

FAURÉ: REQUIEM

—Scott Metcalfe

Mon Requiem...on a dit qu'il n'exprimait pas l'effroi de la mort, quelqu'un l'a appelé une berceuse de la mort. Mais c'est ainsi que je sens la mort: comme une délivrance heureuse, une aspiration au bonheur d'au-delà, plutôt que comme un passage douloureux.... Peut-être ai-je aussi, d'instinct, cherché à sortir du convenu, voilà si longtemps que j'accompagne à l'orgue des services d'enterrement! J'en ai par-dessus la tête. J'ai voulu faire autre chose.

My Requiem...people said it did not express the terror of death; someone called it a lullaby of death. But that is how I feel death: as a happy deliverance, a yearning for the happiness of the beyond, rather than as a painful crossing.... Perhaps also my instincts have led me to side-step convention, as I have been accompanying burial services on the organ for so long! I am fed up with that. I wanted to do something else.

—Gabriel Fauré to Louis Aguetant, 1902

Although beloved virtually since its creation and an enduring staple of the repertoire, for most of the twentieth century Gabriel Fauré's Requiem was known only in a conventional orchestration which was prepared years after Fauré considered the work finished, probably by one of the composer's students, in response to the demands of the publisher Julien Hamelle. In its original scoring, the Requiem deployed divided violas and cellos, contrabass, organ, harp, and timpani; a solo violin appears only in the Sanctus, soaring above voices and orchestra alike. Fauré later added horns, trumpets, and eventually trombones, but never sections of violins or woodwinds. The rich sonority of the lower strings, underpinned by organ and brass and decorated by filigree in the harp, is a fundamental part of the music's conception which was obscured until the late twentieth century. Today we are using an edition by Jean-Michel Nectoux and Roger Delage, published in 1994 by none other than J. Hamelle et Compagnie, that restores Fauré's original orchestration of 1893. We employ forces appropriate not to a concert hall, but to a church, honoring the Requiem's many performances in churches under the composer's direction, including its first performance for a

funeral at La Madeleine in Paris, where Fauré was choirmaster and organist. ("As far as the number of voices in the chorus is concerned, it naturally depends on the proportions of the hall in which you give your concerts," Fauré wrote to Eugène Ysaÿe.) On the other hand, free from the church's stricture against mixed choirs, we happily use women's voices for the upper parts, including a female soloist for the *Pie Jesu*—exactly as Fauré did in every concert performance he ever conducted.

Another aspect of how Fauré heard his Requiem is even less commonly understood, and that is the pronunciation of Latin. Until well into the twentieth century Latin was pronounced across Europe more or less according to the rules of the vernacular, so that each country's Latin spoke with a distinctive accent. The tradition was particularly strong in France, which clung proudly to its sense of Gallic independence from Rome. Differences between national pronunciations were so marked at the time of the First Vatican Council of 1869-70 that the Vatican had to train reporters specially so that they would be able to record what the delegates from various countries were saying—all in Latin, the common working language of the Catholic Church! In 1903 Pope Pius X called for a single pronunciation of Latin for the whole Church; naturally he inclined to his own Italianate variety. But the reform took decades and met with considerable resistance. "Aimez le latin même sous le vêtement qui lui ont donné les siècles parmi nous, l'accommodant aux évolutions de notre langue, car il n'a jamais cessé d'être nôtre. Ne l'obligeons pas à prendre un déguisement étranger ou d'arlequin..." pleaded a French curate and phoneticist in 1928. ("Love Latin in the guise which its centuries among us have given it, fitting it to the growth of our language; for it has never ceased to be ours. Don't force it to take up a foreign or harlequin disguise...") Only with the Second Vatican Council of 1962-65 did universal Italianate pronunciation finally prevail.

Today we employ the traditional French Latin that Fauré knew; indeed, he could have imagined no other. Not only does French Latin make better sense of certain aspects of his declamation (consider, for example, "LibeRA me," with its rising end stress), its reedy vowels and softened consonants lend a characteristically French elegance and refinement to this perfectly poised, most serene Requiem.

Scott Metcalfe is the artistic and music director of Blue Heron.

A FAR CRY

VIOLIN

Robyn Bollinger
Miki-Sophia Cloud
Liesl Doty
Emilie-Anne Gendron*
Omar Chen Guey
Jesse Irons
Jae Cosmos Lee
Megumi Stohs Lewis
Annie Rabbat

VIOLA

Molly Carr*
Sarah Darling
Jason Fisher
Ayane Kozasa*
Caitlin Lynch*
Charlotte Malin**
Frank Shaw

CELLO

Karen Ouzounian
Loewi Lin
Danielle Cho*
Rafael Popper-Keizer*

BASS

Erik Higgins
Karl Doty

HORN

Hazel Dean Davis*
Marina Krickler

HARP

Amanda Romano*

TIMPANI

Andre Sonner*

ORGAN

George Sargeant*

BLUE HERON

SOPRANO

Margot Rood
Sonja DuToit Tengblad
Shari Alise Wilson

ALTO

Jennifer Ashe
Pamela Dellal
Martin Near

TENOR

Owen McIntosh
Jason McStoots
Mark Sprinkle

BASS

Paul Guttry
David McFerrin
John Taylor Ward

DIRECTOR

Scott Metcalfe

*Guest Crier. This concert would not be possible without the generosity, skill and musical insight of A Far Cry's talented Guest Criers.

**Fellow through our internship program with NEC's Entrepreneurial Musicianship Department



A FAR CRY stands at the forefront of an exciting new generation in classical music. Founded in 2007 as a tightly knit collective of 17 young professional musicians, the Criers set out to revitalize the concert experience with their exuberant, adventurous and self-conducted concerts. Expanding the orchestral repertoire and experimenting with the ways music is prepared, performed, and experienced, A Far Cry has been embraced on its home series in Boston and on tour in major American and European venues, from New York to San Francisco, and Chicago to Vienna's *Musikverein*. Their live performances are complemented by six albums and a powerful presence on the Internet. In 2014, the group received a GRAMMY nomination for their first release on Crier Records, the album *Dreams and Prayers*. Their second release, *Law of Mosaics*, was a Top-10 pick of The New Yorker's Alex Ross and WQXR's Q2 Music, which named A Far Cry one of the "Imagination-Grabbing, Trailblazing Artists of 2014." The group was Boston Magazine's 2015 Best of Boston Classical Ensemble; the magazine called it: "[A] thoroughly modern, century-spanning, globe-trotting sonic adventure." The Criers maintain strong roots in Boston, serving as Resident Chamber Orchestra at the Isabella Stewart Gardner Museum, rehearsing at their storefront music center in Jamaica Plain and collaborating with local students through a partnership with the New England Conservatory. A Far Cry aims to pass on the spirit of collaboratively-empowered music to the next generation.



BLUE HERON

The vocal ensemble Blue Heron has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker*

for the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practices, Blue Heron ranges over a repertoire extending from medieval to contemporary; among its specialities are 15th-century Franco-Flemish polyphony and neglected early 16th-century English music, especially the unique repertory of the Peterhouse part-books, copied c. 1540 for Canterbury Cathedral. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings; four discs have been released to date. Blue Heron’s recordings also include a CD to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at *Music Before 1800*, *The Cloisters* (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress and Dumbarton Oaks in Washington, D.C., in Berkeley, Seattle, St. Louis, Chicago, Cleveland, Milwaukee, Pittsburgh, and Philadelphia. In 2015 the ensemble embarked on a long-term project to perform the complete works of Johannes Ockeghem (c. 1420-1497); entitled *Ockeghem@600*, it will wind up around 2020, just in time to commemorate the composer’s circa-600th birthday.

SCOTT METCALFE has gained wide recognition as one of North America’s leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron, he is also music director of New York City’s Green Mountain Project, and a baroque violinist, playing with Les Délices, Montreal Baroque and other ensembles.

PROGRAM NOTES

ON COLLABORATION

—Megumi Stohs Lewis, for the Criers

Communication is the reason we make music. In its essence, music is impossible without it. A Far Cry originally formed because the Criers loved and longed for intense collaboration. Every rehearsal, every performance, we feel the essential communication with each other that lies at the heart of our musical interpretations. We treasure the bond we share with you, our audience, who give us a reason to exist. And this love for collaboration extends beyond A Far Cry, inspiring us to connect with other performers and creators of art.

Tonight, we get to collaborate with a whole ensemble, the inimitable Blue Heron. Like us, they have their own unspoken, sometimes almost invisible, ways of communicating. To meld our two many-headed organizations into one tonight lets us discover whole new realms of existence. We learn and absorb each other’s essence, and even when we part ways, we’ll keep some of the new pathways that developed together, and be forever changed. We hope the experience of being here tonight will also take you to some new places you’ll be able to visit again and again.