

Mozart Requiem

Ein feste Burg ist unser Gott, J.S. Bach
Te Deum, F.J. Haydn

New Jersey Chamber Singers & Orchestra
Reid Masters, Conductor

Rebecca Meyers, Soprano
Emily Skilling, Mezzo-Soprano
Christopher Hodson, Tenor
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Affetto

AF1810
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Requiem in D minor, K. 626 – Wolfgang Amadeus Mozart (1756-1791)

In the spring of 1791, Mozart was feverishly working to finish *The Magic Flute* when an anonymous messenger delivered the commission for a Requiem in exchange for a handsome sum of money. Since the extravagant Mozart lived beyond his financial means, he accepted the commission. Intrigued by the idea of writing a funeral mass at the request of an anonymous messenger, Mozart worked on it tirelessly. But as his health started to deteriorate, he began connecting to this Requiem in a personal way. According to his wife, Constanze, "He felt certain that he was writing this piece for his own funeral. He could not be dissuaded from this idea; he worked, therefore like Raphael on his 'Transfiguration', with the omnipresent feeling of his approaching death and delivered, like the latter, his own transfiguration."

Mozart is known for being a child prodigy who was particularly gifted with melody, improvisation, compositional speed, and playful wit, but he was not known for being particularly devout. Mozart knew the end was near and he took this seriously. This Requiem commission sparked Mozart's re-dedication to sacred music, resulting in the Eucharistic motet *Ave Verum Corpus* written the same year. Convinced that he was writing his own funeral music, the 35-year-old Mozart died, leaving the Requiem largely unfinished.

The truth is: the anonymous messenger was sent by a nobleman Herr Count von Walsegg whose wife had just died. Walsegg intended to commission the Requiem from the talented Mozart with the intent that he would plagiarize the work for his late wife's memorial service. Walsegg had a history of commissioning works that he would pass off as his own, so anonymity was key to his commissioning. As it turns out, the newly-widowed Constanze desperately needed the Requiem to be completed because she now needed the money more than ever. She first gave the incomplete manuscript to Joseph Eybler who completed the orchestration of the first half before returning it to her, humbly apologizing that he could not complete it. She then gave it to Franz Xavier Süssmayr who completed the work in Mozart's name. When questioned of his involvement with completing the Requiem, Süssmayr wrote in a letter to Gottfried Christoph Härtel, "It was known that during Mozart's lifetime I had often played through and sung with him the movements already composed, and that he talked to me very often about the working-out of this composition and had communicated to me the ways and means of his instrumentation."

For this reason, although Mozart's Requiem is widely respected for its expressive gravitas, its authenticity is often widely debated. Numerous 20th-century scholars have provided alternate versions of the Requiem based on the premise that Süssmayr made mistakes that Mozart would not have made. Franz Beyer and H.C. Robbins Landon mildly changed a few notes of Süssmayr's completion to favor Eybler's abandoned orchestration. Richard Maunder, Duncan Druce, and Robert Levin have all made more significant changes in reworking the *Lacrimosa* by adding their own Amen fugues, as was the convention for Requiems of this time. In their defense, one page of *The Magic Flute* manuscript (which Mozart was simultaneously composing with the Requiem) contains a fugue subject scribbled in the corner. They have all made attempts to work out that fugue subject, or to compose one of their own creation. This recording features Süssmayr's completion of Mozart's Requiem, "errors" and all.

Ein feste Burg, BWV 80 - Johann Sebastian Bach (1685-1750)

J.S. Bach worked as the music director at St. Thomas Church in Leipzig. As part of his responsibilities, he was expected to compose cantatas that would be performed every Sunday. For each week of the first three years of his Leipzig appointment, Bach composed a new cantata to correspond with the weekly Lutheran lectionary. This collection of cantatas served as a church music library for him to reuse, adapt, or supplement throughout the remainder of his career.

The cantata *Ein feste Burg* was actually based on a cantata that he had previously written while working in Weimar. The Weimar cantata *Alles was von Gott geboren* was written for Lent in 1715. However, he could not use it in Leipzig because cantatas were not allowed to be sung during Lent. Not wanting it to go unheard, he adapted it to be used for Reformation Sunday (probably Oct. 31, 1724). It should be noted that the adaptation continued after Bach's death. His son, Wilhelm Friedemann Bach, added three trumpets and timpani to the first and fifth movements –which can be heard on this recording.

The structural foundation on this cantata is based on Martin Luther's hymn *Ein feste Burg*, or *A Mighty Fortress*. Bach used the hymn tune and all four of its corresponding verses within its eight-movement structure. The verses can be heard in movements 1, 2, 5, and 8. Between these movements are the solo arias, duets, and recitatives that are musically set to free poetry by Salomo Franck, a court poet who worked with Bach in Weimar. These movements function as spiritual commentaries for the listener. They serve as a warning to avoid Satan's temptations, as an affirmation of God's promise, and even as a charge to battle against Satan.

The exuberant opening chorus is particularly stunning for its compositional accomplishment. Bach sets each phrase of the chorale as imitative polyphony. Then, on top of this decorative vocal filigree, the oboes and trumpets play the chorale tune in long notes while the bass plays the same melody in canon, separated by only one measure. In addition to the complexity of layering so many parts from a single melody, for Bach, the theological message was always at the core of these decisions. The canonic representation of the melody employs the highest instruments and the lowest instruments, affirming a universal God who encompasses all. *A Mighty Fortress*, indeed.

Te Deum - Franz Joseph Haydn (1732-1809)

For the majority of his life, Haydn worked as the music director for the wealthy Esterhazy family, whose ancestral palace was located in Eisenstadt, near Vienna, Austria. Unlike most composers, Haydn's fame was widespread during his lifetime. His prestigious 48-year tenure spanned the lives of three Esterhazy princes: Nicholas I, Anton, and Nicholas II. Nicholas II particularly loved music and reinstated many of the court musicians that his brother Anton had dismissed. Under Nicholas II, one of Haydn's chief responsibilities was to compose a Mass to celebrate the name day of Princess Maria Hermenegild, the most popular of which are the *Lord Nelson Mass* and *Paukenmesse*.

Since Haydn was an employee of the court, Prince Nicholas II was disturbed to learn that he had composed a large-scale *Te Deum* for another influential admirer, Empress Marie Theresa, wife of Franz I. We do not know exactly when he composed it for the Empress, but we do know Haydn performed it for the Esterhazy's in October, 1800. The complete autograph of the *Te Deum* has been lost, but since the composition was originally intended for the Empress, Haydn had to copy out all the instrumental parts for the Esterhazy's orchestra to use. This is how scholars have compiled the work we hear today.

However, the work required more players than Haydn had on staff (such as a third trumpet player), and trombone parts were later discovered to have been written in the hand of his copyist, Johann Elssler. So, it is probable that Haydn delivered a large-scale work including three trombones and three trumpets to the Empress, but he performed a slightly down-sized version of the same work in Eisenstadt to accommodate the orchestral forces available to him. This recording features the full-scale version that includes all extant parts.

The *Te Deum* is a 4th-century poem traditionally ascribed to St. Ambrose and St. Augustine, both of whom were recorded to have spontaneously professed this text simultaneously after witnessing the baptism of St. Ambrose. The text of the *Te Deum* is structured similarly to that of the Apostles' Creed in that it professes the doctrine of the church. It names all those who praise God, and proceeds to recall Christ's life, birth, suffering, death, resurrection, and glorification. In the early church, musical settings of the *Te Deum* were typically sung during Matins (Morning Prayer), but were later used for secular festivals and other celebrative occasions.

By Haydn's time, it was common for Te Deum settings to be sung after military victories, but even after losing a battle, a Te Deum might still be sung as propaganda so the unaware countrymen would retain high morale by assuming a victorious result. Regarding Haydn's Te Deum, H.C. Robbins Landon writes how it was "played in honor of the conquering Lord Nelson, whose victory at Abukir had so stirred the hearts of the Austrian people."

Requiem in D Minor, K.626

1. 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 caro veniet.*

2. Kyrie:

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

3. 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!*

4. Tuba mirum

*Tuba mirum spargens sonum,
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit.
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?*

5. Rex tremendae

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

6. Recordare

Recordare, Jesu pie,

W.A. Mozart (1756-1791)

Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.

A hymn befits thee, O God in Zion,
And to thee a vow shall be fulfilled in Jerusalem.

Hear my prayer,
For unto thee all flesh shall come.

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

The day of wrath, that day
shall dissolve the world in embers,
as David prophesied with Sibyl.
How great the trembling will be,
When the Judge shall come,
The rigorous investigator of all things!

The trumpet, spreading its wondrous sound,
through the tombs of every land,
will summon all before the throne.
Death will be stunned, likewise nature,
When all creation shall rise again,
To answer to the judge.
A written book will be brought forth,
In which all shall be contained,
And from which the world shall be judged.
When therefore the judge will sit,
Whatever lies hidden will be revealed.
Nothing will remain unpunished.
What am I, a poor wretch, going to say?
Which protector shall I ask for,
When even the just are scarcely secure?

King of terrifying majesty,
Who freely saves the saved.
Save me, fount of pity.

Remember, merciful Jesus,

*Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti, lassus:
Redemisti crucem passus:*

*Tantus labor non sit cassus.
Juste Iudex ultionis,
Donum fac remissionis,
Ante diem rationis.
Ingemisco tanquam reus:
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihiquoque spem dedisti.
Preces meae non sunt dignae:
Sed tu, bonus, fac benigne,
Ne perenni cremer igne,
Inter oves locum praesta,*

*Et ab hoedis me sequestra,
Statuens in parte dextra.*

7. Confutatis

*Confutatis maledictis,
Flammis acerbis addictis.
Voca me cum benedictus.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

8. Lacrimosa

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus.
Pie Jesu Domine:
Dona eis requiem. Amen.*

9. Domine Jesu Christe

*Domine, Jesu Christe, Rex gloriae,
Libera animas omnium fidelium*

That I am the cause of your sojourn.
Do not cast me out on that day.
Seeking me, you sat down weary:
Having suffered the cross, you redeemed me:
May such great labor not be in vain.
Just judge of vengeance,
Grant the gift of remission,
Before the day of reckoning.
I groan like one who is guilty:
My face blushes with guilt,
Spare thy supplicant, O God.
You, who absolved Mary,
And heeded the thief,
Have also given hope to me.
My prayers are not worthy:
But thou, good one, kindly grant,
That I not burn in the everlasting fires.
Grant me a favored place among thy sheep,
And separate me from the goats,
Placing me at thy right hand.

When the accursed are confounded,
And consigned to the fierce flames.
Call me to be with the blessed.
I pray, suppliant and kneeling,
My heart contrite as if it were ashes:
Protect me in my final hour.

O how tearful that day will be,
When the guilty shall rise from the embers
to be judged:
Spare them then, O God.
Merciful Lord Jesus,
Grant to them rest. Amen.

Lord, Jesus Christ, King of glory,
Free the souls of all the faithful departed



*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.*

10. 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 semine eius.*

11. Sanctus

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!*

12. Benedictus

*Benedictus qui venit
in nomine Domine.
Osanna in excelsis!*

13. Agnus Dei

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

14. 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.*

Ein feste Burg ist unser Gott, BWV 80

15. Chorale

***Ein feste Burg ist unser Gott, ein gute Wehr
und Waffen; er hilft uns frei aus aller Noth, die
uns jetzt hat betroffen. Der alte böse Feind,
mit Ernst ers jetzt meint, groß Macht und
viel List sein grausam Rüstung ist, auf Erd ist
nicht seinsgleichen.***

From the pains of hell
And from the deep pit:
Deliver them from the lion's mouth,
Let not hell swallow them up,
Let them not fall into darkness:
But let Michael, the holy standard-bearer,
Bring them into the holy light,
Which once thou promised to Abraham
And to his seed.

Sacrifices of prayers and praise
We offer to you, O Lord:
Accept them for those souls,
Whom we commemorate this day.
Let them, Lord,
Pass from death into life.
Which once thou promised to Abraham
And to his seed.

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

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest!

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

May light eternal shine upon them, O Lord:
In the company of thy saints forever;
For thou art merciful.
Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.
In the company of thy saints forever;
For thou art merciful.

J.S. Bach (1685-1750)

**A mighty fortress is our God, a good defense
and weapon; he helps us freely out of the dis-
tress that we have now met with. The old evil
enemy earnestly plots against us, great might
and many forms of deceit are his fearsome
weapons, on earth there is no equal.**

16. Duet

*Alles, was von Gott geboren, ist zum Siegen
auserkoren.*

***Mit unsrer Macht ist nichts getan, wir sind gar
bald verloren. Es streit' vor uns der rechte
Mann, den Gott selbst hat erkoren.***

*Wer bei Christi Blutpanier in der Taufe Treu
geschworen, siegt im Geiste für und für.*

***Fragst du, wer er ist? Er heißt Jesus Christ, der
Herre Zebaoth, und ist kein anderer Gott, das
Feld muss er behalten.***

*Alles, was von Gott geboren, ist zum Siegen
auserkoren.*

17. Recitative

*Erwäge doch, Kind Gottes, die so große Liebe,
da Jesus sich mit seinem Blute dir verschriebe,
womit er dich zum Kriege wider Satans Heer
und wider Welt und Sünde erworben hat!*

*Gib nicht in deiner Seele dem Satan und den
Lastern statt! Laß nicht dein Herz, den Himmel
Gottes auf der Erden, zur Wüste werden! Bere-
ue deine Schuld mit Schmerz, daß Christi Geist
mit dir sich fest verbinde!*

18. Aria

*Komm in mein Herzenshaus, Herr Jesu, mein
Verlangen! Treib Welt und Satan aus, und
laß dein Bild in mir erneuert prangen! Weg,
schnöder Sündengraus!*

All that is born of God is destined for victory.

**With our power nothing is accomplished we
are very soon lost. The right man fights for us
whom God himself has chosen.**

Those who by the bloodstained banner of
Christ have sworn faithfulness in baptism
gain victory in the spirit for ever and ever.

**Do you ask who he is? He is called Jesus
Christ, the Lord of Sabaoth, and there is no
other god. He shall hold the field of battle.**

All that is born of God is destined to victory.

Only consider, child of God how great his
love, since Jesus himself with his blood has
given his pledge for you, by which for the
war against Satan's army and against the
world and sin, He has enlisted you!

Do not give any place in your soul to
Satan and depravity! Do not let your heart,
God's heaven on earth, become a desert!
Repent your guilt with sorrow so that Christ's
spirit may be firmly united with you!

Come into my heart's house, Lord Jesus, my
desire! Drive out the world and Satan and
let your image renewed within me shine in
splendor! Away, loathsome horror of sin!



19. Chorale

Und wenn die Welt voll Teufel wär und wollen uns verschlingen, so fürchten wir uns nicht so sehr, es soll uns doch gelingen. Der Fürst dieser Welt, wie saur er sich stellt, tut er uns doch nicht, das macht, er ist gericht', ein Wörtlein kann ihn fällen.

20. Recitative

So stehe dann bei Christi blutgefärbten Fahne, o Seele, fest und glaube, daß dein Haupt dich nicht verläßt, ja, daß sein Sieg auch dir den Weg zu deiner Krone bahne!

Triff freudig an den Krieg! Wirst du nur Gottes Wort so hören als bewahren, so wird der Feind gezwungen auszufahren, dein Heiland bleibt dein Heil, dein Heiland bleibt dein Hort.

21. Duet

Wie selig sind doch die, die Gott im Munde tragen, doch selger ist das Herz, das ihn im Glauben trägt! Es bleibet unbesiegt und kann die Feinde schlagen und wird zuletzt gekrönt, wenn es den Tod erlegt.

22. Chorale

Das Wort sie sollen lassen stahn und kein Dank dazu haben. Er ist bei uns wohl auf dem Plan mit seinem Geist und Gaben. Nehmen sie uns den Leib, Gut, Ehr, Kind und Weib, laß fahren dahin, sie habens kein Gewinn; Das Reich muß uns doch bleiben.

Te Deum

*Te Deum laudamus;
Te Dominum confitemur.
Te æternum Patrem omnis terra veneratur.*

*Tibi omnes Angeli; tibi cæli et universae potestates.
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus. Dominus Deus Sabaoth.
Pleni sunt cæli et terra majestatis gloriae tuæ.
Te gloriosus Apostolorum chorus; Te Prophetarum laudabilis numerus; Te Martyrum candidatus laudat exercitus.*

Te per orbem terrarum sancta confitetur Ecclesia:

And if the world were full of devils and they wanted to devour as then we would not be very afraid, we would still be successful. The Prince of this world, however grimly he presents himself can do nothing against us, since he is already condemned, a little Word can conquer him.

Then take your stand by Christ's bloodstained banner, O soul, firmly, and believe that your leader will not forsake you, yes, that his victory will open the way to your crown!
March joyfully to war! If only God's word is both heard and kept by you then your enemy will be forced to withdraw, your savior remains your protector!

How blessed are those who bear God in their mouths, but more blessed is the heart that bears God in faith! Such a heart remains unconquered and can strike its enemies and will in the end be crowned after death has been defeated.

They shall pay no heed to God's word and have no thanks for it. He is indeed with us on the field of battle with his Spirit and his gifts. Let them take our body, wealth, honor, child and wife. Let them be taken away, they gain nothing by this; The kingdom must still remain ours.

F.J. Haydn (1732-1809)

We praise thee, O God:
We acknowledge thee to be the Lord.
All the earth doth worship thee: the father everlasting.
To thee all angels cry aloud: the heavens, and all the powers therein.
To thee cherubim and seraphim continually do cry:
Holy, Holy, Holy. Lord God of hosts;

Heaven and earth are full of the majesty of thy glory.
The glorious company of the apostles, praise thee; The goodly fellowship of the prophets, praise thee; The noble army of martyrs, praise thee.
The holy church throughout all the world doth acknowledge thee:

*Patrem immensæ majestatis;
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
Tu, devicto mortis aculeo, aperuisti credentibus regna cælorum.*

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

Te ergo quæsumus, famulis tuis subveni, quos pretioso sanguine redemisti.

Æterna fac cum sanctis tuis in gloria numerari.

*Salvum fac populum tuum, Domine, et benedic hæreditati tuæ.
Et rege eos, et extolle illos usque in æternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in sæculum, et in sæculum sæculi.
Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.*

*Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.
In te, Domine, speravi: non confundar in æternum.*



The father of an infinite majesty;
Thine honorable, true, and only son;
Also the holy ghost, the comforter.
Thou art the king of glory, O Christ.
Thou art the everlasting son of the father.
When thou tookest upon thee to deliver man, thou didst not abhor the virgin's womb.
When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God in the glory of the father.
We believe that thou shalt come to be our judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy saints in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them, and lift them up for ever.
Day by day, we magnify thee.
And we worship thy name, ever world without end.
Vouchsafe, O Lord to keep us this day without sin.
O Lord, have mercy upon us. Have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.



New Jersey Chamber Singers wishes to express its appreciation and grateful thanks to its Patrons, who helped make this concert and recording possible. New Jersey Chamber Singers is fortunate to have supporters that help NJCS achieve its mission to engage, enrich and inspire its audiences. It is through our Patron's generous support that NJCS is able to continue to advance the glorious tradition of choral music.

Reid Masters, Artistic Director/Conductor



Acclaimed for his "infectious passion", Reid Masters has been the Artistic Director of the New Jersey Chamber Singers since 2007, and he is the Co-founder and Assistant Director of the professional chamber choir Kinnara Ensemble. Reid studied choral conducting with Joseph Flummerfelt, Andrew Megill, Joe Miller, Sun Min Lee, Dale Warland, and Patrick Gardner in addition to working with Helmuth Rilling. He is internationally active as a clinician, leading workshops and master classes for ensembles such as the Taichung Chamber Singers in Taiwan and the Highgrove Singers in the Bahamas.

As a countertenor, Reid has made solo appearances around NJ and NY featuring repertoire such as Bach's St. Matthew Passion, Gesualdo's Tenebrae Responsories, Buxtehude's Membra Jesu Nostri, Scarlatti's Stabat Mater, Schütz's Musikalische Exequien, Bernstein's Chichester Psalms, and Handel's Messiah. He has performed with some of the Northeast's finest

baroque ensembles such as the Brandywine Baroque Band and The Sebastians. In choral settings, Reid has sung with some of the most prestigious orchestras such as the New York Philharmonic under the direction of conductors such as Maestros Lorin Maazel, Kurt Mazur, Alan Gilbert, and Nicholas McGegan.

Reid was named a Rider scholar and graduated Summa cum Laude from Westminster Choir College in Princeton, NJ with Bachelor of Music and Master of Music degrees in Sacred Music. Most recently, Reid was awarded a Mortensen Fellowship and earned a Doctorate of Musical Arts degree in Choral Conducting from Mason Gross School of the Arts where he also directed the Rutgers University Choir and taught undergraduate conducting.

Rebecca Myers, soprano



Last year's solo performances included singing the role of Parthenope in the world premiere of David Hertzberg's *The Wake World* with Opera Philadelphia as a part of the inaugural O17 Festival. She also performed in a joint recital with composer Benjamin C.S. Boyle with *Opus Opera* at the Opera Guild Home in New Orleans. Rebecca returned as soprano soloist with Philadelphia's Prometheus Chamber Orchestra to sing Britten's seldom performed masterpiece, *Les Illuminations* and sang on a program of the music of Debussy with the Philadelphia art song series, *Lyric Fest*. Equally at home as an ensemble singer Rebecca sings regularly with *The Crossing*, the GRAMMY winning vocal ensemble fully dedicated to the performance

of new music under the direction of Donald Nally. In 2015 she was one of three featured female soloists on the GRAMMY nominated recording of Thomas Lloyd's *Bonhoeffer* sung the *The Crossing*. Rebecca is a soprano soloist with Choral Arts Philadelphia for the monthly *Bach @ 7* series. Rebecca appears regularly with *Seraphic Fire*, *Skylark Vocal Ensemble*, *True Concord*, and *The Santa Fe Desert Chorale*.

Emily Skilling, mezzo-soprano



Emily Skilling, a winner of the Metropolitan Opera National Council Auditions South Carolina District, holds a Bachelor of Music degree from the University of Georgia and a Master of Music degree from Westminster Choir College where she studied with Laura Brooks Rice. Ms. Skilling performed several leading roles, the highlights of which include *Dame Quickly* in *Falstaff* and *La Zia Principessa* in *Suor Angelica*. Additionally, Emily has extensive choral experience, having performed with the Philadelphia Symphonic Choir, Kinnara Ensemble, and the world-renowned Westminster Choir. She recently performed as a soloist with the American Bach Soloists Academy, Op-

era on the James, the CoOPERative Program, Berkeley Community Chorus and Orchestra, and Martina Arroyo's *Prelude to Performance*, and is a regular concert soloist around the United States. In her most recent performance of *Dame Quickly* in New York City, Emily was praised for her "dark amaretto flavored voice", "commanding presence", and "comedic skills". Brooklyn Discovery also stated "she is born for the stage and opera is lucky to have her".

Christopher Hodson, tenor



Christopher Hodson is an emerging artist currently based in Princeton, NJ. His operatic roles include Peter Quint (*The Turn of the Screw*), Don Ottavio (*Don Giovanni*), Belmonte in (*Die Entführung aus dem Serail*), Nemorino (*L'Elisir d'Amore*), Sam (*Susannah*), Pelléas (*Pelléas et Mélisande*), Chevalier de la Force (*Dialogues des Carmélites*), Azaël (*L'enfant Prodigue*), and Fenton (*Falstaff*). He has performed as a featured soloist in Mozart's *Requiem*, Arvo Pärt's *Passio* with the Michigan Bach Collegium, Howells' *Requiem*, Handel's *Messiah*, and Bach's *St. Matthew Passion*, once with the American Classical Orchestra under the baton of Tom Crawford and another with the New York Philharmonic at Avery Fisher Hall under the baton of Kurt Masur. Christopher holds a Master of Music in Voice Performance and Pedagogy from Westminster Choir College where he studied voice with Dr. Christopher Arneson. He received his Bachelor of Arts in Vocal Music from Western Michigan University.

Jonathan Woody, bass-baritone



Jonathan Woody is a sought-after performer of early and new music in New York and across North America. He has performed with historically-informed orchestras such as *Apollo's Fire*, *Boston Early Music Festival*, *Tafelmusik Baroque Orchestra*, *Bach Collegium San Diego*, *Portland Baroque Orchestra* and *New York Baroque Incorporated*. Jonathan is also committed to ensemble singing at the highest level and is regularly featured as a member of the *Choir of Trinity Wall Street*, earning praise as "charismatic" and "riveting" from the *New York Times* for his solo work. An avid performer of new music, Jonathan has premiered works including *Ted Hearne's The Source*, *Missi Mazzoli's Breacking the Waves*, and *Du Yun's Pulitzer-Prize winning Angel's Bone*. He has appeared with *Staunton Music Festival*, *Aldeburgh Festival*, *Portland Bach Festival*, *Carmel Bach Festival*, *Oregon Bach Festival*, *American Bach Soloists Academy*, and *Amherst Early Music*, *Opera Lafayette*, *Gotham Chamber Opera*, *New Amsterdam Presents* and *Beth Morrison Projects*. Jonathan has recorded with the *Choir of Trinity Wall Street (Musica Omnia)*, *Boston Early Music Festival (RadioBremen)*, and *New York Polyphony (BIS Records)*.

Karen Hill Miske, Organist, NJCS Accompanist



Karen Hill Miske has been a professional accompanist, church musician and teacher for over 20 years. She has served as accompanist for many choral groups including the *Voorhees Choir (Rutgers)*, and *Runnymede Singers (Washington, D.C.)*, as well as a staff accompanist at *The College of New Jersey*, *Mason Gross School of the Arts*, *The Boston Conservatory* and *The Aspen Music School*. She has served on the piano faculties of *The College of New Jersey*, *Georgian Court University* and *Brookdale Community College*. She has also served as the *Director of Music* at *Harvey Memorial United Methodist Church*, *St. Andrew United Methodist Church* and *Associate Minister of Music* at *The Presbyterian Church of Toms River*. Currently, Mrs. Miske teaches piano at her studio in *Pine Beach* and is the organist at the *Waretown United Methodist Church*.

About This Recording

This live recording took place on May 6, 2018 at St. Catharine Church in Spring Lake, NJ.

Since 1978, the New Jersey Chamber Singers continue to engage, enrich, and inspire NJ audiences with exceptional concert experiences. Their performances reflect a dedication to preserving the inherent intimacy of chamber music. As a result, they generally perform in smaller venues that facilitate the unique bond between performers and audience. The ensemble's sensitive artistry, imaginative concert themes, and eclectic repertoire have become the signature of the NJCS concert experience.

New Jersey Chamber Singers

Soprano: Gina Barnett, Melanie Chambers, Caitlyn DeBrigard, Pat Dunphy, Barbara Kris, Lynsey Makkreel, Dale Ofei-Ayisi, Kayla Ryder, Julia Whary, Terry Williams, Lynn Yahia; Alto: Cindy Allen, Barbara D'Ippolito, Megan Fernandez, Sandy Grebel, Hannah Goldman, Heather Kayan, Lisa Patterson, Kelsey Rodriguez, Jenifer Zeller; Tenor: Tim Anderson, Douglas Clark, Brendan Healy, David Willis, Jonathan Yount, Matthew Zabiegala; Bass: Kenneth Budka, Robert Hransa, Jeremy Lees, John Lutz, Ruairi O'Neill, Sean Starke, Tim Velardo

Orchestra

Violin I: Yuri Namkung, Concertmaster, Claire Jolivet, Francis Liu; Violin II: Nancy Wilson, Marika Holmqvist, Rebecca Harris; Viola: David Miller, Jude Ziliak; Cello: Loretta O'Sullivan, David Bakamjian; Bass: Dan Hudson; Flute: Heather Kayan; Oboe: Sarah Davol, Christa Robinson, Gerard Reuter; Bass Horn: David Sapadin, Bohdan Hilash; Bassoon: Anna Marsh, Allen Hamrick; Trumpet: Christopher Delgado, Greg MacArthur, Colton Duvall; Trombone: Steven Lundahl, alto, Bodie Pfost, tenor, Kotoaki Kashino, bass; Timpani: Jordan Hale; Organ: Karen Hill Miske

Requiem, K. 626 W.A. Mozart (1756-1791)

1. Introitus | 4:41
2. Kyrie | 2:30
3. Dies irae | 2:00
4. Tuba mirum | 3:27
5. Rex tremendae | 1:56
6. Recordare | 5:22
7. Confutatis | 2:26
8. Lacrimosa | 2:52
9. Domine Jesu Christe | 3:42
10. Hostias | 3:55
11. Sanctus | 1:35
12. Benedictus | 5:52
13. Agnus Dei | 3:17
14. Lux Aeterna | 5:53

Ein feste Burg ist unser Gott, BWV 80 J.S. Bach (1685-1750)

15. Chorus – Ein feste Burg | 5:26
16. Duet Aria – Alles was von Gott geboren | 3:32
17. Recitative – Erwäge doch | 2:18
18. Aria – Komm in mein Herzenshaus | 3:25
19. Chorus – Und wenn die Welt voll Teufel wär | 3:49
20. Recitative – So stehe dann | 1:33
21. Duet – Wie selig sind doch die | 4:14
22. Chorale – Das Wort sie sollen lassen stahn | 1:13
23. **Te Deum** F.J. Haydn (1732-1809) | 9:09
(Bonus Track - Digital Download Only)

Recorded live, May 6, 2018 at St. Catharine Church, Spring Lake, NJ

New Jersey Chamber Singers - www.njchambersingers.org

Many thanks to Jarred Tafaro, Director of Music, as well as Lisa DeFillippo Cole, Business Manager, both of St. Catharine Church, for their invaluable assistance to NJCS.

Executive Producer: Reid Masters

Producer, Recording, Mastering & Editing Engineer: Sam Ward

Digital Downloading & Mastering Engineer: Sam Ward

Art Direction: Lynn Yahia

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Requiem, K. 626 W.A. Mozart (1756-1791)

AF1810

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New Jersey Chamber Singers, Reid Masters Artistic Director

Rebecca Meyers, soprano Emily Skilling, mezzo-soprano
Christopher Hodson, tenor Jonathan Woody, bass

Recorded live, May 6, 2018 at St. Catharine Church, Spring Lake, NJ

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