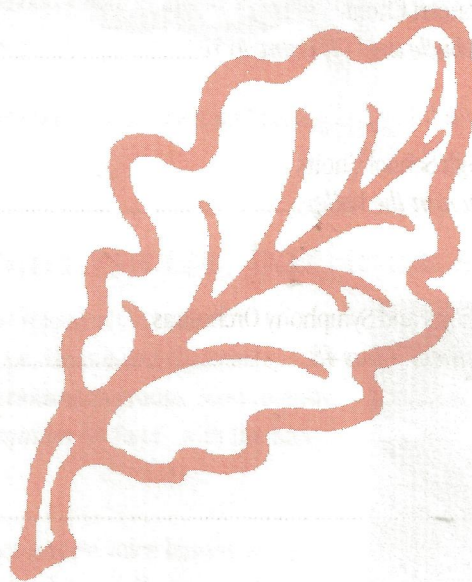


Robbinsdale Area Schools

Music Festival

Monday, November 10, 2003
Orchestra Hall, Minneapolis



Program

All-District Choir *Patti Arntz, conductor*
The National Anthem.....John Stafford Smith, arr. by Epp
Sing for Joy.....G.F. Handel

Welcome.....Stan F. Mack II, superintendent

Combined Symphonic Bands *Brett Krohn, conductor*
Alleluia! Laudamus Te.....Alfred Reed

Remarks.....David Dahl, principal, Robbinsdale Armstrong High School
Jane Liepold, interim principal, Robbinsdale Cooper High School

Combined Symphony Orchestras *Sarah Chelgren, conductor*
Symphony No. 9 in e minor, Op. 95 "From the New World".....Antonin Dvorak
Allegro con fuoco

Combined Women's Choirs *Dale Kruse, conductor*
Alleluia.....Linda Spevacek

Combined Concert Choirs *Stephanie Trump, conductor*
O Whistle and I'll Come to Ye.....Scottish folk song .arr. by Mac Wilberg

Combined High School Choirs *Sberyl Brame, conductor*
Down in the Valley.....American folk song arr. by Linda Spevacek

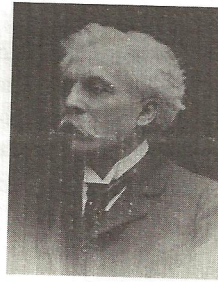
Combined Choirs and Symphony Orchestras *Timothy Sawyer, guest conductor*
Requiem, Opus 48.....Gabriel Fauré

Remarks.....Timothy Sawyer, guest conductor

All-District Choir, Combined Bands, Choirs and Orchestras *Timothy Sawyer, guest conductor*
America, the Beautiful.....Samuel A. Ward, arr. by Carmen Dragon

Gabriel Fauré, Composer of Requiem, Opus 48

Gabriel Urbain Fauré was born May 12, 1845, in the southern French town of Pamiers. As the youngest of six children, Fauré grew up in the same manner as his brothers and sisters, yet because of his early talents, his future career would be entirely different. His musical prowess was apparent from an early age when it was found that he could improvise on the local church organ and piano. He was sent away at age nine for a conservatory education in music.



In 1865, at the age of 20, Fauré left the school. In 1877, the choirmaster position became available at the Madeleine. With the influence of Saint-Saëns and Gounod, Fauré was appointed and worked there for almost 20 years. The Madeleine was not so much a church as it was a place for the rich and famous to show off. In 1905 Fauré left his job at the Madeleine to begin work as director of the Paris Conservatoire, the most prestigious music position post in France, which he held until his retirement in 1920. Among his students while director at the Paris Conservatoire were prominent young composers such as Ravel, Koechlin, Roger-Ducasse, Florent Schmitt, Georges Enescu and Nadia Boulanger.

In 1883 in Paris, Fauré married Marie, the daughter of a sculptor. Their first son, Emmanuel, was born Dec. 29, 1883, and a second son, Philippe, was born July 28, 1889. Fauré's wife, Marie, lacked beauty, intelligence and disliked the kind of social life on which Fauré thrived. Despite the success of having children, it wasn't long before Fauré realized his marriage was a disappointment. The couple was estranged, though they both continued to live in Paris.

In 1902, at the age of 57, Fauré began to notice hearing problems. In Fauré's last years, his increasing hearing and health problems made it almost impossible for him to perform his job at the Conservatoire properly, a job that required him to judge music performances. After a few years of illness, Fauré died quietly on Nov. 4, 1924, from pneumonia. He was 79. He was given a state funeral at the Madeleine and his *Requiem* was played.

Besides numerous motets and a mass written for liturgical use, there's no question that Gabriel Fauré's best known choral work is the *Messe de Requiem*. Written between 1887 and 1890, the *Requiem* was written not for the death of his father, but as another experiment in Fauré's endless quest to write music that was new and different. Even so, the *Requiem* does convey his own personal feelings and attitudes about death. He said in 1902, "That's how I see death: as a joyful deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience." When one hears the *Requiem*, one can almost visualize Fauré's belief in "a happiness beyond the grave."

Requiem

I. Introitus - Kyrie

Choir, tenors

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

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

Sopranos

Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem.

A hymn becometh Thee, God, in Zion,
and a vow shall be paid to Thee in Jerusalem.

Choir

Exaudi orationem meam,
ad te omnis caro veniet.

Give ear to my humble supplication,
unto Thee shall all flesh come.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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