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UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE



photo provided by Oregon Bach Festival photographer Jon Meyers

Oregon Bach Festival ARTISTIC DIRECTOR **MATTHEW HALLS**
guest conductor

The University of Oregon
Chamber Choir
University Singers
and **UO Symphony Orchestra**

First United Methodist Church
Sunday, November 8, 2015 | 4 p.m.



Jesu, meine Freude (BWV 227)

Jesu, meine Freude
 Es ist nun nichts Verdammliches
 Unter deinem Schirmen
 Denn das Gesetz
 Trotz dem alten Drachen
 Ihr aber seid nicht fleischlich
 Weg mit allen Schätzen
 So aber Christus in euch ist
 Gute Nacht, o Wesen
 So nun der Geist
 Weicht, ihr Trauergeister

Julia Brown, organ
 Chamber Choir

INTERMISSION**Requiem**

Introit and Kyrie
 Offertory
 Sanctus
 Pie Jesu
 Agnus Dei
 Libera Me
 In Paradisum

Cole Blume, tenor
 Sarah Derhalli, soprano
 Jacob Laws, baritone
 Julia Brown, organ
 University Singers
 University Symphony Orchestra

Johann Sebastian Bach
 (1685-1750)

Gabriel Fauré
 (1845-1924)



The word “versatile” is an apt description for British conductor Matthew Halls. He first came to prominence as a keyboard player and early music conductor, but Halls is now better known for his dynamic and intelligent work with major symphony orchestras and opera companies, and for his probing and vibrant interpretations of music of all periods.

2014 marked his inaugural season as Artistic Director of the Oregon Bach Festival, succeeding founding director Helmuth Rilling. His inaugural Festival included performances of Verdi’s Requiem, Monteverdi Vespers as well as his own reconstruction of Bach’s St. Mark Passion. Summer 2015 saw the Oregon Bach Festival launch the Berwick Academy for Historically Informed Performance under his leadership, a new national training program for advanced students.

Increasingly in demand by North American Symphony orchestras, for his 2013 debut with the Toronto Symphony he led Beethoven’s Ninth Symphony, which “captured much of the energy and excitement that its first audience must have felt at its premiere nearly 200 years ago” (Toronto Star). Mr. Halls first led Washington, D.C.’s National Symphony in performances of Handel’s Messiah, returning the following season to lead works by Ravel, Dutilleux and Vaughan Williams, and he opened their 2014-15 subscription season with a program including Mendelssohn’s Symphony No. 2 (“Lobgesang”). Many of the other North American orchestras that have been keen to invite him – and to invite him back

– include the Calgary Philharmonic, Cleveland Orchestra, Houston Symphony, Indianapolis Symphony, Los Angeles Chamber Orchestra, National Arts Centre Orchestra, Philadelphia Orchestra, Seattle Symphony, and the Utah Symphony in repertoire from Bach and Handel to Beethoven, Kernis, Mendelssohn, Messiaen, Mozart, Rachmaninov, Tchaikovsky and Tippett.

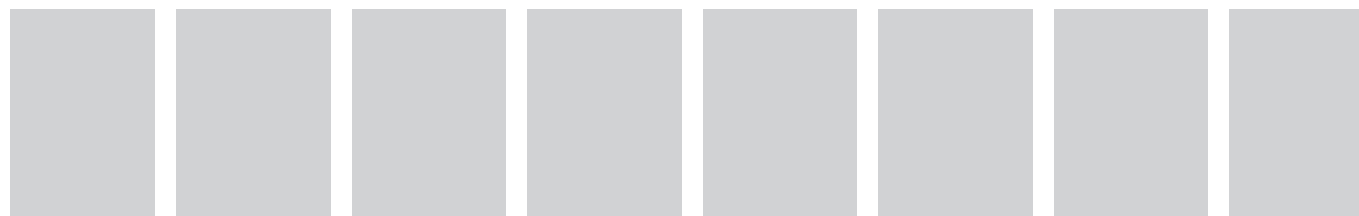
European orchestras are equally eager to welcome Halls to their podiums. In spring 2014 he made a triumphant debut with Concentus Musicus Wien, substituting on short notice for Nikolaus Harnoncourt in an acclaimed performance of Haydn’s Seasons. He has also appeared with the BBC Scottish Symphony, Bergen Philharmonic, Frankfurt Radio Symphony, Iceland Symphony, Musica Viva Moscow, Northern Sinfonia, RTE National Symphony, Tonkünstler Orchestra NÖ, and regular appearances in Austria and on tour with the Salzburg Mozarteum Orchestra. This season he is invited to Australia to conduct the Adelaide, Melbourne and West Australian Symphony Orchestras.

In the opera house, his repertoire covers Renaissance, Baroque and Classical works, but also extends to later works, with a particular focus on Britten. His debut performances of Handel’s Rinaldo with Central City Opera Colorado were so well received that he was reinvited to conduct not only Handel’s Amadigi but also Puccini’s Madama Butterfly. His associations with both the Netherlands Opera and Bayerische Staatsoper have included productions of Verdi’s Luisa Miller, Britten’s Peter Grimes and Bellini’s Norma. Halls’ appearances have included the Handelfestspiele Halle and the Salzburg Landestheater. In spring 2014 he led Handel’s Ariodante at the Aalto-Musiktheater Essen.

Halls is represented on disc with Handel’s Parnasso in Festa, winner of the Stanley Sadie Handel Recording Prize, released by Hyperion. On Linn Records, he has recorded a set of four Bach Harpsichord Concertos conducted from the keyboard, which Gramophone welcomed as “joyful and invigorating”, and Bach’s Easter and Ascension oratorios, as well as award-winning discs of Purcell’s Sonatas in Three and Four Parts.

Matthew Halls was educated at Oxford University and subsequently taught at the University for five years. Passionately committed to education and working with young musicians, he has taught regularly at summer schools and courses.

For more listings of reviews, recordings and concert dates, please see hazardchase.co.uk
The Artistic Director position is endowed by J. Peter and Mary Ann Moore.
Photo by Eric Richmond



THE UNIVERSITY OF OREGON ORCHESTRA PROGRAM

David M. Jacobs, conductor

The University of Oregon Symphony Orchestra program is one of the most robust university programs on the west coast and is made up of three orchestras.

The University Symphony is the flagship orchestra made up of the finest string, wind, brass, and percussion players at the University and performs repertoire spanning a broad time frame encompassing a wide variety of musical styles. The UOSO is committed to a robust musical experience for both students and audiences. Audiences enjoy thoughtful and exciting programming delivered by fresh musical talent, while students gain valuable experience by playing the finest repertoire, collaborating with living composers, guest conductors, and soloists. Members of the UOSO do not merely “put on concerts,” but are also encouraged to better understand and appreciate the music they perform, as well as the music-making process itself. The UOSO performs six symphonic programs throughout the academic year and also collaborates regularly with the University Singers and serves as the pit orchestra for UO Opera. Repertoire highlights include Mozart Symphony #41, Beethoven Symphony #5, Brahms Symphony #1, Tchaikovsky Symphony #4, Bruckner Symphony #4, Mussorgsky Pictures at an Exhibition, Rimsky-Korsakov Scheherazade, and Ravel Daphnis et Chloe

The Oregon Camerata is a highly select chamber orchestra made up of performance majors from the UOSO. The Camerata is the most advanced ensemble in the orchestra program using the player pool concept, often employing single string, wind, brass, and percussion parts. The Camerata also operates using a professional model work flow only rehearsing four to five times before performing. Repertoire highlights include, Copland- Appalachian Spring (original 13 instrument version), Daugherty- Flamingo, Crumb- Vestiges of a Distant Time, and Bach- Overture from Orchestral Suite #3

The Campus Orchestra is a string orchestra designed for students from all academic disciplines to participate in a low-stress orchestra which rehearses one night a week. It allows students from other majors to continue playing their instrument and socialize with other musicians, and gives an opportunity for string education majors to practice secondary instruments. Repertoire highlights include Britten- Simple Symphony, Stamitz- Mannheim Symphony and Sibelius- Andante Festivo.

The University of Oregon School of Music and Dance is the flagship music program in the state, and one of the finest programs in the region offering Bachelors, Masters, and Doctoral degrees in Music. There are approximately 500 music majors and 80 faculty.

uosymphony.com

Jesu, meine Freude

Although the precise origins of Bach’s motet ***Jesu, meine Freude*** are not certain, scholars agree that it was likely composed in 1723 for the funeral of Johanna Maria Kees, the widow of Leipzig’s postmaster. A 17th-century hymn tune by Johann Crüger forms the melodic scaffolding upon which much of the music is organized. The odd-numbered movements use a six-verse hymn text by Johann Franck entreating one to follow Jesus through life’s many perils. As commentary on this message, the even-numbered movements set text from Paul’s ***Epistle to the Romans***, reminding people that maintaining faith in Jesus is the only path that will free them from the bonds of death.

The 11-movement work reveals a chiasmic symmetry, a beautiful mirrored structure which serves to highlight the fugue in the central movement. The first and eleventh movements present similar chorale settings employing verses one and six respectively of the Franck text. The second and tenth movements share musically identical material, setting Romans 8:1 and Romans 8:11. The third and ninth movements set verses two and five of Franck’s hymn, both employing musical flourishes to dance around the chorale melody. The fourth and eighth movements are trio settings, with text from Romans 8:2 and 8:10. The fifth and seventh movements present dramatic settings that incorporate the chorale tune, using Franck’s verses three and four. All of this points to the animated fugue of the centrally placed sixth movement, highlighting text from Romans 8:9 emphasizing the importance of leading a spiritual life, as opposed to living in the world of the flesh. Bach further highlights the importance of the sixth movement through his use of compositional proportions, leading us to the beginning of this central movement in 209 measures, and after the message is delivered, guiding us to the end of the piece in a nearly symmetrical 208 measures. SJP

TEXTS AND TRANSLATIONS

Jesu meine Freude, BWV 227
Johann Sebastian Bach (1685-1750)

1. Chorale

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Außer dir soll mir auf Erden
Nichts sonst Liebbers werden.

2. Chorus

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

1. Chorale

Jesu, my joy,
my heart’s delight,
Jesu, my treasure,
how long, ah, how long
my heart is troubled
and longs for you!
God’s lamb, my bridegroom,
besides you, nothing else on earth
shall become dearer to me (Johann Franck)

2. Chorus

There is now nothing condemnable in them
who are in Christ Jesus,
who walk not according to the flesh,
but according to the Spirit. (Rom 8:1)

3. Chorale

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

4. Trio

Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

5. Chorale

Trotz dem alten Drachen,
Trotz des Todesrachen,
Trotz der Furcht dazu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
Ob sie noch so brummen.

6. Chorus

Ihr aber seid nicht fleischlich, sondern geistlich,
so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

7. Chorale

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muss leiden,
Nicht von Jesu scheiden.

3. Chorale

Under your protection
I am free from the storms
of all my foes.
Let Satan curse and swear,
let the Foe become bitter,
Jesus stands by me.
If a storm suddenly crashes and flashes,
if sin and hell suddenly frighten me,
Jesu wants to protect me. (Johann Franck)

4. Trio

For the law of the Spirit
which gives life in Christ Jesus
has made me free from the law
of sin and death. (Rom 8:2)

5. Chorale

Despite the old dragon,
despite death's jaws,
and despite fears as well,
even though the world might rage and burst,
I will stand here and sing,
in utterly confident peace.
God's might holds me in awe;
earth and abyss must become silent,
even though they still grumble. (Johann Franck)

6. Chorus

You, however, are not carnal, but spiritual,
if indeed God's Spirit dwells in you.
But anyone who does not have Christ's spirit,
does not belong to him. (Rom 8:9)

7. Chorale

Away with all treasures!
You are my delight,
Jesus, my pleasure!
Away, you vain honors,
I do not want to hear you;
remain unknown to me!
Misery, distress, cross, shame, and death
shall not, though I must suffer greatly,
separate me from Jesu. (Johann Franck)

UNIVERSITY OF OREGON CHORAL PROGRAM

Sharon J. Paul, Director of Choral Activities

The University of Oregon choral program provides a dynamic and enriching environment for choral musicians of all ability levels. Consistently promoting choral excellence while fostering a sense of community, each season hundreds of singers - both music majors and non-majors alike - form four choirs to study and perform a diverse body of outstanding choral repertoire.

The Chamber Choir is a highly select mixed chamber ensemble of 24–32 voices specializing in a cappella repertoire from the sixteenth through twenty-first centuries. Comprised of undergraduate and graduate students, the UO Chamber Choir has garnered international acclaim in recent years, winning First Prize at the 2013 Fleischmann International Trophy Competition at the Cork International Choral Festival in Cork, Ireland, and taking top honors in two categories at the 2011 Tallinn International Choral Festival in Tallinn, Estonia. In May, 2015, the Chamber Choir was one of 10 choirs worldwide invited to compete at the 14th International Chamber Choir Competition in Marktoberdorf, Germany, where they received second prize overall, won a special prize for the best interpretation of the compulsory work, and were the only student group to achieve a Level I recognition for an “excellent performance at the international level.” Following the competition, they were honored to serve as the rehearsal choir for the International Masterclass for Choral Conductors at the Bavarian Music Academy under the leadership of Volker Hempfling (Germany) and Jonathan Velasco (Phillipines). In 2014 the Chamber Choir became a resident ensemble at the Oregon Bach Festival, performing each summer under the direction of Matthew Halls and Helmuth Rilling. In addition, they have performed through juried audition at state and divisional conferences for the American Choral Directors Association and the National Association for Music Education.

Repertoire Singers serves as a recital and laboratory chorus for the graduate students in conducting. They perform choral works from all styles and periods in concert once or twice each term.

University Singers is the premier large choral ensemble on campus, with a choral tradition at the University of Oregon extending back to 1945. The University Singers perform choral music from all periods and styles, with concerts both on and off campus. Members are experienced singers representing a wide variety of majors from across campus. The University Singers frequently have the opportunity to perform with instrumental ensembles such as the University Symphony Orchestra, the Oregon Wind Ensemble, and the Eugene Symphony Orchestra.

The Women's Choir is a select ensemble for women's voices that is open to all university students. Singers from diverse backgrounds come together each quarter to study women's choral music and perform on university choral concerts. Recent performances have featured repertoire ranging over four centuries, including many languages, styles, and cultures. The women's choir is dedicated to providing a collaborative learning environment where students can develop their singing voices and pursue musical excellence.

The intensive training provided by the choral program complements the core curriculum of the School of Music and Dance, and balances the broad spectrum of liberal arts disciplines offered at the University of Oregon.

CHAMBER CHOIR

Sharon J. Paul,
conductor

SOPRANO

Anna Breuer 4, 9
Madisen McBride 4, 9
Alyssa McClintick 4, 9
Alexa McCuen 9
Nadia Medeiros 4
Morgan Paige 4
Rachel Petty 9
Lisa Smith 9

ALTO

Maklyn Baley 8
Daphne Barnum 4, 9
Erin Batali 4, 8
Corie Brown 4, 9
Kelly Lanzafame
Leanne Merrill 4
Helen Rawlins 8
Carly Walker

TENOR

Cole Blume 8, 9
Ben Larson 9
Kyle Ludwig
Everett Nash
Luis Rivera
Jack Strother-Blood 8, 9

BASS

James Brown 8
Dylan Bunten 8
Gabriel Elder
Jasper Freedom
Ian Magill
Matthew McConnell
Chris McGinley
Kevin Wyatt-Stone 8

Movements 4, 8, & 9:
Small ensemble singers

UNIVERSITY SINGERS

Sharon J. Paul
conductor
Hung-Yun Chu
rehearsal pianist

SOPRANO

Claire Buchanan
Brittany Case
Rebecca Chen
Sarah Derhalli
Lauren Duplessie
Elise Engelmann
Taylor Griggs
Ruth Hovecamp
Lauren Huttula
Mikaela Jaquette
Susannah Manton
McKenzie Messer
Souvagini Paul
Meg Schenk
Chloe Smithson
Kyra Wilson
Catherine Yang
Zhaojun Yang

ALTO

Rachel Benner
Moriah Bishop
Corie Brown
Natalie Carrigan
Kelsy Combs
Paige Fitzmaurice
Maddy Gourlay
Ginna Kayser
Siera Kaup
Lily Kirwan
Taryn Lacy
Mahsheed Massarat
Shino Matsuyama
Anapurna Ravel
Hannah Rice
Sarah Roundtree
Malia Sharer
Austin Skelton
Hannah Wolf
Peyton Zeigler

TENOR

Parker Benner
Seth Berdahl
Cole Blume
Casey Brees
Jake Buhlmann
Bradley Burdick
Colin Corbett
Justin Hanes
Ransom Hovekamp
Austin Mahar
Miles Thoming-Gale
Winston Wang

BASS

Christopher Almasie
Beau Baumann
Kelvin Close-Kung
Colin Cossi
Kevin Dempsey
Alexander Gao
Winston Hovecamp
David Johnston
Michael Kaveney
Gus Kerzic
Isaac Lance
Jacob Laws
Andrew Lester
Alec Malnati
Nelson Martin
Evan McCarty
Chris McGinley
Jack Santanello
Tristan Schmunk
Jacob Searl
Lucas Vireday

**UNIVERSITY OF OREGON
SYMPHONY ORCHESTRA**

David M. Jacobs, conductor
Evan Harger, assistant conductor

VIOLIN SOLO

Mary Evans

VIOLA

Lauren Culver, principal
Hannah Breyer
Kasey Calebaugh
Kalie DeBolt
Michael Kaveney
Emily Korzeniewski
Tommi Moore
Luis Rivera
Samrah Tariku
CJ Tatman
Emily Wade
Ziyun Wei

CELLO

Eleanora Willauer, principal
Makenna Carrico
Kevin Hendrix
Nicole Long, principal
Clair Dietz
Anjelica Urciel

BASS

Xixiao Pan, principal
Hayden Martinez

BASSOON

Kevin Foss, principal
Bronson Klimala-York

HORN

Gavin Betterley, principal
Andrea Kennard
Mariah Hill
Alexis Thompson

TRUMPET

Aaron Kahn, principal
Mark Landon

TIMPANI

Todd Bills

HARP

Rachel Petty

ORGAN

Julia Brown

8. Trio

So aber Christus in euch ist,
so ist der Leib zwar tot
um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.

9. Chorale

Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällt du nicht!
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

10. Chorus

So nun der Geist des,
der Jesum von den Toten auferwecket hat,
in euch wohnt,
so wird auch derselbige,
der Christum von den Toten auferwecket hat,
eure sterbliche Leiber lebendig machen,
um des willen, daß sein Geist
in euch wohnt.

11. Chorale

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrüben
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

8. Trio

But if Christ is in you,
the body is indeed dead
because of sin;
the spirit, however, is alive
because of righteousness. (Rom 8:10)

9. Chorale

Farewell, O life
that the world has chosen;
you please me not!
Farewell you sins.
stay far behind me;
come no more into the light!
Farewell pride and pomp;
to you, life of iniquity,
a final farewell be bidden. (Johann Franck)

10. Chorus

If the Spirit of him
who has raised Jesus from the dead
dwells in you,
so will the same one
who raised Jesus from the dead
bring life to your mortal bodies,
because his spirit
dwells in you. (Rom 8:11)

11. Chorale

Give way, you spirits of grief!
for my lord of joy,
Jesus, enters in.
For those who love God,
even their sorrows
must be pure sweetness.
Even if I endure mockery and scorn,
you still remain, even in suffering,
Jesu, my joy! (Johann Franck)

Requiem in D minor

Gabriel Fauré (1845-1924)

The Requiem as a musical genre made its first appearances in history during the Renaissance. After hearing the impassioned requiems of Mozart, Berlioz, and Verdi, audiences had come to expect spectacle, drama, and moments of hellfire at a Requiem performance. Each of these gargantuan pieces contains a lengthy “Dies Irae” section – or “Day of Wrath.” Considering the expectations of the audiences of the time, the pastoral and tranquil setting of the Requiem by Gabriel Fauré must have come as quite a shock.

Composed between 1887 and 1890, Fauré’s Requiem has become one of the composer’s most performed works. Some scholars speculate that the work was composed as a result of Fauré losing his parents, but he explicitly denied any such implications. For Fauré, the Requiem was not a personal expression of loss but rather a composition he wrote “for the pleasure of it.” The work is accessible to people of all walks of life, of all faiths, and of all ages. It is precisely the work’s refusal to give answers to age-old questions regarding life and death that makes it so captivating a century after it was written.

The version we are performing this evening is a rearrangement of Fauré’s original orchestration for chamber orchestra prepared by John Rutter. The work was later scored for full orchestra, and while that work has become very popular, the original chamber version offers a unique and intimate experience to modern audiences not found in the full orchestral version.

The work opens with a solemn Introit and Kyrie. From the opening d minor chords, the work has a serious and grave nature before blossoming into a brilliant F major climax in the first few bars. The theme is made explicit from the outset. Fauré expresses redemption and human consolation. The Offertory, added later, is the most contrapuntal (containing independent melodies occurring simultaneously) of the movements, perhaps a nod to Palestrina and the great mass composers of the past. The Sanctus contains some of the most colorful writing in the entire Requiem – including a beautiful violin solo under heavenly chords in the chorus.

The Pie Jesu is a solo set for Soprano. It is a prayer to Jesus, and is the most intimate moment in the piece. The Angus Dei begins with large sweeping lyrical melodies in the orchestra and chorus before dissolving into one of the piece’s most haunting moments. The chorus halts on one single note, and then Fauré spins out a series of common tone modulations in rapid succession (moving through keys at a rapid rate, but the keys are related by each having common pitches). The resultant affect is one of spiritual grandness and mystery. The Libera Me is the most austere of the movements, and contains moments of hellfire and trepidation, but this moment of anxiety quickly subsides.

The final In Paradisum is actually not part of the liturgy but is part of the burial texts. It is a final peaceful submission to divine will and eternal rest. In his Requiem, Fauré calls on all of us to contemplate the eternal and mysterious. What makes the work so touching is that Fauré’s setting is so universally accessible. It neither condemns humanity nor celebrates it. It simply contemplates the divine and eternal nature of all of us in which Fauré believed so strongly. EH

Introit

Requiem aeternam dona eis, Domine:
et lux perpétua luceat eis.
Te decet hymnus Deus in Zion,
et tibi redetur votum in Jerusalem:
exaudi orationem meam, ad te omnis caro veniet.

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.

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison,

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

Offertory

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:

Lord Jesus Christ, King of glory,
liberate the souls of all the faithful departed
from the pains of hell and from the deep pit;
deliver them from the lion’s mouth;
let not hell swallow them up,
let them not fall into darkness:

sed signifer sanctus Michael
repraesentet eas in lucem sanctam:

but let Michael, the holy standard-bearer,
bring them into the holy light,

Quam olim Abrahae promisisti, et semini ejus.
Hostias et preces tibi, Domini, 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, Sanctus
Dominus Deus Sabaoth
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

which once thou promised to Abraham and to his seed.
Sacrifices and prayers of praise, O Lord, we offer to thee.
Receive them, Lord, on behalf of those souls
we commemorate this day.
Grant them, O Lord, to pass from death unto life,

which once thou promised to Abraham and to his seed.

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

Pie Jesu

Pie Jesu Domine,
Dona eis requiem.

Pious Lord Jesus,
Give them rest.

Pie Jesu Domine,
Dona eis requiem sempiternam.

Pious Lord Jesus,
Give them everlasting rest.

Agnus Dei

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

Lamb of God, who takest away the sins of the world,
grant them rest.

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

Lamb of God, who takest away the sins of the world,
grant them rest.

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

Lamb of God, who takest away the sins of the world,
grant them rest everlasting.

Lux aeterna

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

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

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from death eternal,
on that dreadful day:
when the heavens and the 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 by trembling, and I fear
until the judgement should come,
and I also dread the coming wrath.

Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare saeculum per ignem.

O that day, day of wrath, day of calamity and misery,
momentous day, and exceedingly bitter,
when thou shalt come to judge the world by fire.

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

Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.

In paradisum

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.

May the angels lead you into paradise;
May the Martyrs welcome you upon your arrival,
and lead you into the holy city of Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May a choir of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.