



## **Da Camera Singer's**

June 5, 1999 All Saints Anglican Cathedral



# Da Camera Singers

Da Camera Singers have performed in and around Edmonton, throughout Alberta, and across Canada since 1961. While specializing in chamber masterworks of the classical choral repertoire, they also perform popular programs for a variety of events and audiences. Approximately 24 members in all, the chorus draws trained and experienced singers from a variety of vocations and musical backgrounds. Many of its members are involved as conductors and choristers in community schools and churches. Others are actively involved in professional music careers. The bond for the ensemble is the joy of singing and an aspiration to reach the highest level of musical artistry. Some highlights of previous years include:

*Second Place (Adult Mixed Choir category) Kathaumixw International Choral Festival (1996)*

*Exchange tour and joint performances with Gloria Musicae, Florida (1994)*

*Classical Music Seminar-Festival, Eisenstadt, Austria - principal choir in residence (1992)*  
*30th Anniversary Gala Celebration (1991)*

*National conventions of the Association of Canadian Choral Conductors (1986, 1990)*

*Canadian Country Music Awards (1990)*

*Alberta Music Conferences*

*Toronto International Choral Festival (1989)*

*Expo '86*

Da Camera has released a cassette recording of festive favourites entitled *A Christmas Celebration* and a compact disc entitled *Gloria - Music of the French Cathedral (1995)*.

**Visit our new web site at:**

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Laurier Fagnan - Artistic Director  
Loretta Dueck - Resident Pianist  
George Bennett - General Manager

Rosemarie Barnes - President  
Everitt Griffiths - Treasurer

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Nicole Olsen  
Annick Quesnel  
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Judith Plumb  
Elizabeth Raycroft  
Barb Sabo  
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Jerrold Eilander  
Kevin Gagnon  
Atley Jonas  
Troy Lamoureux  
Anders Sorenson  
Frank Thede

# Requiem

**Da Camera Singers**

*Directed By Laurier Fagnan*

**Jubilate Deo.....Hans Leo Hassler (1564-1612)**

**Les chansons des roses .....Morten Lauridsen (b. 1943)**

1. En une seule fleur
2. Contre qui, Rose
3. De ton rêve trop plein
4. La rose complète
5. Dirait-on

**Drei Quartette, Op. 31 .....Johannes Brahms (1833-1897)**

1. Wechsellied zum Tanz
2. Neckereien
3. Der Gang zum Liebchen

**Loretta Dueck, piano**

*~Intermission~*

**Requiem, Op.9 .....Maurice Duruflé (1902-1986)**

1. Introit
2. Kyrie
3. Domine Jesu Christe
4. Sanctus
5. Pie Jesu
6. Agnus Dei
7. Lux aeterna
8. Libera me
9. In Paradisum

**Soloists: Elizabeth Turnbull, contralto; Kevin Gagnon, baritone**

This concert is also presented as a recital in partial fulfillment of the Doctor of Music degree for Mr. Fagnan.

Due to professional recording agreements, we request that no visual and/or audio equipment be used during the concert. Please turn off all watch alarms and pagers for the duration of the concert. Thank you.

*You are all invited to join us for a light reception immediately following the concert.*

## Artistic Director

### Laurier Fagnan

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Laurier Fagnan holds a Bachelor of Music in vocal performance from the University of Alberta and a Master's degree in vocal pedagogy from Université Laval. Further studies have brought him to the Internationale Sommerakademie Mozarteum in Salzburg, after having received the Johann Strauss Foundation Scholarship for Advanced Studies in Austria, and to Portland, Oregon, where he participated in a series of masterclasses with Richard Miller. In March of 1996 he was invited to study as well as give masterclasses in voice and song interpretation at the Ateliers de la Chanson in Paris, France at the request of the Rencontres Internationales de la Chanson. In addition to a full teaching studio, Mr. Fagnan is also in demand as a clinician and adjudicator of both choral and solo singing, and is currently producing a teaching video entitled: *Transform Your Choir's Sound: Exceptional Choral Singing in the Bel Canto Tradition*. This topic is the main focus of current doctoral studies being undertaken under full scholarship with Dr. Leonard Ratzlaff at the University of Alberta. Mr. Fagnan is responsible for the vocal/choral program at *Faculté Saint-Jean* in Edmonton and was recently chosen as the new artistic director of the *Da Camera Singers*. He was a guest speaker at the 1998 Alberta Music Conference and was recently awarded an Alberta Foundation for the Arts Career Development Grant to study in New York with renowned *bel canto* expert Dan Marek.

### Loretta Dueck -

#### Accompanist, Da Camera Singers

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A native Albertan, Loretta completed her Bachelor of Music Degree in piano at the University of Alberta with Professor Munn. Previous studies include a B.Ed. and a B.A. in music. In 1975 upon completion of her B.Ed. degree, Loretta taught high school music in Brisbane, Australia. In 1984, Ms. Dueck was employed by the University of Alberta as an accompanist in the voice studios and continued in that position until 1991. Loretta has also toured with the Alberta Opera Touring Association and is presently involved in teaching privately and accompanying. This is Loretta's twelfth season as accompanist with Da Camera Singers.

## Guest Artists

### Elizabeth Turnbull, contralto;

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A winner in the Metropolitan Opera Competition, North American finalist in the International Bernstein Song and Oratorio Competition, and recipient of a prestigious Canada Council Career Development Grant, Elizabeth Turnbull is a contralto with a growing reputation in the U.S. and Canada, hailed by the press as "(one) of this country's finest young singers, luminous and rich voiced". At the 1997 Ravinia Festival, she collaborated with pianist/conductor Christoph Eschenbach in Brahms' SONGS FOR PIANO, ALTO and VIOLA, while David

Owen Norris was her pianist for a programme of rare Schubert Lieder. After her debut as Mercedes in CARMEN for the Dallas Opera, she was called back for the *Third Lady* in DIE ZAUBEFLOTE. *Berta* in IL BARBIERE DI SIVIGLIA was also on her opera schedule along with winter 1998 performances of Mozart's Requiem and Elijah in Hamilton and Edmonton. She sings Beethoven's Symphony No. 9 with the Vancouver Symphony, and in Chorus Niagara's Tenth Anniversary Season was the contralto soloist in the North American premiere of Haydn's ST. CECILIA MASS. Also in her future are MESSIAH at the National Arts Centre and Alice Tully Hall, Bach concerts for the Guelph Spring Festival, Mahler's Symphony No.8 with Comissiona conducting the Vancouver Symphony and Beethoven's Symphony No. 9 with the Edmonton, Vancouver and Toronto symphonies.

The renowned conductor Helmuth Rilling chose Ms. Turnbull for his CBC recording of Haydn's HARMONIEMESSE and Mozart's LITANIAE LAURETANAE with the Vancouver Cantata Singers. Further performance credits include appearances with the Aldeburgh Connection in Toronto, the New Music Concert Series, MESSIAH with the Edmonton Symphony, ELIJAH at the Elora Festival, a concert co-starring with Richard Margison for the Esprit Orchestra, and the world premiere of Victor Davies' REVELATION with Bramwell Tovey and the Winnipeg Symphony. A founding member of the Bach Consort of Toronto, her recordings with this ensemble are available at record stores throughout Canada.

### Kevin Gagnon, baritone

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Mr. Gagnon is a recent graduate of the Bachelor of Music program at the University of Alberta and a popular local soloist. Recent engagements include the roles of Judas and Caiaphus in the Richard Eaton Singers' production of J.S. Bach's Mattaus-Passion and the role of Hermann in the Edmonton Opera's production of Les Contes d'Hoffman by Jacques Offenbach. In addition, he is one of the four singers invited to take part in their fledgling Opera Apprenticeship program. Mr. Gagnon is a long-standing member of the Edmonton Opera Chorus, the U of A Madrigal Singers, and the U of A Opera Workshop, with whom he has performed a variety of roles, most notably that of Figaro in Mozart's Le Nozze di Figaro.

### Orchestra

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#### Violin I

Susan Flook  
Anne McDougall  
David Colwell

#### Violin II

Hugh Davies

Heather Neufeld-  
Bergen

#### Viola

Evan Verchomin  
David Rhein

#### Cello

Colin Ryan  
Sheila Laughton

#### Bass

Jan Urke

#### Trumpets

Alvin Lowrey  
Bill Dimmer  
Russel White-  
head

#### Tympani

Barry Nemish

#### Harp

Barbara Rosnyk

#### Organ

Jeremy Spurgeon

# Programme Notes & Translations

## **Hans Leo Hassler - Jubilate Deo**

Acknowledged as the greatest German composer of the late sixteenth century, Hans Leo Hassler's music combines the sweetness and flexibility of the Italian music of his time with the grandeur and seriousness of the German school. Born in Nuremberg in 1564, Hassler received his early musical training from his father Isaak, himself an eminent musician. At the age of twenty, he left to seek out new musical ideas in Venice, making him one of the first composers to begin the long tradition of German musicians travelling to study in Italy. While in Venice, he studied with Andrea Gabrieli, organist at St. Mark's. The young German studied side by side with Andrea's nephew, the better-known Giovanni Gabrieli, and even composed motets with him. Although only in Venice for eighteen months, it was at Saint Mark's that Hassler learned to write truly fine motets, especially those set in poly-choral style, a style which truly came to life in this extraordinary cathedral.

Upon returning to Germany in 1586, Hassler was appointed organist to Octavian II Fugger in Augsburg. These years were the most prolific in the composer's output as his music began to appear in some of the most prominent anthologies in print. Although requested by other European courts, Hassler remained at Augsburg until Octavian's death in 1600, after which he returned to Nuremberg as director of town music as well as composer in the court of Emperor Rudolph II.

In 1608, at the request of the Elector Christian II of Saxony, Hassler settled in Dresden where he continued composing, as well as designing organs. Hassler died of Tuberculosis in 1612, shortly after having assumed the duties of *kappelmeister* of the Saxon court chapel, a post which would later be held by Michael Praetorius and Heinrich Schütz.

Hassler's compositions stand at the end of German Renaissance polyphony. Although at the end of an era, his compositions were not innovative, but rather sought to perfect the current compositional techniques, especially that of form within imitative polyphony. His works do not combine homophonic sections with contrapuntal ones as was the newer tendency, and expressive chromaticism is seldom found. Due to their display of formal balance and their beautiful combination of melody and harmonic progressions, Hassler's motets for single and double choir are recognized as the finest German compositions of their time.

## **Morten Lauridsen - Les chansons des roses**

Morten Lauridsen is quickly becoming one of the most widely performed choral composers of the late twentieth century. Born in Colfax, Washington in 1943 and raised in Portland, Mr. Lauridsen is Chair and Professor of Composition at the University of Southern California School of Music, as well as composer-in-residence of the Los Angeles Master Chorale. His choral compositions are being performed more and more frequently by some of the most celebrated choirs and in some of the most prestigious concert halls in North America. His choral output includes three cycles: *Mid-Winter Songs* on poems by Robert Graves; *Madrigali: Six Songs on Italian Renaissance Poems*; and *Les chansons des roses* which we will hear this evening. Recent compositions also include a larger scale sacred choral work, *Lux aeterna*, as well as two vocal solo cycles and numerous solo songs.

Although very short and of light nature, the poems of *Les chansons des roses* are representative of Rilke's mature style in which his poems do not describe objects physically, but rather explore their abstract or spiritual personifications. The composer says of this cycle:

"Rilke's poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery, and I immediately knew upon reading that I must set them to music. These exquisite poems are primarily light, joyous and playful and the musical settings are designed to enhance these characteristics and capture the delicate beauty and sensuousness of the French text. Distinct melodic and harmonic materials recur throughout the cycle, especially between the poignant 'Contre qui, Rose' (set as a wistful nocturne)

and his moving 'La rose complète.' The final piece, 'Dirait-on,' is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements."

### **1. En une seule fleur**

It is we, perhaps, who proposed  
that you replenish your bloom.  
Enchanted by this charade,  
your abundance dared.

You were rich enough to fulfill  
yourself a hundred times over in a  
single flower;  
such is the state of one who loves...  
But you never did think otherwise.

### **2. Contre qui, rose**

Against whom, rose,  
have you assumed  
these thorns?  
Is it your too fragile joy  
that forced you  
to become this  
armed thing?

But from whom does it protect you,  
this exaggerated defense?  
How many enemies have I  
lifted from you  
who did not fear it at all.  
On the contrary, from summer to autumn  
you wound the affection  
that is given you.

### 3. De ton rêve trop plein

Overflowing with your dream  
flower filled with flowers,  
wet as one who weeps,  
you bow to the morning.

Your sweet powers which still  
are sleeping in misty desire,  
unfold these tender forms  
joining cheeks and breasts.

### 4. La rose complète

I have such awareness of your  
being, perfect rose,  
that my will unites you  
with my heart in celebration.

I breathe you in, rose, as if you were  
all of life,  
and I feel the perfect friend  
of a perfect friend.

## Johannes Brahms - Drei Quartette, Op.31

Although originally composed for four solo voices with the intention of being performed in that all-important intimate concert venue of the mid-nineteenth century, the middle class *salon*, these works were often performed by choral groups as the concert hall gained importance. Quite intimate in nature, these pieces communicate the flavour of their texts in a delightful way. In *Wechsellied zum Tanze*, the "indifferent" couple (altos and bases) is made to sing in canonic form with awkward leaps in a very disjunct style in minor keys while the "tender-hearted" couple (tenors and sopranos) is given beautiful, lyric melodies often in parallel melodic lines moving in thirds and sixths and in major tonalities.

"On closer inspection, it becomes clear that there is far more behind these vocal cycles than mere colourful singing material for the sociable musical evenings of a wide circle of art-loving intellectuals. These pieces are imbued with the progressive elements of Brahms' style: a richly contrasted expressive language with often scintillating, increasingly widely modulating harmonies is just as striking as the melodic inventiveness, the rhythmic sophistication and the extraordinary terseness of motivic elaboration which is such an important aspect of Brahms' compositional procedure". (Roman Hinke)

Throughout these pieces which set simple folk poetry, Brahms extrapolates one poetic idea which excites his musical genius and suddenly, through rich harmonic progressions and extremely creative musical word painting, an otherwise frivolous text is transformed into an artful masterpiece.

### 5. Dirait-on

Abandon surrounding abandon,  
tenderness touching tenderness...  
Your oneness endlessly  
caresses itself, so they say;

Self-caressing  
through its own clear reflection.  
Thus you invent the theme  
of Narcissus fulfilled

### 1. Wechsellied zum Tanze (A Round-Song for Dancing)

#### *The Indifferent Ones:*

Come with me, O fair one, come to the  
dance with me!  
Dancing is part of the festive day.  
If you are not my love, you can always  
become it.  
If you never do, still let us dance.  
Come with me, O fair one, come to the  
dance with me!  
Dancing is part of the festive day.

#### *The Tender-hearted Ones:*

Without you, beloved, what would the  
festive days be?  
Without you, sweet one, what would the  
dance be?  
If you were not my love, I would not want  
to dance,  
If you are always my love, life itself is a  
fest.

Without you, beloved, what would the  
festive days be?  
Without you, sweet one, what would the  
dance be?

#### *The Indifferent Ones:*

Let them love, and leave us to dance!  
Languishing love avoids the dance.  
Let us merrily wind in the whirling  
round,  
Let the others steal away to the twilight  
woods.  
Let them love, and leave us to dance!  
Languishing love avoids the dance.

#### *The Tender-hearted Ones:*

Let them whirl, and leave us to wander!  
Love's wandering is a heavenly dance.  
Love, close by, hearing them scoff,  
Will avenge himself one day, avenge  
himself soon.  
Let them whirl, and leave us to wander!  
Love's wandering is a heavenly dance.

### 2. Neckereien

#### *(Banter)*

Truly, my sweet one, I will woo you.  
I will take you home as my little wife.  
You will be mine, O sweet one, truly you  
will be mine,  
Even if you do not wish to be.

"Then I'll become a little white dove,  
I will escape and fly into the wood;  
I will not be yours, I will not be yours,  
Not even for an hour."

I have a little gun with aim true and  
straight,  
I shall shoot down the little dove down  
in the wood;  
You will be mine, O sweet one, truly you  
will be mine,  
Even if you do not wish to be.

"Then I'll become a little fish, a golden  
fish,  
I will leap away into the cool water;  
I will not be yours, I will not be yours,  
Not even for an hour."

But I have a little net that fishes right  
well,  
And I'll catch myself the golden fish in  
the stream;  
You will be mine, O sweet one, truly you  
will be mine,  
Even if you do not wish to be.

"Then I'll become a little hare as nimble  
as can be,  
And run away into the fields, the wide  
open fields;  
Still I'll not be yours, even so I'll not be  
yours,  
Be it even for an hour."

I have a little hound, as crafty as can be,  
He'll catch me the little hare out in the  
field;  
You will be mine, O sweet one, truly you  
will be mine,  
Even if you do not wish to be.

### 3. Der Gang zum Liebchen

#### (Going to the Beloved)

The moon shines bright,  
And once again I should go  
To my dear one:  
I wonder how she is?

Alas, she's despondent,  
She complains and complains  
That she will never again  
See me while she's alive!

The moon goes down,  
Yet merrily I hastened,  
And hurried, so that no one  
Would abduct my loved one.

Little doves, O coo away,  
Little breezes, O waft,  
So that no one will abduct  
My loved one!

## Maurice Duruflé - Requiem

Born in Louviers, France in 1902, Maurice Duruflé began his musical studies at the cathedral choir school in Rouen at the age of ten, singing as a chorister at the cathedral and studying piano, organ and theory. By the age of seventeen, he was the organist of Notre-Dame in his home town. As a result of his father's contact with Maurice Emmanuel, then professor of history at the Paris Conservatoire, Duruflé travelled to Paris in 1919 at Emmanuel's suggestion, to prepare for entrance examination to the Conservatoire organ class in October 1920. To this end, he undertook twice-weekly lessons with Tournemire, at Saint-Clothilde. After a year with Tournemire, he was declared ready to sit the Conservatoire exam. However, Duruflé thought otherwise and studied with Vierne instead, eventually entering the Conservatoire. His teachers included Tournemire, Vierne and Dukas. He won a number of prizes as organist and composer, obtaining his organ *Premier Prix du Conservatoire* in 1922 (one of five first prizes - his fellow-student Messiaen gained only four). He wrote his first published composition in 1926: Scherzo for organ op.2 dedicated to Tournemire. In 1929, he became organist at Saint-Etienne-du-Mont. From 1920, he deputised at St-Clothilde, where Tournemire played. Subsequently, while studying with Vierne, he deputised at Notre Dame. Eventually, he was appointed to Saint-Etienne du Mont (1930), a post he held until his death. He taught harmony at the Paris Conservatoire from 1943 to 1969. He claimed that his teaching "developed his critical spirit to such a point that one sometimes criticizes himself so much that he doesn't dare to write anything. It's obvious that this critical spirit, which is normal for a professor, which must exist, can extinguish the creative impulse for the composer."

Duruflé was a popular virtuoso organist, and toured throughout Europe, the Soviet Union and North America. Both Duruflé and his wife were involved in a car accident in 1975 in which they were both seriously injured. Mme Duruflé-Chevalier was able to resume her playing career but her husband, who broke both his legs, was not. His wife took on the role of titulaire at Saint Etienne du Mont (she had shared this post with her husband since their marriage in 1953). He was virtually bedridden until his death on June 11, 1986. Improvisation played Pius

prominently in Duruflé's training, as it was being developed to a very high level amongst organists in France with chant being used as the seed of inspiration. Because Pope Pius X had restored plainsong as the model for contemporary church music in 1903, French organists ended up basing much of their organ music on plainsong themes, and Duruflé was no exception. In the Requiem, we constantly hear his skill as an improviser, embellishing and developing the melodies of the chants, or inventing his own altogether.

Duruflé was never interested in the avant-garde or the newest forms of atonality or the forming of a new, personal style. Instead he looked back to the language of modality, to the subtlety of Gregorian chant, and to the colours and harmonic language of his compatriots, Debussy, Ravel, and Dukas. This resulted in a language which was a mixture of old and new, a neo-Gregorian school. This combination has led to the Requiem being referred to as *an impressionist's largescale plainsong fantasy*. Conservative by comparison with most of his contemporaries, in his own compositions he did not wish to follow new paths; by his own choice he was an innovative traditionalist, not seeking to break windows but to open them.

Duruflé was a great perfectionist as a composer, and left a small quantity of works (14 compositions). He constantly submitted all his music to revision and even after close scrutiny over many years, still rewrote, revised and rearranged. His compositions are influenced by Gregorian chant and modal harmonies. Aspects of his style which pervade the *Requiem* include sequences moving by thirds, harmonic extensions of the dominant 7<sup>th</sup>, chord planing, tritonal alternation, the pedal used as much for melodies and staccato decoration as for textural underpinning, and pervasive modality born of the plainsong which lay at the heart of his musical education.

One of his teachers, Paul Dukas, is known to have said several times that it takes twenty years of composing experience to write for the voice. There is a span of twenty years between his first composition *Scherzo op. 2* of 1926 and his first choral composition *Requiem, op. 9* of 1947.

The genesis of the *Requiem* of 1947 was a proposed set of organ preludes for the requiem mass, which did not progress, as Duruflé realised they cried out for voices. At the same time, Duruflé received a commission from his publisher Durand for a large choral work, the result of which is *Requiem*. Duruflé completed the Requiem, Opus 9 in 1947, for which he is best known, and which he dedicated to the memory of his father. The original version was for full orchestra and organ. Two other versions followed: one with organ only, and the third version which we will hear in this evening's performance, for reduced orchestra and organ.

Duruflé uses certain compositional devices in his *Requiem* to maintain Gregorian flow and a sense of continuity within ambiguity, among them: substantial development of actual Gregorian themes from the Requiem mass, both in the choral and orchestral parts; harmonic relationships between movements; arch form; inconclusive or propelling cadences; continuous use of multi meter; tiered or layered rhythmic lines, as well as modal ambiguity.

During the Classical and Romantic periods, much emphasis in the musical settings was placed on the wrath of judgment and the terror which accompanied it in the sequence *Dies irae*. This became so prevalent that Pope

VI denounced this practice which took away from the joy of the resurrection which was the original strength of the Requiem mass. The settings of Fauré and Durufé are much more in keeping with the original themes of peace, rest and eternal light.

## ***Requiem Mass***

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### **Introit**

Rest eternal grant unto them, O Lord,  
and let perpetual light shine upon them.  
You shall be praised, Lord, in Sion,  
and paid tribute in Jerusalem.  
Hear my prayer.  
All flesh shall come before you.

### **Kyrie**

Lord have mercy,  
Christ have mercy.

### **Offertoire**

O Lord Jesus Christ, king of glory,  
deliver the souls of the dead  
from the pains of hell  
and from the depths of the pit.  
O Lord Jesus Christ, king of glory,  
deliver the souls of the dead  
from the mouth of the lion,  
lest hell seize them  
and they fall into darkness.  
Lord, sacrifices and prayers  
of praise we offer;  
accept them for those souls  
whose memory we celebrate today;  
make them, Lord, from death  
pass to life,  
as once you promised Abraham  
and his seed.

### **Sanctus**

Holy, holy, holy,  
Lord God of Sabaoth!  
Heaven and earth are full of your glory.  
Hosanna in the highest!

### **Pie Jesu**

Gentle Jesus, grant them rest;  
grant them rest, eternal rest.

### **Agnus Dei**

Lamb of God, who takes away the sins  
of the world, grant them rest.  
Lamb of God, who takes away the sins  
of the world, grant them rest.  
Lamb of God, who takes away the sins  
of the world, grant them rest eternal.

### **Lux aeterna**

Let eternal light shine upon them, Lord,  
with your saints for ever,  
because you are merciful.  
Eternal rest grant them, O Lord,  
and let perpetual light shine upon them.

### **Libera me**

Deliver me, Lord, from eternal death  
on that dreadful day,  
when heaven and earth are moved,  
when you will come to judge the world  
by fire.  
I tremble and am afraid,  
I fear the trial and the wrath to come.

That day, day of wrath,  
of calamity and misery,  
a great and very bitter day.  
Eternal rest grant unto them, O Lord,  
and let perpetual light shine upon them.

### **In Paradisum**

May the angels lead you into paradise;  
at your coming may the martyrs receive  
you  
and lead you into the holy city of  
Jerusalem.

May the chorus of angels receive you  
and with Lazarus, once poor,  
may you have eternal rest.