

REQUIEM MASS

by Antonin Dvořák

THE GENESEE CHORALE
&
THE CHORALE ORCHESTRA

Ric Jones, Conductor
Maureen DeGolyer, Soprano
Pat Fussell, Alto
Mark Ross, Tenor
Jim Ellison, Bass

Friday, June 6, 2014
The Pillars Estate
Albion, NY
6:30 PM

Sunday, June 8, 2014
St. James Episcopal Church
Batavia, NY
4:00 PM

PROGRAM

PART I

Requiem aeternam

Graduale

Dies Irae

Tuba Mirum

Quid sum miser

Recordare, Jesu pie

Confutatis maledictis

Lacrymosa

- *intermission* -

PART II

Offertorium

Hostias

Sanctus

Pie Jesu

Agnus dei

This concert is made possible in part with funds from the Decentralization Program, a regrant program of the NYS Council of the Arts administered by the Genesee Regional Arts Council.

ANTONIN DVOŘÁK

Contrary to legend, Antonín Dvořák (September 8, 1841 - May 1, 1904) was not born in poverty. His father was an innkeeper and butcher, as well as an amateur musician. His father put no obstacles in the way of his son's pursuit of a musical career. He and his wife positively encouraged the boy. Antonín learned the violin and finally was sent to the Prague Organ School, from which he emerged at age 18 as a trained organist and immediately plunged into the life of a working musician. He played in various dance bands, usually as a violist. One of his groups became the core of the Provisional Theater orchestra, the first Czech-language theater in Prague, and Dvořák was appointed principal violist. Around this time, he also began giving private piano lessons, eventually marrying one of his students.

During this early period, he composed a ton of music, learning how through studying scores mainly by Mozart, Beethoven, Schubert, Liszt, and Wagner. At first, his music resembled that of Mozart, Beethoven, and Schubert. The quality varied in this music, as you would expect, but the sheer amount of it is impressive. Furthermore, though some of it shows awkwardness, it also shows imagination and inventive tunefulness. In addition to songs and miniatures, he composed a great deal of chamber music, at least one opera, and a concerto. Toward the end of this apprenticeship, the styles of Liszt and Wagner still dominate his compositions, although Dvořák still tries to contain them in classical forms. The big work of this phase was his Symphony No. 1, which the composer thought had perished in a fire. Later in his life, he told his composition students that he had irretrievably lost his first symphony. His students asked anxiously, "What did you do?" "I sat down and wrote another one," he replied. Fortunately, it turns out that this composition wasn't lost, merely misplaced, and we can now hear this milestone in the composer's development. The Wagner phase, however, was brief. It lasted about five years. It permeates with the opera *The King and the Charcoal Burner* (1873). The opera was taken off the schedule of Prague's Provisional Theater, due to rehearsal difficulties. Far from sinking into discouragement, Dvořák began a thorough reassessment of his artistic direction, finding his mature path of combining Czech folklore with classical forms. He revised *The King and the Charcoal Burner*, resubmitted it to the theater, and enjoyed a successful premiere in 1874. Other major works of this period include the *Stabat mater* (1877), the symphonies 4-6, the serenades for strings and for winds, the violin concerto, and the enormously successful first set of the *Slavonic Dances*.

In 1874, Dvořák applied for and received a grant from the Austrian government. He applied successfully three more times. Apart from easing Dvořák's financial stress, the grants also brought him to the attention of Brahms, one of the members of the jury. Brahms immediately became a fan and persuaded his own publisher, Simrock, to take up Dvořák's music. Thus began Dvořák's career outside Czechoslovakia. He certainly became recognized within his home country.

Part of the spread of his music derives from Austro-German politics of the time. Bans were placed periodically on performances of Czech composers within the Austro-Hungarian Empire. Scheduled performances of major works like the *Sixth Symphony* were cancelled in Vienna. However, in 1883, Joseph Barnby invited Dvořák to London to conduct his *Stabat mater*. The British went crazy for the music, and Dvořák's international career dates from this visit. He returned to England eight more times. His reputation was large enough to attract the notice of George Bernard Shaw, one of the finest of all musical critics. Unfortunately, Shaw disliked Dvořák's music for many of the same reasons he advanced against Brahms.

In 1889, Dvořák became a professor of composition at the Prague conservatory. His best student was undoubtedly his son-in-law, Josef Suk. As a teacher, Dvořák was no wizard of technique. In fact, he insisted that his students have a finished technique before he allowed them into his class. He would criticize student scores, put his finger on weak passages, and in general treat his pupils as colleagues, insisting that they find their own way, as he had found his.

Jeannette Thurber, a wealthy American music patron, in 1892 offered Dvořák a position as artistic director and composition professor at New York's National Music Conservatory, at a salary of \$15,000, twenty-five times what he got in Prague. It was also clear that the Americans expected him to help pave the way for an "American" musical style. Dvořák took this last charge to heart. This inaugurated Dvořák's "American" phase, which produced his *Ninth Symphony* "From the New World," the *String Quartet #12*, the cantata *The American Flag*, and the *String Quintet in Eb*. However, financial advantage and high artistic purpose competed with simple homesickness in Dvořák's soul. Summer vacations among the Czech-speaking community in Spillville, Iowa, helped, but the longing to return to Prague grew. Dvořák wrote almost as many works celebrating his native country as those which hymned the New World: for example, the *Te Deum* and the cello concerto (one of the best for the instrument). Furthermore, Dvořák had become increasingly interested in streamlining classical forms. In the 1880s, he had entered a so-called second nationalist phase, in which Czech folk elements are completely absorbed and put in the service of Dvořák's formal experiments. The image of Dvořák as some spontaneously musical "holy fool" doesn't hold up in the presence of scores full of formal sophistication. The cello concerto, for example, provides an heroic part for the cellist without burying him in the orchestral mass. Examination of the score reveals tremendous planning to unleash orchestral power while keeping the orchestra out of the way of the soloist. No less a composer than Brahms, who had written his double concerto in 1887 in part as a solution to the problems of the cello as solo instrument, exclaimed, "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago!"

A major economic depression in the 1890s reduced the Thurber fortune. She felt she could no longer keep her commitment to pay Dvořák's salary and indeed owed the composer money. Dvořák and his family returned to Prague. This inaugurated Dvořák's final period dominated by tone poems (*The Water Goblin*, *The Noon Witch*, and *The Golden Spinning-Wheel*, among others) and opera (*Rusalka*, *The Devil and Kate*, and *Armida*). Dvořák considered himself primarily a dramatic composer, although, so far, few have agreed with this assessment. He wrote more operas (11) than symphonies, but only two – *Rusalka* and *The Devil and Kate* – have been staged with even minimal frequency outside Czechoslovakia.

Nevertheless, Dvořák remains the great 19th-century Czech composer – truly international, building on the achievement of Bedřich Smetana, and outstanding in symphony, concerto, symphonic overture, and chamber music.

THE REQUIEM MASS

Dvořák's decision to write a Mass for the dead was not motivated by the death of someone close to him, or by a premonition of his own death; the impulse for the composition was much more prosaic: a commission from the music festival in Birmingham for a work "of first importance". What was originally a somewhat vague commission assumed a more concrete form when Dvořák's London-based publisher Alfred Littleton (Novello) suggested he might like to write a Requiem. This incentive appeared to come at an auspicious time. Dvořák had almost reached the age of fifty and, in this new work, he intended to review and, in principle, recall everything that he had achieved, both as a composer and as an individual. At the zenith of his career he would embark upon a true testimony of his relationship with God and attempt to answer the most fundamental issues of human existence.

In composing a work to the text of the Latin Requiem Mass, Dvořák was following a number of his predecessors (Mozart, Berlioz, Verdi, among others) and also picking up the threads of his previous sacred works – the oratorios *Stabat mater* and *Saint Ludmila*, and his *Mass in D major*. Dvořák began his sketches for the *Requiem* in the New Year of 1890 and he completed the work in October of the same year. He took particular pride in this piece and worked with considerable elan, as testified in his correspondence, in which he described how he was faring with his composition work: In mid-January 1890 he wrote the following to his friend Alois Gobl: "I thought you might be interested to learn that I am currently working on a great Requiem which is to be performed in Birmingham in 1891. The first part, then the 'Dies irae' and the 'Tuba mirum' as far as 'Quid sum miser' are already completed. If God permits and things carry on in this way, it should really be something." In June, Dvořák informed Antonín Rus: "My Requiem is coming along well (I have already done two thirds of it) and I hope that it will be ready soon." In a letter to music critic Emanuel Chvala, Dvořák atypically betrays something of his intentions: "I have finished my Requiem and now I am writing

the instrumentation. I would be delighted to hear your sincere opinion on the work. I am full of hope and I know for sure that I have taken great pains again to go one step further, or perhaps more, than I did, say, in the *Stabat mater* or in some of my other longer works". The work was published the following year by Novello in London.

The *Requiem* is one of Dvořák's most intellectually profound works. It is devoid of any form of superficial ostentation, pathos or melancholy. It is marked by a sense of courageous sorrow, but without bleak and tragic undertones. The composer does not place life after death above his existence upon Earth; he is grateful for all the gifts he has received. Contemplation on death evokes not dread, but more sorrow at having to say farewell to those closest to him, to nature and to his beloved music.

Dvořák divided the liturgical text into two main sections. The first, an image of the Last Judgement, has eight parts of a prevailing sombre tone. The second comprises five parts which bring an atmosphere of solace and conciliation. Unlike the composer's *Stabat Mater*, each part of the *Requiem* is conceived as a through-composed stream of music, without enclosed choral or solo "pieces". The development of the thematic material is shared equally by the orchestra, choir and soloists.

The complex structure of this extensive work is cemented by a fundamental four-note musical idea (F - G flat - E - F), which winds its way through the entire *Requiem*. Its melancholy semitone progression and rhythmical ambiguity suggestively call to mind the human quest for answers to life and death issues. The composer's imagination seemingly knows no bounds: he incorporates this musical question mark into the score almost 200 times in countless variants, without any sense of monotony. Interesting to note, Dvořák used this motif for the first time two years previously in his cycle, *Love Songs*, where it appears – also in connection with the notion of death – at the very end of the song "Here in the forest by a brook", after the words "When will the wave of life carry me away from the world?"; the same motif also makes a brief appearance in the overtures *In Nature's Realm*, *Carnival* and *Othello* a year later.

According to the testimony of Josef Suk, Dvořák considered the conception of the work in detail well in advance, ultimately gaining from the *Requiem* a sense of the key of B flat minor, which is indeed the fundamental key of the work. The *Requiem* surprisingly lacks an unequivocal catharsis, which is otherwise typical of Dvořák's compositional style (*Stabat mater*, *Rusalka*, *The Wild Dove* and others). The composer is said to have pondered for a long time whether to end the work in B flat minor or B flat major. The solution he finally reached might be seen as a compromise: While the soloists and choir sing with increasing intensity as they move towards the close with the words "Et lux perpetua luceat eis", finishing in the cathartic and ceremonial key of B flat major, the following orchestral

postlude returns to the basic motif in B flat minor. Musicologist Jarmil Burghauser believes that this is a case of deliberate symbolism as the most profound expression of Dvořák's genius, both as musician and individual: the ephemeral disappears together with death; higher things endure forever.

The world premiere of the work was held on October 9, 1891 during the Birmingham music festival; Dvořák stood on the conductor's rostrum. The next performance also took place on English soil, in Manchester on March 3. Two performances followed in Olomouc, on March 12 and 13, 1892, which Dvořák again conducted. The *Requiem* received its Prague premiere at the National Theatre on April 25, 1892 with Adolf Cech conducting.

The music critics all agreed that Dvořák's *Requiem* was one of the most powerful settings of the *Mass for the Dead*. The sheer depth and technical mastery of this work overturned once and for all any prejudice against its author as a "natural" composer capable "only" of producing romantic evocations of folk dances and songs. The folk musicianship which Dvořák modestly espoused proved to be a mere fragment of a multifaceted personality and highly intellectual proficiency which enabled him to create major works of his day. Leading contemporary conductor Hans Richter, who did much to promote Dvořák's work on the international scene, described the *Requiem* as a work in which "there are places that make you want to cry out in pain and joy."

TRANSLATIONS

Requiem aeternam

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.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn becomes you, O God, in Zion,
and to you shall a vow be repaid in
Jerusalem.

Hear my prayer,
to you shall all flesh come.
Lord have mercy. Christ have mercy.

Graduale

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
In memoria aeterna erit
justus,
ab auditione mala non timebit.

Eternal rest grant unto them, O Lord
and let perpetual light shine upon them.
He shall be justified in everlasting
memory,
and shall not fear evil reports.

Dies irae

Dies irae, dies illa,
solvat saeculum in favilla,

The day of wrath, that day
Will dissolve the world in ashes

teste David cum Sibylla!
Quantus tremor est futurus,
quando Judex est venturus
cuncta stricte discussurus!

Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.
Mors stupebit, et natura,
cum resurget creatura,
judicanti responura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando Judex est venturus
cuncta stricte discussurus!
Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Quod sum miser

Quod sum miser, tunc dicturus?
quem patronum rogaturus?
cum vix justus sit
securus?
Rex tremendae majestatis,
qui salvandos salvas
gratis,
salva me, fons pietatis.

Recordare, Jesu pie

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.

As foretold by David and Sibyl!
How much tremor there will be,
when the judge will come,
investigating everything strictly!

The trumpet, scattering a wondrous sound
through the sepulchres of the regions,
will summon all before the throne.
Death and nature will marvel,
when the creature arises,
to respond to the Judge.
The written book will be brought forth,
in which all is contained,
from which the world shall be judged.
When therefore the judge will sit,
whatever hides will appear:
nothing will remain unpunished.
The day of wrath, that day
Will dissolve the world in ashes
As foretold by David and the Sibyl!
How much tremor there will be,
when the judge will come,
investigating everything strictly!
The trumpet, scattering a wondrous sound
through the sepulchres of the regions,
will summon all before the throne.

What am I, miserable, then to say?
Which patron to ask,
when even the just may only hardly be
sure?
King of tremendous majesty,
who freely savest those that have to be
saved,
save me, source of mercy.

Remember, merciful Jesus,
that I am the cause of thy way:
lest thou lose me in that day.
Seeking me, thou sat tired:
thou redeemed me having suffered the
Cross:
let not so much hardship be lost.

Juste iudex ultionis,
donum fac remissionis,
ante diem rationis.
Ingemisco, tamquam reus,
culpa rubet vultus meus;
supplici 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 praestra,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis;
gere curam mei finis.

Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu, Jesu Domine,
dona eis requiem sempiternam.
Amen.

Offertorium

Domine Jesu Chiste, Rex gloriae.
Libera animas omnium fidelium
defunctorum
de poenis inferni et de profundo lacu.
Libera eas de ore leonis, Domine Jesu
Christe,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus
Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini eius.

Just judge of revenge,
give the gift of remission
before the day of reckoning.
I sigh, like the guilty one:
my face reddens in guilt:
Spare the supplicating one, God.
Thou who absolved Mary,
and heardest the robber,
gavest hope to me, too.
My prayers are not worthy:
however, thou, good Lord, do good,
lest I am burned up by eternal fire.
Grant me a place among the sheep,
and take me out from among the goats,
setting me on the right side.

Once the cursed have been rebuked,
sentenced to acrid flames:
Call thou me with the blessed.
I meekly and humbly pray,
my heart is as crushed as the ashes:
perform the healing of mine end.

Tearful will be that day,
on which from the ashes arises
the guilty man who is to be judged.
Spare him therefore, God.
Merciful Lord Jesus,
grant them eternal rest.
Amen.

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed
from infernal punishment and the deep pit.
Free them from the mouth of the
lion;
do not let Tartarus swallow them,
nor let them fall into darkness;
but may the standard-bearer Saint
Michael,
lead them into the holy light
which you once promised to Abraham
and his seed.

Hostias

Domine Jesu Christe, Rex gloriae.
Hostias et preces tibi laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam faciemus.
Libera eas.
Fac eas, Domine, de morte transire
ad vitam.
Quam olim Abrahae promisisti
et semini eius.

Lord Jesus Christ, King of glory,
O Lord, we offer You
sacrifices and prayers of praise;
accept them on behalf of those souls
whom we remember today.
Let them, O Lord,
pass over from death to life,
as you once promised to Abraham
and his seed.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth!
Pleni sunt coeli et terra gloria
tua.
Hosanna in excelsis!
Benedictus, qui venit in nomine
Domini.

Holy, Holy, Holy, Lord God of
Hosts!
Heaven and earth are full of your
glory.
Hosanna in the highest.
Blessed is he who comes in the name
of the Lord.

Pie Jesu

Pie Jesu, dona eis requiem
sempiternam.

Merciful Lord Jesus, grant them
eternal rest.

Agnus Dei

Agnus Dei, qui tollis peccata
mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis,
Domine,
cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Lamb of God, you who take away the
sins of the world,
grant them eternal rest.
May everlasting light shine upon
them, O Lord,
with your Saints forever,
for you are kind.
Grant them eternal rest, O Lord,
and may everlasting light shine upon
them.

UPCOMING PERFORMANCES

December 7

“Light”: *an interactive performance incorporating the theme of Light.*
First Presbyterian Church, 29 E State Street, Albion
3:00 PM

December 12

“Light”: *an interactive performance incorporating the theme of Light*
St. James Episcopal Church, 405 E. Main Street, Batavia
7:00 PM

THE GENESEE CHORALE

SOPRANO

Vicky Ball
Rachel Chrostowski**
Marsha Coy**
Karen Czaja
Maureen DeGolyer**
Phyllis Draycott
Joan Ellison
Alice Fedrigon
Tiffany Fye
Merry Lou Holley♪
Dawn Ireland-Monsees
Michele Lamendola
Sharon Larsen
Heather Lovelace**
Lois Nicholson
Barbara Pierce**
Pamm Seifert
Sharon Stanley
Monica Stocum

♪ Section Leader

** Genesee Chorale Board Member

ALTO

Marie Barcomb
Sandra Brady
Jane Christensen
Deborah Davis
Patty Drew♪
Janine Fagnan**
Linda Fry
Pat Fussell
Nancy Hoag**
Karen Jones
Elizabeth Kerwin
Amy Perl
Beth Ryan
Ginny Tiede
Lilo Townsend

TENOR

Alan Barcomb♪ **
Beth Boyce
Tom Cox
Anne Ortwein
Nadine Pacynski
Mark Ross
Carl Schoonover

BASS

John Allen
Mark Christensen♪
Mark Eckstein
Jim Ellison
Charles Gould
Richard Heye
Robert Holley
Steven Metcalfe
Arthur Munger
Tom VenVertloh

THE CHORALE ORCHESTRA

VIOLIN I

Aaron Bailey
Raisa Kislik
Lisa Toth *
Jessica Tufte

VIOLIN II

Andrea Meier
Carly Schwarzkopf
Paul-Joseph Struckmann

VIOLA

Kelsey Farr
Andy Frost
Ben Magruder
Samantha Rodriguez

CELLO

Jeff Carroll
Elizabeth Kinney
Patrick O'Donnell

BASS

Benjamin Leavitt

OBOE

Audrey Yu
Jillian Honn

ENGLISH HORN

Kelly Nieman

FLUTE

Pamela Wentworth
Fran Woodworth

CLARINET

Cindy Baldwin
Theresa DeMars

BASS CLARINET

Karen Reamer

BASSOON

David Keller
Laurence Tallman

HORN

Rene Armendinger
Barbara Meyer
Renée Vogen

TRUMPET

Maggie Kulzer
Travis Klossner
Kevin McLaud
Harold McJury

TROMBONE

John Bayer
Ron Bowks
Dave Porter

TUBA

David Hollenbeck

TIMPANI

Dave Funston

ORGAN

Joanne Cole

* concertmaster

THANK YOU

Tony McMurtie and The Pillars Estate - for allowing us to use your gorgeous venue for our performance. Thank you for your assistance and generosity in making Friday evening's performance possible

Rev. Stephen Metcalfe and St. James Episcopal Church - for welcoming us into your glorious sanctuary for our Sunday performance. A special thank you and the most sincere appreciation to you for allowing us to make St. James our home for rehearsals, meetings, and music.

Our audience - for following and appreciating Genesee Chorale as we continue to present the best vocal music throughout the communities of Western New York. The familiar faces we see mean the world to us. Bravo to YOU!

Diane Ohlson - for your incredible poster designs.

The Executive Board of the Genesee Chorale - for hours spent in directing, guiding and moving this organization forward.

Rachel Chrostowski - ticket chairperson. Thank you for taking on this difficult task. Your efforts make these experiences so much more enjoyable.

Merry Lou Holley, Nancy Hoag, Ginny Tiede and Cindy Evans - our music librarians. Thank you for the hours put into sorting, organizing and preparing our music for rehearsals.

Janine Fagnan - publicity chairperson. Thank you for all of your hard work with phone calls, emails, and letters to "get the word out."

Marsha Coy - fundraising chairperson. These types of performances would not be possible without your efforts.

Dennis Mellander - for your generous donation of time to work with our soloists

Heather Lovelace, Janine Fagnan, Mark Christensen, Merry Lou Holley, and Joanne Cole - for the extra hours volunteering and running sectionals

The Chorale Orchestra - for helping us give life to this wonderful work. We so appreciate and applaud your talent and efforts to make these performances possible.

Maureen DeGolyer, Deb Davis, Amy Perl and Ron DeFazio - for always making sure the Chorale is well fed after rehearsals. Your generosity in making these "treats" available has helped the Chorale become the family it is.

Fran Thomas - with special thoughts of you during these performances. We miss you.