

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

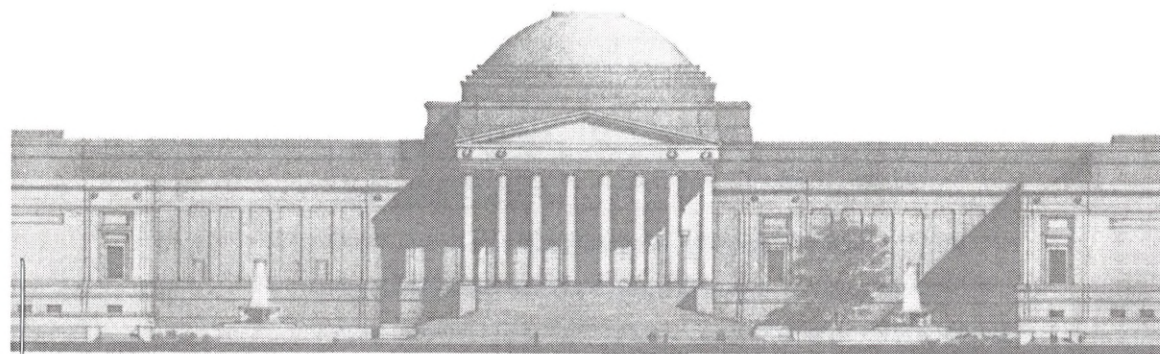
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

[www.nga.gov](http://www.nga.gov)

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or [circle@nga.gov](mailto:circle@nga.gov) for more information.



The Seventy-first Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art  
2,904th Concert

**The Catholic University of America Symphony Orchestra**  
**Murry Sidlin, conductor**

**The Catholic University of America Chamber Choir**  
**Leo Nestor, conductor**

Presented in conjunction with  
the Mutual Inspirations Festival 2012 — Miloš Forman  
[www.mutualinspirations.org](http://www.mutualinspirations.org)

September 30, 2012  
Sunday, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

Nikolay Andreyevich Rimsky-Korsakov (1844 – 1908)

*Mozart and Salieri* (1897)

Scene I: Salieri invites Mozart to dinner and plans to poison him.

Scene II: Mozart and Salieri dine at an inn.

The role of Salieri is sung by Eugene Galvin.

The role of Mozart is sung by Matthew Loyal Smith.

**INTERMISSION**

Wolfgang Amadeus Mozart (1756–1791)

*Requiem in D Minor*, K. 626 (1791)

I. Introitus: Requiem aeternam (chorus and soprano solo)

II. Kyrie eleison (chorus)

III. Sequentia (text based on sections of the Dies Irae)

Dies irae (chorus)

Tuba mirum (soprano, contralto, tenor and bass solo)

Rex tremendae majestatis (chorus)

Recordare, Jesu pie (soprano, contralto, tenor and bass solo)

Confutatis maledictis (chorus)

Lacrimosa dies illa (chorus)

IV. Offertorium

Domine Jesu Christe (chorus with solo quartet)

Versus: Hostias et preces (chorus)

V. Sanctus

Sanctus Dominus Deus Sabaoth (chorus)

Benedictus (solo quartet, then chorus)

VI. Agnus Dei (chorus)

VII. Communio

Lux aeterna (soprano solo and chorus)

Arianna Zukerman, soprano

Anamer Castrello, mezzo-soprano

Issachah Savage, tenor

Eugene Galvin, bass

This concert has been made possible by support from the  
Embassy of the Czech Republic.

## The Musicians

### THE CATHOLIC UNIVERSITY OF AMERICA SYMPHONY ORCHESTRA

Recently featured in concert at Carnegie Hall, the Catholic University of America (CUA) Symphony Orchestra, conducted by David Searle, performs major orchestral works regularly throughout the school year. The orchestra also serves as the ensemble for the CUA Opera Theatre, and is featured in the university's annual Christmas Concert for Charity, broadcast from the Basilica of the National Shrine of the Immaculate Conception. The ensemble will accompany productions at CUA's Hartke Theatre (*Finian's Rainbow*, October 25–28; *The Merry Widow*, November 15–18), and will appear again in concert on November 4 at Sligo Seventh Day Adventist Church in Takoma Park, Maryland, playing works by Berlioz, Nielsen, and Vaughan Williams.

### THE CATHOLIC UNIVERSITY OF AMERICA CHAMBER CHOIR

The Catholic University of America Chamber Choir is the premiere vocal ensemble of the CUA School of Music. Founded by Leo Nestor in 2002, the ensemble includes a broad spectrum of students from all schools and departments. In addition to concerts, the CUA Chamber Choir represents the university at professional gatherings, recruitment tours, liturgical celebrations, and convocations. It sang at the January 2011 Inaugural Mass of CUA president John Garvey, and in 2008 served as the foundation of the "Choir of Seventeen" that greeted His Holiness Pope Benedict XVI on the occasion of his apostolic visit to university. The Chamber Choir sings again on December 7, 2012, in the university's Annual Christmas Concert for Charity, which will also feature the CUA Symphony Orchestra, University Singers, and University Chorus. For this evening's performance, the CUA Chamber Choir is augmented by invited alumni, faculty, and staff of the School of Music.

### MURRY SIDLIN

Now in his eleventh year at the School of Music at the Catholic University of America, eight of which he served as dean of the school, Murry Sidlin has balanced a career as an educator and professional conductor. He was assistant

conductor of the Baltimore Symphony Orchestra; resident conductor of the National Symphony and Oregon Symphony orchestras; music director of the New Haven Symphony, Tulsa Philharmonic, and Long Beach Symphony orchestras; and principal conductor of the summer season of the San Diego Symphony. Among the many American orchestras he has conducted are the Atlanta, Houston, Minnesota, Seattle, Saint Louis, San Francisco, and Utah symphony orchestras as well as the Boston Pops. He has guest conducted orchestras in Bucharest, Budapest, Jerusalem, Monte Carlo, Padua, and Prague as well as Edmonton, Quebec, Vancouver, and Victoria in Canada. For thirty-three summers he was codirector of conducting studies and resident artist at the Aspen Music Festival. Sidlin created and conducts a concert-drama, *Defiant Requiem*, about music performed at Terezin concentration camp outside of Prague in 1943. In addition, Sidlin served as producer and music director of the eponymous documentary film that premiered in Jerusalem this past summer. Recently decorated by the Archbishop of Prague with the medal of Saint Agnes of Bohemia for his continued illumination of the legacy of Terezin, Sidlin also received the distinguished alumnus award from Johns Hopkins University Peabody Conservatory of Music.

### LEO NESTOR

Continuing an association that began in 1984, conductor and composer Leo Nestor is since 2001 Justine Bayard Ward Professor, Director of Choral Studies, Director of the Institute of Sacred Music, and a member of the conducting and composition faculties at the Catholic University of America Benjamin T. Rome School of Music. In addition to conducting the CUA Chamber Choir and University Singers, he is the founder, conductor, and artistic director of the American Repertory Singers, a professional vocal ensemble specializing in the performance and recording of contemporary choral music. Among the four founding members of the Conference of Roman Catholic Cathedral Musicians, Nestor has served as musical advisor to the Committee for Divine Worship of the United States Conference of Catholic Bishops and taught at Mount Saint Mary's College in Los Angeles; Saint John's Seminary in Camarillo, California; the University of Wisconsin in Madison; and Saint John's University in Collegeville, Minnesota. From

1991 to 1998 he served as an artistic advisor, jurist, and honorary commissioner for the International Association of Friends of Sacred Music in Rome. From 1984 to 2001 he was music director of the Basilica of the National Shrine of the Immaculate Conception.

#### **ARIANNA ZUKERMAN**

American soprano Arianna Zukerman's extensive career includes performances with Charles Dutoit, Jane Glover, James Levine, Lorin Maazel, Leonard Slatkin, and her father, Pinchas Zukerman. In addition to her work in concert and opera, she has made multiple appearances at leading chamber music festivals, including the Vail Valley Music Festival and the Savannah Music Festival. She has been a member of the voice faculty at the Catholic University of America since 2008.

#### **ANAMER CASTRELLO**

Praised by the *Washington Post* as having "the richest and most expressive voice... round and clear with a smoky finish... powerful and passionate," mezzo-soprano Anamer Castrello is a native of Guaynabo, Puerto Rico. Currently a doctoral candidate in vocal performance at the Catholic University of America, where she studies with Rosemarie Houghton, Castrello holds a master of music degree in opera performance from the University of Maryland. She has won numerous awards, including first prize in the CUA Concerto/Aria Competition, Best Latino Female Vocalist at the Washington Area Music Awards, and Operatic Singing Artist of the Year from the Institute of Puerto Rico in New York. Her numerous appearances in the Washington metropolitan area include engagements with the Diaspora Opera of Washington, GALA Hispanic Theater, In Series, Opera Camerata of Washington, Pan American Symphony Orchestra, and Zarzuela Di Si. Her first solo CD, titled *Anamer Castrello: Latin American Mezzo, Latin American Hits*, features a mixture of Latin American music styles. A vocal instructor at Morgan State University and Suitland High School in Maryland, Castrello maintains a website at [www.acastrello.org](http://www.acastrello.org).

#### **ISSACHAH SAVAGE**

A Washington, DC, resident who has been recognized by the *Washington Post* as "a golden tenor with both dramatic and lyrical qualities," Issachah Savage sings the tenor solos in tonight's performance of the Mozart *Requiem*. Among the varied operatic roles he has undertaken are the title role in Wagner's *Rienzi*, Turiddu in *Cavalleria Rusticana*, and Ramon in *La Navarraise* (with the New York City Opera Orchestra). Savage sang the world premiere concert and recording of Wynton Marsalis' *All Rise* with the New York Philharmonic and has had the privilege of singing under the baton of some of the world's most respected conductors, including Marin Alsop, Kurt Masur, Eve Queler, Murry Sidlin, and Yuri Temirkanov. Next year, he will make company debuts with the Bayreuth Festival Opera, Houston Grand Opera, and North Carolina Opera.

#### **MATTHEW LOYAL SMITH**

A proud member of the United States Army Chorus, tenor Matthew Loyal Smith sings the role of Mozart in tonight's concert. He has performed as tenor soloist with the Washington National Cathedral Choral Society, Mendelssohn Club of Philadelphia, National Philharmonic Orchestra, Washington Bach Consort, and Washington Chorus. He has sung the tenor solos in Handel's *Messiah*, Monteverdi's *Vespers of 1610*, and the oratorios and many cantatas of Johann Sebastian Bach. A finalist in the San Francisco Opera Center auditions, he has gone on to sing Frederic in *Pirates of Penzance*, Baron Zsupàn in *Countess Maritza*, The Prologue in *The Turn of the Screw*, Kaspar in *Amahl and the Night Visitors*, and the Mayor in *Albert Herring*. A recipient of the Carmel Bach Festival's Adams Fellowship for performance and study of the music of Bach, Smith studied voice with Beverley Rinaldi and Christine Anderson at the Cleveland Institute of Music and earned a master of music degree in opera performance from Temple University.

## EUGENE GALVIN

Praised in *Opera News* for his “rich voice and superb musicianship,” Eugene Galvin has sung with the Cincinnati, Sarasota, Washington National, and Wolf Trap opera companies as well as Opera New England, Opera Theater of Northern Virginia, and Washington, DC’s Summer Opera Theater Company. He has sung Alidoro in Washington Concert Opera’s *La Cenerentola*, Figaro in *The Marriage of Figaro* with the New York Grand Opera, Gremin in Cleveland Opera’s *Eugene Onegin*, and Sarastro in *The Magic Flute*. He also created two roles in Wolf Trap Opera’s critically acclaimed world premiere of John Musto’s *Volpone*. As an oratorio soloist, Galvin has appeared with the National Symphony Orchestra (Weill’s *Seven Deadly Sins* and Handel’s *Messiah*), and with the Catholic University of America Orchestra and Chorus (Mendelssohn’s *Elijah*). He also directed opera productions for CUA Opera Theater and Opera Theater of Northern Virginia. A recipient of the doctor of musical arts degree in opera performance from the University of Maryland, Galvin teaches voice and stage movement at CUA and voice at The George Washington University.

## Program Notes

Concertgoers who did not attend this afternoon’s film at the Gallery and who are not well acquainted with the work of Miloš Forman (b. 1922) may wonder how this evening’s program of music by Rimsky-Korsakov and Mozart connects with the Mutual Inspirations Festival 2012 – Miloš Forman. In his celebrated film, *Amadeus*, Forman and playwright Peter Shaffer develop the story of composer Antonio Salieri (1750–1825) and his alleged role in the death of his highly celebrated rival, Wolfgang Amadeus Mozart. Expanding the role of Salieri well beyond actual historical fact, Forman uses him to narrate Mozart’s life story. The film incorporates excerpts from Mozart’s *Requiem* into its powerful score as an extremely effective musical underpinning for the unfolding drama.

Presented in celebration of the Oscar-winning Czech film director’s eightieth birthday, the Mutual Inspirations Festival features more than thirty films and events in Washington-area arts venues, including the AFI Silver Theater, Avalon Theater, Katzen Arts Center at American University, and the Library of Congress, in addition to the National Gallery of Art. The project highlights Forman’s vibrant films, pays tribute to his transatlantic success, and explores themes in his work that continue to play out in today’s society, including questions of personal freedom, social conformity, and the oppression of the individual.

Concerts, lectures, and exhibitions related to film and photography are also included in the Mutual Inspirations Festival, which is an annual initiative spearheaded by the Embassy of the Czech Republic under the patronage of Deputy Prime Minister and Minister of Foreign Affairs Karel Schwarzenberg.

When Mozart died unexpectedly in 1791 at age thirty-five, rumors about the cause of his demise began to circulate. One account posited that the *Requiem* that Mozart left unfinished at the time of his death was a commission from Antonio Salieri who, driven by intense jealousy, poisoned Mozart, thus assuring that the composer would be writing his own mass for the dead. Although there is no historical evidence for such a conspiracy theory, it fascinated dramatists throughout the nineteenth century. Aleksandr Pushkin was the first to make use of the plot in a play, *Mozart and Salieri* (1830), which Nikolai Rimsky-Korsakov made into an opera in 1897.

The real story, already well documented by 1800, is less dramatic. In all likelihood, the commission came from Franz Count von Walsegg-Stuppach (1763–1827), who lost his wife, Anna, in February 1791, and wanted to have a requiem written in her memory. For some reason, he issued the commission in secret—not even Mozart himself was supposed to know its source. By the time of his final illness, the composer had completed only the “Requiem aeternam” in its entirety. From the “Kyrie” to the “Confutatis,” only the vocal parts and basso continuo were fully written out. For the “Lacrimosa,” only the first eight bars were present for the vocal parts, along with the first two bars for the violins and viola. Sketches for the remaining movements, now mostly lost, probably included vocal parts and basso continuo. Rather than forego the commission, the composer’s widow, Constanze, arranged for the score to be completed by a group of her husband’s pupils, led by Franz Xaver Süssmayr (1766–1803).

The combined authorship of the final *Requiem* score enables listeners and experts alike to delineate and define the genius of Mozart. The “Lacrimosa,” for example, was completed by Süssmayr. Here, one can note the distance between the two composers’ skills. The remainder of the “Lacrimosa” is predictable and formulaic, consisting largely of four-bar phrases in which the vocal parts move together from one chord to the next—techniques that Mozart would have deemed too simple.

In his chamber opera *Mozart and Salieri*, Rimsky-Korsakov adds another layer to the discourse about musical identity. The opera is atypical for him since he chose to write it in a Viennese classical style. There is not a hint of the composer’s nationalism, inclination to adapt folk music, or grand Romantic gesture. The instrumentation is sparse, and although much of the music is loosely formed recitative, the more instrumental sections mimic the regular phrases and light flowing melodies found in Mozart’s music. Three quotes of known Mozart passages are found in the score, and each is specifically mentioned in the libretto: the section of *Don Giovanni* played by the blind violinist in scene one, an excerpt from *The Marriage of Figaro* in scene two, and the opening of the *Requiem*, as Mozart drinks the poisoned wine. Otherwise, the score reflects Rimsky-Korsakov’s version of classical style. Even if the libretto is pure historical fiction, the music remains a fitting tribute to the Mozart *Requiem* and its complex authorship.

*Program notes by Christina Taylor Gibson, Clinical Assistant Professor of Musicology, Benjamin T. Rome School of Music, The Catholic University of America*

**Catholic University of America Symphony Orchestra  
and Chamber Choir  
September 30, 2012  
Texts and Translations**

**Mozart and Salieri**

Libretto derived from Aleksandr Puskhin's play of the same name

Synopsis

Scene One

Salieri describes his struggle “through unremitting, concentrated effort” to achieve a high position in art, upon which fame might smile.

“And did I envy then my colleague’s works, their triumphs in that wondrous art?

No, never!

When Piccini charmed the Paris mob, when I first heard the opening of Gluck’s great Iphigenia, could any man have called the proud Salieri envious?

No, none!

But now — it is I who say it — now I am envious.

I feel the most profound, tormenting envy.

God in Heaven!

Where is justice, when the sacred gift, undying genius, is granted not for labor, not for burning love, self-sacrifice, devotion, or prayer —

But illuminates a madman’s head, an idle waster?

Mozart! Mozart!”

Salieri invites Mozart to supper, planning to poison him.

“What is the point, if Mozart should live on, and rise to even more exalted heights?

Will he then elevate our art?

No, no —

When once he disappears, it will decline again, since he will leave no heirs. . .”

Scene Two

Mozart and Salieri dine at a private room in an inn. Mozart appears depressed. He explains that his Requiem is troubling him, a work commissioned by a strange man in black. Mozart even imagines his presence at their table. Salieri quotes Beaumarchais:

“Friend Salieri, listen — if a dark mood should descend on you, then just uncork a bottle of champagne, or else re-read my Figaro.”

Mozart observes that Salieri and Beaumarchais were good friends. He then asks, “But is it true that Beaumarchais once poisoned someone? I mean, the man’s a genius, as are you and I. And surely genius and villainy are incompatible?”

Salieri pours the poison into Mozart's glass. They toast and Mozart drinks. Mozart goes to the piano and begins to play. He sees Salieri weeping. Salieri encourages him to play on. But Mozart feels unwell and leaves. Salieri bids au revoir:

“You'll sleep for long enough now, Mozart!  
What if he is right, though, and I'm not a genius?  
Genius and villainy are incompatible?  
Not true — just think of Michelangelo;  
Or is that just a fable by the stupid, mindless mob?  
And wasn't the designer of the Vatican a vile assassin?”



## Requiem Mass

### Introit

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 care veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, Lord,  
and let 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.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them.

### Kyrie

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### Sequence

#### 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, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be  
when the Judge descends from heaven  
to examine all things closely.

#### Tuba mirum

Tuba mirum spargens sonum  
per sepulcra regionum,  
coet omnes ante thronum.

The trumpet will send its wondrous sound  
throughout earth's sepulchres  
and gather all before the throne.

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.  
Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

Death and nature will be astounded,  
when all creation rises again,  
to answer the judgement.  
A book will be brought forth,  
in which all will be written,  
by which the world will be judged.

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

Quid sum miser tunc dicturus?  
quem patronum rogaturus,  
cum vix justus sit securus?

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

### **Rex tremendae**

Rex tremendae majestatis,  
qui salvandos savas gratis,  
salve me, fons pietatis.

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

### **Recordare**

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, 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.

### **Confutatis**

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.

### **Lacrimosa**

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 arise,  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

## Offertory

### Domine Jesu

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 signifer 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.

### Hostias

Hostias et preces tibi, Domine,  
laudis offerimus.

Tu sucipe pro animabus illis,  
quaram 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 in behalf of those souls  
we commemorate today.

And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

### Agnus Dei

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam.

Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest.

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

Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest forever.

## Communion

### Lux aeterna

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

Requiem aeternum dona eis, Domine,  
et Lux perpetua luceat eis,  
cum Sanctus tuis in aeternum,  
quia pius es.

Let eternal light shine on them, Lord,  
as with Your saints in eternity,  
because You are merciful.

Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity,  
because You are merciful.