



Fauré Requiem

1893 version

Messe Basse • Cantique de Jean Racine

Ave verum Corpus • Tantum ergo

Ave Maria • Maria, Mater gratiae

Caroline Ashton • Stephen Varcoe • John Scott • Simon Standage
The Cambridge Singers and members of the City of London Sinfonia
conducted by John Rutter

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Fauré (1845–1924)

Caroline Ashton (soprano)

Stephen Varcoe (baritone)

John Scott (organ)

Simon Standage (solo violin)

The Cambridge Singers

Members of the City of London Sinfonia

conducted by John Rutter

Total playing time 62' 45"

Requiem

1893 version edited by John Rutter

1	Introit et Kyrie	(5' 53")
2	Offertoire	(8' 20")
3	Sanctus	(3' 03")
4	Pie Jesu	(3' 28")
5	Agnus Dei	(5' 17")
6	Libera me	(4' 30")
7	In paradisum	(3' 40")

Total 34' 34"

8	Ave verum Corpus, Op. 65, No. 1 (1894)	(3' 35")
	for sopranos, altos and organ	
9	Tantum ergo, Op. 65, No. 2 (1894)	(2' 27")
	for sopranos, altos and organ	
	Soloists: Ruth Holton, Nicola-Jane Kemp, Melanie Marshall	
10	Ave Maria, Op. 67, No. 2 (1894)	(1' 52")
	for solo voice and organ (performed by sopranos and altos)	
11	Maria, Mater gratiae, Op. 47, No. 2 (1888)	(2' 47")
	for sopranos, altos and organ	
12	Cantique de Jean Racine, Op. 11 (1865)	(6' 45")
	for mixed choir and organ or piano	
	(Accompaniment transcribed for violas, cellos, basses and harp by John Rutter)	

Messe Basse (1881–1906)

(Total 10' 11")

for sopranos, altos and organ

Soprano solo: Ruth Holton

13	Kyrie eleison	(2' 08")
14	Sanctus	(2' 06")
15	Benedictus	(2' 28")
16	Agnus Dei	(3' 10")

The Fauré Requiem, edited by John Rutter, as performed on this recording, is published in the USA by Hinshaw Music, Inc. (P.O. Box 470, Chapel Hill, North Carolina 27514). Elsewhere in the world it is published by Oxford University Press (Great Clarendon Street, Oxford OX2 6DP, England). A fuller discussion of the sources and editorial method is contained in the preface to this edition.

“Hearing Fauré’s *Requiem* as he intended it to be performed would be a revelation to most people.” — Robert Orledge, *Gabriel Fauré*, p. 110

It is one of musical history’s mischances that the Fauré *Requiem* has for most of the past century been known and performed only in a version with full orchestra for which Fauré was very possibly not responsible; the composer’s original version of the work with instrumental ensemble has remained unpublished and, until this recording, unperformed since his lifetime.

Behind this neglect lies a fascinating story. Fauré began work on the *Requiem* in 1887 purely, in his own words, ‘for the pleasure of it’, though the death of his father in 1885 and of his mother two years later may well have lent impetus to the composition. He was 42 years of age, choirmaster at the fashionable church of the Madeleine in Paris, and gaining a growing reputation as a composer. He completed the work early in 1888 and directed the première on 16th January of that year; the occasion was a funeral service at the Madeleine. This ‘first version’ (of which the manuscript of all but the *Pie Jesu* survives) consisted of five movements: the *Introït et Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei* and *In Paradisum* – a personal selection of texts laying emphasis on rest and peace with no reference to the Day of Judgement. The

instrumentation is restrained and mellow: divided violas and cellos, basses, harp, timpani and organ, with a solo violin in the *Sanctus*. The strings – probably no more than a handful at the first performance – mostly double the organ, which plays throughout like a Baroque continuo.

Fauré then prepared an expanded version, first given in January 1893. This included two extra movements, the *Offertoire* (written in 1889) and the *Libera me*, both calling for baritone solo; the *Libera me*, dating from 1877, was originally an independent composition for baritone and organ. The instrumentation was also expanded for the 1893 performance: Fauré added horn and trumpet parts to his earlier manuscript, and violins were incorporated in the *In Paradisum*. The trumpet parts are fragmentary and unimportant, but the horns have an essential role in the *Libera me* and a useful one elsewhere; their fanfare-like figure in the *Sanctus* is hard to imagine left out, in fact.

The third version of the *Requiem* – the familiar one with full orchestra – received its première in July 1900 at the Trocadéro Palace under the conductor Taffanel; shortly afterwards Hamelle published vocal and orchestral scores (on which all subsequent editions have been based). How and why this third version came about is not clear. In 1898 Fauré wrote to Hamelle promising to prepare the

Requiem for publication but asking if he could delegate the piano reduction for the vocal score to someone else (his student Roger-Ducasse was entrusted with the task). No question of reorchestration was mentioned at this stage; possibly Hamelle later urged Fauré to rescore the work for full orchestra because it would receive more performances as a concert work than as a liturgical Requiem. Fauré was at the time burdened with teaching and administrative work and may or may not have delegated the rescoring to Roger-Ducasse, who is known to have scored more than one of Fauré’s works. At all events the published score of 1900 (for which the source manuscript is lost) is extraordinarily inaccurate and full of misprints, which suggests that the meticulous Fauré never saw printer’s proofs, at least. There are, moreover, many curious infelicities in the scoring — for example arbitrary recasting of the 1893 horn parts, downward transposition of the ethereal high violin solo in the *Sanctus*, alterations of string bowing and distortion of the original dynamic markings — which seem to betray an inexperienced hand. Above all, the nature of the *Requiem* music itself seems to call for the intimacy and clarity of a chamber ensemble rather than full symphonic forces which would swamp a choir such as the modest-sized group of boys and men at the Madeleine for whom the work was written.

The ideal *Requiem* version seems to me to be that of 1893. The two extra movements in it are

surely worth including, and the added horn parts also seem to represent genuine second thoughts on Fauré’s part. At the same time the 1893 *Requiem* remains a liturgical work for modest forces to perform in church, which is how the composer conceived it. Performing it in this form for the first time in over 80 years was as exciting for me as seeing an old master painting stripped of cloudy varnish and shining forth in all its pristine clarity and splendour.



Like the *Requiem*, the *Messe Basse* for sopranos and altos had a complex genesis. It was originally written in 1881 in collaboration with Fauré’s composer-friend Messenger for a benefit performance at the fishing village of Villerville here the two men were on holiday: Messenger wrote the *Kyrie* and an *O salutaris*, Fauré wrote the *Gloria*, *Sanctus* and *Agnus Dei*. The following year it was orchestrated, again in collaboration; then in 1906 Fauré discarded Messenger’s *Kyrie*, substituting one of his own, at the same time discarding his own *Gloria* but adding a *Benedictus* based on the *Qui tollis* section of it. He also recast for organ the original accompaniment of harmonium and violin. In this final form the *Messe Basse* was published in 1907.

Fauré wrote over a dozen other sacred choral pieces which span the first forty years of his

career. The earliest published one was the *Cantique de Jean Racine*, written in 1865 for a competition at the Ecole Niedermeyer where the 20-year-old Fauré was a student; it won first prize. The later pieces – almost all of them Latin motets – were, like the *Messe Basse*, essentially simple and practical, well-suited to liturgical use. This simplicity is, however, deceptive: both the *Messe Basse* and such expertly-wrought miniatures as the four motets here recorded bear Fauré’s unmistakable stamp in their gentle expressiveness unblemished by the cloying sentimentality of so much nineteenth-century church music, in their harmonic subtlety, and in their skilful avoidance of the predictably obvious. Above all, Fauré’s instinct for vocal

writing ensures melodies that are as grateful for the singer as they are heart-easing for the listener. The popularity of the *Requiem* and the relative obscurity of Fauré’s other choral music has tended to encourage a view that the *Requiem* was an isolated miracle in the composer’s choral output; but the fact that so many of Fauré’s fingerprints are also apparent in the *Messe Basse* and the motets not only sheds valuable light on the *Requiem* but gives them their own intrinsic interest and appeal. If it remains true that the *Requiem* is the mountain peak of Fauré’s choral achievement, nevertheless the foothills offer both beauty and refreshment.

JOHN RUTTER

Requiem

1 Introït et 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.
Kyrie eleison. Christe eleison. Kyrie eleison.

(Rest eternal grant them, Lord our God, we pray to thee: and light perpetual forever shine on them. Thou, O God, art 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. Kyrie eleison. Christe eleison. Kyrie eleison.)

2 Offertorium

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

(Lord Jesus Christ, thou that rulest in majesty, O free the souls of thy faithful departed from torment eternal, and from the fathomless waters: Lord Jesus Christ, thou that rulest in majesty, O free the souls of thy faithful departed from out of the lion’s jaw, lest they drown in the depths of hell: Lord Jesus Christ, thou that rulest in majesty, O save them from utter darkness. Hear our prayer and let our cry come unto thee; God our Father, bow thine ear: we pray this day for all the souls departed; O remember them, Lord, we pray. Grant them, Lord, deliverance from death unto life, we pray thee, as of old thou hast promised to our fathers, Abraham and his seed. Lord Jesus Christ, thou that rulest in majesty, free the souls of thy faithful departed from torment eternal, and from the fathomless waters. Save them, O Lord, from the darkness of hell. Amen.)

3 Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Sanctus.

(Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory, O Lord. Hosanna in the highest. Holy.)

4 Pie Jesu

Pie Jesu Domine, dona eis requiem.

Pie Jesu Domine, dona eis sempiternam requiem.

(Blessed Jesu, Lord, I pray, in thy mercy grant them rest. O blessed Jesu, Lord, I pray, in thy mercy grant them everlasting rest.)

5 Agnus Dei

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

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

Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis Domine: et lux perpetua luceat eis.

(Lamb of God, who takest away the sins of the world: O grant them rest for evermore. Hear us, hear us, O Lamb of God: we pray thee, Saviour of all the world, O grant them eternal rest. Lamb of God, who takest away our sins, O grant them eternal rest; peace be with them evermore. Light perpetual shine upon them, Lord, we pray: with all thy saints in endless glory, for thy tender mercy's sake. Rest eternal grant them, Lord our God, we pray to thee: and light perpetual forever shine on them.)

6 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.

(Lord, I pray, deliver me from death's everlasting fire on that great Day of Judgement, on that last dreadful day: When the earth and the heav'ns shall shake and tremble, and thou shalt come with thy mighty flaming fire of judgement. Trembling, trembling I stand before thee in fear and dread: thy wrath shall descend on the earth and bring all flesh to desolation. Day of trial, day of judgement, death and destruction, torment and distress: day of anger, day of vengeance, day of mourning, of woe and bitter grief. Rest eternal grant them. Lord our God, we pray to thee, and light perpetual shine ever on them.)

7 In paradisum

In paradisum deducant 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.

(God's holy angels lead you to paradise: may saints in their glory receive you at your journey's end, guiding your footsteps into the Holy City Jerusalem. Choirs of angels sing you to your rest: and with Lazarus raised to eternal life, may you for evermore rest in peace.)

(Translation by John Rutter © 1984 Hinshaw Music, Inc.)

8 Ave verum Corpus

Ave verum Corpus, natum

De Maria Virgine,

Vere passum, immolatum

In cruce pro homine.

Cuius latus perforatum

Unda fluxit sanguine;

Esto nobis praegustatum,

Mortis in examine.

O Jesu, Jesu dulcis,

O Jesu, Jesu pie,

O Jesu, fili Mariae,

Tu nobis miserere. Amen

(Sequence hymn for the feast of Corpus Christi)

*(Hail, true body of Christ
Born of the Virgin Mary,
Who truly suffered, sacrificed
On the cross for mankind.
From whose pierced side
Flowed water and blood;
Be our consolation
In death's ordeal.
O Jesu, sweet Jesu,
O Jesu, holy Jesu,
O Jesu, son of Mary,
Have mercy upon us. Amen.)*

9 Tantum ergo

Tantum ergo Sacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui.
Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio;
Procedenti ab utroque
Compar sit laudatio. Amen.

(St Thomas Aquinas, 1227–74)

10 Ave Maria

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.
Sancta Maria Mater Dei, ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

(Hail Mary, full of grace, the Lord is with thee; Blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, mother of God, pray for us sinners, now and at the hour of our death. Amen.)

11 Maria, Mater gratiae

Maria, Mater gratiae,
Dulcis Parens clementiae,
Tu nos ab hoste protege,
Et mortis hora suscipe.
Jesu, tibi sit gloria,
Qui natus es de Virgine,
Cum Patre et almo Spiritu,
In sempiterna saecula. Amen.

(Cantus diversi in honorem B.M.V.)

*(Therefore we, before him bending,
This great Sacrament revere;
Types and shadows have their ending,
For the newer rite is here.
Glory let us give, and blessing
To the Father and the Son;
Honour, might and praise addressing
While eternal ages run;
Ever too his love confessing,
Who from both, with both is one. Amen.)*

*(Mary gracious mother,
Sweet fount of mercy,
Protect us from the foe
and receive us in our hour of death.
Jesu, born of the Virgin, glory be to thee
with the Father and the Holy Spirit
For ever and ever. Amen.)*

12 Cantique de Jean Racine

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!

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!

O 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!
(from Hymnes traduites du bréviaire romain)

Messe Basse

13 1. Kyrie eleison

Kyrie eleison. Christe eleison. Kyrie eleison.

*(Word of God, one with the Most High, in whom
alone we have our hope,
Everlasting light of heaven and earth,
We break the silence of the peaceful night;
Saviour divine, cast thine eyes upon us!*

*Pour on us the fire of thy mighty grace,
That all hell may flee at the sound of thy voice:
Banish the slumber of a weary soul,
That brings forgetfulness of thy laws!*

*O Christ, look with favour upon thy faithful people
Now gathered here to praise thee;
Receive their hymns offered to thy endless glory;
May they go forth filled with thy gifts.)*

*(Lord have mercy. Christ have mercy. Lord have
mercy.)*

14 2. Sanctus

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

*(Holy, Holy, Holy, Lord God of hosts. Heaven
and earth are full of thy glory. Hosanna in the
highest.)*

15 3. Benedictus

Benedictus qui venit in nomine Domini.

(Blessed is he who cometh in the name of the Lord.)

16 4. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*(Lamb of God, that takest away the sins of the world,
have mercy upon us. (Repeat) Lamb of God, that
takest away the sins of the world, Grant us peace.)*

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