



FAURÉ

REQUIEM

St. Stephen's Episcopal Church
Armonk, New York
September 22, 2011

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However, as you leave, we hope
you will consider making a contribution
to help defray the costs of this event
and maintain the fabric of our
historic building.

Thank you

~ + ~

After this evening's concert, please join
us in the Parish Hall for light refreshments.

St. Stephen's Episcopal Church
A Formational Presence in Armonk Since 1842

50 Bedford Road, Armonk, New York
914-272-3812
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ST. STEPHEN'S EPISCOPAL CHURCH

Armonk, New York
Thursday, September 22, 2011

Preston Smith ~ Organ

Fantasia in G major, BWV572 Johann Sebastian Bach
Two Chorale Preludes, Op. 122 Johannes Brahms

I. "Blessed Ye Who Live In Faith Unswerving"
II. "O World, I Now Must Leave Thee"

James Turner ~ Organ

Prelude in D minor Johann Pachelbel
Adagio in G minor Tomaso Albinoni
Toccatina for Flute Pietro Yon

The Renaissance Vocal Ensemble

Cantique de Jean Racine Gabriel Fauré
Ave Regina Caelorum Orlando di Lasso
Abendlied Josef Rheinberger

Preston Smith ~ Organ

Prelude & Fugue in G major, Op37, No2 Felix Mendelssohn
Choral Improvisation on *Cwm Rhondda* Paul Manz

~ + ~

Requiem in D minor

Claire Turner ~ Soprano
James Turner ~ Conductor

Gabriel Fauré

Howard Davies ~ Baritone
Preston Smith ~ Piano

I. Introit & Kyrie
II. Offertory
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera Me
VII. In Paradisum

Preston Smith is a church musician, pianist, organist, choral conductor, freelance accompanist for Broadway and opera singers, and music teacher. He moved to New York City in October 2003 to be Associate Director of Music and Director of Choristers at Saint Bartholomew's Episcopal Church, Park Avenue and 50th Street. In January 2007 he was named Organist and Director of Music at the Roman Catholic Church of the Ascension, Broadway and 107th Street, where he not only plays masses but also conducts a semi-professional choir, performs recitals, and runs a concert series.

A former board member and publicist for the New York City chapter of the American Guild of Organists (AGO), Preston has worked for Saint Paul's Chapel, Columbia University, and for New York University's voice department. His most recent appointment was Musical Director of the Victor A. Perley Foundation Choir.

From 1986 to 2003 Preston served prominent churches and universities in South Carolina, New Jersey and Florida. In Charleston he coordinated the Piccolo Spoleto Festival of Churches, played with the Charleston Symphony, and accompanied the Charleston Children's Chorus. In Tampa he was Dean of the local AGO chapter and pianist for Opera Tampa.

Prior to his full-time profession in music, Preston taught high school science and served as assistant headmaster at Williamsburg Academy, volunteered in pediatrics and emergency care at two hospitals, and briefly attended the University of South Carolina Medical School on scholarship.

A native of Kingstree, South Carolina, Preston graduated from Furman University, the University of South Carolina, and Westminster Choir College, Princeton, New Jersey, with advanced degrees in music performance and educational administration. He has concertized as organist in London and Oxford, England, Miami, Alexandria, Atlanta, Charleston, and the major churches of New York City, has played and taught at conventions of the AGO and AAM (Association of Anglican Musicians), and has conducted choirs at Washington National Cathedral, Cathedral Church of Saint John the Divine, and Church of Saint Mary the Virgin. Preston has performed for Oprah Winfrey, Miss Black America, Star Jones, the Walter Cronkite family, the Presiding Bishop of the Episcopal Church, NBC's Today Show, ABC's Good Morning America, "Sounds of the Holidays" for Fox television, New York's Steinway Hall, The Plaza and Pierre

James Turner is the Music Director here at St. Stephen's, a position he has held since 2002. He comes from near Birmingham, England, where he sang and first studied organ in a local church. He held various positions as organist, chorus accompanist, and choir master until his job took him, and his wife Claire, to South Africa in 1996, and then to New York in 1999. James is a recreational musician – his “day job” is as Director of Accounting with United Rentals in Greenwich, Connecticut.

Claire Turner has been a member of the choir here at St. Stephen's since 2002. During the day she works full time as the Assistant Controller for Professional Indemnity Agency in Mount Kisco. In the evenings she is Mum to her two children (aged 6 and 8). Perhaps her greatest accomplishment is having been married to our organist and music director for 21 years, whom she met singing in 1986 in a choir that he accompanied!

Claire sings for relaxation and stress relief! Her greatest musical love is to sing barbershop (where as a tenor she gets to sing a harmony part). She is a member of Sweet Adelines International and sings with the Metro Rhythm Chorus and Act IV Quartet.

Howard Davies is a member of St. Stephen's Church Choir. He is a Creative Director and lives in Bedford with wife Fran, who helped organize the events for this week's 50th Anniversary of the Art Show.

He would like to thank the “Land of his Fathers” - Wales - for the gift of song, which has fortunately been passed on to his children, Evan and Elizabeth.

The Renaissance Vocal Ensemble, founded in 1994 by Warren Dyckman, is a self-directed *a capella* chamber ensemble of accomplished musicians. The ensemble's repertoire consists of both sacred and secular unaccompanied works, spanning from the most ancient to modern times, including traditional and non-traditional liturgical, folk, jazz and rock.

Soprano

Magda du Preez
Cathy Jewell Fischer
Charlotte Holton

Tenor

Jan Dyckman
Elena Falcone
Elaine Tokunaga

Alto

Alice Granger
Barbara Simms Hudock

Bass

Warren Dyckman
James Turner

The members of the volunteer choir of St. Stephen's Church are delighted to be joined this evening by various invited friends from throughout the surrounding area.

Soprano

Carolyn Billet
Melanie Bussel
Barbara Ann deFerrari
Magda du Preez
Cathy Jewell Fischer
Charlotte Holton
Aurelia Pouder
Claire Turner

Tenor

Dale Bonenberger
Howard Davies
Jan Dyckman
Elena Falcone
Mark Kivela
Kenneth Potter
Hilde Stadelman
Elaine Tokunaga

Alto

Sambhavi Cheemalapati
Ruth Clausen
Sally Evans
Alice Granger
Barbara Simms Hudock
Vicki Mace
Carol Mortell

Bass

Don Clausen
Warren Dyckman
Jeffrey Elliot
Phil Knudson
Joe Middleton
Dennis Parker

The organ in St. Stephen's was designed, built and installed in 1969 by the renowned Canadian firm, Casavant Frères, and originally consisted of 9 stops, comprised of 13 ranks of pipes for a total of 656 pipes.

The organ has been expanded on a number of occasions and now has 19 stops though, due to some duplication and extension, the number of ranks only increased to 15 - the two additions being those in the choir accompanimental division located at the front of the church.

Unusually, the pipe work is completely freestanding - no pipes are enclosed in a swell box (and so no dynamic variation is possible, except by adding or removing stops); nor is there any casework surrounding them.

The organ's current specification is as follows:

GREAT		POSITIVE	
Montre	8'	Holz Gedackt	8'
Rohr Floete	8'	Koppel Floete	4'
Prinzival	4'	Prinzival	2'
Mixtur IV	1'	Sesquialtera II	2 $\frac{2}{3}$ '
Keraulophone (c)	8'	Keraulophone (c)	8'
Keraulophone (c)	4'	Unda Maris [GG] (c)	8'
Keraulophone (c)	2'	Keraulophone (c)	4'
		Tremulant	
PEDAL		COUPLERS	
Sub Bass	16'	Great Suboctave	
Prinzival	8'	Great Unison Off	
Oktave	4'	Positive Suboctave to Great	
Kornett III	5 $\frac{1}{3}$ '	Positive Unison Off to Great	
 		Positive Suboctave	
Keraulophone (c)	8'	Positive Unison Off	
		Positive to Pedal	
		Great to Pedal	

(c) The organ is located at the back of the church, except for the stops indicated which, together with the console, are located at the front near the choir.

Fantasia in G major, BWV572**Johann Sebastian Bach (1685-1750)**

Because most of Bach's keyboard music before about 1723 survives only in copies made generally by his students, precise dating of a given piece is nearly impossible. Scholars generally agree that the Fantasia for organ in G major was composed sometime before 1712, probably while Bach was working at Weimar (1708-17).

In this piece, we hear clearly Bach's reluctance to take the inherited Baroque path of writing keyboard music that is transferable between the harpsichord and the organ. This, no doubt, was the result of Buxtehude's influence. Bach's pedal lines are a crucial element of the texture of most of his works; abandoning them would leave a serious gap in the logic of the works.

Youthful vigor and an emphasis on digital dexterity mark the early G major Fantasia, which Bach opens with a light and transparent introduction that sets the stage for the much more dense section to come. This central section is far more rigorously measured than the introductory flourishes and is in five voices. Here we find Bach composing organ music at its most idiomatic, producing a texture suited both to the instrument and to the temperament of the composer. The thematic material tends to move downward but, after some development, the pedals enter and constantly move upward, increasing tension and creating dissonance. The general feel becomes more improvisatory as the dense counterpoint relaxes and the pedal notes begin to move downward chromatically under freely flowing passages for both hands.

Chorale Preludes, Op. 122**Johannes Brahms (1833-1897)**

The Eleven Chorale Preludes, of which we hear two this evening, were composed by Brahms in 1896, and published posthumously in 1902.

The eleven pieces are relatively short and are based on selected verses of nine separate Lutheran chorales. The work is considered a final statement on Brahms' life and pending death - one of the selections is a prayer for healing and restoration to health. Some organists sense that there is a "good-bye" in the last prelude based on "O Welt, ich muss dich lassen" ("O World, I Now Must Leave Thee").

Prelude in D minor**Johann Pachelbel (1653-1706)**

Best known for his Canon in D major, Pachelbel was a prolific composer. His organ music alone includes 70 chorales, 95 Magnificat fugues and more than 60 non-liturgical toccatas, preludes, fugues, chaconnes, fantasias and ricercares.

Almost all the preludes resemble Pachelbel's toccatas closely, since they feature virtuosic passagework in one or both hands over sustained notes. However, most of the preludes are much shorter than the toccatas: the A minor prelude, for example, only has 9 bars. The only exception to this is the second of his two D minor pieces, heard this evening, which is very similar to Pachelbel's late simplistic toccatas, and considerably longer than any other prelude. An organ showpiece with parallel pedal solos and pedalpoints, a lyrical softer section, some antiphonal chordal passages, and culminating in a final pedalpoint and a grand ending.

Adagio in G minor**Remo Giazotto (1910-1998)
on a theme by Tomaso Albinoni (1671-1751)**

Although popularly attributed to the Venetian master Albinoni, the Adagio is a neo-Baroque composition by musicologist and Albinoni biographer, Remo Giazotto, based on his claimed discovery of a manuscript fragment from Albinoni.

According to Giazotto, he obtained the document shortly after the end of World War II from the Saxon State Library in Dresden. Giazotto concluded that the manuscript fragment was a portion of a church sonata in G minor composed by Albinoni around 1708. Giazotto then constructed the balance of the complete single-movement work based on this fragmentary theme. He copyrighted it and published it in 1958, under a title which, translated into English, reads "Adagio in G Minor for Strings and Organ, on Two Thematic Ideas and on a Figured Bass by Tomaso Albinoni".

Although most commonly orchestrated for string ensemble and organ, the piece has achieved a level of fame such that it is commonly transcribed for other instruments, including solo organ as it is presented this evening.

**Humoresque "L'organo primitivo" -
Toccatina for Flute****Pietro Alessandro Yon (1886-1943)**

Yon was an Italian-born organist who made his career in the United States. After serving as organist at the Vatican, he came to New York in 1907. He was the organist of St. Francis Xavier Church until 1926 when he became the organist of St. Patrick's Cathedral.

He wrote many works for organ, piano, and orchestra but is most famous for the little "lollipop" heard this evening.

Cantique de Jean Racine, Op. 11**Gabriel Urbain Fauré (1845-1924)**

Cantique de Jean Racine is a work for mixed chorus and piano or organ written by the nineteen year old Fauré in 1864-5. The piece won Fauré the first prize when he graduated from the École Niedermeyer and was first performed the following year in August 1866, with accompaniment of strings and organ. It was first published around 1875 or 1876 and appeared in a version for orchestra (possibly by the composer) in 1906.

Ave Regina Caelorum**Orlando di Lasso (1532-1594)**

Orlando di Lasso was a Franco-Flemish composer of the late Renaissance. He is today considered to be one of the two most famous and influential musicians in Europe at the end of the 16th century (the other being Palestrina).

Ave Regina Caelorum is a prayer, focused on the virgin Mary, used especially after Compline from the Feast of the Presentation (February 2) through Wednesday of Holy Week.

Abendlied, Op. 69, No. 3**Josef Gabriel Rheinberger (1839-1901)**

When only seven years old Rheinberger became organist at Vaduz Parish Church, and his first composition was performed the following year. Today he is remembered almost exclusively for his elaborate and challenging organ compositions but he was a prolific composer and wrote many religious choral works, operas, symphonies and chamber music.

The text is from Luke's gospel. The context is from the famous encounter on the road to Emmaus - two of Jesus' disciples, after the crucifixion, meet with a stranger on the road and, as it's getting late, invite him to stay with them for dinner. He does, and as he breaks bread with them they realize it's Jesus they've been talking to.

Prelude and Fugue in G major, Op. 37, No. 2**Felix Mendelssohn (1809-1847)**

The Prelude and Fugue in G is the second of three such works written in 1837 and dedicated to Thomas Attwood, organist of St. Paul's cathedral, with whom Mendelssohn had become friends on one of his many visits to England. The prelude has a pastorale character and is followed by the more austere "stile antico" (Baroque) fugue.

Choral Improvisation on Cwm Rhondda**Paul Manz (1919-2009)**

Paul Manz was an American composer for choir and organ, and long served the church as recitalist, composer, teacher and leader in worship.

His most famous choral work is his Advent motet "E'en So, Lord Jesus, Quickly Come" but he is also known for his neo-Baroque choral preludes and partitas for organ. This evening's prelude is based on the tune to the hymn "Guide me, O thou great Jehovah".

Requiem in D minor, Op . 48**Gabriel Urbain Fauré (1845-1924)**

Fauré composed his Requiem in D minor, Op. 48 between 1887 and 1890. This choral-orchestral setting of the Roman Catholic Mass for the Dead is the best known of his large works. The most famous movement is the soprano aria *Pie Jesu*. Camille Saint-Saëns said of it, “just as Mozart’s is the only *Ave verum Corpus*, this is the only *Pie Jesu*”.

Fauré’s reasons for composing his Requiem are uncertain. One possible impetus may have been the death of his father in 1885, and his mother’s death two years later. However, by the time of his mother’s death he had already begun the work, which he later declared was “composed for nothing ... for fun, if I may be permitted to say so!”.

The earliest composed music included in the Requiem is the “*Libera Me*”, which Fauré wrote in 1877 as an independent work.

In 1887–88, Fauré composed the first version of his Requiem, which he called “un petit Requiem” with five movements (*Introit* and *Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei* and *In Paradisum*), but did not include the “*Libera Me*”. This version was first performed, in Paris, in January 1888 under the composer’s direction.

In 1889, Fauré added the “*Hostias*” portion of the Offertory and in 1890 he expanded the Offertory and added the 1877 “*Libera Me*”. This second version, known today as the chamber orchestra version, was premièred in January 1893, again in Paris with Fauré conducting.

In 1899–1900, the score was reworked for full orchestra. There is some question as to whether this was the work of Fauré himself or one of his students. This version was premiered in April 1900, with Eugène Ysaÿe conducting. It was the best known version until John Rutter rediscovered Fauré’s original manuscript of the chamber orchestra version in the Bibliothèque Nationale in Paris in the early 1980s.

In 1924 the Requiem was performed at Fauré’s own funeral. It was first performed in the United States in 1931.

Fauré said of his Requiem: “Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest”. “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.”

Cantique de Jean Racine

Verbe égal au Très-Haut, Word equal to the Most High,
notre unique espérance, our unique hope,
jour éternel de la terre et des cieux, eternal day of the earth and of the heavens,
de la paisible nuit nous rompons le silence; we break the silence of the peaceful night;
Divin Sauveur, jette sur nous les yeux; Divine Savior, cast your eyes upon us;
répands sur nous le feu de ta Spread out over us the fire of your
grâce puissante mighty grace
que tout l'enfer fuie au son de so that Hell itself flees at the sound of
ta voix. your voice.
Dissipe le sommeil d'une âme languissante Dispel the slumber of a pining soul
qui la conduit à l'oubli de tes lois! which drives it to forget your laws!
O Christ sois favorable à ce O Christ, show favor to these
peuple fidèle faithful people
pour te bénir maintenant rassemblé; now assembled to praise you.
reçois les chants qu'il offre Receive these songs that they offer
à ta gloire immortelle, to your immortal glory,
et de tes dons qu'il retourne comblé. and these full offerings returned to you.

Ave, Regina Caelorum

Ave, Regina Caelorum, Hail, O Queen of Heaven enthroned.
Ave, Domina Angelorum: Hail, by angels mistress owned.
Salve, radix, salve, porta Root of Jesse, Gate of Morn
Ex qua mundo lux est orta: Whence the world's true light was born:
Gaude, Virgo gloriosa, Glorious Virgin, Joy to thee,
Super omnes speciosa, Loveliest whom in heaven they see;
Vale, o valde decora, Fairest thou, where all are fair,
Et pro nobis Christum exora Plead with Christ our souls to spare.

Abendlied

Bleib bei uns, Stay with us,
denn es will Abend werden, for night is falling,
und der Tag hat sich geneiget. and the day has waned.

Requiem in D minor

I. Introit & Kyrie

<i>Requiem aeternam dona eis Domine</i>	Grant them eternal rest, O Lord,
<i>et lux perpetua luceat eis</i>	and may perpetual light shine upon them
<i>Te decet hymnus, Deus in Sion</i>	Thou, O God, art praised in Sion, and
<i>et tibi reddetur votum</i>	unto Thee shall the vow be performed
<i>in Jerusalem</i>	in Jerusalem
<i>Exaudi orationem meam</i>	Hear my prayer,
<i>ad te omnis caro veniet</i>	unto Thee shall all flesh come
<i>Kyrie eleison,</i>	Lord have mercy,
<i>Christe eleison</i>	Christ have mercy,
<i>Kyrie eleison.</i>	Lord have mercy

II. Offertory

<i>O Domine, Jesu Christe, Rex Gloriam</i>	Lord Jesus Christ, King of glory,
<i>libera animas defunctorum</i>	deliver the souls of all the faithful de-
<i>de poenis inferni et de profundo lacu</i>	parted from the pains of hells and from
	the bottomless pit.

<i>O Domine, Jesu Christe, Rex Gloriam</i>	Lord Jesus Christ, King of glory,
<i>libera animas defunctorum de ore leonis</i>	Deliver them from the lion's mouth,
<i>ne absorbeat eos Tartarus ne cadant</i>	nor let them fall into darkness,
<i>in obscurum</i>	neither the black abyss swallow them up.

<i>O Domine, Jesu Christe, Rex Gloriam</i>	Lord Jesus Christ, King of glory,
<i>ne cadant in obscurum.</i>	neither the black abyss swallow them up.

<i>Hostias et preces tibi Domine, laudis</i>	We offer unto Thee this sacrifice of
<i>Offerimus tu suscipe pro animabus illis</i>	prayer and praise.
<i>quarum hodie memoriam facimus</i>	Receive it for those souls
<i>Fac eas, Domine, de morte transire</i>	whom today we commemorate.
<i>ad vitam</i>	Allow them, O Lord, to cross from death
<i>Quam olim Abrahae promisisti</i>	into the life which once Thou didst
<i>et semini eius.</i>	promise to Abraham and his seed.

<i>O Domine, Jesu Christe, Rex Gloriam</i>	Lord Jesus Christ, King of glory, deliver
<i>libera animas defunctorum</i>	the souls of all the faithful departed from
<i>de poenis inferni et de profundo lacu</i>	the pains of hells and from the bottom-
<i>ne cadant in obscurum.</i>	less pit. Nor let them fall into darkness.

Amen. Amen.

III. Sanctus

Sanctus, Sanctus, Sanctus Holy, holy, holy,
Dominus Deus Sabaoth Lord God of Sabaoth
Pleni sunt coeli et terra gloria tua Heaven and Earth are full of Thy glory
Hosanna in excelsis. Hosanna in the highest.

IV. Pie Jesu

Pie Jesu, Domine, dona eis requiem Merciful Jesus, Lord, grant them rest
dona eis requiem sempiternam requiem grant them rest, eternal rest.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi O Lamb of God, that takest away the sin
dona eis requiem of the world, grant them rest

Agnus Dei, qui tollis peccata mundi O Lamb of God, that takest away the sin
dona eis requiem of the world, grant them rest

Agnus Dei, qui tollis peccata mundi O Lamb of God, that takest away the sin
dona eis requiem, of the world, grant them rest,
sempiternam requiem. everlasting rest.

Lux aeterna luceat eis, Domine May eternal light shine on them, O Lord,
Cum sanctis tuis in aeternum, with Thy saints for ever,
quia pius es because Thou are merciful.

Requiem aeternam dona eis Domine, Grant them eternal rest, O Lord,
et lux perpetua luceat eis and may perpetual light shine on them.

VI. Libera Me

Libera me, Domine, de morte aeterna Deliver me, O Lord, from everlasting
in die illa tremenda death on that dreadful day when the
Quando coeli movendi sunt et terra heavens and the earth shall be moved
Dum veneris judicare saeculum when Thou shalt come to judge the
per ignem world by fire .

VI. Libera Me (continued)

Tremens factus sum ego et timeo I quake with fear and I tremble
dum discussio venerit atque awaiting the day of account and the
ventura ira wrath to come.

Dies illa dies irae That day, the day of anger,
calamitatis et miseriae of calamity, of misery,
dies illa, dies magna that day, the great day,
et amara valde and most bitter.

Requiem aeternam dona eis Domine Grant them eternal rest, O Lord,
et lux perpetua luceat eis and may perpetual light shine upon them

Libera me, Domine, de morte aeterna Deliver me, O Lord, from everlasting
in die illa tremenda death on that dreadful day when the
Quando coeli movendi sunt et terra heavens and the earth shall be moved
Dum veneris judicare saeculum per when thou shalt come to judge the world
ignem. by fire.

VII. In Paradisum

In Paradisum deducant Angeli in tuo May the angels receive them in paradise,
adventu suscipiant te Martyres at thy coming may the martyrs receive
et perducant te in civitatem sanctam thee and bring thee into the holy city
Jerusalem Jerusalem

Chorus Angelorum te suscipit There may the chorus of angels receive
et cum Lazaro quondam paupere thee, and with Lazarus, once a beggar,
aeternam habeas requiem may thou have eternal rest.



