A Tradition to Celebrate
During 2016 and 2017, the University of Wisconsin-Eau Claire will mark its centennial year. Throughout the university’s rich history, the performing arts have played a vibrant role in the life of the campus. The Department of Music and Theatre Arts is celebrating our long history as one of UW-Eau Claire’s hallmarks of distinction. We are known for excellence in performing arts education—and especially for the opportunities we provide our students to perform and shine.

Two ways you can join the celebration:
Participate in our campaign for the Global Performing Arts Endowment—helping us make the world our stage and bring the performing arts world to UW-Eau Claire. You can make your pledge online at connect.uwec.edu/music-theatre-arts.

Plan to attend our Centennial Gala on October 8, 2016, including a special concert you wouldn’t want to miss. Hear students perform the world premiere of works specially commissioned by the UW-Eau Claire Foundation in honor of the university’s centennial along with music from UW-Eau Claire’s founding year of 1916.

UW-Eau Claire Music & Theatre Arts website:
http://www.uwec.edu/Mus-The

online events calendar:
http://www.uwec.edu/Mus-The/Events/calendar.htm

facebook pages:
http://www.facebook.com/pages/UWEC-Theatre/229071010473890

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, cell phones, electronic devices, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.
Program

Requiem, K. 626
Wolfgang Amadeus Mozart (1756-1791)

Introit and Kyrie

I. Requiem
Grant them eternal rest, Lord, and let perpetual light shine on them.
You are praised, God, in Zion, and homage will be paid to You in Jerusalem.
Hear my prayer, to You all flesh will come.
Grant them eternal rest, Lord, and let perpetual light shine on them.

Sequence

2. Dies irae
Day of wrath, day of anger will dissolve the world in ashes,
As foretold by David and the Sibyl.
Great trembling there will be when the Judge descends from heaven
To examine all things closely.

3. Tuba mirum
The trumpet will send its wondrous sound throughout earth’s tombs
and gather all before the throne
Death and nature will be astounded, when all creation rises again,
to answer the judgement
A book will be brought forth, in which all will be written,
by which the world will be judged.

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

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

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

5. Recordare
Remember, kind Jesus, my salvation caused your suffering;
do not forsake me on that day.

Symphonic Choir
Frank A. Watkins, conductor
James Li, pianist

Soprano
Paige Ahrens
Jessica Buchman
Michelle Cebula
Rachel Douglas
Rachel Lavender
Elizabeth LeMay
Taryn MacGibbon
Sara Magdzas
Claire Martin
Ellie Masias
Samantha Meyer
Brittany Novak
RaDonna Parr
Victoria Rosin
Megan Schulze
Alina Scott
Allison Steinberg
Julia Van Allen
Brianna Wyss

Andrea Gapko
Hannah Jahnke
Kari Lammers
Jennifer Lange
Elizabeth Lavender
Rachel Look
Sharon McIlquham
Jane Poynter
Kitty Rahl
Caitlin Richmond
Molly Smith
Anna Stephens
Claudia Tourville
Mainou Vue
Mary Jo Wagner
Marlaine White
Erin Wojcik
Teresa Wolfe
Loretta Young

Tenor
Randy Adams
Sebastian Armendariz
Matthew Bergs
Elijah Delp
Laurie Gapko
Treg Goriesky
Andrew Ihm

Carter James
David Johnson
Andrew Joyal
Alexander Kuck
Samuel Lee
Erik Swenson
Zak Wasielewski
Cody Waters

Alto
Jan Adams
Patricia Bonner
Haley Churchill
Kathy Delfosse
Deyra Escudero
Julia Falbo

Anthony Albright
Noah Bossert
Daniel Davis
Sam Gladis
Wyatt Haas
Joe Krause
Tyler Luitjens
Chase Mohrman
Nicholas Murphy
Dale Poynter
David Poynter
Cullen Propp
Carlos Rojo
Sam Skogstad
Ben Sobol
Mike Steinberg
Austin Van Cleave
Trevor Verdon

Bass
Anthony Albright
Noah Bossert
Daniel Davis
Sam Gladis
Wyatt Haas
Joe Krause
Tyler Luitjens
Chase Mohrman
Nicholas Murphy
Dale Poynter
David Poynter
Cullen Propp
Carlos Rojo
Sam Skogstad
Ben Sobol
Mike Steinberg
Austin Van Cleave
Trevor Verdon
Faint and weary you have sought me, redeemed me, suffering on the cross; may great effort not be in vain.

Righteous judge of vengeance, grant me the gift of absolution before the day of retribution. I moan as one who is guilty; Owning my shame with a red face; suppliant before you, Lord.

You, who absolved Mary, and listened to the thief, give me hope also.

My prayers are unworthy, but good Lord, have mercy, and rescue me from eternal fire. Provide me a place among the sheep, and separate me from the goats, guiding me to Your right hand.

6. Confutatis
When the accused are confounded and doomed to flames of woe, call me among the blessed.

I kneel with submissive heart, my contrition is like ashes, help me in my final condition.

7. Lacrymosa
That day of tears and mourning, when from the ashes shall arise all humanity to be judged. Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest. Amen

Offertory

8. Domine Jesu
Lord Jesus Christ, King of Glory, liberate the souls of the faithful, departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness.

Let the standard-bearer, holy Michael, bring them into holy light. Which was promised to Abraham and his descendants.
9. Hostias
Sacrifices and prayers of praise, Lord, we offer to You.
Receive them in behalf of those souls we commemorate today.
And let them, Lord, pass from death to life,
which was promised to Abraham and his descendants.

Sanctus
10. Sanctus
Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of your glory. Hosanna in the highest.

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

Agnus Dei and Communion
12. Agnus Dei
Lamb of God, who takest away the sins of the world, grant them rest.
Lamb of God, who takest away the sins of the world, grant them rest.
Lamb of God, who takest away the sins of the world, grant them eternal rest.

May light eternal shine on them, O Lord. With Thy saints forever,
for Thou art merciful. Eternal rest give to them, O Lord: and let
perpetual light shine upon them. With Thy saints forever, for Thou
art merciful.

University Symphony Orchestra
Nobuyoshi Yasuda, conductor

Violin I
Crystine McGinley-Adams
Nicole Bergquist
Nick Franciosi
Timothy Igel
*Hannah Kennedy
Amanda Koval
Hannah Nennig
Katarina Theo
Erin Thom

Violin II
Chloe Ackerman
Michaela Byland
Hazel Cooper
Natalie Lundeen
*Cally O’Leary
Mackenzie Palmer
Anne Schreiber
Erin Skarivoda

Viola
Jaryn Danz
Megan Ellison
Jillian Kresen
*Michelle Miller
Bryce Sanville
Ashley Westlake

Cello
Rachel Adams
William Callaway
*Katrina Fischer
Rebecca Johnson
Anna Kirkwood
Hannah Lahti
Kyle Petras
Aaron Rockenbach

Double Bass
*Rachel Burtman
Hunter Jeske
Sam Olson
Kourtney Ryan
Robbie Weisshaar
Austin Williams

Clarinet
*Sarah DiPiazza
James Li

Bassoon
Collin Jeidy
*Marissa Larson

Trumpet
Leah Reber
*Quentin Volk

Trombone
Garrett Aalfs
Leo Johnson
*Alex Karye

Timpani
*Caleb Robinson
*Principal Player
No work of Mozart’s has acquired so heavy a gloss of legend and romantic fiction as has his final composition, the Requiem Mass. The composer was scarcely in his grave, the unfinished Requiem still on his desk, before various persons began to speculate on the coincidence of his writing a setting of the Latin Missa pro Defunctis while he himself was fatally ill. Since the 19th century, the Requiem legend has grown so familiar and appealing, that it requires great effort to consider objectively the work and the circumstances in which it was composed.

By 1791 Mozart’s fortunes were dismal. He was heavily in debt and reduced to accepting second-rate assignments: writing dance music and orchestrating old music. Two opera commissions he received that year failed to ease his burdens. La clemenza di Tito, performed in September in Prague, was not a success. A month later, The Magic Flute was produced in Vienna. Though it was well received, Mozart profited little.

Several months earlier, Mozart received another commission. In July, an anonymous gentleman requested the composition of a Requiem mass, stipulating somewhat peculiarly that the composer attempt to discover neither the occasion for its performance nor his patron’s identity. Mozart accepted the assignment and in October began concentrated work on the Requiem. By November 20, he had fallen seriously ill and took to bed. Two weeks later he died, his work on the mass only partly finished.

Not wishing to forfeit the fee that accompanied the Requiem commission, Mozart’s widow Constanze asked Franz Xaver Süssmayer to complete the score. Thanks to his efforts, Constanze delivered the mass as promised. Mozart’s anonymous benefactor was Count Franz Georg Walsegg. Mourning the loss of his wife, the Requiem was to be performed in her memory, the Count taking full credit for its composition. Mozart knew nothing of his intentions.

The web of folklore surrounding the Requiem assumed substantial form as early as 1798 when the first account of Mozart’s life was published. It stated that the composer was beset with presentiments of his death even before he began writing the Requiem and became convinced that in doing so he was actually composing his own funeral music. Biographer Otto Jahn described Count Walsegg’s messenger as “a tall, thin, grave-looking man, dressed from head to foot in grey and calculated from his very appearance to make a striking and weird impression.” So weird, in fact, that Mozart supposedly believed he was actually a spectral emissary from the next world. Other chroniclers speculate that Mozart worked feverishly at the Requiem on his deathbed, dictating passages with his dying breath.

The major sacred compositions of Mozart’s maturity hark back to the contrapuntal idiom of the Baroque period. It is known that Mozart developed a strong interest in the music of J. S. Bach and was heavily influenced by him. Imitative counterpoint became an increasingly important element in Mozart’s instrumental works, culminating in the great fugal passages of his last symphonies. Fugue was traditionally a province of liturgical music. The opening phrases of the Introit unfold in imitative counterpoint while the Kyrie is set as a double fugue of great brilliance and power. The Dies Irae, traditionally the most dramatic section of the Requiem, takes the form of a thundering chorus while Rex Tremendae and Domine Jesu, also choral movements, are scarcely less urgent. In the Tuba Mirum, the solo trombone is deputized for chorus while Rex Tremendae and Domine Jesu, also choral movements, are the most dramatic section of the Requiem, takes the form of a thundering phonies. Fugue was traditionally a province of liturgical music. The opening instrumental works, culminating in the great fugal passages of his last symphony, were well received, Mozart profited little.

Continuing her passionate involvement in new works, Ms. Wolverton returned to Minnesota Opera in the 2012–2013 season for the world premiere of Doubt. The 2013–2014 season included her debut with Tulsa Opera as Micaëla in Carmen and appearances with the Pennsylvania Ballet for Carmina Burana, the Huntsville Symphony Orchestra as Mimi in La bohème and the both Orchestra Seattle and the Saint Cloud Symphony for Barber’s Knoxville: Summer of 1915. Her 2014-2015 season included Fiordiligi in Utah Opera’s Così fan tutte, her debut with Austin Lyric Opera as Donna Elvira in Don Giovanni, the Mother in Amahl and the Night Visitors with the Minnesota Orchestra, and singing Shepherd on the Rock and Brad Mehldau’s The Book of Hours with the Joyful Conductors Series and Strauss’ Four Last Songs with the Hill House Players. The 2015-2016 season will see her return to Tulsa Opera as Mimi in La bohème and debuts with Arizona Opera as Micaëla in Carmen, the South Dakota Symphony for another La bohème, and the Jacksonville Symphony Orchestra for Beethoven’s Ninth Symphony.

Previous roles include Pamina in Die Zauberflöte, Mimi in La bohème, the Mother in Amahl and the Night Visitors and the soprano soloist in Dvořák’s Te Deum with the Minnesota Orchestra; Donna Anna in Don Giovanni with Opera Omaha; and Mimi with Pensacola Opera. Wolverton was featured as Anna Sörensen in the world premiere of Silent Night and regularly participates in workshops shepherdng new opera. Other engagements include Musetta in La bohème, the Wood nymph in Rusalka, Donna Anna in Don Giovanni, Antonia in Les contes d’Hoffmann, Ines in Donizetti’s Maria Padilla, Micaëla in Carmen, Pamina in Die Zauberflöte, Countess Ceprano in Rigoletto, Praskowia in The Merry Widow, Clotilde in Norma, Moira in Poul Ruders’ The Handmaid’s Tale, Alisa in Lucia di Lammermoor and the Celestial Voice in Verdi’s Don Carlos. She has covered Salome, Rusalka and Sister Aloysius in Doubt, and sang Mimi for the parks concert Opera Under the Stars. She was invited to reprise her role in Ricky Ian Gordon’s The Grapes of Wrath at Utah and Pittsburgh Opera.

In recent years, Wolverton sang Anne Trulove in The Rake’s Progress, Micaëla and Antonia at Des Moines Metro Opera; the Countess in Le nozze di Figaro and Fiordiligi in Così fan tutte with Piedmont Opera; the Mother in Amahl and the Night Visitors with Fargo-Moorhead Opera and Mimi with Teatro Nacional de Managua in Nicaragua.

Wolverton made her Carnegie Hall debut with the Minnesota Orchestra in Nielsen’s Symphony No. 3. She has appeared with The Hill House Orchestra...
Chamber Players (Four Last Songs, Strauss); Chippewa Valley Symphony Orchestra (Symphony No. 2, Mahler); The Phoenix Symphony and The Eugene Symphony (Symphony No. 9, Beethoven); The Discovery Ensemble (Five Images after Sappho, Esa-Pekka Salonen); New Hampshire Music Festival (Gloria, Poulenc); Wayzata Symphony Orchestra (Carmina Burana, Carl Orff); Saint Paul Chamber Orchestra (Messiah, Handel); Great Falls Symphony, and the Dayton Philharmonic for its gala performance of “Viva Italia!”

Mezzo soprano Julie DeBoer joined the UWEC faculty in 2015. She has performed a wide variety of repertoire, from early music to new compositions on the operatic, concert, and recital stage. Recent operatic roles include Third Lady in The Magic Flute at Aspen Music Festival, Zita in Gianni Schicchi at Bay View Music Festival, Nancy in Albert Herring, and Orlofsky in Die Fledermaus, both at Northwestern University. She has performed both as an ensemble singer and as a soloist with many acclaimed choirs in Chicago, including Grant Park Chorus, Chicago Symphony Chorus, Music of the Baroque, Bella Voce, and the William Ferris Chorale. Recent and upcoming performances include the Monteverdi Vespers of 1610 with Music of the Baroque, the Vivaldi Stabat Mater with the UWEC chamber orchestra, and the premiere of Ethan Wickman’s Maly Hugh in memory of Hugh Kozbial Ernst. Ms. DeBoer graduated summa cum laude from Lawrence University with a BM in voice performance; she holds a master’s degree in voice performance from Northwestern University, where she studied with Pamela Hinchman and W. Stephen Smith.

Tenor Mark Mowry is Associate Professor of Voice at the University of Wisconsin-Eau Claire. In the past five years, his students and former students have been recognized with significant awards from organizations such as NATS, The Schubert Club, and this past March in the Final Round of the Metropolitan Opera National Council Auditions. Additionally, his performance students have been admitted into and been granted significant scholarships at numerous prestigious graduate music and opera training programs including The Academy of Vocal Arts and The Curtis Institute in Philadelphia, The Juilliard School, University of Colorado at Boulder, Indiana University Jacobs School of Music, University of Houston, University of Michigan, and the Peabody Institute. His students have also appeared as young artists at opera companies such as Central City, Glimmerglass, San Francisco Opera Merola Program, and Wolf Trap. Mowry received his training and degrees from Luther College (Decorah, IA), Northwestern University, and the Indiana University Jacobs School of Music.

Baritone Kenneth J. Pereira’s repertoire encompasses opera, oratorio, art song, musical theater and the Great American Songbook. His operatic roles include Puccini’s Marcello in La Bohème, Sharpless in Madama Butterfly, the title role in Gianni Schicchi, and Mozart’s Il Conte Almaviva in Le Nozze di Figaro and Guglielmo in Così fan tutte among others. Dr. Pereira has appeared regularly as a soloist with the Indianapolis Symphony Orchestra under the baton of Maestro Raymond Leppard in works by Beethoven and Haydn. He is also a featured soloist on that orchestra’s 2008 recording of classical and traditional Christmas music. Recent performances include his debut with the Chippewa Valley Symphony Orchestra as the baritone soloist for Beethoven’s Symphony No. 9, as well as appearances with the Eau Claire Chamber Orchestra. Born and raised in northern California, Dr. Pereira graduated Magna cum Laude from California State University, Stanislaus. He holds a Doctorate of Music in Voice Performance and Literature from Indiana University’s Jacobs School of Music, where he also completed a Master of Music Degree in Voice.

Frank A. Watkins is an assistant professor of choral music education at the University of Wisconsin-Eau Claire. He holds degrees in piano from Jackson State University (BM), the University of Arkansas (MM), and choral conducting from Northwestern University (MM). He will complete his Doctoral of Musical Arts degree from Michigan State University in the spring of 2016. Watkins is in demand as guest conductor and clinician. Recent engagements include the 2013 Mid-Michigan Honor Choir, University of Nebraska Omaha Collegiate Choir Concert Series (2014), Dunn St. Croix Honor Choir (2015), Lakeland All-Conference Honor Choir (2015), University of Nebraska Omaha Middle School Honor Choir (2016), and the Eau Claire Chamber Orchestra (2016). Future engagements include the 2017 Big Nine Festival Honor Choir in Red Wing, MN. He was recently appointed Conductor and Music Director of the Eau Claire Chamber Orchestra. A dynamic young conductor, Watkins’ love and passion are teaching. He believes that in order to educate, you must first inspire! It is his goal to make an impact…not just an impression on the lives of those that follow his baton.

UW-Eau Claire Voice and Choral Faculty

Julie DeBoer, mezzo-soprano
Kenneth Pereira, baritone, Director of Opera Workshop Ensemble
Mark Mowry, tenor, Musical Director of Opera Workshop Ensemble
Frank A. Watkins, Women’s Concert Chorale, Women’s Chorus, Symphonic Choir
Gary Schwartzhoff, Concert Choir, The Singing Statesmen, Chamber Choir, Director of Choral Activities