

*From the beginning of the world, music has been instilled and implanted in all creatures, individually and collectively. For nothing is without sound and harmony...
Let this noble, wholesome, and cheerful creation of God be commended to you.*

– Martin Luther

Thus Spake Zarathustra	Richard Strauss (1864-1949)
Sonata pian'è forte	Giovanni Gabrielli (1554-1612)
Dona Nobis Pacem	Herbert Haufrecht (1910-1998)
Concerto in d minor for oboe and strings - RV 454 Allegro - Largo - Allegro	Antonio Vivaldi (1678-1741)
REQUIEM	
Lacrymosa, Sanctus	Wolfgang Mozart (1756-1791)
O Nata Lux	Morten Lauridsen (1943-)
Libera Me	Gabriel Fauré (1845-1924)
The Lord Is My Shepherd	John Rutter (1945-)
How Lovely Is Thy Dwelling	Johannes Brahms (1833-1897)
Tuba Mirum	Hector Berlioz (1803-1869)
Dies Irae, Tuba Mirum, Mors Stupebit, Dies Irae	Giuseppi Verdi (1813-1901)
In Paradisum	Fauré
Procession of the Nobles	Nikolai Rimsky-Korsakov (1844-1908)

Lacrymosa

That day of tears and mourning, when from the ashes shall arise, all humanity to be judged.
Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest. Amen.

O Nata Lux

O Light born of Light, Jesu, redeemer of the world, with loving-kindness deign to receive suppliant praise and prayer.
Thou who once deigned to be clothed in flesh for the sake of the lost, grant us to be members of thy blessed body.

Libera Me

Free me, lord, from death eternal on that day of dread when the heavens will be shaken and the earth while you come to judge the world with fire. I am made to shake, and am afraid awaiting the trial and the coming anger. That day, day of anger, of calamity and misery, that day, the day of great and exceeding bitterness. Give them rest eternal, Lord, and let light always shine on them.

Tuba Mirum

A trumpet, spreading a wondrous sound through the graves of all lands, will drive mankind before the throne. Death and nature shall be astonished when all creation rises again to answer to the judge. A book, written in, will be brought forth in which is contained everything that is, out of which the world shall be judged. When therefore the judge takes his seat whatever is hidden will reveal itself. Nothing will remain unavenged.

Dies Irae

Days of wrath, that day will dissolve the earth in ashes as David and Sibyl bear witness. What dread there will be when the judge shall come to judge all things strictly.

In Paradisum

Into paradise may angels draw them, on your arrival, may the martyrs receive you and lead you into the holy city Jerusalem. May the chorus of angels receive you, and with Lazarus, once a beggar, may you have eternal rest



ABOUT TODAY'S MUSIC

With the "Requiem", sacred music confronts one of the most difficult subjects that human beings face: our death and the ultimate meaning of our existence. While the particular Requiem selections sung today were originally composed for the repose of the souls of the dead in the Roman Catholic Church, this powerful music also invokes a universal experience of remembrance. The majestic, the terrible, and the mysterious reality of human mortality is at the center of this music.

Some of the sublime melodies and lovely harmonies in a Requiem speak to our human hope for comfort and mercy and "perpetual light." The minor and somber passages address the experiences of loss, and the fear of entering the realm of wrath, anger and judgment, giving voice to our grief, discord, and pain. However, the music also gives expression to our longing for peace, grace, and forgiveness. Death confounds all of our understanding; yet in the music of the Requiem, one can catch glimpses of ethereal beauty, order, and harmony which allow us to transcend our ordinary places of awareness and move closer to what is greater than our limited understanding... Closer to what is true, closer to God.

Today we compare various composers' artistic treatments in their Requiem music. The intensity and the compassion of this tragic view of the human condition evoke a wide range of interpretations and musical styles. "Requiem" means "rest" – music that is a prayer for comforting rest for the living, as much as for the deceased. The music asks us to "grant us rest" even more than to "grant them rest."

We invite you to look beyond the perennial controversies of who wrote what, when, and how, and in this sacred space where Requiems are sung and heard, we hope you will find solace for your spirit in this haunting and beautiful music. Thank you for being here to share these wonderful masterpieces with us today.

MUSIC AT FIRST UNITARIAN

Music, because of its deeply spiritual power to inspire our emotions or illustrate a text, often better than the spoken word, plays an integral role in worship. Music is a universal language, and, with people around the world each week, we celebrate and express our faith through the singing of hymns, anthems, and solos, all accompanied by pipe organ, piano, harpsichord, and a variety of other fine instruments.

People come to church hungry: hungry for glimpses of harmony and peace, hungry for moments of joy and comfort. Beautiful music, presented in a sacred space, can answer that hunger. For over 30 years at the First Unitarian Church of Worcester, choirmaster Will Sherwood, ChM, AAGO, has provided a feast of choral and instrumental music. We have one of the best choirs of any UU Church in the country. Our choir has performed at local concert halls, conferences, and interfaith gatherings.

But it is in the context of worship, where the architectural elegance and simplicity of the sanctuary provide the perfect setting for sacred music. On Sunday mornings the wonderful and varied musical programs of First Unitarian are regularly experienced and appreciated. Visitors come to hear our wonderful choir (based on its fine reputation in the community), and then they return to explore spirituality and theology. The universal language of music transcends all theological and regional categories. Atheists and agnostics speak of their love for Bach's Cantatas or Mozart's Requiem Mass. Native Yankees are enthusiastic supporters of Gospel Sundays, and shed tears listening to a solo of "Precious Lord, Lead Me Home." In the choral introit when 35 choir members stand in the midst of the congregation in the center aisle and sing an African chant of welcome, we are powerfully communicating the congregation's commitment to becoming a multi-cultural community. Because of the excellence of the music program, many professional musicians have joined the congregation and regularly volunteer to perform solos and accompany the choir. When the superb pipe organ, timpani, and trumpets accompany a congregational hymn, everyone's spirits are lifted.

Music and the arts are one of the important ways that First Unitarian welcomes the larger community into our church. Hopefully, it is also one way that the church sends people back out into the world restored, refreshed, and with more vision and energy to do the work we are called to do. We are fortunate to have been led in our musical journeys for the past three decades by Will Sherwood, whose initial charge was to put "First Unitarian on the Worcester (musical) map" and whose audition/interview included fixing several problems in the pipe chambers so he could rally all the organ's forces to convey his enthusiasm for, and love of, music. And so it has been that we all have been infected with his vibrant and positive spirit for music and for life.

COURT HILL CHAMBER ORCHESTRA

Violin	Jagan-Nath Khalsa, Cindy Cummings, Susan Holcomb, Todd Hamelin
Viola	Tammy Kaye, Susan Kirchhausen
Cello	Betsy Bronstein, Caroline Reiner-Williams
Bass	Kevin Green
Flute	Mana Washio, Samantha McGill
Oboe	John Hanulik
Bassoon	Jim Kassal
Clarinet	Noel Cary, Mary Frandsen
Trumpet	Jon Clark, Erich Ledebuhr
Trombone	Doug Weeks, Jamie Clark
Percussion	Bob Gordon
Organ (continuo)	Brett Maguire
Harp (keyboard)	Deborah Colageo
Director of Music	Will Sherwood; Assistant James Haupt; Librarian Roger Butler

WPI BRASS ENSEMBLE

French horn	Peter Melander, Erik Nadel, Emily Molstad, Jeff Mandler
Trumpet	John Mastroianni, Gregory Stockman, Peter Everson, James Maxwell, Matt Lepine
Trombone	Peter Leondires, Rachel Prescott, Laura Sawin, Calvin Downey
Euphonium	Jonathan Sawin
Tuba	Emily Chretien
Percussion	Heather Lam, Greg Port
Director	Dr. Douglas Weeks

FIRST UNITARIAN FESTIVAL CHOIR

Soprano	Deborah Colageo, Maria Ferrante, *Jean Mancini Gough, Dawn McCabe, Michelle Przekop, Rosel K. Patton, Alison Ronn, Anne Schneider, *Alesia Tringale, Deborah Veroneau, Ellen O'Neill-Waite, Linda Chatalian Wyatt
Alto	Jane Beckwith, Maura Beddes, Helen Campbell, Cathy Levine, Susan Stafford, Jean Theurkauf, Kate Tower-Ludwig
Tenor	Ray Bauwens, Marguerite Boone, Sean Dillon, Douglas Dutra, John Habib, Nathan Reich, Chris Tower
Bass	Jerry Bellows, Jim Demetry, Paul Dexter, David Garden, Don Gohn, Steve Knox, Brett Niver, Nathan Rodriguez, Matt Ronn, Arthur Sherwood, * Scott Taylor