

All

Mozart

WOLFGANG

Waterbury
Symphony Orchestra

LEIF BJALAND, MUSIC DIRECTOR & CONDUCTOR

Sunday, March 1 | 3 PM

Wolfgang Amadè Mozart
(1756 – 1791)

Violin Concerto No. 5 in A major, K.V. 219
“Turkish”

I. Allegro aperto

II. Adagio

III. Rondeau-Tempo di minuetto

Yoon Be Kim, violin, Winner of the 2019-2020 WSO Young
Artist Concerto Competition Clark Prize

INTERMISSION

Wolfgang Amadè Mozart
(1756 – 1791)
completion by Franz Süssmayr

Requiem in D minor, K.V. 626

Introitus (Requiem aeternam)

Kyrie

Sequentia (Dies irae, Tuba Mirum, Rex Tremendae,

Recordare, Confutatis, Lacrimosa)

Offertorium (Domine Jesu, Hostias)

Sanctus

Benedictus

Agnus Dei

Communio (Lux aeterna, Cum sanctis tuis)

VOCAL SOLOISTS:
Yale School of Music

Nicole Leung, soprano

Martina Myskohlid, mezzo-soprano

Jonghyun Park, tenor

Phillip Lopez, bass-baritone

THE HARTFORD
CHORALE:

Richard Coffey, Music Director

SERIES SPONSOR

Waterbury HEALTH



WATERBURY SYMPHONY ORCHESTRA

PERSONNEL

VIOLIN 1

Alyce Cognetta Bertz
 Concertmaster
 Gary Capozziello *
 Janet Jacobson
 Yenling Chen
 Martha Kayser
 Katalin Viragh
 Lisa Laquidara
 Cyrus Stevens
 Yang Sun Kim
 Karin Fagerburg

VIOLIN 2

Sylvia Padegs-Grenze *
 Ariel Eliot
 Claudia Hafer Tondi
 Suky Bryan
 Liv Lia Braaten
 Janice Setzer
 Lyla Cho
 Mila Gufeld

VIOLA

Ahyoung Sung *
 Amy Jones
 Jill Levine
 Jody Rowitsch
 Arthur Masi
 Sarah Washburn
 CELLO
 Rebecca Patterson *
 Melissa Morgan
 Scott Crowley
 Carolyn Engle
 Matt Rescsanszky
 Ravenna Michalsen

BASS

Joe Messina *
 Leland Tolo
 Ryan Ford
 Ed Allman

OBOE

Olav van Hezewijk *
 Janet Rosen

CLARINET

Andy Greci *
 Mary Jane Rodgers

BASSOON

Kirsten Peterson*
 Melissa Brown

FRENCH HORN

Bob Hoyle *
 Jaime Thorne

TRUMPET

John Charles Thomas *
 Mike Flynt

TROMBONE

Scott Cranston *
 Marshall Brown
 Garrett Mendez, Bass

TIMPANI

Pete Coutsouridis*

**Denotes Principal*

LIBRARIAN

Amy Jones

PERSONNEL

MANAGER
 Scott Cranston

CONCERT SPONSORS:



VOCALIST SPONSORS:



DR. VINCENT DE LUISE

IN-KIND SPONSORS:

MEDIA PARTNERS:

HOSPITALITY SPONSOR:



Make room for a little fun.™

THE HARTFORD CHORALE

SOPRANO I

Gayle Amato*
 Judy Bae
 Dawn Haney Bauer++
 Michele G. Burdette
 Inge-Marie Eigsti
 Danielle M. Foint~
 Ann Gittleman
 Valerie Hill-Baker++
 Joanne Huelsman++
 Joan B. Hultquist++
 Catherine Kalonia++
 Laura L. Knust
 Lauren Lambert++
 Erica Maas
 Joanne Miller
 Susan R. Orred
 Jennifer Stone Oswo-
 iECKi
 Patricia B. Ryan
 Janet T. Stone
 Elizabeth White

SOPRANO II

Trisha Beatty
 Alba Clarke
 Kristen L. Fallon++
 Elizabeth F. Flynn
 Diana L. Garcia
 Stacey Grimaldi**
 Mary Ann Haar
 Karen Hofheimer
 Priscilla R. Hurley
 Donna Scott Johnson
 Eva Kaplan
 Peggy Kilgore
 Betty Knorr
 Julia S. LeGrant
 Diane Link
 Jeanine Lovendale~
 Rebecca McFarland
 Arwen R. Norman++
 Linda Catherine Norton
 Susan Pollock*

Anuradha Meenakshi
 Rajesh+
 Deborah P. Reith
 Rhona Roffer
 Susan Shaffer-Bartley
 Glenda Strother
 Jane von Holzhausen

ALTO I

Susan M. Adams++
 Jessica Bocola
 Salli-Jo Borden**
 Lynne Brill
 Laura B. Broad
 Nancy P. Clark
 Laura B. Cook
 Judith Cooney
 Katharina A. Dienwebel
 Barbara Dutton
 Suzanne Fournier*
 Landy Gobes
 Susan R. Gold++
 Nina Hinchee
 Kendra Ketchin
 Emilie Kundycki
 Laurie A. Miner
 Linda Steger Olbrys
 Phyllis Rigby
 Lalitha Annapoorna
 Shivaswamy++
 Mary A. Simon, MD++
 Kathy Sinclair
 Susan Smayda
 Judy Yeh

ALTO II

Alice Burghard
 Barbara Chase
 Patti Colburn
 Miriam Engel
 Rachel S. Garron
 Margaret Gosselin

William Holloman
 Janet Gregor++
 Heidi Kolle
 Catherine Little
 Adlyn Loewenthal
 Carol Mader
 Elaine Magrey*
 Linda Nowack
 Erin O'Neil-Baker
 Susan Porta
 Jenna H. Ryan
 Beverly Sager
 Lee A. Tremback
 Agnes Vojtko**

TENOR I

George Guignino
 Stephen Jewell
 Robert Lovendale**
 Allan M. Oswald
 Jack Anthony Pott**
 Richard D. Riddle
 Zachary Roberts
 Eric J. Schulman
 Evan Steele
 James Tresner
 MacDara Tynan

TENOR II

Andrew Garretto*++
 Dylan Koerner**
 David Lesieur
 Alexander Lubka
 Justin Patton
 Willard F. Pinney, Jr.
 Hal Rives
 Thomas Stickney
 Bill Warner-Prouty
 Blake Wetmore

BASS I

Stewart C. Battle++
 Greg Benoit++
 Richard Browner
 Mike Colburn
 Stephen Cottle
 Dennis DeLuzio

Martin H. Dodd
 Michael Dolan
 Ron Dukenski
 Richard L. Hughes III
 Brad Hurley
 Martin Kluger
 Evan Lambert**
 Mark Leder
 George Murphy
 Andrew Nagle
 Richard Tecca++
 Brian Treiber
 Friedemann Weidauer
 Richard Wilson
 Jermaine Woodard, Jr.

BASS II

Fred Baker++
 Edwin Below++
 Don Evans
 Michael Colin Godfrey
 Russ Hammond**
 Paul Hansen
 Alan Kramer++
 Dick Loyer
 David Snyder
 Jonathan E. Stone
 Donald Stuber
 Jerry Theodorou*
 Chris Tolsdorf

*Administrative Section
 Leader

**Vocal Section Leader

+Student Intern

++Board member

~Librarian

~~Concert Manager



YOON BE KIM, VIOLIN

A native of South Korea, Yoon Be began violin studies at the age of five and moved to the United States when she was 15. She attended the Colburn School Academy, followed by studying with Frank Huang, concertmaster of New York Philharmonic.

She has appeared as a soloist with Busan Symphony Orchestra, Czech Virtuosi Orchestra and Kyoto Philharmonic Chamber Orchestra. She also has won 1st prizes at Los Angeles Korean American Musicians Association Competition and NEC Bales Violin Competition. She has served as concertmaster of Colburn Chamber Orchestra, NEC Philharmonia and NEC Chamber Orchestra.

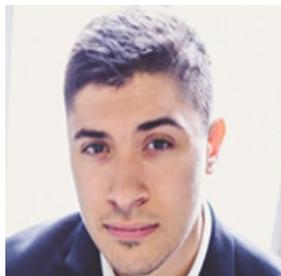
Yoon Be earned her Bachelor of Music degree from New England Conservatory where she studied with Malcolm Lowe, and she currently studies under the tutelage of Hyo Kang at Yale School of Music. She plays on a Miralles violin and a Lucchi bow generously on loan from The Maestro Foundation.

Yoon Be is the winner of the 2019-2020 WSO Young Artist Concerto Competition Clark Prize, an annual competition launched in 2018 to encourage the musical development of emerging artists. The competition prize is made possible through the generosity of the Thomas C. Clark Young Artist Competition Prize Fund.

NICOLE LEUNG, SOPRANO

Nicole Leung, soprano, is currently a first year Master's student at Yale School of Music, where she studies with Doris Yarick Cross. Most recently, she was featured in Yale Opera Scenes as Lisette in *La Rondine* and Héro in *Béatrice et Bénédicte*.

Upcoming performances with Yale Opera include Rosalba in *Florencia en el Amazonas* at the Shubert Theater and the role of Lauretta in *Gianni Schicchi*. She has also performed the roles of Nerone (*L'incoronazione di Poppea*), Romilda (*Serse*), and Fiordiligi (*Così fan tutte*). In addition to her operatic performances, Leung has appeared as soprano soloist in Vaughan Williams' *Dona Nobis Pacem* with New England Conservatory Symphony Orchestra. She holds a Bachelor's of Music degree from New England Conservatory, where she was a recipient of the Emma Eames Scholarship fund and a student of Jane Eaglen.



PHILLIP LOPEZ, BASS-BARITONE

Phillip Lopez (Bass-Baritone) is a singer and teacher from Avon, IL. Currently attending Yale University's School of Music for a Master's of Musical Arts in Opera, Lopez studies with distinguished singing actor and teacher, Richard Cross. After attending Millikin University in Decatur, IL, he became a Gerdine Young Artist with Opera Theatre of Saint Louis, making his professional debut with the company in 2017 in the roles of the Imperial Commissioner in *Madama Butterfly* and the Traffic Cop/Peach

Checker in a new performing version of Ricky Ian Gordon's *The Grapes of Wrath*. Upcoming engagements include Riolobo in *Florenzia en el Amazonas*, and Betto in *Gianni Schicchi* with Yale Opera, Bass Soloist in Mozart's *Requiem* with the Waterbury Symphony Orchestra, and Monterone in *Rigoletto* with Central City Opera. Past roles include Gianni Schicchi, Frank Maurrant in *Street Scene*, Figaro in *Le nozze di Figaro* and Dr. Dulcamara in *L'elisir d'amore* with Wichita State University Opera Theatre under teacher and opera director Alan Held, Nardo in *Die Gärterin aus Liebe* with Middlebury College, Baron Zeta in *The Merry Widow* and *The Mikado* with College Light Opera Company, and Polyphemus in *Acis & Galatea* and Simone in *Gianni Schicchi* with Millikin Opera Theatre. Lopez's accomplishments include the Richard Gaddes Festival Artist Grant in 2018 with Opera Theatre of Saint Louis, Winner of Wichita State University's 2018 Concerto/ Aria Competition, Winner of Millikin University's 2015 Concerto/Aria Competition, and Pi Kappa Lambda Society's Outstanding Senior Award with the Mary B. Merris Voice Award, both in 2016 at Millikin University.

MARTINA MYSKOHLID,

MEZZO-SOPRANO

Martina Myskohlid is a Canadian mezzo-soprano currently pursuing a Masters of Music at Yale University, studying with Doris Yarick-Cross. In the 2018-19 season, she sang the role of Despina in Mozart's *Così fan Tutte* with Toronto Lyric Opera Centre and Elmire in Mechem's *Tartuffe* with Opera NUOVA. Since being at Yale, she has sung Cherubino from Mozart's *Le nozze di Figaro* and Béatrice in Berlioz's *Béatrice et Bénédicte* in the Fall Scenes performances. Myskohlid's passion also lies in art song, recital, and contemporary music. In March 2019, she premiered a work called *Sanctus* per soprano, controttenore, flauto e clarinetto, by French-Canadian composer Francis Patrick Ubertelli in Toronto, Canada. She made her debut with Opera Atelier that same season, singing Chorus in Mozart's *Idomeneo*.

Myskohlid is a recent graduate of the University of Toronto's Faculty of Music where she received her Bachelors of Music in Performance studying with soprano, Monica Whicher. Myskohlid began her classical music training in high school after several years of Musical Theatre training. She is a graduate of the arts-academic high school, Etobicoke School of the Arts, where she majored in Musical Theatre, gaining experience as a "triple threat" singer, dancer, and actor. She is also a graduate of the Royal Conservatory of Music Phil and Eli Taylor Academy for Young Artists, a program that provides advanced young classical musicians with exceptional mentorship and unique performance opportunities.

In the summer of 2018, Martina attended countertenor Michael Chance's Sien Agosto summer intensive program in Siena, Italy.

Myskohlid played the title role in Gilbert and Sullivan's *Patience* at Opera NUOVA Summer Intensive in 2017. In both summers of 2016 and 2017, she attended the Vocal Techniques Workshop in St. Andrews-by-the-Sea, New Brunswick directed by Wendy Nielsen.





JONGHYUN PARK, TENOR

Tenor Jonghyun Park is currently pursuing his Master of Music degree at Yale University with a full scholarship award under the guidance of Richard Cross and Doris Yarick-Cross.

He made his Seoul Art Center debut as a tenor soloist performing with Nation's Forces Symphony Orchestra. He also collaborated with Santa Cecilia Chamber Orchestra in their performance in Korea.

In previous seasons, Park performed the role of Don Ottavio in Mozart's *Don Giovanni* at Seoul National University Theater. As scene work, Duca di Mantova in Verdi's *Rigoletto* with Kim & Lee Opera Company, Nemorino in Donizetti's *L'elisir d'amore* and Edgardo in Donizetti's *Lucia di Lammermoor* with Seoul National University Theater.

In recent performances he performed the role of Ruggero in Puccini's *La Rondine* and Tebaldo in Bellini's *I Capuleti e Montecchi* with Yale Opera. He is a graduate of the Seoul National University (Bachelor of Music '18) and has been awarded prizes in the Napa National Music Competition, Classical Music Magazine Competition, Herald Music Competition, The Korean Voice Competition and Daegu Voice Competition.

No homework. No tests. Just learning fun for adults 50+.



UCONN
WATERBURY

**where learning
never retires**

oli.uconn.edu | osher@uconn.edu | 203-236-9924

THE HARTFORD CHORALE

Celebrating its 48th season, The Hartford Chorale has become the primary symphonic chorus of central Connecticut, especially in its critically acclaimed collaborations with The Hartford Symphony Orchestra. Other collaborations of note include performances with the New Haven, New Britain, Waterbury and Hartt School Symphony Orchestras. Hartford Chorale was established in 1972 by a group of choral musicians who had the desire to form a new, independent, and self-supporting organization. Under the musical direction of Maestro Richard Coffey since 2005, the Chorale reaches out to and inspires the widest possible audience with exceptional performances of a broad range of choral literature, including renowned choral masterpieces.



The Hartford Chorale is composed of 140 men and women, mostly from central Connecticut, with others traveling from Massachusetts and Rhode Island for weekly rehearsals in West Hartford. The Chorale offers talented and experienced singers opportunities to study and perform at a professional level, while internship programs make it possible for gifted high school and college musicians to rehearse and perform with the Chorale and Connecticut orchestras. Led by a 25+ member Board of Governors (most of whom are themselves performers), Chorale members sustain and manage their own organization through their volunteer service, fund-raising efforts, and annual membership fees. Professional section leaders provide vocal and musical leadership. Competitive auditions for new members are conducted on a regular basis.

While the Chorale performs most often in the Greater Hartford area, the ensemble has also been heard at Carnegie Hall as well as in several performance halls in the Northeast United States. The Chorale has toured internationally throughout Europe and Asia. In June 2008, members of the Chorale and the New York Choral Society performed by special invitation in Beijing and Qingdao, China, at the Cultural Olympiad, a featured showcase of the arts preceding the Olympic Games. During the summer of 2014, the Chorale performed in magnificent churches in Paris and Chartres, France, highlighted by a performance of the Duruflé Requiem in the “Duruflé Church” – the beautiful Église Saint-Étienne-du-Mont – and a concert in Cathedral Notre Dame in Chartres. In July 2017 the Chorale realized a decades-long dream with its ten-day “Jewels of Europe” tour, performing in Prague (Church of the Holy Saviour), Vienna (Stephansdom) and Budapest (Mátyás Templom). Another tour is planned for the summer of 2020, when Hartford Chorale will undertake its “United We Sing!” tour in the United Kingdom, with stops in Stratford-upon-Avon, York and Edinburgh.

Visit www.hartfordchorale.org for more information.

RICHARD COFFEY



Since 2005, Richard Coffey has been the Music Director of Hartford Chorale, the region's principal symphonic chorus. In this role, he has conducted the Chorale and the Hartford Symphony in concerts of major works in Hartford's Bushnell Center for the Performing Arts. In 2008 Mr. Coffey and the Hartford Chorale, with the New York Choral Society, engaged in a singing tour of China at the special invitation of the Ministry of Culture of the Peoples' Republic of China. In 2014 he conducted the Hartford Chorale in a singing tour of France, with performances in The American Church in Paris, Eglise St. Etienne-du-Mont, and Chartres Cathedral. In the summer of 2017, Hartford Chorale toured Prague, Vienna and Budapest, where Mr. Coffey conducted the group in concerts at the Church of the Holy Saviour, Stephansdom and Matthias Church, respectively.

Mr. Coffey was previously the Minister of Music for South Church in New Britain, Connecticut, where he directed a choir of professional and avocational singers in liturgy and in concert, a position he held for 45 years. Mr. Coffey has served on the faculties of the Hartt School and of the University of Connecticut. From 1988 until 1993, he was Chorus Master for the Connecticut Opera Association. In 2014, Mr. Coffey stepped down as Artistic Director of CONCORA, which he founded in 1974 as the region's first all-professional concert choir.

In 1992, Mr. Coffey was named Choral Director of the Year by the Connecticut Chapter of the American Choral Directors Association, and in 2007, he received a Major Achievement Award from The Hartford Symphony Orchestra in recognition of his "outstanding and inspiring artistic leadership of the Symphony's two major choral partners, CONCORA and the Hartford Chorale." In 2008 the Greater New Britain Arts Alliance presented him its award for Lifetime Achievement in the Arts. Mr. Coffey is the 2009 recipient of the Alfred Nash Patterson Lifetime Achievement Award, presented to individuals who have made exceptional contributions to choral singing and its culture within New England.

The advertisement features the logo for Communications Solutions, Inc. on the left, which consists of a stylized starburst icon above the letters 'cm' in a bold, blue font, with the full name 'COMMUNICATIONS SOLUTIONS, INC.' below it. To the right, there are two images: a small television set mounted on a wall displaying a beach scene, and a larger computer monitor displaying a 'Main Menu' with three colorful icons (green, red, and blue).

***Proud to support the Waterbury Symphony Orchestra's
All-Mozart Concert***

Specializing in television systems and entertainment solutions for Hospitals, Long Term Care, Dialysis Centers and other Commercial Facilities. We provide the products, service and support your team needs to help patients recover. Worry free.



Wolfgang Amadè Mozart

(27 January 1756 – 5 December 1791)

Violin Concerto No. 5 in A major, K.V. 219

“Turkish”

I. *Allegro aperto*

II. *Adagio*

III. *Rondeau- Tempo di minuetto*

Scored for solo violin, oboes, horns, and strings



Mozart's five sublime violin concerti are among his most beloved works, yet it is remarkable that we still do not know very much about their genesis or dedicatee. The A major concerto is the fifth and last of the group, premiering in Salzburg on 20 December, 1775 (two other concerti for violin - a “sixth” in Eb major and the “Adelaide” - have been proven to be by other composers). Mozart likely wrote these concerti for himself to display as soloist, yet there is also evidence that he may have actually composed some of them for the brilliant Neapolitan violinist Antonio Brunetti, who succeeded Mozart as concertmaster of the Salzburg court orchestra after one of Mozart's frequent rows with the Archbishop Colloredo. In fact, Mozart composed a second Adagio movement (KV 261) to the A major concerto after Brunetti mentioned to him that the original was “*too studied and artificial.*”

The musicologist Sir Donald Tovey stated that Mozart's violin concerti offer “*a special vein of his epigrammatic comedy.*” This jauntiness is nowhere more evident than in the sprightly A major concerto and its opening *ritornello*. The adjective *aperto* (“*open*”) modifying the *Allegro* marking suggests that the movement should be performed broadly and majestically. After an energetic orchestral introduction, the violin enters not with a flourish but with a sweetly lyrical twelve-bar passage, which quickly leads back to the perky orchestral theme. In the *Adagio* movement, the violin floats a sweetly idyllic aria, high above gentle oboes, horns and strings. The sprightly *Rondeau* is based on a minuet motif. In the middle of the movement, the tempo changes from triple time (3/4) to duple meter (2/4), and we hear the melody which gives the concerto its sobriquet, “*Turkish.*” The nickname derives not from the country, but rather from the popularity of Orientalism in Habsburg Vienna at that time and music in those parts of the Habsburg domain that abutted the Ottoman Empire. Mozart likely learned about these tuneful *Törökös* (Hungarian: “*in the Turkish manner*”) from his friend and Salzburg colleague Michael Haydn (Joseph Haydn's younger brother) who had lived and worked in Pressburg and utilized these melodies in his own works. Mozart did not any write out any cadenzas for this concerto; this afternoon's violin soloist Yoon Be Kim will be performing those of her own creation.



PROGRAM NOTES

Wolfgang Amadè Mozart (completion by Franz Xaver Süssmayr)



Requiem in D minor, K.V. 626

Introitus (Requiem aeternam)

Kyrie

*Sequentia (Dies irae, Tuba Mirum, Rex Tremendae,
Recordare, Confutatis, Lacrimosa)*

Offertorium (Domine Jesu, Hostias)

Sanctus

Benedictus

Agnus Dei

Communio (Lux aeterna, Cum sanctis tuis)

A Most Sublime Torso

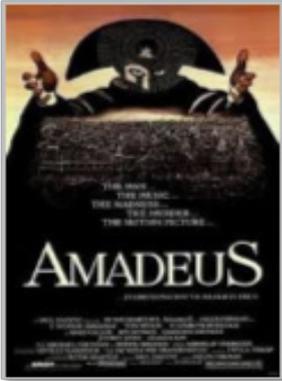
Of the ineffable compositions birthed from Mozart's genius, none has engendered more fascination than his last and most powerful work, the unfinished *Requiem* Mass. The *Requiem's* commission, the tragic and premature end of Mozart's life while composing it, and the unlikely trajectory of this haunting masterpiece, make for a fascinating saga.

In June, 1781, after years in his birthplace of Salzburg, and always chafing there under the subjugation of the Archbishop Colloredo, Mozart moved to Vienna, the capital of the Hapsburg Empire and one of Europe's musical epicenters. He married Constanze Weber, and earned a modest income and reputation as a piano tutor and from his subscription concerts. While always working in the vernacular of Viennese Classical Style, Mozart transformed the felicitous ideas of Johann Christian Bach, and Michael and Joseph Haydn, investing them with sublime harmonies and a richness of invention. Mozart reached a summit of polished perfection across the full spectrum of compositional genres: symphony, concerto, opera, chamber music, *Lieder*, and sacred music.

By the summer of 1791, Mozart had been appointed assistant Kapellmeister at St. Stephen's Church, scored successes with the three da Ponte operatic collaborations (*Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte*), and was about to collaborate with his friend and fellow mason, Emanuel Schikaneder, on a *Singspiel* (a German-language opera), *The Magic Flute* (*Die Zauberflöte*). While working on *Zauberflöte* and another opera (*La Clemenza di Tito*, for the installation in Prague of Emperor Leopold II as King of Bohemia), Mozart received a visitor, the mysterious "grey messenger," who persuaded him to write a *Requiem*, a mass for the deceased. Mozart was handed half the total payment of 60 ducats, with the balance to be given him upon its completion. The proviso from the messenger was that Mozart was never to inquire about the individual who commissioned the work.

Peter Shaffer and Milos Forman saw the potential to take this incredible story and conjure both a play (1979) and an eight Academy-award winning film (1984), *Amadeus*. In their fictionalized version, Antonio Salieri (in black, Janus-faced Venetian carnival mask) was the grey messenger. The moral of play and film was the cosmic irony that Mozart, the musical genius with the

PROGRAM NOTES



Poster for the 1984 film, *Amadeus*

scatological mouth, absolute pitch and eidetic memory, could effortlessly toss off masterpieces, while Salieri, a devoutly religious man but a journeyman court composer, only created mediocrity. Despite many stretches of the truth, *Amadeus* was deservedly hailed, not only for bringing Mozart's sublime music to a global audience, but for demonstrating the creative process of genius.

The real story of the commission of the *Requiem*, while more prosaic, is stranger than fiction. Count Franz Walsegg zu Stuppach was a wealthy gypsum mine owner and a passionate amateur flutist and cellist. His curious pastime was to purchase works from professional composers, copy them out, and pass them off as his own compositions. The *Requiem* commission which Walsegg sought from Mozart was to honor the anniversary of the death of his bride, Anna, who had recently passed away at the age of twenty from puerperal sepsis. The mysterious grey messenger who visited Mozart was either Walsegg's steward, Franz Anton Leitgeb or more likely his lawyer (Johann Sortschan). Mozart sketched a few ideas for the *Requiem* in August 1791, then went back to work on *Zauberflöte* and *Tito*. During that time, Mozart was revisited by the messenger, who was checking on the *Requiem*'s progress.

Mozart began to have paranoid ideations that the *Requiem* he had begun composing was intended for his own funeral. His spouse Constanze recalled walking with him in Vienna's Prater Gardens in September, 1791, when he confided in her that "I believe that I am writing my own funeral mass." Mozart was convinced he was being slowly poisoned. He was not, neither by the Masons, who revered him, nor by Antonio Salieri (though that tale became fodder for the Pushkin play and Rimsky-Korsakov opera, *Mozart and Salieri*).

However, Mozart was plagued with episodes of ill health throughout his life. The litany of putative conditions have included streptococcal infections, smallpox, rheumatic fever, endocarditis, kidney disease, Henoch-Schönlein purpura, manic-depressive illness, antimony abuse, subdural hematoma, hypertension, and even trichinosis (Mozart had eaten some under-cooked pork cutlets a month before he died). A distinction should be made between these chronic illnesses and the presumed cause of his abrupt demise: acute kidney failure, hypertension, massive tissue swelling and anemia. His physicians diagnosed him having "*una deposita sulla testa*" ("a deposit on the head") from rheumatic fever, and hastened the collapse of the already anemic Mozart by recommending venesection (blood-letting). On December 5, 1791, at 12:55 AM, Mozart died. No autopsy was performed. Mozart's death certificate stated a *hitziges Frieselfieber* (*heated miliary fever*), a non-specific diagnosis. Of note is that a medical review of the death certificates of all Viennese in the winter months of 1791 found a high rate of an epidemic infectious illness, possibly streptococcal.



PROGRAM NOTES

Even the details of Mozart's last days are fraught with inconsistencies. Constanze's testimony and that of her sister Sophie Weber Haibl not only do not jibe, they were offered in 1825, thirty-four years after Mozart expired! On the last full day of his life, Mozart was said to be in bed rehearsing the *Lacrimosa* with family and colleagues. He had been working with Franz Xaver Süssmayr, a composer of modest repute who had assisted him with the *Tito* arias. According to Constanze, Mozart had given Süssmayr instruction on how to finish the *Requiem* in the eventuality that he would not be able to complete it. Mozart was extremely uncomfortable by this point, his body markedly edematous (*Wassersucht*) with myalgias that made it painful for anyone even to touch him. Sophie Haibl recalled that Mozart was puffing out his cheeks to imitate the trombone solo in the *Tuba Mirum* section of the *Requiem* when he lost consciousness and died.

Of the fourteen individual sections in the *Requiem*, Mozart completed only the first section, *Introitus: Requiem aeternam*. He wrote out vocal parts and bass lines for eight subsequent sections (*particella* writing), along with instrumental measures from the *Dies irae* to the *Hostias*. He composed the first eight bars of the *Lacrimosa*, but did not put pen to paper for the *Sanctus*, *Benedictus* or *Agnus Dei*.

On December 10, 1791, Schikaneder and Baron Gottfried von Swieten arranged for a memorial service for Mozart at which the *Requiem* was played. What was performed of Mozart's work was only the completed first movement, *Introitus: Requiem aeternam* and a patched-up *Kyrie Eleison*, scored by Süssmayr and Franz Freystädler by doubling the vocal parts in the orchestra. Constanze was in significant debt and needed to raise funds immediately. She knew there was the balance of the payment for the completed *Requiem*, and so sought out a composer who could finish the score, in handwriting close to Mozart's to continue the deception, delivering it Walsegg as Mozart's composition.

She first asked Joseph Eybler, a composer admired by Mozart, to do the completion. He finished a small portion and returned it to Constanze. She then offered the score to Süssmayer, who completed it in calligraphy indistinguishable from Mozart's, forged Mozart's signature on the frontispiece, and returned it to her as the "completed" *Requiem*.

*Constanze Weber Mozart (1762-1842)
as a widow in 1802*



PROGRAM NOTES



Though Constanze promised the autograph only to Walsegg and did get the balance of the commission, she also shrewdly had several copies made of it, one of which she sold to the publishers, Breitkopf & Härtel, making money on each sale. Walsegg eventually found out and threatened legal recourse, but backed off when he realized he would be outed as a fraud. Süßmayr was contacted by Breitkopf & Härtel, who requested his statement on authorship. Süßmayr maintained he finished the orchestrations of the *Dies irae* to *Hostias*, and composed the *Sanctus*, *Benedictus* and *Agnus Dei* completely on his own. The Breitkopf edition of Mozart's *Requiem* never mentioned Süßmayr's contribution.

Constanze stated that Mozart had written a majority of the composition. She claimed that there were many *Zettelchen* ("scraps of paper") in Mozart's handwriting, which gave Süßmayr the melodic ideas for the three last sections, recommending a repeat of the theme of the *Kyrie eleison* after the *Lux aeterna* in the last movement *Communio*. She maintained that the overall concept of the *Requiem*, if not every note, was indeed Mozart's. Despite her claims, only one *Zettel* has ever been discovered; it contains an *Amen Fugue* to be inserted at the end of the *Lacrimosa*.

The first performance of the "completed" *Requiem* took place in January 1793, at a benefit for Constanze arranged by von Swieten. Walsegg performed it as his own composition in December 1793, three years after his wife's passing. He then had it transcribed for string quintet and never performed it again. Upon his death, the autograph score in his possession passed to what is now the Austrian National Library. The Library also received the fragment that Eybler had worked on (which was donated right after he suffered a stroke while conducting the *Requiem*) and the fragment which Süßmayr had been given by Constanze. Together these are the torso that has come down to us as the *Mozart Requiem* which most modern audiences recognize.

There have been a number of modern-day completions of the *Requiem*, including those by Richard Maunder, Robert Levin, Duncan Druce, H.C. Robbins-Landon and Franz Beyer. Of these, the Beyer completion of 1971, which is being performed this afternoon, has many advantages. Most importantly, Beyer did not add any of his own musical ideas. He allowed Mozart's music, with the completion by Süßmayr, to shine. Despite all the criticism heaped upon Süßmayr for his compositional inadequacies, he was a contemporary and friend of Mozart who composed in the same Viennese Classical Style. He had been Mozart's copyist and had a deep understanding of what Mozart envisioned in his *Requiem*. Beyer corrected several obvious technical errors that Süßmayr had made, which further demonstrates that the *Requiem* could not have been only in Mozart's hand. These mistakes were most evident in the bass horn parts, a member of the clarinet family, an instrument which Mozart much admired and knew intimately, and for which he would have never sloppily composed.



PROGRAM NOTES

Mozart had not composed a piece of sacred music since he left Salzburg ten years earlier. Now, with the motet, *Ave Verum Corpus* (KV 618), of September of 1791, and the Requiem, he was pivoting in a new direction. Those two essential aspects of musical genius, eidetic memory and absolute pitch, gave Mozart an extraordinary ability to adapt a vast array of melodic material he had heard during his life, especially the Baroque music of Handel and J.S. Bach, which fascinated him. Musicologists have discerned a number of thematic antecedents in the *Requiem*, including Handel's *The Ways of Zion do Mourn* from the *Funeral Anthem of Queen Caroline*; the aria, *With his Stripes We are Healed*, from *Messiah*; and a refrain from one of his *Dettingen Anthems*. A Gregorian plainchant from the te decet hymnus from Michael Haydn's *Requiem* can also be heard. Yet, these borrowings do not detract from uniquely Mozartean motifs which abound: four-part settings, fugue cadences in the *Kyrie Eleison*, royal double-dotted French Baroque figures in the *Rex Tremendae*, an *empfindsamer* stil melody echoing C.P.E. Bach which creates the aching beauty of the *Recordare*, the agitated strings in the *Confutatis*, and adventurous chromatic intervals that prefigure Romanticism. Despite his Catholic faith, Mozart held strong Masonic beliefs, and as a result there are Masonic references in the *Requiem*, in the many triadic motifs and the prominent use of basset horns and bassoons that he had earlier employed in his *Freimauermusik*.

The Mozart *Requiem* has served as an enduring memento through the centuries. It was played at the funerals of Joseph Haydn (1809), Beethoven (1827), Napoleon (reburial, 1840), Constanze Mozart (1842) and Chopin (1849), and at the funerals of both of the Mozarts' surviving sons (1844, 1858). It was part of President Kennedy's memorial mass in Boston in 1964. Most poignantly, it was performed by over two hundred orchestras and choruses around the world on the anniversary date of 9/11.

We can never hope to hear the *Requiem* fully as Mozart's conception. It will always be a torso, a musical composition unfinished by its creator. There exists no version that has not been amended by another composer. While the arc and trajectory of the *Requiem* are incontestably Mozart, it is the creation of more than one mind and heart. Nonetheless, this transcendent masterpiece is imbued with such overwhelming power and emotion, that it remains one of the great touchstones of civilization.

Sic transit gloria mundi

© 2020 Vincent P. de Luise, M.D.

Vincent P. De Luise, M.D.

Cultural Ambassador , Waterbury Symphony Orchestra
Assistant Professor, Yale University School of Medicine

Vincent P. De Luise M.D. is the Cultural Ambassador of the Waterbury Symphony, a post created by the WSO in 2016. In this role, Vincent offers several of each season's pre-concert insights, area lectures on music, and chamber music recitals, and is a program annotator for the Symphony.



CSOF

CONNECTICUT SUMMER OPERA FOUNDATION

*“Music Gives a Soul to the Universe, Wings to the Mind,
Flight to the Imagination, and Life to Everything”*

CSOF is proud to support the vocal soloists in the March 1st,
2020 WSO/Hartford Chorale performance of the
Mozart Requiem

*Sunday, March 1, 2020 3:00 P.M.
NVCC, Fine Arts Center, Waterbury
www.ctsummeropera.org*



Chemistry and Expertise for Manufacturing's Toughest Problems.



Cleaning



Finishing



Treating

Since we started as Apothecaries Hall in
downtown Waterbury, our goal has always been
to be our customers' best supplier.



4-peat winner

*We are proud supporters of our community & the culture that the
Waterbury Symphony Orchestra brings to our city.*

www.hubbardhall.com • 1-866-441-5831



Waterbury HEALTH

is a proud supporter of the

Waterbury Symphony Orchestra

Working together, the organizations of Waterbury HEALTH are providing comprehensive, high quality care to our community. From primary and specialty medical care to home health and rehab services, Waterbury HEALTH offers a vast network of services to help keep you healthy and well and take care of you when you are sick or injured. **That's the Power of WE.**

Waterbury HEALTH

Waterbury
Hospital

Alliance
Medical Group

Access Rehab
Centers

Cardiology
Associates

VNA Health
at Home

Greater Waterbury
Imaging Center