

*Dwrustlé and  
his Organ*



*Ad Astra  
Music Festival*

July 15 ~ 31, 2016

*Russell, Kansas*

# Duruflé and his Organ

Russell Community Choir  
Alex Underwood, conductor  
Jonathan Young, organ



Trinity United Methodist Church  
Friday, July 22 | 7:30pm

# Russell Community Choir

## **Soprano**

Melody Barton  
Aani Bourassa  
Miranda Brady  
Britney English  
Kari Karst  
Shelby Matlock  
Nini Marchese\*  
Alexandra Rome  
Rachel Sipe  
Sarah Tomasino

## **Alto**

Lexey Bartlett  
Katie Bruton  
Andrea Cross  
Pat David  
Katy Hertel  
Jessica Kerler\*  
Lacie Langhofer  
Katelyn Mattson-Levy  
Gail Ogle

## **Tenor**

Michael Davidson  
Christopher Hilger  
Nathan Hilger  
Max Holman  
Francis Williams\*

## **Bass**

Jim Balthazor  
John Bitsas\*  
Lee Fisher  
Lynn Fisher  
John Irving  
Dan Moore

## **Rehearsal Accompanist**

Max Holman

\*Ad Astra Young Artist

# Program

Suite, Op. 5

*Prelude*

Maurice Duruflé

(1902-1986)

Adagio et Choral varié (sur le theme du “Veni Creator”), Op. 4

Duruflé

———— Intermission ————

Requiem, Op. 9

Duruflé

I. *Introït*

II. *Kyrie*

III. *Domine Jesu Christe*

IV. *Sanctus*

V. *Pie Jesu*

VI. *Agnus Dei*

VII. *Lux aeterna*

VIII. *Libera me*

IX. *In Paradisum*

Jessica Kerler, contralto

John Bitsas, baritone

Benjamin Cline, cello



## Notes

The life and career of Maurice Duruflé is inescapably yet captivatingly bound up with the French traditions of sacred and organ music. A stand-out student at the Paris Conservatory, Duruflé's appointment as organist at the church of St. Etienne-du-Mont in Paris remained his primary occupation, though he was active as a teacher and toured extensively as an organ virtuoso across Europe and the United States throughout his life. His published work as a composer, though small in size, repeatedly reflected a fascination with plainchant—the liturgical chants used in Catholic services for hundreds of years—and a tendency for revising earlier works. In regards to the latter aspect, his *Requiem*—a mass for the dead—has a healthy performance tradition in various versions prepared for different instrumental and vocal combinations.

The influence of plainchant was substantial in Duruflé's organ works. As James Frazier has noted, while Olivier Messiaen's music is theological, concerned with larger spiritual questions, Duruflé's is liturgical in nature, taking its cues from the specific ritual components of worship, in this case, chant. (The two composers were both contemporaries and friends.) The “Adagio et Choral varié sur le theme du ‘Veni Creator,’” Op. 4, was originally a product of a composition course at the Paris Conservatory. The source chant “Veni Creator Spiritus” comes from the plainsong office hymn for the feast of Pentecost, and Duruflé masterfully explores its contours and rhythmic possibilities for maximum effect. The “Prelude” from the Suite, Op. 5, shows the composer at his most virtuosic, evoking the flair of Bach within a new vein.

Completed in 1947, Duruflé's *Requiem* is at once compassionate and impassioned, offering a ray of hope in the wake of a world war that devastated the composer's homeland. The tradition of composing a Requiem mass has great longevity in France. The *Requiems* of Berlioz and Fauré, as well as that of France's adopted son Luigi Cherubini, cast long shadows, yet Duruflé's mass still stands apart for its beauty, simplicity and avoidance of excessive mysticism. In this regard, Fauré's example proved the most influential. Duruflé borrowed many harmonic, orchestral and vocal choices in homage to the elder composer's *Requiem*, and like Fauré, he dedicated the work to his own father. Unlike other famed composers of Requiems, such as Mozart and Verdi, Duruflé omitted a setting of the full *Dies irae* section of the mass and all of its familiar “hellfire and brimstone” theatrics. That is not to say, however, that the work takes a neutral stance towards the path after death. Instead, its sublime majesty invites calm contemplation and reverence over fantastic flair.

-Ryan M. Prendergast



**Jonathan Young** is Director of Music at First Presbyterian Church of Urbana, Illinois, and pursuing a Doctor of Musical Arts degree in organ performance and literature at the University of Illinois, where he studies with Dr. Dana Robinson. Originally from Moses Lake, Washington, Jonathan holds a Bachelor of Music degree in organ performance from Pacific Lutheran University in Tacoma, Washington, and a Master of Music degree in organ performance and literature from the Eastman School of Music. His teachers have included Hans Davidsson, Paul Tegels, Susan Ferré, James Holloway, and David Dahl, as well as Charlotte Mattax, William Porter, and Kathryn Habedank on harpsichord and Jairo Geronimo on piano. Jonathan has appeared on several recordings with the PLU Choir of the West and Choral Union as an accompanist and soloist, including the Choral Union's 2011 American Prize-winning *25<sup>th</sup> Anniversary Album* featuring Benjamin Britten's *The Company of Heaven* and movements from Kodaly's *Missa*

*Brevi*s. He has performed as a soloist with the Baroque Artists of Champaign-Urbana (BACH), and has sung and recorded with BACH and Prairie Voices, a Champaign-area *a capella* choir, as well as Tacoma-based Illumni Men's Chorale.



**Alex Underwood** is a choral conductor and music educator originally from Russell, KS. He conducts the University Women's Chorus at the University of Illinois (Urbana-Champaign) where he is in his second year as a doctoral candidate in Choral Music studying with Andrew Megill. He earned an undergraduate degree from Sterling College (KS) in music education and voice performance before serving as the vocal music teacher at Ruppenthal Middle School and Russell High School from 2008-2012. He is the recipient of the 2011 Young Director Award from the Kansas Choral Directors Association and the 2010 Horizon Award for first year teachers from the Kansas Department of Education. Alex completed a Masters of Music in Choral Conducting degree at Westminster Choir College in 2014 where he studied with Joe Miller and James Jordan. He

founded the Russell Arts Council's Summer Concert Series in 2014 which has grown into the Ad Astra Music Festival. For this year's festival, Alex will conduct the Russell Community Choir, Handel's *Jephtha*, and sing in the Ad Astra Chamber Choir.

# Acknowledgements

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# Ad Astra Music Festival

## Main Stage Performances

### **The Mass Unordinary**

July 15 | 7:30pm

St. Mary Queen of Angels

Catholic Church

### **Chamber Music at the Deines**

July 23 | 7:30pm

Deines Cultural Center

### **Jazz at the Barn**

July 16 | 8:00pm

Granny Mae's Barn

### **#humansofrussell**

July 24 | 2:00pm

Deines Cultural Center

### **Schumann Song Cycle**

July 17 | 2:00pm

Deines Cultural Center

### **Handel's *Jephtha***

July 30 | 7:30pm

Trinity United Methodist Church

### **Duruflé and His Organ**

July 22 | 7:30pm

Trinity United Methodist Church

### **Encore: Handel's *Jephtha***

July 31 | 2:00pm

First Presbyterian Church, Hays, KS

## Liturgical Music Series

### **Byrd Mass for 3 Voices**

July 17 | 10:30am

St. Joseph's Catholic Church, Hays, KS

### **Bach Cantata 94**

July 24 | 10:30am

St. John Lutheran Church

### **Josquin Missa De beata virgine**

July 31 | 10:00am

Basilica of St. Fidelis, Victoria, KS