

ASU Chamber Orchestra and  
Chamber Singers present

Fall Choral Festival,  
**Mozart**  
*Requiem*

Jason Caslor and David Schildkret,  
conductors

School of Music  
Herberger Institute for Design & the Arts  
Arizona State University  
2015-2016 Season

**October 19, 2015**  
**7:30pm**

**Central United Methodist Church of Phoenix**

*\*All events in ASU Gammage  
unless otherwise specified  
\*All concerts begin at 7:30pm*

November 18, 2015  
ASU Symphony Orchestra  
***Katrina Canellakis conducts Mahler***  
*Katrina Canellakis, guest conductor*

December 4, 2015  
ASU Symphony Orchestra and Combined Choirs  
**Holiday Music Festival**  
Jason Caslor and David Schildkret, conductors

# ASU Chamber Orchestra

Jason Caslor, conductor

Symphony No. 104 in D Major,  
London (1795) .....

Joseph Haydn  
(1732-1809)

I. Adagio — Allegro

II. Andante

III. Menuetto—Trio: Allegro

IV. Finale: Allegro spiritoso

*Intermission*

Requiem, K. 626..... W. A. Mozart  
(1719-1787)

## **Introit and Kyrie**

Kyla McCarrel, soprano

### **Sequence**

**Dies irae**

**Tuba mirum**

Melanie Holm, soprano; Miriam Schildkret, mezzo-soprano;  
Michael Devery, tenor; Paul Gamble, bass

**Rex tremendae**

### **Recordare**

Chelsea Janzen, soprano; Frances Tenney, mezzo-soprano;  
Adam Sowards, tenor; Ryan Downey, bass

**Confutatis**

**Lacrymosa**

### **Offertory**

**Domine Jesu**

Kyla McCarrel, soprano; Frances Tenney, mezzo-soprano;  
Carey Brandt, tenor; Paul Gamble, bass

**Hostias**

### **Sanctus and Benedictus**

Asleif Willmer, soprano; Miriam Schildkret, mezzo-soprano;  
Brian Jeffers, tenor; Ryan Downey, bass

### **Agnus Dei and Communion**

Kyla McCarrel, soprano

Arizona State University Chamber Singers

Jaime Namminga, rehearsal pianist

Julie Neish, assistant conductor

David Schildkret, conductor

Soprano

Melanie Holm

Chelsea Janzen

Carrie Klofach

Kyla McCarrel

Asleif Willmer

Tenor

Carey Brandt

Michael Devery

Brian Jeffers

Alex Kunz

Andrew Peck

Adam Sowards

Alto

Brynn Lewallen

Julie Neish

Miriam Schildkret

Frances Tenney

Bass

Ryan Downey

Paul Gamble

Titus Kautz

Lane Northcutt

Arizona State University Chamber Orchestra

Jason Caslor, conductor

Flute

Rebekah Watkins

Rachel Minto

Horn

Juli Smith

Nicole Sanchez

Violin 2

Olivia Lemmelin

Luke Hill

Aihua Zhang

Meghan Ruel

Oboe

Sarah Bates-

Kennard

Elizabeth

Henderson

Trumpet

Tim Hutchens

Adam Dixon

Timpani

John Ling

Viola

Yeng-Fang Chen

Sarah Knight

Sarah Evins

Daniel Lorenzo

Bassoon

Kiefer Strickland

Gabby Hsu

Violin 1

Xiangyuan Huang

Beth Youngblood

Vladimir Gebe

Kathleen Strahm

Tee Tong Tang

Cello

Alex Duke

Angelese Pepper

Clarinet

Kisti Hanno

Jack Liang

Double Bass

Josh Zimpfer

## **Symphony No. 104 "London"**

Joseph Haydn was born in Rohrau, Lower Austria on March 31, 1732, and died in Vienna on May 31, 1809. He composed his 104th Symphony in 1795. It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and orchestral strings. Approximate duration: 25 minutes.

The first performance of Symphony No. 104 most likely took place on April 13, 1795. Haydn chose to conduct his final symphony again at his farewell concert in London three weeks later.

The symphony opens with a slow and grand introduction in D minor, which leads to the first movement proper in D major. This is in sonata form and starts in cut time. The movement is monothematic: the second theme is simply the first theme transposed to A major. The exposition is in D Major, with the strings playing the first theme. The theme goes straight into A Major with the woodwinds to form a second theme; there is no modulation involved in this key change. The exposition closes with a codetta and is followed by the development which begins in B minor, using the rhythmic pattern of the second half of the theme. The development ends with the full orchestra. In the recapitulation, the first theme is heard again in D Major. It uses imitative patterns of the woodwinds in the second theme. The piece closes with a coda, also in D major.

The second movement, in G major, opens with the main theme in the strings. After this, a brief episode highlighting A minor and D minor leads to a modified repeat of the main theme in both strings and bassoon. From here, a second section begins which modulates to various other keys, including G minor and B fl at major, but continues to feature the melody of the main theme. After arriving on the dominant of G major, the music of the first section returns. The rest of the movement consists of a modification of the first section of music, with several changes in rhythm and more prominence to the winds, especially the flute.

The third movement is a minuet and trio in D major. The minuet section consists of a ternary (ABA) form with an opening section emphasizing the tonic, while the second section visits the relative minor (B minor) and the dominant (A major). The trio is in B fl at major, and uses the oboe and bassoon extensively. Like in the minuet, this trio's B section emphasizes the relative minor (in this case, G minor). The trio ends with a transition back to dominant of the main key in preparation for the return to the minuet. The exuberant

finale, in fast tempo and in sonata form, opens in the mode of folk music using a drone bass and a theme often claimed to have originated as a Croatian folk song. This is not entirely surprising, as Haydn once lived in Croatia. The development section settles on the dominant of the main key, as is typical, but the recapitulation does not occur immediately. Instead, the development is extended with a section in F sharp minor, after which the recapitulation in D major follows immediately.

- Program Note © Toronto Symphony

### **Notes on the Mozart Requiem**

In almost every major musical work, there is a moment that makes us scratch our heads a little—a choice that makes us wonder, “What was the composer thinking?” The Tuba mirum in Mozart’s Requiem is just such a moment, especially for anyone familiar with other settings of this text. In the Requiems of Berlioz and Verdi, for instance, these words are sung to startling, even earth-shaking music: the full chorus shouts desperately over an enormous orchestra with blaring brass instruments ranged all around the concert hall to depict the trumpet of Judgment Day.

Mozart, by contrast, assigns the text to a lone male voice. The “wondrous horn” of the poem is portrayed by one trombone playing a gentle tune that is almost a lullaby. While the music is declamatory and somewhat dramatic, there is no sense of the looming disaster that pervades those other works. Why?

Such moments (and the questions they raise) often provide us the keys to a work, offering deep insights into the composer’s view of the text. This seems especially true of Mozart’s Requiem. Understanding (or at least explaining plausibly) Mozart’s somewhat unexpected choice for the Tuba mirum can unlock the work for us.

As we dig deeper, Mozart’s approach seems even more puzzling in view of the conventional narrative that describes the genesis of the Requiem: Mozart, sensing his imminent death, wrote the work under a pervasive cloud of doom, in a constant state of fear. If this is true, how do we explain the character of the Tuba mirum? On the other hand, if we’ve understood the Tuba mirum correctly as a calming piece, perhaps Mozart wasn’t as petrified as the familiar story would have us believe. We must resolve this conflict in order to perform the work coherently and effectively.

Mozart was working on the Requiem when he died unexpectedly after a short illness (probably the consequence of a constitution weakened by a series of childhood health crises) in December of 1791, less than two months before his thirty-sixth birthday. In the late eighteenth-century imagination, already shaped by Goethe's romanticism and on the brink of the phantasmagoria of ETA Hoffmann and the Brothers Grimm, Mozart's biography must have seemed like the stuff of fairy tale: as a tiny child, he shows nearly supernatural skill and is the toast of European royalty. He enjoys a successful career, then is cut down by a sudden, mysterious illness in the prime of his life. And what is he working on at his untimely demise? A Mass for the Dead. The Faustian overtones are irresistible.

The story takes a Gothic turn if we consider the circumstances under which Mozart came to write the Requiem: an emissary (masked, in some accounts) came to Mozart on behalf of an anonymous patron and commissioned a Mass for the Dead. The messenger made a down payment of half the agreed-upon fee; the remainder would be paid on delivery of the finished composition. Mozart was busy with other pieces at the time (including two big operas, *The Magic Flute* and *The Mercy of Titus*), so the Requiem took longer than planned. That is probably why he was working on it even during his fatal illness. Several people took up the task of completing the piece after Mozart died, and it was eventually put in final form by Mozart's pupil Franz Xaver Süssmayr so that the widow, Constanze Mozart, could collect the outstanding fee. (We are performing Süssmayr's completion tonight. It is one of many attempts to finish the work but the only one that comes from Mozart's time.)

A story so little burdened with facts (who was the messenger? who commissioned the work? where and when was it to be performed?) offers plenty of room for Romantic embroidery. With each retelling of the story, the appearance of the messenger becomes more other-worldly and his visits more ghostly and frequent; Mozart's reaction to the messenger becomes more filled with dread; Mozart's premonitions of his own death become more numerous and dire; and so on. But history always has the luxury of knowing how things turn out. We must remember that Mozart didn't know that he was dying. Despite what is said in later versions of the story, he didn't even suspect it—he thought he had a bad cold. The forebodings, presentiments, and omens are all embellishments.

The real story finally came to light in the mid-twentieth century, and it is at the same time banal and oddly humorous. A wealthy nobleman named Count Walsegg von Stuppach was fond of passing off music composed by others as his own. His court musicians were smart enough to play along: he would present them with a new piece without a composer's name noted on the parts. After they had played it, he would ask them archly who they thought had written it, and they would reply gamely that the composer could be none other than the count himself.

Count Walsegg's young wife had died in February of 1791. As was a common practice, he planned to mark the anniversary of her death with a newly composed Requiem Mass, but he wanted people to believe that it was his own composition. So he sent a retainer (his steward, Franz Anton Leutgeb) to commission the work secretly from Mozart. Walsegg did eventually present the Requiem in honor of his wife, but Mozart's authorship was already known, so he could not in the end pretend to have written it.

Any mystery clinging to the Requiem therefore has more to do with Count Walsegg's intended deception than it does with ghostly visitors from the other world. What's more, Mozart most likely understood what was going on and didn't need to succumb to morbid fantasies to explain the messenger's preference for anonymity and the air of intrigue surrounding the commission.

So rather than writing under sentence of death, Mozart was faithfully carrying out an assignment, and this might explain the nature of the *Tuba mirum*. Still, it is not enough to say that the story is more fiction than fact and therefore may not accurately suggest Mozart's feelings towards his task. Can we find anything that expresses Mozart's attitudes towards death and dying? It turns out that we can, because Mozart was an avid letter-writer, and most of his letters survive.

In April of 1787, Mozart learned that his father, Leopold Mozart, was gravely ill. He sent Leopold a beautiful letter of reassurance. It reads, in part:

As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed very soothing and consoling! And I thank my God for graciously granting me the opportunity (you know what I mean) of learning that death is the key which unlocks the

door to our true happiness. I never lie down at night without reflecting that young as I am I may not live to see another day. Yet no one of all my acquaintances could say that in company I am morose or disgruntled. For this blessing I daily thank my Creator and wish with all my heart that each one of my fellow-creatures could enjoy it. (Mozart to his father, April 4, 1787, translated by Emily Anderson)

Leopold died less than two months later, and Mozart himself was dead less than four years later. Even allowing for a certain courtesy accorded a dying father, the letter is telling. One phrase especially stands out with regard to the *Tuba mirum*: “soothing and consoling” (*beruhigendes und tröstendes* in the original German).

What happens when we discard the fearsome lens created by the legends and instead view the work through one that is “soothing and consoling”? Does the music make more sense or less? “Soothing and consoling” certainly seems an apt way to describe the heretofore troublesome *Tuba mirum*; it is much easier to reconcile the lyrical melody with that attitude than with one of apprehension. And the *Hostias*, with its minuet-like procession, is certainly more appropriate if we think of it as an offering to the “truest and best friend of mankind” rather than as a march to the scaffold.

There are unquestionably somber moments in the *Requiem*—from the very beginning, with its solemn procession, the music projects an atmosphere of dignified sorrow. There are fearful moments, too: Mozart, arguably the greatest musical dramatist who ever lived, provides appropriate scope for the divine wrath at the opening of the *Dies irae*, aptly portrays “terrible majesty” for the entrance of the heavenly king in the *Rex tremendae*, and deftly has the orchestra portray the licking flames of Hell in the *Confutatis*. But these are entirely consistent with the sentiments expressed in Mozart’s letter to his father: by declaring that he finds death “no longer terrifying,” [emphasis added] he acknowledges that at one time he found it frightening indeed. Nevertheless, despite the dramatic episodes (which often dissolve into quiet supplication), the atmosphere is dominated by the beauty of the *Recordare* with its seeming suspension of time itself, the plangent *Lacrimosa*, and even the limpid *Benedictus* (which is mostly by Süssmayr but must be based on a melody by Mozart). Together, these sublime, lyrical passages create the ultimate character of the work.

So that is the journey we make as interpreters of music: first, there is the head-scratching moment as we wonder why in the world Mozart writes a lullaby for one of the most chilling texts in the Requiem. Then we realize that the story we've been told about the Requiem is more fabrication than reality. Finally, we discover Mozart's views of death in his own words, and we understand that perhaps the Requiem is not about a tragic early death fraught with terror, but instead a transcendent masterpiece about leaving that fear behind and arriving at a place of peace, rest, and consolation.

—David Schildkret