

Arlington Street Church Orchestra

Mark David Buckles, conductor

Julie Gregorio, soprano
Justin Hicks, bass

Yevgenia Semeina-Maroyan, organ

Violin

Rachel Kelly

Violas

Evan Perry
Eve Boltax
Anna Griffis
TingRu Lai
Vanessa Buttolph
Mimi Hristova

Violincellos

Monica Luat
Gracie Keith
Ariel Friedman
Valerie Thompson

Doublebass

David Goodchild

Harp

Ali Blake

French Horns

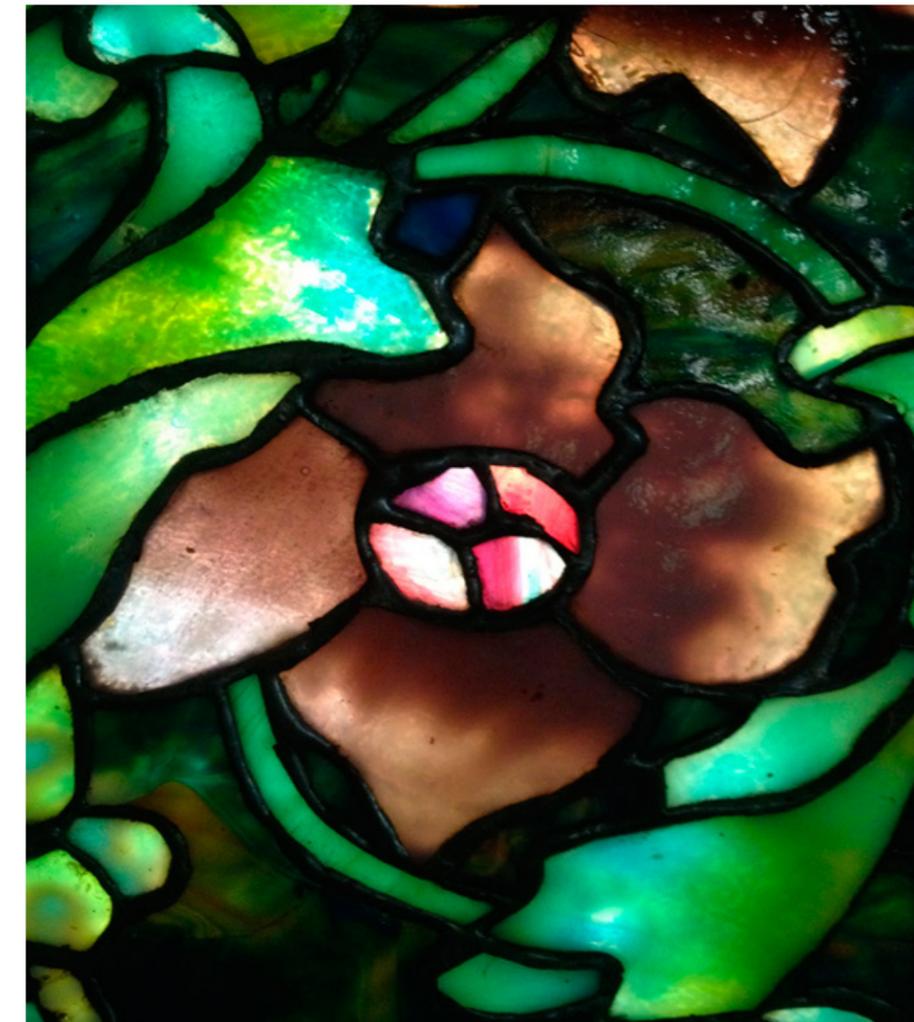
Derek Lewis
Justin Stanley



**ARLINGTON
STREET CHURCH**
Unitarian Universalist

SUNDAY, APRIL 20TH, 2014

REQUIEM BY GABRIEL FAURÉ
AND
EASTER HYMNS



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Arlington Street Church, Unitarian Universalist

SUNDAY, APRIL 20TH, 2014

*PROCESSIONAL HYMN 269

Lo, The Day of Days Is Here

Lo, the day of days is here, Alleluia!
Festival of hope and cheer! Alleluia!
At the south-wind's genial breath, Alleluia!
Nature wakes from seeming death, Alleluia!
Fields are smiling in the sun, Alleluia!
Loosened streamlets seaward run, Alleluia!
Tender blade and leaf appear, Alleluia!
'Tis the springtide of the year, Alleluia!

Lo, the Eastertide is here, Alleluia!
Music thrills the atmosphere, Alleluia!
Join, you people all, and sing, Alleluia!
Love and praise and thanksgiving, Alleluia!

*HYMN 270

O, Day of Light and Gladness

O day of light and gladness, of prophecy and song,
what thoughts within us waken,
what hallowed mem'ries throng!
The soul's horizon widens, past, present, future blend;
and rises on our vision the life that has no end.

Earth feels the season's joyance; from mountain range to sea,
the tides of life are flowing, fresh, manifold, and free.
In valley and on upland, by forest pathways dim,
all nature lifts in chorus the resurrection hymn.

O dawn of life eternal, to thee our hearts upraise
the Easter song of gladness, the Passover of praise.
Thine are the many mansions, the dead die not to thee,
who fillest from thy fullness, time and eternity.

*HYMN 61

Lo, the Earth Awakes Again

Lo, the earth awakes again, Alleluia!
from the winter's bond and pain, Alleluia!
Bring we leaf and flower and spray, Alleluia!
to adorn this happy day, Alleluia!

Once again the word comes true, Alleluia!
All the earth shall be made new, Alleluia!
Now the dark, cold days are o'er, Alleluia!
Spring and gladness are before, Alleluia!

Change, then, mourning into praise, Alleluia!
And, for dirges, anthems raise, Alleluia!
How our spirits soar and sing, Alleluia!
How our hearts leap with the spring! Alleluia!

Today's Hymns

Hymn 269 Lo, the Day of Days Is Here

text: *Frederick Lucian Hosmer* (1840-1929)
music: *Robert Williams* (1781-1821)
arr. *Mark David Buckles* (b. 1980)

Hymn 270 O, Day of Light and Gladness

text: *Frederick Lucian Hosmer* (1840-1929)
music: *Henry Smart* (1813-1879), arr. *Mark David Buckles*

Hymn 61 Lo, the Earth Awakes Again

text: *Samuel Longfellow* (1819-1892)
music: *John Arnold* (1720-1792), arr. *Mark David Buckles*

REQUIEM

Program Notes

This morning's service features one of the undisputed masterpieces of choral literature, *Requiem*, by the great French composer, teacher, and organist Gabriel Fauré (1845-1924).

Composed between the years 1887 and 1893, the *Requiem* received its first performance at the church of the Madeleine in Paris, where Fauré was the choirmaster. Fauré created several versions of the work. The first, completed in 1888, has only five movements and no winds, while the final 1900-1901 version has seven movements and full orchestra. Today, we present the 1893 chamber orchestra version, which has been the one most often performed since its reconstruction and publication by John Rutter in 1989.

The orchestra is comprised primarily of low strings: divided violas, divided celli, and doublebass, along with two horns, harp, organ (performed today on a portative organ), and a solo violin, which appears only in the third and seventh movements.

Of all the requiems, from Mozart's to Britten's, Fauré's stands out for its serenity and ethereal gentleness. As a choirmaster and organist, Fauré constantly sought to create a new kind of church music. "As to my *Requiem*, perhaps I have also instinctively sought to escape from what is thought right and proper.... I wanted to write something different." His particular talent lay within intimate musical forms—songs, piano music, and chamber music, and his highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-Germanic tradition that dominated European music from the time of Bach until well into the twentieth century.

Fauré chose the texts himself, and although some are from the traditional Catholic Requiem Mass, some are found elsewhere. The first non-canonical movement is the lyrical and celestial *Pie Jesu*, one

of the most famous soprano solos in the literature, about which Camille Saint-Saëns once famously said, "just as Mozart's is the only *Ave verum corpus*, this is the only *Pie Jesu*." The second is the final movement of the piece, the transcendent *In Paradisum*, with its soaring vocal line sung by a host of angelic sopranos and its murmuring harp accompaniment.

One of the most interesting textual changes Fauré made can be found in the Offertory. He alters *libera animas omnium fidelium defunctorum* (deliver the souls of all the faithful departed) to be simply *libera animas defunctorum* (deliver the souls of the departed), which, as Universalists can attest, is a fundamental theological change.

He also largely omits the *Dies Irae* (the day of wrath). Instead of Berlioz's sixteen (!) timpani or Verdi's two sets of off-stage trumpets, Fauré limits himself to sixteen bars and just two horns to portray this text, found here within the *Libera Me*. 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.

Throughout, Fauré invokes a more sublime encounter with all that is divine. We offer this Easter morning's performance in that same spirit of awe, peace, and celebration.

-Mark David Buckles