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# Fauré

## Requiem

La Naissance de Vénus

Cantique de Jean Racine

## Cantillation

Sara Macliver | Teddy Tahu Rhodes

Sinfonia Australis

Antony Walker



GABRIEL FAURÉ (1845-1924)

|   |   |         |
|---|---|---------|
|   | <b>Requiem, Op. 48</b> (1893 version)         | [35'18] |
|   | for soloists, chorus and chamber orchestra    |         |
| 1 | I. Introït et Kyrie                           | 6'08    |
| 2 | II. Offertoire                                | 8'09    |
| 3 | III. Sanctus                                  | 3'24    |
|   | <i>Solo violin: Kirsten Williams</i>          |         |
| 4 | IV. Pie Jesu                                  | 4'13    |
| 5 | V. Agnus Dei                                  | 5'18    |
| 6 | VI. Libera me                                 | 4'46    |
| 7 | VII. In Paradisum                             | 3'20    |
|   | Sara Macliver, <i>soprano</i> 4               |         |
|   | Teddy Tahu Rhodes, <i>baritone</i> 2, 6       |         |
| 8 | <b>Cantique de Jean Racine, Op. 11</b> (1865) | 5'26    |
|   | for chorus and organ                          |         |
|   | David Drury, <i>organ</i>                     |         |

|    |  |         |
|----|--|---------|
|    | <b>La Naissance de Vénus, Op. 29</b>                               | [23'51] |
|    | (1882, orch. 1895)   |         |
|    | for soloists, chorus and orchestra                                 |         |
| 9  | Andante –  | 2'53    |
| 10 | Une Néréïde: “Mes sœurs,<br>blanches Néréïdes” –                   | 8'07    |
| 11 | Jupiter: “Vénus, Vénus, c'est Jupiter<br>lui-même qui t'appelle” – | 6'02    |
| 12 | Allegro moderato: “Salut à toi,<br>déesse blonde”                  | 6'48    |
|    | Sara Macliver, <i>soprano</i>                                      |         |
|    | Jenny Duck-Chong, <i>Une Néréïde / mezzo-soprano</i>               |         |
|    | Paul McMahon, <i>tenor</i>   |         |
|    | Teddy Tahu Rhodes, <i>Jupiter / baritone</i>                       |         |
|    | Total Playing Time:  | 64'37   |

Cantillation  
Sinfonia Australis  
Antony Walker, *conductor*

Many listeners might be astonished to discover that Gabriel Fauré's reasons for writing what is now his most famous work were quite casual, even insouciant, especially for as considerable and serious a work as a *Messe de Requiem*. "My Requiem wasn't written for anything ... for pleasure, if I may call it that," he claimed, going on to say that he directed its first performance "at the funeral of some parishioner or other."<sup>1,2</sup>

Immediately after this funeral – which was at Paris' fashionable church of the Madeleine where Fauré worked as choirmaster and later organist – the Vicar called Fauré over and asked what that new Requiem was. Fauré replied that it was one from his own pen. The Vicar went on, "Monsieur Fauré, we don't need all these novelties; the Madeleine's repertoire is quite

rich enough, just content yourself with that."<sup>3</sup>

Nevertheless, despite this initial reception and the composer's own nonchalance, the work, since its publication in 1900, has become a firm favourite with audiences the world over. Fauré was caught by surprise at the piece's unusually rapid circulation. "My Requiem is being played in Brussels, Nancy, Marseilles and at the Paris Conservatoire! Just wait, I will soon be a famous composer!" he wrote to the critic Willy in October 1900.<sup>4</sup>

Undoubtedly a masterpiece, the Requiem is written in what might be termed Fauré's ecclesiastical style – more examples of which are the other works he composed for the Madeleine, such as the motets *Tantum ergo*, Op. 65, and *Salve Regina*, Op. 67 – and intended at least originally for church rather than concert performance. While

unmistakably *fauréen*, the Requiem does not fully utilise the advanced modulations and harmonies that were already a hallmark of his style, especially in the songs and chamber music. In short, the Requiem was written to be appreciated without difficulty.

And so it has been, to the point that the literature on the Requiem abounds in appreciations rather than analyses, set forth in flowery and sentimental language.<sup>5</sup> Malcolm Boyd's words, written in 1963, unfortunately still ring true today: "Much of what has so far been written about Fauré's Requiem, both for and against, has stressed the emotional impact which it makes on the listener, and those who value the work highly can now best serve Fauré's cause by drawing attention to many subtleties in its construction which have passed largely unnoticed."<sup>6</sup> In the decades since this article's appearance, more compositional details have been pointed out by other scholars. Yet a satisfactory grasp of the Requiem's true and unusual structure is only possible when all of Fauré's

structural devices are considered together.

Schematically, the pivot of the work is the fourth movement, 'Pie Jesu'. Around it are symmetrically placed two groups of three movements, each group in turn symmetrically composed of a chorus-and-baritone movement flanked by two chorus-only movements. This was observed by Jean-Michel Nectoux,<sup>7</sup> but although it may appear symmetrical on the surface, the work is actually more subtly constructed than that. The two groups of movements, in fact, are analogous rather than symmetrical. Each movement of a group has a corresponding movement in the other group, as shown overleaf.

The 'Introit et Kyrie' and the 'Agnus Dei' are corresponding movements as they have a common passage. The opening of the 'Introit' recurs at the end of the 'Agnus Dei' (3:22). No other movement has this passage, nor indeed is there any other recurring passage anywhere in the Requiem. The significance of this

<sup>1</sup> Letter from Fauré to Maurice Emmanuel, March 1910. The emphasis and ellipsis are Fauré's ("Mon Requiem a été composé pour rien ... pour le plaisir!"). Apparently Emmanuel had made an enquiry of Fauré in order to write a program note about the Requiem for a forthcoming concert.

<sup>2</sup> In a postscript to this letter, Fauré recalls the parishioner's name as "Le Soufaché," it being "not an ordinary name." The archival records at the Église de Sainte-Marie Madeleine indeed identifies the parishioner as the architect Joseph Lesoufaché, who was accorded a "first-class" funeral, meaning one with choir and orchestra; this allows the Requiem's premiere to be dated as 16 January 1888. Reported in Jean-Michel Nectoux (ed.), *Correspondance / Gabriel Fauré: textes réunis, présentés et annotés*, Paris: Flammarion, 1980, p. 139.

<sup>3</sup> Recounted by Armand Vivet in his article "La musique sacrée en France depuis la Révolution: Rétablissement, épanouissement, avenir," *Congrès international de musique sacrée, chant et orgue*. Paris: Desclée et Brouwer, 1937, pp. 147-53. Vivet was a former choirmaster at Église de Saint-Augustin, Paris.

<sup>4</sup> Willy was one of many *noms de plume* of Henry Gauthier-Villars (1859-1931), best known to music lovers as the amusing critic who championed Wagner and deplored Satie, and best known to literary circles as the husband of Colette; it was under his Willy pseudonym that her Claudine novels were first published.

<sup>5</sup> The literature on the Requiem during Fauré's lifetime and in the years following is largely descriptive, commenting on the style of the music (words like 'purity', 'simplicity', 'sensuality', 'charm' and 'grace' are invariably used) and on Fauré's choice of text, especially the omission of the *Dies irae* Sequence. From about 1970, the literature began focussing on the history of the work's orchestration based on manuscript research conducted by Jean-Michel Nectoux and, to a lesser extent, John Rutter.

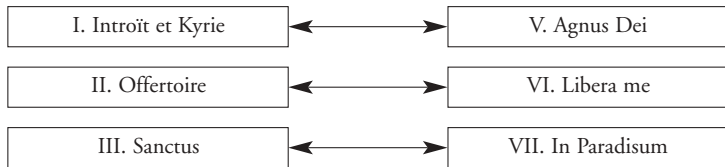
<sup>6</sup> Malcolm Boyd, "Fauré's Requiem, a reappraisal," *Musical Times* 104 No. 1444 (June 1963), pp. 408-9

<sup>7</sup> Jean-Michel Nectoux, *Gabriel Fauré: a musical life*; translated by Roger Nichols. Cambridge [England]: Cambridge University Press, 1991, p. 121

IV. Pie Jesu

FIRST GROUP

SECOND GROUP



recurrence is discussed later with reference to Fauré's choice of text.

The 'Offertoire' and the 'Libera me' are corresponding movements in that they are the two with solo baritone. The baritone soloist is not required anywhere else in the Requiem. Interestingly, the original version of the Requiem, as performed at the Lesoufaché funeral, consisted of only five movements: the 'Offertoire' and 'Libera me' were not yet included. These two movements were added as a pair at a point no later than about 1893-4. Clearly the analogous structure of the work was already present in the five-movement version, and in expanding it Fauré had to add a pair of

corresponding movements in order to retain this scheme.

The 'Sanctus' and 'In Paradisum' are corresponding movements in that they share texture and mood – both are tranquil pieces, the texture a homogeneous one consisting of a floating melody line, sung by a single voice part at a time, over an accompaniment of rippling semiquaver arpeggios. This is not a texture used anywhere else in the Requiem. These two movements might also be considered analogous as they are the only ones to utilise solo string instruments: a solo violin is featured in the 'Sanctus', and a solo viola in 'In Paradisum'.<sup>8</sup>

<sup>8</sup> In a relatively early revision to the 'In Paradisum' (about 1894), an orchestral violin part was added by Fauré – possibly for a special performance of this movement alone – making the 'Sanctus' and 'In Paradisum' the only two movements employing violin. The various revisions to the Requiem's orchestration are discussed later.

This idea of the Requiem comprising two analogous groups of movements is reinforced by the presence of a recurring motif in the work.<sup>9</sup> This motif is found only in the first group: 'Introït et Kyrie', 'Offertoire' and 'Sanctus', and there is no motif in the second group.<sup>10</sup>

Again, it is interesting to note that even though the 'Offertoire' was a late addition to the Requiem, Fauré took care to include the motif in this movement to preserve the analogous scheme he had already created in the five-movement version.

Many writers have commented on, and

I. INTROÏT : [1] 3'12

Soprano

Te - de - cet hym - nus, De - us in Si - on

II. OFFERTOIRE : [2] 4'58

Baritone

Fac - e - as, fac e - as, Do - mi - ne, de mor - te trans - i - re.

III. SANCTUS : [3] 0'12

Violin

<sup>9</sup> The earliest published recognition of this motif was by Malcolm Boyd, *ibid*, p. 408, and it was also noticed by Nectoux, *ibid*, p. 121.

<sup>10</sup> The lack of a motif in the second group of movements might be partially explained by the fact that the 'Libera me' was originally an independent piece for baritone and organ composed in 1877, and only later modified for inclusion in the Requiem – possibly its origins as an independent work made it difficult for a motif to be inserted, hence there being no recurring motif amongst the last three movements.

criticised, Fauré's choice of text in setting his Requiem, particularly the omission of the most apocalyptic passages such as the Sequence *Dies irae*.<sup>11,12</sup> Fauré in fact disliked Berlioz's Requiem of 1837 for its bombast, especially in the *Dies irae* setting, and he politely made this clear in an article for *Le Figaro*: Berlioz's was a piece "in which [those with] a taste for large-scale dramatic effects and an indifference towards religious music [...] may find equal satisfaction."<sup>13</sup> In an interview from 1902, Fauré stated "[...] people have said [my Requiem] did not express the terror of death, someone called it a lullaby of death. But that is how I feel death: a happy deliverance, a yearning for the happiness of the beyond, rather than as a distressing transition."<sup>14</sup>

Fauré's choice of text led him to not only omit the *Dies irae* and *Benedictus* but

also add two prayers which do not belong to the Requiem Mass: the *Libera me* and *In Paradisum* are in fact from the Rite of Burial that takes place after the Mass, before the body is laid in the grave.<sup>15</sup>

This leads to the explanation for the shared passage between the 'Introït et Kyrie' and the 'Agnus Dei' – the two occurrences of the passage mark the beginning and end of the texts from the Requiem proper: what comes after are the texts from the Rite of Burial. Fauré's 'Agnus Dei' movement is in fact not a pure *Agnus Dei* but includes the Communion *Lux aeterna* appended to it. Fauré takes advantage of the fact that the opening two lines of the *Introït* – "Requiem aeternam dona eis, Domine / et lux perpetua luceat eis" – recur verbatim in the *Lux aeterna*, allowing him to reprise the musical passage from the 'Introït et Kyrie.'

However, in order for this passage to signify the end of the Mass text in his Requiem, he needed to omit the lines "Cum sanctis tuis in aeternum / quia pius es" which would normally have followed.<sup>16</sup>

Considered together, all of these nuances in the structure of the Requiem argue that Fauré, for all his protestations that his Requiem was written "just for pleasure," invested a considerable amount of thought into its composition, from aspects of structural schemata to a judicious and unusual choice of text. This work, which has been so celebrated for the emotional impact it makes, is thus also capable of making an equally impressive cerebral impact on sensitive listeners.

As already mentioned, the Requiem exists in more than one version. The one recorded here is the version of approximately 1893, an intermediate one of the three major versions and probably the one closest to Fauré's novel intentions. The gestation of the Requiem was a long one, from the earliest sketches of 1887 to the first

published version of 1900-01.

The first version with five movements occupied Fauré between October 1887 and January 1888, the orchestration barely finished in time for the Lesoufaché funeral already mentioned. The orchestration of the work is sombre and original, using an orchestra consisting of strings but without violins (except for a single one in the 'Sanctus'), and harp, timpani and organ. The organ was evidently to fill in for brass parts that Fauré had planned for but not yet written (and by the time of a concert on 4 May 1888 at the Madeleine, Fauré had added two horn and two trumpet parts).

It appears Fauré always intended for the Requiem to have an *Offertorium* movement, set at least to the *Hostias* verse if not the *Offertorium* in its entirety. As early as 1887 – while at work on the first version of the Requiem – he had sketched out the *Hostias* as a baritone solo, but this was not completed until 1889, and the two choral sections on the text of *O Domine* were not composed until even later.<sup>17</sup> By about

<sup>11</sup> Strictly speaking Fauré did not omit the *Dies irae* altogether: he set its last two lines separately as the fourth and pivotal movement, 'Pie Jesu.' Whether Fauré knew it or not, these last two lines are unique in the *Dies irae* in that they do not rhyme and are catalectic, i.e. metrically incomplete in being short by a syllable. Fauré had many precedents to follow in making a musical setting of the *Pie Jesu* text, including Cherubini's Requiem of 1816; like Cherubini's, Fauré's version appends the phrase "sempiternam requiem", taken from the Agnus Dei.

<sup>12</sup> Fauré's other, minor text omissions include the following: from the 'Offertoire,' he omits "omnium fidelium" from the line "Libera animas omnium fidelium defunctorum" and omits everything after "ne cadant in obscurum," thereby ending the choral section there.

<sup>13</sup> *Le Figaro*, 25 January 1904

<sup>14</sup> Interview with Louis Aguettant, 12 July 1902, published in *Comoedia*, 1954, p. 6.

<sup>15</sup> The *Libera me* is the responsory sung during what French Roman Catholics call the *Absoute* or the prayers for absolution, spoken immediately after the Mass; the *In Paradisum* is the antiphon that follows the *Absoute*, chanted during the procession as the body is carried from the church to the grave.

<sup>16</sup> This phrase occurs twice in the *Lux aeterna*; it is the second occurrence that Fauré omits, but he does set the first.

<sup>17</sup> The question of when the 'Offertoire' was completed remains unsolved. It is generally assumed that the first performance of the seven-movement Requiem, conducted by Fauré at the Madeleine, on 21 January 1893, included the whole 'Offertoire'. However according to Nectoux, a Paris performance as late as 17 May 1894 used the earlier, 'Hostias' version of the 'Offertoire'. Quite possibly, the 'Offertoire' reached its final state sometime between 1894 and its publication in 1900-01. There are no extant copies of the 'Offertoire' in its final version. There exist the orchestral parts made by the Madeleine copyist (Manier, a bass in the church choir) for the solo baritone section, but not the chorus sections – which possibly means the complete 'Offertoire' was never performed at the Madeleine.



A page from Fauré's sketchbook of 1887, showing that the 'Offertoire' movement was conceived at the same time as the original five movements of the Requiem, but initially consisted only of a baritone solo based on the *Hostias* verse of the *Offertorium*.

1893-4, the seven-movement Requiem had come into being, still scored for an unconventional orchestra without violins or woodwinds. Fauré now considered the Requiem complete and offered it to his publisher, Hamelle. But a publication did not emerge until 1900 (a vocal score) and 1901 (a full score), and the intervening years are a mystery because they are not well-documented by either correspondence or manuscript evidence.

Hamelle must have expressed concern at the unusual instrumentation, which did not make the work appealing to normal orchestras. There is a letter to Hamelle in which Fauré promised to put the Requiem into a "fit state for publication"<sup>18</sup> by the beginning of December 1898, presumably meaning to make conventional its orchestration. In this same letter, Fauré asked that the task of making a piano reduction be given to someone else. Jean-Jacques Roger-Ducasse was given this responsibility, and, many scholars believe, was also responsible for creating the symphonic version of the Requiem that Hamelle published in 1901. Certainly Fauré, as he became increasingly busy with

teaching and administrative duties, did delegate orchestration tasks to his pupils at this time, including Roger-Ducasse for *Prométhée* and Charles Koechlin for *Pelléas et Mélisande*.

Sadly, the manuscript for this version is completely missing, which is unusual as autograph manuscripts of all of Fauré's other orchestral works survive. Also, Fauré's original manuscript of 1887 shows that he had started revising the instrumentation himself after 1894, but these changes do not correspond to the published ones. Nonetheless, if the Requiem was re-orchestrated by another hand, it was undoubtedly done in consultation with him, and he approved of the result; at any rate it was this symphonic version that was played around Europe and brought him his sudden fame outside France.

The symphonic version varies in many small details from one with chamber orchestra, but the general effect is, as one expects, a loss of subtlety. For the most part the added violins and woodwinds have no independent parts to play but double what is already there (moreover, the flutes and clarinets play a total of twelve measures, all

<sup>18</sup> Letter from Fauré to Hamelle, 2 August 1898 (Jean-Michel Nectoux (ed.), *Correspondance*, *ibid.*)

in the 'Pie Jesu'). If Fauré was fearful that he could not comply with Hamelle's wishes for an expanded orchestration of the Requiem without marring the work, this fear, it seems, was justified. The version recorded here is a reconstruction, based on all extant material, made by Jean-Michel Nectoux and the musicologist Roger Delage of the most advanced version of the Requiem before it underwent its symphonic reorchestration.

**L**a *Naissance de Vénus* is probably the most underestimated of Fauré's large-scale works. Called a 'scène mythologique', it is a setting of a dramatic poem on the birth of Venus; the result of a commission in 1882 by the Société chorale d'amateurs, its premiere took place under the Société's founder and director Antonin Guillot de Sainbris on 8 March 1883. The text – most likely chosen for, rather than by, Fauré – is by Paul Collin, a wealthy poet whose love of music led him to write many poems, cantatas and 'scènes lyriques' for musical setting by, amongst others, Gounod and Massenet.<sup>19</sup>

This enticing work's neglect must be due in no small part to the round disapproval it has received from Fauré's biographers, beginning with Charles Koechlin who dismissively stated, "One page of *La Rose* tells us more, and suggests more of the life and beauty of Aphrodite emerging from the briny wave, than all the musical commentaries accompanying the poem of Paul Collin".<sup>20</sup> Modern biographers despair of the Collin text, finding it "empty, repetitive ... a wealth of platitudes",<sup>21</sup> even "banal and overblown",<sup>22</sup> and the text is blamed for eking an academic and pedestrian work from Fauré. Sadly, the public has not been able to judge for itself, as few performers have been brave enough to assemble the large forces needed for a work not just unknown but also judged to be poor, and so *Vénus* has been passed over in favour of other of Fauré's choral works from this early period, namely *Les Djinns* (to the famous Victor Hugo text from *Les Orientales*) and *Le Ruisseau* (to an anonymous text).

Yet *Vénus'* negative reception is

contradicted by Fauré's own high regard for the work. He was undoubtedly fond of it, calling it his "blue grey pearl".<sup>23</sup> Following its premiere by the amateur society – accompanied on three pianos,<sup>24</sup> one of which was played by César Franck<sup>25</sup> – *Vénus* was performed professionally at the Société nationale de musique three years later. Then thirteen years after it was written, Fauré returned to the work in order to orchestrate it, and this version was premiered on 1 December 1895 conducted by Edouard Colonne. Fauré himself conducted a performance of *Vénus* with a massive choir of 400 at the 10th Leeds Festival in October 1898, using an English translation by his friend Adela Maddison. Finally and significantly, when he was asked to choose a work to represent him in the French music festival at the Théâtre des Champs-Élysées in April 1913, he chose *Vénus* out of all his pieces from that intervening 31 years.

It has to be understood that *La*

*Naissance de Vénus* is a scena, not an abstract poem or formal cantata, and the text is sung not by undefined or arbitrary voices but actual characters such as Jupiter, the king of gods, and the mermaids (or sea nymphs) who witness Venus' miraculous birth. Odd as they might seem now, works like this were a common species in nineteenth-century France, thanks to the very specific rules of the coveted Prix de Rome. Composers admitted to the competition's Concours Définitif, or final round, were sequestered and required to compose an operatic scene, variously called 'scène lyrique' or, misleadingly, 'cantate', for voice or voices and orchestra to a text chosen for them by the judges. While not written for the Prix, *La Naissance de Vénus* is precisely of this genre.<sup>26</sup>

Seen as an operatic scene rather than a pure concert piece, Collin's text contains no more longueurs than, say, Wagner's text for his own *Parsifal* with its extensive narratives

<sup>19</sup> Collin's texts were set in Massenet's cantata *Apollon aux Muses* and the song *Poème d'Octobre*; Gounod's cantata *Je te rends grâce, ô Dieu d'amour*, the hymn *Toujours à toi, Seigneur*, and the song *Le Roi d'amour est mon pasteur*.

<sup>20</sup> Charles Koechlin: *Gabriel Fauré* (Paris, 1927, revised 1949; English translation 1945), p. 27. *La Rose* is Fauré's song on a text of Lecote de Lisle, Op. 51/4, the last verse of which compares the birth of a rose to the mythological birth of Venus.

<sup>21</sup> Nectoux, *ibid.*, p. 107

<sup>22</sup> Robert Orledge, *Gabriel Fauré*. London: Eulenburg, 1979, p. 69

<sup>23</sup> Letter from Fauré to the Countess Greffulhe, inviting her to a performance of *Vénus* given by the Société des concerts du Conservatoire on 5 February 1899 (Jean-Michel Nectoux (ed.), *Correspondance*, *ibid.*, p. 234)

<sup>24</sup> Thus the original version of the work was for an accompaniment on three pianos. It appears that Fauré had always intended to orchestrate the work but no opportunity came until some thirteen years later. The published version with piano accompaniment is in fact not the original version but merely a reduction that is not suitable for public performance – although it has even been recorded – as the work's two long instrumental passages are ungainly when reduced for solo piano. The manuscripts for the original three-piano version have not yet been discovered.

<sup>25</sup> Not coincidentally, the Société's previous commission was Franck's *Rebecca*, a 'scène biblique' also to a Collin text.

<sup>26</sup> Fauré never entered the Prix de Rome competition, and *La Naissance de Vénus* could not have been written with the Prix in mind as he was by 1882 past the age limit of 30. Interestingly, Fauré later, when he was director of the Paris Conservatoire, became quite critical of the Prix de Rome's adherence to the cantata.

for Gurnemanz. In fact, *Vénus* was written towards the end of what are considered Fauré's 'Wagner years', and it has many passages where the Wagner influence is distinctively felt – take, for example, the orchestral passage leading up to the mermaids witnessing Venus' birth ([10] 4:00 onwards), and, after Jupiter's monologue, the orchestral accompaniment to the mermaids hailing "the blond goddess" ([11] 5:10 onwards).

Fauré's affection for *La Naissance de Vénus* is not hard to understand. It is a work of lovely transparency and simplicity, with moments of ecstasy and extroversion rare for the sobriety Fauré normally exercised, but such as are found in *La Bonne Chanson*. Opening with an orchestral prelude that depicts the calmly undulating waves of the ocean, a mermaid notices that their watery home is now touched by a tender new breeze. The chorus (her sister mermaids) senses a miracle is about to happen as the sky, wave and earth fill with signs; there follows an interlude – which even Robert Orledge calls "undoubtedly

one of Fauré's finest orchestral passages"<sup>27</sup> – depicting the world's magical transformation. The chorus returns, heralding not only the appearance of Venus but also of Jupiter, who then declares Venus as the goddess of love, extolling her beauty and bestowing on her a power to fill the world with passion and banish unhappiness. Jupiter's monologue begins as a 'recitative accompagné' and grows to a magnificent *arioso*. The chorus returns, this time with a vocal quartet, to hail Venus as queen and to implore her to grace the world with her favours. Containing some of Fauré's most intensely joyful music, this extended final section is like a musical equivalent of that most influential of French Venus paintings, Alexandre Cabanel's *La Naissance de Vénus* – a tableau that is at once dramatically static yet internally complex and dynamic.<sup>28</sup> It brings Fauré's attractive scena to a tastefully tempered, rousing finish.

**I**n *Cantique de Jean Racine*, we once again encounter Fauré's affection for his early works. There is an amusing

postscript in a letter that he sent to the house of Hamelle, his publisher, in 1914. Evidently an Abbé had wanted to perform the *Cantique* but wanted to replace the text. Fauré wrote, graciously but firmly, "I do not wish to change the text. That would render it banal. Racine will do because Racine inspired the work. Please give my thanks to the Abbé for his good intentions."<sup>29</sup> Perhaps the Abbé was still scandalised by the philandering ways of Jean Racine (1639-1699). A man of the theatre, Racine had built up a reputation for seducing young actresses, beginning with one belonging to the troupe of his friend Molière. In 1679, Racine was even accused of poisoning his leading actress (and mistress), the Marquise du Parc.

Racine's *canticle*, which Fauré would have found in the writer's collection of *Cantiques spirituels* (1694) that he wrote for use at the young girls' school of Saint Cyr, is a fervent and eloquent prayer that produced from Fauré not only his first mature work, but also one of his very finest. With the *Cantique de Jean Racine*, Fauré won first prize for composition in 1865 at the École Niedermeyer where he studied for

eleven years. The École's emphasis on the classics no doubt played a role in bringing Racine to Fauré's attention. The original version is for four-part mixed chorus and organ accompaniment, but as with the Requiem and *La Naissance de Vénus*, he returned to revise the instrumentation. He created a version with string quintet and harmonium in 1866; long thought lost, this has been discovered by Jean-Michel Nectoux. The well-known version with orchestra was created in 1905. The one recorded here is the prize-winning original version of 1865.

Lyle Chan

<sup>27</sup> Orledge, *ibid*, p.69

<sup>28</sup> Alexandre Cabanel (1823-89) won the Prix de Rome for painting in 1845 and became one of the most influential conservative painters of his time. Now at the Musée d'Orsay in Paris, his *La Naissance de Vénus*, with its rather lascivious nudity, caused a sensation at the 1863 Salon or exhibition of contemporary art and was bought by Emperor Napoleon III, thus securing Cabanel's stature. Both Fauré and Collin undoubtedly knew the work, and like any artists then contemplating a piece on the birth of Venus, would have found it difficult not to be influenced by its imagery.

<sup>29</sup> Letter from Fauré to Edgard Hamelle, 7 July 1914 (Jean-Michel Nectoux (ed.), *Correspondance*, *ibid*, p. 291)

## 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.

*Grant them eternal rest, Lord,  
and may perpetual light shine on them.  
To you, God, hymns of praise are sung in Sion,  
and unto you shall vows be performed in Jerusalem:  
hear my prayer,  
to you shall come all flesh.*

*Lord have mercy.  
Christ have mercy.*

### 2 Offertoire

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

*O Lord Jesus Christ, king of glory,  
free the departed souls  
from the pains of hell and from the deep pit,  
from the jaws of the lion, let them not be swallowed up,  
nor vanish into darkness.*

*Our sacrifice and prayers, Lord,  
we offer to you with praise:  
Receive them on behalf of the souls,  
whom we remember today:  
make them, Lord, pass from death to life.  
As you promised Abraham and his seed.  
Amen.*

### 3 Sanctus

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

*Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.*

### 4 Pie Jesu

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

*Merciful Lord Jesus,  
grant them rest,  
eternal rest.*

### 5 Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem, 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 takes away the sins of the world,  
grant them rest.  
Lamb of God, who takes away the sins of the world,  
grant them rest, eternal rest.  
May perpetual light shine on them, Lord.  
With your saints throughout eternity, by your grace.  
Grant them eternal rest, Lord,  
and may perpetual light 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.

*Deliver me, Lord, from eternal death,  
on that terrible day,  
when earth and heaven are shaken;  
when you come to judge all things by fire.  
I am trembling and afraid,  
until the trial comes, and the wrath.  
Day of torment, day of wrath, calamity and misery,  
greatest and most bitter day.  
Grant them eternal rest, Lord,  
and may perpetual light shine 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,

*May angels lead you into Paradise:  
may you be received by the martyrs,  
and brought to the holy city of Jerusalem.  
May choirs of angels greet you,*

et cum Lazaro quondam paupere  
aeternam habeas requiem.

*and with Lazarus, who was once lowly  
may you find eternal rest.*

**8** **Cantique de Jean Racine**

Verbe égal au Très-Haut, notre unique espérance,  
Jour éternel de la terre et des cieus,  
De la paisible nuit nous rompons le silence,  
Divin Sauveur, jette sur nous les yeux!

*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!*

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!

*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!*

Ô 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!

*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!*

*Jean Racine*

*English translation  
from the Roman Breviary*

**La Naissance de Vénus**

*The Birth of Venus*

**10** **UNE NÉRÉIDE**

Ô mes sœurs, blanches Néréides,  
jusqu'en nos demeures humides,  
quel frisson de tendresse  
est soudain parvenu?  
Pourquoi des mers les profondeurs placides  
ont-elles tressailli sous un souffle inconnu?

*A MERMAID  
O my sisters, pale Nereids,  
what is this shiver of tenderness  
which suddenly reaches  
to our watery home?  
Why have the calm depths of the seas  
trembled at the touch of an unknown breeze?*

**CHCEUR**

Jamais l'aurore sur les flots bleus qu'elle colore  
n'a resplesdi de si doux feux.  
Au libre espace des vastes cieus  
l'écho qui passe mélodieux,  
dit à voix basse des mots d'amour voluptueux!  
Le ciel, l'onde et la terre dans un commun désir,  
annoncent un mystère de joie et de plaisir.  
Un prodige s'apprête,  
que le monde charmé devine vaguement,  
dont la nature en fête pressent l'avènement.  
Mais voyez!  
Sous nos yeux le miracle s'opère:  
Neptune, notre père,  
fait surgir de ses flots doucement entrouverts  
la beauté sans pareille,  
comme un rayon sa grâce éclaire l'univers,  
Ô merveille!  
Faites silence, terre et cieus,  
écoutez en tremblant la voix du roi des Dieux:

**CHORUS**

*Never has the dawn washing the blue waves with colour  
shone with such sweet light.  
To the boundless expanse of the heavens  
the melodious echo  
murmurs voluptuous words of love!  
Sky, wave and earth with one accord  
tell forth a mystery of joy and delight.  
A marvel is about to come forth:  
the world, enchanted, feels it dimly,  
nature in festive mood senses its coming.  
But see!  
Before our eyes the miracle is taking place:  
Our father Neptune  
calls forth from the gently parting waves  
beauty without peer;  
her grace shining forth lights up the universe.  
O wonder!  
Be silent, earth and heaven,  
tremble to hear the voice of the king of the Gods:*

**11** **JUPITER**

Vénus, Vénus, c'est Jupiter lui-même  
qui t'appelle sur le Trône d'azur de  
l'Olympe sacré,  
ta place est dans les rangs des Dieux,  
sois immortelle et qu'à l'égal du mien  
ton nom soit adoré.  
Fille de l'onde mère,  
entre au divin séjour,  
toi qui seras la mère de l'amour.  
A toi je donne sur la terre,  
à toi je donne dans les cieus

**JUPITER**

*Venus, Venus, it is Jupiter himself  
who calls you from the azure throne of  
holy Olympus:  
your place is among the Gods,  
be immortal, and let your name  
be adored no less than mine.  
Daughter of the bitter waves,  
enter into the divine abode,  
you who will be the mother of Love.  
To you I give on earth  
and in the heavens*

une puissance salutaire;  
tu séduiras les cœurs  
en séduisant les yeux!  
Car tu verseras dans les âmes  
un impérissable transport;  
et ceux qu'auront touchés tes flammes  
béniront tes baisers brûlants jusqu'à la mort.  
Tu donneras à la Jeunesse  
ses plus beaux rêves d'avenir,  
même en s'envolant ton ivresse  
lui fera du bonheur avec un souvenir.  
Que ton œuvre propice s'accomplisse,  
que par toi tous les fronts redeviennent sereins.  
Tu peux prêter des charmes même aux larmes.  
Parais! à ton aspect s'enfuiront les chagrins.  
Sur la terre où tu passes,  
prends pitié des humains.  
Dispense-leur tes grâces  
à pleines mains!

*a healing power;  
you will win over hearts  
by captivating eyes!  
For you will pour into souls  
an undying passion  
and those who have been touched by your flames  
will bless your burning kisses until their dying moment.  
You will give Youth  
its most beautiful dreams of days to come;  
even the memory of your exhilaration, as it flies away,  
will bring it happiness.  
Let your kindly work be accomplished,  
that through you every brow may be smooth again.  
You can lend charm even to tears.  
Appear! Grievs shall flee before your face.  
Wherever you pass on earth,  
have pity on humans.  
Pour out your graces on them  
by the handful!*

*SOLOISTS  
Hail, blond goddess.  
Queen of the world, hail!  
Glory be to you, queen of the world!  
Teach every heart the sweetness of your law.  
Your realm is blessed for your glory is heavy with life.*

*SOLOISTS AND CHORUS  
O Venus, let your smile shine upon us,  
fresher than Spring  
and sweeter than honey.  
The earth breathes with your pure breath,  
with the intoxication of heavenly delights.*

Ô Vénus, des grâces suivie,  
à tes genoux implorant ta faveur,  
l'humanité suppliante et ravie  
est prosternée et prie avec ferveur.  
Du plus humble la triste vie  
peut devenir la plus digne d'envie  
si tu répands sur lui  
ta grâce et ta faveur.

*O Venus, with your train of graces,  
ravisbed humanity on bended knee,  
imploring and entreating your favour,  
falls down before you in fervent prayer.  
The sad life of the lowliest of beings  
can become the most enviable  
if it is blessed  
with your grace and favour.*

*Paul Collin*

*trans. Natalie Shea*

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*SOLI*  
Salut à toi, déesse blonde.  
Reine du monde, salut à toi!  
Reine du monde, gloire à toi!  
Enseigne à tous les cœurs la douceur de ta loi.  
Ton empire est béni car ta gloire est féconde.

*SOLI ET CHŒUR*  
Ô Vénus, fais sur nous rayonner ton sourire,  
plus frais que le Printemps,  
et plus doux que le miel.  
C'est dans ton souffle pur que la terre respire,  
l'enivrement des délices du ciel.

## Cantillation

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The newly formed chorus, Cantillation, under the direction of Australian conductor Antony Walker, is made up of Australia's finest professional choristers. 2001 and 2002 engagements include projects with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra and Sydney Philharmonia Choirs. Cantillation recently performed to great acclaim John Adam's *Harmonium* with Edo de Waart and the Sydney Symphony Orchestra, as part of the chorus for Mahler's Symphony No. 8 at the invitation of the Melbourne Symphony Orchestra, and as the semi-chorus in the world premiere of Nigel Butterley's *Spell of Creation*.

Cantillation performs a wide variety of musical styles ranging from the Renaissance to music of the 21st century, and specialises in music for chorus and orchestra (working with the chamber orchestra, Sinfonia Australis) and 'a cappella' choir. The group also has a particular commitment to Australian music.

Working extensively with ABC Classics, Cantillation has already recorded four discs including the soundtrack of the Australian film *The Bank*, an album of

Christmas music and a disc of great sacred choral works of the twentieth century.

Future recordings and releases include Orff's *Carmina Burana*, a CD of Italian Renaissance church music and discs of Duruflé, Stravinsky, Honegger and Steve Reich. Future performances include concerts and recordings of works by Bach, Handel, Pergolesi, Vivaldi and Ross Edwards, with such diverse groups as the Sydney Symphony Orchestra, Synergy, Australian Virtuosi and the Sydney Children's Choir.

**SOPRANOS** Catherine Bryant, Elizabeth Dobbin, Maria Kutra, Belinda Montgomery, Alison Morgan, Nadia Piavé

**ALTOS** Meurig Bowen, Jenny Duck-Chong, Anne Farrell, Sue Harris, Marianne Powles, Natalie Shea

**TENORS** Richard Black, Reg Holloway, David McKenzie, Paul McMahon, John Pitman, Raff Wilson

**BASSES** Richard Anderson, Daniel Beer, Timothy Chung, Mark Donnelly, Jean Christophe Higgins, Robin Hilliard



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### Sara Macliver

Sara Macliver has become one of Australia's most popular and versatile artists, appearing in opera, concert and recital performances as well as on numerous recordings. She is regarded as one of the leading exponents of Baroque repertoire in Australia.

Sara Macliver has performed as a guest soloist with Symphony Australia orchestras in Perth, Melbourne, Sydney, Adelaide, Queensland and Tasmania, is a regular

soloist with the Australian Brandenburg Orchestra and recently made her debut with the newly-formed Australian Bach Ensemble. She has also been a soloist with the Melbourne Chorale. In 2000, she made her debut with the Sydney Symphony Orchestra, the Australian Chamber Orchestra and the Queensland Symphony Orchestra performing works by Mozart, Bach, Fauré and Nielsen. Recently she performed a program of lieder and waltzes with the West Australian Symphony Orchestra under the direction of Ola Rudner.

In 1996, Sara Macliver was a Young Artist with the West Australian Opera Company. Her roles for the company have included Micaela (*Carmen*), Papagena (*The Magic Flute*), Giannetta (*L'elisir d'amore*), Morgana (*Alcina*), Ida (*Die Fledermaus*), Nannetta (*Falstaff*), Vespetta (*Pimpinone*) and Angelica (*Orlando*), and she understudied Zerlina in Opera Australia's production of *Don Giovanni*.

Career highlights include a performance with the Australian Brandenburg Orchestra at the Victor Chang Memorial Dinner in the presence of the late Diana, Princess of Wales, and a disc for ABC Classics with the Australian Brandenburg Orchestra, *If Love's a Sweet Passion*, which was one of the five final nominations for the Australian Recording

Industry Association (ARIA) award in 1999.

In 2000, Sara Macliver sang with the Australian Ballet in a production entitled *Trilogy*, was a soloist in a performance of Handel's *Messiah* with the Queensland Symphony Orchestra and performed in a series of Christmas concerts with the Sydney Symphony Orchestra and the Australian Brandenburg Orchestra.

In 2001, Sara Macliver performs with the Australian Brandenburg Orchestra and the West Australian, Adelaide, Tasmanian, Sydney and Melbourne Symphony Orchestras. She is touring with Musica Viva and the Australian Chamber Orchestra and is giving a series of recital concerts in Japan.

### Teddy Tahu Rhodes

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New Zealand baritone Teddy Tahu Rhodes studied with Mary Adams Taylor at the Guildhall School of Music and Drama in London with Rudolf Piernay, and subsequently with David Harper. During his studies in the UK, he was a finalist in the Kathleen Ferrier Award, and performed in recital as part of the Young Songmakers Almanac Concert Series directed by Graham Johnson. He also performed for the Salt Lake City International Concert Series with Iain



Burnside, and toured Japan with pianist Maurice Till.

Between 1992 and 1997, Teddy Tahu Rhodes sang regularly in New Zealand with the major opera, concert and choral organisations. In 1998, he made a series of highly-regarded debut performances in Australia including Dandini in *La Cenerentola* with Opera Australia, and *Messiah* for the Melbourne Symphony Orchestra and Sydney Philharmonia Choirs. The subsequent year, he performed the roles of Sharpless in *Madama Butterfly* with

Canterbury Opera, Marcello in *La Bohème* and Silvio in *Pagliacci* for Opera New Zealand and *Messiah* for City of Dunedin Choir, as well as concert appearances with the Christchurch Symphony Orchestra and at the Spray Farm Summer Festival in Australia. He also had the honour of representing New Zealand in the 1999 Cardiff Singer of the World competition.

His 2000 engagements included a highly successful American opera debut with San Francisco Opera as Joe in the world premiere of Jake Heggie's *Dead Man Walking* and an appearance at that company's *Opera in the Park* concert under Donald Runnicles; a return to Opera Australia (The Count in *The Marriage of Figaro* and Demetrius in *A Midsummer Night's Dream*); his debut with the Sydney Symphony Orchestra in Mozart's *Coronation Mass*; Fauré's *Requiem* and *Messiah* with Queensland Symphony Orchestra; Mozart's *Requiem* for Melbourne Choral; and a return to Sydney Philharmonia Choirs for Bach's *St John Passion* and Handel's *Messiah*.

In 2001, he performs the roles of Guglielmo in *Così fan tutte*, Belcore in *L'elisir d'amore*, and the Herald in *Lohengrin* with Opera Australia, and returns to America to sing Belcore with Philadelphia Opera. His concert engagements will include

Mozart's *Requiem* with the Tasmanian Symphony Orchestra, Janáček's *Glagolitic Mass* and the world premiere of Nigel Butterley's *Spell of Creation* with Sydney Philharmonia Choirs, and Brahms' *Requiem* with the Melbourne Choral.

Teddy Tahu Rhodes is the recipient of the inaugural Dom Perignon Opera Australia Award in 2001.

### Jenny Duck-Chong

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Mezzo-soprano Jenny Duck-Chong is a versatile artist who works in many spheres from early music and opera to art song and contemporary compositions. She has performed as a soloist in works ranging from Monteverdi to Honegger and Falla and with many prominent ensembles including the Sydney Symphony Orchestra, Sydney Philharmonia Choirs and Orchestra and Sydney Baroque.

Apart from her regular appearances on the oratorio stage, her early music credits include the title role in Purcell's *Dido and Aeneas* and six CDs of medieval music with the Renaissance Players (Walsingham).

Jenny Duck-Chong is also an accomplished recital singer. She has recorded numerous concerts for broadcast by the Australian Broadcasting Corporation and 2MBS-FM.

She is a keen promoter of contemporary music and has sung in premiere performances of works by many Australian composers including Boyd, Butterley, Hair, Gyger, Bailey and Whitehead, worked with many eminent ensembles including Sydney Alpha Ensemble, Cantillation, The Song Company, Voiceworks and The Contemporary Singers and features on several soundtrack albums. She is a joint founder of the contemporary vocal chamber music group, Halcyon.

### Paul McMahon

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Born in Roma, Queensland, Paul McMahon is a graduate of the Queensland Conservatorium of Music and the University of Southern Queensland. Paul McMahon began his career with the Lyric Opera of Queensland, performing and understudying a number of lyric tenor roles for this company. He is well known as a concert artist throughout Australia and New Zealand, appearing regularly with the Australian Chamber Orchestra, Sydney Philharmonia Choirs, the Australian Bach Ensemble, Sydney and Melbourne Festivals, the Australia Ensemble, Sydney Chamber Choir, the Orpheus Choir Wellington and Salut! Baroque in

repertoire including the Evangelist in the *Passions*, the *Christmas Oratorio* and the Mass in B Minor of J. S. Bach, Monteverdi's *Vespers*, Handel's *Messiah*, Beethoven's Mass in C, Vaughan Williams' *On Wenlock Edge*, Benjamin Britten's Serenade for Tenor, Horn and Strings and Arvo Part's *Passio*.

Paul McMahon was a member of The Song Company from 1997 to 2001, performing regularly with this group throughout Australia, Asia and Europe. He has been awarded a 2002 Churchill Fellowship to undertake study of Baroque vocal repertoire in Europe.

### David Drury

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After study in Sydney and London, David Drury won the Tournemire Prize for improvisation at the St Alban's International Organ Competition in 1987. He has given recitals in Westminster Abbey, St Paul's and Westminster Cathedrals in London, King's College Cambridge, and Notre Dame and La Madeleine in Paris. He has toured Canada and the USA.

Well known as a concert artist, David Drury has appeared at the Melbourne International Festival of Organ and Harpsichord and the Sydney Opera House, performed with many of the Symphony

Australia orchestras and his concerts are regularly broadcast.

He has recorded four solo albums and is featured on numerous recordings with the Sydney Symphony Orchestra, Sydney Philharmonia Choirs and The Song Company.

As a composer, David Drury has written numerous carols, motets and other church music as well as a setting of the Requiem. He is currently Director of Music at St Paul's College within the University of Sydney, and Director of Music at St James' Church, King Street, Sydney.

### Sinfonia Australis

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The newly formed chamber orchestra Sinfonia Australis was created to work with Cantillation, and already has a life of its own in recordings and films. Made up of Sydney's best players, the group is featured on several CDs – including *Lotus Moon*, with soprano Shu-Cheen Yu, which was nominated for an Australian Recording Industry Association (ARIA) award in 2001, and the soundtrack of the Australian film, *The Bank*. Future recordings include a disc of Handel arias with Australian tenor, David Hobson, a disc of folk-songs of the world, a Christmas album and a recording of Handel's *Messiah*.



### Antony Walker

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Born in Sydney, Antony Walker is at the forefront of a new generation of Australian musicians, having established a reputation for artistic excellence in direction and performance over the last decade. Appointed Chorus Master and staff conductor to the prestigious Welsh National Opera in 1998, and as Musical Director of Cantillation and Sinfonia Australis, Antony Walker's skill in raising technical

and artistic standards of performance is widely acknowledged.

Now resident in the UK, Antony Walker's particular focus is on opera, chorus and recordings. Recent conducting engagements include *Madame Butterfly*, *Carmen*, *Rigoletto*, *Barber of Seville* and most recently performances of *Queen of Spades* and *La Traviata* with Welsh National Opera; Haydn's *Creation* with the Selangor Philharmonic and National Symphony Orchestra of Malaysia, conducting the WNO Chorus and the BBC National Orchestra of Wales in the presence of the Queen at the opening of the new Welsh Assembly and conducting at the Sydney Opera House for the 2000 millennium celebrations. Since 1997 Antony Walker has been an annual visitor to the USA, conducting Mozart's *Mitridate* and *Idomeneo* at Wolf Trap Opera and *Le Nozze di Figaro* and a double bill of *Pagliacci* and *Carmina Burana* for Minnesota Opera.

Antony Walker has conducted Australia's leading symphony and chamber orchestras and instrumental ensembles, including the Adelaide, Melbourne, West Australian and Tasmanian Symphony Orchestras and the Australian and Adelaide Chamber Orchestras, Queensland Philharmonia Orchestra, and

many of Australia's finest contemporary ensembles. For Opera Australia he has conducted Offenbach's *Tales of Hoffmann*, Gounod's *Faust*, Humperdinck's *Hansel and Gretel* and Mozart's *The Magic Flute*.

As Musical Director of Sydney Philharmonia Choirs from 1993 to 1997, Antony Walker performed large-scale works such as Mendelssohn's *Elijah*, Mozart's *Requiem*, Haydn's *Creation*, Bach's Mass in B Minor and *St Matthew Passion*, Berlioz' *Roméo et Juliette* and Britten's *War Requiem*, and focused more on new music, particularly by Australian composers. Antony Walker's direction saw the re-shaping of both choirs, a leaning towards stylistic authenticity in performance of works from the 17th and 18th centuries, and a particular commitment to vocal technique. Under his leadership, Sydney Philharmonia Choirs achieved greater levels of critical acclaim, and new heights of professionalism and artistic excellence. Since his departure as Musical Director, Antony Walker has returned regularly as a guest conductor.

Antony Walker's commitment to contemporary composition and performance is evidenced by more than 70 premiere performances by Australian composers and many significant works as Musical Director of The Contemporary Singers,

including the Australian premieres of Arvo Pärt's *Passio*, Poulenc's *Figure Humaine* and Iannis Xenakis' *Idmen A and B*. Other memorable performances include the world-wide live simulcast of a performance of Beethoven's Symphony No. 9 for the opening ceremony of the Nagano Winter Olympics, a successful tour to South Korea with the Sydney Philharmonia Motet Choir, a 500-voice performance of the Berlioz *Té Deum* and assisting John Nelson in Handel's *Giulio Cesare* at Rome Opera.

Antony Walker's growing list of recordings includes a double CD of great works for chorus and orchestra, CDs of contemporary Australian choral music, Australian chamber works with the Sydney Alpha Ensemble, a disc of the music of Peggy Glanville Hicks with the Tasmanian Symphony Orchestra and a choral/instrumental CD of Australian Christmas carols. Future releases include a CD of Australian works for choir and percussion with The Contemporary Singers and Synergy Percussion, a disc of Italian Renaissance vocal music and *Carmina Burana* with Synergy and Australian Virtuosi.

Projects in 2001 for Antony Walker include his debut with Cincinnati Opera in *The Magic Flute*, a disc of twentieth century sacred choral music and another with

soprano Shu-Cheen Yu and the world premiere of Nigel Butterley's *Spell of Creation* with Janáček's *Glagolitic Mass* for Sydney Philharmonia Choirs.

2002 will see Antony Walker conduct performances of *Queen of Spades* for the Teatro Comunale di Bologna, the first performances for Pinchgut Opera – Handel's *Semele* – and a season of *La Bohème* for Minnesota Opera as well as continuing work with WNO and recordings of Pergolesi, Ross Edwards and Duruflé for ABC Classics.

**Executive Producers** Robert Patterson, Lyle Chan  
**Product Manager** Anna-Lisa Whiting  
**Producer** Ralph Lane  
**Engineer** Virginia Read  
**Editor** Virginia Read  
**Booklet Design** Imagecorp  
**Chorus Preparation** Lyn Williams and  
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**Photograph of Cantillation** Hugh Hamilton  
and Keith Lobue

**For Cantillation and Sinfonia Australis**

**Music Director** Antony Walker

**Manager** Alison Johnston

Thanks to Red Rocket Studios, Natalie Shea  
and Cliff Bingham.

Recorded June 2000, City Recital Hall, Angel  
Place, Sydney

*Gabriel Fauré: Requiem (1893 version) edited by  
Jean-Michel Nectoux & Roger Delage  
(Paris: Hamelle, 1994)*

