

Nantwich Choral Society

St Mary's Church, Nantwich

Saturday 14th November 2015, 7.30 pm



Gabriel Fauré



Maurice Duruflé

FRENCH CHORAL MASTERPIECES

Suzanne Winter - soprano

Diane Tice-Porteous - cello

Simon Russell - organ and piano

John Naylor - conductor

Welcome from the Chairman

On behalf of the Nantwich Choral Society I would like to welcome you to the first concert of our 43rd season. The choir began its life as an evening class but rapidly took on a life of its own and has become one of the most accomplished and well-regarded choirs in the North West of England. For the last ten years we have been fortunate to have the inspirational John Naylor as our Music Director, and when we hold our popular annual singing days and 'come and sing' events, people travel long distances for the chance to sing under his baton. We are also blest with a fine accompanist, Simon Russell, whose talents will be particularly evident in tonight's programme, as he will be playing piano and organ solos as well as playing the challenging organ accompaniment to the Duruflé *Requiem*.

Later this year we will have our usual Family Christmas Concert. In the spring of next year we will be performing one of the greatest works of the choral repertoire, Bach's *St John Passion*, and I hope that many of you will come to hear this wonderful and moving work, especially as we have secured the internationally-renowned tenor, Rogers Covey-Crump, to sing the key role of the Evangelist. Our 2015-6 season will conclude with Will Todd's *Mass in Blue* and, on a lighter note, some choral arrangements of classic popular songs

The resources required to put on these concerts are considerable, and we wish to acknowledge our gratitude for the legacies, sponsorships, gifts, grants and donations which help us maintain and develop our musical standards. Recently we have received grants from Cheshire East and Nantwich Town Council. Without the generosity of these bodies and others it would not be possible for our choral society to have the opportunity to take part in concerts of a high standard, using professional soloists and orchestral players as required; and it would not be possible for you, the audience, to listen to great choral works here in the wonderful setting of St Mary's Church.

Kay Foster

Acknowledgements

Nantwich Choral Society gratefully acknowledges the support during the recent past from The Harding Trust, Cheshire East Council, Nantwich Town Council, Barclays Bank, the advertisers in our programmes and other sponsors and donors.



PROGRAMME

Cantique de Jean Racine Gabriel Fauré (1845 - 1924)

Choral varié sur le veni creator op 4 Maurice Duruflé (1902 - 1986)

Chorale preludes on plainsong themes Marcel Dupré (1886 - 1971)

Te lucis ante terminum (Office of Compline) op 38/5

Placare Christe servulis (All Saints) op 38/16

Soprano songs Gabriel Fauré (1845 - 1924)

Lydia

Chanson d'Amour

Motets Tu es Petrus Maurice Duruflé (1902 - 1986)

Tota pulchra es

Ubi caritas

Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons op 12
Maurice Duruflé (1902 - 1986)

Interval 20 minutes

Refreshments available in the Parish Hall, served by Costa Coffee.

Requiem Maurice Duruflé (1902 - 1986)

TEXTS and TRANSLATIONS

Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique
espérance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

*Word of God, one with the Most High,
in Whom alone we have our hope,
Eternal Day of heaven and earth,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!*

Répands sur nous le feu de ta grâce
puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

*Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your
voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!*

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire
immortelle,
Et de tes dons qu'il retourne comblé!

*O Christ, look with favour upon your
faithful people
Now gathered here to praise you;
Receive their hymns offered to your
immortal glory;
May they go forth filled with your gifts.*

Motets

Tu es Petrus

Tu es Petrus et super hanc petram
aedificabo Ecclesiam meam.

*You are Peter and upon this rock I will build
my church.*

Tota pulchra es

Tota pulchra es Maria, et macula originalis
non est in te. Vestimentum tuum candidum
quasi nix, et facies tua sicut sol, sicut sol.

*You are wholly beautiful, Mary, and there is
no stain of original sin in you. Your clothing
is white as snow, and your face is like the
sun.*

Tu Gloria Jerusalem, tu laetitia Israel, tu
honorificentia populo nostri. Tota pulchra
es Maria.

*You are wholly beautiful, Mary, and the
original stain [of sin] is not in you.
You are the glory of Jerusalem, you are the
joy of Israel, you give honour to our people.
You are wholly beautiful, Mary.*

Ubi caritas

Ubi caritas et amor, Deus ibi est.

Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.

*Where love of God and human love are,
God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere
heart.*

Requiem

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.

*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.*

II. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy on us.
Christ have mercy on us.
Lord have mercy on us.*

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.

*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.*

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.

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.

*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 everlasting rest.*

*Lamb of God, Who takest away
the sins of the world:
grant them everlasting 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.*

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,
dum veneris judicare
saeculum per ignem.

*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,
that 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,
and Thou shalt come
to judge the world by fire.*

IX. In Paradisum

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

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

Gabriel Fauré

Cantique de Jean Racine

The *Cantique de Jean Racine* is one of Fauré's best loved works. The style shows similarities with his later work and most famous work, the Requiem.

Fauré entered the school of church music, École Niedermeyer, in Paris in 1854 when he was nine years old. There he received training in piano, theory, composition, and classical languages. Weekly choir singing was part of the curriculum for all students. Fauré's teacher in advanced piano was Camille Saint-Saëns, who encouraged him to compose.

After a series of unsuccessful entries in composition competitions, Fauré composed *Cantique de Jean Racine* in 1864-65, scored for four vocal parts and piano or organ and that time he received the first prize in his school's 1865 contest.

The *Cantique* was first performed on 4 August 1866 in a version with strings and organ, the organ played by the composer, when the new organ of the Montivilliers Abbey *Saint-Savour* in Montivilliers was dedicated. César Franck, the dedicatee of the composition, conducted it, possibly the same version, in an orchestral concert on 15 May 1875.

The French text was written by Jean Racine and published in 1688 in *Hymnes traduites du Bréviaire romain*. It is a paraphrase of a pseudo-ambrosian hymn for Tuesday matins from the breviary, *Consors paterni luminis*. Fauré named his composition after Racine, not after the Latin original, possibly because he preferred the "elegant and rather florid" French text.

The instrumental introduction contains three elements: a calm melody imitated by the voices, a similarly calm bass, and a flowing inner part in ceaseless triplets. The voices enter one after the other, beginning with the lowest, each presenting half a line of text, while the lower voices accompany in homophony. The second stanza is separated from the first by a short interlude similar to the introduction, while the third and final stanza follows immediately in the way of a reprise.

The writing for the voices has been described as at the same time transparent and well balanced, in a personal style possibly influenced by Mendelssohn and Gounod. After ten years of training focused on liturgy, Fauré was able to set the inspiring text with a gorgeously restrained and respectful charm revealed to such a memorable extent in the Requiem which he composed more than 20 years later.

Maurice Duruflé

Maurice Duruflé, French composer, organist and teacher was born in Louviers in 1902. In 1912 he became a chorister at the Rouen Cathedral Choir School where he studied piano and organ. Gregorian chant was an important feature of the cathedral's musical repertoire, and the influence of the plainsong sung so regularly in his youth was to form an important influence on Duruflé's personal musical style. He moved to Paris at the age of 17 and took private organ lessons with Charles Tournemire whom he assisted at Basilique Ste-Clotilde until 1927. In 1920 Duruflé entered the Conservatoire de Paris, eventually graduating with first prizes in organ, harmony, piano accompaniment, and composition.

In 1927 Louis Vierne nominated him as his assistant at the cathedral of Notre-Dame. Duruflé and Vierne remained lifelong friends, and Duruflé was at Vierne's side acting as assistant when Vierne died at the console of the Notre-Dame organ on June 2, 1937, even though Duruflé had become titular organist of St-Étienne-du-Mont in Paris in 1929, a position he held for the rest of his life. In 1936, he won the Prix Blumenthal. In 1939, he premiered Francis Poulenc's Organ Concerto (the *Concerto for Organ, Strings and Timpani in G minor*), having advised Poulenc on the registrations for the organ part. In 1943 he became Professor of Harmony at the Conservatoire de Paris, where he worked until 1970.

In 1947 he completed probably the most famous of his few pieces: the Requiem op. 9, for soloists, choir, organ, and orchestra. He had begun composing the work in 1941 following a commission from the Vichy regime. Also in 1947, Marie-Madeleine Chevalier became his assistant at St-Étienne-du-Mont. They married on 15 September 1953. (Duruflé's first marriage to Lucette Bousquet in 1932 ended in civil divorce in 1947 and was declared null by the Vatican on 23 June 1953.) The couple became a famous and popular organ duo, going on tour together several times throughout the sixties and early seventies.

Duruflé suffered severe injuries in a car accident in 1975, and as a result he gave up performing. He was largely confined to his apartment and left his performing duties at St-Étienne-du-Mont to his wife who was also injured in the accident. He died in Louveciennes (near Paris) in 1986, aged 84.

Duruflé was incredibly self-effacing and was highly critical of his own compositions. He only published a handful of works (there are only 14 published Opus numbers to his name) and he often continued to edit and change pieces after publication, re-working them until they achieved what he felt was the correct level of perfection. The result of this perfectionism is that his music tends to be well polished and is still frequently performed by choirs and organists around the world.

The famous school of Gregorian chant at the cathedral in Rouen where Duruflé was a young chorister formed an important influence on his personal musical style. This

repertory of liturgical song had become something of a French speciality in the 19th century, and among the scholars working on the chants were a group of Benedictines at the French monastery of Solesmes, who developed a theory of chant rhythm as a free succession of notes of mostly equal value in groups of two and three.

The Solesmes school of chant restoration and performance achieved widespread acceptance in the Catholic Church and even some Protestant congregations: it can still be heard at the monastery of Solesmes to this day.

After a thorough steeping in this tradition, when Duruflé came to Paris he confronted the tradition of Fauré, Debussy, and Ravel. When he came to write his Requiem in 1947, like the earliest composers of polyphonic Requiems, Duruflé took the Gregorian plainchant Mass for the Dead as his raw material. His declared intention was 'to reconcile, as far as possible, Gregorian rhythm...with the exigencies of modern metre.' That is, he did not transcribe literally the original melodies with their irregular alternation of twos and threes; he adjusted the rhythms subtly so that larger metric patterns emerge, but still he allowed the metre to shift frequently so that a sense of spontaneity is preserved. At the same time, he clothed the sometimes archaic-sounding melodies of the Requiem and his motets in sophisticated harmonies of the early modern school. Although he came from a different liturgical tradition, Duruflé used similar texts to those used by Fauré in his requiem.

The Requiem is in the true *tendresse* style, leaving out the chilling full Dies Irae and accentuating the aspect of forgiveness through the inclusion of a separate Pie Jesu and through constant repetition of the phrase 'Requiem aeternam dona eis Domine'. Duruflé published the Requiem in three versions including the one for organ alone which we hear this evening.

Duruflé's musical language can be summarised as a synthesis of two schools: the impressionist tradition of Debussy and Ravel, and the modal, Gregorian chant inspired style of Gabriel Fauré.

Marcel Dupré

Marcel Dupré, French organist, composer, and teacher was born in Rouen in 1886 into a musical family and was a child prodigy. His father Albert Dupré was organist in Rouen and a friend of Aristide Cavaillé-Coll, who built an organ in the family house when Marcel was 14 years old. He entered the Paris Conservatoire in 1904 where he studied with Louis Vierne and Charles-Marie Widor. In 1926, he was appointed professor of organ performance and improvisation at the Paris Conservatoire, a position he held until 1954. In 1934, Dupré succeeded Charles-Marie Widor as titular organist at St. Sulpice in Paris, a post he held until his death in 1971. He was Director of the Paris Conservatoire for two years until he reached the compulsory retirement age of 70.

Dupré became famous for performing more than 2000 organ recitals throughout Australia, the United States, Canada and Europe, which included a double recital series in 1920 and 1921 of 10 concerts of the complete works of Johann Sebastian Bach performed entirely from memory. The sponsorship of an American transcontinental tour by the John Wanamaker Department Store projected his name into international prominence. As a composer, he produced a wide-ranging oeuvre of 65 opus numbers, and also taught two generations of world famous organists. Aside from a few fine and approachable works (such as the *79 Chorales* op. 28) most of Dupré's music for the organ ranges from moderately to extremely difficult, and some of it makes almost impossible technical demands on the performer.

As an improviser, Dupré excelled as perhaps no other did during the 20th century, and he was able to take given themes and spontaneously weave whole symphonies around them, often with elaborate contrapuntal devices including fugues. The achievement of these feats was partially due to his unsurpassed genius and partially due to his hard work doing paper exercises when he was not busy practicing or composing. His most successful works combine virtuosity with a high degree of musical integrity.

NANTWICH CHORAL SOCIETY

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for a chance to win a monthly cash prize and help us to keep on
performing adventurous concerts!

For an application form, contact tonight's Front of House team
or email ncs200club@gmail.com

Simon Russell – organ and piano

Simon was born in Liverpool. He studied organ at Birkenhead School with Timothy Lawford and gained his ARCM and FTCL diplomas while still at school, then went on to Cambridge as Organ Scholar at St. Catharine's College, where he continued studies with Dame Gillian Weir and the late Peter Le Huray. After Cambridge he was appointed Assistant Organist at Chester Cathedral but decided after a while to keep music as a hobby and gain his fortune from computer keyboards. He was firstly accompanist and then Music Director of the Hoylake Choral Society from 1982 until he moved, in 2000, to Nantwich where he is Organist at St Mary's Parish Church. He is an annual recitalist at Bangor and Chester Cathedrals and is on the 'reserve' organist list playing for visiting choirs and covering holiday periods and other absences. He is also in demand as an organ, piano and theory tutor and has many Associated Board and other pupil distinctions and diploma successes to his credit.

Since May 2014, he has been a full-time professional freelance musician and as well as being accompanist to the Nantwich Choral Society, he is also accompanist to the Jubilate Chamber Choir, based in Cheltenham. Playing and conducting engagements and concerts next year include: Haydn *Creation* (continuo); Will Todd's *Mass in Blue* (jazz piano); J.S.Bach's *St John Passion* (continuo) and recitals or services at Blackburn, Southwark, Chester, Westminster, Worcester and Liverpool Anglican Cathedrals; St Catharine's College, Cambridge and Christchurch, Oxford. Simon is also an examiner for the London College of Music and the Regional Coordinator for the North of England for the Royal School of Church Music. He once played as the support act to Liverpool's 'Echo & the Bunnymen' at the Royal Albert Hall on two successive nights!

Suzanne Winter – soprano

Suzanne has been singing and playing the piano since the age of 10 and studied music at The University of Sheffield and then as a Post Graduate at The University of Birmingham. She worked for many years as a peripatetic singing teacher followed by 12 years as Head of Music at a large Comprehensive school in Sheffield. She has always enjoyed a semi professional and amateur career on the concert platform and in staged performances of Opera and Operetta.

She has been lucky enough to perform many soprano soubrette roles including: Adele in *Die Fledermaus*, Susannah in Mozart's *Marriage of Figaro*, Zerlina in *Don Giovanni*, Despina in *Così fan Tutte* and Musetta in *La Bohème* by Puccini. Her Gilbert and Sullivan roles include; Mabel (*Pirates of Penzance*) Yum Yum (*The Mikado*) Phyllis (*Iolanthe*) Gianetta and Casilda (*The Gondoliers*) She has also performed the role of Anna in Lehar's *The Merry Widow*.

Suzanne has also had the pleasure of conducting a wide range of choral groups including adult and youth choirs winning awards at prestigious festivals including the Llangollen Eisteddfod. She now works as a private singing teacher and sings regularly as a member of The Lydian Singers.

Her recent solo appearances include Mozart Mass in C and Mozart's Requiem as well as Schubert's Mass in G, Rossini's *Petite Messe Solenne*, Handel's *Dixit Dominus* and the Duruflé Requiem in Coventry Cathedral with The Lydian Singers.

Diane Tice-Porteous – cello

Diane grew up in Nantwich, joining the Cheshire Youth Orchestra as a teenager with whom she performed the Elgar Concerto in New York's United Nations Building. She studied at the Royal Academy of Music with the eminent professor Derek Simpson. Throughout her career so far she has worked for the Hallé, Royal Liverpool Philharmonic, English Touring Opera, City of London Sinfonia, Andrew Lloyd Webber, Cameron Mackintosh, Robbie Williams and Sinead O'Connor amongst others.

John Naylor – conductor

As conductor, singer and organist, John combines extensive performance experience in world-class choirs with a lifelong passionate interest in choral music and its performance. Following a successful business career he now devotes most of his activities to conducting and choir development. His original training was as a choral scholar at St John's College, Cambridge with the great Dr George Guest after keyboard studies with Conrad Eden at Durham Cathedral where he was a chorister, a music scholarship at Rossall School and singing studies with Wilfrid Brown and Lyndon van der Pump from The Royal College of Music.

He subsequently became a professional member of the Chapel Royal Choir of St Peter ad Vincula at H.M. Tower of London and The Monteverdi Choir and Louis Halsey Singers. He has sung in the cathedral choirs of Carlisle, Christ Church Oxford and Chester where until recently he could still be occasionally spotted on the back row!

John has been Director of The Lydian Singers since founding the choir in 1980. They are now one of the leading chamber choirs in the North West and have performed extensively in the North West, Spain, France, Italy and in most of the cathedrals in Great Britain, often returning several times by invitation. He also conducts The Open University Chapel Choir.

John was appointed Music Director of Nantwich Choral Society in September 2005 for whom he has now conducted highly acclaimed performances of works in the mainstream

choral repertoire including Mendelssohn's *Elijah*, Bach's *St John Passion* and *St Matthew Passion* (both in Chester Cathedral), and Monteverdi's *Vespers of 1610*, Bernstein's *Chichester Psalms*, Fauré's *Requiem*, Karl Jenkins' *The Armed Man* with Ensemble Vocal Arpège de Mâcon, Mozart's *Requiem* and Bach's B minor Mass with the 18th Century Concert Orchestra, Vaughan Williams' *Sea Symphony* and *The Lark Ascending*, Haydn's *The Seasons* and Elgar's *The Dream of Gerontius* in Chester Cathedral, Coleridge Taylor's *Hiawatha* and Elgar's *Enigma Variations* with the Northern Concordia Orchestra, and Handel's *Coronation Anthems* and the *Dettingen Te Deum* with the 18th Century Sinfonia.

Plans for 2016 include Lichfield Cathedral, Liverpool Metropolitan Cathedral, Worcester Cathedral, Tewkesbury Abbey and the Lymm Festival with The Lydian Singers, and Peterborough and St Albans Cathedrals with the Open University Chapel Choir.



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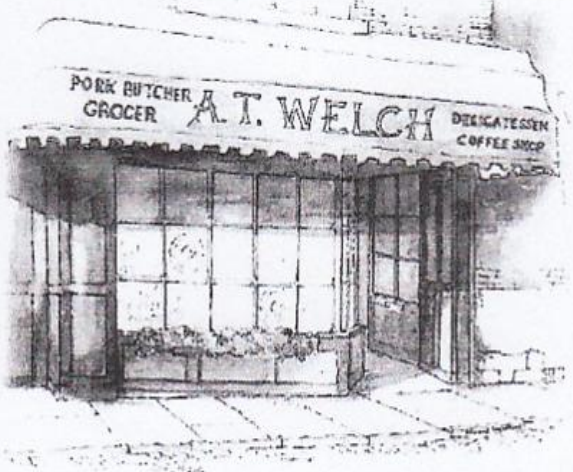
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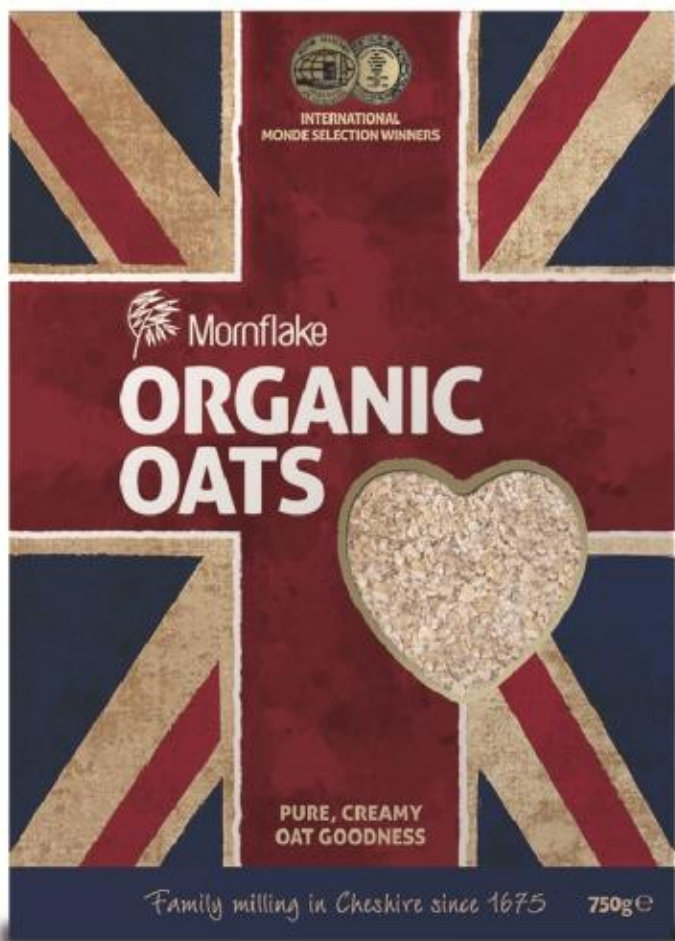
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Programme of Events

2015 – 2016

Saturday 19 December 2015

St Mary's Nantwich

Family Christmas Concert

Saturday 19 March 2016

St Mary's Nantwich

Bach: St John Passion

Evangelist: Rogers Covey-Crump

Please note the change of date:

Saturday 30 April 2016

St Mary's Nantwich

Come and Sing: Haydn's Creation

Saturday 25 June 2016

St Mary's Nantwich

***Will Todd: Mass in Blue
Classic Popular Songs***