

HIGH POINT  
UNIVERSITY  
The Premier Life Skills University  
Department of Music

# REQUIEM

Wolfgang Amadeus Mozart

Monday, April 24, 2023 at 7:30pm

Pauline Theatre in Hayworth Fine Arts Center

Dr. Marc Ashley Foster  
*conductor*

Ms. Laura Hutchins  
*soprano*

Dr. Candice Burrows  
*alto*

Mr. Michael Friedrich  
*tenor*

Dr. Scott MacLeod  
*bass*

High Point University  
Choirs  
University Singers  
Chapel Choir  
Women's Chorus  
Men's Glee Club  
Chamber Singers

Southwest Guilford High School Chorus  
Catherine Butler, teacher

Wheatmore High School Chorus  
LJ Martin, teacher

## PROGRAM NOTES

Mozart's *Requiem* remains a work shrouded in mystery, and with the artistic nature of the music itself, the mass acquires a position among the ranks of the most-beloved works of music of all time, for it is the most performed choral piece to date.

In July of 1791, a mysterious masked stranger appeared to request the commission of a Requiem Mass of the young but sick Mozart. Later, it was discovered to be a messenger of the Count von Walsegg, who frequently commissioned pieces of famous composers and credited them to himself. In this case, he asked the master composer to write a Requiem Mass for his young wife, Anna, who had recently died. Believing the request to be from a world beyond the physical, Mozart feverishly set to work on the *Requiem* as if it were meant for his own memorial service and became wholly fixated upon it. Indeed it became his death. Legend says that the night before his death, Mozart summoned his closest friends and family to his bedside to sing the completed portion of the *Lacrymosa* in order to bid them farewell. On the Fifth of December, 1791, Wolfgang Amadeus Mozart departed from this world, and five days later the completed portions of the *Requiem* were performed at his own memorial service.

After asking colleagues of Mozart who all declined, Mozart's widow Constanze hired Franz Xaver Süssmayr, a pupil and dear friend, to complete the *Requiem* for the Count. Luckily, Mozart had played through and discussed plans for the work with Süssmayr before his death, so the *Requiem* was arguably completed according to Mozart's deepest wishes for the piece. Mozart only fully completed the Requiem and Kyrie and the majority of the vocal parts and figured bass. Süssmayr completed the instrumentation from Mozart's skeleton sketches and independently composed the Sanctus, Benedictus, Agnus Dei, and the end of the Lacrymosa. Later editors of course edited Süssmayr's instrumentations and some of his voice-leading, but for the most part, it is believed that the *Requiem* is Mozart's final and greatest work. Though Süssmayr never could have matched Mozart's level of genius, his edition still rules the majority of performances of this master work.

Much of the music itself displays Mozart's respect for the composers who lived before him and influenced his definition of music. For instance, in his *Requiem*, Mozart quotes other Requiem masses by Glassmann, Gossec, and Michael Haydn. Further, he quotes portions of J.S. Bach's *Mass in B Minor*, *Christmas Oratorio*, and *Magnificat*, as well as some works by other members of the Bach family. The Baroque influence is evident in some of the double-fugue figures in the Kyrie and the Agnus Dei, which grants the entire *Requiem* a refreshing tone as well as historical significance. In contrast, the Dies Irae's homophonic texture and harmonic structure represent a precursor to Romantic music while retaining the sense of doom inherent in a "Day of Wrath." The prominent use of Tuba with quartet in the Tuba Mirum adds a noble and court-like sensibility to the work and adds to the list of styles with which Mozart was familiar.

The Rex Tremendae expresses regality in a more refined and stately sense with the repeated and slow reiteration of "Rex" ("King") and the dotted rhythms that compose the entire movement. Beautifully transitioned into the quartet of the Recordare, Mozart retains the tone of ritual and tradition amidst the sea of hell-fires and tears for which the Requiem mass is known. Mozart brilliantly realized the contrast of the condemning tone regarding "flames of woe" with the gentle and heartbroken pleas for help by the upper voices throughout the Confutatis. Leading into the Lacrymosa, which quite possibly speaks of Mozart's own "tearful day" in singing with his closest family and friends, he creates a duo of heart-wrenching music that describes the most profound sense of need for a God to save the souls of the dead. The Domine Jesu marks a shift back to a more contrapuntal sense of music in order to unify the mass before closing. The "quam olim Abrahae" figure appears both in the Domine Jesu and the Hostias, and the "Osanna" figure appears both in the Sanctus and the Benedictus, which displays the use of familiar ideas to tie together separate movements. Mozart continues the use of new material mixed with old material

in the last movement, the *Agnus Dei*, by placing the concluding text of the traditional Requiem mass with the double-fugue musical figure from the *Kyrie* in the beginning. In doing so, he grants unity to the piece and a firm sense of conclusion to the listener.

Through an exploration of the mysterious circumstances surrounding the creation and completion of Mozart's *Requiem* and an analysis of the music itself, the beauty of the *Requiem* reveals itself, and it is understandable why this piece, of all the great pieces by the master composer, remains one of the most celebrated and beloved choral works for all generations. There exists prolific meaning in every quotation from other works as well as in every musical decision Mozart executes in his pursuit to fully express the ideas inherent in the traditional Requiem mass. Mozart does more than merely reiterate the traditional text of the mass and creates a piece that remains an inspiration to all who realize its profundity.

Written by:  
Amy King  
class of 2016



## PROGRAM

### RÉQUIEM

*Réquiem aetérnam dóna éis, Dómine:  
et lux perpétua lúceat éis.  
Te decet hýmnus Déus in Zíon,  
et tibi redétur  
vótum in Jerúsalem.  
exáudi oratióinem méam,  
ad te ómnis cáro véniet.  
Kýrie eléison,  
Chrístie eléison,  
Kýrie eléison.*

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.  
A hymn befits thee, O God in Zion.  
and to thee a vow shall be fulfilled  
in Jerusalem.  
Hear my prayer,  
For unto thee all flesh shall come.  
Lord have mercy,  
Christ have mercy,  
Lord have mercy.

### DIES IRAE

*Díes írae, díes ílla,  
Sólvet saéclum in favílla:  
Téste Dávid cum Sibýlla  
Quántus tremor est futúrus,  
Quando júdex est ventúrus,  
Cúncta stricte discussúrus!*

Day of wrath, that day  
shall dissolve the world into embers,  
as David prophesied with the Sibyl.  
How great the trembling will be,  
when the Judge shall come,  
the rigorous investigator of all things!

### TÚBA MÍRUM

*Túba mírum spárgens sónum  
Per sepúlchra regiónum,  
Cóget ómnes ante thrónum.  
Mors stupébit, et natúra,  
Cum resúrget creatúra,  
Judicánti responsúra.  
Líber scríptus proferétur,  
In quo tótum continétur,  
Unde múndus judicétur.  
Júdex ergo cum sedébit,  
Quíd-quid látet apparébit:  
Nil inúltum remanébit.  
Quid sum miser tunc dictúrus?  
Quem patrónum rogatúrus?  
Cum vix jústus sit secures.*

The trumpet, spreading its wondrous sound  
through the tombs of every land,  
will summon all before the throne.  
Death will be stunned, likewise nature,  
when all creation shall rise again  
to answer the One judging.  
A written book will be brought forth,  
in which all shall be contained,  
and from which the world shall be judged.  
When therefore the Judge is seated,  
whatever lies hidden shall be revealed,  
no wrong shall remain unpunished.  
What then am I, a poor wretch, going to say?  
Which protector shall I ask for,  
when even the just are scarcely secure?

### REX TREMÉNDAE

*Rex treméndae majestátis,  
Qui salvándos sálvas gratis,  
Sálva me fons pietátis.*

King of terrifying majesty,  
who freely saves the saved:  
Save me, fount of pity.

## RECORDÁRE

*Recordáre Jésu píe,  
Quod sum cáusa túae víae,  
Ne me pérdas ílla díe.  
Quaérens me, sedísti lássus:  
Redemísti crúcem pássus:  
Tántus labor non sit cássus.  
Júste júdex ultiónis,  
Dónum fac remissiónis,  
Ante díem ratiónis.  
Ingemíscio, tamquam réus:  
cúlpa rúbet vúltus méus:  
Supplicánti párce Déus.  
Qui Mariám absolvísti,  
Et latrónum exaudísti,  
Míhi quoque spem dedísti.  
Préces méae non sunt dígnae:  
Sed tu bonus fac benígne,  
Ne perénni crémer ígne.  
Inter óves locum praésta,  
Et ab haédis me sequéstra,  
Státuens in párte déxtra.*

Remember, merciful Jesus,  
that I am the cause of your sojourn;  
do not cast me out on that day.  
Seeking me, you sat down weary;  
having suffered the Cross, you redeemed me.  
May such great labor not be in vain.  
Just Judge of vengeance,  
grant the gift of remission  
before the day of reckoning.  
I groan, like one who is guilty;  
my face blushes with guilt.  
Spare thy supplicant, O God.  
You who absolved Mary [Magdalene],  
and heeded the thief,  
have also given hope to me.  
My prayers are not worthy,  
but Thou, good one, kindly grant  
that I not burn in the everlasting fires.  
Grant me a favored place among thy sheep,  
and separate me from the goats,  
placing me at thy right hand.

## CONFUTÁTIS

*Confutátis maledíctis,  
Flámmis ácribus addíctis,  
Vóca me cum benedíctis.  
Oro súpplex et acclínis,  
Cor contrítum quasi cínis:  
Gére cúram méi fínis.*

When the accursed are confounded,  
consigned to the fierce flames:  
call me to be with the blessed.  
I pray, suppliant and kneeling,  
my heart contrite as if it were ashes:  
protect me in my final hour.

## LACRIMÓSA

*Lacrimósa díes ílla,  
Qua resúrget ex favílla,  
Judicándus hómo réus.  
Húic ergo párce Déus.  
Píe Jésu Dómine,  
dóna éis requiem.*

O how tearful that day,  
on which the guilty shall rise  
from the embers to be judged.  
Spare them then, O God.  
Merciful Lord Jesus,  
grant them rest.

## **DÓMINE JÉSU**

*Dómine Jésu Chríste, Rex glóriae,  
libera animas  
ómnium fidélium defunctorum  
de poénis inférni et de profúndo lácu:  
libera éas de óre leónis,  
ne absórbeat éas tártarus,  
ne cádant in obscúrum:  
sed signifier sánctus Míchael  
repraeséntet éas in lúcem sánctam:  
Quam olim Abrahae promísisti,  
et sémini éjus.*

Lord Jesus Christ, King of glory,  
liberate the souls  
of all the faithful departed  
from the pains of hell and from the deep pit;  
deliver them from the lion's mouth;  
let not hell swallow them up,  
let them not fall into darkness:  
but let Michael, the holy standard-bearer,  
bring them into the holy light,  
which once thou promised to Abraham  
and to his seed.

## **HÓSTIAS**

*Hóstias et préces tíbi,  
Dómini, láudis offérimus:  
tu súscipe pro animábus íllis,  
quárum hódie memóriam fáчимus:  
fac éas, Dómine,  
de mórte transíre ad vítam.  
Quam olim Abrahae promísisti,  
et sémini éjus.*

Sacrifices and prayers of praise,  
O Lord, we offer to thee.  
Receive them, Lord, on behalf of those souls  
we commemorate this day.  
Grant them, O Lord,  
to pass from death unto life,  
which once thou promised to Abraham  
and to his seed.

## **SÁNCTUS**

*Sánctus, Sánctus, Sánctus,  
Dóminus Déus Sábaoth.  
Pléni sunt caéli et térra  
glória túa.  
Hosánna in excélsis.*

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full  
of thy glory.  
Hosanna in the highest.

## **BENEDÍCTUS**

*Benedíctus qui vénit  
in nomine Dómini.  
Hosánna in excélsis.*

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

## AGNUS DEI

*Agnus Déi,  
qui tóllis peccáta mún-di,  
dóna éis requiem.  
Agnus Déi,  
qui tóllis peccáta mún-di,  
dóna éis requiem sempitérnam.  
Lux aetérna lúceat éis, Dómine:  
Cum sánctis túis in aetérnum:  
quia píus es.  
Réquiem aetérnam dóna éis, Dómine,  
et lux perpétua lúceat éis.*

Lamb of God  
who takest away the sins of the world,  
grant them rest.  
Lamb of God,  
who takest away the sins of the world,  
grant them rest everlasting.  
May light eternal shine upon them, O Lord,  
in the company of thy saints forever and ever;  
for thou art merciful.  
Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

Text translations from "Translations and Annotations  
of Choral Repertoire: Vol. 1: Sacred Latin Texts" by Ron Jeffers

## UNIVERSITY SINGERS

|                   |                  |                  |                |
|-------------------|------------------|------------------|----------------|
| Lili Allen        | Cristina Faley   | Nick Marino      | Nina Ritter    |
| Reyna Alston      | Quinn Fergusson  | Andrew McLeod    | Fritz Rolle    |
| William Battle    | April Gessouroun | Gabby Metaras    | Grace Storti   |
| Maddie Boothe     | Emma Gray        | Amanda Moss      | Hailey Strauss |
| Cailee Calabrese  | Amaris Jenkins   | Rebekah Olls     | Sarah Walowsky |
| Katelyn Caramore  | Gracie Lefever   | Molly Pacanowski | Levi Wenger    |
| Mary Owen Chapman | Kristina Lincoln | Ashley Phelps    | Myra Williams  |
| Shane Cooper      | Alyson Longe     | Reagan Phillips  | Jenna Wishnek  |
| Nigel Debrito     | Samantha Mailhot | Sally Purrington |                |

## CHAPEL CHOIR

### WOMEN'S CHORUS

|                  |                 |
|------------------|-----------------|
| Erin Davenport   | Emily May       |
| Cailee Fender    | Jenny Ngo       |
| Felecia Gonzalez | Marcela Urtubia |
| Tessa Lamb       | Sydney Wargo    |
| Madi Lovell      | Katie Whalen    |
| Samantha Mailhot |                 |

### MEN'S GLEE CLUB

|                   |                 |
|-------------------|-----------------|
| Nate Bryant       | John Liebkemann |
| Jarett Cornbrooks | Julian Sardo    |
| Kody Lambeth      |                 |

### CHAMBER SINGERS

|                   |                |                |                |
|-------------------|----------------|----------------|----------------|
| Joy Adjei         | Chelsea DeLapp | Meghan Kealey  | James Sandoval |
| Reyna Alston      | Quinn Ferguson | Emma Longboat  | Caroline Sykes |
| Shane Cooper      | Oscar Grob     | Laura Piccione | Justus Ullman  |
| Jarett Cornbrooks | Haley Hedrick  | Syd Ryan       | Alyssa Vogt    |
| Erin Davenport    |                |                |                |

### SOUTHWEST GUILFORD HIGH SCHOOL CHORUS

|                            |                 |                 |                   |
|----------------------------|-----------------|-----------------|-------------------|
| Sean Burchette             | Makena Ellis    | Dylan Lester    | Will Murri        |
| Esteban Calderon-Rosa      | Ava Geisler     | Destiny Lucas   | Elena Perko       |
| Esther Choi                | Adam Gil        | Aidan McPherson | Adia Radford      |
| Kendyl Condrey             | Jaiden Gliford  | Lacey Milloway  | Angelina Sourisak |
| Santiago Dominguez-Adamson | Ariel Gomez     | Claire Monson   | Chloe Thompson    |
| Max Dyer                   | Natalee Gray    | D'ascia Muir    | Michael Wirtz     |
| Justin Ehmig               | Nicholas Greene | Siselia Murray  | Arden Yates       |
| Samantha Eisenman          | Imani Hunter    |                 |                   |

### WHEATMORE HIGH SCHOOL CHORUS

|                |                  |                    |                    |
|----------------|------------------|--------------------|--------------------|
| TJ Bates       | Aldyn Farlow     | Levi Johnson       | Lexli Robles-Ponce |
| Noah Browning  | Haley Foster     | Kevin Krigger      | Hannah Shelton     |
| Addison Dalton | Chloe Gentry     | Ireland McClanahan | Kylie Six          |
| Justin Dickens | Andrew Hammonds  | Bethany Mills      | Ariel Sizemore     |
| Hannah Dixon   | Allison Hill     | Allison Moore      | Madison Spears     |
| Rinnah Edwards | Rachel Humphries | Cheyenne Oxendine  | Marissa Walp       |

### ORCHESTRA

#### 1<sup>st</sup> Violin

Rebecca Willie+  
Naiara Sanchez  
Ewa Dharamraj  
Luci White  
Marjie Sharpe

#### 2<sup>nd</sup> Violin

Fabrice Dharamraj  
Matvey Lapin  
Rebekah Carlson  
Ueli Schweitzer  
John Harsh

#### Viola

Matthew Box  
Marian Wilson  
Cathy Dudley

#### Cello

Karl Ronnevik  
Alex Johnston  
Lee Richey

#### String Bass

Mara Barker\*  
Steve Landis

#### Clarinet

Lucas Gianini  
Roddy Terrell

#### Bassoon

Mark Hekman\*  
Tristen Craven

#### Trumpet

Rusty Smith\*  
Sudduth Alexander

#### Trombone

Alto – Seth Frack  
Tenor – Brian French  
Bass – Sean Devlin

#### Timpani

Louis Kolker\*

#### Organ

Steve Stringer

\* HPU Music Faculty  
+ Concertmaster