

Antonin Dvořák
REQUIEM MASS, Op. 89
for four Soli, Chorus & Orchestra

PART I

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Agnus Dei

Lynette Pfund, Soprano

Praised by the New York Times for her "easy stage manner" and "fluid vocal technique," soprano Lynette Pfund has sung with opera companies and concert festivals across the United States. Through her current performing, she seeks to broaden her wide-ranging opera and concert repertoire. She can be heard singing the role of Miss Wordsworth in Britten's *Albert Herring* on Vox Records. Pfund recently joined the University of Florida's Opera Theater. She holds both Master of Music and Professional Studies degrees from the Manhattan School of Music as well as a Bachelor of Music degree from Loyola University in New Orleans. Because of her great passion for literature, art, and music, combined with a desire to share her love of classical music with children, Pfund earned a Music Education Certification from Manhattanville College in Purchase, New York. She taught elementary music for five years and strives to create and present dynamic opera outreach programs for schools and afterschool programs.

Zerrin Agabigum Martin, Mezzo

Ms. Martin is active as conductor, educator, and professional singer. She is a second-year Doctor of Musical Arts candidate in Choral Conducting at the University of Florida, Graduate Assistant for the University of Florida Choral Program, and the graduate representative for the University of Florida College of the Arts Student Council of Representatives. Previously, she held the positions of Director of Choirs at the P.K. Yonge Developmental Research School at the University of Florida, Director of Choirs at the Tower Hill School in Delaware, and the Director of the Trouvères and Troubadour choirs with the Pennsylvania Girlchoir in Philadelphia.

As a solo artist, her engagements include Charpentier's *Te Deum*, Zelenka's *Missa Paschalis*, Monteverdi's *Vespers of 1610*, Schütz's *Symphoniae Sacrae III*, Copland's *In the Beginning*, Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *Lord Nelson Mass*, Mozart's *Coronation Mass*, Buxtehude's *Membra Jesu Nostri*, and Bach's *St. Matthew* and *St. John Passions*.

An avid ensemble singer, Zerrin performs regularly with the Santa Fe Desert Chorale, Oregon Bach Festival Chorus, and Solaria Singers. She has performed with Seraphic Fire, True Concord Voices, The Crossing Choir, the Weimar Bachakademie Ensemble, the JSB Ensemble of the Internationale Bachakademie in Stuttgart, Norfolk Music Festival Chamber Choir.

Ms. Martin received her Bachelor of Music degree in voice performance with teaching certification from the University of Michigan. She received her Master of Music degree in choral conducting from the famed Westminster Choir College.

Her Doctoral studies encompass the application of voice science in choral pedagogy. Her research on teaching historically informed performance through evidence-based technical exercises founded in voice science: "Choral Pedagogical Tools and Vocal Exercises: A Practical Guide To Teaching Handel's Messiah," was published as the October 2023 feature article in *The Choral Journal*. In June 2023, Zerrin Martin was invited to present her research at the ATINER 14th Annual International Conference for the Visual and Performing Arts in Athens, Greece.

Christopher Pfund, Tenor

American tenor **Christopher Pfund** has performed to critical acclaim with countless major orchestras and oratorio festivals throughout North America including the Cleveland Orchestra, the Philadelphia Orchestra, the Houston Symphony, the Detroit Symphony, the Dallas Symphony Orchestra, the Bach Festival Society of Winter Park, the New York Oratorio Society, and the Orchestra of St. Luke's. International engagements have included performances in the Czech Republic, Germany, Canada, Mexico, Costa Rica, and Brazil. Critics have praised his "rounded vocal beauty" and The New York Times called his voice an "attractive tenor [that] helps define a sympathetic character."

Universally recognized for his irreverent portrayals of the roasting swan in Orff's *Carmina Burana*, Pfund has made the role a pillar of his career with over 150 performances on three continents. His wide repertoire includes not only the standard Baroque masterpieces but also much of the 20th century canon of concert repertoire.

Mr. Pfund holds degrees from the University of Northern Colorado, Manhattan School of Music, and The City University of New York Graduate Center. Pfund is currently Associate Professor of Music at the University of Florida teaching voice and serving as voice area coordinator. Before joining UF, he was an Associate Professor of Voice and Opera the University of Idaho.

Anthony Offerle

Award-winning singer/director Anthony Offerle's credits include performances with the *OperaEstate* in Rome, Cincinnati Opera, Opera Mississippi, Dayton Opera, Wyoming Opera, Intermountain Opera, Pacific Opera, and the Spoleto Festival USA. He has sung over 30 leading bass-baritone roles including the title characters in *Don Giovanni* and *Don Pasquale*, Scarpia in *Tosca*, Papageno in *Die Zauberflöte*, and Bartolo in both *Il barbiere di Siviglia* and *Le nozze di Figaro*. Equally at home with musical theater repertoire, he has performed the Major General in *The Pirates of Penzance*, Sir Despard Murgatroyd in *Ruddigore*, Riff in *West Side Story*, and Curly in *Oklahoma*. He created the role of Muffeo in the world-premiere of Stella Sung's opera *The Red Silk Thread* and stage directed Paul Richards' 2022 National Opera Association prize-winning *The Golem of Prague*.

An active concert performer, Offerle served as guest soloist in St. Peter's Basilica, London's Westminster Abbey and St. Paul's Cathedral as well as St. Giles Cathedral in Scotland. The Charleston Post and Courier said of his *Messiah* performance with the symphony, "Mr. Offerle sang with a rich warm tone and an exciting top." The New York Amsterdam News said of his recent recital debut in Manhattan, "Offerle brought to his selections an exceptionally beautiful baritone, fine technical command and considerable interpretive skill. He proved to be a compelling singing-actor." He is represented by New York based Atwater/Reed Artists. <https://atwaterreed.com> Upcoming 2024 performances include *Così fan tutte* (Don Alfonso) in Italy and *Il barbiere di Siviglia* (Bartolo) in Connecticut.

Dr. Offerle is on the voice faculty and the director of opera at the University of Florida - School of Music and the award-winning *Operafestival di Roma/FIO* summer program in Italy. His voice students have appeared with opera companies around the world including La Scala, San Francisco, Santa Fe, and the Metropolitan Opera houses and on Broadway in *West Side Story*, *Sunday in the Park with George*, *On Your Feet*, *Pretty Woman*, and *Spiderman*.

Program Notes

Antonin Dvořák's *Requiem*, Op. 89, remains rarely performed outside the Czech Republic. Perhaps the main reason for the relative lack of performances is because of the work's length -- about 95 to 100 minutes. The fact is that Dvořák's *Requiem* is only about 15 minutes longer, on average, than Verdi's *Requiem*. Also, Dvořák intended his opus for an English-speaking audience. Dvořák was a frequent visitor to Great Britain, and he conducted the *Requiem* at its premiere in Birmingham in 1891. Large-scale, religiously influenced choral works dominated classical music in late nineteenth-century England. The choral societies that performed these works were massive.

The *Requiem* comprises thirteen movements divided into two parts that are traditionally separated by an intermission. Although Dvořák was a fervent Catholic, he was also a very practical musician. He knew that the *Requiem* would find its home on the concert stage, not in the choir loft. An hour-and-a-half long Mass requiring a quartet of solo singers, an enormous choir, a full complement of brass and an assortment of extra woodwinds on top of a standard late-Romantic orchestra, he reasoned, would not receive a complete performance at anyone's funeral. However, on December 23, 2011 excerpts from the *Requiem* were featured at the funeral of Václav Havel, the Czech dissident and politician.

In the *Requiem*, Dvořák employs a recurring motif to bring primary-level unity to the work. Chromatically twisting up then down before settling on the home note, the motif does not define a firm key and thus acts as a destabilizing force throughout the piece. Symbolically, the motif carries a dual meaning. First, on a sheet of paper the notes trace out a cross, or chiasmus, a figure symbolizing the hope placed in Jesus' resurrection. Johann Sebastian Bach was also extremely fond of chiastic figures. Second, the motif is a representation of death. Dvořák's student and son-in-law, Josef Suk, employed Dvořák's motif in his *Asrael Symphony*, a work written in response to both Dvořák's death and the death of Dvořák's daughter, Suk's wife. Asrael is the angel of death in the Islamic and Sikh traditions.

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The *Requiem* opens with a somber, extended first movement for chorus ("Requiem aeternam") that flirts with joyfulness but is ultimately serious. While the Gradual ("Requiem aeternam") offers hints of comfort, the illusion is shattered with the arrival of the *Dies Irae* ("Day of wrath"). As cellos grumble, horns blare and trombones blast, the chorus utters the beginning of the Sequence, a Medieval Latin poem describing the horrors of the Day of Judgment, where the damned are cast into the eternal flames of hell. Although the emotional temperature is lowered slightly in the *Tuba mirum* ("Wondrous trumpet") a nervous motif in the winds serves as a reminder that peace is not yet at hand for Dvořák reprises the *Dies Irae*.

A mood of solemnity returns with the fifth movement, *Quid sum miser* ("What am I"). A plaintive duet between the sopranos and altos reminds the listener that no one is sure whether they will receive God's mercy. Here the soloists sing as a quartet for the first time leading the choir to beg for salvation in front of God's throne. The next movement, *Recordare, Jesu pie* ("Remember, merciful

Jesus”) features only the soloists. This section of the Sequence is the most introspective and lends itself to solo writing. The *Confutatis maledictis* (“Confounded accursed”) that follows, with the strings portraying the licking of the flames, features the choir depicting the sentencing of the cursed alternating with a petition to be called with the blessed. Finally, the *Lacrymosa* (“Tearful”) ends the first half of the work with the soloists singing individually and as a quartet before the chorus comes in with a long meditation on the word “Amen.”

The second half opens with a peaceful instrumental introduction to the Offertory by the woodwinds. Following the introduction, the basses enter singing a melody that harkens back to Gregorian chant, some of the earliest music of the Church (“Lord Jesus Christ, King of glory”). The movement is generally optimistic, in keeping with the text of the Offertory. The movement closes with grand fugal writing *Quam olim Abrahae* (“Which once was promised to Abraham and to his seed”). The musical subject of the fugue is based on a 15th-century Czech folk tune and features the chorus in a vocal tour de force, with various voice parts entering with the hymn tune at different times. The fugue ends triumphantly as the entire chorus declaims the promise given to Abraham and his descendants in the joyful key of F major. The chant melody we heard at the beginning of the Offertorium returns in the *Hostias* (“Sacrifices of prayer and praise”) serving as a recurring motif as the soloists and chorus offer prayers of praise in memory of the departed. Just as the “Dies Irae” was repeated in the first half to create a sense of return, the *Quam olim Abrahae* is repeated as well, strengthening the earlier sense of triumph.

We see how on a larger scale, Dvořák creates unity through the two main choruses; the “Dies Irae” in the first half and the “Quam olim Abrahae” fugue in the second half. Both choruses form a pair of pillars that anchor the first and second parts of the *Requiem*.

Many composers opt for a majestic or triumphant Sanctus (“Holy, Holy, Holy”) in their Requiems. Mozart and Verdi are prime examples. Dvořák’s version is, first and foremost, lyrical. While there are moments of triumph in the movement, Dvořák emphasizes the breadth of God’s glory rather than its immediacy. Dvořák’s emphasis on God’s mercy is reinforced by his inclusion of the *Pie Jesu* (“Merciful Jesus”). The *Pie Jesu* is a couplet consisting of the final words of the *Sequence* followed by the final words of the *Agnus Dei* and placed here as an optional text. It is only found in musical settings of the Requiem and asks for eternal rest to be granted to the dead. Ultimately, this mood is carried into the peaceful final movement, the “Agnus Dei” (“Lamb of God”) that ends quietly on fragments of the cross-death motif, leaving the listener to ponder about the mystery of life and death.

Will Kesling, Ph.D.

Translations below -

INTROIT & KYRIE

Requiem aeternam dona eis, Domine,
et lux perpetua luceat 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.

Give them eternal rest, O Lord,
and let perpetual light shine on them.
There will be songs of praise to you in Zion,
and prayers in Jerusalem.
O hear my prayers;
all flesh returns to you.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

SEQUENCE

Dies Irae

Dies irae, dies illa
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus?

Tuba Mirum

Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur
in quo totum continetur,
unde mundus iudicetur.

Iudex ergo cum sedebit,
quidquid latet, apparebit;
nil inultum remanebit.

Quid Sum Miser

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

Rex tremendae maiestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

A day of wrath; that day,
it will dissolve the world into glowing ashes,
as attested by David together with the Sibyl.

What trembling will there be,
when the Judge shall come
to examine everything in strict justice.

The trumpet's wondrous call sounding abroad
in tombs throughout the world
shall drive everybody forward to the throne.

Death and nature shall stand amazed
when creation rises again
to give answer to its Judge.

A written book will be brought forth
in which everything is contained
from which the world shall be judged.

So when the Judge is seated,
whatever is hidden will be made known:
nothing shall go unpunished.

What shall I, wretch, say at that time?
What advocate shall I entreat (to plead for me)
when scarcely the righteous shall be safe from
damnation?

King of awesome majesty,
who to grants salvation to those that are to be
saved, save me, o fount of Piety.

Recordare, Jesu pie

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Remember, dear Jesus,
that I am the reason for Thy journey (into this
world):
do not cast me away on that day.

Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.

Seeking me, Thou didst sit down weary,
Thou didst redeem me, suffering the death on
the Cross:
let not such toil have been in vain.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Just Judge of vengeance,
grant me the gift of pardon
before the day of reckoning.

Ingemisco tamquam reus:
culpa rubet vultus meus:
supplicanti parce, Deus.

I groan like one condemned:
my face blushes for my sins:
spare a suppliant, o God.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Thou who didst absolve Mary (Magdalen),
and heard the robber,
hast given me hope as well.

Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.

My prayers are not worthy:
but Thou, of Thy goodness, deal generously
(with me),
that I burn not in the everlasting flame.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

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

Confutatis Maledictis

Confutatis maledictis,
flammis acribus addictis:
voca me cum benedictis.

When the accursed have been confounded
and sentenced to acrid flames,
call me along with the blessed.

Oro supplex et acclinis
cor contritum quasi cinis,
gere curam mei finis.

I prostrate myself, supplicating,
my heart in ashes, repentant;
take good care of my last moment!

Lacrymosa

Lacrymosa dies illa
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus:
Pie Iesu Domine,
dona eis requiem. Amen.

That day will be one of weeping
on which shall rise again from the embers
the guilty man, to be judged.
Therefore spare him, O God.
Merciful Lord Jesus,
grant them rest. Amen.

OFFERTORIUM

Domine Jesu

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 obscurum.

Sed signifer sanctus Michaël
representet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini eius.

Hostias

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 eius.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from punishments of hell,
and from the deep lake.

Deliver them from the mouth of the lion,
may the abyss not swallow them up,
may they not fall into darkness.

But may the holy standard-bearer Michael
lead them to that holy light
which of old Thou didst promise Abraham
and his seed.

Sacrifices and prayers to Thee,
O Lord, we offer with praise.
O receive them for the souls of those
whom today we commemorate.

Make them, O Lord,
to pass from death to life,
which of old Thou didst promise Abraham
and his seed.

SANCTUS ET BENEDICTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

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

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

PIE JESU

Pie Jesu Domine,
Dona eis requiem sempiternam.

Sweet Lord Jesus,
Grant them everlasting rest.

AGNUS DEI

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

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

Communion

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Let perpetual light shine upon them, O Lord,
with your saints forever,
for you are merciful.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.