



UCL Central Division's Staff Choir

Wednesday 24 March 2004, 5.30pm

*The Catholic Apostolic Church of Christ the King,
Gordon Square,
London WC1*

Gabriel Fauré
(1843-1924)

Requiem

Soprano: To be announced
Tenor: Jack Foster
Bass: Roland Rosner

Harp: Daniell Perrett
Flute: Jacyn Lewis-Smith
Organ: Andrew Tait.

Conductor: Andrew Pink

Please note:

The Trustees of the Catholic Apostolic Church have asked that you respect the traditions of this church community in Gordon Square and that you do NOT applaud this performance.

Admission Free

Programme

1. Introit and Kyrie (1885) – choir
2. Offertory (1893) – choir and soloist (Jack Foster)
3. Sanctus (1885) – choir
4. Pie Jesu (1885) – soloist (Mary Moloney)
5. Agnus Dei (1888) – choir
6. Libera Me (1897) – choir and soloist (Roland Rosner)
7. In Paradisum (1885) – choir.

The performance will last about 40 minutes and will be performed without an interval. There should be no applause at the end, to respect the wishes of the church community in this place.

A note about the work

"requiem n. 1. (Requiem) (also attrib.) chiefly RC Ch. a Mass for the repose of the souls of the dead. 2. Mus. the musical setting for this. Etymology ME f. accus. of L *requies* rest, the initial word of the mass"

Oxford English Dictionary

Gabriel Fauré wrote the first version of the *Requiem* in 1885. It was a smaller work than we know today and first performed in the chic and fashionable Parisian church of *La Madeleine*, where Fauré was the organist. It was not until 1900, and with several additions to the score, that the complete work we know today was finished, and published for the first time.

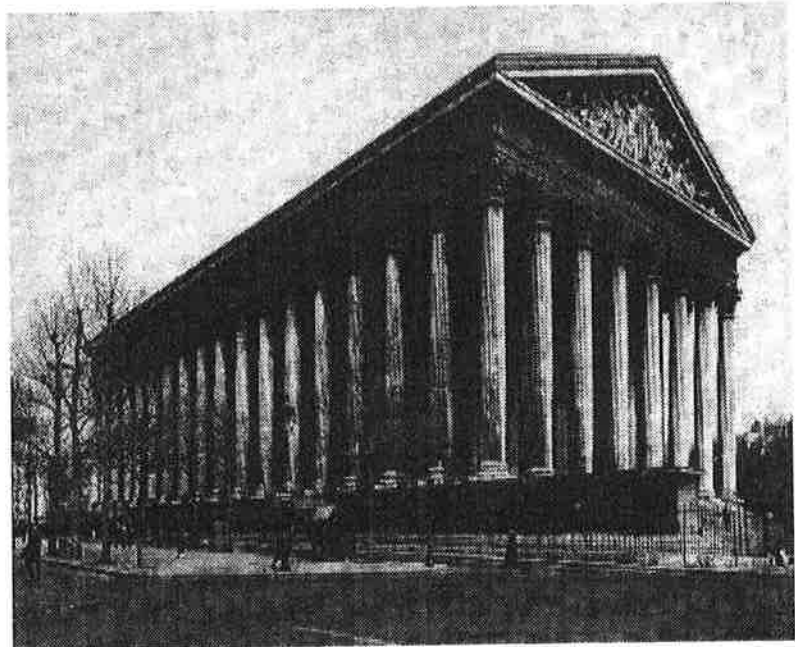
The work came into being just before a more rigorous Catholicism (announced by Pope Pius X, in his 1903 encyclical letter *In moto proprio*) demanded that composers acknowledge the primacy of plainsong in their writing for the Church. Fauré's music has none of that, and his treatment of the *Requiem* texts, whose subject is

human mortality, offers a more poised and elegant musical response than other composers sought to make for the same subject. Fauré's music is above all personal and reflective.

The poise and elegance of Fauré's musical writing, far from weakening the piece, are the qualities that have endeared it to audiences and performers alike, and which have caused it to survive with an unbroken performing tradition across succeeding generations, until the present time. All of this, in spite of its mismatch with the liturgical needs of the Catholic Church almost from the moment Fauré's *Requiem* was published,

As a consequence, Fauré's *Requiem* has spent most of its life in the concert setting rather than in the liturgical one. Indeed, any hope of a liturgical life for Fauré's work was finally extinguished in the 1960s when the second Vatican Council re-defined Catholic theological teaching and liturgical practice relating to Death. Overnight this *Requiem* setting, of 'unhelpful' Latin texts of ages past, along with many other composer's settings, became unusable in Catholic worship.

Andrew Pink © 2004



Soprano: Emma Davidson, Ana De'Ath, Linda Kinnaird, Mary Moloney (Finance), Janet Percival (Library), Anne Smith, Julie Voce (IS), Brigitte Picot (EISD), Anne Wilson (HR)

Alto: Adrienne Barnes Purba Choudhury, Melodie Everett, Amelie Hendke (Registry), Sue Hoye, Marion Kuipers Kathryn Lewis, Pat Lewis, Nora Lucke, Anne Skinner (HR), Claire McAvinia, Deborah Pollard, Leilani Roosman, Bess Ryder,

Tenor: Jack Foster (Finance), Alec Gray (Room Bookings), Dr. Jeremy White (Safety).

Bass Barry Creasy (Qualifications and Curriculum Authority) Professor David Miller (Physics), Andrew Pink (Vice Provost's Office), Professor Roland Rosner (EISD), Chris Sherlaw-Johnstone (Mathematics),

If you would like to be involved in a future event, please get in touch with Julie Voce (soprano), Anne Skinner (alto), or Dr. Jeremy White (men's voices)

Sine qua non

This event would have been made impossible without the support and encouragement of Marilyn Gallyer; the help of Alec Gray and UCL Room Bookings, and of Ralph Dartford of the UCL Bloomsbury Theatre, for rehearsal space; our co-workers who did not complain about occasionally over-extended lunch hours; the management of the Senior Common Room; Jill Gregory for organising the 'Front of House' and not least Mary Moloney, our rehearsal pianist. A very special mention must be made of the help we have received from the Trustees of this magnificent building. They have made us very welcome and have given us every assistance.