

The Pro Arte Chorale & Ridgewood Symphony Orchestra  
present

# Paths of Destiny

Bryan Zaros, conductor  
Artistic Director | Pro Arte Chorale

Kyunghun Kim, conductor  
Artistic Director | Ridgewood Symphony Orchestra

7:30 pm, Saturday, November 22, 2025  
West Side Presbyterian Church  
Ridgewood, New Jersey

Best Wishes

from

the

Land

of

Enchantment

Tom Seamon





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Hyanghyun Lee, *Principal Accompanist*  
Catherine Guinard, *Manager & Chorale Administrator*

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Kyunghun Kim, *Artistic Director and Conductor*

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**THE PRO ARTE CHORALE AND**  
**THE RIDGEWOOD SYMPHONY ORCHESTRA**  
  
**PATHS OF DESTINY**

Bryan Zaros & Kyunghun Kim, *Conductors*

**Welcome**

**Overture to "La Forza del Destino"**  
**(The power of destiny)**

Giuseppe Verdi (1813-1901)

**Schicksalslied (Song of Destiny), op. 54**

Johannes Brahms (1833-1897)

-10 minute intermission-

**Messe de Requiem, op. 54**

Camille Saint-Saëns (1835-1921)

*In loving memory of Chantal Cannon and Susan Seay*

Requiem

Dies Irae

Rex tremendae

Oro supplex

Hostias

Sanctus

Benedictus

Agnus Dei

Elisa Singer Strom, *soprano*

Mary Beth Nelson Zaros, *mezzo-soprano*

Alex Guerrero, *tenor*

Daniel Chiu, *bass*

**Ave verum corpus**

Wolfgang Amadeus Mozart (1756-1791)

**I was glad**

Charles Hubert Hastings Parry (1848-1918)

# *Pro Arte Chorale*

Dr. Bryan L. Zaros, *Music Director and Conductor*

## **Soprano**

Naomi Blumenthal  
Jane Dougan  
Wendy Gibilisco  
Halley Gilbert  
Catherine Guinard  
Sharon Jacobs  
Katarzyna Kowal  
Elisabeth Ann  
McGrath  
Denise Michaud  
Hyesuk Oh  
Allison Pouletsos  
Mary Jane Shevlin  
Maria Stamas  
Marlene Whittemore

## **Alto**

Susan Aster  
Nadine Benoit  
Ellen Boccia  
Dotty Dey  
Susan Gibilisco  
Noa Graff  
Sharon Klein  
Erica Koehring  
Gisela O'Connell  
Andy Shehigian  
Mary Ann Trulby

## **Tenor**

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Howard Gruber  
Sam Moschella  
Linda Motashami  
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Kyunghun Kim, *Artistic Director and Conductor*  
Drs. Ralph and Knarig Khatchadurian Meyer *Chair*

## **Violin 1**

Gabriel Anker

*Concertmaster (Allan Plage Chair)*

Michael Drob

*Assistant Concertmaster*

*(Dr. Paul and Chantal Cannon Chair)*

Hannah Finkelberg,

*Assistant Concertmaster*

*(Tyler Clementi Chair)*

Sarah Cantos

James Charles, M.D.

Heather Kaplin

Noriko Kubo

Ray Lin

Rob Rubin

Vicky Sharpe

Elizabeth Smith

## **Violin 2**

Sunyoung Jung (*Principal*)

Svetlana Bridgewater

John Dispaltro

Doria E. Hillsman

Hiromi Honjo

Jessica Hu

James Jordan

Knarig Khatchadurian-Meyer

Sheila Lu

Craig Morris

Maxine Oliveira

Michelle Park

Emily Reinhard

Elise Schmidt

Naomi Wheeland

## **Viola**

Shanna Lin (*Principal*)

Philip Chuang

Ellen Hill

Alison Muldoon

Karin Satra

Herb Steiner

Eleanor Walsh

## **Cello**

Jennifer Lee (*Principal*)

Linda Barcelo

Laura Bird

En Mi Jou

Judy Lin

Nicolas Mirabile

Susan Seiden

Fawn Wiener

Sunae Yoon

## **Bass**

Adam Ludwig (*Principal*)

Arturo Estrella

Brian Horowitz

Sam Shaw

Bob Whiteley

**Flute**

Miriam Lachenauer  
*(Principal)*  
Carol Hohauser  
Nancy Horowitz  
Arlene Keiser

**Piccolo**

Nancy Horowitz *(Principal)*  
Carol Hohauser

**Oboe**

Molly Raum *(Principal)*  
John Cannizzaro  
Megan Jadro

**English Horn**

John Cannizzaro  
Megan Jadro

**Clarinet**

Donna Dixon *(Principal)*  
Theresa Hartmann

**Bassoon**

Donald Rolle *(Principal)*  
Abby Bennett  
Ishaan Subramanian

**Contrabassoon**

Ishaan Subramanian

**French Horn**

Jane Rondin *(Principal)*  
Dana Bassett  
Elaine Rintel-Friedlander  
David Miller  
David Nussenbaum

**Trumpet**

Ivan Miller *(Principal)*  
Chris Kastner  
John Zdanewicz

**Trombone**

Thomas Abbate *(Principal)*  
Eric Ruddick-Ferrat

**Bass Trombone**

James Alfaro  
Peter Bannon

**Tuba**

David Olsen

**Percussion**

Mitch Taradash *(Principal)*  
David Barth  
Fred Miller  
Rich Silverstein

**Harp**

Irene Bressler  
Karen Stern

**Piano**

Noriko Kubo

**Organ**

Janet Montgomery



# Texts

## Schicksalslied (Song of Destiny)

Ihr wandelt droben im Licht  
Auf weichem Boden, selige Genien!  
Glänzende Götterlüfte  
Rühren euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.

Schicksallos, wie der schlafende  
Säugling, atmen die Himmlischen;  
Keusch bewahrt  
In bescheidener Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller,  
Ewiger Klarheit.

Doch uns ist gegeben  
Auf keiner Stätte zu ruh'n;  
Es schwinden, es fallen  
Die leidenden Menschen  
Blindlings von einer  
Stunde zur andern  
Wie Wasser von Klippe  
Zu Klippe geworfen,  
Jahrlang ins Ungewisse hinab.

*You walk in the light above  
on soft ground, blessed spirits!  
gleaming divine breezes  
touch you as gently  
as the finger of the performer  
on sacred strings.*

*Free from destiny, like the sleeping  
infant, breathe the celestial ones;  
chastely preserved  
in modest buds,  
their spirit  
blooms forever,  
and their happy eyes  
look on in silent,  
eternal clarity.*

*Yet to us is given  
no place to rest;  
suffering mankind  
withers and falls  
blindly from one  
hour to the next  
like water hurled  
from rock to rock,  
down into the unknown forever.*

## Messe de Requiem Opus 54

### I. Kyrie

Requiem aeternam dona  
eis Domine  
Et lux perpetua luceat eis

*Requiem Eternal rest grant unto them,  
O Lord,  
and let perpetual light shine upon them.*

Te decet hymnus Deus in Sion  
Et tibi reddetur votum in Jerusalem  
ad te omnis caro veniet

*You shall have praise, O God, in Zion,  
a prayer shall go up for you in Jerusalem.  
All flesh shall come before you.*

Kyrie eleison  
Christe eleison  
Kyrie eleison

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

### II. Dies Irae

Dies Irae  
Solvei seclum in favilla  
Dies illa Teste David Cum Sibylla

*This day, this day of wrath  
shall consume the world in ashes,  
as foretold by David and the Sybil.*

Quantus termor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus!

*What fear there shall be,  
when the judge shall come  
to weigh everything severely.*

Tuba mirum spargens sonum  
Per sepulcra regionum  
Coget omnes ante thronum

*The trumpet, casting its wondrous sound  
across the graves of all lands,  
summons all before the throne.*

Mors stupebit Et natura  
Cum resurget creatura.  
Judicanti responsura

*Death and nature shall be astounded  
when mankind arises  
to give account before the judge.*

Liber Scriptus proferetur  
In quo totum continetur  
Unde mundus judicetur

*The written book shall be brought  
in which all is recorded  
whereby the world shall be judged.*

Judex ergo cum sedebit  
Quid quid latet apparebit  
Nil in ultum remane bit

*When the judge takes his seat  
all that is concealed shall appear,  
nothing shall remain unavenged.*

Quid miser tunc dicturus?  
Quen patronum rogaturus  
Cum vix Justus sit securus?

*What shall I, a frail man, say then?  
To which protector shall I appeal  
when even the just man is scarcely safe?*

### III. Rex Tremenda

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

Recordare Jesu pie  
Quod sum cauca tuae vice  
Ne me perdas illa die  
Rex remendae majestatis  
Qui salvandos salvas gratis  
Salva me, fons pietatis

Quaerens me sedisti lassus:  
Redemisti crucem passus  
Tantus labor non sit cassus  
Juste Judex ultionis  
Donum fac remissionis  
Ante diem retonis  
Ingemisco, tanquam reus  
Culpa rubet vultus meus  
Supplicanti parce Deus.

Qui Mariam absolvisti  
Et latronem exuadisti  
Mihi quoque spem dedisti

Preces meae non sunt diagae  
Sed tu bonus fac benigne  
Ne perenni cremer igne.

Inter oves locum praesta ;  
Et ab haedis mesequestra  
Statueus in parte dextra

Confutatis maledictis  
Flamis a cribus addictis  
Voca me cum benedictis

*King of awful majesty,  
who freely saves those worthy of salvation,  
save me, fount of mercy.*

*Remember, gentle Jesus,  
that I am the reason for your earthly life,  
do not cast me out on that day.  
Seeking me, you sank down wearily,  
you have saved me by enduring the cross:*

*Such travail must not be in vain.  
Righteous Judge of vengeance,  
award the gift of forgiveness  
before the day of reckoning.*

*I groan, like the sinner that I am,  
guilt reddens my face:  
spare the suppliant, O God.*

*You, who pardoned Mary  
and heeded the thief,  
have given me hope as well.*

*My prayers are unworthy,  
but you, who are good, in pity,  
do not let me burn in the eternal fire.*

*Give me a place among the sheep  
and separate me from the goats,  
let me stand at your right hand.*

*When the damned are cast away,  
and consigned to the searing flames,  
call me to be with the blessed.*

#### IV. Oro Supplex

Oro, oro supplex et acclinis  
Cor contritum quasiginis  
Gere curam mei finis  
Lacrymosa, lacrymosa dies illa  
Qua resurget ex favilla  
Judicandus homoreus  
Huic ergo parce, Deus.  
Pie Jesu Domine Dona eis  
Requiem. Amen.

*Bowed down in supplication I beg you,  
my heart as though ground to ashes,  
help me in my final hour.  
This day of tears  
when from the ashes arises  
guilty man to be judged:  
have mercy upon him, O Lord,  
Gentle Lord Jesus, grant him rest.  
Amen.*

#### V. Hostias

Hostias et preces tibi Domine  
Laudis offerimus  
Tu suscipe pro animabus illis  
Quarum hodie, quarum hodie  
Memoriam facimus  
Faceas Domine  
De morte transire ad vitam  
Quam olim, quam olim Abrahae promisisti  
Et semini ejus

*We offer to you in praise, O Lord,  
sacrifices and prayers:  
accept them on behalf of those souls  
whom we remember this day:  
Lord, make them pass  
from death to life,  
as once you promised Abraham  
and to his seed.*

#### VI. Sanctus

Sanctus, Dominus Deus Sabaoth  
Pleni sunt coeli et terra gloria tua  
Hosanna in excelsis

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

#### VI. Benedictus

Benedictus qui venit in nomine Domini

*Blessed is He who comes in the name of  
the Lord.*

#### VI. Agnus Dei

Agnus Dei qui tollis peccata mundi  
Dona eis, eis requiem  
Agnus Dei qui tollis peccata mundi  
Dona eis requiem sempiternam  
Lux aeterna, luceat eis  
Cum sanctis tuis in aeternum  
Quia pius es, Amen.

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

## **Ave, verum corpus**

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,  
Who truly suffered,  
sacrificed on the Cross for man,  
Whose pierced side overflowed  
with water\* and blood,  
Be for us a foretaste\*\*  
In the test of death*

## **I Was Glad**

I was glad when they said unto me,  
We will go into the house of the Lord.  
Our feet shall stand in thy gates,  
O Jerusalem  
Jerusalem is builded as a city  
that is at unity in itself.  
O pray for the peace of Jerusalem,  
they shall prosper that love thee.  
Peace be within thy walls,  
and plenteousness within thy palaces.

## *Artist Biographies*

**Pro Arte Chorale**, an all-volunteer chorus now celebrating its 60th season, is one of the Northeast's most prominent choral organizations! The Chorale has appeared in major concert venues across the region including the New Jersey Performing Arts Center, Avery Fisher Hall, Alice Tully Hall, Carnegie Hall, and the South Orange Performing Arts Center. In addition to its own subscription series, the Chorale has appeared with the New Jersey Symphony Orchestra, New York Philharmonic, American Symphony Orchestra, Westfield Symphony Orchestra, and the Mark Morris Dance Company. In May 2008 the Pro Arte Chorale traveled to Liverpool, UK to perform with the Liverpool Welsh Choral at Mossley Hill Church, as part of Liverpool's celebration as Cultural Capital of Europe. In May 2009 the Liverpool Welsh Choral traveled to the U.S. to join the Pro Arte Chorale and Westfield Symphony Orchestra in performances of Verdi's Requiem in Ridgewood and Westfield, NJ. The Chorale has been conducted by William Memmott, John Nelson, Roger Nierenberg, Bart Folse, David Crone, Joshua Greene and Steven Fox. In addition, the Chorale has sung under the batons of Nicholas McGegan, Zubin Mehta, Julius Rudel, Hugh Wolff, Zdenek Macal, Yuri Temirkanov, Leon Botstein, Gerard Schwartz, David Wroe, and is now currently conducted by Bryan Zaros.



**Bryan Zaros** is a young American conductor recognized for his "strong musical imagination" and "deep sense of musicality and communication." Bryan is the Associate Director of Music & Choirmaster at the Cathedral of St. John the Divine in New York City

where he leads the Cathedral Choirs, Orchestra and Brass in liturgical as well as concert performances in the grand space of the world's largest Gothic cathedral. He is also the Music Director of the Pro Arte Chorale, Music Director of Central City Chorus and a frequent guest lecturer at the Manhattan School of Music and at music conferences throughout the USA. Currently he serves on the Board of Directors of the New York Choral Consor-

tium, on the Advisory Board to Music Sacra New York and is a conductor for the American Federation Pueri Cantores.

Recent conducting engagements have included invitations with choirs and orchestras throughout the USA, Europe and South America. Most notably he has conducted ensembles at David Geffen Hall, Alice Tully Hall, the National Cathedral in Washington D.C., at American Choral Director's Association Conferences, on the film set at Warner Bros. Studios and at various cathedrals in England including Westminster Abbey, St. Paul's Cathedral-London, Liverpool and Canterbury Cathedral.

A native New Yorker, Bryan began his professional musical training as a member of the Metropolitan Opera Children's Chorus and as a boy chorister at The Church of the Transfiguration, NYC. He holds a Bachelor of Music degree from Westminster Choir College, a Master of Music degree in Conducting from the University of Michigan and a Doctor of Musical Arts degree in Conducting from the Manhattan School of Music. He is a recipient of several conducting awards and fellowships including an American Prize award in Conducting. For more information about Bryan, visit [www.bryanzaros.com](http://www.bryanzaros.com).



**Kyunghun Kim** is enjoying his 5th season as the Artistic Director of the Ridgewood Symphony Orchestra. He frequently appears as a guest conductor with major South Korean orchestras, such as the Bucheon Philharmonic Orchestra, the SungNam Philharmonic Orchestra, and the Korean Chamber Orchestra. Mr. Kim recently made his debut with WE Philharmonic Orchestra at the renowned Lotte Concert Hall in Korea conducting two sold-out concerts.

Mr. Kim also serves on the music faculty Kyunghun Kimat Lehman College in New York teaching string instruments, in addition to conducting the Lehman College Chamber Orchestra. He holds the additional position of the Principal Conductor of the Adelphi Orchestra. Mr. Kim has held positions as Principal Associate Conductor of Ensemble 212, Resident Conductor of the Chelsea Symphony Orchestra, and Assistant Conductor for both The Greenwich Village Orchestra and the New York Symphonic Arts Ensemble. Additionally, he has conducted the Vidin Philharmonic Orchestra and the Seoul Philharmonic Orchestra.

Before graduating from The Juilliard School in 2011 with a Masters in Orchestral Conducting under James DePriest, Mr. Kim was an assistant conductor of AXIOM, a contemporary music ensemble at the Juilliard School, and was a conductor of the same school's Music Advancement Program (MAP) orchestra. Before this, he earned an Artist Diploma in Conducting from The Curtis Institute of Music, under the auspices of Otto-Werner Mueller. Mr. Kim has participated in numerous prestigious music festivals and masterclasses including a Kurt Masur conducting seminar, the Wiener Meisterkurse, the Cabrillo Festival of Contemporary Music, and the Pierre Monteux School studying with the most notable conductors such as Kurt Masur, Michael Tilson Thomas, Alan Gilbert, and Marin Alsop.

Born in Seoul, South Korea, Mr. Kim began studying piano and violin at age five. He continued his studies at the Boston Conservatory, where he holds a Bachelor of Music in viola performance. Mr. Kim currently lives in New Jersey with his wife and two children.



Soprano **Elisa Singer Strom** enjoys a versatile career, ranging from opera to contemporary, early, and sacred music. Solo performances include soloist and member of the American Soloists Ensemble in South Korea, soprano soloist in Rossini's *Petite Messe Solennelle* and soprano soloist in Bach's *Mass in B Minor* with Sacred Music in a Sacred Space at St. Ignatius Loyola, soprano soloist in

Mozart's Requiem with Amor Artis, soloist in Scarlatti's Stabat Mater with the choir of St. John the Divine, Yvette in Opera Company of Middlebury's production of Puccini's *La Rondine*, and soprano soloist in Handel's Messiah with the Monmouth Civic Chorus. An active collaborative artist, Ms. Singer Strom has an active career performing choral music throughout the New York area and abroad with groups such as Musica Sacra, New York Choral Artists, chorus of the New York Philharmonic, Essential Voices, Voices of Ascension, American Soloists Ensemble, choir of St. John the Divine, choir of St. Ignatius Loyola, choir at Park Avenue Synagogue, and more. Elisa earned her undergraduate degree from the University of Southern California's Thornton School of Music, and her masters from the Cleveland Institute of Music.





**Mary Beth Nelson Zaros** is an American mezzo-soprano praised for her “richness of tone and flexibility, along with her impeccable agility on stage,” as noted by the American Handel Society. Last summer, she joined the Santa Fe Opera in *Rigoletto* and *Le Nozze di Figaro*. Ms. Zaros has performed with notable companies such as Wolf Trap Opera, The Glimmerglass Festival, Juilliard Opera, Utah Opera, Opera Delaware, Florida Grand Opera, Opera Las Vegas, Opera Baltimore, Tri-Cities Opera, Painted Sky Opera, and Houston Grand Opera. This season, she will make her principal artist debut at The Metropolitan Opera in *El Último Sueño de Frida y Diego*. Ms. Zaros is also a proud alumna of Oklahoma City University and The Juilliard School, where she was awarded a Kovner Fellowship and named a FENDI Vanguard Scholar. For more updates, follow Ms. Zaros on Instagram and YouTube: @marybethnelsonzaros.



**Alex Guerrero** is a professional opera singer, choral artist, music engraver, and composer. *The New York Times* has praised his “apt comic timing” in André Grétry’s *Zémire et Azor* with American Classical Orchestra, as well as his “solid” performance in Handel’s *The Ways of Zion Do Mourn* led by William Christie at Carnegie’s Zankel Hall. Mr. Guerrero was also noted for his performance as

Labano in Antonio Bencini’s *Gesù Nato*, also with ACO, by *New York Classical Review* for his “excellent, beautiful sounds all around,” by *Classical Music Network* for his “stentorian tenor when necessary,” and by *Woman Around Town* for his “best grasp on [Italian] diction,” as well as his “sunny and suave voice... ideal... for Rossini and Bellini.” He also performed as a soloist with the American Symphony at David Geffen Hall, was featured on the Tania León Grammy-nominated album, *Tania León: In Motion*, and performs with chamber ensembles like Yale Choral Artists and True Concord, as well as with The Metropolitan Opera Extra Chorus and the Lyric Opera of Chicago Core Supplementary Chorus. He has also appeared onscreen in the film *Norman* and has sung on the soundtracks of the films *Gemini Man* and *Maestro*. He earned Bachelor and Master of Music degrees from Mannes in voice with concentrations in music theory,

has served on the adjunct faculty at Borough of Manhattan Community College CUNY, and is pursuing a Doctor of Musical Arts degree at Stony Brook University. ([SoundCloud.com/MusicoAlex](https://SoundCloud.com/MusicoAlex), [Facebook.com/Scores-byAlex](https://Facebook.com/Scores-byAlex))



Daniel Chiu is a Baritone who hails from East Setauket, NY. He was last seen performing in *Carmina Burana* by Carl Orff under the direction of John Wilson at SUNY New Paltz. Daniel studied at Manhattan School of Music (MM, 2021) and SUNY New Paltz (BS, 2018). He has sung roles like Barone (*La Traviata*), Sciarrone (*Tosca*), Masetto (*Don Giovanni*), Schaunard (*La Boheme*), Bob (*The Old Maid and The Thief*), Gabriel von Eisenstein (*Die Fledermaus*), and Aeneas (*Dido & Aeneas*). Daniel can be found singing in the metropolitan area, and occasionally at Regina Opera in Brooklyn.

## Program Notes

Four of the five composers of this evening's concert are well known to our audience. The fifth, Hubert Parry (1848-1918), was at one time, regarded as the first great English composer since Henry Purcell. This was an interesting situation since the audiences in the United Kingdom were the most extensive consumers of publicly performed music in Europe. For many years, foreign composers like German born Handel dominated British music. Today, Parry is primarily known as a choral composer.

**Hubert Parry** was born into an upper class family with an appreciation for the arts. However, the family had planned for a commercial career for the young boy. Hubert attended Eton, but studied piano outside of school. While still in his mid-teens, he sat for and passed the Bachelor of Music degree at Oxford University and published his first compositions. In 1867, he entered Oxford University. Graduation from Oxford lead to the day position as an insurance underwriter for Lloyd's of London. In the evenings, he composed and researched music.

He soon came to the notice of George Grove (1820-1990). Grove was engaged by Macmillan Publishing to create reference book on music. The massive undertaking was called The Dictionary of Music and Musicians. Parry contributed 123 articles to the new publication that was originally released in four volumes.

In the days before the internet, Groves (as it was commonly known) was the first source that music students consulted in doing research. Every library, including local town libraries, had their copy of Groves. The encyclopedia is still available by internet subscription through Oxford University. It currently consists of twenty volumes.

Groves became the first head of the Royal College of Music. In 1883 he hired Parry as a professor of composition and of music history. In 1895, Parry succeeded Grove as the college's head. Among Parry's students were both Vaughan Williams and Holst.

The text of *I Was Glad* is excerpted from Psalm 122 of the English Book of Common Prayer. It has been used for every coronation of an English monarch since Charles I in 1626. The anthem is sung when the King makes his first entrance into Westminster Abby. Different composers set the words leading up to Parry setting in 1902 for the coronation of Edward VI. It was revised in 1911 for the coronation of George V.

*I Was Glad* has also been used for the wedding of Charles and Diana, The wedding of William and Kate, and the Silver, Gold and Platinum Jubilees of Elizabeth II.

Some of **Wolfgang Amadeus Mozart's** (1756-1791) most respected works were composed during his final year. Troubled by debt for several preceding years. Mozart's financial situation had considerably improved. In June, he was in the city of Baden where his friend Anton Stoll was music director of St. Stephen's Church. Stoll asked Mozart to compose a work for the feast day of Corpus Christi, recognized by Catholic, Lutheran and Anglican Church as occurring on the Thursday after Trinity Sunday.

As the basis of the motet that he composed, Mozart chose the communion chant of *Ave Verum Corpus* that dates back to the Thirteenth Century. The work received its first performance on June 23, 1791. The motet was written for a SATB choir, string instruments and organ.

**Johannes Brahms** was reaching the top of his form in choral writing in the latter 1860s. This period saw the composition of his Alto Rhapsody, the German Requiem, the cantata *Rinaldo*, and *Schicksalied*, Op. 54.

The composer was visiting a friend, Albert Dietrich, in the city of Wilhelmshaven in the summer of 1868 when he chanced upon a copy of *Hyperion* or the *Hermit in Greece* written by poet and philosopher Friedrich Holderlin (1770-1843). He was attracted to the poem *Schicksalied* (Song of Destiny) and immediately commenced setting it to music. After quickly completing the text, he stopped, unable to decide how to finish the work and set it aside. Brahms then commenced composing his Alto Rhapsody, Op. 53, and oversaw its premiere.

The problem facing Brahms resulted from the two part nature of Holderlin's poem. The first part describes man's envy of the blissful state of the gods dwelling on Mount Olympus. The second part bemoans the reality of the real world man earthly suffering leading to a lack of hope. Brahms did not wish for the composition to conclude on such a negative tone.

Eventually a suggestion came from Hermann Levi (1839-1900). He suggested to Brahms that for the concluding third section, he could repeat the opening prelude. Brahms changed the key of the opening and rescored the music to add a sense of hope for man's future.

The premiere of *Schicksalied*, Op. 54 occurred in Karlsruhe on October 18, 1871 in a performance directed by Levi. The work is scored for a four part chorus accompanied by a standard orchestra.

Audiences often overlook the simple fact that composers often compose to make their living. To Mozart, composition was easy. Mozart's problem was that he spent more than he earned. Parry had to rely upon his day job as an insurance underwriter until he was hired by George Grove to write articles for his *Dictionary of Music and Musicians*. Brahms gave up his position as the conductor of the *Weiner Singakademie* in order to devote more time to composition.

**Camille Saint-Saëns** (1835–1921) held the position of organist at La Madeleine, the most important church of the Second Empire from 1858–1877. With his regular duties plus additional fees for weddings and funerals, he had a comfortable living. However, he wished to spend more time composing and touring as a pianist, and he resigned his position. Fortunately for Saint-Saëns, one of his patrons, Albert Luibon, died. Libon was a postal official for the city of Paris and quite wealthy. He left Saint-Saëns 100,000 francs a considerable sum, in his will with the provision that Saint-Saëns compose a requiem mass in honor of Libon to be performed on the first anniversary of his death.

In the spring of 1878, Saint-Saëns took a hotel room in Bern Switzerland and wrote the Requiem in eight days.

The requiem is for soloists, four-part choir, organ and orchestra. Saint-Saëns conducted the premiere performance on May 22, 1878 at the cathedral Saint-Sulpice.

Because of the bequest, Saint-Saëns did not have to take a position for the rest of his life and was able to devote his time to composing and concertizing.

In the world of opera, we usually only remember the name of the composer while ignoring the person who writes the words. Broadway does not ignore the person who provides the lyrics. The teams of Rodgers and Hart, Rodgers and Hammerstein, Lerner and Lowe, Kander and Ebb, Bock and Harnick among others come to mind. **Giuseppe Verdi** (1813–1901) collaborated ten times with Francesco Maria Piave (1810–1876) in crafting operas including *La Forza del Destino*. In addition to being a librettist for numerous other composers, Piave was also a writer and translator.

Verdi had planned to not write any more opera after encountering numerous problems with censors after composing *Un Ballo in Maschera*. However, the Imperial Court Opera of St. Petersburg in 1860 offered Verdi 60,000 francs plus expenses for a new work, and he happily set to work. Piave and Verdi chose the Spanish drama *Don Alvaro o la fuerza del sino* by Angel de Saaveda as the basis of the new opera, and it was ready for presentation with a year. Casting provided a problem, and the opera's premiere was delayed until November 10, 1862.

The opera was relatively successful and was soon performed in other cities. However, Verdi was not satisfied and working with Antonio Ghislanzoni (1824–1893), a prolific librettist with over 80 operatic collaborations, made revisions and incorporated a scene from Friedrich Schillers' play *Wallenstein*. It was at this time that Verdi composed the overture that opens the opera. Previously, a short prelude preceded the opening curtain. There is a suggestion that Verdi also intended the overture to be a stand alone composition.

The revised version of *La Forza del Destino* and its overture was performed in Milan in February of 1869.

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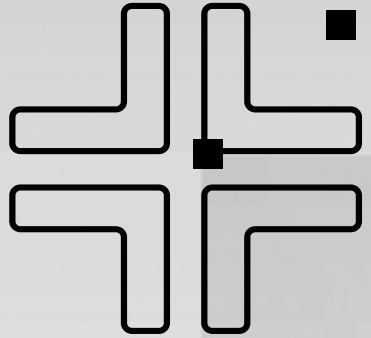
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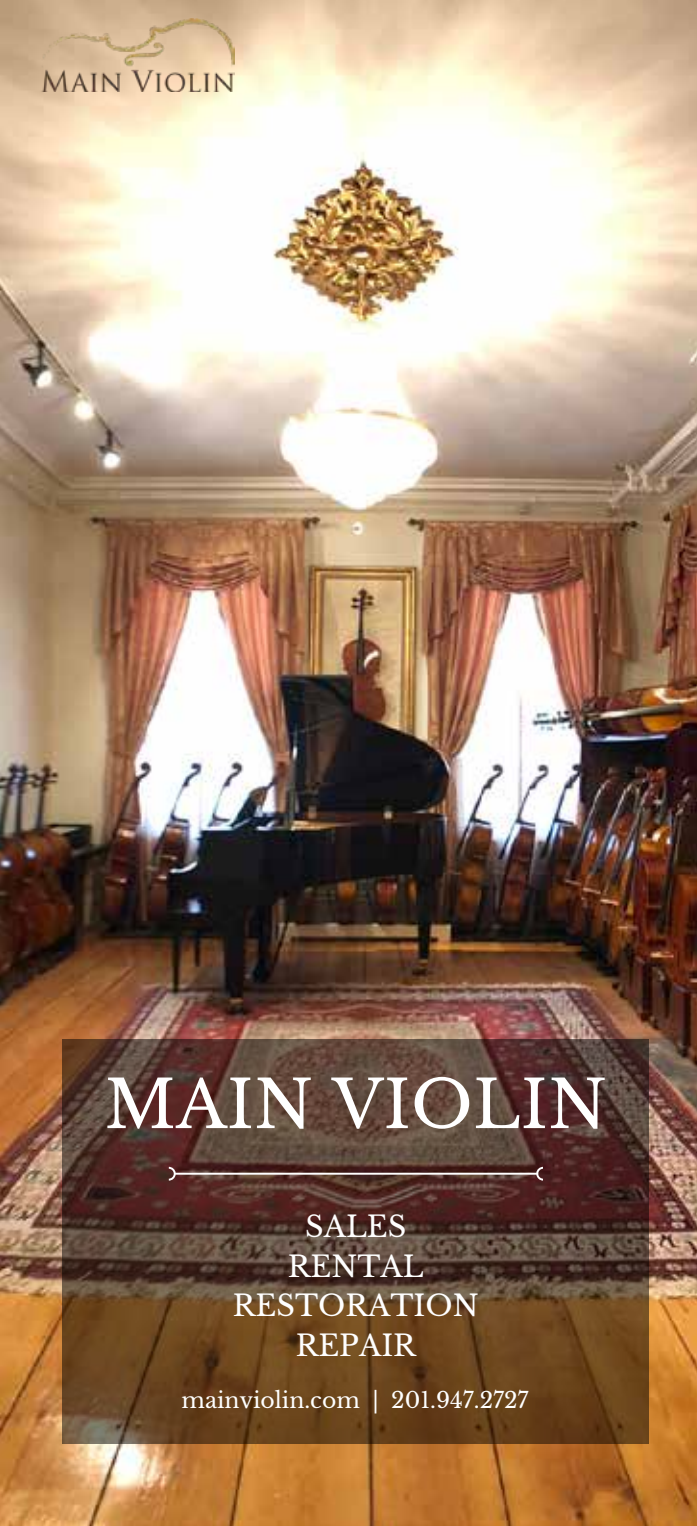
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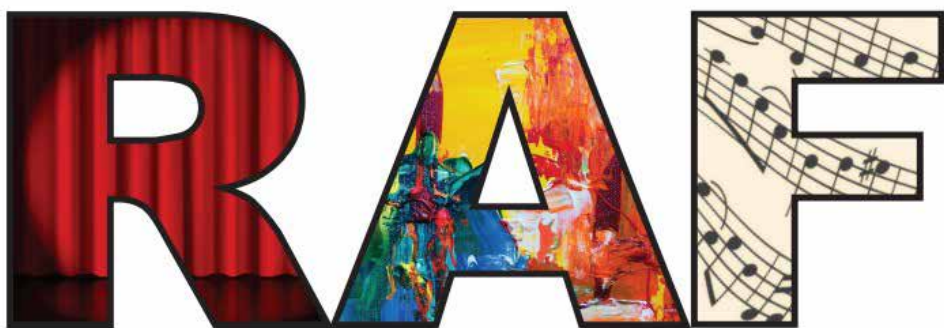
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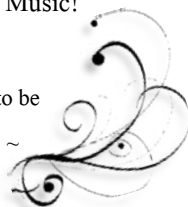
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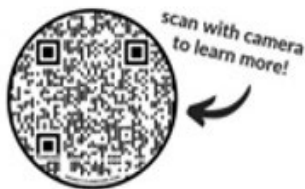
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