

**PRELUDE & PROCESSION**

*The People stand as the bells sound and the procession enters the church. Please sit once the Choir is in place.*

**MESSE DE REQUIEM, Op. 48**  
Gabriel Fauré (1845-1924)

**Introit & Kyrie**

*Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
Et tibi reddetur votum in Jerusalem  
Exaudi orationem meam  
Ad te omnis caro veniet.  
Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.*

Eternal rest give unto them, O Lord,  
And let perpetual light shine upon them.  
A hymn, O God, becomes thee in Zion  
And a vow shall be paid to thee in Jerusalem.  
Hear my prayer; All flesh shall come before thee.  
Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

**AN EXCERPT FROM *DEDICATION*, by James Agee.**

**COLLECT FOR THE EVENING, spoken by the Officiant.**

**FIRST LESSON I THESSALONIANS 4:13-18, read by Betsy Crowell.**

**Offertorium** Matthew Fisher, *Baritone*

*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;*

*Sed signifer sanctus Michael  
repraesentet 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 semine eius.*

O Lord Jesus Christ, king of glory,  
deliver the souls departed from the pains of Hell  
and the bottomless pit.

Deliver them from the jaws of the lion,  
lest hell engulf them, lest they be plunged into  
darkness;

But let the holy standard-bearer Michael  
lead them into the holy light,  
as once thou promised to Abraham  
and to his seed.

Lord, in praise we offer thee Sacrifices and prayers,  
accept them on behalf of those  
whom we remember this day:

Lord, make them pass from death to life,  
as thou once promised to Abraham  
and to his seed.

## **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!*

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

**SECOND LESSON** WISDOM OF SOLOMON 5:24-27 *read by Connie Stuckert.*

**Pie Jesu** Rebecca Susskind, *Soprano*

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

Merciful Lord Jesus, grant them rest,  
Grant them Lord, eternal rest.

## **Agnus Dei**

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

Lamb of God, that taketh away the sins of the world,  
Grant them rest.  
Lamb of God, that taketh away the sins of the world,  
Grant them eternal rest.

**GOSPEL READING** JOHN 5:24-27, *read by the Officiant. Please stand.*

**Libera Me** Matthew Fisher, *Baritone*

*Libera me, Domine, de morte aeterna in die illa  
tremenda, quando caeli movendi sunt et terra;  
dum veneris iudicare saeculum per ignem.*

Deliver me, O Lord, from everlasting death on that  
dreaded day, when the heavens and earth shall  
quake; when Thou shalt come to judge the world  
by fire.

*Tremens factus sum ego, et timeo, dum discussio  
venerit atque ventura ira.*

I am seized with trembling and I am afraid, until  
the day of reckoning shall arrive and the wrath to  
come.

*Dies irae, dies illa, calamitatis et miseriae,  
dies magna et amara valde.*

That day, a day of wrath, calamity and misery, the  
great day and most bitter.

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

Rest eternal grant them, O Lord;  
and let light perpetual shine upon them.

**LITANY FOR THE FAITHFUL DEPARTED**, *written by The Reverend David Adam, Bishop of York Minster (b. 1936)*

*The Officiant says:*

Abide with us, Lord, for it is toward the evening and the day is far spent: Abide with us, and with your whole church. Abide with us in the evening of the day, in the evening of life, in the evening of the world. Abide with us in your grace and mercy, in your comfort and your blessing. Abide with us in the night of distress and fear, in the night of doubt and temptation, in the night of bitter death, when these shall overtake us. Abide with us and all your faithful ones, O Lord, in time and in eternity. ***Amen.***

**REMEMBRANCES OF THE DEPARTED**, read by Warren Ayres.

*Here are read the names of those from this parish and the wider community who have entered into the company of the angels.*

**SUNDAY NIGHT RESURRECTION**, written by The Reverend David Adam, Bishop of York Minster (b. 1936)

*Please stand.*

*The Officiant says:*

Let my prayer be set forth in thy sight as the incense, and let the lifting up of my hands be an evening sacrifice. Almighty God, from whose love neither life nor death can separate us: let the whole company of heaven praise you; let the whole church throughout the world praise you. Let us this night praise you. **Amen.**

*The Officiant and People, in turn, say:*

By your death upon the cross, **Raise us, good Lord**  
By your burial in the grave, **Raise us, good Lord.**  
By your descending into hell, **Raise us, good Lord.**  
By your mighty resurrection, **Raise us, good Lord.**  
By your conquering death, **Raise us, good Lord.**  
By your risen appearances, **Raise us, good Lord.**  
By your presence among us, **Raise us, good Lord.**

*Here the Officiant offers Collects for the Evening, after which the People are invited to say the final Collect:*

**Let our prayers be set forth in thy sight as the incense,  
and let the lifting up of our hands be an evening sacrifice. Amen.**

*The People remain standing as the final movement is sung*

**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.*

May the angels lead you into paradise,  
may the martyrs receive you in your coming  
and may they guide you into the holy city, Jerusalem.  
May the chorus of angels receive you and with Lazarus  
once poor may you have eternal rest.

*Upon conclusion of the movement the People will follow the choir, in procession, to the Pennswood Rd. side of the church, where the illumination of the new exterior lighting may be seen.*



***The new exterior lighting of the church is given by Elizabeth Peterson McLean to the Glory of God  
and in memory of William L. McLean, III and William L. McLean, IV.***

For with thee is the fountain of life: in thy light shall we see light. *Psalm 36:9*

# ALL SOULS SERVICE, AND THE REQUIEM OF GABRIEL FAURÉ

## NOTES BY MICHAEL DIORIO

As early as the late second century there is recorded evidence of services being celebrated in honor of the dead. Although there are over 105 requiem chants in the Gregorian repertoire, only 58 are dedicated to the Mass for the Dead. For almost one thousand years there has been an array of Requiem settings. The prescribed chants eroded away by the passing centuries and, especially, the Council of Trent in the mid-16th century.

Between the middle of the 16th and 19th centuries there was a cessation of materials or indices within the Roman graduals, which would have shed light on what the prescribed chants might have been. However, between 1880 and 1970 the model was as follows: Requiem aeternam; Kyrie; the gradual Requiem aeternam; Absolve Domine; sequence Dies Irae, offertory Domine Jesu Christe; the Sanctus and Agnus Dei; Lux aeterna; and Requiescant in pace.

Not all musical settings of the Requiem are chant-based or Liturgically-based. Two shining examples are the settings by Brahms and Fauré. Brahms' setting is of the "German Requiem", the text for which Brahms himself compiled from the Lutheran bible, probably taking Schütz's *Ein Deutsches exequien* as a model. This is also known as a concerted mass or concert Requiem. The age of Romanticism was not all wine and roses, it also sparked an interest in the idea of death and dying as well as religion and consequence. Other notable, non-liturgical and concerted Requiem settings of the period were set by Berlioz, Dvorak, and Verdi.

The story of Fauré's setting is an intriguing one. This composition went through various versions and was revisited by Fauré over a period of about twenty-three years. Though it is not chant-based, it was written for use in the Church. Whereas most Requiems were composed for a specific occasion or purpose, of this work Fauré is reported to have said that it was "...composed for nothing ... for fun, if I may be permitted to say so!" The Requiem was first performed in 1888 at La Madeleine church in Paris for the funeral of a well-known architect and later in 1924 at the composer's own funeral. After Fauré's death the Requiem was not performed again until 1931 in America. Curiously enough, the American premier of this work took place at a student recital at the Curtis Institute of Music in Philadelphia.

The Fauré Requiem is divided into seven "movements". Probably the most famous of all is the Pie Jesu, set for soprano solo. The orchestration used in tonight's performance is based upon the first version of the composition from 1888 which Fauré called "un petit Requiem". The movements sung, though, are from the second version in 1893. The added movements are the Libera me and the Offertoire.

"Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest." -Gabriel Fauré

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### SERVING THE PARISH

The Redeemer, Chancel, & Schola Cantorum choirs  
Dr. Michael Diorio, *Director*, & Michael Stairs, *Organist*

Violin: Igor Sweck

Cello: Naomi Gray, Susan Lerner

Viola: Carol Briselli, Julia DiGaetani,  
Ellen Trainer, Scott Wagner

Harp: Gennaro Porcaro

Bob Mikrut, *Verger*,                      Diarmid Rae, *Crucifer*,  
The Reverend Peter T. Vanderveen, *Officiant*