertmaster in his orchestra at the time of the *Requiem's* composition, reported in 1858 that Schumann "had said after completing his *Requiem*: 'this one writes for oneself'." On 29 January 1855, Johannes Brahms wrote to Clara Schumann about her husband Robert's frequent premonitions of death in the months before his suicide attempt in 1854 and added: "He already thought he had written the *Requiem* for himself, like Mozart."

SONG TEXTS

PART I

from *Romanzen und Balladen*, Op. 49 – Robert Schumann

No. 3 “Die Nonne”

*Im Garten steht die Nonne
Bei Rosen in der Sonne,
Die ihr ein Kränzlein flechten
Zur Linken und zur Rechten.*

In the Garden stands the Nun
Alongside Roses in the Sun,
They wind for her a little Wreath
To the Right and to the Left.

*Herüber aus dem Saale
Erklingt vom Hochzeitsmahle
Das Tanzen und das Singen;
Die Braut möcht' jeder schwingen.*

Over from the Hall
Resounds the Wedding Feast's
Dancing and Singing;
Everyone wants to dance with the bride.

*Sie kühlet hold umfassen
Am Fenster sich die Wangen;
Die Nonne schaut herüber,
Ihr gehn die Augen über:*

In a sweet embrace, she cools
Her Cheeks against the Window;
The Nun looks over,
Her Eyes fill with tears:

*“Wie glüht im Rosenglanze
Sie unter'm weissen Kranze,
Und unter rother Rose
Erbleich' ich Freudenlose.”*

“How she Glows with Roses
Beneath the white Wreath,
And among the red Roses
I turn Pale, devoid of Joy.”

text by Abraham Emanuel Fröhlich

from *Dichterliebe* – Robert Schumann

VI. “Im Rhein, im heiligen Strome”

*Im Rhein, im heiligen Strome,
Da spiegelt sich in den Well'n
Mit seinem grossen Dome,
Das grosse, heilige Köln.*

In the Rhine, in the holy river,
Mirrored in its Waves,
With its great Cathedral,
Stands great, holy Cologne.

*Im Dom da steht ein Bildnis,
Auf gold'nem Leder gemalt;
In meines Lebens Wildnis
Hat's freundlich hineingestrahlt.*

In the Cathedral hangs an Effigy,
Painted on gilded Leather;
Into my Life's Wilderness
It has cast its friendly rays.

*Es schweben Blumen und Eng'lein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wäng'lein,
Die gleichen der Liebsten genau.*

Flowers and Cherubs float
Around Our beloved Lady;
Her Eyes, her Lips, her Cheeks,
Are the same my Love's.

VII. "Ich grolle nicht"

*Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlornes Lieb! ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.*

*Das weiss ich längst. Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang', die dir am Herzen frisst,
Ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht.*

I bear no grudge, though my heart is breaking,
O Love forever lost! I bear no grudge.
However, you gleam in Diamond Splendor,
No Ray falls in the Night of your Heart.

I've known that long. I saw you in my Dreams,
And saw the Night within your Heart,
And saw the Serpent gnawing at your heart,
I saw, my Love, how pitiful you are.
I bear no grudge.

XV. "Aus alten Märchen"

*Aus alten Märchen winkt es,
Hervor mit weisser Hand,
Da singt es und da klingt es
Von einem Zauberland;*

*Wo bunte Blumen blühen
Im gold'nen Abendlicht,
Und lieblich duftend glühen,
Mit bräutlichem Gesicht;*

*Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte heimlich klingen,
Und Vögel schmettern drein;*

*Und Nebelbilder steigen
Wohl aus der Erd' hervor,
Und tanzen luft'gen Reigen
Im wunderlichen Chor;*

*Und blaue Funken brennen
An jedem Blatt und Reis,
Und rote Lichter rennen
Im irren, wirren Kreis;*

*Und laute Quellen brechen
Aus wildem Marmorstein.
Und seltsam in den Bächen
Strahlt fort der Widerschein.*

*Ach, könnt' ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!*

*Ach! jenes Land der Wonne,
Das seh' ich oft im Traum,
Doch kommt die Morgensonne,
Zerfließt's wie eitel Schaum.*

From Fairy Tales of old,
A white Hand beckons,
Where there are sounds and songs
Of a magic land;

Where brightly colored Flowers Bloom
In the golden Twilight,
And glow sweet and fragrant,
With a bride-like Face;

And green Trees sing
Primeval Melodies,
Mysterious Breezes murmur,
And Birds too join in warbling;

And Foggy Shapes rise up
From the very Earth,
And dance airy Dances
In a whimsical Chorus;

And blue sparks blaze
On every leaf and twig,
And red Lights race
In a whirling Circle of madness;

And loud Springs gush
From wild Marble Stone.
And strangely in the streams
The Reflections shine ever on.

Ah, could I but reach that land,
And with my Heart rejoice,
And be relieved of all Torment,
And be blissful and free!

Ah, that Land of Delight,
I see it often in my Dreams,
But with the Morning Sun,
It melts away like mere Foam.

PART II

"How Lovely is Thy Dwelling Place" from *Ein Deutsches Requiem* – Johannes Brahms

How lovely is thy dwelling place, O Lord of hosts!
For my soul, it longeth, yea fainteth for the courts of the Lord.
My soul and body crieth out, yea for the living God.
O blest are they that dwell in thy house:
they praise thy name evermore.

Psalm 84:1-4

"Requiem, Op. 148" – Robert Schumann

I.

*Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.*

Grant them eternal rest, O Lord;
and let the eternal light shine upon them.

II.

*Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet*

A hymn becomes you, God, in Zion,
and a vow shall be paid to you in Jerusalem.
Hear my prayer,
to you all flesh shall come.

*Kyrie, eleison.
Christe, eleison.
Kyrie eleison.*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

III.

*Dies irae, dies illa!
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

O day of wrath, that day!
When the earth will be reduced to ashes,
As David and the Sibyl both testify.
What great fear there will be,
When the Judge comes forth,
To strictly examine all things!

*Tuba, mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.*

Trumpets, cast wondrous sound
Into the realm of the tombs
Calling all to come before the throne.
Death and nature will both marvel,
As the creatures rise,
To receive their judgement.

IV.

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit.
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?*

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

*Recordare, Jesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.
Quaerens me, sedisti lassus.
Redemisti Crucem passus.
Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco, tamquam reus,
Culpa rubet vultus meus.
Supplicanti parce, Deus.*

A written book will be brought forth,
Which contains everything,
For which the world will be judged.
Therefore, when the Judge takes His seat,
Whatever is hidden, will be revealed.
Nothing shall remain unavenged.
What can a wretch like me say?
Whom shall I ask to intercede for me,
When even the just ones are unsafe?

King of dreadful majesty,
Who freely saves the redeemed ones,
Save me, O font of pity.

Recall, merciful Jesus,
That I was the reason for your journey;
do not destroy me on that day.
In seeking me, you sat down wearily.
Enduring the Cross, you redeemed me.
Do not let these pains to have been in vain.
Just Judge of punishment,
give me the gift of redemption
before the day of reckoning.
I groan as a guilty one,
My face is flushed with guilt.
Spare the suppliant, O God.

V.

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt digne,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

*Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Oere curam mei finis*

*Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine,
Dona eis requiem. Amen*

You, who absolved Mary Magdalen,
And heard the prayer of the thief,
Have given me hope, as well.
My prayers are not worthy,
But show mercy, O benevolent one,
Lest I burn forever in fire.
Give me a place among the sheep,
And separate me from the goats,
Placing me on your right hand.

When the damned are silenced,
And given to the fierce flames,
Call me with the blessed ones.
I pray, suppliant and kneeling,
With a heart contrite as ashes,
Take my ending into your care.

That day is one of weeping,
On which shall rise from the ashes,
The guilty man, to be judged.
Therefore, spare this one, O God.
Merciful Lord Jesus,
Grant them peace. Amen.

VI.

*Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelum
Defunctorum de poenis inferni;
Et profundo lacu;
Libera eas de ore leonis;
Ne absorbeat eas tartarus,
Ne cadant in obscurum.
Sed signifer sanctus Michael repraesentet
Eas in lucem sanctam.
Quam olim Abrahae promisisti
Et semini ejus.*

O Lord Jesus Christ, King of Glory,
Deliver the souls of all the faithful dead
From the pains of hell
And from the deep pit;
deliver them from the mouth of the lion;
That hell may not swallow them,
And that they may not fall into darkness.
But may the holy standard-bearer Michael
Show them the holy light,
Which you once promised to Abraham
And his descendents.

VII.

*Hostias et preces tibi, Domine,
Iludis offerimus.
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus.
Fac eas, Domine,
De morte transire ad vitam,
Quam olim Abrahae promisisti
Et semini ejus*

We offer to you, O Lord,
Sacrifices and prayers.
Receive them on behalf of those souls
Whom we commemorate today.
Grant, O Lord,
That they might pass from death into life,
Which you once promised to Abraham
And his descendents.

VIII.

*Sanctus, Sanctus, Sanctus
Dominus, Deus Sabaoth!
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis!*

Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!

IX.

*Benedictus, qui venit
in nomine Domini.
Osanna in excelsis!*

Blessed is he that comes
in the name of the Lord.
Hosanna in the highest!

*Agnus Dei,
Qui tollis peccata mundi:
Dona eis requiem.*

Lamb of God,
Who takes away the sins of the world
Grant them rest.

*Et lux perpetua luceat eis:
Cum Sanctis tuis in aeternum,
Quia pius es.
Dona requiem eis, requiem.*

And may everlasting light shine upon them:
With your holy saints forever,
For you are merciful.
Grant them rest.

SOLOISTS

Beth Middleton, soprano
Jane Stump, alto
Nick Mathes, tenor
Chris O'Rear, baritone

THE IPC CHOIR

Dr. Jeff R. McLelland, choirmaster

Soprano

Melanie Cornelius	Janet Ort
Natalie Gibney	Grace Posey
Rachel Hancock	Ginni Robertson
Leah Hendrix	Kate Waters
Kris Lindley	

Alto

Carter Cooper	Martha Summey
Kelley Feagin	Marliese Thomas
Meagan Malone	Christine Wells
Sally Reilly	Lara Wilson
Sally Speaker	Katie Woodruff

Tenor

Asher Entrekin	Kendyl Partridge
Rita Gibbon	Greg Roberson
Debbie Gray	

Bass

Bill Casey	Doc Feagin
Foster Cook	Andrew Hicks
Chip Cornelius	Xavier Roberson
Lant Davis	Richard Stump

ORCHESTRA

Piano: Amy Aberg McLelland
Violin 1: Daniel Szasz, Mayumi Masri, Bram Margoles
Violin 2: Liuwenji Wang, William Ronning, Troy Bast
Viola: Tiantian Lan, Zak Enikeev, Meredith Treaster
Cello: Warren Samples, Mary Del Gobbo
Bass: Sam Rocklin
Flute: Lisa Wienhold
Oboe: Jim Sullivan
English Horn: Siobhan Ciulla
Clarinet: Brad Whitfield
Bassoon: Tariq Masri
French Horn: Adam Pandolfi
Timpani: Jay Burnham

Robert & Clara Schumann, c.1850





INDEPENDENT
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CHURCH

Rev. Kevin J. Long, Pastor

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