

**JUDICIUM SALOMONIS Marc-Antoine Charpentier**

**Solomon: Cary Michaels, tenor**

**Historicus: Linda Graham, soprano**

**Edgar Woolfenden, counter-tenor**

**Nathan Gable, tenor**

**Robert Wallace, bass**

**Deus: Robert Wallace, bass**

**Vera mater: Rhonda Jarrell, soprano**

**Falsa mater: Diana Dalesio, mezzo-soprano**

**Solo trio: Edgar Woolfenden, counter-tenor**

**Nathan Gable, tenor**

**Robert Wallace, bass**

**ACH HERR, MICH ARMEN attr. G.F.Handel**

**Soloists: Rhonda Jarrell, soprano**

**Edgar Woolfenden, counter-tenor**

**Nathan Gable, tenor**

**Marc Jenkins, bass/baritone**



Marc-Antoine Charpentier

# The French Baroque

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Marc-Antoine Charpentier

Judicium Salomonis

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attr. G.F. Handel

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Marc-Antoine Charpentier was born c. 1634, and died in Paris, age seventy one, on February 24, 1704. As a youth, he had quitted Paris for Rome, to which city he had gone to study painting, not music. By the mid-fifties, when young Charpentier first arrived in the Eternal City, Giacomo Carissimi was chief Roman musician, and one of the most active and influential composers in all Italy. There seems little reason to doubt that it was the impressive and persuasive influence of his oratories and motets which deflected Charpentier from his ambitions to be a painter. At any rate, he prolonged his stay in Italy for several years in order to be instructed by Carissimi in the art of musical composition.

When he returned to Paris to enter the service of Mlle. de Guise at the end of that same decade, he specialized in creating sacred works modelled after those he had studied under Carissimi. He was appointed maitre de musique in the new household, which boasted one of the largest and best

private musical establishments in France. He remained there until the death of the Duchesse in 1688.

In 1672 he began to collaborate with Moliere in the creation and performance of several secular theatrical works, and even continued to compose for the stage after the death of the great playwright the following year. But it was as a composer that he entered the service of the Dauphin in 1679. This preferment led to others, for he was appointed maitre de musique to the Jesuit church of St. Louis in the next decade, and in 1698 succeeded Francois Couperin, the Elder, as maitre de musique des enfants at the Sainte-Chapelle.

Among the dozen grand oratories, or historie which came from Charpentier's pen, only JUDICIUM SALOMONIS can be precisely dated. It was performed as part of the 'Red Mass' celebrations on November 11, 1702.

# The French Baroque

Pennsylvania Pro Musica conducted by  
Franklin B. Zimmerman

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Marc-Antoine Charpentier

Judicium Salomonis

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attr. G.F. Handel

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Producer & Engineer: Bob Sellman Recorded Live March 21st 1982

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