

The University Musical Society

of
The University of Michigan



Presents

The ANN ARBOR

May Festival

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Music Director and Conductor*
RICCARDO MUTI, *Principal Guest Conductor*
WILLIAM SMITH, *Associate Conductor*

THE UNIVERSITY CHORAL UNION
DONALD BRYANT, *Director*

ROBERT SHAW, *Conducting*

Soloist

JOHN McCOLLUM, *Tenor*

SATURDAY EVENING, APRIL 29, 1978, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*Requiem—*Grande messe des morts*, Op. 5 BERLIOZ
Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertorium)
Hostias
Sanctus
Agnus Dei

(Performed without intermission.)

* Available on Columbia Records

Louis-Hector Berlioz (1803–1869) completed his *Requiem* on June 29, 1837, and Francois-Antoine Habeneck conducted the first performance on December 5 that year, with Gilbert-Louis Duprez as tenor soloist. The first American performance was given under the direction of Leopold Damrosch in New York on May 4, 1881. Tonight's concert marks the first performance of the work by the University Choral Union.

Berlioz begins with chorus and an orchestra of woodwinds, French horns, and strings. He proposes specific numbers—four flutes, two oboes, two English horns, four clarinets, twelve French horns, eight bassoons, fifty violins, twenty each of violas and cellos, eighteen basses, and for the chorus, eighty women, sixty tenors, and seventy basses, but adds that these numbers “are only relative, and one can, space permitting, double or triple the vocal forces and increase the orchestra proportionally. If one had an immense chorus of 700 or 800 voices, the entire group should sing only in the *Dies Irae*, the *Tuba Mirum*, and the *Lacrymosa*, using no more than 400 voices in the rest of the score,” Berlioz uses both an expressive cantabile (e.g. *Requiem aeternam* and *Te decet hymnus*) and a quiet rhythmic declamation (e.g. *et lux perpetua* and *Kyrie eleison*). Indeed, when the voices first enter, he at once suggests both manners, the basses' melody being accompanied by the detached syllables of the tenors, who in turn are doubled by the bassoons playing the same melody legato.

The *Dies Irae* begins with the same vocal and orchestral forces, and with striking contrast between the stern phrase of the cellos and basses (quite obsessive this will turn out to be) and the plaintive line of the sopranos and woodwinds. With the *Tuba Mirum* Berlioz, in a dramatic stroke, adds four brass groups, stationed north, east, west, south at the corners of the grand mass of singers and instrumentalists. As the movement proceeds, Berlioz unleashes as well an immense volume of percussion, four pairs of kettledrums, two bass drums, four tamtams, and ten cymbals. As Death and Nature stand astounded, the music falls into silence. (Some of this music is recycled from a Mass Berlioz wrote about 1824, most of which he destroyed.)

The obsessive bass phrase from the beginning of the *Dies Irae* continues to sound through *Quid sum miser*, a brief and quiet movement in which the words are assigned almost entirely to the tenors, who are specifically asked to express humility and fear in their singing. English horns, bassoons, cellos, and basses accompany.

Rex tremendae is another conception on a huge scale, and on the words *Ne cadam in obscurum!* the Day of Judgment brass and percussion intervene once more. But the thought of the fount of mercy brings quiet.

Quaerens me—these are the lines of text that according to Donald Francis Tovey “Dr. Johnson sometimes tried to quote, but never without bursting into tears”—is sung by unaccompanied voices, and very softly throughout.

Sheer terror whips through the “lamentable day” called up by the *Lacrymosa*. After the gentle interlude of *Pie Jesu*, the brass choirs and the percussion join to tie this movement to the earlier parts of the *Dies Irae*. The idea of thus using extra brass went back to 1831 and a never-executed plan for an oratorio on *The Last Day of the World*; then, too, his letters indicate his concern for presenting this cataclysm with characteristic economy and precision.

The Offertory, *Domine, Jesu Christe*, is another movement of the greatest delicacy. Almost to the end, the voices sing on two notes, and only the word *promisisti* releases them.

Hostias is for male voices with instrumental punctuation. But what punctuation it is, that series of chords for high flutes with eight trombones swelling and receding on their deepest pedal notes!

High solo violins, flute, and violas divided into four sections and playing “a very dense tremolo,” accompany the tenor solo and the choral responses in the *Sanctus*. The *Hosanna* is fugued, and Berlioz implores the chorus to sing “without violence, sustaining the notes well instead of accenting them one by one.” For the return of the *Sanctus*, Berlioz finds yet another of his most extraordinary and new sounds.

In the *Agnus Dei*, as in several passages of the *Dies Irae* and the Offertory, Berlioz somewhat reorders the text. This is a movement of summation and of recapitulation of words, musical themes, and textures. Woodwinds, trombones, and voices sing repeated *Amens* across the pianissimo arpeggios of the strings and the softly thudding punctuations of eight kettledrums.

—MICHAEL STEINBERG

REQUIEM ET KYRIE—Grant them eternal rest, O Lord, and let everlasting light shine on them. To thee, O God, praise is meet in Zion, and unto thee shall the vow be performed in Jerusalem.

Hearken unto my prayer: unto thee shall all flesh come. Grant the dead eternal rest, O Lord, and let everlasting light shine on them. Lord, have mercy upon us! Christ, have mercy upon us! Lord, have mercy upon us!

DIES IRAE—The Day of Wrath, that day shall dissolve the world in ashes, as witnesseth David and the Sibyl.

What trembling there shall be when the Judge shall come who shall thresh out all thoroughly!

The trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the Throne.

Death and Nature shall be astounded when the creature shall rise again to answer to the Judge.

A written book shall be brought forth in which shall be contained all for which the world shall be judged.

And therefore when the Judge shall sit, whatsoever is hidden shall be manifest, and naught shall remain unavenged.

QUID SUM MISER—What shall I say in my misery? Whom shall I ask to be my advocate, when scarcely the righteous may be without fear?

REX TREMENDAE—King of awful majesty, who freely savest the redeemed, save me, O fount of mercy.

Remember, merciful Jesu, that I am the cause of thy journey, lest thou lose me in that day.

When the damned are confounded and devoted to sharp flames, call thou me, and from the bottomless pit and the mouth of the lion, deliver me, lest I fall into darkness, lest Tartarus swallow me. Who freely savest the redeemed, save me, O fount of mercy.

QUAERENS ME—Seeking me didst thou sit weary: thou didst redeem me, suffering the cross: let not such labor be in vain.

O just Judge of vengeance, give the gift of remission before the day of reckoning.

I groan as one guilty; Spare, O God, me, thy suppliant.

My prayers are not worthy, but do thou, good Lord, show mercy, lest I burn in everlasting fire.

Thou who didst absolve Mary and didst hear the thief's prayer, hast given hope to me also.

Give me a place among thy sheep and put me apart from the goats, setting me on the right hand.

LACRYMOSA—Lamentable is that day on which guilty man shall arise from the ashes to be judged.

Merciful, Jesu, Grant them eternal rest.

DOMINE, JESU CHRISTE—O Lord, Jesu Christ, King of glory, deliver the souls of all the departed faithful from torment. O Lord, deliver them from the torments of hell and from the bottomless pit. Deliver them, and let Saint Michael the standard-bearer bring them forth into the holy light, which thou didst once promise unto Abraham and his seed. Amen.

HOSTIAS—To thee, O Lord, we render our offerings and prayers with praises. Receive them for those souls which we commemorate today.

SANCTUS—Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

AGNUS DEI—Lamb of God, that takest away the sins of the world, grant them eternal rest.

To thee, O God, praise is meet in Zion, and unto thee shall the vow be performed in Jerusalem. Hearken unto my prayer: unto thee all flesh shall come.

Grant the dead eternal rest, O Lord, and let everlasting light shine on them. Grant them eternal rest, O Lord, and let everlasting light shine on them with thy Saints for ever, O Lord, for thou art merciful. Amen.

In Memoriam

Tonight's concert is performed in memory of Jindřich Rohan, who was born May 14, 1919, and died in Prague on February 14, 1978. Mr. Rohan first conducted in Ann Arbor in 1972, when The Festival Chorus sang with his Prague Symphony Orchestra. He subsequently conducted choral concerts in the May Festivals of 1974 and 1977.

UNIVERSITY CHORAL UNION

DONALD BRYANT, *Director*

NANCY HODGE, *Accompanist*

ROBERT JOHNSON, *Manager*

First Sopranos

Terra Albert
Patsy Auiler
Patricia Austin
Mary Bainton
Lola Bradstreet
Carol Brechmin
Ann Burke
Letitia Byrd
Susan Campbell
Susan Clark
Elaine Cox
Christine Crockett
Darcy Duffy
Kathryn Elliott
Sarah Ely
Elizabeth Engelhardt
Estelle Fox
Emily Gershowitz
Julie Giuliani
Barbara Gockel
Sheryl Halsey
Gladys Hanson
Joanne Hoover
Karen Huyser
Sylvia Jenkins
Melinda Johnston
Karol Krohn
Carolyn Leyh
Kathleen Lin
Doris Luecke
Lisa Maglott
Lois Ann Malthaner
Loretta Meissner
Cheryl Murphy
Andrea Parmelee
Agnes Pearson
Karen Persello
Sarah Raiss
Julia Rempesger
Mary Rumman
Margaret Schilt
Kim Smith
Charlotte Stanek
Heidi Unger
Cheryl Waldenmyer
Diane Weil
Joanne Westman
Denise Rae Zellner

Second Sopranos

Darby Anderson
Judy Barber
Kathy Berry
Joyce Bleyby
Jessica Briefer
Virginia Burr
Marilyn Buss
Frances Cameron
Young Cho
Barbara Colwell
Jane Conrad
Sheila Curran
Christine Dindoffer
Katharine Fielder
Carol Fleeter
Melissa Forbes
Mary Hiraga
Alice Horning
Rita Jakubowski
June Krenz
Louise Kuri
Margaret Lamb
Judy Lehmann
Paula Little
Ann Lund
Carol Magoon

Marilyn Meeker
Charlotte Nametz
Eleanor Overdeck
Grace Osborn
Susan Petcoff
Sara Peth
Christine Pierce
Virginia Reese
Stephanie Rosenbaum
Carol Sahakian
Susan Schluederberg
Marie Schneider
Kathleen Sheehy
Elizabeth Stewart-Robinson
Patricia Tompkins
Rachelle Warren
Judith Weber
Christine Wendt
Cindy Worrell
Kathleen Young

First Altos

Patricia Anderson
Margo Angelini
Martha Ause
Helen Bareman
Claudia Beckwith
Phyllis Bogarin
Kay Bohn
Beth Broad
Ella Brown
Marion Brown
Barbara Burr
Alice Cambron
Susan Cameron
Lael Cappaert
Julie Cohen
Mary Crichton
Christine Dailey
Kerrie DeLevie
Arlene Dobberstein
Maureen Duffy
Jeanne Erickson
Daisy Evans
Mary Farrell
Lucy Feldkamp
Amy Fick
Marilyn Finkbeiner
Merian Frederick
Ruth Gewanter
Nancy Girbach
Marilyn Glover
Meredy Gockel
Edith Goldman
Lesley Haney
Laura Hersey
Carol Hurwitz
Elizabeth Johnson
Marilyn Johnson
Nancy Karp
Geraldine Koupal
Wilma Krohn
Glenys Lance
Kristine Langabeer
Metta Lansdale
Rosemary Lewis
Kirsten Lietz
Bernice McCoy
Jean Morgan
Suzanne Mosher
Virginia Murray
Lois Nelson
Pamela Pennington
Laurie Peterson
Barbara Petoskey
Karen Rabe

Mary Redford
Sara Rothman
Kim Rutledge
Anita Scherzer
Beth Slee
Ann Stout
Georgiana Swinford
Nancy Tennenhouse
Patricia Theilar
Nancy Thibault
Anne Thomas
Joanne Veroff
Elena Vlisides
Kathleen Weber
Susan Wendt-Hildebrandt
Myra White
Johanna Wilson
Mary Wisk
Charlotte Wolfe

Second Altos

Sandra Anderson
Lois Aroian
Marjorie Baird
Dorian Bartley
Eleanor Beam
Kathy Beam
Carolyn Bedell
Anne Frank
Mary Haab
Joan Hagerty
Dana Hull
Ruth Lidgard
Elsie Lovelace
Barbara Madsen
Barbara Maes
Rosemary Mayman
Margaret McNiven
Iris Mechigian
Susan Nisbett
Barbara Norris
Beverly Roeger
Aliza Shevrin
Linda Siebert
Rose Siri
Carol Spencer
Katie Stebbins
Libby Stuber
Margaret Thompson
Peggy Thompson-Schmidt
Marian Vassar
Alice Warsinski
Anne Wilkinson
Nancy Williams

First Tenors

Hugh Baker
Hugh Brown
Ken Burdett
Steven Fischer
Marshall Franke
Peter Humphrey
Tim Jewell
Paul Lowry
Robert MacGregor
Duane Novelty
Bernard Patterson
Rockwell Scherzer
Richard Schneider
Ross Tobliff

Second Tenors

Paul Angelo
Peter Bleyby
William Bronson
Harold Clark

John Comfort
Albert Girod
Roy Glover
Joseph Gradisher
Merle Galbraith
Donald Haworth
Thomas Hmay
Robert Johnson
Philip Melcher
Ronald Miller
Thomas Moga
John Pelachyk
James Priore
Robert Reizner
Melbert Schwarz
Philip Smith
Dennis Zaenger

First Basses

Richard Andrews
Stephen Armstrong
Mark Avenmarg
Barry Babok
Joel Beam
Marion Beam
Dean Bodley
Harry Bowen
John Brueger
Charles Burr
Owen Cathey
John Conroy
Aaron Ellis
Neale Eyler
Win Fairchild
Thomas Farrell
Thomas Hagerty
Klair Kissel
Lawrence Lohr
Robert Meader
Sol Metz
David Mulligan
Richard Nicholson
Steven Olson
Kent Overbey
Dennis Powers
Bradley Pritts
Richard Rector
Peter Slutsker
Richard Straub
Wade Sutton
Robert VonderHaar
Mark Weadon

Second Basses

Victor Abdella
Scott Beam
Gary Blacklidge
Gabriel Chin
Robert Hall
David Harari
Seth Kivnick
Charles Lehmann
John McIntire
Alfred Meyer
Thomas Rieke
Robert Ronis
Raymond Schankin
Wallace Schonschack
Mark Sebastian
Vergil Slee
Thomas Sommerfeld
Robert Strozier
Terril Tompkins
John Van Bolt
Robert Ziola

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