PROGRAM

SCOTT SPECK, conductor
KATHRYN MUELLER, soprano
CLARA OSOWSKI, mezzo soprano
STEVEN SOPH, tenor

JAMES MORRIS, bass baritone
JENNY GRÉGOIRE, violin
RAZVAN BERINDEAN, viola

THE UNIVERSITY OF SOUTH ALABAMA CONCERT CHOIR AND THE MOBILE OPERA CHORUS
LAURA MOORE, director

Saturday, April 5, 2020 at 7:30 p.m. • Sunday, April 6, 2020 at 2:30 p.m.
Saenger Theatre

Wolfgang Amadeus Mozart (1756-1791)

Symphony no. 25, K. 183
Allegro con brio
Serenade no. 10, K 361
Adagio
Sinfonia Concertante, K. 364
Presto

8 minutes
5 minutes
5 minutes

Jenny Grégoire and Razvan Berindean

INTERMISSION

Requiem, K. 626

Introitus
Requiem aeternam
Kyrie
Sequentia
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confratatis
Lacrimosa
Offertorium
Domine Jesu
Hostias
Sanctus
Benedictus
Agnus Dei
Communio
Lux aeterna

58 minutes

Kathryn Mueller, Clara Osowski, Steven Soph and James Morris

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JIM & KAREN ATCHISON

FLOWERS IN THE SAENGER THEATRE ARCADE ARE PROVIDED BY CLEVELAND THE FLORISTS, INC.

Kathryn Mueller appears through arrangement with Schwalbe and Partners, Inc
Clara Osowski and James Morris appear through arrangement with Colbert Artists Management, Inc.
MUSIC OF WOLFGANG AMADEUS MOZART

BORN: Salzburg, Austria / January 27, 1756
DIED: Vienna, Austria / December 5, 1791

SYMPHONY NO. 25 IN G MINOR, K. 183/173DB
FIRST MOVEMENT: ALLEGRO CON BRIO

This vibrant work is Mozart’s first truly significant symphony. The seventeen-year-old composer completed it on Oct. 5, 1773, seven months after he had returned to Salzburg from the last of three trips to Italy. He wasn’t happy to be back in a city that he considered unappreciative of his talents, and that feeling may have colored this piece. The pulsing opening measures offer complete individuality, rather than the rather bland conventionality of his previous symphonies. That dark edge casts a shadow over the entire work.

This piece is scored for 2 oboes, 2 bassoons, 4 horns and strings.

SERENADE NO. 10 IN E-FLAT MAJOR, K. 361/370A “GRAN PARTITA”
THIRD MOVEMENT: ADAGIO

In 1782, Emperor Joseph II of Austria brought together a group of six to eight wind players to provide relaxing music while he dined. The harmonie, as the ensemble came to be known, proved extremely popular. This opened up a lucrative market. As a gifted, productive and always financially challenged free-lance composer, Mozart eagerly contributed to the repertoire. From 1781 to 1784, he composed three sublime works for winds: the modestly scaled serenades in E-flat Major and C Minor, and this glorious, luxuriously scored piece in B-flat.

This piece is scored for 2 oboes, 4 clarinets, 3 bassoons, contrabassoon and 4 horns.

SINFONIA CONCERTANTE IN E-FLAT MAJOR, K. 364/320D
THIRD MOVEMENT: PRESTO

During a journey to Paris and Mannheim that began in 1777, Mozart heard examples of a popular musical form, the Sinfonia concertante. It combined featured roles for several solo instruments, with the weight and richness of thought of a symphony. His own examples include this magnificent piece featuring violin and viola, which probably dates from 1779. It is likely that he composed it with specific solo performers in mind. Given his expertise on both featured instruments, he may have been thinking of himself! No record remains of either the date of the premiere or the identities of the musicians who took part in it. It was only published ten years after his death, and was scarcely performed during the following century.

This piece is scored for solo violin, solo viola, 2 oboes, 2 horns and strings.

REQUIEM IN D MINOR, K. 626
ARRANGED AND COMPLETED BY FRANZ SÜSSMAYR

In July 1791, a stranger came to Mozart and offered him a commission for a Requiem Mass. He stated that his employer wanted it to console himself for the death of his wife. Mozart was to have total freedom in writing it, but he was to keep the commission a secret. Mozart agreed to this odd request, and set quickly to work.

The patron in question was Count Franz von Walsegg, a wealthy aristocrat with a taste for music. His dealings with Mozart followed a pattern he had previously established with other composers: he commissioned new music from them and attached his own name to the results.

Mozart’s work on the Requiem was diverted by other commissions, including the two operas he had agreed to write that year: The Magic Flute, and La clemenza di Tito (The Clemency of Titus). At the end of August, he travelled to Prague to supervise the premiere of Tito. He was able to complete this opera on time only with the help of his assistant, Franz Xaver Süßmayr. Back in Vienna, Mozart once again took up work on the Requiem, but on December 5 he died before he could finish it. The portions of the unfinished requiem, those brought to near completion by Mozart, may have been performed at his funeral, as finished by Süßmayr and another of Mozart’s pupils, Franz Jakob Freystädtler.

Mozart’s widow, Constanze, set composer Joseph Eybler to work on completing the Requiem. He inscribed his contributions, which he may have discussed with the composer, directly onto the manuscript score. Later, Süßmayr edited Eybler’s additions and contributed some of his own, thus completing the composition.

Süssmayr wanted to ensure that what he gave Count Walsegg would appear to be entirely Mozart’s handiwork. He took the autographs of the portions that Mozart had completed, and added to them copies of the remaining sections. He wrote out the latter himself, in a style of handwriting modeled on Mozart’s. He completed the package by adding a forgery of Mozart’s signature. The Requiem was delivered to Count Walsegg by March 1792. It offers a compelling mixture of beauty, anguish, majesty and drama. The darkness of the orchestral coloring is counterbalanced by the music’s nobility of spirit.

This piece is scored for soprano solo, mezzo-soprano solo, tenor solo, bass solo, chorus, 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones, timpani and strings.
KATHRYN MUELLER, SOPRANO

American soprano Kathryn Mueller thrills and connects with audiences with her crystalline sound, personal warmth and musicianship. She sings a wide range of repertoire from period baroque performances to world premieres of new works, and has been a soloist with the LA Chamber Orchestra, American Bach Soloists, Portland Baroque Orchestra, Santa Fe Pro Musica, Phoenix Symphony, New Mexico Symphony Orchestra, Winston-Salem Symphony, and Tucson Symphony Orchestra. This is her second appearance with the Mobile Symphony.

Kathryn received a 2015 Grammy nomination for her solo work on True Concord’s album Far in the Heavens. She has also recorded two Grammy-nominated albums with Seraphic Fire, and is featured as a soloist on recordings by New Trinity Baroque, the Santa Fe Desert Chorale, Tucson Chamber Artists and Seraphic Fire, including Seraphic Fire’s best-selling Monteverdi Vespers of 1610, which reached the top of the iTunes classical chart.

Kathryn earned her undergraduate degree in vocal studies at Brown University, and then earned a master’s degree in vocal performance from the University of Arizona. ■

CLARA OSOWSKI, MEZZO-SOPRANO

Mezzo-soprano Clara Osowski, who sings “from inside the music with unaffected purity and sincerity” (UK Telegraph), is an active soloist and chamber musician throughout the United States and Europe. She was a 2012 Metropolitan Opera National Council Upper-Midwest Regional Finalist, the winner of the 2014 Bel Canto Chorus Regional Artists Competition in Milwaukee, runner-up in the 2016 Schubert Club Bruce P. Carlson Scholarship Competition, and most recently in 2017 named the winner of the Houston Saengerbund Competition and placed third in the Madison Handel Aria Competition. Recognized for her excellence in Minnesota, Clara was a recipient of the prestigious 2018-2019 McKnight Artist Fellowships for Musicians administered by MacPhail Center for Music.

In international competition with pianist Tyler Wottrich, in March of 2017, Clara became the first ever American prize winner when she placed second at Thomas Quasthoff’s International Das Lied Competition in Heidelberg, Germany. Recent performance highlights include debuts with the Mid-Columbia Symphony, St. Paul Civic Orchestra, Tulsa Signature Symphony, Winona Symphony Orchestra, Winston Salem Symphony, Back Bay Chorale and her second performance with the Mobile Symphony Orchestra. ■

STEVEN SOPH, TENOR

A “superb vocal soloist” (Washington Post) with “impressive clarity and color” (New York Times), tenor Steven Soph performs concert repertoire spanning the Renaissance to modern day. Last season, Steven made his Philharmonia Baroque Orchestra debut in a program of Bach, Monteverdi, Purcell and Vivaldi, led by Patrick Dupré Quigley. He also performed Handel’s Messiah with the New Jersey Symphony Orchestra, Variant 6 and Bourbon. Recent seasons’ highlights include joining The Cleveland Orchestra for the Severance Hall premier performances of Stravinsky’s Threni id est Lamentations Jeremiae Prophetae conducted by Franz Welser-Möst, an all-Handel program led by Ton Koopman, and Mozart’s Requiem led by Patrick Dupré Quigley.

Steven performs with top American vocal ensembles including Grammy-nominated Seraphic Fire and True Concord Voices & Orchestra; Grammy Award-winning Roomful of Teeth and Conspirare; Gramophone finalist Cut Circle; Trident; Yale Choral Artists; Santa Fe Desert Chorale; Oregon Bach Festival Berwick Chorus; Colorado Bach Ensemble; Sounding Light; Ensemble Oraio; and Spire Chamber Ensemble.

Steven holds degrees from the University of North Texas and Yale School of Music where he studied at Yale’s Institute of Sacred Music with renowned tenor James Taylor. ■

JAMES MORRIS, BASS

 Legendary bass-baritone James Morris is world famous for his performances in opera, concert, recital and recording. With a repertoire including works by Wagner, Verdi, Puccini, Stravinsky, Mussorgsky, Mozart, Gounod and Britten, Mr. Morris has performed in virtually every international opera house and has appeared with the major orchestras of Europe and the United States.

Mr. Morris’ celebrated career at the Metropolitan Opera has included three complete cycles of Wagner’s Der Ring des Nibelungen, and Hans Sachs in Die Meistersinger von Nürnberg, both recorded for television and available on DVD. He originated the role of John Cloggart in the MET premiere of Benjamin Britten’s Billy Budd and has repeated the role in each revival. Frequently performed roles at the MET include the title role in Der fliegende Holländer (new production), Scarpia in Tosca, The Four Villains in Les Contes d’ Hoffmann, and the title roles in Don Giovanni and Boris Godunov.

Concert appearances have included performances with the world’s celebrated orchestras including the Berlin Philharmonic, London’s BBC Proms, the New York Philharmonic, the Los Angeles Philharmonic at the Hollywood Bowl; the Chicago Symphony and several appearances at the Cincinnati May Festival. ■

UNIVERSITY OF SOUTH ALABAMA CONCERT CHOIR

The USA Concert Choir is the largest choral ensemble on the USA campus. Recent performances with orchestra have included Orff’s Carmina Burana (MSO, 2019), Mahler’s Symphony No. 2 (MSO, 2018), Mozart Requiem (2014) and Fauré’s Requiem (2009), and movements from Haydn’s Creation and Lord Nelson Mass.

Dr. Laura Moore is the Director of Choral Activities at the University of South Alabama, where she directs the Concert Choir and Chorale. She also teaches music history and instrumental and choral conducting. She received her doctorate in choral conducting from the University of North Carolina at Greensboro. She currently serves as the chorus master of Mobile Opera and has played orchestral keyboard with the Mobile Symphony. ■
INTROITUS
REQUIEM AETERNAM

Kyrie eleison.
Christe eleison.
Kyrie eleison.

SEQUENTIA
DIES IRAE
Dies irae, dies illa
Solvit saeculum in favilla,
Teste David cum Sibyl.

Quando judex est futurus
Quando judex est futurus
Quando judex est futurus
Cuncta stricte discursurus.

Tuba mirum spargens sonum
Tuba mirum spargens sonum
Tuba mirum spargens sonum
Per sepulcra regionum.

Mors solvet saeculum
Cum sanetis tuis in aeternum,
quia pius es.

REX TREMENDAE
King of tremendous majesty,
Who freely saves the redeemed,
Save me, O fount of goodness.

RECORDARE
Remember, blessed Jesus,
My salvation caused your suffering,
Do not forsake me on that day.

Hostias et preces, tibi, Domine, laudis offerimus:
tu suscepi pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte
transire ad vitam,
fac eas, Domine, de morte
repraesentet eas in lucem sanctam,
quam olim Abraham promissisti
et semini ejus.

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

Benedictus qui venit
in nomine Domini,
Osanna in excelsis.

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

COMMUNIO
LUX AETERNA
Lux aeterna luceed eis, Domine,
cum sanctis mis in aeternum,
quia plius es.
Requiem aeternam dona eis, Domine,
elux perpetua luceed eis,
cum sanetis tuis in aeternum,
quia plius es.

CONFUTATIS
Flammis acribus addictis,
Voca me cum benedictis.

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

LACRIMOSA
Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

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

OFFERTORIUM
DOMINE JESU
Domine Jesu, Rex et gloriae,
libera animas omnium fideli,
defuntorum
de poenis inferni, et de prof undo lacu:
de poenis inferni, et de prof undo lacu:
libera cas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurn,

sed signifer sanctus Michael
repreaesentet eas in lucem sanctam,
quam olim Abraham promissisti
et semini ejus.

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

Benedictus qui venit
in nomine Domini,
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Lux aeterna luceed eis, Domine,
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Requiem aeternam dona eis, Domine,
elux perpetua luceed eis,
cum sanetis tuis in aeternum,
quia plius es.

CONFUTATIS
When the accused are confounded
And doomed to bitter flames,
Call me among the blessed.

I pray in supplication on my knees.
My heart contrite as the ashes,
Safeguard my fate.

HOSTIAS
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
deed from death into the life
which once Thou didst promise
to Abraham and his descendants.

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

Benedictus
Benedictus qui venit
in nomine Domini,
Osanna in excelsis.

AGNUS DEI
Agnus Dei, who takes away
the sins of the world,
grant them rest.
Agnus Dei, who takes away
the sins of the world,
grant them everlasting rest.

COMMUNIO
May eternal light shine on them, O Lord.
with Thy saints forever, because
Thou art merciful.

May the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints forever,
because Thou are merciful.