

# Music of the Baroque Chorus and Orchestra

Jane Glover, Music Director

## Soprano

Laura Amend  
Alyssa Bennett  
Bethany Clearfield  
Rosalind Lee  
Hannah Dixon  
McConnell  
Susan Nelson  
Bahareh Poureslami  
Emily Yiannias

## Alto

Ilana Goldstein  
Julia Hardin  
Amanda Koopman  
Maggie Mascal  
Quinn Middleman  
Anna VanDeKerchove

## Tenor

Sam Grosby  
Patrick Muehleise  
Josh R. Pritchett  
Ryan Townsend Strand  
Zachary Vanderburg  
Christopher Windle

## Bass

Cornelius Bouknight  
Cody Michael Bradley  
Corey Grigg  
Jan Jarvis  
Nicholas Lin  
Dylan Martin

## Violin 1

Gina DiBello,  
*Elliott Golub Honorary  
Concertmaster Chair*  
Kathleen Brauer,  
*co-assistant  
concertmaster*  
Teresa Fream  
Martin Davids  
Michael Shelton  
Jeri-Lou Zike

## Violin 2

Sharon Polifrone,  
*principal*  
Ann Palen  
Rika Seko  
Paul Vanderwerf  
Helen Kim

## Viola

Elizabeth Hagen,  
*principal*  
Claudia Lasareff-  
Mironoff  
Benton Wedge  
Amy Hess

## Cello

Barbara Haffner,  
*principal*  
Judy Stone  
Mark Brandfonbrener

## Bass

Collins Trier, *principal*  
Michael Hovnanian

## Oboe

Anne Bach, *principal*  
Erica Anderson

## Basset Horn

Susan Warner, *principal*  
Daniel Won

## Bassoon

William Buchman,  
*principal*  
Lewis Kirk

## Trumpet

Barbara Butler, *co-  
principal*  
Charles Geyer, *co-  
principal*  
Channing Philbrick

## Trombone

Reed Capshaw, *principal*  
David Binder  
Jared Rodin

## Timpani

Douglas Waddell

## Organ

Stephen Alltop

# **The Mozart Requiem**

**Jane Glover, conductor**

**William Jon Gray, chorus director**

**Saturday, September 15, 2018, 7:30 PM**

Harris Theater for Music and Dance, Chicago

**Sunday, September 16, 2018, 3:00 PM**

North Shore Center for the Performing Arts, Skokie

**Coronation Anthem No. 1, “Zadok the Priest”**

**G. F. Handel**  
(1685-1759)

**Coronation Anthem No. 4, “My Heart is Inditing”**

**Handel**

**Coronation Anthem No. 3, “The King Shall Rejoice”**

**Handel**

## **INTERMISSION**

**Requiem Mass in D Minor (Süssmayr completion)**

**W. A. Mozart**  
(1756-1791)

Introitus: Requiem—

Kyrie

Sequenz

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Offertorium

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

Communio: Lux aeterna

Amanda Majeski, soprano  
Daniela Mack, mezzo-soprano  
Jonas Hacker, tenor  
Eric Owens, bass-baritone

## Biographies



Acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981-1985. She was artistic director of the London Mozart Players from 1984-1991 and has held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009-2016, she was director of opera at the Royal Academy of Music,

where she is now the Felix Mendelssohn Visiting Professor. She was recently Visiting Professor of Opera at the University of Oxford, her alma mater.

Jane Glover has conducted all major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the U.S., Asia, and Australia. She has recently appeared with the Cleveland and Philadelphia orchestras, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, Orchestra of St. Luke's, Belgrade Philharmonic, Bamberg Symphony, and Orchestre National Bordeaux Aquitaine.

In demand on the international opera stage, Jane Glover has appeared with the Metropolitan Opera, Royal Opera House Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opéra National de Bordeaux, Opera Australia, Chicago Opera Theater, Opéra National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, and Teatro La Fenice. A Mozart specialist, she has conducted Mozart's operas around the world regularly since first performing them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, and Britten. Recent highlights include *Alcina* with Washington Opera, Alma Deutscher's *Cinderella* in San Jose, *Medea* in Omaha, *The Magic Flute* with the Metropolitan Opera, *The Turn of the Screw* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, *L'incoronazione di Poppea*, *La clemenza di Tito*, and *Così fan tutte* in Aspen, *L'elisir d'amore* for Houston Grand Opera, Gluck's *Armide* and *Iphigénie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Upcoming engagements include returns to the Cleveland, Philadelphia, San Francisco, Houston, and Winnipeg symphonies and the London Mozart Players; and debuts with the Minnesota and Montreal Metropolitan orchestras, Helsinki Philharmonic, and Kansas City Opera (*Così fan tutte*).

Jane Glover's recordings include Mozart and Haydn with the London Mozart Players and Haydn, Mozart, Handel, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, Royal Philharmonic, and the BBC Singers. She is the author of the critically acclaimed *Mozart's Women* (HarperCollins), and her new book, *Handel in London*, will appear in the U.S. in December (Pegasus).



Soprano **Amanda Majeski**'s recent and upcoming performances include her Royal Opera House Covent Garden debut in the title role in *Káťa Kabanová*, her role and house debut at the Stuttgart Opera in Gluck's *Iphigénie en Tauride*, and her return to Santa Fe Opera as Fiordiligi in *Così fan tutte* conducted by Harry Bicket. In concert, she will be heard with the Sydney Symphony Orchestra in Beethoven's Symphony No. 9 and with the Colorado Symphony in Britten's *War Requiem*. These performances mark her debut with Music of the Baroque.

Amanda Majeski made her Metropolitan Opera debut on the opening night of the 2014-2015 season as Countess Almaviva in a new production of *Le nozze di Figaro* conducted by James Levine. Since then, she has returned for revivals of *Così fan tutte*, *Don Giovanni*, and *Le nozze di Figaro*. She made her mainstage Lyric debut with only a few hours' notice as Countess Almaviva and has since continued her relationship with Lyric audiences as Vitellia in *La clemenza di Tito*, Eva in *Die Meistersinger von Nürnberg*, the Marschallin in *Der Rosenkavalier*, and as Marta in *The Passenger*. She made her role debut as the Marschallin at Oper Frankfurt, where she has also been seen as the Goose-Girl in Humperdinck's *Königskinder*, Vreli in Delius' *A Village Romeo and Juliet*, and the title role in Dvořák's *Rusalka*. She made her European debut at the Semperoper Dresden where her performances included *Alcina*, *La clemenza di Tito*, *Le nozze di Figaro*, and *Capriccio*. Other opera appearances include with the Glyndebourne Festival, Opernhaus Zürich, Paris Opera, Teatro Real, the National Centre for the Performing Arts in Beijing, and Teatro Colón.

On the concert stage, Amanda Majeski has performed with the Hong Kong Philharmonic, Los Angeles Philharmonic, Sinfonieorchester Aachen, Washington Concert Opera, Richmond Symphony Orchestra, Chicago Civic Orchestra, and the Quad City Symphony Orchestra. She made her New York City recital debut at Carnegie's Weill Recital Hall under the auspices of the Marilyn Horne Foundation and returned for her solo recital debut at Carnegie Hall in 2014.



Mezzo-soprano **Daniela Mack**'s recent and upcoming performances include her debuts as Rosina in *The Barber of Seville* at Boston Lyric Opera and Michigan Opera Theatre. She makes her Spanish debut and role debut at Ópera de Oviedo as Sesto in *La clemenza di Tito*, as well as her debut with the BBC Philharmonic as Béatrice in *Béatrice et Bénédicte*. She makes her role debut as Dorabella in *Così fan tutte* at Lyric Opera of Kansas City and returns to Florida Grand Opera in a highly anticipated role debut as Charlotte in *Werther*. These performances mark her debut with Music of the Baroque.

In recent seasons, Daniela Mack made her Royal Opera House Covent Garden

debut as Rosina in *Il barbiere di Siviglia* and her Metropolitan Opera debut as the Kitchen Boy in *Rusalka*. She was seen at the Santa Fe Opera for her first North American performances as Isabella in *L'italiana in Algeri*, as Bradamante in *Alcina*, and her role debut in the title role of *Carmen*. She created the role of Elizabeth Cree in the world premiere of Kevin Puts and Mark Campbell's *Elizabeth Cree* at Opera Philadelphia and returned later in the season for *Carmen*. She was seen at the Washington National Opera as Bradamante in *Alcina*, debuted at the Seattle Opera as Béatrice in *Béatrice et Bénédicte*, returned to Arizona Opera as Angelina in *La Cenerentola*, and debuted at Florida Grand Opera in the title role of *Carmen*. Other opera appearances include with the San Francisco Opera, Fort Worth Opera, Montreal Opera, Lyric Opera of Chicago, English National Opera, Los Angeles Opera, Deutsche Oper Berlin, Verbier Festival, Opéra National de Bordeaux, and Opera Colorado.

On the concert stage, Daniela Mack made her debut with three orchestras under Charles Dutoit: Orchestra de la Suisse Romande in Ravel's *L'heure espagnole* and *L'enfant et les sortilèges*, Boston Symphony Orchestra in *L'heure espagnole*, and Chicago Symphony Orchestra in Falla's *Three-Cornered Hat*. She also debuted with the Mitteldeutscher Rundfunk in Rossini's *Giovanna d'Arco* under James Gaffigan and performed Vivaldi's *Judith triumphans* with Boston Baroque. She debuted with the New York Philharmonic in Beethoven's Ninth Symphony under Alan Gilbert and with the Los Angeles Philharmonic in Falla's *La vida breve* under the baton of Rafael Frühbeck de Burgos. She also performed Beethoven's Symphony No. 9 with the Los Angeles Philharmonic, Beethoven's Missa solemnis with the Washington Chorus, Ravel's *Shéhérazade* with the Hong Kong Philharmonic, and Canteloube's *Chants d'Auvergne* and Falla's *Siete canciones populares españolas* with the Sydney Symphony Orchestra.



Tenor **Jonas Hacker**'s recent and upcoming performances include Count Almaviva with the Annapolis Opera in *The Barber of Seville*, the tenor soloist in Handel's *Messiah* with the Columbus Symphony and Philadelphia Orchestra, his debut with the Cleveland Orchestra singing Tanzmeister in *Ariadne auf Naxos*, and his debut with Dallas Opera as Edmondo in *Manon Lescaut*. Other performances include his Lyric Opera debut as Timothy Laughlin in Gregory Spears' *Fellow Travelers*, his Opera San Jose debut in Alma

Deutscher's *Cinderella*, a return to Annapolis Opera as Theodore "Laurie" Lawrence in *Little Women*, and the Mozart Residency at Festival d'Aix-en-Provence. These performances mark his debut with Music of the Baroque.

In 2016 and 2017, he was selected as a Filene Young Artist with Wolf Trap Opera, where he has been heard in multiple productions including as Sospiro in the U.S. premiere of Florian Gassmann's comic opera *L'opera seria*, Bastianello and Lambent in John Musto's *Bastianello*, and Roderick Usher in Philip Glass' *The Fall of the House of Usher*. Other recent engagements include Beethoven's *Leonore* with Washington Concert Opera, the title role in Vivaldi's

*Catone in Utica* with the Glimmerglass Festival Young Artist Program, and the role of George Gibbs in Ned Rorem's *Our Town* with Fresno Grand Opera and Townsend Opera.

Active on the concert stage, Jonas Hacker made his debut with the Columbus Symphony in 2016 singing Obadiah in Mendelssohn's *Elijah* and returned in the summer of 2017 as the tenor soloist in Beethoven's Symphony No. 9. In 2017, he was the tenor soloist in a quartet rendition of Bach's Cantata 150 with the Philadelphia Orchestra. He sang the tenor soloist in Part 1 of Handel's *Messiah* for the Philadelphia Orchestra's SingIN event in Verizon Hall and performed the complete *Messiah* with the Great Lakes Chamber Orchestra in 2012.



Bass-baritone **Eric Owens'** recent and upcoming engagements include a return to Lyric Opera of Chicago to make his role debut as the Wanderer in David Pountney's new production of Wagner's *Siegfried*. He also stars as Porgy in James Robinson's new production of *Porgy and Bess* at the Dutch National Opera and makes his role debut as Hagen in *Götterdämmerung* at the Metropolitan Opera conducted by Philippe Jordan. Concert appearances include the world premiere of David Lang's *prisoner of the*

*people* at the New York Philharmonic conducted by Jaap van Zweden, the King in *Aïda* at the Chicago Symphony Orchestra, and Verdi's Requiem with the Minnesota Orchestra. Eric Owens will also go on a multi-city recital tour with tenor Lawrence Brownlee. He last appeared with Music of the Baroque in September 2017.

Eric Owens launched the 2017-2018 season with his role debut as Wotan in David Pountney's new production of Wagner's *Die Walküre*. He also sang Filippo II in Verdi's *Don Carlo* at Washington National Opera, Don Basilio in Rossini's *Il barbiere di Siviglia* at Houston Grand Opera, and the Forester in Janáček's *The Cunning Little Vixen* at the Glimmerglass Festival, where he served as Artist-in-Residence and Artistic Advisor. Concert appearances included Rossini's Stabat Mater with the Chicago Symphony Orchestra conducted by Riccardo Muti and Verdi's Requiem with both the National Symphony Orchestra and the Nashville Symphony Orchestra.

Other recent performances include his role debut as Wotan in Wagner's *Das Rheingold* at Lyric Opera of Chicago. He sang a trio of operas at the Metropolitan Opera that included the Met premiere of Kaija Saariaho's *L'amour de Loin*, a new production of *Rusalka* under Sir Mark Elder, and a revival of *Idomeneo* conducted by James Levine, all of which were broadcast through the Met's Live in HD series. Concert highlights included joining Alan Gilbert and the New York Philharmonic for performances as Wotan in *Das Rheingold* and of Beethoven's Ninth Symphony, which he also performed at the Cincinnati May Festival as its Artist-in-Residence, a gala celebrating the Metropolitan Opera's Fiftieth Anniversary at Lincoln Center, and performances as Orest in Strauss' *Elektra* at the Verbier Festival and Méphistophélès in Berlioz's *La*

*Damnation de Faust* with the New Zealand Symphony Orchestra. He also appeared with the Chicago Symphony's Negaunee Music Institute to present an interactive recital for incarcerated youth alongside Riccardo Muti and Joyce DiDonato.

He is featured on two Telarc recordings with the Atlanta Symphony Orchestra: the Mozart Requiem and scenes from Strauss' *Elektra* and *Die Frau ohne Schatten*, both conducted by Donald Runnicles. He is also featured on the Nonesuch Records release of *A Flowering Tree*.



Music of the Baroque's chorus director since 2010, **William Jon Gray** is the director of choral studies at the University at Albany–SUNY. He previously served as the chair of the choral department at the Indiana University Jacobs School of Music. He has been associate conductor of the Carmel Bach Festival in California, leading major choral and orchestral works and preparing performances with renowned conductor Bruno Weil. He has also been assistant conductor of Boston's Handel and Haydn Society.

William Jon Gray has made guest appearances with orchestras and at festivals around the United States, including the Handel and Haydn Society, Princeton Festival, National Chamber Orchestra, Billings Symphony, and the Lafayette Symphony. In August 2010, he prepared the Grant Park Festival Chorus for performances of Dvořák's Requiem in collaboration with Carlos Kalmar. He has prepared choruses for the Indianapolis Symphony Orchestra and the National Chamber Orchestra. As faculty director of opera choruses for the Indiana University Opera Theatre, he collaborated with such notable directors as Tito Capobianco (*La traviata*), Colin Graham (*Peter Grimes*), Vincent Liotta (*A View from the Bridge*), and Tomer Zvulun (*Faust*).

William Jon Gray served as artistic director of the Masterworks Chorus and Orchestra of Washington, D.C. from 1986 to 1993, and was artistic director of the Bach Chorale Singers from 1994 to 2010, conducting more than 100 performances of major choral works. With the Bach Chorale Singers, he received national critical acclaim for the commercially released recording *In Praise of the Organ: Latin Choral and Organ Music of Zoltán Kodály*.



# Program Notes

## Handel: Coronation Anthems No. 1, “Zadok the Priest,” No. 4, “My Heart is Inditing,” and No. 3, “The King Shall Rejoice”

The coronation of George II and Caroline on October 11, 1727, was a milestone in George Frideric Handel's career. In being selected to compose the music for a momentous historical event, the German musician had clearly been embraced by the English public. And considering the level of pomp and circumstance the occasion entailed, the invitation also validated Handel's ability to capture drama in music. (As Wolfgang Amadeus Mozart said years later, “Handel understands effect better than any of us—when he chooses, he strikes like a thunderbolt.”) While the honor bestowed upon him was boundless, precedent and convention governed coronations, and Handel's artistic freedom was limited: he was expected to provide nothing but large-scale anthems (chorus with full orchestra) for the occasion. Handel didn't acquiesce easily to this lack of control, according to contemporary historian Charles Burney. When “the bishops” brought him texts to use in the anthems, Handel mumbled, “I have read my Bible very well, and shall chuse for myself.” Tradition may have won out in the end, however—scholar Donald Burrows notes that the texts Handel selected were similar to those used for the coronation of 1685, the last such ritual to include the crowning of both king and queen.

In addition to writing four Coronation Anthems for the ceremony, Handel also supervised the performance. Although the truth may be lost in hyperbole, the musical forces were impressive—one contemporary witness reported that there were “forty Voices, and about 160 Violins, Trumpets, Hautboys, Kettle-Drums, and Bass's proportionable; besides an Organ, which was erected behind the Altar.” While “both the Musick and the Performers, were the Admiration of all the Audience,” the ceremony itself did not go smoothly. Five of the ten boy singers scheduled to perform fell victim to adolescence, and their voices were no longer suitable. Furthermore, the chorus was stationed on two custom-made platforms on opposite sides of the Abbey—an effect that was visually pleasing, but which made it virtually impossible for the musicians to stay together. The Archbishop of Canterbury noted that “Zadok the Priest” was sung in the wrong place. The anthem easily overcame its rocky beginnings, however; as Christopher Hogwood summarizes, “Zadok the Priest, with its inspired opening crescendo and breathtaking entry of the seven-part chorus with trumpets, became and has remained ever since a public favourite, reappearing in every succeeding coronation service.”

Using Psalm 21:1-3 and 5 as its text, “The King Shall Rejoice” was intended for the part of the ceremony known as the Recognition, when the king was officially presented to the people, but was actually sung at the Crowning—the moment when the crown was placed on the head of the new king. Like all four of the Coronation Anthems, “The King Shall Rejoice” is written for chorus and full orchestra, with occasional passages for a smaller ensemble. Throughout the anthem, Handel works with large blocks of sound, perhaps taking advantage of the cavernous space of the Abbey and the large performing



forces. Unlike the unrelenting musical weight of “Zadok the Priest,” “The King Shall Rejoice” displays more internal variety, using different musical textures throughout to create a sense of drama and contrast.

“My Heart is Inditing” was performed during the coronation of Queen Caroline, using a text originally created by Henry Purcell in 1685 (based on verses from Psalm 45 and Isaiah 49:3) and modified for the occasion by Handel. From the start, the anthem’s mood differs markedly from “The King Shall Rejoice.” The opening section is graceful and melodic, while the ensuing “Kings’ daughters” illustrates honorable women with numerous repetitions of its elegant subject. In the third section, the “king [takes] pleasure” in the queen’s beauty through a stately dance. In the final section, Handel favors majestic trumpets and drums over the gentler, more domestic imagery of “nursing fathers and mothers.”

### **Mozart: Requiem, K. 626 (Süssmayr)**

Myths swirl around the great Requiem Mass of Wolfgang Amadeus Mozart. The composer himself may have been the source of some of the fiction—in the last stages of liver failure brought on by rheumatic fever, Mozart was suffering from hallucinations and acute paranoia, and believed that he was composing the work for himself. As he said to his wife Constanze, “I know I must die! Someone has...calculated the precise time of my death—for which they have ordered a Requiem, it is for myself I am writing this.” The movie *Amadeus*, directed by Milos Forman and based on Peter Shaffer’s play, took it a step further, intimating that Mozart died at the hands of his colleague Antonio Salieri. Crazed with jealousy, as the story goes, Salieri allegedly poisoned his rival—and driven by a curious admixture of admiration and guilt, helped the composer write his final work as he languished in his deathbed.

Fortunately, the true story of the Requiem is a good one, including a mysterious figure lurking behind its composition: Franz Anton Leitgeb, the grim, tall, and unsmiling emissary of Count Franz Walsegg-Stuppach. A wealthy would-be composer, Walsegg-Stuppach purchased the works of more talented musicians and passed their creations off as his own. The secrecy surrounding the Requiem’s commission was not the figment of a fevered imagination, therefore, but rather a necessary part of Walsegg-Stuppach’s plan to premiere the work as a personal tribute to his recently deceased wife. The payment was generous—fifty ducats, with a promise of fifty more when the work was completed—but the money did not motivate Mozart to complete the Requiem any faster. He abandoned the piece several times, taking major detours to compose *La clemenza di Tito*, *The Magic Flute*, and the Clarinet Concerto. While Mozart could sidestep the Requiem, he could not avoid his rapidly declining health. On December 4, 1791, in the early afternoon, three singers from the theater arrived at Mozart’s bedside to sing through the completed portions of the Requiem, the composer himself taking the alto line. When they reached the Lacrimosa, Mozart put the work aside never to resume composition. He died just before 1 a.m. the following morning.

Constanze, Mozart's widow, was left with an incomplete Requiem and a very large problem. Without a finished product to deliver to Walsegg-Stuppach, no payment would be made—and furthermore, the advance that the Mozarts had received would have to be returned. Ever the entrepreneur, Constanze concocted a scheme to fulfill the commission in spite of her husband's demise, asking Mozart's favorite student, Joseph Leopold von Eybler, to complete the piece. Eybler agreed and began work on the project, but he later reneged on his promise. Constanze then turned to Franz Xaver Süssmayr, another of Mozart's students and his copyist as well, hoping he would assist her.

Exactly how much of the Requiem can be attributed to Süssmayr is unclear. It was originally thought that Mozart completed the Introitus, Kyrie, Sequenz (although only eight measures of the *Lacrimosa*), and two parts of the Offertorium, and that Süssmayr recopied much of Eybler's work on the orchestration, completed the *Lacrimosa*, and composed the Sanctus, Benedictus, and Agnus Dei. Since Süssmayr had practice imitating Mozart's handwriting, he forged the composer's autograph on the front page (misdating it 1792, a year after Mozart's death!) and the "complete" Requiem was handed over to Walsegg-Stuppach. In 1962, a new set of sketches in Mozart's hand was discovered, and it is now believed to be one of several that Constanze gave to Süssmayr. Ultimately, we may never know who wrote what.

Musically, a somber, doleful mood and a retrospective style characterize the Requiem. The low woodwinds are a primary ingredient in achieving this tone; in particular, the bassoons and basset horns (low clarinets, whose name derives from the Bavarian term for small bass) heard from the beginning of the work. Harkening back to an earlier age, counterpoint (the intertwining of two or more distinct musical voices) is also prominent throughout the piece. The solo *Recordare* section receives contrapuntal treatment, as do the dramatically resolute Kyrie and the bombastic *Confutatis*. One of the most dramatic movements of the piece, however—the *Dies Irae*—employs an extremely direct, homophonic texture. Also noteworthy are the *Lux aeterna* and *Cum sanctis tuis* sections, which are set to music from the first two movements of the piece. Whether this was Mozart's original intention is up for debate. While some scholars complain that it weakens the ending of the piece, others remain untroubled by the re-use of material; as musicologist Stanley Sadie notes, "it at least ensures that the Requiem ends in fully authentic tones."

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# Text

## Handel: Coronation Anthems

### No. 1 “Zadok the Priest”

Zadok the Priest, and Nathan the Prophet anointed Solomon King.  
And all the people rejoiced, and said:  
God save the King! Long live the King!  
Amen, Alleluia.  
May the King live forever,  
Amen, Alleluia.

### No. 4 “My Heart is Inditing”

My heart is inditing of a good matter;  
I speak of the things which I have made unto the King.  
Kings’ daughters were among thy honourable women.  
Upon thy right hand did stand the Queen in vesture of gold  
and the King shall have pleasure in thy beauty.  
Kings shall be thy nursing fathers and queens thy nursing mothers.

### No. 3 “The King Shall Rejoice”

The King shall rejoice in thy strength, O Lord.  
Exceeding glad shall he be of thy salvation.  
Glory and worship hast thou laid upon him,  
Thou hast prevented him with the blessings of goodness,  
And hast set a crown of pure gold upon his head.  
Alleluia.

## Mozart: Requiem

### Introitus

Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, 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.

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
Thou, O God, are praised in Zion,  
and unto thee shall the vow  
be performed 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.

## Sequenz

Dies irae, dies illa  
solvat saeculum in favilla  
teste David cum Sibylla.  
Quantus tremor est futurus  
quando iudex est venturus  
cuncta stricte discussurus.

Tuba mirum spargens sonum  
per sepulcra regionum,  
coet omnes ante thronum.  
Mors stupebit et natura  
cum resurget creatura  
judicanti responsura.  
Liber scriptus proferetur  
in quo totum continetur,  
unde mundus iudicetur.

Iudex ergo cum sedebit

quidquid latet apparebit,  
nil inultum remanebit.  
Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

Rex tremendae majestatis  
qui salvandos salvas gratis,  
salve me, fons pietatis.

Recordare, Jesu pie,  
quod sum causa tuae viae,  
ne me perdas illa die.  
Quaerens me sedisti lassus:

Redemisti crucem passus.

Tantus labor non sit cassus.  
Juste iudex ultionis  
donum fac remissionis  
ante diem rationis.  
Ingemisco tamquam reus,  
culpa rubet vultus meus.  
Supplicanti parce, Deus.  
qui Mariam absolvisti  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
sed tu bonus fac benigne,

Day of wrath, that day  
will dissolve the centuries 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 everything is contained,  
according to which the world will 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?

King of great majesty  
who freely savest the redeemed,  
save me, O fount of mercy.

Remember, blessed Jesus,  
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  
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

ne perenni cremer igne.  
Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.  
Confutatis maledictis

flammis acribus addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

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

### **Offertorium**

Domine, Jesu Christe, Rex gloriae,  
libera animas omniurn 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 Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.  
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 Abrahae promisisti  
et semini ejus.

### **Sanctus**

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

### **Benedictus**

Benedictus qui venit in nomine  
Domini.  
Hosanna in excelsis.

that I burn not in everlasting fire.  
Place me among thy sheep  
and separate me from the goats,  
setting me on thy right hand.  
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 ashes,  
safeguard my fate.

Mournful that day  
when from the dust shall rise  
guilty man to be judged.  
Therefore spare him, O God.  
Merciful Lord Jesus,  
grant them rest.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell  
and from the bottomless lake.  
Deliver them from the lion's mouth,  
neither to be swallowed by the abyss  
nor fall in the darkness.  
Let St. Michael, thy standard-bearer,  
lead them into the holy light  
which once thou didst promise  
to Abraham and his seed.  
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.

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

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

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

**Communio**

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

May eternal light shine on them, O Lord,  
with thy saints for ever,  
because thou art merciful.  
Grant the dead eternal rest,  
O Lord,  
and may perpetual light shine on them,  
with thy saints for ever,  
because thou are merciful.