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CHARPENTIER

Messe de Minuit pour Noël Te Deum

Aradia Ensemble • Kevin Mallon



Marc-Antoine Charpentier (1643-1704)

Messe de Minuit pour Noël • Te Deum • Dixit Dominus

While Lully held a dominant position in the musical life of the French court during much of his career, Marc-Antoine Charpentier, nevertheless, enjoyed a very considerable reputation. The exact year of his birth remains unknown, although 1643 offers a reasonable conjectural date. Probably born in Paris, he studied in Rome with Carissimi, acquiring from him a knowledge of contemporary Italian styles. Soon after his return he seems to have entered the service of the King's cousin, the Duchess de Guise, Marie de Lorraine, later assuming the position of her *maître de musique*, which he held until her death in 1688, winning favour as a proponent of the Italian style that had been championed by Cardinal Mazarin and had been supported by the King. He collaborated with Molière, after the end of the latter's partnership with Lully in 1672, providing music in 1673 for his last play, *Le malade imaginaire*, and continued to work with other playwrights of the Comédie Française under the restrictive conditions imposed by Lully. Relatively brief direct association with the court came in work for the Dauphin and a royal pension after his failure to achieve appointment in 1683 as a *sous-maître* of the Royal Chapel, when he withdrew from the final stage of the necessary competition. He gave lessons to the most musical member of the royal family, Philippe II de Bourbon, the somewhat dissolute nephew of Louis XIV. Although valued by the King and feared by Lully as a very possible rival, Charpentier won particular fame through his employment, probably from 1687, as *maître de musique* at the Jesuit Church of St Louis, known to contemporaries as *l'église de l'Opéra* through its employment of singers from that establishment. It may be presumed that the position was secured for him through the influence of Mlle de Guise. From 1698 until his death in 1704 he was *maître de musique* of the Sainte-Chapelle, a position of considerable importance in the musical establishment of the country.

Charpentier left a very large quantity of church music, Mass settings, sequences, antiphons, settings of

the *Tenebrae* lessons and responsories, canticle and psalm settings, motets for the Elevation and dramatic motets, with a smaller but not insignificant number of instrumental and secular compositions, including songs, dramatic cantatas and music for the theatre. Much of this reflects the influence of Italy, although his work for the theatre inevitably demanded a more French style of writing.

There are four surviving settings of the *Te Deum* by Charpentier, out of a probable six, at the least. The canticle was of practical use on various occasions in the celebration of major triumphs for the King, whether military or personal. The *Te Deum*, H146, was written for the Jesuit church and has been conjecturally dated to 1692. It has won a certain modern popularity through the use of the opening prelude as a signature-tune, but deserves its relative fame as an assured example of the composer's work.

The *Te Deum* is scored for a four-part chorus and eight solo singers, with trumpets, flutes, oboes, bassoons, strings, and, as is immediately evident, drums. The autograph score records the name of one of the soloists, the bass Pierre Beaupuis, who had been in the service of Mlle de Guise, and after her death continued his career at the Jesuit church. The work opens with a *Prélude* in *rondeau* form, the principal theme framing two couplets without trumpets and drums. Strings and continuo accompany the bass soloist in the first verse of the canticle, followed by the four-part chorus, continuing without the bass, and passages for the solo voices. The trumpets and drums, at first silent, return to introduce the words *Pleni sunt coeli*. A tenor soloist introduces the verse *Te per orbem terrarum*, followed by the haute-contre (alto) and then the bass, accompanied by the organ continuo. The full instrumental ensemble returns for the following section, marked *Guay*, as the chorus celebrates the victory over death, *Tu devicto mortis aculeo*. A rapid fanfare prefigures the Day of Judgement, as the bass sings of the coming of the Judge, *Judex crederis esse venturus*, continuing with the dessus

(Soprano) accompanied by flutes and continuo at *Te ergo quaesumus*. The full chorus and the instrumental ensemble without trumpets and drums return for the words *Aeterna fac cum Sanctis tuis*. Flutes, strings and continuo accompany the soloists in *Dignare Domine die isto*, the plea for divine mercy leading to a short dramatic pause. The brief silence is broken by the joyful and confident return of the full instrumental ensemble to introduce the optimism of *In te Domine speravi* in a final section that again contrasts the solo singers with the full four-part chorus, with its largely homophonic textures.

Charpentier left six settings of the Vespers psalm *Dixit Dominus*. The setting listed by the Charpentier scholar Wiley Hitchcock as *H204*, has been dated conjecturally to 1690, relatively simple, compared with the compositions for Mlle de Guise. Scored for strings and continuo, with four-part chorus and soloists, the psalm opens with a short contrapuntal *Prélude*, before two solo voices, tenor and bass, introduce the first verse, followed by the chorus. The three soloists continue with *Tecum principium*, before the return of the homophonic chorus. Two solo violins add energy to the bass *Dominus a dextris tuis*, going on, after an intervention from the chorus, to glory in the prospective crushing of enemies in *conquassabit capita in terra multorum*. There is contrast between the chorus and the solo voices in the final *Gloria*, with its energetic conclusion.

The French *noël* represents a tradition of popular Christmas celebration that developed from its earlier origins into a very considerable repertoire of songs in the sixteenth century, some of them derived melodically from plainchant and others making use of secular melodies. Charpentier made use of this material in his *Messe de Minuit* (Midnight Mass), written perhaps for Christmas 1694, and in instrumental arrangements from the late 1680s or early 1690s. The Mass is scored for

four-part chorus, soloists, flutes, strings and continuo, and makes use of ten popular carol melodies, in the tradition of the earlier parody Mass.

The carol *Joseph est bien marié* is heard before the four-part *Kyrie* based on it, played here with the *notes inégales* (unequal notes or dotted rhythms) usual at the time. *Or nous dites Marie* precedes three soloists in the *Christe eleison*, and *Une jeune pucelle* provides the basis for a further *Kyrie eleison* for the four-part chorus. The *Gloria* opens conventionally, before a *noël* melody is introduced, *Les bourgeois de chastre*, for *Laudamus te*. The three soloists return for *Domine Deus rex coelestis*, followed by the chorus at *Qui tollis peccata mundi*. The soprano soloists' *Quoniam tu solus Sanctus* is based on *Ou s'en vont ces guays bergers*. The *Credo* opens solemnly in traditional style, before the words *Deum de Deo*, a section based on *Vous qui désirez sans fin*, heard in a lively instrumental introduction. The homophonic *Et incarnatus est*, and the following silence leads to a setting of *Crucifixus etiam pro nobis* using *Voicy le jour solomnel de Noël*, for three soloists. The first soprano soloist introduces *Et in Spiritum Sanctum*, derived from *A la venue de Noël*. At the Offertory instruments play *Laissez paître vos bestes* and the *Sanctus* takes its theme from *O Dieu que n'estois je en vie*, with a formal *Benedictus* for the three male soloists. At the *Agnus Dei* Charpentier has recourse to *A minuit fut fait un resveil*, making a lively ending to the whole work. In this model for some later composers Charpentier succeeds in providing, as Catherine Cessac has remarked in her authoritative study of the composer, 'a perfect synthesis between the secular and the liturgical, between popular and learned writing'.

Keith Anderson

Note on the present performance

In several places in the *Messe de Minuit* the composer indicates that the organ should play arrangements of several of the *nœls* heard in previous sections. On Aradia's first recording of music by Charpentier (*Nœls and Christmas Motets*, Naxos 8.554514), many of these *nœls* were featured, with extended organ solos. For the present recording original *nœls* have been inserted, but in sung versions as arranged by the director of the ensemble. Of particular interest is the version here presented of *Une jeune pucelle*. The French Jesuit missionary Jean de Brébeuf (1593-1649) is believed to have taught this *nœl* to the Hurons near Georgian Bay, Canada (then Nouvelle-France) about the year 1642. It is here performed in the original Huron language by Marion Newman who is herself of aboriginal origin.

Kevin Mallon

Jane Archibald

The Nova Scotia born soprano Jane Archibald has been acclaimed as an extraordinary singer with a radiant voice, striking stage presence and intuitive musicality. She made her Toronto recital début at the CBC Glenn Gould Studio and has appeared at Roy Thomson Hall in the prestigious International Vocal Series. Her engagements have included her début in the title role of *Lakmé* for Opera Ontario. She has been a prize-winner in such distinguished music competitions as the Young Canadian Mozart Singers' Competition, Joseph Rouleau/Jeunesses Musicales Competition, The Canadian National Music Festival and the Metropolitan Opera National Council Auditions.

Michele de Boer

Since completing her studies at the University of Western Ontario and the Royal College of Music in London, the soprano Michele de Boer has quickly established herself as an active and versatile performer. With an affinity for early music, she sings with groups including Tafelmusik, Toronto Consort, Opera Atelier, Aradia Baroque Ensemble, La Chappelle de Québec and the Oregon Bach Festival. Her achievements include the rôles of Musica and Euridice in Monteverdi's *Orfeo* with the Toronto Consort, and appearances in duet with Emma Kirkby and Tafelmusik.

Anne L'Espérance

Born in Montréal, Anne L'Espérance now lives in Toronto. With Royal Opera, Canada, she has sung the rôles of Fiordiligi, Musetta and Frasquita. Her opera rôles also include Linfea in *La Calisto*, Suzel in *L'Amico Fritz*, Maria in *West Side Story* and Lucy in *The Telephone*. She also sings regularly with the Montréal-based baroque music society Les Idées heuruses, with whom she has performed in Paris, Montréal and Ottawa. She has sung for radio and television in Montréal and has also recorded musical soundtracks for three movies.

Marion Newman

The mezzo-soprano Marion Newman has performed in Nicolai's *Merry Wives of Windsor*, Ravel's *L'enfant et les sortilèges*, Puccini's *Gianni Schicchi* and Monteverdi's *Il Ritorno di Ulisse*. She has also toured in France with Richard Dubelski's *What's Goin' On*, as a part of the Banff Centre New Music Program, and in the Czech Republic and Germany, appearing in Mozart's *La finta giardinera*. A frequent soloist with the Victoria Symphony, she has also appeared with the Kingston Symphony, the Vancouver Symphony, and the Portland Baroque Orchestra.

Nancy Reynolds

The mezzo-soprano Nancy Reynolds is a professional church musician and voice teacher. The alto lead at Saint Thomas's church, she also sings with Toronto's Oratory Choir. She is also a long-time member of the Exultate Chamber Singers and has been the featured soloist in works including Copland's *In the Beginning*, Duruflé's *Requiem*, Handel's *Messiah*, and Alice Parker's *An American Kedusha*. She has recorded for broadcast and CD with the Exultate Chamber Singers, Consort Caritatis, the Bach Consort and Aradia.

Colin Ainsworth

The tenor Colin Ainsworth has achieved particular success in Canada and abroad. A frequent performer with Aradia, he has also sung rôles in Handel's *Resurrezione* and Charpentier's *Médée* for Opera Atelier. He has appeared in *The Magic Flute* in Germany and the Czech Republic and as Borsa in *Rigoletto*, Rinuccio in *Gianni Schicchi* and Lysander in Britten's *A Midsummer Night's Dream*. For Naxos he has performed and recorded the rôle of Castor in Rameau's *Castor and Pollux* with Aradia under Kevin Mallon's direction. He is a frequent recitalist with the Aldeburgh Connection.

James McLennan

Having recently completed his tenure as an apprentice artist with l'Opéra de Montréal, the tenor James McLennan made his Pacific Opera début as Sesto in *Giulio Cesare*. In 2003 he made his Calgary Opera début as Gastone in *La Traviata*, and has undertaken the rôle of Steve in *Filumena*, a new opera by John Estacio, at the Banff Centre. Other performance credits include appearances with the Aspen Opera Theater Center, Vancouver Opera, and Opera Breve Vancouver and La Chapelle de Montréal.

David Nortman

The tenor David Nortman has appeared in Charpentier's *Medée* with Opera Atelier and Tafelmusik and in Germany has sung Beethoven's *Missa Solemnis* and *Fidelio* with the international Festival Ensemble under Helmuth Rilling. A frequent performer with Aradia, he works as a professional singer while studying alternative medicine at the Canadian College of Naturopathic Medicine.

Giles Tomkins

The bass-baritone Giles Tomkins has been enrolled in the Opera Division of The University of Toronto. He has performed in master-classes given by Marilyn Horne, Anthony Rolfe Johnson, Michael Schade, and Martin Isepp and has attended the prestigious Britten-Pears School in Aldeburgh. His operatic performances include the rôle of Colline in Puccini's *La Bohème*, Figaro in Mozart's *The Marriage of Figaro*, Somnus in Handel's *Semele*, and Superintendent Budd in Britten's *Albert Herring*. He has been featured in a Young Artists Recital with the Aldeburgh Connection.

Esteban Cambre

The bass-baritone Esteban Cambre completed graduate studies at the University of Toronto, and is now a regular performer with the Elmer Iseler chamber choir. He appeared in the Juno award winning recording of Bramwell Tovey's *Requiem*, Fauré's *Requiem*, with the Manitoba Chamber Orchestra under Frieder Bernius, Monteverdi's *Vespers* (1610) with Aradia and Handel's *Acis and Galatea*.

Kevin Mallon

An Irishman, Kevin Mallon trained as a violinist, singer, composer and conductor. While studying with John Eliot Gardiner he became interested in performance on period instruments, and this in turn has led to a distinguished career as a violinist and conductor. He acted as concertmaster for Les Arts Florissants and Le Concert Spirituel in Paris, before taking up positions with Toronto's Tafelmusik Baroque Orchestra and the University of Toronto. He has a flourishing career as a conductor and has made twenty recordings for Naxos. He is also music director of the Toronto Camerata and undertakes many guest engagements throughout the world. Kevin Mallon has recently been appointed Musical Director of Opera 2005, Ireland's newest opera company, to be launched to celebrate Cork European Capital of Culture 2005.

Aradia Ensemble

One of the most exciting new groups to emerge in the early music world, the Toronto-based Aradia Ensemble, specializes in presenting an eclectic blend of orchestral, operatic and chamber music played on original instruments. The group records for Naxos and has made fifteen recordings. They have made two music videos, one film soundtrack, have collaborated with Isadora Duncan and Baroque dancers, have co-produced opera and worked with Balinese Gamelan. While focusing heavily on the repertoire of seventeenth-century France and England, Aradia also performs works by the Italian and German masters of the baroque, as well as contemporary pieces commissioned by the group. In July 2000 Aradia was the featured ensemble in residence at the New Zealand Chamber Music festival and in July 2003 performed in the Musica nel Chiostro in Tuscany. In legend, Aradia was the daughter of Apollo's twin sisters. She was sent by the gods to teach mankind to order the music of the natural world into song.

Violin

Geneviève Gilardeau
Cristina Zacharias
Paul Zevenhuizen
Sarah Wetherbee
Julia Wedman
Adèle Pierre
Miki Takahashi

Viola

Anthony Rapoport
Kathleen Kajioa

Viola da gamba

Arnaud Leroy

Cello

Joan Harrison
Katie Rietman

Violone

J. Tracy Mortimore

Organ

Dorothea Ventura

Theorbo

Deborah Fox

Oboe

Naomi Struik
Gillian Howard

Flute

Mylène Guay
Avery MacLean

Trumpet

Amy Horvey

Basse de trompette

Larry Beckwith

Timpani

Richard Moore

Sopranos

Jane Archibald *
Michele de Boer *
Anne L'Espérance *
Brenda Enns
Leah Gordon

Alto

Marion Newman *
Nancy Reynolds *
Kelly Baxter
Dianne English

Tenors

Colin Ainsworth *
James McLennan *
David Nortman *
Will Johnson

Basses

Gilles Tomkins *
Esteban Cambre *
Brian McMillan

* - Soloist

Marc-Antoine Charpentier (1643-1704)

Messe de Minuit pour Noël • Te Deum • Dixit Dominus

Trotz der beherrschenden Rolle, die Jean-Baptiste Lully über viele Jahre hinweg im Musikleben des französischen Königshofes spielte, genoss auch Marc-Antoine Charpentier ein denkbar großes Ansehen. Wir wissen nicht genau zu sagen, wann und wo er geboren wurde, doch erscheint die Annahme plausibel, dass er um 1643 in Paris das Licht der Welt erblickte. Seinem römischen Lehrer Carissimi verdankte er die Kenntnisse der verschiedenen italienischen Stile. Schon bald nach seiner Heimkehr muss er in den Dienst Maries von Lothringen, der Herzogin von Guise und Cousine des Königs, getreten sein, die ihn später zu ihrem *maître de musique* machte. Dieses Amt bekleidete Charpentier bis zum Tode der Herzogin im Jahre 1688, wobei er als Vertreter des von Kardinal Mazarin bevorzugten und von Seiner Majestät geförderten italienischen Stils besondere Gunst erfuhr. Nachdem Molière 1672 seine Partnerschaft mit Lully aufgekündigt hatte, schrieb Charpentier an der Stelle seines Konkurrenten die Musik zu Molières letzter Komödie *Der eingebildete Kranke* (1673). Auch mit andern Bühnenauteurs der *Comédie Française* arbeitete er unter den von Lully verhängten Restriktionen zusammen.

Zu einem unmittelbaren, wenngleich recht kurzen Kontakt mit dem Königshof kam es durch die Tätigkeit für den Thronfolger und durch eine königliche Pension, die ausgeworfen wurde, nachdem Charpentier sich 1683 vergeblich um eine Anstellung als *sous-maître* der königlichen Kapelle bemüht und in der Schlussphase der erforderlichen Ausscheidung einen Rückzieher gemacht hatte. Er unterrichtete das musikalischste Mitglied der königlichen Familie – Philippe II. de Bourbon, den ein wenig aus der Art geschlagenen Neffen Ludwigs XIV. Der König schätzte ihn, Lully fürchtete ihn als gefährlichen Rivalen; doch seinen eigentlichen Ruhm hatte Charpentier wohl dem Amt des *maître de musique* an der Jesuitenkirche St. Louis zu verdanken, zu dem ihm wahrscheinlich die einflussreiche Mademoiselle de Guise verholpen hatte. Vermutlich seit 1687 nahm er dieses renommierte Amt

an einer Kirche wahr, die von den Zeitgenossen als die *L'église de l'Opéra* bezeichnet wurde, weil man hier die Sänger der Oper beschäftigte. Von 1698 bis zu seinem Tod im Jahre 1704 hatte er als *maître de musique* der Sainte-Chapelle einen weiteren Posten von beträchtlichem Einfluss auf das offizielle Musikleben des Landes inne.

Charpentier hinterließ einen immensen Katalog an Kirchenmusik, bestehend aus Messen, Sequenzen, Antiphonen, *Tenebrae*-Lesungen, Responsorien, Cantica, Psalmen, Motetten zur Elevation und dramatische Motetten. Demgegenüber ist die Zahl instrumentaler und weltlicher Kompositionen kleiner, nicht aber weniger signifikant. Hier findet man Lieder, dramatische Kantaten und Musik für die Bühne. Viele dieser Werke spiegeln den Einfluss Italiens, wenngleich das Theater zwangsläufig einen eher französischen Stil verlangte.

Von Charpentiers mindestens sechs *Te Deum*-Vertonungen sind vier erhalten. Das Canticum wurde gern benutzt, wenn es große militärische oder persönliche Triumphe des Königs zu feiern galt. Das *Te Deum H146* entstand für die Jesuitenkirche und wurde auf das Jahr 1692 datiert. Es erlangte im 20. Jahrhundert eine gewisse Beliebtheit, da das Hauptthema des Vorspiels als Erkennungsmelodie der Eurovision benutzt wurde, sollte aber eigentlich als Beispiel für das musikalische Selbstbewusstsein des Komponisten berühmt sein.

Das *Te Deum* ist für vierstimmigen Chor, acht Gesangssolisten, Trompeten, Flöten, Oboen, Fagotte und Streicher geschrieben. Dazu kommt ein Satz Pauken, wie man gleich am Anfang hört. Das Autograph vermerkt den Namen eines Sängers – und zwar des Bassisten Pierre Beaupuis, den Mademoiselle de Guise beschäftigt hatte und der nach ihrem Tod an der Jesuitenkirche tätig war. Am Anfang des Werkes steht ein *Prélude* in Rondeau-Form, dessen Hauptthema (oder Refrain) zwei Couplets einfasst, in denen Pauken und Trompeten schweigen. Im ersten Vers begleiten

Streicher und Continuo das Basssolo. Es folgen der vierstimmige Chor (ohne Bassstimme) sowie Passagen für die Gesangssolisten. Nachdem Pauken und Trompeten zunächst pausierten, setzen sie zu den Worten *Pleni sunt coeli* wieder ein. Ein Solotenor intoniert den Vers *Te per orbem terrarum*; nacheinander fallen dann *haute-contre* und Bass zu einer Orgelcontinuo-Begleitung ein. Im nächsten, mit der Anweisung *guay* (fröhlich) überschriebenen Abschnitt ist dann wieder das volle Instrumentalensemble zu hören: Hier feiert der Chor den Sieg über den Tod (*Tu devicto mortis aculeo*). Eine rasche Fanfare verkündet den Tag des jüngsten Gerichts, indessen der Bass mit den Worten *Judex crederis esse venturus* das Kommen des höchsten Richters beschwört. *Te ergo quaesumus* wird dann vom *dessus* zu Flöten und Continuo gesungen. Mit Ausnahme von Pauken und Trompeten begleitet das volle Orchester das *Aeterna fac cum Sanctis tuis*. Flöten, Streicher und Continuo unterstützen die Solisten bei der Bitte um die Gnade Gottes (*Dignare Domine die isto*). Nach einer kurzen, dramatischen Pause markiert das gesamte Instrumentalensemble den Beginn des optimistischen *In de Domine speravi*, in dem noch einmal die Gesangssolisten und der volle vierstimmige Chor mit seinen weithin homophonen Texturen kontrastierend aufeinandertreffen.

Charpentier hinterließ sechs Versionen des Vesper-Psalms *Dixit Dominus*. Die von dem Charpentier-Forscher Wiley Hitchcock als *H204* aufgelistete Vertonung ließ sich, ganz anders als die Werke für Mlle. de Guise, recht leicht datieren – und zwar auf das Jahr 1690. Zur Aufführung des Psalms werden hier Streicher und Continuo sowie Solisten und ein vierstimmiger Chor benötigt. Die Komposition beginnt mit einem kurzen, kontrapunktischen *Prélude*. Dann präsentieren zwei Gesangssolisten (Tenor und Bass) den ersten Vers, bevor der Chor einfällt. Die drei Solisten singen dann die Worte *Tecum principium*, und wieder schließt sich der homophon gesetzte Chor an. Das *Dominus a dextris tuis* des Basses wird durch zwei Soloviolen energisch vorangetrieben; dann folgt nach einem Einwurf des Chores das *conquassabit capita in terra multorum* – mithin die siegreiche Aussicht auf die Zerschmetterung

der Feinde. Nach einem kontrastreichen *Gloria* der Soli und des Chores findet das *Dixit Dominus* ein energiegeladenes Ende.

Die französischen *Noëls* stellen eine besondere Tradition volkstümlicher Weihnachtsfeierlichkeiten dar, die sich schon im 16. Jahrhundert zu einem ganz beträchtlichen Repertoire ausgewachsen hatten. Einige dieser populären Lieder basierten auf gregorianischen Chorälen, andere machten sich weltliche Melodien zunutze. Einige dieser musikalischen Materialien verwandte Charpentier sowohl in seiner (möglicherweise für das Weihnachtsfest 1694 entstandenen *Messe de Minuit* (Mitternachtsmesse) sowie in Instrumentaleinrichtungen der späten 1680er oder frühen 1690er Jahre.

Die Messe ist für vierstimmigen Chor, Solisten, Flöten, Streicher und Continuo geschrieben und enthält die Melodien von zehn Weihnachtsliedern, die ganz nach der Art der älteren Parodiemessen behandelt werden. Zunächst erklingt das Lied *Joseph est bien marié*, das die Grundlage des vierstimmigen *Kyrie* bildet. Dieses wird hier mit *notes inégales* ausgeführt, d.h. mit jenen unregelmäßigen Notenwerten oder punktierten Rhythmen, die damals üblich waren. Vor dem *Christe eleison* der drei Solisten ist die Melodie des *Or nous dites Marie* zu hören, und *Une jeune pucelle* liefert die melodische Basis für das zweite *Kyrie eleison* des vierstimmigen Chores. Das *Gloria* beginnt konventionell; dann aber wird bei den Worten *Laudamus te* mit *Les bourgeois de chastre* eine weitere *Noël*-Melodie eingeführt. Die drei Solisten melden sich erneut im *Domine Deus rex coelestis*, worauf der Chor mit den Worten *Qui tollis peccata mundi* folgt. Das Sopransolo *Quoniam tu solus Sanctus* beruht auf *Ou s'en vont ces guays bergers*. Das feierlich einsetzende *Credo* bewegt sich zunächst im traditionellen Stil; der Abschnitt *Deum de Deo* bedient sich dann allerdings des Liedes *Vous qui désirez sans fin*, das die Instrumente in einer lebhaften Einleitung vorstellen. Nach dem homophon gesetzten *Et incarnatus est* und der anschließenden Pause singen die drei Solisten das *Crucifixus etiam pro nobis* auf die Weise *Voicy le jour solomnel de Noël*. Der erste Solosopran singt das *Et in*

Spiritus Sanctus zur Melodie des *A la venue de Noël*. Zum Offertorium spielen die Instrumente *Laissez paître vos bestes*. Das *Sanctus* bedient sich dann des Liedes *O Dieu que n'étois je en vie*, während das *Benedictus* der drei Männerstimmen recht formell gestaltet ist. Im *Agnus Dei* verwendet Charpentier das *A minuit fut fait un réveil*, und so verleiht er dem gesamten Werk einen lebendigen Abschluss. Wie Catherine Cessac in ihrer

maßgeblichen Arbeit über Charpentier schrieb, ist diese *Messe de Minuit*, die verschiedenen späteren Komponisten als Vorbild diente, „eine vollkommene Synthese zwischen weltlichem und liturgischem, volkstümlichem und gelehrtem Stil.“

Keith Anderson

Deutsche Fassung: Cris Posslac

Zur vorliegenden Aufnahme

In seiner *Messe de Minuit* schreibt Charpentier wiederholt vor, dass der Organist verschiedene der Weihnachtslieder spielen sollte, die man in den vorausgegangenen Abschnitten hätte hören können. Bei Aradias erster Charpentier-Produktion (*Nöels and Christmas Motets*, Naxos 8.554514) waren etliche dieser *Nöels* in ausführlichen Orgelsoli zu hören. In der vorliegenden Aufnahme hingegen werden die originalen Weihnachtslieder *gesungen*, und zwar in Arrangements, die der Leiter des Ensembles hergestellt hat. Besonders interessant ist hier das Lied *Une jeune pucelle*, das der französische Jesuitenmissionar Jean de Brébeuf (1593-1649) die Huronen der kanadischen, damals „neu-französischen“ Georgian Bay um 1642 gelehrt haben soll. Marion Newman, die selbst von den Ureinwohnern abstammt, singt das *Noël* in huronischer Sprache.

1 **Te Deum**
Prélude

Bass (Giles Tomkins)
Te Deum laudamus,
Te Dominum confitemur.

Chœur

*Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli,
Tibi Coeli et universae Potestates.
Tibi Cherubim et Seraphim,
incessabili voce proclamant:
Sanctus, sanctus, sanctus
Dominus, Deus Sabaoth.
Pleni sunt coeli et terra
majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus
Te Martyrum candidatus
laudat exercitus.*

Soloists

*Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae majestatis;
venerandum tuum verum
et unicum Filium;
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum
suscepturus hominem,
non horruisti Virginis uterum.*

Chœur

*Tu devicto mortis aculeo,
aperuisti credentibus regna.*

*Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis*

1 **Te Deum**
Prelude

Bass (Giles Tomkins)
We praise thee, O God,
We acknowledge thee to be the Lord.

Chorus

All the earth doth worship thee,
the Father everlasting,
to thee all Angels cry aloud,
The Heavens, and all the Powers therein.
To thee Cherubim and Seraphim
continually do cry,
Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full
Of the Majesty of thy Glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs
praise thee.

Soloists

The holy Church throughout all the world
doth acknowledge thee,
the Father of an infinite Majesty;
thine honourable, true,
and only Son;
also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou took'st upon thee
to deliver man,
thou didst not abhor the Virgin's womb.

Chorus

When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heav'n to all
believers.
Thou sittest at the right hand of God,
in the glory of the Father.
We believe that thou shalt come

esse venturus.

Soprano (Jane Archibald)

*Te ergo quaesumus,
famulis tuis subveni,
quos pretioso sanguine redemisti.*

Chœur

*Aeterna fac cum Sanctis tuis
in gloria numerari
Salvum fac populum tuum, Domine,
et benedic hereditati tuae.*

*Et rege eos, et extolle illos
usque in aeternum.
Per singulos dies
benedicimus te.*

*Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.*

Bass (Giles Tomkins), **Soprano** (Jane Archibald)

*Dignare Domino die isto,
sine peccato nos custodire.
Miserere nostri, Domine.*

Sopranos (Jane Archibald and Michele De Boer),

Bass (Giles Tomkins)
*Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.*

Chœur

In te, Domine, speravi:
non confundar in aeternum.

2 Dixit Dominus

Tenor (James McLennan)

*Dixit Dominus Domino meo
sede a dextris meis,
donec ponam inimicos tuos,
scabellum pedum tuorum.*

to be our judge.

Soprano (Jane Archibald)

We therefore pray thee,
help thy servants,
Whom thou hast redeemed with thy
precious blood.

Chorus

Make them to be number'd with thy Saints,
in glory everlasting.
O Lord, save thy people,
And bless thine heritage.

Govern them, and lift them up
for ever.
Day by day
we magnify thee.

And we worship thy name,
ever world without end.

Bass (Giles Tomkins), **Soprano** (Jane Archibald)

Vouchsafe, O Lord, to keep us
this day without sin.
O Lord, have mercy upon us.

Sopranos (Jane Archibald and Michele De Boer),

Bass (Giles Tomkins)
O Lord, let thy mercy lighten up on us
as our trust is in thee.

Chorus

O Lord, in thee have I trusted,
let me never be confounded.

2 Dixit Dominus

Tenor (James McLennan)

Our lord said to my Lord,
sit thou on my right hand,
till I make thine enemies,
thy footstool of thy feet.

Soprano (Jane Archibald),
Tenor (David Nortman), **Bass** (Esteban Cambre)
*Virgam virtutis tuae emittet
Dominus ex Sion;
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae,
in splendoribus sanctorum;
ex utero ante luciferum genui te.
Juravit Dominus, et non pœnitebit eum;
tu es sacerdos in aeternum
secundum ordinem Melchisedech.*

Bass (Esteban Cambre)
*Dominus a dextris tuis;
confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas;
conquassabit capita in terra multorum.
De torrente in via bibet;
propterea exaltabit caput.
Gloria Patri, et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper,
et in saecula saeculorum. Amen.*

Messe de Minuit pour Noël

3 Kyrie

Soprano (Jane Archibald)

Noël: Joseph est bien marié
*Joseph est bien marié
à la fille de Jessé.
C'est une chose bien nouvelle
d'être fille et pucelle:
Dieux y avait opéré.
Joseph est bien marié
et quand ce vint au premier
que Dieu nous voulut sauver,
il fit en terre descendre
son cher fils Jésus pour prendre
en Marie humanité.*

Joseph est bien marié.

Soprano (Jane Archibald),
Tenor (David Nortman), **Bass** (Esteban Cambre)
Our Lord will send forth the rod of thy strength
from Zion,
rule thou in the midst of thine enemies.
With thee beginning in the day of thy strength,
in the brightness of holy things;
From the womb before the day I begat thee.
Our Lord swore, and it shall not repent him;
Thou art a priest forever
according to the order of Melchisedek.

Bass (Esteban Cambre)
Our Lord on thy right hand
hath broken kings in the day of his wrath.
He shall judge nations, he shall fill ruins;
He shall crush the heads in the lands of many.
Of the torrent in the way he shall drink;
therefore shall he exalt the head.
Glory be to the Father, Son and Holy Ghost.
As it was in the beginning, is now,
and ever shall be,
world without end. Amen.

Midnight Mass for Christmas

3 Kyrie

Soprano (Jane Archibald)

Noël: Joseph Is Well Married
Joseph is well married
to the daughter of Jesse.
It is a pretty new thing
to be both maid and maidenly:
God saw to it.
Joseph is well married.
When it came to the first ones
that God wished to save,
to earth he made
his dear son Jesus descend,
to become human thanks to Mary.

Joseph is well married.

Kyrie eleison**Noël: Or, nous dites Marie**

*Et sy je la revoy
je lui diré: voisine,
je vous aim loyaulment
mais vous m'estes trop fine.
Hélas, je l'ay perdue
celle que j'aymoie tant;
j'en ay perdue la veue
Dont j'ay le cuer dollent.*

Christe eleison**Alto** (Marion Newman)**Noël: Une jeune pucelle**

*Estennialon de tsonwe
Jesus ahatonhia
Onnawatewa d'oki
n'onwandaskwaentak
Ennonchien skwatrihotat
n'onwandilonrachatha*

Jesus ahatonhia, Jesus ahatonhia.

*A'oki onkinhache eronhia, eronnon
iontonk ontatiande ndio sen
tsatonnharonnion
Warie onnawakweton ndio sen
tsatonnharonnion*

*Kyrie eleison***4 Gloria**

*Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificimus te,
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine, Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.*

Lord have mercy on us.**Noël: Now tell us Mary**

And if I see her again
I shall say to her: neighbour,
I love you loyally
But you are too fine for me.
Alas, I have lost
the one I loved so dearly;
I no longer see her
for whom my heart aches.

Christ have mercy on us.**Alto** (Marion Newman)**Noël: Huron Carol**

Have courage, you who are humans,
Jesus, he is born.
Behold, the spirit who had us as
prisoners has fled.
Do not listen to it,
as it corrupts our minds.

Jesus, he is born, Jesus he is born.

They are spirits, coming with a message for us,
the sky people they are coming to say,
"Rejoice"
"Marie, she has just given birth.
Rejoice."

Lord, have mercy on us.

4 Gloria

Glory to God in the highest,
and on earth peace to men of good will.
We praise thee, we bless thee,
we adore thee, we glorify thee,
we give thanks to thee
for thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father.

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu, in gloria Dei Patris.
Amen.*

5 Credo

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium et invisibilem,
et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patris,
per quem omnia facta sunt;
qui propter nos homines
et propter nostram salutem
descendit de caelis;
et incarnatus est de Spiritu Sancto
Ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est,
Et resurrexit tertia die,
secundum Scripturas,
et ascendit in caelum,
sedet ad dexteram Patris;
et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.*

Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only, Jesus Christ, art the most highest
with the Holy Ghost, in the glory of God the Father.
Amen.

5 Credo

I believe in one God,
the Father almighty,
maker of heaven and earth,
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,
being of one substance with the Father,
by whom all things were made.
who for us men,
and for our salvation
came down from heaven;
and was incarnate by the Holy Spirit
of the Virgin Mary, and was made man.
He was crucified also for us
under Pontius Pilate;
he suffered and was buried.
And the third day he rose again,
according to the scriptures,
and ascended to heaven,
he sitteth at the right hand of the Father;
and He shall come again with glory,
to judge both the living and the dead,
of whose kingdom there shall be no end.

Sopranos (Michele de Boer, Anne L'Espérance)

*Et in Spiritum Sanctum,
Dominum et vivificantem,
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam, sanctam,
Catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma
In remissionem peccatorum,
et expecto resurrectionem mortuorum. Amen.*

6 Instrumental

Noël: Laissez paître vos bêtes

7 Sanctus

*Sanctus, sanctus, sanctus
Dominus, Deus Sabaoth.
Pleni sunt, coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus, qui venit in nomine Domini.
Hosanna in excelsis.*

8 Agnus Dei

*Agnus Dei,
qui tollis peccata mundi;
miserere nobis.
Agnus Dei,
qui tollis peccata mundi;
dona nobis pacem.*

Sopranos (Michele de Boer, Anne L'Espérance)

And [I believe] in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son.
Who together with the Father and the Son
is adored and glorified;
who spoke by the Prophets.
And in one, holy,
Catholic and apostolic Church.
I confess one baptism
for the remissions of sins,
and I look for the resurrection of the dead. Amen.

6 Instrumental

Noël: Leave your animals to graze

7 Sanctus

Holy, holy, holy
Lord. God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

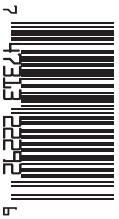
8 Agnus Dei

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
grant us peace.



DDD

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Playing Time
59:50

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NAXOS

CHARPENTIER: Messe de Minuit pour Noël

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Scored for chorus, soloists, flutes, strings and continuo, Charpentier's *Messe de Minuit* (*Midnight Mass for Christmas Eve*), thought to have been written for Christmas 1694, is a unique synthesis between the sacred and the secular, combining ten popular French carol melodies with standard liturgical elements for the Feast of the Nativity. The wide variety of mood, colour and style is further underlined in this recording by the addition of the original *nœls*, including *Une jeune pucelle* performed in the original Huron language. The opening *Prelude* to the *Te Deum* has won a certain modern popularity as the European Broadcasting Union signature tune.

Marc-Antoine CHARPENTIER

(1643-1704)

- | | | |
|---|---|-------|
| 1 | Te Deum (H. 146) | 22:05 |
| 2 | Dixit Dominus (H. 204) | 8:58 |
| | Messe de Minuit pour Noël (H. 9) | 28:47 |
| 3 | Kyrie | 7:58 |
| | Nœl: Joseph est bien marié - Kyrie eleison - Nœl: Et sy je la revo y
Christe eleison - Une jeune pucelle (Huron Carol) - Kyrie eleison | |
| 4 | Gloria | 4:29 |
| 5 | Credo | 9:07 |
| 6 | Nœl: Laissez paître vos bêtes | 1:42 |
| 7 | Sanctus and Benedictus | 3:11 |
| 8 | Agnus Dei | 2:20 |

Jane Archibald, Michele de Boer & Anne L'Espérance, Sopranos
Marion Newman & Nancy Reynolds, Altos
Colin Ainsworth, James McLennan, & David Nortman, Tenors
Giles Tomkins & Esteban Cambre, Basses • Aradia Ensemble • Kevin Mallon

Recorded at Grace Church on the Hill, Toronto, Canada from 3rd-6th, January, 2003
Producers: Bonnie Silver & Norbert Kraft • Engineer: Norbert Kraft • Editor: Bonnie Silver
Performing Editions: Kevin Mallon • Booklet Notes: Keith Anderson
Performed on original instruments at pitch A415

Cover Picture: *The Adoration of the Shepherds* by Carle van Loo (1705-65)
(Musée des Beaux-Arts, Chartres, France / Bridgeman Art Library)

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NAXOS CHARPENTIER: Messe de Minuit pour Noël

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