



# THE REQUIEM & Fauré

An historical overview created for  
the Philadelphia Orchestra  
by Michael M. Cone

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## The Requiem & Fauré

Tracks and clips:

### 1. Introduction

7:33

- a. Venanzio Fortunato, *Vexilla regis*, Giovanni Vianini, youtube.com, X-z4M5XIGnk recorded 3/19/2013.\*
- b. de Machaut, Guillaume, *Messe de Notre Dame*, Diabolus in Musica, Antoine Guerber, Alpha 132 released 4/1/2013.<sup>+</sup>
- c. Bach, Johann Sebastian, *Mass in b*, BWV 232, Bach Collegium Japan, Masaako Suzuki, Bis BIS-SACD-1701/2 recorded March, 2007.<sup>+</sup>
- d. Franck, César, *Mass in A*, Op. 12, M. 61, Philharmonie Schwäbisch Gmünd, Herbert Beck, Audite 95.431 released 1/1993.<sup>◇</sup>
- e. Fauré, Gabriel (GF), *Messe des pêcheurs de Villerville*, Ensemble de Musique Oblique, Philippe Herreweghe, Harmonia Mundi HMG501292 recorded 1988.

### 2. Gabriel Fauré

15:34

- a. GF, *Cantique de Jean Racine*, Op. 11, Choir of St. John's College, Cambridge, George Guest, Decca 4364862 2 released 2/21/1994.<sup>◇</sup>
- b. GF, *Trois mélodies*, Op. 7/1, *Après un rêve*, Sarah Walker, Malcolm Martineau, CRD 3476-3479 released 1992.
- c. Schubert, Franz, *Die Forelle*, D. 550, John Mark Ainsley, Steven Lubin, L'Oiseau-Lyre 433 848-2 recorded 6/20/1991.
- d. GF, *Deux mélodies*, Op. 46/2, *Clair de lune*, Sarah Walker, Malcolm Martineau, CRD 3476-3479 released 1992.
- e. GF, *Deux mélodies*, Op. 87/1, *Le plus doux chemin*, Sarah Walker, Malcolm Martineau, CRD 3476-3479 released 1992.
- f. GF, *L'horizon chimérique*, Op. 118/4, *Vaisseaux, nous vous aurons aimés*, Tom Krause, Malcolm Martineau, CRD 3476-3479 released 2000.
- g. GF, *Piano Quartet No. 1 in c*, Op. 15, Emanuel Ax, Isaac Stern, Jaime Laredo, Yo-yo Ma, Sony SK 48066 recorded 12/10/1990.
- h. *Ibid.*
- i. GF, *Piano Trio*, Op. 120, Eric Le Sage, Pierre Colombet, Raphaël Merlin, Alpha 603 recorded 10/25/2012.<sup>◇</sup>
- j. GF, *Cello Sonata No. 1 in d*, Op. 109, Ophélie Gaillard, Bruno Fontaine, Ambroisie AM130 released 10/1/2012.<sup>+</sup>

- k. GF, *Pavane*, Op. 50, Academy of St. Martin-in-the-Fields, Neville Marriner, Argo 410 522-2 released 7/1983.<sup>◇</sup>
- l. GF, *Fantaisie*, Op. 111, Jérôme Ducros, Orchestre de Bretagne, Moshe Atzmon, Timpani 1C1172 released 5/5/2005.<sup>◇</sup>

### 3. The Requiem Mass to 1722

8:59

- a. Plainchant, *Introit* from the *Missa pro defunctis*, Giovanni Vianini, youtube.com, uNURAQnar6Y recorded 10/14/2008.\*
- b. Ockeghem, Johannes, *Missa pro defunctis*, Musica Ficta, Bo Holten, Naxos 8.554260 recorded 2/17/1997.<sup>+</sup>
- c. Brumel, Antoine, *Missa pro defunctis*, New York Polyphony, Bis BIS-SACD-1949 recorded October, 2011.<sup>+</sup>
- d. du Caurroy, Eustache, *Missa pro defunctis*, Douce Mémoire, Denis Raisin Dadre, Naïve E8660 recorded 8/3/1999.<sup>◇</sup>
- e. Charpentier, Marc-Antoine, *Messe des morts à 4 voix et symphonie*, H. 10, Musica Polyphonica, Westvlaams Vocaal Ensemble, Louis Devos, Musical Heritage Society MHS 4350 recorded 5/1979.
- f. Campra, André, *Le Carnaval de Venise*, Le Concert Spirituel, Hervé Niquet, Glossa GCD 921622 recorded January, 2011.<sup>+</sup>
- g. Campra, André, *Messe de requiem*, La chapelle royale, Philippe Herreweghe, Harmonia Mundi 901251 released 7/31/2007.<sup>+</sup>

### 4. The Dies Irae

17:57

- a-d. Plainchant, *Dies irae*, Vocal Ensemble Aurora Surgit, Alessio Randon, Naxos 8.553192 recorded August, 1994.<sup>◇</sup>
- e. Dvořák, Antonín, *Requiem*, Op. 89, London Symphony Orchestra, István Kertész, Decca 488 089-2 released December, 1968.
- f. Brumel, Antoine, *op. cit.*
- g. Lully, Jean-Baptiste, *Dies irae*, Le Concert Spirituel, Hervé Niquet, Naxos 8.554398 recorded 4/14/1994.<sup>◇</sup>
- h. Charpentier, Marc-Antoine, *Prose de morts*, H. 12, Les Arts Florissants, William Christie, Virgin 5 45733 2 recorded 9/14/2004.<sup>◇</sup>
- i. Berlioz, Hector, *Symphonie fantastique*, Op. 14, Philadelphia Orchestra, Christoph Eschenbach, Philadelphia Orchestra Private Label recorded 4/27/2007.<sup>§</sup>

- j. Paganini, Niccolò, *24 Caprices for Solo Violin*, Op. 1, Midori, Columbia MK 44944 recorded 1988.
- k. Rakhmaninov, Sergey, *Rhapsody on a Theme by Paganini*, Op. 43, William Kapell, Robin Hood Dell Orchestra of Philadelphia, Fritz Reiner, RCA Victor LM-9026 recorded 6/27/1951.
- l. *Ibid.*
- m. Gossec, François-Joseph, *Messe des morts*, Orchestra della Svizzera Italiana, Coro della Radio Svizzera, Diego Fasolis, Naxos 8.554750 recorded 4/10/1998.<sup>◇</sup>
- n. Mozart, Wolfgang Amadeus, *Requiem*, K. 626, Chorus & Orchestra of the Hofmusikkapelle Wien, Gerhard Eber, RCA 6535-2-RG released 1987.
- o. Berlioz, Hector, *Requiem*, Op. 5, Philadelphia Orchestra, Temple University Choirs, Eugene Ormandy, Columbia M2S-730 recorded 4/1/1964.
- p. GF, *Requiem*, Op. 48, Victoria de los Angeles, Dietrich Fischer-Dieskau, The Paris Conservatoire Orchestra, Chorale Elisabeth Brasseur, André Cluytens, EMI 7 47836 2 released 1962.

## 5. Fauré's Requiem

20:12

- a. Cherubini, Luigi, *Requiem No. 1 in c*, Das neue Orchester, Christoph Spering, Opus 111 OP30116 released 1/1/2012.<sup>†</sup>
- b-c. GF, *op. cit.*
- d. Plainchant, *Missa pro defunctis*, *Kyrie*, Vocal Ensemble Aurora Surgit, *op. cit.*
- e. de Machaut Guillaume, *op. cit.*
- f. GF, *op. cit.*
- g. Charpentier, Marc-Antoine, *Missa Assumpta est Maria*, H. 11, English Bach Festival Chorus & Baroque Orchestra, Musical Heritage Society MHS 4632 recorded March, 1978.
- h. GF, *op. cit.*
- i. Cherubini, Luigi, *Requiem No. 2 in d*, Estonian National Symphony, Andres Mustonen, Alba ABCD176 released 1/1/2003.<sup>†</sup>
- j-k. GF, *op. cit.*
- l. Saint-Saëns, Camille, *Messe de Requiem*, Op. 54, Orchestra della Svizzera Italiana, Coro della Radio Svizzera, Diego Fasolis, Chandos CHAN 10214 recorded 4/13/2001.<sup>¶</sup>
- m-n. GF, *op. cit.*



## 6. The Requiem after Fauré: Conclusion

7:34

- a. Tomasi, Henri, *Trumpet Concerto*, Wynton Marsalis, Philharmonia Orchestra, Esa-Pekka Salonen, Sony 42096 released 1986.
- b. Tomasi, Henri, *Requiem pour la paix*, Orchestre Philharmonique de Marseille, Michel Piquemal, Marco Polo 8.225067 recorded 7/8/1996.<sup>◇</sup>
- c. Duruflé, Maurice, *Suite*, Torvald Torén, Proprius PRCD9059, released 3/5/1991.<sup>†</sup>
- d. Duruflé, Maurice, *Requiem*, Op. 9, Stephen Cleobury, Choir of St. John's College, Cambridge, George Guest, Decca 4364862 2 released 2/21/1994.<sup>◇</sup>
- e. GF, *op. cit.*

Many of these recordings are available as downloads. \* Free from youtube.com, the reference given shows the remainder of the URL after youtube.com/. And paid from <sup>†</sup> eClassical.com; <sup>◇</sup> Prestoclassical.com; and <sup>¶</sup> Chandos.net.

## Thanks, Comment, Bibliography

My hat's off to my review board. I'd messed up rather badly. The concert for which this was written was three weeks earlier than I thought, resulting in a first class panic. I've found them to be essential: no matter how many times I review the material, they have significant changes to propose that always improve the product. This time, they had little time to deliver, but did so anyway! I was impressed. Connie provided an invaluable service as first listener and general critic. The graphics are entirely her work. It's wonderful to have one's efforts dressed in such nice clothes. She also vetted my Latin translations, having at one time been fluent in the language, whereas I was merely very good. Speaking of translations, I hope you like them. I've never, ever, been happy with the various English versions of the *Dies irae*. I feel that they fail to capture the force of the poem; hence my own. Please accept my apologies if you don't like them.

A while ago, I did a CD on Johann Nepomuk Hummel. When I started I knew about him only what every musician knows: I had to learn. One question that I had was why so little of his music is to be heard. Although he wrote some excellent pieces, it was clear to me by the time that I was done what had happened to him and I made it

a theme of the CD (if you think this is interesting, the CD is available from The Philadelphia Orchestra). Fauré is nowhere near as absent from our stages as Hummel, but it's shocking that he's not as frequently represented there as Schubert. I place the two of them at about the same level. His music is innovative and always beautiful. There's no other composer quite like him. There was a reason, besides his positions as Director of the *Conservatoire* and chief reviewer for *Le Figaro*, that his contemporaries had such respect for him: it's the excellence of his work. Almost everything he wrote has been recorded and is available either as a download or as a CD. I gave you a list of download sites and you can buy CD's from Amazon. The Track List above will provide a reasonable shopping list for a beginning. Go shopping! I guarantee that you will not be disappointed in what you buy.

It's too bad that so few students study Latin any more. The sequence poem *Dies irae* is one of the great works of medieval literature. It breathes the same eschatological atmosphere as Dante's *Inferno*, but you can appreciate what the poem has to offer in only a few minutes, and you certainly can't manage that with Dante. Latin language requiems have gotten to be few and far between since Vatican II. I'm afraid that we've lost something, but any change has two sides — at least. I mused a lot on change while working on this. If it made you think about it, too, well then, I accomplished one of my subordinate tasks.



The great American composer Aaron Copland wrote exactly one long, detailed study of another composer's work: *Gabriel Fauré, a Neglected Master*, *The Musical Quarterly*, Vol. 10, No. 4 (1924), pp. 573-586. Copland's writings on music formed my opinions fifty years ago. This study formed them on Fauré. Read it. It's available on [jstor.org](http://jstor.org). Jessica Duchén's compact text, *Gabriel Fauré*, Phaidon, London, 2000 is a great way to get a quick overview of this great composer. Jean-Michel Nectoux wrote a more detailed, but absolutely riveting biography: *Gabriel Fauré, a Musical Life*, Cambridge University Press, London, 2004. Roger Nichols, the eminent British musicologist, translated it into wonderful English. *The New Groves Dictionary of Music and Musicians*, Stanley Sadie, ed., MacMillan, 1980 is always an invaluable resource when you need that one fact about Antoine Brumel to solve a puzzle. We were living in a rather depressing part of the country when my mother gave it to me for Christmas in 1980. It brightened my day then, and has continued to do so ever since. I like to think that she knew that when she purchased it for me. The Dover edition of the full score of Fauré's *Requiem* is now well thumbed. Finally, [Wikipedia.org](http://Wikipedia.org) and [imslp.org](http://imslp.org) were,

as always, essential. If you don't know what the first is, you're living in the past; to find out about the second, look it up.

Someone in the Philadelphia Orchestra organization, Yannick Nézet-Séguin perhaps, had the idea of doing a series of requiems. They've been wonderful concerts. Clearly, that series served as the inspiration for this effort, but no more so than the ever-wonderful musicians of the Philadelphia Orchestra. I'm not sure what I would do without them.

Mike Cone



## TRACK SUMMARY

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## PHOTOGRAPHS:

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THE MADELEINE, DRAPED FOR A REQUIEM SERVICE:  
ANONYMOUS, CA. 1890

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