

Ann Arbor May Festival

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Pittsburgh Symphony Orchestra

LORIN MAAZEL, *Music Consultant*

The Festival Chorus

DONALD BRYANT, *Director*

ZDENEK MACAL

Conductor

CARMEN LAVANI, *Soprano*

SETH MCCOY, *Tenor*

JANICE TAYLOR, *Mezzo-soprano*

JOHN CHEEK, *Bass-baritone*

WEDNESDAY EVENING, APRIL 30, 1986, AT 8:00

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Messa da requiem (The "Manzoni" Requiem) GIUSEPPE VERDI
(1813-1901)

Requiem and Kyrie

Dies irae

Dies irae

Tuba mirum

Liber scriptus

Quid sum miser

Rex tremendae

Recordare

Ingemisco

Confutatis

Lacrymosa

INTERMISSION

Offertorio: Domine Jesu

Lux aeterna

Sanctus

Libera me

Agnus Dei

The Requiem was given its première in Milan on May 22, 1874; Verdi himself conducted. Twenty years later the Requiem received its first Ann Arbor performance by the University Choral Union at the first May Festival in 1894; tonight marks the University Musical Society's twelfth presentation of this dramatic choral masterpiece.

Messa da requiem

As a young man Giuseppe Verdi was confronted with death. In 1840, at the age of 27, he lost his whole family to illness — an infant son and daughter, and then his wife, all within a space of two months — and his mature works reflect this personal tragedy. Verdi was 60 years old when he composed his *Requiem in Memory of Alessandro Manzoni*, his memorial to nineteenth-century Italy's most representative literary figure. For Verdi, Manzoni assumed the stature of a saint, and his personal devotion to the poet and novelist remained undiminished throughout his life, though they met only once, in 1848. Because Verdi was, first of all, an opera composer, his Requiem is a meeting of operatic and religious expression. Though he used the traditional sequence of the Mass for the Dead, the highly dramatic quality of the music excludes the Requiem from a strictly liturgical purpose.

REQUIEM AND KYRIE

Solo Quartet and Chorus

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
To You we owe our hymn of praise,
O God, in Sion; to You must vows
be fulfilled in Jerusalem.
Hear my prayer, to You all flesh must come.
Lord, have mercy. Christ, have mercy.

DIES IRAE

Chorus

That day of wrath, that dreadful day,
Shall heaven and earth in ashes lay,
As David and the Sybil say.
What horror must invade the mind
When the approaching Judge shall find
And sift the deeds of all mankind!

TUBA MIRUM

Bass and Chorus

The mighty trumpet's wondrous tone
Shall rend each tomb's sepulchral stone
And summon all before the Throne.
Now death and nature with surprise
Behold the trembling sinners rise
To meet the Judge's searching eyes.

LIBER SCRIPTUS

Mezzo-soprano and Chorus

Then shall with universal dread
The Book of Consciences be read
To judge the lives of all the dead.
For now before the Judge severe
All hidden things must plain appear;
No crime can pass unpunished here.

QUID SUM MISER

Soprano, Mezzo, and Tenor

O what shall I, so guilty, plead?
And who for me will intercede?
When even Saints shall comfort need?

REX TREMENDAE

Solo Quartet and Chorus

O King of dreadful majesty!
Grace and mercy You grant free;
As Fount of Kindness, save me!

RECORDARE

Soprano and Mezzo-soprano

Recall, dear Jesus, for my sake
You did our suffering nature take,
Then do not now my soul forsake!
In weariness You sought for me,
And suffering upon the tree!
Let not in vain such labor be.
O Judge of justice, hear, I pray,
For pity take my sins away
Before the dreadful reckoning day.

INGEMISCO

Tenor

Your gracious face, O Lord, I seek;
Deep shame and grief are on my cheek;
In sighs and tears my sorrows speak.
You who did Mary's guilt unbind,
And mercy for the robber find,
Have filled with hope my anxious mind.
How worthless are my prayers, I know,
Yet, Lord, forbid that I should go
Into the fires of endless woe.
Divorced from the accursed band,
O make me with Your sheep to stand,
A child of grace, at Your right hand.

CONFUTATIS

Bass and Chorus

When the doomed no more can flee
From the flames of misery
With the chosen call me.
Before You, humbled, Lord, I lie,
My heart like ashes, crushed and dry,
Assist me when I die.

LACRYMOSA

Solo Quartet and Chorus

Full of tears and full of dread
Is that day that wakes the dead;
Calling all, with solemn blast
To be judged for all their past.
Lord, have mercy, Jesus blest.
Grant them Your eternal rest. Amen.

DOMINE JESU

Solo Quartet

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and
from the bottomless pit.
Deliver them from the lion's mouth,
that hell swallow them not up,
that they fall not into darkness,
but let the holy standard-bearer Michael
bring them into that holy light which You
promised of old to Abraham and to his seed.
We offer You, O Lord, sacrifices and
prayers of praise; receive them in
behalf of those souls we commemorate
this day; and let them, O Lord,
pass from death to life.

SANCTUS

Double Chorus

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are filled with Your glory.
Hosanna in the highest.
Blessed is He who comes in the name of
the Lord.
Hosanna in the highest.

THE FESTIVAL CHORUS OF THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor* JAMES OLESEN, *Assistant Conductor*
 NANCY HODGE, *Accompanist* MICHAEL WHITCOMBE, *Manager*

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|--|--|--|---|
| <i>First Sopranos</i> | Amanda S. Vandenberg Barbara Hertz Wallgren Patricia Wichman | Lily Jarman Loretta C. Kallay Janet Weissbrodt Koons Barbara K. Maes Cheryl Melby Mary B. Price Teresa Raysin Julie Ann Ritter Carren Ann Sandal Margaret Sharemet Cynthia J. Sorensen Carol Spencer Linda Stankwitz Kathryn Stebbins Jill R. Walker Alice Warsinski Helen F. Welford Ann F. Woodward | Tom E. Barnes William H. Baxter Marion L. Beam Michael W. Beaty Raoul Louis Betancourt Dean Bodley Donald J. Bord Michael Brand John M. Brueger Stephen Bryant Thomas B. Cox Alec W. Ferguson Paul Firehammer Dwight L. Fontenot William C. Hale Ramon Hernandez David Ibach John E. Jones Stephen Robert Kass Richard Knapp Lawrence L. Lohr Charles Lovelace John MacKrell John G. Ogden John Peterson James C. Schneider Timothy W. Smith Richard Stock Donald R. Williams |
| | <i>First Altos</i> | | |
| Mary Ellen Auch Patsy Auiler Sharon M. Barlow Ann Burke Letitia J. Byrd Susan F. Campbell Kathryn Foster Elliott Barbara Gockel Sylvia J. Jenkins Kathy H. Lee Carolyn L. Leyh Kathleen Lin Doris L. Luecke Claire McGrath Loretta I. Meissner Marian Muranyi Carole Lynch Pennington Alice M. Schneider Lisa Shirtz Charlotte Stanek Margaret Warrick Joanne Westman Sandra Winzenz Karen Woollams | Yvonne Allen Martha R. Ause Doris L. Baum Marion W. Brown Ella M. Brown Lael R. Cappaert Lori Cheek Ellen J. Collarini Cheryl L. Cox Mary C. Crichton Carolyn Ehrlich Daisy E. Evans Kathlyn M. Faber Marilyn Finkbeiner Nancy Houk Lonnie Hull Carol Hurwitz Gretchen Jackson Nancy Karp Katherine Kroeger Metta T. Lansdale, Jr. Frances Lyman Patricia Kaiser McCloud Marian A. Miner Lois P. Nelson Susan S. Seitz Debora A. Slee Jari Smith Kelly Stebelton Helen Thornton Jane M. Van Bolt Joanne Veroff Charlotte Wolfe | <i>First Tenors</i> | |
| | | Hugh C. Brown Charles R. Cowley Fr. Tim Dombrowski Marshall Franke Thomas D. Hofman Joseph Kubis Robert E. Lewis Paul Lowry Robert K. MacGregor Bernard Patterson Miguel Rodriguez Herbert F. Tucker William A. Wade, Jr. | |
| <i>Second Sopranos</i> | | | <i>Second Basses</i> |
| Kathleen Bergen Kathryn Wirstrom Young S. Cho Carol Colvin Lisa D'Aunno Carole Lewis DeHart Patricia Forsberg-Smith Anita Goldstein Doreen Jessen Grace Jones Ann Kathryn Kuelbs Judy Lehmann Mary Loewen Gail McCulloch Margaret McInnis Marilyn Meeker Linda Ann Mickelson Mary Allison Moore Laura J. Musil Michal Nahor Barbara Nordman Sara Peth Carolyn Richards Julie Snider Leah M. Stein Patricia Tompkins Patricia Towne | <i>Second Altos</i> | | Robert C. Alarie Ross S. Anderson Howard Bond Don Faber Robert C. Gatzke Howard Grodman Charles T. Hudson Scott Jensen Charles F. Koons Johan Koren James Philip Leege Charles F. Lehmann Philip B. Lynch W. Bruce McCuaig Robert E. Owens Raymond O. Schankin John T. Sepp Dennis Sheppard Robert D. Strozier Terril O. Tompkins John Van Bolt |
| | Anne Abbrecht Sandra Anderson Marjorie Baird Eleanor P. Beam Sally Carpenter Carol Carpenter Lisa Danielson Alice B. Dobson Andrea Foote Lois Guebert Mary E. Haab Dana Hull Carol L. Hurwitz | <i>Second Tenors</i> | |
| | | Carter Blocksma Randolph C. Cox David S. Dannemiller Albert P. Girod, Jr. Donald L. Haworth Ted Hefley Thomas Hmay Daniel M. Kaller David Kelton Michael R. Lucey Robert Maxwell Press Carl R. Smith Ervin R. Wilson | |
| | | <i>First Basses</i> | |
| | | Douglas James Ankele Stephen E. Baldwin | |

AGNUS DEI

Soprano, Mezzo, and Chorus

Lamb of God, You who takes away the sins
of the world, grant them eternal rest.

LUX AETERNA

Mezzo, Tenor, and Bass

May light eternal shine upon them, O Lord;
with Your saints forever, for You are
gracious.

Eternal rest grant unto them, O Lord; and
let perpetual light shine upon them.

LIBERA ME

Soprano and Chorus

Deliver me, O Lord, from everlasting death
on that day of terror: when the heavens
and the earth will be shaken, as You
come to judge the world by fire.

I am in fear and trembling at the judgment
and the wrath that is to come, when
the heavens and the earth will be shaken.
That day will be a day of wrath, misery, and
ruin: a day of grandeur and great horror.
Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.
Deliver me, O Lord . . .

About the Artists

Zdenek Macal is currently music director of the Sydney Symphony Orchestra, principal guest conductor of the Milwaukee Symphony Orchestra, and principal conductor of the Chicago Grant Park Symphony. He also is music director-designate of the Milwaukee Symphony. Born in Brno, Czechoslovakia, Macal first gained international attention by winning two prestigious contests: the 1965 International Conductor's Competition in Besançon, France, and the 1966 Dimitri Mitropoulos Competition in New York. His return to Czechoslovakia to conduct the Czech Philharmonic at the Prague Spring Festival won him immediate success and an invitation to conduct the orchestra on an extensive tour abroad. Appearances soon followed with the Berlin Philharmonic and BBC orchestras, the Vienna Symphony, the Orchestre de Paris, and many others. He has served as principal conductor of the Prague Symphony Orchestra, conducting both symphony concerts and opera, and from 1970 to 1974 he was music director of the Cologne Radio Symphony Orchestra.

Maestro Macal made his United States debut in 1972 with the Chicago Symphony Orchestra and was immediately reengaged. Since then he has conducted the orchestras of New York, San Francisco, Pittsburgh, Baltimore, Detroit, and Minnesota, among others. He made his debut with the Pittsburgh Symphony in 1973 and subsequently returned to conduct the orchestra in eight different seasons, including recent performances of the Verdi Requiem in Pittsburgh. Mr. Macal now returns to Ann Arbor, after leading a 1979 concert with the NDR Symphony of Hamburg.

Dramatic soprano **Carmen Lavani** has earned critical acclaim in the field of opera and for her performances of vocal works with orchestra. Her most recent successes include Fiordiligi in Mozart's *Così fan tutte* with conductor Macal in Turin, the title role in Janáček's *Jenůfa* in Trieste, and performances of Beethoven's *Missa solemnis*. Born in France and raised in Italy, Carmen Lavani studied at the Verdi Conservatory in Milan, earning a diploma in music, and at the Accademia Musicale Chigiana in Siena. She made her debut at the Spoleto Festival in 1968 and subsequently sang at La Scala, the Rome Opera, the Teatro Comunale in Florence, and the Fenice in Venice. She has been a featured artist on both radio (RAI and NDR) and television broadcasts and is a frequent participant in international festivals. She now appears in Ann Arbor for the first time.

Hailed as one of Canada's national treasures, **Janice Taylor** is a frequent guest artist with major orchestras and opera companies, and on recital series throughout North America and abroad. Born in Westfield, New York, she began her musical training as a pianist, and it was not until after leaving college that she began her language and vocal studies in Montreal. She made her recital debut there and her orchestral debut with the Toronto Symphony, and has since appeared with every major orchestra and recital series in Canada. Her orchestral debut in the United States was with the National Symphony Orchestra in Washington, D.C., and in Europe with the RAI Orchestra in Milan, Italy. A rapid succession of debuts quickly followed with the orchestras of San Francisco, Boston, Cleveland, Atlanta, Los Angeles, Philadelphia, and others. On the opera stage Miss Taylor has performed with the companies of St. Louis, Indianapolis, Vancouver, Toronto, Ottawa (National Arts Centre), with the Canadian Opera Company, and at the Stratford Festival. She made her European opera debut in Spoleto, in Shostakovich's *Lady Macbeth of Mtsensk*. Miss Taylor's appearance this evening marks her Ann Arbor debut.

Seth McCoy is a favorite with orchestras throughout the country, an internationally acclaimed recitalist, and is becoming well known on the opera stage, adding appearances in Mozart's *Die Zauberflöte* and Strauss's *Der Rosenkavalier* at the Metropolitan Opera to his list of major appearances in the United States and Canada. He has collaborated with Erich Leinsdorf, Zubin Mehta, James Levine, André Previn, Robert Shaw, Seiji Ozawa, Eugene Ormandy, and Mstislav Rostropovich in performances with America's major symphony orchestras. He gave the United States premiere of Penderecki's *Utrenia* with The Philadelphia Orchestra, performed the lead of Steffani's *Tassilone* with the Clarion Concerts at Lincoln Center, and participated in the premiere of Scott Joplin's *Tremonisha* with the Atlanta Symphony. Among his recordings are performances of the Penderecki Mass with Eugene Ormandy and The Philadelphia Orchestra, Brahms's *Liebeslieder* Waltzes with Robert Shaw, Bach's St. Matthew Passion with Johannes Somary, and the major bicentennial recording project of the Rockefeller Foundation. Born in North Carolina, Mr. McCoy received vocal training in Cleveland and New York. His first major impetus to pursue his career as tenor soloist came with the Robert Shaw Chorale on tours of the United States and South America. In Ann Arbor he has sung in Beethoven's Symphony No. 9 (1976) and the *Missa solemnis* (1977) with Aldo Ceccato and the Detroit Symphony Orchestra.

The name of **John Cheek** currently appears on the rosters of nearly every major symphony orchestra in the United States. Since his professional debut in August 1975 (upon his discharge from the United States Army, where he was featured soloist with the Army Chorus), Mr. Cheek has become one of the favorite artists of many leading American conductors. In the 1984-85 season, in addition to his performances with orchestras, he appeared in the new production of *La Clemenza di Tito* and performances of *La Bohème* at the Metropolitan Opera, where he has sung every season since his debut there in 1977. He has also sung with the opera companies of Tulsa, Fort Worth, New Orleans, Cincinnati, Detroit, and Miami. During the summers Mr. Cheek has participated in the Ravinia, Blossom, Mostly Mozart, Caramoor, and Tanglewood festivals, and in the London Promenade Concerts. He has performed in recital across the United States and recently made his New York recital debut, assisted at the piano by James Levine. Other recent events include his creation of the title role of Cascarino's *William Penn* in Philadelphia and singing *La Damnation de Faust* with the Berlin Philharmonic. Mr. Cheek is a native of North Carolina, received his bachelor of music degree at the North Carolina School of the Arts, and subsequently earned the Diploma of Merit at the Accademia Musicale Chigiana in Siena, Italy. He previously appeared in Ann Arbor in 1981, singing in Rossini's *Stabat Mater* at the May Festival.