

MUSIC AT PITT-GREENSBURG PRESENTS

THE
DURUFLÉ REQUIEM

FEATURING THE WORLD PREMIERE OF
LISTEN BY TIM TAKACH, WRITTEN FOR
THE PITT-GREENSBURG CHORALE

***Pitt-Greensburg Chorale & Chamber Singers
with guests Blair Concert Chorale***

Arlene Huth, mezzo-soprano

Skip Napier, baritone

Matthew Klumpp, organ

**SUNDAY, MARCH 23, 2025
5:30PM EST
NEWLONSBURG PRESBYTERIAN
CHURCH, MURRYSVILLE**

Free and Open to the Public

Program

**Quatre motets sur des
thèmes gregoriens, Op. 10**

Maurice Duruflé (1902-1986)

**Ubi Caritas
Tantum Ergo**

Pitt-Greensburg Chamber Singers

The Dark Hills

Paul Deemer (b.1953)

Blair Concert Chorale
Claude Fabinyi, piano

Listen

Tim Takach (b.1978)

Pitt-Greensburg Chorale

*World Premiere,
composed for the Pitt-Greensburg Chorale*

Brief Intermission

Requiem, Op. 9

Duruflé

1. Introit
2. Kyrie
3. Domine Jesu Christe
4. Sanctus
5. Pie Jesu
6. Agnus Dei
7. Lux Aeterna
8. Libera me
9. In Paradisum

Arlene Huth, mezzo-soprano
Skip Napier, baritone

Matt Klumpp, organ

Pitt-Greensburg Chorale & Blair Concert Chorale

If Music Be the Food of Love

David Dickau (b.1953)

Pitt-Greensburg Chorale & Blair Concert Chorale

**The Lord Bless You
and Keep You**

Peter C. Lutkin (1858-1931)

Pitt-Greensburg Chorale & Blair Concert Chorale

We dedicate this evening's performance of Requiem to the life and memory of Le'Naiya (Blackwell) Donaldson, a person of extraordinary voice, kindness, and grace, who blessed the Pitt-Greensburg Chorale with her presence 2010-12.

Translations

Ubi caritas et amor

Where there are charity and love, God is there.
We gather together in the love of Christ.
Let us rejoice and be glad in Him.
Let us fear and love the living God.
And with a sincere heart, let us love each other.

Where there are charity and love, God is there.
At the same time, we are gathered into one body,
But we may be divided in mind, so beware.
Cease your bad urges, cease strife,
And into our midst will come Christ our God.

Where there are charity and love, God is there.

At the same time, may we, with the saints, see
The glory of your face, Christ our God:
Joy that is immense and good,
From centuries to infinite centuries. So be it.

Tantum Ergo

Down in adoration falling,
Lo! the sacred Host we hail;
Lo! o'er ancient forms departing,
newer rites of grace prevail;
faith for all defects supplying,
where the feeble sense fail.

To the everlasting Father,
and the Son who reigns on high,
with the Holy Ghost proceeding
forth from Each eternally,
be salvation, honor, blessing,
might and endless majesty. Amen.

Introit

Give them eternal rest, Lord:
and may light perpetual shine upon them.
A hymn becomes you, God, in Zion,
and a vow shall be paid to you in Jerusalem.
Hear my prayer: to you all flesh shall come.

Kyrie

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

Domine Jesu Christe

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the punishments of hell and the deep lake.

Deliver them from the mouth of the lion,
lest Tartarus swallow them up,
lest they fall into darkness:
but let the standard-bearer Saint Michael
bring them back into the holy light
which you once promised to Abraham and his seed.
We offer prayers and sacrifices of praise to you, Lord:
you receive them on behalf of those souls
whose memory we recall today;
cause them, Lord, to pass from death to the life
which you once promised to Abraham and his seed.

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.

Pie Jesu

Blessed Jesus, Lord, give them rest.
Blessed Jesus, Lord, give them eternal rest.

Agnus Dei

Lamb of God, who takes away the sins of the world,
give them rest.
Lamb of God, who takes away the sins of the world,
give them eternal rest.

Lux Aeterna

May eternal light shine on them, Lord,
with your saints for ever, for you are good.
Give them eternal rest, Lord,
and may light perpetual shine upon them, for you are good.

Libera Me

Deliver me, Lord, from eternal death,
on that terrible day:
when the heavens and earth will be shaken;
when you will come to judge the age with fire.
I am made to tremble, and I am afraid,
since trial and anger are coming,
when the heavens and earth will be shaken;
That day, a day of anger, disaster and sorrow,
a mighty day, and one exceedingly bitter,
when you will come to judge the age with fire.

Give them eternal rest, Lord,
and may light perpetual shine upon them.

In Paradisum

May the angels receive them in Paradise,
at they coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.
There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

Program Notes

This past year, the Pitt-Greensburg Chorale had a chance to work and perform with internationally-recognized composers Tim Takach and Jocelyn. Chris Bartley met them on a tour of Croatia in the Summer of 2023, and invited them to come to campus. They visited us in November of 2024, and Chorale shared the stage with them for performances of Ola Gjielo's "Northern Lights" and Abbie Betinis' "Love Is."

Even greater, though, was that Chorale commissioned Mr. Takach to write a new work. And they were actively involved in helping him shape the piece. The choir discussed several poems on themes of renewal, growth, and transcendence, offering him their perspectives to help him choose Barbara Crooker's rumination on hope and the freshness of a new Spring. When he came to

campus, we sang for him the first draft of the piece; we talked about how his central melody intrigued us, and we experimented with the body percussion that pervades the work. The final piece bears the fruits of that workshop, as Tim shaped it to bring out the best of our sound and spirit.

Tonight, we are delighted to share with you the world premiere of Tim Takach's "Listen."

The Blair Concert Chorale is honored to perform "The Dark Hills," by their very own baritone Paul Deemer. According to the composer, "The Dark Hills' by Edwin Arlington Robinson is, for me, one of the most deeply moving, richly evocative and yet most succinct poems I have ever read, and I knew...that I wanted to set it to music. It blends imagery of a sunset with memories and honors for fallen heroes of wars both past and future. The poem, though brief, is dense, as is the vocal music, which contrasts with the simple brass and bell-like figures in the piano accompaniment."

Our concert features the incredible works of Maurice Duruflé, one of the great organists of the 20th century. An active recitalist and longtime organist of the Saint-Étienne-du-Mont in Paris, he composed rarely, often highly self-critical of his own creations. But those he did write are achingly beautiful. We begin with the Pitt-Greensburg Chamber Singers, performing two motets from Maurice Duruflé's set of four on Gregorian themes. Completed in 1960, Duruflé was continuing to explore the sound and mystery of Gregorian chant – a staple of his French music education – in masterful combination with shimmering impressionist harmony. This approach to composition was what had, on a much grander scale, informed his *Requiem*.

Duruflé's masterpiece, the *Requiem*, began as an unfinished organ suite based on the plainchants for the Mass for the Dead. Through the encouragement of Marcel Dupré and Durand publishers, he transformed it into his *Requiem*. Completed in 1947, it was dedicated to the memory of the composer's father.

Of the *Requiem*, Duruflé wrote, “This Requiem is entirely composed on the Gregorian themes of the Mass for the Dead. Sometimes the musical text was completely respected, the [organ] part intervening only to support or comment on it, sometimes I was simply inspired by it or left it completely, for example in certain developments suggested by the Latin text, notably in the *Domine Jesu Christe*, the *Sanctus*, and the *Libera Me*. As a general rule, I have above all sought to enter into the particular style of the Gregorian Themes.

“Therefore, I have done my best to reconcile, as far as possible, the Gregorian rhythms...with the demands of modern meters. The strictness of barline structure, with its strong beats and weak beats returning at regular intervals, is in effect difficult to be compatible with the variety and suppleness of the Gregorian line where there is only a succession of impetus (rising) and falling. The strong beats had to lose their dominant character to take the same degree of intensity as the weak beats, in such a manner that the rhythmic Gregorian accent of the stressed Latin syllables could be placed freely on whichever beat of our modern meter.

“This Requiem is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending. It is often dramatic, or filled with resignation, or hope, or terror, like the same words of the scripture used in the liturgy. It tries to translate the human feeling in front of their terrifying; inexplicable or consoling destiny.”

Finally, David Dickau’s “If Music Be the Food of Love” is the legacy of the Pitt-Greensburg singing community. It completes each Spring concert with Chorale alumni joining onstage, generations of singers united in under the banner of Shakespeare’s (slightly modified) words from Twelfth Night: “If Music Be the Food of Love, Sing On!” The Chorale is particularly delighted to again share in this piece with the Blair Concert Chorale.

Chris Bartley
Dennis Keene

Soloists



Arlene Huth (mezzo soprano) studied extensively under voice teacher Dr. Joseph Baunoch at Indiana University of Pennsylvania where she obtained both her Bachelor of Fine Arts and Master of Arts in Vocal Performance. During her time at IUP, Arlene performed across the state and northeast with the IUP Chorale. She placed in the National Association of Teachers of Singing Tri-State

competition in 2016 and 2017, and she was the recipient of the 2015 Renee Fleming Scholarship. Arlene has performed internationally in Italy with Operafest di Roma and in Austria and the Czech Republic with the IUP Chorale. She performed with the Johnstown Symphony Orchestra as a featured soloist and with the IUP Choirs for Andrea Bocelli's 30th Anniversary Tour.

Performance credits include *The Barber of Seville* (Rosina), *Don Giovanni*, *Suor Angelica* (Suor Zelatrice), *Die Fledermaus* (Ida), *The Magic Flute* (The Third Lady), and *The Pajama Game* (Shirley). Arlene is a member of both NATS and PMEA. Arlene has previously taught as an adjunct voice and choir professor and is the Music and Chorus teacher at Bishop Guilfoyle Academy.

Praised by critics for having a “strong, colorful, yet clear tone,” baritone **Skip Napier** is passionate about drawing audiences deeply into the “message of the music.” His work as a soloist and chorister has taken him to six countries throughout Europe and the Americas. He has appeared as a member of the Mendelssohn Choir of Pittsburgh, the Pittsburgh opera chorus, and Resonance Works.

Committed to expanding the role of what it means to be a 21st century musician, Skip's work often takes him beyond the concert stage and into the community. He has appeared as a guest artist at Community Life in Homstead and at Locust Grove retirement community in Munhall. He has collaborated with the Pitt-Greensburg Chorale on multiple concerts, including the Joan Chambers Concert Series presentation of the Saint-Saëns



Oratorio de Noël in 2019. He has appeared as baritone soloist for the PA Consort's annual Messiah production. And he appeared as a Joan Chambers Concert Series guest artist in the Spring of 2023. A graduate of St. Olaf College, he has also studied at the Festival ensemble Stuttgart under the world renowned conductor Helmuth Rilling. *Mr. Napier appears tonight through the support of the Joan Chambers Concert Series.*

Upcoming Music at Pitt-Greensburg

Saturday, March 29 7:30pm – Chorale & Chamber Singers guest at Blair Concert Chorale, First Evangelical Lutheran, Altoona.

Thursday, April 3 thru Sunday, April 6 – Mr. Burns: A Post-Electric Play, Ferguson Theatre. 7:00pm Thurs-Sat; 2:30pm Sun.

Friday, April 11, 8:00pm – Joan Chambers Concert Series presents the Heinz Chapel Choir, Campana Chapel.

Saturday, April 12, 7:30pm – Westmoreland Symphony Orchestra & Choir present Vaughan-Williams *Serenade to Music* and Handel *Zadok the Priest*, featuring many current and past members of the Chorale. Palace Theatre, GBG.

Wednesday, April 16, 7:30pm – Voice & Piano Recital, students of Chelsea Ritenour & Matt Klumpp, Campana Chapel. With guests The Campana Consort

Friday, April 25, 7:30pm – Friday Evening Music Club Season *Finale*, Campana Chapel

facebook.com/musicatpittgreensburg

instagram.com/pitt.greensburg.chorale

youtube.com/c/PittGreensburgChorale

greensburg.pitt.edu/musicseries

Blair Concert Chorale

Chris Bartley, music director
Sue Cossitor, accompanist

Soprano

Brandis Ajay
Terry Beers
Patti Burkholder
Rebecca Culp
Patti Fabinyi
Deborah Johnson
Anne Marie Longwill
Martha Miller
Kim Olsavick
Kathryn Rutter
Sally Williams
Kristie Wissinger

Tenor

Brian Calabrese
Owen Dionis-Carmel
Betsy Shuss
Terry Tomassetti

Alto

Melissa Cutshall
Melody Deemer
Rose Marie deKoning
Arlene Huth
Theresa McKeegan
Donna Ogg
Cathy Pool
Judy Voytko

Bass

David Borst
Paul Deemer
Jimmy Dugan
David Eardley
John Hansberry
Rick Herbster
Tim Longwill
David Maller
Tim Melbinger



Pitt-Greensburg Chorale

Chris Bartley, director
Matt Klumpp, accompanist

Soprano

Vae Gilbert
Lillian Markle
Marris Sobotka+*
Vivian Sun
Hannah Vernon+
Laura Vittone+
Destiny Washington
Giana Williams

Tenor

Cyrus Bartholomew*
Elijah Crowe+
Caleb Donahue
Andrew Ewing
Nian Eyth+*
Kevin Hrobak
Gabriel Yeager+*

Alto

+*Abigail Coyne
+Kate Cramer
Marley Derr
Auradeva Nyer
Jennifer O'Donnell
Leigha Skelly
+Geneva Webber

Bass

Nicholas Chensny
Derek Huff
Zak Kritsberg
Honghao Li
+*Jordan Pastor
+Hunter Roadman
+Conor Wolfgang

* Chorale Officer
+ Chamber Singers

