

University of Washington  
THE SCHOOL OF MUSIC

S99  
1996  
3-8

DAT #12,780  
CASS #12,781  
12,782

presents

THE UNIVERSITY SYMPHONY  
AND  
COMBINED CHORUSES

Abraham Kaplan, *conductor*

---

*In a concert given in memory  
of Dr. John Bonica, M.D.,  
and Emma Louise Baldetti Bonica*

---

THE LORD'S PRAYER  
Abraham Kaplan

---

REQUIEM  
Giuseppe Verdi

*with*  
Dorothy Bauer, *soprano*  
Julie Reynolds, *mezzo-soprano*  
Kenneth Gayle, *tenor*  
Norman Smith, *bass*

8:00 PM, March 8, 1996  
Meany Theater



School

of

Music

University

of

Washington

DAT 12,780

CASS 12,781

12,782

Intro: Thomas Hornbein

PROGRAM

Comment: Abe Kaplan

DAT  
ID 1

THE LORD'S PRAYER (1976)..... (5:56) ..... Abraham Kaplan  
for chorus and orchestra

Composition dedicated to the beloved memory of Emma and John Bonica

\* \* \* \* \*

ID 2 REQUIEM (1874)..... (TOTAL ~ 90') ..... Giuseppe Verdi  
for four solo voices, chorus and orchestra (1813-1901)

Dorothy Bauer, *soprano*  
Julie Reynolds, *mezzo-soprano*  
Kenneth Gayle, *tenor*  
Norman Smith, *bass*

1. *Requiem aeternam* (Rest eternal): solo quartet and chorus (10')

ID 3

2. *Dies irae*

*Dies irae* (Day of wrath): chorus

*Tuba mirum* (Awesome trumpet): bass and chorus

*Liber scriptus proferetur* (Book written will be revealed): mezzo-soprano and chorus

*Quid sum miser* (What am I a poor wretch): soprano, mezzo-soprano and tenor

*Rex tremendae majestatis* (King of fearful majesty): solo quartet and chorus

*Recordare Jesu pie* (Remember, merciful Jesus): soprano and mezzo-soprano

*Ingemisco tanquam reus* (I groan like one who is guilty): tenor

*Confutatis maledictis* (When the accursed are confounded): bass and chorus

*Lacrymosa dies illa* (How tearful that day): solo quartet and chorus

(40')

INTERMISSION

ID 4

3. *Offertorio* (Offertory): solo quartet

4. *Sanctus* (Holy, Holy, Holy): chorus I and II

5. *Agnus Dei...dona nobis pacem* (Lamb of God...grant us peace): soprano, mezzo-soprano and chorus

6. *Lux aeterna* (Light eternal): mezzo-soprano, tenor and bass

7. *Libera me, Domine* (Deliver me, Lord): soprano and chorus

(40')

During this concert, all portable communication devices need to be set in silent mode. Thank you.

CASS 12,781 - SIDE A

CASS 12,781 - SIDE B

CASS 12,782 - SIDE A

# JOHN AND EMMA BONICA: A TRIBUTE

C. Richard Chapman, Ph.D., Department of Anesthesiology, University of Washington

With the passing of Dr. John Bonica on August 15, 1994, the field of pain management lost its founding father and greatest champion. His death followed that of his wife of 52 years, Emma Louise Bonica, by scarcely more than a month. John Bonica was a man of great vision and accomplishment. For more than 50 years he maintained an unflagging dedication to achieving recognition for the importance of pain and its control, to the establishment of a multidisciplinary scientific effort directed at pain, and to the creative integration of basic neuroscientists and clinicians in the advancement of the field. If John Bonica had not been, the field of pain management as we know it would not exist.

John Bonica was born on Filicudi, a small island off the coast of Sicily on February 16, 1917. In 1928 the family emigrated to New York City. Following his father's death in 1932, he assumed responsibility for the household, shining shoes, hawking newspapers, and selling fruits and vegetables in pursuit of his dream to become a physician. He became the youngest Eagle Scout in the history of Brooklyn. In high school he took up amateur wrestling and won both city and state championships. He worked his way through college at Long Island University, and then medical school in Milwaukee, Wisconsin, as a professional wrestler, traveling with the carnival during the summers through small towns in the northeastern U.S., taking on all comers.

Ultimately, Bonica won not only the title of light heavyweight wrestling champion of the world, but also after six years of determined courtship, the hand of Emma Louise Baldetti. They were married following his graduation from Marquette University School of Medicine in 1942.

After internship and residency in anesthesiology at St. Vincent's Hospital in New York City, Dr. Bonica joined the U. S. Army which sent him to Fort Lewis, Washington, where, at the age of 27, he became Chief of Anesthesiology at Madigan Hospital. Over the next three years he taught himself the techniques of regional blocks, developing this form of anesthesia for surgery and pioneering pain-relieving techniques that helped the more than 10,000 soldiers under his care who had been wounded in action. Their suffering was the initial stimulus for his lifelong dedication to relieving pain in others.

After Emma nearly died from primitive open drop ether anesthesia during the birth of their first child, John committed himself to his second pioneering effort, regional anesthesia for obstetric pain. For the birth of their second daughter, Emma Bonica was the first woman in the Pacific Northwest to receive the now routinely administered continuous epidural analgesia.

In 1947, Bonica became Director of the Department of Anesthesiology at Tacoma General Hospital. There he established the first residency training program in anesthesiology in the state of Washington, pursued a productive clinical research program investigating the effects of regional pain relief, and established a record for obstetric techniques of zero mortalities among mothers and newborns.

In 1953, John Bonica produced the first edition of his classic 1500 page book, *The Management of Pain*. This book later appeared in several languages and earned a reputation as the Bible of pain diagnosis and therapy. In it he drew upon extensive experience with hundreds of patients to characterize acute, chronic, and cancer pain problems, review issues, and provide key information on therapeutic options. In addition, he lectured extensively on these topics, produced numerous articles, and carried out extensive consciousness raising efforts.

In 1960, John Bonica founded and chaired the Department of Anesthesiology at the University of Washington School of Medicine in Seattle. During his eighteen years as its leader, the department became one of the most prominent in the world with strong, balanced programs in training, research, and patient care. Under his leadership, the department advanced regional anesthesia techniques for surgery and obstetrics. At the same time, Dr.

Bonica established the world's first Multidisciplinary Pain Clinic, a model now emulated worldwide.

In 1978, Dr. Bonica retired from the anesthesia chair at the University of Washington to devote his energy to promote, worldwide, the research of acute and chronic pain and approaches to improving treatment of pain. His concern, vision, and untiring commitment to sound the alarm, catalyzed current advances in pain research and the heightened international awareness of this fundamental element of human suffering.

John Bonica authored scores of books and several hundred research papers on regional anesthesia and pain. His magnum opus, *The Management of Pain*, Second Edition, a completely rewritten tome in two volumes, appeared in 1990. An update of a similarly comprehensive work, *Principles and Practice of Obstetric Analgesia and Anesthesia*, first published in 1967, reached completion only a few weeks before his death. The first international symposium on pain and its management, organized by John Bonica, took place in Seattle in 1973 and led directly to the creation of the International Association for the Study of Pain. The IASP has grown to over 5600 members representing 83 countries and with 45 chapters worldwide.

Through his tireless efforts, John Bonica ignited public and political interest in the immense societal costs of acute and chronic pain. The results encompass increased U.S. government support of pain research and pain management, including the recent cancer pain emphasis by the National Cancer Institutes.

Among Bonica's many worldwide honors are the Distinguished Service Award of the American Society of Anesthesiologists, of which he served as President in 1966; Honorary Fellow of the Faculty of Anesthetists, Royal College of Surgeons of England; Honorary Doctorate of Science Degrees from the Medical Colleges of Wisconsin and Northwestern Universities; Honorary Doctorate from Siena University, Italy; Commander and Highest Officer of the Knights of the Order of Merit of the Republic of Italy; and Hereditary Knight, Noble Order of Cingolo Militare with rank of Baronet. Eight lectureships and fellowships around the world bear his name, including the John J. and Emma Bonica Endowed Chair for Anesthesiology and Pain Research at the University of Washington School of Medicine, and the John J. Bonica Trainee Fellowship of the International Association for the Study of Pain.

Throughout his career, and especially near the end of their lives, John Bonica gratefully acknowledged Emma's sacrifices and contributions, without which his achievements would not have come about. Emma was well known to everyone who worked in the field of pain since John Bonica rarely traveled without her, and their dedication to one another became legendary. The memory of the two as a couple is a bright part of the Bonica legacy.

One can describe John Bonica's life as a series of outstanding clinical, scientific and organizational achievements. And yet, for those of us who knew him well in his last decades of life, his most impressive victories were those he won in his day-to-day struggles with his own pain. His wrestling career had left him with extensive musculoskeletal problems and a complex, ever-evolving pattern of chronic pain punctuated by periodic severe exacerbations. For a man gifted neither with great patience nor the grace to accept what others said he could not change, this pain was a constant vexation as well as source of fatigue, discomfort and distraction. We watched him grapple with his pain every day, wrestling it to the mat whenever he had a lecture commitment or a deadline. He never let it interfere with his goals or responsibilities, nor did he restrict his outreach and productivity to minimize personal suffering.

Clearly, John and Emma Bonica's deaths leave a void that cannot be filled. His gift to us is a rich legacy encompassing both clinical care and neuroscience. We can best honor their memory by continuing the mission that he initiated and so fervently pursued.

## ABOUT THE PERFORMERS...

"An evening of choral splendor"—[headline] *The New York Times*  
... "Thank you deeply and sincerely for your splendid work"—Igor Stravinsky... "A heaven-sent maestro"—Leonard Bernstein.

ABRAHAM KAPLAN (conductor) received his early training in Israel, followed by intensive graduate work at The Juilliard School of Music in New York. He has been Director of Choral Studies at the University of Washington since 1977, and Associate Conductor for Choral Activities of the Seattle Symphony since 1995. He is Music Director and Conductor of the Camerata Singers which he founded in New York City in 1960, and Director of Choral Activities at New York City's Park Avenue Synagogue since 1968.

Kaplan has appeared as guest conductor with such orchestras as Toscanini's NBC Symphony, the Israeli Philharmonic, the Saint Louis Symphony, the Calgary Philharmonic, the Seattle Symphony, and many others. His past posts include Conductor of the Radio Chorus in Jerusalem, Israel from 1953-54 and 1958-59, and Director of Choral Studies at The Juilliard School, 1961-1977.

Highlights in Kaplan's career include a 1977 Command Performance in the White House in honour of President Urho Kekkonen of Finland, a Command Performance in honour of Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh on their 1983 visit to the USA, preparation of the 1954 world premiere of Darius Milhaud's opera *David* in Jerusalem, preparation of the 1963 world premiere of Leonard Bernstein's Third Symphony *Kaddish* in Tel-Aviv, Israel, preparation of The Camerata Singers for performances of most of the Igor Stravinsky Festival, and preparation of the 1965 world premiere and subsequent recording of Leonard Bernstein's *Chichester Psalms*.

Kaplan's college textbook *Choral Conducting*, published by W. W. Norton in 1985, is now in its third printing.

DOROTHY BAUER (soprano) is a student of Julian Patrick and is currently enrolled in the Master of Music program at the University of Washington. She received her Bachelor's degree from the University of Colorado. She was most recently seen last December in a concert at Meany Hall featuring up and coming Seattle vocal talent. Roles include "Hansel" in Humperdinck's *Hansel and Gretel* at the University of Colorado, and Riordiligi in Mozart's *Così fan tutte*.

JULIE REYNOLDS (mezzo soprano) is a native of Oregon. She received a Bachelor of Music degree from Willamette University and a Master of Arts in Voice Performance and Pedagogy from the University of Iowa. While in Iowa she was a teaching assistant in voice and opera production and an instructor in voice at Grinnell College. She continued her studies as a participant in the prestigious Summer Vocal Institute at the American Institute of Musical Studies in Graz, Austria, and the International Summer Vocal School in Salt Lake City. Awards are many, and include state first place winner and regional second place winner in the Metropolitan Opera Auditions, national semi-finalist in the National Federation of Music Clubs Young Artist Awards, and national finalist in the International Mozart Competition. She has performed as soloist in Handel's *Messiah* and Mozart's *Grand Mass in C Minor* with the Utah Symphony. In addition, her performances include Vivaldi's *Gloria*, Pergolesi's *Stabat Mater*, Haydn's "Lord Nelson" *Mass* and *Mass in Time of War*, Copland's *In the Beginning*, and Mozart's *Marriage of Figaro*. She is currently a private voice instructor in Seattle, and a student of Julian Patrick.

KENNETH GAYLE (tenor) is a Seattle native whose continuing musical education began at age seven. A cum laude graduate of West Virginia University in Applied Voice, the tenor is the current recipient of the Seattle Opera Guild scholarship for voice study. A private student of Julian Patrick, he is currently performing as a preview artist for the Seattle Opera Education and Outreach Program.

Recent professional performances include a guest appearance with the Everett Symphony last February, a guest appearance with the Seattle Philharmonic under the direction of Hans Wolf, Seattle Opera's performance of *Opera for the Fun of It* under the direction of Lori Larsen, and a guest appearance with the Northwest Chamber Orchestra under the direction of Adam Stern.

Upcoming engagements include Beethoven's Ninth Symphony with the Bremerton Symphony in April, a concert performance of Act III of Puccini's *La Bohème* with the Seattle Youth Symphony in May, and a concert performance of Debussy's *L'enfant Prodigue* with the Cascade Symphony Orchestra in January 1997.

Gayle's awards and scholarships include the 1995 Metropolitan Opera District Auditions, the 1995-96 Seattle Opera Guild Vocal Tuition Scholarship, 1989-92 West Virginia University Performance Grants, and the 1988-92 National Association of Teachers of Singing Awards. In 1994 he was a finalist in both the Merola Opera Program National Auditions and the Metropolitan Opera Regional Auditions.

NORMAN SMITH (bass) is a graduate of both Washington State University and the University of Washington and did additional graduate work at Indiana University. For six years he sang leading bass roles in the opera theaters of Krefeld and Essen, Germany. He was particularly noted for roles in *Lohengrin*, *Tannhaeuser*, and *Tristan und Isolde*. Since returning to the Northwest, he has appeared on stage with Seattle Opera, Northwest Opera in Schools, Etc., and Civic Light Opera, where his *Emile DeBecque* received enthusiastic critical acclaim. He has made numerous concert and oratorio appearances with Seattle Bach Choir, Seattle Chamber Singers, Seattle Pro Musica, and the Eugene Concert Orchestra's popular "Royal Holidays at the Court of Versailles" inspired *The Seattle Times'* Melinda Bargreen to write: "He is an 18 karat bass in a world of pale imitations," and "rich tonal quality, enhanced by a fine sense of comic acting...one of Seattle's real natural resources."

Smith joined Gerard Schwarz and the Seattle Symphony Orchestra for performances of Mozart's *Requiem*, Bach's *Cantata 140*, and Beethoven's *Ninth Symphony*. He is also a frequent performer with the Yakima Symphony, Walla Walla Symphony, Mid-Columbia Symphony and the Washington-Idaho Symphony.

In addition to his many guest appearances, Mr. Smith is the bass soloist at Seattle's Temple Beth Am and the archdiocesan Cathedral of St. James, where the musical highlights of the past year included Mozart's *Requiem*, *Great Music for a Great Cathedral*, and the rededication of the splendidly renovated Cathedral.

In Europe he recorded Beethoven's *Mass in C* for the Kirchenmusik label.

# Giuseppe Verdi, *MESSA DA REQUIEM*

Notes by Robert Huw Morgan

Verdi was not a man of great religious faith in the traditional sense. However, what faith he did have was rather unorthodox. He would make his wife go to Mass, but would never enter the church himself. His fervent beliefs, politically and philosophically speaking, could never help to place him within the category of being a 'good churchman'. However, he never made any public statements about his agnosticism, even though his views were very clear at times. Arrigo Boito, in a letter spoke of Verdi in the following terms: "... (his) belief, alas, he had lost, like all of us, early on. But he retained more than we did perhaps, a poignant regret for this all his life. He gave us an example of Christian faith by the moving beauty of his religious works... (and) by his splendid homage to Manzoni." Therefore, it must be stated that the *Messa da Requiem* is the work, not of a man of profound faith, but rather that of one of the greatest of all opera composers. It is a work destined for the concert hall, not the church.

The 'inspiration' behind the composition of the *Requiem* comes from Verdi's wanting to pay homage to two great Italian figures, the composer Gioacchino Rossini and the poet and novelist Alessandro Manzoni. Following the death of Rossini, Verdi planned to honor this composer with a Requiem Mass, the individual movements each being written by a different Italian composer. The performance was to be on the first anniversary of Rossini's death. However, despite the publicity, planning and writing of the music by twelve composers including Verdi, the performance never took place and this was a source of great humiliation to Verdi.

In 1873, four years after Rossini's death, Manzoni died. This saddened Verdi who wrote to the publisher Ricordi "... I will come soon to visit his grave, alone and unseen, and perhaps... to propose something to honor his memory." A few months later he proposed to Ricordi that he would write a Requiem in memory of Manzoni to be performed in Manzoni's home town of Milan. The first performance took place on the first anniversary of Manzoni's death, May 22 1874, in the church of San Marco, Milan and was repeated three times on the following days at the opera house of La Scala. These performances were enormously successful.

However, some critics did note that Verdi had not written a religious work but had transferred his operatic skills to the church. Some other criticisms came from notable figures in the music world. The German conductor Hans von Bülow described the Requiem as being "Verdi's latest opera in ecclesiastical dress" and, having looked through the score, refused to attend a performance because "this emanation from *Travatore* and *Traviata* took away any desire to attend." Von Bülow's attack encouraged another great German musician to study the score closely. Having done so, Johannes Brahms wrote "... Bülow has blundered, since this could only be written by a genius." Von Bülow recanted in a letter to Verdi, although it took him until 1892 to do so. In 1875, Richard and Cosima Wagner attended a performance in Vienna following which Cosima wrote in her diary "... in the evening Verdi's Requiem; it is decidedly best to pass over that thing in silence."

Whatever one may make of this work, it is an intensely dramatic and moving piece which is definitely the work of a composer who had an enormously skilled grasp of drama. Certainly, Verdi does seem to approach this text in the same way that he approached an opera libretto. Additionally, it is an intensely personal work. Some of the most beautiful music, especially in the *Dies Irae* occurs at the points in the text which speak of a pleading for mercy. It can be considered that this is the humanist composer seeking his faith with desperation. The *Messa da Requiem* is one of the greatest settings of this text and one of the finest choral masterpieces of all time.

## REQUIEM AETERNAM (Andante)

This work opens with a descending figure heard in the cellos while the chorus mutters the text above it. Only the orchestra has the

melody here. An unaccompanied choral section *Te decet hymnus* follows with a series of imitative entries before the music of the opening returns, followed immediately by the *Kyrie eleison* where the soloists sing for the first time. Towards the end of this movement there occurs one of Verdi's strokes of genius where he throws the music into a completely unrelated key, setting the text *Christe... Christe* as a final plea for mercy before the music returns to the tonic of A major on the word *eleison*, the ascending violin phrase maybe signifying the ascent of the prayers towards Heaven.

## DIES IRAE (Allegro agitato)

Here we find Verdi's operatic genius at its apex in this setting of a 13th century sequence concerning the Day of Judgment, which he divides into nine sections. Four sharp chords played by the full orchestra introduce this text in a tumultuous manner. Of special interest in this section is Verdi's use of the bass drum, coming as it does against the full orchestra as a solo. The music then subsides with the chorus singing *sotto voce* accompanied by the lowest instruments. When the music finally settles we hear a dialogue of trumpets on and off stage portraying the sound of the last trumpet. This dialogue grows until the basses of the chorus enter declaiming the text *Tuba mirum spargens sonum* ('the trumpet scatters its wondrous sound') with the rest of the singers joining in, the text forcing the dead to rise and face Judgment.

## Mors stupebit (Molto meno mosso)

After a pause, the strings punctuated by a hollow stroke on the bass drum introduce this short section for the bass soloist, the text showing the astonishment of death and nature at all that is happening.

## Liber scriptus (Allegro molto sostenuto)

The mezzo soprano soloist now sings, describing the opening of a book which contains the deeds of all who are awaiting judgment. A dramatic outburst at the end leads to an orchestral climax which introduces a repeat of the *Dies irae*.

## Quid sum miser (Adagio)

In this section, Verdi's orchestral skill comes to the fore. Three solo voices are accompanied by two clarinets, strings and a remarkable repeated figure on the bassoon. The soloists plaintively ask where salvation will be found at the time of Judgment. After these questions have been repeated without accompaniment the next section begins without a break.

## Rex tremendae majestatis (Adagio maestoso)

The basses of the chorus thunder out the text, repeated by the tenors *pianissimo*. Following this, the soloists in turn sing a beautiful phrase which is a gentle plea for mercy. These two elements are repeated and contrasted, leading to a huge climax after which all of the voices repeat in turn the text *salva me, fons pietatis* ('save me, o fount of mercy') and the section ends gently.

## Recordare Jesu pie (Lo stesso tempo)

We are now presented with a gentle duet for the soprano and mezzo soprano soloists which contains many echoes of the previous section. Gently invoking the aid of Jesus, the soloists reach a beautiful unaccompanied cadenza before the hushed close.

## Ingemisco tamquam reus

An element of hope is introduced here in this marvelous aria for the tenor soloist. As the soloist's pleas for mercy are repeated, so the music becomes more and more ardent, a climax being reached as the singer begs to be placed at the right hand of God. A rising figure in the orchestra takes us into the next section.

### *Confutatis maledictis (Andante)*

The stentorian sound of the bass soloist declaims the text in a most forceful manner describing the fate of the accursed. Having settled, the text becomes a prayer in which the soloist begs to be saved from this damnation. These two elements are repeated until, with an extremely sudden modulation, the *Dies iræ* returns.

### *Lacrymosa dies illa (Largo)*

Here the emotional high point of this movement, and possibly of the whole work, is reached. The mezzo soprano soloist starts this lament which Verdi sets in the richly-colored key of B flat minor. When the bass soloist takes over the melody, then the mezzo soprano sings a plaintive line over it. Then there follows a brief but luminous interlude in which the upper voices of the soloists and the chorus pray for the salvation of the dead before the main theme reappears. However, now this melody is sung by the rich voices of the tenors and basses, the soprano soloist singing the plaintive figure heard earlier, while the mezzo soprano soloist, joined by the women of the chorus, sings a ravishing counter-melody. At the words *pie Jesu Domine, dona eis requiem* ('Blessed Lord Jesus, grant them rest'), Verdi has the soloists singing unaccompanied, very quietly and *dolcissimo*. This text is then taken up by the chorus. As the music dies away, we are left with a *tremolando* figure in the violins. Now Verdi demonstrates the same skill which he employed at the end of the *Requiem Æternam*. He moves from the key of B flat major to G major while the 'Amen' is sung. The effect of this upon the listener is miraculous, almost seeming to turn the harmony around. However, the orchestra has the final word with its own 'Amen' in the home key of B flat major.

### *DOMINE JESU CHRISTE (Andante mosso)*

A wide-ranging melody in the cellos provides this movement, sung by only the soloists, with its melodic basis. A short introductory phrase from the mezzo soprano and tenor leads to an aria for the solo bass. At the point where the text heralds the appearance of the Archangel Michael (*sed signifer sanctus Michael*), the soprano enters on a held note over which a violin solo reminds us of the opening cello figure. The other soloists join with the soprano before we reach a series of dramatic imitative entries. Now there appears a glorious solo for the tenor at the words *Hostias et preces tibi, Domine, laudis offerimus* ('O Lord, we offer you this sacrifice of prayer and praise'). This is also taken up by the other soloists before we return to the dramatic section heard earlier. This movement ends with an echo in from both the voices and the orchestra of the figure with which this movement opened.

### *SANCTUS (Allegro)*

Choral and orchestral fanfares provide the invigorating introduction to this movement in which Verdi shows his skill as a contrapuntist. He sets this movement as a fugue for two choruses, the entries seeming to come at all angles as the main theme flies around the voices. At the words *Pleni sunt cæli et terra gloria tua* ('Heaven and earth are full of your glory') the music becomes very hushed. Following this is the word 'Hosanna', at which point the

orchestra and chorus erupt with legato descending phrases in the voices and huge chromatic scales in the instruments.

### *AGNUS DEI (Andante)*

In this movement we hear the intimate sound world of Verdi. The soprano and mezzo soprano soloists sing the opening petition unaccompanied and at an octave apart. This is then repeated, unaccompanied and unharmonized, by the chorus and orchestra. The second petition begins with the two soloists singing, this time in the minor, and answered by the chorus singing in the major and with a gentle accompaniment. The accompaniment of three flutes to the soloists' singing of the third petition is one of the most beautiful effects in this work. Like the *Requiem Æternam*, this movement ends with a rising figure which could be seen to be symbolizing the ascension of the prayers towards Heaven.

### *LUX ÆTERNA. (Molto moderato)*

A hushed *tremolando* figure in the strings provides the accompaniment to the mezzo soprano soloist who declaims the opening text of this movement. She is answered by a figure sung by the bass soloist which she in turn answers along with the tenor soloist. As this movement progresses, it can be heard that the main point of this text is the dwelling on the words *Lux æterna* ('eternal light') and *Lux perpetua* ('perpetual light'). The lyrical nature of this movement has an almost overwhelming effect upon the listener.

### *LIBERA ME, DOMINE (Moderato)*

This movement is that which Verdi wrote originally for the *Requiem* in memory of Rossini. It is now that we leave the world of the lyrical and return to that of the dramatic. The soprano sings the opening lines of the text on a monotone which is then repeated *sotto voce* by the chorus. Following this, the soprano soloist begins a section which pictures the fear of all at the time of Judgment. As she reaches the words *et timeo* ('and I am afraid'), the music of the *Dies iræ* comes crashing back with enormous effect. When this music fades into silence, we reach the heart of this movement. What we now hear is the music from the very opening of the whole work (*Requiem Æternam*). However, there is now no orchestra and, again showing Verdi's great sense of drama, the music is a half-step higher in the key of B flat minor, the key of the *Lacrymosa*. This section concludes with a remarkable cadence, harmonically speaking, into B flat major, the soprano soloist singing a luminous high B flat. Following a repeat of the opening text of this movement, a vigorous fugue ensues, the climax being at the point where the poet begs to be delivered from eternal death. Now the music dies away completely, settling on an unaccompanied choral chord over which the soprano soloist declaims once again the opening text on a monotone. Over a quiet roll on the timpani the chorus can only murmur *libera me...libera me* before, joined by the full orchestra, they settle on an incredibly quiet chord of C major. Here it appears that the prayers of the poet and the composer have been finally answered.

# PERSONNEL

## UNIVERSITY CHORALE

Richard Asher, *director*

Gabriel Dumitrescu, *assistant conductor* / Kevin Johnson, *accompanist*

Erin Aas	Chiun-Fang Chiou	Dena Grossenbacher	Patricia Naylor	Melissa Tanno
Mark Acheson	Jeffrey Cooper	Paul Hearn	Vollie Newton	John Todhunter
David Aigner	Camille Couture	Abbie Hurd	Ali Ozanich	Hong-Ha Truong
Catherine Alfano	Mike Dahl	Howard Hurlbut	Felik Paulus	Jonathan Turcott
Shawna Avinger	Jennifer DuHamel	Katherine Jimenez	Tova Peterson	Vince Velie
Rebecca Bailey	Gabriel Dumitrescu	Samuel Lai	Meighan Pritchard	Jendi Watson
Anthony Balducci	Samantha Duncan	Evin Lambert	Jennifer Rasor	Jenni Weber
Lucy Brown	Amanda Gauthier	Tim McLellan	Betsy Senff	Sam Williamson
Aaron Cabral	Julie Goodell	Jay McManus	Dina Suda	Jae Yu

## UNIVERSITY ORATORIO

Abraham Kaplan, *director*

Evin Lambert, *assistant conductor* / Robert Huw Morgan, *accompanist*

Deborah Ayer	Noelle Firstenberg	Carrie Ann Huang	Niki LeBoeuf	Glynn Olive
Rebecca Bailey	April Fissel	Heather Hull	Angela Lee	Cynthia Ramirez
Rodney Blackburn	Limuel Forgey	Christine Kendrick	Thomas Lumley	Stephanie Shakerley
Liisa Church	Sara Foster	Mark Kloepper	Emily McGlocklin	Maria Suyetsugu
Kevin Cook	Tom Freeman	Hong-Gi Kong	Kimberly McNeil	Christy Villareale
Fred Dent	Shannon Fulgham	Brent Kroon	Jenny Mears	Tonya Whelan
Andy Dolphin	H. M. Goebel	Karen Kuykendall	Deborah Meyer	Kimberly S. Yoon
Leslie Fideler	Adam Gossett	Evin Lambert	Kathleen Mohan Benner	Daniel Zucker

## UNIVERSITY SINGERS

Gabriel Dumitrescu, *director*

Jairo Geronymo, *accompanist*

Jeannie Barrett	Teresa Finch	Wyatt King	Peg Murphy	Kristen Tietze
Heather Berg	Kimberly Geer	Jessica Klepper	Trindl Nebeker	Hang Tran
Sharon Berg	Edd George	Ching-chia Ko	Gunnar Nilsen	David Truax
Nikki Burr	Robert Glancy	Melissa Lang	Julie O'Brien	Trevor Tsang
Elizabeth Carlsen	Karen Gleason	Carrie Leath	Iris Reichlin O'Cean	Naoko Tsuji
Amy Carlson	Andreas Goessl	Nichola LeBosquet	Sharon Olsen	Brice Ueda
Dana Cassara	Whitney Goodyear	Heidi Hayoung Lee	Matthew Osborn	Vince Velie
Sara Cheung	Charles Grandey	Rebecca Lee	Judy Proffitt	Teddy Villamarin
Camille Chihara	Raphael Hadac	Allison Leighton	Alithea Purcell	Kim Vu
Lauren Cockrell	Megan Hallin	Michelle LeMond	Hale Rankin	Aaron Walley
Analiene Cunningham	Dan Handler	Benjamin Lukoff	Lance Rhoades	Tiffany Weatherby
Christine D'Ambrosio	Elizabeth Hartmann	Maia Manning	Engel Roque	Jeanne Harrod Wellbaum
Shirley Dang	Katherine Hendsbee	Crystal Martin	Richard Sagui	Charles Wheeler
John Alan Michael	Kim Howard	Andrea McDuffie	Daniel Sasaki	Mark Wilbert
Darby	Chia-Ling Hsu	Marianna McFadden	Charles Shen	Fred Winkler
Michelle M. DeAsis	Geraldine Hussey	Kelley McInnis	Lela Shifton	Heather Witt
Deanna Dewell	Gretchen Janecke	Ben McNair	Karl Skogman	Theresa Woelk
Amee Epler	Paul Kester	Shylah Miles	Alejandro Sonzogni	Jimmy Wong
Shawn Erickson	Carolyn Kim	Doug Miner	Dustin Struckman	I-Chun Yeh
Jeffrey Escobar	Debora Kim	Amy Moeller	Kelli Summers	Amy Young
Colindra Evans	Todd King	Diane Morrison	Kevin Tam	

**THE UNIVERSITY SYMPHONY**  
 Peter Erös, *conductor*  
 Timothy Schwarz, *assistant conductor*

<i>Violin I</i> Kevin He Anne-Marie Hoffman Coral Overman Immanuel Hsu David Lawson Matt Cowan Catherine Shipley Neil Bacon Rugart Fertsch Kelly Jeppeson	<i>Viola</i> Jeanne Drumm Leah Irby-Oxford Timothy Prior Kerri Lynn Rotton Camber Charlot Laura Johnson Tara Ord Ryan Beise  <i>Cello</i> Loren Dempster Karen Thomson Leslie Hirt Kimberly Johnsen Yoon Ju Cho MaryKate Robertson Peter Lee	<i>Bass</i> Joseph Dyvig Brad Hartman Rebecca Keeny Chris Balducci Stefan Hahn Daniel Schwarz  <i>Flute</i> Leslie Laibman Ashley Carter Amy Swanson  <i>Oboe</i> Darlene Franz Sylvia Leveque  <i>Clarinet</i> Connie Chen Jennifer Harold	<i>Bassoon</i> Nancy Bondurant Jason Schilling Ryan Hare Emily Robertson  <i>Horn</i> Ryan Stewart Carey LaMothe Dean Matthewson Aaron Beck  <i>Trumpet</i> Todd Mahaffey Darrin Faul Dan McDermott Mike VanBebber Hilary Lyons Ken Lyons Ethan Johnson Ryan Stevens	<i>Trombone</i> Kevin Karnes Joshua VanNatta Ruth Roberts  <i>Tuba</i> Nathaniel Irby-Oxford  <i>Timpani</i> Emmy Ulmer  <i>Bass Drum</i> Matt Drumm
<i>Violin II</i> Kyung Sun Chee Mary Theodore Valerie Cook Kiwon Seong John Powelson Tove-Lise Falch Kathryn Temple Mahru An				

**FRIENDS OF MUSIC**

**LIFETIME FRIENDS**

Chester and Marion Beals  
 Renee C. Ries and Richard  
 T. Black  
 The Boeing Company  
 Brechemin Family  
 Foundation  
 Nancy A. Cleminshaw  
 Edward J. Conlon  
 David and Jane Davis  
 Meade and Deborah Emory  
 Richard and Judith Evans  
 William and Ruth  
 Gerberding  
 Charles and Janet Griffes  
 L. P. and Barbara  
 Himmelman  
 Mrs. Ward D. Ingram  
 Demar Irvine  
 Luther and Carol Jones  
 Hans and Thelma Lehmann  
 Ed and Charissa Littlefield  
 Barry Charles McCord  
 Donald and Linda Miller  
 Aura Bonell Morrison

Bernice Mossafer-Rind  
 Foundation  
 Arthur and Helen Ness  
 Mrs. John F. Newland  
 Donald and Carolyn  
 Rowland  
 Dale and Alicia Thompson  
 Richard and Diana  
 Thompson  
 Ruth F. Waters  
 David Wilcox

**SPONSORS (\$1,000-  
 \$2,999)**

Karen Koon and Brad  
 Edwards  
 Theodore L. Marks  
 Starbucks Coffee  
 Company  
 Donald and Gloria Swisher  
 Loren and Muriel  
 Winterscheid

**SUPPORTERS (\$250-  
 \$999)**

Alfred and Tillie  
 Shemanski Fund  
 Bill and JoAnne Deacon  
 Ramesh and Shanta  
 Gangolli  
 Jennifer and Thomas  
 Goolsby  
 Robin L. McCabe  
 Charles and Alice  
 McGregor  
 John and Jessie Paterson  
 Mrs. John Robinson  
 Toby Saks and Martin  
 Green  
 Gordon and Jillian  
 Somerville

**CONTRIBUTORS (\$50-  
 \$249)**

George H. Allison  
 Niranjana and Shantha  
 Benegal  
 Kelly and Margaret  
 Bonham

Marshall and Jane Brown  
 Amy Carlson and Kalman  
 Brauner  
 Selina Chu  
 William and Helen  
 Dahlberg  
 Clyde and Alvara Deal  
 Ernest and Barbara  
 Dietrich  
 Stuart L. Du Pen  
 Eastside Federated Music  
 Club  
 Ralph and Fredell  
 Eichhorn  
 Helen G. Eisenberg  
 Winfield A. Foreman  
 John and Dorothy Givens  
 Neal D. Gordon  
 Edward and Florence Gross  
 James and Jayne Holland  
 Barbara Howell  
 William F. Irmscher  
 Vincent M. Jolivet  
 Robert and Jerri Jones  
 Michael and Beret  
 Kischner  
 Mack and Dorothy Koon

Ladies Musical Club  
 Laurence and Rosalie Lang  
 Thomas and Susan Lind  
 Sally Mann  
 Edward F. McCabe  
 Donald and Renate  
 McVittie  
 Martin and Bernice Rind  
 Emanuel M. Papper  
 Andrew and Marianna Price  
 Juanita Richards  
 Clyde and Moreland Roller  
 Cornelius and Penny  
 Rosse  
 Walter and Lida Roubik  
 Irwin and Barbara Sarason  
 Martin A. Steele  
 David and Margaret  
 Thouless  
 Dianne Vars  
 Ralph and Virginia  
 Wedgwood  
 Thomas and Patricia  
 Widden  
 Josephine Wittek

Our "Friends of Music" listing is from 5/01/95 to 2/16/96 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

# CONTRIBUTORS TO THIS EVENT

## Corporate Support

ASTRA MERCK  
INCORPORATED

## Patrons (\$200+)

Phillip and Ruth Backup  
Dr. Roberta Brockman  
Dr. and Mrs John J.  
Gallucci  
Bruce Gillies and Denise  
Wells  
Abraham Kaplan  
Simon R. Mauro  
Donald Miller  
Richard T. Black and  
Renee C. Ries  
Martin Steele  
Dr. and Mrs. Loren  
Winterscheid

## Donors (\$50-\$199)

Susan Aigner  
Dr. T. Akmatsu  
Delia Armendariz  
Joseph Barber Ph.D.  
Barbara Barmuta  
Dorothy Bauer  
Margaret Bonham and  
Dr. Mary Iversen  
George and Karen Bray  
Margaret R. Byers  
Norman and Marcia Calvo  
Chu-Ping Chang  
Michael and Celine Cimino  
Donna J. Clausen  
Alla Crone-Hayden

Alex and Norma Cugini  
Marilyn Daniels  
John Darby  
Peter Dunbar  
Stuart DuPen, M.D. and  
Anna Williams, ARNP  
MN  
Richard Eastman  
Deborah and Meade Emory  
Bruce and Mary Ann Flynn  
W. E. Fordyce  
Sara Foster  
Felix G. Freund  
Louise M. Gallucci  
Ronald G. Gallucci, M.D.  
Ramesh and Shantha  
Gangolli  
Dennis and Evette Glauber  
Gordon K. Grant  
Dr. and Mrs. J. Thomas  
Grayston  
Megan Hallin  
Jennifer Harold  
Jahn and Margareta Hedburg  
Robert M. Holland  
Raymond Houde, M.D.  
Aarlie Hull  
John and Sylvia Hustad  
Peggy Jarrett  
Lois K. Johnson  
Dr. and Mrs Robert F. Jones  
Jared Kelley  
Debora S. Kim  
Mr. and Mrs. Steve Koehler  
John Lansdale  
John Liebeskind  
Nancy Lillehei, M.D.  
Dr. and Mrs. John D. Loeser  
Florita Manheim  
Mr. and Mrs. Gilbert Martin

James R. McArthur, M.D.  
Dr. Robin McCabe  
Kelly McInnis  
Tom and Barbara McIntyre  
Mary Ann McNair  
Alice Merrill  
Kenneth and Jane Meyer  
Beverly Miller  
Doug Miner  
Audrey and Howard Morrill  
Katherine O'Hara  
E. M. Papper, M.D. Ph.D.  
Julian Patrick  
Melvyn and Rosalind Poll  
Sid Postma, M.D.  
Mr. and Mrs. Carl Pruzan  
Alithea Ann Purcell  
Chandra Ramamoorthy  
Dale and Cathy Reynolds  
Mary Robinson  
Kathryn B. Rode  
Nancy Róttón  
Toby Saks and  
Martin C. Greene  
Dr. Howard and Barby  
Schwid  
Celia Mae Scott  
Ruth Setterman  
Béla and Yolande Siki  
Felix Skowronek  
Donald and Gloria Swisher  
Gregory Terman  
Naoko Tsuji  
Donella Ulmer  
Robert L. Van Citters, M.D.  
Dr. James and Sharon Warsh  
Anne and Ed Webster  
Jess B. and Shirley P. Weiss  
Mrs. Naomi Wilson

---

Due to space restrictions we are not able to list all donors.  
A special thank you to all participants for their support of this event.

---

Proceeds from this event benefit The School of Medicine and The School of Music.

---

*Thank you to staff for their extra work on this event*  
Amy Auestad, Karen Low and Sandy Pomerinky  
John "JP" Poulson and Nancy Hautala, and Meany Hall's backstage crew and front-of-house folks  
Joan Ashcraft, Robin Marquardt and Claire Peterson