

Kyrie

Organ *Premiere Couplet*

Chant—*Kyrie*

Organ—*Fugue sur la Trompette*

Christe

Chant

Organ *Recit de Chromhorne*

Chant

Kyrie Organ *Trio a 2 dessus de*

Chromhorne et la basse de Tierce

Chant

Organ *Dialogue sur la Trompette du*

Grand Clavier, et sur la

montre le bourdon et le

nazard du positif

Gloria

Chant *Gloria in excelsis Deo*

Organ *Plein Jeu*

Chant *Laudamus te*

Organ *Petite fugue sur le*

Chromhorne

Chant *Adoramus te*

Organ *Duo sur les Tierces*

Chant *Gratias agimus tibi magnus
propter gloriam tuam*

Organ *Basse de Trompette*

Chant *Domine fili unigenite Jesu
Christe*

Organ *Crommhorne sur la Taille*

Chant *Qui tollis peccata mundi
miserere nobis*

Organ *Dialogue sur la voix humaine*

Chant *Qui sedes ad dexteram*

Organ *Trio Les Dessus sur la*

Tierce et la basse sur la trompette

Chant *Tu solus Dominus*

Organ *Recit de Tierce*

Chant *Cum Sancto Spiritus*

Organ *Dialogue dur les grands jeux*

Offertoire

Organ *Offertoire sur les grands jeux*

Sanctus et Elevation

Organ *Premier couplet de Sanctus*

Chant *Sanctus*

Organ *Recit de Cornet*

Elevation Organ *Tierce en Taille*

Agnus Dei

Organ

Chant *Agnus Dei*

Organ *dialogue sur le grands jeux*

Envoie Chant *Ite missa est*

Organ *Deo Gratias*



François Couperin

Messe Propre Pour les Convents (1690)

(Mass for the Convents)
For Organ

Chant: Missa de Ste Cecile (1687)

Gregory Hamilton, Organ
The Holy Trinity Schola Cantorum



The performance will last about 45 minutes. Please hold your applause until the end.

After the Bach family, the Couperin family is probably the most highly regarded of musical dynasties.

His father Charles was organist at the Church of Saint-Gervais in Paris, a position previously held by Charles's brother Louis Couperin, the esteemed keyboard virtuoso and composer whose career was cut short by an early death. As a boy François must have received his first music lessons from his father, but Charles died in 1679. In 1690, Couperin composed two Mass settings for organ: The “Convents” mass and the “Parishes” mass. Around the same time as these Masses were composed, he inherited the position at Saint-Gervais, carrying on the family dynasty.

In 1693, Couperin also won a position at Louis XIV's court. The appointment for the sun-king brought him in touch with some of the finest composers of the day as well as the aristocracy. His earliest chamber music dates from this time. Couperin met his court duties in tandem with those he now had as organist at Saint-Gervais.

All the French composers of the seventeenth century wrote both chamber and harpsichord music for the court and domestic music making, and also organ and choral music for the church. To be a well rounded musician, this was expected. Often, the two genres of musical expression produced two distinct styles, but this is not always the case. In this Mass you will hear tonight, there are allusions to court dance rhythms such as the *Brunette* and the *Minuet* and other styles that may not have been considered strictly “sacred”. This might be due to the youthful Couperin wanting to make a bit of a splash in the profession.

The two Masses of Couperin belong to a long tradition in Europe—that of celebrating the Mass “*In Alternatim*” This was a liturgical procedure where the Mass was divided into sections—“versets” (named “couplet” in France) and the choir, another choir, or a cantor and organ (or some combination) would alternate in presenting the sections of the Mass, while the priest recited the text *sotto voce*. For example, in the Kyrie, there are Nine versets. The Organ plays the first Kyrie verset, the choir the second, the organ the third, etc. The next page of the program has more details.

A large amount of musical repertoire was specifically written for *alternatim* performance, Alternatim performance of the Mass was common throughout Europe in the seventeenth, eighteenth, and nineteenth centuries. A similar tradition of alternatim performance existed for example also for Magnificat compositions.

This performance tonight is dedicated during this month of remembrance to Dr. Marilyn Mason, Professor of Organ at the University of Michigan for almost 60 years. Lux Eterna