

Paris News!!

The official newsletter of the Hartford Chorale's Tour

"Americans in Paris 2014"

Tour Payment Schedule (Again!)

Many tour participants continue to call or email, asking about the payment schedule, so here it is again!!!

Please print or save this information to your file of Tour information. (You do have a file of Tour information, right???)

TOUR PACKAGE	TOTAL COST	PAYMENTS AND DUE DATES				BALANCE* DUE 4/01/14
		5/01/13	6/15/13	9/15/13	1/15/14	
BASIC	\$3,800	\$400	\$900	\$900	\$800	\$800
L/O	\$2,500	\$400	\$900	\$800	\$400	
S/S	\$750		\$200	\$200	\$200	\$150
N/S	\$100			\$100		

- Basic = Basic Tour including International Air Transportation
- L/O = Land Only [Basic Tour without International Air Transportation]
- S/S = Single Room Supplement
- N/S = Non Singer Supplement

The next payment is due on January 15, 2014.

Please do not delay in making your payment. We have a significant and very tight turnaround obligation to our vendor.

Please confirm your payment preference, if you need to make a change.

If I don't hear from you, I will assume you want me to use the payment method from last time.

Direct all tour documents, payments, and questions to

Dawn Bauer
 Hartford Chorale
 Tour Manager
 22 Highwood
 Simsbury, CT 06070
NOTE NEW EMAIL:
dbauer658@gmail.com
 860-408-1277

In This Issue

- Tour Payment Schedule (Again!).....Page 1
- Will Your Passport be Valid for the Tour? 2
- Our Travel Options Have Changed! Confirm Your "Flight Plan" by January 5... 2
- Take Note! Our Group Flight Numbers and Times Have Changed! 2
- Protect Yourself with Trip Insurance..... 3
- Our Tour Numbers Are Growing! 3
- Tour Rehearsal Schedule Finalized..... 3
- Documents, Please! 3
- You're Invited to a Tour Preview and Social for "Americans In Paris" 3
- Coffee with Coffey 4
- Mystical Radiance: Duruflé and Gregorian Chant 5



Will Your Passport Be Valid for the Tour?

Is your passport current and valid? *Are you sure?*

THIS IS VERY IMPORTANT: If you have a passport, look at the expiration date. Different countries have different rules about expiration dates. You may think that if your passport expires on July, 9, 2014 (the day after our scheduled return to the USA), you'll be all set. *Not necessarily so!* A good rule of thumb is the 6 month plus 1 day rule: that is, your passport's expiration date should be at least six months plus one day after our scheduled return date. So, if your passport is valid through January 9, 2015, you should be just fine, unless you are extending your stay, in which case a later expiration date would be necessary. ***If your passport is not valid***, do not delay in getting it updated. The process can take several weeks or more. Rush processing can be very costly!



Remember to ***send a copy of the face page of your passport*** to Dawn! Thank you to all of you who have done so. If you have not, please send this as soon as you can. (Dawn's mailing address is on page one.)

Our Travel Options Have Changed!

Review and Confirm Your "Flight Plan" by January 5

Tour participants have several choices for international air transportation for our Tour. Last spring, we asked for your preference for flights, asking you to choose the plan arranged by the tour vendor, or making your own arrangements (such as for those who want to try to use air-miles or whatever). As you know, our options have changed several times. *The formal extension tour to the Loire Valley has been cancelled.* **The options we now have are as follows:**

1. **Vendor-arranged flights for the Basic one week Musical Tour.**
2. **Vendor-arranged flights for the Basic Musical Tour plus a self-arranged "deviation"** such as extending your stay in France by a few days or a week or whatever, during which time you would be "on your own", making your own ground arrangements (hotels, ground transportation, sight-seeing, etc.) If you wish, we can also help you make these ground arrangements through our tour vendor. The resulting charges will depend on what, specifically, you choose to do.
3. **Self arranged International flights.** PLEASE NOTE: Singing members of the Tour who choose option 3 ***must*** be in Hartford to attend all rehearsals in June, 2014. (The confirmed rehearsal schedule is shown on **page 3 of this newsletter.**)

Because our options have changed, we ask that *everyone* review *all* the options again and let Dawn know your choice immediately. Due to her recent computer "issues," Dawn has extended the deadline to January 5, 2014. Many of you have responded – thank you! But *many of you have not!!* Email Dawn at dbauer658@gmail.com.

Take Note! Our Group Flight Numbers and Times Have Changed!

We will travel non-stop, round-trip on Air France from Boston–Paris–Boston, departing on June 30, 2014 and returning on July 8, 2014. NEW FLIGHT NUMBERS AND TIMES:

DEPARTING: June 30 Air France #333

Check in at Boston Logan Airport 5:45 p.m.
Depart Boston (Logan) 8:45 p.m.
Arrive Paris (Charles de Gaulle) 9:25 a.m. (July 1)

RETURNING: July 8 Air France #338

Depart Paris 4:40 p.m.
Arrive Boston 6:15 p.m.



Protect Yourself With Trip Insurance

Financial Obligation. All payments are to be made as specified and on time and are non-refundable, even if you end up not going on the tour.

Trip Insurance. As a reminder, all tour members are responsible for the entire cost of the tour. **We continue to urge you to purchase some form of trip cancellation**



insurance. There are many different types available through many vendors, including your own insurance agent, AAA, and possibly AARP as well as the Travel Guard Insurance example sent out to all tour members in June. **Should you have questions about Travel Guard Insurance, contact them directly: www.TravelGuard.com/partners/ACFEA/003700 or telephone them at 1-888-385-4839.**

Again, we can't encourage you enough to obtain trip insurance to protect you in case of an unforeseen circumstance that could cause a cancellation or interruption of your travel plans.

Our Tour Numbers Are Growing!

MUSICIANS	
Soprano	30
Alto	18
Tenor	9
Bass	16
Conductor ☺	1
Organist	1
Subtotal	75
FRIENDS	24
TOTAL	99



Tour Rehearsal Schedule Finalized

All tour rehearsals will take place at the Hartford Chorale's regular rehearsal site:

St. James Episcopal Church
1018 Farmington Ave., West Hartford, CT

Rehearsals will be run from 7:15 p.m. until 10 p.m. on:

Wednesday, June 4, 2014
Wednesday, June 11, 2014
Monday, June 16, 2014
Wednesday, June 18, 2014
Monday, June 23, 2014

This schedule is confirmed – mark your calendars!

Attendance is required for all singing tour participants.

Documents, Please!

Thank you to all who have been timely in completing and submitting the registration documents for the tour:

- **Six documents from the Hartford Chorale** (can be downloaded from the Chorale's website [HERE](#))
- **A copy of the face page of your passport** (more information on page 2 of this newsletter)
- **A hold-harmless agreement from ACFEA**, our tour vendor (sent out 2 months ago)
- **A "deviation" form from our vendor** (coming soon) if you want to change your flight for whatever reason.

In order for us to book your flights, reserve your hotel rooms, and make other arrangements on your behalf, **it is essential that you complete and return all these forms.** Most of you who haven't turned in forms know who you are. Some of you have submitted some of the forms, but not the complete set. Please check your records *now* to be sure that you have submitted all forms. (It is prudent to keep photocopies of all your completed forms.) If you are in any doubt about your document status, contact Dawn at dbauer658@gmail.com. **PLEASE NOTE: All documents and payments must be submitted and up to date by January 15, 2014. If they are not, a surcharge might be attached to your tour invoice.**

You're Invited to a Tour Preview and Social for "Americans In Paris"

Monday, January 20, 2014, 7:15 p.m. - 8:45 p.m.

During January, when the Hartford Chorale does not usually rehearse, the Chorale's Education and Outreach Committee hosts a series of conclaves, providing entertainment, enrichment, and refreshment to the Chorale's members and guests. These events take place at the Chorale's regular rehearsal site, St. James Episcopal Church, 1018 Farmington Ave., West Hartford, CT.

On January 20, 2013, the Chorale's Music Director Richard Coffey presents a preview of the Chorale's 2014 singing tour of Paris, designed not only for tour members but for everyone who would enjoy an evening of exploring French music, singing, architecture, cultural exploration, and *joie-de-vivre*. We are pleased to present a special guest, baritone Chai-lun Yueh (pictured) who will be the baritone soloist for our Paris performance of the Duruflé *Requiem*, and who will perform the baritone solo passages during the evening. (Chorale members will remember Chai-lun fondly from the engaging Chinese-language coaching he provided as we prepared for our 2012 performance of the *Yellow River Cantata*.)



Refreshments, provided by the Chorale's Social Committee, will be served at 7:00 p.m. and will be made available before and during the Conclave. Guests are welcome to come early or stay after for visiting and catching up! No registration is required.

Coffee with Coffey

Maestro Richard Coffey
Music Director, Hartford Chorale



It seems that all the news for us *Americans in Paris* is good news! **We now have more than seventy singers for the tour**, a truly impressive number and one which will ensure that our performances, especially of Maurice Duruflé's *Requiem*, will be stunning!

It is a pleasure to announce that **we now have secured the third of three performance venues, and it is the American Church in Paris**, located in a beautiful Left-Bank neighborhood at 65 Quai d'Orsay, on the Seine. When I was a student in Paris, I practiced the organ at this church and played for many of the weddings there. Since that time, a large, impressive organ built by the great German firm Von Beckerath has gone in, and the church is well-known for its large-scale music program, including the welcoming of guest choirs. The Director of Music, Fred Gramman, and I were students of organist Marie-Claire Alain in 1979, after which I came home, and he never did. He is a highly regarded composer as well as conductor and organist, and he is thrilled that the Hartford Chorale will provide the choral music for the main service on Sunday morning, July 6, 2014.



The church, founded in 1814 as the first American church established outside the United States, is of High Gothic architecture, like many of city's other magnificent churches. The musical customs of the American Church in Paris provide us more performance opportunities within the service than we would have had elsewhere. We will provide an extended choral prelude, an introit, two large-scale anthems, and a "sung postlude" of two works. The church, pictured at left, is opening its doors to us for this performance opportunity *and* will be the very comfortable and convenient site for the one and only full-length rehearsal we have in Paris prior to our dress rehearsal of the Duruflé concert. Much to celebrate here!

More good news! **The Chorale's beloved accompanist, Jim Barry will be with us**,



accompanying us in the American Church and in our rehearsals in Paris, and in June as we do our musical preparation. Jim (pictured) has been invited to play solo repertoire at the American Church and, if the organ is in good condition at Chartres

Cathedral (it is presently under renovation), a solo piece during our concert there.

Don't forget the **Midwinter Conclave on Monday, January 20, 7:15 p.m. to 8:45 p.m.**, at St. James's Church, when we will have a "Tour Preview" that will include singing a sample of some of the music we are considering for our tour concerts and also singing a large portion of the Duruflé *Requiem*. Joining us will be Jim Barry as accompanist and baritone soloist Chai-lun Yueh who will be with us on the tour as soloist in the *Requiem*. The evening begins with some French refreshments! (More information about this event may be found on page 3 of this newsletter.)

C'est bon!

Mystical Radiance: Duruflé and Gregorian Chant

Sarah Hager Johnston, Soprano, Hartford Chorale

“My Requiem is composed entirely on Gregorian themes from the Mass for the Dead. At times I have entirely followed the text with the orchestral part only coming in to support or comment. At other places I have used it only as a guide. As a general rule, I have above all tried to feel deeply the particular style of the Gregorian themes, and I have done my best to reconcile the Gregorian rhythmic patterns as fixed by the Solesmes rite.” —Maurice Duruflé (1902-1986)

In the mid-1940s, Maurice Duruflé was working on a suite of organ paraphrases based on the Gregorian chants for the Mass for the Dead (the Requiem). The work underwent a remarkable transformation, as Duruflé recalled: “After I had finished two [movements], it seemed to me that it was difficult to separate the Latin words from the Gregorian [tunes] to which they are so intimately connected. It was thus that the suite for organ was transformed into something that was more important and that called naturally for choirs...This is how I came to write this work.” The resulting *Requiem*, which Maestro Coffey calls “the glory of Duruflé’s works,” was completed in 1947 and dedicated to the memory of Duruflé’s father, who had recently died.

The entire work emerges organically from the chants on which it is based, and like them, conveys an otherworldly beauty that sets this *Requiem* apart from other settings. In Duruflé’s *Requiem* we do not hear the romantic bombast of Berlioz or the theatrical terror of Verdi; the emphasis here is not on damnation and eternal suffering, but on the peaceful rest found in God’s loving care. The score does contain moments of high drama, however, which are made the more remarkable by their relative rarity. Unlike most requiems composed in the past 150 years, Duruflé’s setting would be as suitable for use in a liturgical setting as it is in the concert hall.

Comparisons with the 1880 *Requiem* of Gabriel Fauré (1825-1924) are inevitable, and indeed Duruflé does follow much of Fauré’s model as to choice of texts, overall form, and contemplative mood, though his work is entirely original. Duruflé originally scored the *Requiem* for mixed chorus, soloists, and full orchestra; he later made versions for small orchestra and organ, and for organ alone (the version he preferred). The organ part in this last version, which we will perform on our tour, is no mere supporting accompaniment or orchestral reduction. It consists of exquisite music of great virtuosity, wholly integrated with, and equal partner to, the chorus, and calls for the full range of colors associated with the French symphonic organ tradition.

Given the extraordinarily sympathetic writing for the voices, it is hard to believe that this was Duruflé’s first choral work. In keeping with the introspective mood, the choral parts generally lie in the sweetest, least strained ranges of the singers’ voices. When extremes of range do occur, such as in the explosive *Sanctus*, the brilliancy of the soaring lines is all the more startling. The passages for solo baritone (*Domine Jesu Christe* and *Libera me*) and mezzo-soprano (*Pie Jesu*) are sung today respectively by the men and women of the choir, a practice Duruflé often said he preferred.

With the exception of portions of the *Libera me*, the entire *Requiem* is based on chants which are presented as simple melodies, treated polyphonically, passed between organ and voices, and assimilated into the underlying modal harmonies. The irregular rhythms and shifting meters capture the spontaneous, expressive nature of chanted liturgies, especially as they were performed at the Abbey of Solesmes.

During Duruflé’s formative years, Gregorian chant and the choir school tradition were enjoying a resurrection in the French church, after having been cast aside, along with other elements of Catholic ecclesiastical tradition, during the secularization of French society that followed the French Revolution more than a century earlier. By the middle of the 19th century, interest in sacred music, particularly in the lost art of liturgical chants, had quickened. At the center of this revival were the Benedictine monks of the Abbey of Solesmes, whose scholarly works on the history and performance of Gregorian chant inspired the re-establishment of choir schools across France. It was the monks of Solesmes who compiled the *Liber Usualis*, the 1900-page chant collection that was first published in 1896 and is still used by most monasteries, and many churches, to this day.

The first section of the Requiem chant is shown here:

The image shows a musical score for the beginning of the Requiem chant. It starts with an 'Intr.' (Introit) marked '6.' (Credo). The first line of music is a large 'R' followed by the text 'E-qui-em * ae-tér-nam do-na e-is'. The second line of music is 'Dó-mi-ne : et lux perpé-tu-a lú-ce-at'. The third line of music is 'e-is. Ps. Te de-cet hymnus De-us in Si-on, et ti-bi'. The fourth line of music is 'reddé-tur vo-tum in Je-rú-sa-lem : * exáudi o-ra-ti-ó-nem'. The fifth line of music is 'me-am, ad te omnis ca-ro vé-ni-et. Ré-qui-em.' The score is written on a single staff with a treble clef and a key signature of one flat (B-flat).

Duruflé’s use of chant in his compositions is original, distinctive, and inspired; he retains the grace, suppleness, and melodies of the original chants even as he draws from their tunes and contours the material from which he builds intricate polyphony and colorful, though subtle, modal harmonies. The best example of Duruflé’s chant-based choral music is his remarkable *Requiem*.

The **Introit (Requiem aeternam)** opens with a quiet rippling figure in the organ over which the men intone the lines of chant; the women respond to each phrase with a wordless echo, and the music swells gradually to the briefest *forte* before subsiding in a murmur. Without pause, the rising **Kyrie** chant emerges, the voices entering one by one to create a polyphonic sequence of great beauty. The reflective, falling figure of the central **Christe** section is transformed as the exalted closing **Kyrie** soars above the organ, where the chant is heard in long tones.

The tranquil mood is disturbed by the brooding, chromatic opening of the **Offertory (Domine Jesu Christe)**, the longest movement of the *Requiem* and its most intensely graphic. The prayer chanted by the altos for the salvation of the dead quickly becomes agitated, as all the voices join in an ever-louder three-fold cry for delivery from the fiery abyss. The organ writing here is devilishly difficult, with quick staccato passages that propel the music forward. This subsides into a calm interlude from which the sopranos' voices emerge, reminding us of God's covenant with Abraham through which all souls would be led to eternal life. Singing in unison, the men (in one of the few passages *not* based on chant) pray that the dead will be received in paradise.

Much like a procession approaching from afar, the **Sanctus** begins with a quietly undulating *moto perpetuo* figure in the organ, measured out by an insistent treading of the organ pedals. Over this texture the women's voices, singing as if at a distance, ring out a quiet three-fold "Sanctus" which evokes the Sanctus bells that are sounded during Mass. As more voices enter, the ever-climbing lines rise in a confident crescendo, climaxing with an ecstatic *Hosanna in excelsis!* as the voices reach to heaven and the organ pedal shakes the very earth. Maestro Coffey says of this passage, "There is perhaps in no other passage of the choral literature where a slow and sure crescendo leads to such a 'wall of sound' as in this now-famous Hosanna." The procession recedes with a sustained decrescendo, leaving the voices to murmur a brief *Benedictus*.

After the magnificent opulence of the *Sanctus*, the prayer to Christ embodied in the **Pie Jesu** seems all the more intimate and searching. Constantly changing meters create an unsettled sensation which stresses the petitioner's prayer for eternal rest. The women chant three times, each time in a higher, yearning key; each time, the organ echoes the final phrase. A fourth and final iteration sounds tenderly in the organ, the women take up the phrase, and they conclude together, finally at rest.

So seamlessly does Duruflé wrap the lush accompaniment and its expansive countermelody around the **Agnus Dei** chant that it requires an effort to recall that this melody comes not from *his* pen, but from the Gregorian chant repertoire. This serene setting takes the form of a gently rising and falling arch, never exceeding a moderate intensity, and offering in its relatively static harmony a moment for meditation.

With extensive passages for unison, unaccompanied, and even wordless singing, the **Lux aeterna** offers a luminous transparency and clarity suitable to its text, "May eternal light shine on them, Lord." The movement opens with a chant-like

organ melody, followed by the *Lux aeterna* chant sung by the sopranos and accompanied only by the wordless chorus. This sequence is repeated in a higher key, with the addition of a high organ *obbligato* in canon with the choral chant. The organ follows with two iterations of a richly-harmonized chorale, over which the chorus chants a serene monotone. The inclusion of the dissonant seventh tone A in the final B-flat major chord, almost imperceptible at *pianississimo*, adds a poignantly unresolved tension.

Libera me, the prayer for delivery from the "day of wrath," contains the *Requiem's* darkest and most highly charged dramatic moments. In this description of the Last Judgment, Duruflé employs angular original melodies and dissonant harmonies in place of smoothly-flowing chants and the gentler harmonies they inspire. The tempo here is markedly faster than earlier movements, suggesting a headlong hurtling away from hellish terrors. After an abrupt climax ("to judge the world by fire"), the "Requiem aeternam" chant is heard in the highest soprano voices, as from angels on high, before the entire chorus repeats "Deliver me Lord, from eternal death."

Duruflé closes the *Requiem* with the image of angels carrying the departed souls to an exquisite and eternal Paradise. In this final movement, **In Paradisum**, time seems suspended and the air shimmers with unearthly harmonies as the sopranos intone the angelic chant. As the entire choir of angels sings the final drawn-out prayer, a slowly rising scale in the organ's inner voice lifts the soul to heaven even as it generates a subtle harmonic tension in the otherwise resolved harmony. The final chord, an unresolved dominant ninth, marked *pianississimo* and *très long*, lingers on the air as if the sound were to reverberate forever.

Duruflé's music has often been described as *restrained*, *conservative*, and *austere*, words which seem to imply reluctance to adopt the more angular musical language of his contemporaries, to work with larger forms, or even to venture beyond what some perceive as limited expressiveness. It might better serve Duruflé's music, and our understanding of it, to think of it as *distilled*, *rarified*, or perhaps at most *refined*, for certainly these works are complete and sufficient unto themselves, and display an unmistakable clarity, sensuality, and beauty, what Maestro Coffey calls "sheer liturgical beauty and impassioned choral sonority."

Duruflé said of this wondrous music: "This *Requiem* is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the Scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny. [The work concludes with] the ultimate answer of Faith to all the questions, by the flight of the soul to paradise."

This is the third of a series of "program notes" to provide context and background for our musical adventures in France. Next time, I'll explore the possible role of the architecture of Duruflé's church, St. Etienne-du-Mont, in the shaping of the Requiem.—SHJ