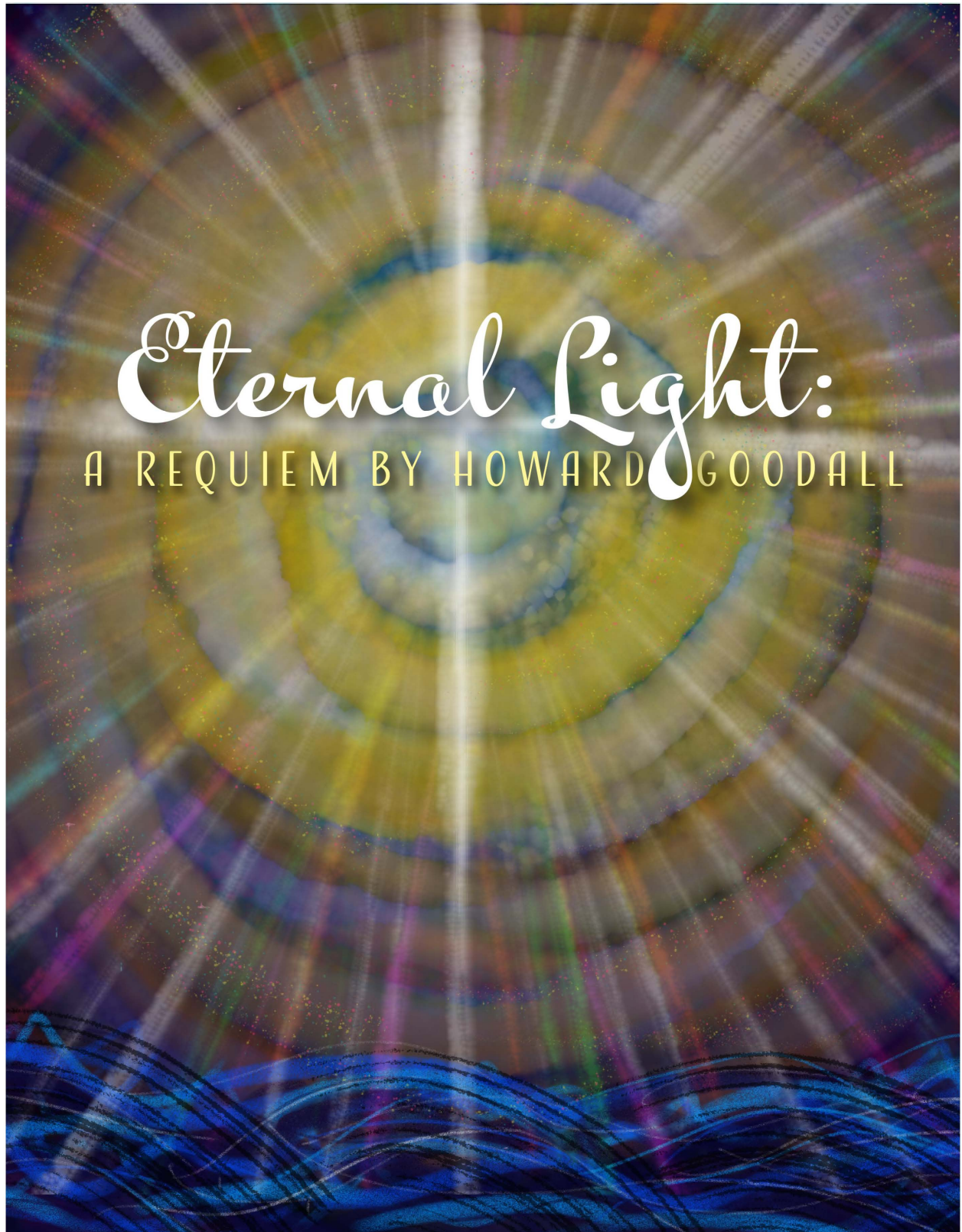


MUSIC AT  ST. PHILIP



*Eternal Light:*  
A REQUIEM BY HOWARD GOODALL

Sunday | **November 3, 2024** | 5:00 p.m.

# ABOUT THE SOLOISTS



## **Cecelia Duarte** | Mezzo-soprano

A soloist in the Grammy Winner album *Duruflé: The Complete Choral Works*, Cecilia has been praised by The New York Times as “A creamy voiced mezzo-soprano.”

Cecilia has been recognized for creating the role of Renata in the first Mariachi Opera *Cruzar la Cara de la Luna* with the famous Mariachi Vargas de Tecalitlán, commissioned by Houston Grand Opera in 2010. She has also worked with Houston Grand Opera (2013, 2018); Châtelet Theatre in Paris, France; Chicago Lyric Opera; San Diego Opera; Arizona Opera; The Fort Worth Opera; Teatro Nacional Sucre, in Quito, Ecuador; New York City Opera; El Paso Opera; Minnesota Opera; and Opera San Antonio.

Other roles originated are Renata in *El milagro del Recuerdo* (HGO 2019, 2022 & AZO 2021); Dido in *The Queen of Carthage*; Jessie Lydell in *A Coffin in Egypt* (HGO and the Wallis Annenberg Center in L.A.); Gracie in *A Way Home* (HGO and Opera Southwest); and Alma in “Boundless”, the first episode of Houston Grand Opera’s web opera series *Star-cross’d*. Operatic roles include Linda Morales in Laura Kaminsky’s *Hometown to the World*, Melissa in F. Caccini’s *Alcina*, Sarelda in *The Inspector*, Maria in *Maria de Buenos Aires*, Loma Williams in *Cold Sassy Tree*, and others. Her experience in early music include performances with Ars Lyrica Houston, Mercury Houston, The Bach Society Houston, Boston Early Music Festival, Bach Collegium San Diego, Naissance Opera, Early Music Vancouver, Pacific Music Works, and others. She is a vocalist in the Kaleidoscope Vocal Ensemble, performing early and contemporary music.

Upcoming performances: Tafelmusik, Early Music Vancouver, The Newberry Consort, Ars Lyrica Houston, among others.



## **Kelly Kaduce** | Soprano

For her creation of the title role in David Carlson’s *Anna Karenina*, Opera News proclaimed that soprano Kelly Kaduce is, “...an exceptional actress whose performance was as finely modulated dramatically as it was musically... and her dark, focused sound was lusty and lyrical one moment, tender and floating the next.”

Ms. Kaduce’s career highlights include the title roles of *Tosca*, *Madama Butterfly*, *Manon Lescaut*, *Suor Angelica* and *Rusalka*, and the world premiere of *The Shining* with Minnesota Opera; *Madama Butterfly* with Florida Grand Opera, Canadian Opera Company, and West Australian Opera; *Mimi* in *La bohème* with Boston Lyric Opera; *Tosca* with Houston Grand Opera; *Katja* in Weinberg’s *Die Passagierin* with Lyric Opera of Chicago; *Blanche* in *Dialogues des Carmélites*, *Nedda* in *Pagliacci*, and the title role of *Salome* with Opera Theatre of Saint Louis; *Rosalinde* in *Die Fledermaus* with Lyric Opera of Kansas City; *Liu* in *Turandot* with Utah Opera; *Anne Sorenson* in *Puts’ Silent Night* and *Princess Lan* in *Tan Dun’s Tea* with Opera Philadelphia; *Liu* in *Turandot* in a return to Minnesota Opera; *Rusalka* with L’Opéra de Montréal and Opera Colorado; *Patricia Nixon* in *Nixon in China* and *Countess* in *Le nozze di Figaro* with Eugene Opera; *Violetta* in *La traviata* with Opera Tulsa and Malmö Opera; *Donna Elvira* in *Don Giovanni* with Michigan Opera Theatre; *Desdemona* in *Otello* with Kentucky Opera.

Kelly Kaduce is a graduate of both St. Olaf College and Boston University, and is a previous winner of the Metropolitan Opera National Council Auditions.



## **Lee Gregory** | Baritone

Lee Gregory has appeared at opera companies across the nation including the Metropolitan Opera, New York City Opera, and San Francisco Opera. He sings lyric baritone roles from the standard repertoire, as well as world-premieres and new productions of works by contemporary composers. His concert repertoire is equally diverse, ranging from Baroque cantatas to musical theater, operetta, jazz, and cabaret. He has appeared as soloist with such orchestras as the San Francisco Symphony, Pacific Symphony, and Cincinnati Pops, and is an active recitalist and past winner of the Joy in Singing Competition. Dr. Gregory holds degrees from Baylor University and the University of Houston and is currently Assistant Professor of Music at East Carolina University.

A passionate educator, his students have been finalists on NBC’s *The Voice*, have sung leading roles at the Metropolitan Opera, San Francisco Opera, Chicago Lyric Opera, and Santa Fe Opera, among others, and have appeared in prestigious summer training programs.

*The light shines in the darkness, and the darkness has not overcome it.*  
John 1:5

# PROGRAM

Pastoral welcome

Rev. Dr. John Wurster

*Urlicht* ("Primal Light")

*Gustav Mahler (1860–1911)*

*Cecilia Duarte, mezzo-soprano*

In Remembrance of the Saints

Rev. Keatan King

Eternal Light: A Requiem

Howard Goodall (b.1958)

1. **Requiem – Kyrie:** Close now thine eyes
2. **Revelation:** Factum est silentium
3. **Litany:** Belief
4. **Hymn:** Lead, kindly light
5. **Lacrymosa:** Do not stand at my grave and weep
6. **Dies irae:** In Flanders field
7. **Recordare:** Drop, drop, slow tears
8. **Revelation:** Tum angelus tertius clauxit
9. **Agnus Dei**
10. **In paradisum:** Lux aeterna

*Kelly Kaduce, soprano & Lee Gregory, baritone*

Benediction

The Lord is my shepherd (Psalm 23)

Howard Goodall

*Cecilia Duarte & Julia Pacheco, soloists*





## Justin Langham | Conductor

Justin enjoys a multi-faceted career as a conductor, composer, performer, and educator, and is proud to serve as Director of Music at St. Philip, a welcoming community where music is an integral part of the spiritual life.

As a performer, Justin maintains an active schedule as a freelance musician in the greater Houston area, and as a member of the internationally renowned trumpet and organ duo, Deux Voix ("two voices"), with whom he has given over 350 performances in some of the world's most magnificent cathedrals and concert halls across 20 states and multiple overseas tours to Denmark, Sweden, Norway, and France. Justin is also an award-winning composer and a devoted educator. In demand as a lecturer and clinician, Justin has participated in

gatherings of arts organizations, colleges, and universities around the country. He also maintains an active private teaching studio at his home in the Museum District, where he enjoys spending time with his partner, pianist Andreea Muț, and their Great Pyrenees Risa.

Originally from Mobile, Alabama, Justin earned a bachelor's degree in both performance and composition from the University of Alabama, followed by his masters and doctoral degrees from the University of Houston.

# ST. PHILIP CHOIR

## SOPRANOS

Mary Cangahuala  
Judy Crane  
Janet Fox  
Marcia James  
Tessa Larson  
Susan Leonard  
Jane Malczewsky  
Bonnie Moore  
Colleen Nelson  
Carol Stelling

## ALTOS

Cecilia Duarte  
Jeanie Flowers  
Judy Hill  
Laney Miller  
Diana Weiss  
Jeanette Wennenwesser  
Denise Wilborn  
Vada Woodall

## TENORS

Alex Brewer  
Craig Hill  
Nancy Johnson  
Joshua Langham  
John Lemen  
Thomas O'Neill  
Brice Wilborn

## BASSES

Jauron Butler  
Dan Cleveland  
Gary Gardner  
Tom Hall  
Roderick James  
Chuck Johnson  
Alex Koppel  
David Le

# INSTRUMENTALISTS

## VIOLIN

Jackson Guillen, *concertmaster*  
Joanna Becker  
Harry Chang  
Hanna Hrybkova  
McKenna Jordan  
Weilan Li  
Arutyun Piloyan  
Luis Ramirez

## VIOLA

Katie Carrington  
Alexis Pelton  
Corban Taylor

## CELLO

Mayara Velasquez  
Dana Rath

## HARP

Hope Cowan

## STRING BASS

Gaven Krase  
Joey Naeger

## KEYBOARD & REHEARSAL PIANIST

Matthew Dirst

## PIANO

Andreea Muț

# SPECIAL THANKS TO...

John Wurster & Keatan King, pastors  
Dimas & Wilbert Parada, facilities and custodial staff  
Lorrie Castle, office manager  
Diana Weiss, graphic design

William Rowe, audio/visual services  
Music at St. Philip Committee  
Judy Hill, Poppy flowers

# PROGRAM NOTES

## URLICHT

*Urlicht* ("Primal Light") is commonly heard as the fourth movement of Gustav Mahler's "Resurrection Symphony," but as with several of Mahler's other symphonic movements, *Urlicht* was first conceived as an art song, in this case from the cycle, *Des Knaben Wunderhorn* ("The Boy's Magic Horn"). A simple, solemn chorale follows the vocal line's rising three-note opening statement. As the song progresses, we get a sense of struggle, aspiration, and deep longing. There are harmonic turns towards the exotic; but at the same time, the song is filled with the elemental purity of open fifths and the sensuous upward leap of an octave. These are prominent intervals throughout the Second Symphony as well, which concludes with the perfect fifth resolving to the finality of the octave. Something equally expansive can be felt in the serene, celestial final moments of *Urlicht*, where the vocal line resolves in a falling second as the accompanying line continues to float upwards.

*Urlicht* occupies a striking position in the 95-minute, five-movement symphony's progression towards the ultimate and lasting transcendence personified by the resurrection. From the frenzied energy in the third movement, suddenly, for the first time, a solitary human voice delivers a melodic line imbued with a summary of human tragedy and lament. In a symphony rooted in C minor and E-flat major, suddenly we are seamlessly transported to the ethereal world of D-flat major.

## ETERNAL LIGHT: A REQUIEM

The writing of a Requiem is a special challenge for any composer. The catalogue of mighty predecessors is one thing. Vittoria, Mozart, Verdi, Brahms, Berlioz, Fauré, Dvořák, Duruflé, not to mention the settings by Benjamin Britten, György Ligeti and Andrew Lloyd Webber in more recent times. I had the additional challenge of conceiving a choral piece that would be danced by the dazzlingly exciting Rambert Dance Company, choreographed by their artistic director, Mark Baldwin.

The Catholic liturgical template from which all those famous Requiems stem, the *Missa pro defunctis*, takes as its basic premise the notion that the living intercede on behalf of the souls of the departed in the hope they are granted everlasting life. In this tradition, all humans are deemed sinners by virtue simply of being human, never mind what else they might have got up to, and are urgently in need of our prayers and supplications. There is an emphasis in settings from the Middle Ages to the Enlightenment on judgement, hellfire and damnation, an emphasis that Berlioz and Verdi hammered home with their famously cataclysmic *Dies irae* movements. I took what you might call a Brahmsian route. Brahms broke with tradition by selecting German-language texts not found in the ancient Latin funeral rite and by his intention that the Requiem could provide solace to the grieving who live on, rather than dire warnings of damnation, or pleas for the departed as they linger in purgatory.

For me, a modern Requiem is one that acknowledges the terrible, unbearable loss and emptiness that accompanies the death of loved ones, a loss that is not easily ameliorated with platitudes about the joy awaiting us in the afterlife. A number of recent events in our collective experience and one or two on a private level have reinforced for me the catastrophic grief that follows the loss, particularly, of young people. The death of someone before their time fights nature and those of us who are left have few, if any, ways of coming to terms with it. Musical expression can, I hope, provide some outlet, some reflection, some transportation, even possibly some comfort. I discussed this at length with Mark Baldwin and the ways in which its resonances might be interpreted, illuminated and further explored in dance. This was to be a Requiem for the living, a Requiem focusing on interrupted lives.

*Eternal Light: A Requiem* was released in 2008, the 90<sup>th</sup> anniversary of the end of the First World War, possibly the last such commemoration with any surviving combatants, and though it was not deliberately conceived thus, it is powerfully appropriate that the central *Dies irae* movement takes as its vision of hell the horror of armed conflict. Alongside the Latin text phrases I have juxtaposed John McCrae's haunting war poem *In Flanders fields*. McCrae, a Canadian military doctor of great distinction, died on the Western Front in January 1918. His poem is read each year at Canadian Remembrance services. In our creative discussions we agreed that the hideous losses of the Great War still feel relevant, given that the soldiers of that conflict were little more than the age of today's schoolchildren. Poppies, the universally poignant symbol of that war, are newly significant now, as Allied troops fight a current campaign amidst opium poppy fields in Afghanistan.

The technique of placing English poetry with fragments of the Latin, often sung simultaneously or antiphonally between soloist and choir, characterises the whole work. One section of Latin text comes not from the Requiem Mass but from the Book of Revelation, with its description of the coming of the Angels of the Apocalypse. The *Recordare* movement combines with Phineas Fletcher's early-17th century sacred poem *Drop, drop, slow tears*. Other texts are drawn from Francis Quarles, Mary Elizabeth Frye and Ann Thorp. In all these verses there is a common theme of compassion for the bereaved. The sacred texts offer everlasting light as an image of resurrection and survival for the departed. I do not seek to contradict the Judaic-Christian faith in life after death, merely to examine it through the prism of our modern experience.

*Eternal Light: A Requiem* was commissioned by London Musici (Artistic director: Mark Stephenson) to celebrate its 20<sup>th</sup> anniversary. It was commissioned as both a choral-orchestral dance piece for London Musici, the Choir of Christ Church Cathedral, Oxford and Rambert Dance Company (Artistic director: Mark Baldwin) and as a choral-orchestral work.

#### THE LORD IS MY SHEPHERD (PSALM 23)

Goodall's setting of Psalm 23, functioning also as the well known as the theme tune of the BBC's Vicar of Dibley series, with words that are not inappropriate to the themes of the Requiem. His intention in writing the theme had always been to write a piece of church music which could have a life of its own, beyond the series, and this has certainly been fulfilled in *Psalm 23*.

"The piece opens with a most lyrical, legato melody for solo soprano, repeated by tutti sopranos with simple yet effective harmonies for alto, tenor and bass, continuing in the warm, flowing style. A homophonic middle section, moving towards a more minor tonality, reflects the mood of the words 'Yes, though I walk through the valley of the shadow of death, I will fear no evil', and provides an effective contrast. A return to the original theme draws the work to a beautiful conclusion which, in the right circumstances, could provide a very spiritual moment."

George Adamson, 'Music Teacher' magazine October 2000.

As we reflect this day on the saints who have passed on before us, we offer this special tribute to close this evening's concert, which will feature Cecilia Duarte with her daughter Julia.

—Notes by Howard Goodall & Justin Langham



## UPCOMING MASP EVENTS

**Sunday, December 8, at 5 pm**

Festival of Carols

Join us for an evening of seasonal favorites such as Benjamin Britten's timeless "Ceremony of Carols" for choir and harp, plus children's music, handbells, ukuleles, and more, including a carol sing-along!

**Wednesdays in December, at 12 pm**

Advent Meditations

Make sure to join us during Advent for a weekly offering of music and spoken word every Wednesday at noon. Each service will feature different Houston-area musicians with lunch available afterwards in the gathering area.

**Wednesday, December 4** — Ruslan Baiazitov, piano

**Wednesday, December 11** — Ingrid Gerling, violin & Andreea Muț, piano

**Wednesday, December 18** — Hope Cowan, harp

## URLICHT (rev. 1901)

### *"Primal Light"*

Gustav Mahler

O Röschen rot,	<i>O little red rose!</i>
Der Mensch liegt in grösster Not,	<i>Man lies in greatest need!</i>
Der Mensch liegt in grösster Pein,	<i>Man lies in greatest pain!</i>
Je lieber möcht' ich im Himmel sein.	<i>How I would rather be in heaven.</i>
Da kam ich auf einen breiten Weg,	<i>There came I upon a broad path</i>
Da kam ein Engellein und wollt mich abweisen,	<i>when came a little angel and wanted to turn me away.</i>
Ach nein ich liess mich nicht abweisen.	<i>Ah no! I would not let myself be turned away!</i>
Ich bin von Gott und will wieder zu Gott,	<i>I am from God and shall return to God!</i>
Der liebe Gott wird mir ein Lichtchen geben,	<i>The loving God will grant me a little light,</i>
Wird leuchten mir bis an das ewig selig Leben.	<i>Which will light me into that eternal blissful life!</i>

## ETERNAL LIGHT: A REQUIEM (2008)

Howard Goodall

### **Requiem – Kyrie:** Close now thine eyes

Requiem aeternam dona eis, Domine;	<i>Rest eternal grant unto them, O Lord;</i>
Et lux perpetua.	<i>And light perpetual.</i>
Kyrie eleison.	<i>Lord, have mercy upon us.</i>
Christe eleison.	<i>Christ, have mercy upon us.</i>

Close now thine eyes and rest secure;  
thy soul is safe enough, thy body sure;  
He that loves thee, He that keeps  
and guards thee, never slumbers, never sleeps.  
The smiling conscience in a sleeping breast  
has only peace, has only rest;  
the music and the mirth of kings  
are all but very discords, when she sings;  
then close thine eyes and rest secure;  
no sleep so sweet as thine, no rest so sure.

- Francis Quarles (1592–1644)

### **Revelation:** Factum est silentium

Factum est silentium in coelo	<i>There was silence in heaven.</i>
et vidi septem illos angelos	<i>And I saw the seven angels</i>
qui adstant in conspectu Dei,	<i>which stood before God;</i>
quibus datae sunt septem tubae	<i>and to them were given seven trumpets.</i>
et septem angeli	<i>And the seven angels</i>
qui habebant septem tubas,	<i>which had the seven trumpets</i>
preparaverunt se ut clangerent.	<i>prepared themselves to sound.</i>
Primus igitur angelus claudit,	<i>The first angel sounded, and there followed hail</i>
et facta est grando et ignis, mista sanguine,	<i>and fire mingled with blood,</i>
projectaque sunt in terram	<i>and they were cast upon the earth:</i>
et tertia pars arborum exusta est,	<i>and the third part of trees was burnt,</i>
et omne gramen viride exustum.	<i>and all green grass was burnt.</i>

Deinde secundus angelus clauxit,  
et quasi mons magnus  
igne ardens projectus est in mare:  
factaque est tertia pars maris sanguis.  
Et mortua est tertia pars creaturum  
quae erant in mari, animantia dico,  
et tertia pars navium periit.

Tum angelus tertius clauxit,  
et cecidit e coelo stella magna,  
ardens velut lampas,  
ceciditque in tertiam partem fluminum,  
et in fontes aquarum.  
Nomen autem stellae dicitur Absinthium:  
versa est igitur tertia pars aquarum in absinthium,  
et multi homines mortui sunt ex aquis,  
quod amarae factae essent.

Deinde quartus angelus clauxit,  
et percussa est tertia pars solis,  
et tertia pars lunae,  
et tertia pars stellarum  
ita ut obscuraretur tertia pars eorum,  
et diei non luceret pars tertia,  
et noctis similiter.  
Et vidi, et audiui unum angelum  
volantem per medium coeli,  
dicentem voce magna,  
'Vae, vae, vae  
incolis terrae a reliquis sonis tubae  
trium illorum angelorum qui clangent!'

*And the second angel sounded,  
and as it were a great mountain  
burning with fire was cast into the sea:  
and the third part of the sea became blood;  
And the third part of the creatures  
which were in the sea, and had life, died;  
and the third part of the ships were destroyed.*

*And the third angel sounded,  
and there fell a great star from heaven,  
burning as it were a lamp,  
and it fell upon the third part of the rivers,  
and upon the fountains of waters;  
and the name of the star is called Wormwood:  
and the third part of the waters became wormwood;  
and many men died of the waters,  
because they were made bitter.*

*And the fourth angel sounded,  
and the third part of the sun was smitten,  
and the third part of the moon,  
and the third part of the stars;  
so as the third part of them was darkened,  
and the day shone not for a third part of it,  
and the night likewise.  
And I beheld, and heard an angel  
flying through the midst of heaven,  
saying with a loud voice,  
'Woe, woe, woe,  
to the inhabitants of the earth by reason of the other voices of the  
trumpet of the three angels, which are yet to sound!'*

- Revelation of St John, 8 (adapted)

### Litany: Belief

I have to believe  
that you still exist  
somewhere,  
that you still watch me  
sometimes,  
that you still love me  
somehow.

I have to believe  
that life has meaning  
somehow,  
that I am useful here  
sometimes,  
that I make small differences  
somewhere.

I have to believe  
that I need to stay here  
for some time,  
that all this teaches me  
something,  
so that I can meet you again  
somewhere.

- Ann Thorp

### Hymn: Lead, kindly light

Lead, kindly light, amid the encircling gloom, lead Thou me on!  
The night is dark, and I am far from home: lead Thou me on!  
Keep Thou my feet; I do not ask to see  
the distant scene, one step enough for me.

I was not ever thus, nor pray'd that Thou should'st lead me on.  
I loved to choose and see my path; but now lead Thou me on!  
I loved the garish day, and, spite of fears,  
pride ruled my will: remember not past years.

So long Thy power hath blest me, sure it still will lead me on,  
o'er moor and fen, o'er crag and torrent, till the night is gone;  
and with the morn those angel faces smile  
which I have loved long since, and lost awhile.

- Cardinal John Henry Newman (1801–1890)



## Lacrymosa: Do not stand at my grave and weep

Lacrymosa dies illa.     *That day will be one of weeping.*

Do not stand at my grave and weep,  
I am not there, I do not sleep.  
I am a thousand winds that blow,  
I am the softly falling snow.  
I am the gentle showers of rain,  
I am the fields of ripening grain.  
I am in the morning hush,  
I am in the graceful rush  
of far-off birds in circling flight.  
I am the starshine of the night.

I am in every flower that blooms,  
I am in still and empty rooms.  
I am the child that yearns to sing,  
I am in each lovely thing.  
Do not stand at my grave and cry,  
I am not there – I did not die.

- Attrib. Mary Elizabeth Frye (1905–2004)  
- Adap. Howard Goodall

## Dies irae: In Flanders field

Dies irae, dies illa calamitatis et miseriae,     *That day, the day of wrath, calamity and wretchedness,*  
Dies magna et amara valde     *That day, the great day, and truly bitter.*

In Flanders fields the poppies blow  
between the crosses, row on row,  
that mark our place; and in the sky  
the larks, still bravely singing, fly  
scarce heard amid the guns below.

We are the Dead. Short days ago  
we lived, felt dawn, saw sunset glow,  
loved and were loved, and now we lie,  
in Flanders fields.

Take up our quarrel with the foe:  
to you from failing hands we throw  
the torch; be yours to hold it high.  
If ye break faith with us who die  
we shall not sleep, though poppies grow  
in Flanders fields.

- John McCrae (1872–1918)

## Recordare: Drop, drop, slow tears

Recordare Jesu pie,     *Remember, dear Jesus,*  
quod sum causa tuae viae,     *that I am the reason for Thy journey:*  
ne me perdas illa die.     *do not cast me away on that day.*

Drop, drop, slow tears,  
and bathe those beauteous feet  
which brought from Heaven  
the news and Prince of Peace:  
cease not, wet eyes,  
his mercies to entreat:  
to cry for vengeance  
sin doth never cease.  
In your deep floods  
drown all my faults and fears:  
nor let his eye  
see sin, but through my tears.

- Phineas Fletcher (1582–1650)

## Revelation: Tum angelus tertius clauxit

Tum angelus tertius clauxit, et cecidit e coelo stella magna, ardens velut lampas, ceciditque in tertiam partem fluminum, et in fontes aquarum. Nomen autem stellae dicitur Absinthium: versa est igitur tertia pars aquarum in absinthium, et multi homines mortui sunt ex aquis, quod amarae factae essent.	<i>And the third angel sounded, and there fell a great star from heaven, burning as it were a lamp, and it fell upon the third part of the rivers, and upon the fountains of waters; and the name of the star is called Wormwood: and the third part of the waters became wormwood; and many men died of the waters, because they were made bitter.</i>
Deinde quartus angelus clauxit, et percussa est tertia pars solis, et tertia pars lunae, et tertia pars stellarum ita ut obscuraretur tertia pars eorum, et diei non luceret pars tertia, et noctis similiter. Et vidi, et audiui unum angelum volantem per medium coeli, dicentem voce magna, 'Vae, vae, vae incolis terrae a reliquis sonis tubae trium illorum angelorum qui clangent!'	<i>And the fourth angel sounded, and the third part of the sun was smitten, and the third part of the moon, and the third part of the stars; so as the third part of them was darkened, and the day shone not for a third part of it, and the night likewise. And I beheld, and heard an angel flying through the midst of heaven, saying with a loud voice, 'Woe, woe, woe, to the inhabitants of the earth by reason of the other voices of the trumpet of the three angels, which are yet to sound!</i>

- Revelation of St John 8:10-13 (adapted)

## Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.	<i>Lamb of God, thou that takest away the sins of the world, have mercy upon us.</i>
Agnus Dei, qui tollis peccata mundi, dona eis requiem.	<i>Lamb of God, thou that takest away the sins of the world, grant them rest.</i>

## In paradisum: Lux aeterna

In paradisum deducant te 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.	<i>Into Paradise may the angels lead thee: on thy arrival may the martyrs receive thee, and bring thee to the holy city of Jerusalem. may the choir of angels receive thee, and with Lazarus, once a poor man, may thou have eternal rest.</i>
Lux aeterna luceat eis, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine.	<i>May everlasting light shine upon them, together with your saints throughout eternity, for thou art good and merciful. Eternal rest grant unto them, Lord.</i>
Libera me, Domine, de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra.	<i>Deliver me, O Lord, from everlasting death on that dread day, when the heavens and earth shall quake.</i>
Recordare Jesu pie, quod sum causa tuae viae, ne me perdas illa die.	<i>Remember, dear Jesus, that I am the reason for Thy journey: do not cast me away on that day.</i>

Lead, Kindly Light, amid the encircling gloom,  
lead Thou me on!  
The night is dark, and I am far from home  
lead Thou me on!  
Keep Thou my feet; I do not ask to see  
the distant scene, one step enough for me.

So long Thy power hath blest me, sure it still  
will lead me on,  
o'er moor and fen, o'er crag and torrent, till  
the night is gone;  
and with the morn those angel faces smile  
which I have loved long since, and lost awhile.

Do not stand at my grave and weep,  
I am not there.  
No rest so sure.

Requiem aeternam dona eis,	<i>Rest eternal grant unto them, O Lord;</i>
Domine et lux perpetua luceat eis.	<i>and let light perpetual shine upon them.</i>

## THE LORD IS MY SHEPHERD (PSALM 23)

Howard Goodall

The Lord is my shepherd, I shall not want;  
He maketh me to lie down in green pastures:  
He leadeth me beside the still waters.

Yea, though I walk through the valley of the shadow of death,  
I will fear no evil:  
for you are with me, you will comfort me.

Surely goodness and mercy  
shall follow me all the days of my life:  
and I will dwell in the house of the Lord forever.

- Psalm 23

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[ CONTRIBUTIONS ]

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