

Houghton College Vocal Faculty
Houghton College Choir
and members of the
Houghton Symphony Orchestra

la vie est belle

Saturday, April 21st
Wesley Chapel
8:00pm



Welcome to *La vie est belle* – “Life is beautiful!”

Tonight we celebrate fun, love, joy, friendship, and laughter, and do so the French way.

The first half of our program will feature our stunning vocal faculty at the Greatbatch School of Music. Though all of the pieces feature French text, the settings for these opera numbers span the globe with scenes taking place in Spain (*Carmen*), France (*La fille du regiment*), India (*Lakmé*), Germany (*Les contes d'Hoffmann*), and Sri Lanka (*Les pêcheurs de perles*). All of these pieces come from the best of the French opera tradition and are sure to leave you wanting more!

The second half of the concert will feature Maurice Duruflé's *Requiem*, a gem of the 20th century choral-orchestral repertoire. Duruflé's work was inspired in large part by his predecessor, Gabriel Fauré, another French composer who completed his own *Requiem* just over 50 years earlier. Duruflé's work mirrors Fauré's in many ways including its structure, choice of text, and performing forces. He uses harmonic language that was modern for its time, but infuses it with the ancient liturgical music of Gregorian chant. The work is not in the strata of requiems more casual concert-goers may know such as those of Mozart, Verdi, and Fauré, but for that reason I suspect you will be surprised and delighted by what you hear tonight, perhaps for the first time. I think it contains some of the most beautiful, affective, dramatic, and meaningful music I know.

I decided to pair vocal pieces celebrating life with Duruflé's *Requiem*—ostensibly a work about death—because the latter is something quite different than more traditional works from the genre of the same name. The longest text in the *Requiem* proper, the *Dies Irae* (“Day of wrath”) is absent from Duruflé's setting except for the final stanza, *Pie Jesu* (“Merciful Jesus”). This text of this movement is a plea for mercy which Duruflé places at the center of his work in a sparse setting for mezzo-soprano, organ, and solo cello. The result of the whole is a *requiem* which offers more comfort than sorrow, more peace than terror, more beauty than discord. For those of us who know Christ, this is exactly what we can expect.



Daniel David Black
Director of Choral Activities

Program

Carmen (1874)

Georges Bizet (1838-1875)

Act I: Seguedilla
Act II: Votre toast
Act III: Card Trio

Carmen - Kimberly Prins Moeller, mezzo-soprano
Escamillo - Nicholas Kilkenny, bass-baritone
Frasquita - Amanda Cox, soprano
Mercédès - Victoria Pitre, soprano

La fille du regiment (1840)

Gaetano Donizetti (1797-1848)

Act I: *Ah! mes amis, quel jour de fête*
Tonio - Luke Ogden, tenor

Lakmé (1882)

Léo Delibes (1836-1891)

Act II: Bell Song
Lakmé - Amanda Cox, soprano

Les contes d'Hoffmann (1880)

Jacques Offenbach (1819-1880)

Act III: Elle a fui, la tourterelle
Antonia - Victoria Pitre, soprano

Les pêcheurs de perles (1863)

Georges Bizet (1838-1875)

Act I: Au fond du temple saint
Nadir - Luke Ogden, tenor
Zurga - Nicholas Kilkenny, bass-baritone

INTERMISSION

Requiem, op. 9 (1948)

Maurice Duruflé (1902-1986)

- 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

Program Note

Maurice Duruflé was born in the small town of Louviers, France (about 65 miles from Paris), and received his initial musical education at the Cathedral choir school in the nearby larger town of Rouen. In his mid-teens, Duruflé studied organ with Louis Vierne and Charles Touremire in Paris, the latter of whom often incorporated Gregorian chant into his improvisations. At eighteen, he entered the Paris Conservatory where he studied organ with Eugène Gigout and composition with Paul Dukas. Duruflé became the assistant organist at the Notre Dame Cathedral at age twenty-five and took his own organist post at St. Étienne-du-Mont when he was twenty eight, a position he kept for the next forty-five years. He would later join the faculty at the Conservatory teaching harmony for more than twenty years.

Duruflé was a celebrated organist who toured internationally with his wife, Marie-Madeleine, a highly accomplished organist herself. Marie-Madeleine had been Duruflé's assistant organist at St. Étienne-du-Mont since 1947 and they were married in 1953. Sadly, his performing and teaching ended after he was involved in an automobile collision in 1975.

Duruflé was highly critical of his own compositions and his entire output consists of only fourteen works. Of those, six of those works are for choral forces, all written later in his career.

The Third republic, the government of France prior to World War II, was a secular institution, in contrast to the strongly Catholic second French empire that lost power in 1870. At the time, Roman Catholic musicians had an antagonistic relationship with the government and the culture it promoted. Duruflé scholar James E. Frasier writes, "because the church was at odds with the secularist Third republic, for example, there was a growing urgency among the hierarchy and church musicians of that era to promote a music that was distinctly countercultural and ecclesiastical in tone, free of secular and republican values and the clichés of opera and ballet. Chant and polyphony therefore enjoyed a heyday in the first half of the twentieth century."¹ This is the environment into which Duruflé steps as a composer.

After the German blitzkrieg of May and June 1940, France fell to German occupation and the French government moved from Paris to the centrally located spa town of Vichy. The government there came to be known as the Vichy regime, and it was nominally in charge of all of France. Its authority, however, was severely limited by the German military occupation and thus, it came to be seen as a puppet government of the Nazis.

1. James E. Frasier, "Maurice Duruflé: The Man and his Music", mauricedurufle.com, <http://mauricedurufle.com/index.php/excerpts> (accessed February 17, 2016).

The Vichy regime, seeking to establish and retain any legitimacy it could with the French people, continued commissioning new artistic works as had its predecessor, the Third Republic. According to Frazier, "because the Vichy government took music seriously for its propaganda value, it generally restricted its awards to composers who upheld the conservative, antimodernist, and pro-Catholic sentiments of the regime."² Duruflé, with his traditionalist attitudes toward sacred music, which were considered countercultural during the Third Republic, now found himself aligned with the puppet government even though he had not changed his compositional preferences.

In 1941, Duruflé received a commission from the Vichy regime for what would eventually become his *Requiem*. The work began as a series of organ pieces based on Gregorian chant and after he received the commission, Duruflé reshaped and incorporated his previous work into the *Requiem*. By the time Duruflé completed his work, six years had passed and the war was over. In 1948, Duruflé submitted a request for payment to the Fourth Republic and was paid accordingly.

The aforementioned chants are sometimes used prominently and sometimes discreetly placed in the vocal and instrumental texture. Prominent examples include the opening of Introit, which features the tenors and basses singing the exact "Requiem aeternam" chant from the Mass for the Dead, as well as the sopranos singing the "Te decet" chant in the middle of the movement. A more discreet chant setting can be found in the second movement. There, a Kyrie chant is featured in long notes played by the trumpets and organ while the individual choral parts are given full polyphonic treatment. Chant fragments are also discreetly used in many other places throughout the work. Listen carefully for short melodies featuring step-wise motion. If you hear one set apart from the surrounding material, chances are good you are listening to the ancient music of the Roman Catholic Church, Gregorian chant.

In addition to being notable for its inclusion of Gregorian chant, Duruflé's *Requiem* is also closely tied to Fauré's *Requiem*, which was first completed more than fifty years earlier. In putting together the structure of his work, Duruflé used the same movements as Fauré, in the same order, with the addition of *Lux aeterna* inserted between *Agnus Dei* and *Libera me*. Like Fauré, Duruflé almost completely eliminated the *Dies irae* text, which is a lengthy poetic description of the Day of Wrath from the Book of Revelation. Duruflé scored his work for baritone and mezzo-soprano soloists; Fauré's was written for baritone and soprano. The central movement of both works is *Pie Jesu*, a contemplative plea to Christ for mercy written for solo voice and thin instrumentation. By placing this movement at the center of the work and scoring it for a soloist, both composers highlight a central belief they shared about the relationship between Creator and the created.

2. Ibid.

Requiem, Op. 9

I. Introit

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

*Te decet hymnus Deus in Zion,
et tibi redetur votum in Jerusalem
exaudi orationem meam,
ad te omnis caro veniet.*

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
representet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini eius.
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 eius.*

IV. Sanctus

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

V. Pie Jesu

*Pie Jesu Domine,
dona eis requiem.*

I. Introit

Give them eternal rest, O Lord,
and let perpetual light shine on them.

There will be songs of praise to you in Zion
and votive prayers in Jerusalem.
O hear my prayers;
all flesh returns to you.

II. Kyrie

Lord have mercy,
Christ have mercy,
Lord have mercy.

III. Domine Jesu Christe

Lord Jesus Christ, king of glory,
liberate the souls of all the faithful departed
from the pains of hell and from the deep pit.
Deliver them from the lion's mouth,
let not hell swallow them up,
let them not fall into darkness.
But let Michael, the holy standard-bearer,
bring them into the holy light,
Which once thou promised to Abraham,
and to his seed.
Sacrifices and prayers of praise, O Lord,
we offer to thee.
receive them, Lord, on behalf of those souls
we commemorate this day.
Grant them, O Lord,
to pass from death unto life.
Which once thou promised to Abraham,
and to his seed.

IV. Sanctus

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

V. Pie Jesu

Merciful Lord Jesus,
grant them rest.

VI. Agnus Dei

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

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.*

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.
Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare saeculum per ignem.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

IX. In paradisum

*In paradisum deducant te Angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

VI. Agnus Dei

Lamb of God,
who takes away the sins of the world,
grant them rest everlasting.

VII. Lux aeterna

May light eternal shine upon them, O Lord,
in the company of thy saints forever and ever,
for you are merciful.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

VIII. Libera me

Deliver me, O Lord, from death eternal,
on that dreadful day,
when the heavens and the earth shall quake,
when you come to judge the world by fire.
I am seized by trembling, and I fear
until the judgement should come,
and also the coming wrath.
O that day, day of wrath,
day of calamity and misery,
momentous day, and exceedingly bitter,
when you shall come to judge the world by fire.
Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.

IX. In paradisum

May the angels lead you into paradise,
May the martyrs welcome you upon your arrival,
and lead you into the holy city of Jerusalem.
May a choir of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.

Personnel



Mezzo-soprano KIMBERLY PRINS MOELLER made her Carnegie Hall debut in 2014 as soloist in Mozart's *Requiem* and Beethoven's *Choral Fantasy*. A proponent of art music and contemporary music specifically, Kimberly received focused training in contemporary performance studies and French mélodie at the Vancouver International Song Institute. Her stage credits include *A Grand Night for Singing* (Featured), the roles of Prince Orlofsky in *Die Fledermaus* with the University of Arizona Opera Theatre, the Sorceress in *Dido and Aeneas* with St. Andrew's Bach Society, Flora in *La Traviata*, Dinah in *Trouble in Tahiti*, Ma Moss in *The Tender Land*, and Florence in *Albert Herring*. An active soloist in concert and oratorio repertoire, Kimberly's recent performances include Handel's *Messiah* with the American Chamber Orchestra, Duruflé's *Requiem*, Vivaldi's *Gloria* and *Magnificat* and Saint-Saëns' *Christmas Oratorio*. Other appearances include the University of Arizona Chamber Music Showcase, the Saarburg International Chamber Music Festival, and performances with Grammy-nominated True Concord Voices & Orchestra.

Kimberly was named a semi-finalist in the professional art song division of the American Prize in Voice competition. She is a multiple winner of NATS competitions in New York, New Jersey, Pennsylvania and Arizona, and holds the Doctor of Musical Arts in Voice Performance from the University of Arizona, with additional studies in opera coaching and directing. Kimberly received a Professional Performance Certificate in voice performance from Penn State University, a Master of Arts in voice performance from Montclair State University and a Bachelor of Music in vocal music education from Houghton College. Kimberly is a member of NATS and taught at Lakeland University and Alverno College before joining the faculty of Houghton College as Assistant Professor of Voice in fall 2017.

Dr. NICHOLAS KILKENNY, bass-baritone, is a classical vocalist and voice teacher located in Western New York. Most notable roles include Méphistophélès in *Faust* with Buffalo Opera Unlimited, Dulcamara in *L'élisir d'amore* with Houghton Lyric Theater, Sacristan in *Tosca* with Nickel City Opera, Bartolo in *Le nozze di Figaro* with Eastman Opera Theater, Frank in *Die Fledermaus* with Geneva Light Opera, among others. Recent concert performances include Fauré's *Requiem* with Orchard Park Chorale, Vaughan Williams' *Dona Nobis Pacem* with Nazareth College, Handel's *Messiah* with the Olean Chamber Music Society, Bach's *Christmas Oratorio* with the Eastman Philharmonia, and a full performance of Schubert's *Schwanengesang* in recital at Eastman. He made his Carnegie Hall debut in 2014 singing the role of Jewel Scrooby in Howard Hanson's *Merry Mount* with the Rochester Philharmonic Orchestra. Nicholas is currently on faculty at Houghton College, Nazareth College, and Finger Lakes Community College teaching applied voice. Upcoming engagements include Vater in Humperdinck's *Hänsel und Gretel* at Eastman, Raimondo in *Lucia di Lammermoor* with Hudson Opera Theater, and Fiorello in Rossini's *Il barbiere di Siviglia* with Geneva Light Opera.



AMANDA COX is an instructor of voice at Houghton College and the Director of Music and Worship at the Houghton Wesleyan Church. She is a graduate of the University of Miami, where she studied voice with Dr. Esther Jane Hardenbergh, and received her Master of Music degree in May 2003. That summer, Amanda attended the University of Miami Salzburg Program in Salzburg, Austria. In April of 2003, she won the *Pinellas Opera League Scholarship Competition* in Tampa, Florida, and played the role of the Queen of the Night in the University of Miami's production of Mozart's *The Magic Flute*. She was also seen as the soprano soloist in the Christmas 2002 production of Handel's *Messiah* with the Miami Civic Chorale and Orchestra. Amanda was heard in recital at the spring 2003 conference of *The College Music Society*, performing new music by Dr. Dennis Kam. In 2002 she premiered the role of Violetta in Thomas Sleeper's new opera *Small Change*. Amanda received her undergraduate degree from Houghton College in 2001, where she studied voice with Dr. Ben King, and played the roles of Lucy in Menotti's *The Telephone*, Sister Angelica in *The Three Hermits* by Stephen Paulus, and Angelica in Moliere's farce *The Imaginary Invalid*. Amanda is also active in community theatre, having most recently played the roles of M'Lynn in *Steel Magnolias* and Amalia in *She Loves Me* with The Valley Theatre, and the role of Maria in *The Sound of Music* with The Short Tract Town Theatre. Amanda and her husband Mike have two precious children, an eleven-year-old daughter named Evelyn, and a six-year-old son named Grayson.



VICTORIA PITRE, soprano, is an avid performer and teacher in the Western New York area. This past summer, she appeared as Despina in *Così fan tutte* at the ViVace Summer Opera Workshop in Vancouver. Her other operatic roles include Adina in Donizetti's *L'elisir D'amore*, Lauretta in Puccini's *Gianni Schicchi*, Laetitia in Menotti's *The Old Maid and the Thief*, Casilda in Gilbert and Sullivan's *The Gondoliers*, Laurette in Offenbach's *La Chanson de Fortunio*, and Sandman in Humperdinck's *Hansel and Gretel*. She also sang the role of Edith with Opera-Lytes in *Pirates of Penzance*, and appeared as a soloist with the Bach Festival Society of Winter Park. She has been a finalist twice in her division at the Central NY Finger Lakes NATS competition, and placed twice in her division at the Central Florida NATS Competition.

Pitre serves as an Instructor of Voice, Director of Men's and Women's Choir, and the Recruitment Coordinator for the Greatbatch School of Music, Houghton College. As an alumna of Houghton, Pitre holds a Master of Music degree from the Greatbatch School of Music with a double concentration in Vocal Performance and Choral Conducting, having studied with Katie Martin and Daniel David Black, respectively. She completed two Masters level vocal recitals during her time at Houghton, including works by Fauré, Previn, Santoliquido, Schubert, Heggie, and Richard Pearson Thomas. She holds a Bachelor of Arts degree in Music from Rollins College, where she majored in Vocal Performance with a concentration in Choral Conducting.

LUKE OGDEN is an assistant professor of voice at Houghton College. He received his Master of Music degree in voice pedagogy and performance from Pennsylvania State University in 2016, where he studied voice with Dr. Ted Christopher, classical voice pedagogy with Dr. Norman Spivey, and Musical Theatre Pedagogy with Raymond Sage. Luke performed the role of Count Almaviva in Rossini's *Il barbiere di Siviglia* and covered the role of Rodolfo in Puccini's *La Bohème* while at Penn State.

Luke received his undergraduate degree from Houghton College in 2014, where he studied voice with Dr. Margaret Kuhl and played the roles of Nanki-Poo in Gilbert and Sullivan's *The Mikado* and Tamino in Mozart's *Die Zauberflöte*. Additionally, Luke has performed with Capital Opera Theatre in the roles of Turiddu in *The Magnificence of Mascagni* and as the Counsel to the Plaintiff in Gilbert and Sullivan's *Trial by Jury*.

Luke also serves as one of the assistant men's soccer coaches. He and his wife, Hannah, live in Fillmore and are very excited to be a part of the Houghton community.





Pianist SHARON JOHNSON has been heard on Minnesota Public Radio, WFMT Radio in Chicago, and WXXI Radio in Rochester; the Baltimore Composers Forum; Schubert Club Concert Series; and the National Flute Association Conference. She is actively involved in the premieres of new works on a regular basis, including the Minnesota premiere of Ned Rorem's chamber work, *Aftermath*, and the world premiere of Juliana Hall's *Peacock Pie*, and *Songs of Enchantment*. Along with baritone, David Klassen, she initiated a new concert series for young artists in Steinbach, Manitoba. As well, she has given masterclasses and coachings at a variety of colleges and universities in the United States and Canada. Recently, she was chosen to

participate in the Fall Island Repertoire Development Program at the Crane School of Music. Johnson was the invited pianist for the master classes of Keith Underwood at the University of Minnesota, and Eugene Rousseau at Shell Lake, Wisconsin. She has served as one of the official accompanists for a variety of international conferences and competitions, including the International Tuba/Euphonium Conference and the International Horn Prize Competition. As primary keyboard/assistant director of the Continental Singers, she has toured internationally.

In addition to recital collaborations with colleagues, Johnson is one half of the duo piano team, *Music By Two*, with pianist Nancy Davis. The duo was named finalists in the 2016 American Prize Competition. *Music By Two* will soon release their first CD, *American Landscapes* which includes the world premiere recording of Eric Ewazen's *Sonata for Two Pianos*. Johnson received both the Bachelor and Masters degrees in piano performance at UNC Greensboro, and completed her DMA in collaborative piano with Margo Garrett and Tim Lovelace at the University of Minnesota. Previously, she has held faculty positions at a variety of college and arts organizations in North Carolina and New York. Currently, Dr. Johnson is associate professor of piano and coordinator of collaborative piano at Houghton College.

DANIEL DAVID BLACK is assistant professor of vocal music & conducting and director of choral activities at Houghton College, where he conducts the Houghton College Choir and teaches conducting and choral literature. Prior to joining the faculty at Houghton, he was the director of choral activities at Lakeland University in Sheboygan, Wisconsin. His collegiate background also includes teaching at Buffalo State College (Buffalo, NY) and Villa Maria College (Buffalo, NY). Working with professional singers, he served as assistant director for the Tucson Chamber Artists, assistant conductor for the Vocális Chamber Choir (Buffalo, NY), assistant conductor for the Buffalo Philharmonic Chorus Ensemble Singers, and assistant conductor for the Tucson Symphony Orchestra Chorus, a community ensemble. He has extensive experience working in churches.



Black's primary interests include bringing together choral and orchestral musicians at every level, educating audiences through innovative programming, and building foundational choral skills through instruction in vocal technique and literacy. He holds a Doctor of Musical Arts in conducting from the University of Arizona, where he studied with Bruce Chamberlain and Elizabeth Schauer. He also holds a Bachelor of Music in choral music studies from Northwestern University, where he studied with Stephen Alltop and Robert Harris, and a Master of Music in choral conducting from Houghton College, where he studied with Brandon Johnson.

Houghton College Choir

Soprano

Kaitlyn Campbell
Chantalle Falconer
Lauren Grifoni
Hannah Jager
Kingsely Kolek
Charissa Maleachi
Angela Matson
Anne McConnell
Vera Motley
Abigail Noël
Alessia Paolini
Alyssa Pyne
Jennifer Ross
Amanda Satre
Rachel Schaarschmidt
Carolynne Waddington

Alto

Michaela Aliperti
Emily Allen
Claire Brower
Alana Cross
Anita Glenister
Jessica Gottschall
Genevieve Hartman
Kaleigh Kenney
Hannah Messerschmidt
Jenna Munro
Bethany Overbaugh
Marissa Perez
Autumn Stone
Ellenore Tarr
Naomi Tripp
Kierstyn Woody

Tenor

Daniel Bussey
David Cruz
Jonathan Denham
Dillon Hirsch
Andrew Sherman

Bass

Jerome Bell
Stephen Brittin
Trey Burlingame
Derek Chase
Jeffrey Hansen
Andrew Hutton
Nathaniel Libby
Brandon Mellerski
Aaron Moore
Benjamin Rucquoi
Randall Smith

Soloists

Kimberly Prins Moeller, mezzo-soprano

Nicholas Kilkenny, baritone

Members of the Houghton Symphony Orchestra

Trumpets

Dakota Hirsch
Eric Bernardin
Jacob Hoskins

Timpani

Ian Riley

Harp

Lili Blakeslee

Violin 1

Cassie Harrison
Madelyn Kruth

Violin 2

Charissa Maleachi
Sarah Madden

Viola

Kira Browning
David Clem

Cello

Micah McClatchey

Bass

Steve Thomas

Organ

Judy Congdon

Acknowledgements

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Shirley A. Mullen, President
Jack Connell, Provost and Dean of the Faculty
Dale Wright, Chief Financial Officer
Greatbatch School of Music Faculty, Staff, and Administration

As a courtesy to the performers and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance.

Thank you for your cooperation.