



GUERRERO CONDUCTS MOZART'S REQUIEM

THURSDAY, JUNE 1, AT 7 PM | FRIDAY & SATURDAY, JUNE 2 & 3, AT 8 PM
SUNDAY, JUNE 4, AT 2 PM

NASHVILLE SYMPHONY & CHORUS

GIANCARLO GUERRERO, *conductor*

TUCKER BIDDLECOMBE, *chorus director*

IWONA SOBOTKA, *soprano*

SASHA COOKE, *mezzo-soprano*

JOHN TESSIER, *tenor*

KELLY MARKGRAF, *bass-baritone*

LEOŠ JANÁČEK

24 minutes

Sinfonietta

- I. Allegretto
- II. Andante - Allegretto
- III. Moderato
- IV. Allegretto
- V. Andante con moto

INTERMISSION

20 minutes

WOLFGANG AMADEUS MOZART

50 minutes

Requiem, K.626

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

This concert will last approximately one hour, 34 minutes, including a 20-minute intermission.

LEOŠ JANÁČEK

Sinfonietta

Born on July 3, 1854,
in Hukvaldy, Moravia
(Part of the Czech Republic today)

Died on August 12, 1928,
in Ostrava, Moravia

Composed:
1926

**Estimated
length:**
25 minutes



First performance:

June 26, 1926, in Prague, with
Václav Talich conducting the
Czech Philharmonic Orchestra.

First Nashville Symphony performance:

February 22, 2002, with Kenneth
Schermerhorn conducting at Andrew
Jackson Hall (TPAC).

Born almost 100 years after Mozart, Leoš Janáček came of age in Moravia, a corner of what is now the Czech Republic but was part of the vast Habsburg Empire until the end of the First World War. Late bloomers should find encouragement in the example of Janáček's career: despite a tirelessly active musical life that ranged from composition and teaching to pioneering work as a researcher into the folk culture and music of his part of Central Europe, Janáček had to wait until his 60s before he first gained international recognition.

A revival of his 1904 opera *Jenůfa* in Prague in 1916 brought widespread acclaim after years of obscurity. The rejuvenating effect was immediate, and Janáček responded with a tremendous outburst of creativity that included the *Sinfonietta*.

There were other impetuses for Janáček's splendid second summer as well. In 1917, he met and fell in love with Kamila Stösslová, a married woman nearly four decades younger—who inspired the heroines in his later operas, along with other works. The establishment of the Czechoslovak Republic in the wake of the Habsburg Empire's collapse in 1918 additionally gave the composer a jolt of optimism for the prospects of his newly independent nation.

Sinfonietta is the longest purely orchestral composition by Janáček, whose artistic practice was focused on opera. In 1925, an unplanned encounter with everyday music in the town where Stösslová lived prompted the idea for the piece. The composer and his beloved chanced upon a military band performing an outdoor concert in a

park. Janáček later referred to the event in a letter to Stösslová, mentioning that among his current projects was “a beautiful little *Sinfonietta* with fanfares” inspired by their impromptu hearing of the military band.

Dedicated to “the Czechoslovak Armed Forces,” *Sinfonietta* was actually commissioned for a youth gymnastics festival to be held in 1926, which was organized by the Sokol movement (“sokol” is Czech for falcon). The idea was to promote physical training as part of a larger program encouraging Czech nationalism and self-determination. Janáček composed the piece within three weeks, starting with the framework of brass and percussion fanfares, then expanding it into a symphonic concept. His intention, the composer declared, was to voice “the ideals of contemporary free man, his spiritual beauty and joy, his strength, courage, and determination to fight for victory.”

WHAT TO LISTEN FOR

The shorter opening fanfare section plays the role of a prelude to a compact symphony of four movements, with the fanfare material returning in even more resplendent form for the full orchestra in the victorious finale.

Each of *Sinfonietta*'s five movements spotlights different sections of the orchestra, beginning with the 25 brass players plus percussion—their arresting fanfare music, made of short, repeated

phrases, provides the source for the thematic material to come. Janáček's titles for the other four movements refer to landmark spots in Brno, his home city: The Castle (2); The Queen's Monastery (3); The Street Leading to the Castle (4); and Town Hall, Brno (5).

Scored for 4 flutes (4th doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, 4 horns, 12 trumpets, 2 bass trumpets, 4 trombones, 3 tubas, timpani, percussion (chimes and cymbals), harp, and strings.

WOLFGANG AMADEUS MOZART

Requiem, K.626

Born on January 27, 1756,
in Salzburg, Austria

Died on December 5, 1791,
in Vienna, Austria

First performance:

On December 10, 1791, a part of the Requiem was performed as a memorial for Mozart; a performance of the posthumously completed score was arranged for his widow Constanze on January 2, 1791.



First Nashville Symphony performance:

November 9, 1978, with Robert Shaw conducting at War Memorial Auditorium, with the Nashville Symphony Chorus and featured soloists: Penelope Jensen, Florence Kopleff, John Aler, and Thomas Paul.

Composed:
1791

Estimated
length:
50 minutes

The eerily fascinating fact that Mozart died while in the process of composing a setting of the Requiem—music for a religious ceremony intended to honor the memory of those who have passed away—has only further enshrouded this unfinished masterpiece in mystery. The tangle of lore and outright fiction surrounding the Requiem extends to the historically absurd charge that Mozart was murdered by his successful peer and sometime rival, Antonio Salieri, out of jealousy over his talent. (It has, however, inspired an intriguing opera by Rimsky-Korsakov and the famous play and film *Amadeus*.)

In the summer of 1791, Mozart was approached by a go-between for an unnamed aristocrat who offered a substantial sum of money to Mozart if he would compose a Requiem Mass for his master's late wife. Experiencing serious financial difficulties at the time, Mozart was eager to accept the project from this mysterious stranger, who refused to reveal their or their master's identity (we know the latter to have been Count Franz Walsegg-Stuppach, who intended to pass the work off as his own). At one

point, the composer's wife, Constanze, was said to have become so concerned about the toll the Requiem was taking on Mozart that she insisted he take a break from it.

The full score in Mozart's hand consists of the Introitus and Kyrie, which he linked as a single movement. His orchestration for these movements is unusual: strings with basso continuo and a darker overall woodwind timbre of basset horns (a type of clarinet) and bassoons—there are no flutes to sweeten the soundscape, no tender oboes; timpani, trumpets, and trombones add their solemn, oracular sonority. For the other movements he was able to sketch, Mozart only managed to write out the vocal parts and continuo line (the bass harmonies) for the Dies irae sequence up to the Lacrymosa—where his manuscript breaks off after eight bars—and for the Offertory (comprising Domine Jesu and Hostias).

Mozart died on December 5, 1791. The Requiem was completed shortly after by his student Franz Xaver Süssmayr, at Constanze's request, and it is this version which is most frequently heard today. For a long time it was thought that

Süssmayr orchestrated the portions of the *Dies irae* and Offertory that Mozart had sketched out, subsequently composing the rest of the *Lacrymosa* and all of the *Sanctus*, *Benedictus*, and *Agnus Dei* himself. For the concluding *Lux aeterna* and *Cum sanctis tuis*, Süssmayr recycled Mozart's music for the opening *Introitus* and *Kyrie*, creating a self-referential framework.

But there has been much debate over how much of the unfinished sections Süssmayr actually composed independently. Constanze claimed that he was merely following verbal instructions which her husband had dictated on his deathbed. Her assertion was met with skepticism for a long time, but the discovery of a cache of sketches in Mozart's hand in the 1960s suggested that Constanze's account of events may have had some truth to it after all.

In the 1990s, the Mozart scholar and pianist Robert Levin prepared the alternative edition of the *Requiem* that we hear in this performance. Levin's edition is based on the Süssmayr completion but includes emendations and clarifications of the orchestration to reflect Levin's deep understanding of Mozartean—an understanding accumulated from a lifetime of performance and study of the composer's music.

Levin additionally extended the fugue in the "Osanna" section and substituted an entire fugue on the word "Amen" at the end of the *Dies irae* sequence in lieu of the simple cadence at the end of Süssmayr's setting of the *Lacrymosa*. For this, he used material for a fugue from one of the posthumously discovered sketches to compose in the manner of Mozart.

In spite of the convoluted history of the *Requiem's* completion, the music is unmistakably in the voice of Mozart—specifically, in his most mature style, while at the same time drawing on his earliest memories of the Catholic liturgical ceremonies with which he had grown up in Salzburg. The moments of terror in the *Requiem* comprise a sacred music counterpart to the serene assurance of enlightened idealism in his opera *The Magic Flute*, which Mozart had recently completed.

According to the musicologist Christoph Wolff, Mozart's study of models from the tradition of funeral music played a crucial role in the *Requiem's* composition. These models ranged widely, from a requiem by his former Salzburg colleague Michael

Haydn that had been famous in Mozart's early years to contemporary works, as well as the remarkable legacy of Bach and Handel that Mozart had been rediscovering more recently during his Vienna years. His enthusiasm for the complex style of Baroque counterpoint left an obvious mark on the *Requiem*. Overall, as Wolff puts it, the *Requiem* "creates the awareness of both artistic consummation and irretrievable loss, a loss clearly extending beyond the *Requiem* fragment as such and casting a light on the much larger fragment of an abbreviated creative life."

WHAT TO LISTEN FOR

The *Requiem* is a powerful exploration of the experience of mortality and grief and contains some of Mozart's darkest music. He begins in the key of D minor, which clues us in to an operatic sensibility at work here as well: Mozart associated D minor with a passionate intensity of despair and used this key to conjure the terrifying sounds of *Don Giovanni's* judgment and descent into Hell.

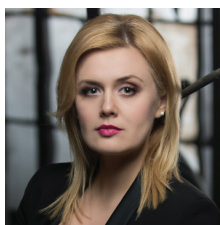
Throughout, Mozart stages a drama of contrasts between darkness and light, threat and hope, beginning with the solemn, relentless processional that opens the *Requiem*: the presence of death itself in tone.

The possibility of redemption is allowed intermittently to radiate—perhaps most movingly in the *Recordare*, with its plea that the deceased be remembered. Significantly, Mozart scores this passage for the solo quartet of singers, enhancing the sense of intimacy. The *Requiem*, even in its unfinished state, cannot fail to move with its plea for the departed and for those left grieving alike.

Scored for a quartet of vocal soloists, mixed chorus, and an orchestra of 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones, timpani, and strings with organ continuo.

— Thomas May is the Nashville Symphony's program annotator.

ABOUT THE SOLOISTS



IWONA SOBOTKA
Soprano

Iwona Sobotka achieved international acclaim as the Grand Prize winner of Belgium's Queen Elizabeth International Music Competition.

In the 2022/23 season, Sobotka explores Slavic repertoire making her debut at Teatro Real Madrid in Shostakovich's *The Nose*; at Chicago Opera Theater in Szymanowski's *King Roger*; and at Grand Theatre of Poznań as Rusalka in Dvorak's eponymous masterpiece. Other season highlights include *Tosca* in Zaragoza, *Manon Lescaut* in Poznan, and a concert performance of Moniuszko's *Paria* at the Berlin Philharmonie next to appearances with the London Symphony Orchestra and Sir Simon Rattle, Nashville Symphony, and Warsaw Philharmonic, among others.

Iwona made her operatic debut at the National Opera in Paris, where she performed the roles of the First Lady (*The Magic Flute*) and Ygraine (*Ariane et Barbe-Blue*). Other roles with which she has enjoyed great success have included:

Tatyana (*Eugene Onegin*), Donna Anna (*Don Giovanni*), Violetta (*La Traviata*), Magda (*La Rondine*), Mimi (*La Bohème*), and Liù (*Turandot*). She performed as Pamina in the world-renowned Barrie Kosky's production of *The Magic Flute* with Komische Oper Berlin, appearing in Germany, Australia, New Zealand, Macao, and Taiwan to great critical acclaim. Festival appearances include Osterfestspiele Baden-Baden, Bayreuther Festspiele, Schleswig Holstein Music Festival, and Tokyo Spring Festival.

In demand on the concert platform, Iwona performed with many world-leading orchestras, including Berlin Philharmonic, London Symphony Orchestra, Staatskapelle Berlin, Vienna Symphony, Orchestre Philharmonique de Luxembourg, Berlin Radio Symphony Orchestra, Royal Philharmonic Orchestra, and Mahler Chamber Orchestra, having worked with renowned conductors such as Sir Simon Rattle, Sir Colin Davies, Marco Armiliato, Marek Janowski, Jesus Lopez Cobos, Juanjo Mena, Massimo Zanetti, and Vladimir Jurowski, among others.



SASHA COOKE
Mezzo-Soprano

Two-time GRAMMY® Award-winning mezzo-soprano Sasha Cooke has been called a “luminous standout” by *The New York Times* and “equal parts poise, radiance and elegant directness” by *Opera News*. Cooke has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among others, and with more than 80 symphony orchestras worldwide frequently in the works of Mahler. This season marks Cooke's appointment at the Music Academy of the West as co-director of the Lehrer Vocal Institute.

Last season saw the release of Cooke's new album, *how do I find you*, on the Pentatone label. Featuring songs by Caroline Shaw, Nico Muhly, Missy Mazzoli, and Jimmy Lopez, among others, the recording is

intended as a tribute to both the struggles and hopes of those affected by the pandemic. All seventeen songs were written in 2020. Cooke performed the world premiere in January 2022 as part of the San Francisco Symphony's Great Performers Series.

As a dedicated recitalist, Cooke was presented by Young Concert Artists in her widely acclaimed New York and Washington debuts at Carnegie's Zankel Hall and the Kennedy Center. She has also appeared in recital at Alice Tully Hall, Wigmore Hall, the Kennedy Center, and the 92nd Street Y.

Cooke is a graduate of Rice University and The Juilliard School. She also attended the Music Academy of the West, Aspen Music Festival, Ravinia Festival's Steans Music Institute, Wolf Trap Foundation, Marlboro Music Festival, Metropolitan Opera's Lindemann Young Artist Development Program, Seattle Opera, and Central City Opera's Young Artist Training Programs.



JOHN TESSIER

Tenor

On the international stages of opera, concert, and recital, Canadian John Tessier garners praise and attention for the beauty and honesty of his voice, for a refined style and creative versatility, and for his handsome presence in the lyric tenor repertoire.

During the 2022/23 season, John Tessier returns to Manitoba Opera to reprise his acclaimed portrayal of Prince Ramiro in Rossini's *La cenerentola* and with Calgary Opera he makes a role debut as Steve Wozniak in Mason Bates's *The (R)evolution of Steve Jobs*. His international concert schedule includes performances of Handel's *Messiah* with the Victoria Symphony Orchestra, Beethoven's Ninth Symphony with the Edmonton Symphony Orchestra, Mendelssohn's *Elijah* with the Richard Eaton Singers, and Berlioz's *Roméo et Juliette* with the Taiwan Philharmonic.

The tenor made his debut last season at Teatro alla Scala in a new production directed by Sir David McVicar of Cavalli's *La Calisto*, led by Christophe Rousset and bowed as Alfred in *Die Fledermaus* in a fully-staged production at the Seiji Ozawa Music Academy with Diego Matheuz leading the Saito Kinen Orchestra.

Highlights of past opera seasons include productions of *Il barbiere di Siviglia*, *La fille du Régiment*, and *I Puritani* at the Wiener Staatsoper; Cherubini's *Médée* at the Théâtre des Champs-Élysées conducted by Christophe Rousset in a new production by Krzysztof Warlikowski; both *Les pêcheurs de perles* and *Maria Stuarda* led by Carlo Montanaro at Seattle Opera; a new Jonathan Miller production of *The Elixir of Love* at English National Opera and the New York City Opera; *Il barbiere di Siviglia* with New Zealand Opera; and a role debut as Massenet's *Werther* in a new production for Manitoba Opera.



KELLY MARKGRAF

Bass-Baritone

Bass-baritone Kelly Markgraf has been hailed by *The New York Times* for his "heart-stirring" singing and "charismatic" stage presence. In the summer of 2017, he created the role of Paul Jobs in Mason Bates's premiere of *The (R)evolution of Steve Jobs* at the Santa Fe Opera, which later received a 2019 GRAMMY® Award for Best Opera Recording. He also created the role of Hannah-Before in Laura Kaminsky's transgender opera *As One*, one of the most frequently performed new operas in the United States today. Since its widely acclaimed premiere at BAM, Markgraf has reprised the role many times including recent productions with Opera Colorado and San Diego Opera.

Markgraf has enjoyed collaborations with some of the world's most esteemed conductors,

including Gustavo Dudamel, Charles Dutoit, Alan Gilbert, Giancarlo Guerrero, Michael Tilson Thomas, David Robertson, Robert Spano, and Edo de Waart. He has performed with the nation's leading symphony orchestras, including the New York Philharmonic, Boston Symphony, and the Los Angeles Philharmonic. Under the baton of Michael Tilson Thomas, he made his San Francisco Symphony debut as Bernardo in a live concert recording of *West Side Story*, which was later nominated for a GRAMMY® Award.

As a frequent chamber music collaborator, Mr. Markgraf has appeared at Alice Tully Hall with The Chamber Music Society of Lincoln Center and acclaimed pianist Wu Han, as well as the OK Mozart, Chamber Music Northwest, and Music@Menlo festivals. He has twice performed in recital with the Marilyn Horne Foundation at Carnegie Hall and has collaborated in recital with pianists Gil Kalish and Ken Noda.



NASHVILLE SYMPHONY CHORUS

TUCKER BIDDLECOMBE, *Chorus Director*

SOPRANO

Lucy Alegria	Kacie Dunham	Emily Kivi	Kristine Smith
Dana Amindaneshpour	Amy Frogge	Jennifer Lynn	Renita Smith-Crittendon
Stephanie Breiwa+	Kelli Gauthier	Sophia Meyer	Taylor Stroud
Christine Brosend	Deborah Gil	Jean Miller	Clair Susong
Julia Brown	Grace Guill	Jennifer Ondrey	Marva Swann
Daphne Bugelli	Ally Hard+	Emily Packard	Marjorie Taggart
Sara Curtiss	Emily Harrison	Angela Pasquini	Cassidy Van Amburg
Julia Damore	Rose Hellmers*	Sabrina Ponte	Caitlyn Wollett
Cierra Doss	Christina Hemsath	Nicole Rivera	Sylvia Wynn
Katie Doyle	Vanessa Jackson*	Allie Smith	McClain Kitchens Ziegler

ALTO

Carol Armes	Gwendolyn Collao	Leah Handelsman	Lisa Pellegrin
Rachel Asmus	Lisa Cooper	Robin Hutton	Lydia Pion
Kathy Bearden	Carla Davis	Sidney Hyde	Madalynne Putz
Tessa Berger	Amanda Dier	Liza Marie Johnston	Stacy Reed+
MJ Britton	Bethany DiSantis*	Leah Koesten	Anna Lea Ritchie
Sarah Bronchetti	Becky Evans-Young	Stephanie Kraft+	Macke Rodamaker
Vinéecia Buchanan	Anne-Carine Exume	Shelly McCormack	Julie Schwarz
Kel Cadence Mellone	Elizabeth Gilliam	Brittney McDonald	Anjali Sivaankaran
Mary Callahan*	Bevin Gregory	Sharon McDonough	Deanna Talbert
Cathi Carmack+	Judith Griffin	Kirsten McGlone	Liv Torkelson
Sara Chang	Sherie Grossman	Alisha Menard	Clara Warford
Kelsey Christian	Elizabeth Grossman	Asha Moody	

TENOR

Anwar Agha	Andrew Galea	Devin Mueller	Eddie Smith*
Thomas Butler	Steve Gilmore	Ryan Norris+	Carlos Solano
Daniel Capparella	Carl Hellmers	John Perry	Nathan Stroud
Keyton Carr	Kory Henkel	Keith Ramsey	Joel Tellinghuisen
Brett Cartwright	Rye Jackson	AJ Sermarini	Matt Tuggle
Taylor Chadwick	Ron Jensen	Zach Shrout	Vannie Williamson
Eli Culley	David Lowe	Daniel Sissom	Jonathan Yeaworth
Joe A. Fitzpatrick*	Samuel Mangin	Larry Smith	Phillip Zuehlke

BASS

Gilbert Aldridge	Duane Hamilton	Mark Morrell	Dan Silva
Dan Arterburn	Andrew Hard	Steve Myers	Merv Snider
Christian Bumpous	Carl Johnson	Steven Nicodemo	Larry Strachan
Nick Davidson	Ben Kahan	Alec Oziminski	Michael Sundblad
Dustin Derryberry	Bill Loyd	Steve Prichard	David Thomas*
Mark Filosa	Kit Magnussen	Michael Rahimzadeh	Nic Townsend
Ian Frazier	Rob Mahurin	Max Randal	Brian Warford*
Stuart Garber	Duane Mason	Stephen Richardson	Sam Wright
George Goetschel	Andy Miller	Scott Sanders	
Timothy Goodenough	Chris Mixon	Adam Sensenbrenner	

* Section Leader
+ Chairs/Officer

Vanesssa Jackson, *president*
David Thomas, *president-elect*

Jeff Burnham, *pianist*