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presents the 65th program of the 1989-90 season



University Symphony Orchestra
and
Combined Choruses

S99
1990
3-9

Abraham Kaplan

Director

School
of
Music

University
of
Washington

Messa de Requiem
by
Giuseppe Verdi



Hiroko Muto, soprano
Constance Koschmann, mezzo-soprano
Pil-Sung Kim, tenor
Norman Smith, bass

March 9, 1990
8:00 PM, Meany Theater

DAT# 11,616

CASS# 11,617

Program

Messa de Requiem (1874) GIUSEPPE VERDI (1813 - 1901)

CASS 11617A

Requiem — Kyrie

Solo Quartet and Chorus (9:34)

Dies irae

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

Chorus
Bass and Chorus (39:15)
Mezzo-soprano and Chorus
Soprano, mezzo-soprano, and Tenore
Solo Quartet and Chorus
Soprano and Mezzo-soprano
Tenor
Bass and Chorus
Solo Quartet and Chorus

CASS 11617B

Intermission

Offertorio

Solo Quartet

Sanctus

Choruses I and II

Agnus Dei

Soprano, Mezzo-soprano, and Chorus

Lux aeterna

Mezzo-soprano, Tenor, and Bass

Libera me

Soprano and Chorus

(42:15)

Program Note

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 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 1868-69 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 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 brass 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 Judgement. He was never a very religious man, but by 1873-74, 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.

— Paula Creamer

The University Symphony Orchestra Abraham Kaplan, Conductor

Violin I

David Brubaker
Michelle Curtis
Sunny Lee Kim
Jennifer Hillaker
Shirley Lee
David Tobin
Susie Kim
Matthew Weiss

Violin II

Anne Marie Hoffman
Jeff Yang
Sharon Sandgathe
Kyu Nam Park
Stephanie Chang
Jonathan Graber
Helen Lee
Michael Henry

Viola

Gregory Savage
Scott Ligocki
Paul Susen
Angela Engebretsen
Alicia Porter
Melanie Edwards
Phil Gainey

Cello

Chris Marcum

Brian Schuldt

Nora Engebretsen
Christina Hattwig
Jens-Uwe Gross
Wendy Wilson
Kim Carter
Gretchen Yanover

Bass

Todd Gowers
Veronica Rudolph
Paul Selvig

Piccolo

Thea Reynolds

Flute

Twi McDonell
Launa Lube
Thea Reynolds

Oboe

Laurie Bare
Kathryn Miskovsky

Clarinet

Sue Kelleher
Anne Dickinson

Bassoon

Krista Lake
Katie Jackson
Jeff Eldridge
Kirsten Bergey

Horn

Tony Miller
Pete Hodges
Jennifer Smith
Jackie Sue Faissal

Trumpet

Dennis Schreffler
Richard Kodama
Michael Kane
Matt Johnson

Offstage Trumpets

Jack Halsey
Aaron Coe
Dale Potter
Chris Duenow

Trombone

Daniel Wolch
Stephen Wampler
Geoffrey D. Ogle

Tuba

Bret Taylor

Tympani

Mike Mercer

Bass Drum

Ian Dobson

The Oratorio Chorus Abraham Kaplan, Conductor

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Jennifer Devine
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Kellie Erikmeyer
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Jessie Strauss
Christopher Thomas
John Wadlow
Loom-Kit Yang
Rick Asher
Norbert Zander
Antje Kock

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Lill Thompson
Brian Koreski
Ciro Scotto
Patricia Casey
Paul Elgin
Brad Fanta
Shawpei Loh
Fredrick Lockken
Patrick Patterson
Alice Kathryn Wright
Dan Hibbett
Glenda Williams
Dianne Vars

The University Chorale Randy Johnson, Conductor

Kirk Andonian
Jamie Armstrong
Ann Marie Ault
Renee Beaudry
Lucretia Boissonou
Robert Carlson
Hwa Suk Chai
Jennifer Chen
Karin Christensen
Paige Crittenden
Gabriel Dumitrescu
Danniel Dunne
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Upcoming Concerts

Concert Band Festival; March 10, 8:00 PM, Meany Theater

~~Opera Scenes Workshop; March 12, 8:00 PM, Meany Studio Theater cancelled~~

Studio Jazz Ensemble; March 13, 8:00 PM, Meany Theater

Jean-Paul Sevilla, Pianist; April 2, 8:00 PM, Brechemin Auditorium

Steven Staryk, violin and Eric Shumsky, viola; April 3, 8:00 PM, Meany Theater

Brechemin Scholarship Winners Recital; April 9, 8:00 PM, Meany Theater

Harp Ensemble; April 10, 8:00 PM, Meany Theater

Music of Cambodia, Indonesia, and Nigeria; April 12, 8:00 PM, Meany Theater

Keyboard Debut Series; April 12, 8:00 PM, Brechemin Auditorium

Easter Concert of the Musical Poetical Club; April 15, 3:00 PM, Brechemin Auditorium

Emilie Berendsen, soprano; Lisa Bergman, piano; April 18, 8:00 PM, Meany Theater

Soni Ventorum Wind Quintet; April 20, 8:00 PM, Brechemin Auditorium

Wind Ensemble and Symphonic Band; April 24, 8:00 PM, Meany Theater

Collegium Musicum; April 26 & 27, 8:00 PM, Brechemin Auditorium

Contemporary Group; April 30, 8:00 PM, Meany Theater

Baroque Ensemble; May 2, 8:00 PM, Brechemin Auditorium

Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium