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Ensemble Concerts: Berlioz Requiem, May 5, 1974

Donald Armstrong Conductor

John Ferrell Conductor

Arthur Corra Conductor

George Foeller Conductor

Roger Faulmann Conductor

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Berlioz

REQUIEM



Illinois State University

Music Department

College of Fine Arts

Concert Choir
Donald Armstrong, Conductor

Community-University Oratorio Chorus
John Ferrell, Conductor

Symphony Orchestra
Arthur Corra, Conductor

Brass and Percussion Groups from the Concert,
Varsity and University Bands
George Foeller, Roger Faulmann, and Ed Livingston, Conductors

Requiem, Opus 5

Hector Berlioz

Requiem and Kyrie (introitus)

Dies irae (prosa)

Quid sum miser

Rex tremendae

Quaerens me

Lacrymosa

Offertory

Hostias

Sanctus

Agnus Dei

William Reeder, Tenor soloist

Arthur Corra, Conductor

University Auditorium

Sunday Evening

May 5, 1974

8:00 p.m.

The title page tells most, but not quite all, of the story: "Grand Mass for the Dead, dedicated to Monsieur le Comte de Gasparin, Peer of France, and composed by Hector Berlioz, Opus 5. Performed for the first time at the Church of the Invalides, December 5, 1837, for the funeral service of General Damremont and the French officers and soldiers killed in the capture of Constantine."

De Gasparin had been Minister of the Interior in the cabinet of King Louis Philippe. Among his last official acts, before resigning his post in 1836, had been the commissioning of this work from Berlioz. It is quite possible that politics had something to do with it, for the "July monarchy" of Louis Philippe was neither the most secure nor the most popular government to hold sway in France. It had been established by the revolution of July, 1830, and each year since then had held a public memorial service for those who died to bring it into existence. The political situation was particularly tense in 1836, and it is the revolutionary memorial observance of that year particularly lavish and noteworthy: hence his commission to Berlioz.

Governmental politics, however, were the merest kindergarten squabble compared to the politics of French musical life at that period; the *Requiem* of Berlioz was not performed on the occasion for which it was written. But the funeral of General Damremont was an even more important affair, since the capture of Constantine had provided Louis Philippe with a much-needed military victory and established French rule in Algeria on a long-term basis.

In composing the *Requiem* Berlioz made a conscious effort to employ in church music the same principles of freedom and expressive truth which he sought to establish in his concert works and which inspired the whole French Romantic movement. He did not hesitate to manipulate the text, changing the order of phrases and sections or even omitting some of them altogether if the expressive purposes and dramatic structure of his music demanded it. In the *Rex tremendae*, for instance, the chorus, appalled by the prospect of divine judgment, cannot complete the sentence "voca me cum benedictis;" the voice parts break off after "voca me" and fall silent before the vision of the "bottomless pit" mentioned in the next line of text (which actually belongs to a later part of the text of the Mass for the Dead). In the *Offertorium* the effect of a timeless, perpetual supplication of souls in Purgatory is intensified by the disconnected fragments of text to which the chorus sings its unvarying chant: "Domine. . . Jesu. . .Christe. . .rex gloriae. . .libra eus. . .de poenis. . .infern. . ."

Berlioz did not consider himself a wild revolutionary who was destroying tradition but rather a man of his time who was revivifying it and extending it. The *Requiem* belongs to the artistic traditions of the period immediately following the French Revolution where musical ceremonies on a vast scale evoked lofty notions of national dignity. The huge forces employed in this and other similarly grand-scale works represent the entire nation assembled in a symbolic act of worship.

This work, as many others by Berlioz, has acquired a notoriety for fabulous extravagance in instrumentation. As is usually the case with Berlioz, the legend is both more and less marvelous than the fact. Berlioz was deeply concerned with acoustics; he believed that music was almost always performed in buildings too big for it. He once said, "One hears but does not vibrate." The scoring of the *Requiem*, a chorus of several hundred, a greatly enlarged orchestra including 8 bassoons and 12 horns reinforced at certain points by four brass choirs (ranging in size from 8 to 12 players), eight sets of timpani, four bass drums, and other percussion instruments—was an attempt to make the listener "vibrate," an attempt to produce in the chapel of the Invalides a body of sound proportionate to the scale of the building as well as to the character of a solemn national occasion.

The universal grandeur of this music is only partly related to the brass choirs and massed timpani and percussion. It is inherent in the overall style of the work: the long, arched melodies, the bleak sounding, mournful woodwinds, the classically ordered visions of cataclysm, and the quiet, small voice of humility. Berlioz's apocalyptic armory is used sparingly: the four brass choirs are used only three times—in the second part of the second movement and in the fourth and sixth. The effect of these grandiose moments is due to the contrast they make with the predominantly austere, harsh texture of the work. The composer carefully alternates big, dramatic movements with quiet, intimate ones. Each of the three movements which uses the brass groups is followed by a movement of a devotional character; and the dynamic level at the end of the dramatic movements is reduced so as to prepare for the withdrawn, contemplative music of the next. Berlioz uses small and particularly interesting instrumental ensembles in the third, eighth, and ninth movements and no instruments at all in the fifth.

Requiem and Kyrie (Introitus)

The long, sombre sweep of the opening phrases sets the character and scale of the work. Most of the material of this movement is derived from the ascending G Minor scale (with C-sharp). The prayer for perpetual light is repeated, as if without hope, though the sudden radiant chord of the dominant gives a glimpse of peace. "Kyrie eleison" begins softly and rises to a loud climax, after which the movement ends in a mood of bleak resignation.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow be performed
in Jerusalem. Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

Dies irae (prosa)

The vision of Judgment Day begins as if far away; the opening theme and its contrapuntal associates evoke an atmosphere of distant dissolution and ritual lamentation. Suddenly, a rushing chromatic passage for the strings wrenches the tonality a half-step higher. The opening music is resumed, slightly quicker, more urgent and march-like. Again the chromatic interruption sends the tonality reeling upward, this time a major third. The tenors add a new, agitated counterpoint: the terror is no longer distant, but here and now.

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.
What dread there will be
When the judge shall come
To judge all things strictly.

There is a third chromatic interruption which serves to introduce a new tonality another half-step higher. Trumpets, trombones, and tubas blow mighty fanfares from the four corners of the earth. Over three- and four-part harmonies played by the timpani, the basses of the chorus sing "Tuba mirum." "Mors stupebit" brings an abrupt change: thin texture, quiet dynamics, and biting dissonances. The opening fanfares are repeated, but now on the dominant, as the basses sing "Liber scriptus." At "Judex ergo" the entire chorus enters, singing in canon. There is a sudden break in the dynamics and the chorus sings in an awed whisper the words "to answer to the Judge," with bleak, sinking tremolos in the violas and cellos.

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.
Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.
Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.
A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.
When therefore the judge takes his seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

Rex tremendae

Like the previous two movements, the **Rex tremendae** contrasts the weakness and vulnerability of sinful man with the awful grandeur of God. Resounding chords alternating between the wind instruments and the chorus, soaring phrases confident of salvation, confused cries interrupted by quiet pleadings, an empty-sounding, cavernous perfect fifth at the vision of the black abyss create an atmosphere of struggling, blaspheming humanity.

Rex tremendae majestatis,
Qui salvandos saivas gratis,
Salva me, fons pietatis.
Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Confutatis maledictis (Jesu)
Flammis acribus addictis,
Voca me. . .
Et de profundo lacu.
Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus.

King of awful majesty.
Who freely savest the redeemed,
Save me, O fount of goodness.
Remember, blessed Jesu,
That I am the cause of Thy pilgrimage.
Do not forsake me on that day.
When the accursed have been confounded (Jesu)
And given over to the bitter flames,
Call me. . .
And from the bottomless pit.
Deliver me from the lion's mouth.
Lest I fall into darkness
And the black abyss swallow me up.

Quaerens me

The chorus, unaccompanied, sings a quiet and gently radiant prayer. It begins in three-voice imitation; the middle section is for six parts; the third section is varied repetition of the first.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Rantus labor non sit cassus.
Juste judex ultionis
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam reus,
Supplicanti parce, Deus.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Seeking me Thou didst sit down weary
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.
Just and avenging Judge.
Grant remission
Before the day of reckoning.
I groan like a guilty man.
Spare a suppliant, O God.
My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.
Thou who didst absolve Mary Magdalen
And hearken to the thief,
To me also hast given hope.
Place me among Thy sheep
And separate me from the goats.
Setting me on Thy right hand.

Hostias

In this short, dramatic movement, the chorus' plea to God to grant its prayer on behalf of the commemorated dead is sung unaccompanied, interspersed with chords which span an immense distance, three flutes playing triads and eight trombones playing unison pedal tones. The chorus consists only of tenors and basses.

Hostias et preces tibi laudis
offerimus. Suscipe pro animabus
illis quarum hodie memoriam
facimus.

We offer unto Thee,
this sacrifice of prayer and praise.
Receive it for those souls
whom today we commemorate.

Sanctus

In the **Sanctus**, Berlioz uses a solo voice for the first and only time in this work. The solo tenor's long phrases in a high tessitura, surrounded by four solo violins and violas divided into four parts, all answered by women's voices, evoke the angelic host. The effect of stillness is intensified by the long-held notes of the solo flute.

A smooth, sustained fugue on **Hosanna** follows, accompanied by strings. The return of the mysteriously radiant **Sanctus** is enhanced by the sound of the bass drum and three pairs of cymbals struck softly. The **Hosanna** is repeated, this time accompanied by full orchestra.

Sanctus, sanctus, sanctus, Desus Sabaath.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

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

Agnus Dei

The **Agnus Dei** opens with a series of chords played softly by the wind instruments and immediately echoed, as if from beyond the grave, by the violas divided into four parts. This alternates with music derived from the opening of the **Hostias** with male voices being answered by flutes and trombones spread far apart. The second half of the opening movement is restated next to the same text, "Te decet hymnus" as at the beginning. To the text "quia pius es" there is a brief reminiscence of the concluding phrase of the **Rex tremendae**. In the coda, the choruses' "Amen's" are punctuated by slowly-beating funeral drums and gigantic string arpeggios.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
To decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis
caro veniet.
Requiem aeternam
dona defunctis, Domine, et lux
perpetua luceat eis, cum sanctis tuis
in aeternam, Domine, quia pius es.
Amen.

Lamb of God, who takest away the sins
of the world, grant them everlasting rest.
Thou, O God, art praised in Sion
and unto Thee shall the vow be
performed in Jerusalem. Hear my
prayer, unto Thee shall all flesh come.
Grant the dead eternal rest.
O Lord, and may perpetual light shine
on them, with Thy saints for ever,
Lord, because Thou art merciful.
Amen.

Lacrymosa

The **Lacrymosa** suggests the whole human race driven, lamenting, toward the judgment. The long, winding theme in 9/8 meter is accompanied by a convulsive, syncopated rhythmic ostinato which gives a feeling of uncontrollable but inexorable motion. The theme is repeated twice, each time with fuller accompaniment. A second, lyric subject is accompanied by the main theme. After a brief, peaceful section on "Pie Jesu, dona eis requiem," the first part of the movement is recapitulated, but made more terrible by the addition of brass and timpani.

Lacrymosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Pie Jesu, Domine
Dona eis requiem aeternam.

Mournful that day
When from the dust shall rise
Guilty man to be judged.
Merciful Jesu, Lord
Grant them eternal rest.

Offertorium

In the introspective **Offertorium** the chorus sings only three pitches—A, B-Flat, A—for the almost entire movement while the strings play fugal material. The repetitious, fragmentary, chant-like melody of the chorus suggests the unchanging prayer of the souls in Purgatory.

Domine, Jesu Christe, Rex gloria,
libera animas omnium
fidelium defunctorum de poenis
infernii et de profundo lacu.
Et signifer sanctus Michael
repraesentat eas in lucem
sanctam, quam olim Abrahamae
promisisti et semini eius,
Domine, Jesu Christe, Amen.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed from the pains
of hell and from the bottomless pit.
And let St. Michael, Thy standard
bearer, lead them into the holy
light which once Thou didst promise
to Abraham and his seed,
Lord Jesus Christ. Amen

Quid sum miser

The tumult of the **Tuba mirum** ended in a hushed whisper which is continued in the piteous, fragmentary desolation of the **Quid sum miser**. The instrumental body is limited to English horns and bassoons answered by cellos and basses. Only the tenors of the chorus are used, until the final three bars, and Berlioz instructs them to sing "with humility and fear." This brief fragmentary movement suggests the stunned aftermath of the Last Judgment. Berlioz uses the modal theme and one of the contrapuntal associates from the **Dies irae**.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?
Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be secure?
Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.
I pray in supplication on my knees.
My heart contrite as the dust,
Take care of my end.

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Brenda Everett
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Hilary Huffman
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Ruth Bear	Tongsook Han	Susan Mangis
Amy Behrens	Monica Hanzalik	Rick Mangun
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Lynne Wagner
Sheila Wakefield
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Hollis Warren
Catherine Watson
Barth Webb
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James Wheeler
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Sally Wilber
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Wendy Wiltfang
Mary Ann Witvoet
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Karen Wood
Connie Wright
Heidi Yapple
Koo Soon Youn
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Joan Svoboda
Deborah Perry
Deborah Metskas
Martha Barker
Gregg Oakley
Jung Min Wooh
Terryl Jares

2nd Violin

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Holly Hertel
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Clarinet

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William Lawyer
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Ted Parge
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Kent Wehman
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Dennis Smith

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Tam Tam

Gina Wolski
Jo Dooley
Karen Edburg
Alan Isaacson

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Joanne Wogulis
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Janice Tedder

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Mark Dal Pozzo
Susan Allan

Tuba

Richard Sparks
Ted Brown

III Trumpet

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Phillip Evelsizer
Jonathan Lerner
Marnel Abbott

Trombone

Sandra Thompson
Jeffrey Keen
Daniel Dietrich
Donald Skogsberg

II Trumpet

David Golden
John Garven
Michael Domico
Ruth Sowers

Trombone

David Kotowski
Michael Fisher
Mark Victor

IV Trumpet

Greg Neuleib
Steven Kristofic
Rita Helt
Brent Kinchloe

Trombone

Richard Rosene
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Tuba

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