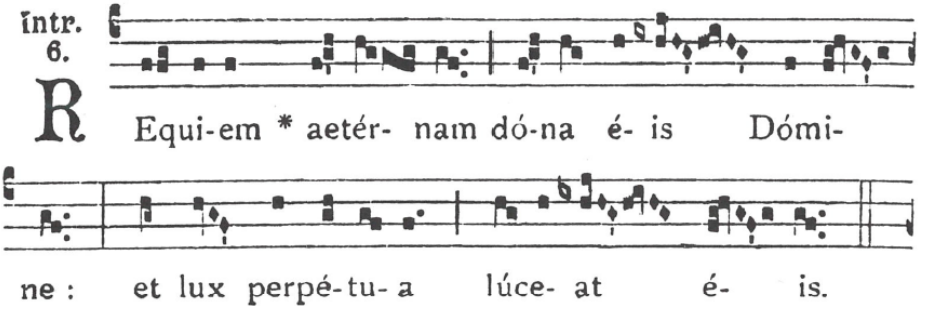
Requiem, Op. 48
Gabriel Fauré
(1845-1924)

November 11, 2026



Cathedral Basilica *of* Saints Peter and Paul
and the Shrine *of* Saint Katharine Drexel

Philadelphia, Pennsylvania

Reverend Gerald Dennis Gill, *Rector*

Opening Remarks — Reverend August Taglianetti

Meditation and Elegy — *Romeo Cascarino*

Xuan Yao, *violin*
Mark Loria, *organ*

Requiem, Opus 48 — *Gabriel Fauré*

I. Introitus - Kyrie

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur
votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison,
Christe eleison,
Kyrie eleison.

Eternal rest
grant them, O Lord,
and let eternal light shine upon them.
A hymn to you is fitting, O God in Zion,
and a vow made to you
in Jerusalem;
hear my prayer,
all flesh comes to you.
Lord have mercy,
Christ have mercy,
Lord have mercy.

II. Offertorium

Scott Purcell, *Baritone solo*

O Domine Jesu Christe, Rex Gloriae,
libera animas defunctorum
de poenis inferni
et de profundo lacu.
O Domine Jesu Christe, Rex Gloriae,
libera animas defunctorum
de ore leonis,
ne absorbeat eus Tartarus,
ne cadant in obscurum.

O Domine Jesu Christe, Rex Gloriae,
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed from the pains of hell
and from the deep abyss.
Lord Jesus Christ, King of glory,
Deliver them
from the lion's mouth
nor let them fall into darkness,
neither the black abyss swallow
them up.
Lord Jesus Christ, King of glory,
neither the black abyss swallow
them up.

Hostias et preces tibi, Domine,
laudis offerimus
tu suscipe pro animabus illis,
quarum hodie memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini eus.

We offer unto You this sacrifice of
prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them O Lord, to cross from
death into the life which once you
did promise to Abraham
and his seed.

O Domine Jesu Christe, Rex Gloriae,
libera animas defunctorum
de poenis inferni
et de profundo lacu.
ne cadant in obscurum. Amen

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep abyss
nor let them fall into darkness. Amen

III. Sanctus

Sanctus Dominus Deus Sabaoth,
pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis!

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

IV. Pie Jesu

Gina Ricci, *soloist*

Pie Jesu, Domine,
dona eis requiem
dona eis requiem
sempiternam requiem.

Merciful Jesus, Lord,
grant them eternal rest.
grant them rest,
eternal rest.

V. Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem,
sempiternam requiem.
Lux aeterna luceat eis,
Domine,
Cum sanctis tuis in aeternum,
quia pius es
Requiem aeternam dona eis
Domine,
et lux perpetua luceat eis.

Lamb of God, who takes away
the sin of the world,
grant them rest.
Lamb of God, who takes away
the sin of the world,
grant them rest.
Lamb of God, who takes away
the sin of the world,
grant them rest,
everlasting rest.
May eternal light shine on them,
O Lord,
with Your saints for ever,
because You are merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine on
them.

VI. Libera Me

Scott Purcell, *soloist*

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira,
quando coeli
movendi sunt et terra.

Deliver me, O Lord,
from eternal death
on that tremendous day
when the heavens
and the earth are disturbed,
when you will come to judge
the world through fire.
I quake with fear and I tremble,
awaiting the day of account
and the wrath to come,
when the heavens
and the earth are disturbed.

VI. Libera Me

Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.

That day, the day of wrath,
of calamity, of misery,
day immense
and most bitter.
Eternal rest
grant them, O Lord,
and let eternal light shine upon them.
Deliver me, O Lord,
from eternal death
on that tremendous day
when the heavens
and the earth are disturbed,
when you will come to judge
the world through fire.

VII. In Parasidum

In Paradisum
deducant Angeli,
in tuo adventu suscipiant te
Martyres
et perducant te in civitatem
sanctam Jerusalem.

Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.

Into Paradise
may the angels lead you,
may the martyrs welcome you in
your coming
and guide you into the holy city
Jerusalem.

A chorus of angels will greet you,
and with Lazarus, once a beggar,
may you have eternal rest.

Instrumentalists

Alexandr Kislitsyn, *violin*
Xuan Yao, *violin*
Nina Cottman, *viola*
Elizabeth Thompson, *cello*
Omar Martinez, *bass*
Mindy Cutcher, *harp*

Mark Loria, *organ*

Charlene Angelini, *Music Director*



Participating Parishes

Archdiocesan Choir of Philadelphia
Cathedral Basilica of Sts. Peter and Paul
Christ the King
Daylesford Abbey
Immaculate Conception, *Jenkintown*
Lutheran Church of the Good Shepherd, *King of Prussia*
Mater Ecclesiae
Our Lady Of Consolation
Our Mother of Good Counsel, *Bryn Mawr*
Sacred Heart, *Royersford*
St. Agatha–St. James
St. Andrew
St. Augustine
St. Catherine of Siena, *Horsham*
St. Colman
St. Denis Church
St. Eleanor
St. Frances Cabrini
St. Francis de Sales
St. Helena Church
St. John the Baptist, *Allentown NJ*
St. John the Baptist, *Bridgeport*
St. John Vianney
St. Jude
St. Malachy
St. Margaret of Antioch, *Narberth*
St. Matthew's
St. Patrick, *Malvern*
St. Paul, *East Norriton*
St. Philip Neri
St. Richard of Chichester
St. Thomas of Villanova
St. Vincent de Paul, *Germantown*
St.John Cantius
Zion Mennonite Church, *Souderton*

In Loving Memory

Sang-Ki Ahn
Patricia Alonzo
Carolyn Amadeo
Elaine Andrilli
Francis Andrilli
Leatrice Andrilli
Stephen Andrilli
Alfred Angelini
Santina Angelini
Antonio Bacad
Concesa Bacad
Deceased members of the Barringer & Seaman Families
George Bell
Joseph Bellino
Josephine Bellino
Manuel A. Bernal
Maria Bernal
Bruce Beyer
Chris Beyer
Deceased members of the Biggs & Cosentino Families
Shelley S. Bock
Angela Botta
Walter Bottomley
Reese Bowman
Alan & Helen Brown
George A. Brown, Jr.
Harvey & Cheryl Brown
Jane C. Brown Costigan
Peter Brown
Stephanie A. Brown
Bernarda Bujnowska
Frances Byers
Nancy Caldwell
Lisa Campbell
Carlos Castellanos
Clarence Cheslock
Mary Cheslock
Imelda Chung
Yehuda Cohen
Lydia Collazo
Rafael Collazo
Rich Constance
Hazel Cooley
James Cooley
Carmela Cosentino
Vincent Cosentino
James P. Costigan
Katherine & James Cranney
Vanessa Cruz
Timothy Dalton
Ann & Joe Deering
Josephine Deluca
Frank Devecchis, Sr.
Maryanne Devecchis
Ellen Devine
James Devine
Cathy DiFrancesco
Jennie DiFrancesco
Vince DiFrancesco, Sr.
John Doherty
Anna Donahue
James Donahue
Sharon Donahue
Columb Dunleavy
John T. Dunleavy
Col. Kevin W. Dunleavy USAF
Patrick Dunleavy, Jr.
Patrick Dunleavy, Sr.
Veronica C. Dunleavy
Bobbie Ann Earley
Joan Earley
John Earley
Mary Earley
Susi Earley
Roland Edmunds
Esther English
Jack English
Mike Faherty
Lynn Fasy Griffith
Mark Fevelo
Barbara Fraser
Ronald Freeman
Anthony Fuscellaro
Marge & Gus Fuscellaro
Nolan Gardner
Carole L. Garozzo
Clorinda Giangiulio
Enrico Giangiulio
Maria Gomez
David Goodale
Mitchell Gordon
Geralyn Gricoski
Helen Gricoski
Leonard Gricoski
Leonard E. Gricoski
Lewis K. Griffith
Mary G. Griffith
Sara Grzenda
Edna Hayes
Eleanor C. Hazlin
John M. Hazlin III
Sr. Cecilia Hervás, R.A.
Brian Hoakanen
Butch Hoffa
Joan Hoffa
Daniel Hogan
Jilly Ingram
Alex Jay
Anthony Kearns
Wally Kempczynski
Jong-Tae Kim
Maria Kramaric
Hilda Kurtz
Emma & Joe Kushmeider
Doris Langlais
Edward Langlais
Jen Latham
Egeo & Mary Lavini
Joseph & Philomena Lavini
Ki-Soon Lee
Carmine Libretti
Johnny Lim

Magdalena Lim
Patricia Lockhart
Barbara Lopez
Victoria Lopez Gonzalez
Purificacion Loria
Rose Lukach
Stephen Lukach, Sr.
James & Jean M. Madden
Tricia Madden
Mary Barbara & Joseph Makoski
Facunda Martinez
Jose D. Martinez
Biagio Matteo
Phyllis Matteo
Archie Mazzatenta
Myrtle Mazzatenta
Raymond McAdams
Karen McDougall
Natt & Ann McDougall
Mildred Mellott
Olive Mierzejewski A ngelo Montone
Violet Muller
Francis Murray
Helen Murray
Helen Murray (wife of Charles)
Joseph Murray
Michael Murray, Jr.
Michael Murray, Sr.
Janet Naskret
William Negron
Jack Novack
Alberta O'Brien
James O'Brien
Sean O'Brien
Florence R. O'Neill
James F. O'Neill
James J. O'Neill
Tony & Georgette Oestreicher
Emeka Okolo
Jody Orlando
Carole Ortner
Margaret Parkes
Steven Parkes
Arthur Pennington
Patricia Pennington
Sara Pennington
Jaime Pérez Upegui
Pamela Perry Jackson
Lois Phelps
Marguerite Phelps
Michael Phelps, Sr.
Deceased members of the Phelps & McAdams families
Mary Pierce
Don Pocher
Mr. Lynn Pompa
Dot Prendergast
George A. Prendergast
Tom & Carol Prendergast
Katrina Prokop
Harold Purcell
Lionel & Theresa Raboin
Robert A. Raboin
Dennis K. Rafferty
Keith Rolland
Sonia Rosa
Mary Ann Rovella
Ramon Rovella
Bridget Ryan
John "Jack" Ryan
Norberto Diaz Sanchez
Timothy Sanchez
Antonio Sanlitan
Arnold Sanlitan
Mary & Joseph Scanlon & deceased children: Joseph, Mary, Anne, John, James & William
Jared Schaney
Zema Schaney
Hannchen Schulz
Mabel Mosby Scott
Robert Lincoln Scott
Gary Sheldon
Vieta Sheldon
Alice Smyrk
Charles "Pete" Smyrk, Jr.
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Daniel Turn
Leonard Turn
Margaret Turn
Imiya & Ayako Unehara
Elizabeth Valentino
Tommy Van Lare
Pearce J. Vazquez
Pearce Vazquez Gonzalez
Armond Verrati
Charles "Chic" Walker
Gail Walton
Mary Wells
Betty Mae West
James West
John West
Roger West
Walter West III
John Whyno
Gertrude Widing
Mitchell & Irene Zajano

Other Special Intentions:
Pediatric Oncology Patients at CHOP
Unnamed Babies

Program Notes

Requiem - Gabriel Fauré (1845 - 1924)

From the age of nine Fauré studied music at the École Niedermeyer, the 'École de musique religieuse et classique', where Saint-Saëns was a member of staff. Saint-Saëns was regarded as a progressive teacher, introducing his pupils not only to the music of Bach and Mozart but also to controversial composers such as Wagner and Liszt. Unlike most major French composers, Fauré did not attend the Paris Conservatoire but continued his studies with Saint-Saëns, who greatly encouraged him by putting work his way and helping him to get his music published.

Fauré was a fine organist and in 1896 was appointed to the prestigious Madeleine church in Paris. He was also an excellent teacher, and perhaps because of his renowned expertise as organist and teacher only slowly gained recognition as a composer. He eventually became professor of composition at the Paris Conservatoire, and its Director from 1905 to 1920. Although he wrote several works involving a full orchestra, his particular talent lay within the more intimate musical forms – songs, piano music and chamber music. His somewhat austere style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the twentieth century.

The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticise him for lacking depth, a judgement based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be. Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune. He preferred instead to embrace an elegant and subtle musical language that has won him increasing numbers of admirers, particularly as a composer of songs, a genre in which he is now recognised as a master.

The Requiem was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Faure's mother also died, giving the work an added poignancy. In 1900, under some pressure from his publishers, he reluctantly agreed to the release of a revised version containing additional instrumental parts designed to broaden the work's appeal. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the nineteen-fifties.

Structured in seven movements, the Requiem begins with the Introit and Kyrie, which opens solemnly, almost monolithically, as if time has suddenly stopped. The entry of the voices in the Offertoire highlights one of Fauré's lovely and mysterious modal melodies, sung in canon by the tenors and altos in close harmony as they plead for the freeing of the souls of the departed. The short Sanctus begins ethereally and rises to a triumphant climax before quickly settling back into its sweet reverie. Pie Jesu features the soprano soloist or small group of unchanged voices accompanied by simple harmonies. The Agnus Dei movement is introspective, expansive, and flowing. Libera Me is the most somber music of the whole Requiem, an impassioned plea for liberation and redemption. In Paradisum, the famous and otherworldly finale, brings the work to a prayerful closure in which the treble voices again float ethereally through a beautiful and simple melody.

In its sequence of movements the Requiem departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical Pie Jesu and the transcendent In Paradisum, with its soaring vocal line and murmuring harp accompaniment. He also omitted the Dies Irae and Tuba Mirum - for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a Requiem without the Last Judgement.

In a 1902 interview, Fauré commented: It has been said that my Requiem does not express the fear of death, and someone has called it a lullaby of death. But it is thus that I see death: a happy deliverance, an aspiration towards happiness above, rather than as a painful experience."

Of the many settings of the Requiem, this is probably the most widely loved. In comparison with the large-scale masterpieces of Verdi, Brahms and Berlioz, Faure's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal. Whether the Requiem is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

Fauré "Requiem" notes adapted from John Sinclair and John Bawden

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