

Pierre de Manchicourt

c. 1510–1564



Volume II

Missa de Requiem

Motets:

Audivi vocem de cœlo

O intemerata

Puer qui natus est

Laudate Dominum omnes gentes

The Choir of
The Church of the Advent

Edith Ho, Music Director

Ross Wood, Associate Conductor

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Boston, Massachusetts

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Missa de Requiem (SATTB)

1	Introit	7:46
2	Kyrie	3:05
3	*Gradual	6:16
4	Offertory	11:06
5	*Sanctus & Benedictus	3:37
6	*Agnus I, II, III	3:51
7	Communion	3:22

8	Motet <i>Audivi vocem de cælo</i> (SAATTB)	6:32
9	Motet <i>O Intemerata</i> (SATB)	6:08
10	Motet <i>Puer qui natus est</i> (SAATB)	5:18
11	Motet <i>Laudate Dominum omnes gentes</i> (SAATTB)	6:43

Total CD Time: 63:43

This Super Audio Hybrid CD may be played in high density 5-channel or stereo surround sound on any SACD player, and in regular CD stereo on all compact disc players.

Listeners unfamiliar with the music of Pierre de Manchicourt, or who might not even recognize his name, need not be ashamed. Indeed, Manchicourt is one of many 16th-century composers whose life and works quietly slipped out of the picture of Western music history. Yet he belonged to the large group of outstanding polyphonic composers from the Low Countries who during the Renaissance played a leading part, perhaps even *the* leading part, in the European musical scene. By the end of the 16th century, however, the complexity of these composers' vocal polyphonic music had become outmoded; a new style from Italy caught on ('accompanied monody'), and most of the tremendous volume of renaissance polyphony passed into oblivion, until musicologists in the 19th and 20th centuries gradually dusted off this magnificent repertoire, hidden and dispersed in hundreds of archives and libraries all over the world.

Pierre de Manchicourt belonged to the so-called 'fourth generation' of polyphonists from the Low Countries, a group rich in famous names such as Adriaan Willaert, Cipriano de Rore, Nicolas Gombert, Clemens non Papa and Thomas Crecquillon, among many others. These composers were active in their homelands and abroad as singers, chapelmasters and teachers at the most exquisite and splendor-loving ecclesiastical and secular courts of popes, cardinals, bishops, emperors, kings, princes, dukes and nobles throughout Europe.

Manchicourt's biography is not well documented. We know that he died on 5 October 1564 in Madrid where he was serving as the first chapelmaster of the Spanish king Philip II. Since 1559 he had been the leader of the 'Capilla Flamenca,' the famous choir Philip inherited from his father, Emperor Charles V (1500–1558), which consisted exclusively of singers and composers from the Low Countries. As a fervent defender of the Counter-Reformation, Philip stimulated his musicians above all in the direction of sacred music, just as his father had done before him. Consequently, most of the musicians in his service concentrated primarily on the ecclesiastical repertoire.

Manchicourt's output is no exception: the majority of his works are settings of the Ordinary of the Mass and motets on biblical or liturgical texts (such as antiphons and responsories). His secular French chansons mostly date from his earlier years, before he was engaged by Philip II, when he worked in France and the Low Countries as chorister in Arras and as choirmaster at both Tours Cathedral and Tournai Cathedral in Hainaut (in the south of what is now Belgium). Being an ordained clergyman, he was honored with a canonry at Arras Cathedral by the Bishop of Arras, Antoine Perrenot de Granvelle, who was at the same time the most important counselor and the 'prime minister' to Charles V and Philip II. In 1554, to curry

Granvelle's favor, Manchicourt dedicated to the Bishop a collection of motets, published by the Leuven University printer Pierre Phalèse. This edition of fourteen five- and six-part works contains the motets *Puer qui natus est* (a5) and *Audivi vocem de caelo* (a6). Subsequently, Granvelle did indeed favor Manchicourt when in 1559 the latter applied for and obtained the post of director of the Capilla Flamenca after the death of the former chapelmaster Nicolas Payen in February of that year. Thus Manchicourt's royal appointment took place while Philip was still staying in the Low Countries before moving permanently to Madrid in 1561.

In 1539, a motet book by Manchicourt was published by Pierre Attaignant in Paris, who was one of the first music printers to devote an entire motet collection to a single composer; far more common and risk-free was the publication of anthologies of works by several composers. That Attaignant chose Manchicourt is a clear sign of his reputation as the leader of the choir of Tours Cathedral. While most of Manchicourt's motets were published during his lifetime, his nineteen masses are, with some exceptions, preserved only in manuscript. One manuscript, copied about 1560 in Madrid (possibly by Manchicourt himself), contains his Requiem, together with three other masses and eleven motets. This manuscript must have belonged to the repertoire of the well-known monastery of Montserrat, where it is still preserved in company with a second manuscript containing no fewer than twelve masses by Manchicourt (MS. 768, c. 1545/55 and MS. 772, c. 1560).

The *Missa de Requiem*, used for funerals or memorial services, is named after the first word of the Introit of the Mass ('*Requiem æternam dona eis, Domine*': 'Rest eternal grant unto them, O Lord'). More than forty polyphonic Requiem masses of the 15th and 16th centuries are known, one of the most famous being the first preserved, composed by Johannes Ockeghem (c. 1415–1497). The earliest-known Requiem Mass was written by Guillaume Dufay (c. 1397–1474) but has lamentably been lost. These Requiem masses are made up of different parts of the Ordinary of the Mass, the texts of which remain essentially unchanged (*Kyrie*, *Sanctus* and *Benedictus*, and *Agnus Dei*), and of the Propers of the Mass whose texts do change according to the liturgical occasion. Before the reforms of the Council of Trent (1545–1563) there were alternative texts for the Propers including the Gradual *Si ambulem in medio umbræ mortis*, selected by Manchicourt for his Requiem. The other parts of the Propers in his Requiem are the Introit *Requiem æternam*, the Offertory *Domine Jesu Christe* and the Communion *Lux æterna*. Characteristic for the Requiem Mass is the borrowing of the original Gregorian chant in the polyphonic parts, as cantus firmus or as basis for paraphrase. Manchicourt places the plainchant mostly in the top voice, around which he composes four free parts in a slowly-

moving, transparent contrapuntal fabric in masterly fashion, perfectly appropriate to the texts of the Mass for the Dead. Manchicourt does not aim at dramatic expression but is guided by the first words of the Mass: '*Requiem æternam*,' the eternal rest God prepares for the people he unconditionally loves. The aura of profound serenity created by Manchicourt in this work is very moving.

Manchicourt's motets are typical examples of compact and continuous counterpoint, a technique established by his contemporary Nicolas Gombert (c. 1490–c. 1556), singer and composer in Charles V's Capilla Flamenca between 1526 and 1537. Gombert was famous for his consistently imitative counterpoint or pervading imitation, in overlapping phrases, without interruptions and without general pauses. This music, as a result, exudes a sense of deep seriousness and a certain evenness of tone, which nonetheless avoids monotony through masterly handling of counterpoint and rich melodic invention. Manchicourt, following Gombert, does not strive for stark contrasts: his musical lines proceed according to a regular pattern and create a rather introverted mood, which is established in the opening bars of a composition and maintained through the concluding notes. His music overwhelms us not with dramatic effects or unexpected rhythmic changes, but with an astonishing beauty of sound and a fullness of tone flavored at times with dissonance or harmonic clash as the result of the constant interweaving of independent parts.

The four motets presented here are excellent examples of this masterfully controlled style: the four-part *O intemerata et in æternum benedicta*, a very popular prayer to the Virgin Mary; the monumental six-part *Laudate Dominum, omnes gentes* based on Psalm 117; the five-part motet for the Nativity of St. John the Baptist *Puer qui natus est*; and the six-part motet for Eastertide *Audivi vocem de caelo*. This last one is remarkable in that the fifth part sings the same words throughout the entire motet, *Omnes sancti, intercede pro nobis* ('All ye saints, pray for us'), a clearly symbolic gesture serving as a continuous plea for help. This technique was very popular among composers of the previous generation, especially Josquin Desprez, but was rarely applied by contemporaries of Manchicourt, with the exception of Willaert. With this work Manchicourt demonstrates his familiarity with older compositional techniques. Indeed, Manchicourt should be considered one of the most prominent composers of the "Gombert generation" who rightly deserves to be rescued from unjust obscurity.

—Ignace Bossuyt, Professor of Musicology,
The Catholic University of Leuven, Belgium

TEXTS

Missa de Requiem

1 Introit

*Requiem æternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, et tibi reddetur
votum in Jerusalem.
Exaudi orationem meam; ad te omnis caro
veniet.
Requiem æternam...*

Rest eternal grant unto them, O Lord:
and let light perpetual shine upon them.
Thou, O God, art praised in Sion, and unto
thee shall the vow be performed in Jeru-
salem.
Hear thou my prayer, unto thee shall all flesh
come. Rest eternal...

2 Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

3 Gradual

*Si ambulem in medio umbre mortis, non timebo
mala: quoniam tu mecum es, Domine.
Virga tua et baculus tuus ipsa me consolata sunt.*

Though I walk through the valley of the
shadow of death, I will fear no evil:
for thou art with me, O Lord.
Thy rod and thy staff they comfort me.

4 Offertory

*Domine Jesu Christe, Rex gloriæ, libera animas
omnium fidelium defunctorum de manu
infernæ et de profundo lacu; libera eas de ore
leonis; ne absorbeat eas tartarus, ne cadant
in obscurum tenebrarum loca: sed signifer
sanctus Michael repræsentet eas in lucem
sanctam. Quam olim Abraham promisisti et
semini ejus.*

O Lord Jesus Christ, King of Glory, deliver
the souls of all the faithful departed from
the hand of hell and from the bottomless
pit. Save them from the lion's jaws, that
hell may not engulf them, that they may
not fall into the darkness of the place of
shadows, but let Saint Michael the stan-
dard-bearer lead them into the holy

*Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis quarum hodie
memoriam agimus. Fac eas, Domine, de
morte transire ad vitam sanctam.*

Quam olim Abraham promisisti et semini ejus.

5 Sanctus & Benedictus

*Sanctus, sanctus, sanctus, Domini Deus
Sabaoth. Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini. Ho-
sanna in excelsis.*

Sacrifices and prayers of praise to thee, O
Lord, we offer. Do thou receive them on
behalf of those souls whom this day we
commemorate. Grant them, O Lord, to
pass from death into holy life.
Which thou of old didst promise to Abraham
and to his seed.

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.

6 Agnus Dei

*Agnus Dei, qui tollis peccata mundi, dona eis
requiem.
Agnus Dei, qui tollis peccata mundi, dona eis
requiem sempiternam.
Agnus Dei, qui tollis peccata mundi, dona eis
requiem sempiternam et locum indulgentiæ.*

O Lamb of God, that takest away the sins of
the world, grant them rest.
O Lamb of God, that takest away the sins of
the world, grant them rest eternal.
O Lamb of God, that takest away the sins of
the world, grant them rest eternal and a
place of pardon.

7 Communion

*Lux æterna luceat eis, Domine, cum sanctis
tuis in æternum: quia pius es.
Requiem æternam dona eis, Domine; et lux
perpetua luceat eis: cum sanctis tuis in æter-
num: quia pius es.*

Let light perpetual shine upon them, O Lord,
with thy saints for evermore: for thou art
gracious.
Rest eternal grant unto them, O Lord; and let
light perpetual shine upon them: with thy
saints for evermore: for thou art gracious.

8 Motet *Audivi vocem de cœlo*

Audivi vocem de cœlo tanquam vocem tonitruum magni. Alleluia.

(Quintus vox: Omnes sancti intercede pro nobis.)

Regnabit Deus noster in æternum, alleluia. Quia facta est salus et potestas Christi ejus. Alleluia.

Et vox de throno exivit dicens: Laudem dicite Deo nostro, omnes sancti ejus et qui timetis Dominum pusilli et magni, alleluia.

I heard a voice from heaven as the voice of a great thunder. Alleluia.

(Fifth voice: All ye saints, intercede for us.)

Our God shall reign for ever, alleluia. For salvation and the power of his Christ are come. Alleluia.

And a voice came out of the throne, saying: Praise our Lord, all ye his saints, and ye that fear the Lord, both small and great, alleluia.

9 Motet *O intemerata*

O intemerata et in æternum benedicta, Singularis atque incomparabilis virgo Dei genetrix Maria,

Gratissimum Dei templum, Spiritus Sancti sacrarium: ora pro nobis Deum.

O virgo gloriosa, mater Dei pietate plenissima, Summi regis filia, mater gloriosissima,

Pro nobis Deum implora.

O undefiled and forever blessed, Matchless and incomparable virgin Mary, mother of God,

Most gracious temple of God and shrine of the Holy Ghost: pray for us to God.

O glorious Virgin, devoted mother of God, Daughter of the highest king, mother most glorious,

Appeal for us to God.

10 Motet *Puer qui natus est*

Puer qui natus est plusquam propheta est: hic est de quo Salvator ait: Inter natos mulierum non surrexit major Johanne Baptista.

The boy who hath been born is more than a prophet: he is the one of whom the Savior saith: Among them that are born of women, there hath not arisen a greater than John the Baptist.

Hic præcursor dilectus et lucerna lucens ante Dominum. Ipse est enim Johannes qui viam Domino preparavit in eremo.

This is the beloved forerunner and the lamp that shineth before the Lord. For this is that John that prepareth the way for the Lord in the wilderness.

11 Motet *Laudate Dominum omnes gentes*

Laudate Dominum, omnes gentes; laudate eum, omnes populi. Resurrexit Dominus, alleluia.

Unus est Christus qui regnat. Laudate Dominum, omnes gentes. Christus triumphat, alleluia.

Unus est Christus qui renovat. Laudate eum, omnes populi. Christus glorificat, alleluia.

Unus est Christus qui coronat. Laudate Dominum, omnes gentes, alleluia.

Plaudite ergo, omnes gentes, quoniam confirmata est super nos misericordia ejus, alleluia; et veritas Domini manet in æternum. Laudate eum, omnes populi.

O praise the Lord, all ye nations: praise him, all ye peoples. The Lord hath risen, alleluia. There is one Christ who reigneth. O praise the Lord, all ye nations. Christ triumpheth, alleluia.

There is one Christ who restoreth. Praise him, all ye peoples. Christ glorifieth, alleluia.

There is one Christ who crowneth. O praise the Lord, all ye nations, alleluia.

Therefore clap your hands, all ye nations, for his merciful kindness is ever more and more toward us, alleluia; and the truth of the Lord endureth for ever. Praise him, all ye peoples.

Editions used in this CD are © American Institute of Musicology, Middleton, WI, from Pierre de Manchicourt: Opera omnia, Lavern Wagner, General Editor. Lavern Wagner rescored two of the motets specifically for performance and recording by the Choir of The Church of the Advent. The Church of the Advent and Arsis Audio gratefully acknowledge the assistance of the American Institute of Musicology, Inc.

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Recording Engineer: Edward J. Kelly, Mobile Master, Greenbelt, MD

Producer & Mastering Engineer: Robert Schuneman, Arsis Audio, Boston, MA

Front Cover: Parchment page from a Book of Hours, use of Rome, end of 14th- or early 15th-century French and Latin, currently located in the Russian National Library, St. Petersburg, Russia. Photo by Erich Lessing. Used by permission of Art Resources, New York.

THE CHOIR OF THE CHURCH OF THE ADVENT, BOSTON

EDITH HO, Music Director

ROSS WOOD, Associate Conductor

SOPRANO

Priscilla Anderson
Susan Bisson Lambert
Sudie Marcuse
Cheryl Ryder
Laura Ziegler (cantor)

ALTO

Jennifer Ashe
Allen Combs (tenor)
Alice Dampman
Martin Near

TENOR

Sterling Lambert
Kevin Leong
Stephen Ng
Steven Soph

BASS

Glenn Billingsley (alto)
Martin Cowley
Richard Giarusso
Clifford Rust (tenor)

Ivan Hansen, Music Librarian

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 at 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.

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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-eight-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 and SACD 400, see list below) feature music by Francisco Guerrero, to commemorate the 400th anniversary of that composer's death; two masses and a *Magnificat* by Guillaume Dufay; a mass and motets by Thomas Crecquillon on each of two separate discs; a disc featuring Victoria's *Requiem* for six voices and *Reproaches*; and, most recently, the first volume of music by Pierre de Manchicourt. 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. In recent years, the choir has given four all-Crecquillon concerts, being the first ensemble in modern times to give deserved prominence to that important composer's *oeuvre*. In 2004 and 2005, the choir presented an all-Renaissance concert in St. Thomas Church, New York City and two Manchicourt programs in Boston.

The Advent Choir on ARSIS Recordings:

- ARSIS CD 113: Music by Francisco Guerrero (a Mass, several motets)
- ARSIS CD 118: Music by Guillaume Dufay (two Masses, Magnificat setting)
- ARSIS CD 136: Music by Thomas Crecquillon, Volume I (a Mass and several motets)
- ARSIS CD 146: Music by Thomas Crecquillon, Volume II (another Mass, motets)
- ARSIS CD 149: Music by Tomás Luis de Victoria (Requiem & Reproaches)
- ARSIS SACD 400: Music by Pierre de Manchicourt, Volume I (a Mass, motets)