

Thomas
CRECQUILLON

(ca. 1505–1557?)

Volume I

Missa Domine Deus omnipotens

Motets:

Domine Deus omnipotens

Ecce, ego mitto vos

Dum deambularet Dominus

Gratias agimus tibi

Te Deum Patrem ingenitum

The Choir of
The Church of the Advent
Boston, Massachusetts

Edith Ho, Music Director
Mark Dwyer, Associate Conductor



MUSIC BY THOMAS CRECQUILLON, VOL. I

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1	Motet: <i>Domine Deus omnipotens</i>	7:41
	<i>Missa Domine Deus omnipotens</i>	
2	Kyrie	5:14
3	Gloria	5:48
4	Credo	9:52
5	Sanctus & Benedictus	8:14
6	Agnus I	3:29
7	Agnus II	2:31
8	Motet: <i>Ecce, ego mitto vos</i>	7:41
9	Motet: <i>Dum deambulet Dominus</i>	6:46
10	Motet: <i>Gratias agimus tibi</i>	4:18
11	Motet: <i>Te Deum Patrem ingenitum</i>	3:45
	Total CD Time:	65:20

THOMAS CRECQUILLON (ca. 1505–1557?) is not today one of the better-known Renaissance composers, since only in recent years has much of his music been available to modern performers. But in his own day he was a very famous composer. During that part of his life of which we have some knowledge he held the position of *maître de la chappelle*, singer, chaplain, and, unofficially, court composer at the court of Charles V, one of the premier music positions in Europe during the period. Charles's empire was enormous, extending from Bohemia to the Americas, and Crecquillon's music was circulated widely throughout that region. It survives today in most of the manuscripts from his period and was avidly sought by music printers as well; obviously it was widely performed. Writers on music from his own time and even into the late seventeenth century reckoned him among the pre-eminent composers. He was also a very prolific one; he seems to have been best known for his sacred music. Oddly enough, given his prominence, we know little else of his life, although there are hints that he may have worked at Regensburg, Antwerp, and Tournai before joining Charles's court. He retired by 1555 and disappeared from the records after 1557. Most likely he died in the plague that ravaged Europe that year.

Crecquillon usually wrote music on demand for specific occasions, both sacred and secular. Most often these would have been simply for the daily celebrations of Mass which the Emperor and his court attended and especially for major feast days; these account for many of the motets based upon liturgical texts. Others, however, have words compiled from various sources in a way not found in the liturgy. Some were apparently intended to celebrate a specific secular occasion, such as the conclusion of a peace agreement. One seems to celebrate the Emperor's birthday. Two motets honor Charles's generals; one of them is a funeral lament. A pair of motets are to be sung as table blessings, before and after a meal. Most interesting are a Mass and motet on a melody whose text commemorates the Habsburg monarchy. Martin Ham has developed the convincing thesis that they, along with works by several other composers written at about the same time on the same melody, *Kain Adler in der Welt so schon*, were intended for the elaborate celebrations surrounding the 1543 wedding of Charles's son, the future Philip II of Spain, to Maria of Portugal. Most compositions, however,

have a text of a more neutral, liturgical character, which precludes determining the specific original intent.

Missa Domine Deus omnipotens and its parent motet are among Crecquillon's most elaborate works, composed in six distinct voice parts. These unusually large forces would suggest that they were written for a particularly solemn occasion, though unidentified. The motet text, of a penitential character, appears to have been written specifically for this work, since it is otherwise unknown. The limpid harmonies are easily followed, even though they result from simultaneously sounding vocal parts, each preserving its own melodic and rhythmic identity. Each successive word phrase is introduced by a new melodic motif, which is imitated in successive voices. These motifs in the motet then provide the basic materials for the Mass, though treated in ever new ways, exploring their possibilities according to the fancy of the composer. This type of composition is usually called a "parody Mass," which at the time carried no connotation of mockery or ridicule. When the motet and the five Mass sections were performed in their places within the Mass celebration, they served to inject musical unity not inherent in the liturgy itself.

The other motets on this disk are predominantly based upon the principle of imitation; in *Domine Deus omnipotens*, for example, a new motif introduces each text phrase. The words of *Ecce, ego mitto vos* have been used to celebrate a variety of saints. In *Dum deambulet Dominus*, God accosts Adam in the Garden of Eden. A particularly dramatic phrase occurs at the end of the first part, when God calls, "Adam, ubi es?" (Adam, where art thou?). *Gratias agimus tibi* is a modest piece, unusual in that it is composed for only three voices. Its text is a prayer of thanksgiving and supplication, with the addition of the tantalizing line, "Prosit dominis meis!" (Good health to my lords!), set off in chords so that it can be clearly understood. One can only wonder what occasion might have called for this toast addressed to secular magnates. *Te Deum patrem ingentum* is the Magnificat antiphon for Trinity Sunday, which stands out from the other motets in this group for its dark modal character and its sparse use of imitation.

Crecquillon was a remarkably prolific composer. In addition to thirteen Masses and some 120 motets, Crecquillon composed a large body of French chansons, over 200 of

them, ranging over a broad spectrum, from the most frivolous to the most solemn. His works represent each of the categories in vogue in the empire during his period and include some of its finest examples.

—Barton Hudson

TEXTS

Domine Deus omnipotens

Domine Deus omnipotens, tu non posuisti
penitentiam justis, Abraham, Isaac, et
Jacob, qui tibi non peccaverunt, sed
propter me miserum peccatorem.

Confiteor tibi me peccasse super numerum
arenæ maris, et non sum dignus intueri
altitudinem cæli præmultitudine
peccatorum meorum. Sancta Trinitas, unus
Deus, miserere nobis.

*Lord God Almighty, thou hast not imposed penance
on the just ones, Abraham, Isaac, and Jacob, who
did not sin against thee, but on account of me, a
wretched sinner.*

*I confess that my sins against thee are more
numerous than the sand of the seashore, and I am
unworthy to view heaven's height because of the
great number of my sins. Holy Trinity, one God,
have mercy upon us.*

Missa Domine Deus omnipotens

KYRIE eleison.

Christe eleison.

Kyrie eleison.

GLORIA in excelsis Deo.

Et in terra pax hominibus bonæ voluntatis.

Laudamus te. Benedicimus te.

Adoramus te.

Glorificamus te.

Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus, Rex cælestis, Deus Pater
omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

*Glory be to God on high,
and on earth peace, good will towards men.*

We praise thee, we bless thee,

we worship thee,

we glorify thee,

we give thanks to thee for thy great glory,

*O Lord God, heavenly King, God the Father
Almighty.*

O Lord, the only-begotten Son, Jesus Christ.

O Lord God, Lamb of God, Son of the Father,

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.

CREDO in unum Deum, Patrem
omnipotentem, factorem cœli et terræ,
visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.

Et ex Patre natum ante omnia sæcula.

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 cœlis.

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 cœlum: sedet ad dexteram
Patris.

Et iterum venturus est cum gloria, judicare
vivos et mortuos: cujus regni non erit
finis.

Et in Spiritum Sanctum, Dominum, et vivi-
ficantem: qui ex Patre Filioque procedit.

*that takest away the sins of the world, have mercy
upon us.*

*Thou that takest away the sins of the world,
receive our prayer.*

*Thou that sittest at the right hand of God the
Father, have mercy upon us.*

*For thou only art holy; thou only art the Lord;
thou only, O Christ,*

*with the Holy Ghost, art most high in the glory of
God the Father. Amen.*

*I believe in one God, the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible:*

*And in one Lord, Jesus Christ,
the only-begotten Son of God,*

Begotten of his Father before all worlds,

*God of God, Light of Light,
Very God of very God,*

*Begotten, not made, Being of one substance with
the Father, By whom all things were made:*

*Who for us men and for our salvation came down
from heaven,*

*And was incarnate by the Holy Ghost of the Virgin
Mary, And was made man:*

*And was crucified also for us under Pontius Pilate;
He suffered and was buried: And the third day he*

rose again according to the Scriptures:

*And ascended into heaven, And sitteth on the right
hand of the Father:*

*And he shall come again, with glory, to judge both
the quick and the dead: Whose kingdom shall
have no end.*

*And I believe in the Holy Ghost, The Lord, and
Giver of Life, Who proceedeth from the Father and
the Son;*

Qui cum Patre et Filio simul adoratur, et con-
glorificatur: qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam
Ecclesiam.

Confiteor unum baptisma in remissionem
peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi sæculi. Amen.

SANCTUS, Sanctus, Sanctus
Dominus Deus Sabaoth.

Pleni sunt cœli et terra gloria tua.

Hosanna in excelsis.

BENEDICTUS qui venit in nomine
Domini. Hosanna in excelsis.

AGNUS DEI, qui tollis peccata mundi:
miserere nobis.

Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Ecce, ego mitto vos

Ecce, ego mitto vos sicut oves in medio
luporum, dicit Dominus; estote ergo
prudentes sicut serpentes, et simplices sicut
columbæ.

Dum lucem habeatis, credite in lucem, ut
filii lucis sitis, dicit Dominus.

Dum deambularet Dominus

Dum deambularet Dominus ad auram post
meridiem, clamavit et dixit: "Adam, ubi es?"
"Vocem tuam audivi in paradiso, et timui,
eo quod nudus essem, et abscondi me."

*Who with the Father and the Son together is
worshipped and glorified; Who spake by the
Prophets:*

*And I believe 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.

*Holy, Holy, Holy,
Lord God of hosts,*

Heaven and earth are full of thy glory:

Glory be to thee, O Lord Most High.

*Blessed is he that cometh in the Name of the
Lord. Hosanna in the highest.*

*O Lamb of God, that takest away the sins of the
world: have mercy upon us.*

*O Lamb of God, that takest away the sins of the
world: grant us thy peace.*

*Behold, I send you forth as sheep in the midst of
wolves, saith the Lord. Be ye therefore wise as
serpents, and harmless as doves.*

*Whilst ye have light, believe in the light, that ye
may be the children of light, saith the Lord.*

*While the Lord was walking in the cool of the day,
he called out and said, "Adam, where art thou?"
"I heard thy voice in the garden, and I was afraid
because I was naked and I hid myself."*

Gratias agimus tibi

Gratias agimus tibi, Pater caelestis, qui tua ineffabili potentia condidisti omnia; tua inscrutabili sapientia gubernas universa; tua inexhausta bonitate cuncta pascis ac vegetas.

Largire filiis tuis ut aliquando tecum bibant in regno tuo nectar illud immortalitatis quod promisisti ac preparasti vere diligentibus te per Jesum Christum nostrum Dominum. *Prosit dominis meis!*

Te Deum Patrem ingenuum

Te Deum Patrem ingenuum, te filium unigenitum, te spiritum sanctam paraclitum, sanctam et individuum Trinitatem, toto corde et ore confitemur, laudamus, atque benedicimus: tibi gloria in saecula saeculorum, Amen.

Heavenly Father, we give thanks to thee, who, with thy awesome power, hast brought everything into being; thou providest guidance for all things with thy inscrutable wisdom; thou nourishest and enlivenest all things with thy boundless goodness.

Grant thy children the privilege of drinking some day with thee in thy kingdom that nectar of immortality which thou hast promised and hast prepared for those who truly love thee; grant this through Jesus Christ our Lord. Good health to my lords!

O God, the Father unbegotten, O only-begotten Son, O Holy Ghost the comforter, holy and undivided Trinity: with our whole heart and voice we confess thee, we praise and bless thee. To thee be glory forever, Amen.

The Choir of The Church of the Advent

The Choir of The Church of the Advent, Boston, Massachusetts, is a professional choir with the prime responsibility of providing appropriate music for the liturgy in this Anglo-Catholic parish. In a year's time they will have sung about 50 Mass settings, and over one hundred anthems, motets, canticles, carols, etc., in addition to a body of chants. The repertoire spans all historical periods from Gregorian chant to world premieres. The Latin polyphonic Masses and motets from the Renaissance, however, remain the principal sources of repertoire.

Of greater import than even the scope of the repertoire performed is the high standard of music-making cultivated during Edith Ho's 24-year tenure. Under her direction, the choir's performance has achieved both national and international recog-

ognition; several recordings they have made have received critical acclaim. In addition to their recordings on the ARSIS label (see p. 11), they have also recorded for the AFKA label. Their performances have been broadcast on National Public Radio, BBC Radio 3, as well as Boston's WGBH. They have presented many concerts in the U.S. and abroad and were a featured ensemble in the 1990 American Guild of Organists' National Convention, the 1994 Boston Early Music Festival concert series, the 1999 American Guild of Organists' Region I Convention in Worcester, Massachusetts, and the 1999 Boston Conference of the Association of Anglican Musicians. In 1992 the choir made a highly successful tour of Venezuela.

EDITH HO has been Organist and Choirmaster of Boston's Church of the Advent since 1977. Born in China, she received both the Bachelor's and Master's degrees in organ performance from the Peabody Conservatory of Music in Baltimore, Maryland. Miss Ho undertook advanced studies in organ with Heinz Wunderlich and Helmut Walcha in Germany. She attended choral seminars conducted by Sir David Willcocks and other prominent conductors. In the United States she has held teaching positions on the college level, and as a concert organist has performed on both sides of the Atlantic. In 1994 she received an honorary doctorate from Nashotah House Seminary in Wisconsin.

Well known as both a solo performer and skilled accompanist, MARK DWYER was the Associate Organist and Choirmaster of The Church of the Advent, Boston, from 1989 to 2001. Shortly after this recording was made, Mr. Dwyer assumed the position of Organist and Master of the Choristers at The Cathedral of All Saints in Albany, New York. He is active as a solo recitalist, having presented organ concerts throughout the eastern United States and England. His work as a conductor, accompanist and solo performer may be heard on the AFKA, JAV and ARSIS labels.

THE CHOIR OF THE CHURCH OF THE ADVENT

Edith Ho, Music Director (Tracks 1–7)
 Mark Dwyer, Associate Conductor (Tracks 8–11)
 Ivan Hansen, Anastasia O'Melveny, Librarians

SOPRANO

Noël Bisson
 Susan Bisson
 Margaret Hunter
 Denise Konicek
 Cheryl Ryder
 Laura Ziegler

BASS

*Glenn Billingsley (*alto*)
 Richard Giarusso
 Joe Dan Harper
 Greg Neil

*cantors

ALTO

Alice Dampman
 Brad Fugate
 Fred Raffensperger
 John Weigel (*tenor*)

TENOR

Stephen Crawford
 *Charles Kamm (*alto*)
 Vincent Metallo (*alto*)
 David Whitehead
 David Won

Recorded direct to digital master on June 17–19, 2001
 at The Church of the Advent, Boston.

Recording engineer: Edward Kelly, Mobile Master, Greenbelt, Maryland
 Production, editing, & mastering: Robert Schuncman, Arsis Audio, Boston

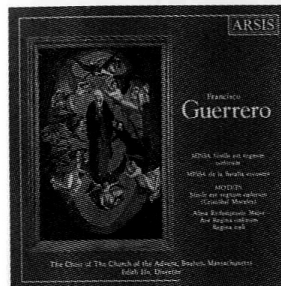
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Special thanks to the Wardens, Vestry, and the Rector, the Reverend Allan B. Warren III, of
 The Church of the Advent, Boston, Massachusetts

Musical editions used for this recording are from the *Collected Works* of Thomas Crecquillon,
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 Armen Carapetyan, General Editor, published by the American Institute of Musicology,
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OTHER ARSIS CD's FEATURING THE CHOIR OF THE CHURCH OF THE ADVENT

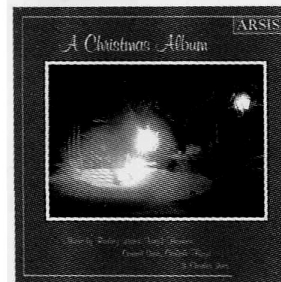
ARSIS CD 113



Franciso Guerrero

Missa 'Simile est regnum caelorum'
 Missa de la Batalla escoutez
Motets: *Simile est regnum caelorum* (Cristóbal Morales)
Alma Redemptoris Mater
Ave Regina caelorum
Regina caeli

ARSIS CD 117



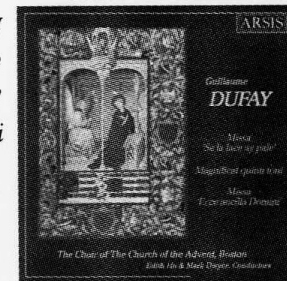
A Christmas Album

Music by Rodney Lister, Virgil
 Thomson, Carlisle Floyd,
 Charles Ives and Conrad Susa sung by The Choir of
 The Church of the Advent, The Harvard Glee Club,
 soloists, instrumentalists and pianist Rodney Lister.

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ARSIS CD 118



Guillaume Dufay

Missa 'Se la face ay pale'
 Missa 'Ecce ancilla Domini'
 Magnificat quinti toni