

THANK YOU FOR JOINING US!

Thank you for being with us tonight. Sharing music in our community is truly a gift, and we appreciate you choosing to spend your time with us at Saint Paul UMC. Preparing Requiem for the Living has been a meaningful experience for our musicians and a joy to bring to life together. We are honored to present it to you tonight, and we hope it provides moments of peace, beauty, and connection.

With gratitude,

Dr. Mary Young, Director of Music and Worship Arts

MUSICIANS

Dr. Mary Young, Conductor
Jacob Huber, Organ
Tim Aulner, Horn
Heidi Beran, Harp
Bridget Hill, Flute
Ethan Palmreuter, Oboe
Connor Peterson, Cello
Doug Ramsey, Percussion
Laura Watson, Violin

THE SAINT PAUL CHOIR

Dr. Mary Young, Director

**soloist*

Soprano

Sophia Ball
Catherine Davis
Graci Escobar
Delaney Kigerl
Hannah Lambert
Sydney Leffler
Ann Moore
*Drea Reed
*Evelyn Rouland
Rachel Trumble
Hannah Schultz
Shirley Wilcox
Hanna Zamrzla

Tenor

*Bryson Cole
Shane Daughtrey
Brendan Elam
Adam Engelman
Todd Karges
Rick Pape
William Sheldon
Curt Showalter
Olivia Swolley
Ben VandeVere

Alto

Elizabeth Burger
Alice Corkill
Deanna Funnell-Harris
Carol Knolle-Faulkner
Teresa Krieger
Cindy Marrow
Mackenzie Marrow
Ellen Molina
Marilyn Moore
Anne Olson
Maddie Rushing
Jennifer Snyder
Danna Stevens
Nicole Solberg
Elise White
Brenna Whitten

Bass

Eric Bachenberg
Corey Brubaker
Mason Bruggeman
Bruce Chapman
Al Davis
Tim Harris
Todd Koeber
Harry Osterman
Tom Treadway

Worship with us on Sundays at 10 a.m. and 5 p.m.

1144 M Street, Lincoln, NE 68508

(402) 477 - 6951

Office Hours: Monday - Thursday 9-4; Friday 9-12

www.SaintPaulUMC.org

FOLLOW US!



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JOIN US FOR HOLY WEEK

Maundy Thursday Fellowship Meal - April 2 at 6 p.m. in the Dining Room

We will be hosting our Maundy Thursday Fellowship Meal again this year. Join us as we enjoy a delicious meal, reflect on Jesus' words, sing hymns, and partake in communion. The meal will be prepared by Pastor, and former executive chef, Ed Ostlund. Please register yourself and any attendees at saintpaulumc.org/lent.

Good Friday Worship - April 3 at 7 p.m. in the Sanctuary

On Friday of Holy Week, we mark the death of Jesus on a Roman cross. We mourn all the ways that violence, death, and destruction impact human lives, and we remember the one who loves humanity with everything.

Easter Eggstravaganza - April 4 from 2-4 p.m. in the BFLC

Join us at Saint Paul UMC for our first Easter Eggstravaganza! All are welcome to join us for FREE photos with the Easter Bunny, egg dyeing, crafts, and treats.

Easter Worship - April 5 at 10 a.m. in the Sanctuary

Love triumphs over the cross, life does not end at death! On Easter Sunday, we rejoice with our whole selves as people who are defined by the power of resurrection. In Christ, we celebrate hope in a very special way on Easter, hope for ourselves, and hope for all the world.

GIVE TO SAINT PAUL UMC

Gifts may be made in person at the offering plates, mailed to **1144 M Street, Lincoln, NE 68508**, or online at saintpaulumc.org/give.

Special gifts to the Saint Paul Music Program can be made by noting "Music Ministry" in the memo.



Saint Paul UMC Choir and Friends
present

Dan Forrest's

REQUIEM for the Living

Sunday, March 29, at 7:00 p.m.
Saint Paul United Methodist Church

PROGRAM

A BREATHING PLACE

Text: Joseph M. Martin
Music: Heather Sorenson

REQUIEM FOR THE LIVING

Dan Forrest

1. INTROIT - KYRIE

*Requiem aeternam dona eis,
Domine, et huc 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.

2. VANITAS VANITATUM

*Vanitas vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa, locutus est,
pereat dies in qua natus sum.*

Vanity of vanities, all is vanity!
(Ecclesiastes)
Merciful Lord Jesus, grant them rest.
Full of tears, (Dies Irae) he said,
Let the day perish wherein I was born.
(Job 3:2-3)

3. 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.

4. 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!

5. LUX AETERNA

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

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.

A BREATHING PLACE

We kick off our concert with Heather Sorenson’s A Breathing Place, a favorite of the Saint Paul UMC choir. We value its simple yet powerful message—inviting the Holy Spirit into this space and encouraging us all to be fully present together. The layered “Alleluias” beautifully soar, while the verses express our collective longing as a community. It creates a moment to settle in, breathe, and simply be.

Text:

Your spirit hovers over me and sings a living song.
With love and mercy, covers me, and bids me sing along.
And deep within that sacred space, you take me in your warm embrace.
There I find my breathing place.

Your spirit dances like a flame and leaps within my soul.

It burns away my guilt and shame, it heals and makes me whole.
A torch that leads through shadowed ways and lights the path with perfect grace
There I find my breathing place.

Your spirit comes like a whirling wind and lifts our dust on high.

Our wounded clay you mold and break until we learn to fly.

Then soaring on the wings of praise, I see the shining of your face.

There I find my breathing place.

REQUIEM FOR THE LIVING

NOTES FROM THE COMPOSER

Overall, the work is a prayer for rest ("*Requiem*") for the living, as much as for the deceased. It's a "grant US rest", even more than a "grant THEM rest". The whole work is tied together motivically by the opening three notes that you hear- they form the basis of all the development in the first movement, the pitch material of the accompaniment figure in the second movement (alluding to the traditional *Dies Irae* plainchant, even though I'm not using the *Dies Irae* text), the opening of the fourth movement (obviously) where the descent goes one note farther, and starts to find a destination/goal/"rest" if you will), the recap moments throughout the fifth movement, and then, in one last gesture, the final three notes of the entire work are those three pitches, now ascending (instead of descending), as if reaching the heavens.

The first movement pours out the grief of the *Requiem* and *Kyrie* prayers, facing grief head-on and grappling with the sorrow that is common to all human existence.

The second movement bitterly portrays the problem of pain that we all wrestle with, and which causes a crisis of faith for many people. It expounds on the "vanity of vanities, all is vanity" refrain from Ecclesiastes, with no small amount of anger, bitterness, and "rage against the machine". The middle section quotes Job, who is the best biblical example we have of the problem of pain, and even he says, in his darkest moment, it would have been better if I hadn't been born."

The third movement is the *Agnus Dei*, out of its traditional order, because at that point in the narrative, I need to see the Lamb of God, who died to redeem mankind from all fallenness- this vanity and pain and sorrow and destruction.

It's only after recognizing the Lamb of God that we can then turn, in this narrative, to the *Sanctus*. It becomes a response to the *Agnus Dei*, instead of a prelude to it as in the normal liturgical order. Interestingly, I see the phrase "heaven and earth are full of Thy glory" not merely as a moment of worship, but as part of the Divine answer to the problem of pain. Looking at Job again, God's answer to the problem of pain is literally, "Look at my works of creation- see my transcendent power and majesty," and of course, Job is then humbled by the realization. So, my vocal score includes a quote of Job 38 at the top of this movement- where God says to Job, "Where were you when I laid the foundations of the earth...when the stars sang together for joy?" As you can see, then, this movement depicts the wonder of the heavens and earth (*pleni sunt caeli et terra gloria tua*) as a Divine answer to the problem of pain. My setting of the Sanctus text is literally a depiction of God's wondrous glory in three different places: the universe (inspired by that Deep Field picture from the Hubble Telescope), earth as viewed from the International Space Station (there are fantastic videos on Youtube), and finally, mankind, God's wondrous image-bearers, who demonstrate his glory even more directly than all the rest of this. There are three sections to the piece, which are inspired by these three thoughts: an ethereal section for the Hubble image, a warmer section with more motion that grows very majestic for the view of Earth, and then a bustling, energetic final section, teeming with the life and energy of a city full of image-bearers.

The final movement is simply an arrival at rest and peace, not just in the realization of the "eternal light" which God offers those who seek him, but even here and now, for us, the living, on earth- our *Requiem*, our Rest, is found in Christ. I purposely quoted "Come unto me all ye who labor and are heavy laden, and I will give you....REST", because it's the answer to the opening prayer for rest. The answer to that prayer is already given, there, in Matthew 11- Christ is our rest. I purposely, then, lined up the English word "rest" with the return of the Latin word *Requiem* in this final movement- you can see it in the score, or hear it in the performance when the tenor solo ends and the choir begins again, "*Requiem aeternam*".

Musically, a major work like this allowed me to work out ideas on a much larger scale than I can in, say, a typical 3-4 minute choral anthem. The first movement allowed me to unfold one idea’s possibilities, developing it slowly over a much longer span. The second movement, because of the subject matter, was a great opportunity to write something stern or even a bit “nasty”, instead of sickly-sweet or sappy. By the time I was done, it contained octatonicism, unexpected rhythmic figures, and even great big tone clusters for the organ pedals. The third movement was actually very difficult to write, even though it sounds simple and direct- it took a while to get all the musical ideas to feel inevitable, proportionate, and properly paced as they unfold over time. The fourth movement allowed me to experiment with some polymeter, with those groupings of 3 in the harp and percussion while the choir floats over top of them in their own meter; I also had a great time carefully managing the huge buildup of energy throughout, which culminates in the explosion of energy in the final section. And of course, the fifth movement just needed to pull everything together, tie up loose ends motivically, and usher us off into eternal rest.

The work was written over about 16 months, from early 2012 through mid-2013. Frankly, most of my effort was spent discarding ideas that were bad, mediocre, clichéd, decent, or even “pretty good,” in hopes of using only ideas that were really, truly inspired. It’s a daunting task to set these ancient texts in a modern setting. I strove to write something appropriate to their gravity and something that would make a lasting impression. I hope the end result does, indeed, profoundly affect the listeners- and performers as well.

Forrest, Dan “Requiem for the Living Program Notes: Extended Quotes from the Composer Discussing the Work” <https://danforrest.com/music-catalog/requiem-for-the-living/>.