

Christopher Wilkins Conductor

Bach Festival Choir

Dr. John V. Sinclair Artistic Director and Conductor

Giuseppe Verdi
(1813-1901)

Requiem

**1. Introit—Requiem and Kyrie
(chorus, soloists)**

2. Sequence:

Dies irae (chorus)

Tuba mirum (chorus)

Mors stupebit (bass)

Liber scriptus

(mezzo-soprano, chorus)

Quid sum miser

(soprano, mezzo-soprano,
tenor)

Rex tremendae

(soloists, chorus)

Recordare

(soprano, mezzo-soprano)

Ingemisco (tenor)

Confutatis (bass, chorus)

Lacrimosa (soloists, chorus)

3. Offertory (soloists):

Domine Jesu Christe

Hostias

4. Sanctus (double chorus)

5. Agnus Dei

(soprano, mezzo-soprano,
chorus)

6. Lux aeterna

(mezzo-soprano, tenor, bass)

7. Libera me

(soprano, chorus):

Libera me

Dies irae

Requiem aeternam

Libera me

The 2007–2008 Orlando Sentinel
Phil at Carr Series

at the Bob Carr Performing Arts Centre

Program X

Verdi Requiem

Saturday, May 10, 2008

8:00 PM

Concert Sponsor



Steinway is the official piano of the
Orlando Philharmonic Orchestra.



STEINWAY

Orlando Sentinel is the Title and Print
Media Sponsor of the Phil at Carr Series.

Orlando Sentinel

**The biography for Christopher Wilkins
appears on page 24.**

AirTran Airways is the official airline of
the Orlando Philharmonic Orchestra.



artist biographies

Dr. John Sinclair was appointed Artistic Director and Conductor of the Bach Festival Society of Winter Park in 1990. Under his leadership the Festival has earned high critical praise and was recently recognized by The New York Times as “one of the outstanding choral events in the country.”

One of Central Florida’s most visible musicians, he conducts the Walt Disney World Candlelight Processional at EPCOT, directs the Moravian Music Festivals, and participates in recording projects for Warner Brothers and the Walt Disney Corporation. He conducts approximately 150 performances each year.

In the past 12 years, Dr. Sinclair has made more than 500 appearances as conductor, clinician, or lecturer throughout the United States and overseas, including conducting a principal mass at St. Peter’s Basilica, Vatican City.

Dr. Sinclair is the Director of Music for Rollins College and recipient of the John M. Tiedtke Chair of Music. A master teacher, he has received many awards including the Hugh F. McKean Teaching Award and the Arthur Vining Davis Fellowship, the two highest awards bestowed to Rollins College faculty members. He was twice named United Arts of Central Florida’s “Outstanding Music Educator of the Year” in consecutive years.

Dr. Sinclair earned his undergraduate degree from William Jewell College and his master’s and doctoral degrees from the Conservatory of Music at the University of Missouri in Kansas City.

His passion for music education led Dr. Sinclair to found the Bach Festival Society’s Arts-in-Education program that brings music to thousands of area students each year. He also started the Rollins College Community School of Music, in the process developing both the choir and the audience for future Bach Festivals.

The auditioned all-volunteer **Bach Festival Choir** is the nucleus of the Bach Festival Society, with a membership of over 160 singers from all walks of life who share a love of great music. Many members of the Choir have music degrees, advanced musical training, serve as educators in the Central Florida area, or maintain active schedules as soloists in churches and other venues throughout the community. Others are simply brought to the choir by their love of music.

In July 2007, the London Symphony Orchestra invited the Bach Festival Society Choir to join them in a performance of Beethoven’s *Symphony No. 9*. The performance was a great success, with one reviewer noting that the “first-rate performance showed the Winter Park choir was every bit the equal of the world-class London Symphony Orchestra.” The Bach Festival Society Choir and Orchestra have also performed in some of the finest venues and performance halls throughout Europe, including the Vatican, the Royal Albert Hall in London, Smetana Hall in Prague, numerous major cathedrals throughout Italy, and many others.

The Bach Festival Choir’s membership is dedicated. The average length of time a member performs with the Choir is 9 years. This commitment translates to an annual in-kind gift of time and talent valued at nearly \$500,000. This level of dedication shows in the choir’s performances. Dr. Alfred Mann, leading Bach scholar and Conductor Emeritus of the Bach Choir of Bethlehem, said about the choir, “There is only one standard of excellence, here represented at its best.”



Bach Festival Choir

program notes

Requiem Mass (in Memory of Alessandro Manzoni): Giuseppe Verdi (1813–1901):

Over the course of his lifetime, Verdi was an ardent and constant patriot. No one loved his country more and his efforts to promote Italian culture never ceased. Central to Verdi’s identity was his role as a supreme patriot. Even from his early years as a young man, he was a fervent supporter of the *Risorgimento*—the resurgence of national pride—to emancipate Italy from foreign domination and rule and to bring the country together into one native unified government. The term “Risorgimento” refers to the 19th-century Italian nationalist movement that stemmed from the resentment of Austrian control over Italy—begun in 1814—and the repressive and reactionary policies resulting from the Congress of Vienna. Inspired by the French Revolution and its liberal and nationalist principles, Italians dreamed of freedom from foreign control, liberalism, and the constitutional guarantee of personal liberty and rights. Eventually, this movement would lead to modern Italy’s unification in 1861. Beginning in the 1820’s, revolutionaries and patriots raised their voices; prominent political figures such as Giuseppe Mazzini and Giuseppe Garibaldi agitated for unity and independence. Cultural figures also joined the campaign for a unified Italy, most notably among them the venerated literary figure Alessandro Manzoni, whose death served as the inspiration for Verdi to write his Requiem Mass.

In Verdi’s estimation, the two great contemporary symbols of Italian culture were Manzoni and the beloved composer Gioacchino Rossini. Soon after meeting the great Manzoni in 1868, Verdi received news of the death of Rossini. Rossini died in Paris on September 13, 1868, and Verdi’s sense of loss for Italy’s musical life was profound. Although Verdi’s operatic style developed into a distinct voice from about the 1840’s on, the composer never forgot and continued to incorporate the *bel canto* aesthetic adopted by his honored predecessor Rossini (as well as compatriots Vincenzo Bellini and Gaetano

Donizetti). The *bel canto* style of singing in general emphasized extended melodic lines over momentary dramatic utterances. Verdi never forgot his indebtedness to Rossini’s influence and he retained a deep veneration for Rossini’s unsurpassed contribution to Italian culture. At Rossini’s passing, Verdi wrote to his friend Countess Clara Maffei: “A great name has gone from the world!...His was the most widespread, most popular reputation of our time, and was the glory of Italy!” With Alessandro Manzoni serving as the inspiration for the Requiem Mass, Rossini served as the impetus.

As a gesture of patriotism, Verdi proposed the creation of a composite Requiem Mass for Rossini that would bring together the one-movement contributions of some 13 leading Italian composers. The thinking was that this would not be a huge imposition on any one composer and that therefore it would be possible to mount a performance in time for the first anniversary of Rossini’s death. Verdi’s plan was noble and generous and focused on creating a musical memorial to properly mourn the passing of an Italian cultural icon. He even thought it appropriate that all involved should offer their services for free. Expectations were high and the plans were highly publicized; Verdi, whose vision brought about the idea for such a marvelous musical event, must have felt excited and proud to be the driving force in honoring one of Italy’s most beloved citizens.

Unfortunately, as the performance date neared the project unraveled for a variety of reasons. Objections were raised from critics who objected to the idea of a piece-meal composition and people responsible for balancing budgets became skittish. The composers bickered and squabbled among themselves and the city council in Bologna—the work was to have been performed in Rossini’s beloved childhood home—steadily withdrew support seeing the event in a negative light as a backward tribute to past and outdated glories. And so in the end, selfish concerns and contentious politics doomed the plan, and the Requiem was not performed. But out of misfortune sometimes comes good, and such is the case with the *Libera me* that Verdi did complete and that was to have been the conclusion to the Rossini Requiem. In fact, just a few years later in 1871, Alberto Mazzucato, a composition teacher at the Milan Conservatory, came across the manuscript

of the *Libera me* in the vaults of Verdi's publisher. He was enraptured with the music's beauty and urged the composer not to give up on the work. Verdi was flattered but chose simply to get on with his life and dove into the composition of *Aida*. But the *Libera me* was not to be forgotten and happily saw the light of day in another Requiem Mass that was to be composed entirely by Verdi in the near future.

In May of 1873, the great Italian poet, novelist, and political leader Alessandro Manzoni passed away at the age of 89. And so within a period of just five years, Verdi's other great cultural hero—indeed to him the more personally important of the two—Manzoni, died. Verdi was unable to attend the funeral, but reported to Countess Maffei: "I was not there, but few people can have been sadder or more moved than I was, even though I am far away. Now it is finished!" He wrote, "I would have knelt before him, if men worshipped men." Verdi was so overcome that he even declared to his publisher Ricordi, "With him ends the purest, holiest title to our fame. I shall not go to Milan; I could not bear to be present at the funeral. I shall come later to find the grave, alone and unseen." Posterity has confirmed Verdi's assessment about Manzoni's importance as a cultural figure. Along with Dante's *The Divine Comedy*, Italian students are presented early in their studies with Manzoni's *I promessi sposi* (*The Betrothed*). During Verdi's lifetime, though, the novel had the special effect of serving as a coded manual for the ideals of the *Risorgimento*, serving a similar political function, as did some of Verdi's own operas. It really is impossible to overstate the composer's veneration for the great writer. Of *I promessi sposi* he said, "In my opinion he has written a book which is not only the greatest product of our times, but also one of the finest in all ages which has issued from the human mind. And, more than being just a book, it is a comfort to humanity as well... My enthusiasm for this work is undiminished; nay, it has increased with my understanding of humanity; for this book is true, as true as 'truth' itself."

Upon Manzoni's passing, Verdi also observed, "I have read many of the newspapers, and not one of them speaks of him as he should be spoken of. Many words, but none of them profoundly felt." And so as he had been only a half-decade earlier with the death of Rossini, Verdi was again inspired to commemorate the passing of

towering Italian with a memorial Mass. Fervent with his desire to compose a Requiem in honor of Manzoni, Verdi wasted no time in sending out a proposal to the mayor of Milan, and the offer was eagerly accepted. When the mayor expressed his gratitude, Verdi replied, "You owe me no thanks for my offer to write a Requiem Mass for the anniversary of Manzoni's death. It is an impulse, or I might better say, a need of my heart which impels me to honor, as far as I can, this Great Man whom I so respected as a writer, and have revered as a man, a model of virtue and of patriotism."

Verdi arranged to have the Requiem's premiere set for the first anniversary of Manzoni's death, and began composing right away. Learning from his previous experience with the Rossini Requiem, this time he decided to put the entire project in his own hands, seeing to composition, preparations and performance. He brought back to life the *Libera me* for inclusion in the Manzoni Requiem, but wrote entirely original material for the all the rest. Even as he composed, he took the necessary time to make sure that there would be no hitches in securing performers and concert space as well as attending to printing, publicity, and all other details; this time there would be no mistakes.

The work was completed on April 10, 1874, and the first performance was given six weeks later in Milan's acoustically flattering Church of St. Mark's. The premiere was a tremendous success as were the three subsequent performances at La Scala. The reception was overwhelming and amid the thunderous applause and after the first performance Verdi was even presented with an elegant silver crown on a velvet cushion.

Despite the overwhelming popular success of Verdi's Manzoni Requiem, critics who charged that Verdi had not composed appropriate ecclesiastical music sounded some sour notes. The objection was that he had composed an operatic score to a Latin text. But what these naysayers fail to understand is that Verdi never considered the Requiem a work for inclusion as part of a church service; rather, he intended it as a grand public tribute to the memory of Manzoni. Moreover, Verdi was quite clear as to the interpretation he wanted: "The Mass must not be sung the way an opera is sung and thus colors that can be good in the theater will not satisfy me at all."

Finally, some of Verdi's adversaries called into question the sincerity of the religious conviction underlying the Manzoni Requiem. Biographers do have varying opinions on the depth of Verdi's religious beliefs, placing him somewhere between atheist and agnostic. The composer did repeat often the story of a trauma he experienced as an altar boy at the age of seven. It seems the young Verdi was so transfixed by the sound of the organ that his attention drifted and he forgot to hand the priest the wine during Mass. To get his attention, putting it mildly, the priest gave him a mighty kick that sent him tumbling down the altar steps, dashing out of the church never to return. And into adulthood, never a practicing Catholic, Verdi was happy to drive his wife to church but would not accompany her inside. But this does not mean that the composer's piety or religious sense is false, nor does it diminish in any way the tremendous sincerity and honesty of his Requiem.

Perhaps it is best to look to the discerning comments of Verdi's wife, Giuseppina, who spoke of the Requiem in two letters: "A man like Verdi must write like Verdi, that is, according to his

own way of feeling and interpreting the text. The religious spirit and the way in which it is given expression must bear the stamp of its period and its author's personality."

"Posterity will place it, with wings outspread, in domination of all the music of mourning ever conceived by the human brain."

In summation, it is well worth sharing Richard E. Rodda's eloquent comments on the Verdi Manzoni Requiem: "[It] is one of music's greatest masterpieces, providing artistic, emotional and spiritual sustenance whenever it is performed. No amount of discussion or analysis could exhaust its content, and yet any comments on it seem almost unnecessary—the Requiem speaks eloquently for itself and its composer. Perhaps it is most prudent to agree with Johannes Brahms, a curmudgeonly soul disinclined to compliments, who honored his Italian colleague when he said, simply, 'Verdi's Requiem is a work of genius.'"

Notes provided by David R. Glerum, Music Director
—WMFE-FM, Orlando (NPR)



Put Your
BUSINESS
Centerstage!

Advertising For The Most Exclusive
Audience In Florida

JB!
just business®
Our Business Is Growing...YOURS

For more information call
JB! Performing Arts Advertising
866.503.1966
www.jusbiz.com



FIRST VIOLINS

Tamas Kocsis, *Concertmaster*

(Lynn and Charles Steinmetz

Concertmaster Chair)

Joni Hanze-Bjella, *Associate Concertmaster*

(Jeanne and John Blackburn

Associate Concertmaster Chair)

Galen Kaup, *Assistant Concertmaster*

Sacha Phelps

Linda Van Buren

Annabelle Gardiner

Konstantin Dimitrov

David Kimball

Marius Tabacila

Jill Weiss

Dina Fedosenko

Yi-Hua Chang

Antoinette Cooke

Amy Jevitt

Dana Tolan

Igor Markstein

SECOND VIOLINS

Victor Feroni, *Principal*

Julia Gessinger, *Assistant Principal*

Jennie Rudberg

Olga Feroni

Bethany Barnhorst

Derry Deane

Ariel Eliot

Jesse Long

Kathleen Beard

Carey Moorman

Leah Rothe

Michele Gurevich

Mary Bos

David Qi

VIOLAS

Sharon Tenhundfeld, *Principal*

Melissa Swedberg

Beverly Bouma

Douglas Pritchard

Karen Peters

John Adams

Jerome Gordon

Katherine Davidson

Susan McCoy

Jean Phelan

Laura Brenner

Marianne Beck

CELLOS

Ronald Gardiner, *Principal*

Brenda Higgins

Jonathan Stilwell

Maureen May

Joan Markstein

Alexandra Desbruslais

Laurel Stanton

Shona McFadyen-Mungall

Amie Tishkoff

Norma Huff

DOUBLE BASSES

Don-Michael Hill, *Principal*

Robert Kennon

Tye Van Buren

Lee Eubank

Paul Strasshofer

Suzanne Luberecki

Daniel Peterson

Kurt Riecken

FLUTES

Colleen Kocsis, *Principal*

Claudia White

PICCOLO

Lisa Jaklitsch

OBOES

Jared Hauser, *Principal*

Sherwood Hawkins

CLARINETS

Sara Shaw, *Principal*

Nikolay Blagov

BASSOONS

Diane Bishop, *Principal*

Julie Fox

FRENCH HORNS

Mark Fischer, *Principal*

Carolyn Blice

Kathleen Thomas

Kevin Brooks

TRUMPETS

Lyman Brodie, *Principal*

(Stephen Goldman Principal Trumpet Chair)

James Ault

Thomas Macklin

John Almeida

Michael Fee

Neal Webb

Robert Hincley

Christopher Dolske

TROMBONES

Jeffrey Thomas, *Principal*

Joseph Vascik

BASS TROMBONE

Brian Brink

TUBA

Robert Carpenter, *Principal*

TIMPANI

Carl Rendek, *Principal*

(Kenneth and Ann Hicks Murrah

Principal Timpani Chair)

PERCUSSION

Robert Petta, *Principal*

PRINCIPAL LIBRARIAN

Karen Peters

CONDUCTOR FOR THIS PROGRAM

Christopher Wilkins

MUSIC DIRECTOR

Christopher Wilkins

**PRINCIPAL POPS AND
RESIDENT CONDUCTOR**

Andrew Lane

EXECUTIVE DIRECTOR

David Schillhammer

ARTISTIC OPERATIONS

GENERAL MANAGER

Mark Fischer

**OPERATIONS AND
EDUCATION MANAGER**

Sally Carter

PRODUCTION MANAGER

Carl Rendek

PERSONNEL MANAGER

James Ault

ADMINISTRATION

MARKETING DIRECTOR

Sandy Rendek

**PUBLIC RELATIONS AND
PUBLICATIONS DIRECTOR**

Gretchen Miller Basso

FINANCE DIRECTOR

David Whitfield

OFFICE MANAGER

Marlene Wouda

BOX OFFICE MANAGER

Diane Bishop

BOX OFFICE ASSISTANT

Victoria Sprysenski

ORCHESTRA STAGE CREW

Thomas Head

John Barnes