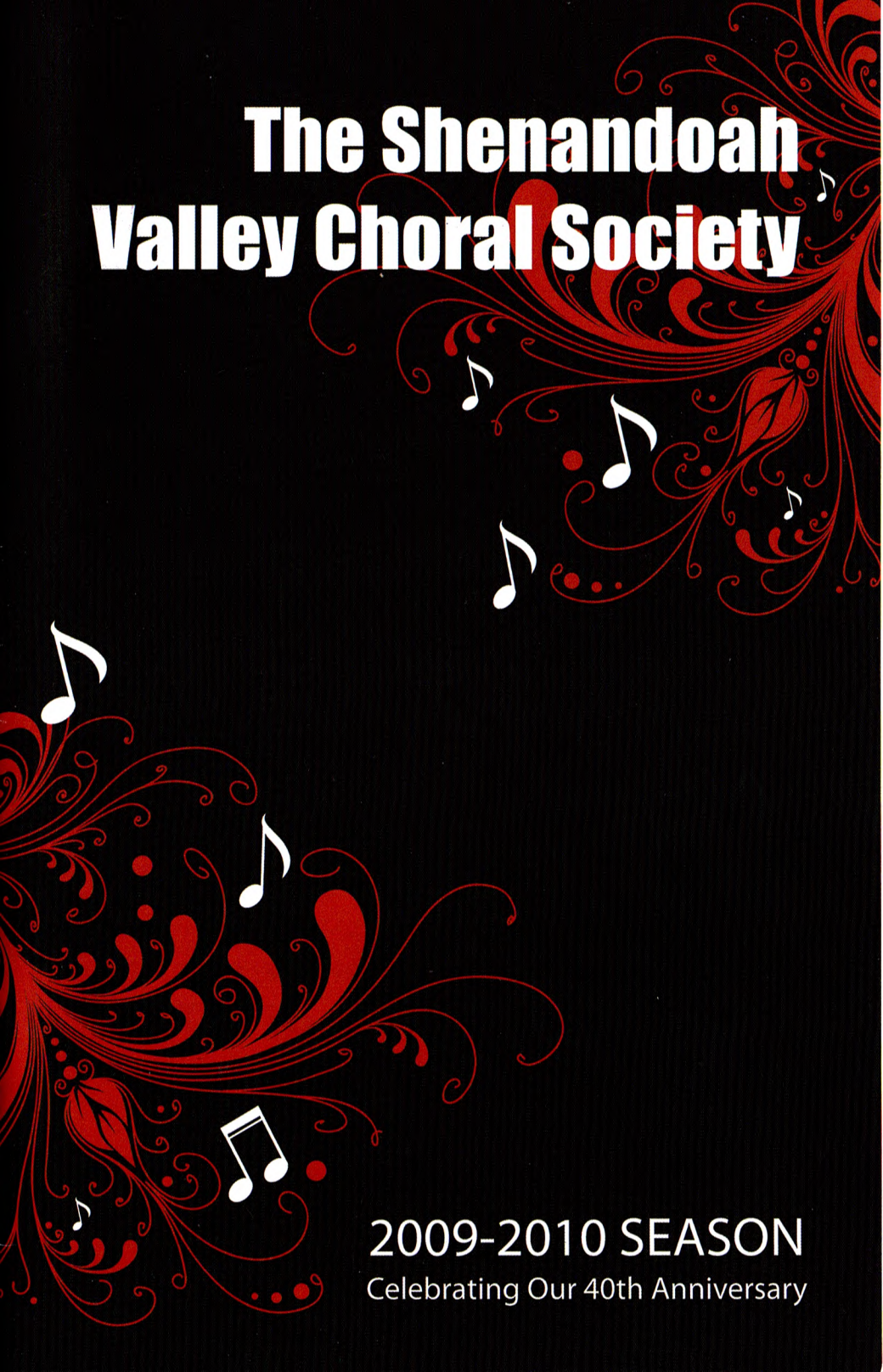


The Shenandoah Valley Choral Society

The background is black and features intricate, swirling red and white decorative elements. These include stylized musical notes (quarter, eighth, and sixteenth notes) and elaborate, leaf-like flourishes that resemble calligraphic or Art Nouveau patterns. The red elements are solid, while the white elements are outlines or highlights, creating a high-contrast, elegant design.

2009-2010 SEASON
Celebrating Our 40th Anniversary

The Shenandoah Valley Choral Society

presents

MOZART FEST

Te Deum & Requiem

Composed by Wolfgang Amadeus Mozart

Friday, April 16, 2010
7:30 pm

Bridgewater Church of the Brethren
Bridgewater, Virginia



www.singshenandoah.org
Celebrating Our 40th Anniversary

THIS ARTS EVENT IS MADE POSSIBLE IN PART BY THE

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Program Notes

Te Deum

The *Te Deum* of Wolfgang Amadeus Mozart (1756-1791), written in 1769 at age 13, is one of his last “boyhood” works. On a number of fronts, this composition pays tribute to the musical traditions of Salzburg. Most notable is its homophonic declamation of text, with all choristers singing the text as one, and the double fugue in the final movement, with choral sections in imitation of each other. This exuberant work is the only setting of the *Te Deum* Mozart ever composed, and seems to express the infectious joy of eternal youth.

Mozart imitates almost measure for measure one of the six settings of the *Te Deum* by Michael Haydn (1737-1805; brother of Franz Joseph). It should be noted that it was common practice during this time for composers to copy the works of others verbatim as a learning tool, but Mozart rendered his re-iteration of the *Te Deum* unique with subtle changes. That Mozart chose to imitate Michael Haydn is no surprise; Mozart had chosen him as an early model in Salzburg and had great respect for him. Haydn, in turn, recognized and supported the talents of the young Mozart, never displaying toward him the envy and doubt so often displayed by others.

The *Te Deum* text, believed to be composed in the latter half of the 4th century, is often referred to as “The Ambrosian Hymn.” Legend has it that St. Ambrose was moved to sing this hymn of praise when he baptized St. Augustine, and that the two men ecstatically improvised the verses in alternation. There appears to be no scholarly proof of this, however. Thus the author of this inspiring hymn widely sung for centuries and still sung today, remains unknown but certainly much appreciated.

Requiem

Contrary to myth, Mozart was a happy man during the late summer and fall of 1791, albeit a very busy one – racing to fulfill a stack of commissions, two of them due within weeks of each other in two different cities. *La Clemenza di Tito*, his first opera seria in ten years, premiered in Prague on September 6 to mixed reviews. Three weeks later, *The Magic Flute* had a stunningly successful debut in Vienna and settled in for a long and lucrative run. But with his desk still piled high with work, he had no time to savor this victory. Plunging ahead, he finished the *Clarinet Concerto* for his good friend, Anton Stadler, in October, and on November 18 conducted a new cantata for his Masonic lodge. This was probably his last appearance in public. He died at 12:55 a.m. on December 5.

One major work still lay on his desk unfinished. In July, Count Franz von Walsegg, through an anonymous emissary, had agreed to pay him quite generously to write a *Requiem*, half of the fee in advance, the other half upon completion. Mystery and confusion continue to swirl around this commission and its possible relationship to the composer's death. Scholarship has long since cleared up most of it, though a few questions remain. One is quite basic - Why did the Count approach Mozart for such a work in the first place? What we do know is that the Count intended to have the *Requiem* performed annually in memory of his wife, who had died suddenly in February, 1791. Mozart undoubtedly knew the Count and probably the Countess as well. Walsegg often invited musicians to perform at his country home. He also owned the house where Mozart's friend and sometime creditor, Michael Puchberg, lived. The Countess, a child actress before her marriage, had appeared on stage alongside Mozart's sister-in-law, Aloysia Weber. Walsegg liked to hire composers to write music that he would then pass off as his own, paying them well and probably realizing that his little subterfuge was not quite a secret. Walsegg's emissary was described in old biographies as a "mysterious, gaunt-looking stranger, tall, dark, and dressed all in gray." But there was no mystery, really; it was Franz Anton Leitgeb, an employee of the Count who was tall, thin, and, because of his Turkish descent, dark-skinned.

Setting to work on the *Requiem* in October, the composer sorely missed his wife, Constanze, who was in Baden recuperating from a painful and potentially serious leg infection. His letters to her are affectionate, teasing, and full of high spirits. How could he be depressed? *The Magic Flute* was a hit. Trips to England and Russia were being talked about. Sizable commissions were in the offing from Hungary and Amsterdam. Within a few months or possibly a year or two, he expected to be named Music Director of St. Stephen's Cathedral, which would bring him a considerable salary and the title of Kapellmeister. All this was reason enough for high spirits.

According to legend, however, throughout most of September Mozart was ill, melancholy, and preoccupied with thoughts of his impending death. His letters plainly refute this; nor is there any evidence of serious illness before the middle of November. What did he die of? The most likely cause was a viral epidemic that swept through Vienna in November 1791. On November 20 he took to his bed, and from then on his body gradually became so swollen that he could neither sit up in bed nor turn himself from one side to the other. It would have been impossible to compose or, at the end, even to hold a pen.

Before he died, Mozart was able to complete only the *Requiem's* opening movement, the *Requiem aeternam*, along with much of the

Kyrie and portions of the Sequence, the long poem beginning with the Dies Irae and ending with the Lacrimosa. For some of the remaining sections, he left sketches or drafts in varying states of completion; for the concluding movements, nothing. Yet despite the fact that only a fraction of the *Requiem* was written by Mozart himself, it is numbered today among his most beloved and most frequently performed works.

After his death, Constanze, faced with the task of supporting herself and their two young children, needed the other half of that fee from Count Walsegg. She asked three composers to bring the *Requiem* to completion, but each of them had trouble following in Mozart's footsteps. Ultimately, the responsibility fell to Mozart's assistant, Franz Xaver Süssmayr. Laboring under what must have been indescribable emotional pressure, he completed the work in February 1792, thereby rescuing Constanze, an act of generosity rarely if ever acknowledged by Mozart scholars. Thanks to him, the Count received the manuscript in due course and paid Constanze the promised sum.

In stunning contrast to his earlier sacred music, notably including the *Mass in C minor*, K. 427, this work avoids vocal display. Much of the writing – solo as well as choral – is either richly contrapuntal or direct, simple, even hymn-like. The influence of Bach is everywhere apparent – for example, in the masterful double fugue juxtaposing an ominous Kyrie eleison with a light-winged Christe eleison. Mozart borrowed the melody for the Kyrie from the chorus "And with his stripes we are healed" in Handel's *Messiah*, a work he had revised on a commission from Baron van Swieten in 1789.

Arias are conspicuously absent. The four soloists are treated as a group, not as individuals, with one brief exception: the beginning of the *Tuba mirum*, which Mozart sets as a dialogue between baritone and solo trombone. The German bible translates the Latin tuba as "trombone," rather than "trumpet" as in English bibles. Neither word is an accurate rendering of tuba, St. Jerome's fifth-century guess at the meaning of the Greek word for Shofar or ram's horn, the instrument played today, as it was then, on Rosh Hashanah and Yom Kippur. Trombones are heard throughout much of the *Requiem*. They were associated then with church music – not with the symphony, as they would be from Beethoven on. For Mozart, they always pointed to the presence of the divine.

Early writers on Mozart believed that the *Requiem* marked a new direction in his work, away from opera and the symphony towards a reform of church music. The new style, as they envisioned it, would banish operatic display and blend ancient (i.e., Renaissance and Baroque) polyphony with modern, symphonic ideas of form. Were these writers on to something? Had Mozart truly embarked on a fundamental rethinking

of his style? There is, in fact, evidence that he had, one example being the *Requiem* itself, with its sharp departures from his earlier music. At all events, we are mistaken to think of this as a late work. To him, it was simply the next work, the next commission. He could not have known that it would be his last, and that he would not live to finish it.

LISTEN FOR . . . the gentle, delicate sound of the clarinets combined with bassoons in the opening bars; for the dense web of polyphony (overlapping lines) in the fast-moving "Kyrie"; for the terrifying cries of the "Dies irae"; for the sonorous, noble tone of the solo trombone counterpoised with the solo bass in the "Tuba mirum"; and for the dozens, even hundreds of special moments that make this *Requiem* one of the most cherished works in the repertory.

* * *

Orchestra

Violin I

Maria Lorcás, concertmaster
Bebhinn Egger
Anthony VanPelt
Becky Hunter

Violin II

Kari Carpenter, principal
Jessie Trainum
Kaye Crowther
Meg Smeltzer

Viola

Sharon Miller, principal
Katie Overstreet-Zook
Amy Histan

Cello

Edward Gant, principal
Mary Kay Adams

Bass

Matthew Carson, principal

Trombone

Nathan Dishman, alto
Thomas McKenzie, tenor
Tyler Bare, bass

Clarinet

Janice Minor
Siobhan Downen

Trumpet

Joseph Silver
Julia Barnes

Bassoon

Karen Snively
Teresa Lykins

Organ

John Barr

Tympani

Marlon Foster

CARRIE STEVENS, mezzo-soprano, is highly regarded for her versatility in concert, chamber and operatic venues, spanning styles from Baroque to contemporary music. Recent performances include Handel's *Messiah* and Bach's *St. John's Passion* at the National Cathedral in Washington, D.C. as well as performances with the Roanoke Symphony and Richmond's "One Voice" at the Landmark Theater and the James River Arts Council Series. She appears frequently with chamber music festivals including the Charlottesville, Staunton, Shenandoah Bach and Richmond Chamber Music Festivals. Before moving to the Shenandoah Valley from San Francisco, she appeared with many major orchestras in the United States including the St. Paul Chamber Orchestra, Minnesota Orchestra, Cayuga New York Chamber Orchestra, Santa Rosa, California and Oakland Symphonies under the batons of Roger Norrington, Ivan Fisher, Eiji Oue, Helmuth Rilling and Michael MacCarthy, among many notable others. Her rich voice and dramatic acting have received critical acclaim in title roles of Purcell's *Dido* and Handel's *Xerxes*, as well as *Lychas* in Handel's *Hercules* and *Idamante* in Mozart's *Idomeneo*, the *Mother* in Menotti's *Amahl and the Night Visitors*, *Ma Moss* in Copland's *The Tender Land*, and *Elmire* in Kirke Mechem's *Tartuffe*.

Carrie holds a Doctorate of Music from the University of Minnesota, where she worked and coached with Glenda Maurice, Margo Garrett, and Lawrence Weller. She earned her Master of Music from Boston University, and Bachelor of Music from the University of Wisconsin-Madison. She has trained with Anna Reynolds, Don Stenberg, and Bettina Bjorksten. Carrie is currently Associate Professor of Voice with the School of Music at James Madison University in Harrisonburg, Virginia.

BRENDA K. WITMER, soprano, currently serves on the faculty of James Madison University's School of Music. For her 2008 performance in the French opera *LA ROUSSALKA*, she was reviewed as a "charming and tempting water sprite with crystal-clear high notes." (*Classique News*) Ms. Witmer holds music degrees from Goshen College, Indiana and James Madison University. She has studied privately with Elly Ameling, Beverly Hay, Linda Mabbs and Marianna Busching. Vocal coaches have included Kenneth Smith (Bel Canto Opera, Da Corneto Opera) and Stephen Crout (Washington Concert Opera). Opera and Oratorio credits include Dumoulin's opera, *LA ROUSSALKA*, for the International Roussel Festival in France. She also contributed a performance of Libby Larsen's song-cycle *TRY ME, GOOD KING* to JMU's Contemporary Music Festival. New ventures include performances of Jazz standards with the Valley's Massanutten Symphony Jazz Orchestra. Opera and Oratorio credits also include Mozart's *Così fan tutte*; Donizetti's *Rita*; Lehar's *The Merry Widow*; Stephen Paulus' *Village Singer*; Bach's *Magnificat in D*; Handel's *Messiah*; Haydn's *Creation*; Mozart's *Requiem*; Beethoven's *Symphony*

No.9; Dvorak's Te Deum; Faure's Requiem; Vaughan Williams' Dona Nobis Pacem and MacMillan's Busqueda. Ms. Witmer regularly teaches and performs with Operafestival di Roma in Italy. Other international venues include the Czech Republic, Puerto Rico, France and Belgium. Future performances include Andre Previn's song cycle HONEY AND RUE and Mozart's REQUIEM.

LES HELMUTH, tenor, received his music degree from Eastern Mennonite University. Mr. Helmuth is a member of Harrisonburg-based Cantore, a group of ten men who love making music together. Helmuth regularly appears with EMU's Bach Festival and the Shenandoah Valley Choral Society as a soloist. Most recently he appeared with the SVCS in a performance of Dvorak's Mass in D Major op. 86 in 2008. Other past concert performances include Bach's St. Matthew Passion and B Minor Mass, Schubert's Mass in E flat Major, Haydn's Mass in D minor (Lord Nelson) and The Creation, Vaughn Williams' Serenade to Music and Handel's Messiah. Mr. Helmuth has appeared with the Shenandoah Valley Children's Choirs and the Shenandoah Valley Music Festival for their respective Christmas concerts and with the EMU Chamber Singers as a guest soloist. Among the operatic roles he has performed are King Kaspar in Amahl and the Night Visitors, Frederic in Pirates of Penzance, The Defendant in Trial by Jury, and Timothy in Alice Parker's Singers Glen. He has studied with Lowell Byler, Dr. Kenneth Nafziger, Dr. John Little and Dr. Katrina Zook. Helmuth is Executive Director of the VMRC Foundation.

SHANNON KISER, baritone, a native of Harrisonburg, received a Bachelor of Music degree from Covenant College, studying under John Hamm, and a Master of Music degree from the Peabody Conservatory where he studied oratorio and recital literature with John Shirley-Quirk. His interest in baroque music has led to singing the bass roles in the modern premier and recording of three cantatas for the New Year by Georg Phillip Telemann. Mr. Kiser has been a frequent soloist in the Baltimore and Washington D.C. areas. Past concert performances include Messiah with the Chattanooga Choral Arts, as well as J.S. Bach's Magnificat in D, several cantatas, and the Five Mystical Songs of Ralph Vaughan Williams. Mr. Kiser's operatic experience includes roles as Guglielmo in Mozart's *Così fan tutte* under conductor Martin Isepp and Harlekin in *Ariadne auf Naxos* by Richard Strauss. He has performed in masterclasses with Elly Ameling and Marni Nixon. As a choral director, Mr. Kiser has served at the Chapelgate Academy outside Baltimore, Maryland, and as an associate director of the Children's Chorus of Carroll County, Maryland. He is currently the Director of Music Ministries at First Presbyterian Church in Harrisonburg.

* * *

Program

Te Deum, K. 141

W.A. Mozart
1756-1791

I. *Te Deum Laudamus*

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all angels cry aloud, the heavens,
and all the powers therein.
To thee cherubim and seraphim continually do cry,
Holy, holy, holy Lord God of hosts.
Heaven and earth are full of the majesty of thy glory.
The glorious company of the apostles praises thee.
The goodly fellowship of the prophets praises thee.
The noble army of martyrs praises thee.
The holy church throughout all the world doth acknowledge thee.
The father of an infinite majesty, thine honorable,
true and only son, the holy ghost, the comforter.
Thou art the King of glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants whom thou hast
redeemed with thy precious blood.

II. *Aeterna Pax*

Make them to be numbered with thy saints in glory everlasting.
O Lord, save thy people and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee,
and we worship thy name forever world without end.
Vouchsafe, O Lord to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us as our trust is in thee.

III. *In Te Domine*

O Lord, in thee have I trusted. Let me never be confounded.

* * *

Requiem in D minor, K. 626

INTROIT

Requiem aeternum

Grant them eternal rest, Lord, and shine perpetual light upon them.
To Thee goes forth a hymn, God, in Zion, and to thee is given back
a vow in Jerusalem; hear my prayer, to Thee all flesh shall come.
Grant them eternal rest, Lord, and shine perpetual light upon them.

KYRIE

Lord have mercy on us.
Christ have mercy on us.
Lord have mercy on us.

SEQUENCE

Dies irae

Day of wrath, the day that dissolves the world in ashes,
as testified by David and Sybilla. A great trembling will occur,
when the judge will have come—the deeds strictly to discuss.

Tuba mirum

The trumpet, scattering the astounding sound through the regions
of sepulchras, calls all before the throne. Death and nature are
stunned when creation rises from the graves, to answer the judge.
The written book will bring forth, in which all is contained,
whence the world will be judged.
When the judge will then be seated, whatever is hidden appears,
nothing unavenged remains. What am I, miserable one,
to say at that time? What patron shall I ask for,
when the just man is hardly secure?

Rex tremendae

King of tremendous majesty, who saves freely those worthy
to be saved, save me, fountain of piety.

Recordare

Remember pious Jesus; while I am the cause of Thy suffering,
do not destroy me on that day. Seeking me you sit tired,
redeemed by my suffering on the cross;
such great labor may not be in vain. Just judge of the last day,
make the gift of remission before the day of reckoning.
I groan with such guilt, my sins redden my countenance;

I pray for Your pardon, God. You who absolved Mary,
and heard the thief, have given me hope. My pleas are not worthy,
yet Thou, personification of good, give kindly, not allowing me
to burn in unending fire. Among the sheep protect me a place,
and from the goats separate me, standing on Your right side.

Confutatis

When the wicked are confounded, and are given over to the
piercing flames, call me with the blessed. I pray suppliant and
kneeling, my heart is as contrite as ashes, take care to my end.

Lacrimosa

Tearful is that day, on which arises from the dust guilty man to
be judged. Give them pardon God, pious Jesus Lord,
give them rest. Amen.

OFFERTORY

Domine Jesu

Lord Jesus Christ! King of glory! Liberate the souls of all the
faithful departed from the pains of hell and from the deep lake!
Liberate them from the mouth of the lion, that Tartarus does not
fall into darkness: but the standard of Saint Michael represents
them in the holy light, which was promised of old to Abraham,
and to his seed.

Hostias

Offerings and prayers to Thee, Lord, praises we offer.
Accept them for the souls of them, for whom today we make
memory remember: give them, Lord, to pass from death
to life, as was promised of old to Abraham, and to his seed.

SANCTUS

Holy, holy, holy Lord God of Hosts! full are the heavens and the
earth of Thy glory. Hosanna in the highest!

BENEDICTUS

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

AGNUS DEI

Lamb of God, who bears the sins of the world,
give them rest.
Lamb of God, who bears the sins of the world,
give them rest eternal.

COMMUNION

Lux aeterna

Eternal light, shine on them, Lord, with Thy saints in eternity,
for Thou art gracious. Eternal rest, give them, Lord, and shine
perpetual light on them.

Cum sanctis tuis

With thy saints forever, for thou art merciful.

Thank you for attending our concert!



The Shenandoah Valley Choral Society

and the Harrisonburg-Rockingham
Concert Band

present

CELEBRATE AMERICA

Annual Patriotic/Pops Concert

Friday, July 2, 2010

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Harrisonburg, Virginia

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Shenandoah Valley Choral Society



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