



UMD SCHOOL OF MUSIC PRESENTS
DURUFLÉ REQUIEM
UMD CONCERT CHOIR

October 2, 2016 . 8PM
DEKELBOUM CONCERT HALL
at The Clarice

UNIVERSITY of MARYLAND

SOM
SCHOOL of MUSIC

UMD School of Music presents

DURUFLÉ REQUIEM
UMD Concert Choir

Ave Maria..... Giuseppe Verdi
(1813 – 1901)

UMD Chamber Singers

Quatre motets sur des themes Grégoriens..... Maurice Duruflé
(1902 – 1986)

Ubi caritas
Tota pulchra es
Tu es Petrus
Tantum ergo

UMD Chamber Singers

Ave maris stella..... Marcel Dupré
(1896 – 1971)

from *Vêpres du commun des fêtes de la Sainte Vierge*

Verse 1: Chant, "Ave Maris Stella..."
Verse 2: Organ, "Sumens illud ave..."
Verse 3: Chant, "Solve vincla reis..."
Verse 4: Organ, "Monstra te esse matrem..."
Verse 5: Chant, "Virgo singularis..."
Verse 6: Organ, "Vitam praesta puram..."
Verse 7: Chant, "Sit laus Deo Patri..."
Finale: Organ, "Amen."

Steven Seigart, organ

INTERMISSION

Requiem.....Duruflé

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie Jesu
Agnus Dei
Lux aeterna
Libera me
In Paradisum

Edward Maclary, conductor

UMD Concert Choir

Members of the UMD Symphony Orchestra

Steven Seigart, organ

Vivian Wang, mezzo-soprano

Giuseppe Verdi's (1813-1901) *Ave Maria* opens a program that is otherwise dedicated to French masters of the mid-20th Century and therefore may seem an odd choice at first glance. It is, however, a work that is by definition, outside of the norms of most concert programming and indeed, outside those of Verdi's own operatic style. The *a cappella* motet began as Verdi's response to a puzzle that appeared in a musical gazette of the day asking composers for a "solution" to a so-called *scala enigmatica*, that is, a scale made of an unusual arrangement of the scale degrees within a given octave range. For whatever reasons, this highly artificial circumstance prompted Verdi to compose a most beautiful and haunting response, using the famous hymn to the Virgin Mary and employing the enigmatic scale as a cantus firmus in four (once in each voice part) harmonic iterations of increasing chromatic and harmonic intensity. It is a work that possesses challenges of intonation and aural skill for even the highest level of professional ensemble and we are pleased to share it with you today.

Maurice Duruflé (1902-1986) composed his Four Motets in 1960 (the latest work in our program). Each was based on a fragment of a Gregorian chant theme; and the Gregorian style was so imbued in his musical being that one cannot tell where the chant tune itself stops and Duruflé's own melodic creation begins. *Tu es Petrus* (Thou art Peter) is the shortest of the motets at just under a minute. Its festive mood befits its liturgical use: ordinations of priests and any Papal ceremony. *Tota pulchra es* is scored for women's voices only and the opening motet, *Ubi caritas* is often excerpted and performed on its own and has become the best known of the four motets. Its chant based construction makes it very akin to the music of the Requiem.

Though outside the realm of sacred music (organ music, in particular) he is virtually unknown, Marcel Dupré (1886-1971) held some of the most prominent musical posts in Paris: as acting organist of Notre Dame between 1916 and 1920, and as titular organist of St. Sulpice between 1934 and 1971. As is still the case of French conservatory training for organists, Dupré's musical education focused heavily on improvisation, and nearly all of his published organ works are transcriptions or re-workings of his improvisations. Of those, more than half were based on Gregorian chant, including tonight's selection, first improvised at Notre Dame on August 15, 1919 for the Feast of the Assumption, which is based on the Marian hymn *Ave Maris Stella*.

The score indication to alternate sung chant for the odd-numbered verses and organ movements for the even-numbered verses is an ancient tradition, though Dupré's particularly tone-poem-like treatment is unique to the symphonic organ tradition of his predecessors César Franck, Alexandre Guilmant, Charles-Marie Widor, and Louis Vierne. The opening modal canon gives way to the second movement's eerie prayer of intercession, as if separating the earthly petition from the heavenly mystery of the assumption. Dupré describes the third movement as a "choral ornamented in the style of J. S. Bach," though the harmony is much more advanced than a typical Bach Chorale prelude. The finale is a grand toccata in the manner of his teachers Widor or Vierne, labelled simply, "Amen." It is incredible to think that Dupré probably improvised such works of genius so regularly, yet this particular transcription was only made possible because of an unexpected benefactor: Claude Johnson, the director of Rolls-Royce, was visiting Notre Dame that day and cornered Dupré after the vespers service, offering him 1,500 francs to write it down immediately. By early the next year, the set was published by Novello, and Dupré gave it and a handful of his other transcriptions a grand performance to an audience of about 9,000 people including the Prince of Wales (later King Edward VIII) in Royal Albert Hall—funded again by Johnson.

Duruflé's masterpiece, the Requiem, began as an unfinished organ suite based on the plainchants for the Mass for the Dead. Through the encouragement of Marcel Dupré and Durand publishers, he transformed it into his Requiem. Completed in 1947, it was dedicated to the memory of the composer's father. Duruflé scored three different accompaniments of this work: 1) the original version for large orchestra, 2) a version for solo organ accompaniment, and 3) a second orchestral version (three trumpets, timpani, harp, strings, and a major organ part). It is this final version that we have chosen for today's performance.

Of the Requiem, Duruflé wrote, "This Requiem is entirely composed on the Gregorian themes of the Mass for the Dead. Sometimes the musical text was completely respected, the orchestral part intervening only to support or comment on it, sometimes I was simply inspired by it or left it completely, for example in certain developments suggested by the Latin text, notably in the Domine Jesu Christe, the Sanctus, and the Libera me. As a general rule, I have above all sought to enter into the particular style of the Gregorian Themes.

“Therefore, I have done my best to reconcile, as far as possible, the Gregorian rhythms, that which has been fixed by the Benedictines of Solesmes, with the demands of modern meters. The strictness of barline structure, with its strong beats and weak beats returning at regular intervals, is in effect difficult to be compatible with the variety and suppleness of the Gregorian line where there is only a succession of impetus (rising) and falling. The strong beats had to lose their dominant character to take the same degree of intensity as the weak beats, in such a manner that the rhythmic Gregorian accent of the stressed Latin syllables could be placed freely on whichever beat of our modern meter.

“As to the musical form of each of the pieces composing this Requiem, it was generally inspired by the same form set forth by the liturgy. The organ has only an episodic role (in the original orchestration). It intervenes, not to support the choirs, but only to underline certain accents or momentarily to disguise the orchestral sonorities that sound too human. It represents the idea of tranquility, faith, and hope.

“This Requiem is not an ethereal work, which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending. It is often dramatic, or filled with resignation, or hope, or terror, like the same words of the scripture used in the liturgy. It tries to translate the human feeling in front of their terrifying; inexplicable or consoling destiny.

“This Mass consists of the nine parts of the Mass for the Dead: Introit, Kyrie, Domine Jesu Christe, Sanctus, Pie Jesu, Agnus Dei, Lux aeterna, Libera me, and finally, In Paradisum, the ultimate response of faith to all the questions, by the flight of the soul toward Paradise.”

Ave Maria

Ave Maria, gratia plena,
 Dominus tecum.
 Benedicta tu in mulieribus,
 et benedictus fructus ventris tui,
 Iesus.
 Sancta Maria, Mater Dei,
 ora pro nobis peccatoribus,
 nunc et in hora mortis nostrae.
 Amen.

Hail Mary, full of grace,
 The Lord is with thee.
 Blessed art thou among women
 And blessed is the fruit of thy womb,
 Jesus
 Holy Mary, Mother of God,
 Pray for us sinners,
 now and in the hour of our death.
 Amen..

Ave maris stella

I. Ave, maris stella, dei Mater alma,
 Atque semper Virgo,
 felix caeli porta.

II. Sumens illud Ave Gabrielis ore,
 Funda nos in pace,
 mutans Evae nomen.

III. Solve vincla reis,
 profer lumen caecis,
 Mala nostra pelle,
 bona cuncta posce

IV. Monstra te esse matrem sumat
 per te preces,
 Qui pro nobis natus
 tulit esse tuus.

V. Virgo singularis,
 inter omnes mitis,
 Nos culpis solutos,
 mites fac et castos.

VI. Vitam praesta puram,
 iter para tutum,
 Ut videntes Jesum,
 semper collaetemur.

VII. Sit laus Deo Patri,
 summo Christo decus
 Spiritui Sancto, tribus honor unus.

VIII. Amen.

I. Hail, star of the sea, loving Mother of God,
 And also always a virgin,
 happy gate of heaven.

II. Receiving that 'Ave' from Gabriel's mouth
 Confirm us in peace,
 reversing Eve's name.

III. Break the chains of sinners,
 bring light to the blind,
 Drive away our evils,
 ask for all good.

IV. Show yourself as a mother,
 through whom he accepts prayers,
 Who, being born for us,
 undertook to be thine own.

V. O unique Virgin,
 meek above all others,
 Make us, set free from sin,
 meek and chaste.

VI. Keep life pure,
 make the journey safe;
 So that, seeing Jesus,
 we may always rejoice together.

VII. Praise be to God the Father,
 glory to the most high Christ,
 To the Holy Spirit, one honor to all three.

VIII. Amen.

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.
 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.

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.

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!

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.

V. Pie Jesu

Pie Jesu Domine,
 dona eis requiem sempiternam.

Gentle Lord Jesus,
 grant them eternal rest.

VI. Agnus Dei

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

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

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.

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

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 Lazarus quondam paupere
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.

Edward Maclary is Professor of Music and Director of Choral Activities at the University of Maryland. Recognized as one of the leading choral conductors and pedagogues of his generation, over the past fifteen years he has led the UMD Choral program to global acclaim. The school's flagship ensemble, the UMD Chamber Singers, has toured extensively and won top prizes in international competitions around the world. Over the past decade the UMD Concert Choir has become the symphonic chorus of choice for both the National Symphony Orchestra and the Baltimore Symphony Orchestra. Maclary has served as the chorus master for conductors such as Robert Shaw, Christoph Eschenbach, Marin Alsop, Andris Nelsons, Iván Fischer, Helmuth Rilling, Robert Spano, Matthew Halls, and Masaaki Suzuki. Choirs under his direction have also performed with the Cleveland Orchestra and the Boston Symphony Orchestra.

Also Director of the Master Class in Conducting at the Oregon Bach Festival since 2014, Maclary has served as the Artist in Residence for the Eastman School of Music Summer Choral Institute and taught conducting master classes at Indiana University, Westminster Choir College, the University of Wisconsin, and Temple University. Regarded as an outstanding clinician and educator, Edward Maclary maintains an active schedule as a guest conductor for choral festivals and honors choirs around the country. In 2016 he conducted the California All-State Choir and he has been invited to lead the Maryland All-State Choir in 2018. Under Maclary's leadership the graduate conducting program at the University of Maryland has become one of most sought after in the country and its graduates occupy professional and academic positions around throughout the nation.

In 2014 he led the UMD Chamber Singers to Seoul, Korea for performances at the 10th World Symposium on Choral Music by invitation of the International Federation for Choral Music. In 2011 that ensemble was awarded the Premier Prix for Mixed Choirs and the Prix Ronsard for Renaissance performance at France's Florilège Vocal de Tours and Maclary was honored as the competition's "Chef de Choeur." The UMD Chamber Singers are also invited to appear regularly under his direction at the professional conferences of the American Choral Directors Association and the National Collegiate Choral Organization. In addition to his extensive experience in early music, Baroque performance practice, and the standard choral/orchestral masterworks, Maclary's repertoire ranges all the

way to the literature of the 21st century, highlighted by recent collaborations with composers such as James MacMillan and Dominick DiOrio.

Edward Maclary received his doctorate in conducting with honors from Indiana University after earning a graduate degree in historical musicology from Boston University. In the following years he worked closely on many performance projects with Robert Shaw and also studied and collaborated with Helmuth Rilling, Margaret Hillis, and Robert Page.

The **University of Maryland Concert Choir** is the symphonic choir of the School of Music made by singers from the choral ensemble program. It maintains a busy schedule of concerts both on- and off-campus. At The Clarice Smith Performing Arts Center the UMD Concert Choir has performed varied repertoire including the Bach Magnificat and Weinachts Oratorium, Mahler's Symphony No. 2, and the Verdi Messa da Requiem. In 2010 the ensemble was featured in a performance of the oratorio *Das Paradies und die Peri* led by Paul Goodwin for the School of Music's Robert Schumann Festival in honor of the composer's 200th Anniversary.

Since 2003 the UMD Concert Choir has regularly collaborated with the National Symphony Orchestra in repertoire such as the Bach St. Matthew Passion and Mass in B minor, the Haydn Creation, Mendelssohn's Elias, and has served as the chorus for Handel's Messiah six times, returning this season for a seventh appearance. The ensemble has appeared under the direction of maestros including Christoph Eschenbach, Helmuth Rilling, Iván Fischer, and Matthew Halls.

In Fall 2013 the UMD Concert Choir made its debut with the Baltimore Symphony Orchestra under Music Director Marin Alsop in performances of Britten's monumental War Requiem to mark the composer's centenary. During the 2014-2015 Season the UMD Concert Choir also appeared with the BSO SuperPops for a program of Broadway standing ovations under Jack Everly, and within the classical subscription series in Mozart's Mass in C Minor under Masaaki Suzuki. Last season, the ensemble returned to Baltimore for performances of Brahms' German Requiem. This season, the UMD Concert Choir again joins the Baltimore Symphony for SuperPops performances in Jack Everly's *The Leading Men of Broadway* as well as for Stravinsky's *Symphony of Psalms* under Marin Alsop for the orchestra's Stravinsky series.

Steven Seigart is a doctoral student at the University of Maryland studying choral conducting with Edward Maclary. He holds a Master of Sacred Music degree in Choral Conducting from Boston University and a Bachelor of Music degree in Organ Performance from the Eastman School of Music.

Seigart enjoys a versatile career as conductor, organist, collaborative pianist, composer and music educator. At the University of Maryland, he is assistant conductor of the UMD Chamber Singers, has co-directed the University Chorale, and prepared choruses for Maryland Opera Studio productions.

While at Boston University, Seigart conducted both the Women's Chorus and the Opera Chorus. He also taught Aural Musicianship, and served as assistant conductor and music theory instructor in the university's Tanglewood Institute. Seigart has also composed works for choir, organ, handbells, harp, piano and solo voice. Ensembles frequently perform his music in the United States and in Europe, and his works are published by University of Rochester Press and his own company, Steven Seigart Publishing.

Seigart's anthem "Rejoice in the Lord Always" won the Eighth International Anthem Competition in Worcester, MA. As an organist, he has held positions in such churches as St. Paul's Cathedral of Syracuse, Christ Episcopal Church of Rochester and St. Margaret Mary Roman Catholic Parish in Westwood, MA. Specializing in organ improvisation, Seigart was invited to improvise on NPR's *Pipedreams Live!* and was a semifinalist in the 2012 National Competition in Organ Improvisation.

Vivian Wang is pursuing a Bachelor of Music in voice performance at the University of Maryland, and studies with Delores Ziegler and Carmen Balthrop. She recently premiered Eric Pazdziora's *A Child of the Snows* for soprano, mezzo-soprano, and percussion at the TEMPO 72 Hour Challenge. Wang's operatic credits include *Giulietta* in scenes from *I Capuleti ed i Montecchi*, *La Maestra* in *Suor Angelica*, and *The Announcer* in *Gallantry*. She has frequently performed with the UMD Women's Chorus and Maryland Opera Chorus. This performance is her debut with the UMD Concert Choir.

Choral Activities at the UMD School of Music offers students, faculty & staff, and the community a wide variety of ensembles. The UMD Chamber Singers, University Chorale, UMD Women's Chorus, UMD Men's Chorus, Opera Chorus, and UMD Summer Chorus perform works from all eras and styles from early Renaissance music to the 20th Century. Director of Choral Activities Edward Maclary also oversees the School's graduate program in choral conducting. Rehearsals and concerts take place in the state-of-the-art Clarice Smith Performing Arts Center and the intimate Memorial Chapel.

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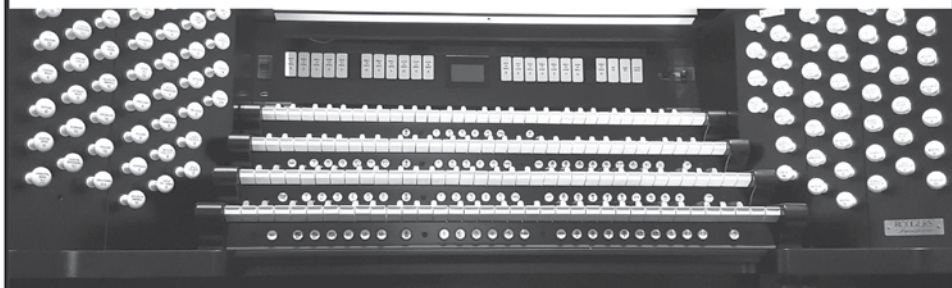
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