



## *2010 Easter Triduum Liturgy Schedule*

Holy Thursday April 1

Lord's Supper ~ 7:00pm

Good Friday April 2

Celebration of Lord's Passion ~ 12:00 Noon

The Seven Last Words of Christ ~ 7:00pm

Easter Vigil April 3

7:30pm

Easter Sunday April 4

7:30am, 9:00am, 11:00am, 5:30pm (Chinese Mass)

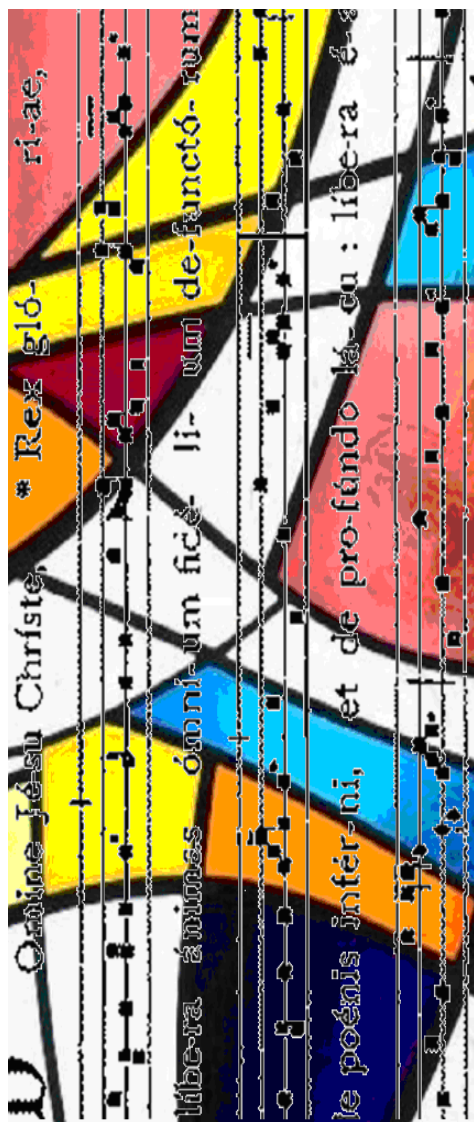
## *St. Therese of Carmel Catholic Church*

Rev. Nicholas Dempsey, Pastor

Rev. Frank Pugliese

Deacon John D. Fanelle

# *Maurice Durufle* **Requiem**



## **St. Thérèse Choir**

Stephen Coggeshall, Director  
Hollace Jones, Guest Organist

**PALM SUNDAY**

**March 28, 2010 at 3pm**

**St Thérèse of Carmel Catholic Church**

We begin with simple setting of the chant *Adorate Devote (Humbly I Adore Thee)* set by a friend from New Mexico. The chant is sedately set above a gentle, pulsating syncopation in the accompaniment. Next is a beautiful setting of *Set Me as a Seal* with expanding harmonies underlying flowing lines, where each voice has rising and falling melodic interest as the voices intertwine. We follow with the lovely *Cantique de Jean Racine* by Fauré, with rich choral texture over an undulating piano accompaniment.

Maurice Duruflé (1902 – 1986), organist and composer working in Rouen and Paris, completed his unusual Requiem Mass in 1947. The striking characteristic of this composition is the use of Gregorian Chant as the foundation, upon which he constructs the choral setting using a blend of traditional and impressionistic harmonies. This strong use of chant ties the composition across time to the origins of Catholic music and indeed all of choral music.

Choral music traces its origins to the ancient Catholic Church, with the well-established tradition of chant settings of the Mass, psalms and other prayers. This chant tradition began in the early centuries as the church was forming its liturgical doctrine, and was eventually catalogued in the Gregorian school during the 6th Century. These musical settings were used throughout Europe and were the only liturgical music in existence until the Middle Ages, when after centuries of single line chanting additional simultaneous parallel parts were added singing at either a fourth or fifth above the chant melody (called parallel organum). Soon after came the addition of another voice at the third, typically in the bass, called fauxbourdon (false bass). This Medieval musical style was uniform all throughout Europe.

At the dawn of the early Renaissance the simultaneous and parallel treatment of voices evolved to independent voices, still singing around a chant cantus firmus. These independent voices, known as polyphony, grew in complexity and texture, interweaving in complex patterns. Thus emerged Renaissance polyphony and the motet - sacred choral music. This style saw its height with the beautifully rich compositions of Josquin, Tallis, Byrd, Victoria, Lassus and Palestrina. At this time the concept of harmony was undergoing a revolution, moving from the age-old framework of the church modes to the structure of major and minor keys, from which we rarely ever departed again.

Baroque music grew in complexity lead by the art of the fugue, perfected in balance and form by Palestrina but brought to new heights of creativity with Bach. Thus the polyphony of the 15th and 16th Centuries became the foundation of the inventive and masterful fugues of Monteverdi, Handel, Scarlatti, Schütz, Vivaldi and Bach, with whom the art of the fugue has never been surpassed.

Fresh new styles began appearing with Pergolesi, C.P.E. Bach, Haydn, Mozart and Beethoven. This period of music evolution, called the Classical Period, saw broad expansion of musical form but not too much harmonic revolution beyond slight development and

### Sopranos

Janea Celestial  
Theresa Coggeshall  
Tomoko Hayashi  
Susan Hooker  
May Kuo  
Doris Moser  
Lisa Murphy  
Mary Olvera  
Jantina Perry  
Maria Peterka  
Elonne Petrin  
Joanne Schenck  
Giuseppina Simone  
Jo-Clare Sullivan  
Christine Vaz

### Altos

Sheila Caldarelli  
Betty Hennessy  
Patricia Lewis  
Edna Maneval  
Chickie Moore  
Susan Morrison  
Marge Murphy  
Alice Van Proyen

### Basses

Ron Hager  
KJ Ben Kim  
Dan Maneval  
Robert P. Mcleod  
Jim Moore  
Barry Smith  
Dirk Van Proyen

### Tenors

Jeff Clemons  
Larry Greenbank  
Inkyu Hwang  
Tony Krymarzick  
David Perry  
Bud Silva  
John Tagg  
Keith Whitlock

### Chant Trio

Theresa Coggeshall  
May Kuo  
Maria Peterka

*Stephen Coggeshall, Director*

*Hollace Jones, Guest Organist*

*Viktor Shekhtman, Accompanist*

*Sean Liao, Cello*

*KJ Ben Kim, Baritone Solo*

*Theresa Coggeshall, Soprano Solo*

### ☪ ACKNOWLEDGEMENT ☪

*Youth Group for providing Child Care, Singles Group for hosting the Reception  
Pastoral Council for their support*



# PROGRAM

Organ Prelude *Erbarm' dich mein, O Herre Gott* (God, be Merciful to Me) J.S. Bach

*Humbly I Adore Thee*

*Set Me as a Seal*

*Cantique de Jean Racine*

Joe Cox

Rene Clausen

Gabriel Fauré

*Requiem*

Maurice Durufé

## ∞ *Requiem Text & Translation* ∞

### INTROIT: REQUIEM AETERNAM

*Requiem aeternam dona eis, Domine:* Grant eternal rest to them, Lord,  
*et lux perpetua luceat eis.* and let perpetual light shine on them

*Te decet hymnus, Deus in Sion,* A hymn befits you, God in Zion,  
*et tibi reddetur votum in Jerusalem.* and a vow to you shall be fulfilled in Jerusalem.  
*Exaudi orationem meam,* Hear my prayer,  
*ad te omnis caro veniet.* for unto you all flesh shall come.

### KYRIE

*Kyrie eleison.* Lord, have mercy upon us.  
*Christe eleison.* Christ, have mercy upon us.  
*Kyrie eleison.* Lord, have mercy upon us.

### OFFERTOIRE: DOMINE JESU CHRISTE

*Domine Jesu Christe, Rex gloriae* Lord Jesus Christ, King of Glory,  
*libera animas defunctorum de poenis inferni,* free the souls of the dead from infernal  
*et de profundo lacu:* punishment, and from the deep abyss.  
*libera eas de ore leonis,* Free them from the mouth of the lion,  
*ne absorbeat eas tartarus,* do not let Hell swallow them up,  
*ne cadant in obscurum.* do not let them fall into the darkness.  
*Sed signifier sanctus Michael* But may the standardbearer St. Michael  
*repräsentet eas in lucem sanctam,* present them in holy light,  
*quam olim Abraham promissisti, et semini ejus.* as once promised to Abraham, and his seed.

*Hostias et preces tibi,* Sacrifices and prayers of praise  
*Domine, laudis offerimus:* we offer to you, O Lord.  
*tu suscipe pro animabus illis,* Receive them for the souls of those  
*quorum hodie memoriam facimus:* whom we commemorate today.

*Fac eas, Domine, de morte transire ad vitam,* Lord, make them pass from death to life as you  
*quam olim Abraham promissisti, et semini ejus.* as once promised to Abraham, and to his seed.

### SANCTUS

*Sanctus, Sanctus, Sanctus,* Holy, Holy, Holy,  
*Domine Deus Sabaoth,* Lord God of Hosts,

*pleni sunt caeli et terra gloria tua* heavens and earth are filled with your glory.  
*Hosanna in excelsis!* Hosanna in the highest!

*Benedictus qui venit in nomine Domini* Bless is he who comes in the name of the Lord.  
*Hosanna in excelsis!* Hosanna in the highest!

### PIE JESU

*Pie Jesu Domine,* Merciful Lord Jesus  
*dona eis requiem,* grant them rest  
*requiem sempiternam.* eternal rest.

### AGNUS DEI

*Agnus Dei, qui tollis peccata mundi,* Lamb of God, who removes the sins of the  
*dona eis requiem.* world, grant them rest.

*Agnus Dei, qui tollis peccata mundi,* Lamb of God, who removes the sins of the  
*dona eis requiem.* world, grant them rest.

*Agnus Dei, qui tollis peccata mundi,* Lamb of God, who removes the sins of the  
*dona eis requiem sempiternam.* world, grant them eternal rest.

### COMMUNIO: LUX AETERNA

*Lux aeterna luceat eis, Domine,* May eternal light shine on them, Lord,  
*cum sanctis tuis in aeternum,* with your saints, for eternity,  
*quia pius es.* for you are merciful.

*Requiem aeternam dona eis, Domine,* Grant eternal rest to them, Lord,  
*Et lux perpetua luceat eis:* and let perpetual light shine on them.