



Henri HARDOUIN

COMPLETE FOUR-PART A CAPPELLA MASSES, VOLUME TWO

NO. 2, MISSA CANTATE DOMINO IN CYMBALIS

NO. 5, MISSA LAUDATE NOMEN DOMINI

NO. 6, MISSA COLLAUDATE CANTICUM

St Martin's Chamber Choir
Timothy J. Krueger

FIRST RECORDINGS

HENRI HARDOUIN, A LOST VOICE IN FRENCH MUSIC: VOLUME TWO

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 *maîtrise* (choir school) of Rheims Cathedral. In his preface to the performing edition of the Masses recorded here, the editor, Patrick Taïeb, 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 has been suggested that his appointment at such a young age was an effort to end a period of instability, as the choir school had seen three *maîtres* 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

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

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 in manuscript and unpublished). 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 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 74, 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.³ 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 *Maîtres de musique* at three major Parisian churches – Notre-Dame Cathedral, Sainte-Chapelle and Saints-Innocents – and that these *Maîtres* had all subscribed to the publication in advance. The advertisements

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

³ Masses Nos. 1, 3 and 4 were released on Toccata Classics TOCC 0191 in 2013.

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), and 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, meaning that their chronology cannot be determined. It is also an open question as to whether the six published Masses represent the only six available 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 these recordings will help 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 choral music of the Renaissance. This style, called the *stile antico* by its practitioners, is skilfully employed by Hardouin throughout the Masses; but like most *stile antico* composers, he abandons strict counterpoint once all the voices have entered and moves to a more homophonic style for the remainder of most sections.

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. 2, *Cantate Domino in cymbalis*, in G major⁴

As throughout this set of Masses, in most movements the voices enter in imitative counterpoint in typical *stile antico* tradition. The imitation rarely lasts more than the initial entrance, as in this Kyrie [1], with a prominent rising perfect fifth, followed by a descending fourth. One last appearance of the motif reappears briefly towards the end. The *Christe* features a similarly contoured motif, first heard in the tenors, although treated homophonically in this section. In contrast to the preceding two sections, the final Kyrie is in triple time and completely homophonic throughout.

After the chant incipit, the Gloria [2] begins with a highly ornamented duet between sopranos and altos, marked ‘*petit chœur*’, and hence sung with a smaller group of singers. The full choir echoes this melody in a more forthright manner. At ‘*Laudamus te*’ the metre switches to triple, beginning with a trio of soloists (in all six Masses the solo trios always consist of a soprano, an alto and a tenor. The lack of bass soloists is curious). After a number of forthright statements, the pace slows up and returns to duple time at ‘*Qui tollis peccata mundi*’. Another ‘*petit chœur*’ section redolent of the beginning of the movement is called for at ‘*Quoniam tu solus sanctus*’. The movement ends with a set of imitative entrances on ‘*Cum Sancto Spiritu*’ in a rousing fast section, featuring some athletic singing by the basses.

Perhaps in a nod to the Trinitarian construction of the Credo text itself, the Credo [3] begins in triple time, alternating between more dextrous passages for ‘*petit chœur*’

⁴ The titles of these three Masses suggest that they may 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. Although the biblical sources for the Latin titles can be traced (Psalm 150:5 for Mass No. 2, Psalm 135:1 for Mass No. 5, and Sirach 39:14 for Mass No. 6), no specific musical antecedents have been located.

and simpler statements for the full choir (marked '*tous*' – all). The pace slackens for the traditionally slower and more intimate 'Et incarnatus est', sung here imitatively. This passage gives way to one of the most harmonically tortured passages in all six Masses at 'Crucifixus', the three solo voices entering on a chromatically rising line that features the highly unusual interval of an augmented second (B flat to C sharp), and a delicious ambiguity between major and minor, the G minor tonality only really becoming established after a series of descending suspensions on the word 'passus' ('suffered'), and so this anguished section aptly depicts the pain implied in the text. In complete contrast, at the words 'Et resurrexit' the full choir enters boldly with a stolidly triadic theme, suggesting the upward direction of the text, in the home key (in case there's any doubt, Hardouin writes '*majeur*' in the music), and the section moves confidently along in this vein until the third person of the Trinity makes an appearance at 'Et in Spiritum Sanctum'. It begins, appropriately for the spirit, with an ornamented duet for sopranos and tenors alone. A lively exchange of '*petit chœur*' and '*tous*' brings the section to a close. A final brief statement of the final line of the Credo ('Et vitam venturi') ends one of Hardouin's most colourful movements.

The Sanctus [4] begins imitatively with a gently descending phrase. The general solemnity gives way to more rhythmic activity at 'gloria tua' and the movement ends with a joyous double statement of 'Hosanna in excelsis', set in a triadic motif.

A calm O salutaris [5] leads to the Benedictus [6], which begins with the '*petit chœur*', but the full choir returns with a modified rendition of the triadic 'Hosanna' heard at the end of the Sanctus.

As with several of the other Masses in this set, the Agnus Dei [7] lacks the final phrase of the text, 'dona nobis pacem', and it is clear that the composer meant the movement to be repeated in some form, with the latter words supplanting 'miserere nobis' (which has the exact same number of syllables with similar accentuation). Because the Agnus Dei is stated twice in the written-out portion, at the end I chose to return to the second statement (middle of bar 7) in order to accomplish the third phrase with the altered words.

The Mass concludes with the brief *Domine salvum fac* movement [8] that ends all of his Masses, presumably made necessary in Rheims because of the association of this cathedral with the French royal family as the site of coronations.

Mass No. 5, *Laudate nomen Domini*, in E minor

This Mass is the longest of all six, partnered, in my mind, with No. 3⁵ as the most difficult and substantial, and therefore, for the performer, the most satisfying to render.

The opening imitative entrance of voices in the Kyrie [9] are among the most developed of all the Masses, starting on the fifth of the scale (B) and descending to the tonic (E). The *Christe* section is entirely for a trio of soloists, with an ascending stair-like motif that alternates ascending thirds with descending seconds. There are three imitative statements of this motif, the outer two in the tonic (E minor) and the middle one in the relative major key (G). The second Kyrie is exceedingly sombre, employing the descending chain of suspensions heard in most of his 'Crucifixus' sections. The progression of motifs in the three sections suggests a conscious sense of motivic development. Taken altogether, it is one of the finer movements of all six Masses, setting the tone for the rest of the work as a piece of substance.

The first statement of the Gloria [10] begins in the home key of E minor, but by the second phrase has modulated to the relative major of G, in keeping with the celebratory nature of the canticle text. In this extended opening section of the movement, the sopranos and tenors introduce most phrases in duet, followed by the full choir. The section ends in the dominant, thus facilitating a return to the home minor key at 'Qui tollis,' the minor tonality warranted by the prominent presence of the word 'miserere.' The trio of soloists alternates with the full choir throughout this extended section. Interestingly, there is no stand-alone imitative section for the 'Cum Sancto Spiritu,' as is traditional, but a continuing unfolding of the alternating duet sections through to the full choir 'Amen.'

The Credo [11] begins conventionally with imitative entrances, ending with an unusual plagal cadence, lending it an ecclesiastical feel (appropriate for a Credo).

⁵ Recorded on Volume One.

A reassuringly major tonality follows for the second person of the Trinity, 'Et in unum Dominum Jesu Christum', relieving the ecclesiastical feel of the opening section, perhaps painting Jesus as a more personable figure than the sombre Father. Trio and '*petit chœur*' alternate with full-choir statements. The music returns to the minor at the 'Et incarnatus est', with imitative entrances. A hushed and chromatic 'Crucifixus' is sung here by full choir; and the section ends with the typical descending suspensions (here redolent of the Allegri *Miserere*, though similarity must be coincidental, as the Allegri would then have been unknown in Paris, remaining a closely protected secret of the Vatican). The 'Et resurrexit' section (in major again) here takes on a dance-like feel, in contrast to the typical forthrightly joyful presentation of this text. It is in triple time, and one of the more extended settings of this section of text in all the Masses. Though it begins and ends with gentle dance-like action, it rises to a climax of anguish at the words 'judicare vivos et mortuos'. The tonality returns to minor with the ghostly appearance of the third person of the Trinity. The following section, 'et expecto resurrectionem', begins with an extremely sombre, chromatic and antique-feeling (*alla breve*) rising motif. This is as close as Hardouin gets to a sort of serious attempt at late-Baroque, Bach-like fugato technique. It leads into the closing section of the movement, ending on a stark open fifth.

A gently cascading motif enters imitatively to begin the Sanctus [12]. Homophony and a major key supplant this polyphonic opening, and the movement ends with a more athletic version of the opening gently cascading motif on 'Hosanna'.

Perhaps the most winsome of the set of movements that follow the Sanctus now appears: O salutaris [13], Benedictus [14] – here with a separate and unique Hosanna appended – and Agnus Dei [15], all of which follow each other almost immediately in the liturgy. I am particularly fond of the Benedictus, one of the longest movements for soloists in all the Masses; and the Agnus Dei, with its characteristically Baroque sigh-motifs on the word 'miserere'. When this movement is repeated to add the words 'dona nobis pacem' (as with the end of Mass No. 2), I would contend that the sigh motifs, representing the pleading for mercy on the original words 'miserere nobis', take on more of an exhausted resignation when the words 'dona nobis pacem' are substituted.

The angular melody that begins the Domine salvum fac [16], with its jerky reverse Lombard (a semiquaver (sixteenth note) followed by a dotted quaver (dotted eighth note)) on the word ‘fac’, is redolent, perhaps, of the double-dotted French overture style made famous by Lully, and associated with royalty as it accompanied the formal entrance of the royal party – an apt allusion, given the text: ‘God save the King’.

Mass No. 6, *Collaudate Canticum*, in C major

In contrast to Mass No. 5, No. 6 is by far the shortest of them all, coming in at an economical quarter-hour. Coupled with its being the least difficult, and its simple key, this mass has an attractive, frank simplicity to it. It could, therefore, be said to be the most practical of the set for modern liturgical usage.

A very brief and straightforward Kyrie [17] (there is only one set of imitative entrances at the beginning of the movement – the remainder is homophonic) leads to a pert and uncomplicated Gloria [18]. The homophonic nature of the Kyrie extends into almost the entirety of the Gloria, even the passages for a trio of soloists, and only briefly bursts into polyphony on the penultimate words ‘in gloria Dei Patris’, which in turn concludes with a stark and single statement of the word ‘Amen’. For all of its economy, Hardouin manages to imbue this movement with a persistent sense of joy.

The entirety of the Credo [19] is in only two sections, the first quite long, with changes in pacing accomplished not by changes of tempo or metre, but by using longer or shorter note-values. Starting at ‘homo factus est’, for instance, and continuing through the Crucifixus, the note-values are doubled; then at ‘Et resurrexit’, they are shortened again, giving the impression of changing mood through tempi which in fact remain constant throughout. The ‘Et resurrexit’ is also the sole polyphonic area in the first half of the Credo. The second section begins at ‘Et in Spiritum Sanctum’ with the trio of soloists, but the full choir soon takes over again. At ‘Et unam sanctam catholicam’ there is a brief set of imitative entrances.

The Sanctus cycle [20] [21] [22] is particularly compact, consisting of only 54 bars of music between the three movements – but their brevity is no impediment to their winsome tunefulness.

Like most of the other Masses, the Agnus Dei [23] lacks the final phrase of text, and so a repeat of some sort is necessary. The Domine saluum fac [24] brings this brief but lovely Mass to a gentle conclusion, including a middle section for the three soloists (only Mass No. 4⁶ has a section for soloists in this movement, generating some curiosity as to why the most compact of the Masses has this brief elongating feature).

Performance Notes

It is perhaps illuminating to include a few observations garnered during the rehearsal, performance and recording of Hardouin's six published *a 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*.⁷ 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:

⁶ Recorded on Volume One.

⁷ 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.

- + – 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 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 melodically 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.

Since Hardouin frequently indicates that certain sections are to be sung by a ‘*petit chœur*’, I have employed a semi-chorus for these sections. 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) and sometimes to the ‘seconds’ (S2, A2, T2 – *Cantoris*). 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*’ 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.

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 fourteen albums 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 first American



performance of the *Symphonie des Mystères* by Joaquín Nin-Culmell was given by the organist Richard Robertson and the men of St Martin's, in the presence of the composer, on 7 December 1997 in the Cathedral of the Immaculate Conception, Denver; the resultant recording, TOCC 0011, was the first collaboration between the choir and Toccata Classics. The second featured Hardouin's Four-Part Masses, Nos. 1, 3 and 4, on TOCC 0191.

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 of musicology in the Music Department of the Metropolitan State University of Denver. He is Choirmaster of St Andrew's Episcopal Church, overseeing one of Denver's finest classical church-music programmes.



St Martin's Chamber Choir

Sopranos

Elise Bahr
Cynthia Henning
Katy Lushman
Julia Stacer Melady
Kathryn Radakovich
Allison Westfahl/Wagner

Altos

Micaëla Larsen Brown
M. B. Krueger
Leila Heil
Leslie Remmert Soich
Laura Tribby
Donna Wickham

Tenors

Brock Erickson
Taylor Martin
Raymond Ortiz
Bob Reynolds
Brian Stone
Rick Wheeler

Basses

John Bosick
Chris Maunu
Nathan Payant
Terry Schlenker
Tom Vanden Bosch
Mark Wagstrom

Trio

No. 2: Cynthia Henning,
soprano; Micaëla Larsen
Brown, alto; Chris Maunu,
tenor
No. 5: Kathryn Radakovich,
soprano; M. B. Krueger, alto;
Taylor Martin, tenor
No. 6: Katy Lushman,
soprano; Leslie Remmert
Soich, alto; Brock Erickson,
tenor

Chant incipits

No. 2: Rick Wheeler
No. 5: Mark Wagstrom
No. 6: Nathan Payant

Texts and Translations

1 9 17 Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

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

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.

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

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 tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cuius regni non erit finis. Et in Spiritu 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. Et vitam venturi saeculi. Amen.

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 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

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

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

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

6 14 22 Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

7 15 23 Agnus Dei

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 peace.*

8 16 24 Domine salvum fac Regem

Domine salvum fac Regem,
et exaudi nos in die quam invocaverimus.

*Lord save the king,
And hear us when we call upon you.*



Recorded on 21 February (Masses No. 2 and 5) and 18 April 2015 (No. 6)
in St Elizabeth of Hungary Roman Catholic Church, Denver, Colorado
Engineering and editing: David H. Wilson
Mastering: Michael Freeland

Booklet essay: Timothy J. Krueger
Cover designs: David M. Baker (david@notneverknow.com)
Typesetting and lay-out: KerryPress, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2021

© Toccata Classics, London, 2021

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact:

Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK
Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com

HENRI HARDOUIN Complete Four-Part Masses, Volume Two

Mass No. 2, *Cantata Domino in cymbalis* (publ. 1772) 19:38

1	I	<i>Kyrie</i>	2:41
2	II	<i>Gloria</i>	3:33
3	III	<i>Credo</i>	7:16
4	IV	<i>Sanctus</i>	1:10
5	V	<i>O salutaris hostia</i>	1:19
6	VI	<i>Benedictus</i>	0:46
7	VII	<i>Agnus Dei</i>	1:47
8	VIII	<i>Domine salvum fac</i>	1:06

Mass No. 5, *Laudate nomen Domini* (publ. 1772) 24:33

9	I	<i>Kyrie</i>	3:57
10	II	<i>Gloria</i>	3:55
11	III	<i>Credo</i>	8:25
12	IV	<i>Sanctus</i>	1:31
13	V	<i>O salutaris hostia</i>	1:00
14	VI	<i>Benedictus</i>	0:46
15	VII	<i>Agnus Dei</i>	3:19
16	VIII	<i>Domine salvum fac</i>	1:40

Mass No. 6, *Collaudate canticum* (publ. 1772) 15:24

17	I	<i>Kyrie</i>	1:37
18	II	<i>Gloria</i>	2:44
19	III	<i>Credo</i>	6:00
20	IV	<i>Sanctus</i>	0:44
21	V	<i>O salutaris hostia</i>	0:55
22	VI	<i>Benedictus</i>	0:40
23	VII	<i>Agnus Dei</i>	1:45
24	VIII	<i>Domine salvum fac</i>	0:59

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

TT 60:42

FIRST RECORDINGS