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MOZART'S REQUIEM IN D MINOR BARBER'S ADAGIO FOR STRINGS

Performed by UNSRC Symphony Orchestra
UNSRC Singers
Inspire

Directed by Predrag Vasic

In commemoration of the centenary of
the end of World War I

November 12, 2018

United Nations
ECOSOC Conference Chamber
New York, NY



WELCOME TO THE COMMEMORATION OF THE CENTENARY OF THE END OF WORLD WAR I

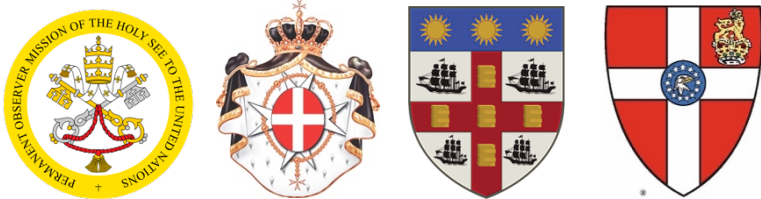
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PROGRAM

GREETINGS

His Excellency, Archbishop Bernardito Auza,
Apostolic Nuncio, Permanent Observer of the Holy See

INTRODUCTION

Dr. Paul Beresford-Hill CBE
Director General of the Mountbatten Institute

SAMUEL BARBER

ADAGIO FOR STRINGS

Predrag Vasić, Conductor

WOLFGANG AMADEUS MOZART

AVE VERUM

Justin Jalea, Conductor

WOLFGANG AMADEUS MOZART

REQUIEM IN D MINOR

Predrag Vasić, Conductor

Sonya Headlam, Soprano; Lucia Bradley, Alto

Laurence Broderick, Tenor; Kofi Hayford, Bass

PRESENTATION OF FLOWERS

Wetherby-Pembridge School

THE LAST POST

Randy Rydell, Trumpet



PERMANENT OBSERVER MISSION
OF THE HOLY SEE TO THE UNITED NATIONS

N. 5384/18

12 November 2018

Your Excellencies and Dear Friends,

The Permanent Observer Mission of the Holy See to the United Nations is honored to sponsor this commemorative concert to mark the centenary of the end of World War I, to remember those who gave their life or had it taken, and to provide the occasion for the international community to recommit itself through multilateral cooperation to preventing the scourge of war and conflict and to restoring and building peace.

The works to be performed tonight are among the most moving ever written to help people pray with hope as they mourn. Mozart's *Requiem in D Minor* puts to music the texts of the Roman Catholic Requiem Mass that would have been used at the funeral Masses for million of Catholic soldiers and civilians during and after the War. Mozart's *Ave Verum Corpus* has helped countless people to understand the death of loved ones within the death of Jesus of Nazareth on the Cross. Barber's *Adagio for Strings* is perhaps the most famous funereal orchestral work of the 20th Century, which Barber himself used later for the setting of an *Agnus Dei*, in which Christians pray for God to forgive our sins and grant us peace. And the *Last Post* would have echoed with solemn and tragic frequency as a final farewell at the exequies of Commonwealth military funerals.

Our Mission is pleased to be collaborating with the Permanent Observer Mission of the Sovereign Military Order of Malta, the Priory in the USA of the Order of St. John and the Mountbatten Institute, led by Dr. Paul Beresford-Hill, in making tonight's concert possible.

We are all very grateful to the UN Symphony Orchestra and Singers of the United Nations Staff Recreation Council, conducted by Predrag Vasić, to conductor Justin Jalea, to the chamber choir Inspire, and to soloists Sonya Headham, Daveda Brown, Laurence Broderick and Kofi Hayford, for dedicating their talents to make this commemoration beautiful.

I also thank each of you for coming to mark this occasion with us. The centenary of the Armistice signed on 11 November 1918 is an opportunity for us to work, hope and pray together that armistices may come to all regions where war and conflict now rage and that the blood shed by so many may inspire our commitment to build a culture of enduring peace.



Archbishop Bernardito C. Auza
Permanent Observer

25 East 39th Street, New York, NY 10016 • Phone (212) 370-7885 • Fax (212) 370-9622 • E-mail: office@holyseemission.org



SOVEREIGN MILITARY HOSPITALLER ORDER
OF ST. JOHN OF JERUSALEM OF RHODES AND OF MALTA
—
PERMANENT OBSERVER MISSION TO THE UNITED NATIONS

12 November 2018

Excellencies, dear colleagues and friends,

It is a privilege for the Mission of the Sovereign Order of Malta to co-sponsor this solemn event with the Mission of the Holy See, the Mountbatten Institute and the Venerable Order of St. John.

As you know, the fundamental mission of the Order of Malta has been, for over 900 years, to serve the poor and the sick, irrespective of their nationality, ethnicity or religion. Many people get sick and wounded precisely as a result of disasters –natural or man-made—including, of course, wars. True to this mission, representatives and volunteers of the Order witnessed firsthand the horrors of the First World War, as they helped tend to the wounded, both military and civilian, through a network of mobile clinics, usually traveling by train from place to place. Today, with over 13,500 members and 80,000 volunteers, we operate medical and other facilities in 120 countries. We maintain diplomatic relations with 108 UN member and observer States.

Because of the accumulated experience gathered throughout its nine centuries of life and service, the Sovereign Order of Malta has a special devotion to the ideals of the United Nations, and that is why we find it so fitting that this commemorative event be held here, today. The UN's basic founding principle was the prevention of war. This goal, coupled with the other major objectives of protection of human rights, promotion of economic and social development, enhancement of humanitarian assistance and development of, and respect for, international law, particularly international humanitarian law, are intimately related to the Order's own calling and objectives.

One hundred years after agreeing on the armistice, mankind continues to face huge challenges and dangers, many of them unimaginable in 1918. The specter of nuclear war, the possible use of other weapons of mass destruction, the deliberate targeting of civilians during armed conflicts, international terrorism, the use of child soldiers, the trafficking in persons, sometimes for forced conscription and other forms of modern slavery, are all things that our grandparents would never have conceived would exist in 2018. Yet they do. More people are oppressed, hurt, exploited, wounded, and die violently today, on a daily basis, than ever before in the history of the world.

So as we reflect on these things and listen to the beautiful, inspiring music about to be played, let us renew our determination to not let down our guard in our fight to rid the world of all forms of violence and injustice and to continue to support the noble goals and work of this organization.



Oscar R. de Rojas
Ambassador and Permanent Observer



Mountbatten
Institute

since 1984

12th November 2018

Dear Excellencies and friends,

Across from the United Nations building there is an inscription on a marble wall. It reads:

*'...and they shall beat their swords into ploughshares
And their spears into pruning hooks.
Nation shall not lift up sword against nation,
Neither shall they learn war anymore.'*

These words of the prophet Isaiah stand as a solemn reminder that humanity often fails to reach its most noble aspirations.

The person who inspired the foundation of the Mountbatten Institute, Lord Louis Mountbatten, during a long life of military and civic service, was witness to a century of conflict, as a young naval officer in WWI, a Supreme Allied Commander in WW2 and, tragically, a victim of terrorism emanating from sectarian conflict in his homeland.

In his later life he turned away from the militarism of his earlier years and embraced international education as his life's cause. He was heavily influenced by the philosophy of the German educator, Kurt Hahn, and helped to establish the United World College movement and the International Baccalaureate program, both of them powerful initiatives dedicated to promoting global understanding among young people. He once remarked that he hoped that, through international student exchange and giving young adults the opportunity to share common experiences, he could 'prevent future generations from making the mistakes that had caused so much bloodshed in my generation.'

The Mountbatten Institute is proud to embrace that legacy and to have played a role in creating this event to honor those who sacrificed in war and conflict. We are particularly privileged to be at the United Nations, a symbol of hope for a future grounded in peace and dialogue, and a vital reflection of those noble aspirations proclaimed by Isaiah.

The Institute expresses its gratitude to His Grace Archbishop Auza, Ambassador de Rojas and Prior Hamilton C. Palmer for their support, along with Predrag Vasic and the members of the UNSRC Symphony Orchestra and Singers, our guest choir Inspire and our soloists this evening. A special note of thanks must go to Fr. Roger Landry of the Holy See Mission without whose wise counsel and organizational skill this event would not have happened.



Dr. Paul Beresford-Hill, CBE
Director General
Mountbatten Institute



St John

For the Faith and in the Service of Humanity



The mission of The Most Venerable Order of the Hospital of St John of Jerusalem is to serve the sick and the poor worldwide, regardless of race, religion or ability to pay. The Order's roots date to 1099 and the Knights Hospitaller of the First Crusade, who provided hospitality and medical care to Holy Land pilgrims. It is from this history that the Order derives its inspiration – *Pro Fide* (For the Faith) and *Pro Utilitate Hominum* (In the Service of Humanity).

Today the Order carries on its work through 350,000 volunteers and staff who provide first aid, health care and support in over 40 countries. The St John Ambulance organizations, located outside the U.S., provide vital services such as first aid care and training, ambulance and rescue services and disaster response. True to the Order's origins in the Holy Land, and despite the constant unrest in the region, the St John of Jerusalem Eye Hospital Group provides ophthalmic care through its hospitals and clinics in Jerusalem, Gaza, Hebron, Anabta and the West Bank. The Order of St John cherishes its friendship and spirit of mutual cooperation with the Sovereign Military Order of Malta and Johanniterorden, which share common roots in the Hospital of St John of Jerusalem.

As we observe the centennial of the cessation of hostilities in World War One, on November 11, 1918, we remember the St John Ambulance staff, volunteers and patients who perished while carrying out the mission of the Order of St John, and especially the staff and patients of the St John Ambulance Brigade Hospital in Étaples, France, who died during bombing raids on May 19th and May 31, 1916. In fact, His Majesty George V added "Most" to our Order's name in recognition of its service in World War One. May we live up to this history of unselfish service.

Pro Fide. Pro Utilitate Hominum.

Palmer C. Hamilton, KStJ
Prior, Priory in the USA of the Order of St John

SOLOISTS

SONYA HEADLAM, Soprano

Sonya Headlam's career as a vocal artist has taken her all over the world, from North and South America, Europe, and Asia. Born in the USA of Jamaican parentage, she maintains close ties to the Caribbean where she performs regularly. Described as having a voice of "liquid tone," she has been praised by critics for her "complete involvement with the text" and "heartfelt authenticity" in her performances.



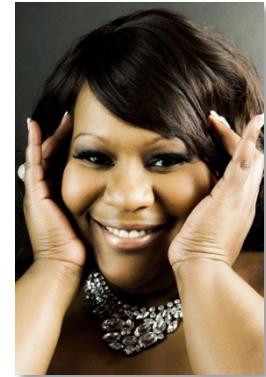
Highlights of Sonya's 2018 performance schedule include a recital with the illustrious concert pianist Min Kwon, and with the legendary collaborative pianist Warren Jones at Carnegie Hall's Weill Recital Hall. In the Spring of 2018, Sonya was a featured soloist with One Voice Chorus in Charlotte, North Carolina, and in July she presented a recital for young singers in the Vocal Institute of Westminster Choir College.

Upcoming engagements for 2018-2019 include the role of Fiordiligi in Mozart's *Così fan tutte* with Light Opera of New Jersey, performances with the Raritan Players of the little-known music of Madame Brillon de Jouy, a female composer of the French Enlightenment, and a recital of songs from the African diaspora with pianist, Min Kwon.

Sonya, a former UNICEF staff member, is currently a Doctorate of Musical Arts candidate at Rutgers University. Although no longer a UN staff member, nor an official member of the UN Singers, she remains deeply committed to peace, tolerance, and the celebration of other cultures through music.

LUCIA BRADFORD, Mezzo Soprano

Mezzo-soprano, Lucia Bradford is a native of Brooklyn, New York. Ms. Bradford has performed a number of operatic roles including Carmen in Bizet's *La Tragedie de Carmen*, Zita in Puccini's *Gianni Schicchi*, La Principessa in Puccini's *Suor Angelica*, The Mother in Ravel's *L'Enfant des Sortileges*, Mercedes in Bizet's *Carmen*, Mrs. Quickly in Verdi's *Falstaff*, The Sorceress in Purcell's *Dido and Aeneas*, Gertrude in Gounod's *Romeo and Juliet*, Hippolyta in Britten's *A Midsummer Night's Dream*, Miss Todd in Menotti's *Old Maid and the Thief*, the Duchess of Plaza Toro in Gilbert and Sullivan's *The Gondoliers*, Azelia Dessalines in the historic return of William Grant Still's opera *Troubled Island*, and Maria in Gershwin's *Porgy and Bess*.



Ms. Bradford has had the privilege of singing at Carnegie Hall, the Kimmel center, Merkin Hall and touring in Russia, Budapest, Spain, the Caribbean and throughout the United States.

LAURENCE BRODERICK, Tenor

Praised in *The New York Times* for his impassioned singing of the title role of Huang Ruo's *Dr. Sun Yat-Sen*, and in the *Hartford Courant* for an impressive performance of Xian's *Yellow River Cantata* and Beethoven's *Symphony No. 9* with the Hartford Symphony.



Career highlights: Engagements with the Martina Arroyo Foundation: Fenton in Verdi's *Falstaff*, with New York City Opera: *La Fanciulla del West*, *Of Mice and Men*, *L'Etoile*, *The Capulets and the Montagues*, *The Barber of Seville* and *Ariodante*, with Sarasota Opera: *Falstaff*, *Les Contes d'Hoffmann*, *Oberto Conte di San Bonifacio*, *La Boheme*, *Un Ballo in Maschera* and *La Rondine*, with the Utah Festival Opera: *Susannah*, *Naughty Marietta* and *South Pacific*. Selected concert appearances: Soloist in the award-winning television concert *Idol Tiers*; appearances with the Jerusalem Symphony, Westchester Arts Council, the National Arts Council, the Rich Forum in *A Night at the Opera*, Opera Ischia, The Pueblo Symphony in Colorado, The Sergio Franchi Memorial Concert, The Maria Kraja Concert with Symphony Orchestra in Tirana, Albania, which was broadcast across Europe, and the CBS produced *Who Wants to Be an Opera Star*, which featured a performance at Symphony Space in New York. Selected Oratorio performances: Handel's *Chandos Anthem No. 11*, Mozart's *Regina Coeli* and *Great Credo Mass K. 257* with the Mystic River Chorale, Mozart's *Requiem* and Bach's *Mass in B minor* at Carnegie Hall, and Schubert's *Mass in E flat major* with the St. Cecilia Orchestra. Awards: The Schuyler Foundation for Career Bridges, The Sergio Franchi Foundation. Recordings: Featured Soloist in *Irish on An Irish Blessing from Beyond the River* by Shalyrna.

KOFI HAYFORD, Bass

Kofi Hayford, Ghanaian-American bass, described as possessing an "impressive" (*Brooklyn Discovery*) "sonorous," (*Meet Me at the Opera*) and "stentorian bass voice" (*National Herald*), also produces a distinct sound—easily identified for its unique timbre. He is swiftly building his reputation as an accomplished young bass by bringing an 'exciting' and 'stunning' sound to the stage.



Kofi's major opera roles have included: La Roche in Strauss' *Capriccio*, Raimondo in Donizetti's *Lucia di Lammermoor*, Sarastro in *The Magic Flute*, Mephistopheles in *Faust*, Rodolfo in *La Sonnambula*, Bartolo in *Le Nozze di Figaro*, Sparafucile and Monterone in *Rigoletto*, Commendatore in *Don Giovanni*, and Baldassare in *La Favorita*. He also recently made his small stage Carnegie Hall debut singing at Weill Recital Hall. Kofi sang the inaugural performance of the Greek Opera Olympic Flame as Prometheus at Lincoln Center—later receiving an award from UNESCO for this performance. Other operatic roles and oratorio engagements include: The Monk and The Grand Inquisitor in Verdi's *Don Carlo*, The Bonze in *Madama Butterfly*, Bass Soloist in Mozart's *Requiem* and Rossini's *Stabat Mater*, Count Monterone from Verdi's *Rigoletto*, Angelotti and Sacristan in Puccini's *Tosca*, Masetto in *Don Giovanni*, the Doctor and Baron Douphol in Verdi's *La Traviata*, Balthazar in *Amahl & The Night Visitors*. The 2018 1st Place Winner of the Tchaikovsky Music Competition in Albany.

Kofi received his Bachelor's in Vocal Performance from SUNY Buffalo. Since graduating, Kofi has sung with many opera companies and orchestras in the East Region.

CONDUCTORS

PREDRAG VASIĆ

Predrag Vasić is a seasoned musician, as well as a veteran staff member of the United Nations. Music was present in his family, and he began studying piano at the age of six. He began his professional musical career as a pit orchestra pianist, while still studying conducting with Živojin Zdravković at the Academy of Music of Belgrade, Serbia.



His early professional experiences as a conductor were in Belgrade's only musical theatre, "Pozorište na Terazijama," and he was at the time the youngest professional conductor in his native Yugoslavia. With this theatre, he has worked as the music director on many productions of standard Broadway musical repertoire. During his conducting career, he has performed with many prominent orchestras of the region: Belgrade Philharmonic, Symphony Orchestra of RTV Belgrade, Symphony Orchestra of the Armed Forces of Yugoslavia, Zagreb Philharmonic, etc. Even after leaving Belgrade to pursue a UN career, Mr. Vasić continued to collaborate with his old theatre as orchestrator and arranger. As one of the founding members, Mr. Vasić has been the President and the Music Director of the UNSRC Symphony Orchestra since its inception. He is currently working at the Strategic Planning and Communications Services in the Department of Economic and Social Affairs.

JUSTIN JALEA

Canadian, Justin Jalea frequently seeks ways to bridge his passions for human rights, social justice, and music. A JUNO-nominated tenor and two-time recipient of the Ellen Battell Stoeckel Scholarship from Yale University's School of Music, Justin's activities are found at the intersection of music and human rights, where he works to cultivate the idea that music and the arts are powerful forces for social change.



He is the Founding Artistic Director of Il Sono and Double Treble, both choral arts organizations aimed at using music to help remedy social issues. With these ensembles, Justin has spearheaded collaborations with organizations such as UNICEF, CARE, and the Canadian Cancer Society.

Justin continues this work as Artistic Director of Inspire, a new chamber choir based in New York City whose inaugural season supported the work of Sandy Hook Promise, 350NYC, and Sing for Hope. Justin has been a consultant to organizations such as Musicians for Human Rights, Americans for the Arts, and the Young People's Chorus of New York City. He is also an adjunct professor in the School of Interdisciplinary Studies at Durham College. Justin holds a master's degree in human rights studies from the Institute for the Study of Human Rights at Columbia University, an MA from the University of Alberta and a BA from the University of Toronto, both in philosophy.

ENSEMBLES



UN SYMPHONY ORCHESTRA OF THE UNITED NATIONS STAFF RECREATION COUNCIL Predrag Vasić, Music Director

The United Nations Symphony Orchestra of the United Nations Staff Recreation Council was formed in 2011 by a group of UN staff members who, inspired by colleagues in Geneva, wanted to establish an ensemble where they could play music together and showcase their talents. In the last two years, the UN Symphony Orchestra has grown rapidly and currently has over 90 active musicians. Some members were professional musicians and have since chosen careers in international civil service. Others had musical training and/or played in community orchestras. Whatever their past, or their current occupation at the UN, music has brought them together. The UN Symphony Orchestra is an international ensemble, in the true spirit of the United Nations. Members come from 28 different countries, and represent 18 different UN departments, agencies, funds and programmes, as well as four Permanent Missions to the UN. The ensemble has also welcomed high school students from the UN International School, as well as other members from the UN community in New York. The orchestra featured soloists including the renowned



Japanese violinist Ryu Goto. In cooperation with the non-profit company Vocal Productions, they also served as the opera orchestra in two productions: of Verdi's *Ernani* and of Wagner's *Flying Dutchman*.

1st Violins

Eugene Chen
Samuel Lee
William Stevens
Victoria Yam
Grace Chang
Lilly Kaufmann
Sydney Sawyer
Eva Sibinga
Aeren Pauwels
Yejin Kim
Akiko Sakaue
Kelly Ashton

2nd Violins

Naoko Kimura
Laura Gees
Melanie Martini
William Bergman
Elena Rahona
Geraldine Estrada
Loredana Delucchi
Fusako Miyaji
Jenny Zhang

Violas

James Graseck
Carl Glenn
Arlene Hajinlian
Yuko Sunda

Cellos

Mauricio Rocha
Peter Joseph
Meyanna Jiang
Susan O'Malley
Martha Kessler
Lyndal Rowlands
Amy Horowitz

Basses

Craig Klonowski
Alex Craven
Deanna Manson
Lydia de Bortoli

Clarinets

Nenad Vasić
Bojan Grozdanić
Andrea Wozny

Bassoons

Norma Kerlin
Brigitte Andreassier

Trumpets

Randy Rydell
Shane Chadder
Christoph Deuster

Trombones

Douglass Denniston
Vasily Ratmanskyy

Timpani

Amith Mandavili



UN SINGERS

OF THE UNITED NATIONS STAFF RECREATION COUNCIL

Guillermo Vaisman, Music Director

Founded in 1947 as a club under the aegis of the UN Staff Recreation Council, the UNSRC Singers comprises present and former staff of the UN, affiliated organizations and national delegations, as well as members of their families and several talented singers from New York. They are designated by the UN as unofficial “ambassadors of goodwill” when invited to give concert tours. The mission of the choir is to spread the message of peace, harmony and understanding among people of different cultures through the universal language of music. The choral repertoire includes folk songs sung in their original languages. Wearing colorful national costumes, the singers are often invited to perform at UN Headquarters or in the New York area for commemorative events, diplomatic receptions, art festivals and other cultural celebrations. They also produce an annual summer concert in June and a winter concert in December. In 2015, the Singers were invited to Japan and China to perform for the 70th anniversary of the end of the Second World War. The club has about 43 active members and an executive committee of nine members.



Sopranos

Carrie Quarquesso
Claire Manganiello
Elizabeth Zheng
Emily Spear
Grace Angeles
Kate Bullock
Kelli-Ann Kerr
Laura Childers
Laura Jaeger
Leeza Shirokova
Lela McElfresh
Marina Elizbarashvili
Nicole Hunt

Tenors

Brandon Hornsby-Selvin
David Orama
Graham Bobby
Joshua John
Justin Jalea
Penn Rosen

Altos

Amber Salladin
Anne Cruz
Brooke Larimer
Caroline Pohlmann
Erin Halpin
Jenn Mello
June Chesney
Naoko Shindo
Nora Vasquez
Zana Thaqi

Basses

Ari Messenger
Bennett Mahler
Douglas Rose
Jon Pohlmann
Jose-Luis Traverso
Knox Sutterfield
Michael Sauter
Ricky Torres-Cooban
Ryan John
William Bodenlos



INSPIRE

Justin Jalea, Music Director



Founded in 2017, Inspire is a New York City based chamber choir dedicated to cultivating compassion and action for diverse social issues through the power of song. In partnership with organizations seeking positive social change, Inspire encourages individual and collective action on socially pressing issues and seeks to inspire a spirit of unity among their artists, audiences, and wider community. Past Inspire performances have amplified the work of Sandy Hook Promise, 350NYC, and Sing for Hope. Most recently, they brought their acclaimed program “Don’t Shoot, Just Listen” on tour to Connecticut with collaborations at Yale University and the University of Connecticut. Their second season, focusing on the ever-present issue of homelessness in New York City, will involve partnerships with the Bowery Mission and Housing Works.

PROGRAM NOTES

SAMUEL BARBER (1910-1981)

Adagio for Strings (1936)

Originally written as a movement of a string quartet, the *Adagio for Strings*, in its string orchestra arrangement, as a stand-alone piece, is Barber’s best-known work. The original string quartet was written during the summer of 1936 when Barber was traveling through Europe. In the quartet, the *Adagio* comes after a very turbulent first movement, and is followed by similar music with material from the first movement, thus providing a very sharp contrast to the other two movements. While he finished the orchestral arrangement in the same year, it was two years later that he sent the score to Toscanini for performance, which took place with the NBC Symphony Orchestra. The work has enjoyed very many public performances since then, especially for solemn, somber occasions.

WOLFGANG AMADEUS MOZART (1756-1791)

Ave Verum (1791)

Near the end of his life, Mozart wrote this brief, ethereal motet at the request of a friend who was a schoolmaster in Baden, near Vienna. It was his first sacred work since his unfinished *Mass in C minor* ten years earlier and was written to be performed on Good Friday. The text is a simple four-line communion hymn from the Catholic liturgy. In 46 short measures, Mozart transforms the timeless text into a serene testament to the depth of his own spirituality. The motet is glorious, particularly in the final line of text that translates “Be for us a foretaste of the trial of death.” Here Mozart achieves a sense of the eternal and infinite that his unfinished *Requiem* never quite attains.

REQUIEM IN D MINOR

WOLFGANG AMADEUS MOZART (1756-1791)

Requiem in D minor (1792)

The Requiem in D minor, K. 626, is one of Mozart's best-known works. Much mystery surrounds it, not the least of it created by the Miloš Forman's 1984 film "Amadeus". What we know for certain is that Mozart never finished the work; it was completed by his long-time assistant, Franz Xavier Süssmayr. It was commissioned by a wealthy count for a funeral of his wife. Original manuscripts indicate only the first movement (*Introitus*) fully orchestrated by Mozart, in addition to detailed drafts for *Kyrie*, *Dies Irae* and a few measures of *Lacrimosa*. We simply don't know how much of the rest is entirely Süssmayr's original material, and how much was derived from Mozart's numerous scraps of paper and instructions. Conflicting stories exist, with Mozart's widow, Constanze, claiming Mozart's hand in all of the work, and Süssmayr claiming that *Sanctus* and *Agnus Dei* were completely his own. The instrumentation is rather unusual for the period, omitting flutes, oboes and French horns, and calls for two basset horns (usually played on clarinets), two bassoons, two trumpets, three trombones, timpani, organ and strings. The vocal forces include four soloists (soprano, alto, tenor and bass), and a mixed choir. While other scholars have created completions, based on various research, the Süssmayr's version has remained by far the most accepted as authentic, and most commonly performed and recorded.

STRUCTURE

SECTION	TITLE
I. INTROITUS	REQUIEM AETERNAM
II. KYRIE	KYRIE ELEISON
III. SEQUENTIA	DIES IRAE TUBA MIRUM REX TREMENDAE RECORDARE CONFUTATIS LACRIMOSA
IV. OFFERTORIUM	DOMINE JESU HOSTIAS
V. SANCTUS	SANCTUS HOSANNA
VI. BENEDICTUS	BENEDICTUS HOSANNA
VII. AGNUS DEI	AGNUS DEI
VIII. COMMUNIO	LUX AETERNA CUM SANCTIS TUIS

INTROITUS (LATIN)

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

Te decet hymnus, Deus, in
Sion,
et tibi reddetur votum in
Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

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

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

SEQUENTIA

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

INTROIT (ENGLISH)

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.

LORD, HAVE MERCY

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

SEQUENCE

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.

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

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

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

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

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

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

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

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

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

When therefore the Judge takes
His seat
Whatever is hidden will reveal
itself.
Nothing will remain unavenged.

What then shall I say, wretch that
I am,
What advocate to entreat to speak
for me,
When even the righteous may
hardly be secure?

Rex tremendae majestatis, Qui salvandos salvas gratis, Salve me, fons pietatis.	King of awful majesty, Who freely savest the redeemed, Save me, O fount of goodness.
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Recordare, Jesu pie, Quod sum causa tuae viae, Ne me perdas illa die.	Remember, blessed Jesu, That I am the cause of Thy pilgrimage, Do not forsake me on that day.
---	--

Quaerens me sedisti lassus, Redemisti crucem passus, Tantus labor non sit cassus.	Seeking me Thou didst sit down weary, Thou didst redeem me, suffering death on the cross. Let not such toil be in vain.
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Juste judex ultionis Donum fac remissionis Ante diem rationis.	Just and avenging Judge, Grant remission Before the day of reckoning.
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Ingemisco tamquam reus, Culpa rubet vultus meus, Supplicanti parce, Deus.	I groan like a guilty man. Guilt reddens my face. Spare a suppliant, O God.
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Qui Mariam absolvisti Et latronem exaudisti, Mihi quoque spem dedisti.	Thou who didst absolve Mary Magdalene And didst hearken to the thief, To me also hast Thou given hope.
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Preces meae non sum dignae, Sed tu bonus fac benigne, Ne perenni cremet igne.	My prayers are not worthy, But Thou in Thy merciful goodness grant That I burn not in everlasting fire.
--	--

Inter oves locum praesta, Et ab haedis me sequestra, Statuens in parte dextra.	Place me among Thy sheep And separate me from the goats, Sitting me on Thy right hand.
--	--

Confutatis maledictis Flammis acribus addictis, Voca me cum benedictis.	When the accursed have been confounded And given over to the bitter flames, Call me with the blessed.
---	---

Oro supplex et acclinis, Cor contritum quasi cinis, Gere curam mei finis.	I pray in supplication on my knees. My heart contrite as the dust, Safeguard my fate.
---	--

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

OFFERTORY

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.

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

Hostias et preces, tibi,
Domine,
laudis offerimus:
tu suscipe pro animabus
illis,
quarum hodie memoriam
facimus:
fac eas, Domine, de morte
Transire ad vitam,
quam olim Abrahae
promisisti
et semini ejus.

SANCTUS

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

BENEDICTUS

Benedictus qui venit in
nomine Domini.
Osanna in excelsis.

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
which once Thou didst promise to
Abraham
and his seed.

HOLY, HOLY, HOLY

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

BLESSED IS HE

Blessed is He who cometh in the
name of the Lord.
Hosanna in the highest.

AGNUS DEI

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

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.

LAMB OF GOD

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.

COMMUNION

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.