



season
@HOME

L
B
20 | 21

La Grande Bande's Spring 2021 *season@HOME* is supported in part by

The Prairie Lakes Regional Arts Council

La Grande Bande

and by our

Regular and Sustaining Contributors

The 2021 *season@HOME* performances are a



big a productions

presentation

Episode 10: Holy Week in France

La Grande Bande

Chelsie Propst, soprano
Alyssa Anderson, mezzo-soprano
Nick Chalmers, tenor
Miriam Scholz-Carlson & Theresa Elliott, violins
Julie Elhard & Henry Beimers, treble & bass viols da gamba
Maryne Mossey, bass viola da gamba
Michael Thomas Asmus, harpsichord

Saturday 3 April 2021

Program

Sinfonia à 3 from <i>Motets de Mr. Du Mont à 2, 3, et 4 parties</i> (1681)	Henry Du Mont (1610–1684)
Reading 1: Hebrews 9:13–18 Première leçon du vendredi, H. 105/100/99 (1683-5) Chant: <i>Sicut ovis</i>	Marc-Antoine Charpentier (1643–1704) Chants from Val-de-Grâce (1660)
Reading 2: Excerpt from <i>Exposition on Psalm 64</i> Seconde leçon du vendredi, H. 140 (early 1692-3) Chant: <i>Jerusalem surge</i>	St Augustine (354–430) Charpentier Chants from Val-de-Grâce
Reading 3: Excerpt from <i>Exposition on Psalm 64</i> Prelude from <i>Messe des morts</i> , H. 10 (1695)	Commentary, St. Augustine Charpentier
Reading 4: Psalm 23 Troisième leçon du vendredi (1662-3) Chant: <i>Plange quasi virgo</i>	Michel Lambert (1610–1696) Chants from Val-de-Grâce
Reading 5: Excerpt from <i>Exposition on Psalm 64</i> Miserere mei, Deus, H. 157 (1673)	St. Augustine Charpentier
Symphonia in g from <i>Cantica Sacra</i> (1652)	Henry Du Mont (1610–1684)

Program Notes

This program is perhaps one of the most moving, emotionally powerful programs we've done in our short time of continuous programming. It's fitting since Holy Week is one of the most profound weeks in the whole Christian calendar. The Triduum—Holy Thursday, Good Friday, and Holy Saturday—are the most sorrowful of those seven days. On those days, the Tenebrae Office provides us with our inspiration.

Exploring the repertoire used during the Triduum has been on my to-do list for at least five years. The first time I heard a recording of the Tenebrae Lessons it was at once both shocked and in awe. Shocked because I never knew this music existed until then. In awe because it was the most intimate, profound, moving music I have heard to this day.

Although it would be impossible to fully replicate what an entire service Tenebrae Office might have been like, we hope that this small exploration of it can give you an idea. *Episode 10: Holy Week in France* offers a sampling of Tenebrae Lessons, readings, chants, and instrumental pieces.

We originally planned for this performance to be in-person at the Cathedral of the Holy Trinity in New Ulm, Minnesota. Unfortunately, due to COVID-19, we had to record the performance without an audience instead. Nevertheless, we hope that the program can give you a sense of what the in-person concert might have been like.

As originally planned, the instrumental pieces, which would not have been used in a Tenebrae service, were intended as prelude, postlude, and interlude music for the program. They also act as a

means of textural variety, so we decided to keep them for the recorded version. If you'd like to learn more about the liturgical aspects of this program, take a look at our pre-concert talk for Episode 10 in our Concert Library.

We so look forward to sharing this absolutely gorgeous music with all of you. And we look forward to performing this concert in-person for all of you in another of our concert seasons.

Henry Dumont

Born in Belgium, Dumont began his musical training on the organ at the choir school in Maastricht. He received his general education from the Jesuit college in Maastricht. In 1629 he was appointed organist of the choir school.

Not much is known of his life from when he left Maastricht in 1638 until he reappeared in Paris in 1643. When he arrives in Paris, Dumont signed a contract with the Jesuits at St.-Paul-St.-Louis to be their organist.

Not long after his appointment, Dumont began to participate in private concerts and his reputation steadily grew. Upon the marriage of Louis XIV to the Infanta Marie-Thérèse of Spain, Dumont was appointed organist to the queen. In 1663, Dumont became an organist for the Chapelle Royale—the four organists played on a quarterly basis. In 1673, Dumont became the music director for the queen's music.

The Symphonia

The two instrumental pieces written by Henry Dumont are taken from two publications printed in 1652 and 1681. The first publication, *Cantica*

Sacra, includes settings of Latin texted motets for 2 to 4 voices and basso continuo. The entire collection was published in separate part books one for each voice part (4) and one for the continuo. Interspersed in the collection are instrumental pieces like the *Symphonia* on this program. The exact instruments wanted for the instrumental pieces in the collection is unclear. We've opted to use two treble viols for this program, but the *symphonia* could have been played on violins as well.

Similar to the previous publication, the 1681 publication includes music for 2 to 4 voices and basso continuo. The texts are again Latin motets. Dumont now includes the option of adding some obligato instruments "si l'on veut" ("if one wants"). It's a remarkable indication of the ways in which musical tastes in France were evolving.

Marc-Antoine Charpentier

Music by one of my favorite composers, Marc-Antoine Charpentier, forms the backbone of this entire program. In fact, the setting of his *Première leçon* (H. 105/100/99) was the genesis behind this whole program.

Charpentier's compositional output mostly focused on sacred music for use at the court of Marie de Lorraine, Duchess de Guise. Upon his return from studying music in Italy in 1665, Mademoiselle de Guise was Charpentier's first and longest patron.

The connection that Charpentier and de Guise had with other religious houses in Paris helped to secure him other commissions, for example, at the

Abbay-aux-Bois. Charpentier's own connection with the Jesuit order, from the school where he studied in Rome, secured him a place as composer/music director for the Paris Jesuits from the 1680s through the mid-1690s. Like Dumont, Charpentier worked at the Jesuits' St-Paul-St-Louis.

Charpentier never received a formal position at court. (He was in the running for an organist position at the Chapelle Royale in 1683 but had to withdraw from the competition because of illness.) He did, however, work for persons strongly associated with the French court. In 1679 and 1683 he composed music for the Grand Dauphin's chapel.¹ Around this same time he wrote his *Les plaisirs de Versailles* likely under the commission of the king. Charpentier was also the music teacher for Philippe II, Duke d'Orléans in the early 1690s.²

The Tenebrae Settings: Première leçon

Charpentier's settings of music for the Tenebrae Office far outnumber those of his contemporaries. There are so many, in fact, that it's necessary for scholars to use the catalog numbers (the "H.") to distinguish each piece from the others.

The *Première leçon du vendredi saint* (H. 105) that we're performing on this program was written in the 1683-5. The piece was written for performance at the Abbaye-aux-Bois in Paris with the music likely sung by the nuns residing at the Abbaye. The Abbaye is no longer standing.

This piece, the three-part Hebrew letters (H. 99), and the instrumental ritournelles (H. 100)

¹ Louis, Grand Dauphin was set to be the eventual Louis XV. However, both he and his son died in 1711 and 1712 respectively. It was Louis XIV's great-grandson,

who became Louis XV.

² Nephew of Louis XIV and son of Philippe I d'Orléans (Louis's brother)

come from Charpentier's fourth volume of manuscripts called the *Mélanges autographes* which were compiled by the royal librarian in the mid-1700s. The fourth volume of the *mélanges* contains Charpentier's only complete cycle of the Tenebrae Lessons—i.e., compositions for each of the three lessons for each day of the Triduum (nine settings in total).

As it was first composed, the *première leçon* was written for one voice, one viol, and continuo. At some point between 1683 and 1685, Charpentier revised the work. The revisions include the opening instrumental prelude for violins, the instrumental ritournelles following each verse, and the three-part settings of the Hebrew Letters. We've elected to perform the *première leçon* in its revised version. A performance of the *leçon* in its original form would also be very possible and very beautiful.

The Tenebrae Settings: Seconde leçon

Charpentier's *Seconde leçon du Vendredy Saint* (H. 140), along with settings for the second lesson for *mercredi* and *jeudi saint*, comes from the fifth volume of the *Mélanges*. It was likely composed in early 1692-3 during his time at the Jesuit's Saint-Paul-Saint-Louis. This setting is written for one voice (haute-contre "high tenor") and continuo.

The *seconde leçon* is rather unique because of its long interludes for the continuo band. I hypothesized in my pre-concert talk that this was perhaps done to show off the continuo players. I think that is likely a good assumption.

Messe des morts

Charpentier's *Messe des morts* (H. 10) is not a piece written for the Tenebrae Office. But, its nature as funeral music fits the overall mood of the

Tenebrae service. We've selected the opening instrumental section of the *Messe* just before the choir begins the Kyrie.

The piece was composed in 1695 most likely for use at Saint-Paul-Saint-Louis. We don't know the exact reason for performance. It's likely that it was used for a funeral mass or for the celebration of All Saints Day.

Miserere mei, Deus

The final piece by Charpentier on our program is the *Miserere mei, Deus* (H. 157) composed in 1673. The *Miserere* is written for two recorders (called "flutes" in the manuscript), two singers (soprano and mezzo-soprano), and continuo. Our performance replaces the flutes with violins.

The manuscript for this piece, which comes from volume 1 of the *Mélanges*, provides a great insight into when, where, and by whom the piece was performed. Two names are written in the manuscript at the beginning of each solo part. The first for Magdaleine Boisseau, Mademoiselle de Guise's senior chambermaid. The other for Marguerite-Agnès de la Bonnodière de la Humière, Mademoiselle de Guise's senior ladies' maid.

Also included in the same paper folio—the pages belong to the same grouping of four sheets—is a setting of the *Troisième leçon de Vendredy Saint* (H. 95). Both pieces include the names of the two singers. A remarkable find, and a reinforcement that, in 1673, the *Miserere* was used for the Tenebrae Office on Friday afternoon.

Abbaye du Val-de-Grâce

The Abbaye-Royal du Val-de-Grâce was founded in 1621 by Anne of Austria, Queen of France, the mother of Louis XIV. Construction of the abbey

complex began in 1624 and was completed by 1667. Queen Anne and a young Louis XIV were present when the first prayers were said in the church in 1645. The abbey was given to a group of Benedictine nuns.

The chants used in this program come from a two-volume collection printed in 1660 entitled *Les chants de l'abbaye-royale de Notre-Dame du Val de Grace pour toutes les festes de l'année* (“The chants of the Royal Abbey of Our Lady of Val-de-Grace for all the years’ festivals”). Both volumes contain a preface which details various aspects of chant. Including, discussion about text declamation and ornamentation.

Michel Lambert

We’ve performed several pieces by Michel Lambert during our current season. We’re thrilled to perform another of his works. Lambert’s activities as a composer and performer are almost exclusively associated with important members of the French court. Among his patrons was Cardinal Richelieu, a key advisor to the young Louis XIV.

If you’ve already watched our pre-concert talk you’ll recognized the name Hilaire Dupuy—a singer at the opéra who sang a Tenebrae service in 1664. Hilaire was Lambert’s sister-in-law, and the careers of the two were linked since Lambert’s marriage to Gabrielle Dupuy in 1641.

Troisième leçon

In 1661 Lambert became the “master of music for the king’s chamber.” By the time of his appointment, Lambert’s *Troisième leçon* had been written. No one knows the exact date of its composition, but it’s appearance in a manuscript collection of Tenebrae Lessons dated to 1662-3

means it was written *at least* by 1662. The manuscript contains a complete cycle of Tenebrae Lessons with each of the three lessons for each of the three days of the Triduum.

The format of the manuscript suggests that the intended performer was Lambert himself who accompanied himself on harpsichord or theorbo. Although his penmanship is quite clear, the rhythmic content is not. There are a great deal of instances where there are too many notes in the vocal part to match the number in the continuo part.

It’s possible, then, that this manuscript represents either (1) an backbone of musical material which would be altered or further ornamented in performance or (2) a notated rendering of an improvised performance. It’s my educated guess that the first scenario is the most likely.

We had great fun putting together this emotionally moving and musically complex program. We hope that you enjoy the fruits of our labor.

Program notes by MTA.

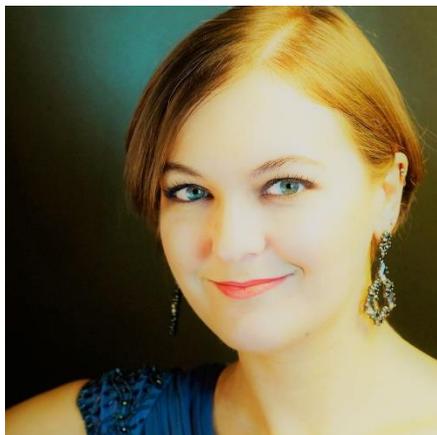
About La Grande Bande

With performances called “warm and sensitive” by the Minneapolis Star Tribune, La Grande Bande strives to present innovative, unique, and inspiring musical programs played on the instruments that premiere audiences might have heard. LGB is composed of musicians from across the United States and from around the world who are specialists in the field of Early Music—music written between c. 1600-1800—and who play on historical instruments and sing in an historical manner.

We aim to present “masterworks” alongside lesser-known compositions, illustrating the extensive musical production during the sixteenth, seventeenth, and eighteenth centuries. Education is crucial to our mission, be it through program notes, through directed-educational events, open rehearsal sessions, or another method. We see incredible value in resurrecting the music written by the great masters of our past; it's a historical, cultural, and musical lesson rolled into one.

To learn more about our musicians, or about our programming, visit www.lagrandebande.org/about.

About the Musicians



Chelsie Propst (soprano) is an active performer of early music currently living in Madison, WI. She regularly sings with the Mirandola Ensemble (Minneapolis, MN), Transept (Sioux Falls, SD), the Wisconsin Baroque Ensemble (Madison, WI), the Madison Bach Musicians, and the Madison Choral Project. Chelsie was also a member of the Rose Ensemble for several years. She has performed on stage with various early music ensembles, including Liber, Piffaro, Dark Horse, and Incantare. In addition to her ensemble work, Chelsie performs as a recitalist and concert soloist, most recently as a featured artist with the Western Piedmont Symphony (Hickory, NC). Stage appearances include *Second Woman* and *Belinda* in Purcell’s *Dido & Aeneas*, *L’Amour*

in Rameau’s *Pygmalion*, and *Donna Elvira* in Mozart’s *Don Giovanni*. Upcoming solo performances include Samuel Barber’s *Knoxville: Summer of 1915* with the Western Piedmont Symphony. She is currently pursuing a PhD in Historical Musicology at the University of Wisconsin-Madison.

Dr. Alyssa Anderson (mezzo-soprano) is an active performer and arts administrator based in Minneapolis. She received her B.M. in performance from the State University of New York, College at Fredonia, and her M.M. and D.M.A. from the University of Minnesota.

As Artistic Director and vocalist of The Dream Songs Project, a classical voice and guitar duo based in Minneapolis, Alyssa has commissioned twelve major works for the ensemble and premiered numerous pieces by local and national composers in concerts across the US. She is a founding member and current Artistic Director of the experimental chamber group, RenegadeEnsemble, and also performs as The Poem Is Done with saxophonist Dr. Jeffery Kyle Hutchins.

A core member of The Rose Ensemble since 2015, Alyssa has also performed as a soloist with numerous other ensembles and presenting organizations in the Twin Cities, such as Zeitgeist, Mirandola Ensemble, LOFTRecital, 113 Composer Collective, Metamorphosis Opera Theater, Consortium Carissimi, Minnesota Bach Ensemble, Oratorio Society of Minnesota, Kenwood Symphony Orchestra, Twin Cities Lyric Theater, and Bloomington Symphony Orchestra. More information can be found at AlyssaAnderson.org.



Heralded by the Washington Post as "dulcet and exciting," **Nicholas Chalmers**, tenor, has sung with The Bach Society of Minnesota, The Rose Ensemble, the Minnesota Bach Ensemble, Glorious Revolution Baroque, Transept, The Singers-Minnesota Choral Artists, and the Minnesota Chorale. Recent solo engagements include the Oratorio Society, the Schubert Club, the Church Music Association of America, the St. Mark's Cathedral Concert Series, Minnesota Center Chorale, Border CrosSing, and Lyra Baroque.



Nicholas received a B.M. in music from St. Olaf College, where he was section leader of the Saint Olaf Choir under the direction of Anton Armstrong, as well as an M.M. in Choral Conducting at the University of Minnesota, where he conducted several campus ensembles and held a Teacher's Assistant position in the music theory department. Nicholas is the Director of Choirs at Chesterton Academy in Hopkins and is Director of Music at Annunciation Church in Minneapolis. He is also Artistic Director of the Mirandola Ensemble, which presents programs of rarely performed early music from the Medieval and Renaissance

eras strategically juxtaposed with the compositions of 20th and 21st century composers. Sought after as an educator and clinician, during the 2018-2019 and 2019-2020 academic years Nicholas piloted a high-school choral residency program in collaboration with Minnesota Public Radio.



Miriam Scholz-Carlson lives in Minneapolis, MN where she plays regularly with Lyra Baroque Orchestra, The Bach Society of Minnesota, Flying Forms, Oratory Bach, Consortium Carissimi, and other local groups, as well as The Newberry Consort in Chicago. She was a founding member of Glorious Revolution Baroque.

As a music director, Miriam selected, arranged and performed Elizabethan music for Great River Shakespeare Festival's regional premier of Shakespeare in Love in the summer of 2018. She teaches both privately and at St. Olaf College and has trained as a teacher of the Alexander Technique and Learning Methods in order to help musicians perform with greater ease and efficiency.

Theresa Elliott, violinist, is currently a member of the Lyra Baroque Orchestra, the Minneapolis Pops Orchestra, and the Aurora and the Birchwood String Quartets. Other baroque organisations she has performed with include the Bach Society of MN, and more recently La Grande Bande. She has also performed with Music St. Croix, Arius Chamber Music Society, and the Duluth-Superior Symphony Orchestra, and at Mystic Lake Casino, and with the MN State Fair Orchestra, and several years with the Starkey Hearing Aid Foundation Celebrity Gala Fundraising Event Big Band Orchestra. Another avenue of performance has been with several theaters which include; Artistry, Chanhassen Dinner Theater, The Children's Theater Company of Minneapolis, the Ordway, the Guthrie, and Theater Latte Da. Theresa received her Bachelor of Music Degree in Violin Performance from the University of Minnesota.



Julie Elhard appears regularly as a soloist and chamber musician and has made several appearances with the St. Paul Chamber Orchestra, including the St. Matthew Passion by Bach under the direction of Nicholas McGegan. Ms. Elhard received a Performing Artist Certificate from the Royal Conservatory of Music in The Hague, Netherlands and has taught at workshops in North America and as part of the Viola da Gamba Society of America. She teaches viola da gamba at St. Olaf and Macalester colleges and at the St. Paul Conservatory of Music and has published several method books for beginners and young people called the Passamezzo Method. She will begin a position as Music Director for the Viola da gamba Society of America in Fall 2020.



A native of Northfield, MN, **Henry Beimers** is a young viol player based in the Twin Cities and Southern Minnesota. Henry began learning the viola da gamba during his first year as an undergraduate. He studied viol with Julie Elhard at Macalester College and double majored in music and geography. He also spent a semester abroad during his undergrad to study viol with Mienieke van de Velden at the Conservatorium van Amsterdam. He is fascinated by all aspects of music from jazz to folk to '80s alternative, but his passion lies in early music study and performance. He currently pursues an MS in Geography from Minnesota State University, Mankato, while continuing to actively perform with groups such as La Grande Bande and Bold North Baroque Opera.

Hailed by the Minneapolis Star Tribune as “nimble expressive” and possessing “warmth and sensitivity”, Baroque cellist and violist da gamba, **Maryne Mossey**, is an active performer and teacher based in the Twin Cities. She has performed regularly at venues ranging from Carnegie Hall and Merkin Concert Hall in New York, to the Baroque Room and Sundin Music Hall in Minnesota, with such ensembles as Ensemble 212, the New York Youth Symphony, and the South Dakota Symphony Orchestra. On Baroque cello and viola da gamba, she currently plays with La Grande Bande, and Lyra Baroque Orchestra, as well as other collaborative early music projects around the upper midwest.



Maryne was selected as violist da gamba for the 2019 American Bach Soloists Academy. She has also performed at workshops for the Amherst Early Music Festival and International Baroque Institute at Longy. Maryne’s teachers have included cellists Jerome Carrington (Juilliard Pre-College), Clive Greensmith (Tokyo String Quartet), and Marcy Rosen (Queens College). Her studies in early music have been with Julie Elhard, Sarah Cunningham (Juilliard), and Phoebe Carrai (Juilliard). She holds a Bachelor of Music degree from Queens College and a Masters from the University of Minnesota. Maryne plays on an 1806 Thomas Dodd cello and a 1991 François Bodart viola da gamba. Maryne resides in St. Paul with her two Italian greyhounds.



Harpsichordist & Conductor, **Michael Thomas Asmus**, is currently studying at Stony Brook University for a Doctor of Musical Arts degree in Harpsichord Performance with Arthur Haas. As a conductor, he has been praised as a “conscientious [conductor]” with “a natural talent” and “a bright future” by audiences and ensembles alike. He has been lauded as a “versatile” continuo player (CNVC.org) with “judicious, rhythmically supple harpsichord playing” (Star Tribune). He is consistently lauded by his colleagues as a great musical collaborator.

Since June 2011, Michael has acted as the Music and Artistic Director of La Grande Bande, a non-profit, period instrument orchestra and chorus he founded in the same year. La Grande Bande will produce its first full concert series for the 2019–2020 season.

Texts & Translations

Translations of the sung Latin texts were done by Michael Thomas Asmus in preparation for this episode. The biblical texts come from the King James Version. The readings written by St. Augustine are taken from the website NewAdvent.org.

Acknowledgements

The *season@HOME* would not be possible without the help and support of our volunteers, including Brian & Diana Asmus, Adam Asmus, and the musicians who helped with venue set-up and clean-up as we made these recordings. We also need to thank Big A Productions for graciously donating your time for preparing, recording, and editing all of the videos in this series. If you want to become a volunteer, fill out the questionnaire at www.lagrandebande.org/volunteer.

We also need to thank the staff and parishioners at the Cathedral of the Holy Trinity for allowing us to use the beautiful sanctuary. It was truly a real treat to spend so much time there. Thanks to Tom Andrews, the Cathedral's Music Director, for helping us so much before and during the recording process.

Lastly, we want to thank all of you for tuning in! Producing a series like this has not been without challenges. Regardless, we passionately believe that our programming is something which our communities should have access to for years to come. Tell your friends! Tell your family! Tell your neighbors! We cannot thank you all enough for the support that you have shown us. We hope you will continue to support us in the years to come.

We look forward to seeing you, once again in-person whenever it is safe enough to do so.

Warmest wishes,

La Grande Bande

2020 – 2021 Concert Season Contributors

Current as of 2 April 2021

We need *your* support to offer you and the community all that we have planned for our 2020 – 2021 Season. We cannot do it without your support. (We also offer really great contributor benefits!) Join your friends, family, and neighbors as a contributor by visiting www.lagrandebande.org/supportus today!

The *season@HOME* would not be possible without generous financial support from the Carl and Verna Schmidt Foundation and the following individuals and businesses.

Friend Level (\$10–50)

Adam Asmus†

Jordan Sramek

Martha M. McDermott

Miriam Scholz-Carlson

Marge Kloeckl

Denise Swenson

Renate & Stephen Henriksen

Lenore Strouth

Supporter Level (\$51–100)

John Glasenapp

Rich & Roseann Nagel

Advocate Level (\$101–200)

Dr. Alyssa Anderson†

Dr. Charles H. Luedtke†

Garrett Eucker

Timothy Dalton†

Kristina-Li Neknez†

Jennifer L Revall†

Walter & Eunice Asmus

Donor Level (\$201–300)

Young Lim†

Patricia Edlund & Emery Jensen

ProGrowth Bank

Artist Level (\$301–450)

Michael Thomas Asmus†**

Director Level (\$451+)

Dale & Carol Mossey

Brian Asmus†

† Sustaining Contributor

* In-kind contributions

** Contributions partially given
in-kind

Become a Sustaining Contributor!

We just added the Sustaining Contributor program on 1 January 2020. The program allows you to make recurring monthly contributions to support La Grande Bande's programming. There are even some really cool and *exclusive* perks for Sustainers! Learn more and sign up at sustainers.lagrandebande.org.

LA GRANDE BANDE

season@HOME

Spring 2021

Episode 9: Splendors of Baroque Italy

Pre-concert talk | Friday 5 February 2021

Episode Early Access Release | Friday 5 February 2021

Episode Regular Access Release | Friday 12 February 2021

Episode 10: Holy Week in France

Pre-concert talk | Saturday 27 March 2021

Episode Early Access Release | Saturday 27 March 2021

Episode Regular Access Release | Saturday 3 April 2021

Episode 11: Musick of England

Pre-concert talk | Friday 14 May 2021

Episode Early Access Release | Friday 14 May 2021

Episode Regular Access Release | Friday 21 May 2021