

Fauré

REQUIEM

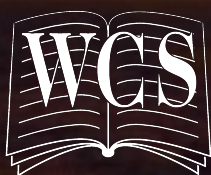
Cantique de Jean Racine

Virtual Concert

conducted by Andrew Leach

Programme Notes

Saturday 12th - 19th December



Woodbridge Choral Society

woodbridgechoralsociety.org



Woodbridge Choral Society

Gabriel Fauré
(1845-1924)

Cantique de Jean Racine

Andrew Leach *Piano*

Requiem

Christopher Moore *Organ of St Mary's Bury St Edmunds*

Sarah Gabriel *Soprano*
Jonny Quinton *Baritone*
Greg Eaton *Violin*

We are very grateful to the Friends of the WCS
for supporting this concert:

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Our thanks go to the Vicar and Churchwardens of
St Mary's, Bury St Edmunds and also to
Thomas and Rory Yeung, Ian Kegel and Andrew Leach
for their time and expertise in producing this concert for us.

Thank you for watching our virtual concert.
If you would like to make a donation to our nominated charity,
the Suffolk Coronavirus Community Fund,
you can find a link on our website: woodbridgechoralsociety.org

Cantique de Jean Racine

The *Cantique* is a setting of words by the 17th century dramatist and poet Jean Racine. It was Fauré's first significant composition, written in 1865 whilst he was in his final year at the École Niedermeyer, the 'École de musique religieuse et classique'. He submitted the piece for the composition prize, and won, though it was only published eleven years later, with a full orchestral version following in 1906. Fauré went on to write a good deal of religious music – most notably the *Requiem* – but of the shorter sacred pieces it is the *Cantique* that has particularly captured the affections of choirs and audiences.

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, 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.*

Ô Christ soit 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.*

Requiem

The Fauré *Requiem* is unique. The Verdi *Requiem* is an opera in church vestments, Brahms's a message of comfort to the bereaved. Fauré's masterpiece has a deceptive innocence that is very beguiling. His vision of death is akin to that of Keats: "Now more than ever seems it rich to die, to sink upon the midnight with no pain". Yet is there any other requiem that achieves its ends with such economy of means?

Fauré completed his requiem in 1887, when he was 42. It was his first and only large scale setting of a religious text. Behind him lay the popular ballade for piano and orchestra, the two piano quartets, and numerous piano works and songs; ahead were most of his finest achievements, including the two piano quintets, the opera *Penelope* and the later song cycles.

The composer approved of St Evremond's observation that 'the love of pleasure and avoidance of pain are the first and most natural impulses observable in mankind' to which he added the comment: "Art had therefore every reason to be voluptuous". However, the sensuous appeal of a harmony that has its roots in Wagner is held in check by the austere influence of the old church model. Fauré had transformed the tensions of the traditional requiem and given precedence to the human transcendence of suffering.

Stanley Webb

Introit and Kyrie

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 eleison. Christe eleison.

*Eternal rest grant them, O Lord, and let
perpetual light shine upon them.*

*A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in*

*Jerusalem. O Lord, hear my prayer, all flesh
shall come to Thee.*

Lord, have mercy. Christ, have mercy.

Offertory

O Domine Jesu Christe, Rex gloriae, libera
animas defunctorum de poenis inferni, et
de profundo lacu; libera eas de ore leonis,
ne absorbeat eas tartarus, ne cadant in
obscurum. 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. Amen.

*O Lord Jesus Christ, King of Glory, deliver
the souls of the departed from the pains of
Hell and from the deep pit; save them from
the mouth of the lion, nor allow the dark lake
to swallow them up, nor darkness to
enshroud them. With our prayers, O Lord,
we offer a sacrifice of Praise; do Thou
receive it on behalf of those souls whom we
this day commemorate. Grant, O Lord, that
they may pass from death to life, which
Thou didst promise to Abraham and to his
seed. Amen.*

Requiem

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of Thy glory.
Glory be to Thee, O Lord,
Hosanna in the highest.*

Pie Jesu

Pie Jesu Domine, dona eis requiem; dona eis
requiem sempiternam.

*Blessed Jesus, O Lord, grant them rest;
grant them eternal rest.*

Agnus Dei

Agnus Dei qui tollis peccata mundi, dona eis
requiem.
Lux aeterna luceat eis, Domine, cum sanctis
tuis in aeternum, quia pius es.
Requiem aeternum dona eis Domine, et lux
perpetua luceat eis.

*Lamb of God, who takes away the sins of
the world, give them rest.
Let perpetual light shine upon them
together with Thy saints for Thou art good.
Eternal rest grant unto them, O Lord, and let
perpetual light shine upon them.*

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 veneris atque ventura ira.
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.

*Deliver me, O Lord, from eternal death in
that awful day when heaven and earth shall
be moved, when Thou shalt come to judge
the world by fire. Trembling I stand before
Thee, and I fear the trial that shall be at hand
and the wrath to come.
That day, a day of wrath, of calamity and of
misery, a great day and exceeding bitter.
Eternal rest grant them, O Lord, and let
perpetual light shine upon them.
Deliver me, O Lord.*

In Paradisum

In paradisum deducant angeli;
in tuo adventu suscipiant te martyres te
perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
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 of
Jerusalem.
There may the choir of angels receive thee
and with Lazarus, once a beggar, may thou
have eternal rest.*

Biographies

Sara Gabriel - soprano

Soprano Sarah Gabriel was taught music by Andrew Leach before reading English at Cambridge. She made her US debut conducted by Lorin Maazel, singing Lucy Lockit in Britten's *The Beggar's Opera*, and her European debut as Eliza Doolittle in Robert Carsen's triumphant production of *My Fair Lady* at Théâtre du Châtelet, Paris, opposite Alex Jennings as Higgins. She has given recitals of music spanning 400 years at Wigmore Hall, Glyndebourne, Dartington and Cheltenham International Festivals and has broadcast for BBC2, BBC Radio 3, 4, and 6, NPR (USA), RTÉ, France Musique, and Radio France. As a writer, her plays include *A House on Middagh Street* (Aldeburgh Festival) and *Dorothy Parker Takes a Trip* (Oxford Playhouse).

Jonny Quinton - baritone

Jonny is a student in Farlingaye Sixth Form. A cellist as well as a singer, he studies at the RCM on Saturdays where he is a member of Parry Voices, their flagship vocal ensemble. He has singing lessons with the renowned tenor Richard Edgar-Wilson. Jonny has been singing since the age of six in the choir of St Margaret's Church, Ipswich where he now from time to time conducts the choir. He has a keen interest in church music and chamber music, and he plays the piano.

Christopher Moore - organist

Christopher was Director of Music at Great St Mary's, Cambridge, later moving to the Church of Our Lady and the English Martyrs. In 2004 he moved to South Africa to be Director of Music at the Cathedral of St Michael and St George, Grahamstown, later returning to the UK to resume a freelance career. Christopher now lives in Bury St Edmunds and is busy as pianist, organist, harpsichordist, accompanist and teacher as well as being involved in many aspects of musical life both locally and further afield.

Andrew Leach - Musical Director

Since 1997 Andrew has been the conductor of Woodbridge Choral Society, which in 2018 gave two concerts at Snape Maltings: Verdi's Requiem in April and Britten's War Requiem in November. He is also a pianist, organist, accompanist, piano teacher, composer, chairman of Ipswich Chamber Music Society and director of Ipswich School Chapel Choir. He was musical director of Donizetti's *L'elisir d'amore*, performed in Elmshurst Park, Woodbridge this September, with Nick Fowler directing.

Andrew was a music scholar at King's College, Cambridge and studied piano with Dennis Murdoch at the Royal Academy of Music. Since retiring as a school Director of Music, latterly at Ipswich School, he has been able to devote more time to solo piano recitals, chamber music and accompanying. Performances early in 2020 included Beethoven's quintet for piano and wind and Poulenc's sextet for piano and wind, with Phantom Wind Quintet. Beethoven's Fourth Piano Concerto with Lavenham Sinfonia is on hold.

Andrew likes to cycle to musical gigs wherever possible and in his spare time he enjoys walking, especially up the Scottish hills known as Munros.