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This document is an English translation of the CD booklet in French that comes with the recording "Jean Gilles: Requiem", Ligia Digital #LIDI 0202196-8. This translation is by Paul Schmidt, editor of the *Serpent Newsletter*, and no guarantee is made regarding accuracy. The translation was made in collaboration with personnel of *Orchestre Les Passions*, who have also prepared a separate translation. It was unknown at the time of this translation whether their version would be published, so this version exists for English speaking persons who buy the CD. Note that only the portions of the CD booklet which deal with the music itself and the group have been translated here. The biographies of the performers have not been translated.

(Joël Suhubiette). At the end of the year 2003, Jean-Marc Andrieu renamed the orchestra "Les Passions", in reference to a musical form and to the philosophical and literary discourse of the seventeenth and eighteenth centuries, which has influenced all composers of lyric music during the Baroque and Classical periods. In 2004, the orchestra produced a musical season in Toulouse during which it developed various original aspects of Baroque music and invited great soloists to participate (P. Hantaï, S. Kuijken, E. Gatti, G. Laurens, I. Poulenard, R. Lislevand...). In 2005, Les Passions launched a recording project with the label Ligia Digital. Its first two recordings cover the Italian repertoire: *Con voce festiva*, dedicated to composer Alessandro Scarlatti and featuring the soprano Isabelle Poulenard (4 * * * * from *Monde de la Musique*, R9 from *Classica Répertoire*) and *Venetian Vespers* with Isabelle Poulenard and Guillemette Laurens, where one encounters Porpora and Vivaldi (Clé 2007 from *Resmusica*, R8 from *Classica Répertoire*, Orphée d'Or from *l'Académie du disque lyrique* 2007).

After receiving unanimous critical acclaim during the concert tour of Gilles' *Requiem* (Cathedral Saint-Étienne of Toulouse, *Rencontres des Musiques Anciennes* of the Midi-Pyrénées region at Odyssud-Blagnac, the music festivals of Lessay, La Chaise-Dieu, Sylvanès), supported by the Spedidam, Les Passions will continue, among other projects, to pursue its rediscovery of the work of Jean Gilles.

L'orchestre Les Passions are in residence in Montauban. It is supported by the city of Montauban, the Community of Montauban - Trois Rivières, the city of Toulouse, the General Council of Tarn-Et-Garonne, and recognized by the Regional Council Midi-Pyrenees and the Ministry of Culture and the Communication - Regional Directorate of Cultural Affairs of Midi-Pyrenees. It is a member of FEVIS (Federation of the Specialized Vocal and Instrumental Ensembles).

www.les-passions.fr

French Baroque voice names:

Dessus = soprano *Haute-contre* = countertenor *Taille* = tenor *Basse-taille* = baritone

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GILLES' REQUIEM

A masterpiece to the curious destiny

Jean-Marc Andrieu

An emblematic work of the French musical baroque, the Requiem Mass of Jean Gilles had an exceptional reputation that allowed it to be performed regularly in France during the whole 18th century.

The circumstances of its composition provide a dramatic dimension leading to the development of a genuine legend, whose origin is related by A. J. Labbet of Morambert in his *Sentiment d'un harmoniphile sur différents ouvrages de musique* (Feelings of a harmoniphile on different works of music), Amsterdam, 1756:

"Of all Requiem Masses, that of Gilles has always been regarded as the best. Its origin, according to reports, is quite curious enough. Gilles was head of music of Saint-Étienne of Toulouse. Two members of the regional Parliament of that city died successively, each leaving a son. The two young men were very close childhood friends and they agreed to honor their fathers' memory by organizing a magnificent memorial service. As they wanted the event to fulfil and even exceed their aspirations, they went to find Gilles, who had achieved a reputation for composing a number of very beautiful motets. After notifying him of their intentions, they commissioned him to compose a new Requiem, not finding an existing one to their liking. Gilles asked for six months; this time was granted to him. He was promised a reward for doing good work, and to encourage him to do his best they gave him a down payment of ten gold louis [coins].

Gilles having finished composing his Mass, gathered all the musicians of the city to rehearse it; he invited the best masters of music in the area, among others [composer André] Campra and the Abbot of Madin. The two young men were also invited to attend. The Overture and the Introit were found admirable, and the Offertory, as well as the rest of the Mass was applauded. But in the manner of young people, the two sons, distracted from their mourning by the pleasures of life, changed their minds and failed to pay the rest of what was due. Gilles was so vexed that he exclaimed, 'Well! In that case it won't be performed for anyone, and I want to have the control of it and be the first to profit from it'. [Later] indeed, death having taken him prematurely, all the musicians of the city joined those of the chapter to pay homage, and his *Requiem Mass*, the manuscript of which one of them had found in his papers, was performed for the first time."

INSTRUCTIONS: Print this document from Adobe Acrobat with all 'FIT' (Page Handling/Page Scaling) options turned off (NONE)...the printed width between left and right cut marks should be 9-1/2" (24.13 cm). Depending on your version of Acrobat and your printer driver, the back sides of pages may print upside down; if this happens, print odd and even pages separately and manually rotate the pages before printing the second/even side. Print double sided (duplex) so that page 2 is on the back side of page 1, and page 4 is on the back side of page 3. Fold the sheet with pages 1 & 2 (Sheet A) on the center marks with page 2 inwards, and fold the sheet with pages 3 & 4 (Sheet B) with page 4 inwards. Fit folded Sheet B inside folded Sheet A, and staple in two places at the fold...the bent-over staple ends should be on the inner seam of page 4. With the assembled booklet folded tightly, trim according to the cut marks. The resulting booklet should measure 4-3/4" (12.06 cm) wide and 4-13/16" (12.2 cm) high, allowing it to fit the cardboard CD carrier in the same pocket along with the original booklet in French.

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Long considered by musicians and European theorists as a model of perfection, (Mattheson in Hamburg in 1728 and Hawkins in London in 1776 mentioned it very highly) Gilles' *Requiem* was performed for the funeral services of the great and famous, among which one can mention Jean-Philippe Rameau in 1764, Stanislas Leczinski, king of Poland, in 1766, or Louis XV in 1774. Furthermore, the famous institution that was the Concert Spirituel [an important series of public concerts held in the palace of the *Tuileries* from 1725 to 1791], created in 1725 by Anne Danican Philidor [son of André Danican Philidor, aka *Philidor l'ainé* (Philidor the Elder)], included the work in its programs about fifteen times between 1750 and 1770, for All Saints' Day or at the time of the Week Holy. Le Mercure [**Mercure de France** was a French gazette and literary magazine] published in its columns in December 1762: "... then the Mass of the Dead, by Gilles, which one always hears with satisfaction, in spite of its age and the brilliance of all the works that have been composed since then." And then in December 1765: "its reputation is so well established that there isn't a need for of further praise."

The success of the *Requiem* is shown by the numerous copies found in French libraries, documents more or less faithful depending on the accuracy of the copyists, and which are also witness to revisions and re-orchestrations according to the style of the day, betraying with the passing of the years the author's initial intentions. We will mention two examples: Michel Corrette (1707-1795) who, for the funeral of Rameau, added parts for the timpani and a carillon - the manuscript, stored at the National Library states: "... with a carillon added for the end of the Mass by Mr. Corrette. The purpose of this carillon is the imitation of the bells of Rouen used for funerals, which are the saddest and most dismal in all of Christendom..." Later, in 1805, M. Supries, the organist of Saint-Sauveur of Aix-en-Provence, adapted the work. The copy kept at the Library of Chapitre d'Aix, said.: "Mass of death by M. Gilles and [André] Campra, and ornamented with horns, clarinets, bassoons and timpani...." It is interesting to note that the *Requiem* of Campra, another renowned child of [the town] Aix, has been associated to the development of this composite Provençal Requiem.

It is the version of 1764 that was published (with addition of oboes, horns and trumpets!) in modern score by the Abbé Jean Prim in 1956 for the Costallat editions, and which has been the edition of "authority" until the 1980s.

believers advance toward the word of light, live by the hope of redemption granted by the God of love who welcomes and blesses. With humility, in the hope of his infinite compassion, his inexhaustible mercy, each will offer this intimate part of his aching soul to the saving gesture of the eternal Judge to receive his gift of grace.

On the path without uncertainty that lived in man becomes the path of truth, all doubts are absorbed in the timeless light of salvation. Music tames the shadows of death, on the horizon of our finiteness, the Requiem opens the doors of eternity to invite us to participate in the magnificence of the victorious King of glory over the forces of evil and Death.

Marguerite Haladjian, September 2008

Les Passions Orchestre Baroque de Montauban Jean-Marc Andrieu

"The intention of music is not only to please the ear, but to express feelings, to strike the imagination, to affect the spirit and to command the passions."

Geminiani, the Art Playing on the Violin, 1751

Created in 1986 by the flutist Jean-Marc Andrieu [specifically a player of the 'flute à bec'...an older form of the flute using a mouthpiece and held like a recorder], l'orchestre Les Passions is in residence in Montauban. This group of varying makeup and size specializes in practice of period instruments. Its artistic approach balances two principles: respect for old playing techniques and the dynamic interpretation of musical discourse. It is about convincing the public that the old music always applies to them, for the same reason as the literary works of a Molière or paintings of a La Tour or Mansard. Its repertoire ranges from the early seventeenth century (*Vespro della Beata Vergine 1610* of Monteverdi) to the late eighteenth century (Mozart *Requiem*), including many masters of the Baroque (Bach, Handel, Telemann, Scarlatti, Vivaldi, Purcell, Charpentier...). The orchestra is also dedicated to rediscovering the legacy of French music, recreating Méhuls' opera *Stratonice*, Mondonville's opera *Daphnis and Alcimadure*, and works by Toulouse composers Dupuy, Levens and Jean Gilles. It also participates in the restitution of the musical library of the Dukes of d'Aiguillon. In 2000, two concerts of the *St. Matthew Passion* by Johann Sebastian Bach in the Halle aux Grains of Toulouse led to a record, featuring Monique Zanetti and Gilles Ragon. The orchestra collaborates regularly with the vocal group Sagittarius (Michel Laplénie) and les Eléments

penitence and vigilance in order to feel the immense strength of God and peace conquered with him.

The Requiem performed in memory of the deceased in the sacred enclosure of the church where comes true the mystery of the Eucharist, a symbol of the death and resurrection Christ, is a musical echo offering its support to this appeal to the absolute magnitude of the divine. The tension and the dramatic content of this spiritual Requiem suggests that the essential task is to get ready to this ultimate instant that will distinguish before the universal Judge men from each other. According to a pitiless sentence, the elected will be rewarded and separated from the damned. They will be saved and, led by angels, will enter happy in the holy eternal light of the heavenly Jerusalem, whereas the unmasked sinners will be swallowed into oblivion, the damned hurled into the abyss of fiery torment in hell.

This radical vision expresses faith in a justice that is the sole judge of the world. If divine love was made an imperfection by the original sin and its ominous consequences, evil is only emptiness and nothingness, Christ illuminates the way that drives hatred toward love, toward restorative grace. Jesus who supported everything including the death on the Cross and who was resurrected from the dead, fills the expectations of all those who suffered. He will be stay at the sides of the abandoned, will free the desperate on the doorstep of the death, so all will be able to enjoy the proximity of the Lord. The religious soul chooses to be closer to the God of mercy so that the fright of sinful humanity turns into hope for the final triumph over suffering and death.

Jean Gilles is a thoughtful composer, with pathetic dramatic style. His style is firm and imbues the text of the Requiem with an infinite resonant sound. His writing gives it a theatrical and poetic breath of an emotional beauty that awakens the invisible treasures of the interior life and the hard life of the faithful. The dynamic power of his music fascinates the music lover by the tragic contrasts of human destiny that it puts in stage. This precariousness of life leads us to listen with intensity, calls for silence and contemplation. The fervid atmosphere is made by a suggestive vibration that the language of the Requiem illuminates. This musical offering is consonant to the spiritual intention of the work that orchestrates the enigma of death and its unveiling before the supreme Court.

With the Requiem, we are at the heart of the mystery of painful humanity, where secret distress and waiting become established, where is the substance of divine life. The fragile procession of

The principles of restitution and interpretation

The manuscript in Gilles' hand disappeared, most certainly at the time of the Revolution, and so the question arises as to the reliability of the numerous available sources. The score that we edited for this recording is based on three different manuscripts (including that of Duprat, dated 1731 in Toulouse) in order to compare the variants and to reconstitute a version as close as possible to the original. As part of this restitution, the following principles guided us for interpretation:

The instrumentals and voices: we consulted with great interest the article of the Toulouse historians Pierre and Janine Salies, published in their journal *Archistra* in 1977, concerning the musicians in Toulouse around 1700. This allowed us to have a picture of the instrumental practice at the church during this period, and to assemble a plausible orchestra, especially concerning the bass instruments (bass violin, bass, bassoon and *serpent*). Gilles' distribution of the string instruments is evidence of the Italian influence on the evolution of the orchestra *à la française*. The model of the orchestra of Lully is therefore reduced from five to four parts (subtracting the fifth violin), while conserving the color of the *hautes contre & tailles* (tenor violins (equivalent of the modern viola) for the intermediate parts. Winds are faithful copies of French instruments of the second half of the 17th century. On the other hand an equivalent number of singers and instrumentalists (the soloists also singing in the choir) gives a very balanced result and corresponds to the practice of this period.

The pitch and the temperament: the pitch was low in France, between [A=] 390 and 410 Hz. We use a pitch of [A=] 392 Hz: the voices lay thus in more natural registers, and the instrumental sonorities becomes deeper and rounder. The temperament used is the one proposed by a contemporary of Gilles, Joseph Sauveur (1653-1716), a French physicist and acoustician.

The tempos, ornamentation, and articulation: inspired by dance movements and the dynamic prosody of the text, French music derives much of its expressiveness from a subtle balance between the concepts of tempo, accentuation, development of harmony and articulation. Concerning the ornamentation, we have opted for a relative restraint, generally limiting ourselves to the signs (tremors and effects of voice) indicated on the manuscripts.

The pronunciation: it is difficult to know precisely how the singers in Toulouse pronounced Latin, although it is accepted that the pronunciation *à la française* (so-called vulgar Latin) was

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the rule throughout the land; we have nevertheless avoided the nasal vowels, in order to give a "Gascon" color to the text.

THE MOTET *CANTATA JORDANIS INCOLAE*

The motet *Cantata Jordanis Incolae* is conserved in manuscript form, of which there exists two specimens: one at the National Library in Paris, dated 1734, the other at the Library of the Chapitre d'Aix-en-Provence, dated 1743. These two copies illustrate the reputation Gilles continued to enjoy, three or four decades after his death, a reputation due not only to his famous *Requiem*, but also for several of his motets that have long been on the programme of the Concert Spirituel.

The place and the circumstances of the composition of this great motet are, like all of Gilles' work with the exception of the *Requiem*, virtually unknown. It is very likely that it was composed for an important event, considering that it requires additional staff (two flutes and two oboes in addition to strings). The opportunity may have been presented in Montpellier during a gathering of religious and secular nobility (*les États de Languedoc*) in 1697 to which Gilles was invited and subsequently noticed by Mr. Berthier, Archbishop of Rieux, who immediately had him engaged as music master at St. Etienne in Toulouse. And it was in Toulouse that he was commissioned, in 1701, to compose some pieces in honor of the visit of the dukes of Burgundy and Berry; they requested a repeat performance at Mass the following day. Therefore Gilles' talent had the opportunity to be noticed, and would probably have led him to success in Paris if he had not died prematurely, at the age of 36.

Composed on the model of the great 'Versaillais' motets, *Cantata Jordanis Incolae* is dedicated to Saint-Jean Baptiste. The text makes reference to an episode in the gospel according to Luke: an angel visits old Zachariah, the husband of Elizabeth who was thought to be sterile, prophesizing that he would be father of a child named John. Because he questioned this news, Zachariah was made mute, but recovered his speech nine months later when he was asked to name his son, who became John the Baptist.

The motet is divided into seven parts, alternating choirs, soloists and small ensembles. It displays a great mastery of the thematic material; melody, harmony and rhythm reflecting the relevance of the literary text, while retaining a natural spontaneity and naturalness.

Music in the shadow of death

Throughout the history of mankind, the thought of life after death has occupied the minds as a desire to overcome death, the redemption of man, his salvation and his victory over the fate that awaits him. The fight for immortality, facing the destiny that inevitably involves the disappearance, leads the believer to submit to a God of Charity his pathetic prayer for the repose of the soul of the deceased, and to implore the Lord to take pity on human misery. They thus express their anguish and terror before the impending inevitable course of pain and their thirst of hope in divine mercy for the forgiveness of their sins. Through this request they are confident in the ways by which divinity is revealed. The certainty of the ultimate deadline and the dread that cause us to question our own mortality, to which one cannot resign, come with a desire to avoid an order that implies our ultimate goal. To deny death as extinction, the practice of the funeral rituals affirms the faith in the eternal life and the survival of the soul. The first Christian churches were built in order to maintain a constant link with the invisible world of the beyond, to sing the beauty of the universe created in the image of God and the power of the "Good News." The culture has developed religious rituals that have become inseparable components of its liturgy.

Among these rituals, the music of the Requiem is a unique gift by convincing its sacred character and color that engages the fervent and majestic ceremony of the Word. Of the contemplation to the pain, the excitement before the fascinating discovery of God's love, all resources of the musical art radiate in the assembly of the faithful and invite the people praying together to participate in the ample and solemn praise of the Lord. The religious sentiment in music exalts the grandeur of the King of glory and the unifying virtue of his charity at the hour of the final Judgment to which all will be called. The tragedy of human misery and the marvel of divine compassion that encapsulates the secret wounds, cause the believer to meditate on the direction of his destiny. To the iconographic symbols that adorn churches, frescos, stained glass windows, mosaics, sculptures to represent the concepts of Christian dogma, the divine order and his kingdom, symbolically answer the striking accents of the music of the Requiem in relation with the gestures of the Mass of the Dead to accompany the tragic test of the last Judgment. The pitiless sentence condemns the reprobate to damnation and punishment in Hell for the sins committed on earth, while the elected participate in the joy of the redemption. The musical praise invokes the divine goodness for eternal rest so that the Lord delivers the souls of all supporters from the pains of hell and gloomy depths. The prayer invites the living to