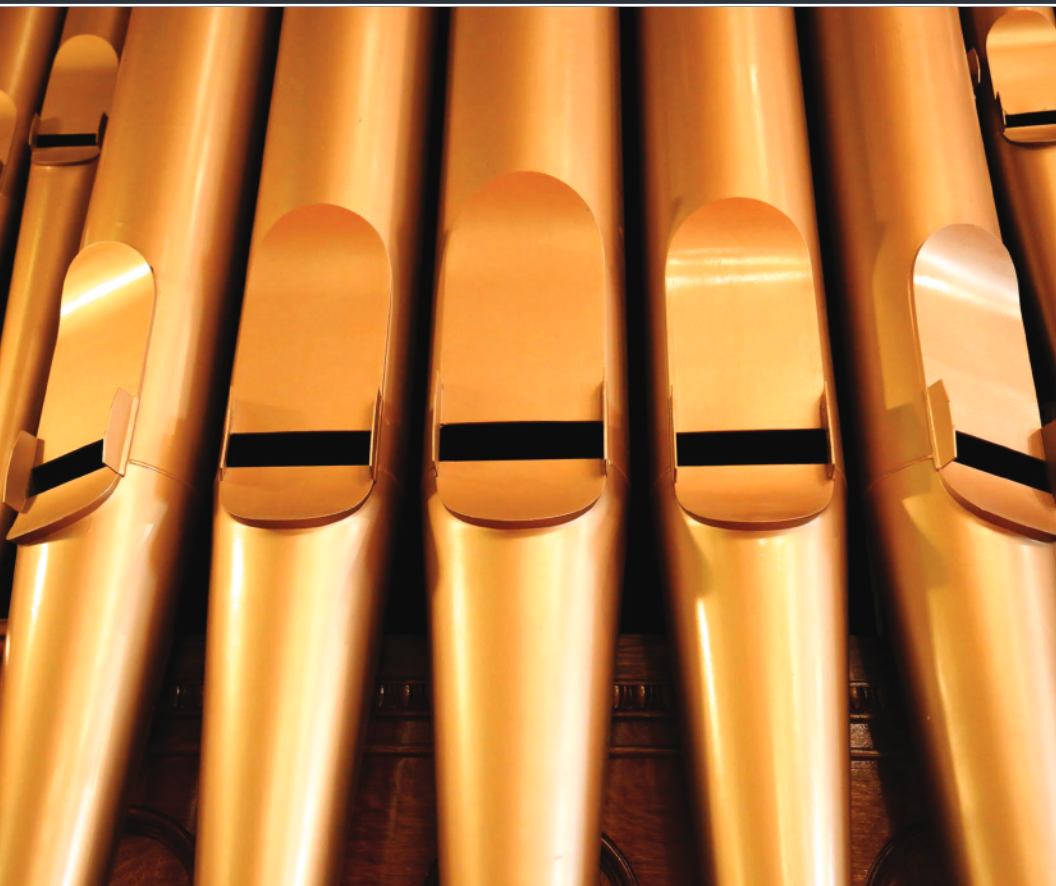




LOUISVILLE
masterchorale

DURUFLÉ AND FINZI




Sunday, March 17, 2024 at 3:00 p.m.

SECOND PRESBYTERIAN CHURCH



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DURUFLÉ AND FINZI

LO, THE FULL, FINAL SACRIFICE

Gerald Finzi
(1901-1956)

Whitney Taylor, *soprano*
Gregory Spear, *tenor*
James Rittenhouse, *baritone*

SONATA IN G, OP. 28

Andante espressivo

Edward Elgar
(1857-1934)

REQUIEM

I. *Introit*
II. *Kyrie*
III. *Domine Jesu Christe*
IV. *Sanctus*
V. *Pie Jesu*
VI. *Agnus Dei*
VII. *Lux aeterna*
VIII. *Libera me*
IX. *In Paradisum*

Maurice Duruflé
(1902-1986)

James Rittenhouse, *baritone*

CARILLON DE WESTMINSTER

Louis Vierne
(1870-1937)

Sunday, March 17, 2024

SECOND PRESBYTERIAN CHURCH



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LOUISVILLE
masterchorale

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TEXTS

GERALD FINZI: Lo, the Full, Final Sacrifice

Lo, the full, final sacrifice
On which all figures fix'd their eyes,
The ransom'd Isaac, and his ram;
The Manna, and the Paschal lamb.
Jesu Master, just and true!
Our Food, and faithful Shepherd too!
[L-S, lines 65-70]*

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine; and the same way.
Nor change the Pasture, but the Place
To feed of Thee in thine own Face.
[L-S, lines 73-80]

O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal food! Bountiful Bread!
Whose use denies us to the dead!
[A-T, lines 37-40]

Live ever Bread of loves, and be
My life, my soul, my surer self to me.
[A-T, lines 43-44]

Help Lord, my Faith, my Hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and
praise.
[A-T, lines 33-36]

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
[L-S, lines 1-4]

This sovereign subject sits above
The best ambition of thy love.
Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.
[L-S, lines 5-12]

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded man.
All this way bend thy benign flood
To a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.
Come love! Come Lord! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall chase,
And for thy veil give me thy Face. Amen.
[A-T, lines 45-56]

*Text of "Lo, the full, final sacrifice" as selected arranged by Gerald Finzi from Richard Crashaw's "The Hymn of Sainte Thomas, in Adoration of the Blessed Sacrament" (translation of Thomas Aquinas's Ecce panis Angelorum, Adoro te [A-T] and Lauda Sion Salvatorem [L-S])

MAURICE DURUFLÉ: Requiem

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

II. Kyrie

*Kyrie eleison,
Christe eleison.
Kyrie eleison.*

III. 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 ejus.
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.*

IV. Sanctus

*Sanctus Dominus Deus Sabaoth,
pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!*

Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee
in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

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

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.

But that Michael,
the holy standardbearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them
for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise
to Abraham and his seed.

Holy, Lord God of hosts.
The heavens and the earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.

V. Pie Jesu

*Pie Jesu Domine,
dona eis requiem sempiternam.*

Gentle Lord Jesus,
grant them eternal rest.

VI. Agnus Dei

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

Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.

VII. 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.*

May light eternal shine upon them, O Lord,
with Thy saints forever,
for Thou art kind.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

VIII. 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,
quando coeli
movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.*

Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.
I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens
and the earth shall be moved.
Day of mourning, day of wrath,
of calamity, of misery,
the great day,
and most bitter.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.

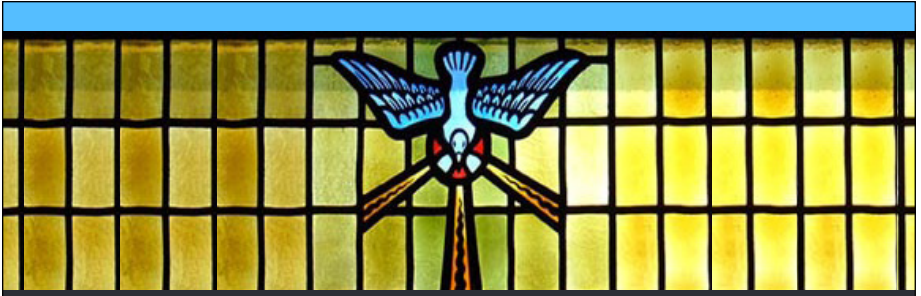
IX. In Paradisum

*In Paradisum
deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem.*

May the angels
receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.

*Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.*

There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.



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PROGRAM NOTES

An Englishman and a Frenchman, contemporaries: Gerald Finzi, not quite six months older than Maurice Duruflé, “[was] an agnostic, [but he] wrote some of the most beautiful sacred music of the 20th century,” wrote Ted Libbey, who compiled *The NPR Listener’s Encyclopedia of Classical Music* (New York, 2006) and specifically mentioned Finzi’s expressive, dramatic *Lo, the Full, Final Sacrifice* (Op. 26, 1946). Duruflé’s *Requiem* (Op. 9, 1947), his best-known work, a poignant Requiem based on Gregorian chant, sounds deceptively simple and inviting, despite constantly changing time signatures. Might these European writers’ experiences of grief, shock, and fear during the World Wars have precipitated two such works within a year of each other?

Among 20th-century British composers, including Ralph Vaughan-Williams, Edward Elgar, and Gustav Holst, Gerald Finzi may be least known. But it was to Finzi, an agnostic English gentleman from a prosperous Jewish family, that the Reverend Walter Hussey turned for music to celebrate the 53rd anniversary of the dedication of his church, St. Matthew’s, Northhampton, following previous commissions of Benjamin Britten’s *Rejoice in the Lamb* and the sculpture *Madonna and Child* by Henry Moore for the 50th anniversary of the church. For this commission, Finzi selected Richard Crashaw’s translations of Thomas Aquinas’s hymns in celebration of the *Eucharist*, the Christian sacrament in which bread and wine are consecrated and consumed, and the Feast of Corpus Christi.

The doctrine of *transubstantiation*, the belief that with the consecration of the bread and wine by a priest these elements *become* the substance of the body and blood of Christ, was introduced in

the 13th century. It allowed communicants to honor and participate, literally, in Christ's commands to his disciples at the Last Supper, depicted in the Gospels Luke and John and in Paul's first letter to the Corinthians in the Christian New Testament. The Feast of Corpus Christi, created to honor the healing power of this concept, was first celebrated in Liège in 1246, and in 1264 Pope Urban IV ordered the feast to be observed throughout the whole church. Transubstantiation became an important part of Catholic doctrine. In that same year, Urban IV asked Thomas Aquinas to write hymns to support this doctrine; Aquinas wrote five.

In the mid-17th century, three hundred and seventy-five years later, Richard Crashaw translated two of Thomas Aquinas's hymns, *Lauda Sion Salvatorem* and *Adoro Te Devote*, into English. Crashaw's father was a passionately anti-Catholic, Anglican priest, yet his son, Richard, found himself in his college years drawn to the worship of High Church, with great emphasis on liturgy, the sacraments, and the Eucharist. The young Crashaw knew Nicholas Ferrar, founder of the religious community at Little Gidding, visited there often, and participated in their worship. During the English Civil War (1642-1651), when Puritan general Oliver Cromwell seized control, Crashaw fled England in 1643 for France and then to the Papal States. As an exile, he converted to Roman Catholicism. Often classified among modern British metaphysical poets, Crashaw translated and published two of Aquinas's hymns under the names "Lauda Sion Salvatorem: The Hymn for the Blessed Sacrament," and "The Hymn of Sainte Thomas, in Adoration of the Blessed Sacrament."

In 1946, two hundred and eighty-five years after Crashaw's poems were published, Finzi set parts of Crashaw's translations of these two hymns into his *Lo, the full, final sacrifice*. Instead of setting one or the other of Crashaw's translations of Aquinas's hymns, Finzi took lines from both hymns, in an order he preferred to suit his goals, rather than in the order of Crashaw's translations. He began with lines from near the end of "*Lauda Sion Salvatorem*" and put the opening lines of that hymn near the middle of the work. He concluded with the last 12 lines of "*Ecce panis Angelorum, Adoro te*," which begin with the "soft self-wounding Pelican," a startling image from the early years of the Church through the middle ages: The pelican was believed to feed its young with its own blood, and so was a symbol of the sacrificial Christ. Finzi created from the works of Aquinas and Crashaw a very moving "Festival Anthem," reminding audiences of the power and the grace of Christ's final sacrifice.

Durufié, a perfectionist, published very little, perhaps because he was ceaselessly critical of his own work, continuing to edit and change pieces even after they were published; some pieces deemed inadequate he would not allow to be recorded or performed. Durufié began the study of piano and organ in childhood at school, pursuing private organ lessons in his youth and achieving renown and acclaim as an organist as a young adult. Assistant organist under the study of Louis Vierne at Notre Dame, he was appointed principal organist at St-Étienne-du-Mont in 1929. In 1943, became Professor of Harmony at the Paris Conservatory. His love of the organ was shared with his second wife, his assistant at St-Étienne-du-Mont, Marie-Madeleine Chevalier, together with whom he performed as a famous, touring organ duo throughout the later decades of his life.

The Vichy government in France commissioned him to write a Requiem Mass in 1941. He did not finish it until 1947, and he dedicated it to his father, who had died in 1945. He wove into its tapestry the Church's ancient chants, deeply personal to him.

When Durufié was 10 years old he began to study at the choir school of the Rouen Cathedral.

More than a century earlier the Benedictine monks from the Abbey at Solesmes, southwest of Paris, had begun a study of the ancient chants of the Church, to restore them, as close as they could, to their original forms. Rouen Cathedral and its choir school became part of this effort, and the young Duruflé became familiar with and came to love these chants. In program notes that he himself prepared for a performance of his Requiem, Duruflé said, "This Requiem is composed entirely on the Gregorian themes of the Mass for the Dead The rigidity of [modern musical notation], with its strong beats and weak beats recurring at regular intervals, is hardly compatible with the variety and fluidity of the Gregorian line, which is only a succession of rises and falls." To him, the Requiem "reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end It tends to translate human feelings before their terrifying, unexplainable or consoling destiny." This influence of plainsong can be felt throughout the Requiem, at no time more thoroughly than from its beginning.

Each of these composers, Finzi and Duruflé, has offered music unique in his own idiom, but also moving in its idiomatic marrying of music and the human voice.

CONDUCTOR'S NOTES

Welcome to our final performance of the 2023-2024 season. Today's concert features two works for choir and organ that fit most appropriately during the Christian liturgical season of Lent. We are so fortunate to have as our guest organist, Ken Cowan, whose artistic playing makes these works a dream to conduct, and my dear friend, baritone James Rittenhouse, whose beautiful nuance of tone and language I have enjoyed for more than three decades.

I have loved Gerald Finzi's music since my immersion into British choral music during my first of two sabbaticals at Cambridge. Finzi's fervent insistence that the music serve the text and his highly personalized harmonic language were two qualities he has in common with one of my other great loves, Herbert Howells.

Coupled with the metaphysical language of Richard Crashaw's version of Thomas Aquinas's two hymns on Eucharistic themes, the work invites us into the Mystery. The rich symbolism of the "soft, self-wounding Pelican," found in many 14th-century stained-glass windows, offers an image of the sacrificial Christ. I encourage you to read the poem through before we begin. Perhaps the "shades of faith" may be "chased by Glory's sun?"

There are few works in the choral/organ repertoire that require any greater artistic expertise than the Duruflé *Requiem*. The complexities of the organ accompaniment render this a work that is equal to and often exceeds the vocal writing in its virtuosic expressions. At the core of the work is Duruflé's highly personal expression of Gregorian chant, organically fused into a harmonic language evoking the colors and sounds of neo-French impressionism.

Nonetheless, this is not a concert for passive listening. Open your ears that you may see; your eyes that you may think; your mind that you may hear.

John Dickson, Musical & Artistic Director

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Ken Cowan

CELLO

Wendy Doyle

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ARTISTIC LEADERSHIP



JOHN H. DICKSON, MUSICAL & ARTISTIC DIRECTOR, is Professor Emeritus and former Director of Choral Studies at Louisiana State University. Recently retired after forty-four years of collegiate teaching, he continues his conducting through workshops and festivals, and he continues his teaching through guest lectureships at various universities. He is the Musical and Artistic Director of the Louisville Master Chorale, and the founding Artistic director and now Emeritus Conductor of Coro Vocati, one of Atlanta's most accomplished professional chamber choirs.

As a conducting pedagogue, he has presented masterclasses before the Association of British Choral Directors, the American Choral Directors Association, the Royal Northern Music Conservatory (Manchester), and the Russian State Music Conservatories of St. Petersburg and Moscow. He has conducted festivals and workshops in England, Wales, Scotland, Finland, France, Italy, Hungary, Austria, the Czech Republic, Mexico, Canada, and throughout the U. S. For three decades his choirs have been featured at conventions of the ACDA, ABCD, Texas Music Educators Association, and the National Collegiate Choral Organization. Most recently, Dr. Dickson has participated in guest artist residencies at Cincinnati College Conservatory of Music and the University of Kentucky.

Appointed as a Visiting Fellow of Wolfson College, Cambridge University, in 1992, Dr. Dickson sang with Sir David Willcocks and The Bach Choir; a second post-doctoral fellowship in 1998 allowed him to serve as principal rehearsal conductor under musical director David Hill. He is the Founding Director of the Oxbridge C. S. Lewis Choral Institute.



DEBORAH DIERKS, COLLABORATIVE ARTIST, works with the Musical & Artistic Director in the preparation and performance of the season and accompanies Louisville Master Chorale in rehearsal and in concert. She has a wide and varied background in the Louisville musical world and beyond, including as lecturer, vocal coach, and accompanist at the University of Louisville. She has been engaged with Youth Performing Arts School and various professional and semi-professional local music groups, most notably Voces Novae. She has performed with the Choral Arts Society, the former Bach Society,

Metropolitan Opera auditions, Governor's School for the Arts, and NATS competitions. Professional recitalist and collaborator, Deborah has performed across the US and Europe. She is currently Music Director at Jeffersontown Christian Church. She received her undergraduate degree from the University of Cincinnati College Conservatory of Music and her graduate degree from the University of Louisville.

GUEST ORGANIST



KEN COWAN, ORGANIST, one of North America's finest concert organists, praised for his artistry, technique, and programming by audiences and critics, maintains a rigorous performing schedule across the United States, Canada, Europe, and Asia. A featured artist at the national conventions of the American Guild of Organists (AGO) and at several conventions of the Organ Historical Society and the Royal Canadian College of Organists, he received the Master's degree and Artist Diploma from the Yale School of Music/Institute of Sacred Music,

studying organ with Thomas Murray. In 2012, he joined the keyboard faculty of the Shepherd School of Music at Rice University as Associate Professor and head of the organ program. Previous positions have included Associate Professor of Organ at Westminster Choir College of Rider University in Princeton, New Jersey, where he was awarded the 2008 Rider University Distinguished Teaching Award, and Associate Organist and Artist in Residence at Saint Bartholomew's Church in New York City.

GUEST SOLOIST



JIM RITTENHOUSE, BARITONE, has been Director of Worship and Music at Second Presbyterian Church, Louisville, since 2017. Second's Sanctuary Choir was featured as part of the ecumenical service at Southern American Choir Directors Association in 2018, and he has recently coordinated the same event for this conference in February 2024. He holds the Performer's Certificate and Master of Church Music degrees from Southern Seminary, having studied with Dr. John Dickson and Dr. Lloyd Mims. A frequent soloist with regional choral and

chamber/orchestral ensembles, including the Louisville Orchestra, he was a regular soloist with the early music ensemble *Ars Femina* and sang the title role in the world premiere recording of Isabella Leonardo's opera *Ruggiero*. He was soloist in Bach's *Christmas Oratorio* with the Blanche Moyses Chorale in Marlboro, Vermont, and he recently conducted Haydn's *Creation* with the Louisville choirs from Second Presbyterian and St. Francis in the Fields Episcopal.

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