



UNIVERSITY OF SOUTH ALABAMA
DEPARTMENT OF MUSIC

USA Concert Choir

Mozart Requiem, K. 626

Laura M. Moore, conductor

Megan King, soprano

Sarah Wright, mezzo soprano

Thomas L. Rowell, tenor

Patrick Jacobs, bass

Requiem in D minor, K. 626

Wolfgang Amadeus Mozart
(1756-1791)

I. Introitus

Requiem

[as completed by Franz Süssmayr]

II. Kyrie

III. Sequenz

Dies Irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium

Domine Jesu

Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio

Lux aeterna

RECITAL HALL
LIDLAW PERFORMING ARTS CENTER
Tuesday, April 15, 2014
7:30 p.m.

Orchestra Personnel

Violin I

Evangeline Thies, concertmaster
Maeanna Naffe
Rebecca Mitchell

Violin II

Nathan Mitchell, principal
Stan Roberts
Brian Orr

Viola

Brian Brown, principal
Audrey Naffe
Victor Andzulis

Cello

Juan Jose Gutierrez, principal
Daniel Martinez

Bass

Roberto Pineda

Clarinet

John Craig Barker, principal
Emily Allen

Bassoon

Rebecca Mindock, principal
Evelyn Watkins

Trumpet

Drew Pritchard, principal
Shawn Wright

Trombone

Edward Doyle, principal
Will Rosati
Greg Gruner

Timpani

Soren Odom

USA Concert Choir

Laura M. Moore, conductor

Elizabeth Bemis, Meghan Squier, and Joshua Vaughn, rehearsal pianists

Soprano

Elisha Anderson
Elizabeth Bemis
Lauren Burch
Nicole Carrion
Katie Chachere
Rachel Docter
Kate Frazier
Mandy Green
Monica Harris
Chia Ikefuna
Alana Jones
Tracy Mank
Hali Mason
Sarah Pace
Sammantha Phillips
Feaunte Preyear
Charis Singleton
Brianna Smith
Jacqui Rotch
Erica Washington
Erica Watkins
Rebecca Webb
Alyssa Weiskopf

Alto

Lakeisha Berry
Adrianna Carpenter
Claire Cawthon
Robin Coleman
Jenni Dyess
Makayla Grace
Anna Henrikson
Victoria Johnson
Karima Kemp
Madi Kreamer
Alyah Lee
Alicia Luttrell
Nathalie McCarty
Chelsea McCormick
Gabriela Merz
Meghan Squier
Michelle Thompson
Haley Torries

Tenor

Timothy Aguirre
Shanarous Briggins-Pollard
Myles Garver
Reed Gilmore
Nathan Haynes
Jimmy Rogers
Dawson Sellers
Garrett Torbert
Dylan Yurco

Bass

Timothy Borland
Rodney Byrd
Christopher Gaal
Ben Haas
Ahmod Johnson
Ian Jones
Christopher LeBatard
Mark McCord
Zack O'Neal
Richard Peacock
Drew Romano
McKenna Stanford
Joshua Vaughn
Alex White

Program Notes

The *Requiem* in D minor, K. 626, the last work of Wolfgang Amadeus Mozart, was left unfinished at his death on December 5, 1791. It had been commissioned by Count Franz Wallsegg, in memory of his young wife who had died that year at the tragic age of 21. After Mozart's death, his widow Constanze searched for someone who would complete the work, in order to fulfill the commission and collect the fee. Eventually Franz Süssmayr completed it, and sections of the *Requiem* were performed in a memorial for Mozart and later for a benefit concert for Constanze. The work was given its first full performance to finally commemorate the Countess on December 14, 1793, in a concert directed by the Count.

Much mystery and controversy has surrounded the completion of the *Requiem*, especially in contemporary biographies and the highly romanticized drama of the movie "Amadeus." It was certainly in Constanze's interest (especially when negotiating payment upon its publication) to claim most of the music as Mozart's. Conversely, it was obviously in Süssmayr's best interest as a young composer to state that he had composed much of the work himself. Scholars do know that Mozart composed the opening movements in their entirety, and left sketches (including a figured bass and a top line) through the "Hostias" movement. This method of sketching was Mozart's customary way of drafting a score. Mozart's orchestration features the somber tones of basset horns (clarinets are used in tonight's performance) and bassoons, two instruments of which he was very fond. The use of trombones is also traditional in liturgical music. The highly contrapuntal writing and plainer melodies are typical of Mozart's later works. It is perhaps not unreasonable that Süssmayr took the opening music and used it for the closing two movements - there is precedent in Mozart's earlier *Coronation Mass* in C major, K. 317. Süssmayr then claimed that the "Sanctus," "Benedictus," and "Agnus Dei" movements were entirely his. Several other scholar-musicians have created their own editions using Mozart's sketches. Tonight's performance is the Süssmayr completion, certainly the most familiar of the many editions.

The performance this evening will use Austro-German pronunciation of liturgical Latin, as would have been typical of choral music in Vienna in Mozart's time.

Translations

Introitus – Requiem

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer; to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

Kyrie

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

Dies Irae

Day of wrath, day of anger,
which will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

Tuba mirum

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.
Death and nature will be astounded,
when all creation rises again,
to answer the judgement.
A book will be brought forth,
in which all will be written,
and by which the world will be judged.
When the judge takes his place,
what is hidden will be revealed;
nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

Rex tremendae

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Recordare

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

Confutatis

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

Lacrimosa

That day of tears and mourning,
when, from the ashes,
shall arise all humanity to be judged.
Spare us by your mercy,
Lord, gentle Lord Jesus,
grant them eternal rest. Amen.

Domine Jesu

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light;
Which was promised to Abraham
and his descendants.

Hostias

Sacrifices and prayers of praise,
Lord, we offer to You.
Receive them in behalf
of those souls we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

Sanctus

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

Benedictus

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

Agnus Dei

Lamb of God,
who takes away the sins of the world,
grant them eternal rest.
Lamb of God,
who takes away the sins of the world,
grant them eternal rest.
Lamb of God,
who takes away the sins of the world,
grant them eternal rest forever.

Lux Aeterna

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.