

UNIVERSITY OF REDLANDS CHOIR CONCERT

Dr. Nicholle Andrews, conductor
 Professor Frederick Swann, organ

Friday, March 17, 2017 - 8 p.m.
 MEMORIAL CHAPEL

- | | |
|--------------------------|--------------------------------|
| Requiem, Opus 48 | Gabriel Fauré |
| I. Introit and Kyrie | (1845-1924) |
| II. Offertory | |
| | Philip Hoch, baritone |
| III. Sanctus | |
| IV. Pie Jesu | |
| | Ariel Estébez, soprano |
| V. Agnus Dei | |
| VI. Libera Me | |
| VII. In Paradisum | |
| Requiem, Opus 9 | Maurice Duruflé |
| I. Introït | (1902-1986) |
| II. Kyrie | |
| III. Domine Jesu Christe | |
| IV. Sanctus | |
| V. Pie Jesu | |
| | Tiffany Johnson, mezzo soprano |
| VI. Agnus Dei | |
| VII. Lux aeterna | |
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PROGRAM NOTES

by Dr. Katherine Baber

Why should we—a group of people with diverse views on the workings of the universe, whether we call that view “faith” or not—come together to listen to a Requiem, let alone two in one evening? Composers have often struggled with similar questions about a genre now over ten centuries old and the horrific conflicts of the twentieth- and twenty-first centuries have only raised the stakes. Henriette Roget, who heard the premiere of Maurice Duruflé’s *Requiem*, offers us an answer that still rings true: “this score is outside of time.” While more dramatic Requiems tell us about the “state of soul” of the composer in the face of death (Mozart and Berlioz), or about the faith of a people tested (Verdi), Duruflé’s music “brings a great peace, and absolute serenity, as anonymous as the collective impetus to which we owe our cathedrals.” Such anonymity is difficult to come by now, with so many platforms devoted to curating our digital selves and a politics that demands identification with an “us” and a “them.” In contrast, as early as the second century, the Requiem Mass has stood at the edge of human experience and asked us to step out of our selves. Most often performed on the occasion of a funeral or other memorial, the Requiem also marks All Souls Day, a holy day with many local variations, from the Mexican traditions of the *Día de los Muertos* to the absorption of the Gaelic rituals of Samhain in the churches of the British Isles. (Duruflé’s *Requiem* was premiered during a radio broadcast on All Souls Day in 1942.) The music of the Requiem—whether timeless plainchant or the mysterious chromaticism of Fauré—unmoors our minds and allows us to transcend our own experience. In turn, both Fauré and Duruflé offer deep peace if we are willing to give up our selves to their music.

Fauré and Duruflé focused on the “rest” sought through the Requiem, rather than fear of judgment. Both composers omitted most of the *Dies irae* sequence, which contemplates the day of reckoning and its terrors, instead setting only its last two lines in the *Pie Jesu*. Each also added the antiphon for the burial service, *In paradisum*, to their mass—instead of ending with the penitence of the *Libera me*, Fauré and Duruflé offer a tender prayer for the departed that sees them sung to rest by choirs of angels. For Fauré this sound is conjured in the soprano *solì* over a fluttering accompaniment in the organ, an airy texture and

a melodic line that drifts upward, lifting the listener with it. Duruflé's *paradisum*, on the other hand, is striking in its stillness. From the organ he draws a harmony shimmering and strange in its voicing, over which the sopranos quietly chant. Along the way to this final farewell, Fauré and Duruflé offer glimpses of the transcendence achieved by the souls of the departed—musical out of body experiences unique to each composer as they balance shared traditions and influences.

Gregorian chant had been the center of Fauré's education at the École Niedermeyer in Paris, along with the counterpoint of the sixteenth through the eighteenth centuries, but when Camille Saint-Saëns assumed directorship there in 1861 he introduced Fauré to the lush harmonies of Liszt and Wagner as well. His setting of the offertory *O Domine Jesu Christi* combines these techniques to effect a moment of transfiguration. Beginning in a shadowy B minor, the twisting chromatic lines of the organ climb slowly upward, yearning and sighing in a way evocative of Wagner. The voices when they enter, even though their lines are filled with morose half steps and drooping contours, are sternly controlled in counterpoint Bach would have admired. Through this submission of the self to the request for mercy, the music leads us into the light—a radiant turn to the relative D major—for the baritone solo on the "Hostias" portion of the text. This is the core of the offertory, in which bread and wine are set upon the altar on behalf of the souls of the departed, that they be allowed to "pass over from death to life." Fauré specified that the soloist should be a *quiet* bass-baritone of "the cantor type," the better to evoke plainchant, stirring but meditative, with a gently oscillating accompaniment from the organ.

While Fauré had the *spirit* of Gregorian chant in mind, Duruflé adapted actual plainchant melodies in his Requiem. He also studied the rhythmic practices for singing plainchant preserved from the Middle Ages by the Benedictine monks of Solesmes (plainchant has no pre-determined rhythm). Duruflé was fascinated by the unmeasured flow of their singing, with the ictus (the stress in the music) often falling on the last syllable of a word rather than on the Latin accent (the stress in the text). The result, he said, was that "the marvelous Gregorian line and the Latin text take on a suppleness and a lightness of expression, a reserve and an ethereal gentleness that free it from the compartmentalizing of our bar lines." To recreate this practice, Duruflé wrote cross-rhythms between

the voices and the organ—a powerful dissociative effect that he used to different ends in the offertory (*O Domine Jesu Christi*) and the Sanctus.

Like Fauré, Duruflé casts the offertory into chromatic shadows, as is fitting for the image of Tartarus, although the parallel chords in both organ and choir sound more like Debussy or Ravel than Wagner. Having begun with harmonic ambiguity, at the second statement of the phrase "Libera eas de ore leonis" Duruflé uncouples the organ and the voices, with the organ beginning to play in triplets and the choir continuing in duple time. There is rhythm here, but no regulating meter, and the tension between the organ and choir is unsettling. Duruflé does eventually let us rest in the "Hostias," with a passage for baritone *sol* that is also unmeasured but more meditative. Then the Sanctus opens with the same dissociation between organ and choir, but in this case the flute and *voix celeste* stops of the organ, and the placid parallel motion of the sopranos and altos, let the music and the listener float free—not just of bar lines but of all earthly constraints.

Duruflé, too, shows his training in counterpoint. The overlapping statements of the Kyrie, which seem never to pause for breath, are reminiscent of Palestrina. But as is clear from his fascination with the traditions of Solesmes, he favors practices that are even older, like the antiphonal call and response between the basses and the rest of the choir in the *Libera me*. As church musicians, Fauré and Duruflé shared many of the same traditions and they also seemed to have shared a more peaceful approach to the Requiem. This is remarkable in Duruflé's case, as his mass was begun in the end days of World War II and in the wake of the death of his father. As organists, they both located their instrument at the center of these two works, even though the size of their orchestras grew in later arrangements. Fauré's began as a "little Requiem," with only a small orchestra and depending on the organ for much of its color, and Duruflé's *Requiem* began as a suite of plainchant tunes for organ. The performance of these two masses with the Memorial Chapel's Casavant organ returns them to a sound world more like that which Fauré and Duruflé first imagined. In order to enter this world, though, you will need to leave yourself behind and let their music take you.

TEXTS & TRANSLATIONS

Requiem, Opus 48

Gabriel Fauré

I. Introit and Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceatis
eis

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

Te decet hymnus, Deus in Sion
et tibi reddetur votum
in Sion

Thou, O God, art praised in Sion
and unto Thee shall the vow be
performed in Sion.

Exaudi orationem meam
ad te omnis caro veniet

Hear my prayer,
unto Thee shall all flesh come.

Kyrie eleison,
Christe eleison
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy

II. Offertory

O Domine, Jesu Christe, Rex gloriae
libera animas defunctorum
de poenis inferni
et de profundo lacu

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hells
and from the bottomless pit.

O Domine, Jesu Christe, Rex gloriae
libera animas defunctorum
de ore leonis
ne absorbeat eus Tartarus
ne cadant in obscurum.

Lord Jesus Christ, King of Glory,
Deliver them from
the lion's mouth,
nor let them fall into darkness,
neither the black abyss
swallow them up.

O Domine, Jesu Christe, Rex gloriae
ne cadant in obscurum.

Lord Jesus Christ, King of Glory,
neither the black abyss
swallow them up.

Hostias et preces tibi Domine,
laudis offerimus
tu 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.

Fac eas, Domine,
de morte transire ad vitam
Quam olim Abrahae
promisisti et semini eus.

Allow them, O Lord,
to cross from death into the life
which once Thou didst promise
to Abraham and his seed.

O Domine, Jesu Christe, Rex gloriae
libera animas
defunctorum
de poenis inferni
et de profundo lacu
ne cadant in obscurum.
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.
Nor let them fall into darkness.
Amen

III. Sanctus

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

Holy, holy, holy,
Lord God of Sabbath
heaven and earth are full
of Thy glory
Hosanna in the highest.

IV. Pie Jesu

Pie Jesu, Domine,
dona eis requiem
dona eis requiem
sempiternam requiem

Merciful Jesus, Lord,
grant them rest
grant them rest,
eternal rest.

V. Agnus Dei

Agnus Dei,
qui tollis peccata
mundi
dona eis requiem

O Lamb of God,
that takest away the sin
of the world,
grant them rest

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

O Lamb of God,
that takest away the sin
of the world,
grant them rest,
everlasting rest.

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

Requiem aeternam dona eis Domine,
et lux perpetua luceat
eis

VI. Libera Me

Libera me, Domine,
de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare
saeculum per ignem

Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira

Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde

Requiem aeternam dona eis Domine
et lux perpetua
luceat eis

Libera me, Domine,
de morte aeterna
in die illa tremenda
Quando coeli movendi
sunt et terra
Dum veneris judicare saeculum
per ignem.

May eternal light shine on them,
O Lord,
with Thy saints for ever,
because Thou are merciful.

Grant them eternal rest, O Lord,
and may perpetual light shine
on them.

Deliver me, O Lord,
from everlasting death
on that dreadful day
when the heavens and the earth
shall be moved when thou shalt
come to judge the world by fire

I quake with fear and I tremble
awaiting the day of account
and the wrath to come.

That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.

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

Deliver me, O Lord,
from everlasting death
on that dreadful day
when the heavens and the earth
shall be moved
when thou shalt come
to judge the world by fire.

VII. In Paradisum

In Paradisum deducant Angeli
in tuo
adventu suscipiant te Martyres
et perducant te in civitatem
sanctam Jerusalem

Chorus Angelorum
te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem

Aeternam habeas requiem

May the angels receive them
in Paradise,
at thy coming may the martyrs
receive thee and bring thee
into the holy city Jerusalem

There may the chorus of angels
receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

May thou have eternal rest.

Requiem, Opus 9

I. Introit

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
dona eis, Domine,
et lux perpetua luceat
eis.

II. Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Eternal rest
give to them, O Lord,
and let perpetual light shine
upon them.
A hymn, O God,
becometh Thee in Zion,
and a vow shall be paid to Thee
in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest
give to them, O Lord,
and let perpetual light shine
upon them.

Lord have mercy on us,
Christ have mercy on us,
Lord have mercy on us.

Maurice Duruflé

III. Domine Jesu Christe

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 Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae
promisisti et semini ejus.
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 ejus.

IV. Sanctus

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

V. Pie Jesu

Pie Jesu Domine,
dona eis requiem sempiternam.

O Lord Jesus Christ, King of glory,
deliver the souls of all
the faithful departed
from the pains of hell
and from the deep pit;

Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.
But that Michael,
the holy standardbearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them
for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death
to the life which Thou once didst
promise to Abraham and his seed.

Holy, Lord God of hosts.
The heavens and the earth are full
of Thy glory.
Hosanna in the highest.
Blessed is He who cometh
in the name of the Lord.
Hosanna in the highest.

Gentle Lord Jesus,
grant them eternal rest.

VI. Agnus Dei

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

VII. Lux aeterna

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

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

VIII. Libera Me

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira,
quando coeli movendi
sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua
luceat eis.
Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,

Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.

May light eternal shine upon them,
O Lord,
with Thy saints forever,
for Thou art kind.

Eternal rest
give to them, O Lord,
and let perpetual light
shine upon them.

Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come to judge
the world by fire.
I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens and the earth
shall be moved.
Day of mourning, day of wrath,
of calamity, of misery,
the great day, and most bitter.
Eternal rest
give to them, O Lord,
and let perpetual light
shine upon them.
Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,

dum veneris iudicare
saeculum per ignem.

IX. In Paradisum

In Paradisum
deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem
sanctam Jerusalem.
Chorus Angelorum
te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.

and Thou shalt come to judge
the world by fire.

May the angels
receive them in Paradise,
at thy coming may the martyrs
receive thee and bring thee into
the holy city Jerusalem.
There may the chorus of angels
receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

UNIVERSITY OF REDLANDS CHOIR

Soprano

Ezhana Adams '19+
Anne Budash '17*
Anna Caplan '19~
Paula Cevallos '20*
Julia Day '17~
Susanna De La Peña '18*
Lauren Dreyfus #
Ariel Estebez '17~
Kelsi Farnsworth #
Angela Garrett '19+
Jessica Guerra '19*
Jacque Hale '18~
Qingling Huang '20+
Chloe Jasso '19*
Lauren Jorgensen '19~
Yukiko Kawahara #
Leigh Kilgus '20~
Isabella Klopchin '20~
Allie Kuroff '19+

Adrian Laufer '17*
Wai Lee '17+
Emma Logan '19+
Haizhen Lu *^
Reiko Matsumoto ++
Charlotte Minor '19+
Enya Murray '19~
Hannah Myhre #
Paige Phillips '20
Carissa Salcido '18
Olivia Serb '20~
Meriam Shams '20+
Lanae Smit '17~
Ashley Somers '20~
Thandiwe Sukuta '18~
Helen Tait '17~
Raegan Winsett '18+
Annie Zheng '20~

Alto

Lilibeth Alvarado 18+
Brianna Astorga '20~
Michelle Balian '17+
Ariel Bina '19+
Karen Bogart '17+

Jessica Bondy '16#
Nicole Dostanic '20~
Vanessa Gomez '20~
Kelsie Harris '20~
Katelin Heimrick '18~

Coco Hu '20~
Phoebe Jauregui '17*
Tiffany Johnson '17*
Dana Kotkin '20+
Eun Ju Kwon '17~
Rhegan Leshner '20+
Kristine Llanderal '20*
Berenice Martinez '19+
Katelyn Matson '18
Elaine Meyerhoffer '18~
MacKenzie Murphy 20*

Ellyn Obrochta '19+
Tara Peek '20
Jessica Ramos '18~
Michelle Reygoza '20+
Jessica Roman '20+
Erin St. John '19+
Devan Steele '20
Star Wasson '20+
Kacie Williams '18
Ricki Worth '18*

Tenor

Jhon Alvarado '19+
Rod Flucas '17*
Samuel Gerungan '18*
Luis Martinez '19*
Christian Medina '19+
Jacob Miller '18*
Tyler Neill '17+

Brenna Phillips '19+
Jesse Russell '19*
Randy Smith '19*
Peter Tupou '18+
James Valencia '18*
Andrew Will '17+

Bass

Danilo Alvarez-Zakson '20*
Joey Buschatzke '17+
Samuel Butler '19*
Matthew Curtiss '19+
Matthew Dearie '17*
Ryan Dominguez '19*
Kevin Gonzalez '19+
Tim Hepps '20+
Philip Hoch '16, '18*
Brian Hotchkiss '17+
Connor Licharz '20*

Andrew McCulloch '19+
Sean McJunkin '20*
Kuni Migimatsu '18+
Jeremy Napier '20+
Kyle Ortega '20+
Xavier Salcido '20
Austin Simon '20+
John David Stendahl '20
Darius Warren '18+
Daniel Yu '19*

* Chapel Singers
~ Bel Canto
+ University Choir

Community Member
^ Visiting Scholar

*The School of Music would like to thank the anonymous donor
whose gift helped to bring these two masterpieces to the
University of Redlands community.*

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