

Thomas
CRECQUILLON

(ca. 1505–1557?)



Volume II

Missa D'ung petit mot

Motets:

Dirige gressus meos

Joannes est nomen ejus

Peccantem me quotidie

Respice, quæsumus,

Domine

Domine, respice in me

Expurgate vetus

fermentum

The Choir of The Church of the Advent

Boston, Massachusetts

Edith Ho, Music Director

Ross Wood & James Reyes, Associate Conductors

MUSIC BY THOMAS CRECQUILLON, VOL. II

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

Edith Ho, Music Director

Ross Wood & James Reyes, Associate Conductors

Missa D'ung petit mot

1	Kyrie (SATTB)	3:11
2	Gloria (SATTB)	4:45
3	Credo (SATTB)	7:36
4	Sanctus & Benedictus (SATTB, SA, TTB)	6:14
5	Agnus Dei I (SSATTB)	2:03
6	Agnus Dei II (SATTB)	1:16
7	Agnus Dei III (SSATTB)	2:12
8	Motet: <i>Dirige gressus meos</i> (SAATB)	6:35
9	Motet: <i>Joannes est nomen ejus</i> (SAATB)	6:14
10	Motet: <i>Peccantem me quodidie</i> (SAT)	4:52
11	Motet: <i>Respice, quæsumus, Domine</i> (SATTBB)	5:14
12	Motet: <i>Domine, respice in me</i> (SSATB)	6:14
13	Motet: <i>Expurgate vetus fermentum</i> (SATTB)	5:15
14	Motet: <i>Factus est repente</i> (SATTB)	5:27

Total CD Time: 67:08

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

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

Like most Masses of the period, *Missa D'ung petit mot* is based upon a pre-existing composition, in this case a secular French chanson, although this model has not been identified. Crecquillon wrote a piece with this text beginning, but it was not the model for the Mass. Sharp ears will note bits of melody that recur, especially at the very beginning of each movement. These no doubt were borrowed from the chanson. Influence of the model also seems to pervade the general style of the Mass. Those familiar with *Missa Domine Deus omnipotens* on the first disk of this set know that it is quite contrapuntal, including motives imitating one another in the various voices, just as happens in the parent motet. By contrast, *Missa D'ung petit mot* is quite harmonic in character, just as the chanson must have been. Masses based upon a pre-existing piece in this fashion are usually called “parodies”, though the term carries no connotation of mockery or ridicule. A unique feature of this Mass is the phrase *sine pausa* sometimes attached to the title. This signifies that there are no rests, or rather, that there are only very short ones.

In contrast to the Mass, the seven motets on the program are all imitative; that is, each bit of text is assigned a melodic tag that appears in the various voice parts to call attention to the new idea. This is the most common procedure in Netherlands motets in Crecquillon’s period.

Domine, respice in me and *Dirige gressus meos* are each based upon a selection of verses from a psalm, or, in the latter case, from five psalms. These word selections are not known to occur anywhere in the liturgy and were probably compiled specifically for these motets. Both texts are of a personal nature, asking God for rescue from unfair enemies or praying for guidance and deliverance. They are not alone among Crecquillon’s motets in giving the impression that they were composed to express deep yearnings of an individual, most likely Charles V himself.

The remaining motets on the program were intended for liturgical use. *Joannes est nomen ejus* is a Responsory for the feast of John the Baptist. Its text, from Luke I, quotes the words of the angel who appeared to Zacharias to announce the coming birth of the saint. *Peccantem me quotidie* takes its text from a Responsory for the Office of the Dead. One wonders for whom such a slight composition, in only three voices, might have been intended.

By contrast, *Respice, quaesumus, Domine* is a very grand six-voice motet which draws its text from a Collect for Holy Week. It is unusual in that it employs a very dark mode on *e*, not often found in Crecquillon’s music and generally reserved for texts of a somber nature. This one is a prayer for protection for “this family” (i.e., God’s children). Quite exceptionally, the composer used modal coloring in another purposeful way. After a very grave beginning, the motet shifts to a brighter “C major” mode on the words “Jesus Christus, non dubitavit manibus tradi nocentium” (Jesus Christ did not hesitate to deliver himself into the hands of sinners), but then returns to the doleful mode on “et crucis subire tormentum” (and undergo the torment of the cross). This work, which was published only after the composer’s death and was likely one of his latest works, represents Crecquillon at his very best.

Expurgate vetus fermentum is one of three of the composer’s motets beginning with these words. The setting performed here, by far the most widely celebrated of the three, takes its text from a Responsory now assigned to Friday of Easter Week. Finally, the Pentecost motet *Factus est repente* relates the receiving of the Holy Spirit by the disciples.

In Crecquillon’s age, Christian religion was at the center not only of the religious life of Europe but also of its culture. Compositions to embellish the liturgy form a major part of the repertory, so that the church served in a way the functions of a concert hall as well as religious observance. For many it provided the only opportunity available to hear art music.

—Barton Hudson

TEXTS

Missa D'ung petit mot

KYRIE eleison.

Christe eleison.

Kyrie eleison.

GLORIA in excelsis Deo.

Et in terra pax hominibus bonæ voluntatis.

Laudamus te. Benedicimus te.

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,

Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
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,
Filium Dei unigenitum.
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem
Patri: per quem omnia facta sunt.
Qui propter nos homines, et propter
nostram salutem descendit de cœlis.
Et incarnatus est de Spiritu Sancto ex
Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis: sub Pontio

*we worship thee,
we glorify thee,
we give thanks to thee for thy great glory,*

*O Lord God, heavenly King, God the Father
Almighty.
O Lord, the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have
mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the
Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ,
with the Holy Ghost, art most high in the glory of
God the Father.
Amen.*

*I believe in one God, the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible:
And in one Lord, Jesus Christ,
the only-begotten Son of God,
Begotten of his Father before all worlds,
God of God, Light of Light,
Very God of very God,
Begotten, not made, Being of one substance with
the Father, By whom all things were made:
Who for us men and for our salvation came down
from heaven,
And was incarnate by the Holy Ghost of the Virgin
Mary, And was made man:
And was crucified also for us under Pontius Pilate;*

*Pilato: passus, et sepultus est.
Et resurrexit tertia die, secundum Scripturas.*

*Et ascendit in cœlum: sedet ad dexteram
Patris.
Et iterum venturus est cum gloria, judicare
vivos et mortuos: cujus regni non erit
finis.
Et in Spiritum Sanctum, Dominum, et vivi-
ficantem: qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur, et con-
glorificatur: qui locutus est per Prophetas.*

*Et unam sanctam catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi sæculi. Amen.*

*SANCTUS, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cœli et terra gloria tua.
Hosanna in excelsis.
BENEDICTUS qui venit in nomine
Domini. Hosanna in excelsis.*

*AGNUS DEI, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

Motet: Dirige gressus meos

*Dirige gressus meos in semitis tuis, ut non
moveantur vestigia mea.*

*He suffered and was buried: And the third day he
rose again according to the
Scriptures:*

*And ascended into heaven, And sitteth on the
right hand of the Father:
And he shall come again, with glory, to judge
both the quick and the dead: Whose kingdom
shall have no end.
And I believe in the Holy Ghost, The Lord,
and Giver of Life, Who proceedeth from the
Father and the Son; 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. (twice)
O Lamb of God, that takest away the sins of
the world: grant us thy peace.*

*Direct thou my goings in thy paths, that my
footsteps slip not.*

Vide, Domine, si via iniquitatis in me est, et deduc me in via æterna. Inclina cor meum, Deus, in testimonia tua et non in avaritiam. Averte oculos meos, ne videant vanitatem; in via tua vivifica me. Domine, ad te confugi. Doce me facere voluntatem tuam, quia Deus meus es tu.

Joannes est nomen ejus

Joannes est nomen ejus. Vinum et siceram non bibet, et multi in nativitate ejus gaudebunt. Alleluia. Erit magnus coram Domino, et replebitur spiritu sancto ex utero matris suæ, et multi in nativitate ejus gaudebunt. Alleluia.

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 judica me: quia in inferno nulla est redemptio, miserere mci, Deus, et salva me.

Respice, quæsumus, Domine

Respice, quæsumus, Domine, super hanc familiam tuam, pro qua Dominus Deus noster, Jesus Christus, non dubitavit manibus tradi nocentum et crucis subire tormentum, qui vivis et regnas Deus per omnia sæcula sæculorum. Amen.

Look well if there be any way of wickedness in me, and lead me in the way everlasting. Incline my heart, O God, unto thy testimonies, and not to covetousness. O turn away mine eyes, lest they behold vanity; and quicken thou me in thy way. O Lord, unto thee have I fled. Teach me to do the thing that pleaseth thee, for thou art my God.

John is his name. He shall drink no wine or strong drink, and many will rejoice at his birth. Alleluia. He will be great in the presence of the Lord, and he will be filled with the Holy Spirit from his mother's womb, and many will rejoice at his birth. 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 judge me in thy strength. Because in hell there is no redemption, have mercy upon me, O God, and save me.

Almighty God, we beseech thee graciously to behold this thy family, for which our Lord Jesus Christ was contented to be betrayed, and given up into the hands of wicked men, and to suffer death upon the cross; O God who livest and reignest, world without end. Amen.

Domine, respice in me

Domine, respice in me; restitue animam meam a malignitate inimicorum meorum, qui oderunt me gratis, ut non supergaudeant mihi qui adversantur mihi inique, et dilatant super me os suum. Confitebor tibi in ecclesia magna. Exurge, Domine, indica causam meam, et lingua mea meditabitur tota die. Vide, Domine, ne sileas, et ne discedas a me, et ossa mea dicent laudas tuas in æternum.

Expurgate vetus fermentum

Expurgate vetus fermentum, ut sitis nova conspersio, sicut estis azimi; etenim pascha nostrum immolatus est Christus. Itaque epulemur non in fermento veteri neque in fermento malitiæ et nequitia, sed in azimis sinceritatis et veritatis.

Factus est repente

Factus est repente de cælo sonus advenientis spiritus vehementis, alleluia. Dum complerentur dies Pentecostes, erant omnes pariter, dicentes, alleluia. Spiritus Domini replevit orbem terrarum, alleluia. Repleti sunt omnes Spiritu Sancto, et cœperunt loqui, alleluia.

O Lord, look upon me; deliver my soul from the malice of mine enemies, who hate me without cause, that none may wrongfully rejoice over me and open his mouth wide against me.

I will give thee thanks in the great congregation. Arise, O Lord, declare my cause, and my tongue shall speak all the day long. See, O Lord, be not silent and depart not from me, and my bones shall speak thy praises forever.

Purge out the old leaven, that ye may be a new lump, as ye are unleavened. For even Christ our passover is sacrificed for us. Therefore let us keep the feast, not with old leaven, neither with the leaven of malice and wickedness; but with the unleavened bread of sincerity and truth

Suddenly there came a sound from heaven as of a rushing mighty wind, alleluia.

When the day of Pentecost was fully come, they were all together, saying, alleluia. The spirit of the Lord hath filled the whole world, alleluia. They were all filled with the Holy Ghost, and began to speak, alleluia.

THE CHOIR OF THE CHURCH OF THE ADVENT

Edith Ho, Music Director (Tracks 1–7, 12, 14)
Ross Wood, Associate Conductor (Tracks 8, 13)
James Reyes, Associate Conductor (Tracks 9–11)
Ivan Hansen, Librarian

SOPRANO	ALTO	TENOR
Priscilla Anderson	Alice Dampman	*Charles Blandy
Susan Bisson	Brad Fugate	Allen Coombs (<i>and alto</i>)
Shannon Canavin	Charles Kamm (<i>and tenor</i>)	Sterling Lambert
Margaret Hunter	Martin Near	David Whitehead
Denise Konicek	Fred Raffensperger	David Won
Cheryl Ryder		*cantors
BASS		
Richard Giarusso		
*Joe Dan Harper		
Bernard Lee		
Sumner Thompson		

Recorded direct to digital master on June 9–11, 2002
at The Church of the Advent, Boston.

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

Cover art: “The Institution of the Eucharist” (1473–75) by Joos van Ghent (Wassenhove),
Gallery of the Marches, Ducal Palace, Urbino, Italy. Scala Archive reproduction by permission.

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

Musical editions used for this recording are from the *Collected Works* of Thomas Crecquillon,
Volumes III, V, VII & VIII edited by Barton Hudson, Series 63 of *Corpus Mensurabilis Musicae*,
Armen Carapetyan, General Editor, published by the American Institute of Musicology,
Hänssler-Verlag, Stuttgart, Germany.

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

Of greater import than even the scope of the repertoire performed is the high standard of music-making cultivated during Edith Ho’s 26-year tenure. Under her direction, the choir’s performance has achieved both national and international recognition; several recordings they have made have received critical acclaim. In addition to their recordings on the ARSIS label (see p. 11), they have also recorded for the AFKA label. Their performances have been broadcast on National Public Radio, BBC Radio 3, as well as Boston’s WGBH. They have presented many concerts in the U.S. and abroad and were a featured ensemble in the 1990 American Guild of Organists’ National Convention, the 1994, 2000, and 2002 Boston Early Music Festival concert series, the 1999 American Guild of Organists’ Region I Convention in Worcester, Massachusetts, and the 1999 Boston Conference of the Association of Anglican Musicians. In 1992 the choir made a highly successful tour of Venezuela.

EDITH HO has been Organist and Choirmaster of Boston’s Church of the Advent since 1977. Born in China, she received both Bachelor’s and Master’s degrees in organ performance from the Peabody Conservatory of Music in Baltimore, MD. 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 U. S. she has held teaching positions on the college level, and in 1994 she received an honorary doctorate from Nashotah Seminary in Wisconsin.

ROSS WOOD became Associate Organist & Choirmaster of The Church of the Advent in October, 2001, after serving as Associate Organist at Trinity Church, Boston, for 16 years. He is also head of acquisitions and cataloging for the Wellesley College libraries. Praised for his “exquisite playing,” Dr. Wood has played recitals throughout the U.S. and Europe.

JAMES REYES served for 10 years as Director of Music at St. Peter’s Church in Weston, MA prior to being appointed Associate Choirmaster and Organist of The Church of the Advent in 2001. He presently teaches conducting, harmony, counterpoint and choral composition at Berklee College of Music, Boston, and this year completed twelve years as Director of Music for the Polymnia Choral Society, Melrose, MA. His compositions include chamber music, many solo songs and choral works.