

FORT GREENE ORCHESTRA



MOZART'S
REQUIEM

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

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

THE PERFORMERS

CONDUCTOR

DANIEL ZINN

SOPRANO

KRISTIN RENEE
YOUNG

ALTO

ROCKY DUVAL

TENOR

DIMITRI PITTAS

BASS

GOCHA ABULADZE

FORT GREENE ORCHESTRA

MACC ENSEMBLE

Alejandro Zuleta, choirmaster

Christopher Gilmore, *lighting designer*

Timothy Eng, *assistant conductor*

PROGRAM

WOLFGANG AMADEUS MOZART
1756–1791

REQUIEM

in D minor, K. 626

completed by Franz Xaver Süssmayr

- I Introitus · *Requiem aeternam*
Mozart
- II Kyrie
Mozart's draft, orchestrated after his death
- III Sequentia · *Dies irae, Tuba*
mirum, Rex tremendae, Recordare,
Confutatis
Mozart's draft, completed by Süssmayr
Lacrimosa
Mozart's first eight bars, completed by Süssmayr
- IV Offertorium · *Domine Jesu,*
Hostias
Mozart's draft, completed by Süssmayr
- V–VII Sanctus · Benedictus
Agnus Dei
Süssmayr
- VIII Communio · *Lux aeterna*
Süssmayr, on Mozart's music from the opening

Performed without intermission

THIS NOVEMBER

MAHLER'S FIFTH SYMPHONY

November 12 & 14

Thursday & Saturday · 8 PM

Co-Cathedral of St. Joseph

*“A symphony must be like the world. It
must embrace everything.”*

— Gustav Mahler

His Fifth Symphony is a
gut-wrenching masterpiece that
exposes the full range of the
human condition. Join us for an
evening full of love, sorrow, and
titanic triumph.

GET TICKETS

From \$45 · 70 minutes

UPCOMING CONCERTS

VIVALDI'S FOUR SEASONS

October 29 & 31 · *St. Joseph's*

November 7 · *St. Bartholomew's*

BROOKLYN

PARK AVENUE

CHOPIN & CHAMPAGNE

November 5 & December 4

Kosciuszko Foundation

NOVEMBER 5

DECEMBER 4

CLAIR DE LUNE

November 6 · *Brooklyn Music School*

TICKETS

MAHLER'S FIFTH SYMPHONY

November 12 & 14 · *St. Joseph's*

TICKETS

HANDEL'S MESSIAH

December 3 & 5 · *St. Joseph's*

TICKETS

Tap a button to get tickets

◆

MOZART'S LAST WORK

Vienna, 1791

A requiem is a Mass for the dead. It takes its name from its first words, *Requiem aeternam dona eis, Domine*: grant them eternal rest, O Lord. That prayer for rest, and for light, runs through the whole piece.

Mozart didn't live to finish his. The commission came in the summer of 1791, through a go-between, from a stranger who wouldn't give his name. He was Count Franz von Walsegg, whose young wife had died that February, and who liked to pass off other composers' music as his own. It was the year of *The Magic Flute* and the Clarinet Concerto, and when Mozart fell ill in November, he kept the Requiem by his bed. He died on December 5, at thirty-five.

PROGRAM NOTES

Mozart's Last Work

Amadeus later turned the stranger into a jealous Salieri. The truth is sad enough: a composer at the height of his powers ran out of time in the middle of a piece about death.

Only the opening movement was finished. For most of the rest he left the voice parts and the bass line, and the *Lacrimosa* breaks off after eight bars. His widow, Constanze, needed the fee, so she quietly had his assistant, Franz Xaver Süssmayr, complete the score. Süssmayr said he wrote the Sanctus, Benedictus and Agnus Dei himself, and he ended the piece with Mozart's own music from the opening. Most performances, ours included, still use his version.

LISTENING

Mozart left out flutes, oboes and horns. He wrote for basset horns, a cousin of the clarinet, and three trombones, the sound of church music in

PROGRAM NOTES

Listening

Vienna and of the statue that comes for Don Giovanni.

I REQUIEM AETERNAM

Grant them eternal rest

The opening theme is drawn from Handel's funeral anthem for Queen Caroline.

II KYRIE

Lord, have mercy

A double fugue on a theme Handel also used in *Messiah*, for "And with his stripes we are healed." Mozart knew it well: in 1789 he had re-orchestrated *Messiah* for a Viennese patron.

PROGRAM NOTES

III DIES IRAE

Day of wrath

A medieval poem about the Last Judgment, traditionally credited to the friar Thomas of Celano; its first words come from the prophet Zephaniah. Near the end, listen for the basses alone, *Quantus tremor est futurus* (how great the trembling will be), answered by the other voices crying “Dies irae.”

TUBA MIRUM

The trumpet's wondrous sound

Tuba is Latin for trumpet, and the trumpet that wakes the dead is played by a solo trombone. Mozart wrote its opening solo himself. The four soloists then enter one by one, bass, tenor, alto and soprano, and sing together only on the last line: when even the just are scarcely safe.

PROGRAM NOTES

REX TREMENDAE

King of fearful majesty

Jagged, dotted rhythms, the old Baroque sound of royalty, and the choir's cries of "Rex!" Then the grandeur falls away to a hushed plea, *salva me*: save me. As an instance of the sublime, wrote Mozart's English biographer Edward Holmes in 1855, the Rex tremendae "is unsurpassed."

RECORDARE

Remember, merciful Jesus

Mozart wrote out the opening in full. Tonight two clarinets play the same gentle line a bar apart while the cellos run beneath them. Then the four soloists, in pairs, ask to be remembered. Pious trust in God's mercy, wrote Mozart's biographer Otto Jahn, had never "been more truly and beautifully expressed than in this Recordare."

PROGRAM NOTES

CONFUTATIS

When the damned are silenced

The men sing of the damned over furious strings. The women answer softly: call me with the blessed. Then all four voices sink together, soft and low, through harmonies, Jahn wrote, “such as no mortal ear had ever heard.”

LACRIMOSA

Tearful will be that day

Mozart’s draft stops after eight bars. An account published decades later says that at a run-through by his bed, the afternoon before he died, Mozart reached the first bars of the Lacrimosa and wept.

PROGRAM NOTES

IV DOMINE JESU · HOSTIAS

Lord Jesus Christ, King of glory

The choir prays that the dead be delivered from the lion's mouth, and the soloists sing of St. Michael leading them into holy light. Mozart's draft of the Hostias ends with a note to sing the *Quam olim* fugue again. At the 1958 Brussels World's Fair, someone tore off a corner of that page bearing the same words. It has never been found.

V-VII SANCTUS · BENEDICTUS

AGNUS DEI

Holy · Blessed · Lamb of God

Süssmayr's music, by his own account: a bright Sanctus in D major with a short fugue on "Osanna," a Benedictus for the four soloists, and an Agnus Dei in which the choir's loud cries of "Lamb of God" give way to a hushed "grant them rest."

PROGRAM NOTES

VIII LUX AETERNA

Let eternal light shine on them

The soprano returns to the music of the opening, and the Requiem ends with the fugue from the Kyrie: Mozart's own music after all.

This is our fourth October Requiem at St. Joseph's, and our second with Mozart's. The text asks two things for the people we've lost, rest and light. I can't think of a better place to ask for them than this cathedral.

Daniel Zinn

THE ARTISTS

CONDUCTOR

DANIEL ZINN

Daniel Zinn is an Israeli conductor and impresario based in Brooklyn, and the founder and Artistic Director of the Fort Greene Orchestra. Raised in Jerusalem in a house that was always full of guests, he learned early that how you receive people matters as much as what you offer them. He has run his concerts on that principle ever since.

He founded the Fort Greene Orchestra in 2023 and made its home at the Co-Cathedral of St. Joseph. In its first three seasons, the orchestra welcomed more than 50,000 attendees. The concerts are short, plainly spoken, and exactingly staged, from the light design to the program notes to the greeting at the door—the details attended to so that the music can be heard the way it deserves.

He also runs New Audience Company, the in-house advertising operation that built the orchestra's audience and is now available to other classical organizations, and writes a weekly Substack recommending New York classical concerts to more than 10,000 subscribers.

THE ARTISTS

SOPRANO

KRISTIN RENEE YOUNG

Praised as “fantastic” by the Toronto Star and for her “masterful vocal control” by The Boston Musical Intelligencer, soprano Kristin Renee Young has appeared at Carnegie Hall, Lincoln Center’s Rose Theater, Meridian Hall in Toronto and The Metropolitan Opera, where she made her debut in 2021 in *Boris Godunov* and *Porgy and Bess*.

Other highlights include Williams in the New York City Opera premiere of *Stonewall*, Lucy in Scott Joplin’s *Treemonisha* at Toronto’s Luminato Festival, and Zerbinetta in *Ariadne auf Naxos* with Barn Opera. She holds a master’s degree from Boston University, graduated magna cum laude from Barnard College, and has sung the soprano solos with the Fort Greene Orchestra in Fauré’s Requiem in 2023 and 2025 and in Mozart’s in 2024.

THE ARTISTS

ALTO

ROCKY DUVAL

American mezzo-soprano Rocky Duval has been hailed as “extravagant” by The New York Times. A New York-based singer, performance poet and writer who specializes in baroque and contemporary music, she has performed with The Glimmerglass Festival, Festival Bach Montréal, the Seattle Symphony and Tafelmusik Baroque Summer Institute.

Recent highlights include Eda in Paige Hernandez’s *Stomping Grounds* at Seattle Opera, the mezzo-soprano solos in Bach’s *Magnificat* at the Burlington Baroque Festival, and the U.S. premiere of Doug Balliett’s *St. Mark Passion*. Her play *Hildegard, Reborn* premiered to a sold-out house at the New York Public Library for the Performing Arts at Lincoln Center in 2024, and she won first prize at Japan’s Ise-Shima Singing Competition.

THE ARTISTS

TENOR

DIMITRI PITTAS

Tenor Dimitri Pittas has sung at the Bavarian State Opera, the Vienna State Opera, the Royal Opera House Covent Garden, the Bolshoi and the Canadian Opera Company. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, he has been heard on the Met stage as Rodolfo, Macduff, Nemorino, Cassio, Alfred and Tamino, and he created Michele in the world premiere of Marco Tutino's *La Ciociara* at San Francisco Opera.

In concert he has sung Verdi's Requiem at the BBC Proms under Marin Alsop, Rachmaninoff's *The Bells* under Yannick Nézet-Séguin, and Mozart's Requiem with the Mostly Mozart Festival Orchestra at Lincoln Center. He teaches voice at Manhattan School of Music and is the founding artistic director of Holy City Arts & Lyric Opera in Charleston.

THE ARTISTS

BASS

GOCHA ABULADZE

Georgian baritone Gocha Abuladze was born in Kutaisi, graduated from the Tbilisi State Conservatoire and continued his studies in Italy. His teachers in singing technique have included Montserrat Caballé. He has won more than ten international competitions, including the Magda Olivero Competition in Milan, and has sung 27 leading roles in Europe at houses including the Arena di Verona, Teatro Regio di Parma and Grange Park Opera, working with Franco Zeffirelli, Daniel Oren and Leo Nucci.

In 2014 he was named best singer of the season in Germany. He made his American debut at Carnegie Hall in 2019, moved to the United States in 2022, and has sung the baritone solos in the Fort Greene Orchestra's Fauré Requiem at St. Joseph's.

THE ARTISTS

CHOIRMASTER

ALEJANDRO ZULETA

Alejandro Zuleta is a composer and conductor whose large-scale choral works move like film and unfold as live drama. Born in Bogotá and raised within Colombia's celebrated Zuleta family of vallenato musicians, he bridges his country's oral traditions and classical training in choral and vocal music.

Since 2017 he has been Director of Music at the Co-Cathedral of St. Joseph, where he founded Music at Co-Cath (MACC), with productions ranging from Monteverdi and Bach to new commissions. His *El Oratorio Panhispánico* (2022) retells the Passion through the voices of Hispanic-American immigrants near the U.S.–Mexico border. His music has been commissioned by CBS, the History Channel and Caracol TV Colombia, and performed by the Puerto Rico Philharmonic Orchestra.

THE ARTISTS

CHOIR

MACC ENSEMBLE

MACC, Music at Co-Cath, is the choral theater company of the Co-Cathedral of St. Joseph, founded by Colombian composer and conductor Alejandro Zuleta. Every MACC performance is free and open to all.

SOPRANO

Charlotte Bagwell
Cristina María Castro
Adrinelle Chiesa Garcia
Sasha Gutiérrez

ALTO

Hilary Baboukis
Elana Bell
Tracy Cowart
Camila Maric
Alexa Rosenberg

TENOR

Cristóbal Arias
Sam Aubuchon
Daveed Buzaglo
Brian Jeffers
Brendon McCray

BASS

Brian Alvarado
Paul Greene-Dennis
Jonathan Mildner
Max Parsons
John Verkuilen

Alejandro Zuleta, *choirmaster*

Ryan Dodge, *rehearsal pianist*

THE ARTISTS

ORCHESTRA

FORT GREENE
ORCHESTRA

VIOLIN I

Anthony Bracewell *concertmaster*

Laura Giannini · Sara Salomon

Ben Kronk · Raina Arnett · Rita Wang

VIOLIN II

Maya Lorenzen *principal*

Russell Kotcher · Greta Myatieva

Raunak Kumar · Sam Weiser

VIOLA

Jameel Martin *principal* · Rachel Hauser

Mira Williams · Toby Winarto

CELLO

Clare Monfredo *principal*

Sarah Song · Elisabeth Chang

BASS

Catherine Deskur

CLARINET

Gleb Kanasevich · Kai Hirayama

BASSOON

Steven Palacio · Tylor Thomas

TRUMPET

Changhyun Cha · Antonio Mandosi

TROMBONE

Zander Theiss · Colin Babcock

Andrew Danforth

TIMPANI

Dan Pate

ORGAN

Robert Warner

UPCOMING CONCERTS

VIVALDI'S FOUR SEASONS

October 29 & 31

Thursday & Saturday · 8 PM · Co-Cathedral of St. Joseph

November 7

Saturday · 6:30 & 8 PM · St. Bartholomew's Church

Back by popular demand: Giora Schmidt leads the Fort Greene Orchestra in *The Four Seasons*, amid our signature light design.

BROOKLYN

PARK AVENUE

CHOPIN & CHAMPAGNE

November 5 & December 4

Thursday & Friday · 8 PM · The Kosciuszko Foundation

Fifty minutes of the music Chopin is loved for, with the stories behind it and a glass of Moët & Chandon in hand. Vladimir Remyantsev at the piano; Daniel Zinn hosts.

NOVEMBER 5

DECEMBER 4

UPCOMING CONCERTS

CLAIR DE LUNE

November 6

Friday · 6:30 & 8 PM · Brooklyn Music School

A romantic piano concert dedicated to the moon, from Beethoven's "Moonlight" Sonata to Debussy's *Clair de lune*, with conversation between the pieces. Steinway Artist Vladimir Rummyantsev at the piano.

GET TICKETS

MAHLER'S FIFTH SYMPHONY

November 12 & 14

Thursday & Saturday · 8 PM · Co-Cathedral of St. Joseph

Mahler's Fifth, live in Brooklyn. A lone trumpet, a funeral march, then the most beloved Adagietto ever written.

GET TICKETS

UPCOMING CONCERTS

HANDEL'S MESSIAH

December 3 & 5

Thursday & Saturday · 8 PM
Co-Cathedral of St. Joseph

Daniel Zinn conducts the Fort
Greene Orchestra, the MACC
Ensemble choir and an
international cast of soloists in
selections from *Messiah*, from
“Comfort ye” to the “Hallelujah”
chorus.

GET TICKETS

From \$45 · 60 minutes



*Thank you for coming.
I hope to see you again soon.*

— *Daniel Zinn*

FORTGREENE.LIVE

The orchestra's official website.

SUBSTACK

*A free weekly newsletter recommending the best classical concerts
around the city.*

THE REST OF THE SEASON

The official FGO ticketing page.