



UGA Symphony Orchestra and Choral Ensembles

Thursday, April 20 2017 • 8:00 p.m.

The University of Georgia Symphony Orchestra

conductor Mark Cedel

assistant conductor Claudine Gamache

The University of Georgia Chorus

conductor J.D. Burnett

assistant conductors Christopher Mason and Philip Reed

The University of Georgia Hodgson Singers

conductor Daniel Bara

assistant conductors Lauren Whitham and Lee Wright

The University of Georgia Men's Glee Club

conductor J.D. Burnett

assistant conductor Christopher Mason

The University of Georgia Women's Glee Club

conductor J.D. Burnett

assistant conductor Lauren Whitham

soprano Stephanie Tingler
mezzo-soprano Elizabeth Johnson Knight
tenor Gregory S. Broughton
baritone Frederick Burchinal

HODGSON CONCERT HALL

Program

Elgar Variations on an Original Theme, *Enigma*, Op. 36

- Theme. Andante
- Variation I. L'istesso tempo, C.A.E.
- Variation II. Allegro, H.D.S.P.
- Variation III. Allegretto, R.B.T.
- Variation IV. Allegro di molto, W.M.B.
- Variation V. Moderato, R.P.A.
- Variation VI. Andantino, Ysobel
- Variation VII. Presto, Troyte
- Variation VIII. Allegretto, W.N.
- Variation IX. Adagio, Nimrod
- Variation X. Intermezzo: Allegretto, Dorabella
- Variation XI. Allegro di molto, G.R.S.
- Variation XII. Andante, B.G.N.
- Variation XIII. Romanza: Moderato, * * *
- Variation XIV. Finale: Allegro Presto, E.D.U.

Mark Cedel, Conductor

INTERMISSION

Mozart Requiem in D Minor, K. 626

- Introitus/Requiem aeternam
- Kyrie
- Dies irae
- Tuba mirum
- Rex tremendae
- Recordare
- Confutatis
- Lacrimosa
- Domine Jesu
- Hostias
- Sanctus
- Benedictus
- Agnus Dei
- Lux aeterna/Cum sanctis tuis

J.D. Burnett, Conductor

Program Notes

By Steven Ledbetter

Edward Elgar (1857-1934)

Variations on an Original Theme, *Enigma*, Op. 36

Edward Elgar was born at Broadheath, near Worcester, England, on June 2, 1857, and died in Worcester on February 23, 1934. He began the Enigma Variations in October, 1898, and completed them on February 19, 1899. The score bears the dedication "To my friends pictured within." The first performance was given in London on June 19 the same year, Hans Richter conducting. The score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, triangle, bass drum, cymbals, organ (ad lib.), and strings. Approximate performance time is thirty-one minutes.

Edward Elgar was in almost every respect an outsider. He was largely self-taught in a day when only strict academic training, preferably including a degree from Oxford or Cambridge, was considered absolutely essential; Roman Catholic in a country officially Protestant – and with much latent prejudice against Catholics; and a musician of deep feeling and commitment in a culture that viewed music as an insignificant entertainment. But most galling was the fact that he was the son of a shopkeeper in a class ridden society that could never get over looking down its nose at people “in trade.” And yet, ironically, it is just those facts, the very things that made him feel ever the outsider, that also allowed him to develop his musical talents as a composer of marked originality.

Elgar spent his youth in Worcester, a sleepy cathedral town in western England, living over the family music shop. He spent much time absorbing the scores in stock,



pursuing his own original course in music rather than the stodgy academic instruction prevalent at the official schools. Except for violin lessons, he had no formal training, but already as a child he showed promise of an original talent. (Some of his later music actually grows out of themes and works he had composed by the age of ten.)

At sixteen, he left business forever and supported himself as a freelance musician in Worcester, filling various positions as violinist, conductor, and even bassoonist in a wind quintet, as well as teacher of violin. The five years he spent as conductor of an “orchestra” made up of staff members of the county mental asylum in nearby Powick was invaluable. He composed original music and rescored the classics for whatever instruments were available each week, gaining in this way a thorough practical knowledge of how instruments sound in performance. He later used to boast that he had never had to re-orchestrate a passage after hearing it in performance because it always sounded exactly as he had imagined it would.

In 1889, he married Caroline Alice Roberts, a woman convinced of his genius. Alice was eight years his senior and far his social superior (at the time such things were considered to be very important), but she had the backbone to withstand relatives who objected to the match. She encouraged Elgar to compose the great works that she knew he had in him. During the thirty years of their marriage, Elgar became England’s first

composer of international stature in two centuries – and after her death, which occurred fourteen years before his own, he was never able to complete another large work.

Until he was forty Elgar remained a purely local celebrity. Shortly after the premiere of his cantata *Caractacus* at the Leeds Festival in October 1898, Elgar sat musing at the piano one day, idly playing a pensive melody that had occurred to him. When his wife asked what it was, he said, “Nothing, but something might be made of it.” He named several of their friends. “Powell would have done this, or Nevinson would have looked at it like this.” Alice commented, “Surely you are doing something that has never been done before?”

Thus encouraged, Elgar sketched out an entire set of variations on his original theme. On October 24, he wrote to his friend August Jaeger at Novello’s music publishers to announce that he had sketched a set of orchestral variations. “I’ve labelled ‘em with the nicknames of my particular friends - you are Nimrod. That is to say I’ve written the variations each one to represent the mood of the ‘party’ writing the var[iation] him (or her)self and have written what I think they wd. have written – if they were asses enough to compose.”

On November 1, the Elgars’ young friend, Dora Penny, was invited to lunch and to hear Elgar’s new piece. The composer played the piano, while Dora turned pages for him.

He played the theme and started in on the variations. Then he turned over two pages and I saw No. III, R.B.T, the initials of a connexion of mine. This *was* amusing! Before he had played many bars I began to laugh, which rather annoyed me. You don’t generally laugh when you hear a piece of music for the first time dedicated to someone you know, but I just couldn’t help it, and when it was over we both roared with laughter! ‘But you’ve made it *like* him! How on earth have you done it?’

Dora Penny (herself a “variation” named “Dorabella”) was probably the first person outside the Elgar household to learn the secret of the variations.

After completing the orchestration, between February 5 and 19, 1899, Elgar sent the score off to Hans Richter, and waited a nervous month before learning that he would program the work. At the premiere, on June 19, a few critics were miffed at not being let in on the identity of the friends whose initials appeared at the head of each movement. But the work itself achieved a sensational success.

The “friends” have long since been identified, so that mystery is solved. But another mystery about the *Enigma* Variations will probably be argued over forever. It has to do with the title and a statement Elgar made in the program note at the work’s premiere. The manuscript of the score simply bears the title “Variations for Orchestra composed by Edward Elgar, Op. 36.” Over the theme, though, someone has written in pencil the word “Enigma.” The handwriting appears not to be Elgar’s. Still, he never objected to the word, and his program note implied the presence of a mystery, a “dark saying” that “must be left unguessed.” He added, “Through and over the whole set another larger theme ‘goes’ but is not played.”

The mysteries of the “dark saying” and the “larger theme” have exercised the ingenuity of many people since 1899. An enormous amount of ink has been spilled on this subject, without leading to a generally accepted solution. Every few years a new “solution” is proposed, and the arguments start all over once again. Since one need not solve the mystery to appreciate the music, however, I will not discuss it further here. In the end, it is only the quality of the music that determines how frequently we wish to hear the *Enigma* Variations.

Elgar himself revealed the identity of the “Variations” in a set of notes written in 1913, later published with photographs of each of the individuals. Elgar’s remarks are quoted in the discussion below.

The theme is remarkable in itself. It goes by stops and starts, broken up into little fragments that, at the outset, hardly seem “thematic.” It has been pointed out that the first four notes provide a perfect setting, in rhythm and pitch, of the name “Edward Elgar,” who thus writes his signature, so to speak, on the whole work. It begins in G minor, has four rising bars in the major, then is restated in the minor with an expressive new counterpoint. It leads directly into:

I. (C.A.E.) Caroline Alice Elgar, the composer’s wife. “The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who know C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.” Oboe and bassoon have a little triplet figure in the opening measures that had a private resonance for the composer and his wife; it was the signal he used to whistle when he came home (it reappears in the last variation).

II. (H.D.S.P.) Hew David Stuart Powell played piano in a trio with Elgar (violin) and Basil Nevinson (Variation XII). “His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.P.’s liking.” The chromatic figures race along in the strings and woodwinds; eventually the theme appears in longer note values softly in the cellos and basses.

III. (R.B.T.) Richard Baxter Townshend was the author of a series of Tenderfoot books (*A Tenderfoot in Colorado* and *A Tenderfoot in New Mexico*), as well as a classical scholar and a lovable eccentric. Elgar says that the variation refers to his performance as an old man in some amateur theatricals in which his voice occasionally cracked to “soprano” timbre (the oboe with the main part of the theme, later joined by the flute).

IV. (W.M.B.) William Meath Baker, a country squire with a blustery way about him.

He tended to give “orders of the day” to his guests, especially with regard to arrangements for carriages. Elgar depicts his forcible delivery. The middle section of this very fast movement contains “some suggestions of the teasing attitude of the guests.”

V. (R.P.A.) Richard Penrose Arnold, a son of the novelist Matthew Arnold, a self-taught pianist. “His serious conversation was continually broken up by whimsical and witty remarks. The theme is given by the basses with solemnity and in the ensuing major portion there is much light hearted badinage among the wind instruments.”

VI. (Ysobel) Isabel Fitton was an amateur viola player, whom Elgar draws into the music by writing a leading part for her instrument built on a familiar exercise for crossing the strings, “a difficulty for beginners; on this is built a pensive, and for a moment, romantic movement.”

VII. (Troyte) One of Elgar’s closest friends, Arthur Troyte Griffith, an architect in Malvern. Elgar said that the variation represented “some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”

VIII. (W.N.) Winifred Norbury is the bearer of the initials, but Elgar commented that the variation was “really suggested by an eighteenth century house. The gracious personalities of the ladies are sedately shown.” But, because W.N. was more involved with music as a competent pianist, Elgar has also suggested her characteristic laugh.

IX. (Nimrod) August Jaeger (“Jaeger” is German for “hunter,” and Nimrod is the “mighty hunter” of the Old Testament) worked for Elgar’s publisher, Novello, and often provided enthusiasm and moral support for the composer, who rarely in those years found encouragement from anyone but Alice. The variation is a record of a “long summer evening talk, when my friend dis-

coursed eloquently on the slow movements of Beethoven.” According to Mrs. Powell, Jaeger also discoursed eloquently on the hardships Beethoven endured in his life, and he encouraged Elgar not to give up. In any case, the theme is arranged to suggest a hint of the slow movement of Beethoven’s *Pathétique* Sonata, Op. 13. This *Adagio* is the best known single excerpt from the Variations, noble, poignant, and deeply felt. In England, it has become a traditional piece to commemorate the dead. Elgar, writing after Jaeger’s own death, said, “Jaeger was for many years my dear friend, the valued adviser and the stern critic of many musicians besides the writer; his place has been occupied but never filled.”

X. (Dorabella) Dora Penny, later Mrs. Richard Powell, who first heard the Variations even before Elgar had orchestrated them. The “intermezzo” that comprises this movement is a lighthearted contrast to the seriousness of “Nimrod.” It is also the farthest away from the theme of any of the variations in the set.

XI. (G.R.S.) Dr. George R. Sinclair was organist of Hereford Cathedral, though the variation has more to do with his bulldog Dan, who was a well known character. As Elgar explained, the opening had to do with Dan “falling down the steep bank into the river Wye; his paddling upstream to find a landing place; and his rejoicing bark on landing. G.R.S. said, ‘Set that to music.’ I did; here it is.” All of these incidents occur in the first few seconds of the music.

XII. (B.G.N.) Basil G. Nevinson was a fine amateur cellist who performed with Elgar and Stuart Powell (Var. II) in a trio. The variation features a melody, marked *molto espressivo*, for cello solo in “tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him to the writer.”

XIII. (*)** Another mystery: It has often been asserted that the asterisks represent

Lady Mary Lygon, who was supposedly on a sea voyage to Australia at the time of composition (she wasn’t), hence the clarinet quoting Mendelssohn’s *Calm Sea and Prosperous Voyage*. Other candidates have been put forward, some of whom would seem to have a more intimate relationship with the composer. The variation is highly atmospheric, as the “drums suggest the distant throb of the engines of a liner” under the Mendelssohn quotation.

XIV. (E.D.U.) Elgar himself. When Dora Penny first heard this movement in Elgar’s study, she couldn’t figure out whose initials stood at the head of the page. Only after he dropped a broad hint did she realize that it was Alice’s nickname for Elgar – “Edu” – written as if it were initials. Elgar wrote that the movement was “written at a time when friends were dubious and generally discouraging as to the composer’s musical future.” During the course of the movement he refers especially to C.A.E. and to Nimrod, “two great influences on the life and art of the composer.” As Elgar correctly noted, “The whole of the work is summed up in the triumphant, broad presentation of the theme in the major.”

The *Enigma* Variations remains, justifiably, Elgar’s best-known work. In its invention, its range of expression, its play of light and dark between movements and keys, the craftsmanship of its links between movements, its exploiting of the various possibilities of the orchestra, its melodic fertility – in all of these things, the work is quite simply a masterpiece. If we remember that it appeared unannounced in a country that had not produced a serious composer of major stature since Purcell, two centuries earlier, we can appreciate the tone of Arthur Johnstone’s remarks in the *Manchester Guardian* after a performance of the Variations in 1900. “The audience seemed rather astonished,” he wrote, “that a work by a British composer should have other than a petrifying effect upon them.”

Wolfgang Amadeus Mozart

(1756-1791)

Requiem in D Minor, K.626

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777 (and never Wolfgang Amadeus) was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. It is traditionally said that the first performance of the Requiem was given in the new monastery church at Wiener Neustadt on December 14, 1793, billed as a composition by Count Franz Walsegg-Stuppach, who had commissioned it anonymously with the intention of passing it off as his own, for use on the occasion of a solemn Mass in memory of his wife. Yet, Mozart's old friend Baron van Swieten performed a Requiem – presumably Mozart's own – at a concert given eleven months earlier as a benefit to support the composer's widow and two surviving children. Mozart's instrumentation is most unusual, though it fits the expressive needs of a Requiem: he omits all the brighter woodwind instruments – flutes and oboes – and replaces the clarinet with its darker relative, the basset horn. He also omits horns from the brass section. The resulting ensemble consists of solo vocal quartet (soprano, alto, tenor, and bass), mixed chorus, and an orchestra of basset horns, bassoons, and high trumpets in pairs, three trombones, strings, and organ (as continuo instrument). Approximate performance time is forty-eight minutes.

Sometime early in the summer of 1791, Mozart received a mysterious visitor, a “gray messenger,” who offered him fifty ducats as the first half of a commissioning fee for the composition of a Requiem. Mozart accepted because he badly needed the money, but the oddity of the incident and his own depression and ill health conspired to make him unduly morbid. At times, he took the “gray messenger” to be some sort of emissary of Death. Actually, the messenger was an agent for one Count Walsegg Stuppach, who demanded secrecy because he intended to



perform the Requiem in memory of his wife Anna, who had died prematurely in February, and to pass it off as his own composition. (He had done something similar previously with commissions from other composers.)

Mozart seems to have composed the Requiem in three stages interrupted by other responsibilities. He started in the mid-summer period before going to Prague late in August to attend the premiere of *La clemenza di Tito*, which he had written at breakneck speed. Then, after returning to Vienna in mid-September and completing *The Magic Flute* on the 25th and the Clarinet Concerto the following day, he worked on the Requiem until mid-October, when his wife Constanze took the score away from him because she feared it would damage his now precarious health. Mozart began to be obsessed with the notion that he was writing the work in preparation for his own death, and he even raved that he had poisoned himself (from which delusions arose the legend that his “rival” Salieri had in fact poisoned him, a tale that has been thoroughly disproved on many occasions but keeps popping up nonetheless).

Mozart's fatal illness seems, on balance, to have been rheumatic fever, which he had suffered in childhood and several times in his adult years. The symptoms have been clearly established in Mozart's case, not only in his

last days, but on numerous previous occasions. Eighteenth-century medicine was not yet aware of the connection between rheumatic fever and severe cardiac problems.

A more lucid spell in November allowed him to work on the Requiem and even to make one final public appearance to direct the performance of his *Little Masonic Cantata* on November 18. Two days later he took to the bed that he never left. Mozart is supposed to have discussed his plans and sketches for the Requiem with his pupil Franz Xaver Süssmayer, who had recently assisted him in finishing *La clemenza di Tito* by composing all the recitatives, and presumably also with Joseph Eybler.

Every Mozart biography recounts an incident that supposedly took place eleven hours before his death, when a quartet of friends gathered to sing through some of the vocal parts of the unfinished Requiem, Mozart himself taking the alto line. They sang as far as the opening measures of the *Lacrimosa* when, according to this account, “Mozart began to weep uncontrollably and laid the score to one side.” This familiar story comes from a highly suspect oral source of unknown provenance. The composer's sister-in-law Sophie Haibel (née Weber) wrote down her recollections of the last days – the only eye witness to do so – and makes it clear that Mozart was in no condition to sit up or sing at that time. (It is, however, possible, that the group of friends sang some part of the Requiem at an earlier stage in the illness.) The quartet story seems to be merely romantic embellishment, particularly since it draws special attention to the last phrase that Mozart wrote in the score.

On December 3, he felt a little better, but the following day he took a serious turn for the worse. At Constanze's behest, Sophie Haibel ran to inform her mother of the situation, then returned to stay with her sister during the crisis. As she recalled later:

I then ran back as fast as I could to my distracted sister. Süssmayer was at Mozart's bedside. The well-known

Requiem lay on the quilt and Mozart was explaining to him how, in his opinion, he ought to finish it when he was gone. . . . A long search was made for Dr. Closset, who was found at the opera but who had to wait for the end of the performance. He came and ordered cold compresses to be placed on Mozart's burning head, which, however, affected him to such an extent that he became unconscious and remained so until he died. His last movement was to express with his mouth the drum passage in the Requiem. That I can still hear. Müller from the art gallery came and took a cast of his pale, dead face. Words fail me, dearest brother, to describe how his devoted wife in her utter misery threw herself on her knees and implored the Almighty for His aid. She simply could not tear herself away from Mozart, however much I begged her to do so.

The still youthful composer died an hour after midnight, early on December 5, just eight weeks short of his thirty sixth birthday.

Constanze's first concern was that the torso of the Requiem be brought to completion; she desperately needed the remainder of the commissioning fee and feared that, if the work was not completed, she would have to return the portion already spent. At the time of his death Mozart had completed only the opening *Introit* in full score, with the complete orchestration, but he had substantially completed the *Kyrie*. He had, with one exception, completed the long *Sequence* (the *Dies irae*, etc.) and the *Offertory*. These drafts consisted of his normal full sketch: the completed choral part, the bass line, and a few essential indications for the remainder of the orchestration. The final section of the *Sequence*, the *Lacrimosa*, was still just a fragment; Mozart had composed the vocal parts for the first eight measures – as far as the powerful crescendo on a rising chromatic line in the soprano – and then, as if the effort was too much for him, he broke off the manuscript entirely.

Constanze sought another composer who would be willing to finish the Requiem and pass the whole off as Mozart's for the purpose of fulfilling the commission. She first approached Joseph Eybler, who began work with devotion and insight. He first completed the orchestration of the finished passages of the *Dies irae* movements, entering the added instrumental parts directly into Mozart's manuscript. But, when it came to composing *ex nihil* from the point where Mozart dropped the work, he wrote out two measures of a soprano line in the *Lacrimosa* and decided to give up the attempt to equal Mozart. Constanze evidently asked several other composers to undertake the work but finally settled on Süssmayer. (If, as Sophie Haibel states, Süssmayer was receiving instructions from Mozart immediately before his death, it is odd that Constanze took so long to turn to him, but that is one of many still-puzzling problems about the Requiem.)

Süssmayer recopied the entire completed part of the manuscript. (Since there were already two different handwritings in the original score, it would have been hard to pass it off as a work of Mozart's to Count Walsegg.) He wrote his own orchestration for the *Dies irae* movements, and completed the rest of the Requiem, possibly – though documentation is totally lacking – on the basis of sketches left by Mozart. Certainly, Mozart discussed the piece incessantly in his last days – it was haunting him. And, Süssmayer may well have taken notes which have not survived (though he certainly did not do so in the ludicrous way in which Salieri is depicted taking dictation from Mozart in the film *Amadeus*).

In any case, the remaining movements – *Sanctus*, *Benedictus*, *Agnus Dei*, *Communio* (*Lux aeterna*) – seem to be Süssmayer's work, though they are close enough to Mozart's style to make credible his assertion that he was working with notes from the master. By the time the Requiem was finally published as Mozart's in 1800, rumors had long circulated about the complicity of other composers in its completion. At the request of the publishers,

Breitkopf & Härtel, Süssmayer described his role, explaining that everything from the verse “judicandus homo reus” (the third line of the *Lacrimosa*) was his own, though it had been his idea to repeat Mozart's *Kyrie* fugue in the closing *Communion* “to give the work greater uniformity.” Whether or not this decision grew out of conversations with Mozart regarding the overall design of his score, it was, in any case, a normal procedure in Viennese Mass compositions of the day. We shall probably never know to what degree Süssmayer made use of Mozart's sketches for later movements; most sketches as may have existed seem to have been destroyed by Constanze in order to maintain the fiction that her husband actually completed the Requiem himself. (The surviving Requiem manuscript, along with another manuscript containing all we have of Mozart's sketches, were published in facsimile in 1991, the work's 200th anniversary, allowing anyone interested in the question the opportunity to decide for himself.)

It is clear that Süssmayer was not Constanze's first or even her second choice to finish her husband's score, so we should probably be wary of putting too much stock in his claims that he had special information that was not available to other musicians in the Mozart circle. Still, it was Süssmayer's pious labors on behalf of his “unforgettable teacher” that have made it possible for us to hear performances of Mozart's last musical conception.

However much we may wish that Mozart had lived to complete the entire Requiem – and many other masterpieces after it – we can be grateful for a performable version made possible through Süssmayer's assiduous devotion. Compared to Mozart's earlier Mass compositions, the Requiem is a work of somber and impressive beauty, darker in color, but rising to great heights of power and drama (as in the first two lines of the *Lacrimosa*, probably the last notes he ever penned). It soars with the ineffable grace that was his, but it is filled, as well, with the commitment of immediate and urgent personal expression.

© Steven Ledbetter (www.stevenledbetter.com)

1. 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.

Grant them eternal rest, O Lord: and let everlasting light shine on them.
To thee, O God, praise is meet in Sion,
and unto thee shall the vow be performed in Jerusalem. Hearken unto my prayer:
unto thee all flesh shall come.

2. KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

3. SEQUENCE

Dies irae

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

The day of wrath, that day shall dissolve the world in ashes
as witnesseth David and the Sibyl.

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

What trembling shall there be
when the judge shall come
who shall thresh out all thoroughly!

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous sound,
through the tombs of all lands,
shall drive all unto the Throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astounded
when the creature shall rise again
to answer to the Judge.

Liber scriptus proferetur
In quo totum continetur Unde mundus
judicetur.

A written book shall be brought forth
in which shall be contained all
by which the world shall be judged.

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

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest;
and naught shall remain unavenged.

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

What shall I say in misery?
Whom shall I ask to be my advocate,
when scarcely the just may be without fear?

Rex tremendae

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

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

Recordare

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

Remember, merciful Jesus,
that I am the cause of your journey,
lest thou lose me in that day.

Quaerens me sedisti lassus:
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary:
thou didst redeem me, suffering the cross.
let not such labor be frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

I groan as one guilty;
my face blushes at my sin.
Spare me, thy supplicant, O God.

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

Thou who didst absolve Mary,
and didst hear the thief's prayer,
hast given hope to me also.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy,
but do thou, good Lord, show mercy,
lest I burn in everlasting fire.

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

Give me place among thy sheep
and put me apart from the goats,
setting me on the right hand.

Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded
and condemned to sharp flames,
call me with the blessed.

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

I pray, kneeling in supplication,
my heart contrite as ashes,
take thou mine end into thy care.

Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Lamentable is that day
on which the guilty man shall arise
from the ashes to be judged.

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

Spare then this one, O God,
merciful Lord Jesus;
give them peace. Amen.

4. OFFERTORIUM

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni et
de profundo lacu; libera eas
de ore leonis, ne absorbeat eas
Tartarus, ne cadant in obscurum.

Domine Jesu

O Lord, Jesus Christ, King of glory,
deliver the souls of all the departed
faithful from the torments of hell and
from the bottomless pit; deliver them
from the mouth of the lion, lest
Tartarus swallow them; lest they fall into
the darkness.
But let Saint Michael the standard
bearer bring them forth into the holy
light: which thou didst once promise to
Abraham and his seed.

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

Hostias

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis quarum
hodie memoriam facimus:
quam olim Abrahae promisisti et
semini ejus.

To thee, O Lord, we render our offerings
and prayers with praises.
Do thou receive them for those souls
which we commemorate today;
which thou didst once promise to Abra-
ham and his seed.

5. SANCTUS

Sanctus, sanctus, sanctus, Domine Deus
Sabaoth. Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

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

6. BENEDICTUS

Benedictus qui venit in nomine
Domini. Hosanna in excelsis.

Blessed is he that cometh in the name
of the Lord. Hosanna in the highest.

7. AGNUS DEI

Agnus Dei qui tollis peccata mundi:
dona eis requiem.

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

Lamb of God, that takest away the sins
of the world: grant them rest.

Lamb of God, that takest away the sins
of the world: grant them eternal rest.

8. COMMUNIO

Lux aeterna

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

Let everlasting light shine upon them,
O Lord, with thy saints, for thou art merciful.
Grant to the departed eternal rest, O Lord,
and let everlasting light shine upon them.



About the Artists

Stephanie Tingler

Recently hailed as “extraordinary” by composer, librettist, and producer Sheldon Harnick, Stephanie Tingler has appeared in opera as the Mother in *Amahl and the Night Visitors*, Queen of the Night in *Die Zauberflöte*, Adina in *Elixir of Love*, and Nannetta in *Falstaff*; and in musical theater as Mrs. Nordstrom in *A Little Night Music* and Popsie in *The Pajama Game*. She apprenticed with the Lyric Opera of Cleveland, performed with a number of opera companies, and presented arias in concert with the Athens Symphony Orchestra and Orquestra Sinfonica de Porto Alegre (Brazil).

A sought-after concert artist, Tingler has served as soloist for *Chants d’Auvergne* (Canteloube), Mahler’s Symphony No. 2, Poulenc’s *Gloria*, the Mozart and Faure Requiem, Orff’s *Carmina Burana*, Bach’s Cantata No. 51, Beethoven’s Symphony No. 9, Barber’s *Knoxville: Summer of 1915*, and Rodrigo’s *Cuatro Madrigales Amatorios*. Her collaborations include work with conductors Gary Sheldon, Albert Ligotti, John Gordon Ross, Yoel Levi, Erich Kunzel, and Carl Topilow.

Acknowledged as an outstanding interpreter of the art song repertoire, Tingler was chosen to participate in the prestigious Cleveland Institute of Music Art Song Festival and has subsequently made numerous recital tours of the Midwest and Southeast in a variety of programs featuring Russian, American, women, and Ohio composers, sacred music for voice and organ, and works for soprano and double bass. Most recently, Tingler and her colleague Martha Thomas have collaborated on “Made in America,” a recital that features texts and music by Americans presented in Kenya and Brazil. She has been featured on programs for the Festival of Women Composers International and Southeastern Women’s Studies Association.

Although best known as a performer, Tingler has received recognition as a teacher, scholar, and author as well. She has presented master classes in voice at various institutions, among them The Ohio State University, East Carolina University, State University of New York at Fredonia, Illinois State University, University of Wisconsin at Eau Claire, and a four-day series of classes at the Casa de Cultura Mario Quintana in Porto Alegre, Brazil, co-sponsored by the Ministry of Culture and OSPA. Her articles on vocal pedagogy and wellness have appeared in several journals, in addition to presentations regarding health issues crucial to musicians and professional voice users for MENC, GMEA, ASTA, and Athens Regional Medical Center.

Tingler holds undergraduate degrees in English and American literatures from East Carolina University and in vocal performance from Northern Kentucky University; the Master of Music from the Cleveland Institute of Music; and the Doctor of Musical Arts from The Ohio State University. She was appointed to the School of Music faculty at the University of Georgia in 1992, where she is Associate Professor of Voice, teaching undergraduate and graduate studio voice and vocal pedagogy.

Elizabeth Johnson Knight

Elizabeth Johnson Knight has taught voice for more than a decade and held teaching positions at Southeastern Oklahoma State University, the University of Louisiana in Monroe, Murray State University, the University of North Texas, and Richland College. She recently joined the faculty of the University of Georgia’s Hugh Hodgson School of Music. In addition to private voice, she has taught English, Italian, French, and German diction, vocal pedagogy, and opera workshop. Her research interests include assessment techniques for the applied studio and the effects of posture on the acoustics of the singing voice. Knight has presented papers at the New Voice Educators’ Symposium, the Texoma NATS Artist Series, and

the Performing Arts Medicine Association Symposium. She was selected nationally to participate in the prestigious NATS Intern Program in 2008. Knight is a graduate of the University of North Texas (D.M.A.), Indiana University (M.M.), and the University of Mississippi (B.M.).

Knight, a mezzo soprano, is in demand as both a choral and solo artist. She made her Carnegie Hall debut in 2010 as alto soloist in Handel's *Messiah* with Andrew Megill and the Masterwork Chorus. Recent appearances include the role of Madame de Croissy in Poulenc's *Dialogues of the Carmelites* with Louisiana Opera and guest solo appearances with the Duke Vespers Ensemble and the University of Illinois Chamber Singers/Sinfonia da Camera. She has also appeared with Ars Lyrica, Monroe Symphony Orchestra, Paducah Symphony Orchestra, the Bach Festival of Central Florida, and the North Central Louisiana Masterworks. Knight has also sung in professional choral ensembles across the United States, including Orpheus Chamber Singers, Tennessee Chamber Chorus, Vox Humana, Kinnara, and the South Dakota Chorale. She is a long-time member of the Chorale of the Carmel Bach Festival. Knight can be heard as mezzo soloist in Duruflé's Requiem on South Dakota Chorale's debut recording *In Paradisum* (Gothic, 2012) and on the premiere recording of Vox Humana, *Into the Night* (Naxos, 2013), as well as South Dakota Chorale's second release, *Sacred Songs of Life and Love* (Pentatone, 2015). She has been a finalist in the American Bach Society/Bach Choir of Bethlehem vocal competition and a national semifinalist in the National Association of Teachers of Singing Artist Award (NATSAA) competition.

Gregory S. Broughton

Gregory S. Broughton, Associate Professor of Music and Chair of the Voice Area, was awarded the General Sandy H. Beaver Teaching Professorship in 2011. He was appointed to the Hugh Hodgson School of Music faculty in 1988. He is a member of

the UGA Teaching Academy, a UGA Senior Faculty Teaching Fellow, and a recipient of the UGA Sarah Moss Fellowship.

He received both the Doctor of Musical Arts and the Master of Music in vocal performance from the University of Michigan. He earned the Bachelor of Science in education from the University of Tennessee at Knoxville where his concentration was in voice and choral music. Broughton's distinguished teachers and coaches include Lorna Haywood, Willis Patterson, George Bitzas, Thomas Williams, Marvalene C. Moore, Donald Neuen, Martin Katz, Timothy Cheek, Mitchell Krieger, and Dale Mann. He has made solo appearances under the baton of conductors Yoel Levi, Donald Neuen, Gustav Meier, John DeMain, J. Paul Cobbs, and Jacqueline Hairston.

Notable solo engagements have included the world premieres of Stephen Newby's *Symphony: Let Thy Mercy Be Upon Us* with the Seattle Symphony, Ja Johannes and Steven Newby's *Montage for Martin* with members of the Savannah Symphony, the Michigan premiere of David Baker's *Through This Vale of Tears* with the Lafayette String Quartet, and the Michigan and Ohio premiere of Adolphus Hailstork's oratorio *Done Made My Vow* with the Toledo Symphony. He was tenor soloist for Beethoven's Symphony No. 9 with the Memphis Symphony and he made his debut appearance at Carnegie Hall as guest soloist in a celebration of the African American spiritual under the baton of Jacqueline Hairston. Additional performances include Haydn's *The Creation* with the Washington Masterworks Chorale and Orchestra, Mendelssohn's *Elijah* with the Pensacola Choral Society, Handel's *Judas Maccabeus*, Britten's *St. Nicolas Mass*, and Handel's *Messiah*, as well as numerous other engagements as soloist with musical organizations throughout the United States. As a recitalist, he has an affinity for the interpretation of the African American spiritual. He has appeared twice at the American Liszt Society Conference and, most recently in San Francisco, in a lecture recital presentation

with colleague Richard Zimdars performing lesser-known works of Felix Weingartner.

In addition to being chair of the voice area, Broughton's duties include graduate and undergraduate applied voice instruction and graduate academic advising for vocal music majors. His duties also include conducting the University of Georgia African American Choral Ensemble. This student organization's mission is the performance of works composed and/or arranged by African-American composers. In 2011, the group performed for the Georgia Music Educators Conference World Music Session in Savannah, GA. In 2013, they performed as part of the Smithsonian Institute's "Southern Harmonies" Traveling Exhibition. The most recent conference presentation was the opening concert for the 2014 Organization of American Kodaly Educators convening in Atlanta, GA.

Frederick Burchinal

Renowned-international baritone Frederick Burchinal, with a twenty-two year presence at the Metropolitan Opera since his debut as Macbeth in 1988, was named the first recipient of the Wyatt and Margaret Anderson Professorship in the Arts at the University

of Georgia's Hugh Hodgson School of Music in 2006.

Burchinal's performances at the Metropolitan Opera have included the title roles in *Macbeth*, *Simon Boccanegra*, *Nabucco*, and *Rigoletto*, as well as Iago in *Otello*, Alfio in *Cavalleria Rusticana*, Tonio in *Pagliacci*, Amonasro in *Aida*, Gerard in *Andrea Chenier*, Golaud in *Pelleas et Melisande*, and Baron Scarpia in *Tosca*. Burchinal has shared the stage with some of opera's greatest names including Placido Domingo, Luciano Pavarotti, Ben Heppner, Anna Netrebko, Maria Guilghina, Joan Sutherland, and June Anderson, as well as with conductors James Levine, James Conlon, Placido Domingo, Julius Rudel, Maurizio Arena, Thomas Schippers, and Leonard Bernstein.

Burchinal's career has taken him to the international opera houses of Paris, London, Berlin, Dresden, Frankfurt, Cologne, Duesseldorf, Zurich, Palermo, San Paulo, Santiago, Seville, Caracas, Oslo, Copenhagen, and Seoul, plus more than sixty opera companies across the United States. At the University of Georgia, Burchinal fills the positions of Professor of Voice and Director of Opera. Burchinal continues his operatic and concert engagements with theatres and orchestras worldwide.



The University of Georgia Chorus

conductor J.D. Burnett
assistant conductors Christopher Mason and Philip Reed

SOPRANO

Catalina Arnett
 McKenna Barney
 Alissa Benkoski
 Lucy Bradley
 Jackie Broadwell
 Andi Clements
 Eliza Dempsey
 Caroline Eastabrooks
 Ashley Edwards
 Eleanor Goldin
 Elizabeth Harry
 Mary Hibberts
 Helen Hill
 Erin Hogan
 Sage Hooten
 Lindsay Huizer
 Abigail Jones
 Mary Landry
 Mishaell Mach
 Elizabeth Raeside
 Diana Ricketts

Erin Schumans
 Summer Sellers
 Xin Tian
 Caterina Villari
 Susan Virkler
 Elaina York
 Helen Zhang

ALTO

Marcy Block
 Caroline Cain
 Emily Carroll
 Carol Corina
 Elya Courtney
 Ashley Gable
 Briana Gallman
 Dana Gardner
 Adrienne Glover
 Marjanne Gooze
 Jordan Grandt
 Mary Hutcherson
 Sarah Johnson
 Beata Kochut

Sloan Lewandoski
 Renyuan Liu
 Sixie Liu
 Kathryn Miller
 Samantha Sanderford
 Amy Savelle
 Hannah Stephen
 Amber Tejada
 Samantha Thompson
 Marta Torres
 Mariam Turner
 Julia Warren
 Sandy Woods

TENOR

Jason Bronson
 Quadry Brown
 Nicolas Clemm
 Ethan Craft
 Richard Gary
 Ian Hrdlicka
 Matt Knox
 John Kundert-Gibbs

John Kutteh
 Josiah Panter
 Walter Turner
 Edward Yu

BASS

Anthony Baglio
 Frank Block
 Howell Buot
 Benjamin Burgett
 David Dang
 Dennis Duong
 Nick Gambino
 Dick Hill
 Kris Hong
 David Johnson
 Shen Ke
 Sam Kim
 Jackson Mitchell
 Julian Selano
 Alexander Tchaykov

The University of Georgia Men's Glee Club

conductor J.D. Burnett
assistant conductor Christopher Mason

TENOR 1

Tim Allen
 Quadry Brown
 Cooper Casale
 Thomas Kizzar
 Tom Littlejohn
 Jacob Mallow
 Thomas Peck
 Austin Shively
 Michael Sostre
 Dakota Vickers
 Yi Xie

TENOR 2

Kyle Aig-imoukhuede
 Grant Allen
 Thomas Folger
 Nathan Hutto
 Luke Iddings
 Kaden James
 Dennis Lee
 Chase Polak
 Stevie Popovich
 Ian Robbins
 Josh Stewart
 Nathan Wasserman

BASS 1

Wallace Arnold
 Nick Byrd
 Autry Farris
 Matthew Irby
 Chandler Mann
 Kaito Nagashima
 Sebastien Nazaire
 Harrison Stenson
 Garrick Widdowson

BASS 2

Marc Biemiller
 Andrew Bode
 Tom Connerley
 Presley Flynt
 Benjamin Giebelhausen
 Eric Jasso
 Cal Kramer
 Trent Partin
 Valentin Rublack
 Justin Sheppard
 Overton Wright

The University of Georgia Hodgson Singers

conductor Daniel Bara
assistant conductors Lauren Whitham and Lee Wright

SOPRANO

Sevda Anjomand
 Amy Baker
 Alexa Ballew
 Reba Baltrusaitis
 Allison Collier
 Lauren Dempsey
 Brianna Floyd
 Kaitlyn Gilmore
 Allison Gross
 Liana Mosley
 Jordan Richey
 Deborah Stephens

ALTO

Maia Mrookes
 Emily Carey
 Naomi Goldstein
 Keyera Grant
 Megan Hooper
 Holly Huggins
 Monique Osorio
 Myah Paden
 Kimberly Simpson
 Kurumi Sueyoshi
 Lauren Whitham

TENOR

Antonio DelSesto
 Nicholas Ellington
 Badie Khaleghian
 Hunter Hulsey
 Jeffrey Marano
 Christopher Mason
 C. Mitchell Powers
 Jared Register
 Matt Schramm
 Corin Rogers

BASS

K. Benjamin Burgett
 Robert Fridlender
 Justin Han
 J. Trevor Jann
 Jared Jones
 Kyle Lewis
 Jake Mappes
 Luke Morgan
 Philip Reed
 Nathan Trivers
 Lee Wright
 Patrick Young

The University of Georgia Women's Glee Club

conductor J.D. Burnett
assistant conductor Lauren Whitham

SOPRANO 1

Tarryn Ballard
 Callie Beckwith
 Jennilee Burton
 Campbell Allen
 Colleen Keeler
 Camille Lascala
 Gwen McMillan
 Emma Robertson
 Sydney Swinson
 Rachel Wilson

SOPRANO 2

Samantha Barnes
 Marion Cassim
 Jenna Conrad
 Maddie Corley
 Laura Hildreth
 Amanda Johnson
 Olivia Morris
 Lindy Simmons
 Laura Smith

ALTO 1

Gabriella Babuka-Black
 Brittany Borzillo
 Kathryn Buchanan
 Kelsey Campbell
 Catalina Dulling
 Laura Beth Garrett
 Alexia Goodman
 Rachel Jones
 Katherine McBean
 Mary Kathryn Moreland
 Sidney Mulkey
 Georgette Roty
 Lauren Tang
 Ashley Waterfill
 Sofie Williams

ALTO 2

Sarah Hammond
 Mahtab Heydari
 Erika Klar
 Tori Langham
 Amanda Rockenbach
 Kyle Tsuchiyama
 Leslie Wasendorf
 Lyndsey Webb

The University of Georgia Symphony Orchestra

conductor Mark Cedel
assistant conductor Claudine Gamache

VIOLIN I

Serena Scibelli
Co-Concertmaster
Teresa Grynia
Rogerio Nunes
Co-Concertmaster
Moises Cunha
Minhye Park
Sahada Buckley
Daniel Allen
Pedro Miszewski
Lourenço De Nardin Budó
Caroline Dorr
Nicole Valerioti
Yeasol Kang
Sydney Doemel
Bruno Lunkes

VIOLIN II

JP Brien-Slack
Principal
Nicholas Lindell
Audrey Butler
Vivian Cheng
Monica Corliss
Sam Ferguson
Annie Leeth
Erin Lollar
Ian Chen
Alex Butenko
Kellie Shaw
Rebecca Huong
Richard Gary

Meghan O'Keefe
Baylee Culverhouse

VIOLA

Elitsa Atanasova
Co-Principal
Chris Williams
Co-Principal
Wesley Hamilton
John Cooper
Seonkyu Kim
Kuan Hua Chen
Sean Askin
Will Ruff
Victor Wu
Dillon Enge
Clarence Golden

CELLO

Noah Johnson
Principal
Ana Cristina Abrantes
Alina Vazquez
Andrew Short
Justin Jeon
Jessica Osbrink
Ian Connolly
Julia Chun
Conner Hart

BASS

Leonard Ligon
Principal
Nahee Song

Mattia Beccari
Claudia Amaral
Kevin Sheldon
Quentin Smith
Jeffrey Mann

FLUTE

Emily Zerlin
Principal
Lindy Thompson

OBOE

William Jones
Remy Kepler

CLARINET

Pedro Alliprandini
Greg Hamilton
Jake Senter

BASSOON

Kristin Cooke
Carlee Woodring
Mia Cellino

HORN

Peter Riggs
Principal
Sarah Willoughby
Chris Miertschin
Nathan Dial
Jacob Weinstein

TRUMPET

Michael Meo
Principal
Tyler Jones
Yanbin Chen
Tyler Jesko

TROMBONE

Andrew Taylor, *Principal*
Duncan Lord
Callan Russell
Paul Nelson, Bass

TUBA

Nick Beltchev

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Taylor Lents
Kamran E. Mian
Levi Cull

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