The University Musical Society
of
The University of Michigan

Presents

The ANN ARBOR
May Festival

THE PHILADELPHIA ORCHESTRA
Eugene Ormandy, Music Director and Conductor
William Smith, Assistant Conductor

THE UNIVERSITY CHORAL UNION
Donald Bryant, Director

Jindrich Rohan, Conducting

Soloists
Janice Harsanyi, Soprano
Joanna Simon, Mezzo-soprano
Kenneth Riegel, Tenor
Michael Devlin, Bass-Baritone

Friday Evening, May 3, 1974, at 8:30
Hill Auditorium, Ann Arbor, Michigan

Program
Requiem Mass, Op. 89

Part I
Requiem aeternam
Requiem aeternam
Dies irae
Tuba mirum

Dvořák
Quid sum miser
Recordare, Jesu pie
Confutatis maledictus
Lacrymosa

Intermission

Part II
Offertorium
Hostias
Sanctus

Pie Jesu
Agnus Dei

Mary McCall Stubbins, Organist

RCA Red Seal

Third Concert
Eighty-first Annual May Festival
Complete Concerts 3884
It is as little known among performing musicians as it is among the general listening public that Antonín Dvořák was one of the most prolific composers of the late nineteenth century. If we judge him only by the extent of his work, he is incontestably a phenomenon in the world of music. Without a doubt Dvořák was one of the most distinguished musical personalities of his period and should take his rightful place beside Brahms, Tchaikovsky, and Franck. He ranks today among the great masters of his extraordinary variety of his expression.

As the nineteenth century drew to a close, other European countries besides Germany, Austria, Italy, and France became articulate in music. The period saw the emergence of such nationalistic composers as Grieg in Norway, Moussorgsky and the “Five” in Russia, Albéniz in Spain, and Smetana and Dvořák in Bohemia. The freshness and originality of their musical styles stemmed from their conscious use of folk music sources. The result was an agreeable and popular art, essentially melodic, rhythmic, and colorful. Folk music, consciously cultivated by such artists as Dvořák and Smetana, shed its provincialism but retained its essential characteristics—simplicity, directness, and honesty. It breathed an entire new spirit into the gloomy romantic period.

As a traditionalist Dvořák accepted the forms of his art without question, but he regenerated them by injecting a racial feeling, which gave brilliant vitality, depth, and warmth to everything he wrote. Dvořák possessed genuinely Slavic qualities that gave an imperishable color and lyrical character to his music. With a preponderance of temperment and emotion over reason and intellect, he always seemed to be intuitively guided to effect a proper relationship between what he wished to express and the manner of expressing it. In this connection he had more in common with Mozart and Schubert than he had with Beethoven. Like them he was one of those rare, natural musicians who produced continuously, spontaneously, and abundantly. His expression is fresh and irresistibly frank, and, although it is moody at times and strangely sensitive, it is never deeply philosophical or brooding; gloom and depression are never allowed to predominate. Everything he felt and said in his music was natural and clear. There was no defiance, no mystical ecstasy in his makeup. He had the simple faith, the natural gaiety, and the sane and robust qualities of Haydn. His music, therefore, lacks the breadth and the epic quality of Beethoven’s; it possesses none of the transcendent emotional sweep of Tchaikovsky’s; but for radiantly cheerful and comforting music, for good-hearted, peasant-like humor, for unburdened lyricism, Dvořák has no peer.

In 1891 the committee of the Birmingham Festival commissioned Dvořák to write a work and suggested a setting of parts of Cardinal Newman’s *Dream of Gerontius*. He accepted the commission, but refused the text. Instead he wrote a Requiem. The work was sketched out between January and June, worked over in August and September, and performed for the first time on October 9 at the Birmingham Festival under his direction. It was an immediate success.

No external occasion required Dvořák to write a *Missa brevi* for the Dead, and with his particularly optimistic temperament, it seems peculiar that he did so from choice alone. This beautiful and highly subjective work belongs to his final period and, although he was only forty-nine years of age and at the height of his fame, his advancing years had begun to weigh heavily upon him. For all its oppressive and gloomy thoughts, Dvořák could not, like Brahms, look upon the Requiem text with deep penetration or profound introspection, nor could he, like Verdi, seize upon the dramatic and the theatrical suggestions it so amply provides. He could not cry out that all was vanity and death a grim reality; nor had he any gift for expressing the horrors and terror of the Judgment Day. Compared with Verdi’s vivid and dramatic setting of the *Dies irae*, Dvořák’s march theme may seem slightly naïve. He found in the text more an expression of sublimity than of fear, a source for sorrowful meditation and devout supplication rather than anguish. His *Requiem* speaks to us of the unity of God and spirit, which is as genuine as his affirmation of life and the world. It is in the sweetness and elegance of the *Pie Jesu* quartet, in the moving pathos of the *Lacrimosa* that ends Part I, and in the *Offertory*, as he turns from the horror of death to hopes of salvation, that he is the most expressive.

A detailed analysis of this work would contribute little to our understanding of its meaning. It should be noted, however, that the various sections of each of its two parts are linked together without pause, and that in the alternation of solos and chorus there is little occasion for big solo arias such as are found in Verdi’s *Requiem*. Attention should also be called to the opening theme given out by the cellos at the very beginning of the work. This theme, often referred to as the “Motive of Death,” is repeated throughout. Note it particularly as it recurs in the voices near the conclusion of the *Kyrie* and again in the orchestra at the very end of this section; in the soprano solo voice as it enters at the beginning of the second *Requiem aeternam* (in augmented form); in the trumpet at the beginning of the *Tuba mirum* and again at the very end; in the basses, sopranos, and orchestra in the *Quid sum miser*; at the end of the *Lacrimosa* as it triumphs over the prayer for peace; in the *Pie Jesu* in which unaccompanied voices are answered antiphonally by an orchestral version; and most effectively of all, as it finally reappears at the very end of the work, where, after the music has reached a bright climax, it is quietly intoned in the soprano voice to the words *Requiem aeternam* (as it was at the beginning). The work ends softly, revealing Dvořák’s diffident contemplation of death and the reconciling certainty of his unshaken faith.
PART I

1. Requiem aeternam (Soli and chorus)

Requiem aeternam dona eis, Domine; et lux perpetua eis;
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.
Kyrie eleison, Christe eleison, Kyrie eleison.

2. Requiem aeternam (Soprano and chorus)

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis;
In memoria aeterna erit justus: ab audizione mala non timebit.

3. Dies irae (Chorus)

Dies irae, dies illa,
Solvet saeculum in jassilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus.
Cuncta stricte discussurus!

4. Tuba mirum (Soli and chorus)

Tuba mirum spargens sonum,
Per sepulchra regionum,
Cogit omnes ante thronum.
Mors stupebit et natura,
Liber scriptus proferetur,
In quo totum continentur.
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.

5. Quid sum, miser (Soli and chorus)

Quid sum, miser; tunc dicturus,
Quem patronum rogturus?
Cum vix justus sit securus?
Rex tremendae majestatis!
Qui salvandos salvas gratis,
Solve me, fons pietatis!

6. Recordare (Soli)

Recordare, Jesu pie,
Quod sum causa tuae vitae,
Ne me perdas illa die.
Quarens me, sedisti lassus;
Redemisti crucem passus;
Tantus labor non sit cassis.
Juste Judex altisonis,
Donum fac remissionis
Ante Diem rationis,
Ingenioso tanquam reus,
Culpa rubet vultus meus:
Sapplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mibi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigno,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab hoedis me sequistra,
Statuens in parte dextra.

Eternal rest give to them, O Lord; and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem:
O Lord, hear my prayer; all flesh shall come to Thee; Eternal rest give to them, O Lord; and let perpetual light shine upon them. Lord have mercy on us, Christ have mercy on us, Lord have mercy on us.

Eternal rest give to them, O Lord; and let perpetual light shine upon them.
He shall be just for evermore: He will not fear from evil hearing.

Dreaded day, that day of ire, when the world shall melt in fire, told by Sibyl and David's lyre. Fright men's hearts shall rudely shift, as the Judge through gleaming rift comes each soul to closely sift.

Then the trumpet's shrill refrain, piercing tombs by hill and plain, Souls to judgment shall arraign.
Death and nature stand aghast.
Then before Him shall be placed that where-upon the verdict's based, book wherein each deed is traced. When the Judge His seat shall gain, all that's hidden shall be plain, nothing shall unjusted remain.

Wretched man, what can I plead, whom to ask to intercede, when the just much mercy need?
Thou, O awe-inspiring Lord, saving e'en when unimproved, save me, mercy's fount adored.

Ah, Sweet Jesus, mindful be, that Thou cam'st on earth for me, cast me not this day from Thee.
Seeking me Thy strength was spent, ransoming Thy limbs were rent, is this toil to no intent?
Thou, awarding pains, condign. Mercy's ear to be incline, ere the reckoning Thou assign.
I, felon-like, my lot bewail, suffused cheeks my shame unveil: God! O let my prayers prevail.
Mary's soul Thou madest white, didst to heaven the thief invite; hope in me these now exite.
Prayers o' mine in vain ascend: Thou art good and wilt forfend in quenchless fire my life to end.
Place amid Thy sheep accord, keep me from the tainted horde, set me in Thy sight, O Lord.
7. Confutatis (Chorus)

Confutatis maledictis,
Flammis acerbus abdicitis,
Voca mecum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere carum mei finis.

8. Lacrymosa (Soli and chorus)

Lacrymosa dies illa!
Qua resurget ex fossa
Judicantur homo reus.
Huc ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

9. Domine Jesu Christe (Soli and chorus)

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacus; libera eas de ore leonis, ne absorbeat eas tartarus, necandant in obscurum. Sed signifer sanctus Michael reprezentet eas in lucem sanctam. Quam olim Abrahamae promissioni et semini eis.

10. Hostias (Soli and chorus)

Solo Bass repeats “Domine Jesus Christe”

Hostias et preces, Domine, laudis offerimus, tu suscipe pro animabus illis, quorum hodie memoria facimus; fac eas, Domine, de morte transire ad vitam; quam olim Abrahamae promissioni et semini eis.

Libera animas omnium fidelium defunctorum de poenis inferni, fac eas de morte transire ad vitam.

11. Sanctus (Soli and chorus)

Sanctus, sanctus, sanctus, Domine Deus Sabaoth.
Pleni sunt coeli et terra gloriae tuae. Osanna in excelsis.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

12. Pie Jesu (Soli and chorus)

This is an inserted section, in which the words from No. 8 (Lacrymosa) return to form a transition to the Agnus Dei.

13. Agnus Dei (Soli and chorus)

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

Lux æterna lucescet, Domine, cum Sanctis tuis in æternam, quia pius es.

Requiem æternam dona eis, Domine, et lux perpetua lucescet eis.

When the cursed by shame opprest enter flames at Thy behest, call me then to join the blest.

Prostrate, suppliant, now no more, unrepenting, as of yore, save me, dying, I implore.

Dreaded day, that day of ire, when the world shall melt in fire, told by Sibyl and David's lyre.

Mournful day! that day of sighs, when from dust shall man arise, stained with guilt his doom to know.

Mercy, Lord, on him bestow. Jesus kind! Thy souls release, lead them thence to realms of peace. Amen.

PART II

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit;

Deliver them from the lion's mouth, that hell engulf them nor, nor they fall into darkness;

But that Michael, the holy standardbearer, bring them into the holy light.

Which Thou once didst promise to Abraham and his seed.

We offer Thee, O Lord, sacrifices and prayers of praise; do Thou accept them for those souls whom we this day commemorate; grant them, O Lord, to pass from death to the life which Thou once didst promise to Abraham and his seed.

Deliver, O Lord, the souls of all the faithful departed from every bond of sin. And by the help of Thy grace let them be found worthy to escape the sentence of vengeance. And to enjoy the full beatitude of the light eternal.

Holy, holy, holy, Lord God of Hosts. Thy heavens and the earth are full of Thy glory. Hosanna in the highest.

Blessed is He Who cometh in the name of the Lord.

Hosanna in the highest.

Lamb of God, Who takest away the sins of the world: give unto them rest. Lamb of God, who takest away the sins of the world: give unto them eternal rest. Lamb of God, Who takest away the sins of the world: give them eternal rest.

May light eternal shine upon them O Lord, with Thy saints forever, for Thou art kind.

Grant them everlasting rest, O Lord, and let perpetual light shine upon them, with Thy saints.
THE UNIVERSITY CHORAL UNION

DONALD BRYANT, Conductor

NANCY HODGE, Accompanist

First Sopranos
Reese, Virginia
Sipple, Mary
Staebler, Jo Ann
Taylor, Susan
Taylor, Elizabeth
Thurman, Eunice
Tomkins, Patricia
Williams, Suzanne
Wright, Deirdre

First Altos
Adams, Judie
Aust, Martha
Barker, Kathy
Beam, Eleanor
Brace, Virginia
Butala, Amy
Cappaert, Lael
Carpenter, Sally
Dick, Carol
Evans, Daisy
Evich, Nancy
Feldkamp, Lucy
Finkbeiner, Marilyn
Forshad, Yvila
Freedman, Robin
Gewanter, Ruth
Goslee, Jeanne
Gransnick, Ann
Gross, Ellen
Haidvill, Naomii
Hoexter, Margaret
Hofmeister, Norma
Hollinshead, Betsy
Hurchik, Nancy
Karp, Nancy
Kappelman, Nancy
Kevorkian, Kathleen
Koupal, Geraldine
Kratzmiler, Joann
Kulkenamp, Nancy
Landon, Joyce
Lietz, Kirsten
Linn, Diane
McCoy, Bernice
McIntire, Joan
Miller, Mary
Murray, Virginia
Murray, Lois
Petrovsky, Barbara
Powers, Sally
Santolucito, Marcia
Schermherhorn, Karen
Schneider, Gretchen
Slee, Beth
Van Bolf, Jane
Vlados, Elena
Wagner, Carol
Wendt, Christine
Whelan, Katie
White, Myra
Wiedmann, Louise
Wortley, Carole

Second Sopranos
Anderson, Sandra
Baird, Marjorie
Bedell, Carolyn
Frank, Anne
Gere, Ann
Gelman, Judy
Haab, Mary
Hagerty, Joan
Ham, Nancy
Johnson, Elizabeth
Lidgard, Ruth
Lovelace, Elise
Mayman, Rosemary
McKnight, Judith
Miller, Rene
Nisbett, Susan
North, Barbara
Oliver, Cathy
Olson, Constance
Ray, Linda
Rider, Hazel
Roeger, Beverly
Shevin, Aliza
Stebbins, Katie
Thompson, Peg
Vander Wal, Delores
Wightman, Stephanie
Williams, Nancy
Wilson, Johanna
Yald, Christine

Second Altos
Barrett, Martin
Clark, Harold
DeLong, Michael
Galbraith, Merle
Girod, Albert
Glover, Roy
Haworth, Donald
Hellstedt, Peter
Hmay, Thomas
Klettke, Dwight
McCarthy, David
Melcher, Philip
Pelachyk, John
Slotnick, Dennis
Smith, Lawrence
Straus, David
Verschaee, Mike
Wahl, Jeff
Warren, James
Weamer, Alan
Wortley, James

First Bases
Atkins, Anthony
Ballard, Gary
Beam, Marion
Becvar, Tom
Bohde, Matthew
Brueger, John
Budday, Jeffery
Burr, Charles
Cipriano, John
Damashek, Robert
Eastman, John
Eklund, David
Fairchild, Bruce
Hagerty, Thomas
Hamilton, Edgar
Haviland, Robert
Haynes, Jeff
Herren, Donald
Holly, Tom
Hopkins, John
Hounstras, John
Howard, Tim
Jarrett, K. John
Kays, J. Warren
Kissel, Klair
Lam, Sam
Lauth, David
Lew, Dennis
Linn, Thom
Meier, Sidney
Muntz, Richard
Olson, Steven
Orland, David
Pate, Michael
Pearson, Raymond
Regier, Steve
Robinson, Paul
Roth, Michael
Saslaw, Lou
Shawitz, Robert
Spence, David
Sutton, Wade
Tajibnis, William
Tompkins, Terrill
Voege, Ken
Weadon, Mark
Williams, Riley

Second Bases
Beach, Tom
Bond, W. Howard
Bolin, Paul
Chin, Gabriella
Lehmann, Charles
Linewes, Richard
McIntire, John
McMurry, James
Pierson, Philip
Powell, Gregg
Reineck, Roman
Schick, Hilmut
Slee, Vergil
Sommerfeld, Thomas
Stewart, Arthur
Van Bolt, John
INTERNATIONAL PRESENTATIONS—1974–75

Choral Union Series / Hill Auditorium

LONDON SYMPHONY ORCHESTRA .................................................. Saturday, September 21
JESSYE NORMAN, Soprano .......................................................... Saturday, October 5
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SOVIET GEORGIAN DANCERS AND Tbilisi Polyphonic Choir ........ Sunday, November 24
DETROIT SYMPHONY ORCHESTRA .............................................. Saturday, January 11
CZECH PHILOHARMONIC ............................................................. Wednesday, February 12
STRAUSBOURG PHILHARMONIC ORCHESTRA .............................. Saturday, March 15
BOSTON SYMPHONY ORCHESTRA .............................................. Saturday, April 5
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VLADIMIR ASHKENAZY ............................................................... Wednesday, March 19

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GREGG SMITH SINGERS ............................................................... Tuesday, October 22
NATIONAL BALLET OF WASHINGTON, D.C. ................................. Saturday and Sunday October 26 & 27
SLASK, FOLK COMPANY FROM POLAND ..................................... Wednesday, October 30
JACQUES LOUSSIER TRIO, JAZZMEN "PLAY BACH" ..................... Saturday, November 2
CARLOS MONTOYA, Flamenco Guitarist ..................................... Tuesday, November 19
GUARNERI STRING QUARTET and GARY GRAFFMAN, Pianist ....... Wednesday, January 8
MARCEL MARCEAU, Pantomimist ................................................ Friday, Saturday, Sunday, January 10, 11, & 12
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HARKNESS BALLET OF NEW YORK ........................................... Thursday, February 20
MOSCOW BALALAIKA ENSEMBLE AND LUDMILA ZYKINA ............. Monday, February 24
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PRESERVATION HALL JAZZ BAND ................................................ Wednesday, April 9

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ESTERHASY STRING QUARTET .................................................. Thursday, October 24
CLEVELAND STRING QUARTET ................................................. Wednesday, November 13
JUILLIARD STRING QUARTET .................................................... Tuesday, December 3
SYNTAGMA MUSICUM, FROM AMSTERDAM ............................... Thursday, January 23
TOKYO STRING QUARTET .......................................................... Sunday, February 2
JEAN-PIERRE RAMPAL, Flutist, and ROBERT VEYRON-LA CROIX, Keyboard ...................... Tuesday, February 18
ARS ANTIQUA DE PARIS ............................................................. Saturday, March 29

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HEEMBABA AND DANCE ENSEMBLE, SRI LANKA ......................... Sunday, October 13
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UNIVERSITY MUSICAL SOCIETY
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