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THE
“Manzoni” Requiem

BY
G. VERDI.

UNIVERSITY MUSICAL SOCIETY

FRANCIS W. KELSEY, PH. D., President.

ALBERT A. STANLEY, A. M., Director.

Choral Union Series

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Fifth Season.

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SEVENTH CONCERT.

MAY FESTIVAL

University Hall, Saturday, May 19, 1894,

AT 7:30 P. M.

GRAND CONCERT BY THE CHORAL UNION . . .

(250 Voices), Assisted by

The "Manzoni" Requiem,

G. Verdi,

MISS EMMA JUCH, Soprano.

MISS GERTRUDE MAY STEIN, Mezzo Soprano.

MR. MAX HEINRICH, Baritone.

MR. EDWARD C. TOWNE, Tenor.

And the BOSTON FESTIVAL ORCHESTRA.

MR. EMIL MOLLENHANER, Concertmeister.

ALBERT A. STANLEY, Conductor.

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MR. JOHN BENDINGER.

The "Manzoni" Requiem.

Analysis.

This work, one of the greatest compositions in a religious vein for which the musical world stands indebted to the genius of Italy, is a modern setting of that solemn office of the Catholic liturgy which has in the past inspired the greatest musicians. The work is divided into the usual numbers and is written for solo, chorus and orchestra. The use made of these factors shows us that Verdi as a dramatist seized upon the dramatic aspects of the text, and the musical setting is precisely what might have been expected under the circumstances.

The Introduction (*A minor*) to the "REQUIEM e KYRIE" (Grant them rest) gives us a quiet and mournful theme, developed entirely by the strings. In this portion of the work the chorus is purely an accompaniment to the melody played by the violins, but at the words "*Te decet hymnus*"—(There shall be singing) it is supreme. After this division, (*F major*) sung *a capella*) the introductory theme reappears. At its conclusion the solo parts come into prominence (*A major*) and the rest of the number is a finely conceived and elaborately executed eight voiced setting of the words *Kyrie eleison*.

The Dies Iræ (Day of Anger) is divided into nine parts, for solo, chorus and orchestra. The first of these divisions the "Dies Iræ" is a very dramatic setting of the text. It is in the key of G minor and introduces vocal and orchestral efforts which are startling in their intensity. The second division "Tuba Mirum" (Hark! the trumpet) (*A flat minor*) is preceded by a dramatic treatment of the orchestra in which the trumpet calls in the orchestra are answered in the distance—until a magnificent climax is reached by the *ff* chords for the full brass, leading into a great unison passage for male voices, accompanied by all the power of the full orchestra. In quick succession follows No 3, solos for Bass and Mezzo Soprano. The words "Mors stupebit" (Death with wonder is enchained,) (*D minor*) and "Liber scriptus properetur" (Now the record shall be cited) indicate a change of treatment. An abridged version of the first division follows, to be succeeded in turn by a beautiful trio for Tenor, Mezzo and Bass, (*G minor*). *Rex tremendæ majestatis*" (King of Glory) (*C minor*). The next division is written for solo and chorus. The solo parts to the word "Salve me fons pietatis," (Save me Lord with mercy flowing), introduce a melody entirely distinct from that of the chorus, and the ingenious contrasts of the two leading up to the final blending of both in the "Salve me" are intensely interesting and effective.

The sixth number, a duet for Soprano and Mezzo-*(F major)*, is thoroughly Italian in spirit, is beautifully written for the voices, and carries out most perfectly the spirit of the words; Recordare, "(Ah! remember). The Tenor and Bass Solos which now follow the "Ingemisco." (Sadly Groaning) *(E flat major.)* and "Confutatis." *(E major)*, in the opinion of many critics contain the finest music in the whole work. Be this as it may, this portion is very interesting, and to the musician presents technical points of importance. The "Dies Iræ," as a whole, ends with the "Lacrymosa," (Ah! what weeping). *(A flat minor.)* a tender setting of these words. A wonderful crescendo on the word, *Amen*, is to be noted.

No. 3. The Solo Quartet *(A flat major)*, "Domine Jesu Christe, (O Lord God, Lord Jesus Christ) is very beautiful, but presents no special points of interest.

No. 4, the Sanctus *(F major)* is an exalted inspiration of genius. With its glorious double fugue, its triumphal antiphonal effects at the close leading into a soul uplifting climax, it would, of itself, make the reputation of a lesser composer.

No. 5. If the Sanctus is sublime in its grandeur, no less so in its pathos is the Agnus Dei, "Lamb of God," *(C major)*, written for solo voices (Soprano and Mezzo) and chorus. A simple melody with three different settings is the basis of this important number, and in originality and effectiveness it is not at all inferior to the inspired Sanctus which precedes it.

The "Lux æterna," (Light eternal) *(B flat)* calls for no extended notice. It is written for three solo voices in the style which we find in Verdi's later works.

The closing number, (7) "Libera Me," *(C minor)* begins with a recitative (Soprano) "Libera me Domine, de morte æterna," (Lord deliver my soul from eternal death) interrupted by the chorus which chants these words, and introducing a fugue of stupendous difficulty, gives as a repetition of the beautiful introduction to the whole work, *(B flat minor)* and ends with the repetition of the recitative, while the chorus holds out a sustained chord *(C major) ppp*. In the repetition of the introduction to first chorus just alluded to, the solo voice (Soprano) takes the melody originally played by the violins, while the chorus accompany *a capella*. The ending of the work is very dramatic. Everything seems to be hushed while the awful significance of the words is impressed upon the mind with irresistible force.

The whole work reveals Verdi at the maturity of his genius—shows the mastery of vocal resources characteristic of Italian composers, with a control of the possibilities of the orchestra in which he stand alone among the composers of Italy. The work is genuinely Italian in spirit, but it shows on every page the imprint of genius, and genius knows no national boundaries.

I. Requiem e Kyrie.

QUARTET AND CHORUS.

REQUIEM æternam dona eis, Domine, et lux perpetua luceat eis.	ETERNAL rest give unto them, O Lord, and let perpetual light shine on them.
To decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.	Thou, O God, art praised in Zion, and unto Thee shall the vow be performed in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.	Hear my prayer, unto Thee shall all flesh come.
Kyrie eleison, Christe eleison.	Lord have mercy! Christ have mercy.

II. Dies Iræ.

FOUR SOLO PARTS AND CHORUS.

CHORUS.

DIES iræ, dies illa, Solvat sæclum in favilla, Teste David cum Sibylla	DAY of vengeance, lo! that morning, On the earth in ashes dawning, David with the Sibyl warning!
Quantus tremor est futurus, Quando Judex est venturus. Cuncta stricte discussurus.	Ah! what terror is impending, When the Judge is seen descending, And each secret veil is rending!

CHORUS.

TUBA MIRUM spargens sonum, Per sepulchra regionum, Coget omnes ante thronum.	TO THE THRONE, the trumpet sounding, Through the sepulchres resounding, Summons all with voice astounding.
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BASS SOLO.—MR. HEINRICH.

MORS stupebit et natura, Cum resurget creatura, Judicanti responsura.	Death and Nature, maz'd are quaking, When the grave's deep slumber breaking, Man to judgment is awaking.
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MEZZO SOPRANO.—(MISS STEIN) AND CHORUS.

LIBER scriptus proferetur, In quo totum continetur, Unde mundus judicetur.	Now the written book containing Record to all time pertaining, Opens for the world's arraignment.
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Judex ergo, cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

See the Judge, his seat attaining,
Darkest mysteries explaining,
Nothing unavenged remaining!

TRIO.—MISS JUCH, MISS STEIN, MR. TOWNE.

QUID sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

WHAT shall I then say unfriended,
By what advocate attended,
When the just are scarce defended?

QUARTET AND CHORUS.

REX TREMENDÆ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

KING OF MAJESTY tremendous,
By thy saving grace defend us;
Fount of piety, safety send us.

DUET.—MISS JUCH AND MISS STEIN.

RECORDARE, Jesu pie,
Quod sum causa tuæ viæ;
Ne me perdas illa die.

JESUS, think of thy wayfaring,
For my sins the death-crown wearing;
Save me in that day despairing.

Quærens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

Worn and weary thou has sought me,
By Thy cross and passion bought me,
Spare the hope Thy labors brought me.

Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis.

Righteous Judge of retribution.
Give, O give me absolution,
Ere that day of dissolution.

TENOR SOLO.—MR. TOWNE.

INGEMISCO tanquam reus,
Culpa rubet vultus meus,
Supplici parce Deus.

As a guilty culprit groaning,
Flushed my face, my errors owning,
Spare, O God, Thy suppliant moaning.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou to Mary gav'st remission,
Heard'st the dying thief's petition,
Bad'st me hope in my contrition.

Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
No perenni cremer igne.

In my prayers no worth discerning
Yet on me Thy favor turning,
Save me from Thy endless burning!

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

Give me, when Thy sheep confiding
Thou art from the goats dividing,
On Thy right a place abiding.

BASS SOLO.—MR. HEINRICH.

CONFUTATIS maledictis,
Flammis acribus addictis,
Voca me cum benedictis,

WHEN the wicked are rejected,
And to bitter flames subjected,
Call me forth with thine elected,

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Low in supplication bending,
Heart as though with ashes blending,
Care for me when all is ending.

QUARTET AND CHORUS.

LACRYMOSA dies illa,
Qua resurget ex favilla,
Judicandus homo reus

WHEN on that dread day of weeping,
Guilty man in ashes sleeping,
Wakes to his adjudication,

Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

Save him, God, from condemnation.
Lord Jesus, all-pitying,
Grant them rest. Amen.

III. Domine Jesu.

OFFERTORY FOR THE FOUR SOLO VOICES.

DOMINE JESU CHRISTE, Rex Glo-
riæ, libera animas omnium fidelium
defunctorum de pœnis inferni et de
profundo lacu :

LORD JESUS CHRIST, King of Glo-
ry, deliver the souls of all the faith-
ful dead from the punishment of
hell, and from the deep lake :

Libera eas de ore leonis, ne absor-
beat eas Tartarus, ne cadant in ob-
scurum; sed signifer sanctus Mi-
chael repræsentet eas in lucem sanc-
tam; quam olim Abrahæ promisisti
et semini ejus.

Deliver them from the lion's
mouth; let not hell swallow them,
let them not fall into darkness; but
let Saint Michael, the standard bear-
er, bring them into the holy light
which once thou didst promise to
Abraham and his seed.

HOSTIAS et preces tibi, Domine,
laudis offerimus; tu suscipe pro ani-
mabus illis, quarum hodie memo-
riam facimus. Faceos, Domine, de
morte transire ad vitam, quam olim
Abrahæ promisisti et semini ejus.

OFFERINGS of prayer and praise we
bring Thee, O Lord; receive them
for those souls whom to-day we
commemorate. Let them go from
death to that life which once thou
didst promise to Abraham and his
seed.

IV. Sanctus.

FUGUE FOR TWO CHOIRS.

SANCTUS, sanctus, sanctus, Domi-
nus Deus Sabaoth. Pleni sunt cœli
et terra gloriæ tuæ. Osanna in ex-
celsis.

HOLY, holy, holy, Lord God of
Hosts! Heaven and earth are full of
Thy glory. Hosanna in the high-
est!

Benedictus, qui venit in nomine
Domini. Osanna in excelsis.

Blessed is He that cometh in the
name of the Lord. Hosanna in the
highest!

V. *Agnus Dei.*

MISS JUCH, MISS STEIN AND CHORUS.

AGNUS DEL, qui tollis peccata mundi, dona eis requiem. Agnus Dei qui tollis peccata mundi, dona eis requiem sempiternam.	LAMB OF GOD, that taketh away the sins of the world, grant them rest, Lamb of God, that taketh away the sins of the world, Grant them rest everlasting.
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VI. *Lux Æterna.*

MISS STEIN, MR. TOWNE, MR. HEINRICH.

LUX æterna luceat eis, Domine, cum sanctis tuis in æternam, quia pius es.	LET perpetual light shine on them O Lord, with thy saints forever, for thou art Gracious.
Requiem æternam dona eis, Domine, et lux perpetua luceat eis.	Eternal rest give unto them, O Lord, and let perpetual light shine upon them.

VII. *Libera Me.*

SOLO FOR SOPRANO, (MISS JUCH), CHORUS AND FINAL FUGUE.

LIBERA me, Domine, de morte æterna, in die illa tremenda, quando cœli movendi sunt et terra, dum veneris judicare seculum per ignem.	DELIVER me, O Lord, from eternal death, in that dread day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira, quando cœli movendi sunt et terra.	I am full of terror and fear at the judgment that shall come and at the coming of thy wrath, when the heavens and the earth shall be moved.
Dies iræ, dies illa, calamitatis, et miseriæ, dies magna et amara valde.	Day of wrath, dread day of calamity and misery, dread day of bitter sorrow.
Requiem æternam dona eis, Domine, et lux perpetua luceat eis.	Eternal rest give unto them, O Lord, and let perpetual light shine on them.

