

Unfinished

Saturday, November 12, 2022 • 7:30 p.m.

First Free Methodist Church

Harmonia Orchestra & Chorus

William White, conductor



FRANZ SCHUBERT (1797–1828)

Symphony in B minor, D. 759 (“Unfinished”)

Allegro moderato

Andante con moto

— **intermission** —

WOLFGANG AMADÈ MOZART (1756–1791) / FRANZ XAVER SÜSSMAYR (1766–1803)

Requiem in D minor, K. 626

Introitus: Requiem aeternam —

Kyrie

Sequentia

Dies irae

Tuba mirum

Rex tremendae majestatis

Recordare

Confutatis — *Lacrimosa*

Offertorium

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei —

Communio: Lux aeterna — *Cum sanctis tuis*

Allison Pohl, soprano

Sarah Mattox, mezzo-soprano

Carson Lott, tenor

Justin Birchell, baritone

This performance is dedicated to the memories of Beatrice Dolf (1928–2022) and Eileen Lusk (1926–2022), both founding members of this orchestra and longtime players in the viola and violin sections, respectively.

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.

Refreshments will be available during intermission in the Fine Center.

Harmonia Orchestra and Chorus

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Solo Artists

Soprano **Allison Pohl** made her professional debut as Barbara in *Le Nozze di Figaro* at Boston Lyric Opera. Her work has drawn positive reviews for her “sparkling voice” (outerstage.com) and “exuberant” performances (*Opera News*). Of her performance in *L’elisir d’amore* at Virginia Opera, *The Washington Post* wrote: “Allison Pohl stood out with a ripe, flavorful soprano and ample character.” She made her Seattle Symphony debut as soloist in Handel’s *Messiah* in 2018. Upcoming engagements include Harmonia (Bach’s *Magnificat*), Vashon Opera (Susanna in *Le Nozze di Figaro*, Echo in *Ariadne auf Naxos*), SkyOpera (Musetta in *La Bohème*) and Bremerton Symphony (Dvořák’s *Te Deum*). She has previously appeared with Tacoma Opera, Opera Providence, Canton Symphony, Opera in the Heights, New Rochelle Opera, Richmond County Orchestra, Shrewsbury Chorale, Camerata Philadelphia, Garden State Philharmonic, Bronx Opera, North Shore Music Festival, One World Symphony, Big Apple Baroque and New York City Opera’s education program. A 2016 Seattle Opera Career Grant recipient, she performed in the chamber ensemble of their world-premiere *O+E*, a modern adaptation of Gluck’s *Orfeo ed Euridice*. Ms. Pohl holds degrees from Boston University and SUNY Purchase Conservatory of Music, and performs as part of Soprello, a chamber duo with cellist Alistair MacRae



Mezzo-soprano **Sarah Mattox** has sung principal roles with Seattle Opera, Cincinnati Opera, Palm Beach Opera, Chicago Opera Theatre, Lyric Opera Cleveland, Amarillo Opera, Eugene Opera, Tacoma Opera and many others. Favorite roles include the title characters in *Carmen* and *Cendrillon*, Dorabella in *Così fan Tutte*, Ottavia in *L’Incoronazione di Poppea* and the Witch in *Hansel and Gretel*. She received special acclaim from *The Seattle Times* for her debut as Feodor in Seattle Opera’s *Boris Godunov*: “newcomer Sarah Elouise Mattox... raised eyebrows all over the Opera House with her believable, lifelike acting and her well-schooled voice.” In Cleveland, the *Beacon Journal* called her “a rich-toned mezzo-soprano who came to life as Dorabella.” On the concert stage, Ms. Mattox has made several appearances at Benaroya Hall with the Seattle Symphony and soloed with Northwest Sinfonietta, Seattle Baroque Orchestra, Portland Baroque Orchestra and Pacific Northwest Ballet. This season she returns to Seattle Opera for *A Very Drunken Christmas*



Carol and the world premiere of Sheila Silver’s *A Thousand Splendid Suns*, to the Helena Symphony for Mozart’s Requiem, and to Benaroya Hall to sing Beethoven’s Ninth with Harmonia. As a composer, Ms. Mattox was won awards for her chamber opera *Heart Mountain* and her song cycle *Rumpelstiltskin and the Falcon King*.

Originally from Seattle, tenor **Carson Lott** has performed with Harmonia, the Byrd Ensemble, Inland Northwest Opera, the Oregon Bach Festival Berwick Chorus, the Musicking Conference, Pacific Artists Collective, a touring group of Boston Camerata members, Cabaletta Productions and Orpheus PDX. As a concert soloist, his repertoire includes *Dichterliebe* (Schumann), *Winter Words* (Britten), *Let Us Garlands Bring* (Finzi), *Le Jaloux* (Clérambault), Mozart’s Requiem, Handel’s *Messiah*, *Collegium Regale* (Howells) and several Bach cantatas. Stage roles include the Rooster in *Renard* (Stravinsky), Paolino in *Il matrimonio segreto* (Cimarosa), Monaca Seconda and Voce in *La beata Imelde* (Perti), King Belshazzar in *The Play of Daniel*, Pastore I in *L’Orfeo* (Monteverdi), and Ferdinand in *Carmen and the Bull* (LaBarge). He recently premiered the role of Arthur Owen in *Free Men*, a new operetta by Ashley Hastings. Mr. Lott holds music degrees from Seattle University and the University of Oregon, and can be heard singing regularly with the choirs of Epiphany Parish Seattle, where he works as a staff soloist.



Baritone **Justin Birchell**, currently a DMA candidate in Choral Conducting at the University of Washington, holds a BA in Music Performance and an MM in Voice Performance from UCLA’s Herb Alpert School of Music. His stage credits include Silvio in *Pagliacci*, Sacristan in *Tosca* and numerous world-premiere roles, while recent and upcoming concert repertoire includes Bernstein’s *Songfest* (Opera UCLA), Ravel’s *Don Quichotte à Dulcinée* (UCLA Philharmonia) and Finzi’s *In Terra Pax* (UW Choirs). A past winner of the Ted Stevens Young Alaskan Artist Award and the UCLA Philharmonia All-Stars concerto competition, he was selected as an “Emerging Artist” for the recital series at Boston Court Pasadena and as an “Operatic Rising Star” by the Camellia Symphony in Sacramento. Active in the Seattle area as a soloist, choral singer and conductor, he serves as music director at Wallingford United Methodist Church, assistant conductor of the UW Chorale, and a performing member of Choral Arts Northwest.

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Maestro's Prelude

Dear Listeners,

Tonight, you will hear the music of two preternaturally gifted composers whose flames burned brightly and extinguished all too soon. Mozart and Schubert were both at the height of their powers when they succumbed to disease. They both lived and worked in Vienna and died within 40 years of each other. In another world, Mozart might have come to know Schubert's music as Schubert knew Mozart's.

In spite of their limited lifespans, these two geniuses produced astonishing amounts of music. It seemed to flow from them like water from a spring. It's no surprise then that these composers, cut off in the prime of their productive lives, left works at their death that remained incomplete.

Schubert's B-minor symphony and Mozart's D-minor Requiem offer contrasting examples in how a work can be left unfinished. In Schubert's case, the situation is rather tidy: we have two perfectly formed movements polished to a fine luster. What makes the "Unfinished" symphony unfinished is that it needs two more movements to round out the Classical form. For whatever reason, trying to decide what sort of music should continue the symphony flummoxed Schubert, so he set it aside to compose his "Great" C-major symphony, his most ambitious work in the genre (which he completed in full prior to his death in 1828).

Given enough time, Schubert may have come back to the "Unfinished" and devised a satisfying musical solution to the third and fourth movements. But as it stands, what we have is a perfect half of an incomplete symphony.

The situation with Mozart's Requiem, on the other hand, is messy. Mozart was racing against the clock to complete it — or at least create enough material so that one of his students could fully realize the work after his death.

Mozart died having written the vocal parts (and some of the instrumental parts) for all of the movements up to the Confutatis, as well as the first eight bars of the Lacrymosa. He left additional scraps of ideas lying around for the next movement, but it fell to Franz Xaver Süßmayr, Mozart's 25-year-old composition student, to write the Sanctus, Benedictus and Agnus Dei movements entirely on his own. (For the final movement, he had the good sense to reuse some of Mozart's material from the opening pages.)

So the work you will hear tonight, the one we all know as "Mozart's Requiem," is truly a hybrid work, a collaborative composition created by two composers (actually three — another of Mozart's students did a bit of work on it as well). A work created in dialogue, you might say.

Schubert may have intended to write more, but the movements he completed are as finely crafted as anything he wrote. Mozart only sketched his Requiem, but the Süßmayr completion is a beloved masterwork that now has a 230-year performing tradition behind it. In this light, should we really call these works "unfinished"? You be the judge!



Program Notes

Franz Schubert

Symphony in B minor, D. 759

Schubert was born January 31, 1797, near Vienna, where he died on November 19, 1828. He completed the first two movements of this work on October 30, 1822. Johann von Herbeck conducted the premiere on December 17, 1865, at Vienna's Gesellschaft der Musikfreunde. The score requires pairs of woodwinds, horns and trumpets, 3 trombones, timpani and strings.

Franz Schubert composed his first symphony at age 16, with another four following by the end of his 19th year, then a sixth completed shortly after he turned 21. Although each likely received private readings by amateur musicians, none were heard in public during Schubert's lifetime. In August 1821, he sketched an E-major symphony, but only orchestrated a portion of the first movement. (During this period he started and abandoned at least one other symphony.)

In October 1822 (we know this, because one of Schubert's teachers, Antonio Salieri, had impressed upon him the importance of dating scores) Schubert began work on a symphony in B minor. He composed and orchestrated the first two movements, finishing them by the end of the month, then sketched a scherzo (orchestrating the first two pages) and the beginnings of a trio. At this point — 200 years ago this month — he moved on to other projects (including his "Wanderer" Fantasy in C major, D. 760, for piano).

No one knows for sure why Schubert abandoned his B-minor symphony. It was not the first (and would not be the last) time he had set aside one piece of music to work on another, and certainly he had no prospects for a public performance of one of his orchestral works, although he was becoming known in Viennese circles for his *lieder* (German art songs) and chamber music. Around this time he would begin to experience symptoms of syphilis (which some theorize was the eventual cause of his death), but he would live another six productive years, during which he composed some of his greatest masterworks.

Michael Steinberg argues that the "most convincing explanation is that he was at a loss how to go on." The movements Schubert did complete "were altogether new in melodic style" and "like no other ever heard before." While the incomplete scherzo is pleasant enough, it does not rise to the "immensely high" standards Schubert had achieved in the first two movements.

A few months later, in April 1823, the Styrian Musical Society in Graz announced that they had bestowed an award on Schubert. This had been facilitated by one Anselm Hüttenbrenner, a Graz native who had been a classmate of Schubert's in Salieri's studio, and a member of Schubert's Viennese circle until he returned home to Graz in 1821. As a gesture of gratitude upon receiving the award, Schubert gave Hüttenbrenner the score to his incomplete symphony. (Hüttenbrenner's Requiem would be performed at Schubert's memorial service in early 1829.)

By the summer of 1825 Schubert had evidently solved the problem of how to complete a grand work in his newly

devised symphonic style, composing a (complete) C-major symphony over the next several months. This received a private reading in 1827, but a complete public performance had to wait until a decade after the composer's death.

Over the years Hüttenbrenner had tried to facilitate a performance of the unfinished B-minor symphony, but eventually gave up. In 1860, conductor Johann von Herbeck got wind of its existence and, after a delay of some five years, feigned interest in Hüttenbrenner's own music to gain access to the Schubert work, which he brought back to Vienna and premiered later that year, tacking on the (incongruous) finale from Schubert's Symphony No. 3 in D major.

"When, after a few introductory bars, clarinet and oboe sound *una voce* a sweet melody on top of the quiet murmuring of the strings," critic Eduard Hanslick wrote of the first performance, "any child knows the composer and a half-suppressed exclamation 'Schubert' runs hummily through the hall. He has hardly entered, but it is as if you knew his steps, his very way of opening the door. . . . The sonorous beauty of both movements is enchanting." Indeed, audiences have remained enchanted ever since.

—Jeff Eldridge

Wolfgang Amadè Mozart Requiem in D minor, K. 626

Joannes Chrisostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He began composing this work in late July or early August 1791 and continued working on it until mere days before his death. The first performance of the "Requiem aeternum" and "Kyrie" occurred at a funeral mass for Mozart on December 10, 1791. The premiere of the entire work—in a version completed by Franz Xaver Süssmayr—likely took place in Vienna on January 2, 1793. In addition to chorus and SATB vocal soloists, the work requires pairs of basset horns, bassoons and trumpets, 3 trombones, timpani, organ and strings.

Late in November 1791, Mozart became seriously ill and was bedridden for the last two weeks of his life. Death finally snatched him shortly after midnight on December 5, less than two months before his 36th birthday. The official cause of his death was listed as "acute military fever" ("*hitziges Friesel Fieber*" or "prickly heat," characterized by a fever and a millet-like rash), but the physicians who attended him never were quite certain. The circumstances surrounding his untimely death soon gave rise to a number of myths and legends involving poisoning. Did composer Antonio Salieri or a jealous husband of one of Mozart's piano pupils commit murder? Scholars now generally agree that Mozart's death was not the result of foul play, but we may never know exactly how and why he met his early end. His body was interred in a commoner's grave at the St. Marx cemetery outside Vienna, as was customary at the time. Salieri, Franz Xaver Süssmayr (one of Mozart's students), Baron Gottfried van Swieten (a patron and friend), and two other musicians were present at his burial.

A few months before his death, Mozart wrote to Lorenzo da Ponte, librettist of his most popular Italian op-

eras: "I am at the point of death. I have come to the end without having had the enjoyment of my talent. Life was indeed so beautiful, my career began under such fortunate auspices; but one cannot change one's own destiny. No one can measure his own days, one must resign oneself, it will be as Providence wills. And so I finish my death-song; I must not leave it incomplete."

Mozart did, in fact, leave his Requiem (a setting of the Mass for the Dead in which the departed are remembered and commended to God's care), unfinished and the mysteries surrounding its composition and completion remain unsolved. Scholars are quite sure that the work was commissioned in July of 1791 by Count Walsegg-Stuppach as a memorial to his recently deceased wife. Walsegg delivered his commission via an emissary to remain anonymous—probably because he intended to pass off the composition as his own. (According to legend, Mozart came to consider this mysterious emissary, whose identity was also concealed, as the herald of his own death, but Mozart's cheerful letters from this period provide evidence to the contrary.)

The watermarks on Mozart's manuscript show that much of his work on the Requiem came after his return from Prague during September 1791, but it is clear that he was working on it when he was stricken with his final illness. Based on analyses of the 99 extant sheets of paper, the ink used and the handwriting in the score (along with stylistic considerations), scholars are quite certain that Mozart completed and scored the Introitus ("Requiem Aeternam") and Kyrie movements and probably sketched the voice parts and continuo (organ and bass) lines of the six-section



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Sequentia and the two-section Offertorium. (In the early 1960s, German musicologist Wolfgang Plath discovered, in the Berlin State Library, what seem to be sketches of sections of the Sequenz and Offertory in Mozart's hand.)

Following her husband's death, Mozart's widow Constanze sought to have the Requiem completed in order that she could receive the remaining portion of the commission money. A Mozart protégé, Joseph Eybler, therefore finished some of the orchestration but soon abandoned the project. Constanze then gave the score and — supposedly — some related scraps of paper to the 25-year-old Süßmayr, who constructed the Sanctus, Benedictus and Agnus Dei based on Mozart's verbal instructions and notes. He then added the concluding Communion ("Lux Aeterna" and "Cum Sanctis Tuis"), by adapting the music of the Introitus and Kyrie to the text with which the Requiem Mass concludes, and finished the orchestration. This completed version of the work attributed to Süßmayr, which has gained and maintained general favor, is what you will hear this evening. Despite some unevenness in its quality, the Requiem has held its position as a masterpiece for over two centuries, having been performed to honor the memory of such notables as Joseph Haydn, Napoleon I, Frédéric Chopin and John F. Kennedy.

The often-imitative **Introitus** leads immediately into the **Kyrie**, which features a Baroque-style double fugue (a contrapuntal work based on two different themes, one to which Mozart sets the "Kyrie eleison" text, the other accompanying the text of "Christe eleison") in contrast with the dramatic operatic opening outcries of the **Dies Irae**. A lone trombone, soon joined by the "wondrous trumpet sound" of the bass, opens the **Tuba Mirum**, its concluding solo

quartet yielding to the majestic and solemn **Rex Tremendae**, which is marked by strongly dotted rhythms that lead to echoing pleas for salvation. The ensuing **Recordare** quartet displays the beautiful combination of the erudite German and sweetly melodic Italian musical elements that make Mozart's style so memorable. The **Confutatis** is characterized by agitated strings and canonic writing for the lower voices that confound the condemned, alternating with the gently undulating string figurations that accompany the angelic upper voices' pleas to be joined with the blessed.

After the tearfully hesitating **Lacrimosa**, of which only the opening eight measures were written by Mozart, comes the **Offertorium**, consisting of two sections: the largely contrapuntal **Domine Jesu** presents a jagged imitative passage that plunges the voices into the darkness of the abyss and then restores them to the holy light shone upon them by a brief solo quartet; the graceful, waltz-like, homophonic **Hostias** offers the solace of the light and life promised to the departed and to Abraham, as the affirming imitative counterpoint that closes the Domine Jesu returns at its conclusion. The exuberant contrapuntal **Hosanna** that follows the brief but grand **Sanctus** reappears after the blessing of the solo quartet's elegant **Benedictus**, after which the chordal **Agnus Dei** grants to the departed eternal rest. The **Communion** sheds everlasting light upon them in the **Lux Aeterna** and joins them with the eternal saints in the **Cum Sanctis Tuis**, bringing back the music of the Requiem's two opening movements to conclude a work about which Beethoven is said to have commented: "If Mozart did not write the music, then the man who wrote it was a Mozart."

—Lorelette Knowles

Soprano

Barb Anderson
Ann Bridges
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Abigail Cooper
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Beth Fineberg
Kiki Hood
Peggy Hudson
Genevieve Hurlocker
Jennifer Klouse
Peggy Kurtz
Veena Ramakrishnan
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Cassie Van Pay

Alto

Sharon Agnew
Anjali Chudasama
Kelsey French
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Nori Heikkinen
Hsing-Hui Hsu
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Laurie Medill
Claire Nieman

Tenor

Dan Charlson
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Aaron Keyt
Scott Michener
Zach Rude
Lyon Stewart
Rick Thompson

Bass

Timothy Braun
Stephen Carl
Doug Durasoff
Andrew Jones
Rabi Lahiri
Jack Meyer
Jeremy Pfister Schneider
Glenn Ramsdell
Steve Tachell
William Willaford
Rick Wyckoff

Violin

Leah Anderson
Lauren Daugherty
Dean Drescher
Jason Hershey
Maria Hunt
Mark Lutz
Gregor Nitsche*
Susan Ovens
Lorenzo Prelli
Jean Provine
Stephen Provine**
Elizabeth Robertson
Theo Schaad
Kenna Smith-Shangrow
June Spector

Viola

Deborah Daoust
Katherine McWilliams*
Håkan Olsson
Stephanie Read
Karoline Vass
Sam Williams

Cello

Stephen Forster
Karen Helseth
Christy Johnson
Max Lieblich
Katie Sauter Messick*
Annie Roberts
Valerie Ross

Bass

Jo Hansen*
Kevin McCarthy
Steven Messick

Flute

Virginia Knight Janof
Shari Muller-Ho*

Oboe

Rebecca Salmon*
Margaret Siple

Clarinet/

Basset Horn
Steven Noffsinger
Chris Peterson*

Bassoon

Julian Banbury
Jeff Eldridge*

French Horn

Barney Blough
Robin Stangland*

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Sue Herring
Jason Hershey
Laura & Michael Hooning
Virginia Knight Janof
Eric Ishino & Ron Shiley
Jan Kinney
Pam Kummert
Mirabella Seattle
Residents Association
Susan & David Owens
Ken & Betsy Robertson
Valerie Ross
Janet & Michael Showalter
Sheila Smith
& Don Ferguson
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Karoline Vass
Anthony & Roselee Warren
Meng Xu
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Dennis Anderson
Paul Anderson
Anonymous (2)
Judith Baernstein
Virginia Bear 📖
Caitlin Bird
Tom Bird
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Dan Charlson
Julan Chu
Jennifer Chung & Aaron Keyt
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John Hopkins & Irene Scheck
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Rabi Lahiri
Daniel Lee
Emily Leslie
Wini Leung
Yuh-Pey Lin
Kathleen Lofstedt
Joseph & Helga Marceau
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German Mendoza Jr.
Ellen Milligan
Rebecca Minich 📖 📖
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Eugene Duvernoy
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Catherine Lancaster
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