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The Orchestra of the Eastern Shore  
Dr. Paul Sanho Kim, Music Director

# A Glimpse of Paradise

with Jacob Wilder, Horn Soloist

**Mozart**

**Horn Concerto No. 4 in E-Flat Major**

**Fauré**

**Requiem**

Friday, October 27, 2023, 7:30 p.m.  
Market St. United Methodist Church, Onancock

Sunday, October 29, 2023, 4:00 p.m.  
Hungars Episcopal Church, Bridgetown

*Free admission – Donations welcome*

## Program

Horn Concerto No. 4 in E-flat Major W.A. Mozart (1756-1791)

1. Allegro moderato
2. Romance (Andante cantabile)
3. Rondo (Allegro vivace)

*Jacob Wilder, horn soloist*

### *Intermission*

Requiem, op. 48 Gabriel Fauré (1845-1924)

- I. Introitus et Kyrie*
- II. Offertorium*
- III. Sanctus*
- IV. Pie Jesu*
- V. Agnus Dei*
- VI. Libera me*
- VII. In Paradisum*

## Notes on the Program

Within five years of his birth in Salzburg, Austria on January 27, 1756, **Wolfgang Amadeus Mozart** was composing music. At the age of eight



he composed his first symphony. The youngest of seven children of Leopold and Anna-Maria Mozart soon became a European musical sensation, touring with his father and musically gifted sister Maria Anna through much of their childhood. The children and their father performed before many of the nobles of European society. One tour lasted three and a half years and included visits to Munich, Mannheim, Paris, London, Dover, The Hague, Amsterdam, Utrecht, Mechelen, and Zurich.

Beginning in 1773, Mozart's first professional employment as a court musician in Salzburg allowed him to compose a wide variety of works, including symphonies, sonatas, string quartets, masses, serenades, and minor operas. Despite these accomplishments, he was not content.

Lloyd & John Johnston  
Pooh Johnston  
Marilyn S. Kellam, in memory of Jack Womble  
Jake Keller  
Robert & Elizabeth Kerns, in memory of Anne Nock  
Larry & Karin Lees  
Laura Lucas & John B. Callander  
Frank M. Lusk, in memory of Jack Womble  
Elva K. Malone  
Bill & Eva Mapp  
Wendy Martin  
Eliza McBride  
Sarah McCarter  
James L. McDaniel  
Laura L. McKee  
R.H. Meyers  
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Mary C. & Howard Moses  
Marion Naar  
Lou & Sam Negretti  
Toni Nelson  
Town of Onancock  
Ed & Maphis Oswald  
Sharon Parker  
Diane & David Partin, in memory of Jack Womble  
Robin B. Patteson  
Pungoteague String Ensemble  
Robin Rinaca  
Janet & Haydon Rochester  
Monika M. Roske  
Bob & Alice Rubinstein  
Marshall & Debra Ryon  
Nancy & Robert Schneider  
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Paul L. Strong  
In memory of Anit Tate  
Dr. Ashby B. & Sandra Taylor  
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Eileen Weber  
Joan Wehner  
In memory of Margaret B. Wilkins  
W. Thomas Wilkins III  
Frederick & Laura Willis

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**Town of Onancock**

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He spent much of the 1770s searching for alternative employment. His father also made efforts to find him something that would be both remunerative and artistically satisfying, although they disagreed about what would be best. Leopold wanted him to keep trying in Salzburg, but his son continued his search, finances became precarious, and Wolfgang had to go into debt and pawn valuables.

The first sign of a turning point in Mozart's career came in 1781 with the premiere of his opera *Idomeneo*, which met with much success in Munich. He had composed many operas previously, from as early as 1767, and many of them were moderately successful. Unfortunately, Salzburg, to which he had been forced to return after the failure of his search for a new post, offered little opportunity for composing operas, which increased his dissatisfaction with his appointment. Finally in May of 1781 he was fired by Archbishop Colloredo, his Salzburg patron, and made his way to Vienna to become an independent musician.

The year after beginning his life as an independent pianist and composer Mozart married Constanze Weber and began a series of concerts that were highly successful. He and Constanze upgraded their lifestyle and expenses significantly. For example, Mozart bought a new fortepiano that cost twice as much as the annual salary he had had at his last position in Salzburg. It was during this period that he composed the **Horn Concerto No. 4 in E-flat Major**, K. 495, a short, but very challenging piece for the soloist. The hectic and successful phase of Mozart's life in 1786 when the concerto appeared was plagued by financial difficulties, and he and Constanze lived at the limits of their means much of the time. In 1787 he took a part-time court appointment, which provided some financial relief, but although he was working very hard, completing nearly two hundred more works, he struggled financially until his death in 1791.

Mozart composed four horn concertos, all of which were written for Joseph Leutgeb (1732-1811), the leading horn player in Austria at the time and a family friend of the Mozarts going back to Wolfgang's childhood. Leutgeb also performed works of other famous composers, including Joseph and Michael Haydn and Carl Ditters von Dittersdorf. The original manuscript of No. 4 was written in four colors, which has been considered either to be a bit of a joke intended to challenge Leutgeb or some sort of code. This horn concerto is one of two of Mozart's horn concertos that use *ripieno* horns, that is, horns within the orchestra that play with the soloist in certain sections of the piece.

The horn that Leutgeb would have played was a *natural* horn. Unlike a modern horn, it had no valves to control the pitch. The horn was capable of playing only the notes in the harmonic series associated with the key to which it had been tuned when manufactured. To change keys, a section of tubing known as a crook had to be removed and replaced with a different crook. This was established practice in Mozart's time.

In the early 19th century horns with valves were introduced to get around the problem of changing crooks in mid-performance. Many of these early horns were made in France, which is why they were called French horns. Such horns were completely unknown to Mozart, although they are the ones commonly used today for his horn concertos except in specifically "period" performances. In later years a German modification became the standard horn in modern symphonic practice, but the term French horn persists.

As any music lover who saw the film *Amadeus* will remember, Mozart's Requiem in D minor figures prominently in the soundtrack. The plot of the film was based on the mythology that developed surrounding its composition and Mozart's death. Much of this story was instigated by Constanze Mozart because the Requiem was incomplete when Mozart died in 1791. The work was completed by Franz Xaver Süssmayer using already finished parts and scraps of music left by Mozart but now lost. That Mozart did not complete the work was concealed by Constanze because she wanted to be paid for the commission, which might not have happened had the role of Süssmayer been revealed. Composed in the late 18th century, Mozart's Requiem extends a tradition of musical settings of the Roman Catholic mass for the dead that goes back at least to the 15th century.



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Mozart's Requiem extends a tradition of musical settings of the Roman Catholic mass for the dead that goes back at least to the 15th century.

The term *requiem* is the first word in the opening of the liturgical celebration words *Requiem aeternam dona eis, Domine*, which is Latin for "Eternal rest grant them, O Lord." Forms of requiem services for the dead are found in the Eastern Orthodox, Lutheran, and Anglican traditions. One of the best known non-Catholic versions is the Lutheran German Requiem of Johannes Brahms.

## Upcoming Concerts

### Christmas at Cokesbury

Sat., December 9, 2 p.m., at Cokesbury Church, Onancock

|                     |   |
|---------------------|---|
| Leroy Anderson      | A Christmas Festival (Highlights, arr. Story) |
| Rebecca Clarke      | Combined Carols                               |
| R. Vaughan Williams | A Vaughan Williams Christmas (arr. Wilder)    |
| G.F. Handel         | Hallelujah Chorus (sing-along)                |

### The Rise of Classicism, featuring Rachel Ordaz

Fri., Mar. 1, 7:30 p.m. at Nandua High School, Onley  
 Sun., Mar. 3, 4 p.m. at Hungars Episcopal Church, Bridgetown

|              |                            |
|--------------|----------------------------|
| C.P.E. Bach  | Symphony No. 3 in C Major  |
| C.P.E. Bach  | Flute Concerto in D minor  |
| Joseph Haydn | Symphony No. 88 in G Major |

### Fantasies & Fables, featuring Paul Sanho Kim

Fri., May 3, 7:30 p.m. at Nandua High School, Onley  
 Sun., May 5, 4 p.m. at Hungars Episcopal Church, Bridgetown

|                  |                 |
|------------------|-----------------|
| Gabriel Fauré    | Pavane          |
| Anne Neikirk     | Fables          |
| L. van Beethoven | Violin Concerto |

## Please Keep in Touch

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## Members of the Orchestra

### Music Director

Paul Sanho Kim

#### Violin I

Paul Kim (concertmaster)  
Chelsea Mapp  
Valerie Dunkle

#### Violin II

Amy Betit  
Joanne Beckwith

#### Viola

Pooh Johnston  
Amberly Friend

#### Cello

Marion Naar  
Edward Baca  
Chris Gordon

#### Double Bass

Croxton Gordon

#### Harp

Leah Armstrong

#### Organ

Kevin Kwan

#### Flute

Kevin Schwenk  
Jake Keller

#### Clarinet

Micah Lall-Trail

#### Horn

Bruce Gittinger  
Debbie Ryon

#### Trumpet

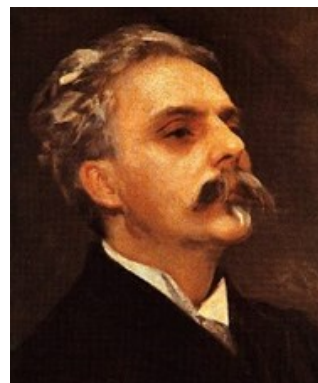
Bruce Gittinger

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Sandra Balmoria, Paul S. Kim, Sharon Parker, Haydon Rochester, Jr.

Early musical settings of the requiem mass were monophonic (Gregorian), which means they had a single, unaccompanied melodic line. The first polyphonic composition that has survived is by Johannes Ockeghem and was composed in the latter half of the 15th century. These had two or more independent melodic lines. Early requiems were sung without instrumental accompaniment, but as more composers embraced the form, instruments were added and versions were done as concert pieces to be heard on their own when there was no funeral service. More than two thousand requiems have been composed. Numerous composers in addition to Mozart have produced versions of the funeral mass. These include Salieri, Verdi, Berlioz, Saint-Saëns, Dvořák, Duruflé, Stravinsky, Britten, Lloyd Webber, and Fauré, whose requiem comprises the second half of today's concert.

Born in 1845, **Gabriel Urbain Fauré** was one of the most important French composers of his era. Although he composed many works, including



his Pavane, Requiem, and such songs as “Clair de lune,” for most of his life he was primarily an organist, pianist, and teacher. Early in his career he had to perform and teach to make a living, leaving little time for composition. What’s more, his publisher paid him a flat fee per composition, without royalties, so composing provided scant income. Later, when he achieved the prestigious and remunerative positions of organist at the Église de la Madeleine and director of the Paris Conservatoire, he was often too busy to compose.

Fauré’s musical ability was recognized early, and as a boy he was enrolled in the École Niedermeyer de Paris, where he studied as a boarding student for eleven years. The school provided excellent preparation for work as a church organist and choirmaster. Part way through Fauré’s stay at the school, Louis Niedermeyer died, and Camille Saint-Saëns took over as piano instructor. This led to a friendship lasting sixty years. After holding various church positions early in his career, Fauré became assistant to Saint-Saëns, who was principal organist at the Église de la Madeleine, and whose frequent tours away from Paris gave Fauré many responsibilities.

*Continues after next two pages.*

| Latin   | English   |
|---|---|
| <b>INTROITUS</b>  |   |
| Requiem aeternam dona eis, Domine,<br>et lux perpetua luceat eis.<br>Te decet hymnus, Deus, in Sion,<br>et tibi reddetur votum in<br>Jerusalem. | Rest eternal grant them, O Lord,<br>and let perpetual light shine on them.<br>To thee praise is due, O God, in Zion,<br>and to thee vows are recited in Jerusa-<br>lem. |
| Exaudi orationem meam;<br>ad te omnis caro veniet.  | Hear my prayer;<br>unto thee all flesh shall come.  |
| <b>KYRIE</b> [in Greek]   |   |
| Kyrie eleison.<br>Christe eleison.<br>Kyrie eleison.  | Lord, have mercy.<br>Christ, have mercy.<br>Lord, have mercy.   |
| <b>OFFERTORIUM</b>  |   |
| Domine Jesu Christe, Rex gloriae,<br>libera animas defunctorum<br>de poenis inferni,<br>et de profundo lacu.                                    | Lord Jesus Christ, King of glory,<br>deliver the souls of the dead<br>from punishment in the inferno,<br>and from the infernal lake.                                    |
| Libera eas de ore leonis,<br>ne absorbeat eas tartarus,<br>ne cadant in obscurum.   | Deliver them from the mouth of the<br>lion, lest the abyss swallow them up,<br>lest they fall into the darkness.  |
| Hostias et preces tibi,<br>Domine, laudis offerimus.<br>Tu suscipe pro animabus illis<br>quarum hodie memoriam facimus.                         | Sacrifices and prayers to thee,<br>O Lord, we offer with praise.<br>O receive them for the souls of those<br>whom today we commemorate.                                 |
| Fac eas, Domine,<br>de morte transire ad vitam,<br>quam olim Abrahae promisisti,<br>et semini eius.   | Make them, O Lord,<br>to pass from death to life,<br>as thou of old hast promised Abraham<br>and his seed.  |
| <b>SANCTUS</b>  |   |
| Sanctus, sanctus, sanctus,<br>Dominus Deus Sabaoth.<br>Pleni sunt coeli et terra<br>gloria tua.   | Holy, holy, holy,<br>Lord God of hosts.<br>The heavens and earth are filled<br>with thy glory.  |
| Hosanna in excelsis.  | Hosanna in the highest.   |

*Dogs* with the Virginia Symphony Orchestra; *Perseverance* for orchestra and drum set, performed by Virginia Beach's Symphonicity; and *Where Darkness Meets Light* for violin and cello, performed at the Chrysler Museum of Art and at the 2017 Glass Art Society Conference to critical acclaim. Kim's arrangements of Radiohead songs for string quintet SYBARITE5 have been performed on NPR's *Performance Today* as well as at Carnegie Hall, Lincoln Center, and Aspen; they are available on SYBARITE5's album *Everything in Its Right Place*. As a violinist, Kim was a fifteen-year member of the Roanoke Symphony and has performed with the Virginia Symphony and Maryland Symphony as well as internationally.

Dr. Kim holds graduate conducting degrees at Shenandoah Conservatory and the University of Maryland, as well as an M.A. in music and a B.S. in chemistry at the University of Virginia. Kim also served as a sergeant in the U.S. Marine Corps Reserve.

## Members of the Chorus

### Soprano

Megan Cartwright  
Karen Jolly Davis  
Natashya Freund  
Ellie Gordon  
Kristiana Jones\*  
Nairobi King\*  
Kim Laurent  
Pam Townsend

### Alto

Marilyn Kellam  
Sarah Morgan  
Bev Steffey  
Holly Westergren  
Janet Wheelock

### Tenor

Croxton Gordon  
David Grebe  
Marilyn Grebe  
Kathy Kutz  
Dennis Saidat  
Simon Sealey\*

### Bass

Dan Coffey  
Lou Negretti  
Gage Pierce\*  
Dennis Saidat  
Oliver Sealey\*  
Mark Stromdahl  
Frank Veliz\*  
David Whyte\*

\* Members of Old Dominion University's ODU Opera program

## Oliver Sealey, Baritone Soloist

**Oliver Sealey** is a Senior in Music Education with an emphasis on performance. Oliver is a student of Larry Giddens and an F. Ludwig Diehn scholarship recipient. He is a member of the University Concert Choir, F. Ludwig Diehn Scholarship Chorale, and the Madrigal Singers. He has performed the works of a variety of composers including Beethoven, Schubert, Fauré, and Handel (Messiah).



## Paul Sanho Kim, Music Director & Conductor

Conductor, composer, and violinist **Paul Sanho Kim** is an associate professor at Old Dominion University's Diehn School of Music. There he coordinates the strings area, teaches conducting and violin, and directs the ODU Symphony Orchestra, which had the honor of performing at the 2022 Virginia Music Educators Association Conference. Kim is also music

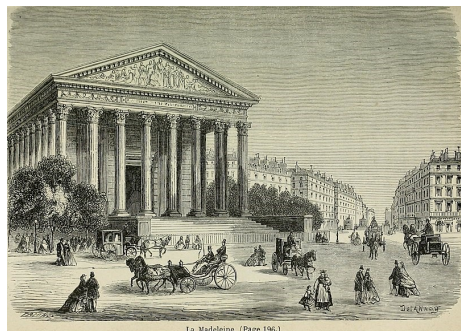


director of the Orchestra of the Eastern Shore and was for five years the symphony orchestra conductor of the Czech Music Camp for Youth. He has led performances with the Virginia Symphony, Roanoke Symphony, Waynesboro Symphony, and university orchestras across the U.S. and in China. Kim was also a conductor for Eurythmics star Dave Stewart and his Rock Fabulous Orchestra. A scholar of the music of Carl Roskott, Kim was conductor and producer for the album *Carl Roskott: Works for Violin*, released by Centaur Records.

The composer of over thirty works, Kim recently premiered his piano trio 7/7 as the Virginia Music Teachers Association's 2022 Commissioned Composer. Other composition performances include *It's Raining Cats and*

| Latin   | English   |
|---|---|
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| Hosanna in excelsis.  | Hosanna in the highest.   |

Although composition of the **Requiem, Opus No. 48** began in the late 1880s, close to the time his parents died, this appears to have been only coincidental. Fauré stated that he composed the piece “for the pleasure of it.”



The first version, which he called “un petit requiem,” premiered at the Église de la Madeleine. Five years later an expanded version was performed in the same church. Because of church rules, all parts used male singers and the piece was composed with this requirement in mind. However, when the Requiem

was performed in concert halls, Fauré preferred female singers for the upper choral parts and the solo in the Pie Jesu.

In his 1979 biography of Fauré, Robert Orledge includes the following comment from the composer:

“It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience. . . . [P]erhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.”

Fauré lived long and, despite the pressures of work and a busy social life, composed a large number of works, both religious and secular, for piano, chamber ensembles, vocal soloists, and choirs. He composed only eleven orchestral works and two operas, neither of which is performed much today.

The last work completed by Fauré was his String Quartet in E minor, completed in 1924, shortly before his death. It is his only string quartet. His student, Maurice Ravel, had completed his own String Quartet in F major in 1903 and urged his teacher to attempt one. Faure avoided the topic for two decades. When the work was finished he declined the offer to hear it played because his hearing had deteriorated to the point where musical sounds were distorted. Fauré’s string quartet work was described by Roger Nichols in *Gramophone* magazine as “an intimate meditation on the last things.”

## Jacob Wilder, Horn Soloist



**Jacob Wilder** holds the Kriner Family Principal Horn Chair in the Virginia Symphony Orchestra. He completed both a Bachelor’s degree and an Artist Diploma in French Horn Performance at the Colburn Conservatory of Music in downtown Los Angeles. During his time in Los Angeles, Jacob played substitute French horn with the Los Angeles Philharmonic, Wisconsin Chamber Orchestra, and the Santa Barbara Symphony. He has also served as a full-time section member in the Colburn Orchestra, American Youth Symphony, the Industry Opera

Company, Festival Mozaic in San Luis Obispo, and Colorado College Music Festival. Beyond making music, Jacob enjoys being outdoors biking, hiking, or playing basketball.

## Nairobi King, Soprano Soloist

**Nairobi King** is a dedicated Vocal Performance student at Old Dominion University under the direction of Dr. Brian Nedvin. With a passion for opera since age 14, she’s a graduate of The Governor’s School for the Arts in Norfolk, VA. Nairobi’s impressive journey includes performing with the Virginia Opera Company, a Carnegie Hall appearance with George Mason University’s University Chorale, and roles like Pauline Viardot’s Cendrillon and Mozart’s Countess Almaviva. She’s also a long-time soloist at Fairfax United Methodist Church. Nairobi King is excited and looks forward to her future in music.

