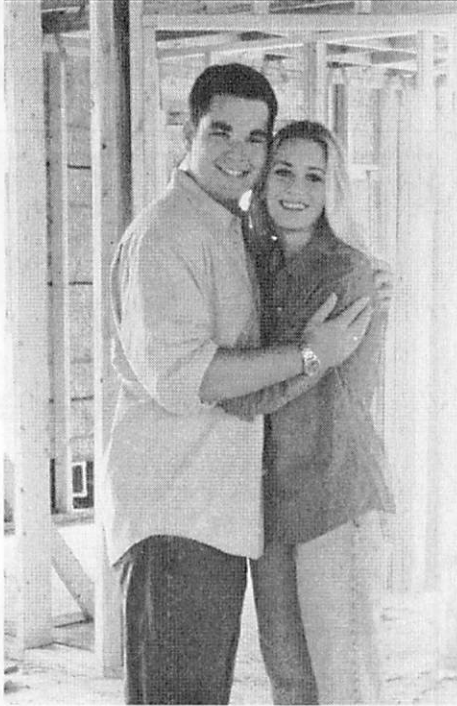


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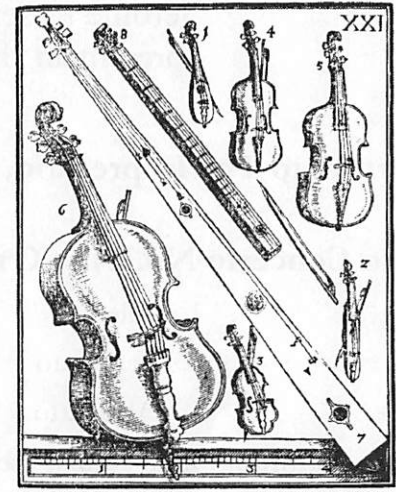
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# INDEPENDENCE SINFONIA

## 2013 – 2014



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[independence-sinfonia.org](http://independence-sinfonia.org)

Sunday, March 9, 2014 at 3:00 PM  
Upper Dublin Performing Arts Center  
The Independence Sinfonia and  
Jerome Rosen, Music Director,  
present an all-Mozart Program

Overture to *The Impresario*, K. 486 (1786)

Piano Concerto No. 24 in C minor, K. 491 (1786)

1. Allegro
2. Larghetto
3. Allegretto

featuring piano soloist Stephen Li

Intermission

Requiem Mass in D minor, K. 626 (1791)

1. Introitus: Requiem aeternam
2. Kyrie eleison
3. Sequentia
  - Dies irae
  - Tuba mirum
  - Rex tremendae majestatis
  - Recordare, Jesu pie
  - Confutatis maledictis
  - Lacrimosa dies illa
4. Offertorium
  - Domine Jesu Christe
  - Versus: Hostias et preces
5. Sanctus
  - Sanctus Dominus Deus Sabaoth
  - Benedictus
6. Agnus Dei
7. Communio: Lux aeterna

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The Requiem features vocal soloists

Meg Vandegrift, Soprano

Maja Lisa FritzHuspen, Mezzo-Soprano

Jeffrey Halili, Tenor

Jerome Brandt, Baritone

and

The Abington Choral Club, Peter Hilliard, Music Director

along with the Abington High School Select Choir and  
members of the Upper Dublin High School Chorus

The program runs approximately 2 hours and 15 minutes, including  
introductions and a 15-minute intermission.

The Independence Sinfonia, founded in 1995, is comprised of talented  
musicians from the Delaware Valley. Our players range in age from  
students to retirees, but we are all united in our love for the performance  
of fine literature for chamber orchestra. A non-profit 501(c)(3) charity,  
we welcome your donations in the furtherance of our artistic mission.  
Our mailing address is 8403 Elliston Drive, Wyndmoor, PA 19038. Please  
visit our website at [independence-sinfonia.org](http://independence-sinfonia.org). The Independence  
Sinfonia is donating all profits from this performance to benefit the  
performing arts and other programs in the Upper Dublin School District.  
We would like to dedicate this performance to the memory of John  
Kaleb Wiberg of Cherry Hill, NJ, the father of our principal cellist Julie  
Wiberg. John passed away on March 1, 2014.

After the success of last season's performance of Beethoven's Ninth  
Symphony, this concert marks the second collaboration between the  
Independence Sinfonia and the Abington Choral Club (ACC), a dynamic,  
diverse mixed-voice community chorus, which provides a unique musical  
experience for singers and listeners alike. For more information about  
the ACC, please visit their table in the lobby or their website at  
[abingtonchoralclub.org](http://abingtonchoralclub.org).

# Orchestra Members

---

## Violin I

William Phillips

*concertmaster*

Margery Hesney

Steve Kadlecek

Eden Kainer

Carl Hemmingsen

Amy Miller

Diane Makofka

Tom Boyer

Virginia Herrmann

## Violin II

Kim Dolan

Laura Vidmar

Linda Baldwin

Anita Schmukler

Ellen Hickman

Emily Guglielmi

Loretta Fossler

## Viola

Kevin Aires

Margot Cohn

Steve Zebovitz

Richard Kaplan

Jeremy Spielman

Stephen Salchow

## Cello

Julie Wiberg

Katherine Stanek

Louann Cunningham

Faith Watson

Mary Felley

## Double Bass

Alex Ramirez

Julius Shaneson

David Reese

Michael Kelly

## Flute

Lisa Davis

## Oboe

Jacqueline Kovach

Cynthia Robinson

## Clarinet

William Fullard

Harriett Ranney

## Bassoon

Judy Frank

Jay Tinkleman

## French Horn

Julie Rivers

George Vilsmeier

## Trumpet

Jim Edwards

Michael Bromberg

## Trombones

Jim Wehner

Peter Free

Anthony Triplett

## Timpani

Enid Brodsky

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Yole Patterson

Tony Vidmar

Aimee Dubin

Emma Price

Ben Gause

Samantha Marcus

Sara Weinberg

quam olim Abrahae promisisti  
et semini ejus.

## Sanctus

Sanctus. Sanctus, Sanctus,

Dominus Deus Sabaoth!

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

## Benedictus

Benedictus qui venit in nomine

Domini.

Osanna in excelsis.

## Agnus Dei

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

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

## 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.

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 cometh in the name of  
the Lord.

Hosanna in the highest.

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.

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 art merciful.

# Abington Choral Club Members

---

Et ab haedis me sequestra,  
Statuens in parle dextra.

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.

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

Lacrimosa dies ilia  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona els requiem.

## **Offertorium**

Domine, Jesu Christe, Rex gloriae,  
libera animas omniurn fidelium  
defunctorum  
de poenis inferni, et de prof undo lacu:  
libera cas 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 Iransire ad  
vitam,

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 dust,  
Safeguard my fate.

Mournful that day  
When from the dust shall rise  
Guilty man to be judged.  
Therefore spare him, O God.  
Merciful Jesu,  
Lord 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 pit.  
Deliver them from the lion's mouth.  
Neither let them fall into darkness  
nor the black abyss swallow them up.  
And 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

## **Sopranos**

Gabrielle Bellita  
Rachael Buckley  
Evelyn Cain  
Diane Dilks  
Susan Dudley  
Denise Gerred  
Julia Haywood  
Kathy Haywood  
Chris Hemsley  
Ellen Herr  
Eileen Jaffe  
Olga Korytko  
Noel Kress  
Anne Krill  
Therese Maher  
Susan May  
Jane McCrabb  
Shawn McGinty-Rufo  
Tanya Melniczak  
Suzy Moore  
Edie Poirot  
Becky Potter  
Susan Roethke  
Jeannette Rosen  
Konnice Stark  
Jane Storck  
Carol Sweeney

## **Altos**

Sandy Buckley  
Mary Campana  
Herta Clements  
Linda Craig  
Victoria Craig  
Vivian Descant  
Sharon Dicker  
Judi Dilworth  
Karen Dufala  
Loretta Fox  
Debbie Freisheim  
Amber Gay  
Karen Guy  
Betty Hasiuk  
Heather Hill  
Beth Hutter  
Maurya Walsh Johnson  
Kristen Kreamer  
Janet Lech-Picado  
Rachelle Leese  
Colleen O'Hara  
Laurie Pellicore  
Sue Schmid  
Tina Sirkin  
Marianna Sullivan  
Kris Troxell  
Kathleen Vassalluzzo  
Tyson  
Peg Wagner  
Chari Wurtzel

## **Tenors**

Keith Beale  
Dick Gustafson  
Thomas Lackman  
Tom Peff  
Linda Solo  
Peter Taylor  
Al Tenney  
Rick Tyson

## **Basses**

Allen Ashton  
Edwin Barnes  
Dick Cain  
Jeff Cline  
Richard Dilworth  
Mark Edgar  
Jack Enea  
Wayne Geisser  
Alan Harkinson  
Roger Holt  
Thomas Johnson  
Craig Nishiyama  
David Small  
Warren Storck  
Lon Sullivan  
Tally Vassalluzzo  
Alan Wendell

# Abington High School

## Select Choir Members

### Sopranos

Lila Burger  
Blair Cunningham  
Casey Eichelberger  
Kailey Labovitz  
Emma Morris  
Hannah Stern  
Becca Voltmer  
Nicole Williams

### Altos

Sofia Fallas  
Sabrina Farmer  
Gabby Lopez  
Christin Manilal  
Emily Marder  
Casey Mellon  
Kate Ryan

### Tenors

Mike Alvaro  
Robert Barnov  
Jaison Easow  
Matt Goldberg  
James Lennon  
Kameron Smith

### Tenors cont'd

Kyle Sukley  
Tim Myers

### Basses

Chris Doyle  
Rich Donohue  
James Evans  
Godwin Manilal  
Matt Morfopoulos  
Andy Tran  
Will Wamser  
Dan Wells  
Patrick Zanetti

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

Quid sum miser tunc dicturus,  
Quem patronum togaturus,  
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 ilia die.

Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tamus labor non sit cassus.

Juste judex 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 sum dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremet igne.

Inter oves locum praesta,

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 awful majesty,  
Who freely savest the redeemed,  
Save me, O fount of goodness.

Remember, blessed Jesu,  
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 Magdalene  
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  
That I burn not in everlasting fire.

Place me among Thy sheep

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## Latin Text to Requiem

## English Translation

### Introitus

Requiem aeternam dona ets, Domine,  
et lux perpetua luceat ets.

Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,  
ad te omnis caro veniet.

Requiem aeternam dona ets, Domine,  
et lux perpetua luceat ets.

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.

Thou, O God, art praised in Sion,  
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.

### Sequentia

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

Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.

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

What dread there will be  
When the Judge shall come  
To judge all things strictly.

Tuba mirum spargens sonum  
Per sepulcra regionum  
Coget omnes ante thronum.

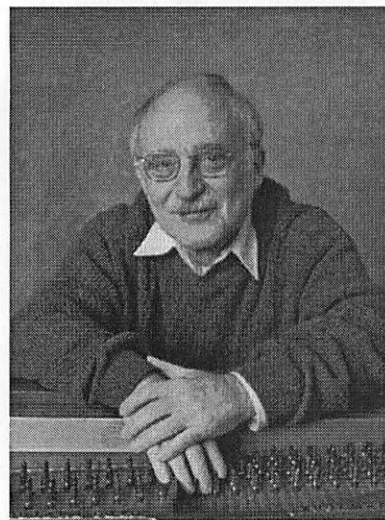
A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.

Mors slopebit et natora  
Cum resurget creatura  
Judicanti responsura.

Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.

Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.

A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.



The Independence Sinfonia is fortunate to have **Jerome Rosen** as its music director. Mr. Rosen graduated from the Curtis Institute of Music with an Artist's Diploma in violin and from the Cleveland Institute of Music with a Bachelor's in Music. He has studied under such distinguished musicians as Henri Nosco, Josef Gingold, Ivan Galamian, and Rafael Druian on violin and Arthur Loesser, and John Bloomfield on piano. In addition, Mr. Rosen has studied chamber music with Jascha Brodsky, Josef Gingold, and Leonard Rose; composition with Herbert Elwell and Marcel Dick; and

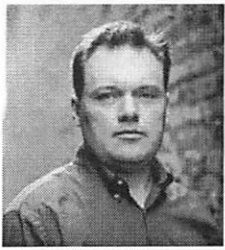
conducting with George Szell (as apprentice conductor of the Cleveland Orchestra) and James Levine.

Mr. Rosen spent a 40-year professional career as a member of some of the world's leading orchestras. He spent 27 years as a violinist and keyboardist with the Boston Symphony Orchestra, from which he retired in 1999. He has also held the position of Concertmaster of the Boston Pops (where he also occasionally functioned as an arranger), Associate Concertmaster in the Detroit Symphony, and has been a member of the Cleveland Orchestra, the American Symphony, the New School Chamber Orchestra and Festival Casals. Mr. Rosen's piano experience includes rehearsal accompanist for Cleveland Orchestra Chorus under Robert Shaw and rehearsal accompanist for Lake Erie Opera.

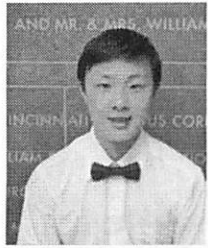
He has had solo violin performances with the Cleveland Orchestra, the Detroit Symphony, the Boston Symphony, and the Boston Pops, and played Mozart Piano Concertos with the Boston Pops. In the last 15 years, he has appeared as a solo recital pianist in Cambridge MA, Newburyport MA, Boston, and New York City, where he played the Bach *Goldberg Variations* in 2008, Beethoven's *Diabelli Variations*, and Bach's *Well-Tempered Clavier*.

He has played chamber music as violinist with the Cleveland Piano Trio (with James Levine and Lynn Harrell), the Marlboro Festival, the St. Clair String Quartet of Michigan, and the Brattle String Quartet of Boston. As a pianist, Mr. Rosen performed the Beethoven violin sonata cycle in 1992 and 2004, a Brahms Chamber Sonata cycle in 1996 and organized the chamber music series "Music Among Friends" with his BSO colleagues. Mr. Rosen was also the Music Director of Oak Park Symphony in Detroit and a Conductor of the Repertoire Orchestra at Boston University.

Other than music, his hobbies and interests include mathematics and philosophy, computer science, and poetry.



**Peter Hilliard**, Music Director of the Abington Choral Club, holds degrees from the San Francisco Conservatory and NYU. He studied composition with David Conte, orchestration with Conrad Susa, piano with Ellen Southard, horn with Richard Allan Fiske, and voice with Edward Sayegh and John Shirley-Quirk. He is the composer of numerous Operas, Musicals, Choral and Orchestral works. He is also the music director of the Savoy Company. He teaches at Villanova University, where he is resident music director in their Graduate Theatre Program. Last year, the Old York Road Symphony commissioned Mr. Hilliard to write an anniversary overture to celebrate their 80th season, and Urban Arias in Arlington Virginia presented his new opera, *Blue Viola*, last fall.



**Stephen Li** is a student of Marcantonio Barone and has won gold and silver prizes in the World Piano Competition of the American Music Scholarship Association. He is also a member of the Honors Trio at Temple University Music Preparatory Division and enjoys playing chamber music.



A native of Washington DC, **Meg Vandegrift** is thrilled to be making her Independence Sinfonia debut. She holds a Master of Music degree in voice from the Mason Gross School of the Arts at Rutgers University and a Bachelor of Music degree in voice from Virginia Commonwealth University. While at Rutgers, she sang the role of

Second Lady in *The Magic Flute*, conducted by Benjamin Loeb, Anne Ford in Nicolai's *The Merry Wives of Windsor*, and covered the role of Juliet in Gounod's *Romeo and Juliet*, under the baton of Kynan Johns. Partial roles she has sung include Mabel in *The Pirates of Penzance*, Rose Maurant in *Street Scene*, Baby Doe Tabor in *The Ballad of Baby Doe*, and Violetta in *La Traviata*. Her scene work includes Birdie Hubbard in Blitzstein's *Regina*, Carolina in *Il Matrimonio Segreto*, and Alice Ford in Verdi's *Falstaff*. In 2001 and 2003 Meg studied at the Spoleto Vocal Arts Symposium in Italy where she worked with La Scala vocal coach Enza Ferrara. Meg was a soloist in Beethoven's *Mass in C Major* and Haydn's *Missa brevis Sancti de Jonnis de Deo* with the Richmond

A note from our conductor Jerome Rosen on the substitution of clarinets for basset horns follows: ". . . the professional clarinetists with whom I have worked over the years complained regularly that the instruments were hard to maintain and were almost impossible to play in tune. In any case, since Mozart (like many great composers such as Bach and Brahms) made transcriptions of his own works, e.g., the great C-minor wind serenade as a string quintet, there is good reason to doubt that he would not object to this minor substitution."

Notes by William Fullard, Ph.D.



**Announcing our next concert!**  
**Haydn's Symphony No. 103 The "Drumroll"**  
**Mahler's Symphony No. 4,**  
**featuring soprano Sarah Shafer**



**Sunday, May 4, 2014, 3:00 pm**

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**Tickets at the door: Adults \$15, Seniors/Students \$10**



Summarizing this manuscript and other correspondence: the Requiem was commissioned by a Count von Walsegg, who received a manuscript after Mozart's death that was actually completed by Sussmayr, F.J Freystadtler, and Joseph Eybler because Mozart's wife, Constanze, did not wish the Count to think that Mozart has not completed the *Requiem*. The Count recopied this manuscript and claimed that he was the composer. Robbins Landon concludes:

As presented to Walsegg, then, the score of the *Requiem* included the Introitus's beginning (Requiem aeternam) in Mozart's completed autograph, with Sussmayr's fake signature; the Kyrie in Mozart's autograph sketch filled in by Freystadtler and Sussmayr; and the rest of the work copied or composed by Sussmayr.

Thus, much of what we hear today is by Mozart, including the Bach-inspired Requiem aeternam and the vocal/instrumental sketches for many other numbers. The use of basset horns (clarinets in our performance), bassoons and trombones provide a unique Mozartian coloring as well. Of historical interest, the Lacrimosa breaks off after only eight bars, and as described by Constanze, was the last music he ever wrote.

The full story is fascinating and vastly complicated. Robbins Landon also includes analyses of the paper composition of the various manuscripts together with examinations of the handwriting styles . . . Sussmayr's handwriting "was most like Mozart's (which was why he was chosen to falsify Mozart's signature . . .)". Thus, the circumstances around the composition and completion of the *Requiem* become even more diverting than the plot in *Amadeus* with Salieri as the mysterious stranger.

We do owe the Count a debt of gratitude for stimulating Mozart to provide the basis for this very great work, but it is clear that assigning actual authorship to specific sections or even within sections of the Requiem continues to remain a task for musicologists. Individuals who wish to pursue a detailed analysis of the *Requiem* should seek out the 2007 revision of Abert's monumental *W.A. Mozart*.

For the current performance by the Independence Sinfonia, we have chosen to use the "Sussmayr" edition which includes modern clarinets instead of the historically-accurate basset horns specified by Mozart. Although beloved by both Mozart and George Bernard Shaw (who used the Italian "cornetto di bassetto" as a pseudonym when writing as a music critic), these temperamental instruments are generally used only by specialists.

Symphony at the Cathedral of the Sacred Heart. Other solo work includes Schubert's *Mass in G*, Vivaldi's *Gloria*, and Faure's *Requiem*. She has studied with distinguished teachers Faith Esham, Judith Coen, and Charles Kellis of the Juilliard School, and has been coached by Pamela Gilmore and Elaine Smith Purcell of Harvard University's American Repertory Theater. Meg has taught private voice lessons in the area for almost ten years, and is a regular soloist at Congregation Beth Or in Maple Glen and at Carmel Church in Glenside, PA. She resides in Lower Gwynedd Township with her husband Paul and three beautiful children.



A native of Bismarck, ND, Mezzo-soprano Maja Lisa **FritzHuspen** received her Master's degree in Vocal Performance and Master of Fine Arts from the University of Iowa (Iowa City, IA) and her Bachelor's degree in Vocal Performance from Augsburg College (Minneapolis, MN). She was awarded first place in The Schubert Club Intermediate Category competition. She is a voice student of Richard Johnson and coaches with Laurie Rogers and Lisa Harer de Calvo. Ms. FritzHuspen is a member of the Learning Arts, where she gives concerts and master classes in the Adirondack region of NY.

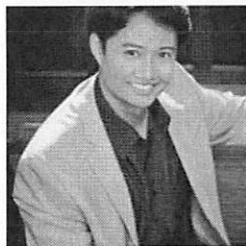
She began her operatic career as a soprano, singing the roles of Lauretta in *Gianni Schicchi* with Delaware Valley Company, Mrs. Jenks in *The Tender Land*, and La Ciesca in *Gianni Schicchi*. She also covered Mimi in *La Boheme* at the University of Iowa.

She is an active soloist having performed the *Messiah* with The Bismarck Civic Chorus and First United Methodist Church of Germantown. She was a featured soloist with the Bismarck Symphony Orchestra for an evening of Verdi Arias and for their annual July 4th Capital Gala. She has been the Alto soloist in Mozart's *Sparrow Mass in C Minor Missa Brevis* and Mozart's *Coronation Mass* with the Fairmount Chamber Orchestra. With the Independence Sinfonia, she was the Alto soloist in Beethoven's *9th Symphony* and with Vox Fidelis she was the alto soloist for the *Mozart Requiem*.

Her recital performances have included Concert Arias by Mozart, Margaret Songs, Libby Larsen, 6 Romance, and Verdi. She presented a multi-media recital of William Blake's poems and paintings from *Songs of Innocence and Experience*, with music by Vaughn Williams. She has been featured on the Schubert Club courtroom recital series in St. Paul.

As a chorister and vocal performer, she has sung in Russia, Finland, Estonia, and Paris. She has performed Brahms's *Requiem*, Puccini's *Mass in C*, Durflé's *Requiem* and Mendelssohn's *Elijah*. She toured the West Coast with the Augsburg College Orchestra as their featured soloist.

Her upcoming engagements include the Announcer in *Gallantry* presented by Poor Richards Opera Company as a part of the Philadelphia Fringe Festival, and Bersi in *Andrea Chenier* with ConcertOPERA Philadelphia.



**Jeffrey Halili** has the keen performing instincts that any good character tenor needs. Mr. Halili has just appeared with Austin Lyric Opera as Spoleta in their *Tosca*. He began the current season with his return to Virginia Opera as Bardolfo. He also recently performed Nick with Nashville Opera in their new *Fanciulla del West*, was with New York City

Opera for Gaston in their production of *La Traviata* and prior to that he returned to Avery Fisher Hall as Kaspar in *Amahl and the Night Visitors* with the Little Orchestra Society for their Holiday performances. In fall 2011 he had a huge success in AVA's production of *Tales of Hoffmann* where he had been invited as a guest to perform the character tenor roles. Last season Jeffrey performed the *Verdi Requiem* with the Lancaster Symphony as well as Kaspar in *Amahl and the Night Visitors* at Avery Fisher Hall with the Little Orchestra Society during the holiday season. The Filipino-Canadian tenor also performed Goro with Virginia Opera and just prior was Don Basilio/Don Curzio with San Antonio Opera. In fall 2010 he performed *Incredible (Andrea Chenier)* for Nashville Opera as well as Borsa with San Antonio Opera. He sang Goro with New York City Opera the previous season along with a concert with the Philly Pops and also was Goro for San Antonio Opera to open 2009-10 along with concerts of *Carmina Burana*, Britten's *St. Nicholas* and Monteverdi's *Vespers* during the past season. In 2008-09 Jeffrey made his debut as Pedrillo with both Minnesota and Hawaii Opera Theater. He also returned to Florida Grand Opera to perform Goro in a critically acclaimed production of *Madama Butterfly* as well as to New York for New York City Opera's *The Magic Flute* at the River to River Festival this summer. He was featured in Sound Bites in the February 2009 issue of *Opera News* where he was described as having "the sweetness of a high lyric tenor, but there's a hint of steel that suggests a Mime in the making." Career highlights include debuts with

The movement concludes in the same minor tonality.

To return to the original question, whether you hear this concerto for the first time, whether from the perspective of a piano student, with the massive concertos by Beethoven and Brahms in mind, or from the perspective of the "connoisseur," one can only glory in the virtuosity of the solo piano and the continual melodic and harmonic transformations that leave us almost breathless. Irving's final sentence in his chapter "The Listener's Perspective" describes a passage from Mozart's Piano Concerto (K.467) ". . . as an exhilarating demonstration of his lively mind, this passage can hardly be equaled-except, of course, for almost every other bar of his piano concertos." That is a perfect conclusion to our experience with K.491.

### *Requiem Mass in D minor, K. 626*

Every author of works about Mozart and the *Requiem* (K.626, July?-December 1791) has had to confront the problems surrounding the circumstances of the commission, the amount of musical material actually written or sketched by Mozart, and the circumstances of the completion of the *Requiem* after his death in December 1791. Many are familiar with the stories of the mysterious stranger in black who asked Mozart for a Requiem Mass to memorialize the death of "someone near and dear" to the gentleman commissioning the work "who did not wish to be known." Mozart works feverishly on the Requiem "thinking for certain that he was writing it for his own funeral." After he dies, his faithful pupil Franz Sussmayr completes the manuscript and the Requiem enters into the cannon of the greatest works every written. The wonderful but historically inaccurate film *Amadeus* adds even more mythic content to Mozart's life. . . and death circumstances.

H.C. Robbins Landon (2003) in his popular book *Mozart's Last Year* provokes us with the following:

We may overlook the thousands of pages published between 1792 and 1963 on the subject of the *Requiem* for it was not until 1964 that . . . a sensational manuscript report (by Otto Deutsch) on the origins of the *Requiem* written by someone with first-hand knowledge . . . (was published).

One of the unique features of this concerto is the prominence given to wind instruments, especially as developed in the second and third movements. The availability of clarinets in Vienna emboldened Mozart to utilize their particular sonority together with the flute, oboes, bassoons and horns playing important parts both as an ensemble and as soloists. He drew on his experience with wind serenades, especially the *Serenade in C minor* for wind octet (K.388, July 1782) and more directly from the *Quintet for Piano and Winds* (K.452, March 1784), to exploit each instrument as well as understanding the special effects when the winds echo and embellish the themes presented by the solo piano. The cascading scales and arpeggios of the flute, the resonant paired oboes and then clarinets together with the unique tonality of solo and paired bassoons give this work a special place in the musical pantheon and help to explain the concerto's universal popularity almost from its inception.

A second feature, especially noticeable in the second movement, is the preeminence of opera-like material and harmonic themes. Many of Mozart's instrumental compositions have included melodies that could easily be sung as opera vocals, but the striking similarity to *The Marriage of Figaro* (K.492, May 1786) needs little explanation as both works were simultaneously being created in Mozart's mind.

The third movement (Allegretto . . . "moderately fast") is a rondo with a set of variations beginning in the minor. The theme is presented by the orchestra immediately followed by the solo piano embellishing that theme. The second variation is introduced first by the winds featuring the theme in paired oboes with wonderful bassoon arpeggios underneath and again after the initial piano solo. For its part, the piano interpolates virtuoso passages following each wind presentation. A little march introduced by the piano begins the third variation and is immediately taken up by the orchestra. Introduced by the clarinets, the third variation changes the entire character from the slightly sardonic minor to a warmly inviting major tonality. The fifth variation is devoted to some of the most interesting harmonic progression heard in all of Mozart with stunning groups of scale passages in the piano left hand. . . all while re-introducing the march theme. Variation six, in C major, is introduced by the solo oboe, solo bassoon and flute entering in a brief counterpoint exchange followed by a simple and delightful presentation by the solo piano. This pattern is repeated to conclude the variation. A bridge passage, again minor, filled with piano arpeggios leads to the final variation, a gigue with its C minor key emphasizing the return to the somber mood of the first

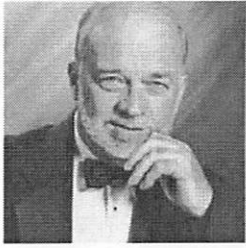
New York City Opera's *The Magic Flute* at the River to River Festival this summer. He was featured in Sound Bites in the February 2009 issue of Opera News where he was described as having "the sweetness of a high lyric tenor, but there's a hint of steel that suggests a Mime in the making." Career highlights include debuts with New York City Opera, Michigan, New Orleans, Virginia and Florida Grand Opera in works such as *Turandot*, *Lucia*, *Agrippina*, *La Traviata* and *Fanciulla del West*.

Mr. Halili is a graduate of the Academy of Vocal Arts where he performed numerous roles in operas including *Rigoletto*, *La Navarraise*, *Iolanta*, *Così fan tutte*, *Elektra*, *L'Amico Fritz*, *Le Nozze di Figaro*, *Die Zauberflöte* and *Lucia di Lammermoor*. "[Hurling] himself across the stage with demonic energy" in AVA's production of *Das Rheingold*, "the clever fire god Loge furnished tenor Jeffrey Halili with an excellent vehicle for his gifts; his dynamic characterization, deft verbal pointing and legato flow [which] gave consistent pleasure." He has attended several notable summer programs including those at Glimmerglass, Santa Fe and Chautauqua where he gave "first rate performances" as Goro in *Madama Butterfly*, Normanno in *Lucia di Lammermoor* and Giles Corey in *The Crucible*. At Santa Fe Opera, he performed Ajax in *La Belle Helene* alongside Susan Graham.

In concert he has performed with the Philadelphia Orchestra, National Symphony Orchestra, Chautauqua Symphony Orchestra and Buffalo Philharmonic. His repertoire includes Uriel in *The Creation*, Handel's *Messiah*, Richard Einhorn's *Voices of Light*, and Arthur Honegger's oratorio *King David*.

He received his Master's in Vocal Performance from Indiana University and his Bachelor's in Vocal Performance from the State University of New York.

Jeffrey returns to Virginia Opera next season as the First Jew in *Salome* and to Hawaii Opera Theatre as well as Opera Anchorage, as Goro. Roles in preparation include Guillot in *Manon* and Mime in Wagner's *Ring*.



**Jerome Brandt**, baritone, has been active on the Philadelphia music scene for many years. He is soloist emeritus at the Church of St. Martin-in-the-Fields, Chestnut Hill, where he has sung for over 45 years. He has appeared as soloist in numerous area performances including Handel's *Messiah*, the Requiem settings of Brahms, Mozart, Fauré, and Duruflé, the Vaughan Williams *Five Mystical Songs*, as well as the Beethoven *Symphony No. 9*. From 1969 to 1984, Mr. Brandt was a frequent performer with early music groups at the University of Pennsylvania, of which he is a graduate. He has performed with several vocal quartets and is a member of the violin section in the Abington Symphony Orchestra. Like composer Charles Ives, he juggles his musical interests with a career as an insurance professional. Mr. Brandt is founder and musical director of The SKYLARK Ensemble.

## Program Notes

### *Mozart Piano Concerto No. 24 in C minor, K. 491*

What does one listen for in this Mozart *Piano Concerto in C Minor*, K.491<sup>1</sup>? Can program notes do more than describe the historical context ("composed in Vienna; dated 24 March 1786"), the formal structure ("a three-movement piano concerto") and the mood ("somber")? Mozart himself poses a problem for the listener (letter to his father, 28 December 1782) in describing three new piano concertos (K.413-415):

There are passages here and there from which connoisseurs alone will derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

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1. The "K" preceding the number of the concerto refers to the chronological listing of Mozart's works developed by Ludwig Kochel (first edition 1862, sixth edition 1964).

Irving (*Mozart's Piano Concertos, 2003*) provides us with an example from K.491:

First, the very opening of the C minor concerto, K.491: *piano*, unison, features a questioning diminished-7th interval as a suffix, which is instantly separated off and sequentially repeated a step lower; thus obscuring, rather than clarifying, the tonality at the outset.

Wow, where does that leave those of us who don't have a Ph.D. in music theory? Perhaps Irving's description might be rephrased as follows: "This concerto opens softly with all the strings playing the theme together followed by unusual key changes. . . etc."

The first movement (Allegro . . . "fast, lively") begins in the "somber" key of C minor.<sup>2</sup> The orchestra begins the concerto and only later will the piano enter without orchestral accompaniment. Rhythmically, the pattern



(deet/de de de/de de) can be recognized throughout the movement and serves to reinforce the emotional intensity of the minor key. This movement seizes us with its dramatic tension and a darkness of mood only occasionally balanced by returns to the major tonality. Additionally, it is characterized by many examples of chromatic modulations, i.e., often sudden and subtle changes in key. The movement ends with echoes of the same rhythmic pattern played by the orchestra as it accompanies the piano.

The second movement (Larghetto . . . "not too slow"), in contrast with the storm and stress of the first, presents a lyrical conversation between soloist and orchestra in a major tonality. The piano begins with the theme alone which is repeated by the orchestra and delightfully embellished by the soloist in a series of variations.

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2. Minor keys appear to have a special emotional appeal for Mozart and for his audiences. A prime example of the effect of a minor tonality, that of D Minor, is found in the music that both introduces the opera *Don Giovanni* (K.527, October 1787). . . "a sound of dreadful joy to all musicians" (G.B. Shaw). . . and accompanies the Don's descent into the flames of hell. Other examples abound.