

CONTRA COSTA CHORALE

Presents its 2023 Fall Concert



Mozart
REQUIEM

KENSINGTON
Saturday, December 2nd

WALNUT CREEK
Sunday, December 3rd



A partnership of the Contra Costa Chorale with Contra Costa County schools showcasing the many talented students in the performing arts within our county.

Saturday, December 2, 2023

Unitarian Universalist Church of Berkeley, Kensington, CA

Hercules High School Advanced Orchestra Members

Arleen Wong, Music Director

Music from Home Alone Leslie Bricusse, John Williams; arr., James Kazik
Christmas with the Nutcracker Pyotr Tchaikovsky; arr., Katie O'Hara La Brie

Violin 1: Danica Pahati, Angelina Yue
Violin 2: Matthew Samonte, Kaylee Dokko
Viola: Christopher Chang, Grace Ramirez
Cello: Bianca Vista, Carter Malonzo Munoz
Double Bass: Kassidy Joya, Ryan DeGuzman

Sunday, December 3, 2023

Walnut Creek Presbyterian Church, Walnut Creek, CA

Contra Costa School of Performing Arts Bel Canto Singers

Alivia Logan, Director of Vocal Music

Stopping By The Woods on a Snowy Evening arr. Earlene Rentz
Viva Mozart; arr. Patrick Liebergen

Isabella Bartelson
Jdyn Hunte
Tiffany Ku

Camila Moreno
Diego Marquez
Mieko Pena-Robles

Echo Ramirez
Kenza Bennouna
Jaxson Sears

SOLOISTS

Rita Lilly - *soprano*
Gabriela Estephanie Solís - *alto*
Mitch Ashley - *tenor*
Liam Daley - *bass*

ORCHESTRA

<i>Violin 1</i> Philip Santos Marcella Schantz Carla Picchi	<i>Violin 2</i> Sharon Calonico Sara Chazin Candace Sanderson	<i>Viola</i> Kathryn Juneau Margaret Titchener
<i>Violoncello</i> Joshua Mikus-Mahony	<i>Contrabass</i> Patrick Klobas	<i>Four-hand piano</i> Martin Morley Chun Mei Wilson

THE STRING & PIANO ARRANGEMENT

In May of 2013 the Chorale presented the West Coast premiere of Mozart's *Requiem in D minor* with a piano transcription published in June of 2011 and arranged for four hands by Carl Czerny (1791-1857). Czerny, born the year Mozart died, greatly admired the composer's works, and this piano transcription is a masterpiece in its own right, totally replacing the orchestra in this very convincing arrangement for four hand piano. It was not uncommon in Czerny's time to make four-hand piano transcriptions, such as the *Requiem*, so that choral societies, who were not able to afford an orchestra and soloists, were still able to perform these masterworks with a more complete scoring in four-hand arrangements. Even Brahms

wrote his own arrangement of the *German Requiem* for two pianos.

With our resources the Chorale was not able to hire an entire orchestra in addition to vocal soloists, so I decided to combine the Czerny four-hand piano transcription with a chamber orchestra of strings. The arrangement takes into consideration where the piano is unnecessary (when only strings are scored in the partiture) and where the piano takes an integral role in playing parts that would be played by the brass and woodwinds. I hope this will be a possibility for other choruses that may not have the resources or performance space for a full orchestra.

—Cindy Beitmen

Mozart REQUIEM

PROGRAM

Requiem in D minor, KV 626 Wolfgang Amadeus Mozart (1756-1791)

1st main completion: Franz Xaver Süßmayr

2017 completion/edited: Michael Ostrzyga

Arranged for strings & piano: C. Beitmen

I. Introitus and Kyrie

1. Requiem aeternam
2. Kyrie

II. Sequentia: Dies irae

3. Dies irae
4. Tuba mirum
5. Rex tremendae
6. Recordare
7. Confutatis
8. Lacrimosa with Amen fugue (Ostrzyga)

III. Offertorium

9. Domine Jesu
10. Hostias

IV. Sanctus and Benedictus

11. Sanctus (Ostrzyga)
12. Benedictus (Ostrzyga)

V. Agnus Dei and Communio

13. Agnus Dei (Ostrzyga)
14. Lux aeterna

CONTRA COSTA CHORALE

SOPRANO

Barbara Berry
Constance Brown
Julia Carvalho
Tanya Drlik
Cathy Edwards
Elmina Green
Amelia Grounds
Patricia Hernandez

Sandy Kruger
Susan Lambert
Deena Love
Mary McQuilliams
Nicki Norman
Joy Ogden
Monica Olivares
Katie Rodriguez

Meryl Sacks
Jenny Sanjeevan
Karine Schomer
Ann Smith
Joy Svihra
Gennifer Tate
Katie Wolfman

ALTO

Tess Barbach
Kate Buckner
Judith Carrillo
Eldonna Cooley
Claudia Gerst
Kathy L. Haug
Geri Havlicek
Yolanda Hogan
Martha Jackson

Anne Jennings
Linda Jones
Janet Keyes
Regina Marchione
Christine Moriuchi
Cynthia Mulligan
Sylvie Mwila Jonath
Lynne Ono
Heidi Ronfeldt

Debbie Sanderson
Kate Sibley
Lee Steadman
Carol Strand
Carol Terry
Elizabeth Thompson
Cassandra Todd
Catherine White
Amy Willats

TENOR

Mitch Ashley
Nan Ayers
Kathleen Baumgardner
Ruth Block
Ron Cheatham

Alice Knudsen
Stuart Marson
Jerry Reynolds
Abigail Smith
Carole Strauss

Carter Ta
JoAnn Thomas
Andrea Weber
Don Wollwage

BASS

William Abernathy
Achi Ben Shalom
Alexander Ewing
Kevin Glaz
Peter Gleick

David Hubbell
Chad Keig
Greg Lassonde
Terry Lee
Peter Liddell

Spero Matthews
Ken Saltzstine
William Scott
Leo Scurry
Jim Wong

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**Outgoing in December*

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Chad Keig, *Graphic Designer*

CINDY BEITMEN ~ DIRECTOR



Cindy Beitmen began her career singing opera in the Washington, DC, area. After seven years of teaching, singing, and conducting in Vienna, Austria, she moved to Seattle, where she began specializing in early music. Cindy received her Master of Music degree in vocal performance from the

University of Washington, during which time she performed as soloist with the Seattle Chamber Singers, Broadway Symphony, Vancouver Early Music Festival, and the Early Music Society of the

Islands in Victoria, B.C. Performance opportunities led her to New York City where she sang with Pomerium, the Virgin Consort, Symphony for the United Nations, Ensemble Fortuna based in Boston, and the British ensemble Circa 1500. As a member of the New York Ensemble for Early Music, she toured throughout the U.S. in the medieval liturgical drama Herod and the Innocents and performed the Resurrection Play of Tours at the New York Cloisters. She taught voice and vocal diction at Northern Arizona University and retired in 2017 as founder and director of the Women's Antique Vocal Ensemble, choral director at Mills College, and music director at St. Albert Priory in Oakland.

MARTIN MORLEY ~ ACCOMPANIST



A native of Montana, Martin Morley has enjoyed a multifaceted career as a pianist, music therapist, teacher, handbell clinician, and conductor. He holds Bachelor's and Master's degrees in piano performance from the University of Kansas, where he studied with Flora Chiarrapa Silini, Richard Angeletti, and

Portuguese virtuoso Sequeira Costa; in addition, Martin performed for six years in monthly master classes with such luminaries as Gary Graffman, Byron

Janis, and Leon Fleisher. He has toured North America as an accompanist for Columbia Artists Management and been featured as a concerto soloist with orchestras in Kansas, California, and Texas. His keyboard comedy routines have slain audiences in several states. Martin is on the Master Artists roster of the Contra Costa Performing Arts Society, and has performed several times in benefit concerts for the Hope Solutions organization and for the Young People's Symphony Orchestra. In addition to his position as Director of Worship and Music at Our Savior's Lutheran Church in Lafayette, Martin teaches private lessons and continues performing as a soloist and collaborative pianist in the Bay Area and beyond.

IN MEMORIAM

When COVID-19 turned our entire world upside down, most of us felt an immediate sense of loss. Little did we know how great that loss would become over the next three years. Even less did we realize that our individual and collective worlds would never be what they were before Covid.

This presentation of Mozart's *Requiem in D minor* represents one small way in which we try to right our world again, by acknowledging and grieving for our losses that were so monumental. Over seven million people worldwide died from Covid. Many more people died from complications created by Covid (lack of access to hospitals taken over by Covid

patients, lack of access to doctors due to mandated isolation, and lack of human contact in general).

In our effort to recognize the losses due to Covid within our own Contra Costa Chorale community, we compiled a list of friends and family members who were struck down by this infectious disease. But we realized that this could also be a time to send up a message of love and grief to the heavens on behalf of other loved ones who have passed from Chorale members' lives.

Following are two lists of our people who left us, some too early, some without loved ones' presence, and some whose passing affected us forever, even though they died years ago.

Lost to COVID-19

Thomas Burroughs
Tom Guarino
Barbara Heckly
John B. McGee

Beverly Melin
Mark Schomer
Neida Segura

Rachmiel Silverman
Virgil Thomas
Peter Zoernig

Chorale Members' Departed Friends and Loved Ones

D.J. Agnew
Eugene Albright
William Allen Ashley
Bernard Jean Avril
David and Caroline Beitmen
Dave Berry
David Chandler Nichols
Dorothea Cheatham
Cindi Cossen
Maybelle M. Doré
Louise and Joseph Drlik
John Erickson
Dorothea Ernst Blocher
Carole Finnell
Loretta Fong
Ann Funston
David Geisinger
Barbara Graves
Jonah Hart
Catherine Heffer Flick
Edith Hendrix

Kay Hill
Tim Hubbell
Michael Jackson
Peter Jackson
Deborah Katz
Roger S. Keyes
Hania and Stanley Kwasniewski
Mert Lassonde
Camille Lee
Elie Matipa Nkasa
Jeffrey Miller
Judey Miller
Eugenia Morley
Dennis Mulligan
Robert Mulligan
Nadine Mwape Mwila
Arline Peakes
Al Rivera
Stephen Ronfeldt
Marguerite Rule

Betty W. Sanderson
Raphael Shevelev
Delphine Sibley
Magnolia Helene Sibley-Wilson
Ray and Steffi Silvia
Kevin Strauss
Charlotte Swanson
Erik Swenson
Linda Tague
George Tate
Martha A. Thompson
Tom and Carol Todd
Pamela Tremel Wimberly
Adriana Turpin
Caroline Valenta
Bernard Wasserman
Waltraud Weber
Bruce B. Willats
Richard Wolfman
Kenneth Wooden

TEXTS AND TRANSLATIONS

I. Introitus and Kyrie:

1. Requiem aeternam [Mozart composed this in its entirety]

*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.*

Grant them eternal rest, Lord,
And may perpetual light shine on them.
You are praised, God, in Zion.
And homage will be paid to you in Jerusalem.
Hear my prayer,
To you all flesh will come.

2. Kyrie [Mozart composed all vocal parts and bass instrumental parts]

*Kyrie eleison.
Christe eleison.*

Lord have mercy.
Christ have mercy.

II. Sequentia: Dies irae

3. Dies irae [Mozart composed all vocal parts, bass instrumental parts, and partial string parts]

*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, that day
Will dissolve the earth in ashes
As foretold by David and the Sybil.
Great trembling there will be
When Justice comes with sword and scale
To weigh the faults and sort the fates of all!

4. Tuba mirum [Mozart composed trombone, all solo voices, and partial 1st violin parts]

*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.
Iudex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus, sit securus?*

The trumpet will send its wonderous sound
Throughout the earth's sepulchers,
Gathering all before the throne.
Death and nature will be astounded
When all creation rises again
To answer the judgment.
A book will be brought forth,
In which all will be written
By which the world will be judged.
When the Judge has taken his seat,
And every hidden deed is revealed,
Nothing shall be left unpunished.
What shall a wretch like me say?
Who shall intercede for me
When the just, themselves, need mercy?

5. Rex tremendae [Mozart composed all vocal parts, bass instrumental parts, and entire 1st violin part]

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

King of tremendous majesty,
Who freely saves those who are worthy,
Save me, source of mercy.

TEXTS AND TRANSLATIONS

continued

6. Recordare [Mozart composed all vocal parts, bass instrumental parts and partial 1st violin and trumpet parts]

*Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa 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:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

Remember, kind Jesus,
My salvation caused your suffering:
Do not forsake me on that day.
Faint and weary, you have sought me,
Redeemed me by suffering on the cross;
May such great effort not be in vain.
Righteous judge of vengeance,
Grant me the gift of absolution
Before the day of retribution.
I moan as one who is guilty:
Owning my shame with a red face:
Suppliant before you, Lord.
You, who absolved Mary
And listened to the thief,
Give me hope also.
My prayers are unworthy,
But, good Lord, have mercy
And rescue me from eternal fire.
Provide me a place among the sheep
And separate me from the goats,
Guiding me to your right hand.

7. Confutatis [Mozart composed all vocal parts, bass instrumental parts and partial 1st violin parts]

*Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

When the accused are confounded
And doomed to flames of woe,
Call me among the blessed.
I kneel with submissive heart,
My contrition is like ashes:
Help me in my final condition.

8. Lacrimosa [Mozart composed only the first 8 measures including all voice parts, bass instrument parts and first two measures of string parts]

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

That day of tears and mourning,
When from the ashes shall rise,
All humanity to be judged.
Spare us by your mercy, Lord,
Gentle Lord, Jesus,
Grant them eternal rest.
Amen.

TEXTS AND TRANSLATIONS

continued

III. Offertorium:

9. Domine Jesu [Mozart composed all vocal parts, bass instrumental parts and partial string parts]

*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:
Sed signifier sanctus Michael,
Repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti,
Et semini ejus.*

Lord Jesus Christ, King of glory,
Liberate the souls of the faithful departed,
From the pains of hell
And from the bottomless pit.
Deliver them from the lion's mouth,
Lest hell swallow them up,
Lest they fall into darkness:
Let the standard-bearer, holy Michael,
Bring them into holy light,
Which was promised to Abraham
And his descendants.

10. Hostias [Mozart composed all vocal parts, bass instrumental parts and partial 1st & 2nd violin parts]

*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.*

Sacrifices and prayers of praise, Lord,
We offer to you.
Receive them on behalf of those souls
We commemorate today.
And let them, Lord,
Pass from death to life,
Which was promised to Abraham
And his descendants.

IV. Sanctus and Benedictus:

11. Sanctus [Nothing exists in Mozart's hand for Sanctus, Benedictus, nor Agnus Dei]

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.*

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

12. Benedictus

*Benedictus qui venit
In nomine Domini,
Osanna in excelsis.*

Blessed is he who comes
In the name of the Lord.
Hosanna in the highest.

V. Agnus Dei and Communio: Lux aeterna

13. Agnus Dei

*Agnus Dei,
Qui tollis peccata mundi:
Dona eis requiem,
Dona eis requiem sempiternam.*

Lamb of God,
Who takes away the sins of the world,
Grant them eternal rest.
Grant them eternal rest forever.

14. Lux aeterna [Süßmayr used the same music here as entirely composed by Mozart in the 1st movement of the Requiem]

*Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum,
Quia pius es.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.*

Let eternal light shine on them, Lord,
And with your saints in eternity,
Because you are merciful.
Grant them eternal rest, Lord,
And may perpetual light shine on them.



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CONTRA COSTA CHORALE

Spring 2024 Concert



A Symphony of Voices

Saturday, May 11

5:00 p.m.

Unitarian Universalist Church of Berkeley
1 Lawson Road, Kensington
(Livestream also on this date)

Sunday, May 12

5:00 p.m.

Walnut Creek Presbyterian Church
1801 Lacassie Avenue, Walnut Creek

A Symphony of Voices

Contra Costa Chorale Spring 2024 Concert

"The canon [of Western Music] has been viewed increasingly as an instrument of exclusion, one which legitimates and reinforces the identities and values of those who exercise cultural power. In particular, challenges have issued from Marxist, feminist and post-colonial approaches to art, where it is argued that class, gender and race have been factors in the inclusion of some and the marginalization of others." (Jim Samson, "Canon(iii)," *Grove Music Online*, 2001; accessed July 15, 2020).

Simply put, one of the problems of the canon of Western art music is that it tends to exclude the work of people of color and women. While some of the white male composers traditionally included in the canon were thought to have been gay, the cultural environment in which the canon came to be was one of heteronormative patriarchy, so the work of composers identifying as part of the LGBTQ+ community also tends to be excluded from the canon. Therefore, BIPOC (Black, indigenous, people of color), women, and LGBTQ+ composers are traditionally underrepresented in the repertory that is studied and performed in academic institutions.

—Michael Duffy, Fine Arts Librarian
at Western Michigan University

Over the years the Contra Costa Chorale has performed concerts highlighting choral music specific to minority representations. "Amazing Grace" followed the development of Black music from its origins in Africa, to the music

of enslaved people, which ultimately led to jazz, blues, and gospel music. "Out of the Shadows" was a concert consisting entirely of women composers from the medieval and Renaissance periods to the 21st century.

Even though progress has been made in including underrepresented groups of composers, we must take the responsibility through our performances to do whatever is possible to have equal footing in programming with the white male composers who have dominated the world of Western Music.

Our Spring concert, "A Symphony of Voices," will bring together music written by Blacks, women, and the LGBTQ+ community to make our audiences aware of not only the inequities in programming, but also the amazingly beautiful music that too often is not given the status it deserves, overtaken by the dominance of the traditional white male in Western Music.

The highlight of the concert will be a commissioned piece by Joan Szymko, widely regarded as an outstanding composer of choral music in America today. Her piece, *Declaration*, is based on a poem by Elsa Gidlow, best known for writing *On a Grey Thread*, the first volume of openly lesbian love poetry published in North America. We are honored that Ms. Szymko has taken on this commission in celebration of Cindy Beitmen's 10th anniversary directing the Chorale, and we will be very excited to present it for the first time at our Spring concert.

DID YOU KNOW?

From Wikipedia (https://en.wikipedia.org/wiki/Der_Messias)

MOZART AND HANDEL

Der Messias, K. 572, is Wolfgang Amadeus Mozart's 1789 German-language version of *Messiah*, George Frideric Handel's 1741 oratorio. On the initiative of Gottfried van Swieten, Mozart adapted Handel's work for performances in Vienna. The libretto of Mozart's adaptation was largely based on Luther's translation of the Bible. Mozart re-orchestrated about three-fifths of Handel's composition, primarily providing additional parts for an extended section of wind instruments, which was called Harmonie

at the time. In general, a half-century after the inception of the work, Mozart adapted an English-language work conceived for a baroque orchestra in a public venue, to accommodate the constraints of private performances and the musical tastes of Vienna. Mozart's arrangement, first published in 1803, was instrumental in making *Messiah* Handel's most widely known oratorio. However, the adaptation has had few supporters amongst Mozart or Handel scholars.

From "The Listener's Club"

MOZART AND BACH

But it was in Vienna at the musical salon gatherings of van Swieten that Mozart became increasingly fascinated with the "old music" of J.S. Bach and Handel. In an April 10, 1782 letter to his father, Mozart wrote,

"I go to the house of Baron Van Suteen [sic] every Sunday at 10 o'clock and nothing is played there but Händel and Bach. I am making a collection of Bach's fugues, those of Sebastian as well as Emanuel and Friedman [sic].—Also of Händel's, and I don't have those. I expect that you know that the 'English Bach' is dead? What a loss to the musical world!"

From "A Guide to the Mozart Requiem" - David A. McConnell - May 27, 2020

WHO WROTE THIS, ANYWAY?

Mozart's *Requiem* has been a staple of the choral repertoire since its first publication in July 1800. Yet, when Mozart died on 5 December 1791, much of the work was left unfinished. Constanze, the composer's wife, desperately needed the remainder of the commission fee, so she decided to have the work completed by another composer, someone from Mozart's close circle of students and friends, and pass it off as entirely by Mozart. The version widely performed and recorded today is the work of Franz Xaver Süssmayr, who assisted Mozart in the final months of his life.

Constanza had first asked Franz Beyer, Abbé Maximilian Stadler and a still unknown third person, to finish the piece; each of them did a bit of work – directly on the manuscript! – but then returned it incomplete, for unknown reasons. Süssmayr collated and revised the work of his predecessors, wrote the entire work out in his own hand (to make it look like the work of a single composer) and falsified the date of completion with the strange inscription "di me ("by me") W. A. Mozart /1792."

MICHAEL OSTRZYGA'S NEW EDITION IN HIS OWN WORDS

(Transcribed from Michael Ostrzyga über seine Vervollständigung des Requiems von Wolfgang Amadeus Mozart; Bärenreiter-Verlag Karl Vötterle GmbH & CO. KG)

Mozart's *Requiem* remained a fragment. How much was he able to complete himself? Well, depending on how one assesses the significance on the basis he wrote, one could say that approximately one half to two thirds of the *Requiem* was completed when Mozart died. At that time, the *Requiem* was completed by Mozart's assistant Süßmayr within a small timeframe. Through the course of history, this version has, in a sense, become "Mozart's" *Requiem*; at the same time, it has been criticized time and again, both rightly and wrongly.

It is well worth mentioning that in terms of some compositional aspects, Süßmayr's version still remains one of the most "correct" versions. This applies, for example, to the handling of the tessitura, the ranges in the vocal parts or the phenomena of parallels in the four-part choral movements.

Actually, I was already faced with the question of style as a student in the 2000s, when, just to give an example, one of the modern completions appeared on the music stand during conducting classes. Already then, I noticed some compositional elements were eliminated from the Süßmayr version, but which could be found at precisely these places in Mozart's musical texts. This seemed arbitrary to me. And during my analyses in recent years, when I set out to try a version for myself, and consequently took a much closer look at what was available so far, I noticed even more discrepancies and improbabilities.

For example, in one version there is a very virtuosic treatment of the basset horns, which we can safely or quite certainly rule out in this context. In another instance, there are long passages that are left completely unaccompanied; there we have only the vocal parts and the basses without anything being added. That is actually the fragment form, and there are no such passages in Mozart's church music.

On the basis of these observations, I considered it promising to make a fresh attempt, and to try to carry out a completion for which I had not only unlimited time, but also all of Mozart's compositions, as well as other works, for example, by Handel and Bach at my disposal. The results and findings of research on 18th-century music, on Mozart's music, on church music contexts, but also on Mozart's creative process could also be incorporated.

In addition to a historically informed approach to music theory, the influence of Handel and Bach was particularly important to me. How the music of the older composers manifests itself in the Requiem Fragment, and could be reflected in the missing parts, that was a central question. And as far as I know such a kind of attempt to carry out a completion did not exist so far.

Süßmayr moved in Mozart's closest private and professional circles and there is a chance that Mozart's intentions can be found in his version. That is why I have evaluated his completion. When it comes to questions of style, this makes it more difficult if you are already accustomed to the music because the listening experience already gained impedes your sense of stylistic questions.

And on top of that, it is fundamentally impossible not to listen to music subjectively. So how what Mozart wrote down in the fragment and

what Süßmayr later added is related to one another is very difficult to determine. In other words, a solution that is problematic in terms of craftsmanship or wrong or unlikely for Mozart may well please someone. A solution that is flawless in terms of craftsmanship or even conceived by Mozart does not necessarily convince everyone.

However, it is quite possible to justify what is more unfounded, what is closer, or even what is “wrong” or “right.” This can be done by means of intensive musical text comparisons. What, for example, does not appear at all in Mozart’s musical texts can be ruled out with certainty. When I consulted the musical texts, I had a lot of time on my hands. I had completely different prerequisites than Süßmayr who had neither the time nor the musical texts. However, I do not see my addition as being a substitute for Süßmayr’s work, but rather as an alternative, as perhaps Mozart could still have composed in 1791. Mozart’s musical texts and above all those of Handel and Bach, were my compass and benchmark.

The pivotal point was the Requiem Fragment. I moved forward towards the period when Mozart wrote it, for example, October/November 1791, drawing on his compositions in this process. Church music played an important role. Particularly those works that engaged him at the time including his church music fragments that have come down to us.

His Handel arrangements, for example, also played a role and, of course, Mozart’s late compositions from that period. In addition, I referred to works that Mozart was particularly interested in and which he specifically drew on. Of course, special mention should be

made of the music of Handel and Bach, which come together in the *Requiem* in a way that is perhaps nowhere else the case. It is interesting, for example, that for the “Kyrie” fugue in the *Requiem*, Mozart chose very specific musical structures that were familiar to him from various Handel contexts but arranged them in such a way within a framework which he could see in Johann Sebastian Bach.

It was also important for me to gain an idea of Mozart’s musical-theoretical and compositional thinking if that is at all possible. And so, I studied the textbooks that Mozart knew or might have known and, more importantly, consulted Mozart’s own teaching materials that have been handed down by his pupils. Here the so-called Attwood studies are particularly revealing.

I also read the letters as well as other sources and looked for clues. In his letters, for example, Mozart speaks of the “4-part composition” or the “setting of the instruments,” and he comments on his own music and that of other composers. Interestingly, Mozart distinguished between composing and writing. What has come down to us in the *Requiem* is the result of composing. Here Mozart entered the main substance of the composition into a fair copy score. In a second step, which he now called “writing,” he would have added all the rest, for example, all the instrumental parts that were missing, etc.

Knowledge, then, of Mozart’s approach to writing his music down is particularly important in order to assess what is actually in the fragment, and, just as important, what is not there. And then there are the historical additions by Süßmayr and Eybler. Eybler’s work predates Süßmayr’s and is not complete. Taking these components, I moved back towards the Requiem

Fragment and asked myself which parts of them would have met Mozart's approval during that part of his life in October/November 1791, if you wish.

Sometimes I came to the conclusion that two quite different solutions which cannot be reconciled with one another are conceivable. For example, the "Lacrimosa" can close with or without an "Amen" fugue and as far as this "Amen" fugue is concerned, a corresponding sketch was handed down to us in the 1960s. However, due to the nature of the sketch, we do not know exactly whether Mozart would really have implemented it. Unlike the Requiem Fragment, this sketch can be classed as provisional, whereas the fragment is classed as valid, so to speak. What is written there, one can assume, is definitely written.

So we don't know whether Mozart would actually have placed this "Amen" fugue at the end of the "Lacrimosa." There is, in fact, a lot to be said for the solution that Süßmayr chose. The "Lacrimosa" has a falling fourth ending and this could also be seen as a reference to Handel, as we often find this kind of ending in Handel's works, for example, in the *Messiah*. Whether one closes the "Lacrimosa" with the customary ending as heard in Süßmayr or with an "Amen" fugue, which in my edition is modeled after Johann Sebastian Bach in particular, is in the hands of the performers. This is an example of the choices offered by this edition. And so, performers can choose a scenario that comes closest to their image of Mozart.

[Mozart wrote vocal parts only for a 16-measure fragment of a fugal "Amen" discovered in 1963. Arguments for its inclusion at the end of the "Lacrimosa": First, the principal subject is the

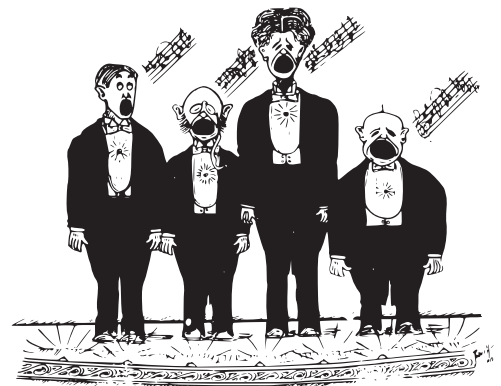
main theme of the opening "Introitus" in strict inversion. Second, the fugue is found on the same page as a sketch for the "Rex tremendae" (together with a sketch for the overture of his last opera, *The Magic Flute*), and thus dates from late 1791, and third, the addition of the "Amen" fugue at the end of the sequence would maintain an overall pattern that closes each large section with a fugue, a design that appears intentional.]

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The Contra Costa Chorale commits to promoting music education at all learning levels, to encouraging student participation in the fine and joyous art of choral singing, and to creating and supporting programs that build choral singers and audiences for the future.

Over the past few years, the Contra Costa Chorale has raised funds to support student music programs in Contra Costa County, with the intent to focus on choral music in western and central parts of the county. Currently we have two active programs and are developing other opportunities.

OPENING ACT

Since 2017, the Chorale has invited student musicians' groups from Central and West Contra Costa schools to perform as our Opening Act. By the time the Chorale ceased operations during the COVID-19 pandemic, we had featured students from Madera Elementary School (WCCUSD) in Kensington, Orinda Middle School (Orinda Union School District) in Walnut Creek, Korematsu Middle School (WCCUSD), and Dougherty Valley High School (San Ramon Valley Unified School District).

School musical groups you know could have the opportunity to perform for up to 10 minutes in front of our audience, in either Kensington or Walnut Creek. If you are interested or know of a group that would want to participate, please email us at cocochochale@gmail.com so that we can make a new connection.

VOCAL MUSIC STUDIES SCHOLARSHIPS

In 2020, the Contra Costa Chorale established a relationship with the West Contra Costa Public Education Fund (the Ed Fund) to provide scholarships to students who need assistance for studies, either at college or for some special program they wish to pursue while still attending high school. Currently, the emphasis is on college scholarships, which the Ed Fund has made available on behalf of the Chorale for the past three years.

In 2021, two \$1,000 scholarships were awarded to Madison Weller, De Anza HS, and Naja Ji Jaga, Middle College HS. Madison pursued her college studies at Contra Costa College with plans to transfer to San Jose State, and Naja began her studies at Boston University.

Another two \$1,000 scholarships were awarded in 2022 to Abraham Blanquel, Richmond HS, and Justin Trujillo, Pinole Valley HS. Both students intend to pursue music careers, Abraham as a musician and in production and Justin as a music teacher—hopefully, in WCCUSD.

For the 2023 scholarships, the Community Connections Committee made the decision to increase the scholarship amounts to \$2,000 each. With a strong choice of candidates, the committee made the additional decision to award three scholarships. This year, the scholars were Kaylee Barron, Richmond HS; Jordan Daniel, Hercules HS; and Aleks Retiro, De Anza HS. Kaylee and Aleks presented the Chorale's Opening Act at the spring 2023 concert.

STUDENT SINGERS

Contra Costa Chorale is searching for talented students to join the Chorale for a concert set. We offer local students, either high school or college, a chance to experience being part of a community chorus, attending rehearsals and preparing for the concert alongside the Chorale singers. We expect students to be committed choral singers who have developed musical skills comparable to those of a community chorus, and to be at least minimally familiar with reading music. Students will receive scholarships to cover the cost of their tuition and music.

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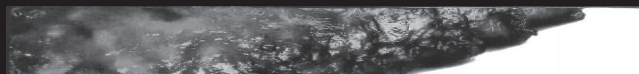
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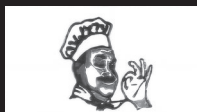


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Second row, left to right: Katie Rodriguez, Deena Love, Ann Smith, Susan Lambert, Nicki Norman, Meryl Sacks
Third row, left to right: Mary McQuilliams, Gennifer Tate, Patricia Hernandez, Karine Schomer, Amelia Grounds, Monica Olivares
Missing from photo: Barbara Berry, Connie Brown, Cathy Edwards, Joy Ogden, Jenny Sanjeevan



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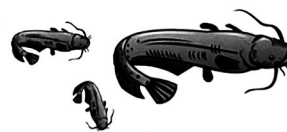
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In the tender prayer, Hostias,
We feel compassion for the other victims
Of this virulent virus – the living victims.
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As we sing this mass
We remember the wounded hearts of Covid,
And we sing in the light
And in the beauty Mozart created.

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Claudia Dechow
Chorale singer