

Chordiality 18 June 2023 at Christ Church, St Lucia

Soprano

Alison Goode
Fiona Laing
Guin Way
Helen Creese
Janet McKeon
Karen Laing
Liz Bateman
Lyn Cox
Lynn Haug
Nancie Holley
Robin Lake
Rosemary Perry
Ros Beeston
Rosie Gall
Valerie Towers

Alto

Anne Hoskings
Claire Cooper
Elaine Pitt
Freddie Lester
Irene Raymond
Jenny Krassnig
Jill Laing
Jo Scott
Judy Somes
Kristina Price
Linda Cartmill
Lynn Kelly
Margaret Tiller
Mary Busteed
Mary Lou Yeo
Meredith Smith
Robyn Carl
Ruth Hamlyn-Harris
Sue Goode

Tenor

Alison Jones
Glen Millar
John Kelly
Max Wheat
Paul Kilpatrick
Philip Smith
Simon Carl

Bass

Barry Stark
Denis Cook
John Beeston
Mark McKeon
Max Barker
Morris Lake
Neville Patterson
Richard Yeo
Rick Valenta

We invite to join us for our next concert:

That's All Folks!

A feast of traditional songs from around the world



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Chordiality

Presents

MASTERS of
FRENCH ORGAN
and
CHORAL MUSIC

Maurice Duruflé: Requiem Op. 9
Gabriel Fauré: Messe Basse

Featuring

Organist: Christopher Wrench

Mezzo soprano: Talia Garrett-Benson

Cellist: Gwyn Roberts

WELCOME

Chordiality is a community choir of about 60 members that started in February 2008. We are based in Indooroopilly and our membership is Brisbane-wide. Chordiality's goals are to pursue choral excellence and have fun singing together. Today's programme, **Masters of French Organ and Choral Music** showcases works of Maurice Duruflé and Gabriel Fauré. We are fortunate to be joined today for this beautiful program by internationally renowned organist, Christopher Wrench, Mezzo Soprano Talia Garrett-Benson and cellist, Gwyn Roberts.

Our music director, **Brett Sturdy**, is a pianist, conductor, organist, occasional composer, and arranger, currently serving as Organist and Director of Music at St Mary's, Kangaroo Point, Music Director of Chordiality, Company Pianist at the Queensland Ballet, sessional staff member at Queensland Conservatorium, Griffith University, and regular guest with the Queensland Symphony Orchestra. A graduate of the Queensland Conservatorium of Music, Brett studied Classical Piano with Natasha Vlassenko, Organ with Christopher Wrench, Orchestral Conducting with Dr Peter Morris and Johannes Fritzsich, and Choral Conducting with Emily Cox.

Our accompanist, **Simon Carl**, is an accomplished pianist who has been the principal accompanist for Chordiality since its inception. At the University of Queensland, he gained a Bachelor of Music with First Class Honours in Voice and was a founding member of the University's opera program. He has since worked with the Australian Voices, the Queensland Symphony Orchestra and La Boite Theatre Company. At the piano, Simon is a frequent accompanist, repetiteur, collaborator and soloist. He is highly regarded for his musicality and versatility. His extensive choral experience is appreciated by the various community and school choirs with whom he regularly works.

We acknowledge the Turrbal and Yuggera Peoples, the traditional custodians of the lands we are gathering on today. We acknowledge and pay our respects to Elders past, present, and emerging, and to any members of the Aboriginal and Torres Strait Islander community who may be attending today.

MESSE BASSE

Faure's **Messe Basse** was written with the capabilities of the local church in mind and although it is an ordinary mass, it has no *Gloria* or *Credo*. It was written in collaboration with former pupil, André Messenger, in 1881: however, in 1906 Fauré replaced Messenger's contribution with his own Kyrie and Benedictus. Whilst originally written for female voices, we are using a version arranged by Dr Christopher Moore for female and male voices.

Kyrie eleison

The Kyrie is the only part of the Mass in Greek. Its use in the Western Mass dates from the 6th century while the Roman-based church was using Latin from the 4th century. It seems that due to its late inclusion, it remained in Greek rather than being translated. It is a simple, sung prayer, usually in the form: *Lord have mercy; Christ have mercy; Lord have mercy*.

Sanctus

The first section of this prayer evokes the image of God as a transcendent Being described in the book of the prophet Isaiah and in Revelation. The second part of the Sanctus has its origin in the triumphant entry of Jesus into Jerusalem when the crowds kept crying out: "Hosanna to the Son of David; blessed is he who comes in the name of the Lord; hosanna in the highest".

Benedictus

The Benedictus was the song of thanksgiving uttered by Zechariah who was filled with the Holy Spirit, on the occasion of the birth of his son, John the Baptist. It is an acknowledgement of the Son of God: Blessed is he who comes in the name of the Lord.

Agnus Dei

The Agnus Dei is a prayer seeking Jesus' mercy and peace as the "Lamb of God, who takes away the sins of the world", as he was described by John the Baptist.

PROGRAMME NOTES

REQUIEM Op. 9

The Introit (Requiem aeternam)

Part of the opening of the liturgical celebration of the Eucharist.

The Kyrie (Lord, have mercy)

A common name of an important prayer of Christian liturgy,
Lord, have mercy.

The offertory (Domine Jesu Christe)

Part of a Eucharistic service when the bread and wine for use in the service are ceremonially placed on the altar.

The Sanctus and Benedictus

The Sanctus true and proper consists of the acclamation from Isaiah 6:3 and the Benedictus is a christological acclamation taken from Matthew 21:9.

Pie Jesu

The final couplet of the hymn *Dies irae*. The phrase means *pious Jesus*.

Agnus Dei (Lamb of God)

This is the name given to a specific prayer and is also the name given to the music pieces that accompany the text of this prayer. The use of the title *Lamb of God* in liturgy is based on John 1:29, in which St. John the Baptist, upon seeing Jesus, proclaims "Behold, the Lamb of God, who takes away the sin of the world!"

The Communion (Lux aeterna)

A refrain sung with psalm recitation during the distribution of the Eucharist in the Mass. The most common musical settings of it were reserved for special Masses such as Requiem Masses.

Libera me (Deliver me)

A responsory sung in the Office of the Dead in the Catholic Church, and at the absolution of the dead. The text asks God to have mercy upon the deceased person at the Last Judgment.

In Paradisum (Into Paradise)

An antiphon from the traditional Latin liturgy of the Western Church Requiem Mass. It is sung by the choir as the body the deceased is being taken out of the church.

FEATURED ARTISTS

CHRISTOPHER WRENCH is an internationally acclaimed Brisbane organist who is equally at home in the varied roles of soloist, liturgical musician, accompanist, continuo and chamber player. A graduate of the Queensland and Vienna Conservatoria and the Vienna University of Music, international acclaim followed his prize-winning performances at Odense (1st Prize), St Albans and Dublin.

More than twenty international tours have taken Christopher to Austria, Canada, the Czech Republic, Denmark, England, Germany, Hong Kong, Italy, New Zealand, Norway and Sweden. He has performed numerous recitals throughout Australia and appeared as soloist with the Adelaide Chamber Orchestra, the Canberra Symphony, Camerata, Queensland Symphony Orchestra and the Queensland Youth Symphony.

Christopher is Director of Music at Christ Church St Lucia and Principal Tutor at the ACT Organ School in Canberra.

TALIA GARRETT-BENSON is an experienced performer, accomplished multi-instrumentalist and skilled musicologist. In 2022, she graduated with a Bachelor of Music (Honours)/Bachelor of Science (Honours) at the University of Queensland, majoring in classical voice and computer science. She won the Music Honours Prize, the Donald Tugby Musicology Prize, and the Ethel Osborn Prize for Voice, twice.

She has been a soloist in various performances at St John's Cathedral including Bach's St Matthew Passion and Ascension Oratorio, Handel's Messiah and Vivaldi's Gloria. Talia has also performed several operatic roles, including Marcellina in Mozart's Marriage of Figaro, Frugola in Puccini's Il Tabarro and La Ciesca in Puccini's Gianni Schicchi.

She is an accomplished organist, having studied under Christopher Wrench and is currently the organist at St Patrick's Church in Fortitude Valley, Brisbane.

GWYN ROBERTS was the recipient of a Churchill Fellowship in 1974 whilst Musical Director of the Tasmanian Youth Orchestra. He subsequently became the Musical Director of the Queensland University Symphony Orchestra. More recently Gwyn has been the principal cellist of the Canberra Symphony, and guest Associate Principal cello with the Queensland Symphony Orchestra. He performs in solo and chamber music concerts, and teaches both privately and at the Queensland Conservatorium of Music.

TODAY'S PROGRAMME

Guest Artists

Organist: Christopher Wrench

Mezzo Soprano: Talia Garrett-Benson

Cellist: Gwyn Roberts

Requiem Op. 9	Maurice Duruflé
Après une rêve	Gabriel Fauré
INTERMISSION	
Prélude et Fugue Sur Le Nom d'Alain Op. 7	Maurice Duruflé
Messe Basse	Gabriel Fauré Arr. Christopher Moore

INTERMISSION

Maurice Duruflé (1902 – 1986)

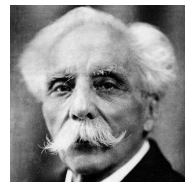


Maurice Duruflé is one of the greats of 20th century French organ music. In 1947, he completed probably the most famous of his few pieces, his *Requiem* Op. 9. He began composing it in 1941 following a commission from the Vichy regime. He was highly self-critical and published only a small number of compositions, often continuing to edit them after publication.

Duruflé's *Requiem* was dedicated to the memory of his father and is by far his longest and most complex work. Duruflé noted that all the melodies are "*based exclusively on themes from the Gregorian funeral mass. Sometimes I adopted the music exactly, leaving the orchestra to support or comment, in other passages served merely as a stimulus.*"

Duruflé's *Prélude et fugue sur le nom d'Alain*, Op. 7 is a tribute to his friend Jehan Alain, killed in action in France in 1940. By manipulating the alphabet around those letters with musical significance, Duruflé finds an equivalent for Alain in the notes ADAAF, which yield a syncopated theme picked out against the *Prélude*'s flickering scherzo. In the final section, Duruflé quotes the theme of Alain's most popular work, *Litanies* which leads directly to an attractive fugal subject, a stunning example of contrapuntal writing.

Gabriel Fauré (1845 - 1924)



Gabriel Fauré is one of the foremost French composers and organists of his generation. His musical style influenced many 20th-century composers. Among his best known works are his *Pavane*, *Requiem*, *Sicilienne*, nocturnes for piano and songs *Après un rêve* and *Clair de lune*.

Although his best-known and most accessible compositions are generally his earlier ones, Fauré composed many of his most highly regarded works in his later years. His familiar and much loved *Requiem* was an influence on Duruflé's *Requiem*.

In *Après un rêve* (After a dream), a dream of romantic flight with a lover, away from the earth and "towards the light", is described. However, upon awakening, the dreamer longs to return to the "mysterious night" and the ecstatic falsehood of his dream. The text is an Italian poem freely adapted into French by Romain Bussine.