

= Requiem (Fauré) =

Gabriel Fauré composed his Requiem in D minor , Op. 48 , between 1887 and 1890 . The choral @-@ orchestral setting of the shortened Catholic Mass for the Dead in Latin is the best @-@ known of his large works . Its focus is on eternal rest and consolation . Fauré 's reasons for composing the work are unclear , but do not appear to have had anything to do with the death of his parents in the mid @-@ 1880s . He composed the work in the late 1880s and revised it in the 1890s , finishing it in 1900 .

In seven movements , the work is scored for soprano and baritone soloists , mixed choir , orchestra and organ . Different from typical Requiem settings , the full sequence Dies irae is omitted , replaced by its section Pie Jesu . The final movement In Paradisum is based on a text that is not part of the liturgy of the funeral mass but of the burial .

Fauré wrote of the work , " Everything I managed to entertain by way of religious illusion I put into my Requiem , which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest . "

The piece premiered in its first version in 1888 in La Madeleine in Paris for a funeral mass . A performance takes about 35 minutes .

= = History = =

Fauré 's reasons for composing his Requiem are uncertain . One possible impetus may have been the death of his father in 1885 , and his mother 's death two years later , on New Year 's Eve 1887 . However , by the time of his mother 's death he had already begun the work , about which he later declared , " My Requiem wasn 't written for anything ? for pleasure , if I may call it that ! " The earliest composed music included in the Requiem is the Libera me , which Fauré wrote in 1877 as an independent work .

In 1887 ? 88 , Fauré composed the first version of the work , which he called " un petit Requiem " with five movements (Introit and Kyrie , Sanctus , Pie Jesu , Agnus Dei and In Paradisum) , but did not include his Libera me . This version was first performed on 16 January 1888 for the funeral of Joseph Lesoufaché , an architect , at La Madeleine , Paris . The composer conducted his work ; the treble soloist was Louis Aubert .

In 1889 , Fauré added the Hostias portion of the Offertory and in 1890 he expanded the Offertory and added the 1877 Libera me . This second version was premiered on 21 January 1893 , again at the Madeleine with Fauré conducting .

In 1899 ? 1900 , the score was reworked for full orchestra . This final version was premiered at the Trocadéro in Paris on 12 July 1900 , during the Exposition Universelle . Paul Taffanel conducted forces of 250 performers .

The composer said of the work , " Everything I managed to entertain by way of religious illusion I put into my Requiem , which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest . " He told an interviewer ,

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 criticised for its 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 .

In 1924 the Requiem , in its full orchestral version , was performed at Fauré 's own funeral . It was not performed in the United States until 1931 , at a student concert at the Curtis Institute of Music in Philadelphia . It was first performed in England in 1936 .

= = Text = =

Most of the text is in Latin , except for the Kyrie which is Koine Greek . As had become customary , Fauré did not set the Gradual and Tract sections of the Mass . He followed a French Baroque tradition by not setting the Requiem sequence (the Dies irae) , only its section Pie Jesu . He slightly altered the texts of the Introit , the Kyrie , Pie Jesu , Agnus Dei , and In Paradisum , but substantially changed the text of the Offertory (described below) . He did not set the Benedictus (an optional , but conventional , adjunct to the Sanctus) , and added two texts from the Order of Burial , Libera me and In Paradisum .

Fauré made changes to the text of the Offertory ; at the beginning , he adds an " O " . He changed " libera animas omnium fidelium defunctorum " (" deliver the souls of all the faithful departed ") to simply " libera animas defunctorum " (" deliver the souls of the departed ") . He replaced " Libera eas " (" Deliver them ") at the beginning of the next verse with a repetition of " O Domine Jesu Christe , Rex gloriae , libera animas defunctorum " , and he omitted the third verse (beginning " Sed signifer sanctus ... ") . He concludes with an added " Amen " .

= = Structure and scoring = =

The composition is structured in seven movements :

The piece has a duration of about 35 minutes .

Fauré scored the work for two soloists , chorus and orchestra . Its movements and their sections are listed in a table for the scoring in voices , key , time signature (using the symbol for common time , equivalent to 44) and tempo marking . The voices are abbreviated , S for soprano , A for alto , T for tenor , B for bass . The composer divides the choir into as many as six parts , SATTBB , but frequently uses unison of one part or several . Given the liturgical nature of the work , boy trebles are often used instead of sopranos .

= = = Details = = =

The structure of Fauré 's work bears striking similarity to that of Ein deutsches Requiem by Brahms , although Fauré set Latin liturgical texts to music , whereas Brahms chose German Bible quotations . Both works have seven movements , both employ a baritone and a soprano soloist , the baritone singing with the choir in movements 2 and 6 , the soprano in a central movement , movement 4 in Fauré , movement 5 in Brahms where she appears with the choir . In both works , the four remaining movements are sung by the choir alone , whereas Verdi , for example , has the soloists sing several arias and ensembles in his Requiem .

= = = Introit et Kyrie = = =

Similar to Mozart 's Requiem , the work begins slowly in D minor . After one measure of just D in the instruments , the choir enters pianissimo in six parts on the D minor chord and stays on it in homophony for the entire text " Requiem aeternam " (eternal rest) . In gradual progression of harmony and a sudden crescendo , a first climax is reached on " et lux perpetua " (and lasting light) , diminishing on a repeated " luceat eis " (may shine for them) . The tenors repeat the prayer alone for eternal rest on a simple melody . The sopranos continue similarly that praise is due in Jerusalem , then all voices exclaim " Exaudi " (hear) .

The Kyrie begins with the same melody that the tenor sang before , but now in unison of soprano , alto and tenor , repeated in the following four measures in four @-@ part harmony . The call " Christe " is strong and urgent the first time , repeated more softly a few more times . The final call " Kyrie " appears pianissimo .

= = = Offertoire = = =

The Offertoire begins in B minor with a canon of alto and tenor in short succession on a simple

modal melody with little ambitus , in a prayer " O Domine , Jesu Christ , rex gloriae " (O Lord , Jesus Christ , King of Glory) to free the souls of the departed from eternal punishment and the deep lake , ending in unison . The sequence is repeated beginning one step higher for the next line , and again one step higher for the following more urgent call to Jesus , enforced by the basses . The voices add only softly , broken by rests , what the prayer is about : " ne cadant ? in obscurum " (that they may not fall into the obscure) .

The baritone enters with " Hostias et preces " , offerings brought with praises , beginning on one repeated note , but asking with more melody " fac eas , Domine , de morte transire ad vitam " (make them , Lord , transcend from death to life) . The choir repeats the first line of the text on the same motif as in the beginning , but in more elaborate polyphony in four parts , concluded by an uplifting Amen in B major .

= = = Sanctus = = =

Sanctus (Holy) , in contrast with other compositions of mass and Requiem where it is often illustrated with great vocal and instrumental forces (particularly Verdi 's Requiem) , is here expressed in extremely simple form . The sopranos sing softly in a very simple rising and falling melody of only three notes , which the male voices repeat , accompanied by arpeggios on the harp and a dreamy rising melody in the violins (sometimes just a solo violin) . The pattern appears several times , with the melodies increasing in ambitus , and the volume reaching forte on " excelsis " (the highest) . The orchestra changes tone , the dreamy accompaniment is replaced by firm and powerful major chords with a horn fanfare marked forte , and the male voices declare " Hosanna in excelsis " (praise in the highest) . This is answered by the sopranos in diminuendo , and the music softens and reverts to the dreamy harp arpeggios that it began with as the violin melody floats upwards to the final note in E flat major and the full choir repeats , with the altos finally joining : " Sanctus " .

= = = Pie Jesu = = =

The solo soprano sings the prayer to the " good Jesus " for everlasting rest . The one line of text is repeated three times , the first two times asking for " requiem " (rest) , then intensified for " sempiternam requiem " (everlasting rest) . The first call is a modal melody in B @-@ flat major of six measures , the second call is similar but reaching up higher . The words " Dona eis , Domine , dona eis requiem " begin with more expansion , but reach alternating between only two notes on two repetitions of " sempiternam requiem " . The last call begins as the first and leads again to alternating between two notes in even lower range , until the last " requiem " has a gentle upward motion .

= = = Agnus Dei = = =

" Agnus Dei " , in many settings of Mass and Requiem set with dark expression , begins in F major with a fluent expansive melody in the orchestra . After six measures , the tenor sings a melody to it that gently rises and falls , and repeats it almost the same way . Then , while the motion in the orchestra stays the same , the key changes to the minor mode , and the Lamb of God is asked for rest in chords of daring harmonic progression . Then the tenor , without instrumental introduction , repeats the first line , leading to a peaceful " sempiternam " .

The sopranos alone begins the following section " Lux aeterna luceat eis " (Light eternal shine for them) with a long " Lux " , then the choir , divided in six parts , lets that light shimmer .

The choir closes with a reprise of the Introit , the opening of the mass (" Requiem aeternam ") , before the orchestra picks up the " Agnus Dei " melody to close the movement .

= = = Libera me = = =

The baritone soloist sings the first section alone . On a bass in an ostinato rhythm of two quarter notes , a rest and the upbeat to the next two quarters , he sings the text " Libera me ... " (Free me , Lord , from eternal death on that terrible day when the heavens will move and the earth , when you come to judge the world with fire .) , embarking on a melody of wide range , with some sharp leaps . The text is continued by the choir in four parts in homophony : " Tremens factus sum ego " (I am trembling) . In more motion , " Dies irae " (day of wrath) is expressed by fortissimo chords , giving way to the prayer for rest in the same motion , but piano , with a crescendo on " dona eis , Domine " , but suddenly softening on a last " et lux perpetua luceat eis " . Then the choir repeats the opening statement of the baritone fully in unison . Soloist , then choir , end the movement softly , repeating " Libera me , Domine " .

= = = In Paradisum = = =

The text of the last movement is taken from the Order of Burial . " In paradisum deducant angeli " (May angels lead you to paradise) rests on a continuous shimmering motion in fast broken triads in the orchestra . The soprano sings a rising expressive melody , enriched by chords of the other voices , divided in six parts , on the final " Jerusalem " . A second thought is again sung by the soprano , filled on the last words by the others : Requiem aeternam .

= = Versions = =

Fauré revised and enlarged the Requiem in the years between its first performance in 1888 and the publication of the final version in 1901 . The latter is scored for full orchestra ; since the 1970s attempts have been made by several Fauré scholars to reconstruct the composer 's earlier versions , scored for smaller orchestral forces .

= = = First version = = =

Five of the seven sections of the Requiem were completed by January 1888 and performed that month at the Madeleine for the funeral of the architect Joseph Lesoufaché . This version lacked the Offertoire and Libera me , which Fauré added at some time in the following decade . The Libera me predates the rest of the Requiem , having been composed eleven years earlier as a baritone solo . The forces required for the original 1888 version were a choir about forty in number consisting of boys and men (the Madeleine did not admit female choristers) , solo boy treble , harp , timpani , organ , strings (solo violin , divided violas , divided cellos and basses) . For a performance at the Madeleine in May 1888 Fauré added horn and trumpet parts .

= = = 1893 version = = =

Fauré continued to work intermittently on the Requiem , and by 1893 he judged the score ready to be published (although the proposed publication fell through) . Several attempts have been made to reconstruct the score as it was in 1893 . The Fauré specialist Jean @-@ Michel Nectoux began working on it in the 1970s , but the first edition to be published was by the English conductor John Rutter in 1989 . Nectoux 's edition , jointly edited with Roger Delage , was published in 1994 . They had the advantage of access to important source material unavailable to Rutter : a set of orchestral parts discovered in 1968 in the Madeleine and a score made in the 1890s by a bass in the Madeleine choir and annotated by Fauré . Music and Letters judged the Rutter edition , " makeshift and lacking in the standards of scholarship one expects from a university press " . The Musical Times considered the Nectoux and Delage edition " invaluable " .

Fauré 's own manuscript survives but , as the critic Andrew Thomson puts it , " the waters were muddied by his overwritings on the original MSS , adding two bassoons and two more horns and trumpets , together with modifications of the cello and bass parts . " Reviewing the Nectoux and Delage edition , Thomson wrote of " several pleasant surprises [including] the restoration of the

urgent timpani rolls underlining ' Christe eleison ' , and the ethereal harp chords which so enhance the spiritual atmosphere of ' Lux aeterna ' " .

For the 1893 version a baritone solo , two bassoons , four horns and two trumpets are added to the original scoring . When possible Fauré employed a mixed choir and a female soprano soloist , partly because the soprano lines , particularly the solo in the Pie Jesu , are difficult to sing and demand excellent breath control , easier for adult women than for boys .

= = = Final version = = =

At the end of the 1890s Fauré 's publisher , Hamelle , suggested that the composer should rescore the Requiem for performance in concert halls . The intimate sound of the earlier versions was effective in liturgical performances , but for the large concert venues , and large choral societies of the time , a larger orchestra was required . The autograph of the resulting 1900 version does not survive , and critics have speculated whether Fauré , who was not greatly interested in orchestration , delegated some or all of the revision to one of his pupils . Many details of the augmented score differ from Fauré 's own earlier amendments to the original 1888 manuscript . The new score was published in 1901 at the same time as a vocal score edited by one of Fauré 's favourite pupils , Jean Roger @-@ Ducasse , and some critics have speculated that he reorchestrated the full score at Fauré 's instigation . Others have questioned whether so skilled an orchestrator as Roger @-@ Ducasse would have " perpetrated such pointlessly inconspicuous doublings " , or left uncorrected the many misprints in the 1901 edition . Alan Blyth speculates that the work may have been done by someone in Hamelle 's firm . The misprints have been corrected in later editions , notably those by Roger Fiske and Paul Inwood (1978) and Nectoux (2001) .

The orchestration of the final version comprises mixed choir , solo soprano , solo baritone , two flutes , two clarinets (only in the Pie Jesu) , two bassoons , four horns , two trumpets (only in the Kyrie and Sanctus) , three trombones , timpani (only in the Libera me) , harp , organ , strings (with only a single section of violins , but divided violas and cellos , as before) .

Nectoux has expressed the view that what he terms the " church " (1893) and the " concert " (1900 ? 1901) versions of the Requiem should both be performed , the choice of edition being dictated by the size of the venue . It is not clear whether the composer favoured either version over the other . Blyth comments " All of his comments about the Requiem ring truer as descriptions of the 1888 and 1894 [sic] versions than of the published text of 1901 " . Fauré , however , complained in 1921 that the orchestra at a performance of the work had been too small , and commented to Eugène Ysaÿe on the " angelic " violins during the Sanctus in the full orchestral version .

= = Selected editions = =

Fauré : Messe de requiem , Op. 48 , ed . Jean @-@ Michel Nectoux and Reiner Zimmerman , Edition Peters

Fauré : Requiem , Op. 48 , ed . Roger Fiske and Paul Inwood , Eulenburg / Schott

Fauré : Requiem (1893 Version) , ed . Jean @-@ Michel Nectoux and Roger Delage (full score and miniature score , Hamelle)

= = Selected recordings = =

The Requiem was first recorded in 1931 , by Fanny Malnory @-@ Marseillac , soprano ; Louis Morturier , baritone ; the Choeur de la Société Bach and Orchestre Alexandre Cellier , conducted by Gustav Bret . It was first issued on the " Gramophone " label , and reissued in 1934 on HMV . That recording used the full 1900 orchestrations , as did all others except one over the next half century . The exception was a Columbia set recorded in 1938 , with Suzanne Dupont , soprano ; Maurice Didier , baritone ; Les Chanteurs de Lyon and Le Trigentuo instrumental lyonnais , conducted by Ernest Bourmauck .

Since 1984 , when John Rutter 's edition of the 1893 score was recorded for the Conifer label ,

there have been numerous sets of both the 1893 and 1900 versions issued on CD . Those singled out for particular mention by critics are listed below . The Requiem is often combined in recordings and concert performances with Fauré 's early Cantique de Jean Racine , an award @-@ winning composition originally for choir and organ which the composer wrote aged 19 in his last year of ten years at the school of church music École Niedermeyer de Paris .

= = = 1893 version = = =

Caroline Ashton ; Stephen Varcoe ; Cambridge Singers ; City of London Sinfonia ; John Rutter (1984) . Recommended by The Penguin Guide to the 1000 Finest Classical Recordings (2011) and The Gramophone Guide 2012 .

Sandrine Piau ; Stéphane Degout ; Maîtrise de Paris ; Orchestre National de France ; Laurence Equilbey (2008) . Recommended by The Gramophone Guide 2012 .

= = = 1900 version = = =

Victoria de los Ángeles ; Dietrich Fischer @-@ Dieskau ; Chorale Élisabeth Brasseur ; Orchestre de la Société des Concerts du Conservatoire ; André Cluytens (1963) . Recommended by All Music Guide to Classical Music (2005) .

Robert Chilcott ; John Carol Case ; Choir of King 's College , Cambridge ; New Philharmonia Orchestra ; Sir David Willcocks (1967) . Recommended by The Gramophone Guide 2012 .

Kathleen Battle ; Andreas Schmidt ; Philharmonia Chorus and Orchestra ; Carlo Maria Giulini (1986) . Recommended by All Music Guide to Classical Music (2005) .

Judith Blegen ; James Morris ; Atlanta Symphony Chorus and Orchestra ; Robert Shaw (1987) . Recommended by The American Record Guide (2000) .