Minister: Every Member ~

~Pastor: Rev. Sam Holland (they/them) sam.holland@chucc.org~

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~Music Director: Stephen Galván (he/him) galvan.s@frontier.com~

Whether you are giving one time during worship, going to our website or using the code below, we're grateful.
We are a self-funded, self-sustaining church community. Income is provided through generous offerings, gifts and contributions of our members and friends. Whether you are giving one time during worship, going to our website or using the code below, we're grateful you're here today.

In memory of our loved ones

All Saints

Cedar Hills United Church of Christ

Proudly Progressive, Unapologetically Christian
A Sanctuary Congregation, Welcoming Immigrants & Refugees
An Open and Affirming Church, Welcoming and Affirming LGBTQ+ People
No matter who you are or where you are on life's journey,
You're welcome here!

Butterflies Circle Limit
—M.C. Escher

Sunday
November 1, 2026

Cedar Hills United Church of Christ
Beaverton, Oregon

We are glad you are here! We hope you will let us know if you are interested in more information about life at Cedar Hills UCC. Please join us for coffee and fellowship following worship!

Staff contact information on the back of the bulletin.

REQUIEM BY GABRIEL FAURÉ

The *Requiem* by Gabriel Fauré is a perfect example of French art at its best. My friends think I'm joking when I compare this piece to a bottle of Chateau Lafite Rothschild. But I'm perfectly serious. That great wine has layer after layer of different flavors, some poetic and feminine, some darker and richer, infinite nuance and intrigue; and yet, at the same time, everything is perfectly balanced, harmonious, not one element overpowering the others. It is amazing that a wine with so much floral perfume never becomes cloying. This brilliance of balance – depth of content with refinement and grace – is the unique gift of French art. And Gabriel Fauré was a definitive exponent of this art.

This amazing *Requiem* depicts the timelessness of human existence, the procession of generations, human longings, profound sorrow, fear of the unknown, as well as light, hope, the ultimate joys of heaven, and, above all, peace. All of these separate emotions are distinctly expressed, but they also form a perfect harmonious unity which lasts only 30 minutes. There is not a note out of place in this work. And, because its structure and style are so "simple," the handling of all these emotions takes great concentration and care on the part of the performers.

The work begins with sudden, powerful *fortissimos* in the orchestra, drawing us immediately into a deep cosmic world. As the sound fades away, a chorus from far away appears: "Requiem aeterna – Eternal rest." For me this has always depicted the timeless procession of generations of humanity – those who have died centuries ago, others within our lifetime, others who have just passed away, those of us who are alive now, and future generations. We are all part of this unexplainable procession. When the chorus sings the words "et lux perpetua luceat eis – perpetual light will shine upon them," it is as if we have a vision of an awesome, immense power. The introduction ends in a long sustained *pianissimo*.

The main section of this first movement, the *Introitus and Kyrie*, begins with an extraordinarily beautiful melody sung by the tenor section with rich string accompaniment. Fauré, a genius of melody, has here given us music that is simultaneously sad and hopeful. The tenors sing with compassion and heartfelt feelings. This is balanced by the purity of soprano tone which follows - notably in a major key (the piece began in D Minor.) The full chorus comes in with solemn expression. This is followed by a type of "recapitulation" to the opening tenor theme, this time sung by the whole chorus, providing a brief moment of great beauty. But the solemnity returns and carries through to the end of the movement.

The *Offertory* is the most developed movement of the piece. It begins with a magnificently expressive string introduction. The altos and tenors then enter unaccompanied in the mode of an austere Renaissance piece. The atmosphere created evokes timelessness. It also causes the listener to go to deep internal, personal feelings. Eventually the basses join in, and the chorus is no longer unaccompanied. This highly expressive section concludes at the entrance of the baritone soloist. Here, the key changes to the major, as the soloist offers his own personal prayer. When the chorus returns with the original melodic material, it is now in the major key and the sopranos add their lightness to the ensemble. At the final word, "Amen," the orchestra drops and the chorus floats up in one of the most sublime moments of the work.

The profundity and length of the *Offertory* is followed by the simplicity and optimism of the *Sanctus*. Above a gently undulating string and harp accompaniment, the sopranos sing a sweet and serene melody. They are answered by the men in unison, accompanied by a sublime melody played by the violins. This builds up, little by little, to a thrilling climax of affirmation and ultimate triumph. The works concludes peacefully.

The *Pie Jesu*, for soprano solo, is the personal utterance of hope for the eternal peace of a loved one. Even though we feel the sense of loss, the confidence of eternal happiness is always present here. This famous movement is an amazing example of profound feelings depicted with the utmost simplicity.

The *Agnus Dei* begins with the violins and violas playing another exceptionally beautiful melody. It is set in the warm, gentle key of F Major. The tenors pray to the Lamb of God with a pleading tone, but also confident of the ultimate mercy of God. Deep anxiety is expressed at the entrance of the full choir. This subsides, and the tenors return. This time their pleading changes a bit – unsure of the outcome. They fade away, and the celli and string basses drop to their lowest regions. All time stops at the soprano entrance on the word "lux – light." In the first movement, Fauré depicted light with awesome power. Here it's more complicated. After the orchestra drops out and the sopranos are holding this note all alone for two

Join us on Sunday, November 22nd for Stewardship Sunday! We will come together during worship to celebrate and give thanks for our successful Stewardship Campaign and following worship with a special Stewardship celebration.

Advent Season begins Sunday, November 29th. We will be decorating the tree in the sanctuary following worship and enjoying cocoa and cookies afterwards in the Narthex!

MESSAGE "Dolly Parton's Dwelling Place — and Yours" Pastor Sam

Requiem –Gabriel Fauré
Libera Me
In Paradisum

PRAYERS OF THE PEOPLE Pastor Sam

Leader: O God, in your grace and mercy,
All: Hear your people at prayer.

LORD'S PRAYER

Our Father and Mother**, who art in heaven… (debts/debtors)
***We believe that God is revealed in persons of all genders.*

Communion at CHUCC

~Jesus kept an open table as do we! Everyone is welcome to receive Communion.~ We serve gluten-free bread and grape juice.~ You may come forward as your row is invited.~ We use intinction–dip the bread into the cup.~ Join in the circle around the sanctuary if you're able.~ You may also join the circle without receiving Communion.~ We will serve you in your seat, if you'd prefer.

INVITATION Pastor Sam

COMMUNION PRAYER, WORDS OF INSTITUTION

*DISTRIBUTION OF BREAD AND CUP Pastor Sam & Servers

Please come forward to receive communion, singing if you wish, then joining in the circle around the sanctuary. If you prefer, you may remain seated and we will serve you where you are. To save space as we gather in a circle our choir will use our middle aisle as the last of the elements are distributed.

*COMMUNION HYMN CP#521 Ubi Caritas vs. 1-3 (Brown Hymnal)

*UNISON PRAYER OF THANKSGIVING (Screen)

*BLESSING

POSTLUDE

If you are new to our community and want to learn more about CHUCC, please contact Jan Crispin at jancrispin@comcast.net or Allison at allison.neal@chucc.org for information about life at Cedar Hills UCC and membership.

measures, the music continues in a major key, with soaring phrases of beauty. It *seems* optimistic, but, really, it doesn't feel resolved. And it isn't; because it leads to an immense accumulation of intensity and power. And then Fauré returns us to the music of the very beginning of this Requiem – the cosmic timelessness and power. Is this his way of expressing that, even though we are optimistic about the presence of a heaven, the cosmos is so immense and beyond our comprehension, that we really don't know what is in store after death? Perhaps. But this movement's postlude seems to dispel any doubts of heaven with a reiteration of the beautiful violin and viola melody of the movement's introduction, this time in an even more glowing key of D Major.

Unlike almost all other requiems, Fauré chose to eliminate almost all parts of the Requiem liturgy that depict hell and damnation. The lengthy liturgical sequence, *Dies irae* (Day of wrath) – which provided Verdi with about 40 minutes of juicy moments of horror, fear, and darkness – this liturgical movement was completely cut by Fauré. Instead he inserted the shorter liturgical text, *Libera me*. This movement brings back the baritone soloist in a serious plea ("Deliver me from eternal death".) The chorus comes in evocatively with the word "tremens –trembling." Suddenly, the French Horns call forth loudly the Day of Judgment. This is a bona fide moment of intense fear. This intensity is remarkably strong, but inward, as the chorus sings in unison the baritone's original theme. The soloist returns at the end, this time with a note of resignation. Our fate is ultimately in the hands of the Diety.

As we turn the page to the final movement, *In paradisum* (In Paradise,) any fear or doubt is immediately gone. We have already left human existence and are in the midst of a beautiful and blissful heaven. The strings provide a glowing and serene cloud of tone to which Fauré has added gentle, staccato flute arpeggios on the organ. These running 16th notes give a sense of eternity. After two measures the extraordinary pure sound of the sopranos enters. The rest of the chorus eventually comes in, and the sonorities increase. But the peak here is a gentle one. The sopranos return, even more peacefully, as they sing "May a chorus of angels receive you." Little by little, the music departs into peaceful eternity.

—Dennis Keene

The butterfly has been used as the Christian symbol for hope of resurrection from the dead. The caterpillar symbolizes life, the cocoon symbolizes death, and the butterfly symbolizes resurrection.

Directors
- Stephen Galván
- Felipe Araya

Keyboardist
- Yvonne Yang

Soloists:
- Celeste Kinswood—soprano
- Will Mitchell –bass

Flute
- Robin Jackson

Strings
- Jaime Hamel—viola
- Kristen Wilde –viola
- Stephen Beecher —cello
- Joshua Koller –cello
- Dave Leon—bass

Percussion
- Dave Shearer –timpani

Order of Worship was graciously printed in partnership ISing Choir.

MUSIC FOR GATHERING

WELCOME AND LIFE OF THE CHURCH & BELL

Requiem –Gabriel Fauré
Introit et Kyrie

***Call to Worship**
On this All Saints Sunday, we gather to remember teachers and storytellers who made God's stories come alive for us.
We give thanks!
We remember choir members, praise bands, organists, and all the musicians who sang and played your praises.
We give thanks!
We remember preachers and lay leaders who led our worship through the years.
We give thanks!
We remember parents, grandparents, aunts, uncles, cousins, and siblings who showed us how to hold fast to the faith.
We give thanks!
We remember our church families – this one and others we have loved. We remember all those who have been a part of this faith family with whom we grew our faith and our love for God and neighbor.
We give thanks!
We remember our ancestors in the faith whose courage enables us to be here today.
We give thanks for the saints who came before us, are present here with us, and will continue after us. Thanks be to God!

*OPENING HYMN NCH#299 For All the Saints (Black Hymnal)

*UNISON PRAYER *Rev. Dr. Bob Gross, adapted*

Sovereign of Creation,
all that we have comes from you.
We gather in your presence,
surrounded by so great a cloud of witnesses,
people from every tribe and nation,
every kindred and tongue,
to lift our voices in praise,
to be transformed into your saints,
to be sent out to gather others to share the eternal banquet.
Receive the praise we offer,
work in us and through us.
You are holy,
you are the Most High,
you are worthy of our praise.
Glory to you, O God,
and to the Spirit that unites us all,
today and ever more.
Amen.

*PASSING THE PEACE
*PASSING OF THE PEACE & CANDLE Pastor Sam
Let's pass the peace of Christ starting with our friends online; friends at home, please send notes of peace in ways you are able – email, text even handwritten. The passing of the peace is another great time to add a prayer to the bowl. -Greet one another with an awareness of varying comforts with physical contact.

SINGING THE YOUTH FORWARD & BIBLE BLESSING Pastor Sam and Amy Norden
Alle, Alleluia, Alleluia, Alleluia.

Requiem –Gabriel Fauré
Offertory
Sanctus

SILENCE FOR PERSONAL REFLECTION Pastor Sam
PROMISE OF NEW LIFE
One: Our lives are full of mistakes and errors – places where we fall away from Christ's path. We are not alone in these mistakes – all of those who have come before us also experienced struggles too. Let us come before God, just as generations ahead of us have.
All: Jesus taught through his words and deeds that God has already forgiven us. Thus, we and all who have come before us are rightly known as saints – the holy ones of God. There is nothing here or anywhere else that will separate us from the Love of God in Christ.

MUSICAL RESPONSE Let Justice Flow Like Streams NCH #588 (Black Hymnal)

So may God's plumbline, straight, define our measure true.
And justice, right, and peace pervade this world our whole life through.

STEWARDSHIP MOMENT Becca Holstrom

SCRIPTURE John 14: 1-14 Ann Farley

IN REMEMBRANCE
We remember and give thanks for those who have led us in faith.

Requiem –Gabriel Fauré
Pie Jesu
Agnus Dei