

Program notes from the World Première, November 2, 2012
Feast of All Souls | The Commemoration of the Faithful Departed

Requiem pour une américaine à Paris (2012)

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 - Subvenite Sancti Dei
 - Credo quod Redemptor
 - Libera me
 - In Paradisum
 - Jubilis!

Requiem pour une américaine à Paris is dedicated to the memory of Anita Cipriani, beloved aunt and Godmother. She was a French teacher at Hunter College Elementary School, and Convent of the Sacred Heart both in Manhattan. The consummate educator, she studied in Paris throughout her life, spending much of her life there. In 1992, she was honored by the French Government at the French Consulate in New York as a *Chevalier dans l'Ordre des Palmes Académiques*, a decoration founded by Emperor Napoleon I to honor outstanding academics. A woman of deep faith and prayer, she was the true embodiment of "joie de vivre." Her joy of life and deep faith sings on in this requiem.

Pope Gregory the Great (c. 540 – 604) was the first to promote the celebration of Masses for the Dead. The Requiem mass (*Missa pro defunctis*) is one of the great acts of compassion of the Church as we pray to God and implore the intercession of the saints for the souls of our beloved dead.

I. Introit | Requiem aeternam

4 Esd. 2:34, 35; Ps. 64: 2,3, 4-5: Eternal rest grant unto them, O Lord, and may perpetual light shine upon them. V.: It is fitting, O God, to sing a hymn unto you on Mount Zion; and our vows shall be carried out for you in Jerusalem."

The funeral procession is announced by a fugal treatment of the opening melody of the chant. It renounces itself, in various and more hopeful keys, interrupted by interjections of grief from mourners. Jazz chords and disfigured dissonance express the grave conflict of emotion—the joy of love against sorrow and disbelief. The Introit ends with quiet consolation only found in God.

II. Gradual | Requiem aeternam

4 Esd. 2:34, 35; Ps. 64: 2,3, 4-5: Eternal rest grant unto them, O Lord, and may perpetual light shine upon them. V. The righteous shall be remembered forever; he shall never fear evil tidings."

It is telling that the text of the introit is repeated, such is our incessant prayer to God, and our confidence in God's mercy. With ethereal chords, the trumpet sings the chant faithfully in

various keys. “Et lux perpetua luceat eis” is sung in the 4’ Flute solo stop on the organ. The trumpet displays the Psalm verse. “...shall never fear evil tidings” where fear gives way to rest.

III. Sequence | Dies Irae

One of the great classic foundations of Western music, literature, and liturgy, there are hundreds of translations of this 13th century hymn, possibly written by Thomas of Celano (1200–c. 1265) It describes the Last Judgment, and the last Trumpet summoning the souls before God.

The organ part is treated in the classic French toccata style. The trumpet then enters at “Tuba mirum spargens sonum”: *“The trumpet, scattering a wondrous sound through the sepulchres of the regions, will summon all before the throne.”* A hymn of great poetic symmetry, the character of the chant (and of this setting) changes dramatically at the “Lacrimosa” and Pie Jesu, which implore God’s gentle mercy: *“Tearful will be that day, on which from the ash arises the guilty man who is to be judged. Spare him therefore, God. Merciful Lord Jesus, grant them rest. Amen.”*

The day of wrath, that day Will dissolve the world in ashes As foretold by David and the sibyl!	majesty, who freely savest those that have to be saved, save me, source of mercy.	however, thou, Good [Lord], do good, lest I am burned up by eternal fire.
How much tremor there will be, when the judge will come, investigating everything strictly!	Remember, merciful Jesus, That I am the cause of thy way: Lest thou lose me in that day.	Grant me a place among the sheep, and take me out from among the goats, setting me on the right side.
Death and nature will marvel, when the creature arises, to respond to the Judge.	Seeking me, thou sat tired: thou redeemed [me] having suffered the Cross: let not so much hardship be lost.	Once the cursed have been rebuked, sentenced to acrid flames: Call thou me with the blessed.
The written book will be brought forth, in which all is contained, from which the world shall be judged.	Just judge of revenge, give the gift of remission before the day of reckoning.	I meekly and humbly pray, [my] heart is as crushed as the ashes: perform the healing of mine end.
When therefore the judge will sit, whatever hides will appear: nothing will remain unpunished.	I sigh, like the guilty one: my face reddens in guilt: Spare the supplicating one, God.	Tearful will be that day, on which from the ash arises the guilty man who is to be judged. Spare him therefore, God.
What am I, miserable, then to say? Which patron to ask, when [even] the just may [only] hardly be sure? King of tremendous	Thou who absolved Mary, and heardest the robber, gavest hope to me, too. My prayers are not worthy:	Merciful Lord Jesus, grant them rest. Amen.

IV. Jubilis!

In Gregorian Chant, the *Jubilis* is the second part of the *Alleluia* – a highly elaborate and extended melisma. It is there to express exuberance and joy -- joy that is far beyond the *Alleluia* – a great joy beyond all human knowing.

The *Alleluia* chant in the Requiem Mass is a Vatican II addition. The *Tract*, previously the only option, is now sung during Lent. This movement, with a sharply rhythmic character, is only loosely based on the *Alleluia* (and its *jubilis*). In addition, the trumpet and pedal also quote the incipit of the *Tract, Absolve, Domine*: “Deliver, O Lord, the souls of all the departed from all bondage of their sins.”

In the Tridentine Mass, the *Tract* is actually sung before the Sequence, *Dies Irae*. However, this movement has an inspiration unlike the other. The *Jubilis!* takes us outside of Requiem, while in spirit it is its centerpiece.

V. Offertory | Domine Jesu Christe

Returning to a contemplative plea for God’s mercy, the chant is sung faithfully from beginning to end in the pedal, which plays the 4’ flute. The chant is accompanied by serial repetition of chords played on string stops. This plea to our “Lord Jesus Christ, King of Glory” is pleaded without the trumpet.

“O Lord Jesus Christ, King of Glory, deliver the souls of all the departed faithful from the sufferings of hell and from the deep pit; deliver them from the mouth of the lion, may they not be swallowed up by hell, may they not fall into darkness; but may Saint Michael, the standard-bearer, present them in holy light as you promised long ago to Abraham and his descendants.”

VI. Communion | Lux aeterna

4. Esd. 2: 35: May eternal light shine upon them, O Lord, in the company of your saints for eternity, for you are full of goodness.”

One of the most melodic, and hopeful chants of the Requiem mass, it begins with a ray of light from a high C in the organ. The trumpet returns in singing the chant with the organ.

VII. Last Farewell

- Subvenite
- Credo quod Redemptor
- Libera me
- In Paradisum
- Jubilis!

The Introit themes resume, while the trumpet quotes several chants for the Last Farewell. These chants express the height of our faith in God for our redemption:

- *Subvenite*: “Come to her assistance, O you saints of God, go forth to meet her, O you Angels of the Lord; receive her soul and present it in the sight of the Most High.”
- *Credo quod Redemptor* “I believe that my Redeemer lives, and that on the last day, I shall rise from earth and in my flesh I shall behold God my Savior.”
- *Libera me*: Deliver me, O Lord, from death eternal on that fearful day,
when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire. I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath, when the heavens and the earth shall be moved. That day, day of wrath, calamity, and misery, day of great and exceeding bitterness, when thou shalt come to judge the world by fire. Rest eternal grant unto

them, O Lord: and let light perpetual shine upon them.”

After these brief quotes, the *In Paradisum* is quoted by the trumpet in its entirety. This text of great welcome and compassion reveals God’s boundless love for us.

- *In Paradisum*: May the Angels lead you into paradise; may the martyrs receive you and lead you into the holy city of Jerusalem. May the choir of Angels receive you and, with Lazarus, who once was poor, may you enjoy eternal rest.

Finally, as the *In Paradisum* concludes, the celestial strings raise higher and higher. The muted echo of the *Jubilis!* can be heard, which gives way to the full joy of heaven in company of the angels and saints.

Richard A. Kelley, trumpet, was a soloist with the Boston Symphony and Boston Pops 1984 and 1985 at the age of 16 and 17. Having studied at the Juilliard School in NYC, he is a former member of Boston Brass Quintet and a current member of the Brass Band of Battle Creek. His credits include Broadway shows in NYC, TV ads, and film soundtracks. He has performed with artists such as Andrea Bocelli, Ray Charles, Steven Tyler, James Taylor, Glenn Close, Bernadette Peters, Jennifer Aniston, and Vanessa Williams. Conductor of the New England Swing in Nashua New Hampshire, he now plays frequently with the Boston Pops.

Richard J. Clark, Director of Music and Organist, has served St. Cecilia Parish, Boston for twenty-three years. He has also served since 2004 as Chapel Organist and Cantor at Saint Mary’s Chapel, Boston College. Born in Greenwich Village, NYC, his eclectic appearances range from the Celebrity Series of Boston, CanticaNOVA Publications, and the Boston Philharmonic, to Jive Records (Sony BMG), EMI Recording artist John McDermott, and the New York Songwriter Circle at the historic “Bitter End,” Greenwich Village, NYC. His compositions have been performed in Russia, Australia, Europe, and all over the United States including performances by the Oscar-nominated American Boychoir, who are currently touring with his SSAT setting of the *Ave Maria*. His compositions and performances have been broadcast on radio stations in the Northeast, (These include many recordings of the St. Cecilia Parish Choir) including “Sounds from the Spires” with Dr. Jennifer Pascual, Music Director of St. Patrick’s Cathedral. He also appears with his wife, clarinetist, **Kara Gretschel Clark**, on the *Cathedral Encores* CD featuring the 1875 E. & G.G. Hook, opus 801, at the Cathedral of the Holy Cross (Boston). He is a graduate of the Berklee College of Music and the Boston Conservatory, where he earned a Master’s Degree in Organ Performance with James David Christie, organist of the Boston Symphony Orchestra. He was also elected to the music national honor society, *Pi Kappa Lambda*.