

Vienna Presbyterian Church Music Ministries

# Requiem

Op. 9, by Maurice Duruflé

L. Thomas Vining, Director



Soloists and Small Ensemble:

Danielle Talamantes

Melinda Mayes

Catherine Dehoney

Debbie Capp

Jason Gottshall

David Dietley

Joshua Hong

David Shelby



Organ: Terry Sisk

Cello: Madeleine Peckham

Timpani: Allison Calhoun



7 pm Sunday, March 16, 2008 • Vienna Presbyterian Church • Vienna, VA •  
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*A message from L. Thomas Vining, Director of Music:*

Tonight we gather to reflect and prepare.

This morning we rejoiced as we remembered the triumphal entry of Jesus into the city of Jerusalem. Like the people He passed as He rode through the crowd, we, too, sang His praises and shouted, “Blessed is He who comes in the name of the Lord.” Tonight, however, we gather for a different purpose.

Tonight, we gather to reflect and prepare.

Down through the ages, “Holy Week” is the time when we remember the last meal Jesus shared with His disciples, the horror of the crucifixion, and the following three days of darkness and loss. But, can we, with all the complications of modern day life, truly expect to absorb the tragic consequences of our sin and the magnitude of Christ’s sacrifice? Can we really understand, appreciate, and value the blessing of God’s redeeming grace if we do not first understand the cost? I think not. So...

Tonight, we gather to reflect and prepare.

As you entered the Sanctuary, you immediately sensed a different mood. There’s a “stillness” filling the air, as if Christ Himself is calling us to remember. It is my hope that worship this evening in no way interferes with that “stillness.” To that end, except for a prayer led by our Senior Pastor, there will be no words of introduction or explanation. We will move through the order of worship and, at the end, depart in silence.

The center piece of tonight’s worship is Maurice Durufle’s *Requiem*. It might seem strange that we would use such a piece as a catalyst to “reflect and remember,” but I think you will find it provides a profound opportunity for all believers.

These ancient texts call us to look deep within ourselves and examine our lives in relation to a loving Father who gave His only Son that we might have eternal life. Think about it – do we not respond on a deeper level when we are confronted with the truth of the *Kyrie*, *Sanctus*, or the *Pie Jesu*?. Within these texts all of us can find some deep and moving response that will help us better prepare for the glory of Christ’s resurrection.

The translations of these texts are provided for you in tonight’s bulletin. Use them. Study them as we sing and use them during the week as you continue to...

Reflect and prepare.

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Congregational Hymn #76:

**My Song Is Love Unknown**

1. Choir
2. Women
3. All
4. Men
5. All

## **Requiem** – Opus 9, 1947 – Maurice Duruflé

**Introit** – *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.*

Give them eternal rest, O Lord, and may unending light shine upon them. A hymn, O God, is the least that is worthy of you in Sion, and a song shall be performed for you in Jerusalem. Hear my prayer; all flesh shall come to you.

**Kyrie** *eleison Christe eleison. Kyrie eleison.*

Lord have mercy upon us. Christ have mercy upon us. Lord have mercy upon us.

**Domine Jesu Christe**, *Rex gloriae, libera animas 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 representet eas in lucem sanctam, quam olim Abrahamæ promisisti, et semini ejus. Hostias et preces tibi Domine laudis offerimus: to suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam, quam olim Abrahamæ promisisti et semini ejus.*

O Lord Jesus Christ, King of Glory, save the souls of the departed from the torments of hell and from the bottomless pit. O Lord Jesus Christ, King of Glory, save them from the mouth of the lion; let them not be swallowed in the fiery lake, nor fall into utter darkness. But let St Michael, the standard-bearer, set them in the holy light, as once you promised Abraham and his seed. Sacrifice and prayers we offer you, O Lord, in praise; receive them for the souls of those whose memories we are celebrating today. Bring them, O Lord, from death into life, as you promised of old to Abraham and his seed. Amen.

**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 hosts. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he that comes in the name of the Lord.

**Pie Jesu**, *domine dona eis requiem sempiternam.*

Blessed Jesus, O Lord, grant them eternal rest.

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

O Lamb of God, that takest away the sins of the world, grant them rest for evermore.

**Lux æterna** *luceat eis, Domine, cum sanctis tuis in æternum, quia pius es. Requiem æternam dona eis Domine, et lux perpetua luceat eis.*

May eternal light shine upon them, O Lord, with Thy Saints for ever, for Thou art holy. Give them eternal rest, O Lord, and may unending light shine upon them.

**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 ira calamitatis et miseriae, dies illa, dies magna et amara valde.*

Free me, Lord, from everlasting death on that fearful day when the heavens and the earth are to be moved and Thou shalt come with fire to judge the world. I tremble and fear the judgement and wrath that is to come. That day, that day of wrath, of calamity and affliction: that day, that great and bitter day!

**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.*

May the angels take you to Paradise; on your arrival, may the martyrs lead you to the holy city Jerusalem.

May the choir of angels take you up with Lazarus, once a beggar, and may you have eternal rest.

Maurice Duruflé (1902-1986) belongs to that large group of major French composers who were also organists – including Camille Saint-Saëns, Gabriel Fauré, Cesar Franck, Marcel Dupré and Olivier Messiaën. Duruflé's early training was in church music, having studied at the Rouen Cathedral choir school until he was sixteen. After two years of private organ study with Louis Vierne and Charles Tournemire, he entered the Paris Conservatoire in 1920, the year Fauré retired. He was an outstanding student, and he obtained assistant organist posts under Tournemire at St. Clothilde and Vierne at Notre Dame Cathedral. After graduation he became organist at St. Étienne-du-Mont (Saint Stephen on the Mount), a post he held for more than 50 years, until the end of his life.

Duruflé was a brilliant organist who had an extensive performing career. He was organ soloist at the premiere of Poulenc's Organ Concerto in 1939, advising the composer on organ registrations. He joined the faculty of the Paris Conservatoire in 1942, first substituting for Dupré in his organ class and the next year as Professor of Harmony. Between his demanding concert and teaching schedules and his extremely self-critical nature, he published only a dozen or so pieces during his lifetime. A serious automobile accident in 1975 ended his performing career, and Duruflé died in 1986.

Duruflé composed his *Requiem* in 1947, providing versions for both an orchestra and solo organ accompaniment. His wife was a concert organist, and she often performed this work at the console as her husband conducted. Duruflé's model was the Requiem of Fauré, who chose to break away from the typical tragic, blazing images of hell-fire and heaven-storming grief. Fauré omitted the Day of Judgement texts and concentrated instead on rest and peace, even going so far as to borrow the *In Paradisum* from the grave-side Burial Service. Duruflé set the same texts as Fauré (although Duruflé retained the *Benedictus*) and adopted a similarly restrained approach. Both used a baritone soloist in the *Domine Jesu Christe* and *Libera me*, and a treble for the *Pie Jesu*. Duruflé even began his work in the same key (D-minor) as Fauré, the Offertory with the same voice scoring, and the *Pie Jesu* in an identical fashion. The structure of the *Sanctus* showed a debt to Fauré's example, as did the *Libera me* and *In Paradisum* – yet the overall effect transcended the possible limitations of such a fine model, and gave us something quite original.

The *Introit* opens with a murmuring like flowing water and flows seamlessly into the *Kyrie*, where the chant is presented as a canon, joined by a beautiful chorale-like melody in the accompaniment. Duruflé then omits the bulk of the *Dies irae* text, setting only a few verses in which deliverance is sought. This *Domine Jesu Christe* is the work's most graphic music, with wide chords of the text "save them from the lion's mouth" and the dissonant phrase "let them not fall into utter darkness." The mood calms as the text changes to one of more reassurance, entreating God to remember his promise of deliverance made to Abraham and his descendants. The *Sanctus* opens quietly but continuously builds in intensity with triumphant syncopated hosannas that contrast the march-like beat of the timpani. The *Benedictus* is undoubtedly the most concise setting of this text, appended as a single line to the end of the *Sanctus*. The *Pie Jesu* is considered by many to be the emotional high point of the Requiem. Set for mezzo-soprano and solo cello, supported by harmonies rich in seconds and sevenths, it demonstrates the wonderful possibilities for harmonization that Gregorian chant melody can provide. The *Agnus Dei* opens with the chant in the vocal line and a lush counter-melody in the accompaniment. It ends with an beautiful harmonization of the final phrase "grant them rest." The *Lux aeterna* opens with a statement of the chant melody in the accompaniment, which is then picked up by the sopranos, with the other voices providing a wordless accompaniment. The *Libera me* is traditionally sung after the mass as the casket is sprinkled with holy water before being taken out of the church. *In Paradisum*, traditionally sung at graveside, opens quietly with an angelic chorus of sopranos, moving to a divisi chorus of slightly dissonant chords, ending quietly on the text "may they have eternal rest."

– Terry Sisk