



AMERICAN CLASSICS



JOHN HARBISON Requiem

Jessica Rivera, Soprano • Michaela Martens, Mezzo-soprano
Nicholas Phan, Tenor • Kelly Markgraf, Baritone
Nashville Symphony Chorus and Orchestra
Giancarlo Guerrero

John Harbison (b. 1938)

Requiem

In early 1985 I began composing, on opposite sides of the same page, two pieces for which I had no prospects at the time, both of which waited long for completion. The first, the darker of the two pieces, was an opera based on F. Scott Fitzgerald's *The Great Gatsby*. Unable to secure rights, I adapted some of my ideas into an overture, while others became Gatsby's (mainly false) account of his life in Act II, not resumed until 1996–98, when the opera was written on a commission from The Metropolitan Opera.

The second project, a *Requiem*, was destined to weave in and out of my experience until the present time. Each return to it was occasioned by different private or public events. In 1985 I wrote much of the *Introit*. In 1991 I was asked for a piece for the Music School at Rivers; the piece I wrote resembles the present *Sanctus*, but I misfiled and lost it for seven years, requiring me to write other music for Rivers. When the piece re-appeared, it confirmed that it was a continuation of the thought of the *Requiem*. Then in 1995 I was asked to be among 13 international composers, each writing a movement of a collective *Requiem of Reconciliation* for the victims of World War II (commissioned by the Stuttgart Bachakademie for performance by Helmuth Rilling). I was assigned the *Recordare* (or close to it), and my piece drew again on the core musical ideas of the earlier *Introit*. In 1999, still with no prospects for the piece as a whole, I composed the *Hostias* section very spontaneously, realizing I was still haunted by the piece, and deciding to move to complete it.

Fortunately in 2001, a commission from the Boston Symphony Orchestra sanctioned the working through of what had become a highly articulated conception for virtually every section. It was interesting, a little surprising, to discover how persistent the first view of the piece had become, how closely my idea of the large design, even down to the harmonic outlines, was being pursued. This is unusual in my experience, even in pieces written quickly.

Since Britten's *War Requiem* (1962), it has become customary to introduce other text material pieces of this

kind, for drama, contrast, or greater relevance. I never considered such a strategy. The text is a strange collection – sections of the mass, scripture, an old, poetically primitive medieval poem, all added in at different times, but acquiring a weight and dignity through use and age. I wanted a sense of ancient inheritance to inhabit my setting: a ritual steeped in the inevitability of death – gradually moving toward consolation and acceptance.

The Latin text did not seem at all inaccessible to me. The fanatic passion of my high school Latin teacher, who insisted that we would be forever benighted without four years of her subject, left me not with mastery, but with a sense of familiarity and harmony around words in Latin.

I found it important to consider what my piece could add to the many distinguished pieces of its type, what the role of the piece for which I had initially volunteered could be.

My contract was signed in the first week of September 2001. I continued composing through March 2002. My account of the genesis of the piece makes clear that its sources go back 15 years. But the events of that fall made my purposes clearer. I wanted my piece to have a sense of the inexorability of the passage of time, for good and ill, of the commonality of love and loss. I wanted to open up an aural space where this could be acknowledged.

Ideally this piece is not coercively about how you should feel, but rather an offer of a place to be true to your own thoughts. I inscribed, as I wrote this piece over 17 years, the names of loved ones who died in that time, not to tell the listener about my reaction, but to remind myself that only living alertly in our own immediate lives gives us any comprehension of war, disaster, destruction on a wider scale.

I wanted a way to jump with the text from past to present to future, from they to we to I.

The presence of solo singers helps. They don't sing "numbers" but are part of a collective wide-ranging melody that tracks who is speaking, and from what world.

Requiem. An accidental collection of words about mortality (part I) and continuity (part II), to be shaped into a purposeful collection of sounds. So I decided only to pause once, to use a rather small orchestra to present my Day of Judgment in the most frugal musical materials – instinct under the cloak of rationality. To offer the consolation of one so fortunate as to be able to track, for so long, a train of thought, in apparent safety, to a conclusion.

John Harbison

REQUIEM

Part One

❶ I. Introit

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.
Kyrie eleison.
Christe eleison.
Kyrie eleison.

❷ II. Sequence I: Dies irae

Dies irae, dies illa
Solvat saeculum in favilla:
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

❸ III. Sequence II: Tuba mirum

Tuba, mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

REQUIEM

Part One

❶ I. Introit

Eternal rest, give them,
Lord; and let endless light shine on them.
A song is due to you in Zion, O God,
and to you will be given offering in Jerusalem:
hear my prayer; all flesh will return
to you. Eternal rest—grant them,
Lord, and let endless light shine upon them.
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

❷ II. Sequence I: Dies irae

Day of wrath, that day
In which the ages are melted to ashes:
As predicted by David and the Sybil.

How much trembling will there be
when the judge appears,
everything will be relentlessly examined.

❸ III. Sequence II: Tuba mirum

The trumpet, spreading its wondrous sound
through the graves of the earth
draws everyone before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

④ IV. Sequence III: Liber scriptus

Liber scriptus proferetur,
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

⑤ V. Sequence IV: Quid sum miser

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

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

⑥ VI. Sequence V: Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Quaerens me, sedisti lassus:
Redemisti Crucem passus:
Tantus labor non sit cassus.

Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplici pare, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Death and nature are stunned,
All creatures reawaken
to answer to the judge.

④ IV. Sequence III: Liber scriptus

An inscribed book is brought forward
in which everything is contained
Thus shall the world be judged.

The judge takes his seat.
Everything hidden is revealed.
Nothing unavenged remains.

⑤ V. Sequence IV: Quid sum miser

What can I say, a poor wretch?
What defender will argue for me
When even the just are scarcely secure?

Powerful king of majesty
Who freely saves those who can be saved,
Save me, O fountain of mercy.

⑥ VI. Sequence V: Recordare

Remember, good Jesus,
that I am the reason for your life:
Do not abandon me on this day.

Seeking me, you became tired,
You have redeemed through your suffering on the cross.
Let not such labor be in vain.

Righteous judge of vengeance,
Grant the grace of pardon
Before the day of reckoning.

I groan because I am guilty
Shame reddens my face
Pardon your suppliant, O God.

You who absolved Mary Magdalene,
and pardoned the thief,
you give me, then, some hope.

Presces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

⑦ VII. Sequence VI: Confutatis – Lacrymosa

Confutatis maledictis,
Alammis acribus addictis:
Voca me cum benedictis.

Oro supplex at acclinis,
Con contritum quasi cinis:
Gere curam mei finis.

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus:
Pie Jesu Domine,
Dona eis requiem. Amen.

Part Two

⑧ VIII. Offertorium

Domine Jesu Christi, 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 repraesentet eas in
lucem sanctam:
quam olim Abrahae promisisti et semini ejus.

Hostias et preses tibi, Domine,
laudis offerimus: tu suscipe pro animabus illis, quarum
hodie memoriam facimus: fac eas,
Domine, de morte transire ad vitam.

My prayers are not worthy,
but you in goodness must bless me,
or I die in the eternal fire.

Give me a place among the sheep,
and shelter me as a lamb,
Standing on your right hand.

⑦ VII. Sequence VI: Confutatis – Lacrymosa

When you have confounded the wicked
and assigned them to cruel flames
summon me among the elect.

I beg kneeling and bent over,
with heart contrite and reduced to ash:
Care for me in my last hour.

That tear-filled day
when he returns from dust—
this guilty man about to be judged.

Spare this person, O God:
Gentle Lord Jesus,
Grant them rest. Amen.

Part Two

⑧ VIII. Offertorium

Lord Jesus Christ, king of glory,
free the souls of all the faithful
departed from the pangs of hell and the
bottomless pit: free them from the mouth of
the lion, that Tartarus not absorb them;
that they do not fall into darkness. And let
the standard-bearer, blessed Michael bring them
to holy light;
which you promised to Abraham and his seed.

We offer you, Lord, a sacrifice of prayer and praise:
accept these in behalf of these souls
we remember today. Let them,
Lord, from death, pass to life.

IX. Sanctus

Sanctus, Sanctus, Sanctus
 Dominus, Deus Sabaoth.
 Pleni sunt coeli et terra gloria tua.
 Hosanna in excelsis.
 Benedictus, qui venit in nomine Domini.
 Hosanna in excelsis.

X. Agnus Dei

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

XI. Lux aeterna

Lux aeterna luceat eis, Domine: Cum Sanctis tuis
 In aeternum: quia pius es.
 Requiem aeternam dona eis, Domine: et lux
 perpetua luceat eis.

XII. Libera me

Libera me, Domine, de morte aeterna, in die illa
 tremenda, quando coeli movendi sunt et terra,
 dum veneris judicare saeculum per ignem.
 Tremens factus sum ego et timeo, dum discussio
 venerit atque ventura ira.
 Dies irae, dies illa, calamitatis et miseriae, dies
 magna et amara valde.
 Requiem aeternam, dona eis, Domine, et lux
 perpetua luceat eis.

XIII. In paradisum

In paradisum deducant angeli, in tuo
 adventu, suscipiant te martyres et perducant
 te la civitatem sanctam Jerusalem.
 Chorus angelorum te suscipiat, et cum
 Lazaro quondam paupere aeternam habeas
 requiem.

IX. Sanctus

Holy, holy, holy
 Lord, God of the forces of heaven.
 Heaven and earth are full of your glory.
 Hosanna in the highest.
 Blessed is he who comes in the Lord's name.
 Hosanna in the highest.

X. Agnus Dei

Lamb of God, who takes up the sins of the world,
 grant us rest.
 Lamb of God, who takes up the sins of the world,
 grant us rest.
 Lamb of God, who takes up the sins of the world,
 grant us eternal rest.

XI. Lux aeterna

Let endless light shine on them, Lord, with your saints
 through eternity, because you are compassionate.
 Lord, give them eternal rest, and let
 perpetual light shine on them.

XII. Libera me

Save me, Lord, from eternal death, on that terrible day,
 when the heavens and the earth are shaken,
 when you come to judge the universe by fire.
 Trembling shakes me, and fear, as I wait
 for the judgment and the wrath to come.
 That day of anger, that day, disaster and misery
 Significant day and full of bitterness.
 Lord give them eternal rest, and let
 perpetual light shine upon them.

XIII. In paradisum

Let angels lead you to paradise, and at your arrival,
 let the martyrs take you up and lead you into the
 holy sanctuary Jerusalem. Let a chorus of angels
 welcome you, and with Lazarus as well as the poor
 will you have eternal peace.

Translation by John Harbison

Jessica Rivera

Photo: Isabel Pinto

GRAMMY® Award-winning soprano Jessica Rivera is one of today's most creatively inspired vocal artists. The intelligence, dimension and spirituality of her performances have garnered Rivera unique artistic collaborations with many of today's most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff, Nico Muhly, and Paola Prestini. These collaborations have brought her together with renowned conductors including Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, Markus Stenz, Bernard Haitink, and Michael Tilson Thomas. An advocate of new music, Rivera has lent her voice to many world premieres. www.jessicarivera.com

Michaela Martens



Photo: Tess Steinkolk

Michaela Martens is fast becoming known for her portrayals of some of the most difficult dramatic mezzo-soprano roles in the repertoire. She has performed extensively across the US, as well as being a regular performer at The Metropolitan Opera in New York. Her international engagements include English National Opera, Oper Graz, the Opernhaus Zürich, the Vienna State Opera, and the New Japan Philharmonic in Tokyo, with a wide variety of roles including Klytemnestra (*Elektra*), Freia (*Das Rheingold*), Herodias (*Salome*), Hérodiade, Judith (*Bluebeard's Castle*), Cassandre (*Les Troyens*), Kostelníčka (*Jenůfa*), Kundry (*Parsifal*), and Marilyn Klinghoffer (*The Death of Klinghoffer*), among others.

Nicholas Phan



Photo: Henry Dombey

Nicholas Phan is one of the most compelling American tenors in the world today. His recent solo album, *A Painted Tale*, was listed among the 'Best Classical Albums of 2015' by the *Chicago Tribune*. A critically acclaimed artist with an incredibly diverse repertoire that ranges from Monteverdi to Nico Muhly and beyond, Phan performs regularly with the world's leading orchestras and opera companies. He is also an avid recitalist and a passionate advocate for art song and vocal chamber music: in 2010, Phan co-founded Collaborative Arts Institute of Chicago, an organization devoted to promoting song and vocal repertoire, where he serves as artistic director. www.nicholas-phan.com

Kelly Markgraf



Photo: Laura Rose

Baritone Kelly Markgraf has enjoyed collaboration with some of the world's most esteemed conductors, including Gustavo Dudamel, Charles Dutoit, Alan Gilbert, Giancarlo Guerrero, Paavo Järvi, Michael Tilson Thomas, David Robertson, Robert Spano, and Edo de Waart at the New York Philharmonic, the Boston Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic. Performance highlights include *West Side Story* (NHK Symphony Orchestra), *Don Giovanni* (New York Philharmonic), the premiere of the acclaimed transgender opera *As One* (Brooklyn Academy of Music), and Mason Bates' *The (R)evolution of Steve Jobs* (Santa Fe Opera), among others. www.kellymarkgrafbaritone.com

Nashville Symphony Chorus



For more than half a century, the Nashville Symphony Chorus has presented significant works from the classical choral repertoire, from the Baroque to the contemporary. The chorus was formed in 1963 by Nashville Symphony music director Willis Page to sing Handel's *Messiah*. In the years since, the ensemble has been featured on several of the orchestra's recordings, including Beethoven's *Missa solemnis*, Gershwin's *Porgy and Bess*, John Corigliano's *A Dylan Thomas Trilogy*, and Ravel's *L'Enfant et les Sortilèges*, the last of which received a GRAMMY® nomination for Best Classical Album in 2009. Now numbering more than 150 members under the leadership of current director Tucker Biddlecombe, the Nashville Symphony Chorus performs twice annually as part of the Nashville Symphony's Aegis Sciences Classical Series, in addition to yearly performances of *Messiah*. The chorus also takes the spotlight each year at Voices of Spring, a concert dedicated to exploring the full range of choral repertoire.

www.nashvillesymphony.org/nashvillesymphonychorus

Nashville Symphony



Photo: Mark Mosrie

One of Tennessee's largest and longest-running nonprofit performing arts organizations, the Nashville Symphony has been an integral part of the Music City sound since 1946. Led by music director Giancarlo Guerrero and president and CEO Alan D. Valentine, the 83-member ensemble performs more than 150 concerts annually, with a focus on contemporary American orchestral music through collaborations with composers including Jennifer Higdon, Terry Riley, Aaron Jay Kernis, Michael Daugherty, Christopher Rouse and John Harbison. The orchestra is equally renowned for its unique commissioning and recording projects with Nashville-based artists including bassist Edgar Meyer, banjoist Béla Fleck, singer-songwriter Ben Folds and electric bassist Victor Wooten. The Nashville Symphony is one of the most active recording orchestras in the US, with 30 releases on Naxos, Decca and New West. Together, these recordings have earned a total of 24 GRAMMY® nominations and 13 GRAMMY® Awards, including two for Best Orchestral Performance. Schermerhorn Symphony Center is home to the Nashville Symphony and widely regarded as one of the finest concert halls in the United States.

www.nashvillesymphony.org

Giancarlo Guerrero



Photo: Tony Matula

Giancarlo Guerrero is the six-time GRAMMY®-winning music director of the Nashville Symphony, music director of the Wrocław Philharmonic in Poland, and principal guest conductor of the Gulbenkian Orchestra in Lisbon, Portugal. A passionate proponent of new music, he has championed a number of America's most respected composers through recordings, commissions, and eight world premieres with the Nashville Symphony, including the GRAMMY®-winning recording of Michael Daugherty's *Tales of Hemingway*. Recent seasons have seen performances dedicated to the music of Terry Riley, Richard Danielpour, and Jennifer Higdon. Guerrero also developed the Nashville Symphony's Composer Lab & Workshop initiative, together with composer Aaron Jay Kernis, to foster and promote new American orchestral music. Guerrero is a charismatic presence on the podium and has appeared with many prominent North American orchestras. He has also developed a strong guest-conducting profile in Europe and has worked with the Frankfurt Radio Symphony, the Brussels Philharmonic, the Deutsches Radio Philharmonie, the Orchestre Philharmonique de Radio France, the Netherlands Philharmonic, the Residentie Orkest, and the London Philharmonic Orchestra.

www.giancarlo-guerrero.com

**John
HARBISON**
(b. 1938)

Requiem (2002) 54:34

Part One

- | | | |
|----------|--|------|
| 1 | I. Introit | 6:38 |
| 2 | II. Sequence I: Dies irae | 4:18 |
| 3 | III. Sequence II: Tuba mirum | 2:23 |
| 4 | IV. Sequence III: Liber scriptus | 1:54 |
| 5 | V. Sequence IV: Quid sum miser | 2:46 |
| 6 | VI. Sequence V: Recordare | 6:53 |
| 7 | VII. Sequence VI: Confutatis – Lacrymosa | 6:36 |

Part Two

- | | | |
|-----------|--------------------|------|
| 8 | VIII. Offertorium | 7:13 |
| 9 | IX. Sanctus | 3:41 |
| 10 | X. Agnus Dei | 3:09 |
| 11 | XI. Lux aeterna | 2:58 |
| 12 | XII. Libera me | 3:45 |
| 13 | XIII. In paradisum | 2:15 |

WORLD PREMIERE RECORDING

Jessica Rivera, Soprano

Michaela Martens, Mezzo-soprano

Nicholas Phan, Tenor

Kelly Markgraf, Baritone

Nashville Symphony Chorus

(Chorus director: Tucker Biddlecombe)

Nashville Symphony • Giancarlo Guerrero

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English translations are included in the booklet and
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AMERICAN CLASSICS

Pulitzer Prize-winner and MacArthur fellow John Harbison has composed a *Requiem* for our times — a moving choral work that incorporates the composer's distinctive sensibilities while drawing deeply on the tradition of Latin sacred music. Completed in the wake of the 9/11 attacks, Harbison's *Requiem* is full of dramatic passages from singers and musicians alike, with abundant opportunities for vocal soloists, brass and percussion to shine. "I wanted my piece to have a sense of the inexorability of the passage of time," the composer says, "for good and ill, of the commonality of love and loss."



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Playing
Time:
54:34