



### Child Action Lanka

Child Action Lanka (CAL) works to assist and transform the lives of disadvantaged children in Sri Lanka. Established in 2006, CAL works closely with over 2,000 children & families in bases across Sri Lanka. Most of their children live and work on the street or come from the poorest communities. CAL aims to empower the street community through

child care and education, housing, health, micro credit programmes, vocational and other training, creating self-sufficiency and independence.

Tonbridge school has had links with CAL since 2014, supporting financially and with donations of equipment, and to date over 100 boys and 20 staff have visited Sri Lanka to work with CAL. 2018-19 sees the launch of a new project helping CAL to establish a new education centre in Batticaloa on the East coast, an area particularly devastated by the 2004 Tsunami and the recent civil war. This centre will be equipped with furniture from our Temporary Science Centre as well as other donated equipment, supported by a group of boys due to visit in July 2019.



# Fauré - Requiem & Pavane Bruch - Violin Concerto

The Tudeley Singers

The Orchestra of St Augustine

Conductor Alex Trigg

Violinist Jonathan Hayward

Treble Tristan Peters

Baritone Toby Stafford-Allen

Sunday 10<sup>th</sup> March, 6pm

Chapel of St Augustine, Tonbridge School



# Programme

## Welcome

It is my great pleasure to welcome you all to this concert tonight. It's a beautiful programme, and I really hope you enjoy the performance. It's a very exciting evening of music making, as it marks a debut for almost everyone involved: Jonathan Hayward is performing the Bruch with an orchestra for the first time, and it's my first time conducting an orchestra in concert. This is also the first concert performance for the newly formed Tudeley Singers and Orchestra of St Augustine, so a significant night all round. All the proceeds from tonight's concert will be going to Child Action Lanka: an excellent charity with strong links with Tonbridge School. You can read all about CAL on the back of this programme.

As with any concert, there's a great number of people to thank, but what makes tonight so special is that everyone involved is a volunteer. I'd like to mention a few particular people, who have given up so much time and effort to make this night a success.

**Juliet Burnett**, the director of Tonbridge Community Action, who has dealt with all matters to do with the charity and finances tonight, and a thousand other things besides! She has been ably assisted by Jutta Poxleitner and Richard Evans.

**Mark Forkgen**, my Director of Music, who has provided me with so much musical wisdom over the last four years, especially in preparation for tonight.

**Beverley Matthews**, who has very generously provided enough homemade cake for more than 150 people tonight.

**Antonia Allman, Marie Wallace and the Porters department**, who have put many hours into making sure that the logistics of tonight run smoothly.

**Box Office staff and the Front of House team**, for their help with tickets.

**Dom, George, Jack and Felix**: the Tonbridge boys who have given up their Sunday evening to help set up the Orchard Centre for after the performance.

**Jody Taylor**, for printing all our posters and programmes with such efficiency.

**John Rutter CBE**, who kindly lent us the orchestral parts for the Fauré Requiem.

**Our three wonderful soloists**, Jonny, Tristan and Toby - the stars of the show!

**The performers**, who have given up so many hours to be a part of this concert.

Finally, I'd like to thank you, the audience, for your support this evening, making everybody's efforts worthwhile.

- Alex Trigg

## Upcoming Events

**Holst: The Planets** Tonbridge School Symphony Orchestra  
Friday 15th March, 8pm, Tonbridge School Chapel.  
Tickets FREE [emftheatre.com](http://emftheatre.com)

**The Maxwell String Quartet** Tonbridge Music Club  
Saturday 16th March 7.30pm, Tonbridge Parish Church  
Tickets £20 Adults, FREE U25s (on the door) [tmc.org.uk](http://tmc.org.uk)  
AND **Family Concert**, 3-4pm, Children FREE with adult ticket holder.

**Viva Italia, Viva España** Sevenoaks Symphony Orchestra  
Saturday 17th March, 3pm, The Stag Theatre (Sevenoaks)  
Tickets [stagsevenoaks.co.uk](http://stagsevenoaks.co.uk)

**Trio Goya** Sevenoaks Music Club  
Saturday 23th March, 7.30pm, The Ship Theatre (Sevenoaks)  
Tickets £18s [sevenoaksmusicclub.org.uk](http://sevenoaksmusicclub.org.uk)

**A Sunday Afternoon Concert** Bacchus Wind Orchestra  
Sunday 24th March, 3pm, Tonbridge Parish Church  
Tickets £5 Adults, £1 U18s [kim.thornewell@brittensmusic.co.uk](mailto:kim.thornewell@brittensmusic.co.uk)

**Brahms: Ein Deutsches Requiem** Tonbridge Philharmonic Society  
Saturday 30th March, 7.30pm, Tonbridge School Chapel  
Tickets £16 Adults, £15 O60s, £8 Students, FREE U12s [tonphil.org.uk](http://tonphil.org.uk)

**Spring Concert** The Lydian Youth Orchestra  
Sunday 7th April, 3pm, Tonbridge Parish Church  
Tickets £12 Adults, £6 Students, £1 U18s [available on the door](http://available.on.thedoor)

**Hooray for Hollywood - Music from the Movies** Royal Tunbridge Wells Symphony Orchestra  
Sunday 7th April, 3pm, Assembly Hall Theatre (Tunbridge Wells)  
Tickets £22-30 Adults, £1 Students [assemblyhalltheatre.co.uk](http://assemblyhalltheatre.co.uk)

**Tasmin Little** Tonbridge Music Club  
Saturday 4th May, 7.30pm, Big School, Tonbridge School  
Tickets £20 Adults, FREE U25s (on the door) [tmc.org.uk](http://tmc.org.uk)

## The Orchestra of St Augustine

**Pippa Lambourne** Orchestra Leader

### Flute

Sue Norman  
Harry Mobbs  
Jack Gonzalez-Harding

### Oboe

Nancy Sargeant  
Emily Bretz

### Clarinet

Sarah Loveday  
Sarah Trigg

### Bassoon

Brynly Clarke  
Stephen Rhind

### French Horn

David Clack  
Becky Craig  
Stephanie Jeffery  
Antonia Allman

### Trumpet

Tom Smith  
Chris Jutting

### Timpani

Sam Rawlins

### Organ

Julian Thomas

### Violin 1

Pippa Lambourne  
Charles Hebert  
Jason Wu  
Alastair Wu  
Rachel Balcombe  
Frances Clack  
Pia Alexandre

### Violin 2

Emma van Setten  
Colin Chow  
Tou Jing Tsang  
Edward Sanders  
Julie Buchanan  
Mary Blinks  
Jean Mills  
Margaret Arden

### Viola 1

Lena Thompson  
Sarah Waddington  
Anne de Putter  
Julie Buchanan  
Pia Alexandre

### Viola 2

Silvia Steiner  
Maggie Miles  
Nancy Evans  
Gill Paterson  
Jane Heydecker

### Cello 1

Philippa Burbidge  
Rob Stephen  
Stefan Hargreaves

### Cello 2

Robyn Enslin  
Alice Fisher  
Harvey Mahn

### Double Bass

Juliet Burnett  
Wilkie Hoare

### Harp

Victoria Longhurst

Founded specifically for this concert, The Orchestra of St Augustine is formed of local instrumentalists, including a number of Tonbridge boys and staff. They convened yesterday afternoon for the first time, to rehearse tonight's music, and were playing to a high standard from the very beginning.

Although this is the orchestra's first performance, it certainly won't be the last, so watch this space for information about future concerts.

If you are interested in joining The Orchestra of St Augustine, please contact Director of Music, Alex Trigg: alex@thetriggs.com. He is always pleased to hear from potential players of any instrument and standard.

# Fauré - Pavane

## Bruch - First Violin Concerto

1. **Vorspiel** - Allegro Moderato
2. Adagio
3. **Finale** - Allegro Energico

- interval -  
(c.10 mins)

## Fauré - Requiem

1. **Introit and Kyrie** (choir)
2. **Offertory** (baritone and choir)
3. **Sanctus** (choir)
4. **Pie Jesu** (treble)
5. **Agnus Dei and Lux aeterna** (choir)
6. **Libera me** (baritone and choir)
7. **In paradisum** (choir)

*Refreshments will be served in the Orchard Centre  
after the concert*

## **Pavane Op.50**

**Gabriel Fauré (1845-1924)**

Gabriel Fauré tends to be remembered outside his native France for his gentle Requiem (the composer's adjective), some chamber works, and this elegant Pavane (also Fauré's adjective - in this case for a work he additionally considered "but otherwise not important").

In the late 1880s the composer began to frequent the salon of Countess Greffulhe, an important patroness whom Fauré's biographer Jean-Michel Nectoux characterizes as "the undisputed queen of society." As a result, "this quiet bourgeois man found himself...launched into the most rarefied atmosphere of Parisian high life."

It was just around this time that Fauré dedicated to the Countess a short new stand-alone piece titled Pavane, written for a popular concert series. He later penned a choral version and the Ballets Russes added the piece to its repertoire (it was a particular favourite of its director, Serge Diaghilev). A pavane is, after all, a dance that flourished in the courts of the Renaissance.

The work's popular appeal requires little explanation: its basis lies in the expert blend of simplicity and melancholy. Fauré's melodic gifts are on show from the very beginning, as a solo flute emerges from string pizzicato broken chords. This haunting melody then passes from instrument to instrument. A contrasting section conveys the noble formality of the processional dance, while Fauré adapts late-Romantic gestures to press the musical line into more adventurous directions. The close is particularly beautiful, as the focus returns to the flute, now caught in a tiny repetitive loop of the melody's first phrase.

## **Violin Concerto no.1 Op.26**

**Max Bruch (1838-1920)**

Max Christian Friedrich Bruch was born in Cologne on 6 January, 1838. His father was a lawyer and his mother was a music teacher. He had a brilliantly successful career holding many prestigious posts. First as Music Director in Koblenz (1865), then Court Kapellmeister at Sonderhausen (1867-1870), Conductor of the Philharmonic Society of Liverpool (1880-1883), Conductor of the Orchesterverein in Breslau (1883-1890), and finally as Professor of Music in Berlin (1891-1911). Additionally, Bruch was a tremendously successful composer writing nearly a hundred works including three operas, three symphonies, several solo pieces, sacred and secular choral works, art songs, and chamber music. He was a well-regarded conductor and one of the most sought-after composition teachers in Europe. Ottorino Respighi and Ralph Vaughan Williams were among his most famous pupils.

## **The Tudeley Singers**

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Rachel Balcombe	Marion Ansell	Robert Bradburne	Chris Bacon
Dilys Benson	Natasha Caisley	Jamie Davidson Grear	James Corse
Deborah Bruce	Deborah Knox-Watson	John Goudie	Benjamin Gardner
Doreen Cartwright	Pippa Lambourne	Stefan Hargreaves	Harry Mobbs
Jayne Crookshank	Rebekah Leeves	Chris Jeffery	Ishmael Roslan
Frانيا Hall	Cal Moss	Peter Mace	Clive Southgate
Judith Jones	Valerie Pentecost	Luke Price	Matthew Trigg
Emma Lomas	Emma van Setten	Christopher Thompson	Sarath Weerasinghe
Joanna Mace	Sarah Trigg		Christopher Winter
Hugh O'Donnell	Sarah Walker		
Sandra Robinson			
Alice Walker			
Sarah Walker			

The Tudeley Singers was founded in April 2018 by young organists Alex Trigg and Jack Gonzalez-Harding. Their aim was to bring together some of the finest local singers to perform a variety of repertoire for cathedral services during the holidays. The Tudeley Singers made their debut at Rochester Cathedral with a weekend residency in August, and, having been publicly invited back by the Precentor during their final evensong, they will be returning to Rochester for the weekend of August 10th - 11th. They will also be singing in Southwark cathedral on May 26th and August 28th, and there are plans to visit Canterbury, Hereford, Wells, Salisbury, Gloucester and St Paul's cathedrals over the next four years.

Today you are hearing The Tudeley Singers in their first ever concert performance, in aid of an excellent charity called Child Action Lanka (information on the back cover).

Their next concert will be a selection of Christmas themed choral works, mostly by Benjamin Britten, including A Ceremony of Carols with harp accompaniment. It will take place in early December (exact date TBC) in the beautiful church of All Saints' Tudeley, with its stunning windows by Marc Chagall.

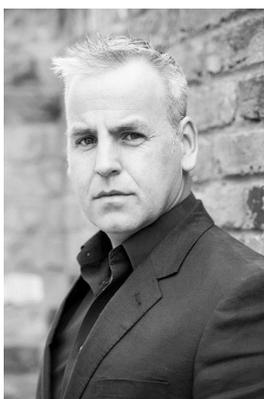
If you are interested in joining the choir, please contact Director of Music, Alex Trigg: alex@thetriggs.com. We would welcome singers of all voice parts.



### **Tristan Peters** Treble

Tristan is twelve and goes to Hilden Grange Prep School. He loves singing; as a chorister at Tonbridge School, in the Hilden Grange choir and ensembles, and as a soloist. He also plays the piano and the viola. His other love is sport and particularly cricket where he has just finished a season playing for Kent U11s.

He is thrilled to be singing Pie Jesu as he has loved Faure's Requiem since he first sang it a few years ago in Tonbridge Chapel.



### **Toby Stafford-Allen** Baritone

Toby has established himself as one of Britain's leading baritones with a decade of critically-acclaimed performances with English National Opera, his roles including: Guglielmo; Giuseppe (*The Gondoliers*); Papageno; Pish Tush (*The Mikado*); and Schaunard.

Toby Stafford-Allen made his international debut – as Guglielmo at the Aix en Provence Festival – whilst still a student at the Royal Northern College of Music. Further international engagements include: Donald (*Billy Budd*) at the Hamburgische Staatsoper; Schaunard in Seoul (with Angela Gheorghiu and Vittorio Grigolo) and at the Bregenze Festspiele; Henry (*The Fairy Queen*) at the Liceu Barcelona; Mars and Euro (*Il Pomo d'oro*) at the Batignano Festival and Escamillo and Enrico Ashton for Lyric Opera Dublin.

In the UK, he has sung: Papageno for Glyndebourne Touring Opera; Belcore, Figaro (*Barbiere di Siviglia*), Guglielmo and Schaunard with Opera Holland Park; A Nite at the Opera House for the ROH Linbury Studio and First Officer (*The Death of Klinghoffer*) and Chao-Sun (*A Night at the Chinese Opera*) with Scottish Opera.

He made his debut at the BBC Proms in 2009 as Archibald Grosvenor in Gilbert and Sullivan's *Patience* under Sir Charles Mackerras. He made a critically acclaimed return to the Proms in 2012 as William Shadbolt (*Yeoman of the Guard*).

Toby Stafford-Allen's recordings include: Morales in *Carmen* for Chandos under David Parry, Journalist in *Lulu* for Chandos under Paul Daniel, First Officer in *The Dialogues of the Carmelites* for Chandos under Paul Daniel, Schaunard in *La Boheme* with Rolando Villazon and Ludovic Tezier under Wolf Schirmer for ORF, Giorgio (*La Gazza Ladra*) under David Parry for Chandos.

Bruch made the first sketches for his G minor violin concerto in 1857. He finished the first version of the work early in 1866, and in April of that year, conducted it in a benefit concert in Koblenz. After this performance he revised the work extensively, even considering recasting it as a fantasy because of its free form. He consulted Joseph Joachim about the solo part. Joachim was impressed, suggested several additional changes and played the premiere of the revised concerto in 1868. Bruch dedicated the published score to him.

The concerto is set in the traditional three movements, but departs considerably from the classical form. The first movement is named Vorspiel (Prelude) and it serves as a kind of extended free-form introduction. Two ideas are introduced and briefly developed: a very lyrical solo line played over a quiet orchestral accompaniment and a contrasting melody, played above pizzicato basses. The movement builds to furious climax and then gives way to a lyrical cadenza. The Adagio is carried almost entirely by the solo part, which plays without pause except for a brief orchestral passage in the middle. Three unhurried and beautiful themes are introduced and developed in turn. The last movement makes free use of the rondo form. It opens with a fragment of the theme passing around the orchestra. The full theme is at last introduced by the soloist and has a lively gypsy character, full of energy and double stops. The second subject is broader and grander and forms a strong contrast to the first. The mood of exuberance never wanes and the concerto finishes with an exhilarating coda.

Almost forty years after the first performance, Joachim cited the concerto as one of the "four German violin concertos" the others being those of Beethoven, Brahms and Mendelssohn, and called it the "richest, most seductive" of the four. As he grew older, Max Bruch's popularity as a composer began to decline and today he is known primarily for two works, the G minor concerto and the Scottish Fantasy. Late in life he was frequently called upon to give advice to young virtuosi on the performance of his works. "Which concerto are you planning to play?" he would ask. "The one in G minor" was the invariable reply. The old man would groan, shake his head and say "but why don't you play one of the other two, they're just as good". Recently the other two concertos have been revived and recorded, but still the G minor concerto remains his most loved and enduring work.

- The Portabello Orchestra

### **Requiem Mass Op.48**

**Gabriel Fauré (1845-1924)**

La Madeleine was one of the newest and most prestigious churches in Paris when Fauré took up his post there as organist, choirmaster and composer in 1874. He had recently returned to civilian life after being awarded the Croix de Guerre for his bravery in the disastrous Franco-Prussian war.

He now needed to rebuild his life as a musician, a career that began when an elderly blind woman heard the nine-year-old boy teaching himself to play the harmonium in her local chapel and alerted Fauré's parents to their young son's musical potential.

Before the war, he had been forced to resign from his church post after he tried the patience of the priest once too often, failing to show the required religious conviction by turning up one morning still wearing his evening clothes from the previous night's revelry. Perhaps also his first-hand experience of conflict separated him further from the establishment; whilst contemporaries Gounod and Franck were composing elegies and patriotic songs, Fauré instead started to produce music with a new sombre sense of tragedy and absence of fashionable operatic sentiment.

The *Requiem* first began to take shape in 1887 and a short version was first performed at La Madeleine in 1888. There were several revisions and expansions until the final, fully orchestrated version premiered at the Paris World Exhibition of 1900. Fauré commented later "I had been playing the organ at funeral services for so long I was completely sick of it ... I wanted to do something different" and claimed that it came about "for the sheer pleasure of it" rather than the remembrance of any one particular individual. Also, like Brahms, Fauré was very careful to select and juxtapose texts that reflected his own unorthodox view of Christian death; indeed there had to be special dispensation given for it to be played at the composer's own funeral.

During his lifetime, Fauré was most famous for his songs and chamber works, and his *Requiem* is also intimate in tone. "It is as gentle as I am myself", he wrote; "A happy deliverance, an aspiration towards the happiness of the hereafter rather than as a painful passing away." The deliberate limitation and simplicity of melody in this work often seems to express a feeling of calm, fulfilled resignation. However, Fauré was celebrated not only for his love of pure melodic line and elegant harmony but also for his subtlety and emotional complexity. It is possibly too simplistic to view this piece merely as a 'Lullaby of Death'. This *Requiem* is based on an intensely personal spiritual attitude, juxtaposing darkness and light with repeated patterns of austere chant and luminous melody.

The structure of the *Requiem* is organised around the central soprano solo, the **Pie Jesu**. On either side are placed two groups of three movements, alternating between chorus alone and chorus with baritone solo. Overall the vocal writing shows the discreet influence of Gregorian chant (to be taken up again in Maurice Duruflé's equally beautiful *Requiem* of 1947).



**Alex Trigg** Conductor

Alex's musical journey began as a chorister in the world-renowned King's College Choir, where he sang for daily services in the chapel and regular concerts around the world. Now the organist of St Lawrence Church, Seal Chart, Alex plays for the services each Sunday and helps to direct the choir. As well as deputising in many other churches locally, he gives frequent recitals around Kent and Sussex. As a pianist, Alex often accompanies instrumentalists and singers in concerts, exams and competitions, and last year he performed Haydn's 11th piano concerto with the North Downs Sinfonia.

Besides his keyboard playing, Alex regularly performs with several local orchestras as a violinist, oboist and percussionist. He is orchestral manager of the Lydian Youth Orchestra, with which he has played since their 40<sup>th</sup> anniversary concert in 2016, including on their recent tour to France. He is heavily involved in the music at Tonbridge School, where he is a music scholar in the Lower Sixth.

Alex founded the Tudeley Singers and the Orchestra of St Augustine in 2018, and is looking forward to discovering where these new opportunities will take him.



**Jonathan Hayward** Violinist

Jonathan began taking violin lessons at the age of twelve under the tutelage of Rachel Ives, former first violinist in the London Philharmonic Orchestra. Jonathan progressed quickly and, now learning with Martin Bloor, he achieved distinction at grade 8 after only 3 years of playing. Jonathan undertook further studies at the Royal College of Music Junior department, taught by Hilary Sturt.

Jonathan made his debut as a soloist in September 2018 playing the Mendelssohn Violin Concerto and the Lark Ascending with the Burwash Chamber Orchestra. He has since performed the Mendelssohn again with North Downs Sinfonia. Jonathan is leader of Kent County Youth Orchestra, and guest leader of the Heart of Kent Orchestra. He has won prizes in chamber music, including winner of the Pro Corda chamber music competition 2016, and was a finalist in 2018.

Now based in London and working in arranging and publishing music for All Souls Langham Place, Jonathan enjoys regular orchestral performances as well as playing chamber music. He is looking forward to studying music at St Hilda's College Oxford in October 2019.

Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura  
ira.

I tremble, and I fear the judgement  
and the wrath to come.

Dies illa, Dies irae,  
calamitatis et miseriae,  
Dies illa, dies magna, et amara valde.

*That day, day of wrath,  
of disaster and misery,  
That great and exceeding bitter day.*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis

*Grant them eternal rest, O Lord,  
and let perpetual light shine upon  
them.*

Libera me Domine, de morte aeterna,  
in die illa tremenda:

*Deliver me, Lord, from eternal death,  
in that awful day:*

Quando coeli movendi sunt et terra:

*When the heavens and the earth shall  
be moved:*

Dum veneris judicare saeculum per  
ignem.

*When Thou shalt come to judge the  
world by fire.*

Libera me Domine, de morte aeterna.

*Deliver me, Lord, from eternal death.*

## 7. In paradisum (choir)

The choice of this additional text from the burial service shows how determined Fauré was to move away from tradition (settings of it are quite rare) and to communicate his own philosophy. 'In paradisum deducant te angeli' is a floating melody for trebles, above a delicate arpeggio figure for organ. This melody is then enriched by chords from the other voices, leading towards the final 'Jerusalem'. The trebles invoke the choir of angels who welcomed Lazarus and the work ends as it began as all voices sing the word 'Requiem'. The rhythmic regularity and the long-held chords in this movement create a sense of weightless and the eternity of time.

In paradisum deducant te angeli:  
In tuo adventu suscipiant te martyres,

*May the angels lead you into paradise:  
May your arrival be greeted by the mar-  
tyrs,*

Et perducant te  
in civitatem sanctam Jerusalem.

*And may they guide you  
into the holy city, Jerusalem.*

Chorus angelorum te suscipiat,  
Et cum Lazaro quondam paupere  
Aeternam habeas requiem.

*May the choir of angels receive you,  
And with Lazarus, who was once poor,  
May you have eternal rest.*

## 1. Introit and Kyrie (choir)

Fauré set the **Introit and Kyrie**, the opening texts of the Mass for the Dead, as a single movement. After a *forte* unison D in two octaves, the choir sings the opening text 'Requiem aeternam' *pianissimo* on a D minor chord. There is a momentary crescendo on the words 'et lux perpetua'. The tempo quickens as the tenors repeat the prayer for eternal rest on a simple chant; this is followed by an expressive solo 'Te decet hymnus' for the trebles. The other voices join in emphatically on the words 'Exaudi orationem meam'.

In the **Kyrie**, the tenors' initial theme is sung by the full chorus. The call 'Christe eleison' is strongly accented and chromatic the first time, then repeated more softly, and the concluding 'Kyrie eleison' follows *pianissimo*.

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

*Grant them eternal rest, O Lord,  
and let perpetual light shine upon  
them.*

Te decet hymnus, Deus in Sion:  
et tibi redetur votum in Jerusalem.

*Thou art praised, O God, in Zion  
and unto thee shall the vow be  
performed in Jerusalem.*

Exaudi orationem meam,  
ad te omnis caro veniet.

*Hear my prayer;  
unto thee shall all flesh come.*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

## 2. Offertory (baritone and choir)

After an organ introduction, a duet between altos and tenors offers a simple melodic prayer 'O Domine, Jesu Christe, Rex gloriae' to free the souls of the departed from eternal punishment. The sequence is repeated one step higher for the next line, and again one step higher, as they are joined by the basses. The plea 'ne cadant in obscurum' is then sung softly and hesitantly.

The baritone soloist enters with 'Hostias et preces' over a flowing accompaniment. Beginning on one repeated note, the solo gradually becomes more melodic and insistent at the line 'fac eas, Domine, de morte transire ad vitam'. Finally the choir repeats the initial prayer, developing its theme in four-part harmony and concluding with a serene 'Amen'.

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni, et de profundo lacu.

*O Lord Jesus Christ, King of glory,  
deliver the souls of the departed  
from the pains of hell, and from the  
deep pit.*

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.

*O Lord Jesus Christ, King of glory,  
deliver the souls of the departed from  
the lion's mouth,  
that hell may not swallow them up;  
O Lord Jesus Christ, King of glory,  
may they not fall into darkness.*

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.

*Sacrifices and prayers to Thee,  
O Lord, we offer with praises.  
Receive them on behalf of those souls  
whom we commemorate this day.  
Grant them, O Lord, to pass from death  
into life; as once Thou didst promise  
to Abraham and his seed.*

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

*O Lord Jesus Christ, King of glory,  
deliver the souls of the departed  
from the pains of hell and from the  
deep pit:  
may they not fall into darkness. Amen.*

### 3. Sanctus (choir)

In contrast to the grandiose settings by earlier composers from the Renaissance masters to Verdi, Fauré's **Sanctus** is predominantly calm and reverential. The trebles softly sing a very simple rising and falling melody, which is repeated by the male voices. They are accompanied by arpeggios on the harp and a violin solo derived from the soprano line 'Te decet hymnus' in the opening movement. At the words 'Hosanna in excelsis' this accompaniment is replaced by firm and powerful major chords with a fanfare. The whole choir sings the final 'Sanctus' as the harp arpeggios return, and the violin melody floats upwards to the final note.

Sanctus, Sanctus, Sanctus	<i>Holy, Holy, Holy</i>
Dominus Deus Sabaoth.	<i>Lord God of hosts.</i>
Pleni sunt coeli et terra gloria tua.	<i>Heaven and earth are full of Thy glory,</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>

### 4. Pie Jesu (treble)

Fauré omitted the full **Dies Irae** (the medieval poem depicting the fire and brimstone of the Day of Judgement) from his *Requiem*, with the exception of the final couplet, **Pie Jesu**. This is a simple and profoundly touching prayer within which he deliberately added the intensifying word 'sempiternam' (everlasting) to the soprano soloist's text.

Pie Jesu, Domine, dona eis requiem,  
Sempiternam requiem.

*Merciful Jesu, grant them rest,  
Everlasting rest.*

### 5. Agnus Dei and Lux aeterna (choir)

The tenors begin the **Agnus Dei** with a gently rising and falling melody in F major. The other voices join them, singing with greater dynamic contrast and intensity in chords of daring harmonic progression.

The trebles begin the following section **Lux aeterna**, singing the word 'lux' on a long light beam of sound which the choir joins with shimmering phrases, building up to an impassioned climax at 'Cum sanctis tuis'. After a reprise by the choir of the 'Requiem aeternam' from the first movement, the organ closes with the **Agnus Dei** theme, this time in D major.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.	<i>Lamb of God, that takest away the sins of the world, grant them rest.</i>
Agnus Dei, qui tollis peccata mundi, dona eis requiem, sempiternam requiem.	<i>Lamb of God, that takest away the sins of the world, grant them rest, eternal rest.</i>
Lux aeterna luceat eis, Domine : Cum sanctis tuis in aeternum, quia pius es.	<i>May eternal light shine upon them, O Lord, with Thy saints for ever, for Thou art mer- ciful.</i>
Requiem aeternam dona eis, Do- mine, et lux perpetua luceat eis	<i>Grant them eternal rest, O Lord, and let perpetual light shine upon them.</i>

### 6. Libera me (baritone and choir)

The **Libera me** is a prayer for absolution which traditionally follows the Mass for the Dead. It is set apart from the other movements by its ostinato rhythms, its angular vocal writing, its wide dynamic contrasts and its harmonic progressions. The baritone soloist sings 'Libera me ...' then the choir continues with the anxious 'Tremens factus sum ego'.

The tempo quickens as *fortissimo* octaves from the organ introduce the 'Dies illa, dies irae' – the only place where the concepts of wrath and judgement briefly appear. This quickly subsides into the calmer prayer for rest, then the whole choir, singing in unison, repeats the baritone's opening text.

Libera me Domine, de morte aeterna, in die illa tremenda: Quando coeli movendi sunt et terra: Dum veneris judicare saeculum per ignem.	<i>Deliver me, Lord, from eternal death, in that awful day: When the heavens and the earth shall be moved: When Thou shalt come to judge the world by fire.</i>
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