



AN AFTERNOON OF FAURÉ

MARCH 28, 2021
4:00 P.M.

DR. JEFF McLELLAND, *CONDUCTOR*
BETH MIDDLETON, *SOPRANO*
JANET ORT, *SOPRANO*
DANIEL SEIGEL, *BARITONE*

THE IPC CHOIR & ORCHESTRA

DR. W. STEPHEN GOYER, *INTERIM PASTOR*
INDEPENDENT PRESBYTERIAN CHURCH
BIRMINGHAM, ALABAMA



Cantique de Jean Racine, Op. 11 Gabriel Fauré
(1845-1924)

*Verbe égal au Très-Haut
Notre unique espérance
Jour éternel de la terre et des cieux
De la paisible nuit
Nous rompons le silence
Divin Sauveur, jette sur nous les yeux
Divin Sauveur, jette sur nous les yeux
Répands sur nous le feu de ta grâce puissante
Que tout l'enfer, que tout l'enfer
Fuie au son de ta voix
Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de tes lois
Qui la conduit à l'oubli de tes lois
Ô Christ soit favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé
Reçois les chants qu'il offre
À ta gloire immortelle
Et de tes dons qu'il retourne comblé
Et de tes dons qu'il retourne comblé
Et de tes dons*

O Redeemer divine, our sole hope of salvation, Eternal Light of the earth and the sky, On this Thy holy day, we kneel in adoration, O Saviour turn on us Thy loving eye! Send down on us the fire of Thy grace all-consuming, whose wondrous might dispersed the powers of hell, And rouse our slumbering souls with radiance all-illum'ning, that they may waken Thy mercy to tell! O Christ bestow Thy blessing on us, we implore Thee, who here are gathered on penitent knee, Accept the hymns we chant to Thine everlasting glory and these Thy gifts we return to Thee!

Jean Racine

Tantum Ergo in A Major, Op. 55

Beth Middleton, *Soprano*

Tantum ergo Sacramentum Veneremur cernui: Et antiquum documentum Novo cedat ritui: Præstet fides supplementum Sensuum defectui. Genitori Genitoque Laus et Jubilatio, Salus, honor, virtus quoque Sit et benedictio. Procedenti ab utroque Compar sit laudatio. Amen.

(Literal translation) Hence so greatly the Sacrament Let us venerate with heads bowed: And let the old practice Give way to the new rite; Let faith provide a supplement For the failure of the senses. To the Begetter and the Begotten, Be praise and jubilation, Hail, honor, virtue also, And blessing too: To the One proceeding from Both Let there be equal praise. Amen.

From the last two verses of Pange lingua, a medieval Latin hymn

Requiem in D minor, Op. 48

Janet Ort, *Soprano*, and Daniel Seigel, *Baritone*

I. Introit and Kyrie

Requiem æternam 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 grant them, Lord our God, we pray to thee: and light perpetual forever shine on them. Thou, O God, art worshipped in holy Sion: unto thee the vow shall be performed in Jerusalem. Hear us, Lord; hear thy servants' prayer. Lord, unto thee all flesh shall come. Lord have mercy. Christ have mercy. Lord have mercy.

II. Offertory

O Domine Jesu Christe, Rex gloriæ, libera animas defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat 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 Abrahæ promissisti et semini eius.

Lord Jesus Christ, thou that rulest in majesty, O free the souls of thy faithful departed from torment eternal and from the fathomless waters: O free the souls of thy faithful departed from out of the lion's jaw, lest they drown in the depths of hell. O save them from utter darkness. Hear our prayer and let our cry come unto thee; God our Father, bow thine ear: pray this day for all the souls departed; O remember them, Lord, we pray. Grant them, Lord, grant them deliverance from death to life, we pray thee, as of old thou hast promised to our fathers, Abraham and 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. Heaven and earth are full of thy glory. Hosanna in the highest.

IV. Pie Jesu

Pie Jesu Domine, dona eis requiem, sempiternam requiem.

Blessed Jesu, Lord, I pray in thy mercy grant them rest, everlasting rest.

V. Agnus Dei and Lux Aeterna

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Lux æterna luceat eis, Domine: Cum sanctis tuis in æternum, quia pius es. Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

Lamb of God, who takest away the sins of the world: Grant them rest for evermore. Light perpetual shine upon them, Lord, we pray: With all thy saints in endless glory, for thy tender mercy's sake. Rest eternal grant them, Lord our God, we pray to thee: and perpetual light forever shine on them.

VI. Libera Me

Libera me, Domine, de morte æterna, in die illa tremenda: Quando coeli movendi sunt et terra: dum veneris judicare sæculum per ignem. 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 æternam dona eis Domine, et lux perpetua luceat eis.

Lord, I pray, deliver me from death's everlasting fire on that great Day of Judgement, on that dreadful day: When the earth and the heavens shall shake and tremble, and thou shalt come with thy mighty flaming fire of judgement. Trembling, I stand before thee in fear and dread: thy wrath shall descend on the earth and bring all flesh to desolation. Day of trial, day of judgement, death and destruction, torment and distress: day of anger, day of vengeance, day of mourning, of woe and bitter grief. Rest eternal grant them, Lord our God, we pray to thee and light perpetual shine ever on them.

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 æternam habeas requiem.

God's holy angels lead you to paradise: may saints in their glory receive you at your journey's end, guiding your footsteps into the Holy City Jerusalem. Choirs of angels sing you to your rest: and with Lazarus raised to eternal life, may you for evermore rest in peace.

Translation by John Rutter

Notes

ABOUT GABRIEL FAURÉ: (May 12, 1845 – November 4, 1924) was a French composer, organist, pianist, and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Fauré was born into a cultured but not especially musical family. His talent became clear when he was a small boy. At the age of nine, he was sent to the École Niedermeyer music college in Paris, where he was trained to be a church organist and choirmaster. Among his teachers was Camille Saint-Saëns, who became a lifelong friend. After graduating in 1865, Fauré earned a modest living as an organist and teacher, leaving him little time for composition. When he became successful in middle age, holding the important posts of organist and choirmaster at La Madeleine and director of the Paris Conservatoire, he still lacked time for composing; he retreated to the countryside in the summer holidays to compose. By his last years, Fauré was recognised in France as the leading French composer of his day. Fauré's music has been described as linking the end of Romanticism with the modernism of the second quarter of the 20th century. When he was born, Chopin was still composing, and by the time of Fauré's death, jazz and the atonal music of the Second Viennese School were being heard.

ABOUT CANTIQUE DE JEAN RACINE: The text, "Verbe égal au Très-Haut" ("Word, one with the Highest"), is a French paraphrase by Jean Racine of a Latin hymn from the breviary for matins, *Consors paterni luminis*. The nineteen-year-old composer set the text in 1864–65 for a composition competition at the École Niedermeyer de Paris, and it won first prize. The work was first performed the following year on August 4, 1866, in a version with accompaniment of strings and organ. The style shows similarities with his later work, *Requiem*. Today, the two works are often performed together.

ABOUT TANTUM ERGO: The text is the incipit (the first few words of a text used as an identifying label) of the last two verses of *Pange lingua*, a Medieval Latin hymn generally attributed to St. Thomas Aquinas, c. 1264, but based by Aquinas upon various earlier fragments. The "Genitori genitoque" and "Procedenti ab utroque" portions are adapted from Adam of Saint Victor's sequence for Pentecost. The basic text has been set by numerous composers from the Renaissance (Palestrina), the Romantic period (in addition to Fauré: Anton Bruckner, Franz Schubert, Louis Vierne), and modern composers (Maurice Duruflé, David Conte).

ABOUT THE REQUIEM: Fauré was considered a calm, quiet man, and he said of his Requiem, "Altogether, it is as gentle as I am myself." It is an intimate setting of the mass for the dead, though it was written for performance at the large Parisian church, La Madeleine. It was begun in 1886 "for the pleasure of it," though in close chronological proximity to the deaths of both his parents. The first performance of the Requiem was for a burial service at La Madeleine in 1888 followed by a concert performance later that same year. To the original version of five movements were added the "Offertory" in 1889 and the "Libera Me" in 1892. Fauré made no secret of his dislike of composing orchestral music, so much so that he often assigned his pupils (among whom were Roger-Ducasse and Ravel) at the Conservatoire to do the instrumentation. This may be reflected in his modest original instrumentation of the Requiem, though later versions include full complements of strings and wind instruments, many of which simply double the original parts for organ and strings. Speaking of the gentle, intimate character of the piece, Fauré said, "...it has been called a lullaby of death. But that is how I feel about death: a happy deliverance, a reaching for eternal happiness, rather than a mournful passing...." His was the first requiem to begin and end with the word "requiem" emphasizing his concentration on eternal rest. The Requiem was performed at Fauré's own funeral service in 1924.

The Independent Presbyterian Church Choir



Dr. Jeff R. McLelland, Conductor

SOPRANO

Stephanie Daviston
Beth Middleton*
Janet Ort*
Leah Pickett
Ginni Robertson
Kate Waters

ALTO

Kelley Feagin
Debbie Medenica
Sally Reilly
Karen Shadinger
Angelyn Simmons
Sally Speaker
Jane Stump
Katie Woodruff

TENOR

Rita Gibbon
Deb Gray
Jon Kassaw
Nick Mathes
Greg Roberson

BASS

Foster Cook
Doc Feagin
Andrew Hicks
Jeff Johnson
George E. Keller III
Xavier Roberson
Daniel Seigel*
Richard Stump

** denotes soloist*



Orchestra

VIOLIN

Daniel Szasz

VIOLA

Zak Enikeev
Rene Reder
Meredith Treaster
Lucy Dulguero

CELLO

Warren Samples
Peter Garrett
Xi Yang
Hellen Weberpal

BASS

Alex Horton

HORN

Kevin Kozak
Nina Tarpley

HARP

Abigail Workman

ORGAN

Jim Cook



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