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Mozart
Requiem
K. 626

The Cantata Singers of Elmira
The Horseheads High School Concert Choir
& Select Women's Choirs

April 25th, 2002 • Clemens Performing Arts Center

The poster features a sepia-toned photograph of a church interior. In the center is a large crucifix. To the left, a statue of a saint stands in a niche. The background shows a choir performing. The title "Requiem" is written in a large, elegant serif font, with "K. 626" below it. The name "Mozart" is written in a cursive script at the top. At the bottom, the performers and date are listed.

Mozart's *Requiem* – A tale of 3 geniuses (and a mystery...)

Imagine this: Wolfgang Amadeus Mozart, widely acknowledged musical genius, is hard at work in his studio in the stifling heat of summer, 1791. At 35 years of age, he has already been performing publicly and writing music for more than thirty years. A knock at his door brings unexpected news: a mysterious messenger, refusing to identify the patron he represents, brings word of a commission -- a requiem in honor of the patron's wife. Following much consideration, Mozart, knowing his current work load will leave little time to compose such a large work, decides to deter the patron by requesting a huge sum of money. When the messenger returns for the answer, Mozart greets him with a request for an amount equal to a half-year's wages. Much to Wolfgang's surprise, not only is the patron willing to accept this exorbitant fee, but pays in advance, with further payment to be made upon completion of the work.

So begins the creation of Mozart's *Requiem*, arguably one of the greatest pieces of music ever – by any composer. Never mind that Mozart didn't finish it himself. During the summer and fall of 1791, Mozart had the feeling that this *Requiem* commission was more than 'just another song for hire'. Perhaps it was the mysterious manner in which it was commissioned; perhaps he was keenly aware of the state of his own health and of his mortality. He had the distinct impression he was writing his own epitaph: a requiem for himself, a creative life that soon would be cut far too short by tragic illness.

At the time of Mozart's death, only the first two movements were complete. The choral part was finished for several sections while the rest existed only as sketches. Enter the second genius: the *Requiem* was completed by a student of Mozart's named Süßmayer at the request of Wolfgang's widow, Constanze. While Süßmayer was not Constanze's first choice, he had worked closely with Wolfgang on the *Requiem*. They had discussed the work at length and had reading sessions when parts were played and sung. It was Süßmayer's genius that finalized the composition as Mozart intended.

The final genius whose influence can be clearly heard in the *Requiem* is J.S. Bach. Mozart had been a fan of Bach's music since the spring of 1782 when he first heard it while living in Vienna. In 1789 Mozart ran head-on into Bach's work again while visiting Leipzig to perform on the organ of the Thomaskirche, the church where Bach had served as cantor. After a performance of a portion of Bach's work by the choir, Mozart is reported to have stood up and shouted, "Now, there is something we can learn from!" Finding that the school where Bach taught kept a complete collection of Bach's motets, Mozart was thrilled. He would do little else until he had studied every one. Two years later, the influence of this experience found its way into the *Requiem* and is particularly notable in the opening and closing sections.

The final result of this unlikely and unplanned collaboration of musical talent comes to us as Mozart's *Requiem* (K. 626). Like all requiems it is a collection of prayers and Catholic service music in honor of departed souls. As a result of the influence of all the genius that contributed to its creation, this requiem contains and portrays the full range of human emotion that has ever been associated with death. It also offers us a musical glimpse of the glory that Christians know as the promise of resurrection and life eternal.

The Soloists

Mezzo-soprano **Maria Bedo's** repertoire includes a diverse mix of both contemporary and standard works. She has sung the alto solos in Vivaldi's *Gloria*, Handel's *Messiah*, Mozart's *Requiem*, Bach's *Magnificat* and his *Cantatas # 80 & 106*. Her 20th century opera credits include the Telephone Supervisor in the premiere of Jack Beeson's opera *Sorry, Wrong Number* for the Center of Contemporary Opera, Mother/Allison in the stage premiere of Lee Hoiby's *This is the Rill Speaking*, Beggar Woman in the Kansas premiere of *Sweeney Todd* and Dinah in *Trouble In Tahiti*.

Ms. Bedo has performed with the Des Moines Metro Opera and Wichita Opera Theater and she received her Master's Degree from Binghamton University, where she worked with Tri-Cities Opera, singing Cherubino in *The Marriage of Figaro*, Mother in *Amahl and The Night Visitors* and Mercedes in *Carmen*. This Vermont native sings regularly with the America's Vocal Ensemble in New York, an octet which specializes in the music of South and Latin America and who recently performed at Weill Hall. In addition to her singing career Maria is the Executive Director of the George London Foundation for Singers in New York City.

Jonathan Boyd, Tenor, has performed in opera and oratorio throughout Europe and North America. Performances in the United States include an appearance with Kurt Masur and the New York Philharmonic and a recording of Pagliacci with the Philadelphia Orchestra conducted by Ricardo Muti. Recent debuts include productions of *Falstaff*, *Samson et Delila* and *The Merry Widow* with San Francisco Opera.; a Kennedy Center concert of selections from the new *Romeo and Juliet* by Lee Hoiby; the role of Ferrando with Sarasota Opera in their production of *Così fan Tutte*; New York City Opera appearances in *Mother of Us All* and *Central Park*. Mr. Boyd returned to Opera Festival of New Jersey for his debut performance in the role Fenton in *Falstaff*. In Palo Alto, California. Mr. Boyd received rave reviews in the role of Don José in West Bay Opera's *Carmen*, then returned to do Alfredo in *La Traviata*.

Recent concert appearances include Handel's *Messiah* with Baltimore Symphony and also with Philharmonia Baroque; Dvorak's *Stabat Mater* and concert selections of *Romeo et Juliette* by Charles Gounod with Orchestre Métropolitain du grand Montréal; and *Dies Natalis* by Finzi and *Les illuminations* by Britten with I Musici de Montréal.

The Santa Fe Opera invited Mr. Boyd to the Apprentice Program where he covered the role of Tamino in *The Magic Flute* and received an award from The National Federation of Music Club for his accomplishments as an Apprentice* Singer.

Future performances include one with the Stanford Symphony to reprise

the role of Romeo in Lee Hoiby's *Romeo and Juliet*. In the spring 2002 Mr. Boyd returns to West Bay Opera in the role of Rodolfo in their production of *La Boheme*, and in the fall season he returns to the San Francisco Opera in the productions *Turandot* and as a cover in *Alcina*.

Marc Webster is a Bass-Baritone from Rochester, New York. He is a recent graduate of the School of Music at Ithaca College where he received a dual degree in Vocal Performance and Music Education. His training included work as a student teacher to Charles Griffeth and the Horseheads High School Choral Department during the Winter of 2001. As a performer, Marc has been an active member and soloist with the Ithaca College Choir and Madrigal Singers, has had roles in Ithaca College's opera, opera workshop and Musical Theater productions, has performed several solo recitals and is a member of a self-started five man a cappella group called the "Sons of Pitches." Marc has been featured as the Bass soloist in the Mozart, Brahms, and Duruflé Requiems at Ithaca College and Cornell University and in a series of Purcell Anthems at Bucknell University. He has also performed roles with College Light Opera Company in Cape Cod, Massachusetts. Marc is Boston bound next year for graduate school in the Masters of Vocal Performance program at New England Conservatory.

Kate Wickham, soprano soloist, worked closely with Charles Griffeth in her four years as a student at Horseheads High School. Ms. Wickham has studied voice with Susan Tanner, Susan Monager, and currently studies with Gary Mouldsdale. In 2000 she performed the soprano solo in Vivaldi's *Gloria*, with the Horseheads Choir. In 2001, she was the vocal winner in the Cantata Singer's Young Soloist Competition (held in conjunction with their annual Bach Festival) with her performance of "Seufzer, Tränen, Kummer, Noth" from Cantata BWV 21: *Ich hatte viel Bekümmernis*. Ms. Wickham was chosen for the NYSSMA All-State Festival's Mixed Choir in 1999 and the select Vocal Jazz Ensemble in 2000 after receiving three perfect solo scores at local NYSSMA festivals. Recently, she has appeared singing with local jazz artist Peter Haskell. She plans to continue performing while finishing her undergraduate studies at Cornell University.

Special Thanks:

Venitra Clark and the Clemens Center Corps of Ushers; Horseheads High School Choir Parents; David Ashby

Orchestra Personnel

Violin 1

Margaret Matthews
Kelly Kroeck
Eleanor Brown
Herb Poetzl
David Thurkins

Violin 2

Gary Chollet
Linda Couchon
Amanda Gillespie
Sara Hughes
Susan Pierce

Viola

Russell Colton
Joy Grimes
Nathan Kaiser
Edward Pettengil

Cello

Kate Jensik
Eric Johnson
Robert Rowe
Audrey J. Szychulski

Double Bass

Brian Krauss
John-Paul Norpoth

Bassoon 1

Charles McCary
Eleanor Connolly

Clarinet 1

Todd Hearn
Frank Brown

Trumpet 1

Frank Campos
Jeff Stempien

Trombone

Norm Wilcox
Sarahjane Harrigan
Craig Harrigan

Timpani

Yvonne Sloan

Organ

Daniel M. Paul

Cantata Singers Personnel

Will Wickham, Director

Soprano

Ruth Bruning
Robin Fitzgerald
Dorothy Hoos
Susan Tanner
Jane Tucker
Helen Vincent

Alto

Ostara Bedo
Loueda Bleiler
Kellie Christopher
Amy Chrabaszcz
Joan Cunnings
Lucy M. Cunnings
Sharon Gublo
Patricia Hauser
Laurie G. LaBruyere
Frances McLaren
Jane Poliseo
Cora Range
Kitty Rolfe
Lou Sand
Meg Wickham

Tenor

Matthew Carney
Arthur J. Hymel
Thomas J. McCloskey
Lydia K. Wickham

Bass

Jim Fink
David Mix
Richard Schockner
Mike Wald

Rehearsal Accompanist: Frances McLaren
Orchestra Manager: Lydia Wickham

Horseheads Concert Choir and Select Women's Choir

Chuck Griffeth & Dennis Creighton, Directors

Jared Aiello	Alyssa Hastrich	Kristen Rathbun
Luke Allen	Courtney Hastrich	Sara Riggs
Jeremy Almon	Lauren Hudock	Becky Roe
Sarena Blake	Katie Hunt	Jarman Russell
Keith Bird	Caitlin Hurley	Lindsay Richards
Kyle Bower	Megan Hyde	Katie Savino
Heather Brill	Jake Immerman	Stefan Schiavone
Emily Button	Terri Jackson	Reshma Shah
Isaac Campbell	Adam Joensen	Ashleigh Sheets
Jessica Carr	Stephanie Karnas	Garrin Shelton
Rosie Chevalier	Heather LaForce	Sarah Skebey
Crystal Columbine	Alexis Lake	Heather Slocum
Katie Columbine	Allison Lamb	Stacie Snyder
Alissa Corby	Patrick Lambert	Nate Spencer
David Cunningham	Julie Lavarney	Michelle Stiegerwald
Mallory Dailey	Shauna Lee	Erin Sternquist
Jen Daly	Casey Lewis	Nikki Stevens
Laurel Daly	Kelley MacDonald	Mike Stone
Emily Denicola	Amy Madison	AJ Stow
Adam Denisoff	Stephanie Magura	Michelle Sullivan
Ben Dewitt	Dan Mathews	Jen Swift
Ryan Dick	Amanda Matkosky	Molly Tighe
Theresa Doan	Jessica McDermott	Lindsay Traver
Yvette Drake	Stephanie Mitchell	Melissa Tubbs
Val Dugliss	Zach Murnane	Katrina Ungvasky
Danielle Edwards	Garrett Murphey	Steven Utter
Faheem Ejaz	Liz Murphy	Jennifer VanGorden
Katherine Esty	Ellen Myers	Karissa VanOstrand
Kristen Ewing	Brandon Nowlan	Jessica Vavrask
Mark Ewing	Colin O'Connor	Natalie Vavrask
Niki Fargo	Christy Osborne	Alicia Vieselmeyer
Justin Farwell	Carl Ostrander	Melissa West
Mindy Faulisi	Rachel Panosian	Gabby White
Kathanne Field	Jillian Pesesky	Meg Wickham
Ron Furstoss	Matt Pesesky	Jen Wojnar
Kristen George	Cassandra Peters	Kristie Woodard
Amy Gessi	Carrie Piazza	Ryan Yearick
Sarah Gronski	Mary Polidori	Tim Yoder
Austin Haight	Maddy Potter	
Jackie Harbison	Erin Prittie	

Requiem Mass in D minor (K. 626)

Conducted by Will Wickham

INTROIT

Requiem (Chorus & Soprano Solo)

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	<i>Grant them eternal rest, O Lord, and may perpetual light shine on them.</i>
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.	<i>A hymn to Thee, O God, in Zion; And a vow unto Thee in Jerusalem</i>
Exaudi orationem meam, ad te omnis caro veniet.	<i>Hear my prayer, unto Thee shall all flesh come.</i>
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	<i>Grant them eternal rest, O Lord, and may perpetual light shine on them.</i>

Kyrie (Chorus)

Kyrie eleison.	<i>Lord have mercy upon us.</i>
Christe eleison.	<i>Christ have mercy upon us.</i>
Kyrie eleison.	<i>Lord have mercy upon us.</i>

SEQUENCE

Dies Irae (Chorus)

Dies irae, dies illa Solvat saeculum in favilla, Teste David cum Sibylla. Quantus tremor est futurus Quando iudex est venturus Cuncta stricte discussurus.	<i>Day of wrath, that day Will dissolve the earth in ashes As David and the Sibyl bear witness. What trembling there will be When the Judge shall come To judge all things strictly.</i>
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Tuba mirum (Solo Quartet)

Tuba mirum spargens sonum	<i>A trumpet, spreading a wondrous sound</i>
Per sepulcra regionum	<i>Across the graves of all lands,</i>
Coget omnes ante thronum.	<i>Summons all before the throne.</i>
Mors stupebit et natura	<i>Death and Nature shall be astonished</i>
Cum resurget creatura	<i>When all creation rises again</i>
Judicanti responsura.	<i>To answer to the Judge.</i>
Liber scriptus proferetur	<i>A book, written in, will be brought forth</i>
In quo totum continetur,	<i>In which is contained everything that is</i>
Unde mundus judicetur.	<i>By which the world shall be judged.</i>
Judex ergo cum sedebit	<i>When therefore the Judge takes His seat</i>
Quidquid latet apparebit,	<i>Whatever is hidden will reveal itself.</i>
Nil inultum remanebit.	<i>Nothing will remain unavenged.</i>
Quid sum miser tunc dicturus,	<i>What then shall I say, wretch that I am</i>
Quem patronum rogaturus,	<i>What advocate entreat to speak for me,</i>
Cum vix justus sit securus?	<i>When even the righteous may hardly be secure?</i>

Rex tremendae (Chorus)

Rex tremendae majestatis,	<i>King of awful majesty,</i>
Qui salvandos salvas gratis,	<i>Who freely savest the redeemed,</i>
Salve me, fons pietatis.	<i>Save me, O fount of goodness.</i>

Recordare (Solo Quartet)

Recordare, Jesu pie,	<i>Remember, blessed Jesus,</i>
Quod sum causa tuae viae,	<i>That I am the cause of Thy pilgrimage,</i>
Ne me perdas illa die.	<i>Do not forsake me on that day.</i>
Quaerens me sedisti lassus,	<i>Seeking me Thou didst sit down weary,</i>
Redemisti crucem passus,	<i>Thou redeemed me, dying on the cross.</i>
Tantus labor non sit cassus	<i>Let not such toil be in vain.</i>
Juste judex ultionis	<i>Righteous Judge of vengeance,</i>
Donum fac remissionis	<i>Grant remission</i>
Ante diem rationis.	<i>Before the day of reckoning.</i>
Ingemisco tamquam reus,	<i>I groan like a guilty man.</i>
Culpa rubet vultus meus,	<i>Guilt reddens my face.</i>
Supplici parce, Deus.	<i>Spare the suppliant, O God.</i>
Qui Mariam absolvisti	<i>Thou who didst absolve Mary [Magdalene]</i>
Et latronem exaudisti,	<i>And didst hearken to the thief,</i>
Mihi quoque spem dedisti.	<i>To me also hast Thou given hope.</i>
Preces meae non sunt dignae,	<i>My prayers are not worthy,</i>
Sed tu bonus fac benigne,	<i>But Thou I Thy merciful goodness grant</i>
Ne perenni cremer igne.	<i>That I burn not in everlasting fire.</i>
Inter oves locum praesta,	<i>Place me among Thy sheep</i>
Et ab haedis me sequestra,	<i>And separate me from the goats,</i>
Statuens in parte dextra.	<i>Setting me on Thy right hand.</i>

Confutatis (Chorus)

Confutatis maledictis	<i>When the accursed have been confounded</i>
Flammis acribus addictis,	<i>And given over to the bitter flames,</i>
Voca me cum benedictis.	<i>Call me with the blessed.</i>
Oro supplex et acclinis,	<i>I pray in supplication on my knees.</i>
Cor contritum quasi cinis,	<i>My heart contrite as the dust,</i>
Gere curam mei finis.	<i>Safeguard my fate.</i>

Lacrimosa (Chorus)

Lacrimosa dies illa	<i>Mournful that day</i>
Qua resurget ex favilla	<i>When from the dust shall rise</i>
Judicandus homo reus.	<i>Guilty man to be judged.</i>
Huic ergo parce, Deus,	<i>Therefore spare him, O God.</i>
Pie Jesu Domine,	<i>Merciful Jesus, Lord</i>
Dona eis requiem.	<i>Grant them rest.</i>

OFFERTORY

Domine Jesu (Chorus)

Domine, Jesu Christe, Rex gloriae,	<i>Lord Jesus Christ, King of glory,</i>
libera animas omnium fidelium	<i>deliver the souls of all the</i>
	<i>faithful</i>
Defunctorum de poenis inferni,	<i>departed from the pains of hell</i>
et de profundo lacu	<i>and from the bottomless pit.</i>
libera eas de ore leonis,	<i>Deliver them from the lion's</i>
	<i>mouth.</i>
ne absorbeat eas tartarus, ,	<i>Neither let them fall into</i>
	<i>darkness</i>
ne cadant in obscurum	<i>nor the black abyss swallow</i>
	<i>them up.</i>
sed signifer sanctus Michael	<i>And let St. Michael, Thy</i>
	<i>standard- bearer,</i>
retraesentet eas in lucem sanctam,	<i>lead them into the holy light</i>
quam olim Abrahae promisisti	<i>which once Thou didst promise</i>
et semini ejus.	<i>to Abraham and his seed.</i>

Hostias (Chorus)

Hostias et preces, tibi, Domine,	<i>We offer unto Thee this sacrifice</i>
laudis offerimus;	<i>of prayer and praise.</i>
tu suscipe pro animabus illis,	<i>Receive it for those souls</i>
quarum hodie memoriam facimus:	<i>whom today we commemorate.</i>
fac eas, Domine,	<i>Allow them, O Lord, to</i>
de morte transire ad vitam,	<i>cross from death into the life</i>
quam olim Abrahae promisisti	<i>which once Thou didst promise</i>
et semini ejus.	<i>to Abraham and his seed.</i>

SANCTUS

Sanctus (Chorus)

Sanctus, Sanctus, Sanctus,	<i>Holy, holy, holy,</i>
Dominus Deus Sabaoth!	<i>Lord God of Sabaoth</i>
Pleni sunt coeli et terra gloria tua.	<i>Heaven and earth are full of Thy</i>
	<i>glory.</i>
Osanna in excelsis.	<i>Hosanna in the highest.</i>

Benedictus (Solo Quartet & Chorus)

Benedictus qui venit	<i>Blessed is He who cometh in the</i>
in nomine Domini.	<i>name of the Lord.</i>
Osanna in excelsis.	<i>Hosanna in the highest.</i>

AGNUS DEI

Agnus Dei (Chorus)

Agnus Dei, qui tollis peccata mundi,	<i>Lamb of God, who takest away</i>
	<i>the sins of the world,</i>
dona eis requiem.	<i>grant them rest.</i>
Agnus Dei, qui tollis peccata mundi,	<i>Lamb of God, who takest away</i>
	<i>the sins of the world,</i>
dona eis requiem sempiternam.	<i>grant them everlasting rest.</i>

Lux aeterna (Chorus and Soprano Solo)

Lux aeterna luceat eis,	<i>May eternal light shine on them,</i>
Domine,	<i>O Lord</i>
cum sanctis tuis in aeternum,	<i>with Thy saints for ever,</i>
quia pius es.	<i>because Thou art merciful.</i>
Requiem aeternam dona eis,	<i>Grant the dead eternal rest,</i>
Domine,	<i>O Lord,</i>
et lux perpetua luceat eis,	<i>and may perpetual light shine on</i>
	<i>them.</i>

Cum Sanctis (Chorus)

Cum santis tuis in aeternum,	<i>with Thy saints for ever,</i>
quia pius es.	<i>because Thou art merciful.</i>