

IN CONCERT

The Combined Choruses of

The Harpeth Hall School

St. Cecilia Academy

Montgomery Bell Academy

THE MBA ELLINGTON BAND

THE MBA CHAMBER ORCHESTRA

MEMBERS OF THE NASHVILLE SYMPHONY

STUDENT SOLOISTS

The Music of

Mingus - Faure - Grainger

Sunday, March 2, 2008

Montgomery Bell Academy

Paschall Theater

PROGRAM

She Walks in Beauty	David N. Childs
Andrew Martelle, violin The Harpeth Hall Concert Choir	
Lo, How a Rose E'er Blooming	arr. Hughes
Jasmine Miller, soprano The Harpeth Hall Chamber Choir	
In The Beginning	Imant Raminsh
Homeland	arr. Z. Randall Stroope
The St. Cecilia Singers	
Shout for Joy	Dan Davidson
It's All Right	arr. Hinchey
Luke Bellet, Tenor The Headmaster Singers	
He Never Failed Me Yet	Ray/Christopher
Holden Mobley, tenor Michael Downing, electric bass Brandon Titus, drums	
The MBA Chorus	
Children's Hour of Dream	Charles Mingus/arr. Johnson-Hinchey
Riverdance	Bill Whelan/arr. Curnow-Hinchey
The MBA Ellington Band with members of the Nashville Symphony	

INTERMISSION

REQUIEM by Gabriel Faure

Gabriel Faure composed his Requiem in 1888, less than a year after the death of his mother (his father had died in 1885). The composer uses much, but not all, of the traditional Catholic Mass for the Dead, choosing freely from the prescribed liturgical text. The result is an intensely personal work, written not so much as a liturgical mass, but as a simple memorial to his parents.

As if to emphasize this tone of simplicity, Faure sets the seven movements of the Requiem around a centerpiece, the "Pie Jesu" for solo soprano. The movement begins as a soprano and organ duet, with orchestral instruments merely adding a soft commentary after each vocal line.

The generally soft, reverent timbre of this work is contrasted at important moments by strong orchestral and choral emphases. The fortissimo orchestral unisons that initiate the opening Introit (Movement I) remind the listener immediately that we are indeed in the presence of a funeral mass. The orchestral pulses that sustain the dramatic baritone solo "Libera Me" paint an almost scientific picture of the soul's final heartbeats. The choral outburst "Exaudi orationem meam" ("Hear my cry") reminds us, in similar manner, of the visceral nature of our grief. The strong horn calls in Movement VI suggest the call of the last trumpet and the day of judgement. Even in the most "pastoral" movement of the work, the Agnus Dei (Movement V), the Requiem antiphon returns with its thunderous orchestral hammer blows.

It would appear then, that Faure's masterpiece is a mixture of many affects, the swirl of human feelings that are present at any funeral observance. And so it should be. But interestingly the overwhelming feeling that emanates from the work as a whole (and the almost universal impression this work leaves again and again on all who know it well) is peace. There is peacefulness in Movement II as the baritone solo intones the "Hostias" Psalm text on a tender melody that is almost devoid of melodic contour (a florid melodic line would be far too self serving!). Movement III (Santus) exudes a sense of peace as the chorus weaves an almost entirely single-line melody above the flowing harp arpeggios. The rise and fall, tension and release, of the tranquil Agnus Dei melody (Movement V) makes it perhaps the best loved and most well known theme in this work. And there is a "soaring peacefulness" in Movement VII, as the sopranos spin the ascending angelic call to the afterlife ("In Paradisum") above the rest of the chorus, whose only role is to speak the name of the Holy City ("civitatem sanctam"): Jerusalem!

In his Requiem Faure begins with the liturgical, **doctrinaire**, undeniably Roman Catholic text, takes it into himself as a vehicle for his own deeply **personal**, familial contemplation of the mystery of death, and, in the end, expresses for us those **universal** feelings of awe, gratitude, supplication, and shining hope that reside in all expressions of faith.

DCC
2/22/01

**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.**

**Kyrie eleison
Christe eleison
Kyrie eleison**

**Domine Jesu Christe, Rex gloriae
Libera animas defunctorum
De poenis inferni et de profundo lacu:
Libera eas de ore leonis;
Ne absorbeat eas tartarus,
Ne cadant in obscurum:**

**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 ejus.**

**Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.**

**Pie Jesu, Domine,
Dona eis requiem, sempiternam requiem**

**The Requiem Mass
(translation)**

Introit and Kyrie

Rest eternal grant to them, O Lord:
And let perpetual light shine upon them.

A hymn befits thee, O God in Zion.
And to thee a vow shall be fulfilled in Jerusalem

Hear my prayer
For unto thee all flesh shall come.

Lord have mercy
Christ have mercy
Lord have mercy

Offertorium

Lord Jesus Christ, King of glory,
Liberate the souls of the departed
From the pains of hell and from the deep pit:
Deliver them from the lion's mouth;
Let not hell swallow them up,
Nor let them fall into darkness:

Sacrifices and prayers of praise,
Lord, we offer to thee.
Receive them, Lord, for those souls
Which today we commemorate:
Grant them, O Lord,
To pass from death unto life,
Which once thou promised to Abraham
And to his seed.

Sanctus

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Pie Jesu

Merciful Lord Jesus,
Grant them rest, eternal rest.

Agnus Dei
Qui tollis peccata mundi,
Dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
Quia pius es.

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

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 discussion venerit
Atque ventura ira.

Dies illa, dies irae
Calamitatis et miserae,
Die magna et amara valde,
Requiem aeternam dona eis Domine
Et lux perpetua luceat eis.

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.

Agnus Dei

Lamb of God
Who takest away the sin of the world,
Grant them eternal rest.

May light eternal shine upon them, O Lord,
In the company of thy saints forever and ever;
For thou art merciful.

Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.

Libera Me

Deliver me, O Lord, from eternal death,
On that dreadful day:
When the heavens and the earth shall quake,
When thou shalt come to judge the world by fire.

I am seized by trembling, and I fear
Until the judgement should come,
Also the coming wrath

O that day, day of wrath
Day of calamity and misery,
momentous day, and exceedingly bitter,
Eternal rest grant them, Lord,
And let perpetual light shine upon them.

In Paradisum

May the angels lead you into paradise;
Upon your arrival may the martyrs welcome you,
And lead you into the holy city:
Jerusalem.

May a choir of angels welcome you,
And with Lazarus the poor one
May you have eternal rest.

Irish Tune from County Derry

Percy Grainger

The MBA Chamber Orchestra, with members of the Nashville Symphony

In Memoriam Lane Denson

Requiem, Op. 48

Gabriel Faure

I. Introit and Kyrie (Requiem aeternam)

II. Offertorium (O Domine)

Tommy Harless, baritone

III. Sanctus

IV. Pie Jesu

Lindsay Turner, soprano

V. Agnus Dei

VI. Libera Me

Zan Berry, bass

VII. In Paradisum

The Harpeth Hall Singers

Nancy Turner, Director Russell Davis, accompanist

Lilly Carver	Tori Dickerson	Sheridan Haley	Caroline Hawkins
Morgan Hutton	Lindsey Lanquist	Margaret Lowe	Natalie May
Sarah Allen Ray	Anna Russell Thornton	Rebekah Webster	Litton Whitaker

Ragan Wilson

The Harpeth Hall Concert Choir

Maria Asad	Jessica Bauguess	Lena Bichell	Mary Julia Bressman	Natalie Brewer
Erin Brooks	Caroline Byrd	Anna Carro	Lisa Carson	Claire Cato
Mariah Chambers	Caroline Evers	Cele Hammet	Claire Henry	LaKesha Holmes
Meredith Lawrence	Samantha Lewis	Katie Martin	Leah McCormick	Marybeth Meador
Kelly Meehan	Jasmine Miller	Campbell Mobley	Ayla O'Neal	Cristine Osteen
Lauren Quinn	Molly Saint	Abby Smith	Elaine Sulc	Reed Turner
Lindsay Turner	Sarah Weeks	Aini Wulan	Lexi Zager	Rosie Bichell

The St. Cecilia Singers

Jeanette MacCallum, Director Dawn Seidenschwarz, accompanist

Annabelle Absar	Mary Ann Bilhartz	Ashley Burton	Gabriella Cheij	Laura Davis
Elaine Davis	Page Derrick	Lauren Duke	Emily Fredericksen	Morgan Gomez
Julia Hall	Kathryn Hobbs	Sara Hornberger	Joanna Johnson	Clayton Kelly
Miranda Laszweski	Brandi Luna	Elizabeth Lund	Katelyn Miller	Addie Moor
Eliza Nagle	Allison Osborne	Marissa Parkes	Emily Parten	Olivia Reed
Lexy Rowe	Jesse Shofner	Colleen Sheehan	Rosie Smith	Sara Sumonka
Molly Tucciarone				Kelly Beth Jones

The MBA Chorus

David Cassel, Director Jan Pippin, accompanist

Tenor I: Ford Altenbern, Gage Baxter, Luke Bellet, John Burch, Tyler Games, John Lowe+, Clayton McQuiddy, Christian Waddey, Corbin Williams+

Tenor II: Ben Crownover, Brandon Dockery+, Alex Gant, Tommy Harless+, Racha Harvey, Clay Johnson, Holden Mobley, Zemel Shropshire

Baritone: Austin Archer, Mac Berklacich, Charlie Cristofersen, Jonathan Golab, Daniel Green, Ben Gregory, Joseph Guerre, Mitchell Lukens+, Martin Luplow, Justin Milam, Wade Nelson, Robert Rolfe, Trip Shearer, Patrick Sohr, Charlie Watkins, Andrew Wright

Bass: Preston Bailey, Zan Berry+, Jack Bouchard, David Davies, Wilson Griffith, Will Hannon+, Miller Higgins, Wesley Johnson, Owen Lipscomb+, Chase Miller, Ryan Penney+, Edward Powell, John Ramsey, Daniel Sharbel, Ian Sharbel, Joseph Sloan, Tee Stumb

+ = Men's Ensemble

MBA Chamber Orchestra

Violin I	Violin II	Viola	Violoncello	Flute	Clarinet
Jasmine Miller	Channing Garber	Sarah Steeves	Zan Berry	Mary Julia Bressman	Zach Sternberg
Lizzie Harless	Mattison Hamilton	Alex Wall	Robert Awh	Joshua Liang	
Andrew Cho	Rachel Wallace		Alvin Kim		Piano
Brian Swenson	Hannah Claybrook		Lindsay Turner		Kevin Wang

MBA Ellington Band

Steve Rundberg, Director

Alto Sax	Trumpet	Trombone	Tenor Sax	Clarinet	Guitar
Clay Christian	Chad Augusty	Bradford Norton	Brad Bars	Kevin Carr	Clark Benton
Daniel Leader	Richard Brunsting	Andrew Phillips	Andrew Holmgren		Alex Martin
Wade Longmire	Tom Corcoran	Daniel White	Harding McCall	Piano	Cooper Thomas
Alec Martin	Michael Nunan		Alan Schulman	Mitchell Shope	Drums
Connor Shope	Jack Warne	Bass	Ian Snyder		Brandon Titus
Tyler Wright		Michael Downing		Baritone Sax	Matt Wieck
Morey Hill				Zach Sternberg	