

NEC Symphonic Choir
& Youth Chorale

Erica J. Washburn, director

with

Thomas Handel, organ

Thursday, December 5, 2024

7:30 p.m.

Church of the Covenant
67 Newbury Street, Boston, MA

PROGRAM

Maurice Duruflé
(1902–1986)

Requiem, op. 9 (1947)

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie Jesu
Agnus Dei
Lux aeterna
Libera me
In Paradisum

Thomas Handel, organ
Yangfan Du, organ registrant

NEC Symphonic Choir
NEC Youth Chorale

Erica J. Washburn, conductor

Our heartfelt thanks to:

Thomas Handel

Church of the Covenant
Bill Brown – Rob Mark

our rehearsal accompanists
Hyojeong Ham and Ashly Zheng

Bob Winters

Maurice Duruflé was an incurable perfectionist: his official catalogue of compositions has only a handful of opus numbers. But the pieces that he deemed “good enough” to share with the world, though small in number, are all masterworks, and the Requiem Mass, his magnum opus, is one of the finest pieces of the choral repertoire.

From the time he was a child the liturgical music and rituals of the Catholic Church were a hugely important part of Duruflé’s life. Between 1912 and 1918 he studied at the choir school in Rouen, France, and regularly played organ for church services at the Rouen Cathedral. It was in Rouen that Duruflé grew to love the plainchant tradition, which would greatly influence his compositional style and ultimately set him apart from other composers of his time. During his school years his musical talent on the organ garnered him attention: in 1920, Duruflé was taken to play for the renowned Charles Tournemire, the organist at the Basilique Ste-Clotilde in Paris and professor at the Paris Conservatoire. He entered the Conservatoire that year, studying organ performance and composition in a more rigorous educational setting than he had had in Rouen. Duruflé lived and worked in Paris for the rest of his life, as a professor at the Conservatoire and the organist at the church of St. Etienne-du-Mont.

Duruflé worked slowly and meticulously on the Requiem. The piece was commissioned by the collaborationist Vichy government in 1941, but Duruflé did not complete it until 1947, three years after the regime’s collapse. He created three different orchestrations of the piece, to suit whatever performing forces were at hand: one for chorus and organ solo; one for chorus with organ, string orchestra, and optional trumpets, harp, and timpani; and one for chorus with full orchestra and optional organ. The piece was well received at its premiere in 1947 with Roger Désormière conducting, and it has enjoyed a rich performance history – often with Duruflé himself at the organ, during his lifetime – from that time until the present day. The piece is in nine movements and is circa forty minutes long.

What makes this work stand out among settings of the Requiem mass is Duruflé’s use of Gregorian chant melodies. The melodic material of the Requiem is based almost exclusively on the plainchant, that Duruflé knew and deeply loved, from the traditional mass for the dead. We hear Duruflé’s religious devotion and his love of this music by the way he incorporates the chants into his work, and by the ways in which he uses his modern harmonic language to accompany them.

One result of Duruflé’s use of the chant melodies is an extraordinarily sensitive setting of the text. It is not always the case that a setting of the Requiem depicts the literal and emotional import of the liturgical text so clearly and honestly: when we listen to the Duruflé Requiem we are hearing precisely what these texts mean. Not only that, but by putting each of the chant melodies in dialogue with contemporary orchestration, Duruflé invites us not only to hear the profundity inherent in the original chants but to reflect on what they mean to us in our modern world. Duruflé weaves the orchestra and other voices around the chant melodies like a tapestry, or a gloss in the margins of a medieval manuscript.

The chants set the mood from the very beginning. The first movement opens

with the tenor and bass voices singing the tender “Requiem Aeternam” chant. In this case, Duruflé presents the chant relatively unadorned, recalling the simplicity and subtlety of the original chant, used for centuries, that Duruflé knew:

Intr. 6.
R Equi-em * aetér- nam dó-na é- is Dómi-
 ne : et lux perpé-tu- a lú-ce- at é- is.

As the piece goes on, Duruflé finds new ways to incorporate the chant melodies into the work. In the “Kyrie” (which begins immediately after the “Requiem Aeternam” ends), Duruflé uses the chant as a *cantus firmus*, played by the brass instruments, around which he writes a lush polyphonic texture for the voices and orchestra. The third movement, “Domine Jesu Christe,” begins with the solemn, simple chant and almost immediately whips it up into a frenzy, as the text becomes more dramatic and frightening. And movement seven, the “Lux Aeterna,” uses the chorus like an organ, with the lower voices providing a quiet harmonic background while the sopranos sing the chant, which seems to float gently above the texture.

The Requiem, however, is at its most transcendental in its final movement, “In Paradisum.” This chant, which occurs after the mass service, is sung during the procession to the gravesite before the burial. The chant melody is notable for its meandering contour, its meditative affect, and its sense of lightness due to its high register.

7.
I N paradí-sum : dedúcant te Ange-li : in tú-o ad-
 véntu suscí-pi- ant te Márty-res, et perdúcant te in ci-

The “In Paradisum” is also the only time in the text of the Requiem where the deceased is addressed directly: in translation, the text begins “May the angels lead you into paradise, and may the martyrs receive you at your coming and lead you to the holy city of Jerusalem.” Duruflé begins the movement with the sopranos singing the chant in unison surrounded by a delicate, shimmering orchestration. What Duruflé does next is breathtaking: the second half of the chant is taken over by the

organ (or the flute, in performances without organ), while the full chorus sings a homophonic setting of the text. The chant melody, without the words, seems to float up to heaven, while the chorus (of heavenly angels? of human mourners?) accompanies it on its way. The piece comes to a close quietly and peacefully, as if the soul of the deceased, evoked by the textless chant, has indeed departed and found eternal rest.

– Holly Druckman, '18 MM

Musicology and Choral Conducting

Artistic Director of Cappella Clausura, Carduus, Vox Lucens

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 let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and a vow will be paid to Thee in Jerusalem.
Hear my prayer;
for unto thee all flesh shall 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,
free the souls of all the faithful
departed from the pains of hell
and from the deep abyss;
deliver them from the lion's mouth;
let not hell swallow them up,
nor let them fall into darkness;
but let Michael, the holy standard-bearer,
bring them into the holy light,
which once thou promised to Abraham
and to 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 ejus.*

Sacrifices and prayers of praise
we offer to thee, O Lord;
receive them on behalf of those souls
whom we remember today;
grant them, Lord, to pass from death to life,
which thou once promised to Abraham
and to his seed.

Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
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.
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 magna et amara valde,
dum veneris judicare saeculum per ignem.*

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine . . .*

In Paradisum

*In paradisum deducant angeli;
in tuo adventu suscipiant te martyres,
et perducant te in*

Holy, Holy, Holy,
Lord God of Hosts.
Lord God of Hosts.
Hosanna in the highest.
Blessed is he who comes in the name of the
Lord.
Hosanna in the highest.

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

Lamb of God, who takes away the world's
sins, grant them rest.
Lamb of God, who takes away the world's
sins, grant them rest.
Lamb of God, who takes away the world's
sins, grant them eternal rest.

May eternal light shine upon them,
Lord, in the company of thy saints forever,
for thou art merciful.
Eternal rest grant them, Lord, and
let perpetual light shine upon them.

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

I am seized with trembling, and
I am fearful until the judgment comes,
and I dread the coming wrath.
That day, day of wrath, calamity and misery;
momentous day, exceedingly bitter,
when thou shalt come to judge the world by
fire.

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

May the angels lead you to Paradise;
and at thy coming may the martyrs
welcome thee, and lead thee into

*civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

the holy city of Jerusalem.
May a choir of angels welcome thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

New England Conservatory Choruses

Erica J. Washburn, Director of Choral Activities
Bailee Green, Ying Ting Lena Wong, Henri Youmans,
and Honghao Howard Zheng - graduate conductors
Sally Millar, administrator
Hyojeong Ham, Lingbo Ma, Rafe Lei Schaberg,
and Ashly Zhang, rehearsal accompanists

NEC Symphonic Choir

* Andrés Almirall
Genie Alvarado
August Baik
Lila Brucia
Gia Cellucci
Baian Chen
Xingyan Chen
Bryan Chiang
Yiyang Dai
Anjolie Djearam
Ivy Evers
Jack Frederick
Zihan Johann Geng
Bailee Green
Jialin Han
Cameron Hayden
Isabelle Jinyu He
Lachesis Huang
Wei-An Huang
Victor Ikpe
Shang-yi Kao
Ian Yoo Kim
Chaewon Lee
Seungchan Lee

Hao Wei Lin
Geneva Lindsay
Jianing Liu
Jesse Malnik
Victoria Marques
* Sally Millar
Yechan Min
Samuel Mincarelli
Sianna Monti
Robert Moorman
Grace Navarro
Aine Oda
Tyler Olener
La Rao
Griffin Reese
Edric Sapphire
Nancy Schoen
Yuzhou Shen
Aneesha Singh
Haruki Takeuchi
KeXin Tian
Matthew Tirona
* Alyssa Tong
Wei Tong

Giuliani Torti
Haowen Wang
Qizhen Steven Wang
Tianyi Wang
Xinlin Leon Wang
Beckler Whittaker
Ying Ting Lena Wong
Jiujiu Wu
Yi-Zhe Wu
Shanshan Xie
Chenran Yang
Xinyi Yang
Jinyang Ye
ShengQiao Ye
*Aimee Yermish
Henri Youmans
Zibo Yuan
Changjian Zhan
Hanwen Zhang
Rebecca Zhang
Honghao Howard Zheng
* Maggie Zheng
Stella Zhu
**community member*

NEC Youth Chorale

Naomi Carney	Darya Leshchiner	Natalie Tulipani
Arthur Chen	Zayde Martinez	Ariel Wang
Hannah Goodwin	Claire Park	Christopher Yoo
David Jiang	Alla Petrosyan	Eddie Zhou
Jueun Kim	Leo Ren	Kevin Zhou
Lindsay Kwon	Avika Shukla	Grace Zhuo
Paul Lee	Nivriti Thakur	

Thomas Handel maintains a varied career as an administrator, teacher, and performer. For over a decade Handel served as Dean of Students at NEC and chaired the Doctor of Musical Arts program. Handel has been teaching music history at NEC since 1992, specializing in sacred music and French music from the late 19th and early 20th centuries. In addition, Handel teaches organ for non majors at NEC, introducing over 30 students a year to organ technique, repertoire and practical church music skills. Handel also serves as Minister of Music at Church of the Covenant in Boston where he regularly performs with the NEC Choirs.

Erica J. Washburn

Director of Choral Activities

Conductor and mezzo-soprano Erica J. Washburn has been Director of Choral Activities at New England Conservatory since 2009. Known for her student-centric approach to classroom and rehearsal instruction, and commitment to the performance of new music, she is the recipient of several outstanding alumni awards, including the distinguished honor of induction to the Westminster Choir College Music Education Hall of Fame.

As a conductor, Washburn has worked with Kansas City, MO based Cardinalis, the Yale Schola Cantorum, the East Carolina University Women's Chorale, and the Eastman Women's Chorus. She is a sought-after guest clinician who frequently leads state and regional festival choruses, and spent five summers as a conductor and voice faculty member for the New York State Summer School of the Arts School of Choral Studies.

Under her direction the NEC choirs have been featured on several live and pre-recorded broadcasts, including the North Carolina based station WCPE Great Sacred Music, WICN Public Radio, and WGBH Boston. The choirs can also be heard in collaboration with the Boston Modern Orchestra Project on the BMOP/Sound recording *Paul Moravec: The Blizzard Voices* and, most recently, with the Tanglewood Festival Chorus and the Boston Symphony Orchestra on their Deutsche Grammophon recording of Shostakovich *Symphony No. 13* (due to be released on October 20)

Washburn's stage credits include appearances as Madame Lidoine in Francis Poulenc's *Dialogues of the Carmelites*, Rebecca Nurse in Robert Ward's *The Crucible*, Mother/Allison in the premiere of Lee Hoiby's *This is the Rill Speaking* and others. Her

recital and orchestral solo credits are numerous, and her live premiere from Jordan Hall of the late Richard *Toensing's Night Songs and Evening Prayers* with the New England Conservatory Symphonic Winds can be heard on Albany Records.

Upcoming Choral Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast

"Into the Holidays"

Monday, December 9, 2024 at 7:30 p.m., Jordan Hall

NEC Chamber Singers, Symphonic Winds, Navy Band Northeast

"Into the Holidays" (repeat) - Audio streamed on wiconline.org

Wednesday, December 11, 2024 at 12:00 noon, Mechanics Hall, Worcester

NEC Conductor's Choir

Bailee Green '25 MM, Lena Wong '25 MM, Henri Youmans '25 MM
and Honghao Zheng '25 MM, conductors

Monday, December 16, 2024 at 7:30 p.m., Burnes Hall

Other Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

NEC New Music Ensemble, Stefan Asbury, conductor

Brett Dean *Carlo* (1997); Binna Kim *Stacked Emotions* (2019);

Sarah Gibson *Soak Stain* (2023); Gandolfi *The Nature of Light* (2012)

Monday, December 9, 2024 at 7:30 p.m., Burnes Hall

Chamber Music Gala

Tuesday, December 10, 2024 at 7:30 p.m., Jordan Hall

NEC Jazz Composers' Workshop Orchestra, Frank Carlberg, director

Tuesday, December 10, 2024 at 8:00 p.m., Brown Hall

NEC Philharmonia, Hugh Wolff, conductor

Schoenberg *Begleitungsmusik zu einer Lichtspielszene (Accompaniment to a Film Scene)*

Bartók *Piano Concerto No. 3*, Evren Ozel '25 AD, piano; Mahler *Symphony No. 4*,

Jingdan Zhang '26 AD, soprano

Wednesday, December 11, 2024 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

–continued

NEC Lab Orchestra

Timothy Ren '25 MM, Jherrard Hardeman '25 GD, and Clancy Ellis '26 GD,
conductors - Esmail *Teen Murti*; Montgomery *Starburst*; Haydn *Symphony No 86 in D Major*; Mendelssohn *Symphony No. 5 in D Major, "Reformation"*
Thursday, December 12, 2024 at 8:00 p.m., Brown Hall

Sonata Class Recital, Vivian Hornik Weilerstein, faculty
Friday, December 13, 2024 at 7:30 p.m., Williams Hall

Borromeo String Quartet Bartók Seminar Recital
Monday, December 16, 2024 at 7:30 p.m., Brown Hall

Upcoming Student Recitals at NEC

all programs subject to change

Isabella Butler, *percussion* (BM)
Student of Daniel Bauch and Matthew McKay
Friday, December 6, 2024 at 8:30 p.m., Burnes Hall

Max Zhenren Zhao, *cello* (BM '24)
Student of Lluís Claret
Friday, December 6, 2024 at 8:30 p.m., Brown Hall

Sachin Shukla, *viola* (GD '24)
Student of Mai Motobuchi
Saturday, December 7, 2024 at 8:00 p.m., Pierce Hall

Noah Silverman, *French horn* (MM)
Student of Michael Winter
Saturday, December 7, 2024 at 8:00 p.m., Burnes Hall

Sarah McGuire, *violin* (MM)
Student of Ayano Ninomiya
Sunday, December 8, 2024 at 12:00 noon, Brown Hall

Valerie Curd, *bassoon* (GD '26)
Student of Richard Svoboda
Sunday, December 8, 2024 at 4:00 p.m., Pierce Hall

Upcoming Student Recitals at NEC

–continued

Sianna Monti, *mezzo-soprano* (BM '24)

Student of Jane Eaglen and Carole Haber

Sunday, December 8, 2024 at 4:00 p.m., Brown Hall

Daeun Hong, *viola* (BM '24)

Student of Nicholas Cords

Saturday, December 14, 2024 at 8:00 p.m., Pierce Hall

Abigail Hope-Hull Michaels, *oboe* (MM)

Student of John Ferrillo

Saturday, December 14, 2024 at 8:00 p.m., Burnes Hall

KeXin Tian, *piano* (BM '24)

Student of Randall Hodgkinson

Saturday, December 14, 2024 at 8:00 p.m., Williams Hall

Lily Stern, *cello* (BM)

Student of Yeesun Kim

Sunday, December 15, 2024 at 12:00 noon, Pierce Hall

Daniel Slatch, *double bass* (BM '24)

Student of Donald Palma

Sunday, December 15, 2024 at 4:00 p.m., Williams Hall

Felicia He, *piano* (MM)

Student of Wha Kyung Byun and Alessio Bax

Sunday, December 15, 2024 at 8:00 p.m., Williams Hall

Luther Warren, *viola* (DMA)

Student of Kim Kashkashian

Sunday, December 15, 2024 at 8:00 p.m., Pierce Hall

Sepehr Davalloukhonhar, *collaborative piano*, EM grant project

"Persian Vocal Music"

Tuesday, December 17, 2024 at 8:00 p.m., Burnes Hall

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Latecomers will be seated at the discretion of management.



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