

SERVICE OF LENTEN VESPERS

FEATURING THE *REQUIEM*

BY GABRIEL FAURÉ

MARCH 24, 2024

4 PM

THE REV. SUSAN A. CLAYTON, *MINISTER*

DR. JEFF MCLELLAND,
ORGANIST AND CHOIRMASTER

THE IPC CHOIR

JANET ORT, *SOPRANO*

CHRIS O'REAR, *BARITONE*

DANIEL SZASZ, *VIOLIN*

THE REV. KEVIN J. LONG, *PASTOR*
INDEPENDENT PRESBYTERIAN CHURCH
BIRMINGHAM, ALABAMA





PRELUDE – Invocation, Op. 55.....Amy Beach
(1867-1944)

SILENT PROCESSION

The people stand.

OPENING SENTENCES

Minister Stay with us, Lord, for it is evening

All and the day is almost over.

Minister Behold, now, is the acceptable time;

All now is the day of salvation.

Minister Turn us again, O God of our salvation,

All that the light of your face may shine on us.

Minister May your justice shine like the sun;

All and may the poor be lifted up.

The people sit.

PSALM 42:1-3 – "Like as the hart desireth the waterbrooks"Herbert Howells
(1892-1983)

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God. My soul is athirst for God, yea, even for the living God. When shall I come to appear before the presence of God? My tears have been my meat day and night, while they daily say unto me Where, where is now thy God?

READING – Philippians 2:5-11

Minister All this is from God,
who entrusts us with the message of reconciliation.

All Thanks be to God.

MAGNIFICAT (*Collegium Regale*) Herbert Howells

The people stand for the GLORIA.

MY SOUL doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath shewn strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He rememb'ring his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, forever. Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be: world without end. Amen.

Luke 1:46-55

The people sit.

PRAYERS

Minister Let my prayer rise before you
as incense, O Lord,

All **the lifting of my hands as an evening sacrifice.**

Minister Eternal God,
as we are baptized into the death of Jesus Christ,
so give us the grace of repentance
that we may pass through the grave with him
and be born again to eternal life,
for he is the One who was crucified, dead, and buried,
and rose again for us,
Jesus our Savior.

All **Amen.**

Minister Eternal God,
source and goal of all life,
lead us to life eternal
by the mighty love of Jesus Christ,
who suffered on the cross,
was raised from the dead,
and lifted into glory
where with outstretched arms
he welcomes the world in his strong and loving embrace.
In his holy name we pray,
now and forever.

All **Amen.**

Minister Lord Jesus Christ,
who stretched our your arms of love
on the hard wood of the cross
that everyone might come
within the reach of your saving embrace:
So clothe us in your Spirit
that we, reaching forth our hands in love,
may bring those who do not know you
to the knowledge and love of you;
for the honor of your name.

All **Amen.**

LORD'S PRAYER

All Our Father in heaven,
hallowed be your name,
your kingdom come,
your will be done, on earth as in heaven.
Give us today our daily bread.
Forgive us our sins
as we forgive those who sin against us.
Save us from the time of trial
and deliver us from evil.
For the kingdom, the power,
and the glory are yours
now and forever. Amen.

REQUIEM in D minor, Op. 48.....Gabriel Fauré
(1845-1924)

Janet Ort, *Soprano*, and Chris O'Rear, *Baritone*

Introit and Kyrie
Offertory
Sanctus
Pie Jesu
Agnus Dei
Libera me
In paradisum

(The text and translation for the Requiem may be found at the back of the bulletin.)

The people stand.

HYMN 224 – "When I Survey the Wondrous Cross"ROCKINGHAM

DISMISSAL

Minister May Almighty God bless, preserve, and keep us, this night and forevermore.
All **Amen.**
Minister Bless the Lord.
All **The Lord's name be praised.**

A sign of peace may be exchanged by all.

Texts and Translations for the *Requiem*

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 Abraham promisisti 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.

Texts and Translations for the *Requiem* (continued)

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

Music Notes

AMY BEACH (1876-1944) was the first female composer to have a symphony performed by a major orchestra (her "Gaelic" Symphony, premiered by the Boston Symphony Orchestra in 1896). She was also one of the first American composers to have her music recognized in Europe, and THE first classical American composer to achieve success without the benefit of European study.

A remarkable child prodigy, she made her public debut as a pianist in 1883, also the year of her first published compositions. In 1885 she performed with the Boston Symphony, but upon her marriage to the distinguished surgeon, Dr. H.H.A. Beach, she curtailed her performing in accordance with his wishes and focused on composition. She gave one performance per year with the proceeds donated to charity, and one of those performances was her own piano concerto with the Boston Symphony Orchestra in 1900. Following the death of her husband in 1910, she resumed performing and toured Europe to great acclaim, performing her own music until the onset of WWI.

Music Notes (continued)

British composer **HERBERT HOWELLS** (1892-1983) is particularly known for his large output of Anglican church music including a complete Service for King's College, Cambridge (the Collegium Regale), and settings of the Magnificat and Nunc Dimittis for the choirs of St John's College Cambridge, New College Oxford, Westminster Abbey, Worcester, St Paul's, and Gloucester cathedrals among others as well as for two parish churches, St Mary Redcliffe Bristol and St Augustine's Church Edgbaston.

"I have composed out of sheer love of trying to make nice sounds." Howell's credo-like statement made in a BBC program towards the end of his life sums up so clearly what is at the heart of his pulling power – the sheer sensuousness of his harmonic language. One of his great gifts was an ability to create moods and the buildings in which this music was to be heard became a fundamental element of the compositional equation. The Collegium Regale was written for King's College, Cambridge, and has become the most celebrated setting of the Evening Service. About this service Howells writes, "...if I made a setting of the Magnificat, the mighty should be put down from their seat without a brute force which would deny this canticle's feminine association. Equally, that in the Nunc dimittis, the tenor's domination should characterize the gentle Simeon. Only the Gloria should raise its voice." The Magnificat opens with upper voices (suitably representing Mary) singing in an almost recitative-like way. The altos are scored to enrich the texture at "For behold, from henceforth," and the tenors and basses only join at "He hath shewn strength with his arm." The "Gloria," surely amongst the most ecstatic utterances we possess, does indeed raise its voice in the manner of a true doxology. (from notes by Paul Spicer)

GABRIEL FAURÉ (1845-1924) 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.

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. 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, Organist & Choirmaster

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Beth Middleton
Janet Ort
Mary Rose Patrick
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