

HARDOUIN Complete Four-Part *a cappella* Masses, Volume One

Mass No. 1, *Incipite Domino in tympanis* (publ. 1772)

1	I	<i>Kyrie</i>	1:30
2	II	<i>Gloria</i>	2:47
3	III	<i>Credo</i>	6:41
4	IV	<i>Sanctus</i>	1:08
5	V	<i>O salutaris hostia</i>	0:51
6	VI	<i>Benedictus</i>	1:00
7	VII	<i>Agnus Dei</i>	2:43
8	VIII	<i>Domine salvum fac Regem</i>	1:07

Mass No. 3, *Jucundum sit eloquium meum* (publ. 1772)

9	I	<i>Kyrie</i>	3:29
10	II	<i>Gloria</i>	4:13
11	III	<i>Credo</i>	7:48
12	IV	<i>Sanctus</i>	1:20
13	V	<i>O salutaris hostia</i>	1:14
14	VI	<i>Benedictus</i>	1:01
15	VII	<i>Agnus Dei</i>	3:15
16	VIII	<i>Domine salvum fac Regem</i>	1:16

Mass No. 4, *Exaltate et invocate nomen ejus* (publ. 1772)

17	I	<i>Kyrie</i>	2:23
18	II	<i>Gloria</i>	2:58
19	III	<i>Credo</i>	7:02
20	IV	<i>Sanctus</i>	1:20
21	V	<i>O salutaris hostia</i>	1:34
22	VI	<i>Benedictus</i>	1:06
23	VII	<i>Agnus Dei</i>	1:32
24	VIII	<i>Domine salvum fac Regem</i>	1:05

Incipite Domino in tympanis

**Henri
HARDOUIN**

**Complete Four-Part
a cappella Masses
Volume One**

**No. 1 Incipite Domino
in tympanis**

**No. 3 Jucundum sit
eloquium meum**

**No. 4 Exaltate et invocate
nomen ejus**

**St Martin's Chamber Choir
Timothy J. Krueger, director**

FIRST RECORDINGS

TOCCATA CLASSICS

HENRI HARDOUIN, A LOST VOICE IN FRENCH MUSIC

by Timothy J. Krueger

Henri Hardouin was born in the Ardennes village of Grandpré, about 50 miles west of Rheims, on 7 April 1727, to a blacksmith and his wife, who numbered several priests among her extended family. In spite of these humble beginnings, he was accepted at the age of eight into the *maitrise* (choir school) of Rheims Cathedral. In his preface to the performing edition of the masses recorded here, the editor, Patrick Täieb, writes that this move represented an auspicious beginning:

For the son of a modest artisan, entry into the choir school meant a real hope of moving up the social ladder. Here the select few – some ten children would be instructed at any one time – received a general and musical education spread over ten years. At around eighteen, the choral scholars could either take up an ecclesiastical career or choose a profession for which the choir school would cover the expenses.¹

Hardouin initially followed the first of these two paths, entering a seminary and taking minor orders in 1748. But the next year, at the very early age of 22, he was appointed the *Maitre de chapelle* at Rheims, meaning he was both director of the choir and director of music in the Cathedral. It may be that his appointment at such a young age was an effort to end a period of instability, as the choir school had seen three *maitres* in a single year, as well as a fourth applicant who had refused the position after it was offered, presumably to take up a similar and contemporaneous offer at Chartres Cathedral. The truth of this suggestion notwithstanding, Hardouin's appointment at such a young age must presumably reflect a considerable musical talent, one which obviously enjoyed the respect of the leadership of both school and cathedral.

Until his retirement in 1801, he lived and worked within the confines of Rheims Cathedral, a period of 52 years (interrupted only briefly at the height of the French Revolution in 1791–94). During this time he composed a wealth of music for use at the Cathedral (some 400 works, almost all of which remain unpublished and in manuscript). He also collaborated with the cathedral chapter and clergy in the creation of the Rheims Breviary² in 1759, wherein he was in charge of the entire musical content. In 1762, possibly inspired by his work on the Breviary, Hardouin published a *Méthode nouvelle pour apprendre*

¹ Introduction to the performing edition, *Henri Hardouin: Six Messes à Quatre Voix*, Éditions du Centre de Musique Baroque de Versailles, 1994, p. xxi.

² A breviary is a compendium of the liturgical rites of the Catholic Church, containing the entire canonical office.

7 15 23

Agnus Dei

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

8 16 24

Domine salvum fac Regem

Domine salvum fac Regem,

et exaudi nos in die quam invocaverimus.

7 15 23

Agnus Dei

Lamb of God, who takes away the sins of the world, have mercy on us; grant us peace.

8 16 24

Domine salvum fac Regem

Lord save the king,

And hear us when we call upon you.

Recorded on 21 April 2012 (Mass No. 3), and 26 and 27 May 2013 (Nos. 1 and 4) in St Elizabeth of Hungary Roman Catholic Church, Denver, Colorado
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tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis. 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 exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

4 12 20

Sanctus

*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth:
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

5 13 21

O salutaris hostia

*O salutaris hostia
quae caeli pandis ostium,
bella premunt hostilia:
da robur, fer auxilium.*

6 14 22

Benedictus

*Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

day he rose again, according to the Scriptures. He ascended into heaven: and is seated 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. I believe in the Holy Spirit, the Lord, the giver of life: who proceeds from the Father and the Son; with the Father and the Son he is worshipped and glorified: he has spoken through the prophets. I believe in one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead. And the life of the world to come. Amen.

4 12 20

Sanctus

Holy, Holy, Holy Lord God of Hosts:
Heaven and Earth are full of your glory.
Hosanna in the highest.

5 13 21

O salutaris hostia

O healing sacrifice,
who opens heaven's portals,
give us strength and aid us
in the battles that oppress us.

6 14 22

Benedictus

Blessed is he who comes in the name of the Lord:
Hosanna in the highest.

le plain-chant, a text for the teaching of Gregorian chant. Its multiple reprinting between 1762 and 1828 is testament to the respect it garnered.

Hardouin was relieved of his duties in 1791 as the anti-religious fervour of the French Revolution increased. Services at the Cathedral were suspended, and the building was even turned, for a brief time, into a 'Temple of Reason'. But on the death of Robespierre in 1794, Christian worship was restored, and Hardouin was reappointed to his position. In his final seven years, he attempted to rebuild the choir school after its almost total collapse during the preceding years of turmoil and neglect, but with only mixed success. He retired in 1801 at the age of 64, donated all his manuscripts to the archives of the Cathedral school, and moved to Grandpré, the village of his birth, where he resided for the remaining seven years of his life. One wonders whether he might have felt a degree of disappointment at such an end to an otherwise successful career.

The only compositions by Hardouin published during his lifetime were the set of six *a cappella* masses recorded here. They were the initial offerings by a new Paris publisher named Bignon, active from 1772 to 1797. Hardouin is known to have travelled to Paris in late 1771 to oversee the engraving, and newspaper advertisements for the masses claim that they were performed and approved by the *Maitres de musique* at three major Parisian churches – Notre-Dame Cathedral, Sainte-Chapelle and Saints-Innocents – and that these *Maitres* had all subscribed to the publication in advance. These advertisements were doubtless an attempt to procure additional subscribers to offset the costs of the printing. In a later advertisement (July 1772), after the masses had been engraved, the claim is made that 'over fifty churches' had copies by then, so it is to be presumed that Hardouin's enterprise was at least marginally successful, and that he was gaining a national reputation. Performances of several of his vocal-instrumental works at the famous *Concerts Spirituels* in Paris in the 1770s seem to attest to his growing status.

Manuscripts formerly in the Rheims Cathedral School archives (now held in the Bibliothèque Carnegie in Rheims) indicate that Hardouin wrote between 18 and 24 four-voice *a cappella* masses (the uncertainty is because of a fire at the Cathedral in 1914 which destroyed a portion of Hardouin's manuscripts), so the six published by Bignon represent only a fraction of what he wrote. None of the masses, either in manuscript or in print, bears any indication of date of composition so that their chronology cannot be determined. It is also an open question as to whether the six published masses represent his only six at the time of publication, or whether he had composed more by 1771, and the publication therefore represents Hardouin's selection from a larger number, and therefore, by implication, his preference. The entire body of manuscripts includes no fewer than 22 masses with instrumental accompaniment (*Messes à voix et symphonie*), complete music for Holy Week (*Ténèbres*), and literally hundreds of motets, canticles, psalms and hymns, both with and without instruments. This major body of work, largely unperformed since the eighteenth century, is waiting to be catalogued, analysed and recorded. It is hoped that this recording helps stimulate that long-neglected process.

The Music

As with most of the rare examples of truly a *cappella* music in the eighteenth century, Hardouin's model is anachronistic – the imitative polyphony employed in the choral music of the Renaissance. This style, called the *stile antico* by its practitioners, is skilfully employed by Hardouin throughout the masses; and like most *stile antico* composers, he abandons strict counterpoint once all the voices have entered and moves to a more homophonic style for the rest of most sections. Notable exceptions do occur, such as the closing section (*Et vitam venturi*) of the Credo in Mass No. 3 [11], where the polyphony is carried through to the end.

Other 'modernisms' that depart from their Renaissance model include frequent use of diminished seventh chords – a harmony unknown to (or at least unused by) Renaissance composers; charming dance-like sections, almost always in triple time and usually marked *Gracieux* ('gracefully'), redolent of a stately minuet or courante; and the use of specific tempo markings for movements and sections, some in Italian (*Allegro, Andante, etc.*) and some in French (*Lent, Gracieux, Sans lenteur, and so on*).

Mass No. 1, *Incipite Domino in tympanis*³

The opening Kyrie [1] introduces the voices in imitative counterpoint (a nod towards the *stile antico* tradition) on a rising triadic theme (tenor, alto, bass, soprano and another bass entrance) in the home key of F major. The staid duple metre gives way to a gentle triple metre in the brief Christe. The second Kyrie returns to duple metre, and the tenors lead the way in a forthright *tutti* declamation of the remaining text.

Following the incipit of the Gloria [2] (sung by a priest or a cantor in an actual service), a semi-chorus (*petit chœur*) begins in triple metre, Hardouin making effective use of a hemiola (three beats over two) on the words *bonae voluntatis*. The solo trio appears for the first time in this mass briefly at 'Gratias agimus tibi', and the full choir returns on the words 'Domine Deus, Rex caelestis' in a bit of word-painting on the majesty and strength of God's kingliness. The semi-chorus alternates with *tutti* sections to the end of the movement, with some attractive word-painting on the word 'gloria'.

The Credo [3] likewise begins with strong, declamatory statements in the opening section. The mood is changed at the words 'Et incarnatus est', becoming more introspective. The mood turns sombre at the 'Crucifixus', now in F minor and sung by the solo trio, as heightened dissonance conveys the pain inherent in the text. The full chorus strides back confidently with a unison triadic rising theme on 'Et resurrexit'.

³ The titles of these three masses at first suggested to me that they might employ *cantus firmi*, either of plainchants particular to Rheims (perhaps from the Breviary on which Hardouin collaborated in 1759) or of motets used in services. But Patrick Täieb, the editor of the modern edition of these works, recently suggested that the titles refer to readings that would be proper to certain liturgical feasts: 'Each title is a fragment taken from a liturgical text and these titles allude to the liturgical time for which the text is prescribed by the Breviary' (e-mail to Dennis Collins dated 26 September 2013; trans. Martin Anderson). The Biblical sources for the Latin titles are Judith 16:1 in the case of Masses Nos. 1 and 4 and Psalm 104:35 for Mass No. 3.

[1] [9] [17]

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

[2] [10] [18]

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris. 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.

[3] [11] [19]

Credo

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. 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 Patri: 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

[1] [9] [17]

Kyrie

Lord have mercy. Christ have mercy.
Lord have mercy.

[2] [10] [18]

Gloria

Glory to God in the highest, and on Earth peace to men of goodwill. We praise you. We bless you. We adore you. We glorify you. We give thanks to you for your great glory. Lord God, Heavenly King, Almighty God and Father. O Lord, the only begotten Son, Jesus Christ; Lord God, Lamb of God, Son of the Father. You take away the sins of the world, have mercy on us. You take away the sins of the world, receive our prayer. You sit at the right hand of the Father, have mercy on us. You alone are the Holy one, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

[3] [11] [19]

Credo

I believe in one God, the Father Almighty, maker of heaven and Earth, of all that is seen and unseen. And in one Lord, Jesus Christ, the only Son of God. Eternally begotten of the Father. God from God, Light from Light, true God from true God. Begotten, not made, of one being with the Father: through him all things were made. For us and for our salvation he came down from heaven. He became incarnate of the Virgin Mary by the Holy Spirit: and was made man. For our sake he was crucified under Pontius Pilate, suffered death and was buried. On the third

St Martin's Chamber Choir

Sopranos

Hannah Baker (3)
Erica Brandon (1, 4)
Abbi Chapman (1, 4)
Cindy Henning (1, 3, 4)
Ashley Hoffman (1, 3, 4)
Julia Melady (1, 3, 4)
Laura Norson (3)
Allison Westfahl (1, 3, 4)

Altos

Micaëla Larsen Brown (1, 3, 4)
Marjorie Bunday (3)
Leila Heil (1, 4)
MB Krueger (1, 3, 4)
Susan Langley (1, 3, 4)
Sarah Pieplow (1, 4)
Leslie Remmert-Soich (3)
Donna Wickham (1, 3, 4)

Tenors

Matthew Bentley (1, 3, 4)
Brock Erickson (1, 3, 4)
Daniel Hutchings (1, 4)
Devin Norsdon (1, 3, 4)
Raymond Ortiz (1, 3, 4)
Bob Reynolds (1, 4)
Brian Stone (3)
Rick Wheeler (3)

Basses

Robert Avrett (3)
John Bosick (1, 3, 4)
Miles Canaday (1, 4)
Sean Fox (1, 4)
Chris Maunu (1, 3, 4)
Nathan Payant (1, 3, 4)
Terry Schlenker (3)
Tom Vanden Bosch (1, 3, 4)

Solos

Mass No. 1: Julia Melady, soprano; Donna Wickham, alto;
Daniel Hutchings, tenor
chant incipits: Timothy J. Krueger
Mass No. 3: Ashley Hoffman, soprano;
Leslie Remmert-Soich, alto; Raymond Ortiz, tenor
chant incipits: Rick Wheeler
Mass No. 4: Erica Brandon, soprano; MB Krueger, alto;
Nathan Payant, tenor (baritone)
chant incipits: Timothy J. Krueger

Hardouin indicates '*Gracieux*' at the words 'Et in Spiritum sanctum', and '*plus vite*' at 'qui ex Patre Filioque'. Hardouin gives a passing nod to the tradition of a fugue at the concluding words 'Et vitam venturi' by a single pair of imitative entrances (soprano and bass).

The Sanctus [4] begins polyphonically (alto, soprano, bass, tenor) before becoming homophonic at 'Dominus Deus Sabaoth.

Inserted between the Sanctus and Benedictus in all six masses is a brief setting of the communion text 'O salutaris hostia' [5], not a usual part of the ordinary. All are delicate and slow, this one being particularly poignant and beautiful.

The Benedictus [6] begins '*Gracieux*' with the solo trio, and concludes boisterously with the full choir entering '*Léger*' ('spritely') at the 'Hosanna.

Most of Hardouin's settings of the Agnus Dei [7] are brief, and consist of a single setting of the words 'Agnus Dei, qui tollis peccata mundi: miserere nobis'. It is to be assumed that a liturgical presentation of the mass would see this movement repeated three times, the last time concluding with the words 'dona nobis pacem' in place of 'miserere nobis'. The same number of syllables and accentuation between these two phrases often allowed composers to simply assume the singers would know this usage without having to write in the alternate text, which is the case here. We have recorded them in this way.

As Rheims was the cathedral where the official coronation of French monarchs took place, the masses all conclude with a setting of 'Domine salvum fac Regem' ('God save the King'). Like the 'O salutaris hostia', this was not a usual inclusion in the ordinary of masses. This one [8] is majestic and forthright, with a plethora of ornaments to give it a refined feel.

Mass No. 3, *Jucundum sit eloquium meum*

The Kyrie [9] is stark and austere, with an abruptly rising motif (of a fifth) in the home key of A minor. The motif is first presented in imitative entrances (soprano, alto, tenor, bass), and then the motif is reintroduced by the sopranos, but rather than a cycle of imitative entrances following, the other parts cue off the sopranos in duets. A third presentation of the rising motif, again in the sopranos but with the other three parts responding as one, is presented first strongly, and then, finally, quietly, as if an earnest pleading for mercy has fallen away into quiet supplication. The Christe section is sung by the solo trio in this mass, using a motif very similar to that in the Kyrie except that the initial rising interval is that of a third rather than a fourth or fifth. A similar treatment ensues in that the entrances are single and imitative at first (soprano, alto, tenor), but then the soprano is set off from the other two for the rest of the movement. In the final Kyrie the rising fifth of the opening motif has been inverted and is now a descending fifth. Polyphonic imitative entrances (soprano, alto, tenor, bass) lead, again, to a statement by the sopranos alone with the rest of the choir in response, before

concluding, for the first time in the entire movement, with all voices entering simultaneously, producing a feeling of strength and finality.

The Gloria [10] begins with a quick alternation of *petit chœur* and *tutti*, twice (using the same hemiola on the words 'bonae voluntatis' as in Mass No. 1). A tempo indication of '*pressez un peu*' ('hurry a little') at 'Laudamus te' launches into a tuneful section in the relative major key (C). In the next section, the words 'Qui tollis peccata mundi' are presented the same way as at the beginning of the movement, with two quick alternations between *petit chœur* and *tutti*. The atmosphere, having returned to A minor, is much darker in this section, with strong suspensions and other prepared dissonances. The movement concludes strongly with a faster tempo (*Allegro*) on 'Cum Sancto Spiritu'.

The Credo [11] begins with the usual imitative polyphonic entrances (soprano, alto, tenor, bass) leading into a series of descending suspensions, followed by essentially homophonic statements in a variety of keys. At 'Deum de Deo' the tenors take the lead for the rest of the section, the other parts springing off their solo entrances. The duplet metre turns into a delicate triple metre at 'Et incarnatus est'. The same descending suspensions heard early in the movement appear again at 'et homo factus est'. The voices of the trio imitates one another (alto, soprano, tenor) with an anguished motif in the Crucifixus section. An interesting moment happens near the end of this section when the alto returns to the opening Crucifixus motif while the soprano sings the series of descending suspensions heard twice earlier in the movement to the word 'passus' ('suffered') – an effective bit of word-painting that may have had a theological purpose in the composer's mind, linking the Incarnation (the last appearance of the suspensions was on the words 'et homo factus est') to the Crucifixion. A rising triadic motif (not unlike that heard in Mass No. 1, this time treated polyphonically rather than in unison) in the bright key of A major introduces the 'Et resurrexit'. A new motif appears at 'et ascendit'; a harmonically dark moment is briefly interpolated at 'et mortuos', before the section concludes. A slower tempo announces the 'Et in Spiritum Sanctum' section, returning to the home key of A minor. The movement concludes with an impressive (though miniature) double fugue, the first subject given to the words 'Et vitam venturi', and the second subject consisting of the single word 'Amen'.

A quiet, slowly rising motif begins the Sanctus [12], appearing imitatively (alto, tenor, soprano, bass), but large block chords on 'Pleni sunt caeli' soon raise the dynamic to the celebratory, where it remains to the end of the movement.

The 'O salutaris hostia' [13] in this mass is longer than in No. 1, but is likewise slow (marked '*Lento*') and subdued. Being in a minor key, it is less sweet than that of Mass No. 1.

The Benedictus [14] begins *Andantino* with the solo trio presenting the opening motif imitatively (soprano, tenor, alto), and this polyphonic treatment lasts until the entrance of the full choir at 'Hosanna', identical to the closing of the Sanctus [12].

St Martin's Chamber Choir is a professional, non-church-affiliated ensemble of 24 singers. The group was founded in 1994, and takes its name from the site of its first concerts, St Martin's Chapel at St John's Episcopal Cathedral in Denver. The choir presents imaginative concert-programmes which span the centuries, from Renaissance motets to new pieces composed expressly for it. The repertoire is largely a *cappella*, but St Martin's has also collaborated with such groups as the Boulder Philharmonic Orchestra, the Baroque Chamber Orchestra of Colorado, the Colorado Music Festival, the Confluence String Quartet and the Musica Sacra Chamber Orchestra.

The choir has released eleven CDs which regularly appear on classical play-lists on radio stations across the USA. Through its concerts and recordings St Martin's has become recognised as the foremost choir of its size in the Rocky Mountain region. The association of St Martin's Chamber Choir with Toccata Classics began with the release of Joaquín Nin-Culmell's *Symphonie des Mystères* (TOCC 0011), recorded with organist Richard Robertson, in the presence of the composer, on 7 December 1997 in the Cathedral of the Immaculate Conception, Denver.



Timothy J. Krueger, founder and Artistic Director of St Martin's Chamber Choir, studied musicology at the University of Colorado, Boulder, the Universität Hamburg, Germany, and Royal Holloway College, University of London, where his doctoral dissertation was on the sacred music of Charles Villiers Stanford. Other research specialities included the *stile antico* choral music of the eighteenth century, which remains a principal area of interest. He studied conducting with Paul Wiens and privately with Dennis Keene of the Voices of Ascension in New York City. He has sung professionally with the Santa Fe Opera, the Santa Fe Desert Chorale, Chicago A *Cappella*, the Vox Early Music Ensemble and the Ars Nova Singers, as well as several Episcopal cathedral choirs. In addition to being the founding Artistic Director of St Martin's

Chamber Choir, he has served as Chorus Director for the Colorado Music Festival, Boulder Bach Festival and the Boulder Philharmonic. He is an Affiliate Faculty member in the Music Department of Metropolitan State University of Denver. He is Choirmaster of St Andrew's Episcopal Church, overseeing one of Denver's finest classical church-music programmes.

I have employed a semi-chorus. In fact, given the tessitura, dynamic, or ‘feel’ of any given *petit chœur* section, I have sometimes assigned these sections to the ‘firsts’ of the choir (S1, A1, T1 – *Decani*, in Anglican terminology: ‘of the dean’, the *decanus*) and sometimes to the ‘seconds’ (S2, A2, T2 – *Cantoris*, ‘of the cantor’). The astute listener may detect a difference in timbre between these sections as a result. There is no historical evidence that I am aware of to support the idea of a double-choir (*Decani/Cantoris*) approach at Rheims Cathedral such as existed in English cathedrals. It represents a purely practical performance decision on my part.

Hardouin applies the terms ‘trio’, ‘duo’ or ‘seul’ (solo) rather inconsistently throughout, and the editor has added such directions in certain passages where the evidence seems to indicate that the omission was erroneous. I have interpreted any of these terms to mean that a soloist is to be employed on the indicated voice-part. Interestingly, the bass part is never given a solo in any of the six masses (nor is it included in any of the *petit chœur* sections), but since the tenor solo parts in most cases have an unusually low tessitura, I have felt free sometimes to employ a tenor, and sometimes a baritone. Additionally, as the incipits to the Gloria and Credo movements would probably have been sung by a priest in a liturgical setting, I have employed singers other than the solo trio for these, in order to separate the personalities.

Additionally, I must admit that I have chosen to violate the solo assignment at certain moments when I felt the music called for it. For instance, in all three Credos, a trio sings the ‘Crucifixus’ section and, as the direction ‘*tous*’ (all) does not reappear until the words ‘*et ascendit*’, the trio is presumably to continue through the ‘*Et resurrexit*’ sections. Indeed, I performed the masses this way at first, but found that the ‘*Et resurrexit*’ sections were strongly enhanced by having the *tutti* soprano, alto and tenor sections join the soloists; supporting my decision, there is a double bar after the ‘Crucifixus’ sections, and a completely new tempo and mood thereafter. To my ears, the full-choir sections represent a much stronger depiction of the drama inherent in the text. Admittedly, this view may represent modern sensibilities more than Hardouin’s conception; but, as one is, by necessity, compelled to make certain changes due to practical considerations (such as employing females rather than boys on the soprano line, and female altos rather than male counter-tenors, to reflect the make-up of St Martin’s Chamber Choir and most other modern choirs), I felt that, as long as I adhered to the spirit of the music itself, I was on defensible ground. I have always felt that the music is best served when its beauty and integrity is the ultimate goal, rather than a servile commitment to authenticity for its own sake.

The Agnus Dei [15], sung three times as in Mass No. 1, has a plaintive mood, beginning with a duet between sopranos and tenors. The full choir enters at the second statement, with the melody, unusually, in the basses.

The final movement, ‘*Domine salvum fac Regem*’ [16], is unusual in being entirely homophonic and having an unvarying texture. Not as winsome as that of Mass No. 1, it has a severity and austerity in keeping with the minor tonality of Mass No. 3.

Mass No. 4, *Exaltate et invocate nomen ejus*

Like Mass No. 3, this mass is in a minor key, this time B minor. The opening section of the Kyrie [17] begins with a declamatory statement, three identical notes on ‘Kyrie’, with a stepwise descending contour on ‘*eison*’. This phrase is presented imitatively (alto, tenor, bass, soprano), the noteworthy item being that the motif in the basses is inverted. The *Christe* section (marked ‘*même mouvement*’, and homophonic) begins in B minor but ends on a half-cadence, thus setting up the final Kyrie, marked *Allegro*. A rising theme that trends upwards – as each entrance has added sharps, giving a sense of modulation – is introduced imitatively (alto, soprano, bass, tenor), but in its second statement is inverted, switches to B major, and is presented in *stretto*, where the space between entrances is contracted. Hardouin continues this sense of heightening intensity quite effectively to the end of the movement.

The Gloria [18] presents the soloists for the first time right at the outset, the soprano and tenor entering immediately after the chant incipit. The full choir alternates with the soloists and *petit chœur* sections. Hardouin marks ‘*Pressez un peu*’ at ‘*Qui tollis peccata mundi*’, which is given further emphasis by being repeated at a higher pitch. The section is entirely homophonic, and strongly declamatory, until the final phrase of the movement, ‘in gloria Dei Patris’, where a bit of imitation occurs between the voices.

The Credo [19] begins polyphonically with imitative entrances (soprano, alto, tenor, bass). A climbing triadic motif on ‘*factorem caeli*’ leads to a homophonic portion ending in the dominant (F sharp major). The second credal statement (i.e., the second person of the Trinity), ‘*Et in unum Dominum*’, restores the opening tonality (B minor), which is followed by one of the more highly modulatory sections in the entire mass, with phrases ending in quick succession in D major (relative major of B minor), C sharp major, A major, E (open fifth), and finally F sharp (open fifth), which, as dominant of B minor, leads back to the home key, where the section ends. A highly disjunct motif on ‘Crucifixus’, marked *Lento con moto*, is sung imitatively by the alto, tenor and soprano soloists, by far the most difficult section of the mass, and the most dissonant, in keeping with the text. The ‘*Et resurrexit*’ speeds up and opens imitatively (alto, tenor, soprano), initiating a long section without the basses, perhaps to give the section a lightness that its text suggests (‘*resurrexit, ascendit in caelum, venturus cum gloria*’, etc.). The third credal statement (the third person of the Trinity), ‘*Et in Spiritum Sanctum*’, begins moderately (*Andante*), and is wholly homophonic until the

final section, where a fugue is traditional, on the text 'Et vitam venturi saeculi'. Hardouin provides one such, though it is brief.

The Sanctus [20] begins, as do most movements in these masses, with imitative polyphonic entrances (soprano, alto, tenor, bass), this motif a little longer than most, beginning with two long notes (breves/whole notes) followed by a descending line of quavers/quarter notes. At 'Dominus Deus Sabaoth' the texture becomes homophonic, bright and declamatory, which continues through to the end.

In the 'O salutaris hostia' [21] of this mass, there is a sort of stair-stepping upward movement at the beginning, soft and rising. The volume becomes briefly louder ('Quae caelisi') before falling to a very hushed and almost unmoving feeling on the words 'Da robur'. The movement concludes thus, quietly.

The Benedictus [22] begins similarly to the Gloria [18] with the soprano and tenor soloists featured, followed by alternating sections of full choir and trio. The movement concludes identically to the Sanctus [20] with an exuberant 'Hosanna'.

Unlike the Agnus Dei movements of the other masses on this disk, this is the only one [23] which Hardouin writes out fully, with no expectation of repeats to fulfil the liturgical text requirements. The initial statement is in the upper voices of the choir; the second statement (with an identical motif in the top voice) is in the lower voices, and extended by one phrase repetition; and the third statement (again featuring the same motif, this time with two phrase repetitions), is sung by all voices. Each statement therefore builds in length and volume, but the final statement of 'dona nobis pacem' sinks back to a relatively subdued dynamic.

The final movement, the 'Domine salvum fac Regem' [24], is, like its predecessors in the two earlier masses, brief and entirely homophonic. It begins with a bold statement of the opening text; the solo trio takes up the second phrase, which is then repeated by the full choir to conclude the mass.

Performance Notes

It is perhaps illuminating to include a few observations garnered during the rehearsal, performance and recording of Hardouin's six published *cappella* mass settings.

A *cappella* choral music was quite rare in the eighteenth century, the era of the *basso continuo*, where an organ (or harpsichord) and cello were considered indispensable in almost all music. These six masses by Hardouin appear to be a significant exception. Although one manuscript source for four of the masses (prepared for a specific performance in the late 1770s) includes a continuo part, all other manuscript sources, as well as the published version, contain no indication that would suggest an accompaniment of any kind. They are therefore recorded here without any accompaniment, as I believe Hardouin performed them in cathedral services.

It was decided that the pronunciation of the text would conform as much as possible to the current understanding of the eighteenth-century pronunciation of Latin in France, at least according to *Singing Early Music*.⁴ Of course, questions of regional pronunciation and practices make this issue a black hole of never-ending speculation, but I believe our approach will convey something of the flavour of the text as sung at the time.

Additionally, the execution of the many ornaments notated in the mass required some research and consultation with a number of experts in this music. The three main ornaments used by Hardouin (and my interpretation of them) are as follows:

- + – indicating that the written note and its upper auxiliary (the 'upper neighbor' in American musical terminology) are first sung quickly, ending on the written note – I call this a 'turn'; thus, if the written note is C, the singer would sing C-D-C, the first two notes as semiquavers (sixteenth-notes), or shorter, then holding the final note for the remainder of the indicated duration
- ~ – (mordent) indicating that the written note is approached from its upper auxiliary, followed by the turn described above – hence, D-C-D-C in the instance above
- ♯ – a 'grace note' which represents an on-the-beat appoggiatura (with the exception that, when the 'grace note' is preceded by a mordent, I directed the singers to make the 'grace note' anticipate the beat), usually a quaver (eighth-note in US usage) in length, but occasionally, on especially long cadential notes, I asked the choir to give them longer values.

The printed masses as published in 1772 contain specific and rather consistently applied slurrings (especially in melismatically deployed quavers (eighth-notes)). The consistency of this application suggests to me an evolution from the *note inégale* of the French Baroque, to a grouping of pairs of quavers where an unaccented quaver is slurred to an accented quaver, resulting in a sort of 'skipping' through a melisma that is redolent of *note inégale* without actually being *inégal* (that is, the rhythm of the quavers is even, although their articulation is not). This manner of execution evolved during the rehearsal process, informed by several factors, and the result is, I hope, buoyant yet elegant.

As in much music preceding the nineteenth century, written dynamics are scant to non-existent in the Hardouin; and it is assumed that their absence meant not that the work was performed at a single volume, but that the performers would add dynamics as suggested by the text and the sense of the music. I have therefore taken the liberty of adding a discreet number of dynamic contrasts where I felt either the text, the music, or tradition called for it.

Hardouin frequently indicates that certain sections are to be sung by a '*petit chœur*', for which sections

⁴ Timothy J. Magee and A. G. Rigg (eds.), *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, Indiana University Press, Bloomington, 1996.