

La Jolla Symphony & Chorus

David Chase, conducting

Jared Jacobsen, organ

**The
Rolling
Requiem**

**A nationwide musical movement
to commemorate the tenth anniversary of 9-11**

9 11 11
In remembrance

Sunday, September 11, 2011, 3:00 pm

St. Elizabeth Seton Catholic Church

MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

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WOLFGANG AMADEUS MOZART

Requiem

Jared Jacobsen, organ

Introitus

Kyrie

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Domine Jesu Christe

Hostias

Sanctus

Benedictus

Agnus Dei

Soloists:

Mary Jaeb, soprano | Ava Baker Liss, mezzo-soprano

Chad Frisque, tenor | Philip Larson, bass-baritone

Appreciation Expressed

La Jolla Symphony and Chorus wishes to thank St. Elizabeth Seton Catholic Church and Father Donald Coleman for their gracious hospitality in welcoming the community to share the experience of singing Mozart's *Requiem* in their beautiful sanctuary.

We also wish to thank organist Jared Jacobsen and vocal soloists Chad Frisque, Philip Larson, Mary Jaeb, and Ava Baker Liss for volunteering their talents to this performance.

Program Book Sponsors

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From The Conductor



In every culture throughout the world, both tragedy and triumph are invariably marked with music. In the days, weeks and months after the attack on the Twin Towers on September 11, 2001, the musical response ranged from spontaneous group-singing of "Amazing Grace" and "God Bless America" to major symphony and chorus performances of newly-composed works inspired by the tragedy.

Today's solemnization of the national injury that occurred 10 years ago emphasizes the communal nature of music, which is paramount to the experience of all choral musicians. For us, as choral musicians, the essential expression of music lies in singing together—breathing together, concentrating together, striving together not so much for musical perfection as for fulfillment of our aspiration to something greater than ourselves.

And so it is that our musical response to this fearful anniversary is not a performance, as such, but a "Sing"—an opportunity for hundreds of individuals to combine their best efforts to realize a great work of musical genius. How better to make a statement of solidarity at such a solemn time?

To extend that concept of community, our efforts today are part of an enormous event, "The Rolling Requiem," in which performances of Mozart's *Requiem* are taking place on this day all across the nation, "rolling" from New York to Hawaii with the changing time zones. How

better to show that, despite the evil that roils within our world, our world is still united in civility and represented in a timeless work of art?

Our contribution to the Rolling Requiem is made possible by selfless donations of time, talent and venue. Father Don has donated the use of St. Elizabeth Seton; and all our performers have donated their efforts; the commemorative program was graciously underwritten by corporate and individual donors; and volunteers from the La Jolla Symphony and Chorus have worked behind the scenes. All this communal effort gives us an environment in which to concentrate purely on the music and everything that it means to each one of us.

It is the individual *intrinsic* experience of this music that brings us together here, and connects us with the nationwide musical community. Thank you for sharing it with us.

David Chase has been conductor of La Jolla Symphony Chorus since 1973. He is a graduate of Ohio State University and received his doctorate at the University of Michigan. Under Chase's leadership, the chorus has raised its standards and pressed the boundaries of established repertoire. In addition to his academic and choral duties, he has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

Jared Jacobsen organist

Jared Jacobsen began his musical journey at the age of five at the Chautauqua Institution in New York State and now serves that distinguished summer center as Organist and Coordinator of Worship and Sacred Music. A California resident since 1976, he served as Civic Organist of San

Diego from 1978 through 1984. Currently, he is Director of Music for First Lutheran Church in San Diego and is a performing arts faculty member at The Bishop's School. He holds degrees in keyboard performance and choral music from Westminster College and University of Arizona.

Program Note by Eric Bromberger

Official Program Annotator for La Jolla Symphony and Chorus

Requiem in D Minor, K.626

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna



More mystery surrounds Mozart's *Requiem* than any other piece he wrote, and the fantastic story of its creation has become part of the legend. After several difficult years, Mozart's fortunes seemed

to have taken a turn for the better in the summer of 1791. Already at work on *Die Zauberflöte*, he received a commission in July to compose an opera for the September celebration in Prague of the coronation of Leopold II—this would be *La Clemenza di Tito*. While at work on *Die Zauberflöte*, Mozart was visited one day at his lodgings in Vienna by a "stranger in gray," who proposed a mysterious arrangement. The stranger was a representative from someone who wished to commission a *Requiem*. The pay would be handsome, but there was one important stipulation: the identity of the composer was to be kept an absolute secret.

Over the next several months, Mozart began to plan and compose this *Requiem*. This was a difficult time for the composer, who composed most of *La Clemenza di Tito* in the space of eighteen days and went to Prague to lead the premiere. In the course of these months, Mozart became ill and began to believe certain fantastic notions: that he was being poisoned, that

the "stranger in gray" was a visitor from another world, and that the *Requiem* he was composing would be for himself. Mozart's health and spirits improved briefly after he returned to Vienna and completed the *Clarinet Concerto* in October, and he was able to get beyond these obsessions and work on the *Requiem*. About November 20, however, his health deteriorated sharply: he grew weak, his joints and limbs swelled badly, and he struggled to work. On December 4, friends gathered round his bed to sing through the vocal parts of the *Requiem* from his manuscript (Mozart himself sang the alto part), but he collapsed when they reached the *Lacrimosa* and died early the next morning, seven weeks short of his thirty-sixth birthday. The manuscript of the *Requiem* lay unfinished beside him.

From this dismal and confused situation, certain facts *can* be established. The "stranger in gray" was not a visitor from another world, but a representative of Count Franz von Walsegg-Stupach, a nobleman whose wife Anna had died in February 1791 and who wished now to commission the *Requiem* and pass it off as his own, hence the condition of secrecy (Mozart may not have found that stipulation as surprising as we do: he had in 1787 composed the song *Als Luise die Briefe* for a friend to pass off as his own). The actual facts of Mozart's death continue to be mysterious, but there is no evidence to suggest that he was poisoned (he appears to have died of acute rheumatic fever, accelerated in its final stages by overwhelming sepsis). And though he worked on the *Requiem* up to within hours of his death, he did not dictate any of the music, as a recent motion picture would have

Chad Frisque tenor

Tenor Chad Frisque sang the role of Oedipus in *Oedipus Rex* by Stravinsky in La Jolla Symphony & Chorus's 2008-09 season, and was featured in June 2010 with the ensemble as soloist in Britten's *War Requiem*. A native of Kansas, Chad has sung with the Denver

Symphony, Los Angeles Opera, San Diego Opera, Santa Fe Opera, Milwaukee Light Opera and more. Equally comfortable on the musical stage, Frisque is a member of Actor's Equity and has performed in such productions as *Tommy*, *Lucky Stiff*, and *Pageant*.

us believe (and certainly did not dictate it to Salieri). But when Mozart died early on the morning of December 5, the *Requiem* existed only fragmentarily, and some movements had apparently not even been begun. Mozart's widow Costanze turned the manuscript and sketches over, first, to Johann Eybler and then to Mozart's pupil Francis Xaver Süssmayr (1766-1803), who created a performing version from them, a version that has been performed—and loved—as “the Mozart *Requiem*” for the last two centuries.

Given the incomplete state of the *Requiem* at the time of Mozart's death, however, questions inevitably remain: how much of the *Requiem* is authentically Mozart and how much of it is by Süssmayr? And—tantalizingly—how would the *Requiem* have been different if Mozart had lived to complete it? It is known that Mozart composed and (largely) orchestrated the *Introit* and *Kyrie* and that he had written the vocal parts and figured bass for the next several sections, up through the *Hostias*. At some points he also wrote in instrumental parts or cues, so there is at least a suggestion of his orchestration, and it was not difficult for Süssmayr to create a performing version of these sections. The situation becomes more problematic with the final sections. Süssmayr claimed that the *Sanc-tus*, *Benedictus*, and *Agnus Dei* were his own work, but Costanze disputed this, claiming that the work was complete in her husband's sketches and that Süssmayr had merely put them in performing shape.

This situation of itself makes for a certain amount of uncertainty, and while Süssmayr's version has been widely accepted, there have in fact been a number of alternate completions, most recently by Richard Maunder, Duncan Druce, and Robert Levin, and these are sometimes performed today.

The Süssmayr version, perhaps because of its direct association with Mozart, remains the “standard” version, and it is this version that is performed at this concert.

One of the most striking features of the Mozart *Requiem* is its distinctively dark sonority, which results from Mozart's unusual orchestration, one without flutes, oboes, or French horns. Instead the *Requiem* emphasizes the lower voices, particularly the smooth, dark sound of basset horns (a part taken by clarinets in modern performances) and bassoons. The absence of French horns is surprising, but in their place three trombones give the climaxes a sonic punch rare in Mozart's music.

The *Requiem* offers some extraordinarily powerful music, particularly in the sections that Mozart did complete, and these include the dark solemnity of the *Introitus*, the magnificent fugue that opens the *Kyrie*, the driving fury of the *Dies Irae*, and the solo trombone in the *Tuba Mirum*. The final sections Mozart sketched are some of the most memorable: the *Confutatis*, which leaps between the flames of damnation and prayers for salvation, and the expressive *Lacrimosa*, virtually the last music he composed.

Despite the mystery and uncertainty, Mozart's *Requiem*—even in what Robert Levin calls its “torso” state—is a magnificent work. Beethoven is reported to have said that “If Mozart did not write this music, the man who wrote it was a Mozart.” No performing version can be quite the way Mozart himself would have completed it, but as with certain other works left unfinished and “completed” by others—such as Mahler's *Tenth Symphony* or Puccini's *Turandot*—enough remains complete to give some idea how powerful and moving were Mozart's final thoughts. ■

Philip Larson bass-baritone

Bass-baritone Philip Larson is distinguished in both standard and cutting-edge repertoire. As a concert soloist he has performed in New York, Boston, Chicago, Los Angeles, Paris, Tokyo, Munich, Lisbon, Cleveland, Bucharest and Warsaw appearing with Ensemble Intercontemporain, Cleveland Cham-

ber Symphony, Handel and Haydn Society, Metropolitan Chamber Orchestra, red fish blue fish percussion ensemble, and Speculum Musicae under the direction of such conductors as David Atherton, James Levine, and David Robertson. Larson is professor of music at UCSD.

Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis;
te decet humnus, 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.

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison

Dies irae

Dies iræ,
dies illa, solvet saeculum in favilla,
teste David cum Sybilla.
Quantus tremor est futurus,
quando Judex est venturus,
cuncta stricte discussurus.

Tuba mirum

Tuba mirum,
spargens sonum,
per sepulcra regionum
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura
judicanti sponsura.
Liber scriptus proferetur
in quo totum continetur
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet apparebit:
nu inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Give them eternal rest, Lord,
and may perpetual light shine upon them;
A hymn befits Thee, God in Zion,
and the vow will be fulfilled for Thee in Jerusalem.

Hear my prayer;
To Thee all flesh will come.
Give them eternal rest, Lord,
and may perpetual light shine upon them.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.
What dread there will be
When the Judge shall come
To judge all things strictly.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.
Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.
A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.
When therefore the Judge takes His seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.
What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be
secure?

Mary Jaeb soprano

Mary Jaeb has performed with the Colorado Symphony Orchestra, Central City Opera in Colorado, Natchez Opera Festival, Colorado Lyric Opera, and La Jolla Symphony & Chorus, among others. Operatic roles have included Abigail in *The Crucible*, Hanna in

The Merry Widow, and Despina in *Così fan tutte*. Ms. Jaeb holds a master's in vocal performance from the University of Colorado. She is a Metropolitan Opera Regional finalist and Denver Lyric Opera Guild finalist. She currently teaches at Palomar College.

Rex tremendae

Rex tremendæ majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Recordare

Recordare, Jesu pie,
quod sum causa tuæ viæ.
Ne me perdas illa die.
Quaerens me, sedisti lassus
redemisti crucem passus,
tantus labor non sit cassus.
Juste judex ultionis,
donum tac remissionis,
ante diem rationis.
Ingemisco, tamquam reus,
culpa rubet vultus meus,
suppucanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meæ non sunt dignæ,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum præsta
et ab hædis me sequestra
statuens in parte dextra.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.
Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on
the cross.
Let not such toil be in vain.
Just and avenging Judge,
Grant remission
Before the day of reckoning.
I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.
Thou who didst absolve Mary Magdalene
And didst hearken to the thief,
To me also hast Thou given hope.
My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.
Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

Confutatis

Confutatis
maledictis,
flammis acri bus addictis.
Voca me cum benedictis.
Oro supplex et accimis,
cor contritum quasi cinis.
Gere curam mei finis.

When the accursed have been confounded
And given over to the bitter flames,
Call me with the blessed.
I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Ava Baker Liss mezzo-soprano

Ava Baker Liss has been associated with San Diego Opera since 1992 as a chorister, ensemble alumna and bilingual artist-in-residence. She made her main stage debut with SDO as Zulma in Rossini's *L'italiana in Algeri*, and more recently was seen as Fisherwoman in the company's

2009 performance of *Peter Grimes*. She has been a featured artist with La Jolla Symphony and Chorus, Grossmont Symphony, San Diego Chamber Orchestra, PACEM, Tifereth Israel Community Orchestra, and San Diego Symphony, among others.

Lacrimosa

Lacrimosa
dies illa, qua resurget ex favilla
judicandus homo reus. Huic ergo
parce, Deus, pie Jesu Domine.
Dona eis requiem. Amen.

Mournful that day
When from the dust shall rise
Guilty man to be judged.
Therefore spare him, O God.
Merciful Jesu,
Lord Grant them rest.

Domine Jesu Christe

Domine Jesu Christe,
Rex gloriæ, 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: sed signifer,
sanctus Michaël, representet eas in
lucem sanctam, quam olim Abrahamæ
promisisti et semini ejus.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and from the
bottomless pit. Deliver them from the lion's
mouth. Neither let them fall into darkness
nor the black abyss swallow them up.
And let St. Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise
to Abraham and his seed.

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 Abrahamæ
promisisti et semini ejus.

We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross
from death into the life
which once Thou didst promise to Abraham
and his seed.

Sanctus

Sanctus, Sanctus Dominus, Deus
Sabaoth. Pleni sunt coeli et terra
gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord, God of power and
might. Heaven and earth are full of Thy
glory. Hosanna in the highest

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

Agnus Dei

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

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

Our performance will end abruptly after "sempiternam," after which Mozart left no further sketches.