



(LEMS 8025)

## Echoes of Jeanne d'Arc Missa De Beata Virgine of Reginaldus Liebert Schola Discantus, Director: Kevin Moll

### SCHOLA DISCANTUS

Countertenor: Ken Fitch

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### THE LIFE AND TIMES OF JOAN OF ARC (JEANNE D'ARC)

On Wednesday, the 30th of May, 1431, Joan of Arc, aged approximately nineteen, burned at the stake in the Old Market city of Rouen. This act of martyrdom culminated an astounding and meteoric career, extinguishing a life utterly without parallel in the annals of history.

In order to understand the phenomenon of Joan, it is necessary to know something of the political situation over the preceding centuries, for she is a key figure in the Hundred Years' War between France and

England - a conflict that lasted even longer than its name indicates (1337-1453). In attempting to expand its feudal holdings on the Continent, England in the 14th century had won a series of decisive victories over the French, most notably at Crecy in 1346 and at Poitiers in 1356. Following the battle of Agincourt in 1415, when France was soundly defeated yet again, the English king Henry V had himself married to the daughter of the king of France. He thus became the rightful heir to the French throne - a claim legitimized by the Treaty of Troyes (1420). Only the death of Henry at age 35 in 1422, just before the death of his father-in-law Charles VI, prevented the crown of France from being transferred irrevocably into English hands.

Even so, the English hold upon French soil was all but unassailable, due to the territorial gains they had made in the preceding decades, the infighting and disarray among the French gentry, and the inability of Charles VI's son, the so-called Dauphin, to challenge the English. John, Duke of Bedford, acted as Regent of France for Henry V's infant son (later Henry VI). All of northern France, including Paris, was occupied by the English or their allies, the Burgundians; the lands under the Dauphin's control were thus restricted to central and southern France. These were the events to which Joan was witness - a time when the French cause was seemingly hopeless.

Joan was born in the Lorraine village of Domremy, most likely in the year 1412. Even as a young girl her piety was renowned in the region. She herself recounted how, at about the age of 13, she began to hear "Voices" from God telling her of her mission, which was to deliver her country from the English, and to crown the Dauphin as king of France. By the age of about 17, her feelings had become so strong that she spurned her family's wishes and rejected the marriage that had been arranged for her. Instead, she bent every effort to get to the nearby town of Vaucouleurs, with the intention of convincing the local governor to arrange passage for her to meet with the Dauphin.

Fourteen hundred twenty-nine was a fateful year for Joan- and for France. Late in the previous year, the English laid siege to the strategically important town of Orleans, and it seemed sure to fall. On February 12, the Dauphin had suffered a defeat near Orleans. Joan's voices informed her of this defeat even before the official messenger arrived at Vaucouleurs. This convinced the authorities there that her petition was genuine, and she was allowed to meet with the Dauphin in the town of Chinon. The meeting occurred about March 6. Here the Dauphin tested Joan by arranging for a courtier to impersonate him on his throne, while he himself acted the part of a bystander. Joan, however, unerringly picked out the Dauphin (whom she had never before seen) from among the crowd, and announced her intention to raise the siege at Orleans and to have him crowned king at Rheims. Later she had

a private audience with the Dauphin, wherein she told him facts about himself that he declared could have been known to no mortal. After satisfying the clergy of her piety and purpose in a series of further examinations, she was fitted with a suit of armor and a sword, and set off for Orleans.

Upon reaching the environs of Orleans in the first week of May, Joan sent the English two letters and a final ultimatum, asserting that they had "no right" to be in France and communicating her intentions to drive them out. The English derisively rejected these threats, regarding Joan as nothing more than a camp follower of the lowest sort. Joan quickly dispelled them of that illusion, however, when she rallied the outnumbered French forces, leading them in a series of successful attacks upon the besieging English. On May 8, the thoroughly demoralized English raised their siege and retreated, to the great jubilation of Joan's army and the citizens of Orleans. News of this resounding victory spread quickly throughout France; Joan had almost single-handedly lifted the spirits of the French nation and turned the momentum of the war.

The English attitude toward Joan had at first been one of incredulous disdain, but after Orleans they began to realize the threat she represented to their Continental aspirations. For her part, Joan considered this victory a mere preliminary to her mission of crowning the Dauphin as king of France. The Dauphin himself, however, was an irresolute individual in no hurry to force events, especially since many members of his council were equally weak-willed - or even outright treacherous. After several further French victories, including a significant one at Patay, Joan was eventually able to convince the Dauphin to travel to Rheims for the long-awaited coronation. This event took place on July 17, 1429.

Joan subsequently recognized the necessity of forcing the English to relinquish control of Paris. Again she had difficulty persuading the Dauphin to act, but eventually her example compelled him to take an army toward the city. After defeating the Duke of Bedford at the town of Montepilloy on August 15, the Dauphin, against Joan's advice, withdrew to Compiègne rather than follow the retreating English to Paris. Subsequently Joan made several forays against Paris, but was ultimately unsuccessful, due largely to the lack of military support from the Dauphin. In the winter of 1429-30 there was relative inaction on both sides, but in April of 1430, Joan learned of a Burgundian attempt to capture the strategic town of Compiègne, and rode thither to lead its defense. It was here, on May 23, that Joan was captured. After some delay, the Burgundians gave her over to their allies the English, who had come to realize that their political position on the

Continent was dependent upon Joan's being discredited. Thereupon she was subjected to an opprobrious imprisonment and to an extended trial for heresy, which began on February 21, 1431. The French king Charles VII owed his very coronation to Joan's faith and efforts, but he and his retinue did nothing to stop these events. As a result, Joan was condemned to death on May 29. She was executed the next day.

Although she did not live to see the fulfillment of her mission, there is no question but that Joan was largely responsible for the resurgence of French national identity after 1429. Her appearance heralded the beginning of the end of the Anglo-Burgundian alliance, which collapsed in 1435. By 1453, English holdings on the Continent were reduced to one coastal town, Calais - the Hundred Years' War was over. Soon thereafter, a legal process of "rehabilitation" was begun, wherein many surviving witnesses testified as to Joan's true character, and her conviction on the charge of heresy was overturned. Finally, after almost five centuries of debate within the Catholic Church, Joan was canonized in 1920. In an inspiring essay written in 1904 and prophetically entitled "Saint Joan of Arc", American author Mark Twain observed that "from the verdict [of rehabilitation] she rises stainlessly pure, in mind and heart, in speech and deed and spirit, and will so endure to the end of time." Twain felt that these human qualities, no less than her miraculous abilities and accomplishments, reveal Joan as "easily and by far the most extraordinary person the human race has ever produced."

Missa De Beata Virgine of Reginaldus Liebert

There is, to be sure, a certain appropriateness in presenting the Liebert Mass to illustrate the era of Joan of Arc, since its texts clearly mark it as a "Mass of the Blessed Virgin."

However, the Missa de Beata Virgine (as it may thus be called) is of course dedicated to the Virgin Mary and not to "The Maid of Orleans." Furthermore, the Mass probably stems from French-speaking Burgundy (at that time allied with England), and as such it would actually represent music cultivated in the lands of Joan's enemies. But culturally the work is essentially French, and in any case the circumstances of its origin do not detract from its intrinsic aesthetic and spiritual qualities, which Joan would most likely have considered to lie in realm beyond politics.

The Missa de Beata Virgine is contained complete and in correct liturgical order in its main source (Trent92), one of seven large codices transmitting a vast international repertoire in circulation throughout most of the 15th century. The Introit, Prose, Sanctus, and Agnus occur anonymously in the "St. Emmeram Codex" (Munich, BSb MS clm 14274).

However, the entire cycle exists only in Trent 92, where four movements carry an attribution to the composer. The remaining movements are unattributed even in Trent, but paleographical and stylistic features establish Liebert beyond reasonable doubt as their author. A separate Kyrie with attribution to Liebert (track 13), occurs independently in Trent 92; it can be programmed on the CD to replace track 2 as a member of the cycle.

The Liebert Mass can be placed fairly securely in the late 1420s or early 1430s on stylistic grounds. It could well be the Messe de Nostre Dame mentioned in a contemporary chronicle as having been performed at an assembly of the knightly Order of the Golden Fleece at Lille in 1431. The sole biographical fact ascertainable of its composer, Reginaldus Liebert, is that he is likely identifiable with a certain "Reginaldus" who is documented as master of boy choristers at Cambrai Cathedral in 1424. If so, Liebert clearly would have been a leading musician of his day, but he apparently died rather young, for apart from his Mass cycle, only two chansons and a four-voice Kyrie (recorded here as a supplementary track) are attributed to him in various sources. (One Gautier Libert, composer of several other chansons, appears to have been a different individual.) The Missa de Beata Virgine is set throughout in three parts, still the norm in the early 15th century. It is a "Plenary Mass", meaning that in addition to the Ordinary items whose texts will never change, it also includes a set of Proper texts appropriate to a specific service (see list). Liebert's cycle thus may in fact have been intended as a votive Lady-Mass, endowed for daily or weekly performance in the Lady Chapel of some church or cathedral. In the 12th and 13th centuries, written polyphony had typically been reserved for the Propers of high feast days, with the Ordinary left to be performed as plainchant or improvised polyphony. In the 14th century this situation was reversed, and composers turned their attentions primarily to the ubiquitous Ordinary texts, except that the *Ite missa est* ceased to be cultivated as a polyphonic genre after about 1400. Polyphonic cycles encompassing both Proper and Ordinary are unknown in earlier times, and are atypical of later periods as well. One contemporary cycle comparable to Liebert's is the Missa Sancti Jacobi of the much better-known composer Guillaume Dufay (1474).

Basic textual divisions of the Mass (Numerals indicate the service order)

PROPER: 1) Introit; 4) Gradual; 5) Alleluia/Prose (or Tract);  
7) Offertory; 10) Communion

ORDINARY: 2) Kyrie; 3) Gloria; 6) Credo; 8) Sanctus; 9) Agnus Dei;  
[11) *Ite missa est*]

Historically, five aspects of the Liebert Mass are especially noteworthy:

1) Musical characteristics throughout the Mass parallel in a very definite sense the contemporary style of architecture known as the Flamboyant Gothic. This style has been described by art historian H.W. Janson as showing "no significant [structural] developments of its own"; rather, it is distinguished by "luxuriant profusion of ornament." In this Mass, as in the architecture, a structural skeleton, based on principles that in themselves are not innovative, can be shown to exist (see below under #3 and #4). But in both the music and the building, this underlying structural framework in places has come to be overlaid with a web of decoration so dense and fanciful as to obscure it almost completely."

(The above quotations are from Janson's *History of Art* (4th edition New York: Abrams, 1991), p. 336.)

2) Along with Dufay's *Missa Sancti Jacobi*, the *Missa de Beata Virgine* is an archetypal polyphonic Mass encompassing both Proper and Ordinary texts. It may never be known which of the two came first, but Liebert's is the more complete cycle, having twelve movements as opposed to Dufay's nine: the Gradual, Prose (Sequence), and Tract do not form part of Dufay's *Sancti Jacobi* Mass; whereas the *Missa de Beata Virgine* includes complete settings of the Gradual and Prose, as well as the third verse of a Tract - a text sung as an alternative to the Alleluia/Prose and not included on this recording. Liebert thus sets polyphonically every section of the Mass that historically had developed as the preserve of choral-soloistic plainchant, excepting the *Ite missa est*, which never found a secure place as a genre of polyphony. Moreover, although lacking many musical devices used in the 15th century to link the disparate movements of a Mass cycle, such as common cantus firmus, introductory motto, final, or mensuration patterns, the component movements of the Liebert Mass do seem to manifest a cohesive tone system (discussed below). Equally significant is that one specific technique of counterpoint is consistent throughout (see #4), serving to unify the cycle in a general sense through musical style. Therefore, in view of its comprehensivity and musical cohesion, the *Missa de Beata Virgine* must be regarded as a landmark multi-movement entity in the art-music tradition of the West.

3) Most movements of the Liebert Mass are demonstrably based upon a preexistent melody (cantus firmus), set primarily in the upper voice. This procedure, not uncommon in the early 15th century, contrasts with the more typical treatment of cantus firmus both before and after that period, where the structural melody, if present is carried mainly in the tenor (lowest or second-lowest voice). In general, the cantus

firmi in the Missa de Beata Virgine can be traced clearly to chant melodies appropriate to whatever text is being set, but these chants are typically placed in the top part and decorated with ornamental notes, resulting in a more flowing line. Many Proper sections open with the liturgically appropriate solo intonation in the discantus, while the Gloria and Credo are preceded by the customary tenor intonation.

4) The counterpoint in the Mass is typical of the early 15th century in that it is conceived as a strict two-voice framework between the top voice (discantus) and the tenor. Contrapuntally speaking, the third voice (contratenor) is almost entirely subordinate to the other two, acting instead to enrich the basic sonority and to provide rhythmic impetus. This technique of composition, best characterized as "expanded two-voice counterpoint", was an innovation of the 14th century, which by 1430 was past its prime. The Missa de Beata Virgine can justifiably be described as a Flamboyant-Gothic expression of this style (see #1), since the underlying note-against-note counterpoint of the structural voices is now highly embellished, and the resulting florid effect is emphasized by the extremely active contratenor. As is typical of such pieces, the constant leapwise motion of the filling voice (contratenor) renders it very difficult to perform.

5) The Agnus Dei of the Mass is stipulated in the source to be performed in fauxbourdon, meaning that only two parts, the discantus and the tenor, are actually written out, while the third voice is left to be improvised in parallel with the discantus at the interval of a fourth below. The Sanctus is remarkable in that Trent 92 offers two possible versions: the one recorded here has a true third voice (contratenor) written out in the source; the other version echews the written-out part by stipulating the third voice to be realized as in the Agnus, i.e., in fauxbourdon. Another provocative footnote to the Sanctus is that its upper voice at the beginning is identical to the opening of the melody of L'homme arme—a tune that became a cantus-firmus source for scores of later Mass cycles.

Issues of pitch ordering in the Liebert Mass are crucial not only to our understanding of the work, but even to its very performance. The constituent movements have only two finals: D and G, correlating strongly with Proper and Ordinary texts, respectively. An equivalence of pitch content can be inferred for most of the cycle, since the G-final movements as rule have a B-flat signature in the lower voices, which simply amounts to a transposition of a D tonality (loosely identifiable with the Dorian mode of plainchant), although the picture is further complicated by the fact that some of the G-final pieces set a Mixolydian cantus firmus (with B-natural) in the discantus.

Liebert's Sanctus and Agnus - both with a G final - appear anomalous to the general "Dorian" cast of the Mass, since a B-flat signature occurs in the Sanctus only at the end of the contratenor part (never in the tenor), and the B-flat signature in the tenor of the Agnus is not present at the beginning. These fragmentary lower-voice signatures may be conditioned by the Mixolydian cantus firmus used in both movements, or from their fauxbourdon performance indication, but the pitch set implied by the prevailing lack of a flat signature is at variance with the balance of the cycle. In order to unify the tonal scheme of the Mass, the lower voices of the Sanctus and Agnus are interpreted here as having a B-flat signature throughout. This decision is admittedly speculative, but the alternative of performing the signatures as they appear in the source introduces paradoxes that are even more difficult to reconcile. The discantus never has any signature, but many B-flats have been inserted throughout the Mass. Some are due to harmonic exigencies, while others conform to melodic principles outlined by medieval theorists, notably Marchettus of Padua. The constant vacillation between B-natural and B-flat intensifies the coloristic effect of the top line, although it also acts to weaken the integrity of the chant melody set as a cantus firmus.

A most vexing performance issue is accounting for accidentals placed before certain notes in Trent 92. These accidentals sometimes create unusual melodic intervals such as diminished fourths, which are seemingly at odds with the normative practice of the time. The question is: are such accidentals to be taken at face value, or are they the result of a capricious or unknowledgeable music copyist - or is there some other explanation for them? The solution adopted here was to adhere to all source accidentals that did not create melodic or harmonic disturbances (over 90% of cases), but to disregard a few that deviate from what seems to be standard usage. A related question involves certain problematic notes in the four-part Kyrie (track 13), which could indicate that the triplum and contratenor are intended to be performed not simultaneously, but as alternative parts (and indeed, from a contrapuntal standpoint the triplum seems entirely dispensable with respect to the other three voices). With the emendation of only a few notes, however, this Kyrie works quite effectively as a four voice piece. The performance on this CD alternates textual sections incorporating all four parts with other sections omitting the triplum, according to the following plan: Kyrie I: 3-3-4; Christe: 4-3-4, Kyrie II: 3-4-4.

Another tricky aspect of performance in the Missa de Beata Virgine is tempo interpretation. The prevailing pulse throughout the cycle is triple, corresponding to modern 3/4 or 6/8 time. Two mensurations



(time signatures) predominate in the Mass: a basic tempo (integer valor) and a "diminished" tempo. The latter is meant to be performed faster than the former, although their exact ratio is debatable. In the case at hand, the best musical results seemed to be obtained by realizing the diminished time signatures in approximately a 4:3 proportion to the basic tempo within a movement, and by interpreting the pulse of the integer valor itself as being somewhat variable. The virtuosic Credo is unique in that it comprises a series of successive mensurations whose relationships are extremely problematic; these difficulties are compounded by certain passages juxtaposing triple meter in the discantus against duple meter in the lower parts.

The performing forces on this recording are strictly vocal - three singers on the top line and one each on the other two. The disposition accords with documentary evidence on performance practice, producing a homogenous sonority that yet is amenable to subtle variation. The lower parts are provided with appropriate text whenever there is no underlay in the source (except in the Credo, where they are vocalized on a neutral vowel). Some passages are performed with one singer on the top part; in most cases this procedure reflects traditions of plainchant performance, but it also serves to lend variety to the texture. The texts are rendered here in standardized ecclesiastical pronunciation.

As a polyphonic cycle exhibiting clear signs of musical unity, the *Missa de Beata Virgine* looks forward to the great cyclic Masses of the later 15th century - a monumental genre comparable in significance to the symphony of the Classic and Romantic eras. But in its treatment of counterpoint and cantus firmus, Liebert's cycle exemplifies at the same time a final expression of the Franco-Flemish aesthetic of the 14th century. Standing at the threshold of a new musical epoch - to be characterized by wholesale English influence and a new emphasis on four-voice writing - the Liebert Mass is an apotheosis of the complex, treble-dominated polyphony that had held sway on the Continent for decades. In this respect it represents a summit of development of medieval compositional techniques for three voices.

With the inclusion of the Kyrie in four parts (track 13), this disc contains every sacred work attributed to Liebert in manuscript sources. Additional information on performance practice, musical structure, and other issues, can be found in the program notes to previous Schola Discantus CDs in the Lyrichord Early Music Series: "Johannes Ockeghem: The Two Three-Voice Masses" (LEMS 8010), and "French Sacred Music of the 14th Century" (LEMS 8012).

Kevin N. Moll c1996

The Liebert Mass, which has been reedited for performance here, exists in the following modern editions:

- 1) Gilbert Reaney, ed. Early Fifteenth Century Music, in the series Corpus Mensurabilis Musicae (Vol. 3). American Institute of Musicology, 1966; edition, pp. 64-94; critical report, pp. XVIII-XXII.
- 2) Rudolf Ficker and Alfred Orel, eds. Sechs Trienter Codices: Geistliche und weltliche Kompositionen des XV. Jahrhunderts, in the series Denkmaler der Tonkunst in Osterreich (Vol. 53). Vienna: Universal-Edition, 1920/Reprinted 1960; edition, pp. 1-18; critical report and cantus-firmus layout, pp. 92-100.
- 3) A photographic facsimile of the cycle from the original source (folio 50v-64r) has been published in the book entitled Codex Tridentinus 92 (Rome: Vivarelli e Gulla, 1970), pp. 100-27 [no editor cited].

#### Texts and Translations

Following are texts and translations of the proper items set in the Missa de Beata Virgine. Certain sections of these texts seem to be corrupt, especially in the Prose. Texts and translations of the Ordinary items can be found in the booklet accompanying Schola Discantus's debut CD (Lyrichord LEMS 8010 - cited in the last paragraph of the notes).

INTROITUS Salve sancta parens, enixa puerpera regem, qui caelum terramque regit in saecula saeculorum.

INTROIT: Hail holy mother, having given birth to the king, who rules heaven and earth through the ages.

VERSE Sola sine exemplo placuisti femina Jesu Christo.

Gloria Patri et filio, et spiritui sancto.

VERSE: Alone, without peer, you are pleasing to Jesus Christ. Glory be to the father and the son, and to the Holy Spirit. Just as it was in the beginning, is now, and ever shall be, through the ages. Amen.

KYRIE (Text and translation contained in notes to Lyrichord CD LEMS 8010)

GLORIA: (as above)

GRADUALE: Benedicta et venerabilis es, virgo Maria: que sine tactu pudoris inventa es mater salvatoris,

GRADUAL: Blessed and venerable are you, Virgin Mary, who have been found without touch of shame: the mother of our savior.

VERSE: Virgo dei genitrix, quem totus non capit orbis, in tua se  
clausit viscera factus homo.

VERSE: Virgin mother of God, whom the whole world does not grasp;  
enclosed in your womb, [God] made himself man.

ALLELUIA: Alleluia, Alleluia.

ALLELUIA: Alleluia! Alleluia!

VERSE: Ora pro nobis, pia virgo Maria, de qua Christus natus est  
nobis, ut peccatoribus sit miseratus.

VERSE: Pray for us, tender Virgin Mary, from whom Christ was born for  
us, that he might have pity on us sinners.

PROSA:

[1] Ave mundi gaudium, ave salus gentium, ave caeli gloria:

Maria lux hominum, honor, iubar virginum, nardorum fragrantia.

PROSE:

[1] Hail joy of the world! Hail salvation of mankind! Hail, glory of heaven!

Mary, [you are the] light of men, honor, radiance of virgins,  
fragrance of nard-oil.

[2] Gratia gratuita Deo tibi tradita te replet virtutibus; plena  
sancto spiritu, parens sine coitu, fulgens in caelestibus.

[2] Grace freely given to you by God fills you with virtues;  
full of the Holy Spirit, mother without stain, shining in the heavens.

[3] Dominus te Dominam fecit et conterminam maiestatis gloria;  
tecum et humilimo intruens in animo, te fecundas nomine.

[3] The Lord made you, holy Lady, coequal even with the glory of his majesty  
Contemplating with you and with the most humble, you, renewing through  
your name.

[4] Benedicta diceris quia gloriaberis eterno cum filio;

tu rosa, tu viola, tu virtutum incola divertens ab animo.

[4] You will be called blessed since you will be glorified with the eternal Son;  
You [are as ] a rose,[as] a violet; you, [Lady of] virtues, turning  
the worldly away from life.

[5] In te spes est saeculi, vita, virtus populi, nostra moris femina;  
mulieribus decus, ne nos tartari specus mergat, cave, domina.

[5] In you is the hope of the age, life, virtue of the people; our  
Lady of [exemplary] character.

Splendor of women: take care, holy Lady, lest the pit of Tartarus devour us.

CREDO: (Text and translation contained in notes to Lyrichord CD LEMS 8010)

OFFERTORIUM: Ave, Maria gratia plena, dominus tecum.  
Benedicta tu in mulieribus et benedictus fructus ventris tui.  
OFFERTORY: Hail Mary full of grace, the Lord is with you.  
Blessed are you among women, and blessed is the fruit of your womb.

SANCTUS: (Text and translation contained in notes to Lyrichord CD LEMS 8010)

AGNUS DEI: (as above)

COMMUNIO: Beata viscera Mariae virginis, quae portaverunt aeterni patris filium.  
COMMUNION: Blessed [is] the womb of the Virgin Mary, which carried the  
son of the eternal father.

VERSE: Alleluia.  
VERSE: Alleluia.

ITE MISSA EST: Ite missa est.  
Deo gracias.

ITE MISSA EST: Go, the mass is ended.  
Thanks be to God.  
Translations of proper texts c1995 By James M. Isaacs

Track 1.  
Movement: Introitus  
Text Incipit: Salve sancta parens  
Verse: Sola sine exemplo  
Introitus: Final D - Signature ---  
Verse: Final (D) - Signature ---  
Introitus - Mensuration: basic triple C.f.(\*1) LU: 1263  
Time: 4:17  
Verse - Mensuration: diminished triple C.f.(\*1) LU: 1263  
Time: 4:17

Track 2.  
Movement: Kyrie  
Final: D - Signature ---  
Mensuration: alternating C.f. LU: 40  
Time: 4:45

Track 3.  
Movement: Gloria  
Final: G - Signature b b -  
Mensuration: basic triple C.f LU: 49(\*2)  
Time: 3:38

Track 4.

Movement: Graduale

Text incipit: Benedicta et venerabilis

Final: (E) Signature b b-

Mensuration: basic triple C.f. LU: 1264

Time: 3:47

Verse - Text Incipit: Virgo dei genitrix

Final: D Signature Eb b-

Mensuration: basic triple C.f. LU: 1264

Time: 3:47

Track 5.

Movement: Alleluia

Final : (D) Signature b b-

Mensuration: basic triple C.f. yes(\*3)

Time: 3:53

Verse - Text incipit: Ora pro nobis

Final: D Signature b b-

Mensuration: basic triple C.f. same

Time: 3:53

Track 6.

Movement: Prosa

Text incipit: Ave, mundi gaudium

Final: D Signature b b-

Mensuration: alternating C.f. LU:880

Time: 5:13

Track 7.

Movement: Credo

Final: G Signature b b-

Mensuration: alternating C.f. LU:71(\*2)

Time: 5:47

Track 8.

Movement: Offertorium

Text incipit: Ave, Maria

Final: G Signature b b-

Mensuration: basic triple C.f. LU:1268

Time: 2:43

Track 9.

Movement: Sanctus

Final: G Signature -(b)-  
Mensuration: basic triple C.f. LU:27  
Time: 4:10

Track 10.  
Movement: Agnus Dei  
Final: G Signature (b)--  
Mensuration: basic triple C.f. LU:27(\*4)  
Time: 2:26

Track 11.  
Movement: Communio  
Text incipit: Beata viscera  
Final: D Signature (b)--  
Mensuration: basic triple C.f. LU:1268  
Time: 3:16  
Verse: Alleluia  
Final: (D) Signature b--  
Mensuration: basic triple C.f. LU:1268  
Time: 3:16

Track 12.  
Movement: Ite missa est (plain chant setting)  
Final: D Signature -  
Mensuration: N/A C.f. (LU:49)  
Time: :32

Track 13.  
Movement: Kyrie a 4  
Final: G Signature b---  
Mensuration: basic triple C.f. none?  
Time: 3:03  
TOTAL TIME: 48:19

(\*1) In this Mass, various chants are the basis for embellished cantus-firmus treatment, generally confined to the top voice. Modern versions of these melodies are found in the Liber Usualis (LU), edited by the Benedictine monks of Solesmes (page citations are from a 1952 edition).

(\*2) Rudolf Ficker suggested these chants as cantus firmi in the Gloria and Credo, but other scholars argue that the movements are freely composed.

(\*3) The Alleluia chant used as a c.f. is not included in the Liber Usualis.

(\*4) The chant in the Agnus is transposed up by the interval of a ninth

## TRACKS:

Missa de Beata Virgine of Reginaldus Liebert

1. Inroitus Salve santa parens - 4:17
2. Kyrie - 4:45
3. Gloria - 3:38
4. Graduale - 3:47
5. Alleluia/Verse - 3:53
6. Prosa - 5:13
7. Credo - 5:47
8. Offertorium - 2:43
9. Sanctus - 4:10
10. Agnus Dei - 2:26
11. Communio - 3:16
12. Ite missa est - 0:32
13. Kyrie a 4 - 3:03

SCHOLA DISCANTUS specializes in Franco-Flemish music of the Ars nova and the early Renaissance (1320-1500). The ensemble is dedicated to realizing authentic performances of the many unjustly neglected masterworks from this period, which, for sheer purity and beauty, are unsurpassed in the entire literature of music. In the 20th century, musicologists have unlocked the technical secrets of this repertoire, thus allowing it to be performed again after a lapse of over half a millenium. As a result it has become obvious that the monuments of polyphony bequeathed to us from the 14th and 15th centuries are fully equal to artistic achievements in other fields. And indeed, it is not coincidental that these late-medieval composers are exact contemporaries of such acknowledged paragons as Petrarch, Chaucer, Erasmus, Donatello, Brunelleschi, the van Eycks, Botticelli, and Leonardo da Vinci.

## CREDITS

"Cantemus praeclara oblitaque"

Recorded July 30-August 6, 1995, at Memorial Church, Stanford University

Produced by Kevin N. Moll for TRIVIUM PRODUCTIONS

Digitally recorded in stereo using two B & K 4006 microphones; custom

IMS pre-amp

Recording Engineer: Jay Kadis

Recording Assistant: Steven Trautmann  
Digitally edited on Studer  
Edtech Dyaxis System at CCRMA Studios,  
Stanford University  
Editing Engineer: Perry R. Cook  
Cover Illustration: Portrait of Jeanne d'Arc, from a Franco-Flemish  
manuscript (15th century) Reproduced by courtesy of Photographie  
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Booklet Production: Nicolas Simon

THIS RECORDING IS DEDICATED TO THE MEMORY OF KENNETH L. MOLL,  
JR (1953-1975).



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