



First Congregational Church

IN WINCHESTER, UCC

Order of Worship - Twenty-Second Sunday after Pentecost - November 6, 2022

Requiem in D minor, Op. 48 [1887-1890]

Gabriel Fauré (1845-1924)

Beth Welty, violin; Amanda Romano, harp; Jeffrey Mead, organ
Peter Owens, tenor; Susan K. Navien, soprano; Tony McPherson, baritone

This morning's music is dedicated to the memory of Stephen W. Cole.

Prelude: *Requiem*

“Introit & Kyrie”

Welcome
Guest Steward

Rev. Will Burhans
Karen Lauterwasser

Opening Hymn

For All the Saints (vv. 1-3)

New Century Hymnal, #299

Morning Prayer

The Lord's Prayer

Act of Praise - Gloria Patri

Requiem

“Offertorium”

“Sanctus”

Scripture

The Book of Wisdom 3:1-9

John 6:37-40

Liturgist: Tracy Vartenigian

Burhans

Requiem

“Pie Jesu”

“Agnus Dei”

Sermon

“As Sparks Through Stubble”

Rev. Will Burhans

Prayers of the People

Response: “God of this world and the next, redeemer of all, hear our prayer”

Offertory: *Requiem*

“Libera Me”

Sacrament of Holy Communion

Children Return From Stepping Stones

Invitation

Prayer of Consecration

Words of Institution

Prayer of Thanksgiving

Closing Hymn

The Church's One Foundation (vv. 1 & 4)

New Century Hymnal, #386

Postlude: *Requiem*

“In Paradisum”

Rev. Will Burhans, Lead Pastor, Maeve Hammond, Pastoral Resident,
Jane Ring Frank, Minister of Music & Worship Arts, Kathleen Zagata, Minister of Health & Wellness

Maggie Keeler, Interim Children's Program Coordinator, Jeffrey Mead, Keyboards,

Thanks to Brian McArdle, our Live Stream Technician & John Keeley for slide advancement

Deacons serving today are: Kate Carpini, Roger Marian, Liz Sayre, Megan Scipione, Janet Vaughn

Many thanks to Maria Fernando for making our gluten-free Communion Bread.

Please keep these people in your prayers

Campaign workers across the country, for their safety.

Family of Douglas Gregor, Philip's father, in their grief.

Dennis Brand, Jessica Brand's father, for healing.

Becky, Tony McPherson's eldest sister, for healing.

Matthew, for courage and healing on his path to regaining mental stability.

Alexis, for recovery from trauma and returning to health and for her caregivers and those who surround her.

Elizabeth Thompson, who is in hospice, and her family and friends.

Glenn McPherson, Tony McPherson's brother, for healing as he awaits a kidney transplant.

Olivia, for healing and help finding her way back to recovery.

Flowers

Today's Chancel flowers are given to the Glory of God and in loving memory of Stephen W. Cole.

P&D Fund

On Communion Sundays you will find envelopes for the Pastors' & Deacons' Fund. This fund offers monetary aid to members and participants in the congregation and those in the community who are experiencing an urgent need for financial assistance. Please consider a donation as part of your worship today. Scan this QR Code to donate through PayPal.



Program Notes

Gabriel Fauré's (1845 - 1926) *Requiem*, Op. 48 was an evolving work, which he continued to revise from its inception in 1887 until the first published version of 1900. In his letters he refers to it as a "little Requiem" - although not a little work at all. It has been performed, studied, beloved, and cherished by musicologists, conductors, congregations, and audiences alike throughout the twentieth and twenty-first centuries.

This amazing Requiem depicts the timelessness of human existence, the procession of generations, human longings, profound sorrow, fear of the unknown, as well as light, hope, the ultimate joys of heaven, and, above all, peace. All of these separate emotions are distinctly expressed, but they also form a perfect harmonious unity which lasts approximately 30 minutes. There is not a note out of place in this work. And, because its structure and style are so "simple," the handling of all these emotions takes great concentration and care on the part of the performers. *Continued on the next page....*

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“My Requiem wasn’t written for anything ... for pleasure, if I may call it that,” he claimed, going on to say that he directed its first performance “at the funeral of some parishioner or other, around 1890.” Immediately after this funeral - which was at Paris’s fashionable Church of the Madeleine, where Fauré worked as choirmaster and later organist - the Vicar called Fauré over and asked what that new Requiem was. Fauré replied that it was his own composition. The Vicar went on, “Monsieur Fauré, we don’t need all these novelties; the Madeleine’s repertoire is quite rich enough, just content yourself with that.”

The original version was not a complete liturgical Requiem and consisted of five movements: “Introit and Kyrie,” “Sanctus,” “Pie Jesu,” “Agnus Dei,” and “In Paradisum.” Despite the Vicar’s ill opinion, Fauré’s Requiem continued to be performed at La Madeleine over the next ten years, and the composer added two more movements during that time. He first composed the “Offertorium” in 1889. He later added the “Libera me,” which was actually written earlier as a separate piece for baritone and organ.

This work is essentially scored for chorus, soloists and organ with instruments added for color and texture. The organ is the only instrument that plays consistently throughout the Requiem.

Many writers and critics have commented on, and criticized, Fauré’s choice of text in setting his Requiem, particularly the omission of the most apocalyptic passages such as the Sequence “Dies irae,” (“The day of wrath, that day, will dissolve the world in ashes...”). Fauré in fact disliked Berlioz’s Requiem of 1837 for its bombast, especially in the Dies irae setting, and he politely made this clear in an article for *Le Figaro*: Berlioz’s was a piece “in which [those with] a taste for large-scale dramatic effects and an indifference towards religious music [...] may find equal satisfaction.” In an interview from 1902, Fauré stated: “People have said [my Requiem] did not express the terror of death, someone called it a ‘lullaby of death.’ But that is how I feel death: a happy deliverance, a yearning for the happiness of the beyond, rather than as a distressing transition.”

TRANSLATIONS: *Requiem*, Op. 48 by Gabriel Fauré

I. INTROITUS – 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.

Rest eternal give them, Lord,
and let perpetual light shine on them.

It is right to hymn you, God, in Sion
and to you will be made a vow in Jerusalem.

Hear my prayer, to you all flesh will come.

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

II. OFFERTORIUM

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu.

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat eos 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 eius.

O Lord, Jesus Christ, King of glory
free the souls of the dead
from the punishment of hell and the deep pit.

O Lord Jesus Christ, king of glory,
deliver the dead souls from the mouth of the lion,
so they are not swallowed by hell and do not fall into
darkness.

Sacrifices and prayers to you, Lord, with praise we offer
receive them for those souls
whom today we remember.
Make them, Lord, from death cross over to life
as once to Abraham you promised and to his seed.

III. SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth
pleni sunt coeli et terra gloria tua
hosanna in excelsis.

Holy, holy, holy, Lord God of hosts

full are the heavens and earth with the glory of you
hosanna in the highest.

IV. PIE JESU

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

Merciful Jesus, Lord, give them rest
give them rest, 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,
give them rest.

Let light eternal shine on them, Lord,
with your saints for eternity,
for you are merciful.

give them eternal rest, Lord,
and let light always shine on them.

VI. LIBERA ME

Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli 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 illa, dies magna et amara valde.
Requiem aeternam ...

Free me, Lord, from death eternal
on that day of dread
when the heavens will be shaken and the earth
while you come to judge the world with fire.
I am made to shake, and am afraid
awaiting the trial and the coming anger.
That day, day of anger, of calamity and misery,
that day, the day of great and exceeding bitterness,
(reprise of the introit)

VII. IN PARADISUM

In Paradisum deducant 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

Into paradise may angels draw them,
on your arrival, may the martyrs receive you
and lead you into the holy city Jerusalem.
May the chorus of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.