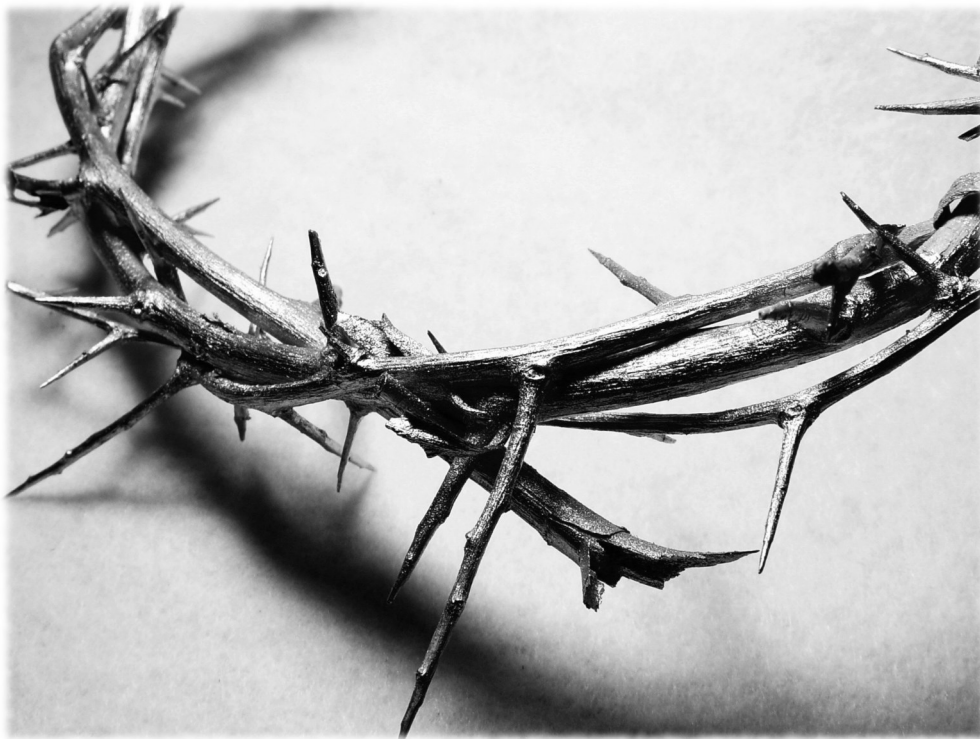


Requiem, op. 48

by Gabriel Fauré



***Choirs of Asbury and Otterbein
United Methodist Churches with Orchestra***

Good Friday

**April 18, 2025 – 7:00 pm
Otterbein United Methodist Church**

Prelude

To Mock Your Reign, O Dearest Lord
Dominic Baldoni, flute, & Daniel Curtis, piano

arr. Baldoni

*Greeting

L: My God, my God, why have you forsaken us?

P: We cry by day, but you do not answer; and by night, but find no rest.

L: Yet in you our ancestors trusted. They trusted you and you delivered them.

P: So we praise you among the great congregation, telling all of our siblings of God's deliverance.

L: All the ends of the earth shall remember and return to the Lord. Dominion belongs to the Lord, and God rules over the nations.

P: Let us worship God.

*Prayer

*Hymn

Ah, Holy Jesus

No. 289, UMH

Prayers of Intercession

Have mercy, O God, **hear our prayer.**

The Lord's Prayer

No. 895, UMH

Anthem

Arise, My Soul, Arise
Asbury Choral Scholars & Otterbein College Chorale with Rachel Tan, violin

Forrest

Scripture Reading

Isaiah 52:13-53:12

Anthem

Crucified
Choirs of Asbury & Otterbein

Courtney

The Last Seven Words as Related in the Gospels

Justin Poole

Requiem, op. 48

by Gabriel Fauré

I. INTROIT ET 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.

*Grant eternal rest to them, Lord,
And let perpetual light shine on them.
A hymn befits you, God in Zion,
And a vow to you shall be fulfilled in
Jerusalem.*

*Hear my prayer,
For unto you all flesh shall come.
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

II. OFFERTORIE

Ye Lynn Han, baritone soloist

O 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.
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 semini ejus.

*O Lord Jesus Christ, King of Glory,
Free the souls of the dead
From infernal punishment, and from the
deep abyss.
Free them from the mouth of the lion,
Do not let Hell swallow them up,
Do not let them fall into the darkness.
Sacrifices of and prayer of praise
We offer to you, O Lord.
Receive them for the souls of those
Whom we commemorate today.*

*Lord, make them pass from death to life,
As you once promised to Abraham, and to
his seed.*

III. SANCTUS

Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth,
Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis!

*Holy, Holy, Holy,
Lord God of Hosts,
The heavens and earth are filled with
your glory.
Hosanna in the highest!*

IV. **PIE JESU**

Sophie Osmani, soprano soloist

Pie Jesu Domine,
Dona eis requiem,
Requiem sempiternam

*Merciful Lord Jesus,
Grant them rest,
Eternal rest.*

V. **AGNUS DEI ET LUX AETERNA**

Agnus Dei, qui tollis peccata mundi,

Lamb of God, who removes the sins of the world,

Dona eis requiem.

Grant them rest.

Agnus Dei, qui tollis peccata mundi,

Lamb of God, who removes the sins of the world,

Dona eis requiem.

Grant them rest.

Agnus Dei, qui tollis peccata mundi,

Lamb of God, who removes the sins of the world,

Dona eis requiem sempiternam.

Grant them eternal rest.

Lux aeterna luceat eis, Domine,

May eternal light shine on them, Lord,

Cum sanctis tuis in aeternum,

With your saints, for eternity,

Quia pius es.

For you are merciful.

Requiem aeternam dona eis, Domine:

Grant eternal rest to them, Lord,

Et lux perpetua luceat eis.

And let perpetual light shine on them.

VI. **LIBERA ME**

Ye Lynn Han, baritone soloist

Libera me, Domine,
De morte aeterna,
In die illa tremenda:
Quando caeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.

*Free me, Lord,
From eternal death,
On that day of dread,
When the heavens and earth shall move,
When you shall come to judge the world
by fire.*

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.

*I am made to tremble, and to fear,
When destruction shall come,
And also your coming wrath.
O that day, that day of wrath,
Of calamity and misery,
The great and exceedingly bitter day.
Grant eternal rest to 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 angels lead you into Paradise.
At your coming
May martyrs receive you,
And may they lead you
Into the Holy City, Jerusalem.
May the chorus of angels receive you,
And with Lazarus, who once was a
pauper,
May you have eternal rest.*

Musical Meditation

Were You There
Anthony VanPelt, violin

arr. VanPelt

Hymn

Were You There

No. 288, UMH

THE STREPITUS

*Signifying the shutting of His tomb.
Please depart in silence.*



Good Friday is the middle portion of a larger worship experience that began on Maundy Thursday and concludes on Easter Sunday. The abrupt conclusion of this service signifies the incomplete nature of the liturgy, that will only resolve on Sunday as we celebrate the resurrection.

PROGRAM NOTES

Gabriel Fauré was a fine organist, appointed in 1896 to the prestigious Madeleine Church in Paris. He was also an excellent teacher but, perhaps because of his renowned expertise as organist and teacher, only slowly gained recognition as a composer. He eventually became professor of composition at the Paris Conservatoire and its Director from 1905 to 1920.

Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune; thus, many criticized him for lacking depth, a judgment made on the belief that the bigger and bolder a composer's music the more worthwhile it must be. He instead embraced an elegant, subtle, and melodic musical language of which he is now a recognized master.

The Requiem was composed in 1888 when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Fauré's mother also died, giving the work an added poignancy. In its sequence of movements the Requiem departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical *Pie Jesu* and the transcendent *In Paradisum*, with its soaring vocal line and murmuring harp accompaniment. He also omitted the *Dies Irae* and *Tuba Mirum*—for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently, the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a Requiem without the Last Judgment.

Structured in seven movements, the Requiem begins with the Introit and Kyrie, which opens solemnly, monolithically, as if time has suddenly stopped. The entry of the voices in the Offertoire highlights one of Fauré's lovely and mysterious modal melodies, sung in canon by the tenors and altos in close harmony as they plead for the freeing of the souls of the departed. The short Sanctus begins ethereally and rises to a triumphant climax before quickly settling back into its sweet reverie. *Pie Jesu* features the soprano soloist accompanied by simple harmonies, and the *Agnus Dei* is introspective, expansive, and flowing. The penultimate movement, *Libera Me*, is the most somber music of the whole Requiem, an impassioned plea for liberation and redemption. *In Paradisum*, the famous and otherworldly finale, brings the work to a prayerful closure in which the treble voices again float ethereally through a beautiful and simple melody.

In a 1902 interview, Fauré commented: It has been said that my Requiem does not express the fear of death, and someone has called it a lullaby of death. But it is thus that I see death: a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.”

“Those aware of musical refinements cannot help admire the transparent texture, the clarity of thought, the well-shaped proportions. Together they constitute a kind of Fauré magic that is difficult to analyze but lovely to hear.” - Aaron Copland

Adapted from notes by John Bawden and John V. Sinclair



The Choirs of Asbury & Otterbein

Colin Cossi**, Graduate Conductor

Soprano

Kira Blagg
Robin Church
Jackie Copeland**
Bev Earman
Kat Lyon
Ellen McDorman
Sophie Osmani*
Eva Pierce**
Katie Rudnik
Christina Santiago*
Louise White

Alto

Maria Baldoni**
Christy Blagg
Kestina Carneal
Cindy Cartee
Julie Clough
Jondra Harmon**
Grace Hollowell*
Judy Richardson
Sophia Scharlau*
Pat Wingert

Bass

Adam Blagg
Kent Carneal
Thayer Causer*
Alex Dickerson**
Dan Flage
Habib Jaafar**
Roman Leonard
Donal Payton
Carter Ritchie
Michael Tsougranis*

Tenor

Tom DeVore
Drew Dodson*
Brian Garmendia*
Mary Ely Griffith
Ye Lynn Han**

**denotes Otterbein College Chorale*

***denotes Asbury Choral Scholar*

Flute

Dominic Baldoni

Trumpet

Olivia Ellsworth

Viola

Diane Phoenix-Neal
Sunny Robertello

Bass

Gabriella Bieberich

Bassoon

Michael Ross

Harp

Laura Hoffman

Viola

Ana Mooney
Julia Johnson

Organ

Daniel Curtis

Horn

Allison Lyttle
Andy Moyer
Ainsley Hanson
Justin Ulmer

Violin

Anthony Van Pelt
Rachel Tan
Madeleine Gabalski

Cello

John Meshreky
Danny Postlethwait
Judy Anderson

Rev. Adam Blagg, Senior Pastor, Otterbein UMC

Ricky Goodwyn, Jr., Director of Music Ministries, Otterbein UMC

Daniel Curtis, Organist, Otterbein UMC

Rev. Susan Reaves, Senior Pastor, Asbury UMC

Dominic Baldoni, Music Minister, Asbury UMC

Justin Poole, Artist-in-Residence, Asbury UMC