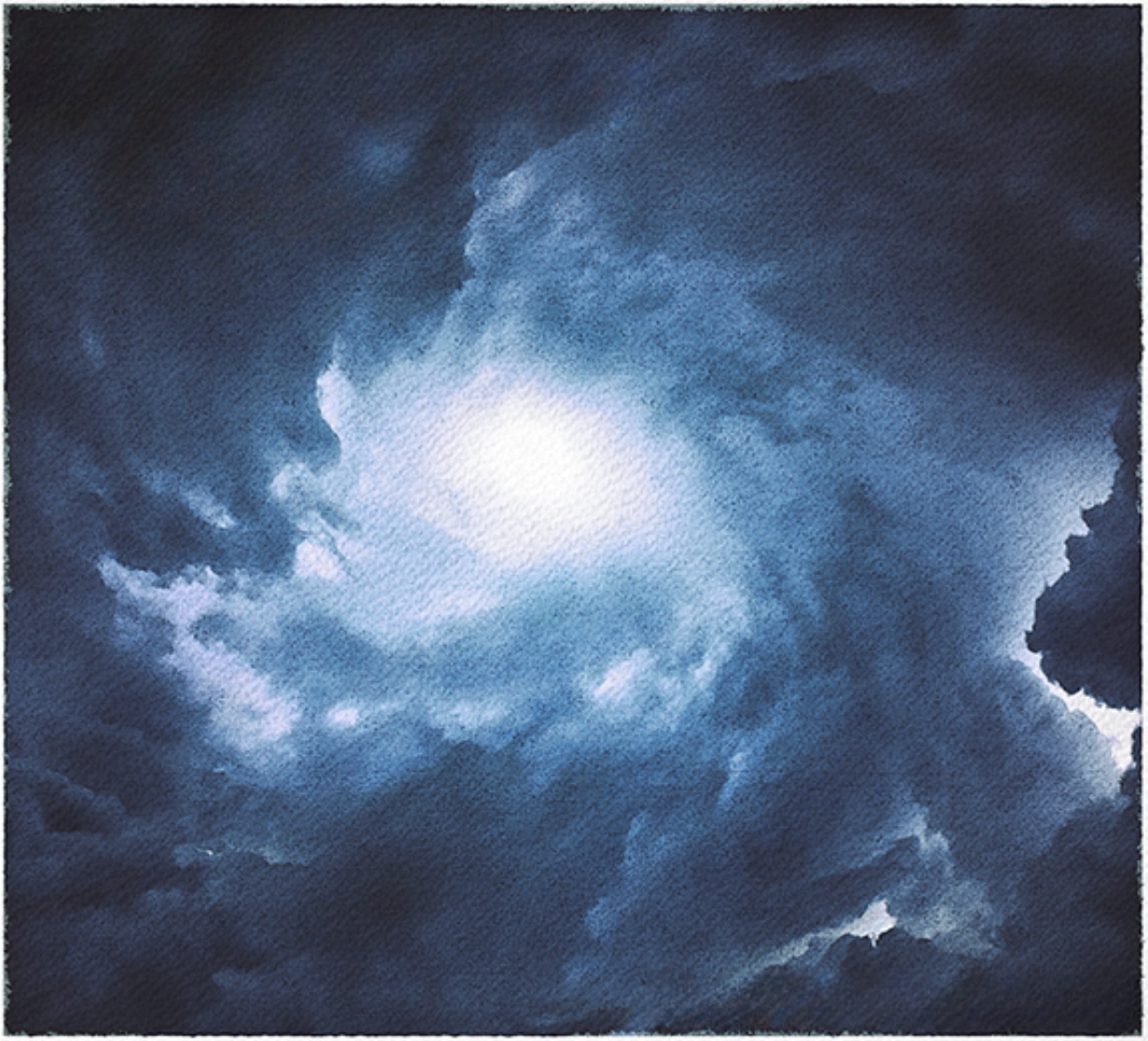


MOZART REIMAGINED

FROM DARKNESS TO LIGHT

St. Martin's Chamber Choir
TIMOTHY J. KRUEGER, ARTISTIC DIRECTOR

Stratus
CHAMBER ORCHESTRA

REIMAGINING MOZART: THREE COMPOSERS, THREE STORIES

This concert is built around one deceptively simple question: what happens when a genius keeps getting reinvented — first by other people, and then by himself? That's the shape of the program. We open with a Frenchman falling in love with an idol he never met, move to an Estonian composer chasing a saint through fire, and close, after intermission, with Mozart himself, quietly borrowing from his own desk drawer. Three pieces, three very different relationships to that one name — and, as it turns out, three very different stories about how composers actually got paid to write any of this in the first place.

A Love of Mozart

Start with Reynaldo Hahn, a composer working in the glittering Paris of the early 1900s who worshipped Mozart the way some people worship a favorite grandparent — reverently, personally, a little possessively. The playwright Sacha Guitry talked him into scoring a charming, fictional comedy — it premiered in 1925 — imagining young Mozart loose in a Paris salon, breaking hearts and sketching the tunes that would become Don Giovanni, before being shipped home to his father in disgrace. Guitry cast his own wife, singing in a soprano's voice and dressed as a young man, as Mozart himself. And here's the trick: Hahn didn't just imitate Mozart's sound, he stitched real fragments of Mozart's own music right into his own songs — so seamlessly that critics at the premiere admitted they couldn't tell you where Mozart's notes ended and Hahn's began. We'll enjoy the Overture that Hahn created to set the stage for this delightful "comédie musicale".

A Love of Music

Then the program turns, and turns hard, toward Arvo Pärt, who builds music almost the opposite way Mozart did. Where Mozart's harmony pulls you forward, resolving tension into release like a story rushing toward its ending, Pärt's music — he calls it *tintinnabuli*, after the Latin word for little bells — just stands there and rings. Picture being able to walk physically into a piece of music, slowly enough to reach out and touch different notes as you pass, each one sounding like a bell struck inside an empty stone church. That's what it feels like to be inside a Pärt score. *Cecilia, vergine romana* tells the story of Rome's patron saint of music, condemned to die by fire — and right at that moment, the harmony turns genuinely frightening, unmoored, refusing to settle. It would fit our theme so conveniently if this were a quotation of Mozart's own famous vision of the flames of judgment in his Requiem. It's not. But we interpret it as reaching for the very same ancient signal composers have used for centuries to tell audiences, without a word: something terrible is happening here — proof that musical language speaks straight to the gut, whether or not you've ever read a note.

So by intermission you've heard two completely different ways of reimagining Mozart: one composer borrowing his actual notes and hiding the seams, another borrowing nothing but the feeling, in a musical language Mozart could never have imagined. And then the program does something wonderful — it hands the reimagining back to Mozart himself.

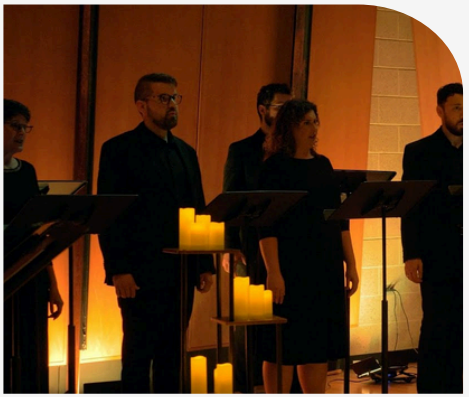
A Master of Reinvention

After the break, we hear *Davide penitente*, a piece Mozart assembled almost entirely out of music he'd already written — his own unfinished *Mass in C minor*, repackaged with a new Italian text about a penitent King David. The earlier work, the Mass, was composed in 1783, when the composer was 27 and newly married. The work was written to be performed on his first trip to Salzburg following his marriage in order to introduce his wife to his father and sister, showing off her singing abilities by including several ambitious soprano arias tailored to her voice. The main impediment to its performance, however, was, that he never completed it. The portions he had completed were duly performed in Salzburg in late 1783; but the work sat in his drawer incomplete for several years. A year later he received a commission for a large cantata from the Vienna Society of Musicians (Tonkünstler), a benevolent organization founded to support retired musicians and their families. The irony behind this commission says everything about what it meant to be Mozart. By then he wasn't on any court's payroll; he was piecing together a living the way a freelancer does today — teaching, performing, publishing, taking whatever commission came along, like this one. Mozart repurposed the music from the unfinished mass to fulfill this commission, thus making use of what he feared would be music that would be never performed again due to its incomplete state. That same year he tried to join the society — and was turned away on a paperwork technicality. Six years later he was dead and in debt, and his widow had no safety net to fall back on, not even the one his own music had helped pay for through the benevolent society.

So this concert is about three composers admiring one genius in three different ways. And it's also about three different ways of getting hired to write music across three centuries — a theater producer paying for a hit show, a holy city paying for a saint's feast day, and a guild of working musicians paying one of their own, right before turning him away. Listen for the reimagining. But listen, too, for what it has always cost to make a living by it.

ABOUT ST. MARTIN'S CHAMBER CHOIR

Founded in 1994 as Colorado's only year-round, fully professional choir, the mission of St. Martin's Chamber Choir is to perform classical choral music to the highest professional standards, and to inspire appreciation of the choral art by educating audiences and the wider community through the presentation of both beloved choral works and the unearthing of forgotten hidden historical gems.



Recognizing the inspirational power of voices lifted in perfect concord, and that beauty itself can be restorative and uplifting, St. Martin's Chamber Choir seeks to touch the soul by curating exquisite choral experience.

StMartinsChamberChoir.org



Timothy J. Krueger, St. Martin's founder and Artistic Director, studied musicology at the Wheaton Conservatory of Music, the University of Colorado, Boulder, the Universität Hamburg, Germany, and the University of London's Royal Holloway College, where his doctoral dissertation was on the sacred music of Charles Villiers Stanford. He studied conducting with Dr. Paul Wiens and privately with Dennis Keene of the Voices of Ascension. He has sung professionally with the Santa Fe Opera, the Santa Fe Desert Chorale, Chicago A Cappella, the Vox Early Music Ensemble and the Ars Nova Singers, as well as several Episcopal cathedral choirs. In addition to being the founding Artistic Director of St. Martin's Chamber Choir, Krueger in the past served as Chorus Director for the Boulder Bach Festival and in a similar capacity for the Colorado Music Festival and the Boulder Philharmonic. He is an Affiliate Faculty member in the Music Department of Metropolitan State University of Denver. He is Choirmaster of St. Andrew's Episcopal Church, overseeing one of Denver's finest classical church music programs.

ABOUT AUGUSTANA ARTS

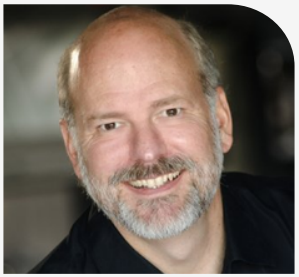
Stratus Chamber Orchestra's Parent Organization

Augustana Arts believes music has the power to change how people see themselves, each other, and the world. We envision a future where people are more connected, curious, and compassionate because meaningful musical experiences are accessible to everyone.



That's why we create a different kind of performance: one that breaks down barriers, welcomes everyone, and celebrates curiosity over convention. We present performances and music education that connects classical music traditions with music that cross genres, cultures, and perspectives, creating experiences that are engaging, unexpected, and deeply human.

AugustanaArts.org



David Rutherford served as Music Director of the Stratus Chamber Orchestra from 2010 to 2021 and as conductor and adjunct faculty at Colorado Christian University from 2001 to 2021. He also directed the orchestra programs at Fairview High School and Southern Hills Middle School in Boulder. From 2018 to 2022, he was a guest conductor at the Antonín Dvořák Music Festival in Příbram, Czech Republic — a relationship that began in presentation style, an approach to audience engagement he helped pioneer. 2017, when he led a Stratus Chamber Orchestra tour there to introduce Czech musicians to the ensemble's "immersive concert." Over his career, Mr. Rutherford co-founded several ensembles, including the Rocky Mountain Youth Orchestra, the Snake River Chamber Orchestra in Idaho, and UnStaged - the Interactive Orchestra and held additional posts with the Longmont Symphony and Pikes Peak Philharmonic. A professional double bassist, he performed with orchestras across Colorado, Idaho, Wyoming, and Nevada. He also directed K-12 string programs in several school districts in those states. For fourteen years he was an on-air classical music host and producer for Colorado Public Radio, including a national stint with CPRN and hosting live broadcasts for the New York Philharmonic and the Philadelphia Orchestra. His on-air work earned a Clarion Award for Excellence in Broadcasting. He holds a Master of Music Education with an emphasis in conducting and a Bachelor of Music in Double Bass Performance, both from the University of Northern Colorado. Mozart Reimagined marks David's farewell concert in Colorado, as he and his wife are relocating to the Kalispell, Montana area.

PROGRAM

Mozart: Overture
4 minutes

Reynaldo Hahn (1874-1947)

Cecilia, vergine romana
17 minutes

Arvo Pärt (b. 1935)

Intermission
15 minutes

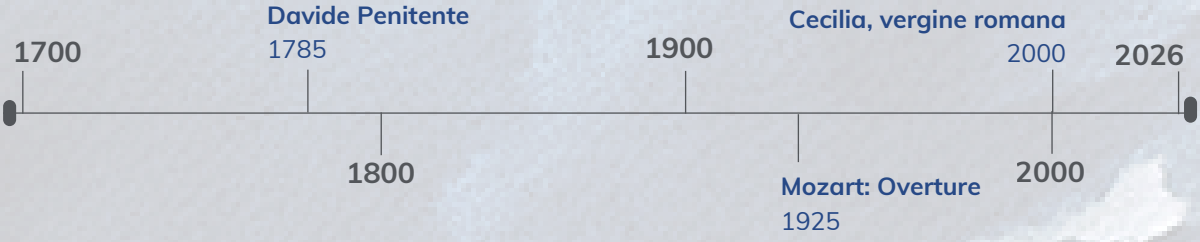
Davide Penitente K.469
45 minutes

Wolfgang Amadeus Mozart (1756-1791)

Mackenzie Laun **| *Soprano I***
Amanda Lauricella **| *Soprano II***
Cody Laun **| *Tenor***

1. Chorus: Alzai le flebili voci al Signor
2. Chorus: Cantiamo le glorie e le lodi
3. Aria (soprano II): Lungi le cure ingrate
4. Chorus: Sii pur sempre benigno, oh Dio
5. Duetto (sopranos I - II): Sorgi, o Signore, e spargi i tuoi nemici
6. Aria (tenor): A te, fra tanti affanni – Udisti i voti miei
7. Chorus: Se vuoi, puniscimi
8. Aria (soprano I): Fra l'oscure ombre funeste – Alme belle
9. Terzetto (soprano I – II – tenor): Tutte le mie speranze
10. Chorus: Chi in Dio sol spera – Di tai pericoli non ha timor

The first half of the program will be conducted by David Rutherford.
The second half of the program will be conducted by Timothy Krueger.



TEXTS AND TRANSLATIONS

***Cecilia, vergine romana* -** Arvo Pärt

Original Italian | Cecilia, vergine romana, nata da nobile famiglia, fin dall' infanzia consacrò a Dio la sua verginità.
Ma costretta a sposare Valeriano, lo persuase a lasciarla illibata e ad andare dal papa Urbano peresssere fatto degno di ricevere il battersimo e così vedere l'angelo protettore di Cecilia.
Quando Valeriano ottenne di veder l'angelo, convertì a Cristo anche suo fratello Tiburzio, e tutti e due di lì a poco subirono il martirio sotto il prefetto Almachio.
Cecilia poi fu presa dallo stesso Almachio per aver distribuito le loro ricchezze ai poveri e fu condannata ad essere bruchiata nella sala da bagno.
Ma, non osando le fiamme toccarla, fu percossa tre volte con la scure e lasciata semiviva.
Dopo tre giorni conseguì la palma della verginità e del martirio e fu sepolta nelle catacombe di Callisto.
Il suo corpo e quello dei papi Urbano e Lucio, di Tiburzio, Valeriano e Massimo, furono poi dal papa Pasquale primo trasferiti a Roma e riposti nella chiesa consacrata al nome della stessa santa Cecilia.

English Translation | Cecilia, a Roman virgin born of a noble family, consecrated her virginity to God from her childhood.
However, forced to marry Valerian, she persuaded him to leave her a virgin and to go to Pope Urban to be deemed worthy of receiving baptism and thus seeing Cecilia's guardian angel.
When Valerian was granted the vision of the angel, he converted his brother Tiburtius to Christ as well, and shortly thereafter both suffered martyrdom under the prefect Almachius.



Cecilia was then seized by Almachius himself for having distributed their wealth to the poor, and was condemned to be burned in the bathhouse.
But, as the flames dared not touch her, she was struck three times with the axe and left half-alive.
Three days later, she attained the palm of virginity and martyrdom and was buried in the Catacombs of Callixtus.
Her body, along with those of Popes Urban and Lucius, and of Tiburtius, Valerian, and Maximus, was later transferred to Rome by Pope Paschal I and deposited in the church consecrated to Saint Cecilia herself.

TEXTS AND TRANSLATIONS

Davide penitente - Wolfgang Amadeus Mozart

ORIGINAL LATIN

1. Coro
Alzai le flebili voci al Signor,
da mali oppresso.

2. Coro
Cantiamo le glorie, cantiam le lodi,
e replichiamole in cento e cento modi,
del Signore amabilissimo.

3. Aria (soprano II)
Lungi le cure ingrate,
ah, respirate omai.
S'è palpitato assai,
è tempo da goder.

4. Coro
Sii pur sempre benigno, oh Dio,
e le preghiere muovano a pietà.

5. Duetto (sopranos I-II)
Sorgi, o Signore, e spargi,
dissipa i tuoi nemici.
Fuga ognun che t'odia,
fuga da te.

6. Aria (tenor)
A te, fra tanti affanni,
pietà cercai, Signore,
che vedi il mio bel core,
che mi conosci almen.
Udisti i voti miei,
e già godea quest'alma,
per te l'usata calma
delle tempeste in sen.

ENGLISH TRANSLATION

1. Chorus
I raised my feeble voice to the Lord,
oppressed by afflictions.

2. Chorus
Let us sing the glories, let us sing the praises—
and repeat them in a hundred, hundred ways—
of the most lovable Lord.

3. Aria (soprano II)
Away with thankless cares;
ah, breathe freely now.
Hearts have fluttered long enough;
it is time to enjoy life.

4. Chorus
Be gracious still, O God,
and let prayers move You to pity.

5. Duet (sopranos I-II)
Arise, O Lord, and scatter,
disperse Your enemies.
Put to flight all who hate You,
drive them far from You.

6. Aria (tenor)
Amidst so many troubles, Lord,
I sought Your mercy—
You who see my true heart
and know me at last.
You heard my prayers,
and my soul rejoiced;
through You, I found the familiar calm
amidst the storms within.

7. Coro
Se vuoi, puniscimi,
ma pria, Signore,
lascia che almeno,
che sfoghi, che si moderi
il tuo sdegno, il tuo furore.
Vedi la mia pallida guancia inferma,
Signore, deh sanami,
deh porgimi soccorso, aita.
Signor, tu puoi.

8. Aria (soprano I)
Tra l'oscure ombre funeste,
splende al giusto il ciel sereno,
serba ancor nelle tempeste
la sua pace un fido cor.
Alme belle, ah sì, godete!
Né alcun fia che turbi audace,
quella gioia e quella pace,
di cui solo è Dio l'autor.

9. Terzetto (soprano I – II – tenor)
Tutte le mie speranze,
ho tutte riposte in te.
Salvami, o Dio, dal nemico feroce
che m'insegue e che m'incalza.

10. Coro
Chi in Dio sol spera,
di tai pericoli non ha timor.

7. Chorus
Punish me, if You will,
but first, O Lord,
let Your wrath, Your fury,
at least subside and be tempered.
See my pale, sickly cheek;
Lord, I pray, heal me,
grant me succor and aid.
Lord, You have the power.

8. Aria (soprano I)
Amidst dark, baleful shadows,
the serene sky shines upon the righteous;
a faithful heart preserves its peace
even in the midst of storms.
Beautiful souls—ah, yes—rejoice!
Let no one dare disturb
that joy and that peace
of which God alone is the author.

9. Terzetto (soprano I – II – tenor)
All my hopes
I have placed in You.
Save me, O God, from the fierce enemy
who pursues and presses hard upon me.

10. Chorus
He who places his hope in God alone
has no fear of such dangers.

ST. MARTIN'S CHAMBER CHOIR

SOPRANO

Penny Anderson
Elise Greenwood Bahr*
Risa Booze
Evanne Browne
Blair Carpenter*
Amanda Crumley*
Claudia Dakkouri
Stacy Dresser
Ashley Hoffman*
Kyoko Makovsky
Hannah McGinty*
Tambre Rasmussen
Allie Tyler*

ALTO

Micaela Larsen Brown*
Leah Creek*
Anna Englander*
Eli English*
Maureen Farmer
Jennifer Hoffman
Cassandra Hunt
MB Krueger*
Kate LaCava*
Linda Mack
Bonnie Richards
Stephanie Summerhays
Jessica Sweet*
Mojgan Taherynia
Ann Williams

TENOR

Matt Bentley*
Joey Costanza*
Philip Dixon
Larry Farmer
Molly Hardman
Joren Husic
Daniel Hutchings*
Ross Lindsay Jacobsmeyer
Ben Johnson+
Mark Moyer
Blake Nawa'a*
Brian Stone*
Anthony Wirtz*

BASS

John Bosick
John Butterfield
David Gallas*
Bryan Grosbach*
Orin Hargraves
Fr. Francis Therese Krautter
Matt LaCava*
Kenneth Moncrieff
Dean Rieger*
James Rootring*
James Schweigert
Jesse Vanlandingham *

**Chamber Choir Singer*
+Mark Sheldon Conducting Intern

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Amanda Rusten

OBOE
Sarah Short*
Caitlin Hilzer

CLARINET
Jason Olney*
Howard Van Dam

BASSOON
John Richardson*
Sarah Wise

HORN
Derrick Rassinier*
Amanda Montgomery

TRUMPET
Roberta Goodall*
Austin Kinard

TROMBONE
Bryce Reiber*
John Sandusky
Steve Gehring

HARP
Annie Zagorski*

TIMPANI
Sandy Fauth*

PERCUSSION
Kurt Ochsner*
Rachel Hargroder

VIOLIN 1
Leah Quigley*
Julia Barrett
Renee Beri
Elisabeth Kern-Roos

VIOLIN 2
Anna-Claire Schultz*
Iris Chang
Mindy Simon

VIOLA
Elizabeth Ellis*
Lori Hanson
Maura Sullivan

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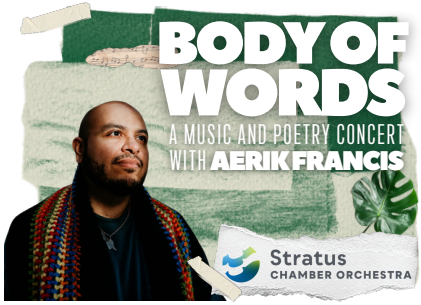
Fri. October 30th | Augustana Lutheran Church
6:30 Reception | 7:30 Film
AugustanaArts.org/tickets/phantom

Stratus CHAMBER ORCHESTRA

26-27 SEASON



October 17th | 3PM
Bethany Lutheran Church



March 13th | 7PM
Waymire Dome at Riverdale Regional Park



May 15th | 7PM
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St. Martin's Chamber Choir

TIMOTHY J. KRUEGER, ARTISTIC DIRECTOR



HAIL GLADDENING LIGHT

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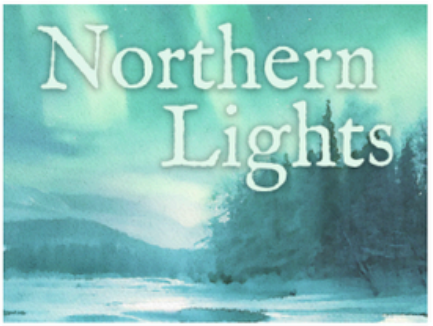
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