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Framing a Masterpiece II: Musical Influences on Giuseppe Verdi's Requiem

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CAMP CONCERT HALL
BOOKER HALL OF MUSIC

SATURDAY, MARCH 8, 1997, 8:00 PM

Framing a Masterpiece II:
Musical Influences on Giuseppe Verdi's Requiem

Chorus Ad Hoc

and

Affetti Musicali

soloists:
Jennifer Cable
Lynn Kotrady
Jeffrey Riehl
Jim Smith

commentary by James Erb, director
Program Notes

Ad Hoc this weekend marks the second convocation of a volunteer choral ensemble that was formed in late 1995 for one specific purpose: presentation of repertoire that influenced, or was influenced by, a major choral work slated for imminent performance by the Richmond Symphony and Symphony Chorus. Here, in “Framing a Masterpiece II,” the group will explore two stylistic antecedents to the classical oratorio form, and particularly to Giuseppe Verdi’s Requiem, which the Symphony and Symphony Chorus will perform under Artistic Director George Manahan’s direction on March 15 and 17.

The works on tonight’s program bear two basic connections to Verdi’s Requiem. First, they are both about love and loss -- Monteverdi’s about a young man hopelessly bewailing the loss of his love at her tomb, and Carissimi’s about a powerful man faced with the loss of his only child as a result of his own rash promises to God -- as is the patriotic Verdi’s Requiem about his response to the death of Alessandro Manzoni (1785-1873), whose novel The Betrothed (I promessi sposi) was to resurgent Italian nationalism what Uncle Tom’s Cabin was to abolitionism in the United States in the 1850s.

Second, the two works on tonight’s program illustrate two widely divergent ways of expressing explicit emotional states in music; namely, dramatic narrative versus interior meditation. The discovery in the early 1600s that these two approaches could be effectively combined in a single musical form led to opera, the most popular of all musical forms, and one in whose employment no one ever surpassed Verdi either in power of expression or financial success.

The narrative element of opera, embodied in the recitative, evolves from the tradition of sacred oratorio demonstrated by Carissimi’s Jephte, which itself built upon the much older miracle- and morality-play dramatic forms. Conversely, in its use of aria and chorus to express individual or corporate human responses to such experiences as triumph and loss, opera associates itself much more directly with the poetic literary form and madrigal vocal style embodied in Monteverdi’s Lagrime d’Amante.

The Requiem, one of the three great works with which Verdi ended his career, has appropriately been called an opera to be sung in church, and by incorporating operatic elements within a modified version of the oratorio form, the work brings to maturity the most basic musical tradition -- the employment of singing in expressing the most essential elements of drama, the range of emotions housed in the human heart.

Texts and translations for both works are provided in your program. We urge you to follow the translations as the pieces are performed.

(James Erb with Kathryn Fessler)
Program

1. Oratorio: Jephthe

Giacomo Carissimi
(1605-1674)

Soloists:
Jennifer Cable, soprano
Sally Godsey, soprano
Mary Susan Ladd, soprano
Lynn Kotrady, mezzo-soprano
Jeffrey Riehl, tenor
Jim Smith, baritone

2. Sestina: Lagrime d’Amante al Sepolcro
dell’ Amata

Claudio Monteverdi
(1567-1643)
Texts: Jephthah

Historicus:
Cum vocasset in proelium filios Israel rex filiorum Ammon, et verbis Jephte acquiescere noluisset, factus est super Jephte Spiritus Domini, et progressus ad filios Ammon votum vovit Domini dicens:

Jephte:
Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum.

Chorus:
Transivit ergo Jephte ad filios Ammon, Ut in spiritu forti et virtute Domini pugnaret contra cos.

Duet:
Et clangebant tubae, et personabant tympana, et proelium comissum est adversus Ammon.

Bass Solo:
Fugite, cedite, impii, perite gentes, occumbite in gladio; Dominus exercituum in proelium surrexit, et pugnat contra vos.

Chorus:
Fugite, cedite, impii, corruite, et in furore gladii dissipamini.

Translations: Jephthah

Narrator:
When the king of the children of Ammon made war against the children of Israel, and hearkened not unto the words of Jephthah, then there came upon Jephthah the Spirit of the Lord, and he went up against the children of Ammon and vowed unto the Lord, saying:

Jephthah:
If thou shalt indeed deliver the children of Ammon into my hands, whatsoever first cometh forth of the doors of my house to meet me, I will offer to the Lord for a burnt offering.

Chorus:
Then Jephthah passed over to the children of Ammon, and he fought in the spirit and the strength of God against them.

Duet:
And the trumpets sounded, and the drums were beaten, when battle was joined against the children of Ammon.

Bass Solo:
Flee from us, yield to us, impious ones, give away, ye heathen, and fall before our mighty sword; for the God of Israel is risen up to battle and fights against our foes.

Chorus:
Flee from us, yield to us, impious ones, we scatter you, and with our keen and glittering swords we hew you down.
Historicus:
Et percussit Jephte viginti civitates Ammon plaga magna nimis.

Trio:
Et ululantes filii Ammon, facti sunt coram filiis Israel humiliati.

Historicus:
Cum autem victor Jephte in domum suam reverteretur, occurrens ei unigenita filia sua cum tympanis et choris praecinebat:

Filia:
Incipite in tympanis et psallite in cymbalis. Hymnum cantemus Domino, et modulemur canticum. Laudemus regem coelitum, laudemus belli principem, qui filiorum Israel victorem ducem reddidit.

Duet:
Hymnum cantemus Domino, et modulemur canticum, qui dedit nobis gloriham et Israel victoriam.

Filia:
Cantate mecum Domino, cantate omnes populi, laudate belli principem, qui nobis dedit gloriham et Israel victoriam.

Narrator:
Jephthah therefore smote them, and took from them twenty cities, and there was a grievous slaughter.

Trio:
And he subdued the children of Ammon, for the Lord delivered them to the children of Israel.

Narrator:
And Jephthah came to Mispeh unto his house when he returned, and behold, there came forth his only daughter to meet him with timbrels and with dances, and she sang thus:

Daughter:
Come, strike the merry timbrels and sound the joyful cymbals. Let us sing praises unto the Lord, and let us magnify his name, yea, let us praise the God of heaven and magnify the mighty King who doth restore the conquering leader of the children of Israel.

Duet:
Sing unto the Lord, and offer hymns to him who giveth us the glory and Israel the victory.

Daughter:
Sing to the Lord with me, sing praises, all ye peoples, to the mighty King who giveth us the glory and Israel the victory.
Chorus:
Cantemus omnes Domino, laudemus belli principem qui dedit nobis gloriam et Israel victoriam.

Historicus:
Cum vidisset Jephte, qui votum Domino voverat, filiam suam venientem in occursum, in dolore et Iachrimis scidit vestimenta sua et ait:

Jephte:
Heu mihi! filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea decepta es.

Filia:
Cur ego te pater decepi, Ct cur ego filia tua unigenita decepta sum?

Jephte:
Aperui Os meum ad Dominum, ut quicumque primus de domo mea occurrerit mihi offeram ilium Domino in holocaustum. Heu mihi! filia mea, heu decepisti me, filia unigenita, decepisti me, et tu pariter, heu filia mea, decepta es.

Filia:
Pater mi, Si vovisti votum Domino reversus victor ab hostibus, ecce ego, filia tua unigenita, offer me in holocaustum victoriae tuae, hoc solum pater mi praesta filiae tuae unigenitae ante quam moriar.

Chorus:
Let us sing unto the Lord and praise the mighty King who giveth us the glory and Israel the victory.

Narrator:
And it came to pass, when Jephthah saw his only daughter, his well-beloved, coming forth to meet him, he remembered his vow to God, and he rent his garments and spake thus:

Jephthah:
Woe is me! Alas! my daughter, thou hast undone me, thou, my only daughter; and thou, likewise, my daughter, art undone.

Daughter:
How have I, 0 my father, undone thee, and how am I, thy only daughter, undone?

Jephthah:
I have opened my mouth to the Lord that whatsoever first cometh forth of the doors of my house to meet me, I will offer to the Lord for a burnt offering. Alas! my daughter, thou hast undone me, thou, my only daughter, and thou likewise, my daughter, thou art undone.

Daughter:
O my father, thou hast opened thy mouth to the Lord and hast returned to thy house victorious, therefore do to me according to thy vow, offer me for a burnt offering before the Lord, but this thing, 0 my father, grant to me, thy only beloved daughter, before I die.
Jephthah: But what can give thee consolation, yea, what can give thee, my unhappy daughter, consolation?

Daughter: O let me go, that for two months I may wander upon the mountains with my companions, bewailing my virginity.

Jephthah: Go, my only beloved daughter, go and bewail thy virginity.

Chorus: Then went the daughter of Jephthah unto the mountains and bewailed her virginity, herself and her companions, saying:

Daughter: Lament, ye valleys, bewail, ye mountains, and in the affliction of my heart be ye afflicted! [Echo: be ye afflicted!] Lo! I shall die a virgin and shall not in my death find consolation in my children. Then bemoan me, ye woods and fountains and rivers, make lamentation for the death of a virgin. [Echo: make lamentation!] See, while the people rejoice I am mourning in the victory of Israel, in the glory of my father, I, in my virginity childless, I, an only beloved daughter, must die and no longer live. Then tremble, ye rocks, be astonished, ye mountains, valleys and caves, resound with horror and fearfulness! [Echo: be resounding!] Weep, ye children of Israel, weep for a hapless virgin, and lament for Jephthah's only daughter with songs of sadness.
Chorus:
Plorate, filii Israel, plorate, omnes virgines, et filiam Jephte unigenitam in carmine doloris lamentamini.

Chorus:
Weep, ye children of Israel, weep, 0 all ye maidens, and lament for Jephthah's only daughter with songs of sadness.

Translation after John Troutbeck

Translations: Tears of a Lover at the Tomb of His Beloved

I
Incinerite spoglie, avara tomba Fatta del mio bel sol terreno cielo.
Ahi lasso! l' vegno ad inchinarvi in terra.
Con vol chius' è il mio cor amarmi in seno
E notte c giorno vive in pianto, in foco,
In duol' in ira il tormentato Glauco.

I
Incinerated remains, greedy tomb
Making of my dear sun an earthly heaven,
Alas, I kneel before you on the ground.
With you shut is my heart in a marble breast,
And night and day I live in fire, weeping,
In sorrow, in rage, the tormented Glaucus.

II
Ditelo, o fiumi, e vol ch'udiste Glauco:
L'aria ferir di grida in su la tomba Erme campagne, e'l san le Ninfe e'l Cielo;
A me fu cibo il duol, bevanda il pianto,
Poi ch'il mio ben copri gelida terra, Letto o sasso felice il tuo bel seno.

II
Say it, o rivers, and you who heard Glaucus,
Rend the air with screams above the tomb,
Empty fields, and nymphs and sky know
That sorrow was my food, weeping my drink.
Since the cold earth covers my love,
My bed, o happy stone, is your good breast.
Darà la notte il sol lume alla terra,
Splenderà Cintia il di prima che
Glaucò
Di baciar, d'honorar, lasci quel seno
Che nido fu d'amor, che dura tomba
Preme; nè sol d'alti sospir, di pianto
Prodighe a lui saran le fere e'l Cielo.

Ma te raccoglie, o Ninfa, in grembo il cielo.
Io per te miro vedova la terra,
Deserti i boschi, e correr fiumi il pianto.
E Driade e Napee del mesto Glaucò
Ridicano i lamenti, e su la tomba
Cantano i pregi de l'amato seno.

O chiome d'or, neve gentil del seno,
O gigli de la man, Ch'invido il cielo
Ne rapi, Quando chiuse in cieca tomba,
Chi vi nasconde? Ohimè! povera terra!
Il fior d'ogni bellezza, il sol di Glaucò
Naconde? Ah muse qui sgorgate il pianto.
Dunque amate reliquie un mar di pianto
Non daran questi lumi al nobil seno
D'un freddo sasso? Ecco l'afflitto Glauco
Fa rissonar Corinna il mar e'l Cielo
Dicano i venti ogn'hor dica la terra,
Ahi Corinna! Ahi morte! Ahi tomba!
Cedano al pianto i detti, amato seno;
A te pace il Ciel, pac' a te Glauco
Prega honorata tomba e sacra terra.

So, beloved remains, shall not these eyes
Pour a sea of weeping onto the noble breast
Of a cold stone? Behold the afflicted Glaucus
Makes the air, the sea resound with "Corinna!"
Let the winds and the earth say it forever.
Ah, Corinna; ah, death; ah, tomb.
The spoken is taken up in weeping, dear heart,
May heaven give you repose, pleads Glaucus,
Praying to the honored tomb and sacred earth.

Translation by James Erb 1997
The Performers

Jennifer Cable, Soprano  
(Filia in Jephte)

Jennifer Cable has performed throughout the United States and Europe in solo repertoire ranging from the Renaissance through the twentieth century. In addition to opera and oratorio, Ms. Cable has sung with many chamber music ensembles, including Tragicomedia, Musica Nova, the Kennedy Center Chamber Players, the Richmond Chamber Players, the Richmond Symphony and CURRENTS. Her most recent recognition came in the award from the National Association of Composers USA’s Young Artists Competition. Undergraduate study at Oberlin College was followed by the Eastman School of Music for the Master of Music and Doctor of Musical Arts degrees. She has attended the Aspen Music Festival, the Akademie fur Alte Music in Bremen, the International Institute for Chamber Music in Munich, the Aldeburgh Festival and the Britten-Pears School in Aldeburgh, England, and Vienna’s Franz Schubert Institute. A 1993 founding member of the baroque chamber ensemble Affetti Musicali, Ms. Cable has recorded for Word Records and the Contemporary Record Society. She is currently studying with Beverley Johnson in New York City and serves on the faculty of the University of Richmond.

Jay Elfenbein, Violone, Viola da Gamba, Tenor Viol and Baroque Bass

Jay Elfenbein completed the Artist’s Diploma from the Juilliard School in 1985 and has been performing with Early Music ensembles in the New York area for the past ten years. In addition to Affetti Musicali, Mr. Elfenbein is also a member of the Ivory Consort and has played with the Artek Ensemble, the Classical Band, the Fairfield Period Ensemble and the 18th Century Ensemble. He has studied with Michael Willens and Martha McGaughey and has coached with Mary Springfels. Also a composer, Mr. Elfenbein has had works performed at the American Festival of Microtonal Music in New York City, and he has recorded for Sony Classics.

James Erb, Conductor

In 1994 James Erb retired from the music faculty of the University of Richmond, where he served as a teacher of singing, choral music and theory since 1954. While continuing his study and publication of the music of Orlando di Lasso (1532-1594), Mr. Erb also directs the Richmond Symphony Chorus, and in that capacity periodically rehearses and performs with the small ensemble Ad Hoc in music tangentially related to the Symphony Chorus’ upcoming repertoire. A native of Colorado, he has degrees from Colorado College, the Vienna Academy of Music, Indiana University and Harvard University.
Sally Godsey
Mary Susan Ladd, sopranos
(Echo voices in Jephte)
Sally Godsey and Mary Susan Ladd, respectively an employee benefits professional and an elementary school teacher, graduated from the University of Richmond, where they sang in the University Choir as students. They subsequently have been members of CAFUR, the Richmond Symphony Chorus, and Richmond Concert Chorale. Ms. Godsey is a frequent soloist at St. Paul’s Episcopal Church, and Ms. Ladd a member of the nine-voice Richmond Renaissance Singers.

Lynn Kotrady, Mezzo-Soprano
(Narrator, Jephte)
Lynn Kotrady has been the mezzo of choice for special assignments in major choral works by most of Richmond’s large choral organizations in the past several years. She has been repeatedly heard in solos and selected small ensembles for Richmond Symphony Chorus, CAFUR and the choir of St. Paul’s Episcopal Church, where in 1996 she performed as mezzo soloist in Haydn’s Stabat Mater for the “Music for a Sacred Space” series. Ms. Kotrady also has made recent solo appearances with the choir of Salisbury Presbyterian Church and the Virginia Commonwealth University Choral Arts Society and is a soloist for Congregation Beth Ahaba in Richmond. A classified advertising sales consultant for the Richmond Times-Dispatch, Ms. Kotrady is currently studying singing with Jennifer Cable.

Andrew Maginley, Archlute, Baroque Lute, Theorbo and Renaissance Lute
Andrew Maginley began specializing in the instruments of the lute family in 1981. Performing extensively as a soloist and as a continuo player, he has appeared with Tragicomedia, the Juilliard Opera Center, the Artek Ensemble, the Bel Canto Opera, the Opera Ensemble of New York and the Brooklyn Oratorio Society. Mr. Maginley has also performed in master classes for Paul O’Dette, William Christie, Nigel North, Stephen Stubbs, Robert Barto, Robert Spencer and Tim Crawford. Recent solo appearances include the Utrecht Early Music Festival and the Bremen Akademie fur Alte Musik. Mr. Maginley completed his graduate study in Historical Performance at the Mannes School of Music in New York in May 1994. He currently lives in Bremen, pursuing an active career throughout Europe as a baroque lute soloist and continuo player.

Kenneth Merrill, harpsichord
A native of Arkansas, Kenneth Merrill has degrees from the University of Arkansas and the Juilliard School, where he studied piano with Jerome Rappaport and Josef Raieff, and accompanying with Martin Islepp. After completing formal study, he studied chamber music with Antonio Janigro at Salzburg’s Mozarteum and with Gérard Souzay and Dalton Baldwin in Aix-en-Provence. He is currently on the coaching staff at Juilliard’s Vocal Arts Department, directing the Opera Theatre there, and at the Manhattan.
School of Music, and from 1987 to 1994 was associate professor of vocal accompaniment and opera at the Eastman School of Music. Since 1980 he also has acted as head coach for the Aspen Opera Theatre. He has appeared as Affetti Musicali’s harpsichordist since he co-founded the ensemble with Jennifer Cable in 1993.

His concert appearances include collaboration with a long list of distinguished singers, among them Anna Moffo and Robert Merrill in recital at the White House. As a conductor, Mr. Merrill has led Juilliard Opera productions of Britten’s The Burning Fiery Furnace, Britten’s adaptation of Gay’s The Beggar’s Opera, and Mozart’s The Impresario from the podium and Monteverdi’s L’incoronazione di Poppea, Cavalli’s La Calisto and Handel’s Acis and Galatea from the harpsichord. In 1995, Mr. Merrill headed the musical preparation and played continuo in the Houston Grand Opera production of La Cenerentola in 1995, which featured Cecilia Bartoli in the title role and was telecast on PBS and released on London CD and Video.

Jeffrey Riehl, Tenor (Title role in Jephte)
Jeffrey Riehl is widely respected as a singer, singing teacher, conductor, church musician and educator. He joined the University of Richmond music faculty in 1995 as instructor of music and director of choral activities. Educated at Lebanon Valley College, Westminster Choir College and the Eastman School of Music, Mr. Riehl has taught at Eastman, Nazareth College of Rochester and Lebanon Valley College. His principal mentors as a conductor have been Joseph Flummerfelt, Donald Neuen, Helmhut Rilling and David Effron, and he has studied voice with Thomas Houser, Carol Webber, Oren Brown and Philip Morgan. He has appeared as tenor soloist on many college campuses and with Eastman choral groups and several civic choirs.

Jim Smith, Baritone (Narrator, Jephte)
Best known in Richmond for his prominence in musical theater roles, Jim Smith recently appeared in Oil City Symphony at the Barksdale Theatre and Shenandoah at Swift Creek Mill Playhouse, and before that in The Secret Garden and The Fantasticks. Other noteworthy credits are as musical director for Barksdale productions of Mikado and Nunsense and as baritone soloist in Requiem settings by Brahms, Fauré and Duruflé presented in the “Music for a Great Space” series. As assistant conductor of Opera Memphis and music director of Southern Opera Theater, he sang roles including Marcello in La Bohème and Guglielmo in Cosi fan tutte, and as part of a civilian entertainment unit performed for American servicemen in the Near East, Germany and Cuba. He is a member of the adjunct singing faculty at the University of Richmond.
Personnel

Chorus Ad Hoc

Soprano

Sally Godsey
Mary Susan Ladd
Joanne Sherman
Gretchen Longcore
Betsy Mead
Amy Sue Payne
Meagan Schnauffer

Alto

Kathryn Fessler
Karen Harris
Kathleen G. Harris
Lynn Kotrady
Lynne Read
Nancy Reed
Donna L. Schulze

Tenor

Scott Armistead
Gene Harris
Mike Kotrady
Russell Longcore
Tony Wallace

Bass

Duke Gosnell
Lawson Sherman
Paul Nicolaysen
Steve Read
Paul Tuttle

James Erb, director
Anne M. James, accompanist

Affetti Musicali

Jennifer Cable, soprano
Jay Elfenbein, viola da gamba
Andrew Maginley, lutes and theorbo
Kenneth Merrill, harpsichord
Chorus Ad Hoc
wishes to thank

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Dodie Rossell, for coordinating 1997 membership arrangements

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James Erb
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