

Jacobus Clemens non Papa

c. 1510–c. 1556



The Choir of The Church of the Advent
Edith Ho
Music Director

Missa
Gaude lux Donatiane

Motets
Super ripam Jordanis
Peccantem me quotidie

Maria Magdalene et
altera Maria

Dum complerentur
dies Pentecostes

Boston, Massachusetts



Ross Wood
Associate Conductor

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Missa *Gaude lux Donatiane*

1	Kyrie (SAATB)	6:43
2	*Gloria (SAATB)	8:21
3	*Credo (SAATB)	10:25
4	Sanctus & Benedictus (SAATB)	10:48
5	Agnus Dei (SAATBB)	3:58
6	Motet <i>Super ripam Jordanis</i> (SAATB)	5:41
7	Motet <i>Peccantem me quotidie</i> (SATB)	6:35
8	*Motet <i>Maria Magdalene et altera Maria</i> (SSATB)	7:35
9	Motet <i>Dum complerentur dies Pentecostes</i> (SSATB)	6:36

Total CD Time: 66:41

Neither the date of birth nor the date of death of the composer known as Clemens non Papa (probably born Jacob or Jacques Clement) is known for certain. Since the earliest work that can be attributed to him with certainty was published in 1536, the date of his birth is estimated to be around 1510. A chanson attributed to “Clemens non Papa” appears in a set of manuscript partbooks copied in 1542 for the merchant Zeghere van Male of Bruges, Belgium; this is the earliest documented use of the nickname “non Papa” (“not the Pope”). Since Pope Clement VII had died in 1534, it seems likely that the nickname was intended as a joke rather than as a way to distinguish between people with similar names.

Clemens non Papa had been ordained a priest by March 1544, when “Jacobus Clement Prbo” [*presbytero*, i.e., priest] was nominated as succentor (i.e., subcantor, also responsible for training the choirboys) for the Church of St. Donatian in Bruges. He remained there until June 1545. From then until 1549, he served as choirmaster for Philippe de Croy, Duke of Aerschot, an important general serving Emperor Charles V, who at that time ruled most of Europe except France and England. The composer’s secular motets for Charles V probably date from this period. After Philippe de Croy’s death, Clemens was employed for a few months in 1550 by the Marian Brotherhood at s’Hertogenbosch, where he composed a motet for seven voices setting the order’s motto.

After 1550 the composer drops from view. He may have been at or near Leiden, where the six choirbooks of St. Peter’s Church preserve a large number of his compositions. Recent research by Henri Vanhulst has revealed a possible reason for the obscurity of Clemens’ later years: a 1553 letter from Philippe de Croy’s son in response to a request for information about the composer from Emperor Rudolph II of Austria refers to the composer as a “great drunkard who leads a bad life” (i.e., the composer probably did not practice the celibacy required of a priest); needless to say, Clemens did not get the job. [See Henri Vanhulst, “Clemens non Papa ‘grant yvroigne et mal vivant’ (1553),” *Beyond Contemporary Fame: Reassessing the Art of Clemens non Papa and Thomas Crecquillon*, ed. Eric Jas (Turnhout, Belgium: Brepols Publishers, 2005), pp. 17–25.] Clemens’ motet “Hic est vere martyr” bears the annotation “ultimum opus Clementis non Papae anno 1555 21 aprilis.” That annotation; the fact that ten of the *Souterliedekens* (Dutch metrical Psalms) attributed to Clemens and published in 1556 and 1557 were actually completed by their publisher, Tylman Susato; and the existence of a lament for

Clemens by the Dutch composer Jacob Vaet (1529–1567) all suggest that Clemens had died by 1556.

In the course of his relatively brief career, Clemens non Papa composed fifteen Masses, two sets of eight Magnificat settings, the set of Dutch Psalms, and some eighty chansons. However, it is for his motets that Clemens non Papa was (and is) most renowned. About 230 motets are attributed to him. Even discounting those also attributed to Thomas Crecquillon, Pierre de Manchicourt, and other contemporaries, they represent an extraordinarily large body of work. Most of Clemens' motets were published by Pierre Phalèse of Antwerp, either in collections issued in 1554 and 1555 or in a series of volumes devoted exclusively to works of Clemens non Papa published in 1559. A relatively small number of the motets survive only in manuscripts.

All of the works on this recording probably date from the mid- to late 1540s. *Missa Gaude lux Donatiane* was likely composed while Clemens was associated with the church of that name. Three of the four motets appear in Brussels, Bibliothèque du Conservatoire, MS. 27088, which may have been copied in 1548. The fourth, *Peccantem me quotidie*, was published by Susato in 1547.

Missa Gaude lux Donatiane

The church that became the Collegiate Church of St. Donatian in Bruges was founded in the early middle ages when Bruges itself was only a fortified castle built to protect the Counts of Flanders against Norse invaders. In 842 it was rededicated to St. Donatian, Archbishop of Rheims, the patron saint of Bruges. As the city grew to become an important commercial and cultural center, so did St. Donatian's fame and importance. At the height of its musical importance in the fifteenth century, St. Donatian attracted such leading composers of polyphony as Guillaume Dufay, Johannes Ockeghem, Antoine Busnois, and Jacob Obrecht. After the turn of the sixteenth century, Bruges declined in importance as a center of trade, and St. Donatian no longer had patrons capable of attracting and supporting such musical leaders. The building was destroyed in 1797 during the violence following the French Revolution, but many of its records survive.

In order to obtain the position of succentor at the Church of St. Donatian, Bruges, Clemens non Papa was required to pass a test to prove his proficiency; *Missa Gaude lux Donatiane* may have been the composition he submitted. The title of the first publication of the Mass, *Missa*

ad imitationem modulandi Gaude lux Donatiane, suggests that it is a parody Mass based on an earlier polyphonic composition. However, although the text of a hymn beginning with these words appears in a medieval rhymed office for St. Donatian, neither a motet nor a plainchant that could have served as a model for the Mass is known to be extant. Some idea of how the presumed model must have sounded can be found by listening to the themes at the beginnings of the various sections of the Mass. It likely was a melody in Mode 2 on G (somewhat akin to the key of G minor) that began with a theme to which the words *Gaude lux Donatiane* could easily be set.

Presumably like its model, the Mass is composed in the style of syntactic imitation: each phrase of text is given a musical subject, which is imitated by one voice after another. Most movements are set as several sections; one or more of them may end on the dominant rather than the final of the mode. Some sections of the longer movements are set for three voices rather than all five. For the final movement, *Agnus Dei*, Clemens increases the number of voices to six, adding a second bass.

Particularly striking to the ear is the introduction of one or two passages in triple meter in each movement except the *Kyrie*. While passages in triple meter were often used in the mid-sixteenth century to set expressions of joy (such as *alleluia* or *osanna*) or references to the Trinity, not all of the passages in triple meter in Clemens' Mass fit this convention; that custom does not explain, for example, why Clemens chose to set *qui tollis peccata mundi, suscipe deprecationem nostram* ("thou that takest away the sins of the world, receive our prayer") from the *Gloria*, or the entire *Agnus Dei*, in triplets. Thus, it seems plausible that a concluding section in triple meter was a distinguishing feature of the original polyphonic composition on which the Mass is thought to be based.

Motets

Three of the four motets presented here are responsory motets, while *Super ripam Jordanis* is a through-composed setting of two antiphons for the Baptism of Christ. Each of the responsory motets is in two parts, and the respond (repeated section) of the responsory is set to the same music in each part, creating the form ABCB. Like the Mass, the motets are in the style of syntactic imitation. The large-scale structure of each motet is articulated by definite cadences at the ends of the sections of the responsory form. Smaller sections within each of the larger

ones are defined by the phrases of text and the melodic subjects associated with them, but all of the voices do not necessarily reach a cadence at the end of a given phrase before one or two voices take up a new phrase of text and melodic subject.

Super ripam Jordanis

This motet is one of a group of 22 motets by Clemens non Papa that form most of the second half of the Brussels manuscript cited above. It appears under the title *De sancto Johanne Baptista* and sets two antiphons for the Baptism of Christ. Triumphant mode 5 on F (something like F major) appears most clearly at the beginning of the second part, in the fanfare-like subject setting the words *vox de coelo sonuit* (“a voice sounded from heaven”). The words *hic est Filius meus dilectus in quo mihi complacui; ipsum audite* (“This is my beloved Son, in whom I am well pleased; listen to him”), which as part of the refrain are heard twice, may have had political ramifications. Prince Philip (later King Philip II of Spain), son of Emperor Charles V, made a triumphal “progress” from Italy to Brussels in 1548–49, and Clemens’ employer, General Philippe de Croy, accompanied him for most of the journey. If it is correct that the Brussels manuscript was prepared under Clemens’ supervision as a gift for Philippe de Croy to present to the prince, the people who heard the motet were probably expected to think not only of the Father speaking about Jesus, but also of the Emperor speaking about Prince Philip.

Peccantem me quotidie

The text of this motet is a responsory for the Office of the Dead, but it is also suitable for penitential occasions. The words constitute a plea for mercy, *quia in inferno nulla est redemptio* (“because in hell there is no redemption”). Perhaps reflecting the sense of the words, the phrases overlap almost seamlessly—definite cadences occur only before the refrain and at the ends of the two parts—and the modality is ambiguous. The beginnings of phrases on A and D in the verse section suggest mode 2 on D, but entries on A and E in later sections introduce melodies typical of mode 4 on E, a common mode for penitential subjects; the final cadence of each section, however, returns to D. Notice the effective pleading in Clemens’ setting of the final phrase, *miserere mei, Deus, et salva me* (“have mercy upon me, O God, and save me”).

Maria Magdalene et altera Maria

This five-voice motet sets one of the responsories for Easter. Even during Clemens’ lifetime, this was one of his most popular motets: in the 1540s it had already been published in one of

Susato’s anthologies and copied into the Brussels manuscript, and it appears in so many other early sources that it is considered to be part of the “core repertory” of sixteenth-century motets. [See Jennifer Thomas, “The Core Motet Repertory of 16th-Century Europe,” *Essays on Music and Culture in Honor of Herbert Kellmann*, ed. Barbara Haggh (Minerve: Centre d’Études Supérieures de la Renaissance, 2001), pp. 335–76.] Although the opening of the motet makes it sound as though it is in C major, it is actually in mode 8 on G, a mode often chosen for texts about dutiful women. The high tessitura resulting from the two soprano parts reflects the joy of its text. Although the words *Jesum quem queritis* (“Jesus, whom ye seek”) are first presented in imitation as usual, they are then emphasized by being sung homophonically by groups of three voices, as is the following phrase *non est hic* (“is not here”); then Clemens returns to joyful counterpoint for *surrexit* (“He is risen”). The melodic sequence (the same music repeated several times, in this case, a step lower each time) in the setting of the final *alleluia* is one of Clemens’ favorite musical devices.

Dum complerentur dies Pentecostes

Like *Super ripam Jordanis*, this motet appears among the group of motets by Clemens at the end of the Brussels manuscript, and like *Super ripam Jordanis*, it is in mode 5 on F. Clemens’ sensitivity to the text is shown by the excited rhythmic activity of the first *alleluia* and the flowing melody that sets the text referring to the Holy Spirit’s pouring out so that *spiritus torrens replevit totam domum* (“the flowing Spirit filled the whole house”). The melody that sets *repleti sunt omnes Spiritu Sancto* (“they were all filled with the Holy Spirit”) leaps from C to F and then descends an octave (thus filling the entire *ambitus* of the mode). As in *Maria Magdalene et altera Maria*, Clemens uses a descending sequence to set the final *alleluia*.

Clemens non Papa’s motets continued to be printed in anthologies, copied into manuscripts, and arranged for instrumental performance for decades after his death. His music remained particularly popular in German-speaking regions of Europe. In those regions, two theorists—Hermann Finck (*Practica Musica*, Wittenberg, 1556) and Gallus Dressler (*Practica modorum explicatio*, Jena, 1561)—cited motets by Clemens as illustrations of how to compose, and several of Clemens’ motets were published as contrafacta, with new texts suitable for use in Protestant worship.

—Ellen S. Beebe, Ph. D., Senior Editor, Broude Brothers Limited, Williamstown, MA

MISSA GAUDE LUX DONATIANE

1 KYRIE

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

2 GLORIA

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.

*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,*

Domine Deus, Rex cœlestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

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

Qui tollis peccata mundi, suscipe deprecationem nostram.

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

Qui sedes ad dexteram Patris, miserere nobis.

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

Quoniam tu solus sanctus. Tu solus Dominus.

For thou only art holy; thou only art the Lord;

Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

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

3 CREDO

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

*I believe in one God, the Father Almighty,
maker of heaven and earth, and of all things visible and invisible.*

Et in unum Dominum Jesum Christum,
Filiū Dei unigenitum.
Et ex Patre natum ante omnia sæcula.
Deum de Deo, Lumen de Lumine, Deum verum de Deo vero.

*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;*

Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.

begotten, not made; being of one substance with the Father;

Qui propter nos homines, et propter nostram salutem descendit de cœlis.

by whom all things were made: who for us men and for our salvation came down from heaven,

Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.

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

Crucifixus etiam pro nobis: sub Pontio Pilato: passus, et sepultus est.

and was crucified also for us under Pontius Pilate; he suffered and was buried:

Et resurrexit tertia die, secundum Scripturas.

and the third day he rose again according to the Scriptures:

Et ascendit in cœlum: sedet ad dexteram Patris.

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

Et iterum venturus est cum gloria judicare vivos et mortuos.

and he shall come again, with glory, to judge both the quick and the dead;

Cujus regni non erit finis.

whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et Vivificantem: qui ex Patre Filioque procedit.

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 conglorificatur: qui locutus est per
Prophetas.

Et unam, sanctam, Catholicam et Apostoli-
cam Ecclesiam.

Confiteor unum Baptisma in remissionem
peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi sæculi.

Amen.

4 SANCTUS & BENEDICTUS

Sanctus, sanctus, sanctus, Domine Deus
Sabaoth.

Pleni sunt cœli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

5 AGNUS DEI

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

6 Motet: SUPER RIPAM JORDANIS

Super ripam Jordanis stabat beatus Jo-
hannes; indutus est splendore baptizans
salvatore, benedicam te et tu Jordanis
congaudentes suscipe.

Vox de coelo sonuit et vox Patris audita est:
Hic est Filius meus dilectus, in quo mihi
complacui, ipsum audite.

*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.

Hosanna in the highest.

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, grant us thy peace.*

*Blessed John stood on the banks of the Jordan,
clothed in splendor as he baptized the Savior:
May I bless thee, and may the rejoicing Jordan
receive thee.*

*A voice sounded from heaven, and the voice of
the Father was heard: This is my beloved Son,
in whom I am well pleased: listen to him.*

7 Motet: PECCANTEM ME QUOTIDIE

PeccanTEM me quotidie, et non me pœnitentem,
timor mortis conturbat me: quia in inferno
nulla est redemptio, miserere mei, Deus, et
salva me.

Deus, in nomine tuo salvum me fac, et in virtute
tua libera me: quia in inferno nulla est re-
demptio, miserere mei, Deus, et salva me.

8 Motet: MARIA MAGDALENE ET ALTERA MARIA

Maria Magdalene et altera Maria ibant diluculo
ad monumentum. Jesum quem queritis non
est hic, surrexit, sicut locutus est, praecedet
vos in Galileam, ibi eum videbitis, alleluia.

Cito euntes dicite discipulis eius et Petro quia
surrexit Dominus, praecedet vos in Galileam,
ibi eum videbitis, alleluia.

9 Motet: DUM COMPLERENTUR DIES PENTECOSTES

Dum complerentur dies Pentecostes erant omnes
pariter dicentes, alleluia, et subito factus est
sonus de coelo, alleluia, tanquam spiritus tor-
rens replevit totam domum, alleluia.

Repleti sunt omnes Spiritu Sancto et coeperunt
loqui, alleluia.

Tanquam spiritus torrens replevit totam domum,
alleluia.

*The fear of death doth trouble me, for I sin daily
and repent not. Because in hell there is no
redemption, have mercy upon me, O God, and
save me.*

*Save me, O God, for thy Name's sake, and deliver
me in thy strength. Because in hell there is no
redemption, have mercy upon me, O God, and
save me.*

*At daybreak Mary Magdalene and the other
Mary went to the tomb. Jesus, whom ye seek, is
not here: he is risen, as he said, and goeth before
you into Galilee; there ye shall see him, alleluia.
Go quickly, and tell his disciples and Peter that the
Lord is risen, and goeth before you into Galilee;
there ye shall see him, alleluia.*

*When the day of Pentecost was fully come, they
were all with one accord in one place, saying,
alleluia, and suddenly there was a sound from
heaven as of a roaring wind, and it filled all the
house, alleluia.*

*They were all filled with the Holy Ghost, and began
to speak, alleluia.*

*...as of a roaring wind, and it filled all the house,
alleluia.*

EDITH HO has been Organist and Choirmaster at 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

ROSS WOOD became Associate Organist and Choirmaster of the Church of the Advent in 2001, after serving as Associate Organist at Trinity Church, Boston, for sixteen years. He is also manager of acquisitions and cataloging for the Wellesley College libraries. Mr. Wood has performed recitals throughout the U.S. and Europe, including venues such as Notre-Dame Cathedral, Paris, the National Cathedral in Washington, and St. Patrick's Cathedral and St. Thomas Church in New York. He received his doctorate from Eastman School of Music as a student of Russell Saunders, after undergraduate study with Robert Anderson at Southern Methodist University.

THE CHOIR OF THE CHURCH OF THE ADVENT, Boston, 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 fifty 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 even greater import than the scope of the repertoire is the high standard of music-making cultivated during Edith Ho's twenty-nine-year tenure. Under her direction the choir has achieved both national and international recognition; several of their recordings have received critical acclaim. Recent CDs (ARSIS 113, 118, 136, 146, 149, SACD 400, & SACD 406) feature two masses and motets by Francisco Guerrero, to commemorate the four-hundredth anniversary of that composer's death; two masses and a Magnificat by Guillaume Dufay; and a mass and motets by Thomas Crecquillon on each of two separate discs; a CD features Victoria's *Requiem* for six voices and Reproaches; two SACDs of Manchicourt, presenting a mass, the *Requiem*, and motets. Previously, the Advent Choir recorded three LPs and a CD: *Duo Seraphim: Angel Songs for Christmas* for the AFKA label.

The choir's performances have been broadcast on National Public Radio, BBC Radio 3, and Boston's WGBH, among many others. In 1992 the choir made a highly successful tour of Venezuela. The choir was a featured ensemble in the 1990 American Guild of Organists' National Convention, the 1994 and 2003 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. Within three years, the choir gave four all-Crecquillon concerts, being the first ensemble in modern times to give deserved prominence to this important composer's oeuvre. These concerts were performed in Boston and at the Cathedral of All Saints in Albany, New York. In 2004–2005, the choir presented an all-Renaissance concert in St. Thomas Church, New York City, and two Manchicourt programs in Boston.

The Choir of the Church of the Advent, Boston

Edith Ho, Music Director

Ross Wood, Associate Conductor

Soprano	Alto	Tenor	Bass
Priscilla Anderson	Jennifer Ashe	Allen Combs	Glenn Billingsley
Paula Downes	Alice Dampman	(also alto)	Martin Cowley
Judith Hill	(also soprano)	Kyle Haugen	Erik Sumner
Cheryl Ryder	Brad Fugate	Kevin Leong	
Laura Ziegler	Charles Kamm	Steven Soph	
	(cantor)		
	Martin Near	Ivan Hansen, Music Librarian	

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Music by Jacobus Clemens non Papa (c. 1510–c.1556) • ARSIS CD 160

Projected for 2007: Sacred Music for Double Chorus by Hieronymus Praetorius