



**Toronto  
Mendelssohn  
Choir**

**April 27, 2024 / 8pm**  
George Weston Recital Hall

**April 30, 2024 / 8pm**  
Koerner Hall



VERDI  
**REQUIEM**



# Verdi's Requiem

Jean-Sébastien Vallée,  
conductor

Toronto Mendelssohn Choir  
Members of the Toronto  
Symphony Orchestra

Teiya Kasahara 笠原 貞野,  
soprano

Rose Naggar-Tremblay,  
mezzo-soprano

Andrew Haji,  
tenor

Geoffrey Sirett,  
baritone

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This performance will run approximately 95 minutes with no intermission.

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  @TMChoir

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The TMChoir acknowledges that the land on which we perform is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit, and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit. We are honoured to share our music across these lands.

## PROGRAM

Giuseppe Verdi

### MESSA DA REQUIEM

*Chamber orchestration by Joachim Linckelmann*

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**Requiem and Kyrie** *Solo Quartet, Chorus*

#### **Dies irae**

Dies irae	<i>Chorus</i>
Tuba mirum	<i>Chorus</i>
Mors stupebit	<i>Bass</i>
Liber scriptus	<i>Mezzo-Soprano, Chorus</i>
Quid sum miser	<i>Soprano, Mezzo-Soprano, Tenor</i>
Rex tremendae	<i>Solo Quartet, Chorus</i>
Recordare	<i>Soprano, Mezzo-Soprano</i>
Ingemisco	<i>Tenor</i>
Confutatis	<i>Bass, Chorus</i>
Lacrymosa	<i>Solo Quartet, Chorus</i>

**Offertorio** *Solo Quartet*

**Sanctus** *Double Chorus*

**Agnus Dei** *Soprano, Mezzo-Soprano, Chorus*

**Lux aeterna** *Mezzo-Soprano, Tenor, Bass*

**Libera me** *Soprano, Chorus*

## PROGRAM NOTES

After the 1871 Cairo premiere of his opera *Aida*, Giuseppe Verdi announced his retirement from opera composition. While he would eventually renege on his word and complete two additional operas (1887's *Otello* and 1893's *Falstaff*), his decision was understandable: after decades of tireless work, he had achieved arguably unprecedented heights of fame, both internationally and at home in his beloved Italy. A standard next step for retired Italian opera composers, at the time, was to write a sacred work. Indeed, before his retirement Verdi had already suggested the creation of a Requiem mass to honour his contemporary Gioachino Rossini, who died in 1868. Verdi completed the concluding "Libera me" movement and suggested that all of Italy's most prominent composers each contribute one additional section. For numerous reasons, that project fell through, and it was not until 1873, after the death of Italy's most prominent and influential novelist Alessandro Manzoni, that Verdi would ultimately choose to revise his earlier "Libera me" and join it to a full work in celebration of Manzoni, who was one of his heroes. The resulting *Messa da Requiem* would premiere on the first anniversary of Manzoni's death, on May 22, 1874, at the San Marco Cathedral in Milan. It would go on to be performed in many churches, and in concert halls all over the world. However, the premiere was likely one of the only times the work was ever sung in Catholic liturgy, as its 90-minute length and large-scale musical forces make it rather impractical for functional use in the Mass. As music critic Eduard Hanslick would note in 1880, the true "congregation" Verdi was composing for was the larger musical community.

Verdi's "congregation" has in fact had a long-running joke that the *Requiem* is the composer's finest opera. In fact, Verdi took great care to *not* compose the piece like an opera: neither the liturgical language of Latin or the musical forms of the *Requiem* invoke opera. While the orchestral forces and virtuosic singing might invoke operatic style more readily than sacred music, Verdi also moved away from the forms of musical characterization and compositional idioms he employed so effectively in his operas. Nevertheless, there are many reasons why the joke has been so long-lasting and effective, as the music of the *Requiem* is inherently dramatic, interpreting at times quite vividly (and at incredible volume) a religious text about divine judgment and mercy. Musical depiction of these two concepts arguably drive the drama of Verdi's composition, particularly through the piece's famed, fiery "Dies irae" movement, which depicts the Day of Judgment. Verdi's "Dies irae" music is ultimately the dramatic "motor," to use Victor Ledere's words,<sup>1</sup> that gives form to this piece; Verdi brings the music back later in the broader "Dies irae" sequence, and even alters the standard textual and musical structure of Requiem masses to bring back the "Dies irae" in the concluding "Libera me" movement. This decision is particularly noteworthy because the conclusion of Requiem Masses are meant to be conciliatory and comforting. Verdi—who was a life-long critic of clerics and whose own religious leanings appear to have moved

## Program Notes (cont.)

between agnosticism and atheism—instead suffuses this final movement with questions and doubt.

Scholar John Rosselli writes that Verdi's operas are built on the balance of "truth and theatre," relying on both to create musical works that "ring emotionally true."<sup>2</sup> This insight is equally accurate and compelling when applied to Verdi's setting of the Requiem mass. In Maestro Vallée's words, Verdi uses the *Requiem* and its themes of judgment and repentance to offer "profound exploration of human nature. The *Requiem* delves into our innate fear of death, the unknown, and the apprehension of having lived an unfulfilled life. Despite offering glimpses of hope in its final notes, the *Requiem* masterfully conveys doubt and fear, making it timeless and universally resonant. It speaks to our innermost emotions, transcending religious beliefs." Like Maestro Vallée, I am struck by the ways Verdi's music speaks to fears we often hold both collectively and individually, beyond any one particular religious creed. Who, after all, doesn't have some fear of the unknowability of death? Yet if Verdi's music holds onto that fear into its very final moments, routinely interrupting moments of placidity, he isn't content to end it there: he chooses, at the last moment, to end with light, with hope, with some long-fought for peace. But it is telling that that peace is only born from sitting with and learning from fear. A good performance of Verdi's *Requiem*, Lederer writes, "could and should overwhelm." Perhaps part of that overwhelm is because while the text of the Requiem mass is about death, Verdi's music is a deliberately intense wakeup call to life—to its pain, its fears, its beauty, but above all, to its ephemerality, and therefore, the need to live it passionately and fully.

—Rena Roussin, Musicologist in Residence

<sup>1</sup> John Rosselli, *The Life of Verdi* (Cambridge: Cambridge University Press, 2000), 1-2.

<sup>2</sup> Victor Lederer, *Verdi: The Operas and Choral Works* (New York: Amadeus Press, 2014), 156-157.

## The Toronto Mendelssohn Choir

World-renowned Toronto Mendelssohn Choir is proud to be one of Canada's oldest, largest, and most celebrated choral organizations. The Choir presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season, and has been a leader in choral music in Canada ever since, commissioning works by Canadian composers, and presenting world and Canadian premieres. It has also made frequent appearances in the United States and has performed at such European festivals as the Edinburgh Festival, the Lucerne International Festival, the Festival Estival in Paris, the Flanders Festival and the Henry Wood Promenade Concerts (the Proms) at London's Royal Albert Hall. The Choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021, Jean-Sébastien Vallée was named as Artistic Director, only the eighth conductor in TMChoir's 129-year history.

Through its performances, educational programs, and community engagement, TMChoir aspires to introduce its audiences to choral masterworks from the past and present — making both renowned and lesser-known pieces available, accessible, and inspirational to all. The TMChoir includes 24 professional singers and over 130 auditioned and experienced volunteer choristers. Our smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers) is one of Canada's leading professional chamber choirs and was created to deliver more intimate, nimble repertoire pieces in a variety of venues, traversing the line between concert and experience and showcasing the individual expression of professional vocalists.



### Jean-Sébastien Vallée, Artistic Director

Jean-Sébastien Vallée is an acclaimed Canadian-American conductor, scholar, and pedagogue known for his expertise in vocal, choral, and orchestral repertoires. With a career spanning over several decades, Vallée has conducted numerous ensembles across North America, Europe, and Asia, and has conducted and prepared choruses for some of the world's most prestigious orchestras including the Chicago and Toronto Symphony Orchestras, l'Orchestre symphonique de Montréal, l'Orchestre symphonique de Québec, and the National Arts Center Orchestra in Ottawa.

Named as Toronto Mendelssohn Choir's 8th Artistic Director in June 2021 following an international search, Jean-Sébastien is also Professor of Music and Director of Choral Studies at the Schulich School of Music of McGill University. Vallée's recordings have been broadcast internationally and include *Lux* (ATMA, 2017), *Requiem* (ATMA, 2018 – requiems by Fauré and Duruflé), and *Distance* (ATMA, 2021). Recent and upcoming engagements include concerts at the Liszt Ferenc Academy of Music in Budapest, a tour with the National Youth Choir of Canada, and concerts with l'Orchestre Symphonique de Québec.



### Teiya Kasahara 笠原 貞野, soprano

Nikkei Canadian settler Teiya Kasahara 笠原 貞野 (they/them) is a queer/trans non-binary opera singer and theatre creator based in Tkarón:to (Toronto). Recently featured in the CBC short-doc OPERA TRANS\*FORMED, Teiya is a graduate of the Canadian Opera Company Ensemble Studio and the 2022 recipient of the Joseph S. Stauffer Prize in Music (Canada Council for the Arts). Teiya's 2023/2024 engagements include the Japanese opera *Nae* by Kokichi Kusano, a new opera by composer Rita Ueda, the video opera *The Future's Market* by Douglas Rodger and Kong Kie Njo, and the title role in Southern Ontario Lyric Opera's *Madama Butterfly*.

Teiya was a resident artist with re:Naissance Opera's Indie Fest, developing new works including *Imaginarium; Inferno*, a new hip hop opera by Omari Newton and Amy Lee Lavoie; a live computer animated performance of *Eurydice: Into the Underworld*, and a concert with BIPOC Voices. In the 2022/2023 Season they covered the title role in Strauss's

*Salome* with the Canadian Opera Company and sang Priestess and Bartender in the company's premiere of Marshall and Hale's *Pomegranate*. Other season highlights include appearances with the Kingston Symphony Orchestra in Beethoven's *Symphony No. 9* and with the Amadeus Choir in Orff's *Carmina Burana*.



**Rose Naggar-Tremblay, mezzo-soprano**

A rich and original artistic personality, Rose Naggar-Tremblay puts her creativity and love of languages to work in a variety of artistic creations, including writing librettos, original songs and children's shows, as well as performing contemporary operas, a repertoire she is particularly fond of. In 2018, she played Zora in Sokolovic's *Svadba* at the Montreal Opera, a production that won the Opus Prize for Musical Event of the Year. The following season, she performed the role of Gertrude Stein in *Twenty-Seven* (Gordon and Vavrek) and participated in the creation of the opera *La nuit est ma femme* (Côté and Ivy) as Gabrielle in the 2019/2020 Season.

An accomplished musician, she also puts her voice at the service of chamber music, participating in numerous concerts and recitals. She recently performed as a soloist in Elgar's *Sea Pictures*, Palmeri's *Magnificat*, Handel's *Messiah*, Vivaldi's *Dixit Dominus*, Mozart's, Verdi's and Duruflé's Requiems, as well as numerous Bach Cantatas under the direction of prestigious conductors such as Yannick Nézet-Séguin, Rafael Payare, Jean-Marie Zeitouni et Jacques Lacombe and rising stars such as Simon Rivard, Nicolas Ellis and Francis Choiniere.

Twice winner of the Young Lyric Ambassadors programme, she won the First Grand Prix Opera of the Georges Enesco International Competition in Paris, and the First Prize at the Orchestre Symphonique de Montréal voice competition in the fall of 2021. In the following year, she won second prize at the Prix d'Europe competition and was awarded the prestigious career bursary by the Fondation Père Lindsay. Most recently, she sang the role of Carmen at the Sofia Opera and was named Revelation Radio-Canada 2022/2023.

In the 2023/2024 Season, she performs the Second Elf in *Rusalka* at the Metz and Reims Operas, Schenkwirtin in *Boris Godounov* at the Bayerische Staatsoper, Carmen at

Edmonton's Opera and Erda in *Das Rheingold* at the Erfurt Theater und the Altstimme in *Die Frau ohne Schatten* at the Capitole in Toulouse.



**Andrew Haji, tenor**

Canadian tenor Andrew Haji is one of the most sought-after voices on operatic and concert stages across North America and Europe. Andrew's current season includes engagements with the Seattle Symphony Orchestra and the Grand Philharmonic Choir (Evangelist, *St. John Passion*), Calgary Symphony (Bruckner's *Te Deum*), and a return to Orchestra St. Luke's for Bach's *Christmas Oratorio* at Carnegie Hall.

Recent highlights include appearances with Orchestre symphonique de Montréal (Haydn's *Creation*), Chorus Niagara (Beethoven's *Missa Solemnis*), Orchestre Philharmonique et Cœur des Mélomanes (Rodolfo, *La bohème*), at the National Kaohsiung Center for the Arts in Taiwan (Nemorino, *L'elisir d'amore*), the Victoria Symphony (Mozart's *Requiem*), and returns to Calgary Opera (*MacDuff, Macbeth*) and the National Arts Centre (*Don Ottavio, Don Giovanni*).

Other recent engagements include his debut at the Edinburgh International Festival as Jonathan in Handel's *Saul*, Beethoven's *Ninth* with the Milwaukee Symphony, and a program of Bach Cantatas with Orchestre symphonique de Montréal and Boston's Handel and Haydn Society.

Further appearances include Mozart's *Requiem* for Orchestra St. Luke's, Handel's *Messiah* with the Houston Symphony and the National Arts Centre; *La bohème* with Edmonton Opera and the Canadian Opera Company, *La traviata* with Calgary Opera; Beethoven's *Ninth* with the Victoria Symphony and Bach's *B Minor Mass* with the Elora Festival.



## Geoffrey Sirett, baritone

Hailed by the Globe and Mail as “a brilliant performer,” “with the kind of magnetism that comes from combining realism with exhaustive extremes,” baritone Geoffrey Sirett won the 2018 Dora Award for Outstanding Opera Performance singing the leading role of Akaky in *The Overcoat* (Canadian Stage, Tapestry Opera, & Vancouver Opera).

Geoffrey’s upcoming and recent engagements include Bach’s *Ich habe genug* with Thirteen Strings Chamber Orchestra, Brahms’s *Requiem* with the Victoria Symphony, Orff’s *Carmina Burana* with Orchestre Philharmonique et Choeur des Mélomanes at Maison Symphonique de Montréal, and Handel’s *Brockes Passion* with Jonathan Oldengarm at Metropolitan United (Toronto). Other recent highlights include Brahms’ *Requiem* for the Richard Eaton Singers, *Messiah* for the Ottawa Choral Society, *Arabella* with the Canadian Opera Company, *H.M.S. Pinafore and The Merry Widow* with Edmonton Opera, Weill’s *Seven Deadly Sins* with the Toronto Symphony Orchestra, and *St. John Passion* with the Ottawa Choral Society and the Elora Singers. In concert, Geoff has been heard in *Elijah* (Pax Christi Chorale), *Messiah* (Newfoundland Symphony, Winnipeg Symphony), Beethoven’s *Missa Solemnis* (Grand Philharmonic Choir), Beethoven’s *Symphony No. 9* (Orchestre symphonique de Drummondville), Bach’s *B-Minor Mass* (Sweetwater Festival, Ottawa Bach Choir), and *Damnation of Faust* (Calgary Philharmonic).

Recognized for his musicianship, Sirett has premiered several works, including Rolfe’s *Open Road*, Current’s *Airline Icarus*, and both Burry’s *The Brothers Grimm* and *The Bells of Baddeck*. Co-producer and music director for the indie opera company Bicycle Opera Project, Geoffrey continues his advocacy for contemporary Canadian music, spending his summers performing all-Canadian operas across Ontario, travelling exclusively by bicycle. Geoffrey is the current Artistic Director, General Manager, and Conductor of Cantabile Choirs in Kingston, Ontario.

## The Toronto Mendelssohn Choir

### Soprano

Catherine Alberti  
Tia Andriani  
Ann-Marie Barrett-Tandy  
Jocelyn Belfer  
Lesley Emma Bouza \*  
Louise Boyden  
Leslie Bradshaw  
Marlo Burks  
Bree Callahan  
Hannah Carty  
Ada Chan  
Amy Chen  
Laureen Choi  
Maria Farrier  
Kim Finkelstein  
Leslie Finlay  
Rebecca Fisher  
Shayna Follington  
Marina Galeano  
Rebecca Genge \*  
Alison Haines  
Pat M. Irwin  
Christine Kerr  
Jennifer (Ye Won) Kim  
Gabrysia Kowalik  
Alysha Ladha  
Elizabeth Lee  
Jisue Lee  
Nai Lee  
Alice Liu  
Claire Luc  
Jocelyne Lussier  
Marlene Lynds  
Sachiko Marshall  
Lindsay McIntyre \*  
Rebecca McKay \*  
Cathy Minnaar  
Olha Movsessian  
Michelle Murphy  
Emily Parker \*  
Michele Pearson  
Ariane Prescott  
Michelle Prunier  
Mary Ridgley  
Sylvia Romanowska  
Heather Rowe  
Jereny Shen

### Soprano (cont.)

Hannah Silverberg  
Jaclyn Siou  
Chong Tan  
Sinéad White \*  
Jennie Worden  
Sophya Yumakulov  
Paulina Zmak

### Alto

Jane Agosta  
Marlo Alcock  
Renée Ardiente  
Julia Barber \*  
Frances Chan  
Eunseong Cho  
Rebecca Claborn \*  
Nina Coutinho  
Kristin Crawford  
Avis Devine  
Adrienne Eastwood  
Kirsten Fielding \*  
Ruxandra Filip  
Gillian Grant  
Ann Griffin  
Nora Guncz  
Svitlana Ivashchenko  
Joaquin Justo  
Rebecca Manga  
Ryan McDonald \*  
Heather McGrath  
Jennifer McGraw  
Bethany Jo Mikelait  
Susan E. Mumford  
Annie Odom  
Parnian Parvin  
Pamela Psarianos  
Yara Rubb  
Jan Szot  
Joscelyn Olivia Tan  
Jennifer Ujimoto  
Kiley Venables  
Patti Vipond  
Emma Willemsma  
Tarquin Wongkee  
Susan Worthington  
Jessica Wright \*  
Virginia Wright  
Yuyang Wu

### Tenor

Mitch Aldrich \*  
Rafael Avila  
Tom Bishop  
Sam Broverman  
Karel Cantelar Ramos  
Michael Clipperton  
Peter DeRoche  
Omar Flores  
John Gladwell  
Nathan Gritter \*  
Alejandro Guerrero  
Shane Hanson \*  
Channing Huang  
Charles Im  
Lucas Jin  
Clement Kam  
Hassan Khan  
Robert Kinar \*  
Francis Lam  
Eric Lee  
Tim McPhail  
Daniel Meeks  
Nicholas Nicolaidis \*  
Neil Payne  
David Serber  
Sharang Sharma \*  
Peteris Spels  
Terrence Tsang  
Michael Vasmer  
Christopher Wenman

### Bass

Neil Aronoff \*  
Jeffrey Baker  
Hernan Botero  
David Chan  
Yoosik Choi  
Tony Churchill  
Steven Foster  
Paul Genyk-Berezowsky \*  
Andrew Gilchrist  
Michael Harrison  
Kieran Kane \*  
Tim Khoo  
John Lemke  
Kai Leung \*  
Matt Lozinski  
Alan Macdonald \*  
Rocco Marciano  
Joseph McGowan IV  
Magnus Mee  
Frederick Mei  
David Peer  
David B. Powell  
Milovan Prelevic  
Michael Qin  
Seymour Stern  
Gavriel Rhys Swayze  
David Tillmann  
Karl Tomczak  
Chia-An (Victor) Tung  
Sean van Wyk  
Jonah Wall  
Paul Winkelmans \*  
Albert Wong  
Isaiah Yankech  
David Yung \*  
Bruce Yungblut

\*TMSinger

## Members of the Toronto Symphony Orchestra

### Violin 1

Bénédicte Lauzière,  
concertmaster  
Peter Seminovs  
Sarah Kim  
Jung Tsai  
Xueao Yang  
Marcus Scholtes  
Lyssa Pelton  
Anna Stube

### Violin 2

Luri Lee,  
principal  
Sydney Chun  
Paul Meyer  
Roxalana Toews  
Katelyn Emery  
Loo Tsai  
Kenneth Kwan  
Huachu Huang

### Viola

Chris Redfield,  
principal  
Gary Labovitz  
Hezekiah Leung  
Emily Eng  
Evalynn Tyros  
Natasha Sharko

### Cello

Igor Gefter,  
principal  
Roberta Janzen  
Shira Mani  
John Helmers  
Allison Rich

### Bass

Theo Chan,  
principal  
Tim Dawson  
David Longenecker  
Jesse Dale

### Flute/Piccolo

Kaili Maimets

### Oboe

Alex Liedtke

### Clarinet

Miles Haskins

### Bassoon

Sam Banks

### Horn

Nick Hartman

### Trumpet

Jim Gardiner

### Offstage Trumpets

Michael Fedyshyn  
Matheus Moraes

### Trombone

Nate Fanning

### Timpani

David Kent

### Percussion

Dan Morphy

## Text & Translations

### MESSA DA REQUIEM – Giuseppe Verdi (1813–1901)

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#### Requiem

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.

#### Rest

*Eternal rest give to them, Lord,  
and let perpetual light shine  
upon them.  
A hymn, O God, becometh Thee in Sion,  
and a vow shall be paid to Thee  
in Jerusalem;  
O Lord, hear my prayer;  
all flesh shall come to Thee.  
Lord have mercy on us,  
Christ have mercy on us.*

#### Dies Irae

Dies irae, dies illa,  
solvet saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

#### The Day of Wrath

*The day of wrath, that day  
will dissolve the world into ash,  
as testified by David and the Sibyl.  
How much trembling there will be  
when the judge comes  
and strictly examines all things!*

#### Tuba Mirum

Tuba mirum spargens sonum,  
per sepulcra regionem,  
coget omnes ante thronum.  
Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

#### Wondrous Sound

*The trumpet will send its  
wondrous sound  
throughout earth's tombs  
and gather all before the throne.  
Death and nature will be astounded,  
when all creation rises again,  
to answer the judgement.*

#### Liber Scriptus

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.  
Iudex ergo cum sedebit,  
quidquid latet apparebit,  
nil inultum remanebit.

#### A Written Book

*A book will be brought forth,  
in which all will be written,  
by which the world will be judged.  
When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged*



**Quid Sum Miser**

Quid sum miser tunc dicturus?  
 Quem patronum rogaturus,  
 cum vix justus sit securus?

**Rex Tremendae**

Rex tremendae majestatis,  
 qui salvandos salvas gratis,  
 salva me, fons pietas.

**Recordare**

Recordare, Jesu pie,  
 quod sum causa tuae viae,  
 ne me perdas illa die.  
 Quaerens me sedisti lassus,  
 redemisti crucem passus;  
 tantus labor non sit cassus.  
 Juste judex ultionis,  
 donum fac remissionis  
 ante diem rationis.

**Ingemisco**

Ingemisco tamquam reus,  
 culpa rubet vultus meus;  
 supplicanti parce, Deus.  
 Qui Mariam absolvisti,  
 et latronem exaudisti;  
 mihi quoque spem dedisti.  
 Preces meae non sunt dignae,  
 sed tu, bonus, fac benigne,  
 ne perenni cremer igne.  
 Inter oves locum praesta,  
 et ab hoedis me sequestra,  
 statuens in parte dextra.

**Confutatis**

Confutatis maledictis,  
 flammis acribus addictis,  
 voca me cum benedictis.  
 Oro supplex et acclinis,  
 cor contritum quasi cinis,  
 gere curam mei finis.

**What am I, a Wretch**

*What am I, a wretch, to say?  
 Who shall intercede for me,  
 when the just ones need mercy?*

**King of Tremendous Majesty**

*King of tremendous majesty,  
 who freely saves those worthy ones,  
 save me, source of mercy.*

**Remember**

*Remember, merciful Jesus,  
 you came to earth for my salvation;  
 do not forsake me on that day.  
 You have sought me wearily,  
 redeemed me, suffering on the cross;  
 may such great effort not be in vain.  
 Righteous judge of vengeance,  
 grant me the gift of forgiveness  
 before the day of reckoning.*

**I Moan**

*I moan as one who is guilty,  
 owning my shame with a red face;  
 spare the suppliant, Lord.  
 You, who absolved Mary,  
 and listened to the thief,  
 give me hope also.  
 My prayers are unworthy,  
 but, good Lord, have mercy,  
 and rescue me from eternal fire.  
 Provide me a place among the sheep,  
 and separate me from the goats,  
 guiding me to your right hand.*

**Confounded**

*When the accused are confounded,  
 and doomed to flames of woe,  
 call me among the blessed.  
 I kneel in supplication,  
 my heart as spent as ashes,  
 help me in my final condition.*

**Lacrymosa**

Lacrymosa dies illa,  
 qua resurget ex favilla  
 Judicandus homo reus.  
 Huic ergo parce Deus,  
 Pie Jesu Domine,  
 Dona eis requiem! Amen!

**Offertorio**

Domine Jesu Christe, Rex gloriae,  
 libera animas omnium fidelium  
 defunctorum de poenis inferni  
 et profundo lacu.

Libera eas de ore leonis,  
 ne absorbeat eas tartarus,  
 ne cadant in obscurum:

sed signifer sanctus Michael  
 repraesentet eas in lucem sanctam,  
 quam olim Abrahae promisisti  
 et semini ejus.

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 ejus.

**Sanctus**

Sanctus Dominus Deus Sabaoth,  
 pleni sunt coeli et terra gloria tua.  
 Hosanna in excelsis!  
 Benedictus qui venit  
 in nomine Domini.  
 Hosanna in excelsis!

**Mournful**

*That day of tears and mourning,  
 when from the ashes shall arise  
 all of humanity, to be judged.  
 Spare us by your mercy, Lord,  
 gentle Lord Jesus,  
 grant them eternal rest! Amen!*

**Offertory**

*Lord Jesus Christ, King of glory,  
 liberate the souls of the faithful,  
 departed from the pains of hell  
 and from the bottomless pit.*

*Deliver them from the lion's mouth,  
 lest hell swallow them up,  
 lest they fall into darkness.*

*Let the standard-bearer, holy Michael,  
 bring them into holy light,  
 which was promised to Abraham  
 and his descendants.*

*Sacrifices and prayers of praise,  
 Lord, we offer to You.  
 Receive them in behalf of those souls  
 we commemorate today.  
 And let them, Lord, pass from  
 death to life,  
 which was promised to Abraham  
 and his descendants.*

**Holy**

*Holy, holy, holy Lord God of hosts,  
 heaven and earth are full of your glory.  
 Hosanna in the highest!  
 Blessed is the one who comes  
 in the name of the Lord.  
 Hosanna in the highest!*

### **Agnus Dei**

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

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

### **Lux Aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

### **Libera Me**

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.

Dies irae, dies illa,  
calamitatis et miseriae,  
dies magna et amara valde.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

### **Lamb of God**

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

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

### **Eternal Light**

*Let eternal light shine upon them, Lord,  
as with Your saints in eternity,  
because You are merciful.*

*Grant them eternal rest, Lord,  
and let perpetual light  
shine upon them.*

### **Deliver Me**

*Deliver me, Lord, from eternal death,  
on that terrible day, when the heavens  
and earth will be shaken,  
when you will come to judge  
the age with fire.*

*I am made to tremble, and I am afraid,  
since trial and wrath are coming.  
The day of wrath, that day of  
disaster and misery,  
a mighty day, and one  
exceedingly bitter.*

*Grant them eternal rest, Lord, and let  
perpetual light shine upon them.*

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The Toronto Mendelssohn Choir gratefully acknowledges the support of our government partners, corporate and foundation sponsors, and individual donors who, through their financial support, make it possible for the TMChoir to present outstanding high-quality performances, community engagement programs, and education opportunities.

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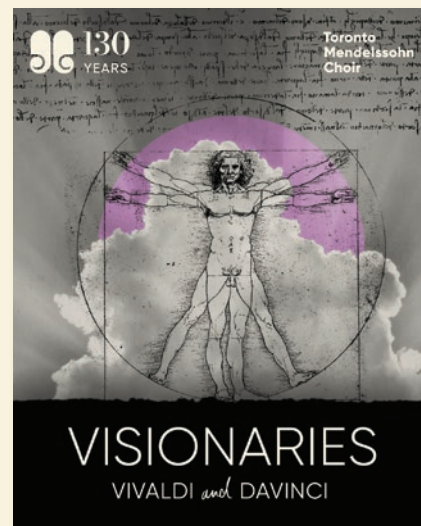
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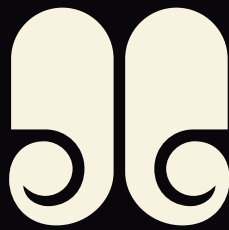
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