

Seventh Annual
Brown Bag Chamber Concert

Messe des Paroisses:

A recreation of the 17th Century French Mass



Featuring the music of François Couperin, Nicolas de Grigny,
Marc-Antoine Charpentier, and plainchant

The Historic Sanctuary of
Asylum Hill Congregational Church

Sunday, November 16, 2014
12:00 noon

Pieces are primarily from the two sources below, unless otherwise noted:

CHOIR: 10th-12th century plainchant from *Graduale Romanum juxta missale sacro-sancti Concilii Tridentini (1697, ed. Guillaume-Gabriel Nivers [1632-1714])*, and *Graduale Romanum juxta missale (1696, ed. Nivers)* transcribed by Dan Campoliet

ORGAN: *Messe à l'Usage Ordinaire des Paroisses pour les Fêtes Solennelles*, from *Pièces d'orgue consistantes en deux messes (1690, François Couperin [1668-1733])*

Liturgy for the 23rd Sunday after Pentecost
Mass IV (*Kyrie Cunctipotens genitor Deus*)

INTROITUS

Fauxbourdon on Dicit Dominus ego cogito

Fauxbourdon ed. Dan Campoliet

The Lord saith: I think thoughts of peace, and not of affliction: you shall call upon me, and I will hear you; and I will turn away your captivity from all places. The Lord hast blessed thy land: thou hast turned away the captivity of Jacob. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

KYRIE

Plein chant du premier Kyrie, en Taille

Lord have mercy

Kyrie Eleison

Lord have mercy

Fugue sur les jeux d'anches, 2^e Couplet

Lord have mercy

Christe Eleison

Christ have mercy

Récit de Chromhorne, 3^e Couplet

Christ have mercy

Christe Eleison

Christ have mercy

Dialogue sur la Trompette et le Chromhorne, 4^e Couplet

Lord have mercy

Kyrie Eleison

Lord have mercy

Plein chant, 5^e et dernier Couplet

Lord have mercy

GLORIA

Gloria in excelsis deo

Glory to God in the highest and on

Plein jeu, Et in Terra pax.

earth to people of good will. We

Laudamus te

praise you, we bless you, we adore

Petite fugue sur le Chromhorne, 2^e Couplet du Gloria

you, we glorify you, we give thanks

Adoramus te

for your great glory. Lord God,

Duo sur les Tierces, 3^e Couplet

heavenly King, O God, almighty

Gratias agimus tibi

Father. Lord Jesus Christ, only

Dialogue sur les trompettes, clairon et tierces du GC et le bourdon avec le larigot du positif, 4^e Couplet

begotten son, Lord God, Lamb of

Domine Fili unigenite

God, son of the Father, you take

Trio à 2 dessus de Chromhorne et la basse de Tierce, 5^e Couplet

away the sins of the world, receive

Qui tollis

our prayer. You take away the sins

Tierce en Taille, 6^e Couplet

of the world, receive our prayer.

Qui sedes ad dexteram

You are seated at the right hand of

Dialogue sur la Voix humaine, 7^e Couplet

the Father, have mercy on us. For

Tu solus Dominus

you alone are the Holy One, you

Dialogue en trio du Cornet et de la Tierce, 8^e Couplet

alone are the Lord, you alone are

Cum Sancto Spiritu

most high, Jesus Christ, with the

Dialogue sur les Grands jeux, 9^e et dernier Couplet

Holy Spirit, in the glory of God the

Father. Amen.

GRADUALE

Liberasti nos

Thou hast redeemed us, O Lord, from them that afflict us: and those who hate us, thou hast shamed this. In God we boast all the day and to thy name give praise forever.

ALLELUIA

Alleluia/De profundis Alleluia. *Out of the depths I have cried to thee, O Lord: Lord, hear my voice.*

CREDO

Fauxbourdon on Credo

Anonymous (1771)

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible, and in one Lord, Jesus Christ the only-begotten son of God, born of the Father before all ages. God of God, Light of Light, true God of true God, begotten, not made, of one substance with the Father, by whom all things were made, who for us and for our salvation came down from heaven, and became incarnate by the Holy Spirit of the Virgin Mary, and was made human. He was also crucified for us, suffered under Pontius Pilate, and was buried, and on the third day he rose again according to the scriptures. He ascended into heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead and his kingdom will have no end. And in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son, who together with the Father and the Son is adored and glorified, and who spoke through the prophets. And one holy, catholic and Apostolic Church. I confess one baptism for the forgiveness of sins and I await the resurrection of the dead and the life of the world to come. Amen.

OFFERTORIUM

Offertoire sur les Grands jeux

SANCTUS

Plein chant du premier Sanctus en Canon

Holy, holy, holy, Lord God of hosts,

Sanctus

Heaven and earth are full of your glory. Hosanna in the Highest.

Récit de Cornet, 2^e Couplet

Pleni sunt coeli

Blessed is he who comes in the name of the Lord.

Benedictus, Chromhorne en Taille

Hosanna in excelsis

Hosanna in the highest.

AGNUS DEI

Plein chant de l'Agnus dei en Basse et en Taille alt.

Lamb of God, who takes away the

Agnus Dei

sins of the world, have mercy on us.

Dialogue sur les Grands jeux, 3^e Couplet de l'Agnus

(2nd X). Lamb of God, who takes away

the sins of the world, grant us peace.

COMMUNIO

Dialogue à 2 Tailles de Cromorne et 2 dessus de Cornet pour la Communion

From Livre d'orgue (1699)

Nicolas de Grigny (1672-1703)

ITE MISSA EST

Ite missa est

Go, the mass is [ended].

Deo Gratias, Petit plein jeu

Thanks be to God.

DOMINE SALVUM FAC REGEM

Petit Motet: Domine Salvum fac Regem, H. 305

Marc-Antoine Charpentier (1643-1704)

God save the King! And mercifully hear us when we call upon thee.

PROGAM NOTES

The period from 1630 to 1790 in France was the longest stretch in music history where organ-building and the liturgical function of the organ was standardized across an entire country. Organs in France during this time were built with similar schematics, key actions, and tone colors and were used in a school of composition and performance known as the French Classic period. The main role of the organist during this period was to improvise short pieces of music during the mass and offices, often alternating with the choir singing versets of plainchant. This *alternatim* practice has roots in the Renaissance period throughout Europe, but was most strongly indoctrinated into liturgy in France, continuing even into the early 20th century. Organists played improvised versets for all Sunday Masses, feasts, and sometimes for the office; they were therefore required to prepare thousands of versets in a liturgical year. For the organist to write so many short pieces of music, and call upon them at the right time would have been impossible, which is why improvisation was a crucial component of the organist's job. The small amount of published organ music from this period does not represent the large output of music demanded of great organist-composers; published pieces were notated versions of improvisations, or model works for organists in the provinces.

Throughout history, *alternatim* practice has been a contentious issue between church musicians and clergy. Since the organist improvised music in place of nearly half the text of the Mass, this text was never spoken or sung. Attendees were instead supposed to meditate on the missing text as the organ played. There were some rules from the clergy, including certain movements requiring reference to a chant melody in the pedal trumpet. It was forbidden to play any organ music during the Nicene Creed; as the basic tenet of the Roman Catholic faith, it was expected for all the words to be sung. Despite these rules, as time progressed the organists began to imitate the popular music of the time, namely opera and court dances with little homage to the sacred chants they were replacing. It wasn't until 1904 that an edict from the Vatican banned *alternatim* practice altogether, yet there is still evidence that it continued in provincial France for years beyond that.

Today, the small amount of published French Classic organ music is often performed outside of its liturgical function. In other parts of Europe, the primary organ compositional output was extra-liturgical pieces such as preludes, fugues, toccatas, and fantasias. The temptation of the modern organist is to treat the organ Masses of French Classic composers in the same fashion as their foreign contemporaries: as recital literature, with the versets performed back to back like a keyboard suite. In order to fully understand the context of the music, one would have to perform the pieces interspersed with the chants of the Mass.

The organ music for this concert is from Couperin's *Messe à l'Usage Ordinaire des Paroisses pour les Fêtes Solennelles*, published in 1690. It includes all of the organ versets for the Ordinary of the Mass: Kyrie, Gloria, Sanctus, Agnus Dei, and Ite Missa Est. Couperin also wrote an extensive organ composition for the Offertory in this collection.

Couperin conforms to most of the rules laid out by clergy, including providing clear references to the plainchant melodies on many of the required movements. The Mass used in the collection is known as "Mass IV" today, based on *Kyrie Cunctipotens genitor Deus*. This Mass was often used on Sundays and at solemn feasts. The tradition of notating and performing plainchant in the Catholic Church has been an ever-evolving process. While today, the Church has published the *Liber Usualis* as the standardized book of all chants for the liturgical year, one must look closely at the sources of chant

which existed in Paris in the 17th century to get an accurate assessment of how chant was performed during Couperin's time.

No French musician took more interest in Gregorian chant during the 17th century than Guillaume-Gabriel Nivers. Around 1651, Nivers began his position at St. Sulpice in Paris, and in 1658 he published his first edition of plainchant: *Gradual Romanum-Monasticum*. He codified the rhythm of the chants into longs and breves. In this notation, two breves equaled one long, and dots added value to the preceding note, much like modern notation. He believed that flourishes and melismas should be minimized and the chant should be sung with a solid rhythm. He also believed had the Romans known the way the French pronounced Latin, they would have pronounced it that way as well. Ironically, Nivers' ideas about chant were not historically accurate for the ancient practices of Gregorian chant, but based on cultural bias of the time.

Couperin, thirty-six years Nivers' junior, began playing at the Church of St. Gervais in Paris, a position held in the Couperin family for many generations, in 1678. At that time he was ten-years-old, and he took over the position full-time at 18. In 1690, when Couperin's Mass settings were published, he was only 21 years old. In 1697, Nivers, still active in Paris, published a new edition of the *Graduale Romanum*, and one which he hoped would become the official book of chant for the city of Paris. This book is a very good source of how chant might have been performed in Paris during the same decade as Couperin's Mass publication, and is from where the majority of our chant verses will be performed today.

To complete the Mass, this concert includes an anonymous *Credo* for three voices and chants from the Mass proper (introit, gradual, and Alleluia) for the twenty-third Sunday after Pentecost as notated by Nivers. A long-standing practice in France was the use of *fauxbourdon* for solemn occasions. *Fauxbourdon* was a 15th century practice of improvising vocal parts a fourth and a sixth below a given note to create parallel harmony. *Fauxbourdon* in the 17th century was of a different nature, and more similar to the Italian *falsobordone*, where chant melodies were harmonized with mostly root position triads. A *fauxbourdon* will be used for the psalm portion of the introit using the rules outlined in 17th century sources. The *fauxbourdon* for the *Credo* comes from an anonymous publication from 1771 entitled *Faux-bourdons pour les fêtes solennelles*. Though published after Couperin's lifetime, there are treatises from as early as 1623 describing the use of *fauxbourdon* for special occasions and the style of harmonization rules were consistent throughout the entire French Classic period. The Communion music is from one of Couperin's contemporaries, Nicolas de Grigny, and is one of the only published organ pieces specifically for Communion during this era. Grigny, from Reims, France, had a short post at the Basilica of St. Denis in Paris, a church six miles from Couperin at St. Gervais, from 1693 and 1695. There is no record of the two ever crossing paths, but today their respective *Livres d'orgue* represent the height of the French Classic tradition.

The final piece of music for today's recital is the Petit Motet *Domine salvum fac Regem*, "God Save the King." This text was often sung or played at the very end of the Mass in homage to the king of France. Europe began to adopt the *stile moderno* of the Baroque period, which included instruments and basso continuo accompanying singers, a contrast to the *stile antico*, which was a cappella vocal polyphony. France was slow to accept this new style; the acceptance of instruments beyond the organ in sacred houses was not yet mainstream through most of the 17th century. The motets of Charpentier and others served as a bridge between the old and new styles.

Motets were non-liturgical sacred pieces, so there is some question as to how they were used, if at all, in the Mass. For sure, they would have been performed in the courts where instrumental music abounded. Since *Domine salvum* was a common text with which the Mass ended, and the fact that there are many settings by composers of this era in France—Charpentier alone had at least four—it is possible, or even likely, that these settings were used during the Mass. The motets usually began with an instrumental prelude followed by the vocal entrances. The scores were often not specific as to which instruments were to play which line, but specified when *tous* (all) were playing or when *seul* (only) the choir and basso continuo were to sing/play. Charpentier spent part of his 20s in Italy and studied with Carissimi, and was integral in bringing the new style to France. Couperin would later write several motets for solo voices and continuo in this same style, including his haunting *Lecons de tenebres*.

Finally, there should be a note about the organs of this period. The basic foundation of the French Classic organ was the *plein jeu*, which was the full principal chorus from 16' pipes through multiple-rank mixtures. The French *plein jeu* was a remnant of the giant, stopless *blockwerk* organs of the Medieval Age, but was less shrill and brilliant than the German *plenum*. The flute registers in French organs were wide-scale and featured several mutation stops that sounded at the fifth and the third, which could be combined to make a *cornet* or *jeu du tierce*, both characteristic solo stop combinations. The French reeds were brilliant stops including a *trompette* on the *Grand Orgue* (the primary chest) and a *chromhorne* on the *positif* (a smaller chest located behind the organist). Other reeds included a *voix humaine* which was coupled with a *tremblant* to create the effect of a human voice, and a commanding pedal trumpet that could play plainchant melodies against the *plein jeu*. A combination of all the reeds with foundation stops constituted the *grand jeu*, which was one of the most regal registrations in the literature. Composers were very specific as to which registration was necessary for each verset. In fact, the titles of the pieces were the names of the registrations. These titles ranged from simple *Plein jeu*, to very complex registrations such as *Dialogue sur les trompettes, clairon et tierces du Grand Clavier et le bourdon avec le larigot du positif*.

French keyboard music was known for its almost excessive use of ornamentation, and this is perhaps a reflection of the light keyboard action of the time. The broader registrations such as *grand jeu* and *plein jeu* which might have manuals coupled together and lots of wind resistance, incorporated very few ornaments, while quieter movements, particularly those using the *positif*, had many ornaments. Another stylistic element was *notes inégales*, or uneven notes. This common practice included playing some consecutive notes as long-short when written as even note values. The interpretation of *notes inégales* is one of the most debated subjects among performers, as there was no standard practice and much relies on personal taste. The prevailing aesthetic of the French Classic period was lightness and grace, not density. Modern instruments cannot capture the sound of the ancient instruments, but knowing the basic characteristics of organs and organ building can greatly inform modern performers.

-Notes by Dan Campolieta

Performers:

Dan Campolieta, organ

Dylan Armstrong, bass, recorder
Sarah Armstrong, soprano
Suzanne Bourdeaux, soprano, violin
Tom Cooke, bass, recorder
Karen Cydylo, soprano
David Figliuzzi, bass
Christen Hernandez, alto
Mark Kolb, bass
Steve Mitchell, tenor
Jack Pott, tenor
Kate Swanson, alto

Upcoming Worship and Music Events:

Sunday, December 21

9:00 and 10:30 a.m. worship services

Christmas Sunday. The Sanctuary Choir is joined by a large brass ensemble to sing carols and anthems.

Worship is always free!

Friday, January 9, 7:30 p.m.

Saturday, January 10, 3:00 p.m. and 6:30 p.m.

Sunday, January 11, 1:30 p.m. and 5:00 p.m.

The 48th Boar's Head and Yule Log Festival. The annual celebration of Epiphany features great music, beautiful costumes, and live animals in a dramatic retelling of the Christmas story.

\$15-22. Tickets available by calling (860) 278-0785, or visit ahcc.org

Asylum Hill Congregational Church is a member of the United Church of Christ and is an open and affirming church. Join us for worship Sunday mornings at 9:00 & 10:15 a.m.

The Organ at Asylum Hill Congregational Church, Hartford, CT
Aeolian-Skinner Organ Company, Boston, MA, 1961
Austin Organs, Inc., Hartford, CT, 2005 (new four-manual Skinner-style console)
Messrs. Czelusniak et Dugal, Inc., Northampton, MA, 2005 (new pipe additions and tonal revisions)
Walker Technical Company, Zionsville, PA, 2005 (digital stops)
Four manuals - 68 ranks - 4,003 pipes

CHOIR ORGAN (*Manual I, expressive*)

8' Viola Pomposa
8' Viola Celeste
8' Gemshorn
8' Gemshorn Celeste (from G1)
8' Cor de Nuit
4' Principal
4' Koppelflöte
2 2/3' Nazard
2' Blockflöte
1 3/5' Tierce
1' Siffflöte
Mixture III
16' Fagotto
8' Corno di Bassetto
Chimes (digital)
Harp (digital)

POSITIV ORGAN (*Manual I, unenclosed*)

8' Holz Gedackt
4' Spillflöte
2' Lieblich Prinzipal
1 1/3' Larigot
1' Oktav
Jeu de Clochette II
8' Krummhorn

SWELL ORGAN (*Manual III, expressive*)

16' Flute Conique (ext.)
8' Diapason
8' Gedackt
8' Viole de Gambe
8' Viole Celeste
8' Flauto Dolce
8' Flute Celeste (from G1)
4' Prestant
4' Rohrflöte
2' Octavin
Plein Jeu III
Cymbale III
16' Bombarde (ext.)
8' Trompette
8' Bombarde
8' Voix Humaine
4' Clairon

GREAT ORGAN (*Manual II, unenclosed*)

16' Diapason (digital)
16' Quintaten (ext.)
8' Montre
8' Bourdon
8' Quintaten
8' Erzähler
4' Octave
4' Flute Harmonique
2 2/3' Quinte
2' Super Octave
1 3/5' Terz
Furniture IV

SOLO ORGAN (*Manual IV, unenclosed*)

8' Trompette Harmonique
8' Herald Trumpet (en chamade)

PEDAL ORGAN

32' Open Wood (digital)
32' Contra Bourdon
32' Lieblich Gedackt (digital)
16' Principal
16' Bourdon
16' Quintaten GREAT
16' Flute Conique SWELL
16' Lieblichflöte (ext.) CHOIR
8' Principal
8' Bourdon
8' Erzähler GREAT
8' Gedackt SWELL
8' Quintaten GREAT
4' Choral Bass
4' Koppelflöte CHOIR
2' Blockflöte CHOIR
Mixture IV
32' Kontra Posaune (digital)
32' Contre Bombarde (ext.) SWELL
16' Posaune
16' Fagotto CHOIR
8' Posaune
8' Trompette Harmonique SOLO
8' Herald Trumpet SOLO
4' Klarine
4' Krummhorn POSITIV
4' Corno di Bassetto CHOIR