

The Vermont
CHORAL UNION

Eric Milnes, Director

Myriam Leblanc, *soprano*
Len Torrie, *soprano*
Rosalie Lane Lépine, *alto*
Philippe Gagné, *tenor*
Sumner Thompson, *baritone*

Wolfgang Amadeus Mozart
REQUIEM

The Artists

SOLOISTS

Myriam Leblanc, *soprano* Len Torrie, *soprano* Rosalie Lane Lépine, *mezzo-soprano*
Philippe Gagné, *tenor* Sumner Thompson, *baritone*

THE VERMONT CHORAL UNION

Sopranos

Anzhela Cannizzaro, Karen Chickering, Bridget Zurn Garibay, Laura Labrie
Kiera Manion-Fische, Cathy Stadecker, Sophie Stadecker, Karia Tanner, Kayla Tornello
Lindsay Warner, Claire Whitehouse, Deborah Wright

Altos

Emma Clayton, Grace Crowe, Amy Dandurand, Camron Dickinson
Carolyn Dickinson, Carol Hassler, Shalini Hewage, Sofia Hirsch, Mary Ellen Jolley, Dylan Levene
Kristen Lindberg, Tara Purasson, Lisa Raatikainen, Charlotte Reed, Halina Vercessi

Tenors

Lucas Bull, Jasper Donnelly, Addison Graves, Frank Hassler, Miles Jackson
Dave Jangrow, Paul Lowe, Steven Marchand, Mark Pennington, Andy Warner

Basses

Jim Bentlage, Laurence Dean, Adam Grundt, Nicholas Hardin
Brian Irwin, Matt Johnson, Michael Lambert, Philip Pezeshki, Cole Marino,
Maarten van Ryckevorsel, Benjamin Slattery, David Toborg, Theo Wells-Spackman, Stuart Williams

ENSEMBLE L'HARMONIE DES SAISONS

Mélanie Corriveau & Eric Milnes, *Directors*

Sasha Koukarina, *soprano*
Paulina Francisco, *soprano*
Maude Fréchette-Gagné, *alto*
Shane Hanson, *alto*
Kerry Bursey, *tenor*
Aldéo Jean, *tenor*
Ryan Matos, *tenor*
Noah Gabriel, *bass*
William Kraushaar, *bass*

Adriane Post, *violin leader*
Sallynee Amawat, *violin*
Jimin Dobson, *violin*
Jessy Dubé, *violin*
Fiona Hughes, *violin*
Nadia Lesinska, *violin*
Cristina Prats-Costa, *violin*
Hélène Plouffe, *viola*
Sarah Douglass, *viola*
Mélanie Corriveau, *cello*
Jessica Korotkin, *cello*
Andrea Stewart, *cello*
Pierre Cartier, *bass*
Dominic Girard, *bass*

Mark Simons, *clarinet*
Karim Nasr, *clarinet*
Ellis Reyes, *bassoon*
Aaron Goler, *bassoon*
David Martin, *trombone*
Adam Dillon, *trombone*
Peter Collins, *trombone*
Roman Golovanov, *trumpet*
Loïc Lapatrie, *trumpet*
Matthias Soly, *tympani*

The Program

We request that, in keeping with its solemnity, any applause be withheld until the conclusion of the program.

WOLFGANG AMADEUS MOZART (1756 - 1791)

AVE VERUM CORPUS (1791)

Hail True Body

ARIA: Kommet her, ihr frechen Sünder (1780)

Come Here, You Insolent Sinners

Len Torrie, *soprano*

REQUIEM MASS *in D MINOR* (1791)

I. Introitus

a. Requiem aeternum

II. Kyrie eleison

III. Sequentia

a. Dies irae

b. Tuba mirum

c. Rex tremendae

d. Recordare

e. Confutatis

f. Lacrymosa

IV. Offertorium

a. Domine Jesu

b. Hostias

V. Sanctus

VI. Benedictus

VII. Agnus dei

VIII. Communio

a. Lux aeterna

b. Cum sanctis tuis

*The program is presented to honor the memory of our dear departed friend, Celia Asbell.
May her memory be forever a blessing.*

The Vermont CHORAL UNION

Greetings from VCU President Jim Bentlage,



On behalf of the Board of Directors, the chorus, and the many dedicated volunteers who make our work possible, I am delighted to welcome you to The Vermont Choral Union's performance of *Mozart's Requiem*.

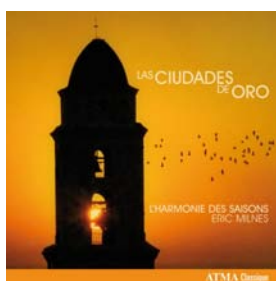
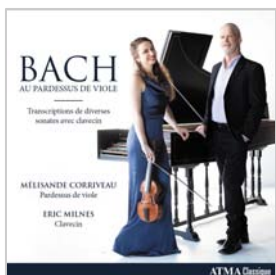
It has been an absolute thrill to collaborate with our esteemed Music Director, Eric Milnes, and the world-renowned vocal and instrumental ensemble *L'Harmonie des saisons* on this remarkable musical journey. None of this would be possible without your enthusiastic support. Your presence here means the world to us.

Thank you, and we hope you enjoy the performance.

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The Vermont Choral Union draws inspiration from more than ten centuries of classical vocal ensemble music. Sharing a passion for artistic and musical development, our singers strive to delight audiences with programs that portray the rich and diverse history of choral singing. Originally called The University of Vermont Choral Union, the ensemble was founded in 1967 by James G. Chapman, Professor of Music at UVM. Dr. Chapman (1927-2011) directed the choir until his retirement in 2004, after which the group's name changed to The Vermont Choral Union. Gary Moreau succeeded Dr. Chapman as director through 2010. Carol Reichard served as guest conductor in spring 2011, and the group welcomed Jeff Rehbach as director in fall 2011. When Jeff retired, Lisa Jablow became director in the fall of 2018, followed by interim director Steven Klimowski in the fall of 2019. In 2022 the Choral Union named Eric Milnes as its newest director. He is committed to a choral repertoire featuring mastersworks of the classical canon, as well as programming which features collaborations with instrumentalists of distinction, particularly in historically informed performance style presented with period instruments. His career has been centered on the nurturing and training of all collaborators to be more fluent in their technical musical skills and more dynamic in their artistic expression.





Ensemble vocal et orchestre sur instruments d'époque
Mélisande Corriveau & Eric Milnes, directeurs

Two-time JUNO Award-winning Ensemble *L'Harmonie des saisons*, Montreal's vocal and period-instrument ensemble, is dedicated through the expertise of its members to re-introducing audiences to the grand masterpieces of historical sacred music through its resident series of events. Based in the heart of the Eastern Townships region, the ensemble's members perform frequently across Canada, the United States, South America, Asia, and Europe. Their growing discography on the ATMA Classique label (six CD releases so far) have been awarded Juno and Opus prizes and garnered numerous international critically acclaimed reviews in publications such as *Fanfare*, *Gramophone*, and *La Scena*. Each of their recordings has been described by CBC/Radio-Canada as among the most distinguished recordings produced in Canada. Apple Music named their *Marin Marais : Badinages* recording an international classical selection of the year, with more than 1.5 million downloads from their platform. The album *Solfeggio* won the 2022 Juno Award; their debut album *Cities of Gold* won the 2106 Juno. Most recent releases include *Concerti* of Bach, and later this year they release *Concerti* of Vivaldi. In recent seasons the Ensemble offers its performances on regional tours, collaborating with presenters who are passionate about sharing wonderful performances of this repertoire. This season, the ensemble has been presented by the Montreal Bach Festival in performance of Bach's *Magnificat* & *Concerti*, by ATMA Classique in a tour of Handel's *Messiah*, by Music and Beyond in Ottawa as part of their tour of Bach's *St. John Passion*, and by the Arte Musica Foundation of the Montreal Museum of Fine Arts, participating in their complete cycle of Cantatas by J.S. Bach. Their Monteverdi Vespers was presented on The Montreal Symphony's summer festival. The directors of the Ensemble have been invited as guest artists at New York's Carnegie Hall (with The Orchestra of St. Luke's) and Montreal's Symphonic Hall (with the Montreal Symphony) in performances of Bach's St. Matthew Passion. *L'Harmonie des saisons* records exclusively for ATMA Classique, and its many activities are supported by The Canada Council for the Arts and The Quebec Council for Arts & Letters. *L'Harmonie des saisons* has collaborated with the Vermont Choral Union in performances of Handel's *Messiah* and Faure's *Requiem*, with the College Street Congregational Church choir in numerous performances, and are the artists-in-residence of the Burlington Baroque Festival, which presented 10 performances in 2024 - 2025.

For further information about our activities:
www.harmoniedessaisons.org





Conductor, harpsichordist and organist **Eric Milnes** has received critical acclaim for performances across North America, South America, Europe and Asia, appearing at festivals such as The Mostly Mozart Festival, New York, The Boston Early Music Festival, The Berkeley Bach Festival, The Santa Fe Festival, The Montreal Bach Festival, The Regensburg Festival (Germany), The Bremen Festival (Germany), The Passau Festival (Austria), The Utrecht Festival (The Netherlands), The Bruges Festival (Belgium), The Lufthansa Festival (London), The Bergen Festival (Norway), The Baroque Festival of Bolivia, and at celebrated venues such as Carnegie Hall (NY), Lincoln Center (NY), Symphony Hall (Montreal), Jordan Hall (Boston), The Glenn Gould Theatre (Toronto), Salle Gaveau (Paris) and Die Alte Oper Frankfurt. He has directed The New York Collegium, New York Baroque, Montreal Baroque, The Seattle Baroque Orchestra, The Portland Baroque Orchestra, Trinity Consort, Les Boreades de Montreal, The St. Lawrence Choir and The Philharmonic Orchestra of Santiago, Chile in performances of music spanning five centuries. Mr. Milnes' discography of over sixty CD releases includes recipients of two Juno Awards (Canada's Grammy) for CD of the Year in 2016 and 2022, two Opus Prizes for CD of the Year, and awards from The Diapason (France), Toccata Magazine (Germany) and Gramophone Magazine (Great Britain). In 2020 Apple Music named a recent release CD of the Month - it topped one million downloads. Milnes is also an award winning recording producer and a published composer. His degrees are from Columbia University and The Juilliard School. A new-comer to Burlington, he is Director of Music at College Street Congregational Church. He takes greatest pride in the accomplishments of his two daughters, Mary Leah, an analyst for the U. S. Department of Defense, and Hannah, a project manager with NASA.



A specialist in early-music performance, multi instrumentalist **Mélisande Corriveau** has been praised for her exceptional musical mastery. She is frequently a guest at major festivals across North America, South America, Asia and Europe, and is an active concert, touring, and recording artist. She regularly performs with a number of celebrated ensembles, and is a member of the ensembles Masques (France), Les Voix humaines, Sonate 1704, and Les Boréades de Montréal. Her discography comprises some 50 titles on the ATMA Classique, Analekta, Harmonia Mundi, Paradizo, and Alpha labels. Her two recent discs with harpsichordist Eric Milnes on the ATMA Classique label *Pardessus de viole* and *Marin Marais : Badinages* both won Opus prizes for early-music CD of the year. CBC Radio listed the latter two recordings, and the duo's most recent release, *BACH au Pardessus de viole*, among the best discs of the year (in 2016, 2020, and 2022 respectively). *Pardessus de viole* was named classical disc of the year by ICI Radio-Canada in 2016, while *Marin Marais : Badinages* was named "a classical album you must hear this month" by Apple Music in 2020. Recent appearances include as gamba soloist with The St. Luke's Orchestra at New York's Carnegie Hall, with the Montreal Symphony in Bach's St Matthew Passion, and on tour with Jordi Savall.

Mélisande Corriveau and her partner Eric Milnes co-direct the vocal and instrumental ensemble L'Harmonie des saisons, which they founded in 2010. In 2014, Mélisande completed, with honors, a doctorate in pardessus de viole performance at the Université de Montréal. She has become one of the world's few specialists on this instrument.

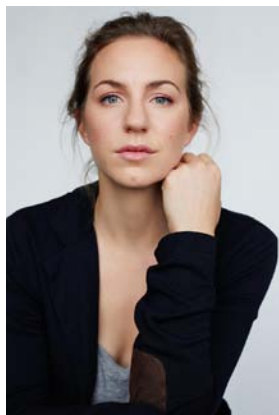


Soprano **Myriam Leblanc** is the recipient of several prizes: first prize and Audience Choice Award at the Trois-Rivières Symphony Orchestra Competition, winner of an Audience Choice Award in the Center Stage competition of the Canadian Opera Company, winner of the excellence grant awarded annually by the Atelier lyrique de l'Opéra de Montréal and the first prize at the Mathieu Duguay Early Music Competition at the Lamèque International Baroque Music Festival in 2017. Myriam Leblanc is a versatile artist who works as much in the classical world as in the bel canto and the baroque. She is recognized for her timbre of great purity, for her supple and warm voice and her great mastery in both technical and musical expressiveness. She specializes in oratorios and concerts: *Requiem* by Dompierre (OPCM), *La Messe des morts* by Gossec (Arion), *Requiem* by Mozart (les Violons du Roy), *Messiah* by Handel (Tafelmusik), Bach's *Christmas Oratorio* (Les Violons du Roy), Bach's *St. John Passion* (Tafelmusik), Vivaldi's *Dixit Dominus* (I Musici), Bach's *Magnificat* (Les Violons du Roy), *Symphony No. 2 "Lobgesang"* by Mendelssohn (Metropolitan Orchestra), several Bach cantatas including *Ich habe genug* and other works. At the opera, she shone among others in productions of the Opéra de Montréal (*Rigoletto*, *Svada*, *Aida*), the OSTR, the OPCM and the Opéra de Québec (*Carmen*), the Orchestre Métropolitain (*Parsifal*) and L'Ensemble Caprice (*Dido et Aeneas*).

Formerly a member of the Atelier lyrique of Montreal Opera, Myriam Leblanc has been a guest soloist of prestigious: Montreal Symphonic Orchestra, Les Violons du Roy, Tafelmusik, Trois-Rivières Symphonic Orchestra, Québec Symphonic Orchestra, Saskatoon Symphonic Orchestra and Métropolitain Orchestra. She has sung under the baton of renowned conductors such as Bernard Labadie, Hervé Niquet, Rafael Payare, Jacques Lacombe, Yannick Nézet-Séguin, Jonathan Cohen, Jean-Marie Zeitouni, Kent Nagano, Ivars Taurins, to name a few. She also has several recordings to her credit including **Amour fou** (Ensemble Mirabilia, ATMA 2024), *Israel in Egypt* (Concert Spirituel, Alpha Classics, 2023), *Écho et Narcisse* (Concert Spirituel, Château de Versailles, 2022), *La Grazia delle Donne* (Ensemble La Cigale, Analekta 2021) as well as Vivaldi's *Luce e ombra* (Ensemble Mirabilia, Analekta, 2021).



Len Torrie is a Montréal-based soprano, singer-songwriter, and performance curator known for their crystalline tone, expressive versatility, and storytelling depth. A sought-after soloist, Len performs regularly with leading early music ensembles including L'Harmonie des Saisons, Studio de Musique Ancienne de Montréal, and Ensemble Caprice. Len holds a master's degree in early music vocal performance from McGill University, where they studied under Suzie LeBlanc and Dominique Labelle. Internationally, Len has trained with the Accademia Europea dell'Opera and the Internationale Bachakademie Stuttgart. They are one third of the medieval trio COMTESSA, where they sing and play citole and Anglo-Saxon lyre. A queer, non-binary artist, Len draws on the wisdom of queer elders and ancestors in their research and performance of radically inclusive stories. Their work bridges early music and contemporary folk, with a growing focus on self-accompaniment on period and modern instruments. Len has appeared as soloist in numerous Vermont Choral Union performances, including Handel's *Messiah*, Faure's *Requiem*, Britten's *Rejoice in the Lamb*, and Schubert's *Shepherd on the Rock*.



Mezzo-soprano **Rosalie Lane Lépine** excels as a soloist, chamber musician, and chorister. Known for her strong stage presence, energetic personality, and authenticity, she sings a wide range of repertoires, from baroque opera to contemporary music. Recent engagements include *Fuego* in *Los Elementos* (Festival Montréal Baroque, 2025), *Gabrielle* in *La Nuit est ma femme* (Opera America, 2024), and the title role in *La Périchole* (Opéra Bouffe du Québec, 2023). She regularly collaborates with leading ensembles such as Ensemble ArtChoral, SMAM, L'Opéra de Montréal, the OSM choir and La Chapelle de Québec. Specializing in baroque music, she is currently pursuing a master's degree in Early Music Performance (voice) at McGill University. Rosalie will soon appear in concert with Luc Beauséjour (Christmas Concert, November 2025), as a chorus soloist in Ana Sokolović's *Clowns* (Opéra de Montréal, January 2026), and as a soloist in *Les Muses* de Vivaldi (SMAM, February 2026).



Tenor **Philippe Gagné** is acclaimed for his rich expressiveness, refined musical sensitivity, rare vocal agility, and beauty of tone. Born in Québec City and based in Montréal, he specializes in the baroque repertoire, and has performed at many of the world's great venues working with many internationally renowned ensembles such as Les Talens Lyriques, Tafelmusik, Les Violons du Roy, Arion Orchestre Baroque, Calgary Philharmonic Orchestra, L'Orchestre symphonique de Québec, Les Délices, Les Boréades, Blue Heron, L'Harmonie des saisons, Ensemble Caprice, Le Studio de musique ancienne de Montréal, Ex Tempore, La Bande Montréal Baroque, Clavecin en concert, Mannheimer Hofkapelle et Apotheosis Orchestra. He is recognized particularly as an exceptional interpreter of the French Baroque repertoire, as well as of the music of J. S. Bach, which occupy more than half of his professional engagements. He has been a featured soloist with L'Harmonie des saisons since the group's founding in 2012, including many performances of *Messiah*, Bach's *St. John Passion*, *Magnificat* and numerous Bach Cantatas, Handel's *Acis & Galatea*, and dozens of performances of 17th & 18th century French and German sacred programs. He appears on L'Harmonie des

saisons Juno Award-winning CD *Cities of Gold*, and with Burlington Baroque in performances of Monteverdi's *Vespers*, Handel's *Acis & Galatea*, and Bach's *St. John Passion*.



Praised for his "*elegant style*" in a review in The Boston Globe, **Sumner Thompson** is one of North America's most sought-after baritones. His operatic appearances include roles in Boston Early Music Festival productions of Conradi's *Ariadne* and Lully's *Psyche*, as well as several European tours with Contemporary Danish Opera as Orfeo in Monteverdi's *L'Orfeo*. He has performed as a soloist with many ensembles including Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades, Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, as well as the Memphis and Phoenix Symphony Orchestras. Recent activities include Monteverdi's *Vespers* and *New Vespers* of 1640 with the Green Mountain Project, *Membra Jesu Nostri* by Buxtehude with Les Voix Baroques and Ensemble Mercury Baroque (Houston), Mozart's *Requiem* at St. Thomas Church Fifth Avenue in New York, a tour of Japan with Joshua Rifkin and the Cambridge Cententus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New

England Philharmonic. This season included performances at New York's Carnegie Hall as soloist with The Orchestra of St. Luke's. With Eric Milnes he has been featured in Burlington performances of Bach's *St. John Passion*, Handel's *Messiah*, numerous Bach Cantatas, Vaughan Williams *Five Mystical Songs*, Britten's *Rejoice in the Lamb*, Handel's *Ode to St. Cecilia*, and Monteverdi's *Vespers*.

Notes on the Program

In early summer of 1791 Mozart's attention was divided between his work and some pressing family matters. He was in the midst of composing an opera (*The Magic Flute*) and a series of commissioned German dances, both of which were anticipated to assist with his flagging financial situation, and applying to secure the position of Kapellmeister at St. Stephen's Cathedral in Vienna. On the other front, his wife, Constanze, was in the last two months of her difficult sixth pregnancy and needing the benefits of the mineral springs at Baden, near Vienna; their six-year-old son Karl, went with her. Fortunately, there was a friend, Anton Stoll, living there. Stoll, a teacher and the choirmaster at the parish church in Baden, had in the previous year led a performance of one of Mozart's masses. In May of 1791 Wolfgang asked his help in finding appropriate lodgings for Constanze and Karl, then went several times during the summer to visit his wife and son. Wolfgang wrote the motet *Ave verum corpus* in Baden on June 17. Evidence suggests that Stoll conducted its premiere on June 23 at the Baden parish church, on the Feast of Corpus Christi, for which the work was intended.

The Aria *Kommet her, ihr frechen Sunder* for soprano and strings exists only in an autograph copy penned by Mozart's father Leopold, in which he describes it as a "Passiontime Aria", that is, written for Holy Week. The date 1780 appears on the cover. Other than that, not a single thing is known about this piece or the circumstances under which it was written, except that it is of remarkable beauty.

Mozart's infamous Requiem in D minor is a masterpiece shrouded in mystery, making it all the more fascinating, compelling and emotionally stirring. The story of the creation of the work involves a shady commission, numerous composers and a blanket of deceit, purely in the interest of financial gain. It all began in July 1791, when a stranger turned up at Mozart's door with a slightly odd request. On this early summer's day, a man described as an "unknown grey stranger" appeared, claiming to represent a man of great importance who requested a Requiem from Mozart. One of the requirements was that Mozart must not attempt to uncover the identity of the person making the request. Intrigued by the rules surrounding the commission, Mozart obsessively threw himself into the piece and worked on almost nothing else for several months. However, by this time, his health was deteriorating and he was unable to finish what he started. Mozart wasn't sound of mind when he received the commission and believed he'd been cursed to write the piece as a swansong because he knew he would shortly die.

When the remarkable composer died aged 35 on December 5th, 1791, he had only succeeded in completing the Requiem and Kyrie movements in full. He left basic sketches covering the voice parts and bass lines to be performed during the Dies Irae through to the Hostias, but the entire piece was nowhere near completed. To encourage Mozart to complete the work, the messenger gave him half the fee before he began, with a promise to make the remaining payment after the work was delivered. This agreement left Constanze, Mozart's wife, with a big problem. She was worried that if she handed over solely the work her husband had completed before his death, she wouldn't receive the final payment and the commissioner might even request the initial payment to be refunded. She was struggling to make ends meet as it was and decided to ask other talented composers to finish what Mozart started in secret. Her plan was to deliver the finished work and claim Mozart had completed it before he died so should could collect the outstanding payment. The first composer Constanze asked to help was Joseph von Eybler. He orchestrated the music following the Kyrie, but was unable to do any more and returned the unfinished Requiem to Constanze. Upon his advice, Mozart's widow handed the work-in-progress to Franz Xaver Süssmayr, one of Mozart's previous pupils who held a lot of knowledge about how the master composer originally intended to finish the piece. Süssmayr borrowed a large chunk of Eybler's work while completing the Requiem, although he also added his own orchestration to the movements following Kyrie, completed the Lacrymosa and added the signature pieces required of a Requiem, namely Sanctus, Benedictus and Agnus Dei. He completed his work by including the final section, Lux aeterna, by carefully adapting the two original opening movements written by Mozart to different words. According to both Constanze and Süssmayr, this is how Mozart had planned to finish the Requiem. However, some critics argue that this is unlikely to be the case and Mozart would never have repeated the two opening sections if he'd survived long enough to finish the work himself. Süssmayr rewrote the entire Requiem in his own hand, in order to make it more difficult to tell that it had been pieced together by various composers, and delivered it himself to the messenger who had requested it. To make the work as convincing as possible, Mozart's forged signature was added, along with the date of 1792.

For Constanze to continue to receive money from the Requiem after its delivery, it was important that the general public continued to believe that it was Mozart and Mozart alone who composed it. This way it would generate much higher levels of income from the public and publishers, compared to if it was general knowledge that it was completed by several composers. In order to do this, Constanze made up many stories surrounding the creation of the piece. And due to lack of detailed records, it's almost impossible to tell fiction from fact. She claimed that during his last days, Mozart was convinced he had been poisoned and was composing the Requiem for himself. He was so determined to complete his work that during his final hours, he was relaying all his plans to his assistant, so he could finish it exactly as Mozart intended. When Mozart's Requiem in D minor was completed in 1792, it was delivered to Count Franz von Walsegg. He was the man who originally commissioned the piece to form part of a Requiem service in commemoration of the anniversary of his wife's death. It's likely that Walsegg fully intended to pass the work off as his own, since he was a mere amateur chamber musician who regularly commissioned work by talented composers and then claimed them to be his own. Constanze struggled with Walsegg for 12 whole months before he finally gave in and acknowledged Mozart as the true composer of Requiem in D minor. Regardless of the composers behind the Requiem in D minor and how much Mozart was involved, it's still a wonderful, emotionally-evocative piece that countless people around the world enjoy just as much today as when it was first performed centuries ago.

Regardless of who wrote which parts of the Requiem, it still sounds magnificent and mysterious to us. We give Beethoven the final word on the matter: *'If Mozart did not write the music, then the man who wrote it was a Mozart.'*

Texts & Translations

AVE VERUM

Ave, verum corpus
natum de Maria Virgine,
Vere passum immolatum
in Cruce pro homine,
Cujus latus perforatum
Unda fluxit sanguine,
Esto nobis praegustatum

Hail, true body
born of the Virgin Mary,
Who truly suffered, sacrificed
on the Cross for man,
Whose pierced side overflowed
with water and blood,
Be for us a foretaste
In the test of death.

KOMMET HER, IHR FRECHEN SÜNDER

Kommet her, ihr frechen Sunder.
Seht das Heiland aller Welt.
Sprecht, ist gegen seine Kinder
je ein Vater so bestellt?
Jesus leidet tausend Qualen,
bis er selbst den Geist aufgibt,
um am Kreuz die Schuld zu zählen,
die der tolle Mensch verübt.

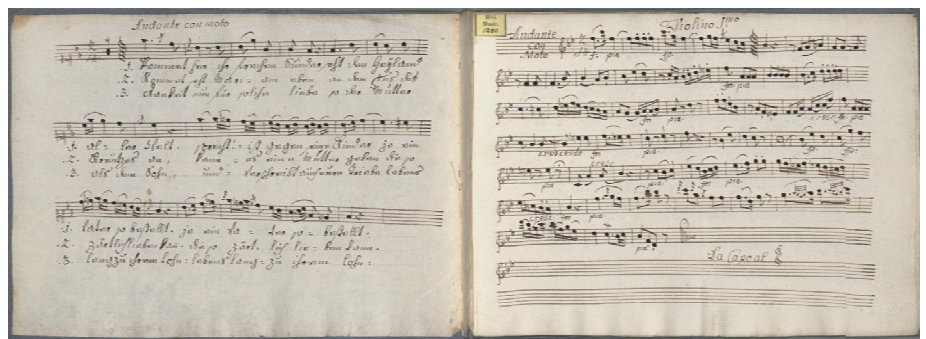
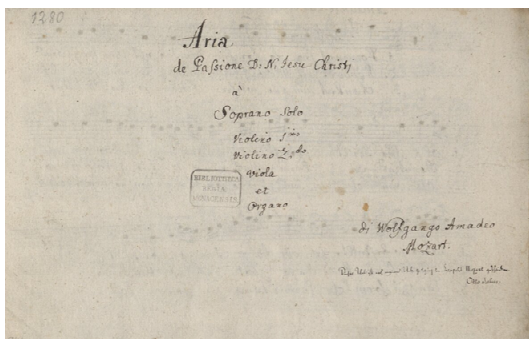
Come here, you insolent sinners.
Behold the Savior of the world.
Tell me, has a father ever
treated his children like this?
Jesus suffers a thousand torments
until he himself gives up the ghost
to pay on the cross the guilt
that man had committed.

Kommet, seht Mariam eben
an dem Fuss des Kreuzes an!
Kann es eine Mutter geben,
die so zärtlich lieben kann,
Ach! mit tranen muss sie sehen,
wie ihr Son am Kreuze stirbt,
und sie lasst es doch geschehen,
dass der Mensch sein Heil erwirbt.

Come, look at Mary
at the foot of the cross!
Can there be a mother
who can love so tenderly?
Ah! With tears she must watch
her Son die on the cross,
and yet she allows it to happen
that mankind attains salvation.

Danket nun für solche Liebe,
so der Mutter als dem Sohn,
und verschreibt auch eure Triebe
lebenslang zu ihrem Lohn.
Treffet einen Bund mit ihnen,
stets im Lieben treu zu sein,
und hinfür eure Sinner
bloss zu ihrem Dienst zu weihen.

Now give thanks for such love,
both to the mother and to the son,
and dedicate your desires to
their reward for life.
Make a covenant with them,
to always be faithful in your love,
and henceforth to dedicate your minds
solely to their service.



Wolfgang Amadeus Mozart's Aria for The Passion of Jesus Christ, 1780, in the hand of his father, Leopold Mozart.

REQUIEM *in* D MINOR

INTROITUS

Requiem aeternam dona eis 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.

ENTRANCE

Grant them eternal rest, O Lord:
and let everlasting light shine on them.
To Thee, O God, praise is met in Zion,
and unto Thee shall the vow be performed in Jerusalem.
Hearken unto my prayer:
unto Thee shall all flesh come.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

LORD, HAVE MERCY

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

DIES IRAE

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

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

DAY OF WRATH

The day of wrath, that day shall
dissolve the earth in ashes
as witnesseth David and the Sibyl.

What trembling shall there be
when the Judge shall come
who shall thresh out all thoroughly.

TUBA MIRUM

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?

THE TRUMPET

The trumpet, scattering a wondrous sound
through the tombs of all lands,
shall drive all unto the Throne.

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

A written book shall be brought forth
in which shall be contained all
by which the world shall be judged.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest;
and nothing shall remain unavenged.

What then shall I say in misery?
Whom shall I ask to be my advocate,
when scarcely the just may be without fear?

REX TREMENDAE

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

RECORDARE

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas ilia die.

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

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
Culpa rubet vultus meus.
Supplici parce, Deus.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremet igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra..

CONFUTATIS

Confutatis maledictis
Flammis acerbis addictis,
Voca me cum benedictis.

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

MAJESTIC KING

King of awful majesty,
who freely savest the redeemed,
save me, O fount of goodness.

REMEMBER

Remember, blessed Jesus,
that I am the cause of your journey,
lest thou lose me in that day.

Seeking me didst Thou sit weary:
Thou didst redeem me, suffering the cross.
Let not such toil be frustrated.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning.

I groan as one guilty;
my face blushes at my sin.
Spare me, Thy suppliant, O God.

Thou who didst absolve Mary,
and didst hear the thief's prayer,
hast given hope to me also.

My prayers are not worthy,
but do Thou, good Lord, show mercy,
lest I burn in everlasting fire.

Give me place among Thy sheep
and put me apart from the goats,
setting me on Thy right hand.

CONFOUNDED

When the accursed are confounded
and condemned to the sharp flames,
call me with the blessed.

I pray, kneeling in supplication,
my heart contrite as ashes,
take Thou mine end into Thy care.

LACRYMOSA

Lacrimosa dies ilia
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem. Amen.

DOMINE JESU

Domine Jesu Christe, Rex gloriae,
libera animas omniurn fidelium
defunctorum de poenis inferni et de prof undo lacu;
libera eas 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

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis
quarum hodie memoriam facimus;
quam olim Abrahae promisisti et semini ejus.

SANCTUS

Sanctus, sanctus, sanctus, Domine
Deus Sabaoth! Pleni sunt caeli
et terra gloria tua.
Hosanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

LAMENTABLE DAY

Lamentable is that day
on which the guilty man shall arise
from the ashes to be judged.

Spare then this one, O God,
merciful Lord Jesus,
give them peace. Amen.

O LORD, JESUS

O Lord, Jesus Christ, King of glory,
deliver the souls of all the departed faithful
from the torments of hell and from the bottomless pit;
Deliver them from the mouth of the lion,
lest Tartarus swallow them;
lest they fall into darkness.

But let Saint Michael the standard-bearer
bring them forth into the holy light:
which Thou didst once promise to Abraham and his seed.

TO THEE, LORD

To thee, O Lord, we render our
offerings and prayers with praises.
Do Thou receive them for those souls
which we commemorate today;
which Thou didst once promise to Abraham and his seed.

HOLY

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

BLESSED

Blessed is he that 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.

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 eternal rest.

LUX AETERNA

Lux aeterna luceat eis, Domine,
cum sanctis mis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum Sanctis tuis in aeternum,
quia pius es.

ETERNAL LIGHT

Let everlasting light shine upon them, O Lord,
with Thy saints forever,
for Thou art merciful.

Grant to the departed eternal rest, O Lord,
and let everlasting light shine upon them,
with Thy saints forever,
for Thou art merciful.

Handwritten musical score for Requiem, featuring staves for Violon, Viola, 2 Corni, 2 Fagotti, Clarinet, Trombe, Corno, Alto, Tenore, Basso, and Organo. The score includes the text "Agnus Dei" and "Requiem". The manuscript is written in brown ink on aged paper. The staves are numbered 1 through 11. The first staff is labeled "Violon" and the second "Viola". The third staff is labeled "2 Corni" and "in f.". The fourth staff is labeled "2 Fagotti". The fifth staff is labeled "Clarinet" and "in D.". The sixth staff is labeled "Trombe" and "in D.". The seventh staff is labeled "Corno". The eighth staff is labeled "Alto". The ninth staff is labeled "Tenore". The tenth staff is labeled "Basso". The eleventh staff is labeled "Organo" and "Basso". The score includes the text "Agnus Dei" and "Requiem". The manuscript is written in brown ink on aged paper. The staves are numbered 1 through 11. The first staff is labeled "Violon" and the second "Viola". The third staff is labeled "2 Corni" and "in f.". The fourth staff is labeled "2 Fagotti". The fifth staff is labeled "Clarinet" and "in D.". The sixth staff is labeled "Trombe" and "in D.". The seventh staff is labeled "Corno". The eighth staff is labeled "Alto". The ninth staff is labeled "Tenore". The tenth staff is labeled "Basso". The eleventh staff is labeled "Organo" and "Basso". The score includes the text "Agnus Dei" and "Requiem".



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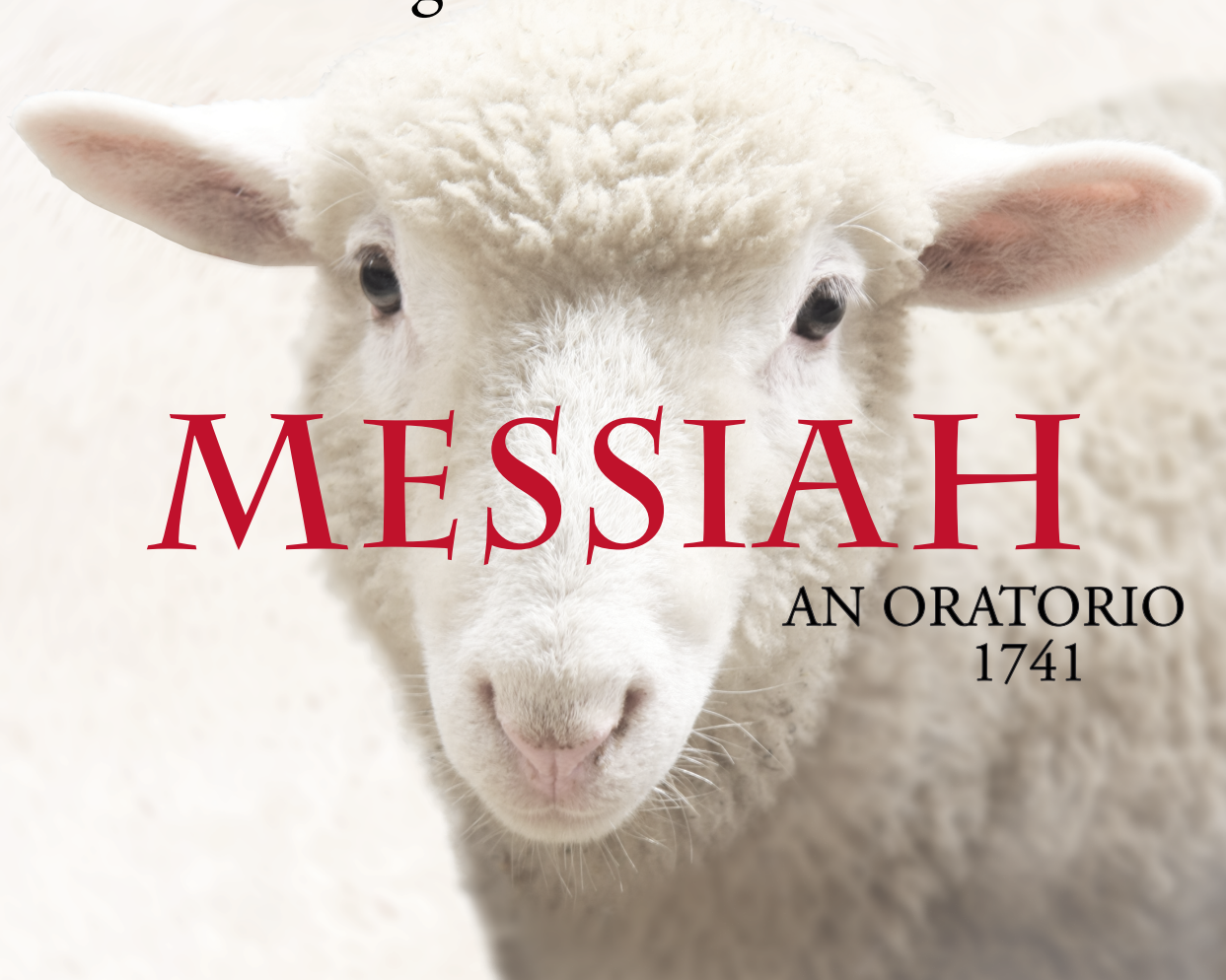
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at 4:00 p.m.

Holy Angels Church
246 Lake Street
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