

ARSIS



*Guillaume*  
**DUFAY**

*Missa*  
*'Se la face ay pale'*

*Magnificat quinti toni*

*Missa*  
*'Ecce ancilla Domini'*

*The Choir of The Church of the Advent, Boston*

*Edith Ho & Mark Dwyer, Conductors*



## Music by Guillaume Dufay (c. 1400–1474)

### The Choir of The Church of the Advent Boston, Massachusetts

Edith Ho, Director of Music  
Mark Dwyer, Associate Conductor

#### Missa "Se la face ay pale"

1	Kyrie	03:30
2	Gloria	08:17
3	Credo	08:30
4	Sanctus & Benedictus	06:05
5	Agnus Dei	04:33

6	Magnificat quinti toni	05:49
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#### Missa "Ecce ancilla Domini"

7	Kyrie	04:51
8	Gloria	04:39
9	Credo	08:08
10	Sanctus & Benedictus	05:24
11	Agnus Dei	04:23

Total CD Time: 61:04

## The Choir of The Church of the Advent

Edith Ho, Music Director (Tracks 1–6)  
Mark Dwyer, Associate Conductor (Tracks 7–11)  
Anne Reiss, Librarian

### Soprano I

Kandace Anastasia  
Noël Bisson \*  
Susan Bisson  
Shannon Canavin \*  
Cathleen Ellis  
Cheryl Ryder

### Alto

Allen Combs \*  
Alice Dampman  
Charles Kamm \* (Cantor)  
Daniel Meyer  
Rachael Satanoff

### Bass

Stephen Hermes  
Eric Jordan  
Bernard Lee  
Daniel Meyer \*  
Aidan Oliver \*

### Tenor

James DeSelms  
Jonathan Nadel  
John Weigel  
David Won

\* small ensemble

Recorded direct to digital master on June 22–24, 1999  
at The Church of the Advent, Boston.

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

Cover art: "The Annunciation" (Matins) from the *Belles Heures de Duc de Berry*,  
illuminated manuscript, 1408-09 by Paul, Jean and Hermann Limbourg. Used by  
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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

*At this time...the possibilities of our music have been so marvelously increased that there appears to be a new art...*<sup>1</sup>

So wrote Johannes Tinctoris at the start of his influential treatise on music theory, *Proportionales musices* (c. 1476). Tinctoris documented a profound change in polyphonic writing that took place early in the fifteenth century. He described the new polyphony as being infused with a sweetness and imagination that all earlier music lacked.

Even today, when most of us are less accustomed to the intricacies of Renaissance polyphony, this change in musical style between fourteenth- and fifteenth-century counterpoint is clear. Whereas the stark sound of the intervals of the perfect fourth and fifth dominated earlier contrapuntal writing, composers working in the early fifteenth century began to soften their counterpoint with thirds and sixths. In addition, these composers expanded voice ranges, and four-part writing with a low bass voice became the norm. Contrapuntal procedures became more complicated as composers wrote increasingly longer pieces.

Tinctoris attributes the new sound to the work of a few composers and their immediate successors. He states that the originators of the new style were English but names Guillaume Dufay as one of the first and most important in defining this new compositional style on the Continent. Tinctoris is not the only writer to have documented Dufay's importance to music history. At the time of his death, Dufay was a wealthy and famous man, known throughout Italy, France, and the Low Countries for his remarkable compositions. His contemporaries believed him to be the greatest composer of their generation.

Dufay's compositional legacy is enormous, in part because his mastery lay in both secular and sacred music. Younger composers of the fifteenth century, including Johannes Ockeghem and Josquin des Prez, were profoundly influenced by his genius. Dufay spent most of his career in some way connected to Cambrai Cathedral (in modern-day southwest Belgium), although at times during his life he also sang in the papal chapel in Rome and worked at the court of Savoy (in modern-day northwest Italy). This recording contains two of his greatest Masses, one from the middle of his career and one from the end, as well as a *Magnificat*.

The most demanding compositional genre at this time was the polyphonic cyclic Mass, and by the end of the fifteenth century it had become the genre in which compos-

ers displayed their most serious thought. The importance of cyclic Mass settings was established in large part through Dufay's work. He is among the earliest composers to whom we can securely attribute Mass settings.

The *Missa "Se la face ay pale"* is one of the earliest Masses based on a *cantus firmus*. A *cantus firmus* is a pre-existing melody (a single line of a polyphonic piece, or a plainchant melody) that functions as a foundation upon which the composer then constructs the other voices of the composition. In this case Dufay uses a secular *cantus firmus*, the tenor of his song *Se la face ay pale*, which he is thought to have written for a wedding in Savoy in 1434. The Mass dates from the 1450s and also seems to have some connection with a wedding. At some points in the Mass the tenor line, which carries the *cantus firmus*, moves two and three times as slowly as it does in the song, but it retains the same relative note values as in the song. Although an audible connection between the Mass and the earlier song is not so obvious to most of us today, it would have been clear to contemporary listeners, thus making the Mass particularly suitable for a wedding. This Mass is scored for four voices; in a few places, however, Dufay uses only three voices and drops the *cantus firmus*, and these passages are sung by a smaller ensemble on this recording.

The *Missa "Ecce ancilla Domini"* is thought to be a late work, possibly from around 1463 when it was copied into two manuscripts from Cambrai Cathedral. It bears some similarity to Johannes Ockeghem's Mass of the same name. Ockeghem visited Dufay in 1462 and 1464, and scholars believe that Dufay's Mass probably dates from this period and was influenced by Ockeghem's piece. The Mass was likely performed on a particular day in the Advent season, the Wednesday of the Ember days, when the Annunciation dialogue between the Angel Gabriel and Mary was read.

Dufay's *Missa "Ecce ancilla Domini"* is based on two different *cantus firmi*: *Ecce ancilla Domini* and *Beata es Maria*. Both chants are antiphons associated with the Annunciation. The *cantus firmi* appear in the tenor voice and are sung with their original antiphon texts. In each movement the *cantus firmi* are heard once, *Beata es Maria* always following *Ecce ancilla Domini*, except in the Credo where *Ecce ancilla Domini* appears for a second time at the end of the movement. The counterpoint in *Ecce ancilla* is much lighter than in *Se la face ay pale*, as is the texture; Dufay relies much more on duo textures here (sung by a smaller ensemble on this recording) and rarely uses trios. The contrast between the duet sections and the full four-voice sonority of the rest of the Mass is striking, and four-voice textures tend to highlight the most important points of the text. The movements

<sup>1</sup>Translation in Oliver Strunk, *Source Readings in Music History: The Renaissance*, Norton, p. 5.

are more compact than in *Se la face*, and the musical material of the second *Hosanna* appears later as the third *Agnus Dei*. Each movement begins with the same opening gesture set as a duet between the soprano and alto voices (and as a trio with added bass in the *Sanctus*), making this work a so-called “motto” Mass because a similar “motto” opens each movement.

Little is known about the dates of Dufay’s *Magnificat* settings and several are of doubtful attribution. The *Magnificat quinti toni*, however, is securely attributed to Dufay. It follows a standard structure of *Magnificat* settings of this period, with polyphonic verses alternating with plainsong. For each of the polyphonic verses Dufay uses the same musical material, thus providing us with a way to examine his technique of setting text. The polyphony is in three parts throughout and uses a simple *fauxbourdon* texture (parallel first-inversion chords).

It is rare to hear Dufay’s music today and rarer still to hear an entire program of Dufay. But hearing this music gives us a new understanding of the works of those Renaissance composers with whom most of us are more familiar, for, with Dufay, we find many of the techniques that later composers would use. Even more importantly, however, we find extraordinary music of breath-taking intricacy that is full of inspiration and depth. Even through the most stunningly complicated contrapuntal passages Dufay’s music remains clear and persuasive. Tinctoris’s praise for Dufay was richly deserved.

— Noël Bisson

## Texts

### Missa “Se la face ay pale” and Missa “Ecce ancilla Domini”

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.

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.

Domine Deus, Rex cœlestis, Deus Pater  
omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

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,  
visibilem omnium, et invisibilem.

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.

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.

O Lord God, Lamb of God, Son of the Fa-  
ther,

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-be-  
gotten 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:

Et ascendit in cœlum: sedet ad dexteram Patris.

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

Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: 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.

### Interpolated text for Missa "Ecce ancilla Domini"

Ecce Ancilla Domini: fiat mihi secundum verbum tuum.

Beata es Maria que credidisti:

Perficiuntur in te que dicta sunt tibi a Domino. Alleluia.

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; 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 the handmaid of the Lord. Be it unto me according to thy word.

Blessed art thou, O Mary, for that thou hast believed, and there shall be a performance in thee of those things which were told thee from the Lord. Alleluia.

### Magnificat

MAGNIFICAT anima mea Dominum.

Et exsultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen eius.

Et misericordia eius a progenie in progenies timentibus eum.

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel puerum suum, recordatus misericordiae suae.

Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.

For he hath regarded the lowliness of his handmaiden.

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me; and holy is his Name.

And his mercy is on them that fear him throughout all generations.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

He hath filled the hungry with good things; and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Source for the music: *G. Dufay: Opera omnia*, ed. G de Van and H Besseler, in *Corpus mensurabilis musicae*; vol. 4, iii, 1; vol. 4, iii, 66; and vol. 3, v, 87 (1947-49, 1951-66).

### 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, the very first Tractarian parish in the United States. In a year's time The Advent Choir will have sung about 50 Mass settings at Solemn High Mass, 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 23-year tenure. The choir's performance has achieved both national and international recognition. Under her direction, several recordings of the choir have received critical acclaim. Their performances have been broadcast on National Public Radio, BBC Radio 3, as well as many local and regional radio stations. They have presented numerous concerts in the United States and abroad and were a featured ensemble in the 1990 American Guild of Organists' National Convention and in the 1994 Boston Early Music Festival concert series. In 1992 the choir made a highly successful tour of Venezuela. The choir was a featured ensemble at the 1999 American Guild of Organists' Region I Convention in Worcester, Massachusetts, and the 1999 Boston Conference of the Association of Anglican Musicians.

### Mark Dwyer

Well-known as both a solo performer and skilled accompanist, Mark Dwyer has been the Associate Organist and Choirmaster of The Church of the Advent, Boston since 1989. Accompanist and Assistant Conductor for The Advent Choir, Mr. Dwyer has performed many of the major works for voices and organ included in their extensive repertory. Mark Dwyer frequently performs with other ensembles as well, and has accompanied American choirs in England, Austria, Czechoslovakia and Venezuela. He is active as a solo recitalist, having presented organ concerts throughout the eastern United States and in England. His work as a conductor, accompanist and solo performer may be heard in several recordings on the AFKA, JAV, and ARSIS labels. Mr. Dwyer received Bachelor's and Master's degrees from The New England Conservatory of Music.

### Edith Ho

For over two decades, Edith Ho has led The Choir of The Church of the Advent, Boston in performances noted for precision, reserve and subtle musicianship of the highest order. Hallmarks of the choir under her leadership include a refined, homogeneous ensemble, a light, bell-like character of the soprano voices, as well as careful tuning and accuracy of pitch. Born in China, Miss Ho received both the Bachelor's and Master's degrees in organ performance from the Peabody Conservatory of Music in Baltimore, Maryland. She 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, Edith Ho has held teaching positions on the college level, and as a concert organist she has performed on both sides of the Atlantic. In 1994 she received an honorary doctorate from Nashotah Seminary in Wisconsin.

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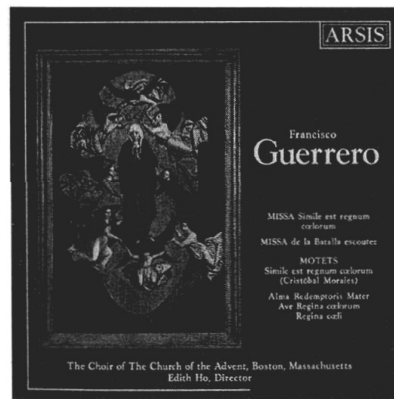
### The Choir of The Church of the Advent, Boston

#### Francisco Guerrero:

*Missa Simile est regnum caelorum*

*Missa de la Batalla escoutez*

Motets: *Simile est regnum caelorum* (Morales), *Alma Redemptoris Mater*, *Ave Regina caelorum*, and *Regina caeli*



"...wonderful performances by The Choir of The Church of the Advent in Boston. ...Under the direction of their music director, Edith Ho, they have given us a treasure of a disc, beautifully recorded. The Tallis Scholars have nothing on the home team. More Please."

— John Story, *Fanfare*, Sept./Oct. 1999

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