



The Seven Last Words of Christ

F. J. Haydn

ABOUT THIS EVENING

Our concert this evening comes on the cusp of Holy Week, the most sacred part of the Christian year, when we remember the story of Jesus' death and his resurrection on Easter morning. Whether you are here tonight as a part of your own spiritual practice or simply because you enjoy classical music, we are blessed by your presence among us.

At St. Faith's, we believe that where art and spirituality intersect, there is rich opportunity for creativity as profound spiritual and philosophical questions and ideas are explored in new and creative ways. Tonight's piece is one such example where weighty and complex theological ideas are explored through music and verse. If you are interested in exploring this intersection with us through future concerts, workshops, and artists forums, please be sure to add your name to our mailing list so that you can be the first to know when new programs are announced.

A PLACE OF BELONGING

There is always a place for you at St. Faith's. Too often the church becomes a place of exclusion and separation; people are told that they don't belong because of their sexual orientation, their gender identity, their marital status, their economic class, or even their race. At St. Faith's, we are a place where all of God's children are wanted, where all of God's children are offered dignity and respect, where all God's children belong.

What is more, this is God's invitation to you, not our own. Each of us is here because we have heard God's invitation of radical hospitality, an invitation that begins at the altar table and flows out the doors of our church and into the streets of our community. God's table is always bigger, and we can't wait to take our seat at it next to you.

RESTROOMS

Restrooms are available downstairs in the parish hall. Please follow the steps in the church entrance or speak with an usher if you need assistance using the elevator.

THE PROGRAM

Please hold your applause until after the concluding poem

First Movement

Introduction

The First Word

Luke 23:33-34_A

Second Movement

Patience

*Lamb of God!
Surely Thou hast borne our sorrows:
With Thy stripes we are healed.
Lamb of God!
Thou blessest them that persecute Thee.
And prayest for them who despitefully
use Thee.
Vengeance is mine, saith the Lord,
I will repay.
A lamb before her shearers is dumb,
So Thou openest not Thy mouth.
Thou art cut off from the land of the
living;
For our transgressions art Thou smitten.*

*Thou art oppressed; Thou art afflicted;
But Thou didst no violence, nor was
deceit in Thy mouth.
Thou didst no evil.
Thou, when reviled, reviledst not again;
Thou, suffering, threatenedst not.
Thou bearest our sins in Thy body on
the tree.
Thou art not overcome of evil; but Thou
overcomes evil with good.
Reviled, Thou blessest,
Defamed, entrestest,
O Lamb of God!*

The Second Word

Luke 23:39-43

Third Movement

The Penitent Forgiven

*Lord, have mercy on me after Thy Great
goodness;
I acknowledge my transgressions, and my
sin is ever before me.
Cast me not away from Thy presence,
And take not Thy Holy Spirit from me.
Wash me thoroughly from my
wickedness,
And cleanse me from my sin.
Hide Thy face from my sins.
Against Thee only have I sinned,*

*And done this evil in Thy sight.
My sin is ever before me;
I acknowledge my transgression.
Thou shalt purge me, and I shall be
clean.
Thou shalt wash me, and I shall be
whiter than snow.
Thou shalt make me hear of joy and
gladness,
That the bones which Thou hast broken
may rejoice.*

The Third Word

John 19:25_{B-27A}

Fourth Movement

*There followed Him a great company of
people, and of women which also
bewailed and lamented Him. But
Jesus said:
"Daughters of Jerusalem, weep not for
Me,
"But weep for yourselves and for your
children."
Turn ye unto Me, saith the Lord, with
all your hearts.*

The Mourners

*And with fasting, and with weeping, and
with mourning.
And rend your heart, and not your
garments,
And turn unto the Lord your God;
For He is gracious and merciful;
Slow to anger and of great kindness;
And repenteth Him of the evil.*

The Fourth Word

Matthew 27:45-46

Fifth Movement

*O my God, look upon me,
Why hast Thou forsaken me?
Why art Thou so far from my health,
And from the words of my complaint?
Go not from me.
All they that see me laugh me to scorn.
Hide not Thou Thy face from me.
Thou has been my succour.*

Desolation

*Leave me not.
Forsake me not.
Turn Thee unto me; for I am desolate
and in misery.
My hope hath been in Thee, O Lord:
Lord, in Thee have I trusted;
I have said, Thou art my God.*

Orchestral Intermezzo

The Fifth Word

John 19:28

Sixth Movement

*He treadeth the winepress of the
fierceness and wrath of Almighty God.
Thy rebuke hath broken His heart.
He is full of heaviness.
He looked for some to have pity on
Him, but there was no man,*

The Bitter Cup

*Neither found He any to comfort Him.
They gave Him gall to eat.
And when He was thirsty they gave
Him vinegar to drink.*

The Sixth Word

John 19:29-30^A

Seventh Movement

*He came down from Heaven,
Not to do His own will,
But the will of Him that sent Him.
“Sacrifice and offering Thou wouldst
not,
But a body hast Thou prepared Me;
In burnt offerings and sacrifices for sin
Thou hast had no pleasure.
Then said I, Lo, I come
To do Thy will, O God.*

Complete Obedience

*In the volume of the book it is written of
Me,
That I should fulfil Thy will, O God.
I am content to do it;
Yea, Thy law is within My heart.
Holy Father, righteous Father, I have
finished the work
Which Thou gavest Me to do;
And now I come to Thee.”*

The Seventh Word

Luke 23:44-46^A

Eighth Movement

*Into Thy hands, O Lord, I commend my
spirit.
Hereby perceive we the love of God,
That He laid down His life for us.
He tasted death for every man.
He poured out His soul unto death.*

The Great Oblation

*He made intercession for the
transgressors.
He died for us,
That, whether we wake or sleep,
We should live together with Him.
Thou hast redeemed us,
O Lord, Thou God of Truth.*

Ninth Movement

*The veil of the temple was rent in twain.
The sun was darkened.
The earth did quake; the rocks were
rent;
The graves opened.*

The Earthquake

*And many bodies of the saints which
slept arose;
For truly this was the Son of God,
Whose voice then shook the earth;
And yet once more He will shake
Not only the earth, but also Heaven.*

Poem

Excerpt from Malcolm Guite's Sonnet on The Seven Last Words of Christ

Thank you for attending this evening. Please join us downstairs for a light reception.

ABOUT THE MUSIC

In 1786, Joseph Haydn was commissioned to write *The Seven Last Words of Our Saviour on the Cross* for the Good Friday service at Oratorio de la Santa Cueva in Cadiz, Spain. Haydn originally wrote this as an orchestral work, which was published in 1787. The composer adapted it in 1787 for string quartet, and in 1796, as an oratorio (with both solo and choral vocal forces). Later, he also approved a version for solo piano. The seven main meditative sections—labelled "sonatas" and all slow—are framed by a slow Introduction and a fast "Earthquake" conclusion, for a total of nine movements. Haydn himself explained the origin and difficulty of writing the work when the publisher Breitkopf & Hartel issued (in 1801) a new edition and requested a preface:

“Some fifteen years ago I was requested by a canon of Cádiz to compose instrumental music on the Seven Last Words of Our Savior On the Cross. It was customary at the Cathedral of Cádiz to produce an oratorio every year during Lent, the effect of the performance being not a little enhanced by the following circumstances. The walls, windows, and pillars of the church were hung with black cloth, and only one large lamp hanging from the center of the roof broke the solemn darkness. At midday, the doors were closed and the ceremony began. After a short service the bishop ascended the pulpit, pronounced the first of the seven words (or sentences) and delivered a discourse thereon. This ended, he left the pulpit and fell to his knees before the altar. The interval was filled by music. The bishop then in like manner pronounced the second word, then the third, and so on, the orchestra following on the conclusion of each discourse. My composition was subject to these conditions, and it was no easy task to compose seven adagios lasting ten minutes each, and to succeed one another without fatiguing the listeners; indeed, I found it quite impossible to confine myself to the appointed limits.”

The seven meditations on the Last Words are excerpted from all four gospels. The “Earthquake” movement derives from Matthew 27:51. Much of the work is consolatory, but the "Earthquake" brings a contrasting element of supernatural intervention—the orchestra is asked to play *presto e con tutta la forza*—and closes with the only *fortissimo* in the piece.

In the course of his second journey to London (1794–1795), in Passau, Haydn had heard a revised version of his work, amplified to include a chorus, prepared by the Passau Kapellmeister, Joseph Friebert. The words were not the original Latin but pietist poetry, written in German. Haydn was impressed with the new work and decided to improve on it, preparing his own choral version. He had the assistance of Baron Gottfried van Swieten, who revised the lyrics used by Friebert. This was the first work in a serial collaboration with van Swieten as librettist that continued with the later oratorios *The*

Creation and *The Seasons*. The choral version was privately premiered in Vienna on 26 March 1796 before an audience of the nobility. The public premiere was on 1 April 1798, and the work was published in 1801.

ABOUT THE MUSICIANS

EDETTE GAGNE, MUSIC DIRECTOR

Edette Gagné is a visionary leader who inspires others to go beyond what they thought were limitations, in order to achieve amazing results.

In her work around the globe with professionals and amateurs, Edette creates communities where people feel valued, included and safe to take chances, so that they can grow, flourish and be their best.

As an artistic director, stage director and music director of orchestras, choirs, opera and musical theatre groups, Edette champions creative programming, including staging and performances that captivate artists and audiences alike. She is known for inspiring performers to rise above the ordinary.

Throughout her career creating international touring shows, facilitating grand scale events on location, and transforming performing ensembles to realize their potential, Edette brings a deep work ethic and a commitment to creative collaboration.

Edette resides in Vancouver BC with her wife and several wonderful rescued animals. She recharges her batteries with cooking, hiking, yoga, photography and reading.

ENSEMBLE HARMONIA

Harmonia is a string chamber ensemble based in Vancouver, BC. The group originated 16 years ago when founder Tony Lee invited a small group of musician friends to play string orchestral music in his living room. Since then, Harmonia has grown to about 16-20 players with resident conductor Nick Urquhart and concertmaster Dominic Woo.

Harmonia's focus is on performing many of the great string works that are rarely heard in concert halls today. Orchestra members come from many walks of life – professionals, businessmen, teachers, and retirees. All are advanced performers of their respective instruments and dedicated to the joy of making wonderful music together.

Over the years, Harmonia has performed numerous fund-raising concerts for charities, retirement residences and hospitals. Harmonia has performed at Taiwanfest over the past three years, and played the Lunar Year 2022 concert at the Orpheum.

Violin 1: Michelle Gao, Christina Wolf
Violin 2: Kate Akhurst, Hyeyoun Lee
Viola: Tony Lee, Mark Jackson
Cello: Zeta Gesme, Hey Woun Hyun
Bass: Daniel Camargo

VIVALDI CHAMBER CHOIR

Vivaldi Chamber Choir is a well-established, not-for-profit, auditioned community choir of 35 voices that has been delivering quality choral music for over 30 years. Concert repertoire ranges from early music to contemporary presented a cappella or with piano, organ, small instrumental ensemble or orchestra, and frequently with vocal soloists. The choir performs in a wide range of languages and often includes works by BC arrangers and composers.

Soprano: Catherine Crouch, Arianna Cheveldave, Freda Miller,
Sarah Little, Susie Britnell
Alto: Maria Golas, Eve Munns, Allison Kvern
Tenor: Steve Froese, Martin Wilson, David Kaplan
Bass: Kevin Burke, Jim Peers, Aaron Lau
Soloists: Catherine Crouch, Maria Golas, Steve Froese, Kevin Burke

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