

WASO CHORUS SINGS: DURUFLÉ'S REQUIEM

Sunday 17 March, 2.30pm | St Mary's Cathedral

West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

Jenny Fay

Susanna Fleck

Dianne Graves

Mathilda Joubert

Emma Lejonberg

Tina McDonald

Deborah Piesse

Lynne Naylor

Neb Ryland

Rebecca Shiel

Louise Sutton

Moira Westmore

Jacquie Wright

Olga Ward

Louise Hayes

Kate Lewis

Maurice DURUFLÉ Ubi caritas (Where there is

charity and love, God is there)

César FRANCK Panis angelicus (The bread of angels becomes the bread of men)

Camille SAINT-SAËNS Prière (Prayer)

Maurice DURUFLÉ Requiem

- I. Introit: Requiem æternam –
- II. Kyrie eleison
- III. Offertory: Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu

WASO CHORUS

SOPRANO

Anna Börner Helen Brown Penelope Colgan Clara Connor Kathie Drake Ceridwen Dumergue Sophie Dwyer Fay Edwards **Bronwyn Elliott** Marion Funke **Ro Gorell** Kylie Grima **Diane Hawkins** Deborah Jackson-Porteous Michelle John

Wesfarmers Arts

Principal Partner

Joanna Killgore Brooke McKnight Natasha Meyers Sue Nightingale Hingston Jane Royle Cassidy Shelton Lucy Sheppard Kate Sugars Rebecca Thorne Catherine Wade Margo Warburton

ALTO

Llewela Benn Patsy Brown Catherine Dunn Kaye Fairbairn





Department of Local Government, Sport and Cultural Industries



This concert is 1 hour and 10 minutes duration, and has no interval.

- VI. Agnus Dei
- VII. Communion: Lux æterna
- VIII. Libera me
- IX. In paradisum

Gabriel FAURÉ Cantique de Jean Racine (Chant by Jean Racine)

Andrew Foote director Gladys Chua organ, chorus répétiteur Noeleen Wright cello Jacinta Jakovcevic organ (Requiem) West Australian Symphony Orchestra Chorus

TENOR

Chris Bedding David Collings Nick Fielding Allan Griffiths Alan Harvey John Murphy Christopher Ryland Sim Taylor Arthur Tideswell Stephen Turley Malcolm Vernon Brad Wake

BASS

Justin Audcent Charlie Bond Bertel Bulten Ken Gasmier Benjamin Lee François Joubert Tony Marrion Geoffrey Massey Peter Ormond Jim Rhoads Mark Richardson Steve Sherwood Tim Strahan Robert Turnbull



Much of this program of entirely French music is gentle, meditative, and is based upon simple Gregorian chants or flowing melodies—albeit with chromaticism and some 'crunch' chords that were becoming a hallmark of art music at the beginning of the twentieth century.

Ubi caritas

Maurice Duruflé came from a strong choral tradition, was a renowned organist at Notre-Dame and St-Étienne-du-Mont in Paris, and later Professor of Harmony at the Conservatoire de Paris. In much of Duruflé's choral settings we hear music predicated upon Gregorian chants. *Ubi Caritas from Four Motets* (1960), in which we hear a close following of the original Gregorian plainchant, has a buoyant rhythmic character that reinforces the joy inherent in the text "Where there is charity and love, God is there". I wonder whether Eric Whitacre, Ola Gjeilo and other recent composers have been inspired by the close harmony that Duruflé provides in this delightful and joyous setting.

Panis angelicus

Despite his prowess as an organist and master improviser, one of César Franck's most popular compositions is the communion anthem *Panis angelicus* (1872). The anthem employs a simple hymn-like format and has predictable harmonies and rhythm, yet this very simplicity seems to evoke great charm and elegance. Originally written for tenor with organ and strings, the work is often arranged for the forces available, as we have today for chorus, organ, and an added cello part.

Prière

Camille Saint-Saëns' *Prayer* (1919) for cello and organ has a simple tune within a flowing line, and the format of a gentle opening, an expressive middle section, and recapitulation. There is no prescriptive story or text, and the piece therefore acts as a meditation within prayer.

Requiem

Following the format adopted by Gabriel Fauré, Duruflé's setting of the *Requiem* (1947) omits certain texts such as within the Dies irae, and focusses upon calmness rather than wrath on the calamitous day of judgement. Gregorian plainchant is evident throughout each of the nine musical movements, whether sung as solo lines in the *Introit*, in polyphonic imitation in the *Kyrie*, or within the fuller block chordal moments in the *Dies irae*. Duruflé wrote three separate versions of the *Requiem*: for full orchestra; chamber orchestra and organ; and solo organ with ad libitum cello for the *Pie Jesu*. It is this last version (1948) that we perform today, with all solo Mezzo-soprano and Baritone vocal parts allocated to the chorus.

Cantique de Jean Racine

While many of his contemporaries were composing music on a grand scale, Fauré displayed a preference for smaller and more intimate works and chamber music, with even his Requiem originally intended for modest forces. *The Cantique de Jean Racine* (1865) sets the three-stanza verses of 17th-century poet Jean Racine, and was written while Fauré was twenty. The simplicity of this quasi-hymn is in its flowing melody, reliable and slow-moving bass line, and the repetitive inner triplets in the accompaniment that create both motion yet calmness. A cello part has been added for this performance.

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For a translation of Duruflé *Requiem*, scan here



For a translation of Cantique de Jean Racine scan here

