



Featuring Dan Forrest's
Requiem for the Living

Live Performance on Thursday, May 6, 2021, 7:30 p.m.
Griffin First United Methodist Church

Dr. Stephen J. Mulder, conductor
Kitty Grubbs, rehearsal accompanist

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Dr. Stephen J. Mulder, conductor
Mrs. Kitty Grubbs, rehearsal accompanist

PROGRAM

Requiem for the Living

Dan Forrest (b. 1978)

Introit - Kyrie

Vanitas Vanitatum

Agnus Dei

Bailey Harvil, soprano
Valerie Clark Gill, soprano

Sanctus

Lux Aeterna

Josh Smith, tenor
Susan Landry, soprano



This program is supported in part by Georgia Council for the Arts through the appropriations of the Georgia General Assembly. Georgia Council for the Arts also receives support from its partner agency – the National Endowment for the Arts.

Singers Roster

Soprano

Cynthia Armstrong
Debby Daniel-Bryant
Peggy Carroll
Kate Evans
Valerie Gill
Jean Gregory
Sally Hartman
Bailey Harvil
Sylvia Hollums
Tricia Ivey
Susan Landry
Patty Mitchell
Dotty Murray
Adi Smith

Madison Smith

Joan Thomas
Patsy VanHoy

Alto

Kit Benson
Jackie Clark
Taylor Cooper
Jennifer Durham
Gay Fortson
Margie King
Katrina Lazenby
Patti Morrow
Eve Stansell
Susie Whatley

Tenor

Alan Benson
Steven Dykes
Justin Evans
Art Hammond
Emory Schroeter
Brandon Smith
Josh Smith

Bass

George Brown
Richard Chewning
Travis Graham
Adam Grubbs
Skip Lazenby
Bruce Reid
John Strickland
Ken VanHoy
Lewis Voyles

Orchestra

Michele Mariage Volz, concertmaster
Jessica Stinson, violin 1
Mary Burndrett, violin 2
Kathryn Koch, violin 2
Julie Rosseter, viola
Ian Smith, viola

Jared Cooper, cello
George Butler, cello
Bob Goin, bass
Rebecca Testerman, oboe
Candace Keach, flute
Katy Ray, French horn

Scott Douglas, timpani
Jeff Kershner, percussion
Kristi Pass, harp
Sean Vogt, organ

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Texts

Introit – Kyrie

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison. Christe eleison. Kyrie eleison.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. Hear my prayer, for unto Thee all flesh shall come. Lord have mercy; Christ have mercy; Lord have mercy.

Vanitas Vanitatum

Vanitas vanitatum, omnia vanitas!

Pie Jesu Domine, dona eis requiem.

Lacrimosa, et locutus est, pereat dies in qua natus sum.

Vanity of vanities, all is vanity!

Merciful Lord Jesus, grant them rest.

Full of tears, he said, Let the day perish wherein I was born.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem, miserere nobis, dona eis requiem.

Lamb of God, who takes away the sins of the world, have mercy on us; grant them rest.

Lamb of God, who takes away the sins of the world, grant us peace; have mercy on us; grant them rest.

Sanctus

*Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth. Pleni sunt caeli 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!

Lux Aeterna

*Lux aeterna luceat eis, Domine, cum sanctis tuis
in aeternum: quia pius es. Et lux perpetua luceat
eis.*

May light eternal shine upon them, O Lord, in the company of Thy saints forever: for Thou art merciful. Let perpetual light shine on them.

Come unto me, all ye who labor and are heavy laden, and I will give you rest.

*Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis. Dona nobis pacem.*

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. Grant us peace.

Program Notes

In the midst of life, we are in death.

--Burial Service, BCP, 1662

This simple, direct statement summarizes the human condition. It resonated in 1662 when the *Book of Common Prayer* included these words, just a few years before the bubonic plague surged through London in 1665. The concept of life in the midst of death inspired young composer Dan Forrest in 2013 when he completed his *Requiem for the Living*. And in

2021, after a year that delivered more than its share of pain, suffering, and death, the words ring truer than ever.

Frequently in funeral service homilies and memorial service sermons, pastors acknowledge that we do not grieve for the departed, for they are certainly in a better place, but we grieve for those left behind—those experiencing the pain of loss, loneliness, despair, and sometimes anger and resentment.

Dan Forrest wrote *Requiem for the Living* with this narrative in mind. In his own program notes for *Requiem for the Living*, he writes:

A Requiem, at its core, is a prayer for rest- traditionally, for the deceased. The five movements of Dan Forrest's *Requiem for the Living*, (2013), however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead.

The opening movement sets the traditional Introit and Kyrie texts- pleas for rest and mercy- using ever-increasing elaborations on a simple three-note descending motive.

The second movement, instead of the traditional Dies Irae, sets Scriptural texts that speak of the turmoil and sorrow which face humanity, while yet



invoking musical and textual allusions to the Dies Irae. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the Kyrie from the first movement.

The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the Sanctus, following it, becomes a response to this redemption.

The Sanctus offers three different glimpses of the "heavens and earth, full of Thy glory", all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity.

The Lux Aeterna which then closes the work portrays light, peace, and rest--for both the deceased and the living.

The past year has magnified death, bringing it closer to us and to those we love. The questions and the frustrations are also magnified. In the midst of this crisis, the sore spots in our families, communities, churches, and nations are uncovered and magnified in ways that threaten to divide us and tear us apart.

Tonight we embrace the narrative of the *Requiem for the Living* and superimpose it over the events of the past year. Each part of

the narrative carries more gravity and more emotional impact than in "normal" times. The pain is greater, the frustration is greater, the need for a Savior is greater, the longing for rest and comfort is greater, and, maybe, the resulting peace is even greater.

Regardless of how you are feeling tonight, this music will touch you. You may find a place for your cries for mercy. You may find a cathartic release of your anger and frustration. You may find comfort in the presence of the Lamb of God who provides salvation and restoration from our suffering. You may consider the creator of the universe and marvel at the handiwork found in the stars, in our home planet, and in the complexity of human beings. You may experience joy and exuberance. And I hope you will be led to a place of hope and light, peace and rest for your soul.

Most of all, tonight is a chance for all of us as a community to acknowledge the pain and suffering we have experienced, remember those we have lost, recall the lessons we have learned in the past year, and look forward to a future filled with light and hope.

With gratitude to the GCA Board of Directors, Griffin First United Methodist Church, our dedicated singers, our donors and advertisers--thank you for your continued support as we strive to use inspiration and beauty to create community.

Stephen J. Mulder
Artistic Director
Griffin Choral Arts



May we never again take for granted the simple pleasure of gathering to sing together.

Notice to our Guests tonight

We are so glad that you are here to experience a live performance. Griffin Choral Arts is committed to offering a safe environment for our performers and our audience.

Throughout the season we have taken what the pandemic has given us and modified our rehearsal procedures to keep our mission moving forward. We started in August with 5 "platoons" of 9 or fewer singers, rehearsing in a sanitized sanctuary, masked, distanced by at least 6 feet, for 20 minutes at a time with 10 minutes between platoons to circulate air and re-sanitize the pews.

As the season progressed, we were able to extend rehearsal time, increase the number of singers, and decrease the distance between singers.

We took January off as the infection levels spiked, but returned to weekly rehearsals in February.

Our fall and Christmas programs were virtual events, recorded without audiences. Our March performance was outdoors at the Wellstar Spalding Regional Hospital, as we sang a tribute concert for our local hospital staff and frontline workers.

Over the last month, as our singers have become vaccinated and the local infection statistics have settled, we have inched closer to normal, and we now stand in 4 rows, nearly shoulder to shoulder. Many in our group feel safe singing without masks tonight for the 40-minute *Requiem for the Living*.

Our goal throughout the season has been to aim for the middle--to heed the best advice from medical experts and scientists while applying common sense and evaluating the risks in our particular community and among our singing membership.

Mostly, we just wanted to keep singing.

We appreciate the support of our families, our advertisers, and our donors during this most unusual season, and we look forward to resuming "full speed ahead" for 2021-2022.



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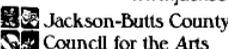
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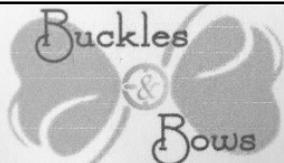
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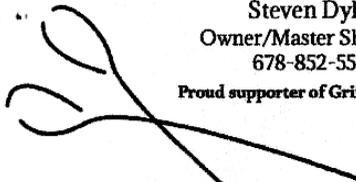
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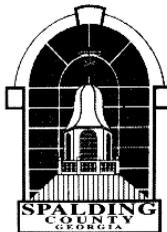
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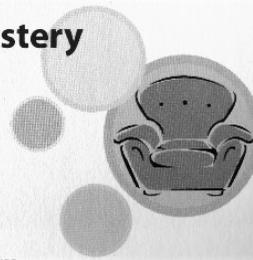
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