

STEREO SR 33168

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FAURÉ

Requiem

DANCO/SOUZAY

L'ORCHESTRE DE LA SUISSE ROMANDE / ANSERMET



FAURÉ

REQUIEM, Opus 48

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SUZANNE DANCO (Soprano) GÉRARD SOUZAY (Baritone) with L'UNION CHORALE DE LA TOUR DE PEILZ
(Chorus Master: Robert Mermoud)
and L'ORCHESTRE DE LA SUISSE ROMANDE conducted by ERNEST ANSERMET
(Organ: Eric Schmidt)

Fauré wrote his Requiem in 1886-7 between the death of his father and that of his mother, and the work was first used at the Madeleine (where he was organist) in 1888. It was performed again in 1924 at the same church for the composer's own obsequies, but was not heard in England until 1936, nearly fifty years after its composition. It is Fauré's one work of importance in the domain of church music, though he was a church organist for the greater part of his life.

For many composers (including Mozart and Verdi) a Requiem Mass has served mainly as the occasion for an impressive setting of the Sequence for the Dead (*Dies irae*) which constitutes an important part of the rite. With Fauré the prevailing mood is very different; he has left the Sequence to be sung to its proper plainchant melody and concentrated instead on that aspect of the Requiem Mass reflected in its title—the idea of eternal rest. His work begins and ends with the word *requiem*, which moreover is made to stand out in strong relief every time it occurs in the text. Fauré would seem to have selected his liturgical passages partly with a view to emphasising this idea, since not only do five out of the seven numbers contain the word *requiem*, but in one of them (the *Pie Jesu*, taking the place of a *Benedictus*) the word *sempiternam* is added to it without liturgical authority.

A Requiem, therefore, without the Last Judgement, or at any rate one in which the idea of Judgement is reduced to minimal proportions; but whatever may be the orthodoxy of the spirit in which Fauré set about the writing of this Mass (a spirit described by his son as 'neither devout nor sceptical'), it is, by its structure and dimensions at least, better suited to the liturgical purpose than those of most other composers since the sixteenth century. No section of the forces employed, vocal or instrumental, is in any way used for display. The soloists are given lines of the most restrained simplicity; the organ mainly supports the voices like a continuo part; the brass is reserved for moments of solemn intensity such as the *Hosanna* and the middle section of *Libera me* (which, like the concluding number, is not from the Mass proper but from the Order of Burial); and the upper strings are scarcely heard at all, apart from an ethereal violin solo in the *Sanctus* which serves, once more, to remind us that what we are celebrating is not so much the divine glory itself as man's ultimate rest therein.

The result is a work all the more eloquent in that it is completely without inflation, all the more appropriate as Church music in that it makes no effort to avoid the characteristic features of its composer's secular productions, and all the more significant for its date in that it foreshadows, in some of its harmonic explorations, the musical language of the twentieth century.

NORMAN SUCKLING

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.
 Kyrie eleison.
 Christe eleison.*

Offertoire

*O Domine Jesu Christe, Rex gloriae,
 libera animas defunctorum de poenis
 inferni, et de profundo lacu; de ore
 leonis, ne absorbeat Tartarus, ne ca-
 dant in obscurum.
 Hostias et preces tibi, Domine, laudis of-
 ferimus; 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

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

Pie Jesu

*Pie Jesu, Domine, dona eis requiem;
 dona eis sempiternam requiem.*

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
 dona eis requiem.
 Lux aeterna luceat eis, Domine, cum
 sanctis tuis in aeternum, quia pius es.
 Requiem aeternam dona eis, Domine, et
 lux perpetua luceat eis.*

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 mi-
 seriae; dies illa, dies magna et amara
 valde.
 Requiem aeternam dona eis, Domine, et
 lux perpetua luceat eis.
 Libera me, Domine, libera.*

In Paradisum

*In paradisum deducant angeli; in tuo
 adventu suscipiant te martyres, et per-
 ducant te in civitatem sanctam Jeru-
 salem. Chorus angelorum te susci-
 piat, et cum Lazaro quondam paupere
 aeternam habeas requiem.*

Grant Them Rest Eternal

Eternal rest grant them; O Lord, and let per-
 petual light shine upon them. A hymn,
 O God, becometh Thee in Sion, and a vow
 shall be paid to Thee in Jerusalem.
 O Lord, hear my prayer, all flesh shall come
 to Thee.
 Lord, have mercy.
 Christ, have mercy.

Offertory

O Lord Jesus Christ, King of Glory, deliver
 the souls from the pains of Hell and from
 the deep pit; save them from the mouth
 of the lion, nor allow the dark lake to
 swallow them up, nor darkness to enshroud
 them.
 With our prayers, O Lord, we offer a sacrifice
 of praise; do Thou receive it on behalf of
 those souls whom we this day commemorate.
 Grant, O Lord, that they may pass from
 death to life, which Thou didst promise
 to Abraham and to his seed. Amen.

Holy, Holy, Holy

Holy, Holy, Holy, Lord God of hosts. Heaven
 and earth are full of Thy glory. Glory be
 to Thee, O Lord, Hosanna in the highest.

Blessed Jesus

Blessed Jesus, O Lord, grant them eternal
 rest.

Lamb of God

Lamb of God, who takest away the sins of
 the world, give them eternal rest.
 Let perpetual light shine upon them together
 with Thy saints for Thou art good.
 Eternal rest grant unto them, O Lord, and
 let perpetual light shine upon them.

Deliver Me

Deliver me, O Lord, from eternal death in
 that awful day when heaven and earth shall
 be moved when Thou shalt come to judge
 the world by fire.
 Trembling, I stand before Thee, and I fear
 the trial that shall be at hand and the wrath
 to come.
 That day, a day of wrath, of calamity and
 of misery, a great day and exceeding bitter.
 Eternal rest grant them, O Lord, and let per-
 petual light shine upon them.

In Paradise

May the angels receive thee in paradise; at
 thy coming may the martyrs receive thee,
 and bring thee into the Holy City Jerusalem.
 There may the choir of angels receive thee
 and with Lazarus, once a beggar, may thou
 have eternal rest.