

Fauré Requiem
Haydn in London

January 30, 2011

Saint Odilo Church, Berwyn, Illinois

With the Sinfonietta Bel Canto

And Saint Odilo Festival Choir

The background of the entire page is a grayscale image featuring a variety of musical instruments and sheet music. In the upper half, there are brass instruments, including what appears to be a tuba or euphonium. Below them, a violin and a cello are visible. The lower half of the image is dominated by several sheets of musical notation, with various notes, clefs, and tempo markings like 'Poco piu lento' and 'arco' visible. The overall aesthetic is artistic and musical.

Sinfonietta Bel Canto

Dan Pasquale D'Andrea– Conductor

Haydn Symphony #93 in D Major (1791)

1. Adagio-Allegro assai
2. Largo cantabile
3. Menuetto & Trio– Allegro
4. Finale– Presto ma non troppo

15 Minute Intermission

Faure Requiem (1893)

St. Odilo Festival Choir
Robert Wilson– Organist

- I. Introit et Kyrie
- II. Offertoire
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei et Lux Aeterna
- VI. Libera me
- VII. In Paradisum

Kara Chandler- Soprano Solo
Dominic Frigo, Henry Odum- Baritone Solos

Holy God We Praise Thy Name

Orchestration– Thomas Zeman and Robert Wilson
St. Odilo Festival Choir

Requiem

I. Introit et Kyrie

Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.
To thee we owe our hymn of praise, O God
in Zion,
To Thee must vows be fulfilled in Jerusalem.
Hear my prayer, for unto you all flesh shall
come.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

II. Offertoire

O Lord Jesus Christ, King of Glory,
deliver the souls of the dead
from infernal punishment, and from the deep
abyss.
Free them from the mouth of the lion,
do not let Hell swallow them up,
do not let them fall into the darkness.
Sacrifices and prayers of praise
we offer to you, O Lord.
Receive them for the souls of those
whom we commemorate today.
Lord, make them pass from death to life,
as you once promised to Abraham, and to his
seed.

III. Sanctus

Holy, Holy, Holy,
Lord God of Hosts,
the heavens and earth are filled with your
glory.
Hosanna in the highest!

IV. Pie Jesu

Merciful Lord Jesus,
grant them rest,
eternal rest.

V. Agnus Dei et Lux Aeterna

Lamb of God, who removes the sins of the
world, grant them rest.

Lamb of God, who removes the sins of the
world, grant them rest.

Lamb of God, who removes the sins of the
world, grant them eternal rest.

May eternal light shine on them, Lord,
with your saints, for eternity,
for you are merciful.

Grant eternal rest to them, Lord,
and let perpetual light shine on them.

VI. Libera Me

Free me, Lord,
from eternal death,
on that day of dread,
when the heavens and earth shall move,
when you shall come to judge the world by
fire.

I am made to tremble, and to fear,
when destruction shall come,
and also your coming wrath.
O that day, that day of wrath,
of calamity and misery,
the great and exceedingly bitter day.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

VII. In Paradisum

May angels lead you into Paradise.
At your coming
may martyrs receive you,
and may they lead you
into the Holy City, Jerusalem.
May the chorus of angels receive you,
and with Lazarus, who once was a pauper,
may you have eternal rest.



Dan Pasquale D'Andrea- Director

Violin 1

Barbara Sterba*, concertmistress
Alex Brown
Betty Hill
Florence Naprstek*
Steven Sterba*
Cynthia Toika*

Violin 2

Jacob Johnson, principal
Carol Bowers
Carolyn Breidenbaugh
Regina Budrys
Sara Desjardins*
Paula Johannesen*

*viola on Faure' Requiem

Viola

David Jackson, principal
Dan Oppenheim

Cello

Carolyn Wright, principal
Marion Sarkar
Don Smith
Sandra Wiedemeier

Double Bass

Chris Griffith
Nathan Wheatley

Flute

Lettie Janka
Nancy Kandl

Oboe

Christi Allison
Wayne Ryerson

Bassoon

Alice Brown
Colleen Monahan-Sarns

Horn

Chris Scottelaro
Dale Ward

Trumpet

Carol Dickenson
Peter Ralph

Timpani

Anthony Scandora

Harp

Karen Banaszewski

Musicians listed alphabetically within section except for principals.

Section positions are rotated when possible.

About the Sinfonietta Bel Canto

The Sinfonietta Bel Canto (SBC), a brand new chamber orchestra and opera group, is one of Chicagoland's newest gems and is based in Downers Grove, IL. Combining both chamber orchestra and opera performances, the SBC--conducted by Dan Pasquale D'Andrea--presents a concert series that includes at least 1-2 operas (with "sub-titles" if needed) each season; additionally the SBC often performs collaborative concerts outside of its concert series. With its home at an acoustic treasure, Immanuel Lutheran Church in Downers Grove, the SBC offers its community members and audience high quality, affordable orchestral and opera performances with open seating; a handsome, convenient location; and recording quality acoustics. Concerts are handicapped accessible and have plenty of free parking. The 2010-11 season has the following remaining concerts (all Sundays at 3 pm) March 13 and May 15. For more information: www.SinfoniettaBelCanto.org or please call 630-384-5007.

St. Odilo Festival Choir

Paul Rau- Director

Robert Wilson-- Organist

Sopranos

Linda Andrejek
Joyce Benjamin
Kara Chandler
Clare Daly
Magaly Cordero Dietz
Karyn Miller
Barb Mock
Karyn O'Connor
Cathleen T. White

Altos

Brigida Arreola
Mary Jeans
Doris Lucas
Debra Ryan

Tenors

Balthazar Aguirre
Phil Frigo
William White
Paul Rau
Paul Wierzbowski

Basses

Dominic Frigo
Joseph Daly
Robert Gracia
Henry Odum
Ed Szott
Frank Zidek

Meet the Conductor: Dan Pasquale D'Andrea



Praised by the Illinois Council of Orchestras for Outstanding Programming (2000-01), Chamber Orchestra of the Year (2003-04), and Community Relations of the Year (2006), conductor Dan Pasquale D'Andrea is Music Director of several ensembles, including the Sinfonietta Bel Canto, Senior Suburban Orchestra, College of DuPage Chamber Orchestra, and the Combined Church Choir of Itasca. He served as Music Director/Conductor of the Salt Creek Sinfonietta for 14 years, and has guest conducted several area ensembles, including, most recently, the Wheaton Symphony Orchestra.

An in demand adjudicator, Mr. D'Andrea has judged area solo competitions, and for 3 consecutive years served on the peer review board of the Hinsdale Center for the Arts. Also a harpsichordist and an award winning bassoonist, he has appeared as soloist with several orchestras including the New England Conservatory Symphony Orchestra, and his solo honors include co-winner of the 1990 National Association of Composers/USA Young Performers' Competition, semi-finalist in the 1987 Fernand Gillet Young Artist Competition, and winner of the Double-Reed award at the 1989 Kingsville International Young Performers' Competition.

A Chicago area native, he has received music degrees from DePaul University, New England Conservatory, and Northern Illinois University, and is presently Principal Bassoon with the Northwest Indiana Symphony Orchestra.

Program Notes

Josef Haydn Symphony #93 in D Major

In the fall of 1790, the London based concert promoter, Johann Peter Solomon, found out about the death of Prince Nikolaus Esterhazy I of Austria. He immediately went to Vienna to arrange for the famed Austrian composer, Josef Haydn, to come to London for a series of concerts. He had unsuccessfully tried to convince Haydn to come to England in the past but was unable to due to Haydn's commitment to his duties to Prince Esterhazy. Now free of his duties to the royal house for the first time in thirty years, he was quick to seize upon this lucrative opportunity and exciting opportunity.

Haydn arrived in London in December, 1790, and stayed until 1792. During this first visit to London, he wrote six symphonies, #93-98. He would return a few years later for a second engagement, during which time he wrote an additional six symphonies. These are commonly referred to as "The London Symphonies." Symphony #93 was completed in the fall and winter of 1790 and first performed on February 17, 1792, with Johann Solomon himself playing first violin with the forty piece orchestra, and Mr. Haydn conducting from the harpsichord, from time to time playing chords to

keep the ensemble together. It was received with great critical acclaim, as were all twelve of his London Symphonies, which most scholars agree represent Haydn's greatest orchestral works.

Gabriel Fauré Requiem Op. 48

Gabriel Fauré composed his Requiem Mass between 1887 and 1888. During this time he was choirmaster at the Madeleine Church in Paris and spent much of his time giving private lessons. Although he claimed no specific reason for writing it, the death of his Father in 1885 and Mother in 1887 may have given him impetus. The first performance was given on January 16, 1888 at the Madeleine for the occasion of a funeral. The five movements performed that day were as follows: 1. Introit/Kyrie, 2. Sanctus, 3. Pie Jesu, 4. Agnus Dei, and 5. In Paradisum. Fauré chose only certain texts from the liturgy that emphasized rest and peace, and did not compose any music for the Dies Irae, which emphasizes the Day of Judgement. The orchestration was modest, and included a small chamber orchestra (no brass or violins) with harp and organ.

The Requiem in this form continued to be performed until the end of the century, but Fauré also prepared an expanded version for use on grander occasions. The extra pieces he added were the Offertory and the Libera Me, and he also added trumpets and horns to the score.

The third and most familiar version of the Requiem was published in 1900, as was premiered at the Paris World Exhibition. This version was scored for a full orchestra at the behest of his publisher. In effect the Requiem was turned into a concert work, probably to secure more performances. Fauré was assisted to some degree or other by his favorite pupil, as his time was still largely occupied by his teaching and administrative duties.

summarized from preface to 1984 Edition by John Rutter

Fauré on the Fauré Requiem

This section collects some comments that Gabriel Fauré made in his lifetime about the Requiem in d, Op. 48.

Fauré was interviewed by Louis Aguettant on July 12, 1902. The following excerpt on the *Requiem* was originally published in *Comœdia* (1954, p. 6). The English translation is taken from [Robert Orledge's biography](#):

"It has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience. The music of Gounod has been criticized for its overinclination towards human tenderness. But his nature predisposed him to feel this way: religious emotion took this form inside him. Is it not necessary to accept the artist's nature? As to my *Requiem*, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different."

The Requiem is also mentioned in a few of Fauré's letters. These English translations are taken from a [collection edited by Jean-Michel Nectoux in French and translated by J.A. Underwood into English](#):

In this book, Nectoux makes the interesting observation that Marcel Proust had thoroughly documented the cultural life of Paris in Fauré's time, and Proust's writing has many mentions of Fauré's music. The fact that Proust does not mention the *Requiem* once suggests how relatively unknown it must have been, outside of church services.

- Fauré to Maurice Emmanuel, March 1910. Emmanuel was preparing a set of program notes to a performance of Fauré's *Requiem*, and wrote to the composer asking a number of questions. When asked about his motivation for writing it, Fauré responded:
 - "My Requiem was composed for nothing ... for fun, if I may be permitted to say so!"
- Fauré to Eugène Ysaÿe, August 4 1900. Ysaÿe was a celebrated virtuoso violinist, who was making preparations to give a concert performance of the *Requiem*. Fauré provides insights into vocal forces and performance style in this excerpt:
 - "I shall be delighted, delighted, delighted to hear my Requiem conducted by yourself with your musicians. An organ would be necessary because it accompanies the whole way through, but a loud harmonium would do instead.
 - As for the number of voices in the choir, that will naturally depend on the size of the hall where you give your concerts. The work lasts about 30 minutes or 35 at most; altogether it is as GENTLE as I am myself!! and it calls for one quiet bass-baritone, the cantor type, and one soprano.
 - Little Torrès was encored at the Trocadéro for the piece she had to sing, the Pie Jesu. She has an engagement in Liège for next season, as it happens, and I'm sure you will get her without difficulty. The man who sang the bass part, Vallier, is booked at La Monnaie, but he was execrable - a real opera singer who did not begin to understand the composure and gravity of his part in this Requiem. ..."

-notes from this section by James C.S. Liu

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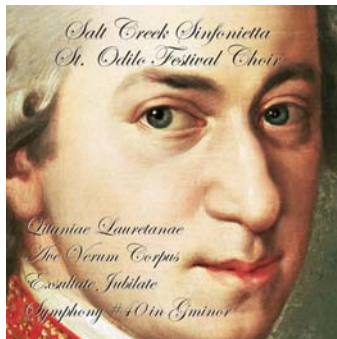
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Berent Organ Company is providing this organ in exchange for our consideration of a future purchase from their company. Our Allen Organ has served us well, but is original to the church and nearing 50 years old. Many parts are beginning to fail, and we have now established an "organ fund" so that we can begin the process of saving for the purchase of a new organ in the next year or two.

The organ we are using for this concert would cost \$45,000 installed, so by establishing an organ fund now, we hope to be able to save enough to be able to buy an organ before the present one becomes a black hole of expensive repairs.

We would like to sincerely thank Mr. Zbignew Machowiak and the Berent Organ Company for the use of their organ for this concert.