



WOLFGANG AMADEUS MOZART

REQUIEM

NATIONAL PRESBYTERIAN CHURCH
FESTIVAL CHOIR AND ORCHESTRA

PALM SUNDAY
MARCH 24, 2024
5 P.M.

*Since we are surrounded by so great a cloud of witnesses,
let us also lay aside every weight, and sin which clings so closely,
and let us run with endurance the race that is set before us,
looking to Jesus, the pioneer and perfecter of our faith,
who for the joy that was set before him endured the cross, disregarding the shame,
and is now seated at the right hand of the throne of God.*

HEBREWS 12:1-2



AVE VERUM CORPUS

K 618

W. A. Mozart

KADDISH

MAURICE RAVEL

REQUIEM

K 626

W. A. MOZART

Completed by Franz Xaver Süssmayr

NATIONAL PRESBYTERIAN CHURCH

FESTIVAL CHOIR AND ORCHESTRA

Michael Denham, *Music Director and Conductor*

Danielle Cho, *Cello*

Todd Fickley, *Organ*

Sheri Jackson, *Soprano*

Tess Ottinger, *Soprano*

Joanna Zorack-Greene, *Soprano*

Kate Jackman, *Mezzo-soprano*

Lawrence Barasa, *Tenor*

Paul Grosvenor, *Baritone*

Ethan Zorack-Greene, *Bass-Baritone*

AVE VERUM CORPUS, K 618

W. A. MOZART

**Ave verum corpus, natum de Maria Virgine.
Vere passum immolatum in cruce pro homine.
Cujus latus perforatum, unda fluxit et sanguine.
Esto nobis praegustatum in mortis examine.**

*Hail, true body, born of the Virgin Mary.
Truly you have suffered, sacrificed on the cross for man;
You from whose pierced side flowed water and blood.
Be yourself for us a foretaste of heaven in our final judgment.*

WELCOME AND INVOCATION

Dr. Ray Hylton, Sr.

KADDISH

An offering will here be received.

Maurice Ravel
from *Deux Mélodies Hébraïques*
Danielle Cho, cello

REQUIEM, K 626

INTROIT

**Requiem aeternam dona eis Domine, et lux perpetua luceat eis.
Te decet hymnus in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.**

*Eternal rest grant them, O Lord, and let perpetual light shine on them.
To you a hymn in Zion is fitting, and unto you shall a vow be fulfilled in Jerusalem.
Hear my prayer, to you all flesh shall come.*

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 illa, solvet saeculum in favila, teste David cum Sibylla.
Quantus tremor est futurus, quando Judex est venturus, cuncta stricte discussurus.**

*Day of Wrath – that day will melt the world to ashes, as David prophesied as did the Sibyl.
What great trembling there will be when the Judge comes to strictly measure all things!*

**Tuba mirum spargens sonum per sepulchra regionum coget omnes ante thronum.
Mors stupebit et natura, cum resurget creatura, Judicanti responsura.
Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.**

**Judex ergo cum sedebit quidquid latet apparebit nil inultum remanebit.
Quid sum miser tunc dicturus? Quem patronem rogaturus, cum vix justus sit securus?**

*The wondrous trumpet – casting its sound through the tombs of every region – will summon everyone before the Throne.
Death itself, and nature, will be astounded when all creation rises again to answer the Judge.
A written book will be brought forth, containing all things – from which the world will be judged.
Therefore, when the Judge is seated, whatever is hidden will be made known, and nothing will remain unavenged.
What will I – such a wretch – say? For what protector shall I ask, when even the righteous are scarcely secure?*

Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis!

King of terrifying majesty, who freely grants salvation, save me, fount of mercy!

Recordare, Jesu pie, quod sum causa tuae viae, ne me perda illa die.

Quaerens me, sedisti lassus, redemisti crucem passus.

Tantus labor non sit cassus.

Juste Judex ultionis, donum fac remissionis ante diem rationis.

Ingemisco tanquam reus, culpa rubet vultus meus.

Supplici parce, Deus.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.

Preces meae non sunt dignae, sed tu bonus fac benigne, ne perreni cremer igne.

Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

Remember, merciful Jesus, that I am the cause of your earthly sojourn. Do not lose me in that Day.

Seeking me, you sat down, weary. You redeemed me, having suffered the cross.

May such labor not prove futile!

Just, avenging Judge, grant the gift of sin's remission before the Day of Reckoning.

I groan as one guilty; my sin makes me blush.

O God, spare the suppliant.

You, who absolved Mary Magdalene, and heard the prayer of the thief, have also given me hope.

My prayers are not worthy; but you, Good One, show mercy, lest I burn in everlasting fire!

Grant me a place among the sheep, apart from the goats, set at your right hand.

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis.

Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

When the cursed are confounded and condemned to sharp flames, call me to be among the blessed.

I pray, kneeling in supplication, my heart contrite as if ashes: take my end into your care.

Lacrymosa dies illa qua resurget ex favilla Judicandus homo reus.

Huic ergo parce, Deus.

Pie Jesu, Domine, dona eis requiem. Amen.

One of weeping will be that day in which the guilty rise again to be judged.

Spare this one, O God,

Merciful Lord Jesus, grant them rest. Amen.

OFFERTORY

**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, representet eas in lucem sanctam,
quam olim Abrahae promisisti, et semini eius.**

*Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed
from the pains of hell and from the deep lake.*

Deliver them from the lion's mouth, lest Tartarus swallow them, lest they fall into darkness.

*Let holy Michael, the standard-bearer, guide them into holy light,
which you once promised to Abraham, and to his seed.*

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 eius.

Offerings and prayers of praise we bring to you, O Lord.

Receive them in memory of those souls we remember today.

Let them pass from death to life, which you once promised to Abraham, and to his seed.

SANCTUS

Sanctus, sanctus, sanctus Domine Deus Sabaoth.

Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy Lord God Almighty!

Heaven and earth are full of your glory. Hosanna in the highest!

BENEDICTUS

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Blessed is the one who comes in the name of the Lord.

Hosanna in the highest!

AGNUS DEI

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.*

COMMUNION

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

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

Let eternal light shine on them, Lord, forever with your saints, for you are merciful.

*Eternal rest grant them, Lord, and let perpetual light shine on them with your saints forever,
for you are merciful.*

PROGRAM NOTES

AVE VERUM CORPUS, K 618

W. A. Mozart

This beautiful and beloved motet was also composed in Mozart's final year, less than six months before his death. It was an impromptu gift for a friend who served as a church musician in a small vacation village near Vienna. A eucharistic hymn extolling our Lord's incarnation and redemptive work, its sublimity is not hindered by its brevity.

KADDISH

Maurice Ravel

First written for singer and piano as half of Ravel's *Deux mélodie hébraïques*, "Kaddish" was first performed in 1914 with the composer at the piano. The hauntingly fervent melody originally unfolded through singing in Aramaic of a prayer, but is here conveyed with deep pathos through the plaintive resonance of a cello and string ensemble.

Kaddish derives from the Hebrew word for "holy," a biblical concept integrating and characterizing all God's attributes. From it gain the meaning and force of related words such as "consecrated," "separate," "wholly other," and "unique." With respect to all attributes, God is utterly unique...holy.

The Aramaic Kaddish prayer thus includes the doxology, "May God's great name be praised through all eternity. Glorified and celebrated, lauded and praised, acclaimed and honored, extolled and exalted ever be the name of the Holy One, far above all song and psalm, beyond all hymns of glory which mortals can offer. And let us say Amen."

REQUIEM, K 626

W. A. Mozart

The Roman Mass is the Catholic construct of prayers and ceremonies leading to Holy Eucharist – otherwise known as Communion, or the Lord's Supper, following Jesus' own words to his disciples at the Last Supper, "This do in remembrance of me."

Bishop Ambrose of Milan (339-397), who baptised St. Augustine, used the term *missa*, or "dismissal," to signal the end of the service: *Ita, missa est*, which conveyed a sense of, "Go now in peace, it has been spoken." Over time, this formula became a ubiquitous benediction, and eventually "Missa" (Mass) became the identifying term for the whole Eucharistic service. By the late 16th century in Catholic worship the *Missale Romanum* had become codified into a universal shape and form.

The "Ordinary" of the Mass came to include those components that were ordinarily or essentially present (*Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei*). The "Proper" of the Mass was comprised of corollary elements appropriate for particular days of the liturgical calendar.

The Requiem Mass (*Missa de profunctis*) is a special service celebrated “in memory of all the faithful departed.” It derives its name from the first word of its introductory text: “Requiem” (Rest). It bears marked resemblance to the basic Roman Mass but, like all particular services, its fit and flow incorporate texts and sections appropriate only to its occasion. For example, we see the familiar *Kyrie*, *Sanctus*, and *Agnus Dei*, but the *Gloria* and *Credo* give way to components such as *Requiem aeternam* (Eternal Rest), *Dies irae* (Day of Wrath), *Lux aeterna* (Eternal light), *Libera me* (Deliver me), and *In paradisum* (In Paradise).

Musical styles and treatments of these various texts have understandably differed through history. In more recent times, composers like Johannes Brahms, Gabriel Fauré, John Rutter, and Dan Forrest have crafted different sorts of Requiems by deliberately eliminating some of the expected texts, or by choosing their own alternative biblical texts. In two of these particular cases, titles such as “A German Requiem” or “Requiem for the Living” signal this kind of recasting.

Mozart’s treatment is decidedly traditional but, because he died before completing it, it has its own checkered history. Tracking this provenance is beyond the scope of these notes, but today’s performance presents Mozart’s *Requiem* as it was completed by his sometime student, Franz Xaver Süssmayer. He was no Mozart, but the fruit of his labors has become so much a “standard,” that some simply refer to the work as the Mozart-Süssmayer *Requiem*. We will never really know how Mozart himself might have finished this masterpiece, but there is enough of the master in what has come down to us to embrace it for the striking work that it is.

The New Testament book of Hebrews focuses on the supreme person and work of Jesus Christ, and the greatness of salvation – identity, security, and destiny – available only in and through him. It also focuses our attention on the perseverance of faith, what Douglas Webster calls “faithfulness to the end” (*Preaching Hebrews: The End of Religion and Faithfulness to the End*). “Life is not a sprint,” he says, “it’s a marathon. Faithfulness to the end affirms faith from the beginning.”

At the end of this race, and along its route, this majestic biblical sermon, which is the book of Hebrews, envisions a cheering section urging us on to the finish line, where there awaits a champion who has first run the course to victory. For us and all who fix their eyes on him, he endured and prevailed, marking the way to Paradise and eternal life in him.

The Requiem affirms that this “cloud of witnesses” includes those who have preceded us in following Jesus, and that one day we too will join that company. Here again on the cusp of Holy Week, and in concert with the witness of this profound music, we affirm with all the faithful, persevering or departed, the power of Calvary’s cross and the promise of Easter’s empty tomb:

*Offerings and prayers of praise we bring to you, O Lord,
as we pass from death to life,
which you once promised to Abraham, and to his children.*

Dr. Michael Denham
Director of Music Ministries

FESTIVAL ORCHESTRA

VIOLIN I

Bill Tortolano
Sonya Hayes
Karin Kelleher
Laura Knutson
Annie Loud
Lisa Cridge

VIOLIN II

Elizabeth Adams
Laura Frazelle
Shaundra Culatta
Mary Ann Tortolano
Pamela Lassell

VIOLA

Ann Steck
Cathy Amoury
Mary Dausch
Nina Kiken

CELLO

Danielle Cho
Chris Fiore
Sam Swift

BASS

Aaron Clay
Wendy Hellman

CLARINET

Jeremy Eig
Kathy Mulcahy

BASSOON

Eric Dircksen
Jonathan Zepp

TRUMPET

Woodrow English
Chuck Seipp

TROMBONE

Bryan Bourne
Jeff Knutson

BASS TROMBONE

Craig Arnold

TIMPANI

Adam Green

ORGAN

Todd Fickley

PRODUCTION

CONCERT & REHEARSAL LOGISTICS

PUBLICITY & PROGRAM
Devin Wulff

SOUND & LIGHTING

Bill McNett

FESTIVAL CHOIR

SOPRANO

Aziza Alam
Hayley Ashbaugh
Lisbeth Bagnold
Glenna Bradley
Sherry Brukbacher
Layla Bunch
Ela Caglayan
Janice Childress
Becky Cznadel
Mary Alice Davidson
Debbi Dillon
Diane Fresquez

Janet Gregory
Cheryl Hatch
Kristine Heine
Meimon Hsu
Kathy Hughes
Sheri Jackson
Joanna Lam
Karen Lautman
Deborah MacKay
Eve Mościcki
Yoonhee Mun
Reine Opperman

Tess Ottinger
Sylvie Raich
Leah Raymond
Mery Jans Sanchez
Krithi Santhanam
Janice Sessing
Katherine Swartz
Kathleen Tevnan
Catherine Van Rompaey
Cheyenne Welch
Joanna Zorack-Greene

ALTO

Alison Adkins
Jen Barrett
Sarah Boxer
Catherine Clevenger
Christine Feintheil
Alison Frisch
Carolyn Gasarch
Gerri Hall
Andy Ireland
Kate Jackman

Carol Jackson
Kennedy Jenkins
Ruth Kurzbauer
Laurie Lee
Joan H. Lewis
Joanne Lin
Eleanor Lynch
Kristi Machemer
Joyce Martin
Mary Ann McGrail

Kate Middleton
Denise Miller
Bonnie O'Neil
Lydia Rice
Dottie Seep
Alicia Sokol
Karin Strydom
Jennifer Wiseman
Julia Wolz
Martha Young

TENOR

Lawrence Barasa
Bianca Benincasa
Edward Blanton
John Cox
Scott Dickson
Morgan Dodd

Konrad Filbeck
Paul Hildreth
Pete Hults
Neil Inglis
Ron Johnson
James Mitchell, Jr.

David Nickels
Luke Schmidt
Ben Tsai
Devin Wulff

BASS

Peter Byrd
Daniel Callis
Cyril Draffin
Everett Goldstein
Bill Gregory
Paul Grosvenor
Michael Hamaide

Joshua Jennings
Nicholas John
Justice Jones
Andrew Markle
James Martin
Mark Moverman
Karlo Neumann

Perry O'Neil
Charles Petty
Howard Spendelow
J. Mills Williams
Christopher Wroten
Ethan Zorack-Greene



Please join us for

Holy Week Worship

Maundy Thursday

March 28, 7:00 p.m., Sanctuary
Marking the first Lord's Supper and Jesus' command to love one another.

Good Friday

March 29, 7:00 p.m., Sanctuary
Meditations in word and song on the seven last words of Christ.

Easter Sunday

MARCH 31

8:30, 10, & 11:30 A.M.

Worship in the Sanctuary featuring the Chancel Choir, brass, organ, timpani, and exhilarating hymns. Egg hunt for the children after both the 8:30 and 10:00 services.

Childcare is available all morning in the main church building for children age 4 and under.

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