

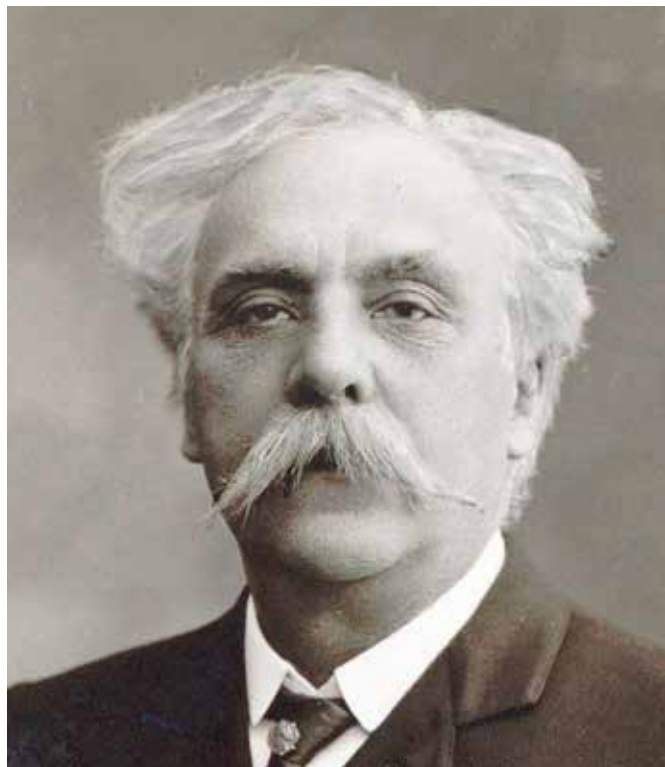
# REQUIEM

## Gabriel Fauré (1845-1924) Requiem Mass in D minor (Op.48) (1893 version)

Fauré's *Requiem* is the best known of his works and has become a staple of the choral repertoire. He insisted that it was written solely for his own pleasure and he gives it an unusual form by including the *In Paradisum* from the burial service as its final movement. Utilising arrangements drawn from plainsong, it contains several memorable melodies and harmonies which undoubtedly contribute to its continuing popularity. There are at least two orchestral versions of the Requiem, but tonight's performance features St James's magnificently restored Harrison & Harrison organ in an arrangement by John Rutter.

Although it is widely believed that Fauré was moved to compose his *Requiem* following the death of his father in 1885, and in anticipation of that of his mother two years later, he insisted that it "wasn't written for anything...for pleasure, if I may call it that!". He remarked later that "after accompanying all those funerals! I'd had them up to here. I wanted to do something different". All those funerals began with his appointment, in 1865, as organist at St-Sauveur in Rennes and continued until he played for the last time, in 1903, at the Church of the Madeleine in Paris, where he had succeeded Saint-Saëns in 1874. The first version was completed in 1888 and performed on January 16<sup>th</sup>, directed by Fauré, "for the funeral of some parishioner or other". This was the well-known architect, Joseph Le Soufaché, who was sufficiently important and wealthy for both choir and orchestra to be engaged. In the light of its subsequent success, the initial reaction of the priest who had officiated at the service is surprising. When told by Fauré that the mass was his own composition, he replied: "we don't need all these novelties; the Madeleine's repertoire is quite rich enough, just content yourself with that".

This version was not, however, a liturgically complete requiem. It contained only five movements, and Fauré had taken the *In Paradisum* from the Burial Service. Although it continued to be performed until the end of the century, Fauré prepared an expanded version, first performed in January 1893, by adding the *Libera Me*, composed in 1877, and the Offertory, composed in 1889, both of which include baritone solos. It is John Rutter's edition of



this version, edited in 1983 for Oxford University Press, that will be performed this evening to organ accompaniment. A full orchestral version was prepared, in all probability by his inexperienced pupil, Roger Ducasse, rather than by Fauré himself, for performance by an ensemble of 250 at the Trocadéro, as part of the Paris World Exhibition in July 1900. It was an immediate success and remains by far the most well known and widely performed of his works – a staple of the contemporary choral repertoire.

The structure of the work is organised around its central section, the soprano solo *Pie Jesu*, which is also its thematic core. This is preceded and succeeded by sequences of three movements, each of which surrounds a movement with chorus and baritone solo with movements for full chorus. The *Introit and Kyrie* opens softly with an organ chord, followed by the gentle intonation of '*Requiem aeterna*' in a vertical homophony achieved by doubling the male vocal parts, a device which Fauré uses throughout at moments of direct prayer (in the *Agnus Dei*, *Libera me* and *In Paradisum*). This provides the words with great clarity, an effect achieved also, but in a contrasting manner, by bringing choir and accompaniment together suddenly, but with a disciplining solemnity, for short passages at moments of expressive intensity. The most evident of these is on '*Hosanna*' in the *Sanctus*, but it occurs also with '*Dies illa, dies irae*' in the *Libera me*.

After the initial statement of 'Requiem aeterna' by the full chorus, tenors, followed by sopranos, develop the movement in undulating lines deliberately reminiscent of Gregorian chant – a device followed more explicitly by Maurice Duruflé in his *Requiem* (1947) – before the full chorus returns on 'Exaudi' to move into the *Kyrie*. The Offertory opens with altos, followed by tenors in quiet antiphony, marked *dolce* on 'O Domine', to be joined by basses until the baritone solo on 'Hostias'. The full chorus then join, in ascending polyphony, to a brief crescendo before the exquisite rise and fall of their concluding repetition of Amen. Sopranos supported by tenors and basses in unison, build the *Sanctus* rhythmically to introduce 'Hosanna in excelsis' before the controlled outburst of the full chorus, subsiding finally to the sopranos whispered repetition of 'Sanctus'. The soprano soloist then begins the short simple prayer, *Pie Jesu*, for lasting rest and peace, which is at the centre of the work, its phrases echoed throughout by a complementary organ motif. Saint-Saëns said to Fauré of this, that it "is the only *Pie Jesu*, just as Mozart's *Ave verum* is the only *verum*."

A sensual introduction anticipates the soaring line with which the tenors begin the *Agnus Dei* and is reprised after

### Introit and Kyrie

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.

### Offertory

Kyrie eleison; Christe eleison; Kyrie eleison  
O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu, de ore leonis; ne absorbeat tartarus, ne cadant in obscurum.

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 eius. Amen.

### Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

### Pie Jesu

Pie Jesu, Domine, dona eis requiem sempiternam.

a passage for full chorus, before the lyrical 'Lux aeterna' rises to a *forte*. Descending organ chords precede a closing recall of the 'Requiem aeterna' from the first movement. The restrained intensity of the *Libera me* builds its plea for absolution gently at first, through the opening baritone solo and the awed 'Tremens factus sum ego' of the chorus, towards the metric trenchancy of 'Dies illa' and its surprising repetition in choral unison, before the baritone's quiet, final call. The *In Paradisum*, whilst liturgically a logical development of the preceding movement, nevertheless marks a further divergence from convention in Fauré's setting, since burial takes place after the requiem mass, and outside the church. This may have been what prompted the remark on novelty by the priest at its first performance. The lightness of the music, its sustained, gentle rises and falls, create an unambiguous impression of a 'chorus angelorum' as sopranos move above the sole interjection of the remainder of the chorus on 'Jerusalem', before a further restatement of 'Requiem aeterna' closes the work as it had opened. "That", said Fauré, "is how I see death: as joyful deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience."

Grant them eternal rest, O Lord: and may everlasting light shine upon them. A hymn becomes you, O God in Zion: and to you a vow shall be repaid in Jerusalem. Hear my prayer, to you all flesh shall come.

Lord have mercy; Christ have mercy; Lord have mercy.  
Lord Jesus Christ, King of glory, free the souls of the departed from infernal punishment, and from the deep pit, from the mouth of the lion; lest they drown in the depths of hell, nor let them fall into darkness.

O Lord, we offer you sacrifices and prayers in praise. Accept them on behalf of the souls whom we remember today. Make them, Lord, pass over from death to life, as you promised Abraham and his progeny. Amen.

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

O sweet Lord Jesus, grant them everlasting rest.

*Continues...*

# REQUIEM

## Agnus Dei

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

Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine.

## 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 illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

## In Paradisum

In paradisum deducant [te] angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

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

May light eternal shine upon them, O Lord, we pray with all your saints for ever, for you are blessed. O Lord, grant them eternal rest.

Free me, O Lord, from eternal death upon that terrible day: when heaven and earth shall be moved, when you come to judge the world with fire.

I am afraid and trembling, on account of the coming judgment and wrath. That day, a day of wrath, of disaster and misery, a great and very bitter day. Grant them eternal rest, O Lord, and may everlasting light shine upon them.

May angels lead you into Paradise: may the martyrs receive you at your coming and lead you to the holy city of Jerusalem. May a choir of angels receive you, and with Lazarus, who once was poor, may you have eternal rest.

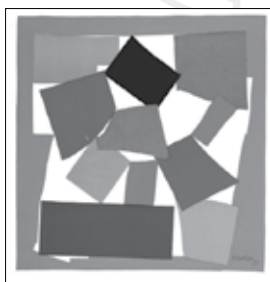
## INTERVAL

During the 20-minute interval, members of the audience are requested not to enter the performing area.

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