



# Sacred Songs of France



VOLUME I : 1198-1609

✠ GLORIA DEI CANTORES ✠

ELIZABETH C. PATTERSON, DIRECTOR



SUPER AUDIO CD



# PROGRAM

1. Hæc dies	Léonin	1:40
2. Vidérunt omnes (ed. Philip Legge)	Pérotin	9:17
3. Benedícta es cælórum Regína (Antico Edition)	Josquin des Prez	7:00
4. Crux triúmphans (NDC Editions, Inc.)	Loyset Compère	5:42
5. Quærámus cum pastóribus Verbum incarnátum (Éditions de la Schola Cantorum)	Jean Mouton	3:56
6. Ave María (Éditions de la Schola Cantorum)	Jean Mouton	3:37
7. Misérére mei, Deus (Éditions de la Schola Cantorum)	Josquin des Prez	16:59
8. Sancta Trínitas (Éditions de la Schola Cantorum)	Antoine de Févin	3:03
9. Gábríel ángelus locútus est Maríæ (Éditions de la Schola Cantorum)	Elzéar Genet dit Carpentrasso	2:49
10. Unde véniet auxiliúm mihi (Verlag Corpusmusicæ)	Pierre Passereau	6:15
11. O vos omnes (Chester Music)	Jachet of Mantua	1:34
12. María Magdaléne (Ricercar)	François Dulot	5:50
13. Cæcília virgo gloriósa (Éditions de la Schola Cantorum)	Pierre de Manchicourt	2:46
14. Jésus nait tendre et blême (Éditions de la Schola Cantorum)	Thoinot d'Arbeau	2:47
15. Glória in excélsis (Chester Music)	Claude Goudimel	1:47
16. Noël! Sors de ton lit (Broude Brothers Limited)	Eustache du Caurroy	2:08

TOTAL 77:10





*King David*, Twelfth century psalter. Alfredo Dagli Orti / The Art Archive at Art Resource, NY

FOR MOST OF OUR EUROPEAN-BASED HISTORY, we were over-generous in claiming credit for developments in art and culture that we actually borrowed and adapted from other cultures. We are correcting that bias, but we should not let a growing awareness of our global heritage dim our appreciation of the treasures of post-Classical Western civilization.

Medievalists, always defensive in the face of apologists who teach that the Renaissance was the actual moment the West awakened from its long sleep, wait in patient longing for those who would read deeper and think more creatively (and dare one say spiritually?) about what those centuries bequeathed to humanity.

This recording begins with one gift from the Middle Ages that can be mined as pure gold. Imagine a world where music is rhythmic, percussive-driven—often sophisticated—but linear, like this line of type. Somewhere, someone had the absolutely new vision (even if it was thought to be a reinvention of a classical idea) of moving into the vertical realm.

Music acquired an entirely new dimension, and from this evolved multiple-voice writing of all stripes, even the creation of a widely usable system of notating music. Here began Bach and the masters of polyphony; here began Beethoven and the possibility of a symphony; here began every ethnomusicologist's ability to transcribe folk and tribal sounds from the world; here is jazz, here is pop, here is rock.



Many have suggested the vertical evolution of sound came from somewhere else. The call-and-response sound of sub-Saharan Africa has been evoked. Some ethnomusicologists have conjured the throat singing of spontaneous chords that we find in Bulgaria or Wales as a possibility. Some hear the sound of plainchant in Romanesque vaults and experience the echoes of voices as naturally suggesting polyphony.



But if what we know of Gregorian chant is actually the vast editorial work done under Charlemagne, it was our apparent need to understand the art of the ancients (especially reading the great late Latin inspiration for so much medieval art, Boethius) that led to these early experiments. As Ronald Broude wrote concerning the evolution of early notation in a recent issue of *Early Music America* magazine, “It would not be the only time in the history of music that an attempt to revive Classical practice produced something new and different: half a millennium later, opera would be the product of a similar misprision.”<sup>1</sup>

Somewhere around 900 we see the marvelous *Musica enchiriadis*, a look back at Boethius that is our first record of multiple-voice writing. Whether Odo had a hand in it at the great center of Cluny, or, as was thought for centuries, the Frankish Benedictine Hucbald, this attribution matters most to our own post-Renaissance minds. Those who followed holy orders and kept the dim light of Western civilization alight cared not where this all began; and it was they who made any subsequent baby steps of our evolution possible.

1. Ronald Broude, “Inventing Western Music Notation, Inventing Western Music, *Early Music America* 18:2 (Summer 2012), 57.

We know the names of our first two composers not because they wanted us to. It is worthy to remember that the Rule of St. Benedict endowed a spiritual, but also a rational plan to self-governing bodies of men and women. Those communities have endured for sixteen centuries (and one can fervently hope will thrive for sixteen more). For all the wit and clarity in that text, it is also a reminder of the wisdom found through humility: “in the oratory, in the monastery, in the garden, on the road, in the fields, or anywhere else, and whether sitting, walking or standing,” the motion and attitude of humility should always be present.

Those names of chant writers, artists, architects, poets, painters, musicians, and all the others are not lost to us because of carelessness on the part of some monk while transcribing a manuscript. Creative endeavors by all of us who are mortal were for the glory of God, not for ourselves. To the twenty-first century, this may appear madness: for Benedict’s followers, how much sweeter to make every song for God.

Thus it is an English student and theorist, reflecting on his youthful days at the great school of Notre Dame, who names composers who may have been elegantly content not to have been so named. The three centuries from 900 to 1200 had seen simple chants with a line at the fifth being the “vertical” example, to more elegant three- and eventually four-voice ornamentation about the chant melody. The Greek word “organum” was used for this—it has the handy double meaning of “organ,” the instrument we still associate with church, and “tool.”



Those early texts defined it as “singing in symphony,” but it had the extended idea of having the multiple voices based on an organizing principle: the chant line. Perhaps because they had taken the notion so far and into such new territory, it was inevitable that *M*AGISTER LEONINUS and *M*AGISTER PEROTINUS (as that pupil, who is now called “Anonymous 4” named them—the French versions of their names came much later) would be made famous. We have examples of their music and mastery, and we begin with one example from each of them.

Was Léonin the teacher of Pérotin? Assuredly they are linked, and to hear our transition from Léonin’s Easter setting to the wondrous (then and now) Pérotin Christmas setting from Psalm 97, we clearly are singing joyfully, and the world is undeniably hearing a new sound.

Oh, and all of this happened in France. The rest of the program takes us to the summit of this musical revolution. From around 1350 to nearly 1550 almost every famous composer we know comes from a tiny and fertile region of France and old Flanders—thus it is called the Franco-Flemish school of polyphony.

From Josquin’s birth to the death of du Caurroy is maybe 150 years. Before then, many great composers had left their mark on French music, and the nation had changed. After the Valois line took over in the early fourteenth century, France was defined by the vast Hundred Years’ War, with the ups in the second half of the century, to the downs with Agincourt, to the ups again with the time of Joan of Arc (whose seven hundredth birth anniversary was celebrated in 2012).

To consolidate the kingdom, there were the campaigns in Italy in the first half of the sixteenth century, the rise of the Protestants that led to Henry IV’s accession and the Bourbon dynasty that defined the next era in French history and music. In and out of these political winds these composers went, some at the fate of patrons, some able to define their own destiny.

Our first Renaissance composer is such a man. Many years ago, when I was first discovering early music in my hometown of Washington, DC, I had the great good fortune to see many performers who were rediscovering this music from long ago: Safford Cape and the Pro Cantione Antiqua, the Prague Madrigal Singers, Julian Bream, and most particularly Alfred Deller. Deller returned to the Library of Congress regularly, and seemed to delight (or at least tolerate) the enthusiasm and questioning of a teenager.

When I asked him what one composer I should pursue over all the others, if I were to pick but one, his answer helped define my life. Even his son, Mark, thought he would have said Henry Purcell, or perhaps Monteverdi. But he told me to follow Josquin des Prez: “Josquin is the greatest composer before the birth of Bach, and you will never be sorry for any time you spend in his presence.”

That was nearly half a century ago. Happily, much has happened in the early music world. There has even been a “sure-Josquin-is-great-but-so-are-his-many-contemporaries” movement that has led to magical discoveries and countless world-premiere performances and recordings.



But just as there are also many wonderful Baroque composers, there is one Bach. And just so there is one *JOSQUIN*.

The Holy Roman Emperor Charles V loved Josquin. So did Martin Luther (“He is the master of the notes—other musicians do with notes what they can, Josquin what he likes”), Castiglione of “The Courtier” fame, and the theoretician Heinrich Glareanus, who suggested that Josquin represented the perfection of music. Who am I to argue?

Josquin was a difficult man (like so many great artists) with a beautiful tenor voice. One superb window into the time was the scouting expedition sent out by Ercole d’Este in Ferrara to determine who would take over his chapel. His secretary wrote recommending the composer who had worked for Charles V’s father, Maximilian, Heinrich Isaac, saying Isaac is “good natured and companionable . . . and is able to get on better with his colleagues and composes new pieces quicker. It is true, Josquin composes better, but he does it only when it suits him and not when it is requested. More than this, Josquin asks 200 ducats while Isaac is pleased with 120.”

The other scout for a chapel director was emphatic: “There is neither lord nor king who will now have a better chapel than yours if Your Lordship sends for Josquin . . . by having Josquin in the chapel I want to place a crown upon this chapel of ours.” Ercole chose Josquin.

The great Josquin scholar Edward Lowinsky observed that many composers before had set the word *descendere*, but Josquin was the first who painted the act of descending by having the voices steadily move down a scale. There are countless marvels in this composer’s artistry,

and we experience two: the popular Marian motet *Benedicta es* (no less a figure than Palestrina set one of his early masses on this gem), and the incomparable *Miserère*. This was written while Josquin was in Ferrara, and may have been inspired (as were other great late works of the composer) by the death of the reformer Savonarola. Some say the simple and expressive clarity of this work by a composer capable of complex and intricate counterpoint reflects Savonarola’s disdain for polyphony; I would suggest that when Josquin wants you to feel with your whole being what is being said, the music achieves an aching and piercing lucidity that is almost unmatched in human expression.

*LOYSET COMPÈRE* (c. 1445–1518) is also probably from the Artois region, and not only did his life mirror that of Josquin, but the two men almost certainly came in contact. He worked for the Sforzas in Milan (until the Duke was murdered), traveled with Charles VIII on the Italian campaign (including the occupation of Rome), spent time in Cambrai (the city ever identified with the great composer of the generation before, Guillaume Dufay), and wound up in Picardy. He didn’t like the long-form composition of the mass as did many of his contemporaries. His nature was Burgundian: perfect miniatures of sacred music next to pungent (and often hilarious) chansons. We will hear one of the former, a small crystal gem. I commend finding some of the others: the story of the French archer, or the Knights who pledge fealty to the Order of St. Baboon—you won’t be disappointed.





**J**EAN MOUTON (c. 1459–1522) was from the north of France and worked for Anne of Brittany before becoming the French court’s chief composer. Josquin had been a beneficiary of the first printed music by Ottaviano Petrucci, whose 1501 collection had works by other great composers of the age; Petrucci thought so highly of Mouton that he dedicated one entire edition solely to Mouton’s mass settings. Our first setting is again for Christmastide, as we are asked to seek with the shepherds the Word incarnate. Mouton was apparently a humble and gentle spirit: his setting of the *Ave María* may be all we need to affirm that reputation.



**A**NTOINE DE FÉVIN (c. 1470–1511/12) was, like our last two composers, from the north (and was probably born in Arras), and like Carpentras worked for Louis XII. Glaræanus, who had so favored Josquin, wrote that Antoine had been a follower of Josquin and that he had died young. Only about forty works survive, of which this invocation of the Holy Trinity is most famous.

**E**LZÉAR GENET (c. 1470–1548) was born in the lovely Provençal town of Carpentras, where the first synagogue in France was established a century before the composer’s birth. He picked up the name of his hometown, and like Josquin worked variously in Rome (in 1513 he was the first composer named Master of the Papal Chapel), and for the

French King Louis XII, but gravitated back to his home region (and the former home of the Papacy before the great Schism), Avignon. Like many composers after him, he found his works wrongly copied and in various states of disarray, and was perhaps the first to work toward a complete publication of his own autograph scores. This lovely short motet of the Annunciation was sung at Christmastide, and it reminds us how underrepresented the composer is in the recorded medium (when the ensemble called The Suspicious Cheese Lords created an all-Carpentras disc in 2003, it was the first of its kind).



**P**IERRE PASSEREAU (fl. 1509–1547) is also widely recorded. His work is full of fun and frivolity, and if you know the very popular chanson “Il est bel et bon,” you can see why even Rabelais lists him among the favorite musical creators of the day. There is one sacred piece in this amusing output, and only one: the motet we hear, taken from Psalm 120 and used for the Office of the Dead. Why this poignant call for help from the Lord was written, and for whom, is a mystery.

**J**ACHET OF MANTUA (1483–1559) was born in Brittany, but as his name attests spent most of his life in Italy. After working for the Este family in Ferrara, he served the rest of his life with the Gonzagas in Mantua. Cardinal Ercole Gonzaga became the head of the Council of Trent at the time of the Counter-Reformation, and promoted the almost-exclusively



sacred output of Jachet. We hear the profound Tenebrae response for Holy Saturday.

**F**RANÇOIS DULOT (fl. first half of the sixteenth century) is the great find in this program (he is rarely, if ever, recorded). Also from the far north in St. Omer, he became organist first in Amiens in Picardy, then in 1523 the head of the chapel in the famous cathedral city of Rouen. He was removed from his post in 1531 (failure to fulfill his duties), and the few compositions we have point to a brooding, bass-rich style that harkens back to Ockegehem. It is rare enough to find motets to Mary Magdalene this early, especially in France (there are medieval songs, and the Spaniards famously set texts for her in the mid-sixteenth century). This is a rich area for an enterprising scholar to pursue.

**P**IERRE DE MANCHICOURT (c. 1510–1564) was also from the north (in the old Artois), and after various posts in France, worked for the Hapsburg ruler, who inherited from his father Charles V a great love for the Franco-Flemish school. Manchicourt had become canon in Arras while the Bishop there (Antoine Perrenot de Granvelle) was the favored counselor to Charles V and his son, the storied Philip II. He dedicated a book of motets to the Bishop in 1554, and when the composer applied to direct the Capilla Flamenca (the Hapsburgs' chapel made up entirely of Franco-Flemish musicians), Perrenot de Granvelle recommended him for the job. In

1561 Manchicourt moved with Philip to Madrid, where he remained until his death. This motet celebrating St. Cecilia, the patron saint of music, uses elaborate and complex double counterpoint.

There is no such problem for **T**HOINOT D'ARBEAU (1519–1595). Born in Dijon, the opulent home to the Dukes of Burgundy, this cleric (his real name is Jehan Tabouret, and the created name is actually an anagram), was ordained in 1530 and became canon in Langres in 1547. He already had an interest in the dance, and his Jesuit superiors encouraged the study. The 1588 collection called *Orchésographie* has our master teaching the young student Capriol all about the popular dances of the day (Peter Warlock's "Capriol Suite" takes some of the dances in rearrangement). You know at least one of these ditties: the Christmas tune "Ding Dong Merrily on High" is in fact "le branle de l'Official" from this collection. And, also for the season, "Jésus nait tendre et blême" is likewise on a pavane from this same source (the great *Musica Reservata* first recorded the dance over forty years ago).

**C**LAUDE GOUDIMEL (1514/20–1572) is from the far eastern Franche-Comté region, studied in Paris, and became a Huguenot after moving to Metz in 1547. Before his conversion, he wrote masses and motets (our *Glória* is from that era), as well as popular chansons. After becoming a Protestant, he is most famous for the beautiful vernacular settings of the Psalms (translated by

Clément Marot) that were part of John Calvin's Genevan Psalter. He was killed in Lyon during the St. Bartholomew's Day Massacre.

Finally, *GUSTACHE DU CAURROY* (1549–1609), the last composer chronologically on this disc, is also from Picardy. We hear another Christmas piece, one of the carols Caurroy created using the philosophic and poetic work of Jean-Antoine de Baïf. Baïf was one of the Pléiade poets, who in their young-Turk-of-the-day mid-sixteenth century idealism believed they were reinventing the vernacular poetry of the saucier Greeks and Romans. This inspired the composer Claude le Jeune (1528/30–1600) to create an Academy of music and poetry with the idea that music should be measured when it is set, long notes for long syllables, short notes for short ones, and in that the text is far better served. Caurroy became the defender of this idea (even after the Academy was no more). But the aural landscape created by these poet-musicians was an indispensable foundation that helped build the next edifice of music, the era we call the Baroque.

—ROBERT AUBRY DAVIS

*For further notes from the director, please visit [www.gdcchoir.org](http://www.gdcchoir.org).*



## TEXTS AND TRANSLATIONS

### Track 2 *Vidérunt omnes* ♦ Pérotin

*Vidérunt omnes fines terræ salutáre  
Dei nostri. Jubilate Deo,  
omnis terra.*

All the ends of the earth have seen  
the salvation of our God. Rejoice in the  
Lord, all lands.

*Notum fecit Dóminus salutáre suum;  
ante conspéctum géntium revelávit  
justítiam suam.*

The Lord has made known his salvation;  
in the sight of the heathen he has revealed  
his righteousness.

### Track 3 *Benedícta es calórum Regína* ♦ Josquin des Prez

*Benedícta es, calórum Regína,  
Et mundi tótius dómína,  
Et ægris medicína.*

Blessed you are, Queen of the Heavens,  
and Lady of the whole world,  
and healer of the sick.

*Tu præclára maris stella vocáris,  
Quae solem justítiae parís,  
A quo illumináris.*

You are called brightest star of the sea,  
Who give birth to the sun of righteousness,  
By whom you are illuminated.

*Te Deus Pater, ut Dei Mater  
Fiéres et ipse frater,  
Cujus eras fília,  
Sanctificávit, sanctam servávit,  
Et mittens sic salutávit:  
Ave plena grátia.*

God the Father, that you might become  
God's Mother and he God's brother,  
Whose daughter you were,  
Sanctified you, kept you sacred,  
And sent you this greeting:  
Hail, full of grace.

*Per illud ave prolátum  
Et tuum respónsum gratum  
Est ex te Verbum incarnátum,  
Quo salvántur ómnia.*

*Nunc Mater exóra natum,  
Ut nostrum tollat reátum,  
Et regnum det nobis paratum  
In calésti pátria.  
Amen.*

Track 4 *Cruce triúmphantis* ♦ Loyset Compère

*Cruce triúmphantis, decus poténtium,  
Cruce a Christo sanctam et amábilis,  
Nostra salus et desidérium,  
Spes nostra et robur fortitúdinis  
Sáanguine Jesu tincta et decoráta,  
Cruce spléndens a fonte lúminis,  
Adorámus te, peccatóres nimis,  
Ut vita nostra tibi possit esse grata.*

*Jesus! Nomen dignum triúmphantis,  
Jesus! Nomen excédens ómnia,  
Jesus! Super omnes nullum talle,  
Jesus! Ómnium spes única mea,  
Tibi pando peccáta  
Pie clamans misericórdiam.  
Tu es Jesus, pax et protéctio,*

Through that spoken “Hail”  
And your pleasing response  
The Word became flesh from you,  
By whom all are saved.

Now, Mother, implore your Son,  
That he may take away our guilt,  
And may give us the kingdom prepared  
In the celestial country.  
Amen.

Triumphant Cross, glory of the powerful,  
Cross made holy and lovable by Christ,  
Our salvation and desire,  
Our hope and strength of our courage,  
Dyed and adorned with Jesus’s blood,  
Cross brilliant from the source of light,  
We adore you, we sinners beyond measure,  
That our lives may be pleasing to you.

Jesus! Worthy triumphal name,  
Jesus! Name exceeding all others,  
Jesus! Above all men, there is none like you,  
Jesus! Of all my only hope,  
To you I reveal my sins,  
Devoutly calling on your mercy.  
You are Jesus, peace and protection,

*Indígnus tamen ad te vénio,  
Ut me trabas ad tuam glóriam.  
Amen.*

Track 5 *Quæramus cum pastóribus Verbum incarnátum* ♦ Jean Mouton

*Quæramus cum pastóribus  
Verbum incarnátum;  
cantémus cum homínibus  
regem sæculórum. Noé.*

*Quid tu vides in stábulo?  
Jesum natum de Vírgine.  
Quid audis in præsépio?  
Ángelos cum cármine  
et pastóres dicétes: Noé.*

*Ubi pascas, ubi cubes?  
Dic, si ploras, aut si rides:  
Te rogámus, Rex Christe. Noé.  
Cibus est lac virginéum,  
lectus durum præsépium,  
cármina sunt lácrimæ. Noé.*

Track 6 *Ave María* ♦ Jean Mouton

*Ave, María, grátia plena,  
Dóminus tecum. Benedícta tu in  
mulieribus. O María, génetrix Dei:  
ora pro nobis.*

Though unworthy, I come to you,  
That you may carry me to your glory.  
Amen.

Let us seek with the shepherds  
the Word incarnate;  
let us sing with all mankind  
for the King of the ages. Noel.

What do you see in the stable?  
Jesus, born of the Virgin.  
What do you hear in the manger?  
Angels with a song  
and shepherds saying: Noel.

Where do you eat, where do you lie?  
Say, whether you weep or laugh:  
we ask you, Christ the King. Noel.  
My food is milk of the Virgin,  
my bed a hard manger,  
my songs are tears. Noel.

Hail, Mary, full of grace, the Lord is with  
you. Blessed are you among women. O  
Mary, birth-giver of God:  
pray for us.

Track 7 *Miserere mei, Deus* ♦ Josquin des Prez

*Miserere mei, Deus:* Have mercy on me, O God,  
*secundum magnam misericordiam* according to your steadfast love;  
*tuam. Et secundum multitudinem* according to your abundant mercy  
*miserationum tuarum: dele* blot out my transgressions.  
*iniquitatem meam.*  
*Amplius lava me ab iniquitate mea:* Wash me thoroughly from my  
*et a peccato meo munda me.* iniquity, and cleanse me from my sin.  
*Quoniam iniquitatem meam ego* For I know my transgressions, and my  
*cognosco: et peccatum meum contra* sin is ever before me.  
*me est semper.* Against you, you alone, have I sinned,  
*Tibi soli peccavi, et malum coram te* and done what is evil in your sight, so  
*feci: ut justificeris in sermonibus tuis,* that you are justified in your sentence  
*et vincas cum iudicaris.* and blameless when you pass judgment.

*Ecce enim in iniquitatibus conceptus* Indeed, I was born guilty,  
*sum: et in peccatis concepit me mater* a sinner when my mother  
*mea.* conceived me.  
*Ecce enim veritatem dilexisti: incerta* You desire truth in the inward  
*et occulta sapientiae tuae manifestasti* being; therefore teach me wisdom  
*mibi.* in my secret heart.  
*Asperges me hyssopo, et mundabor:* Purge me with hyssop, and I shall be clean;  
*lavabis me, et super nivem dealbabor.* wash me, and I shall be whiter than snow.  
*Audiu meo dabis gaudium et* Let me hear joy and gladness; let the  
*letitiam: et exsultabunt ossa humiliata.* bones that you have crushed rejoice.  
*Averte faciem tuam a peccatis meis:* Hide your face from my sins, and  
*et omnes iniquitates meas dele.* blot out all my iniquities.  
*Cor mundum crea in me, Deus:* Create in me a clean heart, O God, and

*et spiritum rectum innova in*  
*visceribus meis.*  
*Ne projicias me a facie tua: et*  
*spiritum sanctum tuum ne auferas*  
*a me.*  
*Redde mihi letitiam salutaris tui: et*  
*spiritu principali confirma me.*  
*Docedo iniquos vias tuas: et impii*  
*ad te convertentur.*  
*Libera me de sanguinibus, Deus,*  
*Deus salutis meae: et exsultabit*  
*lingua mea justitiam tuam.*  
*Domine, labia mea aperies: et os*  
*meum annuntiabit laudem tuam.*  
*Quoniam si voluisses*  
*sacrificium, dedissem utique:*  
*holocaustis non delectaberis.*  
*Sacrificium Deo spiritus*  
*contribulatus: cor contritum et*  
*humiliatum, Deus, non despicies.*  
*Benigne fac, Domine, in bona*  
*voluntate tua Sion: ut aedificentur*  
*muri Jerusalem.*  
*Tunc acceptabis sacrificium justitiae,*  
*oblaciones et holocausta: tunc*  
*imponent super altare tuum vitulos.*  
*Miserere mei, Deus!*

put a new and right spirit  
within me.  
Do not cast me away from your  
presence, and do not take your holy  
spirit from me.  
Restore to me the joy of your salvation,  
and sustain in me a willing spirit.  
Then I will teach transgressors your  
ways, and sinners will return to you.  
Deliver me from bloodshed, O God,  
O God of my salvation, and my tongue  
will sing aloud of your deliverance.  
O Lord, open my lips, and my mouth  
will declare your praise.  
For you have no delight in sacrifice;  
if I were to give a burnt offering, you  
would not be pleased.  
The sacrifice acceptable to God is a  
broken spirit; a broken and contrite  
heart, O God, you will not despise.  
Do good to Zion in your good  
pleasure; rebuild the walls of Jerusalem.  
Then you will delight in right  
sacrifices, in burnt offerings and whole  
burnt offerings; then bulls will be  
offered on your altar.  
Have mercy on me, O God!

Track 8 *Sancta Trinitas* ♦ Antoine de Févin

*Sancta Trinitas, unus Deus,  
miserere nobis. Te invocamus,  
te adoramus, te laudamus, te  
glorificamus, O beata Trinitas. Sit  
nomen Domini benedictus ex hoc  
nunc et usque in saeculum,*

Holy Trinity, one God, have mercy on  
us. We call upon thee, we adore thee, we  
praise thee, we glorify thee, O blessed  
Trinity. Blessed be the name of the Lord  
from henceforth, now and forever.

Track 9 *Gabriel angelus locutus est Mariae* ♦

*Gabriel angelus locutus est Mariae  
dicens: ave, gratia plena; Dominus  
tecum: benedicta tu in mulieribus  
et benedictus fructus ventris tui.*

Elzéar Genet dit Carpentrasso  
The Angel Gabriel spoke to Mary, saying:  
Hail, full of grace, the Lord is with you:  
blessed are you among women  
and blessed is the fruit of your womb.

Track 10 *Unde veniet auxilium mihi* ♦ Pierre Passereau

*Unde veniet auxilium mihi?  
Timor et tremor venerunt super me  
Et contexerunt me tenebrae.  
Unde veniet auxilium mihi?  
Induta est caro mea a putredine  
et sordibus pulveris.  
Cutis mea aruit et contracta est.  
Unde veniet auxilium mihi?  
Auxilium meum a Domino  
Quia non repellet plebem suam  
Et hereditatem suam non derelinquet.*

From whence shall my help come to me?  
Fear and trembling come over me  
And darkness has covered me.  
From whence shall my help come to me?  
My flesh is clothed with worms and clods  
of dust.  
My skin is broken and become loathsome.  
From whence shall my help come to me?  
My help is from the Lord  
For he does not reject his people  
And does not desert his inheritors.

*Laetentur omnes qui sperant in eum  
Quoniam in aeternum exultabunt  
Et laetabuntur in saeculum saeculi.  
Auxilium meum a Domino.*

Let all rejoice who hope in him  
For they shall exult in eternity  
And be joyful forever and ever.  
My help is from the Lord.

Track 11 *O vos omnes* ♦ Jachet of Mantua

*O vos omnes qui transitis per viam,  
attendite et videte: si est dolor similis  
dolore meo.*

All of you who pass by on your way,  
stop and see if you have seen sorrow  
like mine.

Track 12 *Maria Magdalene* ♦ François Dulot

*Maria Magdalene et Maria Jacobi  
et Salome emerunt aromata,  
ut venientes ungerent Jesum, alleluia.  
Et valde mane una sabbatorum  
veniunt ad monumentum,  
orto jam sole,  
alleluia.*

Mary Magdalene and Mary the mother of  
James and Salome brought sweet spices,  
and came to anoint Jesus, alleluia.  
And very early in the morning on the  
first day of the week they came to the  
sepulcher, the sun being now risen.  
Alleluia.

*Dic nobis Maria quid vidisti in via?  
Certe multis argumentis vidi signa  
resurgentis angelicos testes sudarium  
et vestes.*

Tell us Mary what did you see on the way?  
I saw many proofs and signs of the  
resurrection, the angel witnesses, the  
shroud and clothes.

*Credendum est magis soli Mariae  
veraci quam populorum turbe fallaci.  
Alleluia*

More trust should be placed in truthful  
Mary, than the whole deceitful host of the  
peoples. Alleluia.

Track 13 *Cæcilia virgo gloriósa* ♦ Pierre de Manchicourt

*Cæcilia virgo gloriósa semper  
evangélium Christi gerébat in  
péctore suo et nunquam a collóquiis  
divínis et oratióne cessábat.*

Cecilia, the glorious virgin, always carried  
the Gospel of Christ in her breast,  
and never did she cease from godly  
conversations and prayer.

Track 14 *Jésus nait tendre et blême* ♦ Thoinot d'Arbeau

*Jésus nait tendre et blême,  
Qui vent, malgré Satan,  
Sauver, par la mort même,  
Les fils pécheurs d'Adam.  
Garde, Hiver, ton autan,  
Dieu gît nu sous le vent.*

Jesus is born tender and pale,  
Who wishes, in spite of Satan,  
To save, by death itself,  
The sinful sons of Adam.  
Keep, O winter, your southerly breeze  
[blowing], God lies naked in the wind.

*Laissez chanter vos âmes,  
Purs anges voilés d'or,  
Auciel fleuri de flammes,  
Dans les sons du Kinnor.  
Ne jouez pas trop fort,  
Car l'Enfant Jésus dort.*

Let your souls sing,  
O angels veiled in gold,  
In the heavens flowering with flames,  
With the sounds of the kinnor.  
Do not play too loudly,  
For the Child Jesus is sleeping.

*De vos soucis, dans l'ombre,  
Quittez tous le troupeau;  
Vous dont le cœur est sombre,  
Voyez Jésus si beau.  
Il sourira tantôt  
Ne geignez plus si haut.*

From your worries, in the shadows,  
All of you leave the flock behind;  
You whose heart is dark,  
Look upon Jesus, so beautiful.  
He will smile soon,  
Do not groan so loudly anymore.

Track 15 *Glória in excelsis* ♦ Claude Goudimel

*Glória in excelsis Deo, et in terra  
pax homínibus bonæ voluntátis.  
Quia salus atérna humáno géneri  
appáruit.*

Glory to God on high, and on earth peace  
to men of good will, because our salvation  
has appeared to us in human form.

Track 16 *Noël! Sors de ton lit* ♦ Eustache du Caurroy

*Noël, Noël.  
Sors de ton lit,  
Paré comme un nouveau soleil.  
Romps les cieus et descend,  
Ange du grand conseil.  
Enfant, mais homme-dieu,  
Fils du Très-Haut qui porte  
Ta grand principauté  
Sur ton épaule forte.  
Noël, Noël.*

Noel, noel.  
Rise up from your bed,  
Adorned like a new sun.  
Rend the heavens and come down,  
Angel of Great Counsel.  
Child, but God-Man,  
Son of the Most High who bears  
Your great princely authority  
Upon your strong shoulder.  
Noel, Noel.

GLORIÆ DEI CANTORES, an internationally acclaimed choir of over forty voices, ranging in age from 20-70, and directed by Elizabeth C. Patterson, is dedicated to preserving, performing, and recording great choral music from the eleventh to the twenty-first centuries. Founded in 1988, Gloria Dei Cantores has touched the hearts of audiences in twenty-three countries in Europe, Asia, and North America. They sing in eighteen languages and have a discography of more than thirty-five recordings. For more information, please visit [www.gdcchoir.org](http://www.gdcchoir.org).

SOPRANO:

Rachel McKendree  
Sr. Anneliese Minster  
Sr. Amanda Ortolani  
Kirsti Pugsley  
Kathy Schuman  
Kate Shannon  
Sr. Lucia Smith  
Amanda Schuman  
Mary Virginia Smith  
Katherine Tingley

ALTO:

Sarah Andre  
Sr. Estelle Cole  
Sr. Victoria MacNeil  
Wendy Saran  
Blair Tingley  
Sharon Tingley  
Sr. Phoenix Catlin  
Sr. Paula Irving  
Lillian Miao  
Rachel Pfeiffer

TENOR:

Br. Richard Cragg†  
Br. Anthony Kanaga  
Br. Nathanael Reese†  
Br. Jacob Witter†  
Br. Patrick Clark†  
Br. Peter Logan†

BARITONE / BASS:

Michael Hale  
Peter McKendree  
G. Luke Norman  
Br. Paul Norman  
Timothy McKendree†  
Br. Timothy Pehta  
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Paul Tingley  
Br. Philip MacNeil†  
N. Andrew Mitchell  
David Ortolani

EXTENDED CHOIR WOMEN\*

Barbara Cole  
Janet Edmonson  
Sr. Rosemary Ingwersen  
Sr. Joan Jackson  
Barbara Manuel  
Sr. Alicia Mitman  
SharonRose Pfeiffer  
Sr. Bernadette VanBuskirk

EXTENDED CHOIR MEN\*

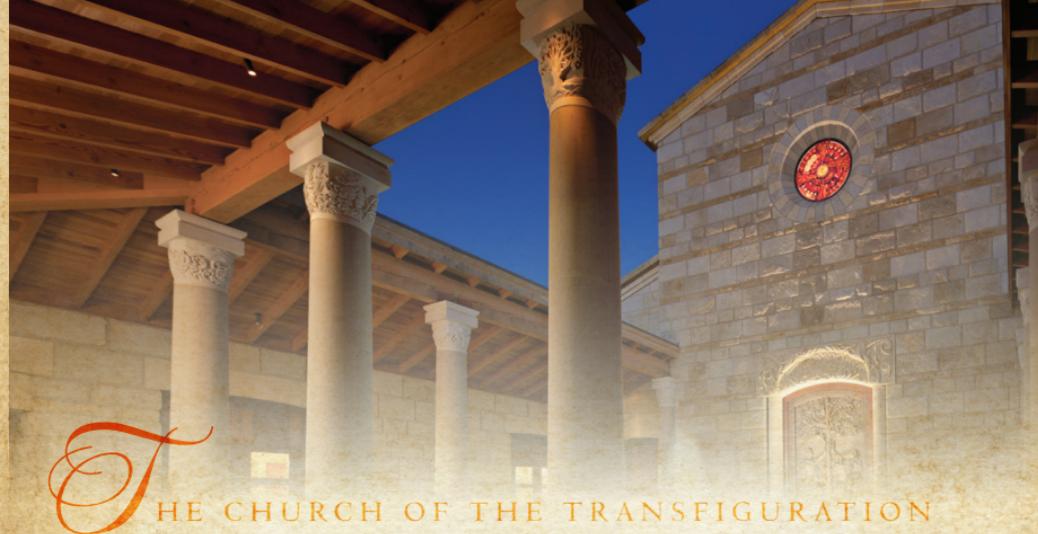
David Burnham  
Br. Mark Bushnell  
Erik Cragg  
Br. Benedict Young

ORGANIST:

SharonRose Pfeiffer

\*Extended choir: *Miserère  
mei, Deus*, Josquin des Prez

†Men's ensemble: *Viderunt  
omnes*, Pérotin



## THE CHURCH OF THE TRANSFIGURATION

The Church of the Transfiguration is a contemporary expression of early Christian architecture that draws upon a fourth-century architectural heritage shared by Protestants, Catholics, and Orthodox. Constructed of Minnesota limestone the color of Cape Cod sand, it stands 55 feet high, 72 feet wide, and 182 feet long. Its architectural style is basilican and features a long, rectangular nave, a rounded apse at the east end, narrow side aisles, a peaked timber roof, and interior columns and arches along the side aisles. It was designed by William Rawn Associates of Boston and was dedicated June, 2000. The art program for the Church of the Transfiguration combines fresco, mosaics, stone and bronze sculpture, and stained glass, to present a cohesive narrative based on biblical history and church tradition. The organ is a restoration and expansion of pipework from twelve organs built by the E.M. Skinner Organ Company early in the twentieth century. The Church of the Transfiguration recently won two awards from the American Institute of Architects Interfaith Forum on Religion, Art and Architecture: one for Religious Arts, Visual Arts and one for Religious Architecture, New Facilities.

The Church of the Transfiguration, Orleans, Massachusetts. Detail of the Atrium at night.  
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# Sacred Songs of France

VOLUME I : 1198-1609

1. Hæc dies	Léonin	1:40
2. Vidérunt omnes	Pérotin	9:17
3. Benedícta es cælórum Regina	Josquin des Prez	7:00
4. Crux triúmphans	Loyset Compère	5:42
5. Quærámus cum pastóribus Verbum incarnátum	Jean Mouton	3:56
6. Ave María	Jean Mouton	3:37
7. Misérère mei, Deus	Josquin des Prez	16:59
8. Sancta Trínitas	Antoine de Févin	3:03
9. Gábríel ángelus locútus est María	Elzéar Genet dit Carpentrasso	2:49
10. Unde véniet auxílium mihi	Pierre Passereau	6:15
11. O vos omnes	Jachet of Mantua	1:34
12. María Magdaléne	François Dulot	5:50
13. Cæclía virgo gloriósa	Pierre de Manchicourt	2:46
14. Jésus nait tendre et blême	Thoinot d'Arbeau	2:47
15. Glória in excélsis	Claude Goudimel	1:47
16. Noël! Sors de ton lit	Eustache du Caurroy	2:08

TOTAL 77:10

GLORIÆ DEI CANTORES | ELIZABETH C. PATTERSON, DIRECTOR



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