

Prelude: Gabriel Fauré: *Après un rêve*

Offertory: Anonymous Flemish: *T'andernaken al op den Rijn* à5

Special Music: Gabriel Fauré: *Requiem* op. 48

- I. Introït et Kyrie
- II. Offertoire (*baritone solo/chorus*)
- III. Sanctus
- IV. Pie Jesu (*soprano solo*)
- V. Agnus Dei
- VI. Libera me (*baritone solo/chorus*)
- VII. In Paradisum

Rebecca Hains, *soprano solo*
Tom Weber, *baritone solo*
Thomas Dawkins, *conductor*

Fauré's *Requiem* is not a Requiem Mass in the traditional sense. In fact, the text leaves out the entire fire-and-brimstone sequence called the *Dies Irae* (Day of Wrath) that dominates the most famous settings by Mozart, Berlioz, Verdi, and Benjamin Britten. Rather than dwell on Judgment Day, Fauré (and later Duruflé) chose instead to excerpt the text to give a mood of contemplation and comfort.

Despite his careful cut-and-paste treatment of the text (the most famous movement, the *Pie Jesu*, is placed out of order liturgically, and the *In Paradisum* text is taken from the burial service), Fauré does not go as far from the traditional model as Brahms' *Ein deutsches Requiem* (A German Requiem) which does not include any Latin at all.¹ Despite the fact that at the time of Fauré's career Brahms was not particularly well-known in France, the similarities between the two pieces are too many to be entirely coincidental. Both have a central movement that is essentially an aria for solo soprano, both have two movements with important baritone soli, and the first movement of the Brahms was likely the inspiration for Fauré's unusual orchestration, which centers on low strings and only uses a solo violin playing far above the rest of the ensemble in two movements.

Fauré claimed to have written his *Requiem* "for the pleasure of it," but it follows the deaths of his parents by only a few years. The version we perform for you today is John Rutter's reconstruction of Fauré's original chamber

¹ The Brahms *Requiem* is in no sense a true liturgical Requiem and is considered by many to be a sacred cantata with a text of mourning and consolation drawn entirely from the Bible. Brahms was, of course, writing for an audience made up mostly of German Lutherans, while Fauré was writing for Catholics at *La Madeleine* in Paris.

orchestration of 1888, which is for solo violin, sections of violas, violoncelli, bass, horns, harp, organ, and timpani. Fauré made a revision of the score for symphony orchestra in 1900, though in recent years scholars have begun to think that it was in fact one of Fauré's assistants or students who made this transcription. Certainly the early version is more transparent and more appropriate for a small choir. The original tempi are expansive, but there are letters from Fauré to other conductors considering performances of the work saying that the piece ought to be taken faster when not performed at *La Madeleine*, which is a large and very high stone church with a lot of echo. In a fairly dry church in New England, taking things a bit more briskly is advisable for musical as well as practical concerns of a small choir, (like breathing!)

The prelude to today's service is one of Fauré's most famous songs, played without words on the organ, *Après un rêve* (After a dream). For the offertory, I wanted to draw on the resources of strings that we have today and have selected a 16th century five-voice instrumental setting of a Flemish melody called *T'andernaken, al op den Rijn* which was one of the first "hit" popular tunes throughout Europe from around 1430 to the late 1500s. Even King Henry VIII of England wrote a version, and literally dozens of examples survive. The title is Dutch and simply means "In Andernach, on the Rhine."

I. Introït et Kyrie

*Requiem æternam 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.*

Eternal rest, grant them, Lord
And let perpetual light shine upon them.
To You, God, hymns are sung in Zion,
And to you vows are made in Jerusalem.
Hear my prayer,
All flesh shall come to thee.
Lord have mercy. Christ have mercy.

II. Offertoire

*O Domine, Jesu Christe, Rex Gloriarum
Libera animas defunctorum
de pœnis 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 Abraham
promisisti et semini ejus. Amen.*

O Lord, Jesus Christ, King of Glory
Free the souls of all the dead
from Hell's pains and the deep abyss;
Save them from the lion's mouth,
nor let the dark lake swallow them up
nor let them fall into darkness.
Sacrifices and prayers to you,
Lord, we offer with praise.
Receive them on behalf of the souls
whom we commemorate this day;
Grant, Lord, that from death they may
pass to life, as You promised to Abraham
and his seed. Amen.

III. Sanctus

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

Holy, Holy, Holy
Lord God of Sabbaoth.
Heaven and Earth are full of Your glory.
Hosanna in the highest.

IV. Pie Jesu

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

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

V. Agnus Dei

*Agnus Dei, qui tollis peccata
mundi, dona eis requiem.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine
Et lux perpetua luceat eis.*

Lamb of God, who takes away the sins
of the world, grant them rest.
May eternal light shine on them, Lord,
with Your saints forever,
for You are holy.
Eternal rest, grant them, Lord
And let perpetual light shine upon them.

VI. Libera me

*Libera me, Domine, de morte aeterna,
in die illa tremenda;
quando caeli movendi sunt et terra;
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego, et timeo
dum discussio venerit atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae
dies magna et amara valde.
Requiem aeternam dona eis Domine
Et lux perpetua luceat eis.*

Deliver me, Lord, from eternal death
on that dreadful day
when Heaven and Earth shall move
when You shall come to judge
the Earth by fire.
Trembling I am, and I fear
the trial and the wrath that will come.
That day of wrath, calamity and misery,
that great and most bitter day.
Eternal rest, grant them, Lord
And let perpetual light shine upon them.

VII. 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,
at your coming, may the martyrs
receive you and lead you
into the holy city, Jerusalem.
May the choirs of angels receive you
and with Lazarus, once a pauper,
eternally may you have rest.

Choir of the Congregational Church of Harvard, UCC

Sopranos

Diana Dawkins
Liz Hawkes
Alice von Loesecke
Pam Marston
Naome Perry
Sharon Schmidt
Kiyoko Shikata

Altos

Pam Henshaw
Phyllis Konop
Meredith Kundert
Melissa Marteney
Fran Nickerson
Harriet Perry
Arly Waldron

Tenors

Rob Authier
Deborah Kaegebein
Jim Wallace

Basses

Michael Lauer
David Marteney
Bruce Nickerson

Orchestra

Violin

Jagan Nath Khalsa

Horn

Jim Phelan
Jeanne Paella
Pamela Marshall
Robert Pyle

Viola

Bruce Kinmonth
Scott Smith
Mary Hecht
Anne Wanzer

Timpani

David Kilkenney

Violoncello

David Williams
Carol Steele
Elizabeth Irvin

Harp

Sally Elliott

Organ

Eric Mazonson

Contrabass

Ed Marshall

A special thanks to all of the musicians who have taken the time to share their talents with us. To assemble an orchestra of sixteen people and two professional quality soloists on top of our twenty member choir to perform such a beautiful work sheerly for the love of it is truly a gift and a blessing.

Beethoven wrote on the title page of his *Missa Solemnis*, «*Von Herzen — Möge es zu Herzen gehen*» that is "From the heart, may it go to the heart." To me, this is the purpose of music, and I wish it to all of you, and to the soul as well.