

**Washington Metropolitan Philharmonic
and NOVA Community Chorus**

3 PM, March 29th at The Church of the Epiphany and 3 PM, April 5th at Bishop Ireton H.S.

Requiem, Op. 9

Maurice Durufle

NOVA Community Chorus, conducted by Dr. Mark Whitmire

- | | | | |
|-----|--|------|---|
| I | Introit - <i>Chorus</i> | V | Pie Jesu - <i>Mezzo Soprano solo</i> |
| II | Kyrie - <i>Chorus</i> | VI | Agnus Dei - <i>Chorus</i> |
| III | Domine Jesu Christe -
<i>Chorus and Baritone solo</i> | VII | Lux aeterna - <i>Chorus</i> |
| IV | Sanctus - <i>Chorus</i> | VIII | Libera me - <i>Chorus and Baritone solo</i> |
| | | IX | In Paradisum - <i>Chorus</i> |

Intermission

Concerto for Percussion (world premiere)

James Kazik

with percussionist Joanna Dabrowska

- I. Moderato
- II. Andante
- III. Presto

Rhapsody on a Theme of Paganini, Op. 43

Sergei Rachmaninoff

With pianist Carolyn Colton, WMPA 2008 Concerto Competition Winner

INTRODUCTION – Allegro vivace

VARIATION XII Tempo di Minuetto

TEMA L'istesso tempo

VARIATION XIII Allegro

VARIATION II L'istesso tempo

VARIATION XIV L'istesso tempo

VARIATION III L'istesso tempo

VARIATION XV Piu vivo Scherzando

VARIATION IV Piu vivo

VARIATION XVI Allegretto

VARIATION V Tempo precedente

VARIATION XVII

VARIATION VI L'istesso tempo

VARIATION XVIII Andante cantabile

VARIATION VII Meno mosso, a tempo

VARIATION XIX L'istesso tempo

moderato

VARIATION XX Un poco piu vivo

VARIATION VIII Tempo I

VARIATION XXI Un poco piu vivo

VARIATION IX L'istesso tempo

VARIATION XXII Un poco piu vivo (alle breve)

VARIATION X a2 poco marcato

VARIATION XXIII L'istesso tempo

VARIATION XI Moderato

VARIATION XXIV A tempo poco meno mosso

OUR NEXT CONCERT

May 31, 3PM The Church of the Epiphany and June 7, 3PM Bishop Ireton H.S.

Jaromir Weinberger: Under the Spreading Chestnut Tree (Variations and Fugue on an old English tune)

Toru Takemitsu: Tree Line

Jean Pascal Bientus: The Butterfly Tree with narrator/soprano Tia Wortham

Jennifer Higdon: River Sings to the Trees

Haskell Small: Scraps - (12 very little pieces of blues and jazz) (World Premiere)

Washington Metropolitan Philharmonic

Violin

Tim Kidder, Concertmaster

Joel Ang

Christopher Bruce

Sheyna Burt

Veronica DeVore

Ryan Hsu

Jennifer Ngai

Suzanna Sitomer

Violin II

Slavica Ilic*

Kendra Chambers

Rebecca Edelstein

Michelle Kanter

Jennifer Kuo

Larisa Marian

Maurice McCreary

Gilliam Ryan

Jane Thell

Viola

Andrea Marlowe*

Jennifer Armstrong

Cesse Ip

Michael Harmata

Dennis Murphy

Marquita Ntim

Kirsten Snyder

Cello

Ryan Bridgland*

Moya Atkinson

David Bates

Patty Blanchard

Brianna Lynn

Rebecca Maxon

Amy Medearis

John Schelleng

Abigail Spangler

Bass

Bill Bentgen*

Patrick Cheatham

Peter Ostie

Brian Roy

Katherine Saalbach

Flute

Lynn Zimmerman-Bell*

Susan Brockman

Crystal Safarian

Oboe

Emily Bentgen*

Principal Oboist's chair

supported by an

anonymous donation in

memory of Richard

White

Ryan Batchelder

English Horn

Barry Traylor

Clarinet

Richard Rubock*

Frederick Custer

Bass Clarinet

David Spiegelthal

Bassoon

Samantha Brenner*

Mary Dugan

Horn

Jay Chadwick*

Jami Bolton

Wendy Chinn

Lisa Motley

Trumpet

Brett Lemley*

Matthew Wlezien

Rashid Hughes

Trombone

Kirsten Lieswarfield*

John Jonas

Brad Swanson

Harp

Heidi Sturniolo

Celesta

Stephen Bertino

Timpani

Anna Viviano

Percussion

Rick Puzzo*

Paul Durning

Bruce Davies

Librarian

Nancy James

Recording Engineer

John Reiser

* *Principal*

NOVA Community Chorus

Dr. Mark Whitmire, Director

Christine Hagan, Accompanist

Soprano 1

Lene Jensen
Carol Knowles
Terri LaGoe*
Jeanne Lapierre*
Wendy Lea
Phyllis McKenzie
Rosemary McKillips
Carolyn Miller
Carol Moore
Anna Marie Pereira
Amanda Price*
Judith Robb*
Maria Rynn
Kathy Soucie
Lisa Twedt*
Antonia FD Vassar*
Mary Yee
Kimberly Young

Soprano 2

Cathy Brown
Lisa Clark
Pat Connors
Mary-Jo Cooney
Shellie Grant*
Christine Hagan*
Margaret Harrison*
Sheila Keys
Sabrina LaFleur*
Barbara Lowrey

Marty Maher*
Diane McEldowney
Jill Meyer
Debbie Nash
Althea Schottman
Nancy Ruth Wood

Alto 1

Arlene Brigida
Ellie Briscoe
Kate Cantrell
Linda Crawford
Leslie Davies
Martha Evans
Pat Flagg
Holly Hambley
Christine Iffrig
Elizabeth McGinley
Michelle Neyland
Deborah Peetz*
Carol Pelenberg*
Maria Rinaldi
Jane Roningen

Alto 2

Whitney Armenia*
Susan Bilodeau
Sarah Bordelon
Nancy Ford-Kohne
Martha Halperin
Izola Hawkins

Ruth Herndon
JoVan Howard
Joyce Lombardi
Tyra Newman
Vicki Ratcliffe
Annette Reilly
Baiba Seefer
Carol Uri*
Barbara Wade
Grace White*
Judy Wulff
**indicates treble semi-chorus (Choeur d'enfant)*

Tenor 1

Burd Boonyoo
Tom Donlan
Estee Herndon
Christopher Mastromarino
Andrew McFadden
Rick Mellott
Jacob Oquendo
Bill Reilly
Bob Trexler

Tenor 2

Bobby Barnes
John Connors
Ray Gavert
Larry Goldschmidt
Bill Meyer

Francisco Robles
Chris Rock
Fred Schottman
Alex Thomas

Bass 1

John Clark
Bernie Cohen
Lock Handley
Delonte Hardy
Jacques Holden
Richard Kennedy
Ray Lombardi
Tom Ondra
Jim Stewart
Fred Wulff

Bass 2

Richard Ardini
Bill Brown
Alan Bunner
Larry Carnahan
Scott Chubb
Bob Clark
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Al Gilman
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Nick King
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THE NOVA COMMUNITY CHORUS

The NOVA Community Chorus



The NOVA Community Chorus, an eighty-voice ensemble directed by Dr. Mark Whitmire, combines singers from the NVCC Music Program and the surrounding community. The chorus has distinguished itself both locally and internationally. It performs regularly at the Rachel M. Schlesinger Concert Hall and Arts Center with the Alexandria Campus

Band, the Alexandria Symphony, and the Washington Metropolitan Philharmonic. Special engagements in recent years have included Carnegie Hall, the Lincoln Center, and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. Invited to perform at Gloucester Cathedral's Evensong Services, the chorus traveled to England in 2003.

Dr. Mark Whitmire, Director of the NOVA Community Chorus and Professor of Music at NVCC (Alexandria), holds degrees from Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree. Further studies include Dartmouth College and the Britten-Pears School in Aldeburgh, England, where he studied with Sir Peter Pears. Dr. Whitmire has received numerous grants and awards including a grant from the National Endowment for the Humanities for research and writing on the music of Benjamin Britten. He was named Outstanding Faculty of the Year by the College in 1990. Dr. Whitmire has been a regular



guest conductor of the Philharmonic since 1991, and is the music faculty liaison in the College/community partnership that has been established between the college and Washington Metropolitan Philharmonic Association.

Notes From the Composer, James Kazik

Percussion Concerto (world premiere) with Percussionist Joanna

The Concerto for Percussion is a piece written in three movements in the spirit of two very basic concepts of spaces, "large" and "small" in their respective and relative areas of music: rhythm, harmony and melody. The first and third movements are the best representations of this interaction, from the subtle discontented rustlings to the savage percussion and marcato and second movement is an non-lyrical instrument into a create exotic atmospheres and challenge to present the exceeds a listeners expectation for I get no greater delight member say "I never knew or sound like that".

To me, there is a peculiar simplicity in the essence of a akin to simple machines, the that they are either on or off, complete rest. This is, of simplification, and centuries technological advances have into something much more profound. However, it was



March 29, 2009
3 PM
The Church of the Epiphany
1317 G Street, N.W., Washington, DC

April 5, 2009
3 PM
Bishop Ireton H.S.
201 Cambridge Road, Alexandria, VA

James Kazik:
Percussion Concerto
(World Premiere)
with Joanna Dabrowska,
percussion

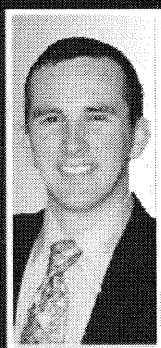
Sergei Rachmaninoff: Rhapsody on a
Theme of Paganini, Op. 43
with Carolyn Colton, piano, WMPA 2008
Concerto Composition Winner

Maurice Durufle:
Requiem, op. 9, performed in
collaboration with NOVA Community Chorus

and somewhat endearing percussion instrument that is concept of ones and zeroes, in struck and vibrating, or at course, an overt of development and refined the art of percussion wonderful, powerful and this rugged simplicity that led me to explore that nature of percussion in this piece, both in reference to it and equally in deference, and to find a way to do justice to the instruments and their capabilities.

It features the talents of percussionist Joanna DaBrowska, and her combination of technical artistry and lyricism and expressive depth, which I hoped to capture in this work.

percussionist Joanna DaBrowska, and her combination of technical artistry and lyricism and expressive depth, which I hoped to capture in this work.



Mr. Kazik holds a B.M. in Composition/Theory from the University of Minnesota where he studied composition with Judith Lang Zaimont, arranging with Adi Yeshaya, orchestration with Pulitzer Prize winning composer Dominick Argento, and trombone with Thomas Ashworth. After pursuing a composition degree, Mr. Kazik completed a M. M. in Trombone from the University of North Texas where he studied trombone with Vern Kagarice and Tony Baker, and studied composition with Cindy McTee. As a trombonist, Mr. Kazik was a finalist in the 2000 Minnesota Orchestra-Zellmer Competition. He was part of the 1998 Remington Trombone choir winners and was part of the "Bravura" trombone octet, which won 2 consecutive Downbeat awards for best classical chamber ensemble. As a composer, his works, particularly those for trombone, continue to win acclaim both here and abroad.

James Kazik is currently a staff arranger for the U.S. Army Band "Pershing's Own" and freelance copyist. His arrangements have been played by the National Symphony Orchestra, and recorded by Joseph Alessi and the Juilliard Trombone Choir, and heard on his latest recording Return to Sorrento. Mr. Kazik has also written several solo works for orchestra, trombone and trombone ensemble. His quartet, "2002: Three Movements for Four Trombones", was the required piece for the 2002 International Trombone Association Quartet Competition. In addition, he has written for many collegiate trombone ensembles including the University of North Texas Trombone

Rhapsody on a Theme of Paganini, Op. 43

Born into an aristocratic family in Tsarist Russia, Sergei Rachmaninoff led a varied life. His first compositional successes were piano pieces he composed for his numerous recital appearances. The piano figures prominently in his output with four concerti, two sonatas, the Rhapsody on a Theme of Paganini and numerous smaller works for piano solo. As his fame as a soloist spread throughout the world and his music reached a larger audience, his reputation as a composer grew. Rachmaninoff once told his editor that he did not know which was his “true calling – that of a composer, pianist, or conductor . . . I am constantly troubled by the misgiving that, in venturing into too many fields, I may have failed to make the best use of my life.”

Always a proponent of the Romantic style, Rachmaninoff's music is filled with longing melodies and lush harmonies – an idiom he retained long after more experimental techniques became the norm. Rachmaninoff developed a personal idiom of keyboard writing patterned somewhat after Chopin and Liszt but strongly individual and drawn from his own tendencies as a pianist. His large works for piano and orchestra are characterized by their rich beauty, as well as great technical brilliance and difficulty.

The young composer had to overcome several emotional hurdles, but none was as troublesome as the one he faced in his mid-twenties. Despite his great promise as the leader of a new generation of Russian composers, the harsh reception of his First Symphony (1897) could not have been more brutal. Cesar Cui declared that the work sounded like the product of “a conservatory in Hell.” The depression that ensued caused an unusually dry period in Rachmaninoff's compositional output. After three years, he decided to seek help, eventually settling on

hypnosis. The composer received considerable relief with Dr. Nicolai Dahl and was so grateful he dedicated the Second Piano Concerto to the hypnotist. However, the idea of composing another symphony simply terrified Rachmaninoff. Balancing this fear with the void he felt by not composing for orchestra, Rachmaninoff decided on another approach to restore his creative flow – seclusion. In 1906 he left his conducting position with the Bolshoi Opera and went to Germany. In an isolated house near Dresden, he immersed himself in composition. Surprisingly, the first work he wrote was the Second Symphony. The premieres in St. Petersburg and Moscow in February of 1908 (accounts differ as to which was given first), both conducted by the composer, met with great popular and critical acclaim. He had finally overcome the horrors of 1897.

Rachmaninoff's creative life continued to be successful for nearly two decades. New works poured from his pen, but the Bolshevik Revolution of 1917 changed everything. Rachmaninoff and his family fled Russia again, eventually settling in California. His career also took a new direction as he had to perform as a full-time concert pianist in order to earn a living. Rachmaninoff's frequency of new works dropped from several each year before the war to just five works between 1918 and his death in 1943. Undoubtedly, the most popular of these is the Rhapsody on a Theme of Paganini from 1934.

The Rhapsody is a set of twenty-four variations on Nicolò Paganini's Twenty-Fourth Caprice from 1805. Although the work is not designated as a piano concerto, it behaves like one with the variations organized to produce the illusion of the customary three-movement fast-slow-fast concerto framework. Paganini's theme appears only after a fleeting introduction and the first

variation – itself a fragmented version of the theme. Rachmaninoff's rapid-fire approach presents one variation after another, each exploring a different feature of the original melody. Perhaps the most notable occurrence is the use of the Dies Irae (Day of wrath) chant from the Latin Requiem Mass of the Roman Catholic liturgy. For Rachmaninoff, this theme represents the darker side of superstition and hearkens back to the many legends surrounding the lanky, dark, and mysterious figure of the devilishly virtuosic Paganini.

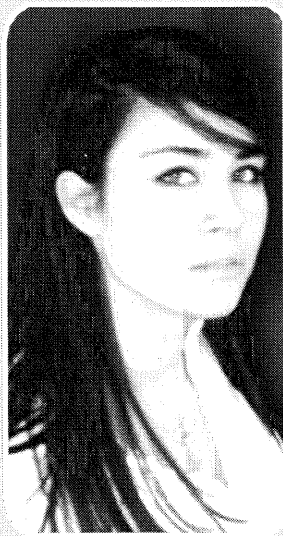
The middle section of the Rhapsody begins with an ethereal cadenza, giving way to one of Rachmaninoff's most beloved melodies. Lush and

romantic, the eighteenth variation begins with the piano alone, but is joined by the orchestra and builds gradually to a breathtaking and emotional fortissimo. With the next variation comes a brisk tempo and the start of Rachmaninoff's final movement. As in the early part of the work, the variations proceed quickly. As the theme gradually reassembles from its fragmentation, so returns the Dies Irae chant in the brass, this time fortissimo. The Rhapsody ends with one final concise gesture, reminiscent of the beginning.

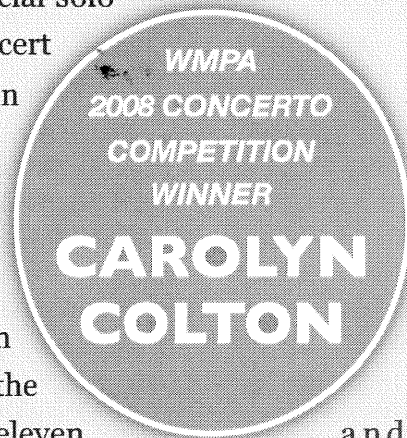
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Carolyn Colton

Carolyn Anne Colton, daughter of Ken and Nancy Colton, is a rising eleventh-grader in the gifted and talented program at Walt Whitman High School in Bethesda, Maryland. Most recently, she was the



grand prize winner in the Washington Philharmonic Concerto Competition and will play Rhapsody on a Theme by Paganini by Rachmaninoff with the orchestra this spring at Schlesinger Hall and a special solo performance in the Church of the Epifany concert series. She was the Alternate in the MTNA Baldwin Piano Competition for the state of Virginia in 2004, and was selected as the First Prize winner of the Baldwin Composition Competition for the State of Maryland in 2006 and Second Prize winner in the northeastern division. As a winner in the American Fine Arts Festival, she performed as a soloist at the Weill Recital Hall, Carnegie Hall when she was eleven



and has appeared in the Alden Theater Rising Star Program in McLean, Virginia, and at Sumner Auditorium where she received second prize in musical composition for the Friday Morning Music Club in Washington, D.C. She has received First Prize in the Northern Virginia Music Teacher's Concerto Competition and has been a laureate in many other competitions including the Ruth P. Cogen, the Marlin-Engel, and the Asian International Competitions. She has done master classes with Eugeny Kulokov, Anne Schein, Alexander Paley, Andrew Simpson and others. Formerly a student in the honor's program at the Levine School, she currently studies with Santiago Rodriguez at the University of Maryland.

Requiem, op. 9 : NOVA Community Chorus

The degree to which Maurice Duruflé's musical background was connected to Gregorian chant is astounding. Born in Normandy in 1902, he sang in the boy's choir at a church in Rouen. During later studies in Paris, he served as assistant organist at the Church of Sainte Clotilde and the Cathedral of Notre Dame. All of these churches conducted Mass using Gregorian chant, a practice that has remained virtually unchanged since its adoption in the Frankish kingdom was ordered by Charlemagne in the eighth century. After nearly two decades of studying within this system, Duruflé was very well versed in its practice. In addition to his post at the Paris Conservatoire, which he held from 1942 until 1970, he served as organist at the Church of Saint Étienne du Mont in Paris from 1930 until his death in 1986 – a position he held for fifty-six years.

Duruflé's fame grew almost entirely from his abilities as an organist. His scant fifteen compositions are not many in number – mostly for organ or chorus – but they display a unique musical language. From his beloved Debussy, Duruflé gained an expert sense of musical texture. The organ composers of the Paris Conservatoire – most notably his mentor Louis Vierne – instilled within him a preoccupation with the subtle nuances of musical timbre. These influences filtered back through his deep knowledge of liturgical music to fulfill his goal of being the “liturgical, meditative, and mediatory between the congregation and the Creator” in his function as both church organist and composer.

Durufié's most popular work is his Requiem, composed in 1947. In this reserved and humble masterpiece, the composer's many influences are apparent, especially his attachment to the Gregorian tradition. Durufié explained his piece with great candor:

"This Requiem is entirely composed on Gregorian themes from the Requiem Mass. Sometimes the text has been respected as a whole, with no intervention from the orchestra, which plays a supporting role or comments on the proceedings, or sometimes I am inspired or even completely carried away, as for example in certain developments suggested by the Latin text, notably in the Domine Jesu Christe, the Sanctus or the Libera me."

"Generally I have above all sought to enter into the particular style of Gregorian melodies and have been compelled to reconcile as far as possible the Gregorian rhythm, as established by the Benedictines of Solesmes, with the requirements of modern barring. As far as the musical form of each of the movements of the Requiem is concerned, it is inspired

by the form suggested in the liturgy. The organ has only an episodic part to play. It intervenes not to support the choir, but only to underline certain accents or to bring momentary relief from the too human sounds of the orchestra. It represents the idea of peace, of faith and of hope".

Perhaps the most striking feature of this work is its overwhelming sense of metric suspension. The text is of utmost importance and flows without being forced into a prescribed meter. This naturally fluid sound is actually notated in great detail, providing probably the greatest challenge for the performers.

Originally for organ and voices, the present version for orchestra dates from the composer's 1961 revision of the work. Durufié's orchestration is

masterful in its restraint. Although the listener could hardly detect it, the size of the ensemble is quite extraordinary with triple woodwinds (except just two bassoons), organ, celesta, and an impressive array of brass instruments. Durufié uses this colorful palette to his advantage, mixing subtle hues from the available forces, but almost never calling for the full ensemble to play at once.

Like the other great pastoral French Requiem by Gabriel Fauré, this setting omits the apocalyptic "Dies irae" – the sequence that describes Judgment Day in harrowing detail. Instead, Durufié created a work that is meditative and placid, perhaps best characterized by the foggy opening texture of the "Introit." When the voices enter, it is almost like they rise mysteriously from the mist with the men

intoning the Latin chant, then the women in wordless counterpoint. This section connects directly to the "Kyrie." Throughout the rest of the Requiem, the volume remains reverently quiet, but with occasional outbursts – for instance, the "Sanctus" begins to gain strength on the word "Hosanna," building to a dazzling climax with "in excelsis." However,

the spiritual core of this

magnificent work lies in the peaceful "Pie Jesu" and otherworldly "In Paradisum." In this final section, Durufié blurs any sense of tonality with the entire chorus intoning, "May the choir of angels receive thee, and with Lazarus, who once was poor, mayest thou have eternal rest." A slight dissonance is always present, especially in the final chord. This extended harmony (an F#9 chord) does not really fit into the tonality of the work, nor does it provide any sense of inappropriate dissonance. It gives no feeling of finality. Could this be Durufié's musical depiction of eternity?

This work was first performed on November 2, 1947, at Salle Gaveau in Paris by the Orchestre National de France, conducted by Roger Désormière with soprano soloist Hélène Bouvier, baritone soloist Camille Maurane, the Choeurs de la Radiodiffusion-Télévision Française, and organist Henriette Puig-Roget. It is scored for mixed chorus, piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta, organ, and strings. Durufié also called for soprano and baritone soloists.

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Requiem, op. 9

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.*

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Domine Jesu Christe

*O 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.*

Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domine.
Hosanna in excelsis.*

Pie Jesu

*Pie Jesu Domine, dona eis requiem.
Dona eis requiem sempiternam.*

Introit

Eternal rest grant unto them, O Lord,
and may perpetual light shine upon them.
A hymn becometh Thee, O God, in Sion,
and unto Thee shall a vow be paid in Jerusalem.
Listen to my prayer,
unto Thee all flesh shall come.

Kyrie

Lord, have mercy upon us.
Christ have mercy upon us.
Lord, have mercy upon us.

Domine Jesu Christe

Lord, Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from infernal suffering
and from the bottomless abyss;
deliver them from the lion's mouth,
that hell engulf them not,
that they sink not into darkness.
But let the standard-bearer Saint Michael
lead them quickly into the holy light,
as of old Thou didst promise
to Abraham and his seed.
Sacrifices and prayers of praise
we offer to Thee, O Lord;
accept them for those souls
of whom we this day commemorate;
cause them, O Lord,
to pass from death to life.

Sanctus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Pie Jesu

Blessed Jesus, O Lord, grant them rest.
Grant them rest everlasting.

Requiem, op. 9 cont...

Agnus Dei

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

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.*

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 magna et amara valde.

Dum veneris judicare saeculum per ignem.

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

In Paradisum

In paradisum deducant te Angeli;

in tuo adventu suscipiant te martyres,

et perducant te in civitatem sanctam

Jerusalem. Chorus Angelorum te suscipiat,

et cum Lazaro quondam paupere

aeternam habeas requiem.

Agnus Dei

Lamb of God, who takest away the sins of
the world,
grant them rest everlasting.

Lux Aeterna

May light eternal shine upon them, O Lord,
with Thy saints in eternity,
because Thou art merciful.

Eternal rest grant unto them, O Lord;
and may perpetual light shine upon them.

Libera Me

Deliver me, O lord, from eternal death
upon that terrible day:

When the heavens and earth shall be
moved:

When Thou shalt come to judge the world
by fire. Trembling has laid hold of me,
and I will fear until the judgment
shall have come and the wrath will have
been.

That day, day of wrath,
of disaster and misery,

a great and exceedingly bitter day.

When Thou shalt come to judge the world
by fire. Eternal rest grant unto them, O Lord,
and may perpetual light shine upon them.

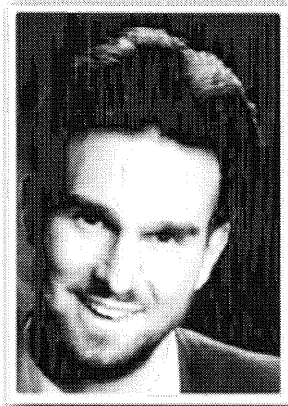
In Paradisum

May the angels lead thee into Paradise;
may the martyrs receive thee at thy coming
and lead thee into the holy city of
Jerusalem.

May the choir of angels receive thee,
and with Lazarus, who once was poor,
mayest thou have eternal rest.

WMTA

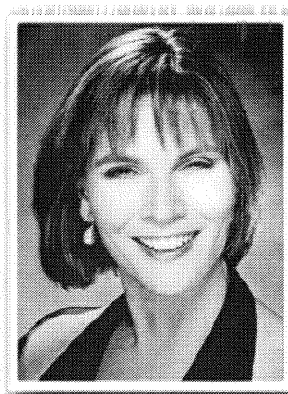
The NOVA Community Chorus Soloists



Baritone **Aurelius Gori** is an acclaimed soloist and recitalist based in Washington, DC whose singing has been hailed as “splendidly lyrical” by the Washington Post. A 1990-91 Fulbright scholar, he studied at the Hochschule für Musik in Munich and was a 1991 semifinalist in the International Belvedere Competition in Vienna shortly before returning to the University of Maryland to complete his Doctorate. Dr. Gori has appeared as a soloist with the National Symphony Orchestra, the Fairfax Symphony, the Amherst (New York) Symphony and the North York Symphony in Toronto, Canada. He has performed with numerous local choral societies including many performances with the NOVA Community Chorus, including the baritone solos in a gala performance of Carl Orff’s *Carmina Burana* at the dedication of the Rachel

Schlesinger Performing Arts Center in Alexandria, Virginia. Although he has sung many concert and operatic roles, his deepest musical love is for the art song, and in this medium he premiered several compositions by his friend American composer, Marshall Ocker (1926-2004) including *Trilogy for Baritone* on the Vienna Modern Masters label (VMM 2030). He maintains a large voice studio, and is currently on the faculties of Frederick Community College, Northern Virginia Community College-Alexandria and Washington Bible College in Lanham, Maryland. He feels especially privileged when granted the opportunity to perform with his wife, mezzo-soprano Grace Gori.

Grace Gori, Mezzo-soprano Grace Gori, concert and operatic repertoire. Her opera Eldbrooke Artists Series, Cherubino in *Figaro*, Tessa in *The Gondoliers* with the *Così fan tutte* goes Hollywood and the of Mozart’s *The Magic Flute* with the In of Maryland’s Maryland Opera Studio, the Indiana University School of Music in at the Munich, Germany Hochschule für has been a featured soloist with the Dominion Chorale, the Washington Bach Choral Society and the Washington Women’s Chorus. In 1999-2000, she made her solo debut at the Kennedy Center Concert Hall with the Master Chorale of Washington and in 2004, Ms. Gori sang her first role with the Washington National Opera as the Third Madrigale in Puccini’s *Manon Lescaut*. Last December, she returned to the Kennedy Center Concert Hall as the mezzo soloist in the Holiday Celebration *Messiah Sing-Along* concert. Later this season, Ms. Gori will be heard in the InSeries’ new production Mozart’s *Leading Ladies* and as *La Ciesca* in the American Center for Puccini Studies’ concert production of *Gianni Schicchi*. In addition to her performing career, she is on faculty at the Washington Conservatory of Music and maintains an active private voice studio in Kensington, Maryland.



is an acclaimed performer in both the credits include *Carmen* with the Annapolis Opera’s *The Marriage of Washington Savoyards*, and *Dorabella* in *Third Lady* in a lively, updated production Series. A 1994 graduate of the University Ms. Gori earned her Bachelor’s degree at Bloomington, Indiana and was a student Musik during 1990 and 1991. Ms. Gori Cathedral Choral Society, the New Consort Noon Cantata Series, the McLean

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