



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Nineteenth Program: Dvořák Requiem

Friday, August 13, 2010 at 6:30 p.m.

Saturday, August 14, 2010 at 7:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar, *Conductor*

William Jon Gray, *Guest Chorus Director*

Layla Claire, *Soprano*

Alexandra Petersamer, *Mezzo-Soprano*

Brendan Tuohy, *Tenor*

Kyle Ketelsen, *Bass*

DVOŘÁK Requiem for Soprano, Mezzo-Soprano, Tenor
and Bass Soloists, Chorus and Orchestra, Op. 89

Requiem aeternam (Soloists and Chorus)

Graduale (Soprano and Chorus)

Dies irae (Chorus)

Tuba mirum (Soloists and Chorus)

Quid sum miser (Soloists and Chorus)

Recordare (Soloists)

Confutatis maledictis (Soloists and Chorus)

Lacrimosa (Soloists and Chorus)

Intermission

Offertorium (Soloists and Chorus)

Hostias (Soloists and Chorus)

Sanctus (Soloists and Chorus)

Pie Jesu (Soloists and Chorus)

Agnus Dei (Soloists and Chorus)

This program is underwritten by
Richard Tribble
Grant Park Orchestral Association Board of Directors.



**REQUIEM FOR SOLOISTS, CHORUS
AND ORCHESTRA, OP. 89 (1890)**
Antonín Dvořák (1841-1904)

Dvořák's *Requiem* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, harp, organ and strings. The performance time is approximately ninety minutes. This is the work's first performance by the Grant Park Orchestra and Chorus.

The *Stabat Mater*, premiered in 1880, was one of the two most important vehicles — the *Slavonic Dances*, issued the year before, was the other — by which Dvořák established his international reputation. He wrote the *Stabat Mater* as an expression of his grief over the deaths of a new-born daughter in December 1875 and his two other children within the space of just three weeks eighteen months later, transforming his personal emotions into a powerful public statement. The work was successfully premiered in Prague on December 23, 1880 under the direction of Adolf Cech, and given its second performance in Brno on April 2, 1882 by Leos Janáček, whom Dvořák had met in 1876 and regularly accompanied on walking tours of southern Bohemia during the summers thereafter. Those performances, however, did little to prepare Dvořák for the unstinting acclaim that greeted the *Stabat Mater* in Britain following its first performance in London by Joseph Barnby on March 10, 1883. So great was the demand to hear this new choral masterpiece that Dvořák himself was brought to England the following year to lead an orchestra of 150 and a chorus of 900 in its performance at the Albert Hall on March 13, 1884. "I had the most tremendous success," he reported to his publisher, Simrock. "Everywhere I appear, whether in the street or at home or even when I go to a shop to buy something, people crowd round me and ask for my autograph. There are pictures of me at all the booksellers, and people buy them just to have some memento." He returned in September to conduct the *Stabat Mater* as part of the celebrations marking the 800th anniversary of the founding of Worcester Cathedral, and thereafter became a frequent and welcome visitor to the country. In 1885, he was commissioned to compose the dramatic cantata *The Specter's Bride* for the Birmingham Festival; the following year he led the premiere of his oratorio *Saint Ludmilla* at the Leeds Festival. Largely on the acclaim accorded to his choral compositions, Dvořák was awarded a doctorate *honoris causa* by Cambridge University in June 1891; he conducted the *Stabat Mater* and the Symphony No. 8 in G major at the investiture ceremony. The *Stabat Mater*'s American premiere, led by Theodore Thomas at New York's Steinway Hall on April 3, 1884, laid the foundation for Dvořák's renown in this country, which culminated with his tenure as the director of the National Conservatory in New York City from 1892 to 1895.

In 1888, R.H. Milward inquired if Dvořák would compose a new oratorio for his Birmingham Festival, and asked him to consider setting a visionary poem by Cardinal John Henry Newman titled *The Dream of Gerontius*. Dvořák rejected the text (Edward Elgar would make a masterful setting of it for Birmingham a decade later), but not, apparently, the idea for a new large-scale choral piece. On New Year's Day 1890, he undertook a setting of the ancient Roman Catholic Mass for the Dead — the *Requiem* — and immediately began negotiating not only with the directors at Birmingham for its performance but also with Novello in London for the score's publication. For the next ten months, he devoted all of his creative energies to the *Requiem*, working on it during his tours to Russia, England and Germany (a note in the score of the *Lacrimosa* reads: "written in Cologne on the Rhine") and at his summer home in Vysoká, forty miles southwest of Prague, where he finished the sketch on July 18th. After two weeks of rest, he began the orchestration on August 2nd and completed it in Prague on November 30th. Novello issued the score early the next year, and Dvořák conducted the premiere at Birmingham on October 9, 1891, during his eighth visit to England in seven years. Though some critics did not rank it with the *Stabat Mater* or even *St. Ludmilla*, the *Requiem* enjoyed the expected popular success. It was heard in Manchester, Liverpool and London in March 1892, Dvořák conducted the Czech premiere at Olomouc the following month, and Theodore Thomas included it in the Cincinnati May Festival that same year, though the honor of the American premiere had already been claimed by Richard Henry Warren's Church Choral Society of

New York, which presented the *Requiem* with full orchestra on February 25, 1892. Dvořák himself conducted performances of the work in Boston in November 1892, two months after arriving in New York to head the new National Conservatory of Music.

When Dvořák composed his *Requiem* in the final decade of the 19th century, two sharply contrasted expressive precedents offered themselves as models — the dramatic flamboyance of Berlioz and Verdi, and the more reserved classical approach of Cherubini (whose C minor *Requiem* Beethoven said he would take as a model should he ever have been called upon to write such a work). Though there was a strong current of drama inherent in his creative personality — he had completed seven operas before he began his *Requiem* — Dvořák, a devout Catholic deeply respectful of the liturgical texts and rituals, chose Cherubini's classicism, even using that composer's C minor *Requiem* of 1816 as a guide to general expressive attitude and formal proportions. Despite the specifically religious nature of its texts, Dvořák's *Requiem*, with its large scale, its many performers and its construction in two parts so as to allow for an intermission, was always intended for the concert hall rather than the church. Dvořák wove the entire work into an almost symphonic whole through the use of a distinctive motto theme, a somber, close-interval chromatic motive presented immediately at the beginning by the strings. Musicologist Joseph Braunstein wrote that this motto "reflects sorrow and resignation, and its chromatic quality is in marked contrast to the diatonic lines of Gregorian chant" which Dvořák took as the model for many of the vocal parts. Braunstein counted at least 120 occurrences of the motto in all twelve minor keys in the *Requiem*. Dvořák found further use for this expressively potent motive in his tone poem based on Shakespeare's tragedy *Othello*, and his son-in-law, the eminent composer and violinist Josef Suk, quoted it in his 1906 symphony titled *Asrael* ("Angel of Death"), inspired by the deaths of Dvořák in May 1904 and of his own young wife just fourteen months later.

Dvořák's *Requiem* is a work rich in reference and association: it borrows conventions of text-setting from the Renaissance and the Baroque; it uses a 15th-century Czech hymn as the subject of its fugue on *Quam olim Abrahae*; it employs sophisticated techniques of form and orchestration developed during the romantic era; it evokes two millenniums of ritual and belief. Above all, however, the *Requiem* is a moving testament from a great artist, then just turned fifty, contemplating both the personal and universal aspects of human mortality. It is indicative of Dvořák's compassion and humanity that he included the optional *Pie Jesu* — *O Lord grant them rest* — as the work's penultimate movement, and ended his *Requiem* by repeating a line from the closing *Agnus Dei*: *Let light eternal shine upon them*. In his 1979 study of the composer, John Clapham wrote, "Dvořák's *Requiem* impresses us with its convincing sense of balance, its restraint and a feeling of awe, coupled with an avoidance of the unduly dramatic. His sympathetic and sensitive response to the Latin text reflects what his biographer and cataloger Jarmil Burghauser refers to as his contemplation of the mysteries of human existence, of life and death."

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1. Requiem (Soloists and Chorus)

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.
Requiem aeternam, etc.
Kyrie eleison, Christe eleison.

Rest eternal grant them, O Lord;
and let perpetual light shine upon them.
There shall be singing unto Thee in Zion,
and prayer shall go up to Thee in Jerusalem.
Hear my prayer.
Unto Thee all flesh shall come.
Rest eternal, etc.
Lord have mercy, Christ have mercy.

2. Graduale
(Soprano and Chorus)

Requiem aeternam, etc.
In memoria aeterna erit justus
ab auditione mala, non timebit.
Requiem aeternam, etc.

Rest eternal, etc.
The just shall be held in everlasting remembrance,
and shall not fear evil hearing.
Rest eternal, etc.

3. Dies irae
(Chorus)

Dies irae, dies illa
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando Judex est venturus
cuncta stricte discussurus!
Dies irae, etc.
Quantus tremor est futurus.

This day, this day of wrath
shall consume the world in ashes,
so spake David and the Sibyl.
Oh, what great trembling there will be
when the Judge will appear
to examine everything in strict justice!
This day, etc.
Oh, what great trembling there will be.

4. Tuba mirum
(Soloists and Chorus)

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 judicetur.
Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.
Dies irae, etc.
Quantus tremor, etc.
Tuba mirum, etc

The trumpet, sending its wondrous sound
across the graves of all lands,
shall drive everyone before the throne.
Death and nature shall be stunned
when all creation rises again
to stand before the Judge.
A written book will be brought forth,
in which everything is contained,
from which the world will be judged.
So when the Judge is seated,
whatever is hidden shall be made known,
nothing shall remain unpunished.
This day, etc.
Oh, what great trembling, etc.
The trumpet, etc.

5. Quid sum miser
(Soloists and Chorus)

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

What shall such a wretch as I say then?
To which protector shall I appeal,
when even the just man is barely safe?
What shall such a wretch, etc.
King of awesome majesty,
who freely saves those worthy of salvation,
save me, fount of pity!

6. Recordare
(Soloists)

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.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.
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 hoedis me sequestra,
statuens in parte dextra.

Recall, dear Jesus,
that I am the reason for Thy time on earth,
do not cast me away on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross;
such travail must not be in vain.
Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.
I groan like the sinner that I am,
guilt reddens my face,
Oh God, spare the supplicant.
Thou, who pardoned Mary
and heeded the thief,
hast given me hope as well.
My prayers are unworthy,
but Thou, good one, in pity
let me not burn in the eternal fire.
Give me a place among the sheep
and separate me from the goats,
let me stand at Thy right hand.

7. Confutatis
(Chorus)

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

When the damned are cast away
and consigned to the searing flames,
call me to be with the blessed.
When the damned, etc.
Bowed down in supplication I beg Thee,
my heart as though ground to ashes:
help me in my last hour.

8. Lacrimosa
(Soloists and Chorus)

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

Oh, this day full of tears
when from the ashes arises
guilty man, to be judged:
Oh Lord, have mercy upon him.
Oh, this day, etc.
Gentle Lord Jesus,
grant them rest.
grant them rest eternal.
Amen.

PART II

9. Offertorium

(Soloists and Chorus)

Domine Jesu Christe, rex gloriae,	Lord Jesus Christ, King of glory,
Libera animas omnium fidelium defunctorum	deliver the souls of the faithful departed
de poenis inferni et de profundo lacu.	from the pains of hell and the bottomless pit.
Libera eas de ore leonis,	Deliver them from the jaws of the lion,
ne absorbeat eas tartarus,	lest hell engulf them,
ne cadant in obscurum;	lest they be plunged into darkness;
Libera eas, libera eas.	Deliver them, deliver them.
Sed signifer sanctus Michael	Let the holy standard-bearer Michael
repraesentet eas in lucem sanctam,	lead them into the holy light,
quam olim Abrahae promisisti et semini ejus.	as Thou didst promise Abraham and his seed.

10. Hostias

(Soloists and Chorus)

Domine Jesu Christe, Rex gloriae.	Lord Jesus Christ, King of glory.
Hostias et preces tibi, Domine,	Lord, in praise we offer to Thee
laudis offerimus,	sacrifices and prayers,
Tu suscipe pro animabus illis,	receive them for the souls of those
quarum hodie memoriam faciemus:	whom we remember this day:
Libera eas, libera eas, libera eas.	Deliver them, deliver them, deliver them.
fac eas, Domine, de morte transire ad vitam,	Lord, make them pass from death to life,
Libera eis, libera eis, libera eis.	Deliver them, deliver them, deliver them.
Domine Jesu Christe, etc.	Lord Jesus Christ, etc.

11. Sanctus

(Soloists and Chorus)

Sanctus, sanctus, sanctus,	Holy, holy, holy,
Dominus Deus Sabaoth!	Lord God of hosts!
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of Thy glory.
Hosanna in excelsis!	Glory to God in the highest!
Benedictus qui venit in nomine Domini!	Blessed is he who comes in the name of the Lord.
Hosanna in excelsis!	Glory to God in the highest!

12. Pie Jesu

(Soloists and Chorus)

Pie Jesu Domine,	Merciful Lord Jesus,
dona eis requiem,	grant them rest,
requiem sempiternam.	rest everlasting.
Pie Jesu Domine, etc.	Merciful Lord Jesus, etc.

13. Agnus Dei

(Soloists and Chorus)

Agnus Dei, qui tollis peccata mundi,	Lamb of God, that takes away the sins of the world,
dona eis requiem sempiternam.	grant them rest eternal.
Agnus Dei, qui tollis peccata mundi,	Lamb of God, that takes away the sins of the world,
dona eis requiem sempiternam.	grant them eternal rest.
Lux aeterna luceat eis, Domine,	May eternal light shine upon them, O Lord,
cum sanctis tuis in aeternum,	with Thy saints forever,
quia pius es.	for Thou art good.
Agnus Dei, qui tollis peccata mundi,	Lamb of God, that takes away the sins of the world,
dona eis requiem,	grant them rest,
et lux perpetua luceat eis.	and let perpetual light shine upon them.