

An abstract painting with a textured, expressive style. The color palette is dominated by warm, earthy tones like ochre, sienna, and terracotta, interspersed with vibrant, cool blues and purples. The brushstrokes are visible and varied in direction, creating a sense of movement and depth. The overall composition is vertical and somewhat chaotic, with no clear focal point or recognizable figures.

**OLDHAM CHORAL SOCIETY
PRESENT**

**“MUSIQUE DE CONFORT
ET DE CONSOLATION”**

**Manchester Cathedral
Sunday May 4th 2014 at 7.00pm**

**Sacred music by
Gabriel Fauré and Maurice Duruflé
(inc. their celebrated “Requiems”)**

Conductor: Nigel P. Wilkinson

Organist: Jeffrey Makinson

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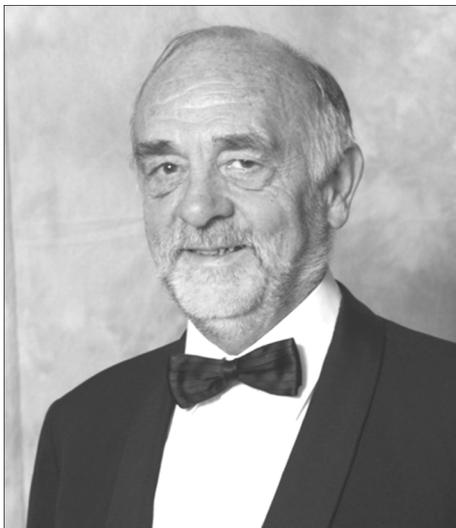
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A MESSAGE FROM OUR CHAIRMAN



A MESSAGE FROM OUR CHAIRMAN

It is very good to be back in Manchester Cathedral for tonight's concert. Our previous visits were truly great occasions, and I can't imagine a more splendid and appropriate setting for the two wonderful main works to be performed this evening.

The Fauré Requiem is a marvellously lyrical work, full of memorable tunes and deep emotion. It is well-known by choirs and audiences. Less well-known, and very different, is the Duruflé Requiem, with its marvellous use of themes based on Plainsong Chants. Very few of the choir knew this piece, and working on it has proved fascinating and challenging. If it is new to you, then I believe it will prove an enjoyable experience.

We are very fortunate to have Rhys Jenkins to sing the baritone solos, and Kathleen Wilkinson singing the solo in the Duruflé. The "Pié Jesu" in the Fauré will be sung for us by a Treble from the Cathedral Choir, and the whole will be accompanied by the Cathedral Sub-Organist, Jeffrey Makinson. We are very grateful to them all for taking part in tonight's concert, which I am sure will be a most enjoyable occasion for everyone.

Thank you for being with us tonight, and I look forward to meeting you at future concerts, the next of which will be our Gilbert and Sullivan Concert at Middleton Arena on 22nd June. Led in his unique way by the inimitable Donald Maxwell, it would be difficult to imagine a greater contrast to this evening's programme than "The Mikado" and "Patience". Don't miss it. It will be great fun.

Fred Jones – Chairman.

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OLDHAM CHORAL SOCIETY

**“MUSIQUE DE CONFORT
ET DE CONSOLATION”**

(French Sacred Music)

Organist: Jeffrey Makinson

Conductor:

Nigel P. Wilkinson

Soloists:

Kathleen Wilkinson (Mezzo)

Rhys Jenkins (Baritone)

Chephren Parker (Treble)

Please ensure that all mobile phones are SWITCHED OFF

DURUFLE:

PRELUDE ET FUGUE SUR LE NOM ALAIN

REQUIEM OPUS 9

Interval

FAURE

CANTIQUE DE JEAN RACINE

MESSE DE REQUIEM

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Jeffrey Makinson

ORGANIST

Jeffrey Makinson is Sub-Organist of Manchester Cathedral, Tutor in Organ Studies at the Royal Northern College of Music and Manchester University and Tutor in Pianoforte at Chetham's School of Music.

He received his musical training at the Royal Northern College of Music and at Manchester University. He subsequently became Organ Scholar at York Minster from 1992-1994, before spending five years as Assistant Organist at Lincoln Cathedral.

He took up his post in Manchester in 1999 and is busy as a recitalist, accompanist, conductor, teacher and adjudicator in the city and throughout the country.

As part of his duties at Manchester Cathedral, Jeffrey accompanies the critically acclaimed Cathedral Choir for most of the choral

services, assists the Organist & Master of the Choristers with the training and direction of the choir and directs the Cathedral Voluntary Choir.

As a recitalist, Jeffrey has performed throughout the country at most of the major British cathedrals, abbeys, collegiate chapels, churches and concert halls, including numerous recitals at Westminster Abbey, Westminster Cathedral, St. Paul's Cathedral and King's College, Cambridge. Jeffrey has also performed in numerous countries including Czech Republic, France, Germany, Holland, Hungary, Ireland, Italy and the USA. He is a regular tutor on the 'Oundle for Organists' courses.

Jeffrey has made numerous CD recordings, with the Albany, Delphian, Herald, Lammis, Naxos, Priory and Regent labels. He works extensively for the BBC, as regular musical director and organist for Radio 4 Daily Service. In addition, he has worked on programmes such as Songs of Praise, Chorister of the Year, Choral Evensong, Minstrels in the Gallery, Young Musician of the Year, Sunday Morning Worship and the Radio 4 Pilgrimage to Rome. Since 1998, he has been Organist in Residence at the Exon Singers Festival in Devon. Jeffrey has a keen interest in promoting new music and has given first performances of works by numerous leading composers, including Judith Bingham, Mark Blatchly, Martin Bussey, Bob Chilcott, Naji Hakim, Grayston Ives, Francis Jackson, George Lloyd, Richard Lloyd, Philip Moore, Andrew Sallis, Howard Skempton and Philip Wilby. As an orchestral musician, he has worked alongside some of the country's leading ensembles, including the BBC Philharmonic Orchestra, Hallé, Liverpool Philharmonic Orchestra, Manchester Camerata, Northern Chamber Orchestra and the Philharmonia Orchestra.

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Rhys Jenkins - Baritone

After reading Modern Languages in Edinburgh and Vienna, Welsh baritone Rhys Jenkins trained at the Royal Northern College of Music (RNCM), the Royal Scottish Academy of Music and Drama Opera School, (RSAMD) followed by the Cardiff International Academy of Voice where he was supported by BBC Wales and the Dennis O'Neill Foundation. He is a Britten-Pears Young Artist, Samling Foundation Scholar, a Wingate Scholar and alumnus of the Solti Accademia di Bel Canto.

In the course of his training, Rhys Jenkins performed the title role in *Don Giovanni* at the Verbier Festival Academy.

Rhys Jenkins gave his debut recital at the Aldeburgh Festival singing Duparc *Melodie* and Mussorgsky's *Songs and Dances of Death*.

Amongst his operatic roles are Sid Albert *Herring*, Dandini *La Cenerentola* Figaro *Il barbiere di Siviglia*, Guglielmo *Così fan tutte*, Schaunard, Marcello *La Bohème*, Bottom *A Midsummer*

Night's Dream, The Sorceress *Dido and Aeneas*, Sharpless *Madama Butterfly*, Peter Hänsel und Gretel, Le Gendarme *Les Mamelles de Tiresias*, Rodrigo *Don Carlo*, Germont *La Traviata*, Il Conte di Luna *Il Trovatore*, the title roles in *Rigoletto*, and *Gianni Schicchi*, Tonio *I Pagliacci* and Scarpia *Tosca*.

Highlights of his busy concert diary are the Brahms' *Requiem*, Dvorák's *Mass in D*, Maunder's *Jerusalem*, Handel's *Messiah* and *Israel in Egypt*, Stanford's *Songs of the Sea*, Elgar's *Coronation Ode*, Mozart's *Mass in C Minor*, Berlioz' *Messe Solennelle*, Mendelssohn's *Elijah*, Maunder's *Bethlehem*, Bach's *St Matthew Passion* and Rutter's *Mass for the Children*.

Rhys created a very strong impression when he sang Jesus for us in the *St Matthew Passion* in 2012



Kathleen Wilkinson – Mezzo soprano

Kathleen has been a regular soloist with the choir for many years, (ranging from The Verdi Requiem and the Angel in Gerontius to Gilbert and Sullivan and operetta), long before her husband was appointed Music Director and principal conductor. We are delighted that she is singing the *Durufié Pie Jesu* this evening.

She has been a principal guest soloist at the Royal Opera House Covent Garden on many occasions and has also sung major roles with Glyndebourne, Welsh National Opera, Scottish Opera, Grange Park Opera and Opera Holland Park. She has worked extensively in Europe, notably in France, and only last week she was singing Auntie in Peter Grimes, for Opera Lyon, (recorded on French radio and TV).

She has recorded extensively for the BBC, Radio France, the Mezzo Channel, Chandos and Opus Arte. Future work includes *Maria Stuarda* this summer for the Royal Opera Covent Garden, *Ines de Castro* for Scottish Opera, and Marcellina in *The Marriage of Figaro* in Antwerp and Gent.



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ACKNOWLEDGEMENTS

THE DEAN AND CHAPTER FOR KINDLY ALLOWING US TO USE THIS BEAUTIFUL
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ANGELA LLOYD-MOSTYN, NEIL AND HELEN TAYLOR FOR ASSISTANCE IN MUSICAL
PREPARATION.

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IN MEMORIAM – ERNIE NORMAN

We are sorry to record the recent passing of Ernie Norman. Ernie was in his 90th year and had been singing in choirs for 82 years, until falling ill just before Christmas. He sang in Male Voice Choirs throughout his life, eventually becoming conductor of the Burnley MVC. He travelled weekly from Burnley to rehearsals with our conductor and was a popular and accomplished member of the baritone section until 2011, when he felt that it was time to retire. The family have expressed gratitude to all the OCS members who sang at his Requiem Mass.

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List updated 1 / 4 / 14

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NOTES ABOUT THE TEXTS

The text of both Requiems is almost identical. Following the French Baroque tradition, both omit the dramatic *Dies Irae* sequence, which is such a striking feature of the settings by Verdi and Mozart, but include 3 movements that are not part of the Requiem Mass proper. These are the motet *Pie Jesu*; and the *Libera me* and *In paradisum*, which are both taken from the Burial Service.

Other similarities between the two masses are that both set the *Hostias* and *Libera me* sections for baritone solo, and set the *Pie Jesu* for solo voice only.

Duruflé adheres strictly to the traditional Latin texts, but Faure makes one or two fairly minor changes. These are highlighted in the text printed below.

THE CANTIQUE DE JEAN RACINE

The text, *Verbe égal au Très-Haut*, is a paraphrase by the 17th century dramatist and poet Jean Racine from his *Hymnes traduites du Bréviaire romain*, (1688). It is based on a hymn for Tuesday matins: ***Consorts paterni luminis*** -attributed to St Ambrose.

It is printed here in the Racine French paraphrase and an English translation

Verbe égal au Très-Haut, notre unique espérance, Jour éternel de la terre et des cieux, De la paisible nuit nous rompons le silence: Divin sauveur, jette sur nous les yeux.	Word of God, one with the Most High, in Whom alone we have our hope, Eternal Day of heaven and earth, We break the silence of the peaceful night; Saviour Divine, cast your eyes upon us!
Répands sur nous le feu de ta grâce puissante; Que tout l'enfer fuie au son de ta voix; Dissipe le sommeil d'une âme languissante Qui la conduit à l'oubli de tes lois!	Pour on us the fire of your powerful grace, That all hell may flee at the sound of your voice; Banish the slumber of a weary soul, That brings forgetfulness of your laws!
Ô Christ ! sois favorable à ce peuple fidèle, Pour te bénir maintenant rassemblé; Reçois les chants qu'il offre à ta gloire immortelle, Et de tes dons qu'il retourne comblé.	O Christ, look with favour upon your faithful people now gathered here to praise you; Receive their hymns offered to your immortal glory; May they go forth filled with your gifts.

Jean Racine (1639 – 1699)

Racine was one of the 3 great French playwrights of the 17th century, (along with Moliere and Corneille). The quality of Racine's poetry is generally considered to be his greatest contribution to French literature. His use of the 'alexandrine' poetic line is considered exceptional in its harmony, simplicity and elegance.

He was born and educated as a Jansenist, and thus his writing was underpinned by a strong belief in original sin, predestination and the necessity of "Divine Grace".



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REQUIEM TEXT

{ ... } indicates text omitted by Fauré

REQUIEM (*Choir*)

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.

KYRIE

Kyrie eleison, Christe eleison, Kyrie eleison

OFFERTORIO

DOMINE JESU CHRISTE (*Choir*)

[O] Domine Jesu Christe. Rex gloriae, libera
animas {omnium fidelium} defunctorum de poenis
infernī, et de profundo lacu:

Domine Jesu Christe, Rex gloriae
libera animas {omnium fidelium} defunctorum de
ore leonis, ne absorbeat tartarus:

[O] Domine Jesu Christe. Rex gloriae, ne cadant in
obscurum

{Sed significat sanctam Michael
repraesentat eum in lucem sanctam}

(*Baritone soloist – both versions*)

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 ejus.
[Amen]

SANCTUS (*Choir*)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua
Osanna in excelsis.

{Benedictus qui venit in nomine domine
Osanna in excelsis}

Text and Translation

[...] indicates text added by Fauré

REQUIEM

Eternal rest give unto them , O Lord,
and let perpetual light shine upon them.

Thou O God are worshipped in Holy Sion: unto
thee the vow shall be performed in Jerusalem.

Hear us Lord: Lord hear thy servants' prayer:
Lord, unto thee all flesh shall come.

LORD HAVE MERCY

Lord, have mercy. Christ, have mercy.

LORD JESUS CHRIST

[O] Lord Jesus Christ, King of Glory, free the souls
{of thy faithful departed} from eternal torment and
from the fathomless waters:

Lord Jesus Christ, King of Glory
free the souls {of thy faithful departed} from out of
the lion's jaw, lest they drown in the depths of hell.

[O] Lord Jesus Christ, King of Glory, save them
from utter darkness.

{Let the standard bearer Holy Michael
lead them into Holy light.}

Hear our prayer and let our cry come unto thee:
God our Father, we pray this day for all the
departed souls.

Grant them, Lord, deliverance from death unto
life, as was promised to Abraham and his seed.
[Amen]

Holy, Holy, Holy,
Lord God of hosts.

Heaven and earth are full of your glory,
Hosanna in the highest.

{Blessed is he who comes in the name of the
Lord. Hosanna in the highest.}

PIE JESU

Mezzo solo (Duruflé) Treble solo (Fauré)

Pie Jesu domine

Dona eis requiem sempiternam

AGNUS DEI (Choir)

Agnus Dei qui tollis peccata mundi:
dona eis requiem.

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

LUX AETERNAM (Choir)

Lux aeternam luceat eis Domine:
Cum sanctis tuis in aeternam, quia pius es.
Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.

LIBERA DOMINE

(Baritone and choir)

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 (Choir)

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 pauper,
aeternam habeas requiem.

MERCIFUL JESUS

Merciful Jesus.

Grant unto them eternal rest

LAMB OF GOD

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

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

ETERNAL LIGHT

Light perpetual shine upon them, Lord, with all thy
Saints in eternity, for thy tender mercy's sake.
Eternal rest give unto them, O Lord,
And let perpetual light shine upon them.

DELIVER ME O LORD

Deliver me, O Lord from everlasting death
on that dreadful day,
when the heavens and the earth shall be moved.

When thou shalt come to judge the world by fire.
I quake with fear and I tremble,
awaiting the day of account and the wrath to
come.

That day, the day of anger, of calamity, of misery,
that great day and most bitter.
Eternal rest grant them, O Lord,
and let perpetual light shine upon them.

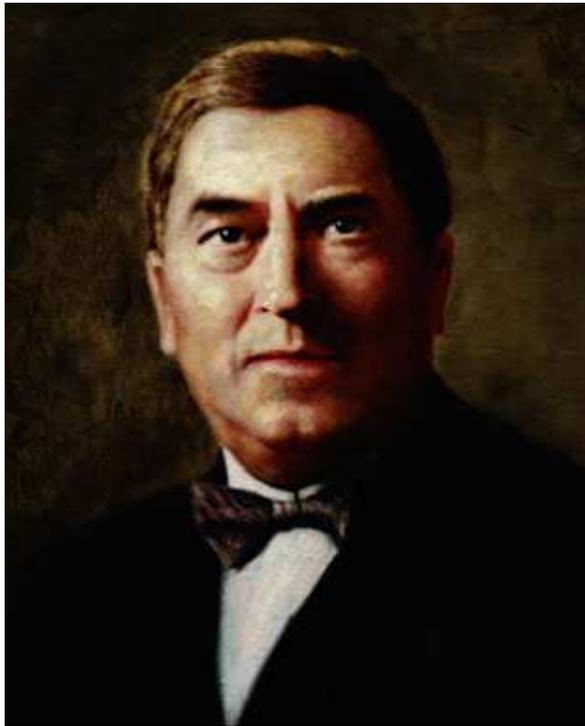
IN PARADISE

May angels lead you into paradise;
upon your arrival, may the martyrs receive you
and lead you to the holy city of Jerusalem.
May the choirs of angels receive you,
and with Lazarus, once a poor man,
may you have eternal rest.

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Maurice Duruflé (1902 - 1986)

was born at Louvier in Normandy. At the age of ten he became a chorister at the nearby Rouen Cathedral Choir School, where he also studied piano and organ. Aged seventeen he moved to Paris where he undertook further organ studies, and in 1920 he entered the Conservatoire de Paris where he won first prizes in composition, organ, harmony and piano.

He held a number of musical posts throughout his life including his appointment as Assistant Organist to Louis Vierne at Notre Dame in 1927, and titular organist at the church of St Etienne-du-Mont in Paris from 1929. He shared this position with Marie-Madeleine Chevalier-Duruflé, whom he also married in 1953. He was forced to stop performing in 1975 following a car accident but remained titular organist whilst his wife continued her performing career. He

was also professor of harmony at the Conservatoire de Paris from 1943 till 1970.

Duruflé wrote his Requiem in 1947, following a commission from publishers Durand & Co. This was something of a gamble on their part, since he had not had any vocal music published up to that point. They need not have feared though, as throughout the work there are extremely rich, and very French harmonies, with beautifully sculpted vocal writing which Duruflé took great pains to finalise. A notable omission from his Requiem is a complete *Dies irae* movement that other composers such as Mozart and Verdi included prominently. Duruflé wanted to focus on the human aspect of forgiveness in the texts, so although the text "*Dies illa, dies irae*" does appear, it is confined to a small but dramatic part of the *Libera me* movement. In this respect it mirrors the Fauré Requiem to be heard in the 2nd half of this evening's concert. Other similarities with the earlier work are the inclusion of the *Pie Jesu* prayer, and the *Libera me* and *In paradisum* movements taken from the Burial Service.

Duruflé was heavily influenced in his compositional style for the *Requiem* by his early training at Rouen Cathedral, where there was a focus on Gregorian chant. There had been a resurgence in interest in this monastic musical style in France in the 19th century, spearheaded for Duruflé by a group of Benedictine monks at Solesmes Abbey in north-western France. Here a theory was developed that liturgical chant rhythms were basically a series of notes of approximately equal value, in groups of two or three. In this work he consciously incorporated this arhythmic chant style into his writing, and created a feeling of natural rather than measured meter, by using frequently changing time signatures, and the original modes.

Writing a programme note in 1980 Duruflé wrote:

"This Requiem is composed entirely on the Gregorian themes of the Mass for the Dead. Sometimes the musical text has been respected in full, the orchestra intervening only to sustain or to comment on it; sometimes I was simply inspired by it or sometimes removed myself from it altogether... This Requiem is not an ethereal work of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, hope, or terror, just as the words of Scripture themselves which are used in the liturgy. It translates human feelings before their terrifying, unexplainable or consoling destiny. It represents the idea of peace, of Faith, and of Hope."

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THE MUSIC

I & II Introit and Kyrie

The opening *Introit* is based on the traditional plainsong setting of the *Requiem aeternam*. The men are accompanied by a continual murmur of running semi-quavers notes in the organ, and a wordless countermelody in the upper voices. This is followed directly by a richly polyphonic *Kyrie* underpinned by a trumpet type statement of another plainsong melody in the organ part.

III. Domine Jesu Christe

After a dark mysterious introduction, a Gregorian melody is heard in octaves and then it is sung by the altos, soon joined by the choir in threatening tones. The tempo becomes animated with a vigorous triplet figure, and the choir repeat the words *libera me* with increasing tension and force. Solo sections for the sopranos and baritone soloists follow and finally the sopranos and altos duet in thirds at the words *Quam olim Abrahae*.

IV. Sanctus

Flowing sextuplet quavers set the tone of the Sanctus which is sung in 3 part harmony by the upper voices in a light syncopated dance-like style. With the entry of the men at *Hosanna* the music rapidly builds to a glorious climax. The *Benedictus* that follows is but a simple harmonised version of the original plainsong.

V. Pie Jesu

Following Faure's example this is set for a solo voice, though in this case the more dramatic mezzo-soprano. The vocal line is portrayed with dignified restraint, although the musical texture is rich and expressive. A soft sustained accompaniment characterized by slow rhythmic motion illuminates the text.

VI. Agnus Dei

In this movement Duruflé states the Gregorian chant three times over another semi-quaver idea, with a beautiful countermelody played by a solo organ stop.

VII. Lux Aeterna

A very simple movement in which the sopranos sing the plainsong melody, with the lower parts singing in wordless harmony, and beautiful introductory and linking sections for the organ.

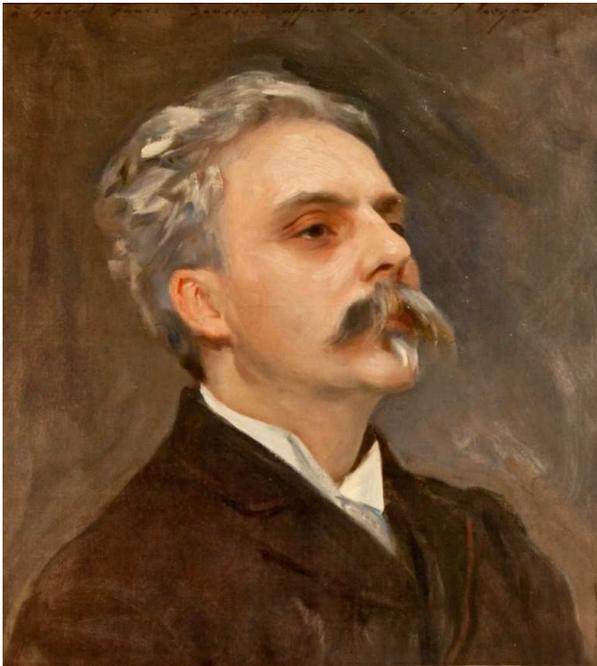
VIII. Libera Me

This is a longer and more complex movement. Following Fauré's model the text is divided between the baritone soloist and the choir. This is the darkest section of the work, but nonetheless the mood is one of supplication.

IX. In Paradisum

This opens with the plainsong sung by the sopranos and ends with pianissimo mystical chords sung by the full choir on the word *requiem*.

Duruflé's Prélude et fugue sur le nom d'Alain, Op. 7 was composed in 1942 in homage to the brilliant young French organist Jehain Alain who was killed in action aged 29 in 1940. The Prélude comprises two themes. The first is derived from the name "Alain" by a continuation of the musical alphabet past H, (German B natural), in octave rows so that "Alain" equals A-D-A-A-F, and the second is a theme taken from Alain's most famous organ work, Litanies. The "Alain" theme also provides material for the lyrical first subject in the double Fugue, which is followed by a busier second subject before building contrapuntally to a brilliant climax of great power.



Gabriel Fauré was born on May 12, 1845 in Pamiers, in the Midi-Pyrénées region of southern France. His musical talent was recognized at an early age, and he spent his high school years at the Niedermeyer School in Paris, where he studied organ, piano, and choral music, and where his teachers included Camille Saint-Saëns. After graduating, he worked as organist and choirmaster at a series of churches of increasing prestige, until 1877, when he took over Saint-Saëns's post as choirmaster at the Madeleine in Paris. Fauré would remain at the Madeleine for almost 20 years. He also taught composition at the Paris Conservatoire, becoming director in 1905. His pupils included Maurice Ravel and Nadia Boulanger.

Unfortunately Fauré began to grow deaf whilst at the peak of his powers and his compositional output dropped considerably. He died at the age of 79 in Paris, on November 24, 1924.

THE REQUIEM

Fauré began sketches for the Requiem in 1887. Unlike many composers, he was not drawn to compose a Requiem because of the death of a loved one, though his mother passed away during the early stages of its composition and his father had died two years earlier.

As a choirmaster and organist, Fauré constantly sought to create a new kind of church music. He wanted something different to the operatic *bel canto* style which was popular in Paris at the time, and also to the overblown, large-scale Germanic Romantic style which dominated the rest of Europe. Along the way, he helped to establish a distinctive French style which set the stage for the development of the Impressionist style of Debussy and Ravel.

Fauré thought on a smaller, more intimate scale than many of his contemporaries. There are none of the grand statements of a Wagner or a Berlioz here; the entire Requiem has some 30 bars of *fortissimo* singing, and most of it doesn't rise above *mezzoforte*. Instead, Fauré uses subtle gradations in dynamics, colour, and harmony to achieve the effects that he wants.

The Mass has more in common with the warm humanistic setting in German by Brahms than other Latin settings. Fauré's setting is remarkably subdued, omits entirely the *Sequenz* segment, with its visions of wrath and hellfire, and adds the *Pie Jesu* and *In Paradisum* texts, which are not part of the Requiem proper but emphasize the granting of eternal rest. Whether the Requiem is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

"It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience. The music of Gounod has been criticized for its over-inclination towards human tenderness. But his nature predisposed him to feel this way: religious emotion took this form inside him. Is it not necessary to accept the artist's nature? As to my Requiem, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different"

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in memory of Kathleen and Graham Dawson**

THE MUSIC

1. Introit et Kyrie

Like the famous setting by Mozart, the work begins slowly in D minor. The choir enters very softly six part homophony. After a gradual progression of harmony and a sudden crescendo, a first climax is reached at *et lux perpetua* before subsiding on the words *luceat eis*. The tenors then repeat the prayer *requiem aeternam* in a new flowing minor melody. The sopranos offer up the prayer *Te decet hymnus* before all voices exclaim *exaudi orationem*.

The Kyrie opens in unison to the melody that the tenors introduced in *the Introit*. The plea *Christe eleison* is uttered more urgently and strongly, but the movement ends peacefully and serenely.

II. Offertoire

Fauré omits the Sequence section of the Requiem, and goes directly to the Offertory, but with some minor but significant adaptations of the text. (*See the centre pages for details*).

The setting is in a sort of ABA' design beginning with a mystical modal chant-like tune set in canon, between tenors and altos. There next follows a baritone solo, based on the *Hostias* text. The choir then repeats the opening material, but in more elaborate four part polyphony, and concludes with an uplifting *Amen* in the major key.

III. Sanctus

Fauré seems to present his personal vision of the Kingdom of Heaven. Over an almost minimalist arpeggio figure, (perhaps representing the celestial spheres ?), and a high flowing countermelody, (originally for solo violin), the sopranos and male voices echo each other, slowly building to the triumphant Hosanna, then gently subsiding.

IV. Pie Jesu

Fauré does not set the *Benedictus* which would be in a standard Mass or Requiem setting. Instead he sets the *Pie Jesu* prayer, (the final two lines of the omitted Sequence), for treble or soprano soloist. This simple plea for eternal rest has become the work's best known single movement

V. Agnus Dei et Lux aeterna

The next movement opens with a wonderful lyrical melody for the tenors. It is heard twice, first leading into a full-choir rendition of the text, and then leading into the *Lux aeterna* which is introduced by the sopranos but soon continued homophonically in 6 parts by the choir. It moves subtly through a series of dark, flat key signatures, building tension until we reach a simple reprise of the opening *Requiem aeternam* choral opening.

VI. Libera me

This opens with the baritone soloist singing a wide ranging melody over an ostinato rhythm of two crotchets, a rest and a further crotchet on the upbeat. The text is continued by the choir in four parts in homophony at *Tremens factus sum ego*. We now get the abbreviated form of the *Dies irae* which always appears in the *Libera me*. This is the most dramatic and loudest section of Fauré's setting, but does not last long and soon subsides and the movement concludes with the full choir singing the *Libera Me* melody softly in unison.

VII. In Paradisum

Finally, Fauré leaves us with a second vision of Heaven, with the angelic choir represented by the sopranos. The inclusion of this movement, (taken from the burial service), reinforces Fauré's vision of death as a release, rather than a torment, and the work ends on the same word that it began with: *Requiem*

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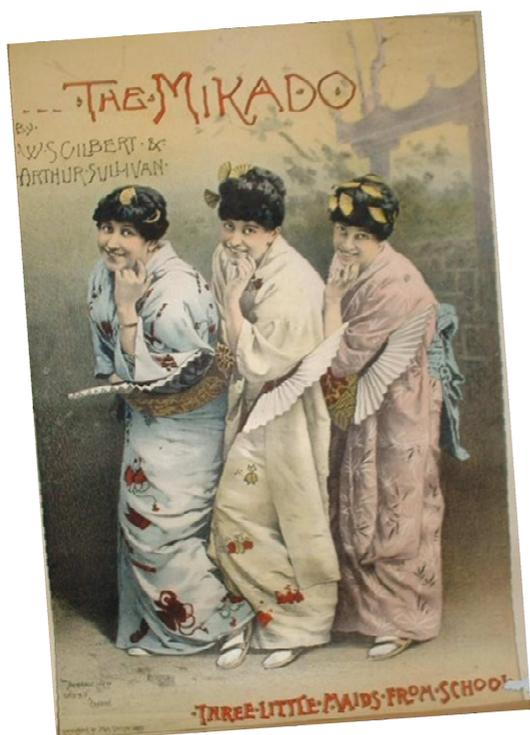
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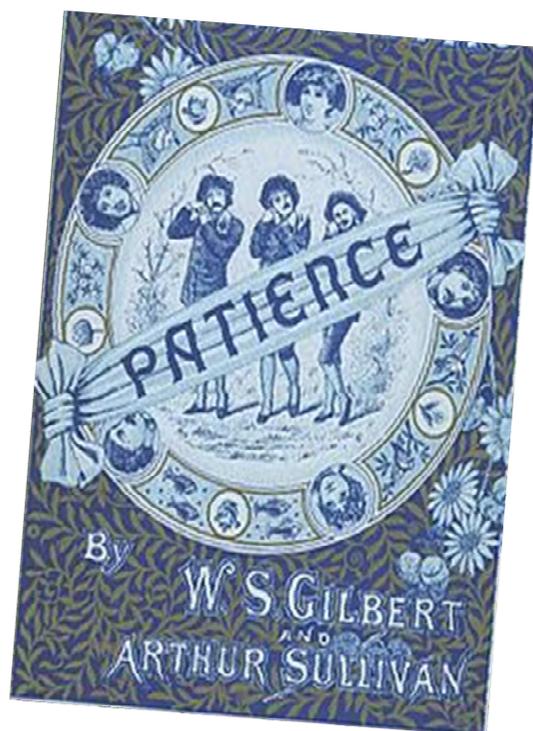
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