



Friday–Saturday, August 5–6, 2022 at 7:30 pm

## Mostly Mozart Festival Orchestra

Louis Langrée, *conductor*

Sunhae Im, *soprano*

Daniela Mack, *mezzo-soprano*

Matthew Swensen\*, *tenor*

Dashon Burton\*, *bass*

The Unsung Collective\* (Tyrone Clinton, *director*)

### WOLFGANG AMADEUS MOZART Symphony No. 40 (1788)

Molto allegro

Andante

Menuetto

Allegro assai

*Intermission*

### MOZART Requiem (1791)

I. Introitus

Requiem

II. Kyrie

III. Sequenz

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium

Domine Jesu

Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio

Lux aeterna

Tonight's performance is dedicated in loving memory of Ernest E. Tyrrasch and in celebration of Maestro Louis Langrée's 20<sup>th</sup> year with the Mostly Mozart Festival Orchestra. Bravo!

\* Mostly Mozart debut

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

# About the Artists

## Louis Langrée

Louis Langrée, Renée and Robert Belfer Music Director, has been at the helm of the Mostly Mozart Festival Orchestra at Lincoln Center since 2002 and Music Director of the Cincinnati Symphony Orchestra since 2013. He is also the newly appointed Director of Théâtre National de l'Opéra Comique in Paris. A regular presence in New York since his 1998 debut, Langrée has conducted numerous performances at Lincoln Center, the Metropolitan Opera, and New York Philharmonic, and taught master classes at The Juilliard School. He has raised the artistic profile and repertoire of the Mostly Mozart Festival Orchestra from Lully to contemporary music, including Bernstein's *Mass*, the world premiere of Magnus Lindberg's *Violin Concerto No. 1* with Lisa Batiashvili, and New York premieres of Osvaldo Golijov's *Azul* with Alisa Weilerstein and David Lang's *man made* with Sō Percussion. An advocate for the music of our time, Langrée has conducted world premieres by Julia Adolphe, Daníel Bjarnason, Jonathan Bailey Holland, David Lang, Julia Wolfe, Nico Muhly, André Previn, Caroline Shaw, and Christopher Rouse.

In the 2021–22 season, he made debuts with Orchestre symphonique de Montréal and the National Symphony Orchestra at the Kennedy Center. He also returned to Konzerthausorchester Berlin, the Philadelphia Orchestra, Swedish Chamber Orchestra, São Paulo State Symphony, Orchestre National de Lille, and to Opéra Comique to conduct Ambroise Thomas' *Hamlet*.

Langrée has guest conducted the Berlin, Vienna, and London philharmonics, Philadelphia Orchestra, Budapest Festival Orchestra, Czech Philharmonic, NHK Symphony, Orchestre National de France, Orchestre de Paris, and Leipzig Gewandhaus, as well as Freiburg Baroque and Orchestra of the Age of Enlightenment. In addition to the Met, he frequently conducts at the leading opera houses, including Vienna State Opera, Teatro alla Scala, Royal Opera House—Covent Garden, Lyric Opera of Chicago, and Bavarian State Opera, and at festivals such as Glyndebourne, Aix-en-Provence, BBC Proms, Edinburgh International, Hong Kong Arts Festival, Wiener Festwochen, Salzburg Mozartwoche, and Whitsun.

Among his recent recordings, the DVD of Thomas' *Hamlet*, filmed at Opéra Comique with Orchestre des Champs-Élysées, won Best Recording of the Year at the International Opera Awards, Best Video Performance at the International Classical Music Awards, the Grand Prix de l'Académie Charles Cros, Caecilia Prize, and Diapason d'Or of the Year. Langrée's last two CDs with the Cincinnati Symphony Orchestra earned Grammy nominations for Best Orchestral Performance. Langrée is a Chevalier des Arts et des Lettres and a Chevalier de la Légion d'Honneur.

## Sunhae Im

With a mesmerizing voice and an irresistible stage presence, Sunhae Im is one of the world's leading artists of her repertoire today. Her projects in recent years include Mozart's *La finta giardiniera* (La Scala Opera's Shanghai tour with Diego Fasolis); Mozart's Da Ponte Trilogy (*The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*, all with the Freiburg Baroque Orchestra and René Jacobs); Brahms's *German Requiem* (in Tel Aviv with the Israel Philharmonic Orchestra and Manfred Honeck, and in Winterthur with Musikkollegium Winterthur and Thomas Zehetmair); Handel's *Silla* at the Enescu Festival (with Europa Galante and Fabio Biondi); Handel's *Serse* at

Festival D'opéra Baroque & Romantique De Beaune (with Orchestre Accademia Bizantina and Ottavio Dantone); Haydn's *The Creation* in the stage production by La Fura dels Baus for the inaugurations of the Elbphilharmonie Hamburg, the National Kaohsiung Center for the Arts in Taiwan, and the Incheon Culture & Arts Center in Korea; Mahler's Symphony No. 4 and Britten's *Les Illuminations* (with the Seoul Philharmonic Orchestra and Osmo Vänskä), and Bach's cantatas and concertos (with Akademie für Alte Musik Berlin).

Im's numerous recordings have received worldwide critical acclaim, and many have won international awards. These include her solo album *Orfeo[s]* (Elly Ameling Prize, Académie du Disque Lyrique, 2015); 2019 solo album *Didone Abbandonata* (nominated in three categories for Opus Klassik 2020); Handel's *Agrippina* (BBC Music Magazine Award, 2012, nominated for Grammy Awards, 2012); Mozart's *La Clemenza di Tito* (Grammy nominee, 2006); Fauré's *Requiem* (Echo Klassik Award, 2012); Mozart's *The Magic Flute* (BBC Music Magazine Award, 2011); Mozart's *Idomeneo* (2009 Annual Award, the German Record Critics' Award); and Bach's *St. Matthew Passion*, *St. John Passion*, Mass in B minor, and *Christmas Oratorio*. A new opera album, Haydn's *L'isola disabitata* (Deserted Island), recorded with Akademie für Alte Musik Berlin, was chosen for the 4/2021 Long List by the German Record Critics' Award. Following *Didone Abbandonata*, she is preparing another Baroque album with solo cantatas by Bach and Telemann.

Im was born in Korea and studied with Lokyung Pak at Seoul National University and with Roland Hermann at Hochschule für Musik Karlsruhe. She was a finalist in the Queen Elisabeth Competition in Brussels in 2000, and made her sensational concert debut with Philippe Herreweghe in 1999 and her opera debut at the Frankfurt Opera in 2000. She lives in Berlin.

## Daniela Mack

Mezzo-soprano Daniela Mack leads the vanguard of a new generation of opera singers, infusing her artistry with a mix of intensity, adventurousness, and effortless charisma. Her 2021–22 season has been filled with exciting debuts, including her house debut at the Teatro Real in the role of Rosmira in Handel's *Partenope*, at Teatro de la Maestranza in her role debut as Romeo in Bellini's *I Capuleti e i Montecchi*, and a role debut as Dardano in Handel's *Amadigi di Gaula* with Boston Baroque. Other season highlights include a tour of Handel's *Serse* (as Amastre with The English Concert), her Carnegie Hall debut, and a performance at Auditorio Baluarte in Pamplona, Spain. Next season she returns to Opera Philadelphia as Desdemona in Rossini's *Otello* and to the San Francisco Opera as Frida Kahlo in *El Último Sueño de Frida y Diego*. She also appears at the Detroit Opera in *Ainadamar* and with the Los Angeles Philharmonic in performances of John Adams' *Girls of the Golden West*.

In recent seasons, Mack made debuts at Royal Opera House–Covent Garden as Rosina in *Il barbiere di Siviglia* with Javier Camarena, at the Metropolitan Opera as the Kitchen Boy in Mary Zimmerman's new production of *Rusalka*, at Ópera de Oviedo as Sesto in *La clemenza di Tito*, with the BBC Philharmonic as Béatrice in *Béatrice et Bénédicte*, and at Boston Lyric Opera and Michigan Opera Theatre as Rosina in *Il barbiere di Siviglia*. Mack was seen at the Santa Fe Opera for her first North American performances as Isabella in *L'italiana in Algeri*, as Bradamante in *Alcina* conducted by Harry Bicket, and in her title role debut in *Carmen*. She was seen at Washington National Opera as Bradamante in *Alcina*, debuted at Seattle Opera as Béatrice in Berlioz's *Béatrice et Bénédicte*, and returned to Arizona Opera as Angelina in *La Cenerentola*.

On the concert stage, Mack debuted with three orchestras under Charles Dutoit: Orchestra de la Suisse Romande, Boston Symphony Orchestra, and Chicago Symphony Orchestra. She debuted with the New York Philharmonic in Beethoven's Symphony No. 9 under Alan Gilbert and with the Los Angeles Philharmonic in Manuel de Falla's *La vida breve* under Rafael Frühbeck de Burgos.

Mack is an alumna of the Adler Fellowship Program at San Francisco Opera, where she appeared as Idamante in *Idomeneo*, Siebel in *Faust*, and Lucienne in *Die tote Stadt* for her house debut. She was a finalist in the 2013 BBC Cardiff Singer of the World competition.

## Matthew Swensen

With an overwhelming talent and innate musicality, Matthew Swensen has made his mark as one of the intriguing talents of his generation. His thoughtful and poetic, virtuosic and colorful technique can combine excitement with purity and is driven by an impressive natural ease. The unique sound of his voice, remarkable musicality, and his vibrant stage presence allow him to combine an active opera career with numerous concert performances.

His 2022–23 season begins in the fall with debuts at National Theatre Prague as the Steersman in Wagner's *Der Fliegende Holländer*, his debut at the Rheingau Music Festival in Mendelssohn's *Lobgesang*, Beethoven's *Missa Solemnis* with the NDR Orchestra, a gala concert in Perugia, and with the New York Philharmonic. He makes his American opera debut as Count Almaviva in Rossini's *Barbiere di Siviglia* with New Orleans Opera.

Swensen first arrived in Europe in 2017 as a member of the opera studio at Theatre Basel after completing his studies at The Juilliard School with Robert C. White. His European debut came as a last-minute replacement with the Bayerische Rundfunk Orchestra, in a broadcast performance of Mozart's *Die Schuldigkeit des Ersten Gebots*. In the following years he made debuts at the Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Dresden Philharmonie, Hamburg Symphoniker, and London's Wigmore Hall.

He made his operatic debut in Theatre Basel's production of Mozart's *Lucio Silla*, directed by the late Hans Neuenfels. Soon after he joined the ensemble of Oper Frankfurt, making debuts as Tamino in *Die Zauberflöte*, Camille in *Die lustige Witwe*, and Don Ottavio in *Don Giovanni*, among others. But it was in spring of 2021 when Swensen joined Zubin Mehta in a production of Mozart's *Così fan tutte* that he made his most important debut, at Maggio Musicale Fiorentino. He returned to the company as Fenton in Verdi's *Falstaff* led by Sir John Eliot Gardiner, in concert performances with Mehta, Daniel Harding, and Franz Welser-Möst, and he will return in future seasons in several productions including a debut in a title role.

Swensen is also a committed performer of lied and art song. He was the winner of the Best Duo of the Wigmore Hall Song Competition in 2019 with close friend, coach, and pianist Katelan Terrell. They began their collaboration at the Eastman School of Music, where he studied with Robert Swensen and Kathryn Cowdrick.

## Dashon Burton

Dashon Burton has established a vibrant career, appearing regularly throughout the U.S. and Europe in favorite pieces, including Bach's *St. John* and *St. Matthew Passions* and the Mass in

B minor, Mendelssohn's *Elijah*, Beethoven's Symphony No. 9, Brahms' *Ein deutsches Requiem*, Handel's *Messiah*, and Mozart's Requiem.

He opened the 2021–22 season with the Handel & Haydn Society of Boston led by Marin Alsop for Beethoven's Symphony No. 9, which he repeats later in the season with the Nashville Symphony and Giancarlo Guerrero. Throughout the season he makes several notable orchestral debuts, including with the Chicago Symphony Orchestra in Handel's *Messiah* led by Nicholas McGegan, with the Los Angeles Philharmonic with Michael Tilson Thomas for the maestro's new song cycle *Meditations on Rilke*, with the Pittsburgh Symphony performing Dvořák's *Te Deum* as led by Manfred Honeck, and Verdi's Requiem with the Seattle Symphony and Thomas Dausgaard. Burton continues his relationship with San Francisco Performances as an Artist-in-Residence, with appearances at venues and educational institutions throughout the Bay Area and makes a debut with Celebrity Series of Boston in recital.

Operatic engagements in recent seasons have included Strauss' *Salome* at the Salzburg Festival led by Franz Welser-Möst, Peter Sellars' production of Claude Vivier's *Kopernikus* throughout France and Germany, Sarastro in Mozart's *Die Zauberflöte*, and Jupiter in Rameau's *Castor et Pollux* with Les Talens Lyriques.

A multiple award-winning singer, Burton won his second Grammy Award in March 2021 for Best Classical Solo Vocal Album with his performance featured in Dame Ethyl Smyth's masterwork *The Prison* with the Experiential Orchestra (Chandos). He also received top prizes in the ARD International Music Competition, the Oratorio Society of New York's Vocal Competition, and Bach Bethlehem Vocal Competition.

As an original member of the groundbreaking vocal ensemble Roomful of Teeth, he won his first Grammy Award for their inaugural recording of new commissions, including Caroline Shaw's Pulitzer Prize-winning *Partita for 8 Voices*. His other recordings include *Songs of Struggle & Redemption: We Shall Overcome* (Acis), the Grammy-nominated recording of Paul Moravec's *Sanctuary Road* (Naxos); *Holocaust, 1944* by Lori Laitman (Acis); and Caroline Shaw's *The Listeners* with the Philharmonia Baroque Orchestra. His album of spirituals garnered high praise and was singled out by the *New York Times* as "profoundly moving...a beautiful and lovable disc." Burton received a bachelor of music degree from Oberlin College and Conservatory, and a master of music degree from Yale University's Institute of Sacred Music. He is an assistant professor of voice at Vanderbilt University's Blair School of Music.

## The Unsung Collective

Directed by Tyrone Clinton Jr., The Unsung is a community-based music collective devoted to celebrating stories of the Black experience. Through contemporary choral music, The Unsung navigates countless stories that are sewn into the fabric of historical and current events. The Unsung is composed of members from the New York City area, and is designed to stretch the confines of music of the Western canon.

Clinton has conducted several projects in the U.S. He was a guest artist for the Cornell University Chamber singers in Maui (2018); conducted Henryk Górecki's Symphony No. 3 for the American Cancer Society; and led his *Strange Fruit* concert at Northwestern University honoring young victims subjected to police brutality (2016). He also served as chorus master for Northwestern's

production of Carlisle Floyd's *Susannah*. As a product of the Atlanta University Center and proud Morehouse Man, Clinton has conducted the Atlanta University Center Orchestra, both Morehouse College and Spelman College Glee Clubs, and the Clark Atlanta Philharmonic Society.

As a choral singer, Clinton has recorded on the soundtrack for Spike Lee's movie *Miracle at St. Anna*. He has had the honor to sing before two U.S. Presidents and the privilege to share the stage with the late Aretha Franklin, Jessye Norman, Twinkie Clark, Bo Diddley, Fantasia Barrino, Andrea Bocelli, Idina Menzel, and Denyce Graves. A native of Brooklyn, he is a graduate of Morehouse College (BA), Ohio State University (MM), and Northwestern University (DMA). In recent years, he became the first Black recipient of the Frank Huntington Beebe Fund for Musicians (2016–17), where he completed his dissertation research in Mexico and Spain on the Baroque Villancico de negro subgenre.

### **Mostly Mozart Festival Orchestra**

The Mostly Mozart Festival Orchestra returns this summer to showcase its breadth of repertoire with Renée and Robert Belfer Music Director Louis Langrée at the helm for the 20th year. Opening with free outdoor concerts in Damrosch Park and continuing in Alice Tully Hall for three weeks, the beloved summertime NYC ensemble performs two programs weekly, featuring exceptional guest conductors and soloists. The Orchestra is deeply committed to ongoing community engagement and mentorship programs such as the 2022 Mostly Mozart in Harmony initiative, a collaboration with the Fiorello H. LaGuardia High School of Music & Art and Performing Arts to bring local music students of all ages into the professional world. During the year, MMFO members perform nationwide as soloists and chamber musicians, on Broadway, and with major orchestras including the Metropolitan Opera Orchestra, New York City Ballet Orchestra, St. Louis Symphony Orchestra, Cincinnati Symphony Orchestra, Saint Paul Chamber Orchestra, Orchestra of St. Luke's, and Orpheus Chamber Orchestra.



## TEXTS + TRANSLATIONS | MOZART REQUIEM

### I. Introitus

#### Requiem

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.

#### Requiem

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
Thou, O God, art praised in Sion,  
and unto Thee shall the vow be  
performed in Jerusalem.  
Hear my prayer,  
unto Thee shall all flesh come.

### II. Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

#### Kyrie

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

### III. Sequenz

#### 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.

#### Tuba mirum

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.

#### Dies irae

Day of wrath, that day  
will dissolve the earth in ashes  
as David and the Sibyl bear witness.

What dread there will be  
when the Judge shall come  
to judge all things strictly.

#### Tuba mirum

A trumpet, spreading a wondrous sound  
through the graves of all lands,  
will drive mankind before the throne.

Death and Nature shall be astonished  
when all creation rises again  
to answer to the Judge.

A book, written in, will be brought forth  
in which is contained everything that is,  
out of which the world shall be judged.

Judex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

### **Rex tremendae**

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

### **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,  
Supplici 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.

### **Confutatis**

Confutatis maledictis

Flammis acerbis addictis,

When therefore the Judge takes His seat  
whatever is hidden will reveal itself.  
Nothing will remain unavenged.

What then shall I say, wretch that I am,  
what advocate entreat to speak for me,  
when even the righteous may hardly  
be secure?

### **Rex tremendae**

King of awful majesty,  
who freely savest the redeemed,  
save me, O fount of goodness.

### **Recordare**

Remember, blessed Jesus,  
that I am the cause of thy pilgrimage;  
do not forsake me on that day.

Seeking me Thou didst sit down weary,  
Thou didst redeem me,  
suffering death on the cross.  
Let not such toil be in vain.

Just, avenging Judge,  
grant remission  
before the day of reckoning.

I groan like a guilty man.  
Guilt reddens my face.  
Spare a suppliant, O God.

Thou who didst absolve  
Mary Magdalene  
and didst hearken to the thief,  
to me also hast Thou given hope.

My prayers are not worthy,  
but Thou in Thy merciful goodness grant  
that I burn not in everlasting fire.

Place me among Thy sheep  
and separate me from the goats,  
setting me on Thy right hand.

### **Confutatis**

When the accursed have been  
confounded

and given over to the bitter flames,



Voca me cum benedictis.  
Oro supplex et acclinis.  
Cor contritum quasi cinis,  
Gere curam mei finis.

#### **Lacrimosa**

Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.

Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem.  
Amen.

#### **IV. Offertorium**

##### **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.

##### **Hostias**

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.

#### **V. Sanctus**

Sanctus, Sanctus, Sanctus,  
Domine Deus Sabaoth!  
Pleni sunt caeli et terra  
Gloria tua.  
Osanna in excelsis.

call me with the blessed.  
I pray in supplication on my knees.  
My heart contrite as the dust,  
safeguard my fate.

#### **Lacrimosa**

Mournful is that day  
when from the dust shall rise  
guilty man to be judged.

Therefore spare him, O God,  
merciful Jesus, Lord,  
grant them rest.  
Amen.

##### **Domine Jesu**

Lord Jesus Christ,  
King of glory,  
deliver the souls  
of all the faithful departed  
from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth.  
Neither let them fall into darkness  
nor the black abyss swallow them up.  
And let St. Michael, Thy standard-bearer  
lead them into the holy light  
which once Thou didst promise  
to Abraham and his seed.

We offer unto Thee, O Lord,  
this sacrifice of prayer and praise.  
Receive it for those souls  
whom today we commemorate.  
Allow them, O Lord,  
to cross from death into the life  
which once Thou didst promise to  
Abraham and his seed.

#### **V. Sanctus**

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

**VI. Benedictus**

Benedictus qui venit  
In nomine Domini.  
Osanna in excelsis.

**VII. Agnus Dei**

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

**VIII. Communio****Lux aeterna**

Lux aeterna luceat eis, Domine,  
Cum sanctis tuis in aeternum,  
Quia pius es.

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

**VI. Benedictus**

Blessed is He that cometh  
in the name of the Lord.  
Hosanna in the highest.

**VII. Agnus Dei**

O Lamb of God,  
who takest away the sins of the world,  
grant them rest.  
O Lamb of God,  
who takest away the sins of the world,  
grant them everlasting rest.

**Lux aeterna**

May eternal light shine on them, O Lord,  
with Thy saints forever,  
because Thou art merciful.

Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints forever,  
because Thou art merciful.