



Kyrie

CLASSICAL MUSIC FOR
Reflection and Meditation



Classical Music for Reflection and Meditation

KYRIE

- 1-2 FAURÉ: Introit & Kyrie from Requiem**
Schola Cantorum of Oxford/Oxford Camerata/Jeremy Summerly
Naxos 8.550765
- 3 HAYDN: Kyrie from Little Organ Mass**
Hungarian Radio and Television Chorus/Nicolaus Esterházy Sinfonia/Béla Drahos
Naxos 8.554416
- 4 J.S.BACH: Siciliano from Oboe d'amore Concerto in D**
Christian Hommel/Cologne Chamber Orchestra/Helmut Müller-Brühl
Naxos 8.554169
- 5 PALESTRINA: Kyrie from Missa Hodie Christus natus est**
Schola Cantorum of Oxford/Jeremy Summerly
Naxos 8.550836
- 6 LASSUS: Kyrie from Missa Susanne un jour**
Oxford Camerata/Jeremy Summerly
Naxos 8.550842
- 7 J.C.BACH: Andante from Symphony in D**
Camerata Budapest/Hanspeter Gmür
Naxos 8.553084
- 8 WILLAERT: Kyrie from Missa Christus resurgens**
Oxford Camerata/Jeremy Summerly
Naxos 8.553211
- 9 HAYDN: Kyrie from Nelson Mass**
Viktoria Loukiantez (soprano) Gabriele Sima (contralto) Kurt Azesberger (tenor) Robert Hölzer (bass)
Hungarian Radio and Television Chorus/Nicolaus Esterházy Sinfonia/Béla Drahos
Naxos 8.554416

- 10 **GEOFFROY: Kyrie from Messe pour les fêtes doubles**
Le Concert Spirituel/Hervé Niquet
Naxos 8.553637
- 11 **OCKEGHEM: Kyrie from Missa L'homme armé**
Oxford Camerata/Jeremy Summerly
Naxos 8.554297
- 12 **J.S.BACH: Larghetto from Oboe d'amore Concerto in A**
Christian Hommel/Cologne Chamber Orchestra/Helmut Müller-Brühl
Naxos 8.554169
- 13 **GASCOGNE: Kyrie from Missa Myn herte heeft altyt verlangen**
Capilla Flamenca/La Caccia
Naxos 8.554744
- 14 **M-A. CHARPENTIER: Kyrie from Messe des morts**
Le Concert Spirituel/Hervé Niquet
Naxos 8.553173

Kyrie

The Kyrie eleison (Lord have mercy), which follows the Introit of the Mass, is a rare survival of the Greek rite in the Latin liturgy. In origin a litany, calling for additional words, in its simplest form it was retained in the Mass, to be repeated three times, followed by the words *Christe eleison* (Christ have mercy), thrice repeated, and *Kyrie eleison*, again repeated three times. With later more elaborate musical settings of the Mass, the simplicity of the text allowed more complex treatment, while longer texts like the *Gloria* and *Credo* provided less scope for this.

① The beautiful and moving *Requiem* by the French composer Gabriel Fauré (1845-1924), written towards the end of the nineteenth century, is here represented by the *Introit* of the Requiem, seeking eternal rest for the souls of the departed, before the familiar words of the *Kyrie*.

② Joseph Haydn (1732-1809) had his early musical training as a chorister in the Imperial Chapel in Vienna. His career as a composer was passed largely in the service of the Esterházy family, princes of the empire who boasted incredible wealth. Much of his time was spent at the magnificent palace at Esterháza, on the Hungarian plains, where he was responsible for the whole musical establishment, with its orchestra and singers, concerts, operas and church music. He had started his career with the family at their property at Eisenstadt and it was there, probably in the winter of 1777, that he wrote his *Mass of St John of God*, popularly known as the *Little Organ Mass*, for the Brothers of Mercy. Limited space for musicians necessitated simple instrumental scoring for two violins, organ and continuo (a bass instrument). The gently rhapsodic *Kyrie* starts the work.

③ The career of Johann Sebastian Bach (1685-1750) falls naturally into three phases, each with their own particular interest. Until 1717 he was employed chiefly as an organist, latterly at the court of Duke Wilhelm Ernst in Weimar. From 1717 to 1723 he held a congenial position as director of court music to the young Prince Leopold of Anhalt-Cöthen. Thereafter he was employed by the Leipzig City Council to provide music for the principal churches of the city. His music for instrumental ensemble came largely from the second period, at C[♯] then, where the Pietist court had no need for sacred music, although there were later opportunities for this in Leipzig when he took over the university ensemble. For this last he arranged harpsichord concertos from earlier concertos for a variety of instruments, a number of which have now been conjecturally restored to their supposed original form. *The Concerto in D major for oboe d'amore* is one such work, offering in its slow movement a *Siciliano*, a gently lilting shepherd dance.

④ The golden age of Renaissance polyphony reached its height in the faultless work of Giovanni Pierluigi da Palestrina (1525/6-1594), a composer who worked principally in Rome, employed in the Cappella Giulia at St Peter's or in other major churches of the city. His compositions provided a model and a discipline for later composers, trained to imitate his style. This is exemplified in the *Kyrie* from his eight-voice Mass *Hodie Christus natus est* (Today Christ is born), which takes its title from the composer's own motet on which it is based.

⑤ A rival to Palestrina in contemporary importance, Orlando di Lasso (1532-1594), otherwise known as Lassus, was for much of his life in the service of the Duke of Bavaria in Munich. His varied compositions include a number of secular works and it is on one of these that he based his Mass *Susanne un jour* (Susanne one day).

6 The youngest of Johann Sebastian Bach's sons, Johann Christian Bach (1735-1782) was born in Leipzig, where his father was employed at the St Thomas Choir School, and after his father's death in 1750 moved to Potsdam to join his elder brother, Carl Philipp Emanuel, harpsichordist to Frederick the Great. In 1754 he went to Italy, where he studied with Padre Martini, became a Catholic and was employed as organist at Milan Cathedral. Eight years later he moved to London, involved, like Handel fifty years earlier, with the composition of Italian operas for the London stage. He passed the remaining years of his career in London, befriending the young Mozart in 1764 and the following year completing his *Six Symphonies, Opus 3*, from the first of which the slow movement is taken. The first of the ten-year-old Mozart's symphonies were written in London in the same period and are clearly influenced by Johann Christian's work.

7 The Flemish composer Adrian Willaert (c.1490-1562) belongs to an earlier generation. Like many other composers from the Low Countries he made a name for himself first in Italy and in 1527 was appointed director of music at the Basilica of St Mark in Venice, where he exercised a strong influence over a new generation of composers. His own Mass settings reflect the influence of his immediate predecessors and the Mass *Christus resurgens* (Christ rising) is based, as was often the custom, on a motet by another composer.

8 Haydn's *Nelson Mass* takes its nick-name from the fact that it was written at the time of Nelson's victory over Napoleon at Aboukir Bay in 1798 and heard by Nelson and Lady Hamilton, with her complaisant husband Sir William Hamilton, when they visited Eisenstadt in 1800. The *Kyrie* is a formal movement of considerable splendour, an operatic world away from Palestrina and his contemporaries, with its full orchestration, soloists and chorus.

9 The French composer Jean-Nicolas Geoffroy (1633?-1694), employed as an organist in Paris and from 1690 until his death in the same capacity at Perpignan Cathedral, offers an example of a Mass movement in which the organ alternates with the texts sung in plainchant, replacing the function of a second, antiphonal choral group.

10 The *Kyrie* taken from the Mass *L'homme armé* by Johannes Ockeghem (c.1410-1497) returns to a very different world. Ockeghem shares with Josquin and Dufay the highest place in the music of his time, deriving much from the example of the musicians at the court of Burgundy. He himself served at the French court from about 1452 at least until the death of Louis XI. His four-voice Mass *L'homme armé* makes use, as a basis, of a popular secular melody of the time that was used both by contemporaries and by the following generations of composers.

11 J.S.Bach's *Concerto in A major for oboe d'amore* is again derived from a later arrangement by the composer for harpsichord and strings for use in Leipzig. The conjectural reconstruction restores the supposed original of the work for a solo oboe d'amore, the alto of the oboe family, from which the slow movement is taken.

12 Mathieu Gascongne (fl.1518-1532) offers a further example of music from that most musically fertile of regions, northern France and the Low Countries. He seems to have been associated with the Netherlands court and perhaps with the court of France. The present *Kyrie* is taken from his Mass *Myn herte heeft altyt verlangen*, based on a motet by Pierre de La Rue, a favourite composer at the court of Margaret of Austria in Mechelin.

13 The final *Kyrie* is taken from a Requiem by the French composer Marc-Antoine Charpentier (?1645-1704), who was closely involved with the musical establishment of Marie of Lorraine, the Duchesse de Guise, and later with

the Jesuit Church of St Louis, known to some as 'the church of the opera', because of the use it made of singers from the opera house. Scored for four voices with keyboard and bass instrument continuo, the Requiem, which does not set the whole Requiem Mass, has been conjecturally dated to the early 1690s and conjures up the very musical world of Louis XIV.

NAXOS

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Yrie

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| 1 | FAURÉ Requiem - Introit | 1:58 |
| 2 | FAURÉ Requiem - Kyrie | 4:39 |
| 3 | HADYN Little organ mass | 2:28 |
| 4 | J.S.BACH siciliano from oboe d'amore concerto in D | 4:14 |
| 5 | PALESTRINA Kyrie from Missa Hodie Christus natus est | 3:08 |
| 6 | LASSUS Kyrie from Missa Susanne un jour | 5:42 |
| 7 | J.C.BACH Andante from symphony in D | 3:45 |
| 8 | WILLAERT Kyrie from Missa Christus resurgens | 6:25 |
| 9 | HADYN Kyrie from Nelson Mass | 4:23 |
| 10 | GEOFFROY Kyrie from Messe pour les fêtes doubles | 4:50 |
| 11 | OCKEGHEM Kyrie from Missa L'homme armé | 2:22 |
| 12 | J.S.BACH Larghetto from oboe d'amore concerto in A | 5:16 |
| 13 | GASCOGNE Kyrie from Missa Myn herte heeft altyt verlangen | 3:45 |
| 14 | M-A. CHARPENTIER Kyrie from Messe des morts | 6:28 |
| | TOTAL PLAYING TIME | 59:37 |

SLEEVE NOTES BY KEITH ANDERSON. DESIGNED BY DESIGNSTORM.

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