

*The University of Washington
School of Music Presents*

***Messa de Requiem
by Giuseppe Verdi***

*A President's Benefit Concert
to aid the School of Music Scholarship Fund*

**University Symphony
and Combined Choruses
Abraham Kaplan, Conductor**

June 1, 1984

Meany Theater

8 p.m.



Giuseppe Verdi

The University of Washington gratefully acknowledges Digital Equipment Corporation for donating computer resources to assist in automating ticket sales.

digital

The University of Washington
School of Music Presents
Messa de Requiem
by Giuseppe Verdi

(1813-1901)

A President's Benefit Concert

University Symphony and Combined Choruses

Abraham Kaplan, conducting
Linda Cusanelli, soprano
Sara Hedgpeth, mezzo-soprano
Augusto Paglialunga, tenor
Leon Lishner, bass

June 1, 1984

Requiem and Kyrie

Dies irae

Dies irae
Tuba mirum
Liber scriptus
Quid sum miser
Rex tremendae
Recordare
Ingemisco
Confutatis
Lacrymosa

Solo Quartet and Chorus

Chorus
Bass and Chorus
Mezzo-soprano and Chorus
Soprano, Mezzo-soprano and Tenor
Solo Quartet and Chorus
Soprano and Mezzo-soprano
Tenor
Bass and Chorus
Solo Quartet and Chorus

INTERMISSION

Offertorio
Sanctus
Agnus Dei

Lux aeterna
Libera me

Solo Quartet
Chorus I and II
Soprano, Mezzo-soprano
and Chorus
Mezzo-soprano, Tenor and Bass
Soprano and Chorus

Guiseppe Verdi: *Messa de Requiem*

On May 22, 1873 Alessandro Manzoni died. He wrote *I promessi sposi*, a novel which helped to define the modern Italian language, and he was a patriot and a senator when the independent Kingdom of Italy was proclaimed in 1870. Verdi, an ardent nationalist himself, venerated Manzoni, and was so grief stricken by his death that he was unable to attend the funeral.

A few weeks later he proposed to his publisher that he compose a Requiem Mass to be performed on the first anniversary of Manzoni's death. His proposal was accepted. The *Libera me* had been written and the *Dies irae* sketched back in 1868-9 when Verdi worked on his part of a collaborative Italian Requiem in memory of Rossini. Verdi had left off work on that *Requiem* because, as he wrote to a colleague a few years after the Rossini project fell through, he didn't like "useless things." (He composed very little music without a commission or a specific performance in mind.)

Verdi worked on the *Manzoni Requiem* through 1873 and early 1874. He finished the piece only five weeks before the first performance at the Church of San Marcos in Milan on May 22, 1874. The *Requiem* is grand and dramatic, in the style of his operatic music. Critics of the *Requiem* denounced its operatic sound as too secular, but the music expresses the emotional meaning of the text as well as any other music ever has. As his wife Giuseppina defended him in response to some criticism, "...a man like Verdi must write like Verdi. ...I would have disowned... a mass by Verdi which had been made following Model A, B, or C."

Following an opening murmur of "Requiem aeternam," the hymn "Te decet hymnus" is sung by unaccompanied choir. After a repeat of the opening "Requiem" text a soaring plea for mercy in the "Kyrie eleison" uses the full complement of chorus, soloists and orchestra in the first of several characteristically "operatic" sections. The next nine parts are all from the text of the Latin sequence *Dies irae*, which portrays the Day of Judgement. The music for the first part of this sequence vividly describes the words of the text, with thundering drums and fortissimo brass. Later a long brass fanfare introduces the *Tuba mirum*, where the text describes the sound of the trumpet as it raises the dead.

The chorus sings a reprise of the *Dies irae* at the end of the *Liber scriptus*, a virtuosic solo for mezzo-soprano. The *Dies irae* is heard a third time after the bass sings the *Confutatis* as well, and again in the *Libera me* later in the piece. Verdi's continuing emphasis on this shattering setting of this text may clarify his attitude at that time toward death and the Day of Judgment. He was never a very religious man, but by 1873-4, when he was completing the *Requiem*, he had lost his first wife, his two children, his parents, his father-like patron Barezzi, and his idol, Manzoni. He was looking into a bleak future.

But not all of Verdi's *Requiem* is sad or threatening. Requiem masses are, after all, set to music for the living to hear and enjoy. The *Offertorium*, sung by the solo quartet, never approaches the fury of the earlier music. At its most insistent, on the text "Quam olim Abrahae promisisti" the full orchestra joins the soloists homophonically. Otherwise, beautiful melodies, often presented contrapuntally, abound.

The *Sanctus* — an eight part double chorus in F Major that ends with an operatic flourish familiar to all — is, like the *Offertorium*, definitely music for the living. Its enthusiastic tone is followed by the *Agnus Dei*, which is comforting in its simplicity of statement, while at the same time compositionally daring in its employment of soprano and alto soloists singing in parallel octaves.

The final movement, the *Libera me*, returns us to Verdi's images of the Day of Judgement, opening with a chanted prayer by the chorus, soon followed by the final performance of the *Dies irae* music from the second movement. Of the soloists, only the soprano sings in this final section. In a piece that uses such large forces of performers, her solo voice singing the original opening melodies with the unaccompanied choir is a dramatic climax to the entire piece. After this the soprano repeats the initial chant of the choir, and the final movement concludes with a magnificent fugue of legendary difficulty. The last words of the piece, "Libera me," may well summarize Verdi's whole statement with the *Requiem*. It is definitely music for the living, definitely operatic, and profoundly religious in its great drama.

Program Notes by Paula Creamer

UNIVERSITY SYMPHONY

Robert Feist, director

Violins

Paul Culbertson, Concertmaster
Meredith Arksey
Louanne Bean
Robert Chisholm
John Higenbotham
Karen Law
Stephen Lee

Louise McKnight
James Mihara
Leif Pedersen
Stacy Phelps
Gayle Strandberg
Minor Wetzel
Ruth Whitlock

Viola

Chris Boyd
Linda Chang
Jubilee Cooke
Kendall Couch
Marianne LaCrosse
Stuart Lutzenhiser
Mathew Underwood

Flutes

Katy Brown
Susan Hallstead

Oboes

Catherine Ledbetter-Taylor
Ailene Munger

Clarinets

Laura Downey
Jean Moran

Piccolo

Susan Telford

Double Bass

Walter Flint
Harold Johanson
Paul Nelson

Bassoons

Carolyn Frazer
Elizabeth Gross
Paul Rafanelli
Eric Shankland

Horns

Margaret Berry
Charles Karschney
Robert Rasmussen
Carrie Weick

Tuba

Walt Flint

Trombones

David Bentley
Andrew Hillaker
Robert Zimmerman

Trumpets

Ward Brannan
Kevin Hodgson
Bud Jackson
Dan Bens'ove Royal
Ron Barrow
Dave Berkman
Joan Bowron
Keith Curtis

Bass Drum

Alan Gerking

Timpani

Adam Kuehn

ACKNOWLEDGEMENTS — We wish to thank President William Gerberding for his support of this concert and the School of Music Scholarship Fund, and to thank the following people whose assistance has made this concert possible: James Beale, Shantha Benegal, William Bergsma, Robert Burdick, Neil Burmester, James Collier, Marilyn Dunn, Dean Ernest Henley, Thomas Griffin, Matthew Krashan, Jean Leed, and Peter Newman, and Darleen Trener.

UNIVERSITY SINGERS

Lynn L. Hall, director

Diane Abbey
Michelle Allen
Dorothy Anthony
Andrew Asboe
Kristin Brewer
William Brown
Lorna Burkey
Robin Byerly
Elizabeth Byng
N. Chaichittanonond
Meilene Chang
Aaron Cole
Sheryl Couch
Anne DeGallier
Darold Duke
Kathleen Eder
Thomas Ellison
Darcy Finlay
Heidi Fish
James Fisher
Gina Gunther
Steven Hart
Alice Hebner
Thuan Hong
Kevin Howard
Kelly Hughes
Ching-Ngar Hung
Craig Johnson
Caprice Jones
Hye-Suk Jun
Parto Karimi
Junghyun Kim
Dawn Kirkpatrick
Susan Kodish
Sandra Kord
Janet Kownacki
Agus Kurniawan
Hyok Jun Kwon

Soofin Lam
Kathleen Langford
Jin Soo Lee
Richard Lee
Sandra Lee
Lorre Lewis
Chang Sub Lim
Te Van Ly
Beth McNew
Mary Ann Meteyer
Richard Miles
Larry Murante
George Nicholas
Carol Nugent
Pauline Paik
Maria Peyton
Trung Pham
Angeline Purdy
Ngoc Hong Quach
Lynn Redd
Kelly Reynolds
John Roco
Selma Salazar
Daryl Savage
Diane Scribner
Sheila Shoo
Eunice Shen
Patricia Showell
Kwang Son
Esther Song
David Soukup
Holly Stoleson
Darren Toshi
Lien Soi Tu
Mary Wade
Bruce Wilson
Sang Chang Yang
Kerry Yates
William Yi

ORATORIO CHORUS

Abraham Kaplan, director
Andrew Bernard, assistant conductor
Cynthia Steeves, rehearsal accompanist

David Adlhoch
Ruth Ahn
Brad Anderson
Andrew Bernard
Alice Bridgforth
Aaron Caughey
Paula Creamer
David Eng
Erika Forberg
Siri Forsman
Sara Foster
Karen Grylls
Lynn L. Hall
John Imhoff
Murniaty Irwan
Sheryl Jensen
Christine Johnson
Ira Jones
Pil Sung Kim
Paul Klemme
Joon Kwon

Sonja Lauber
Cynthia Lee
Sung Mi Lee
Tai-Wai Li
Shaw Pei Loh
Alicia M. Maloy
Rose Mauro
Bud McRae
Sarah Millikan
Maureen O'Neill
Jim Owen
Changhoon Park
Scott R. Peterson
Loren Ponten
Catherine Roubal
Rob Rucker
Carla Sabotta
Sue Shawger
Karen Sjogren
Cynthia Steeves
Susan M. Thompson

UNIVERSITY CHORALE

Kenneth L. DeJong, director

Johanna Arneson
Susan Bishop
David Chan
Rebecca Clemens
Lisa Cromwell
Jon Deyo
Paul Firth
Julie Gibson
David Greely
Kelli Hart
Karen Hedges
Don Hensey
Kurt Hoffman
Tim Jeske

Barb Kratz
Allen Leslie
Marvin Loiselle
Sheila Mattos
Kim McLaughlin
Un-Ku Moon
Ann Pence
James Quinn
Denise Rechtenwald
Lauri Schaffler
Elizabeth Schofield
Denise Skavlen
Mary Winecuff
Wei-Chih Wang

Standard Records & Hi-Fi Co.

- Immense Selection of LPs- Classical, Opera, Jazz, Childrens, Country,
- Pop, Spoken
- Quality Stereo Components
- Mail and Phone Orders Welcome

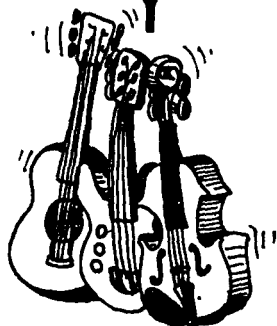
1028 NE 65th Street
Seattle, WA 98115

524-2933



Don't fiddle around.

Play the sounds you like. Choose from the huge selection of records and tapes in our Music Shop. Classics. Jazz. Western. Rock. Country. Contemporary. All at everyday low prices. Use your bankcards. Park free. Shop Thursdays 'til 9 PM.



University Book Store
4326 University Way N.E. Seattle, Washington 98105 • 634-3400.

BEFORE AND AFTER THE CONCERT



Woerne's
EUROPEAN PASTRY SHOP
AND RESTAURANT

Now open Tuesday through Saturday 9 a.m. to 11 p.m.
Daytime menu until 9:30 p.m. • Coffee and pastry until 11 p.m.

FEATURING DOMESTIC AND IMPORTED WINES AND BEERS

*We specialize in European cakes and pastries
and make them to order for your special occasion*

Only two blocks from Meany at 4108 University Way NE • Call 632-7893

Serving the Seattle area for over 20 years