



Saturday, March 8, 2025, 7:30 p.m., Emmanuel Free Reformed Church, Abbotsford
Sunday, March 9, 2025, 7:30 p.m., St. Philip's Anglican Church, Vancouver

OFFERING

Thank you for leaving your **offering** in the baskets at the back of the church.

If you wish to have a **receipt for your donation** for tax purposes, please ensure that either your cheque or offering envelope has your full name and address with postal code.

If you wish to receive your **receipt by e-mail**, please include your email address on your envelope (your home address is also required).

Offering cheques can be made payable to

Menno Hall

INTERAC e-Transfers can be sent to info@pcda.bc.ca

Welcome

Construction of Menno Hall is well underway at the corner of Wesbrook Mall and University Boulevard, thanks to Axiom Builders under the management of HyLand Properties (the property development arm of Mennonite Central Committee British Columbia). Concrete has been poured for the underground parkade. We expect to be ready to take occupancy in the summer of 2026, for the academic term to begin that September!

The **MennoHall.com** website has an interactive 3D model of the building's exterior. The <https://www.mennohall.com/our-proposal> page has examples of the original floor plans, starting with the P1 level, but since then we've been able to adjust the design to add 6 more dorm rooms (now 107 beds). HyLand will own and operate the rental apartments, while PCDA will own and operate the new student residence. Together, PCDA and MCC BC are planning on how to best collaborate in the institutional space—including a new Centre for Peace & Development to connect academic research with Anabaptist-inspired service to the world.

Our <https://pcda.bc.ca/donate/> page includes instructions on how to send in your charitable donation, including **INTERAC** e-Transfers via **info@pcda.bc.ca**. In the memo area, be sure to include your full name and address to receive a charitable donation receipt as a PDF by e-mail. If you haven't already done so, please register for our mailing list at pcda.bc.ca/subscribe to receive our newsletters and announcements.

We are so very grateful for your ongoing support of the choir and our student ministry!

Kevin Hiebert, President

On behalf of the PCDA Board of Directors

Choir's Private Preparatory Prayer

Director In the name of the Father, the Son, and the Holy Spirit. **AMEN.**

O God, whose saints and angels delight to worship in heaven, be ever present with your servants who seek, through art and music to perfect the praises offered by your people on earth, and grant to them even now, a glimpse of your beauty, and make them worthy to behold Thee forevermore. **AMEN.**

Byzantine Rite, prayer said before singing

Lenten Choral Vespers

A recording of this Lenten Vespers from St Philip's will be available in about one week at:
<https://pcda.bc.ca/video/choir.htm>

Preces

William Byrd (c. 1540-1623)

O Lord, open Thou our lips,
and our mouth shall shew forth Thy praise. Psalm 51:15
O God, make speed to save us.
O Lord, make haste to help us. Psalm 40:13
Glory be to the Father, and to the Son, and to the Holy Ghost,
as it was in the beginning, is now, and ever shall be:
world without end. Amen.
Praise ye the Lord! Psalm 150:1
The Lord's Name be praised.

Responsive Readings and Prayer for Lent

One Listen to my prayer, Lord!
Because of your faithfulness, hear my requests for mercy!
Because of your righteousness, answer me!
Please don't bring your servant to judgment,
because no living thing is righteous before you.

**All I remember the days long past;
I meditate on all your deeds;
I contemplate your handiwork.
I stretch out my hands to you;
my whole being is like dry dirt, thirsting for you.**

One Answer me, Lord—and quickly! My breath is fading.
Don't hide your face from me
or I'll be like those going down to the pit!

**All Tell me all about your faithful love come morning time,
because I trust you.**

One Show me the way I should go,
because I offer my life up to you.
Teach me to do what pleases you,
because you are my God.

**All Guide me by your good spirit
into good land.**

Make me live again, Lord, for your name's sake.

Psalm 143

One Remember your mercy, O Lord,
and the love you have shown from of old.

**All Do not remember my sins;
In your love remember me.**

Psalm 25.6-7

One Beloved, let us offer ourselves to him who suffered and rose again for us.
Let us become divine for his sake, since for us he became human.

**All He assumed the worse, that he might give us the better.
He became poor, that by his poverty we might become rich.**

One He accepted the form of a servant, that we might win back our freedom.
He came down, that we might be lifted up.

**All He was tempted, that through him we might conquer.
He was dishonoured that he might glorify us.**

One He died that he might save us.
He ascended that he might draw to himself us,
who were thrown down through the fall of sin.

**All Let us give all, offer all, to him
who gave himself a ransom and reconciliation for us.**

One We needed an incarnate God, a God put to death, that we might live.

All We were put to death together with him, that we might be cleansed.

One We rose again with him, because we were put to death with him.

**All We were glorified with him, because we rose again with him.
A few drops of blood recreate the whole of creation!**

From an Easter oration by St. Gregory the Theologian (4th century)

Hymn

(Please stand for the hymn and then be seated)

1 O gra - cious Light, Lord Je - sus Christ, in you the
2 Now sun - set comes, but light shines forth; the lamps are
3 Wor - thy are you of end - less praise, O Son of

Fa - ther's glo - ry shone. Im - mor - tal, ho - ly,
lit to pierce the night. Praise Fa - ther, Son, and
God, life - giv - ing Lord; where - fore you are through

blest is he, and blest are you, his ho - ly Son.
Spir - it: God who dwells in the e - ter - nal light.
all the earth and in the high - est heaven a - dored.

Text: *Phos hilaron*, Greek hymn (c. 200); para. F.B. Tucker
Music: (Thomas Tallis 1505?-1585)

Responsive Reading, from Psalm 39

A Prayer for Healing from a Serious Sickness

One I said, "I will guard my expressions,
that I may not sin with my tongue; I will constrain my mouth, so long as the wicked are in my presence."

**All I was mute and was still,
I was silent, even from the good,
and my sufferings grew worse.**

One My heart had been smoldering within me, and as I thought of it, it flared up, then I spoke out with my tongue:

**All "Yahweh, let me know my destiny,
and for how much longer I have to live; let me know how fleeting my life is! Behold, You have made my days a short span, and my lifetime is as nothing in your sight. Human beings are like a mere puff of breath!
They go about like a shadow!**

**They disappear like a puff of breath;
they heap up riches, and do not know who will gather!**

One And now, Adonai, what am I to hope for? My hope is in You.

**All Deliver me from all my transgressions,
Do not set me forth as the reproach of the fool!**

One I am speechless, I do not open my mouth; for it is You Who have done it.

**All Hear my prayer, O Yahweh,
and listen to my cry for help;**

One Do not remain silent at my tears! For I am a passing guest in Your house, a sojourner, like all my ancestors.

**All O rescue me, that I may rest in peace,
before I pass away and be no more!"**

Lord, Let Me Know Mine End

Maurice Greene (1696-1755)

Maurice Greene was a younger contemporary of Bach and Handel. He was organist at the Chapel Royal (offering private services for the monarchy and rulers) and Professor of Music at Cambridge University. This work, published in 1743, is a "verse anthem" in which we hear two separate groups, the solo voices with organ and the full ensemble.

Jane Pulkingham and Martha Coulthart, soprano soloists

[Choir:]

Lord, let me know mine end, and the number of my days;
That I may be certified how long I have to live.
Behold, thou hast made my days as it were a span long;
And mine age is ev'n as nothing in respect of thee, ev'n as nothing,
In respect of thee, and verily ev'ry man living is altogether vanity.

[Soloists:]

For man walketh in a vain shadow, and disquieteth himself in vain;
He heapeth up riches, and cannot tell who shall gather them.

[Choir:]

And now, Lord, what is my hope?
Truly my hope is ev'n in thee.
Hear my prayer, O Lord, and with thine ears consider my calling.
Hold not thy peace at my tears, at my tears.
O spare me a little, that I may recover my strength
Before I go hence, and be no more seen.

Psalm 39:4-7, 12-13

Sicut Cervus

Giovanni Pierluigi da Palestrina (1526-1594)

Giovanni Pierluigi, taking the name of the town in which he was born (Palestrina), learned to sing soprano in Rome's S. Maria Maggiore. In 1551 (age 26) he became *maestro* of St. Peter's Cappella Giulia. He also sang briefly in the papal Sistine Chapel Choir until the celibacy rule was enforced (Palestrina was happily married and by this time had four children). In the 19th century, *Sicut cervus* gained enormous popularity, exemplifying the smooth musical contrapuntal style of sacred music of the late Renaissance. This motet is often sung on Holy Saturday.

*Sicut cervus desiderat
ad fontes aquarum:
Ita desiderat anima mea ad te, Deus.*

As the deer desires
springs of water,
so my soul desires you, O God.

Psalm 42.1

O Lord, Give Thy Holy Spirit

Thomas Tallis (1505-1585)

Our opening and closing hymns were composed by Thomas Tallis. Although he remained an unreformed Roman Catholic throughout England's changes of religious affiliations, he was at ease composing for King Henry VIII (Catholic, then Protestant), Edward (Protestant), Mary (Catholic) and Elizabeth I (Protestant). This wonderful prayer asks that our understanding of all things be guided by God's Holy Spirit.

O Lord, give thy Holy Spirit into our hearts,
and lighten our understanding,
that we may dwell in the fear of thy Name,
all the days of our life,
that we may know thee, the only true God,
and Jesus Christ whom thou hast sent.

From [John] "Lidley's Prayers" (1566)

Ave verum Corpus

William Byrd (c. 1540-1623)

Unlike Tallis, William Byrd was more openly Catholic, in spite of royal decrees demanding citizens to take communion at least annually in the Church of England. Some scholars have speculated that Queen Elizabeth may have paid his fines herself. She clearly valued his music, and since she spoke Latin fluently, she permitted the use of some Latin music in her private Chapel Royal. This motet honours the holy sacrament, enabling Protestants to see it as a vivid reminder of the suffering and death of Jesus and Catholics as the "true Body" of Christ.

*Ave verum Corpus,
natum de Maria Virgine:
Vere passum,
immolatum in cruce pro homine:
Cuius latus perforatum,
unda fluxit sanguine:
Esto nobis praegustatum
in mortis examine.
O dulcis,
O pie,
O Jesu Fili Mariae,
miserere mei.
Amen.*

Hail, O true Body,
born of the Virgin Mary:
true death,
death on the cross for humanity:
From whose pierced side
flowed both water and blood:
Be a consolation to us
in our last hour.
O sweet,
O holy,
O Jesus, son of Mary,
have mercy on me.
Amen.

Text from a hymn by Pope Innocent VI (d. 1342)

Christus factus est

Felice Anerio (c. 1560-1614)

Anerio lived and worked in Rome his entire life. He learned music as a boy soprano and then alto in the Vatican's Cappella Giulia. When he was about 34 years old, he became the head of the pope's Sistine Chapel Choir, one of the finest choirs of the day. Anerio was a staunch supporter of the so-called Counter Reformation and its musical ideals, which stipulated that when words are sung, people must be able to follow the texts so that the words guide the thoughts of the worshiper. In his letter to the Philippians, Paul may have been quoting part of an early Christian hymn.

*Christus factus est pro nobis obediens
usque ad mortem,
mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.*

Christ became obedient for us
even unto death,
death on the cross.
Therefore God exalted Him
and gave him a name,
which is above all names.

Philippians 2:8-9

Crucifixus (à 8)

Antonio Lotti (1667-1740)

Lotti grew up in Venice, Italy, and composed both for the court in Dresden (where he wrote this work) and for Saint Mark's Basilica in Venice. These eleven words come from the middle of the famous Nicene Creed, which has been memorized by countless believers. Although Lotti set the entire Creed to music, this brief movement for eight parts took on a life of its own and is frequently sung by cathedral choirs during Holy Week. Musicians enjoy hearing the harmonic suspensions which create tension and dissonance as one voice after another is added to the initial word, "Crucifixus", depicting the ever-growing suffering of Jesus through artful music.

*Crucifixus etiam pro nobis
Sub Pontio Pilato,
Passus et sepultus est.*

He was crucified for us
Under Pontius Pilate
[He] died and was buried.

Geistliches Lied, Op. 30 (1858)

Johannes Brahms (1833-1897)

Brahms wrote this fabulous work as an exercise in musical counterpoint not long after Rust had been publishing the complete works of J.S. Bach, sending one or more folios to subscribers every month. Brahms was fascinated with Bach's use of counterpoint. In a sense, this is a work paying homage to Bach. The tenors exactly imitate everything sung by the sopranos, and the basses are also in canon with the altos. But this stringent musical exercise soars above the theoretical. The organ's counterpoint interweaves everything together beautifully, and the extended *Amen* is one of the most glorious 19th-century settings of that word.

*Lass dich nur nichts nicht dauren,
mit Trauren,
sei stille,
wie Gott es fügt,
so sei vergnügt mein Wille!*

Let nothing be grievous,
with mourning,
be patient,
as God has ordained,
so comply happily with my will.

*Was willst du heute sorgen
auf morgen?
Der Eine
steht allem für,
der gibt auch dir das Deine.*

*Sei nur in allem Handel
ohn' Wandel,
steh' feste,
was Gott beschleusst
das ist und heisst das Beste.
Amen.*

What will trouble you today
about tomorrow?
He alone
stands up for all,
gives you your portion.

Be constant in all you do,
without change,
stand fast,
what God has ordained
is and is called the best.
Amen.

Text by Paul Flemming (1609-40)



Menno Hall, proposed Student Dining Hall & Study Tiers (completion summer 2026)

Prayers and Sung Responses (Psalm 116: 1, 4)

I love the Lord, he hath heard my voice, he in -

clines his ear un - to me.

Iona Community, 1987

[Sung refrain: I love the Lord . . .]

Comfort, O Lord,
all who are mourning the loss of those who have died because of war.
Be with them in their sorrow,
support them in their loneliness.
Give them faith to look beyond the troubles of this present time,
and to know that neither life nor death can separate us from your love
which is in Christ Jesus our Lord.

A prayer for the victims of war (anonymous):

[Sung refrain: I love the Lord . . .]

O God of peace,
good beyond all that is good, in whom is calmness and concord:
Heal the dissensions which divide us from one another,
and bring us to unity of love in you; through Jesus Christ our Lord.

A prayer for church unity, Liturgy of St Dionysius:

[Sung refrain: I love the Lord]

O Lord, support us all the day long, until the shadows lengthen,
and the evening comes,
and the busy world is hushed,
and the fever of life is over,
and our work is done.

Then, Lord, in your mercy,
grant us a safe lodging, and a holy rest,
and peace at the last. Amen

A prayer from the 16th century:

[Sung refrain: I love the Lord]

The grace of our Lord Jesus Christ, and the love of God, and the fellowship
of the Holy Spirit be with us all, forever more. Amen.

A blessing from St Paul, 2 Cor. 13:14

[Sung refrain: I love the Lord]

I Heard a Voice from Heaven

(1886/1899)

Charles Villiers Stanford

(1852-1924)

Stanford composed this beautiful anthem for the funeral of his friend and colleague, Henry Bradshaw, Librarian and Chaucer scholar at Cambridge University. Stanford then revised the anthem for a memorial service at St Paul's Cathedral for those who died in the disastrous Boer War. Since Bradshaw gave Stanford a 14th-c. tune he discovered (*Angelus ad virginem*, The angel came to the Virgin), Stanford briefly quoted it in this tribute to his friend.

Jane Pulkingham, soloist

I heard a voice from heaven, saying unto me: Write,
From henceforth blessed are the dead which die in the Lord:
Ev'n so saith the Spirit:
Blessed are the dead which die in the Lord:
For they rest from their labours, and their works follow them.

Revelation 14:13

Glory to Thee, My God, This Night

Thomas Tallis (1505-1585)

The minister and poet Thomas Ken weathered the uncertain times of Charles II and James II, fearlessly standing up to the monarchs when he believed they did not live Christ-like lives. For example, he refused to allow the king's official mistress, Nell Gwynne, to sleep in his home. Charles II was impressed and later made Thomas Ken Bishop of Bath and Wells. He wrote this text for students when he was curate at Winchester College.

Glory to thee, my God, this night
For all the blessings of the light;
Keep me, O keep me, King of kings,
Beneath thine own almighty wings.

Forgive me, Lord, for thy dear Son,
The ill that I this day have done,
That with the world, myself, and thee,
I ere I sleep at peace may be.

O may my soul on thee repose,
And may sweet sleep mine eyelids close,
Sleep that shall me more vigorous make
To serve my God when I awake.

When in the night I sleepless lie,
My soul with heavenly thought supply;
Let no ill dreams disturb my rest,
No powers of darkness me molest.

Praise God, from whom all blessings flow,
Praise God, all creatures here below;
Praise God above, yet heavenly host;
Praise Father, Son, and Holy Ghost.

Thomas Ken (1637-1711), alt.

We invite you to remain for silent meditation as the choir recesses.

Choir's Private Closing Prayer (in atrium)

Director Into your hands, O Lord,
I commend my spirit this night,
for you have redeemed me.

Psalm 31:5

**Choir O God of goodness and truth,
keep me as the apple of your eye;
hide me under the shadow of your wings.**

Choir Amen.

Psalm 17:8, *Book of Common Prayer* (1928);
music by Orlando Gibbons (1583-1625)

Abendmusik Choir, Lent MCMXXV

Michael Murray, *Director, organ*

Karen Thiessen, *Manager*

Ruth Enns, *Chair Abendmusik Committee, piano*

Kevin Hiebert, *Email and website publicity, Abendmusik Vespers recordings editor*

Gerald Harder, *Organ and former member of Abendmusik Choir*

J. Evan Kreider, *Programme notes, photography, librarian, receipting*

Andrea Siemens, *Postcard design and former Director*

Catherine Cooper, *Calligraphy, former member*

Greta Bartsch
Warren Code
Martha Coulthart
Kathryn Day
Janet Enns
Jim Enns
Ruth Enns
Nadine Gomm

Brooke Kinniburgh
Steve Krehbiel
J. Evan Kreider
John Kroeker
Zachary Kuepfer
Allan Larson
Michael McKenzie
Michael Medley
Jane Pulkingham

Christine Schellenberg
Christoph Schwarzbach
Glenn Sutherland
Karen Thiessen
David Wallace
Jenny Wallace
Jim Wearing
Catriona Wilson

Founded in 1991 by Eric Hannan, the *Abendmusik Choir's* Vespers offer classical sacred music appropriate to the Liturgical Year (Advent and Lent) and prayers written across the centuries. The offerings support both the choir and construction of Menno Hall across the street from UBC and Regent College. Like the Christian students we support, our singers are drawn from many denominations.



MENNO HALL

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<http://pcda.bc.ca/>



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To receive the choir's mailings or emails, please visit: <http://pcda.bc.ca/avc-choir/contact/>