



ST MATTHEW'S CHOIR

Conductor: Phiroz Dalal

Duruflé

# REQUIEM

Poulenc

# GLORIA

**Saturday 19th June 2010**

**7.30pm**

St Matthew's Church

North Common Road, Ealing W5 2QA

**Box Office: 020 8961 1801**

**Tickets (including a drink and a programme)**



## MAURICE DURUFLÉ

*(1902-1986)*



Duruflé was born in Louviers, Eure. In 1912, he became chorister at the Rouen Cathedral Choir School, where he studied piano and organ with Jules Haelling. At age 17, upon moving to Paris, he took private organ lessons with Charles Tournemire, whom he assisted at Basilique Ste-Clotilde, Paris 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 Notre-Dame. Duruflé became titular organist of St-Étienne-du-Mont in Paris in 1929, a position he held for the rest of his life. In 1939, he premiered Francis Poulenc's Organ Concerto (the Concerto for Organ, Strings and Timpani in G minor); he had advised Poulenc on the registrations of the organ part. In 1943 he became Professor of Harmony at the Conservatoire de Paris, where he worked until 1970. In 1947, Duruflé wrote what is probably the most famous of his few pieces: the Requiem op. 9, for soloists, choir, organ, and orchestra. The same year, Marie-Madeleine Chevalier became his assistant at St-Étienne-du-Mont. They married on 15 September 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 died in Louveciennes (near Paris) in 1986, aged 84.

Duruflé was highly critical of his own composition. He only published a handful of works and often continued to edit and change pieces after publication. The result of this perfectionism is that his music, especially his organ music, holds a very high position in the repertoire.

## REQUIEM OP.9

**The Requiem, op. 9**, by Maurice Duruflé was commissioned in 1947 by the French music publisher Durand and is written in memory of the composer's father. At the time of commission, Duruflé was working on an organ suite using themes from Gregorian chants. He incorporated his sketches for that work into the Requiem, which uses many themes from the Gregorian "Mass for the Dead." Nearly all the thematic material in the work comes from chant.

The work is set in nine movements. The Dies irae text, perhaps the most famous portion of the Requiem mass, is not set. Duruflé's omission of this text and inclusion of others from the burial service (e.g. In Paradisum) makes the composition calmer and more meditative than some other settings. In the full score, the fifth movement, "Pie Jesu," has the only solo for the mezzo-soprano; in addition, even in the "organ-only"

version of the Requiem, there is an obligato cello solo. The baritone soloist has parts in the third movement, "Domine Jesu Christe," and the penultimate movement, "Libera me." Duruflé left indications in the score that, for the baritone soloist at least, it was preferable to have the choir sing the solos instead. This has resulted in various forces being used in different performances, some with both soloists, some with only the mezzo-soprano, and some (such as Robert Shaw's Telarc recording) using no soloists at all.

Like many requiems, Duruflé's omits the Gradual and the Tract, but also omits the Dies irae sequence. It includes the motet Pie Jesu and two texts from the burial service, Libera me and In Paradisum. In this way, structurally Duruflé's Requiem mirrors Fauré's in almost every way.

INTROIT

KYRIE

DOMINE JESU CHRISTE

SANCTUS – BENEDICTUS

PIE JESU

AGNUS DEI

LUX AETERNA

LIBERA ME

IN PARADISUM

## FRANCIS POULENC

(1899-1963)



Francis Jean Marcel Poulenc (1899–1963) was a French composer and a member of the French group Les Six. He composed music in genres, including art song, solo piano music, chamber music, oratorio, opera, ballet music, and orchestral music. Critic Claude Rostand, in a July 1950 *Paris-Press* article, described Poulenc as “half monk, half delinquent” (“le moine et le voyou”), a tag that was to be attached to his name for the rest of his career.

Poulenc was born in Paris in 1899. His mother, an amateur pianist, taught him to play and music formed a part of family life. He was a capable pianist and the keyboard dominated his early compositions. He borrowed from his own compositions as well as those of Wolfgang Amadeus Mozart and Camille Saint-Saëns. Later in his life, the loss of close friends, coupled with a pilgrimage to the Black Madonna of Rocamadour, led him to rediscover the Roman Catholic faith and resulted in compositions of a more sombre, austere tone.

Poulenc was a member of Les Six, a loose-knit group of young French and Swiss composers (it also included Milhaud, Auric, Durey, Honegger and Tailleferre) who had links with Erik Satie, Jean Hugo and Jean Cocteau. He embraced the Dada movement's techniques, creating melodies

that would have challenged what was considered appropriate for Parisian music halls.

He was identified with this group before he undertook his first formal musical training, with Charles Koechlin in 1921.

Poulenc was a featured pianist in recordings, including some of his own songs (with Pierre Bernac, recorded in 1947; and Rose Dercourt) and the Concerto for Two Pianos (recorded in May 1957). He supervised the 1961 world premiere recording of his *Gloria*, which was conducted by Georges Prêtre. Poulenc's Perpetual Motion No. 1 (1918) is used in Alfred Hitchcock's *Rope* (1948).

Among Poulenc's last series of major works is a series of works for wind instruments and piano. He was particularly fond of woodwinds, and planned a set of sonatas for all of them, yet only lived to complete four: sonatas for flute, oboe, clarinet, and the *Élégie* for horn.

He had only one piano student, Gabriel Tacchino, who has performed and recorded all his piano music, lending it a unique insight.

Poulenc died of heart failure in Paris in 1963 and is buried at the Père Lachaise Cemetery.

# GLORIA

The **Gloria** by Francis Poulenc (FP 177), scored for soprano solo, large orchestra, and chorus, is a setting of the Roman Catholic Gloria in excelsis Deo text. One of Poulenc's most celebrated works, the Gloria was commissioned by the Koussevitsky Foundation in honor of Sergei Koussevitzky and his wife Natalia, the namesakes of the foundation.

The first movement opens with a great chordal motif, and the chorus enters singing in an accented and declamatory manner. The introduction begins in G major and modulates to a G minor chord, the chorus enters in double-dotted rhythms, accompanied by B minor triads over a pedal G in the bass. This relationship of juxtaposition between G major and B minor is an important one that returns throughout the piece.

A light tune repeats throughout the second movement along with an often-changing time signature. The last line of the text, beginning "*Gratias agimus...*" is in a chromaticized mode, giving an other-worldly characteristic in the middle of the revelry of the movement. The accentuation of the text in this movement has been referred to as "perverse", due to its un-speechlike patterns.

The third movement is led by the extremely dramatic solo soprano line. The movement ends with a picardy third, preparing the way for the more joyful fourth movement.

The fourth movement is the shortest and resembles the second in the jocular nature of the phrases, but contains some of the accented nature of the first movement in the chorus parts. The melodic lines are often pentatonic, and the quick tempo and rousing rhythms give a whirling and dancing impression, grounded by the constant return of the theme.

The fifth movement resembles the third with the return of the soprano soloist as leader. The music is dark and mysterious, due in part to the inclusion of both an augmented fourth and an augmented fifth in the soprano's opening melodic line. The movement culminates in an E-flat minor chord, a fifth lower than the beginning B-flat minor, giving an uneasy, mysterious feeling to the end.

The sixth movement begins with a *cappella* chorus. After the introduction, the main setting of the text is reminiscent of the first movement. The final section is preceded by a solo "Amen" from the soprano, echoed by the chorus. The chorus proceeds to repeat the text, this time over a mixture of B minor and G major chords. The fanfare theme from the first movement returns one final time before the final "Amen", triumphantly slower and grander. The final "Amen" intoned by the soprano on a D relates to both the B minor and G major chords played simultaneously to end the piece.

GLORIA IN EXCELSIS DEO (G MAJOR)

LAUDAMUS TE (C MAJOR)

DOMINE DEUS, REX CAELESTIS (B MINOR)

DOMINE FILI UNIGENITE (G MAJOR)

DOMINE DEUS, AGNUS DEI (B-FLAT MINOR)

QUI SEDES (G MAJOR)

## CONDUCTOR

### Phiroz Dalal



Phiroz Dalal's music training began at a young age when he studied piano to Grade VIII with Eileen Rowe in Ealing, and when he began singing with his school and St Matthew's Choir. While studying

Civil Engineering at King's College, London, he was able to pursue his musical interests by joining various central London choirs and also acting as an accompanist for singing lessons and choirs. He started conducting in 1999 when he succeeded Tim Godfrey as Questor's Choir's Musical Director, and moved to St Matthew's in 2002, succeeding Chris Richardson.

He studied Choral Education at the University of Roehampton under Dr Therees Tchack Hibbard, Professor Colin Durrant and Bob Chilcott, gaining an MA in 2008. His conducting and chorus master repertoire is extensive, from sublime 16th century motets to ridiculously complex works such as Tchaikovsky's *Eugene Onegin*. He sings with the BBC Symphony Chorus, regularly appearing in the Proms and touring with them, recently appearing in performances as diverse as Monty Python's *Not the Messiah* and Poulenc's *Figure Humaine*. As a project manager and chartered engineer he is part of the London 2012 management team.

## ORGAN

### Mark Browne



Mark Browne took up the post of Organist at Bradford College in October 2009. He began studying the organ in 2001 at the RSAMD Junior Academy with David Hamilton and later spent a year studying at the

Royal Academy of Music with James O'Donnell and David Titterington, holding positions at the Chapel Royal, Hampton Court Palace and St Mary's Cathedral Glasgow. In 2005 he took up the organ scholarship at Downing College, Cambridge, where he read music. While there he directed and accompanied the chapel choir, touring to Ireland, Canada and the USA, and conducted a number of major orchestral works with the college orchestra.

After graduating from Cambridge, Mark was appointed organ scholar at Canterbury Cathedral where his duties included assisting in the training of the probationer choristers and sharing in the accompaniment of the daily services and regular concerts. Having played for broadcasts on BBC Radio 4 and the World Service he is in frequent demand as an accompanist, while as a recitalist he has appeared at venues across the UK including Westminster Cathedral, King's College, Cambridge and St Giles Cathedral, Edinburgh. A Fellow of the Royal College of Organists, he continues to study with David Sanger.

## SOPRANO (DURUFLÉ)

Sally Cox



Sally grew up in a musical family studying cello and piano but was only lured by the magical combination of words and music into the world of singing after leaving university.

She spent a

number of years in Home Counties and London choirs including the BBC Symphony Chorus, with which she has sung several times in the Last Night of the Proms at the Royal Albert Hall, before beginning formal voice training. Leading on from this she gained a diploma in opera studies from Birkbeck College, London and has since appeared as a soloist with choirs in Buckinghamshire, Hertfordshire and London, including a brief

solo with the BBC Symphony Chorus which was broadcast on Radio 3. She has participated in concerts of opera arias and has done several solo recitals which included Schumann's *Frauenliebe and -leben*, songs and arias by Handel, Mozart, Poulenc, Clara Schumann and Richard Strauss. Her opera roles include Ino (*Semele*) with Aylesbury Opera and Hänsel (*Hänsel and Gretel*, excerpts).

Having originally qualified as a pharmacist, Sally now attempts to fit a career in a clinical research company around her singing activities. In an ideal world the proportions of time spent singing compared to that spent pursuing her day job would have a different balance!

## SOPRANO (POULENC)

Moira Kirkpatrick



Born in Stirlingshire, Scotland, Moira studied Music and Education at Bretton Hall College in Yorkshire where she also gained an external diploma in Solo Singing from Trinity College of Music.

She continued her vocal studies privately and her teachers included Roy Henderson. As well as enjoying singing a wide solo repertoire, Moira was, until recently, a long-serving member of the BBC Symphony Chorus, having the opportunity to sing semi-chorus and solo parts.

Highlights of her chorus career included singing at the Proms, Salzburg and Istanbul Festivals and the Queen's Golden Jubilee Prom at Buckingham Palace.

Moira is currently Head of Music at a pre-prep school in Wimbledon and enjoys writing musical plays and songs for her pupils to perform.

## BARITONE

### Piran Legg



Piran Legg is a young Bass-Baritone of increasing renown. Now studying for his postgraduate Artist Masters in Vocal performance at the Guildhall School of Music in London under David Pollard,

he has been involved in concert and staged performances with the School's Opera Ensemble, taking part in such operas as *Don Giovanni*, *The Marriage of Figaro*, *Rigoletto*, *The Barber of Seville* and *L'elisir d'amore* as well as exploring the world of musical theatre. Whilst performing songs from Brahms, Faure, Strauss, Schumann, Wolf and Barber in a number of concerts and masterclasses he has worked with such acclaimed song experts as Graham Johnson, Graham Cox and Martin Katz. It was also exciting for him to perform together with

Eugene Asti at the piano. He has performed as a soloist with Mark Deller and the Ashford Choral Society in works including Handel's *Israel in Egypt*, Bach's *Magnificat*, Haydn's *Harmoniemesse*, Purcell's *Hail Bright Cecilia* and *King Arthur* in Montreuil sur Mer. Future projects include Handel's *Messiah*, Mozart *Requiem*, Stravinsky's *Les Noces* in Paris and Rouen Opera and Brahms *Requiem* as part of the Stour Festival. Piran will also be involved in the airing of *Cicadus*, a new oratorio by Edward Rushton in November, in collaboration with the London Symphony Orchestra community discovery programme. Sir John Tomlinson has selected Piran to work with him in this year's London Masterclasses at the Royal Academy in July. Whilst studying for his degree in History at the University of Kent, Piran has also performed as a soloist in many recitals and concerts around the South East, and he was recently awarded both the University of Kent Music Prize and the Canterbury Festival Prize.

## ABOUT

### St Matthew's Choir

St Matthew's Church has an enviable reputation for the excellence of its music, both in concert and in the services. The concert choir's recent performances include Vaughan Williams' *Mass in G Minor*, Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, Rachmaninov's *Vespers*, Haydn *The Creation*, Karl Jenkins *The Armed Man*. The choir regularly collaborates with West London Sinfonia, and has performed Tchaikovsky's *Eugene Onegin*, Verdi's *Requiem*, and Mahler's *Second Symphony* with them. Since 2003, St Matthew's Choir concerts have been projected on a big screen above the performers, meaning the audience is able to watch the normally unseen parts of the performance, such as pianists' or organists' fingers, and the

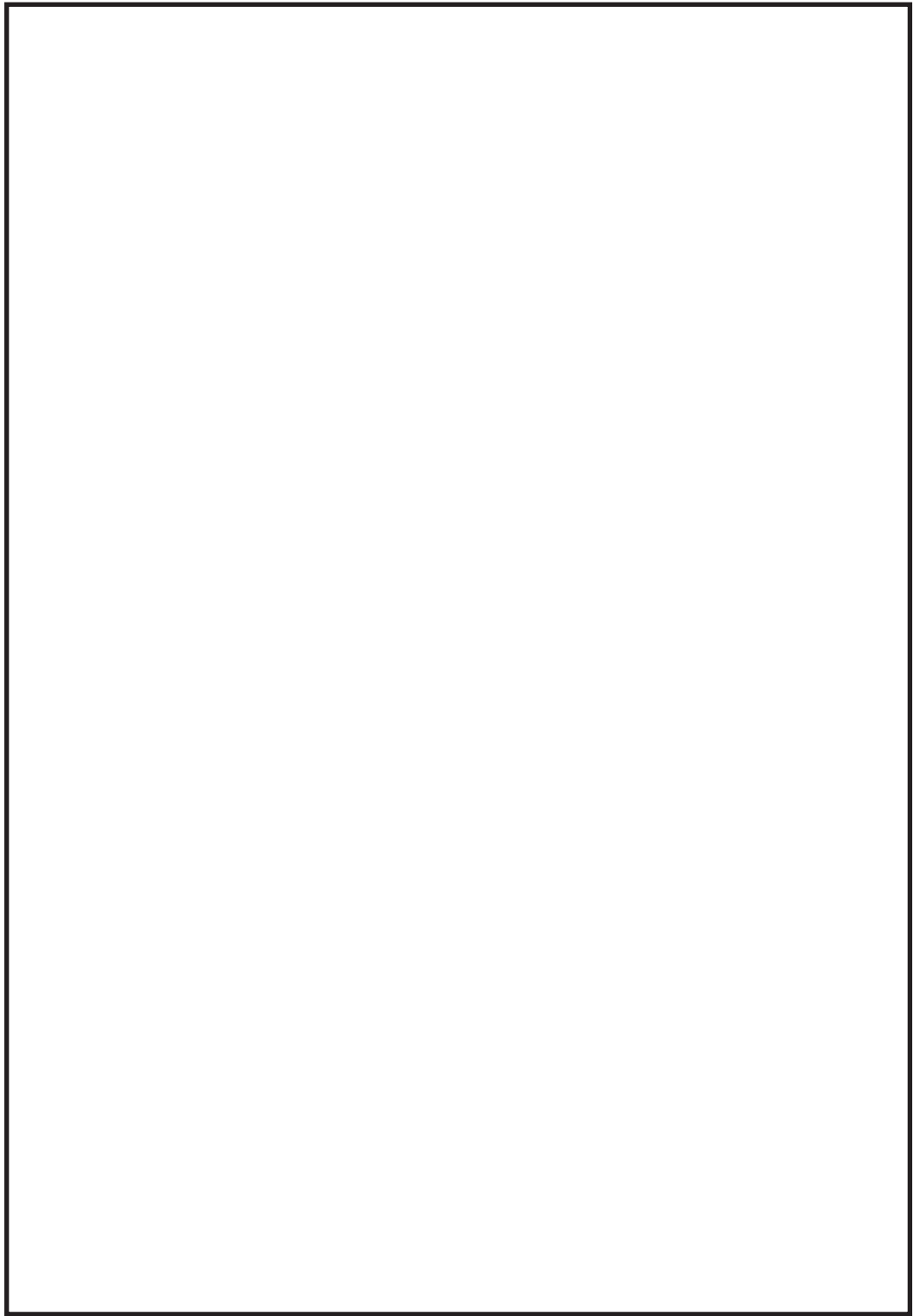
conductor's face. The choir enjoys high musical standards and a full diary, and is always delighted to hear from anyone interested in joining.



## WITH THANKS

Musical director and chorus master	<i>Phiroz Dalal</i>
Repetiteur	<i>Ken Williams</i>
Treasurer and librarian	<i>Karen Benny</i>
Choir manager	<i>Alison Dalal</i>
Rehearsal refreshments	<i>Dinah Walker</i>
Box office	<i>Molly Thomas</i>
Front of house	<i>Alison Stawarz</i>
Concert manager	<i>Alison Stawarz</i>
Interval refreshments	<i>Colin Smith, Martin Elliff</i>
Lighting	<i>Bernd Gauweiler</i>
Technical director	<i>David Benny</i>
Sound director	<i>Ron Keefe</i>
Video director	<i>Dawn Slaughter</i>
Video engineer	<i>Richard Thomas</i>
Cameras	<i>Peter Cocup, Eleanor Britton, Zubin Dalal</i>
Poster	<i>Carla Evans</i>
Programme design	<i>Alison Stawarz</i>
Licensing	<i>Jane Salisbury</i>
Vocal scores	<i>Ealing Music Library</i>

...and to the Vicar and congregation of St Matthew's  
Church for their continued support.



Coming next

# HANDEL

## DIXIT DOMINUS

XXX DATE XXX 2010, 7.30 PM

First Rehearsal: Thu 2 September 2010, 7.30 pm–9.30 pm St. Matthew's Church

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