

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!!!

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		
E/D*	*					

- 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
 - E/D** = Other: Extension or Deviation * (such as the formal extension tour or an extended stay in Paris, etc.)
- * Costs are not yet firmly identified

Please print or save this information to your file of Tour information.

(You do have a file of Tour information, right??)

The September payment is due on the 15th.

Please do not wait until the Chorale's opening weekend (September 22 and 23) to make this payment. We have a *significant and very tight* turnaround obligation to our vendor.

Please confirm your payment preference for this payment, if you have not already done so in the last few weeks. If I don't hear from you, I will assume you want me to use the payment method from last time.

Direct all tour questions, payments, etc., to
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 Hartford Chorale Tour Manager
 22 Highwood
 Simsbury, CT 06070
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 860-408-1277

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Will Your Passport Be Valid for the Tour?

It is hoped that all of you who didn't have passports in April (or whose passports had expired) have new ones now.

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.



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. (Mailing address on page one.)

File Your "Flight Plan" by October 15

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). Since then, other options have been made available to us. 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 "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 individual 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. **Vendor arranged flights for the Basic Musical Tour and for the Official Extension Tour to the Loire Valley** (which, by the way, is very close, geographically, to Normandy and Brittany!);
4. **Self arranged flights, to include both the basic Musical Tour plus the Official Extension Tour to the Loire Valley;**
5. **Self arranged International flights.**

PLEASE NOTE: Every member of the tour, regardless of his or her choice, must reconfirm that choice with Dawn by October 15, 2013. (dbauer658@aol.com) Remind your non-Chorale guest tour members (singing and non-singing) to do this as well.

Singing members of the Tour who choose options 4 or 5 ***must*** be in Hartford to attend all rehearsals in June, 2014. (The tentative rehearsal schedule is shown on page 3 of this newsletter.)

Our Group Flights Have Been Identified

We will travel non-stop, round-trip on Air France from Boston–Paris–Boston, departing on June 30 and returning on July 8.

Outbound:

June 30 Air France #337
Depart Boston (Logan) 6:10 pm
Arrive Paris (Charles de Gaulle) 6:40 am (July 1)

Returning:

July 8 Air France #332
Depart Paris 1:35 pm
Arrive Boston 3:05 pm



Financial Reminders

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 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.

Extending your Trip?

Looking for Something to Do?

First, consider our official extension tour to the Loire Valley for Wine, Scenic Beauty and Fun! Other options in Paris and London:

Puccini's *La Boheme* will be playing at the Opera Bastille in Paris on July 9, 12 and 14. Tickets and info at www.operadeparis.fr.

For the really adventurous, Strauss' *Ariadne auf Naxos* is playing in London at Covent Garden on July 10 and 13. Tickets and info at www.roh.org.uk.

Thanks to Walter Mayo for providing this info!

Tour Rehearsal Schedule

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 run from 7:15pm until 10pm.

The proposed** rehearsal dates are:

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

**This schedule is tentative and *subject to change*.

Coffee with Coffey

Maestro Richard Coffey

Music Director, Hartford Chorale



A very special and memorable dimension of our *Americans in Paris* tour is that we will be in France near the time of the observance of the 70th anniversary of "D-Day," June 6, 1944. Paris, in particular, will be host to a number of choruses that are a part of this observance, and we will fit right in, as an American choir on French soil. From the start, my intention has been for us to perform American and French music, and the D-Day connection makes this all the more fitting.

Our centerpiece remains the Duruflé *Requiem* (particularly fitting, as no doubt thoughts of those killed in World War II, and in other wars, will be on people's minds and hearts). Other composers whose works remain under consideration for our Sunday morning Mass and our Chartres Cathedral concert include Americans Brazeal Dennard, Jester Hairston, L.L. Fleming, Alice Parker/Robert Shaw, Robert Noehren, Randall Thompson, Ned Rorem, Gerre Hancock, and Alec Wyton; and French composers Camille Saint-Saens, Olivier Messiaen, Francis Poulenc, Gabriel Fauré, and Louis Vierne. The fine-tuning of the programming is a slow but sure process and one I undertake with pleasure.

Please note that as a part of the Chorale's January, 2014 series of Conclaves (a series of enrichment, entertainment, and educational events for Chorale members and friends), I plan to present a session on our tour, including a preview of some of the music, including and especially some excerpts from the Duruflé *Requiem*. These sessions take place on Mondays, January 13, 20, and 27, starting at 7:15 p.m., at our regular rehearsal venue. We will keep you posted on which of the three becomes "Vive la France"!

C'est magnifique!!

Inspiration and Adoration: The French Revolution, Lost Chants, and Maurice Duruflé

Sarah Hager Johnston, Member, Hartford Chorale

“For lovers of plainchant recast in modern fashion, for lovers of the music of twentieth-century French organ ‘symphonists,’ and for lovers of sheer liturgical beauty and impassioned choral sonority, perhaps no name surfaces more quickly nor with warmer affection than that of Maurice Duruflé.”

– Richard Coffey, *Music Director,
The Hartford Chorale*

Most of Maurice Duruflé’s compositions are connected to the church, being settings of sacred texts or organ works based on Gregorian chants, which were always his most important musical and spiritual inspiration. To understand why the old Gregorian chants were so important to Duruflé (and his contemporaries), it is necessary to go back more than a century in French history.

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.

Before the French Revolution, nearly all (by some estimates, 95%) of French citizens were members of the Roman Catholic Church. Even those who were not adherents to the Catholic faith found that their lives were controlled to large degree by the Church, since, under the Ancien Régime, the status of the Church was essentially institutionalized as the First of the Three Estates (the Church, the nobility, and everyone else, that is, the peasantry). To many, especially those in the Third Estate who initiated the Revolution in 1789 and carried it to full execution, the Church seemed to be more interested in securing and retaining worldly power and property than in seeking spiritual grace and ministering in Christian charity. The clergy, who in some parts of France owned fully one fifth of the land, were regarded with the same fear and loathing as the nobility. In the bloody chaos of the Revolution, then, the Church was brought down along with the aristocracy. Cathedrals, monasteries, and abbeys were leveled, and by 1802 church lands were in the possession of the New Republic, the secular, anti-clerical government which was now in power.

Church music, too, suffered during the Revolution. As the Church no longer controlled education, the choir schools that had once flourished across France were discontinued. Pipe organs were removed from the churches, reassigned to secular use, or left to decay. The singing of Gregorian chants, which had been integral to the liturgy for a thousand years, was silenced. In just a few short years, the knowledge and artistry of several centuries were scorned and cast aside.

By the middle of the 19th century, however, interest in sacred music, particularly in the nearly-lost art of liturgical chants, had quickened, and a shift of emphasis from the French to the Roman rites had taken hold across France by 1875.

At the center of this revival were Dom Joseph Pothier and 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 and instruction manual that was first published in 1896 and is still used by most monasteries, and many churches, to this day. The *Liber Usualis* gathers most versions of the ordinary chants for the Mass, the Divine Office, and for feasts of the Church Year (such as Holy Week, for which more than 200 chants exist), as well as for designated rituals such as baptism, marriage, funerals, and the like. (After the Second Vatican Council of 1962, which permitted the use of the vernacular, use of the Latin chants declined. The chants are still sung in monasteries and, increasingly, in parish churches where a return to traditional worship is favored.)

Soon, choir schools were re-established at cathedrals across France, including at Rouen (where Duruflé began his musical career), and the study and performance of the recovered chants became something of a French specialty. Naturally, French musicians who matured during this period of revival – including and especially Duruflé – were influenced by the infusion of chant melodies and contours.

French organists in particular found the chants an inspiration for their improvisations; Charles Tournemire (1870-1939), one of Duruflé’s earliest teachers, was especially renowned for his skill in this ephemeral art. In the 1930s, Tournemire recorded many of his improvisations; Duruflé later reconstructed and transcribed these recorded performances, and these scores remain classics of French organ literature. (You can find recordings of some of these on YouTube, many with stunning visuals.)

This is the second of a series of “program notes” to provide context and background for our musical adventures in France. Next time, we’ll look more closely at the influence of Gregorian chant in Duruflé’s music, with a particular look at the Requiem, which is built almost entirely on ancient chant melodies. After that, I’ll explore the possible role of the architecture of St. Etienne-du-Mont in the shaping of the Requiem; and provide some program notes on the genesis and structure of the Requiem itself.