

Requiem

Wolfgang Amadeus Mozart

*Presented by
West End United Methodist Church*

*October 27, 2024
4 pm*



MOZART REQUIEM

MATTHEW PHELPS, CONDUCTOR

W. A. MOZART, COMPLETION—SÜSSMAYR

I. *Introit—Requiem*

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem. Hear my prayer, for unto thee all flesh shall come.

Emma Jackson, soprano

II. *Kyrie*

Lord, have mercy. Christ, have mercy. Lord, have mercy.

III. *Sequence*

1. *Dies irae*

Day of wrath, that day shall dissolve the world into embers, as David prophesied with Sibyl. How great the trembling will be, when the Judge will come, the rigorous investigator of all things!

2. *Tuba mirum*

The trumpet, spreading its wondrous sound through the tombs of every land, will summon all before the throne. Death will be stunned, likewise nature, when all creation shall rise again to answer the One judging. A written book will be brought forth, in which all shall be contained, and from which the world shall be judged. When therefore the Judge is seated, whatever lies hidden shall be revealed, no wrong shall remain unpunished. What then am I, a poor wretch, going to say? Which protector shall I ask for, when even the just are scarcely secure?

Emma Jackson, soprano

Bethany DiSantis, alto

Kyle Collier, tenor

Chris Mueller, bass

3. *Rex tremendae*

King of terrifying majesty, who freely saves the saved: save me, fount of pity.

4. *Recordare*

Remember, merciful Jesus, that I am the cause of your sojourn; do not cast me out on that day. Seeking me, you sank down weary; having suffered the cross, you redeemed me. May such great labor not be in vain. Just Judge of vengeance, grant the gift of remission before the day of reckoning. I groan, like one who is guilty; my face blushes with guilt. Spare thy supplicant, O God. You who absolved Mary [Magdalene], and headed the thief, have also given hope to me. My prayers are not worthy, but Thou, good one, kindly grant that I not burn in the everlasting fires. Grant me a favored place among thy sheep, and separate me from the goats, placing me at your right hand.

Emma Jackson, soprano

Bethany DiSantis, alto

Kyle Collier, tenor

Sean Jernigan, bass

5. *Confutatis*

When the accursed are confounded, consigned to the fierce flames: call me to be with the blessed. I pray, as a suppliant and kneeling, my heart contrite as if it were ashes: protect me in my final hour.

6. *Lacrimosa*

O how tearful that day, on which the guilty shall rise from the embers to be judged. Spare them then, O God. Merciful Lord Jesus, grant them rest.

IV. *Offertorium*

1. *Domine Jesu*

Lord Jesus Christ, King of Glory, liberate the souls of all the faithful departed from the pains of hell and from the deep pit; deliver them from the lion's mouth; let not hell swallow them up, let them not fall into darkness: but let Michael, the holy standard-bearer, bring them in the holy light, which once thou promised to Abraham and his seed.

Patricia Cullum, soprano

Bevin Gregory, alto

Kyle Collier, tenor

Chris Mueller, bass

2. *Hostias*

Sacrifices and prayers of praise, O Lord, we offer to thee. Receive them, Lord, on behalf of those souls we commemorate this day. Grant them, O Lord, to pass from death unto life, which once thou promised to Abraham and his seed.

V. *Sanctus*

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

VI. *Benedictus*

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

Emma Jackson, soprano

Bethany DiSantis, alto

Kyle Collier, tenor

Sean Jernigan, bass

VII. *Agnus Dei*

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

VIII. *Communio—Lux Aeterna*

May light eternal shine upon them, O Lord, in the company of thy saints forever and ever; for thou art merciful. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

Emma Jackson, soprano

PROGRAM NOTES

SUSAN HARRELL

Wolfgang Amadeus Mozart was born in Salzburg in 1756 and died in Vienna in 1791. Although he died at such a young age, he left a legacy of music that is performed and studied throughout the world. Thanks to Peter Shaffer's award-winning play *Amadeus* (1979) and Milos Forman's remarkable film (1984) based on the play, Mozart and his music have been absorbed into mainstream culture, but the story surrounding the composition of the Requiem is so remarkable that no embellishment is necessary.

The mysterious circumstances of the Requiem's commission and the fact that it was incomplete at the time of Mozart's death have ensured a continuing fascination with his last composition. In July 1791, an anonymous letter along with a substantial sum of money was delivered to Mozart in Vienna requesting that he begin work immediately on a requiem mass. Mozart, who was very ill, was convinced that the stranger who delivered the letter was a messenger of death. "Someone has poisoned me, and it is for myself that I am writing this," he exclaimed.

As his health grew worse over the following months, he worked relentlessly on the Requiem. One of his pupils, Franz Xaver Süssmayr, assisted him with the notation because Mozart felt so pressed for time. When Mozart died in December 1791, it is believed that only the "Requiem aeternam" and "Kyrie eleison" movements were complete. He had sketched vocal parts, figured bass, and scoring indications for the "Dies irae" through the "Hostias," but these movements remained incomplete. The last part Mozart wrote was the "Lacrimosa," of which he only composed the first eight measures. Mozart's wife, Constanze, had been left in dire straits by his death. She was desperate to have the Requiem finished so she could collect the remaining commission. She asked Süssmayr, who was only 25 years old, to write the last three movements and complete the instrumentation from Mozart's sketches of the unfinished sections. The anonymous commission for the Requiem came from Count Franz Walsegg-Stuppach in memory of his wife who died in early 1791. The Count fancied himself to be a great composer and it is believed that he intended to plagiarize it.

The Requiem was first sung at Mozart's memorial service in Prague on December 14, 1791, with four thousand people in attendance. Süssmayr's edition of the Requiem was published in 1800 and is the version that is traditionally accepted. The Requiem is a thorny topic among Mozart scholars because it is unknown how much of the music is Mozart's and how much is Süssmayr's. The Requiem's inherent beauty and timeless message assures its following regardless of questions about the authenticity. Thank you for coming and enjoy the performance!

2024/25 CONCERTS AND SERVICES

December 15.....Candlelighting :: 5:30 pm

December 24..... Christmas Eve service :: 10 pm

March 30 Chancel Choir Evensong :: 4 pm

May 4 Sanctuary Choir Evensong :: 4 pm

CHANCEL CHOIR

Matthew Phelps, *Director*

Andrew Risinger, *Assistant Director*

Nico Zavala, *Music Intern*

Soprano

Bethany DiSantis
Lee Fentriss
Carla Swank-Fox
Kimberly Pace Furse
Emma Jackson
Aria McDaniel
Jan Morrison
Kim Patterson
Ella Peacock
Kristen Pennington
Melissa Robertson
Carole Symonette

Alto

Merri Collins
Daniella Diano
Nicole Hanneman
Susan Harrell
Becky Heywood
Chase Jeffords
Caroline Peacock
Colleen Wheelahan
Carol Poston
Theresa Santillan
Andie Smith
Carol Stewart
Ellen Ward
Maggie Ward
Peg Werts
Jonna Whitman

Tenor

Doug Arnold
Scott Brons
Mark Buchanan
Chase Lowery
Andrew Lynn
Brian Payne
Clark Perkins
Wayne Underhill
Miranda Vargo
Day Werts
John Wiseman

Bass

Tyler Bowman
Noah Chamberlain
Cameron Culver
Rob Hancock
Steve Hyman
Neil Lambert
Jason Limbaugh
Chris Muller
J. L. Nave
Ken Nelson
Chris Peacock
Leon Rader
Ted Wiltsie
Gabriel Zurek

SANCTUARY CHOIR

Andrew Risinger, *Director*

Nico Zavala, *Music Intern*

Soprano

Jill Austin-Prentice
Patricia Cullum
Rebecca Frame-Collier
Laura Gray
Christy Hathcock
Emma Jackson
Lucy Majors

Alto

Clare Bratten
Bevin Gregory
Emily McCord
Pam Rice
Lee Warren
Bethany Wilson

Tenor

Kyle Collier
Scott Wolfe

Bass

Robb Bigelow
Doug Brown
Evan Burton
Sean Jernigan
Pierce O'Brien
Keith Ramsey
Casey Reed

ORCHESTRA

Clarinets

Stephanie Bueche
Leonel Marulanda

Bassoons

Harold Skelton
Andrew Witherington

Trombones

Jack Marlow
Ryan Hungerpillar
Ryan Brown

Trumpets

Joel Trebig
Jacob Hayman

Violins I

Emily Hanna Crane, Concert Master
Marshall Chang
Cheri Drummond
Maggie Kassinger
David Johnson

Violins II

Lila Crosswhite Bearden
Katri Gilbert
Laura Epling
Jenna Hearn
Kelsei Peppers

Contractor

Roger Wiesmeyer

Violas

Linda Davis
Anna Haas
Darrell Merryman
Mary Alice Rouslin

Cellos

Alex Krew
Kaitlyn Raitz
Chris Stenstrom

Basses

Jonathan Kaiser
John Owenby

Timpani

Colleen Wheelahan

*Today's concert was made possible by funds from the Coffman Music Fund and the Holcomb Chancel Choir Fund.
To donate to music ministry at West End UMC, contact Cindy Siemer at csiemer@westendumc.org.*