

REQUIEM

MICHAEL JOHN TROTTA



GOOD FRIDAY

April 3, 2026 – 7:00 pm

Otterbein United Methodist Church

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

Prelude

Aus Liebe (Out of Love)
from St. Matthew Passion, BWV 244
Eva May Pierce, soprano & Katie Rudnik, flute

J. S. Bach

*Greeting

L: The color has drained from the sky, and all is still.

P: Let all creation stand and watch as Jesus willingly goes to the cross.

L: May we be broken open in grief that room may be made for new life.

P: Let us breathe together, children of God, as Jesus breathes no more. Let us worship God.

*Prayer

*Hymn

O Sacred Head, Now Wounded

No. 286, UMH

THE PASSION OF JESUS CHRIST

John 18:1 - 19:42

BETRAYAL

Anthem

What Wondrous Love Is This arr. Dan Curtis
Combined College Chorales with Christina Santiago, soloist

TRIAL

Anthem

Crucify Him! J. W. Peterson
Combined Sanctuary Choirs

CRUCIFIXION

*Hymn

Ah, Holy Jesus

No. 289, UMH

TOMB

REQUIEM

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 them your eternal rest, O Lord,
may your light shine forever upon them.
O God, we sing to you hymns in Zion;
and to you we lift our praises in Jerusalem.
Hear thy faithful servants as we pray,
for unto you all flesh shall come.
Lord, have mercy. Christ, have mercy.
Lord, have mercy.*

II. DIES IRAE

Dies irae, dies illa
solvat saeculum in favilla
teste David cum Sibylla.
Mors stupebit et natura,
Mors stupebit et natura,
judicanti responsura.
Recordare, Jesu pie,
ne me perdas (illa die).
Huic ergo parce, Deus,
dona eis requiem.

*Day of wrath and day of judgment,
Earth shall perish in an instant,
as foretold by prophets ancient.
Death and nature both are shaken,
as creation re-awakens,
to its Judge an answer making.
Remember me, merciful Jesus,
let me not perish (that terrible day).
Therefore, Gracious God, spare them,
grant eternal rest to them.*

III. OFFERTORY ET HOSTIAS

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.
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

*Lord, Jesus Christ, the King of glory,
deliver all souls of the faithful now departed.
Save them from the pains of hell and the lake
of fire.*

*Deliver them from the mouth of the lion;
do not allow hell to swallow their souls,
nor fall into the darkness.*

*Yet may the archangel Michael
bring them forth into the holy light.
As you promised to Abraham and his
descendants.*

*Sacrifices, prayers, and praises, Lord, we now
offer to you:*

*we make them today for the sake of the souls
who have gone before us,*

fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti et semini eius.

*that they may pass from death into life!
As you promised to Abraham and his
descendants.*

IV. SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.

*Holy, Holy, Holy, Lord God of Heavenly Hosts!
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the
Lord.
Hosanna in the highest!*

Hosanna in excelsis!

V. PIE JESU

Augusta Nafziger and Sophia Scharlau, soloists

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

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

VI. AGNUS DEI

Agnus Dei, qui tollis pecatta mundi

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

dona eis requiem sempiternam.

*Lamb of God, who takes away the sin of the
world,
grant them your peace.
Lamb of God, who takes away the sin of the
world
grant us them peace eternal.*

VII. 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,
quia pius es.

*May your light forever shine on them, O Lord,
with your holy saints forever, for you are
gracious.
Grant them rest forever, O Lord,
and may your light forever shine on them,
thanks to your great mercy.*

VIII. LIBERA ME

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

*Save me, gracious Lord, from death eternal
on that day of judgement,
when the heavens and earth shall tremble,
when you shall come to judge the world by
fire.*

Tremens factus sum ego et timeo,
dum discussion venerit atque ventura ira.
Dies illa, dies iræ, calamitatis et miseræ,

dies magna et amara valde
dum veneris iudicare sæculum per ignem
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*I am filled with fear and trembling,
as the coming Judgement fills me with dread.
On that day of wrath and judgement,
calamity and misery, the
great day of bitterness and sadness
when you come to judge the world with fire.
Grant them your eternal rest, O Lord,
and may your light shine forever upon them.*

IX. ET MORS ULTRA NON ERIT

Ye Lynn Han, soloist

Et absterget Deus omnem lacrymam ab oculis
eorum,
et mors ultra non erit,
neque luctus, neque clamor,
neque dolor erit ultra,
quia prima abierunt.
Ubi est mors victoria tua?
Ubi est mors stimulus tuus?

*And God shall wipe away every tear from
their eyes,
and death shall be no more.
Neither mourning, nor crying,
nor grief shall be anymore,
for the first things have passed away.
O Death, where is your victory?
O Death, where is your sting?*

X. IN PARADISUM

In paradisum deducant angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem.
Chorus angelorum te suscipat
et cum Lazaro, quondam paupere,
aeternam habeas requiem.

*May angels lead you into paradise;
may the holy martyrs welcome your coming,
and lead you into the holy city of Jerusalem.*

*May a chorus of angels welcome you,
and like Lazarus, who once was poor,
may you have eternal rest.*

*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

by Vaughn Roste

Originally a liturgical service, the Requiem was literally a Mass for the Dead, sung as a funeral service with the body of the deceased present. It was not until the 19th century when composers such as Berlioz, Brahms, and Verdi conceived of it for the concert hall. The text for "**Introit**" (literally, "entrance"), the first movement of the Requiem derives from IV Esdras 2:34-35, an apocryphal book, and "Kyrie" has been the first movement of the Mass since the fifth century. Similar to how an operatic overture might preview several themes that will later recur, Trota's opening movement introduces two essential themes that permeate the entire work. The first is a rising scalar theme, which is later presented in minor on "Te decet hymnus" (To you we sing hymns); the second is a dotted rhythm which ascends and then falls back immediately to the starting note - this theme is set repeatedly, to different texts, including "*Rest eternal*," "*Lord, have mercy*," and "*Christ, have mercy*." Many composers, for example Mozart, write separate movements for these two texts, *Introit* and *Kyrie*, but here Trota combines them in ABA form using those same two themes for both.

With its foreboding text threatening doom and judgment, the "**Dies Irae**" - also set memorably by Mozart and Verdi - was the latest addition to the Requiem Mass, not being officially included in the Requiem until the Council of Trent in 1570. Its text comes directly from Zephaniah 1:15-16. Given that this is an orchestral work, it comes as a bit of a shock to have the second movement sung *a cappella* - but notice the contrast here, as the Gregorian chant is lyrically sung over a driving staccato *ostinato* accompaniment.

The orchestra returns in the "**Offertory/Hostias**," punctuating the text with its own interludes and allowing for a brief peak at the soprano soloist. It does not serve merely an accompanimental function here, but also presents the themes, and is used to transition from one section to the next. "*Quam Olim Abrahae*" (As Thou Once Promised Abraham), a text often set as fugue since Mozart, recurs here as well, in a nod to centuries of tradition - but it's almost a surprise, as the movement cadences prior to that, feeling like it could end before it recapitulates this material.

The "**Sanctus**" is extracted almost word-for-word from Isaiah 6:3, while the "**Benedictus**" stems from Matthew 21:9, which describes Christ's triumphal entry into Jerusalem (*apropos*, given that the Holy City is mentioned in the first movement). The orchestra presents the theme before the angelic voices enter, yet this lilting introduction soon gives way to frenetic fugal entrances on the "*Hosanna*," which are even supplied with a counter-theme when they return after "*Benedictus*" (Blessed is he who comes), leading quickly to a climactic conclusion.

"**Pie Jesu**," is a text extrapolated from the *Dies Irae* movement above, and as such does not always appear as an independent movement. However, composers such as Fauré and Duruflé have set this precedent, as well as more recent settings by John Rutter, Karl Jenkins, and Kim André Arnesen. Nonetheless, it may be Andrew Lloyd Webber's setting which is most famous - it is certainly more frequently performed than the *Requiem* from which it is excerpted - and that is surely the version, with its two soprano singers, which most influenced

Trotta's setting here. After the orchestra plays the "*requiem*" theme, they then introduce the two soprano soloists, each of whom sings alone before joining together in a duet.

The "***Agnus Dei***" is John the Baptist's exclamation in John 1:25-26, 29 - and while this text is typically found as the last movement in a Mass, this text is changed when sung as part of a Requiem: the final "*dona eis requiem*" (Grant them rest) becomes instead "*Dona eis requiem sempiternam*" (Grant them rest everlasting). An extended orchestra introduction gives way to choral entrances, sung low in the tessitura in unison. Here we have several themes presented simultaneously: the "*requiem*," the "*Dies Irae*" chant, and a descending chromatic theme which eventually is stated in powerful octaves before fading away.

After a brief introduction, the choir - perhaps surprisingly - sings the "***Lux Aeterna***" *a cappella*, as they did in the second movement - yet the text of this antiphon relates more closely to the *Introit*, a situation which has suggested musical recapitulation to many composers. It also brings to mind the ancient custom of lighting candles during the Mass for the Dead, which were used not only to illuminate some of the early subterranean burial places, but as a symbolic prayer for salvation.

"***Libera Me***" is not technically a part of the liturgical *Requiem* Mass, but a responsory sung afterwards during the Burial Rite. Yet textually it is so connected, being extracted from two previous movements, that composers have long included it to provide structure and musically reprise the "*Dies Irae*." Commencing with the soprano soloists, the choir enters forcefully, dispensing with its "day of judgment" text quickly before settling into the more lyrical "*requiem*" material with which we are already familiar. The movement concludes with an extended orchestral interlude in mixed meter.

It is in the next movement that Trotta makes his most significant departure from previous settings, for the text, "***Et Mors Ultra Non Erit***," is an interpolation not typically found in the Requiem Mass. Commencing with Revelation 21:4 and proceeding seamlessly into 1 Corinthians 15:55, this, the penultimate movement, is the first appearance of the baritone soloist in the only truly solo movement of the entire work.

Another movement not technically part of the Requiem Mass, "***In paradisum***" is sung while the coffin is being carried to the grave. The reference to Lazarus derives from Luke 16:19-31. An extended orchestral introduction reiterates many themes previously - the listener might even find themselves recalling words to these new melodies already. Only the upper voices sing the opening line as angels lead us into paradise. The music recapitulates some of the material from the opening, appropriately for how the text once again repeats how we enter the holy city of Jerusalem. Yet instead of the rousing conclusion that one might expect as Trotta adeptly simultaneously interweaves all of the musical themes of this work, the work ends on a quiet, peaceful note, reiterating and illustrating its title: "rest." The final statement of the "*Dies Irae*" chant floats hauntingly in the background as we are musically assured of salvation.

The Choirs of Asbury & Otterbein

Ricky Goodwyn, Jr., conductor

Soprano

Kira Blagg
Kestina Carneal
Robin Church
Linda Conrad
Bev Earman
Ellen McDorman
Augusta Nafziger**
Sophie Osmani*
Eva May Pierce**
Katie Rudnik
Christina Santiago*
Abby Smith
Louise White

Alto

Christy Blagg
Cindy Cartee
Julie Clough
Kelly Donlan**
Brigid Downs**
Dana Flage
Grace Hollowell*
Marilou Johnson
Ellie McNally
Judy Richardson
Sophia Scharlau*
Erica Taylor

Tenor

Colin Cossi**
Drew Dodson
Brian Garmendia*
Mary Ely Griffith
Ye Lynn Han**
Thomas Stachelski*
Tom DeVore

Bass

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

**denotes Otterbein College Chorale*

***denotes Asbury Choral Scholars*

Flute

Dominic Baldoni
Katie Rudnik

Harp

Laura Hoffman

Cello

Hailey Hotek
Tessa Kuta

Oboe

Mark Guillen-Maluquish

Violin

Zike Qi
Noelle Singleton
Victor Winterstein
Amy Poxon

Bass

Michael Dean

Horn

Allison Lyttle

Viola

Dianne Phoenix-Neal
Sunny Robertello

Percussion

Robert Cahill
Micah Blagg

Trumpet

Leah Petronella
Nate Domine

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

Dr. Dominic Baldoni, Director of Music and Organist, Asbury UMC

Readers: Susan Pollard & Roger Soenksen

Eva May Pierce, Christina Santiago, Augusta Nafziger, Sophia Scharlau, & Ye Lynn Han,
soloists