

# Mozart's Requiem

**BERNARD LABADIE**, GUEST CONDUCTOR

**LIV REDPATH**, SOPRANO

**AVERY AMEREAU**, CONTRALTO

**ANDREW HAJI**, TENOR

**NEAL DAVIES**, BASS-BARITONE

**KANSAS CITY SYMPHONY CHORUS**, **CHARLES BRUFFY**, CHORUS DIRECTOR



November 1-3, 2024

Helzberg Hall,  
Kauffman Center for the Performing Arts



KANSAS CITY  
SYMPHONY

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# Mozart's Requiem

Friday, November 1, 2024 at 8 p.m. (Symphonic Piazza)

Note: Mozart's Requiem will be performed for the Symphonic Piazza presentation.

Saturday, November 2, 2024 at 8 p.m.

Sunday, November 3, 2024 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

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## FRANZ SCHUBERT

Symphony No. 5 in B-flat Major, D. 485

I. Allegro

II. Andante con moto

III. Menuetto: Allegro molto

IV. Allegro vivace

Intermission

## WOLFGANG AMADEUS MOZART

Requiem, K. 626, completed by Robert D. Levin

Introitus

1. Requiem aeternam 2. Kyrie

Sequenz

3. Dies irae

4. Tuba mirum

5. Rex tremendae

6. Recordare

7. Confutatis

8. Lacrimosa

Amen

Offertorium

9. Domine Jesu

10. Hostias

Sanctus

11. Sanctus

12. Benedictus

Agnus Dei

13. Agnus Dei

Communio

14. Lux aeterna

Cum sanctis tuis

Liv Redpath, *soprano*

Avery Amereau, *contralto*

Neal Davies, *bass-baritone*

Andrew Haji, *tenor*

Kansas City Symphony Chorus



# Bernard Labadie

GUEST CONDUCTOR

Bernard Labadie is widely regarded as one of the world's leading conductors of Baroque and Classical repertoire. He founded Les Violons du Roy based in his hometown of Québec City and, following three decades as their music director, he returns regularly as conductor laureate. He continues to be music director of his extraordinary choir, La Chapelle de Québec, which he founded in 1985. In 2018 he became principal conductor of the Orchestra of St. Luke's in New York, heading their prestigious Carnegie Hall series.

This season, Labadie makes his debut with the Bamberger Symphoniker and returns to the NDR Hannover, Orchestre National de Lyon and Mozarteum Orchestra in Salzburg. Among his many U.S. appearances, he returns to the Cleveland Orchestra, San Francisco Symphony, Kansas City Symphony and San Diego Symphony.

International audiences in past seasons have seen and heard Labadie conduct the Bayerischen Rundfunks Symphony, Academy of Ancient Music, English Concert and Chorus, Orchestra of the Age of Enlightenment, BBC Royal Scottish National Orchestra, Melbourne Symphony Orchestra, Royal Concertgebouw Orchestra,

WDR Sinfonieorchester (Cologne) and Zurich Chamber Orchestra.

On the opera podium, Labadie has served tenures as artistic director of Opéra de Québec and Opéra de Montréal. He made his Metropolitan Opera debut with Mozart's *Die Zauberflöte*, a work which he also led at the Cincinnati Opera. Other operatic highlights include performances with Glimmerglass Opera, Mostly Mozart Festival, Santa Fe Opera and Canadian Opera Company.

Labadie's extensive discography includes many critically acclaimed recordings on the Dorian, ATMA and Virgin Classics labels, including Handel's *Apollo e Dafne* and a collaborative recording of Mozart's Requiem with Les Violons du Roy and La Chapelle de Québec, both of which received Canada's Juno Award. Other recordings include C.P.E. Bach's complete cello concertos with Truls Mørk and Les Violons du Roy, J.S. Bach's complete piano concertos with Alexandre Tharaud and Haydn's piano concertos with Marc-André Hamelin as soloist.

# Liv Redpath

## SOPRANO

Hailed as possessing “a radiant voice, effortless even in the highest register with breathtaking coloratura, the likes of which have not been heard for a long time” (Berliner Umschau), Liv Redpath is a leading soprano leggero who is quickly establishing herself in diverse operatic and symphonic repertoire around the world.

In the 2024/25 season, Redpath will make debuts with the Accademia Nazionale di Santa Cecilia to sing Agnès in *Written on Skin* under the baton of composer George Benjamin, and Opera Omaha as Anne Truelove in Stravinsky’s *The Rake’s Progress*. She returns to the Santa Fe Opera as Susanna in Mozart’s *Le nozze di Figaro*, Bayerische Staatsoper in her signature role of Sophie in Richard Strauss’ *Der Rosenkavalier* and La Monnaie/De Munt as the Stimme eines Waldvogels in Wagner’s *Siegfried*. Orchestral engagements include the Orchestre Philharmonique de Radio France for Debussy’s *La Damselle élue*, San Francisco Symphony and Seattle Symphony for Fauré’s Requiem, Lucerne Festival to perform Boulez’s *Le Soleil des Eaux* with the Radio Filharmonisch Orkest, Kansas City Symphony for Mozart’s Requiem, Danish Symphony singing Mozart’s *Great Mass in C Minor*, Les Violons du Roy as soloist in Handel’s *Messiah*, Elbphilharmonie Hamburg with NDR Vokalensemble in Mozart’s *Davide penitente*, Radio Filharmonisch Orkest for Grieg’s *Peer Gynt* and Los Angeles Master Chorale for the North

American premiere of Rufus Wainwright’s *Dream Requiem*.

Highlights of recent engagements include performances at the Royal Opera House, Metropolitan Opera, Staatsoper Hamburg, Auditorio Nacional De Musica (Madrid), Palau de la Música (Barcelona) and Atlanta Opera, as well as concerts with the English Concert and Berliner Philharmoniker. She also returned to the Metropolitan Opera to sing Pamina in Mozart’s *Die Zauberflöte* and the Santa Fe Opera for performances of Zerlina in Mozart’s *Don Giovanni*. Other concert engagements included Mahler’s Symphony No. 4 and the world premiere of a work by Betsy Jolas with the Cleveland Orchestra, Bach’s *Christmas Oratorio* with the Orchestra of St. Luke’s at Carnegie Hall, Handel’s *Messiah* with National Symphony Orchestra and her Wigmore Hall debut with pianist Harry Rylance.

A graduate of Harvard University and the Juilliard School, Redpath is a former Domingo-Colburn–Stein Young Artist with the Los Angeles Opera.



# Avery Amereau

CONTRALTO



Since making her professional debut at the Metropolitan Opera in 2016 as the Madrigal Singer in Puccini's *Manon Lescaut*, Avery Amereau has sung at numerous internationally acclaimed opera houses, including the Bayerische Staatsoper, Santa Fe Opera, Seattle Opera, Opéra de Lyon, Grand Théâtre de Genève and English National Opera, along with the Glyndebourne and Salzburg festivals.

The 2024/25 season sees Amereau return to the Bayerische Staatsoper, where she will make her role debuts as Zerlina in *Don Giovanni* and Leda in *Die Liebe der Danae*. She returns to the roles of Cherubino in *Le nozze di Figaro*, Amando in *Le Grand Macabre*, Dorabella in *Così fan tutte* and Third Lady in *Die Zauberflöte*. Elsewhere, Amereau makes her house debut at the Royal Opera House Covent Garden as Olga in *Eugene Onegin*.

Last season saw Amereau join the guest ensemble at the Bayerische Staatsoper making her role debut as Amanda in *Le Grand Macabre* conducted by Kent Nagano. Amereau made her professional role debut as the title role in *Carmen* with the Jacksonville Symphony, joined Collegium 1704 for a European tour of Handel's *Messiah* and returned to English National Opera to reprise the role of Serena Joy in *The Handmaid's Tale*.

In high demand on the concert platform, highlights include her role debut as Marguerite in *Damnation de Faust* with the Boston Youth Symphony, Mozart's Requiem with the Cleveland Orchestra and Barcelona Symphony, J.S. Bach's *Christmas Oratorio* with the Montréal Symphony, Caroline Shaw's *The Listeners* with the Philharmonia Baroque Orchestra, Robert Schumann's *Das Paradies und die Peri* with the Czech Philharmonic and her Tanglewood Festival debut singing Berlioz's *Les nuits d'été* with the Boston Symphony. A regular interpreter of Handel's *Messiah*, recent performances have included the National Arts Centre Orchestra, the Handel & Haydn Society and the Saint Paul Chamber Orchestra.

As a recording artist, Amereau appears as the Sorceress in *Dido and Aeneas* with La Nuova Musica for the Pentatone label and in Caroline Shaw's *The Listeners* with the Philharmonia Baroque Orchestra on their own label. Her first solo album of Handel arias with Nicholas McGegan and the Philharmonia Baroque Orchestra was released in 2020 to huge critical acclaim and selected as Editor's Choice in Gramophone magazine.

# Andrew Haji

## TENOR

Tenor Andrew Haji is one of the most sought-after voices on concert and operatic stages across North America and Europe. Applauded at his debut for the Edinburgh Festival in Handel's *Saul*, Haji's upcoming season includes debuts with the Chicago Symphony, Cleveland Orchestra, Dresden Philharmonic, Kansas City Symphony and NDR Hannover. He also has return engagements with the Houston Symphony, Orchestra of St. Luke's at Carnegie Hall and Boston's Handel and Haydn Society. Conductors of note with whom he collaborates include Manfred Honeck, Bernard Labadie, Jonathan Cohen, Andrew Manze, Rafael Payare and Alexander Shelley. On the opera stage, he debuts at Pacific Opera Victoria in the title role of Mozart's *La clemenza di Tito*.

During the 2023/24 season, the Ontario native appeared with the Seattle Symphony and Grand Philharmonic Choir (Bach's *Johannes Passion*), Victoria Symphony (Handel's *Messiah*), Calgary Symphony (Bruckner's *Te Deum*), Toronto Mendelssohn Choir (Verdi's *Requiem*), Carnegie Hall (Bach's *Weihnachtsoratorium*) and with the National Arts Centre Orchestra (Beethoven's *Symphony No. 9*), where he last appeared as Don Ottavio in Mozart's *Don Giovanni*.

During the first post-pandemic season, he debuted at the National Kaohsiung Center for the Arts in Taiwan in his signature role of Nemorino in

Donizetti's *L'elisir d'amore*, appeared as MacDuff in Verdi's *Macbeth* for Calgary Opera, as Alfredo in Verdi's *La traviata* with the Kitchener Waterloo Symphony and as Rodolfo in Puccini's *La bohème* for Montreal's Orchestre Philharmonique et Choeur des Mélomanes. Other notable appearances include Les Violons du Roy (Bach cantatas), Chorus Niagara (Beethoven's *Missa Solemnis*), Orchestre symphonique de Montréal (Haydn's *Creation*), the Victoria Symphony (Mozart's *Requiem*), Edmonton Opera (*La bohème*), Calgary Opera (*La traviata*), Victoria Symphony (Beethoven's *Symphony No. 9*) and the Elora Festival (Bach's *Mass in B Minor*).

With a broad-based repertoire, he has been heard as Pollione in Bellini's *Norma*, Cassio in Verdi's *Otello* for the Canadian Opera Company and Alfredo in Strauss' *Die Fledermaus* as well as singing Rossini's *Stabat Mater*. He has received awards from the Marilyn Horne Song Competition and the Canadian Opera Company Ensemble, and was the winner of the Grand Prix at the 50th International Vocal Competition in 's-Hertogenbosch and the Montreal International Music Competition's Oratorio Prize.







## Neal Davies

BASS-BARITONE

British bass-baritone Neal Davies studied at King's College, London, and the Royal Academy of Music, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. His repertory extends into opera, choral music and vocal music from the Baroque era to the present day. Recent operatic engagements include performances of Handel's *Jephtha* (Zebul) with Music of the Baroque led by Jane Glover, Gilbert and Sullivan's *Yeoman of the Guard* (Sergeant) and Mozart's *Così fan tutte* (Don Alfonso) for the English National Opera as well as Mozart's *Die Zauberflöte* (Papageno) for the Welsh National Opera.

Davies' 2024/25 season includes concerts of Berlioz's *L'enfance du Christ* at the Festival Berlioz La Côte Saint André with Paul McCreesh and the NFM Wrocław Philharmonic. He will also join Bernard Labadie and the Kansas City Symphony for Mozart's Requiem, tour with the English Concert and Harry Bicket performing Handel's *Messiah*, sing Elgar's *Dream of Gerontius* with Ryan Wigglesworth and the BBC Scottish Symphony Orchestra, and join Jonathan Cohen and the Rotterdam Philharmonic

Orchestra for Bach's *St. Matthew Passion*. In addition, he will sing the role of Dr. Bartolo in the English National Opera's production of Mozart's *Le nozze di Figaro*.

Notable collaborations include concerts with the Oslo Philharmonic Orchestra under Mariss Jansons, BBC Symphony Orchestra under Pierre Boulez, Cleveland and Philharmonia orchestras under Christoph von Dohnányi, Chamber Orchestra of Europe under Nikolaus Harnoncourt, Orchestra of the Age of Enlightenment under Frans Brüggen, English Concert with Harry Bicket, Gabrieli Consort under Paul McCreesh, Hallé Orchestra with Mark Elder, Concerto Köln under Ivor Bolton, Scottish Chamber Orchestra with Adam Fischer, Bergen Philharmonic Orchestra with Edward Gardner, Deutsches Symphonie Orchester Berlin with David Zinman, Melbourne Symphony Orchestra with Andrew Davis and the London Symphony and Vienna Philharmonic orchestras under Daniel Harding. He has been a regular guest of the Edinburgh Festival and the BBC Proms.



# Charles Bruffy

## CHORUS DIRECTOR

One of the most admired choral conductors in the United States, Charles Bruffy began his career as a tenor soloist, performing with the Robert Shaw Festival Singers for recordings and concerts in France and concerts at Carnegie Hall. Shaw encouraged his development as a conductor and the New York Times acknowledged him as an heir to Shaw's legacy. He received his undergraduate degree from Missouri Western State University in St. Joseph and his master's degree in voice performance from the Conservatory of Music at the University of Missouri-Kansas City. A scholarship fund has been established at the Conservatory in his name. Bruffy has been artistic director of the Kansas City Chorale since 1988 and chorus director for the Kansas City Symphony since 2008.

Respected and renowned for his fresh and passionate interpretations of standards of the choral music repertoire, and for championing new music, he has commissioned and premiered works by composers such as Jean Belmont Ford, Ola Gjeilo, Matthew Harris, Anne Kilstofte, Libby Larsen, Zhou Long, Cecilia McDowall, Michael McGlynn, Stephen Paulus, Jessica Rudman, Steven Sametz, Terry Schlenker, Philip Stopford, Steven Stucky, Eric Whitacre, Edna Yeh and Chen Yi.

Under Bruffy's supervision, MusicSpoke and the Roger Dean

Company, a division of the Lorenz Corporation, publish a choral series specializing in music for professional ensembles and sophisticated high school and college choirs. His eclectic discography includes five albums on the Nimbus label and eight recordings for Chandos Records, three of which have been recognized by the Academy of Recording Arts and Sciences with Grammy® Awards for Best Choral Performance. Joining the likes of Alan Bergman, Maynard Ferguson, Carlisle Floyd, Daniel E. Gawthrop, Andy Griffith, Ellis Marsalis, Jr. and Frank Ticheli, Bruffy was celebrated in 2017 with the Signature Sinfonian award conferred by the national fraternal society Phi Mu Alpha, recognizing "alumni members who have achieved a high standard of accomplishment in their field."

In his spare time, Bruffy breeds and raises Arabian and Saddlebred horses on his ranch just south of Kansas City in Cass County, Missouri.



## ABOUT THE KANSAS CITY SYMPHONY CHORUS

The Kansas City Symphony Chorus, led by Grammy® Award-winning Chorus Director Charles Bruffy, is a 160-voice ensemble that continues its long tradition of excellence serving as “the choral voice of the Kansas City Symphony.” The Symphony Chorus has been offering quality choral music to the greater Kansas City metropolitan area since the early 1960s, first as the Mendelssohn Choir and then as the Civic Chorus. Before the appointment of Chorus Director Charles Bruffy in 2008, the Symphony Chorus worked under the direction of choral conductors Eph Ehly and Arnold Epley.

The Symphony Chorus has represented Kansas City in five concert tours, including performances in New York City, Boston, the Berkshires, Germany, Austria, Switzerland and Mexico where it performed with the Mexico City Symphony. The Symphony Chorus women recorded Holst’s *The Planets* with the Kansas City Symphony in January 2015.

The Kansas City Symphony Chorus musicians are all volunteers from the region’s extensive musical community selected through rigorous auditions. Members have rich backgrounds in both music education and performance, and are engaged as soloists and conductors in schools, churches and venues throughout the region.

## KANSAS CITY SYMPHONY CHORUS ROSTER

Charles Bruffy, *Chorus Director*

Patrice Sollenberger, *Assistant Chorus Director*

Dan Velicer, *Accompanist*

Svetlana Mitchell, *President*

Kimberly J. Gear, *Librarian*

### SOPRANO

Addison Acheson

Laura Alexander

Rebecca Baker

Abby Banning

Alice Barnard

Pamela Beglau

Nellie Bills

Anne Hardy Biswell

Elizabeth Brockhoff

Rachel Burke

Emily Butler

Skye D. Clements

Laura Connor

Audrey Duncan Welch

Judith Evnen

Kimberly J. Gear

Sofia Gillespie

Holly Hacking

Deanna Hartman

Erica Hazelton

Trinity Hill

Sarah-Cate Horseman

Rebekah Jackson

Tiffany Keegan

Nancy Lacy

Kristy Lambert

Zenia Lee

Marie Lerner-Sexton

Emily Lillibridge

Jihye Lovelace

Lindsey Marts

Sarah Meyer

Carolyn Miller

Sabrina Miller

Doriana Nealy

Natalie Neri

Kirsten Oelklaus O'Brien

Sariah Pinick

Maria Rangel-Flemmer

Gretchen Rohrs

Jennifer Roth

Bethany Ruisinger

Jana Samuel

Jerusha Staggs

Kathy Stayton

Maham Theisen

Amy Toebben

Connie VanEngen

Amy Vander Molen

Annie Walsh

Denise Weigand

Taylor Williams

Suzanne Wilmot

Evelyn Wouters

**ALTO**

Gwendolyn Akins Conway  
 Lynne Beebe  
 Lauren Beemer  
 Joyce Bibens  
 Katie Camlin  
 Marlene Carnahan  
 Briana Carrillo  
 Hyang Sook Choi  
 Jan Cohick  
 Helen Cowan  
 Nicole Eubanks  
 June Farson  
 Anna Featherston  
 Tori Fugate  
 Patricia Henshaw  
 Julia K Heriford  
 Dale Jarka  
 Lenette Johnson  
 Margaret Jones  
 Ashley Jones Rivers  
 Avery Keown  
 Janice Kibler  
 Katherine Lang  
 Julia Leamon  
 Lori LeVine  
 Meghan LeVota  
 Diane Martin  
 Sandra McCormick  
 Mary McMaster  
 Hollie Meek  
 Heidi Menssen  
 Svetlana Mitchell  
 Karla Morgan Massia  
 Grace Park  
 Madeline Rettman  
 Carol Robinson  
 Angela Schumacher-Porras  
 Karen I. Spalding  
 Madison Thomas  
 Sara Treffer  
 Caitlin Walker  
 Carolyn Welch  
 Sarah Zung

**TENOR**

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 Timothy Dennison  
 Kit Doyle  
 Bryce Elder  
 Keith D. Florea  
 Presten Fry  
 Fredrick Hoepfner  
 Brandon Hottman  
 Nate Hubert  
 James Jorns  
 Russell Joy  
 Mark Kahler  
 William Kenefake  
 Mark Lange  
 Tony Locatelli  
 Trent Menssen  
 Casey Morgan  
 Jacob Nienhueser  
 Jonathan Plummer  
 Jeff Preuss  
 Ward Russell  
 David Sutherland  
 Daniel Swick  
 Alan Taliercio  
 Travis Toebben  
 Dan Vander Molen  
 Sheldon Vogt  
 Jeff Williams  
 Travis Windsor  
 Craig Zernickow

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 Jeri Banning  
 Kalon Breckenridge  
 Scott Chellgren  
 Bruce Everett Douglas  
 James R. Duncan  
 Jeff Duncan  
 Aden Eilts  
 Bill Featherston  
 Richard T. Gill  
 Scott B. Hall  
 Cole Harbur  
 Joe Hicks  
 Jonathan Hinderks  
 Don Hires  
 Froilan Huachaca  
 Eddie Huang  
 Riley Kurre  
 Bill Lacy  
 Art Lafex  
 David Lockett  
 Roger McDougale  
 Donald Milligan  
 Kenneth Moncrieff  
 Patrick Orlich  
 John Pinkston  
 Austin Planker  
 Joe Potter  
 Chris Pressler  
 David Reid  
 Couri Reinholtz  
 Ed Roberts  
 Scot Schwartz  
 Joshua Stark  
 Robert Stepanich  
 James Stephens  
 Rick Stephenson  
 Patrick Sullivan  
 Gregory Toplikar  
 Kenneth VanEngen



## Franz Schubert (1797-1828)

### Symphony No. 5 in B-flat Major, D. 485 (1816)

26 minutes

*1 flute, 2 oboes, 2 bassoons, 2 horns and strings.*

#### THE STORY

It is amazing the quantity of excellent music that Franz Schubert composed in his all-too-brief life. He modernized the song form and wrote more than 600 vocal works, completed at least 7 symphonies, composed a wide array of chamber music, wrote incidental music and composed 13 operas as well as sacred music.

Born in a suburb of Vienna, his musical talents surfaced early. Schubert's father was a respected schoolmaster and Franz was his apt pupil in academic subjects as well as violin. He soon developed sufficient proficiency to play viola in the family string quartet with his brothers on violin and his father on cello.

Schubert soon came to the notice of one of Vienna's most respected

musicians, Antonio Salieri (yes, that Salieri). With his encouragement, Schubert became a student at the Stadtkonvikt, which trained singers for the imperial court. It was there that Schubert was exposed to the music of Mozart, Joseph Haydn, Michael Haydn, and a revolutionary composer named Beethoven.

At his father's urging (and because his voice had changed), Schubert left the Stadtkonvikt and returned home for teacher training, eventually becoming an instructor at his father's school. During this time, he continued private lessons with Salieri, writing music during every spare moment. Along the way, there was a failed romance, meeting new friends, moving out of his father's house, stopping teaching, moving back in, teaching again ... the rites of passage for young adults.

Schoolteacher pay has never been handsome so Schubert was continually coping with his limited means. Publishers were reluctant to print the works of an unknown composer and Schubert's finances reflected this hard reality. Nonetheless, he quit teaching and devoted himself to composition (and socializing with friends — he was a teenager, after all).

It was in this context that Schubert, at the tender age of 19, composed his Fifth Symphony in September 1816, completing the work on October 3. Later that month, a pickup ensemble played the symphony in the apartment of Otto Hatwig, a member of the Burgtheater orchestra. The manuscript then joined hundreds of others, haphazardly shared with friends and family and generally relegated to dusty attics. It would likely be unknown today were it not for the intrepid explorers George Grove (founding editor of "Grove's Dictionary of Music and Musicians") and Arthur Sullivan (of subsequent Gilbert and Sullivan fame) who went to Vienna in 1867 in search of Schubert manuscripts. They contacted Dr. Eduard Schneider, Schubert's nephew, who had obtained many manuscripts from Ferdinand, Franz's brother. He allowed them to rummage through the stack and they discovered a veritable treasure trove of previously unknown works.

## THE MUSIC

While Schubert's Fourth Symphony, which he dubbed "Tragic," alludes to the vast shadow that Beethoven cast over musical Vienna, his Fifth Symphony is irrepressibly Mozartean in character. No portentous

introduction here; instead, just a gentle breath before embracing the sheer joy of melody. Immediately appealing with its directness and simplicity, the opening movement is genuinely amiable. Schubert breaks no new ground with respect to form but his melodic skill is on full display. His characteristically deft harmonic moves sustain interest as the transparent orchestration reveals the nimble dialogue between sections of the orchestra.

The second movement embodies elegance and grace — without affectation. One might be forgiven for thinking that Schubert simply forgot to include words to this lovely melody as its singing quality predominates. Exploring the liminal space between major and minor, the music alternates between light and shadow, eventually settling firmly in the sunshine.

A minuet follows, its character undeniably reminiscent of the minuet from Mozart's Symphony No. 40. Both are cast in G minor and marked by stormy vehemence, with the contrasting middle section in major. Schubert's approach is the more linear of the two, but the musical kinship is notable. In a symphony filled with so much cheerful music, this minuet provides balance.

The concluding movement is a vivid expression of *joie de vivre*. Swept along on a current of irrepressible exuberance, the music exudes optimism. One can't help but be lifted by the spirited and breezy sounds.

— *Eric T. Williams*



## Wolfgang Amadeus Mozart (1756-1791)

**Requiem, K. 626** (1791)  
46 minutes

*Soprano solo, alto solo, tenor solo, baritone solo, SATB chorus, 2 clarinets, 2 bassoons, 2 trumpets, 3 trombones, timpani, organ and strings.*

### THE STORY

The story of Mozart's Requiem is well known: A mysterious messenger dressed all in black showed up at Mozart's door with a commission from an anonymous benefactor for a requiem. Mozart began work on the piece, but his health worsened and he believed he had been poisoned. He came to believe he was writing the Requiem for his own funeral. Even through severe fever, he dictated music to Antonio Salieri, a composer who was Mozart's bitter rival. And finally Mozart succumbed to his illness, leaving the Requiem unfinished.

The trouble is, large parts of that story are completely untrue.

It is true that an anonymous man commissioned the Requiem; this man was Count Franz von Walsegg. The count often commissioned compositions and then claimed he had written them, and the requiem he asked Mozart for was no exception. He intended to pass it off as his own, written on the occasion of his young wife's death. Mozart's health did worsen as he worked. But it was not due to poisoning, he did not believe it was, and he did not believe he was writing the piece for himself. Salieri did not take dictation of the Requiem and was not a bitter rival — he and Mozart had some disagreements throughout their lives, but they bore each other mutual respect and even composed a piece together in 1785. And it is true

that Mozart died without being able to finish the Requiem.

Many of the myths regarding the piece were creations of Mozart's wife, Constanze. She was left in a difficult position: Count Walsegg had only paid half of the agreed-upon commissioning fee, with the other half to be paid at the completion of the work. In order to collect the rest of the fee, Constanze had to present a completed Requiem fully composed by Mozart. Then, in order to keep receiving royalties from the work's performance and publication, she had to promote the work as being Mozart's, as that would be more lucrative than admitting that part of it was written by someone else. And the myths about poisoning and Mozart composing the piece for his own funeral just added to the Requiem's mystique and popularity.

Thus she secretly approached Joseph von Eybler, a composer and friend of Mozart's, asking him to complete it. Eybler made some progress, filling out orchestration that Mozart had only sketched, but soon felt he was unable to continue (possibly out of respect for Mozart's genius) and gave the manuscript back to Constanze. She then gave it to Franz Xaver Süssmayr, a composer and conductor, who completed the orchestration, composed the rest of the movements a requiem required, and set the final section of text with the music Mozart wrote for the first two movements, almost note-for-note.

After Süssmayr had finished the Requiem, the arts patron Gottfried van Swieten organized the first public performance of the piece as a benefit

concert for Constanze, preempting Count Walsegg's ability to claim that he had written the piece. Later that year, she counterfeited Mozart's signature and sent the piece to the count. It was performed in memory of the count's wife (but attributed to Mozart) in December 1793.

(As for Salieri, far from causing a tragedy, he actually suffered one. Within weeks of Mozart's death, rumors about Salieri's connection to it began, even though in truth he had nothing to do with the death or the Requiem at all. But the accusations deeply affected him and contributed to the nervous breakdowns he suffered later in his life.)

## THE MUSIC

The Requiem is in six large sections.

**Introitus:** The piece begins with a short instrumental introduction, with the theme presented by the woodwinds. The choir prays that God will grant eternal rest to the dead. The Kyrie, the traditional plea for mercy, takes the form of a fugue (a complex interweaving of multiple melodies) with a striking theme used by Bach, Handel and Haydn; the theme's notes form the shape of a cross.

**Sequenz:** This section is in six parts that talk about the final judgment of all humanity, moving from the "day of wrath" (Dies irae) to a plea for remembrance (Recordare) back to the "day of tears and mourning" (Lacrimosa).



# Wolfgang Amadeus Mozart continued

**Offertorium:** This section is in two parts, the Domine Jesu (Lord Jesus) and the Hostias (Sacrifices). At the end of the Hostias, Mozart wrote “Quam olim da capo,” a direction to repeat the closing section of the Domine Jesu; they were likely the last words he ever wrote.

The remaining sections were composed entirely by Süssmayr.

**Sanctus:** The theme of the Sanctus is based on the “Quam olim” theme that closes both the Domine Jesu and the full Offertorium section. The Benedictus that follows consists of variations on three musical ideas that appear at its outset.

**Agnus Dei:** Süssmayr referenced the Agnus Dei from Mozart’s “Sparrow” Mass, written 15 years before, in this request for eternal rest for the departed.

**Communio:** The text of the Lux aeterna (Eternal light) is set to the music Mozart wrote for the Introitus and the Kyrie, bringing the Requiem full circle.

In these concerts, we will be performing a 1996 “re-completion” by noted Mozart scholar Robert D. Levin. Levin incorporates a newly composed fugue on the word “Amen” at the end of the Lacrimosa, based on a Mozart fragment that was discovered in the 1960s. Elsewhere, Levin thins out some of the thicker orchestrations of Süssmayr that tend to obscure the voices, extends the fugue in the Sanctus, and makes other small changes here and there based on his deep study of Mozart’s music and Classical period performance practice. Levin stated in an interview that his intention was “to revise not as much, but as little as possible, so [as] not to disturb the weight of the centuries.”

— AJ Harbison

## NEXT CLASSICAL CONCERT

### Strauss’ Alpine Symphony, with Chopin

Friday, November 22 at 8 p.m. (Symphonic Piazza)

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Sunday, November 24 at 2 p.m.

**Matthias Pintscher**, music director and conductor  
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**Frédéric Chopin** Concerto No. 2 in F Minor for Piano and Orchestra\*

**Richard Strauss** *An Alpine Symphony*\*



\*Denotes a piece to be performed during Friday night Symphonic Piazza performances.

# W. A. Mozart Requiem, K. 626

Text and Translations

## Introitus

### 1. REQUIEM AETERNAM

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

Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,  
ad te omnis caro veniet.

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

Eternal rest grant to them, O Lord,  
and let perpetual light shine upon them.

To you a song of praise, O God, in Zion,  
and to you a vow shall be paid in Jerusalem.

Answer my prayer,  
to you all flesh shall come.

Eternal rest grant to them, O Lord,  
and let perpetual light shine upon them.

### 2. KYRIE

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

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

## Sequenz

### 3. DIES IRAE

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

The day of wrath, that day of grief  
shall dissolve the world in ashes,  
as David and the Sibyl foretold.  
How great a trembling there shall be,  
when on that day the judge shall come,  
to weigh man's deeds in each detail.

### 4. TUBA MIRUM

Tuba mirum spargens sonum  
Per sepulcra regionum  
Coget omnes ante thronum.

The mighty trumpet blast will sound  
through all the regions of the dead  
to summon all before the throne.

Mors slopebit et natura  
Cum resurget creatura  
Judicanti responsura.

Then death and nature will be dazed  
when all creation rises again  
to answer the judge's charge.

Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus iudicetur.

A book will be brought forth  
in which all will be written,  
by which the world will be judged.

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

# W. A. Mozart Requiem, K. 626

Text and Translations continued

## Sequenz continued

### 5. REX TREMENDAE

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

King of tremendous majesty,  
who freely saves all that need you,  
save me, source of mercy.

### 6. RECORDARE

Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.

Dear Jesus, remember that it was for me  
that you walked your life's hard path.  
Condemn me not on that terrible day.

Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tantus labor non sit cassus.

In search of me you sat down weary  
and redeemed me on your cross of pain.  
Pray let such great toil be not in vain.

Juste judex ultionis,  
Donum fac remissionis  
Ante diem rationis.

Of God's strict vengeance righteous judge,  
the gift of sins' forgiveness grant  
before the day of full accounting.

Ingemisco tanquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce, Deus.

I groan as one accused of crime,  
my face scarlet with the shame of sin.  
O God, I humbly beg you pardon.

Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

You, who absolved Mary  
And listened to the thief,  
Give me hope also.

Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal flame.

Inter oves locum praesta,  
Et ab hoedis me sequestra,  
Statuens in parte dextra.

Provide me a place among the sheep,  
far removed from the goats,  
to stand with those at your right hand.

### 7. CONFUTATIS

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.

When sentence is passed on the damned,  
and all are sent to piercing flames,  
call me among the blessed.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

I kneel with submissive heart,  
My contrition is like ashes,  
Help me in my final condition.

**8. LACRIMOSA**

Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.

That day of tears and mourning,  
on which all humanity  
shall rise from ashen dust to judgment.

Huic ergo parce, Deus.  
Pie Jesu Domine,  
Dona eis requiem.

Spare this soul, O God, we pray.  
O loving Savior, Lord Jesus,  
grant them your rest.

**AMEN**

Amen.

Amen.

**Offertorium****9. DOMINE JESU**

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu!  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

O Lord Jesus Christ, King of Glory,  
deliver the souls of all the faithful departed  
from the pains of hell and from the deep pit!  
Deliver them from the lion's mouth,  
Lest hell swallow them up,  
Lest they fall into darkness.

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.

May your standard bearer, holy Michael,  
bring them into the holy light,  
which long ago was promised to Abraham  
and to his descendants.

**10. HOSTIAS**

Hostias et preces tibi, Domine,  
laudis 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.

Sacrifices and prayers of praise  
we offer to you, O Lord.  
Receive them for those souls  
whose memory we keep this day.  
Grant them, O Lord,  
passage from death to life,  
which long ago was promised to Abraham  
and his descendants.

**Sanctus****11. SANCTUS**

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

Holy, holy, holy,  
Lord God of hosts!  
Heaven and earth are full of your glory.  
Hosanna in the highest.

**W. A. Mozart** *Requiem, K. 626*

Text and Translations continued

**Sanctus** continued**12. BENEDICTUS**

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

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

**Agnus Dei****13. AGNUS DEI**

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.

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

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.

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

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.

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

**Communio****14. LUX AETERNA**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

Let perpetual light shine upon them, O Lord,  
with your saints forever,  
for you are forgiving.

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

Eternal rest grant to them, O Lord,  
and let perpetual light shine upon them.

**CUM SANCTIS TUIS**

Cum sanctis tuis in aeternum,  
quia pius es.

With your saints forever,  
for you are forgiving.



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Saturday, November 30 at 2 p.m. and 8 p.m.

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**Caleb Young**, guest conductor

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A Holiday Tradition

## Handel's Messiah

Friday and Saturday, December 6-7 at 7 p.m.

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Heartwarming Holiday Performance

## The Texas Tenors: Deep in the Heart of Christmas

Friday, December 13 at 8 p.m.

**Daniel Wiley**, David T. Beals III Assistant Conductor



Holiday Family Fun

## Christmas Festival

Thursday and Friday, December 19-20 at 7 p.m.

Saturday, December 21 at 1 p.m. and 7 p.m.

Sunday, December 22 at 2 p.m. and 7 p.m.

**Jason Seber**, guest conductor

**Dee Daniels**, vocalist

**Kansas City Symphony Chorus, Charles Bruffy**, chorus director



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