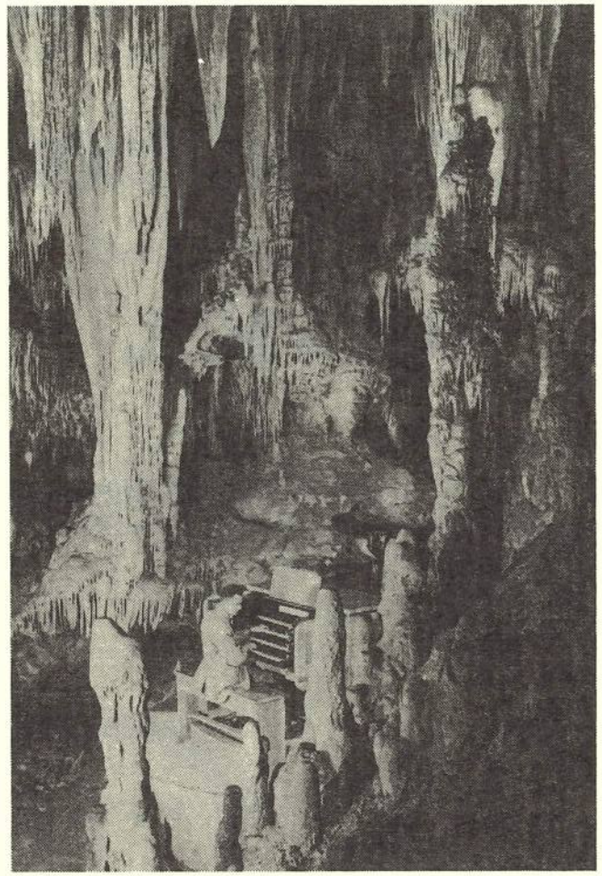
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Verdi Requiem



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and

The Richmond Symphony

Jacques Houtmann, Music Director

Sharmane Davis, Soprano
Marge A. Maust, Mezzo Soprano
In Dal Choi, Baritone
Curtis Nolley, Tenor

Kenneth Nafziger, Conductor

SUNDAY, DECEMBER 5, 1982, 7:00 PM
EMC CHAPEL AUDITORIUM

This concert is supported in part by a grant from the Virginia Commission for the Arts and the National Endowment for the Arts

PROGRAM NOTES

Requiem (1874) GUISEPPE VERDI (1813-1901)

> Now all is over, and with him the most pure, the most sacred, the highest of our glories. I have read many papers. No one speaks fittingly of him. Many words, but none profoundly felt."
>
> [There is] "a need from my heart to honor, as best I could, this great man whom I held in such esteem as a writer, and venerated as a man and as a model of virtue and patriotism."

The man of whom Guiseppe Verdi wrote was Alessandro Manzoni (1785-1873), Italy's national literary treasure whose work helped to standardize the Italian language, which in turn led to unification of the modern Italian state. On the anniversary of Manzoni's death, Verdi conducted the first performance of his Messa da Requiem in profound reverence and respect for the memory of the great poet. From the work's first hearing on May 22, 1874, the Requiem has been acclaimed a masterwork by audiences everywhere.

Many consider the Requiem to be Verdi's finest work. He intended it as a concert piece rather than as part of a Requiem Mass. Its language is therefore the language of nineteenth century Italian opera: emotional, dramatic and melodic. Whatever one's opinion about the appropriateness of Verdi's operatic language for uttering ecclesiastical texts, the fact remains that the critical questions in the Requiem are questions of profound and universal significance.

The Requiem of Verdi moves between ecclesiastical and personal expressions of grieving. The liturgical expressions tend to be more objective--as liturgy must be in order to speak for many--while the personal expressions tend to be subjective: a conscious contemplation of one's own death and judgment, rather than that of another. The drama plays itself out in an encounter between a finite soul and an infinite majesty, an encounter which is both awesome and terrifying. Only in the final measures of the Requiem does Verdi resolve the intensity of the drama.

The music of the Requiem speaks capably for itself, with gentle forcefulness, it etches new paths across our consciousness. While few, if any, in this audience tonight know anything at all about Alessandro Manzoni, we, because of our humanity, spend considerable time and energy in the contemplation of questions about death, the point at which his path and ours converge. Verdi's Requiem, filled with dramatic imagination, is most welcome assistance in our musings about that most terrifying and uncertain terrain.

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SOLOISTS

SHARMANE DAVIS, soprano, is a native of New Kensington, PA, and is currently a voice instructor at Eastern Mennonite College. Ms. Davis holds a B.A. degree in music from West Virginia University and a Masters in music from Ohio University where she studied with Ira Zook, and has also studied with Todd Duncan in Washington, D.C. Ms. Davis is known to local audiences for her solo performances with the Choral Society in Bach's St. John's Passion, Brahms' Requiem, Handel's Messiah, Haydn's Lord Nelson Mass, and the Gilbert and Sullivan Gala. She has appeared in many opera performances and recently sang the role of Gilda in the Southwest Virginia Opera Co. production of Rigoletto.

MARGE A. MAUST, mezzo-soprano, has returned to the voice faculty of Eastern Mennonite College after a two-year leave during which she received a Master's degree in Voice Performance-Church Music at Southern Baptist Theological Seminary in Louisville, Kentucky. Ms. Maust sang the alto solos in the Choral Society's performances of Bach's B Minor Mass, and Mendelssohn's Elijah; she has performed in staged versions of Elijah singing Jezebel, and sung the alto solos in Bach's St. Matthew Passion. Ms. Maust received her undergraduate degree from Ohio University in voice performance.

CURTIS NOLLEY, tenor, recently completed his Masters of Music degree at the University of Colorado. While attending the University of Boulder this past summer, Mr. Nolley was featured as tenor soloist in the Denver Community Arts Symphony Orchestra's production of Verdi's Requiem. Mr. Nolley received his Bachelor of Music degree from Bridgewater College. He studied voice and music education at James Madison University and Memphis State University. He is a choral music teacher in Augusta County and minister of music at the First Church of the Brethren in Harrisonburg.

IN DAL CHOI, baritone, has also sung with the Choral Society, for the performance of Brahams' Requiem with the Richmond Symphony in 1981. Mr. Choi has performed solo roles in major operas and oratorios throughout North America and has given recitals at Lincoln Center, Carnegie Recital Hall, Los Angeles, Indianapolis, Bloomington, and Seoul, Korea. A native of Korea, Mr. Choi received his bachelor's degree in voice at Yunsei University in Seoul. He was also trained in voice at Julliard, Manhattan School of Music, Indiana Univeristy, and Mozart Conservatorium in Germany.

The Shenandoah Valley Choral Society Advisory Council was formed in the Fall of 1982 and is comprised of local business persons, professionals, and individuals interested in promoting the arts in our Community.

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TEXT

I. INTROIT (REQUIEM AETERNAM) AND KYRIE

Chorus

Requiem aeternam dona eis, Domine:	Grant them eternal rest, Lord,
et lux perpetua luceat eis.	and let perpetual light shine upon them.
Te decet hymnus, Deus, in Sion,	A hymn, O God, becometh Thee in Zion,
et tibi reddetur votum in Jerusalem:	and a vow will be paid to thee in Jersusalem.
exaudi orationem meam,	O hear my prayer;
ad te omnis caro veniet.	To Thee all flesh shall come.
Requiem aeternam dona eis, Domine:	Grant them eternal rest, Lord,
et lux perpetua luceat eis.	and let perpetual light shine upon them.

Soloists and Chorus

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. SEQUENCE: DIES IRAE

Chorus

Dies irae, dies illa,
Solvet saeclum in favilla:
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!

That day of wrath, that day of anger,
will dissolve the world in ashes,
as prophesied by David and the Sibyl.

How great a trembling there will be,
when the Judge will appear;
and all things shall He scatter!

Bass and Chorus

Tuba, mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.

The trumpet, blasting its wondrous sound
throughout the tombs of every land,
will gather all before the throne.

Death and nature will be astonished
when all creation rises again
to answer to the Judge.

Mezzo-Soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ero cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.

A written book will be brought forth
In which everything will be contained
for which the world shall be judged.

And when the Judge takes His place,
whatever is hidden shall be made manifest:
nothing will remain unavenged.

Soprano, Mezzo-Soprano, Tenor and Chorus

Dies irae, dies illa,
Solvet saeclum in favilla:
Teste David cum Sibylla

That day of wrath, that day of anger
will dissolve the world in ashes,
as prophesied by David and the Sibyl.

Soprano, Mezzo-Soprano and Tenor

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

What shall a wretch such as I say then?
Of what patron shall I ask help,
when the righteous are scarcely secure?

Solo Quartet and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Savla me, fons pietatis.

Kin of terrible majesty,
Who freely saves those redeemed,
save me, O Source of Mercy.

Soprano and Mezzo-Soprano

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

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

Justus judex ultionis,
Donum fac remissionis
Ante diem rationis.

Remember, merciful Jesus,
that I am the cause of Thy journey on earth;
let me not be lost on that day.

Seeking me, Thou has sat down weary;
Thou who suffered on the cross has redeemed me
may such great effort not prove in vain.

Just Judge of Vengeance,
Give me the gift of redemption
before the day of reckoning.

Tenor

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce, Deus.

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

Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

I moan as one accused;
my countenance flushes with guilt;
O God, spare the suppliant.

Thou Who has absolved Mary,
and listened favorably to the prayer of the thief
has given me hope, also.

My prayers are not worthy;
but, Good Lord, have Thou mercy,
lest I burn in everlasting fire.

Give me a favored place among the sheep
and separate me from the goats,
keeping me on Thy right hand.

Bass

Confutatis maledictis,
Flammis acribus addictis:
Voca me cum benedictis.

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

When the cursed are confounded
and assigned to bitter flames,
call me among the blessed.

I pray, suppliant and kneeling,
my heart contrite as ashes;
take into Thy care my ending.

Chorus

Dies irae, dies illa,
Solvet saeclum in favilla:
Teste David cum Sibylla

That day of wrath, that day of anger,
will dissolve the world in ashes,
as prophesied by David and the Sibyl.

Solo Quartet and Chorus

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus.

Pie Jesu Domine,
dona eis requiem. Amen.

That day will be one of weeping,
on which shall rise again from the ashes
accused man to be judged;
therefore, spare him, God.

Merciful Lord Jesus,
grant them rest. Amen.

III. OFFERTORY: DOMINE JESU

Solo Quartet

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in abscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:

Quam olim Abrahae promisisti,
et semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis.
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam:

Quam olim Abrahae promisisti,
et semini ejus.

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the sufferings of hell
and from the deep abyss:
deliver them from the mouth of the lion,
that hell may not engulf them,
that they may not fall into darkness;
but let the holy standard-bearer Michael
lead them into the holy light:

Which Thou once promised to Abraham
and to his seed.

Sacrifices and prayers of praise
to Thee, Lord, we offer:
do Thou receive them on behalf of those souls
whom we commemorate today:
allow them, Lord,
to pass from death to life:

Which Thou once promised to Abraham
and to his seed.

Libera animas omnium fidelium defunctorum de poenis inferni. Fac eas de morte transire ad vitam.	Deliver the souls of all the faithful departed from the sufferings of hell. Allow them to pass from death to life.

IV. SANCTUS

Double Chorus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua Hosanna in excelsis.	Holy, Holy, Holy Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest.
Benedictus qui venit in nomine Domini. Hosanna in excelsis.	Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

V. AGNUS DEI

Soprano, Mezzo-Soprano and Chorus

Agnus Dei, qui tollis peccata mundi:	O Lamb of God, that takest away the sins of the world,
dona eis requiem sempiternam.	grant them everlasting rest.

VI. COMMUNION: LUX AETERNA

Mezzo-Soprano, Tenor and Bass

Lux aeterna luceat eis, Domine: Cum Sanctis tuis in aeternum; quia pius es.	Let eternal light shine upon them, Lord, and on Thy saints forever, for Thou are merciful.
Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Cum Sanctis tuis in aeternum; quia pius es.	Grant them eternal rest, Lord, and let perpetual light shine upon them and on Thy saints forever, for Thou are merciful.

VII. RESPONSORY: LIBERA ME, DOMINE

Soprano and Chorus

Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra: Dum veneris judicare saeculum per ignem.	Deliver me, Lord, from eternal death, on that terrible day when the heavens and 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 caeli movendi sunt et terra.	I am seized with trembling, and am afraid until the judgment shall come, and Thy impending wrath; when the heavens and earth shall be moved.
Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde, dum veneris judicare saeculum per ignem.	Day of anger, day of wrath, of calamity and misery, great and exceeding bitter day, when Thou shalt come to judge the world by fire.
Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.	Grant them eternal rest, Lord: and let perpetual light shine upon them.
Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra: Dum veneris judicare saeculum per ignem.	Deliver me, Lord, from eternal death, on that terrible day when the heavens and earth shall be moved, and Thou shalt come to judge the world by fire.

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CONCERT SCHEDULE 1982-1983

Sunday, December 5, 1982	Verdi's Requiem with the Richmond Symphony 7 p.m., Eastern Mennonite College Chapel-auditorium
Thursday, January 27, 1983	"Melodious Accord" and "The Sermon From the Mountain" Guest Conductor: Alice Parker 8 p.m., Wilson Hall, James Madison University
Tuesday, April 5, 1983	Mozart's "C Minor Mass" 8 p.m., Eastern Mennonite College Chapel-auditorium

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- June Carpenter
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- Janis Land
- Stephen Kapeller
- Jonathan Chenoweth

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- Joseph LaPaglia
- Frederick Floyd
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- Norman Irvine
- Delbert Williams

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