

Nantwich Choral Society

DURUFLE REQUIEM

VAUGHAN WILLIAMS
FIVE MYSTICAL SONGS
PARRY
I WAS GLAD

Saturday, 24th. June
- 1989 -

The Parish Church of St. Mary, Nantwich
at 7.30 p.m.

NANTWICH CHORAL SOCIETY

Catrin Ley, soprano
Kieron McNiff, baritone

Michael Simpson, trumpet

William Monks, organ
Joy Roberts, pianoforte

conducted by
Stephen Buckman



I WAS GLAD (Psalm 122) - - Hubert H. Parry (1848 - 1918)

Parry wrote this anthem for the coronation of Edward VII in 1902 and it has been used at every coronation since. Its opening is superbly confident, reflecting the spirit of its age - there can be no doubt about where "Jerusalem is builded". The middle section, introduced by a fanfare, includes the acclamation of the monarch. The last section, after a prayer for peace, returns to the opulent style of the opening.

PSALM 121 - - Stephen Buckman

SKYWALK - - Steve Martland

Space flight is a powerful symbol of the greatest achievements of scientific endeavour. But, from a genuine position of awe at the beauty of the Earth as seen from space by the astronauts, the text demonstrates a growing arrogance culminating in claims of omnipotence. The refrain "Everything is fine!" evinces the ironic contrast between the arrogance of Man and, suffering on, and of, the Earth

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FIVE MYSTICAL SONGS - - R. Vaughan Williams (1872 - 1958)

1. Easter
2. I got me flowers
3. Love bade me welcome
4. The call
5. Antiphon.

Vaughan Williams began setting George Herbert's Five Mystical Songs around 1906, but revised them extensively prior to their first performance in Worcester Cathedral in 1911. The mystical imagery of the poetry is transferred to the music through plainsong - like melodies and rhythms and effects like the wordless chorus of Nos. 2 and 3. There is little mysticism in the last song, however, whose exultant text is declaimed by the choir, underpinned by an accompaniment which imitates the pealing of bells.

INTERVAL

During the Interval
Snuggly's Jersey Ice
Cream will be on sale
in the Church Hall



All proceeds from
Ice Cream sales
will be donated to
Muscular Dystrophy

"CUATRO MADRIGALES AMATORIOS" Joaquin Rodrigo (b.1901)

1. ¿E con qué la lavaré?
2. Vos me matasteis.
3. ¿De dónde vénis, amores?
4. De los álamas vengo, madre.

These four songs were composed in 1947 and reflect Rodrigo's interest in the music of Spain's past. His melodies create the atmosphere of the knowing innocence of folk music, but the music remains detached and comes to us via the urbane nostalgia of the salon. The first two songs use many 16th century mannerisms to give a feeling of period style; and the third song, although short, is very elaborate. The theme of the last song is taken from the composer's most popular work, the "Concerto de Aranjuez", for guitar and orchestra.

REQUIEM - - Maurice Duruflé (1902 - 1986)

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|-----------------|---------------|-------------------------|
| 1. Introit. | 2. Kyrie. | 3. Domine Jesu Christe. |
| 4. Sanctus | 5. Pie Jesu. | 6. Agnus Dei. |
| 7. Lux Aeterna. | 8. Libera Me. | 9. In Paradisum |

Maurice Duruflé was born only a few months after Rodrigo, in January 1902, at Louviers in France, and like his contemporary studied composition for a time with Paul Dukas. Again like Rodrigo, Duruflé's fame as a composer rests largely on the popularity of one work, but whereas the "Concerto de Aranjuez" was followed by a stream of other (often remarkably similar) pieces by Rodrigo, Duruflé's "Requiem" forms part of a creative output amounting to only about a dozen compositions, mostly for organ or orchestra.

As a boy, Duruflé sang in the choir of Rouen Cathedral where he began to learn the organ; and from 1930 he was organist of the church of St. Etienne-du-mont in Paris. His own musical style reflects this background in its constant reference to plainsong, coloured by the harmonic language of his teacher's generation. The Requiem, which was finished in 1947 is, as Duruflé said "composed entirely on the plain-song melodies of the Mass for the Dead ... I have above all sought to penetrate the special qualities of Gregorian chant: so I have had to reconcile, as far as possible, the rhythmic character of plainsong ... with the constraints of modern metrical notation".

The spiritual model for this work is whether intentionally or not, Fauré's Requiem, written sixty years earlier, which sets the same portions of the Mass for the Dead as well as the "Libera Me" and "In Paradisum" from the Burial Service. Some of Duruflé's musical material is also related to that of Fauré's, and even the use of the two soloists is similar. This is not to say, however, that Duruflé's work is in any way diminished by the comparison for whatever elements seem to be "borrowed" from other sources, whether it be Fauré's forms or the modes and melodies of plainsong or the added-note chords that are the stock-in-trade of any writer of romantic popular music, they are bound together (as they are in the case of Duruflé's fellow organist/composer, Messiaen) by the sincerity of his convictions into a unique and very personal style.

Programme Notes by
Colin Bromelow.