ARTAVIAN BAROQUE

(Patrons: Dame Emma Kirkby & Anthony Rooley)

THE ENTHRONEMENT OF A BISHOP

Music by

MARC-ANTOINE CHARPENTIER

THE ARTAVIAN SINGERS
THE WINKLEIGH SINGERS
(Musical Director: Roland Smith)
THE ARTAVIAN BAROQUE ORCHESTRA
Directed by JOHN MARSTON

Marwood Community Hall, Milltown, Muddiford, Barnstaple EX31 4HF

SUNDAY 24TH NOVEMBER 2019 at 7PM

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PROGRAMME

The Parish Procession (Music - Charpentier Pour un Reposoir H.532)

The Parishioners take their seats (Music- Organ Prelude on the 1st Tone by Guillaume de Nivers 1632-1714)

The new Bishop Robes up (Music - Charpentier Ouverture quand qu'il s'Habille H.518a)

Visiting dignitaries take their seats (Organ Prelude du 7eme Ton by Nicolas Lebégue 1631-1702)

The new Bishop processes to the altar (Music - Charpentier Ouverture pour le Sacré d'un Evecque)

Prayers for the Consecration when the Bishop arrives at the altar (Organ Prelude by Louis Couperin 1626-1661):

The MASS begins:

Simphonie de Kyrie

Kyrie Eleison (Lord have mercy
Christe Eleison (Christ have mercy)
Kyrie Eleison (Lord have mercy)

GLORIA in excelsis Deo *Glory be to God on high*
Et in terra pax
and Peace on earth
Laudamus te, benedicimus te, glorificamus te.
We praise you, we bless you, we glorify you.
Gratias agimus tibi propter magnam gloria tuam
We give you thanks for your great glory
Domine Deus, rex coelestis, Deus Pater omnipotens Domine Fili unigenite Jesu Christe, Domine Agnus dei, Filius Patris
O lord heavenly king, Almighty Father The only Son, Jesus Christ, Lamb of God Son of the Father
Qui tollis peccata mundi suscipe deprecationem nostram
Who carries the sins of the world forgive us our sins
Qui sedes ad dexteram Patris
Who sits at the right hand of the father
Quoniam tu solus sanctus, tu solus altissimus Jesu Christe Tu solus Dominus cum santo spiritu in gloria Dei Patris, Amen.
You alone are holy,, You alone are most high, Jesus Christ, you alone are the Lord, with the Holy Spirit in the glory of God the Father, Amen.

CREDO in unum Deum The Priest intones:*I believe in one God,*
Patrem omnipotentem factorum coeli et terrae, visibilium et invisibilium *Father almighty, maker of heaven and earth, of the visible and invisible.*
Et in unum Dominum, Jesum Christum, Filium unigenitum et ex Patre natus, ante omnia secula
and in one lord, Jesus Christ, only son of the father before all worlds were made
Deum de Deo, Deum verum de Deo vero genitum con substantialem Patri per quem omnia facta sunt, genitum non factum qui propter nos et propter nos homines descendit de coelis. *True God of true God, of one being with the father by whom all things were made, who for us men and for our salvation, came down from heaven.*

Et incarnatus est, de Spiritu Sancto, ex Maria Virgine, et homo factus est. *And was incarnate of the Holy Spirit by the Virgin Mary and was made man.*
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est *Who was crucified for us under Pontius Pilate, suffered and was buried*
Et resurrexit tertia die secundum scripturas *And rose again on the third day in accordance with the scriptures*
Et ascendit in coelum et iterum venturus est cum gloria judicare vivos et mortuos *And ascended into heaven and will judge the living and the dead*
Cujus regni non erit finis *Whose kingdom shall have no end*
Et in Spiritum Sanctum dominum et vivificantem qui ex Patre Filioque procedit simul adoratur et conglorificatur qui locutus est per prophetas. *And in the Holy Spirit, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshipped and glorified as spoken by the prophets*
Et in unum sanctam, catholicam et apostolicam ecclesiam *And in one holy, catholic and apostolic church.*
Confiteor unum baptisma in remissione peccatorum *I believe in one baptism for the forgiveness of sins*
Et expecto resurrectionem mortuorum. Amen *And I look for the resurrection from the dead. Amen.*

ALLEMANDE GRAVE

SANCTUS Pleni sunt coeli et terra gloria tua, Osanna in excelsis. *Holy, holy, holy. The heavens are full of your glory, Hosanna in the highest.*

BENEDICTUS qui venit in nomine Domini, Osanna in excelsis *Blessed is he who comes in the name of the Lord, Hosanna in the highest.*

AGNUS DEI qui tollis peccata mundi, miserere nobis, dona nobis pacem *Lamb of God, who takes away the sins of the world, have mercy on us, grant us thy peace.*

DOMINE FAC SALVUM REGEM et exaudi nos in die qua in vocaverimus te.
God save the king, and let our cry come unto thee.

Within a few years of his death, Charpentier's music fell into oblivion, in contrast to his contemporaries, Lully & DeLalande. Lully had managed to persuade Louis XIV to deny any but himself Royal patronage, which forbade Charpentier especially from composing larger scale works for the stage and for the court. He was under the protection of the wealthy Duchesse de Guise, which enabled him to circumvent Lully's monopoly on a few occasions by writing some stage works. On the death of the Duchesse in 1688, Charpentier became Director of Music for the Jesuits, so his remaining output was mainly religious. The revival in interest in Charpentier's music has revealed a composer of innovative harmonies and structured work of great emotional content.

It is not known for what occasion Charpentier wrote his Mass for Four Choirs and Instruments, but it must have been a special one in view of the numbers involved. It would appear to be an early work dating to about 1672, soon after Charpentier's return from Rome where he had studied under Carissimi.

With four choirs at his disposal, there was considerable scope for variety of scoring and texture. Architectural use of the choirs in the Kyrie, Sopranos from the four choirs at the beginning of the Gloria, (perhaps he had a choir of angels in mind), trios, two choir combinations, etc.

Charpentier suggests organ improvisations between items, but here we will be playing instrumental music he wrote for various church occasions.

At the start of the programme, we have envisaged the consecration of a Bishop, from the parishioners and dignitaries entering the cathedral to his getting robed up and finally processing up the aisle to the altar where the Mass proper begins. The organ music is by contemporaries of Charpentier and appropriate to the period of this Mass.

Since the time of Louis XIII all Masses at Versailles ended with 'God save the King', and Charpentier wrote many settings of these words as conclusions to his Masses, even though he was largely excluded from court; an indication of the climate of absolutism in France at the time. Interestingly, these words still appear and are still sung as part of the Preces & Responses at Choral Evensong in English Cathedrals and College Chapels.

The Artavian Singers and the Winkleigh Singers combine with instrumentalists of Artavian Baroque for tonight's performance of this rarely heard work.

Instrumentalists:

Choir 1
Michael Williamson & Alan Selwyn - Violins
Nicola Hayston - Viola
Jacqui Robertson Wade - Viola da Gamba

Choir 2
Claire Sharpe & Anthony Constantine - Violins
Jane MacSween - Viola
Helen Brauer - Viola da Gamba

Choir 3
Peter Tsoulos - Oboe
Simon Galton - Oboe da Caccia (& Recorder)
Mathew Dart - Bassoon

Choir 4
Nick Jackman - Flute
Clare Galton - Treble Viol (& Recorder)
Poppy Holton & Kit Marshall - Viola da Gamba

Choir 1&2 Harpsichord - John McDonald
Choir 3&4 Harpsichord - Tom Bayliss
Organ - Norman MacSween