



Mozart
REQUIEM

Completed by Robert D. Levin

PCS Chorale, LCSC Concert Choir, and PCS Festival Orchestra

Tracy Marie Koch
Soprano

Ann Benson
Mezzo

Tim Westerhaus
Tenor

John Koch
Baritone

PCS
Festival
Orchestra



Sarah J. Graham, D.M.A.
Artistic & Music Director

Friday, April 7, 2017

7:30 pm

St. Boniface Catholic Church
Uniontown, Washington

Sunday, April 9, 2017

4:00 pm

PALOUSE
CHORAL
SOCIETY

and the
LCSC Concert Choir
present

MOZART'S REQUIEM
LEVIN COMPLETION

Sarah J. Graham
Artistic and Music Director

Tracy Marie Koch
Soprano

Ann Benson
Mezzo

Tim Westerhaus
Tenor

John Koch
Baritone

and

PCS Festival Orchestra

Performance Preface

INTROITUS

Requiem (Soprano solo & Chorus)

Kyrie (Chorus)

SEQUENZ

Dies irae (Chorus)

Tuba mirum (SATB Soli)

Rex tremendae (Chorus)

Recordare (SATB Soli)

Confutatis (Chorus)

Lacrimosa (Chorus)

Amen (Chorus)

OFFERTORIUM

Domine Jesu (SATB Soli & Chorus)

Hostias (Chorus)

SANCTUS

Sanctus (Chorus)

Benedictus (SATB Soli & Chorus)

AGNUS DEI

Agnus Dei (Chorus)

COMMUNIO

Lux aeterna (Soprano Solo & Chorus)

Cum sanctis tuis (Chorus)

Translations available inside the center fold.

THANK YOU for turning off cellular phones, pagers, and watch alarms.
Please do not use recording or photography devices.

Mozart's Requiem Mass, K.626, D Minor

By Scott Milner, PhD

Beginning in his early teens and until the time he left the Salzburg cathedral finally for an independent life in Vienna, Wolfgang Amadeus Mozart (1756-91) produced some seventeen church masses. These include both the shorter, less formal *Missae brevis*, and the more elaborate Solemn Masses for grander occasions, but in his whole life he composed only a single Requiem mass---his last work, and left unfinished. There is anecdotal suggestion that Mozart delighted in the opportunity to address this most solemn of church mass types, and that he intended to produce a masterwork. As he labored despite illness to fulfill an anonymous commission, he may even have appreciated the sublime irony that he was composing a funeral service for himself. Several of Mozart's circle felt it was possible and urgent to finish and perform the work, and still today we are furthering that effort by performing a version based on new scholarship and new composition within the style.

Robert D. Levin has edited, revised and augmented the received version, drawing on a comprehensive knowledge of 18th C. practice and detailed analysis of Mozart's style, while respecting the Mozart Requiem's 200-year performance tradition. Professor Levin is demonstrably a master of 18th-century compositional style and an insightful and careful scholar. Even if his reworking of the Requiem is critical of previous efforts and bold in its reformulations and additions, still there is a sprinkle of humility in his approach: "the goal was to revise not as much, but as little as possible, attempting in the revisions to observe the character, texture, voice leading, continuity and structure of Mozart's music" (Forward to the vocal score, Stuttgarter Mozart-Ausgaben).

The Requiem Mass text: "One of the greatest compositions of the Middle Ages..."

Great composers have been inspired to compose some of their finest music for the Mass for the Dead. Today the "magnificent torso" (Levin) left to the world by Mozart at his death December 5, 1791 is among the most recognizable, along with the Requiem Masses composed by Verdi and Faure'. Requiem Masses appear to have been less common than other types, yet there was a tradition of Requiem mass composition represented by yeoman composers such as Bonno, Jommelli, Michael Haydn, Gassman, and others.

Requiem texts include the liturgical Ordinary sections *Kyrie*, *Sanctus*, and *Agnus dei*, but omit the joyful *Gloria* as well as the *Credo* (usually multi-part sections in solemn mass settings) and add much thought of death and "The Last Things". These meditations are drawn from items of the liturgical mass "Proper" (changeable liturgical items per the occasion, otherwise spoken or chanted) that have become fixed selections in the traditional Requiem text. For example, the opening section of the Mass for the Dead is always the Introit, beginning with the words, *Requiem aeternam*, by which the mass is named. Likewise, the second section, *Sequenz*, comprises a specific medieval poem. That, the sequence, *Dies Irae*, has been described as "the greatest hymn and one of the greatest poems ever written." The power of its vivid evocation of horror and fear of the Last Judgement and the lyricism of its pleas for mercy have been compared to Michelangelo's Sistine Chapel fresco. Verses of the *Dies irae*, as well as other passages of the Requiem mass text, provided Mozart with inspiration to create timeless passages of choral, solo and instrumental music.

The 'Magnificent Torso' and the Completion by Süssmayr

Mozart cleaved closely to the traditional requiem text and made valiant progress in a short time, leaving as sketched or uncomposed perhaps less than a fifth of the expected vocal writing. Analysis of handwriting and ink types in the autograph manuscript reveals that Mozart first composed and fully orchestrated the opening section, *Requiem aeternam*. In this section (and in its return later) we hear, completely realized, Mozart's own orchestral conception for the first and only time: the free and independent counterpoint between the paired bass horns, bassoons, and strings and the dramatic color of three trombones in a choir-like ensemble. Thereafter, apart from obbligato accompaniment passages, Mozart often indicated that the instruments should support the voices *colla parte*. The orchestral palette is dark, befitting the Requiem. Rather than flutes or oboes, warmer bass horns take the soprano voice in the orchestra, melding with bassoons and trombones, girded by bass and organ, and punctuated by trumpets and timpani.

After *Requiem aeternam* Mozart proceeded to compose the choral and solo vocal parts for the *Kyrie*, the six sections of the Sequence (but *Lacrimosa* breaks off after eight measures), and the two movements of the Offertory. Along with vocal parts Mozart notated the orchestral bass line, also writing out some of the most important orchestral passages on upper staves. After the fugue, *Quam olim Abrahae*, Mozart's handwriting ends, and the hands of others continue---what a poignant story of human experience there is in that fact!

There also exist autograph sketches on separate sheets, which may have been crucial for the work done later by assistants and associates seeking to complete the Requiem. Of these Franz Xaver Süssmayr takes the most responsibility. Working hurriedly after Mozart's death, Süssmayr orchestrated the *Kyrie* fugue, likely for performance at Mozart's funeral on December 10. Then, with the encouragement of Mozart's widow, Constanze (who wished to receive payment for the completed work), Süssmayr orchestrated the movements drafted by Mozart and composed music for *Sanctus*, *Benedictus*, the two *Osanna* fugues, and the *Agnus dei*. For the two final texts, *Lux aeterna* and *Cum sanctis tuis*, Süssmayr composed no new music, but set these words to the music of the opening two movements. The exact nature and extent of cooperation between Mozart and Süssmayr is unknown, and much discussed.

Program Notes

Levin's Version

Levin, having studied Süssmayr's other compositions, concludes that he was weak in traditional voice leading skills, not interested in procedures of thematic economy (inversion, retrograde, diminution and augmentation) which Mozart used throughout the Requiem, and even incapable of writing a proper fugue! But along with many errors in the Süssmayr-composed sections Levin finds compelling stylistic indications of Mozart's participation in the compositional process. The movements start well and display thematic relations to the rest of the Requiem, then fall off into voice-leading and other problems, as if the thematic derivations were Mozart's, but the carrying out into (roughly) finished movements Süssmayr's.

Responding to these and other considerations, Levin's reworking of the Requiem consists chiefly of:

Re-orchestrating and restructuring all accompaniments not in Mozart's hand. The resulting spare and transparent (two- and three-part textures) allow the voices to function as the principal expressive vehicle.

Reworking some transitional sections in the *Sanctus* and *Benedictus*; correcting voice-leading errors and tonal awkwardness in Süssmayr's work to come closer to Mozartean style.

Recomposing the *Osanna* fugues, to achieve proper length and gravity as in common practice.

Adding a fugue, *Amen*, of his own composition based on Mozart's contrapuntal sketch, to conclude the Sequence.

An autograph sketch of the opening of the *Amen* fugue recently found on a separate leaf with other material pertaining to the Requiem proves that it belongs to Mozart's conception (Plath). The inclusion of this non-modulating fugue to bring the multi-part Sequence to a close "reflects the practice of 18th C. Requiem settings" (Levin) and clarifies the larger liturgical structure: five sections, each concluded by a fugue (Wolff).

Given Levin's thorough going edition, this 2017 PCS performance of Mozart's Requiem seeks to be something more than the usual enthusiastic rendering of a much-loved work; it offers a new perspective that will challenge expectations. We hope when the performance ends our audience will come away with a sense that something truly right has been experienced: that Mozart's Requiem has been completed in a way that does it justice in as many dimensions as we can imagine.

Thank you for joining us this evening!
We look forward to seeing you again on April 28th and 30th
for our Chamber Choir performances of *Sing Into Spring*.

Soloists



Tracy Marie Koch, spinto soprano, has been hailed as possessing a "beautiful, penetrating dramatic sound with exceptional beauty". Ms. Koch was recently heard as Santuzza in Mascagni's *Cavalleria rusticana* with the Midwest Institute of Opera in Bloomington, Illinois, where she also performed title roles of Puccini's *Suor Angelica* (2014) and Verdi's *Aida* (2013). In 2014, she was invited by the Lyric Opera of Chicago's opera guild to perform a recital that showcased arias and duets from their 2014-2015 season. Ms. Koch's other recent engagements include Vi in Gershwin's *Blue Monday* with Marble City Opera and as featured soloist at The Music by the Lake Festival where she performed scenes from *Aida* and Puccini's *La bohème*. Ms. Koch made her international debut as soprano soloist in Mendelssohn's *Elijah* with the Cairo Choral Society in Egypt and her New York City debut as the title role in *Madama Butterfly* with Martina Arroyo's Prelude to Performance Program after making her Chicago Opera Theater debut in Britten's *Death in Venice*. She has also performed the roles of Mimì in *La bohème* (Music by the Lake Festival) and in the title role of *Tosca* with the New York Summer Opera Scenes. Upcoming performances include singing as featured soloist with the Illinois State University Civic Chorale. Ms. Koch's talents extend far beyond the stage. Her directing style has been described as "imaginative, fresh and intriguing". Ms. Koch uses her extensive background as a singer, actress and dancer to bring new perspectives to the opera genre. She is currently staff director for the Midwest Institute of Opera where she has directed shows for the last 6 seasons. She will be joining the staff at the Resonanz Opera in Cleveland, Ohio in 2017 as the director of Ravel's *The bewitched child* and Poulenc's *Dialogues of the Carmelites*. Ms. Koch is the artistic director, founder and director of the MIO Children's Chorus Show Choir and the dynamic all girl's a cappella group "Beauties and the Beat". She is also the owner and teacher of the thriving Koch Private Studio of Voice and Piano in Bloomington, Illinois. Ms. Koch earned her M.M. in Vocal Performance and Literature from Northwestern University and a B.M. in Vocal Performance from Illinois State University.

Soloists (continued)



Mezzo-Soprano Ann Benson was born and raised in Spokane and enjoys performing and collaborating with artists throughout the Inland Northwest. This spring has seen her busy as a recitalist, appearing on two different programs: one a series of intimate recitals around Coeur d'Alene with local favorite, tenor Jadd Davis; and the other a joy-filled program with pianist Mary Trotter featuring Schumann's *Frauenlieben und Leben* as well as rarely-performed art songs by Puccini. Later this spring Ms. Benson and her husband, Kevin, will bring their original show, *Impropera! a Magnificent Mash-up of Opera and Improvised Comedy*, to Lake City Playhouse in Coeur d'Alene.

On the opera stage, Ms. Benson has sung Orlofsky in *Die Fledermaus*, Third Lady in *The Magic Flute* and Wowkle in *La Fanciulla del West* for Opera Coeur d'Alene. Additionally, she has had supporting roles in *Le Cendrillon*, *Madama Butterfly*, *Die Fledermaus* and *Sweeney Todd* with Spokane Opera. She has also appeared in musical theater productions including playing Amy in Sondheim's *Company* with the Modern Theater, French Song in *A My Name is Alice* at CenterStage and Three Ladies in *Cabaret* at Spokane Civic Theater.

Ms. Benson has also performed as mezzo-soprano soloist with the Northwest Bach Festival, the Cathedral and the Arts Series and Central Lutheran Church, Spokane, singing such works as Vivaldi's *Gloria*, Handel's *Messiah* and early music by Hildegard of Bingen.

With her husband and her two daughters, Ms. Benson still lives in Spokane where she works as Director of Children's Arts at St. Mark's Lutheran Church and maintains a voice studio.



Timothy Westerhaus is the director of choirs and vocal studies at Gonzaga University, where he conducts over 150 students in four choral ensembles. He serves as music director of the Cathedral of St. John the Evangelist in Spokane, Washington, and is artistic director for its St. John's Music Series. He has conducted collegiate and professional ensembles in the United States and Europe, and he recently completed a South Korean residency in 2016 as a U.S. Conducting Fellow of the International Conductor Exchange Program. He serves as Northwest chair for University Repertoire and Standards of the American Choral Directors Association. As a tenor, he sings in the Oregon Bach Festival Berwick Chorus. He has sung under Helmuth Rilling, Matthew Halls, Jeffrey Kahane, and Craig Hella Johnson. As a solo pianist he performs recitals, and he leads Baroque performances from the harpsichord. Dr. Westerhaus received his master and doctoral degrees in choral conducting from Boston University and his bachelor's degree in sacred music from the University of Saint Thomas.



In 2003, **John Michael Koch**, baritone, was granted tenure in the College of Fine Arts at Illinois State University's School of Music in Normal, Illinois, where he has been nominated to *Who's Who in America* in 2008 and 2009, and three times to *Who's Who Among America's Teachers* and has served as Voice Area Coordinator in the School of Music since 2009.

Koch has performed over 35 operatic and 45 oratorio roles throughout the world. He is the Artistic Director and co-founder of the Midwest Institute of Opera that had its premiere season in 2011 with *Die Zauberflöte*. Created to give young emerging singers from all over the world the opportunity to stage and perform a complete operatic role, the summer program is growing rapidly and has hired opera professionals such as Maestro Joshua Greene from the Metropolitan Opera, Lucy Arner of the Mannes School of Music, Liora Maurer of the Metropolitan Opera and James Marvel, Director of Opera at UT-Knoxville to lead our participants in fully-staged productions. The Midwest Institute of Opera and MIOperatunities has already received several generous grants from the Town of Normal Harmon Arts Grants Fund and the Illinois Prairie Community Foundation Mirza Arts and Culture Fund and is proud to offer this unique opportunity under the auspices of the Illinois State University College of Fine Arts and School of Music.

As a soloist, Mr. Koch is noted for his interpretation of Orff's *Carmina burana* that he debuted at Chicago's Orchestra Hall with the Chicago Sinfonietta. Noted performances of the Orff include the Caracas Contemporary Ballet (Venezuela), Karmi'el Dance Festival in Israel (Tel Aviv Opera and Jerusalem), Chautauqua Institution, Cincinnati Ballet, Princeton University Symphony and Glee Clubs, the Southwest Michigan and Green Bay Symphony Orchestras, the Montreal Philharmonic, and the Canadian Ballet and Illinois State University. Other abroad performances include the title role in Mendelssohn's *Elijah* in Cairo, Egypt. His world premieres of David Maslanka's *A Carl Sandburg Reader* and his *Symphony No. 9* were just released on CD by Albany Records. Another world premiere presented a Daron Hagen work based on the famous Civil War letter of Major Sullivan Ballou to his wife Sarah entitled: *The Banner of my Purpose*. Performances of the work were given at Illinois State University, Western Illinois University and Pacific Lutheran University with Mr. Koch as featured soloist with military band. Local solo performances have included Verdi's *Requiem*, Elgar's *The dream of Gerontius*, Britten's *War requiem*, Rossini's *Stabat mater*, Haydn's *Creation*, Mendelssohn's *Elijah* and several *Carmina buranas* at Illinois State University. Mr. Koch maintains a full voice studio in addition to teaching Vocal Pedagogy and conducting the ISU Civic Chorale.

Artistic and Music Director



Dr. Sarah J. Graham is Assistant Professor of Music in the Humanities Division at Lewis-Clark State College. At LCSC, Dr. Graham conducts the Concert Choir and teaches Survey of Music, Introduction to the Arts, History of Musical Theater, American Music, Early Childhood Music, Conducting, and Private Applied Voice. Prior to her appointment at LCSC, she served as the Director of Choral Music at Kaskaskia College, Assistant Director of Choral Activities at Illinois State University and the Director of Choral Activities at Monmouth College, all in Illinois. Dr. Graham attended Michigan State University in East Lansing where she received her DMA and MM degrees in music conducting while studying with Charles Smith, David Rayl, Jonathan I. Reed and Sandra Snow. Prior to attending Michigan State University, Dr. Graham taught public school choral music in Washington State where she received a BA in Secondary Choral Music Education and Church Music from Whitworth in Spokane, and an MA degree in Classroom Teaching and English from Pacific Lutheran University in Tacoma. An active member of her professional organizations, Dr. Graham has served on the

state boards for both the Illinois and Washington chapters of the American Choral Directors Associations (ACDA) and currently serves as the Idaho ACDA membership chair and the Northwest division's College and University Repertoire and Resources chair. Additionally, she served as the secretary for National Collegiate Choral Organization (NCCO). Dr. Graham is active as a guest conductor, clinician and adjudicator for solo and ensemble, as well as large group choral contests and festivals. Dr. Graham conducted the 2014 Washington All-State Symphonic Choir, and conducted the MENC All-Northwest Treble Choir in 2009. Remaining active in her professional organizations, she regularly presents sessions at meetings and conferences both regionally and nationally, including the ACDA and the National Association for Music Education (NAfME- formerly the Music Educator's National Conference). Dr. Graham serves as the choral director at Nativity Episcopal Church in Lewiston, Idaho. She resides in Lewiston with her two children (adopted from Ghana, West Africa) and her three dogs.

Chorale Accompanist



Elena Panchenko is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhull. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and their son Ivan, an attorney.

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Nobody can do everything, but everyone can do something. ~ Author Unknown

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Here's to all volunteers, those dedicated people who believe in all work and no pay. Robert Orben

Each year PCS welcomes new board members and bids farewell to those who have given generously of their time, talent, caring, and intelligence. This year we say "Thank You and Farewell" to five hardworking board members. Please help us in thanking them for their service to PCS.

Jan and Jack Keller ~ Secretary and President Keller are truly our "Jack (and Jan) of all Trades". In fact, it's a sure bet that together they have logged in more volunteer hours than any other two people in the history of Palouse Choral Society. For 15 years, Jack has wrangled risers while Jan wrangled tickets and money. Jan served five years as Treasurer and an additional five years as Box Office Manager, during three of which she doubled as Receipts Treasurer. Phew! Are you exhausted? I am! Meanwhile, not to be a slacker, beginning in 2012 Jack agreed to serve as Secretary which included service as the Data Base Manager. Then, just in case he was bored, he agreed to wrangle the Bases for a year when they lost their section leader. That same year, he became the default webmaster for our new website. That was two years ago and Jack is still our fabulous Webmaster - for the foreseeable future, I might add.

So, where are we? Jan - 13 service years and Jack - ALSO 13 years, PLUS the riser wrangling. It would look like a slight edge for Jack, but in 2015 Jan volunteered for the position of President and hit it out of the ballpark! Of course, it hasn't been a contest, but rather a wealth of selfless giving from two wonderful individuals who shared their intelligence, immense talent, and unparalleled dedication to benefit PCS. Jack and Jan gave their all throughout every one of those 43 service years. In their respective positions, they each steered the organization toward success with inspired vision and untold hours of hard work. All of us are better for the care and effort they each put forth. Indeed, it leaves us with the question: "What will we do without you?" You leave enormous shoes to fill. Thank you, Jack and Jan. We are forever grateful to you both!

Janet Adams ~ Having been a member of our soprano section for several years, Janet graciously accepted the role of Chorale Representative on our Board of Directors in 2015. During these two years, Janet adeptly represented her fellow singers well and also drew upon her vast community experience. Her work on our marketing committee has been creative and insightful, giving PCS a number of good tools for future marketing efforts. Janet, we have enjoyed working and serving with you. Thank you for your many contributions!

Kathy Pitman ~ Long time patrons, Kathy and her husband Bruce have been a steadfast presence in our audience for many years. In 2013, Kathy agreed to become a Community Representative on our board of directors. During her two terms, Kathy aptly filled the role of Community Representative, drawing on her wealth of experience with multiple organizations. Most recently, Kathy served on our Marketing committee, writing inspirational articles about our upcoming concerts and advising our team with her wisdom and intelligence. Thank you, Kathy. You will be missed!

Sharon Walbridge ~ When Sharon joined our board as a Community Representative in 2013, we hit the jack pot. Not only did she embrace her role as an active board member, she came with experience. To PCS's benefit, Sharon drew on her experience as a Tapestry Women's Choir board member a number of times during her two terms with PCS. These last few years, Sharon also organized the annual "Christmas Cookies for Singers" night, volunteered for most of our concerts, and chaired the grants committee. Thank you, Sharon. We are grateful for the time you have shared with us. We'll miss you a lot!

Those who can, do. Those who can do more, volunteer. ~Author Unknown

If you would like to become part of Palouse Choral Society's volunteer efforts, please fill out a volunteer card found on the back table or email palousechoralsociety@gmail.com.

Take advantage of our
EARLY BIRD
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Only \$48
(Normally \$60)

Grab the **Early Bird order form from the center of this program** and take it with you or drop it off in the foyer on your way out today.

Not a singer?

We still need you—as a volunteer!

Hear a concert for free and join us at our parties!

Set up staging, work the door, be an usher, coordinate a reception.

Help us sing our best by lifting other duties from our shoulders, and win our undying gratitude. Our volunteers are indispensable!

If you'd like to help, please fill out a volunteer card found at the ticket table.

THANK YOU!



Be sure to like Palouse Choral Society's facebook page!

You can also subscribe to our events and purchase your tickets by clicking "Book Now"!



Beer Choir has been a great success! Our thanks to Rants and Raves, Tapped, and Hunga Dunga in Moscow, and Riverport Brewing Company in Clarkston, for hosting. Please join us for an evening of singing and fun at our next event, Thursday, April 13, 8 - 9 p.m. at Hunga Dunga in Moscow. Details available at our website, palousechoralsociety.org, under Hear Us Sing. Don't forget to 'like us' on the Beer Choir facebook page!

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Rajung Yang, Piano

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April 23, 2017 • 3:00PM

Lewiston High School

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**4th Annual Family Concert
&**

Instrument Petting Zoo

with Keeney Brothers Music

May 27, 2017 - 11:00 a.m.

Domey Auditorium

Gladish Community & Cultural Center

Pullman, Washington

Admission is free, children of all ages are welcome!

Visit our website and Facebook page for our summer schedule:

www.palouseband.org, www.facebook.com/PalouseBand

Play a band instrument? Join us!

Rehearsals: Tuesdays - 7:30-9 pm in the Little Theatre(B-20)

Gladish Community & Cultural Center, Pullman.



Outdoor summer concerts:

July 1, Moscow Farmer's Market, 11 am

July 4, Sunnyside Park, Pullman, 5:30 pm

July 19, Reaney Park, Pullman, 6 pm

Congratulations to Sarah Graham and the Palouse Choral Society for another
year of bringing fine choral music to the Palouse!!