

Mozart

Requiem

with

TO THE HANDS by CAROLINE SHAW

SKIDMORE CHORUS AND ORCHESTRA



Self-Portrait with Death Playing the Fiddle
by Arnold Böcklin (1827-1901)

Mozart

Requiem

with

TO THE HANDS by CAROLINE SHAW

Georgia Mills

Conductor and Music Director of the Skidmore Orchestra

Floyd Ricketts

Conductor and Director of the Skidmore Chorus

Angelique Scully

Collaborative Pianist for the Skidmore Chorus

To the Hands Soloists

Naomi Wagner, soprano

Julia Steidle, mezzo-soprano

Dylan Dreizen, contralto

Jordan Zickmann, contralto

Casey Gray, tenor

Christopher Price, baritone

Requiem Soloists

Naomi Wagner, soprano

Julia Steidle, mezzo-soprano

Casey Gray, tenor

Christopher Price, baritone

PROGRAMME

To the Hands

Caroline Shaw (b. 1982)

I. Prelude

II. *in medio* / in the midst

III. Her beacon-hand beckons

IV. ever ever ever

V. Litany of the Displaced

VI. i will hold you

Requiem in D minor, K. 626

Wolfgang Amadeus Mozart (1756-1791)

Franz Xaver Süssmayr (1766-1803)

INTROITUS

Requiem aeternam

KYRIE

SEQUENCE

i. Dies irae

ii. Tuba mirum

iii. Rex tremendae

iv. Recordarae

v. Confutatis

vi. Lacrimosa

OFFERATORY

i. Domine Jesu

ii. Hostias

SANCTUS

BENEDICTUS

AGNUS DEI

COMMUNIO

i. Lux aeterna

ii. Cum sanctions tuis

NOTES

Preparing Wolfgang Amadeus Mozart's *Requiem in D minor* is a privilege that seemingly doesn't diminish even with familiarity. This concert marks my fourth time preparing a chorus for this work, and each return reveals something newly alive within it. Its questions surrounding greed, mortality, judgement, mercy, and celebration, are deeply human. These themes feel especially relevant now, in a time when many of us are navigating uncertainty, loss, and the search for meaning in collective and personal ways.

Mozart's *Requiem* holds a complicated space. It confronts fear and awe without prescribing a singular emotional or theological response. In approaching this work, I've been interested in creating room for multiple perspectives to exist: doubt alongside faith, vulnerability alongside strength and confidence, and reflection alongside urgency. The Chorus has engaged in this process with care, curiosity, and a willingness to sit within and embody these juxtapositions with voice and intention.

Pairing this work with *To the Hands* by Caroline Shaw offers a powerful extension of these ideas and inquiries. Shaw's work touches on some of the themes of the Requiem, while reframing its messaging through a contemporary lens, centering the human body, compassion, and the ethical responsibility we hold towards one another as humans. While Mozart, in using the text of the requiem mass reaches towards the eternal, Shaw's work insists on the immediacy of human connection. Of touch, of care, of action in the present moment. Together, these two pieces create a dialogue across time, one that moves from contemplation of mortality towards a call for empathy and social awareness.

The pairing also reflects an ongoing commitment within the Chorus' programming to engage with questions of justice, community, and social responsibility; creating space for reflection and potential transformation.

It's my pleasure to welcome Dr. Georgia Mills to our faculty with this performance. Collaborating with her on this project has been both energizing and deeply rewarding. My work has focused on preparing the chorus, while hers has been centred on the orchestra and the integration of these forces into a cohesive whole. I have a great deal of admiration for her artistic leadership and vision, particularly the clarity of her gestures and her ability to communicate complex ideas with both precision and ease. Just as striking is the environment she cultivates: one shaped by humour, humility, and a generosity of spirit that invites students to exceed their own expectations. The result has been a process that has felt both rigorous and expansive.

I'd also like to take this moment to offer a note of gratitude to Angelique Scully, Skidmore Chorus' new Collaborative Pianist, who joined us this September and very quickly became indispensable. She has been my right hand at the podium; from leading sectionals, to untangling tricky passages, to jumping in for extra rehearsals without hesitation, she has met every moment with skill, generosity, and good humour. She brings a calm, grounded presence to the room, along with a sharp musical ear and a willingness to do whatever the moment calls for. We are exceptionally lucky to have her, and this year's work simply would not be what it is without her.

This performance is the culmination of our shared work. It reflects not only the enduring power of these compositions but also the collective effort of students, community, and collaborators, who have approached this music with thoughtfulness and care.

Please enjoy the performance.



Caroline Shaw: *To the Hands*

To the Hands begins inside the 17th century sound of Buxtehude. It expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus.

The prelude turns the tune of *Ad manus* into a wordless plainchant melody, punctured later by the strings' introduction of an unsettling pattern. The second movement fragments Buxtehude's choral setting of the central question, "*quid sunt plagae istae in medio manuum tuarum*," or "what are these wounds in the midst of your hands." It settles finally on an inversion of the question, so that we reflect, "What are these wounds in the midst of our hands?" We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us.

The text that follows in the third movement is a riff on Emma Lazarus' sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor,/ Your huddled masses yearning to breathe free" and its reference to the statue's "beacon-hand" present a very different image of a hand — one that is open, beckoning, and strong. No wounds are to be found there — only comfort for those caught in a dangerous and complex environment. While third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into a meditation on the words in *caverna* from the Song of Solomon, found in Buxtehude's fourth section, *Ad latus*.

In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at www.internal-displacement.org). Sometimes data is the cruelest and most honest poetry.

The sixth and final movement unfolds the words in *caverna* into the tumbling and comforting promise of "ever ever" — "ever ever will I hold you, ever ever will I enfold you". They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

— Caroline Shaw

W.A. Mozart: *Requiem in D minor, K. 626*

Mozart's Requiem offers music history one of its most convoluted mysteries, the twisted threads of which are to this day the subject of further investigation. The tale begins as one of fiction would: A messenger arrives on Mozart's doorstep with a commission for a Requiem Mass. Mozart accepted, a fee was agreed upon, and a condition set that he not try to learn the identity of the commissioner. Although ill, Mozart began the work, but as he did, he became progressively more fatalistic, even believing that he was being given slow poison. He said to a friend, "I am writing my own funeral music. I must not leave it unfinished."

Tragically correct in the former statement, he could not fulfill the latter. It is possible that he might have, had he not taken time off to compose *La clemenza di Tito* for the coronation of Emperor Leopold in Prague on September 6, to write a Masonic Ode, completed on November 15, and (thank heaven) to finish *Die Zauberflöte*. By November 1791, with his days numbered and anguished beyond belief, he was working on the Requiem from his deathbed, with his pupil Franz Xaver Süssmayr in attendance. When Mozart died on December 5, only the first two sections, the Requiem and the Kyrie, were completely finished; the second to the ninth movements – the Dies Irae to the Hostias – were left in draft form.

How, then, do we have a complete Mozart Requiem? Anxious not to lose the fee for the work, Constanze, Mozart's widow, entrusted the completion of the score to Süssmayr and two of her husband's other students, principally Joseph Eybler, but also Franz Freystadtler. When the Requiem was completed, the identity of the commissioner became known: he was Count Franz von Walsegg, who frequently paid composers for pieces which he then passed off as his own. He had intended for the Requiem to be performed in memory of his wife, who had died the previous February.

According to recent of the scholarly conclusions, Freystadtler's role was small, in that he, together with Süssmayr, assisted with the completion of the fugue of the Kyrie. It remained for Eybler and Süssmayr to reconstruct and/or fill in the sketches – according to Mozart's instructions or verbal intentions – of a large portion of the torso, and for Süssmayr to compose the Sanctus, Benedictus, and Agnus Dei. Many have been the arguments against the sections composed entirely by Süssmayr and even of those parts reconstructed by him. One is left with the sense, however, that Süssmayr is more to be thanked for saving the work from oblivion than censured for possibly taking more credit than is due him.

As an entity, the Requiem is a grandiose work, powerful in the fearsomeness of its visions of the Last Judgment, sublime in the gentleness of its evocation of salvation and eternal rest. Appropriately, the scoring is dark in color: lighter-hued flutes and oboes are omitted and the strings are often used in their lower registers. Yet, for all its solemnity, Mozart's Requiem is a luminous and wondrous thing, more than merely beautiful.

— Orrin Howard (1924-2015)
Former LA Philharmonic Director of Publications and Archives

TEXTS

To the Hands

I. Prelude

II. *in medio* / in the midst

quid sunt plagae istae in medio manuum tuarum in medio
quid sunt plagae istae in medio manuumstrarum

what are those wounds in the midst of your hands in the midst
what are those wounds in the midst of our hands

III. Her beacon-hand beckons

Her beacon-hand beckons:
give to me those yearning to breathe free
tempest-tossed they cannot see what lies beyond the olive tree
whose branch was lost amid the pleas for mercy.

give to me your tired fighters fleeing flying from the
let them
i will be your refuge
we will be your refuge

IV. ever ever ever

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold old photographs
hands folded
folded
gently in her lap
ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending to her bread and empty chairs
left for Elijahs where are they now
in caverna

TEXTS (cont'd)

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre. The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

VI. i will hold you

i would hold you
ever ever will i hold you
ever ever will i enfold you
in medio manuum tuarum

1. INTROITUS

I. Requiem aeternam

*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 aeternam dona eis, Domine,
et lux perpetua luceat eis.*

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

II. KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us!

III. SEQUENCE

1. Dies irae

*Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.*

Day of wrath, day of anger,
will dissolve the world in ashes,
as foretold by David and the Sibyl.

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.*

Great trembling there will be
when the Judge descends from Heaven
to strictly examine all things.

2. Tuba mirum

*Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.*

The trumpet shall sound
throughout the tombs of Earth,
and summon all before the throne.

*Mors stupebit et natura,
cum resurget creatura,
judicandi responsura.*

Death and nature will be astonished
when all creation rises again
to answer the judgment.

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.*

A book will be brought forth,
in which all will be written,
by which the world will be judged.

*Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.*

When the judge takes his place,
all secrets will be revealed,
nothing will remain unavenged.

*Quid sum miser tunc dicturus?
Quem patronum rogaturus.
cum vix justus sit securus?*

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

3. Rex tremendae

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

King! King of tremendous majesty,
who freely saves those worthy ones
save me, fountain of mercy.

III. SEQUENCE

(Continued)

4. Recordare

*Recordare, Jesu pie,
quod sum cause tuae viae,
ne me perdas illa die.*

Remember, kind Jesus,
my salvation caused your suffering.
Do not forsake me on that terrible day.

*Quaerens me sedisti lassus,
redemisti crucem passus,
tantus labor non sit cassus.*

Faint and weary you have sought me,
redeemed me, suffering on the cross.
May such great effort not be in vain.

*Iuste judex ultionis,
donum fac remissionis,
ante diem rationis.*

Righteous judge of vengeance, grant me
the gift of absolution before the day of retribution.
I moan as one who is guilty.

*Ingemisco tamquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.*

I own my shame
with a red face,
suppliant before you, Lord.

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

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

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

My prayers are unworthy,
but good Lord, have mercy
and rescue me from the eternal fire!

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

Provide me a place among the sheep,
away from the goats,
guiding me to Your right hand.

5. Confutatis

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

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

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

I kneel with a submissive heart.
My contrition is like ashes.
Help me in my final condition.

6. Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce Deus,
Pie Jesu Domine,
dona eis requiem.
Amen.*

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
and grant us eternal rest.
Amen!

IV. OFFERTORY

1. 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
representet eas in lucem sanctam,
quam olim Abrahae promisisti et
semini ejus.*

Lord Jesus Christ, King of glory
Liberate the souls of the faithful,
departed from the pains of Hell and
from the abyss.
Deliver them from the lion's mouth
lest Hell swallow them up,
and they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham and
his descendants.

2. 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.*

Sacrifices and prayers of praise,
Lord, we offer to You.
Receive them on behalf of
those souls we commemorate today.
And let them, Lord, pass from death to
life
Which was promised to Abraham
and his descendants.

V. SANCTUS

*Sanctus, 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.
Hosanna in excelsis.*

Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

VII. AGNUS DEI

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God,
who takes away the sins of the world
grant them eternal rest,
and let perpetual light shine upon them.

VIII. COMMUNIO

1. **Lux aeterna**

<i>Lux aeterna luceat eis, Domine,</i>	Let eternal light shine on them, Lord,
<i>cum sanctis tuis in aeternum, quia pius es.</i>	as with Your saints in eternity, for You are merciful.
<i>Requiem aeternam dona eis, Domine,</i>	Grant them eternal rest, Lord
<i>et lux perpetua luceat eis cum sanctis tuis</i>	And let perpetual light shine on them.
<i>in aeternum, quia pius es.</i>	

2. **Cum sanctis tuis**

<i>Cum sanctis tuis in aeternum,</i>	As with Your saints in eternity,
<i>quia pius es.</i>	for You are merciful.

Thanks To

Angelique Scully

Sylvia Stoner-Hawkins

Grace Burton

Vicki Tremper

Frank Moscovitz

Gavin Perrine

Teresa Rockwell

Zhenelle LeBel

And to all the Zankel Student Helpers

And a special thank you to all those who
continue to show up and stand up for the rights of others.

Requiem Orchestra, Spring '26

Dr. Georgia Mills, *conductor*

Violin I

Michael Emery*
Heather Buchanan-Wise
Marlowe Jacques
Virginia Kyle
Rebecca Merber
Sruti Ramaswamy
Michelle Stewart**
Aili Teittinen-Gordon

Violin 2

Josh Rodriguez*
George Agwaife
Clara Frost
Lia Howley
Betsy Kagey
Anika Scherer
Sophia Todd

Clarinet

Joel Egozy
Jackson Paley

Bassoon

Jerry Lanoue*
William Safford**

Trumpet

Josh Feldman
Nate Hopper

Percussion

Andrew Bockman**

Viola

Stephani Emery*
Harper Lemle
Sophia Ma
Timothy Nickerson
Rebecca Perl
Adam Warner**

Cello

Jameson Platte*
Bea Kelzenberg
Callista Koon
Jacob Miller

Bass

Luke Baker*
Ben Rosan

Trombone

Dan Cordell* (bass)
Jen Landis** (alto)
Amanda Middleton (tenor)
Charlie Packer (bass)

* *denotes music faculty*

** *denotes guest artist*

Skidmore College Chorus, Spring '26

Dr. Floyd Ricketts, *conductor*

Angelique Scully, *collaborative pianist*

Sopranos

Janet Aiello-Cerio
Anjni Amin*
Jamie Becker
Alysha Bigelow
Barbara Chellis
Lucia Cicerchia
Sarah Day-O'Connell*
Elizabeth Eckel
Gwendolyn Elphick
Carla Fisk**
Erin Giannetto
Meghan Gillen
Ellen Green
Karen Kolterman
Christine McDonald
Brianna Nelson
Dorothy Phillips
Jane W. Rose
Amara Rozario
Julia Steidle
Kiley Stoops
Sylvia Stoner-Hawkins*
Anne Sutherland
Cate Talley
Mere Vazzana
Naomi Wagner

Altos

Ann Marie Adamick**
Katie Capelli
Martha (Mao) Chen
Sarah Christy**
Susan Cohen
Ally Dilling
Karin Drosdick
Kira Drury
Anika Heppell
Katie Hooper
Milly Koh
Ash Kopperl
Susan Koppi
Juliana Mari
Nina North
Jilian Reilly**
Teresa Rockwell
Rachel Seligman
Christianna Lewis Small
Lila Spoiler
Carol Schupp Star
Kelly Talley
Mary Ellen Toomey
Sara Torrey
Vicki Tremper
Lena Retamoso Urbano
Yvette Walla

Tenors

Mitch Cohen
Jeremy Day-O'Connell*
Charlotte D'Evelyn*
Dylan Dreizen
Nathan Vardi
Jordan Zickman

Basses

Gordon Boyd
William Brearley
Scott Mulligan
Aaron Sensenig
Dee Talley
Matthew Vitti**