

I NVITATIONE
and Dove House Hospice

present

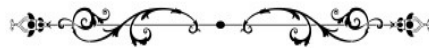
a concert of choral and orchestral music

Saturday 19th October, 7.30

in St. Alban's Church, Hull

Musical Director: Rachel Mathieson

Proceeds in aid of Dove House Hospice



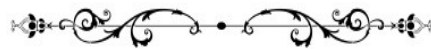
Programme

M. Duruflé (1902 – 1986)

Requiem, op. 9

Interval of 20 minutes

Refreshments will be served



A. Dvořák (1841 – 1904)

Symphony no. 9 in E minor, op. 95

(“From the New World”)

M. Duruflé (1902 – 1986)

Requiem, op. 9

Soloists: Lily Mathieson, Luca Myers

Maurice Duruflé was born in Louviers, Eure. He was a chorister at Rouen Cathedral and entered the Conservatoire de Paris in 1930, graduating with first prizes in organ, harmony, piano accompaniment and composition. He pursued a highly successful career as a touring organist in partnership with his second wife, Marie-Madeleine Chevalier-Duruflé.

In 1927, Louis Vierne made him his assistant at Notre-Dame; they remained lifelong friends. Duruflé was at Vierne's side when the latter died at the console of the Notre-Dame organ, whilst giving a recital, on 2 June 1937. In 1939, Duruflé premiered Francis Poulenc's Organ Concerto, having advised Poulenc on the organ registrations. From 1943 to 1970, he was Professor of Harmony at the Conservatoire de Paris. In 1974, a serious car crash left him almost completely housebound. He died in Louveciennes, near Paris, in 1986, aged 84.

A perfectionist, Duruflé only allowed around a dozen of his works to be published, often amending them after publication. The Requiem, completed in 1947 and dedicated to the memory of his father, is probably his most famous work. He had begun composing it in 1941, following a commission from the collaborationist Vichy regime. The Vichy government was very interested in the propaganda value of music, and was keen to give awards to composers who were considered to uphold the regime's conservative, antimodernist, and pro-Catholic sentiments. The Requiem's first performance was broadcast over French radio, on November 2, 1947, All Souls Day, when the Roman Catholic Church prays for the dead in purgatory.

This Requiem follows in a long line of settings going back to the plainchant version set down by Pope Gregory in the sixth century. As a choirboy, Duruflé had become very familiar with Gregorian chant, and the work makes extensive use of the elements of the Gregorian Mass for the Dead. Frequent metre changes convey some of the fluidity of the Gregorian Mass. Whereas most previous settings of the Requiem Mass make full use of the drama of the words, Duruflé, like his compatriot Fauré before him, leaves out the long *Dies Irae*, inserting part of its text within the *Libera Me*. He inserts instead (as does Fauré) the *Pie Jesu* and ends with *In Paradisum* from the burial service. These changes, combined with the flowing plainchant rhythms and limpid harmonies, endow the music with a more calming and meditative character than earlier settings, such as those of Mozart and Verdi.

The work is set in nine movements. The opening *Introit* is sung gently by the men over a *moto perpetuo* accompaniment, the upper voices providing harmony in the background. This movement demonstrates Duruflé's ability to combine the ancient Gregorian chants with an impressionist orchestral background. The *Kyrie* is written in the traditional three sections, the style of the first and third inspired by Renaissance contrapuntal motets. In the middle section, the choir's pleas for mercy are supported by an expressive string accompaniment. The music develops out of the plainchant opening, building to create sumptuous harmonies.

The third movement, *Domine Jesu Christe*, is the longest movement and was intended for the Offertory of the Mass. It contains a prayer for deliverance from the jaws of Hell. After a lugubrious start, the music builds to convey the desperation of the souls begging not to end

up in the abyss. After this ferocious peak, the mood changes abruptly as first the ladies and then the men remind God of his promise to Abraham.

There are strong similarities between Duruflé's *Sanctus* and that of Fauré, with its soft, slow chords over a fast-moving accompaniment. From a quiet beginning, the music builds to an explosive crescendo before returning to the calm of the closing section.

The *Pie Jesu* is the only solo movement in this setting of the Requiem, and is central to the work. Set for mezzo-soprano, it is a heartfelt prayer for eternal rest. It has a very distinctive style, and is set for strings only, divided into up to eight parts.

The *Agnus Dei* is meditative and less intense than the earlier movements. The seventh movement, *Lux Aeterna*, has a gentle charm, with its simple high melody over hummed chords. This is in stark contrast to the following *Libera Me*, where a powerful brass opening signals the Last Judgement and is accompanied by a prayer for deliverance from eternal death. This movement is a theatrical but controlled setting of the words.

Finally, *In Paradisum* conveys the sense of leaving behind the turmoil of earthly life, as souls move on to eternal paradise. Long held notes give a sense of being suspended in air, and the final chord remains unresolved, perhaps to prompt the listener to further contemplation.

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.

Grant them eternal rest, O Lord, and may perpetual light shine on them. Thou, O God, art praised in Sion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer: unto Thee shall all flesh come.

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord have mercy. Christ have mercy. Lord have mercy.

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 eius.

Lord Jesus Christ, King of glory, deliver the souls of all the faithful dead from the pains of Hell and the bottomless pit. Deliver them from the lion's mouth. Neither let them fall into darkness, nor the black abyss swallow them up. And let St. Michael, Thy standard-bearer, lead them into the holy light which once Thou didst promise to Abraham and his seed.

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 eius.

We offer unto Thee this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. Allow them, O Lord, to cross from death into the life which once Thou didst promise to Abraham and his seed.

Sanctus

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

Holy, holy, holy Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Pie Jesu

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

Agnus Dei

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

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.

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 venerit atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae
dies illa, dies magna et amara valde.
Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

In Paradisum

In Paradisum deducant te angeli in tuo
adventu suscipiant te martyres, et perducant
te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat et cum Lazaro
quondam paupere aeternam habeas
requiem.

Blessed is He who cometh in the name of the
Lord. Hosanna in the highest.

Merciful Lord, grant them rest. Grant them
eternal rest.

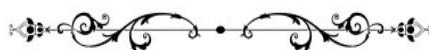
Lamb of God, who takest away the sins of the
world, grant them rest. Lamb of God, who
takest away the sins of the world, grant them
everlasting rest.

May eternal light shine on them, O Lord, with
Thy saints for ever, because Thou art merciful.
Grant the dead eternal rest, O Lord, and may
perpetual light shine on them.

Deliver me, O Lord, from death eternal on
that fearful day, when the heavens and the
earth shall be moved, when thou shalt come
to judge the world by fire.

I am made to tremble, and I fear, till the
judgment be upon us, and the coming wrath.
That day, day of wrath, calamity and misery,
day of great and exceeding bitterness, when
thou shalt come to judge the world by fire.
Rest eternal grant unto them, O Lord: and let
light perpetual shine upon them.

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.



Interval of 20 minutes
Refreshments will be served



Antonín Dvořák (1841-1904)

Symphony no. 9 in E minor, op. 95 (“From the New World”)

- I Adagio - Allegro molto
- II Largo
- III Scherzo: Molto vivace
- IV Allegro con fuoco

Dvořák’s music does not receive as much attention as we believe it deserves, being overshadowed by other mighty Romantic orchestral composers. The beautiful, nostalgic, yearning melody from the second movement of the Ninth, recognisable to most of us (of a certain generation) from the Hovis advert, is probably the most famous extract of Dvořák’s orchestral music, but beyond that there is much more to learn. Three years ago, torn between the Seventh and the Eighth Symphonies, we elected to perform both. We have chosen the Ninth for this special concert in partnership with Dove House Hospice. Like the Seventh and Eighth, it is packed full of good tunes, some of them recalling the folk and dance melodies of Dvořák’s native Bohemia, as well as some dramatic and very powerful moments.

Dvořák’s last and most popular symphony was composed during his three-year stay in New York (1892 to 1895) where he was director of the National Conservatoire of Music, having been invited to help set up the conservatoire by Jeanette Thurber, a wealthy patron of the arts. It was composed relatively quickly, being ready for performance by early 1893, and is both a tribute to the novelty and excitement of America, and a display of homesickness and nostalgia for the familiarity of what he had left behind. He was often homesick, and took great pleasure in visiting the Bohemian colony at Spillville. However, the bustling, vibrant city of New York made a great impression on Dvořák, coming from the comparatively quiet and provincial Prague. Furthermore, his trip coincided with celebrations marking the 400th anniversary of Columbus’s voyage to ‘the new world’. His admiration for America and his interest in the music and poetry of American Indians and African Americans, coupled with his love of homeland, were the inspiration for this symphony, which he subtitled “From the New World”.

Although influenced by the songs and spirituals that Dvořák heard from his pupils, he frequently felt the need to stress that he created his own original melodies in this E Minor symphony. The connection between the symphony’s themes and a broader community of folk melodies is its modality – principally the use of the pentatonic scale and the flattened seventh – which are not only redolent of many Celtic and European, as well as indigenous American, traditions, but also of the emerging music of jazz.

Composed in and influenced by America, the Ninth is grounded firmly in the late-Romantic European tradition. It uses the European composition techniques of thematic development and integration, most impressively in the finale, which seamlessly blends together tunes from across the whole work.

I Adagio – Allegro molto

The first movement’s introduction establishes a melancholy soundworld, the cellos accompanied softly by the other strings. The horn announces a short but striking fanfare. Woodwind echo the melancholy theme, before the music becomes stormier and more

energetic, and themes are introduced which we are going to meet again and again in the course of the symphony. The timpani feature in this introduction, and indeed are used to enhance the drama throughout the work.

The Allegro begins with the main theme played on the French horn. We seem to be carried off into the American West, and a number of folk-like melodies are passed around the orchestra. One section resembles a Czech polka. The movement is in sonata form, concluding with a rumbustious coda typical of the composer.

II Largo

This movement begins with a brass chorale, before we are introduced to what is possibly the most famous cor anglais solo of all western classical music. The tune is original, but redolent of spirituals. The strings are muted throughout this movement. At the end of this first episode, woodwind restate the opening chorale.

The composer then takes his melody and begins to develop it, through several poetic central episodes, where graceful woodwind and gentle strings take turns with the themes in a mood of poignancy and serenity. By way of contrast, over tremolo strings, the flute and oboe make a statement of seeming desolation, and the double bass picks up a walking pizzicato bassline. A short, dance-like interruption is cut off abruptly by a dramatic reminder of previous themes. Finally, we are brought back to the cor anglais solo, echoed, and punctuated by sobbing silences, in the strings, and the movement concludes with the brass chorale, and shimmering strings.

III Scherzo : Molto vivace

This movement is, in structure, a model scherzo and trio. It passes through a number of moods, and includes simple folk-inspired dance-like sections. The opening is reminiscent of Beethoven's 9th symphony with its intervals of fourths and fifths, with added glittering triangle. Key to the movement are statements and developments of previous themes. The impetus of the full orchestra contrasts with passages of sparser orchestration, for example in the trio section. The movement ends, as it began, ominously.

IV Allegro con fuoco

The fourth movement is in sonata form. After a threatening introduction, the trumpets state the first theme, which is immediately extended by the strings. The second theme is full of energy, whilst the third, played by the clarinet, is more lyrical, with the cellos galloping into the limelight between the clarinet's phrases. We hear the horns play the trumpets' earlier theme amidst rustling strings, and then the master stroke of the whole symphony: the ingenious development and combination of themes from all four movements of the symphony, working up to a series of climaxes, before the recapitulation gives us a second chance to hear some of these memorable melodies once again, reorchestrated. In the coda, the themes pour out again and again, as if the composer cannot let go, until finally, and in the major key, he decides that resolution is possible. Most unexpectedly, the symphony ends quietly.



The Orchestra of *INVITATIONE*

Violin	Jessica Leathley Lesley Finlayson Edwin Mowthorpe Alex Simpson	David Brook Julie Jenkins Amy Parkin Adhel Cadle	Alan Deighton Sally Millington Patrick Plunkett
Viola	Helen Booth Elizabeth Mathieson	Penny Cook Katie Whitehead	Helen Keep
Cello	Clare Allan Andrea Jefferies	Alan Edgar Sue Sidwell	Julie Hancocks
Bass	Jane Durkin	Stephen Redman	
Harp	Lucinda Taylor		
Flute	Louise Gilpin	Margaret Pearson	Kate Lutley (and piccolo)
Oboe	Martin Lutley	Alice Rose	Julia Thompson
Cor anglais	Martin Lutley		
Clarinet	Ian Franklin	Anne Whiteside	
Bassoon	John Morrison	Mandy Whitehead	
Horn	Miho Fletcher Helen Berrieman	Simon Neligan	Martin Jones
Trumpet	Ken Fergusson		
Trombone	Adam Gallimore	James Hargreave	Andrew Thompson
Timpani/Percussion	Tabitha Awre	Mike Harding	Harriet Parkin

The Choir of *INVITATIONE*

Gabrielle Awre	Rebecca Barber	Chris Bates	Simon Davey
Lucy Duckworth	Stacey Fergusson	Elizabeth Franklin	John Hammond
Michael Harding	James Hargreave	Roger Hoare	Joseph Mathieson
Lily Mathieson	Mary Mead	George Myers	Lily Myers
Luca Myers	Kathleen Nield	Margaret Peysner	Patrick Plunkett
Ian Reid	Alice Rose	Clare Todd	

Acknowledgements

We are very grateful to Dove House Hospice for their partnership in this event, and to the clergy and church wardens at St. Alban's for hosting this first concert in their church. We are also grateful to all the supporters who assist with tickets, programmes, stewarding and refreshments for our events, and to the many singers and players who give their time to support and manage our projects. Special thanks to Mary Mead and Ian Franklin for their assistance with many aspects of this concert.

Invitatione was established in 2011 by a group of local musicians and music teachers. We aim to provide high quality live music in local venues, seeking avenues for creative ways of presenting classical music to a wider audience; to create enjoyable and varied performing experiences for our players and singers; and to promote a life-long love of music and music making, and an appreciation of the emotional and social benefits which this can provide. Our members have ranged from those as young as 11 to those in their retirement. This mix of ages and range of experience amongst members enables the youngest and the least experienced of our group to enjoy the support of others and to tackle challenging repertoire with confidence. Working and developing alongside one another, the experience for all of us is one of exploration and discovery.

We have performed large- and small-scale concerts in churches in Hull, Beverley and Driffield, raising money for charities and good causes. Highlights include a concert for Amnesty International which raised over £2,000 (January 2012); the semi-staged 'Messiah' performed in the Church of All Saints, Great Driffield, and then in Hull Minster (Easter 2018); a collaboration with East Riding Theatre using the words of, and music inspired by, Shakespeare (June 2013); and thrilling performances in Beverley Minster of Shostakovich's Fifth Symphony (2013), his Tenth Symphony (2015), Strauss's 'Four Last Songs' and Bernstein's 'Chichester Psalms' (2014), the Requiems of Brahms, Duruflé and Mozart; Dvorak's Seventh and Eighth Symphonies (2016); and Kurt Weill's Windband Suite from 'The Threepenny Opera' (2017). We also relish the opportunity to sing unaccompanied repertoire from the Tudor and early Baroque periods, and some of our favourite performances have explored vocal and chamber works by Gesualdo, Byrd and Purcell.

If you are interested in being part of *Invitatione*, or booking us for an event, please email info@invitatione.org.

Rachel Mathieson is a Research Fellow in the School of Education at the University of Leeds. She graduated with a first class BMus in 2007 and a PhD in Music in 2016 from the University of Hull. She also has a BA in Modern Languages and a DPhil in Education from the University of Oxford. For over a decade, up to 2018, she taught music privately and in schools in the local area.

A pianist, singer and conductor, Rachel has performed with many Hull and East Riding groups and societies. She has been piano soloist in Gershwin's 'Rhapsody in Blue' and the Schumann Piano Concerto with the Hessle Sinfonia, and has been a guest conductor of a number of choirs and orchestras. She continues to enjoy music performance coaching, with individuals and groups, and, when time permits, plays the cello with the Hessle Sinfonia.

Rachel can be contacted at md@invitatione.org or via Facebook.