

The Friends of Music at Calvary present the

REQUIEM

IN A MAJOR

by

HEINRICH IGNAZ FRANZ BIBER

offered for the

Commemoration of All the Faithful Departed

Friday, November 4, 2016

at 7:30 P.M.


CALVARY
EPISCOPAL CHURCH
PITTSBURGH + PENNSYLVANIA



Welcome to Calvary Episcopal Church

Calvary Church was founded in East Liberty in 1855. Calvary, and the Episcopal Diocese of Pittsburgh, of which it is a member, are part of the Episcopal Church in the United States of America, a branch of the world-wide Anglican Communion, descended from the Church of England and thus a part of catholic Christianity tracing its lineage back, through apostolic succession, to the first Christian disciples.

This building, Calvary's third home, dates from 1906, and was designed by Ralph Adams Cram, one of the leading American exponents of the Gothic Revival. The overall length of the building is 208 feet; the height of the Nave, 55 feet, and of the crossing lantern, 75 feet. (The tip of the cross, atop the spire over the lantern, is 220 feet above the sidewalk.) The building's appointments include stained glass by Heaton, Butler, & Bayne, of London, and C.J. Connick, of Boston, as well as Pittsburgh's own Willet Stained Glass, among others. The carved wooden Rood Screen and the reredos behind the High Altar are particularly notable visual features. A new illustrated guide to the building was published in 2008, and is available through the Calvary Bookstore.

Calvary houses a large pipe-organ, built by Casavant-Frères of Québec, installed in 1963; it is accounted one of the region's finest, and its hundred stops and more than 7,000 pipes are heard regularly in services and recitals. (About 10% of the organ's pipes are visible in the West Gallery; the remainder are housed behind the grillwork and façade overlooking the Transepts and Choir Stalls.) The *continuo* organ heard this evening was built for the parish in 2007 as Op. 59 of the Taylor & Boody firm of Staunton, Virginia; it contains some 231 pipes played by a single keyboard.

Music is but one of Calvary's ministries. Calvary is a community that strives to:

Welcome all in the name of Christ;

Worship God in the beauty of holiness;

Offer spiritual refreshment and nurture;

Challenge all to a committed and active expression of their faith in Jesus Christ through:

Word & Sacrament

Teaching & Learning

Stewardship & Service

We invite you to explore Calvary's other offerings, and to join us again for worship or musical occasions. If you would like to receive more information about the parish, please fill in one of the cards found in the pew racks, and give it to an usher.

Restrooms and water-fountains are located in the Parish House, accessible through the North Transept (to the left from the front of the Nave). Ushers are available to guide you.

We hope you enjoy this special service, and that you come back soon.

CALVARY EPISCOPAL CHURCH

a faithful Episcopal Church welcoming all in the Name of Christ

www.calvarypgh.org

Musical and Liturgical Notes

Heinrich Ignaz Franz Biber (1644-1704) passed his life in the Austrian Empire, working in both the Bohemian and the German-speaking portions of that large territory. Born in what is now the Czech Republic, his first known employment was in the princely court of Graz, a university-town with a predominantly Slovene orientation; his next home was in Kroměříž, in the Moravian part of Bohemia, where he served the Bishop of Olomouc. In 1670, while on a mission to Austria to procure new instruments for the bishop's orchestra, he was recruited into the employment of the Prince-Archbishop of Salzburg, much to the chagrin of his erstwhile master. He remained in the Archbishop's court for the rest of his days, rising in rank and responsibility in the court-orchestra, becoming Deputy Kapellmeister, then Kapellmeister, and ultimately attaining the rank of Lord High Steward. (He was elevated to the nobility, as "Biber von Bibern," by the Emperor Leopold in 1690.)

Biber's contemporary fame rested chiefly upon his virtuosic technique as a violinist, a technique he promulgated through the composition and (in some cases, at least) the publication of music for his chosen instrument. Before Tartini, before Vivaldi, even (marginally) before Corelli, Biber refined and expanded the realm of the possible on the violin, largely coming to define a German School of violin virtuosity. Two sets of sonatas (one manuscript, one published) explored the possibilities of *scordatura* tuning, in which the normal fifths between the violin's strings are altered to make possible entirely different sonorities, both on the open strings themselves, and through chords (double-stops, triple-stops, etc.) achieved by the new pitch configuration.

Unlike some other composing violin-virtuosi, such as Corelli, whose music is entirely instrumental, Biber also wrote sacred choral music, particularly in his work at Salzburg. The vast Cathedral there was likely the inspiration for a striking number of works for enormous musical forces—a Mass for 16 voice-parts and 37 instrumentalists, for example, dating from 1682, a motet, also for 53 parts, and a Vespers-setting

for 32 parts. Against that backdrop, the *Requiem in A major*, for six vocal and nine or more instrumental parts, seems almost modest, but the scoring is still quite rich for the time; it explicitly includes trumpets, oboes, strings, and continuo; additional doubling of the lower choral voices by trombones is normative for the time.

The music framing the service is by two contemporaries and colleagues of Biber, Georg Muffat (1654-1704), who worked with him in Salzburg, and Pavel Josef Vejvanovský (163?-93), a trumpeter in Olomouc.

The occasion for the creation of Biber's *Requiem* is unknown. The Salzburg annals include numerous occasions across the composer's tenure there on which so grand a funerary work might have been used. (The funeral of Maximilian Gandolph von Kuenburg, the Cardinal-Archbishop who had appointed Biber, and who died in 1687, has been advanced as a likely occasion.)

Perhaps most striking about this piece is the radiance, even joy, that it projects, while serving as the vehicle for words associated for centuries with death. Unlike so many Requiem Masses, in which the inevitable background fact of death, and the inescapable textual images of judgement, inspire musical settings in resolutely minor keys, Biber's *Requiem* is, generally speaking, a far sunnier, more cheerful reflection upon mortality, cast primarily in a key that one contemporary of his described as "joyful" and "pastoral."

This departure from convention was surely not because Biber was ignorant of the mode- and key-associations of his time and culture, or because he wished somehow to transgress those expectations. Perhaps he was inspired to look beyond tradition, and beyond the imagery of the darker passages of the text, to recall that the Christian faith holds death to be the gateway to eternal life, and thus to allow his music to emphasize the "light perpetual" to which the text repeatedly and devoutly commends the departed.

—Alan Lewis



Our presentation of the Biber *Requiem* is a performance in the sense suggested by the words of the chant Introit: "to you shall vows be *performed* in Jerusalem." Biber's music provides the principal musical vehicle for the liturgy, but as a constituent part of the overall worship experience, not its sum. We hope that the music, together with the rest of the liturgy, offers an opportunity for all present to hold the beloved departed in heart and mind, to commend them to God's continual and everlasting mercy, and to know ourselves knit together with them in God's eternal kingdom. Please participate in the liturgy to whatever degree you feel inclined.

THE COMMEMORATION OF ALL THE FAITHFUL DEPARTED

Requiem Eucharist, Rite II

The liturgy for the dead is an Easter liturgy. It finds all its meaning in the resurrection. Because Jesus was raised from the dead, we, too, shall be raised. The liturgy, therefore, is characterized by joy, in the certainty that "neither death, nor life, nor angels, nor principalities, nor things present, nor things to come, nor powers, nor height, nor depth, nor anything else in all creation, will be able to separate us from the love of God in Christ Jesus our Lord."

This joy, however, does not make human grief unchristian. The very love we have for each other in Christ brings deep sorrow when we are parted by death. Jesus himself wept at the grave of his friend Lazarus. So, while we rejoice that one we love has entered into the nearer presence of our Lord, we sorrow in sympathy with those who mourn.

PRELUDE

Toccata Prima

Georg Muffat

Requiem Æternam

Heinrich Ignaz Franz Biber

Requiem æternam 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.

Requiem æternam dona eis Domine...

Rest eternal grant to them, O Lord,

and let light perpetual shine upon them.

You are worthy to be praised, O God, in Zion,

and to you shall vows be performed in Jerusalem.

Hear my prayer: all flesh shall come to you.

Rest eternal grant to them, O Lord...

THE WORD OF GOD

OPENING ANTHEM

The Congregation reads the italicized portion of the Anthem.

In the midst of life we are in death; from whom can we seek help?

From you alone, O Lord, who by our sins are justly angered.

Holy God, Holy and Mighty, Holy and merciful Savior,

deliver us not into the bitterness of eternal death.

Lord, you know the secrets of our hearts; shut not your ears to our prayers, but spare us, O Lord.

Holy God, Holy and Mighty, Holy and merciful Savior,

deliver us not into the bitterness of eternal death.

O worthy and eternal Judge, do not let the pains of death turn us away from you at our last hour.

Holy God, Holy and Mighty, Holy and merciful Savior,

deliver us not into the bitterness of eternal death.

KYRIE ELEISON

The Congregation may sit.

Biber

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

COLLECT OF THE DAY *All remain standing.*

Celebrant The Lord be with you.

People And also with you.

Celebrant Let us pray.

O God, the Maker and Redeemer of all believers: Grant to the faithful departed the unsearchable benefits of the passion of your Son; that on the day of his appearing they may be manifested as your children; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and for ever. *Amen.*

HYMN

Abide with me: fast falls the eventide

HYMNAL, 662

All stand and sing together

LESSON

All sit.

Zephaniah 1:7a, 12-18a

At the close of the reading Reader: The Word of the Lord.

All: Thanks be to God.

*Dies iræ, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla,
Quantus tremor est futurus
Quando Judex est venturus,
Cuncta stricte discussurus!*

*Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum,
Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.*

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.*

*Judex ergo cum sedebit,
Quid quid latet apparebit;
Nil inultum remanebit.*

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

*Rex tremendæ Majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

Day of wrath! O day of mourning!
See fulfilled the prophets' warning:
Heaven and earth in ashes burning!
Lo, what fear man's bosom rendeth,
When from heaven the Judge descendeth,
On whose sentence all dependeth!
Wondrous sound the trumpet flingeth;
Through earth's sepulchers it ringeth;
All before the throne it bringeth.
Death is struck, and nature quaking,
All creation is awaking,
To its Judge an answer making.
Lo! the book exactly worded,
Wherein all hath been recorded
Thence shall judgement be awarded.
When the Judge his seat attaineth
And each hidden deed arraigneth,
Nothing unavenged remaineth.
What shall I, though frail, be pleading?
Who for me be interceding,
When the just are mercy needing?
King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us!

—Thirteenth-century text, tr. William J. Irons

EPISTLE

The People remain seated.

1 Corinthians 15:50-58

At the close of the reading Reader: The Word of the Lord.
All: Thanks be to God.

SEQUENCE

Dies Irae (II)
The People remain seated.

Biber

*Recordare, Jesu pie,
Quod sum causa tuæ viæ,
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 tanquam reus:
Culpa rubet vultus meus;
Supplicanti parce Deus.*

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mibi quoque spem dedisti.*

Think, good Jesus, my salvation
Cost thy wondrous incarnation;
Leave me not to reprobation!
Faint and weary thou hast sought me,
On the cross of suffering bought me.
Shall such grace be vainly brought me?
Righteous Judge! for sin's pollution
Grant thy gift of absolution,
Ere the day of retribution.
Guilty, now I pour my moaning,
All my shame with anguish owning;
Spare, O God, thy suppliant groaning!
Thou the sinful woman savedst;
Thou the dying thief forgavest;
And to me a hope vouchsafest.

—Thirteenth-century text, tr. William J. Irons, alt.

Response before the Gospel: Glory to you, Lord Christ.*Response after the Gospel:* Praise to you, Lord Christ.SEQUENCE (*cont.*)*Dies Irae (III)*

Biber

*The People sit.**Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.*Worthless are my prayers and sighing;
Yet, good Lord, in grace complying,
Rescue me from fires undying!*Inter oves locum praesta,
Et ab haedis me sequestra;
Statuens in parte dextra.*With thy favored sheep O place me,
Nor among the goats abase me,
But to thy right hand upraise me.*Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.*While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me with thy saints surrounded.*Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.*Low I kneel, with heart submission:
See, like ashes, my contrition;
Help me in my last condition.*Lacrymosa dies illa,
Qua resurget ex favilla,*Ah! That day of tears and mourning,
From the dust of earth returning,*Judicandus homo reus.
Huic ergo parce, Deus,*Men for judgment must prepare him;
Spare, O God, in mercy spare him!*Pie Jesu, Domine.
Dona eis requiem. Amen.*Lord, all-pitying Jesus blest,
grant them thine eternal rest. Amen.

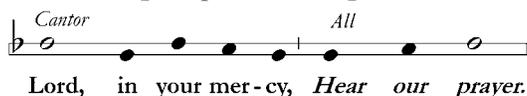
—Thirteenth-century text, tr. William J. Irons

SERMON

All remain seated.

The Rev. Leslie G. Reimer

PRAYERS OF THE PEOPLE

*The people may stand or kneel.**Following each petition, all sing as indicated:*

NECROLOGY

CONFESSION OF SIN & ABSOLUTION

All kneel.

THE BOOK OF COMMON PRAYER, page 360

THE PEACE

*All stand.**Celebrant* Rest eternal grant to them, O Lord:*People* And let light perpetual shine upon them.*Celebrant* May their souls, and the souls of all the departed, through the mercy of God, rest in peace.*People* Amen.*Celebrant* The peace of the Lord be always with you.*People* And also with you. *All may greet one another in the Lord's name.*

THE HOLY COMMUNION

OFFERTORY

Domine Jesu Christe

Biber

*An offering will be received to support the mission and ministry of Calvary Church.**Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de pœnis inferni, et de profundo lacu:
libera eas de ore leonis,
ne absorbeat tartarus:
ne cadant in obscurum.*Lord Jesus Christ, King of Glory,
free the souls of all the faithful departed
from infernal torment, and from the deep pit.
free them from the lion's mouth
that Tartarus may not devour them.
Let them not fall into darkness.

THE LORD'S PRAYER *(sung by all, kneeling)*

Our Father, who art in hea - ven, hal - low - ed be thy Name,
 thy king - dom come, thy will be done, on earth as it — is in hea - ven.
 Give us this day our dai - ly bread. — And for - give us our tres - pas - ses,
 as we for - give those who tres - pass a - gainst us. And lead us not in - to temp -
 ta - tion, but de - liver us from e - vil. For thine is the king - dom,
 and the power and the glo - ry, for ever and ev - er. A - men. —

Setting: Plainsong, adapt. Charles Winfred Douglas (1867-1944), *The Hymnal 1982*, S 119

THE BREAKING OF THE BREAD *(A brief silence is kept.)*

Al - le - lu - ia. Christ our Pass - o - ver is sac - ri - ficed for us;
 There - fore let us keep the feast. Al - le - lu - ia.

All baptized persons are welcome to receive Holy Communion if they so desire.

The ushers will guide you to the Altar Rail, by way of the South Transept; please return to your pew via the North Transept.

Alternatively, you may receive Communion at the Station at the front the Nave, near the Pulpit.

Those not wishing to receive Communion may come forward for a blessing.

AGNUS DEI

(sung by the Choir)

Biber

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

Lamb of God, you take away the sins of the world:
 grant them rest.

Agnus Dei...dona eis sempiternam requiem.

Lamb of God...grant them rest eternal.

LUX ÆTERNA

(sung by the Choir)

Biber

*Lux æterna luceat eis, Domine.
 Cum sanctis tuis in æternum, quia pius es.
 Requiem æternam dona eis Domine:
 et lux perpetua luceat eis.
 Cum sanctis tuis in æternum, quia pius es.*

Let eternal light shine upon them, O Lord,
 With your saints in eternity, for you are holy.
 Rest eternal grant to them, O Lord,
 and let light perpetual shine upon them,
 With your saints in eternity, for you are holy.

HYMN

*Jesus, Son of Mary, fount of life alone
 All sing together, kneeling or seated.*

HYMNAL, 357

We gratefully acknowledge the participation of the musicians this evening:

Chatham Baroque

ensemble-in-residence

Andrew Fouts, *violin*

Patricia Halverson, *viola da gamba*

Scott Pauley, *theorbo*

with

Martie Perry, Janelle Davis, & Sara Cranor, *violin*

Kristen Linfante & Regina Ketter, *viola*

John Moore, *contrabass*

Sarah Huebsch & Luke Conklin, *oboe* Anna Marsh, *bassoon*

Rick Murrell & Barry Bauguess, *trumpet*

Greg Ingles, Eric Schmalz, & Mack Ramsey, *trombone*

Amy Stubbs, *timpani*

Zacchaeus Lock, *continuo organ*

Soloists

Sarah Nadler & Lilly Abreu, *sopranos*

Lisa Nevola, *alto*

Guy Russo, *tenor*

Stanley Nevola & Joel Goodloe, *bass*

The Calvary Choir

Alan Lewis, *Director*

Sopranos

Jean Adams
Georgianne Arnold
Casey Bilger
Julia Carr
Jenn DeRosa
Alexandra Dixon-Ernst
Christine Dixon-Ernst †
Joyce Dorman
Deborah Fink-Sailsbery
Marietta Fischesser-Metze
Kathy Garrison
Ellen Maye
Ellen Martin
Kitsy McNulty
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Jeanne Pfeilsticker
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Emma Schauf
Rachel Thomas
Louise Kay Woodside

Altos

Kerry Ban
Jean Ferguson Carr
Kathleen Connor
Joan Dytman
Kathy Fein
Anna Haensch
Susan Hansen
Barbara Khristi
Debbie Levy-McKenny
Lisa Nevola *
Chris Parker
Becky Randall
Charlotta Ross
Margaret Ryan
Joanna Schultz
Elizabeth Slaymaker
Laurie Tocci
Tracey Vinson

Tenors

Jonathan Callard
Jim Cassaro
Geoffrey Dixon-Ernst
Greg Fuhrman
Tom Heinricher
John Lovelace
Edward Phillips
Guy Russo *
Gary Shultis

* denotes section leader

† denotes Librarian

Bass

John Douglas
Lauren Ernst
Walter Jackson
Phil Maye
Jamie McMahon
Stan Nevola *
Bill Rossetti
Bob Schauf
Richard Shafer
Bob Thompson
Tim Tocci

The Biber Requiem is performed from an edition prepared from the composer's manuscript by Werner Jaksch in 2009, and generously shared through the International Music Score Library Project.

Particular thanks to those providing hospitality to visiting musicians this week:

John Lovelace & Joanna Schultz, Mike Sailsbery & Debby Fink-Sailsbery,

Christine Dixon-Ernst & Lauren Ernst, Patricia Halverson & Greg Cooper, and Kathy Fein.

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The music this evening is made possible in part by the Friends of Music.

We gratefully acknowledge the generosity of the following Friends for gifts in the last year:

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Ruth Ryel and Richard S. Dorman
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in memory of Franklin Allison
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Kimberly R. Teitelbaum

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Janet Canning	Carol Ewart	John L. and Rita C. Jenkins
Jerry Carlson	Jack Ewart	Margaret V. Johnstonbaugh
John L. Carr	Peter Farrington	Kaitlin Kearns
Leo J. Carr	Alfred R. Ferguson	Colleen E. Kennedy
Marguerite Carr	Mary Anne Ferguson	Ray and Betty Kent
William Cawley	Dr. Henry C. Flood	Andrew K. Kuremsky
David Ian Childs	Horace Fulson	Jacqueline Jousse La Torre

-continued on the back

Jody Lange
Joseph and Muriel Laxton
Ann and Lawrence Lee
Katherine Lee
Melissa Lee
Clara Leif
Maurice Levy
Malcolm Lewis
Patton Lewis
Louise B. Manning
Robert Mansfield
Denny Martin
Ann E. Mazur
John F. Mazur
William McDonald
Gladys McKnight
Ish McLaughlin
Arthur McNulty
Warren Metzler
David Murdoch
Judy Nagy
Pete Niederberger
Laura Rumble O'Connell
Andrew O'Sullivan
Marvin Patterson
Igor Petrenko
Herbert Postlewait
Susan Chaffey Powell
Freda Powers
Patricia Prevade
Ann Quattlebaum
Walter Righter
Ann L. Robinson
Paul J. Ross
Floyd J. and Dorothy Ryel
Ruth Ryel
Elinor R. Samson

Joy Samuel
Gwen Santiago
Diane Schantz
William O. Schach
Stephen R. and Catherine M. Shandor
Maurice Short
Ian J. Simos
Celia Sinclair
Clarence and Garnet Smith
Richard A. Stadler
Milton Steinberg
David Stock
Regina Strain
Ceil Sugar
Carole Switala
Guion T. Taylor
Cy and Geraldine Tetrick
Mary Martha Hosford Thomas
Philip Boyce Thomas
Robert L. Thomas
John and Elizabeth Thompson
Nicolai Tolkachev
Nadia Tolkacheva
Cathy Sapienza Tougher
David Van Hoesen
Milton A. Washington
Don Watkins
Karen M. Weiss
Roger Charles Westman
Doris Wilson
Eleanor Wilson
John Page Wilson
Munroe Wilson
Josephine Wise Colella
M. John Wootten
Francis X. Wymard
Jennie Yousko



Upcoming Musical Events at Calvary

Sunday, November 27 at 5 p.m.

Lessons & Carols for Advent

Chatham Baroque joins the Calvary Choirs and soloists in music celebrating the coming of the King of kings. Readings and music give voice to the hopes and prayers of the season.

A pot-luck *hors-d'oeuvre* reception follows the service.



Saturday, December 3 at 8 p.m.

Stile Antico in concert: "Wondrous Mystery"

The renowned British vocal ensemble presents a delightful mixture of the formal and the informal, of ranging from folk-like dances to elaborate polyphony. Tickets available in advance through www.rbsp.org, or at the door.



Saturday, December 17 at 8 p.m.



Chatham Baroque's Christmas Concert

Soprano Pascale Beaudin and lutenist David Walker join Pittsburgh's own Baroque Trio to perform Handel's youthful *Gloria*, a Christmas cantata by

Alessandro Scarlatti, and sacred works from Claudio Monteverdi's late collection *Selva morale e spirituale*. Tickets available through www.chathambaroque.org, or at the door.

Sunday, December 18 at 5 p.m.

Lessons & Carols for Christmas

The Calvary Choirs and soloists mark the transition from Advent to the coming of Christmas in this service, tracing the promise of redemption and its fulfillment at Bethlehem.



Sundays at 5 p.m.

CANDLEMASS

A celebration of the Holy Eucharist, with music ranging from Gregorian Chant to the present day, led by the Calvary Schola. Light and shadow, Word and gesture, sound and scent combine to draw us to the threshold of the Holy. For more information, visit CandleMass.org.

CALVARY

EPISCOPAL CHURCH

315 Shady Avenue, Pittsburgh, Pennsylvania 15206

412.661.0120 | calvary@calvarypgh.org

www.calvarypgh.org

Office Hours – 9 A.M. to 5 P.M., Monday through Friday

The Reverend Jonathon W. Jensen, *Rector*
The Reverend Leslie G. Reimer, *Senior Associate Rector*
The Reverend T.J. Freeman, *Associate Rector*
The Reverend Carol Henley, *Assisting Priest*
The Reverend Ruth Bosch Becker, *Assisting Pastor*
Dr. Alan Lewis, *Director of Music*
Zacchaeus Lock, *Organ Scholar*