



AMADEUS

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

8 minutes

Allegro con brio

Serenade no. 10, K 361

5 minutes

Adagio

Sinfonia Concertante, K. 364

5 minutes

Presto

Jenny Grégoire and Razvan Berindean

INTERMISSION

Requiem, K. 626

58 minutes

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

Kathryn Mueller, Clara Osowski, Steven Soph and James Morris

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ATCHISON

*Kathryn Mueller appears through arrangement with Schwalbe and Partners, Inc
Clara Osowski and James Morris appear through arrangement with Colbert Artists Management, Inc.*

FLOWERS IN THE SAENGER THEATRE ARCADE ARE PROVIDED BY CLEVELAND THE FLORISTS, 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 B-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 Freystädler.

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.

Program Notes by Don Anderson © 2019 ■



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 Lamentationes Jeremiae Prophetiae* 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 Origo; 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 Claggart 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 DR. LAURA MOORE

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. ■

REQUIEM, K. 626

INTROITUS

REQUIEM AETERNAM

Requiem aeternam dona ets, Domine,
et lux perpetua luceat ets.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona ets, Domine,
et lux perpetua luceat ets.

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, are praised in Zion,
and homage will be paid to you in Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

SEQUENTIA

DIES IRAE

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, day of anger
Will dissolve the earth in ashes
As foretold by David and the Sibyl.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus.

What dread there will be
When the Judge shall come
To judge all things strictly.

TUBA MIRUM

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

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.

Mors slopebit et natora
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.

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

A book will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.

Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

When therefore the Judge takes His seat
Whatever is hidden will be revealed.
Nothing will remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum togaturus,
Cum vix justus sit securus?

What then shall I say, wretch that I am?
Who shall intercede for me,
When even the righteous may hardly be secure?

REX TREMENDAE

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

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

RECORDARE

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

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

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

Faint and weary you have sought me,
redeemed me, suffering death on the cross.
Let not such toil be in vain.

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

Just and avenging Judge,
Grant me the gift of absolution
Before the day of reckoning.

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

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

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

Thou who absolved Mary Magdalene
And listened to the thief,
Given me hope also.

Preces meae non sum dignae,
Sed tu bonus fac benigne,
Ne perenni cremet igne.

My prayers are unworthy,
But, good Lord, have mercy,
And rescue me from everlasting fire.

Inter oves locurn praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

CONFUTATIS

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

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

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

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

LACRIMOSA

Lacrimosa dies ilia
Qua resurget ex favilla
Judicandus homo reus.

Mournful that day
when from the dust shall rise
All humanity to be judged.

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

Therefore spare him, O God.
Merciful Lord Jesus,
Grant them eternal rest.

OFFERTORIUM

DOMINE JESU

Domine, Jesu Christe, Rex gloriae,
libera animas omniurn fidelium
defunctorum
de poenis inferni, et de prof undo lacu:
libera cas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum,

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 let hell swallow them up.

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

And let St. Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise
to Abraham and his descendants.

HOSTIAS

Hostias et preces, tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte
Iransire ad vitam,
quam olim Abrahae 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 promised
to Abraham and his seed.

SANCTUS

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

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.

Blessed is He who cometh
in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

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

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

COMMUNIO
LUX AETERNA

Lux aeterna luceat eis, Domine,
cum sanctis mis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanetis tuis in aeternum,
quia pius es.

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