



(LEMS 8010)

THE TWO THREE-VOICE MASSES  
JOHANNES OCKEGHEM (ca. 1410 - 1497)  
MISSA SINE NOMINE  
MISSA QUINTI TONI  
Music of the Middle Ages  
Performed by SCHOLA DISCANTUS  
Kevin Moll, Director

#### THE WORKS

It is now generally agreed that Johannes Ockeghem was one of the two foremost composers of the 15th century - the other being Guillaume Dufay (ca. 1400 - 1474). Both men figure prominently in the early history of the cyclic Mass Ordinary, i.e., the musical unification of disparate polyphonic settings of those items in the Catholic mass liturgy whose texts do not change from day to day. These Ordinary sections are distinct from other parts of the mass whose texts are "Proper" to one specific day. It is clear from comments of contemporary chroniclers, such as the important musical theorist Johannes Tinctoris, that the polyphonic Mass Ordinary was considered the most important and prestigious category of composition in the years after about 1450, and it is precisely this genre of sacred music, which is represented on this disc.

## ORDINARY

## PROPER

Introit

Kyrie

Gloria

Gradual

Alleluia + Sequence

Credo

Offertory

Sanctus

Agnus

Communion

(Ite missa est)

The items of the Ordinary occur at widely scattered places in the liturgy of the Catholic mass, as can be seen from the list above. (The list contains only those portions of the liturgy which are properly sung, as opposed to being spoken or intoned by the priest.) The *Ite missa est*, or dismissal formula, was occasionally set to polyphony in the 14th century, but almost never in the 15th. I should also be mentioned that in the Gloria and Credo sections of the mass, the first words were always intoned by the priest, hence the polyphony begins with the words "Et in terra" and "Patrem omnipotentem", respectively.

While the reasons are somewhat obscure, it is clear that in the 15th century, composers took a great interest in writing polyphonic settings of the Ordinary which were musically unified. (The items of the Proper were normally left to be performed in chant). Among the various means through which such a cyclic unification could presumably be realized, two are regarded as definitive for the period in question; often both were employed in the same work. One way was to begin each movement (Kyrie, Gloria, etc.) with a common melodic motive in one or more voices - a "motto" - which the ear would easily recognize, as it was repeated at the beginnings of the successive sections of the Ordinary. The other way, which derived from earlier techniques of motet construction in the 13th and 14th centuries, was to construct each Ordinary movement on a similar scaffolding, where one voice consisted of a pitch series - a "cantus firmus" - taken from a preexisting chant or secular song. Many masses of the Renaissance in fact derive their name from the cantus firmus source. The most popular single source seems to have been the monophonic chanson *L'homme arme*, upon which there are over 30 known settings from the 15th and 16th centuries. The resulting works are known as *Missae L'homme arme*.

During the later 15th century, the preexistent cantus firmus line was usually placed in the Tenor, often in a rhythmically slowed-down form. In order to achieve musical variety, the cantus firmus was typically subjected to mensural and rhythmic alterations in its various repetitions. Very often the rhythmic flow of the cantus firmus would be progressively diminished (i.e., speeded up) over the course of a movement, thus lending a corresponding sense of urgency towards the end, and resulting in the so-called "drive to

the cadence", one of the most recognizable characteristics of Ockeghem's sacred music. Even in works without a cantus firmus, this phenomenon was achievable by ordering properly the time signatures of successive sections in a movement. A diminution of mensuration occurs, for example, between the two sections of the Gloria in the Missa Quinti toni ( O -> c), which translates into a significantly faster tempo for the second section. And although it is not, strictly speaking, a progressive diminution, the Kyrie, Gloria, and Credo of the Missa Sine nomine all manifest the same tripartite mensural division, namely: O -> c-> O. In this scheme, the latter two sections are both "diminished" time signatures, meant to be performed faster than the first section.

The variation in cantus firmus treatment - both within individual movements and between successive movements of a given work - is remarkable, and is one of the chief elements of structural interest in such masses. However, as far as the ear of the layperson is concerned, it is the motto technique which most surely confers a singular identity upon the various elements of a cyclic mass setting. It is worth noting in this regard that the motto technique is probably the more ubiquitous of the two, appearing as it does in nearly every mass cycle written during the late 15th century.

A third major factor which strongly influences the integrity of a cyclic mass setting is consistency of mode, that is, when the composer chooses to center the entire work around one certain pitch. In such a case, each movement ends of the same note - a so-called "final" - such as D or F, and the piece as a whole is bound to the particular characteristics of the scale, or mode, associated with that final. The result is that the mass projects a sense of overall homogeneity with respect to pitch content.

As was suggested above, neither of the two pieces recorded on this disc - so far as has yet been determined - employ a cantus firmus. Nevertheless, they are cyclic in two of the three important respects just discussed: (1) they are both modally consistent, and (2) they both incorporate the motto technique. Regarding the latter, the recurring motives at the beginnings of each movement are conceived to reinforce the melodic profile of one or more voices, and also to create a characteristic initial counterpoint. These features, which are quite audible, allow the listener to identify the individual movements as belonging together (one must bear in mind that in the context of a liturgical service, the various sections of the Ordinary are dispersed). In the Missa Sine nomine, the motto is concentrated in the first five notes of the Superius (which are identical in each of the five movements) and in the tenor, which provides an unvarying counterpoint with its first few notes. The Contratenor has similar motives at the beginnings of the Kyrie, Sanctus, and Agnus, but this voice is not present at all at the opening of the Gloria or the Credo. In the Missa Quinti toni, the Bassus has the most consistent motto - it descends by successive thirds at the beginnings of each movement. The Superius has a recognizable melodic profile for its first couple of measures, and the Tenor begins each movement on the same note.

Although neither work is apparently unified in the deep sense imparted by the presence of a recurring preexistent voice, the Missa Sine nomine (literally "mass without a name" - indirectly substantiating its lack of a cantus firmus) and the Missa Quinti toni ( "mass in

the fifth mode" - also betraying no hint of a cantus firmus source, but confirming its modal consistency) nonetheless present an object lesson in the history of compositional styles as they developed in the 15th century. In fact, the circumstance of the pieces being freely composed probably heightens rather than diminishes the unique quality of their part writing, since the composer chooses not to avail himself of the predetermined (and inevitably recurring) set of contrapuntal choices implicit in a cantus firmus. Even the most casual listener can hardly fail to be struck by the vastly different sound worlds which the two respective masses inhabit. This is partially attributable to their being written in dissimilar modes, each of which has its own particular character, yet other principles of composition also play a conspicuous role.

The history of counterpoint in the 15th century is still in the process of being written, but one thing can be said with some confidence: the fundamental tonal structure is most often based on the progress of one pair of voices, with any additional voice(s) written in conformity with them. While there has been much scholarly argument as to the relative importance of the added voice(s), there can be little doubt that works were generally conceived around a contrapuntal skeleton consisting of the Superius and Tenor parts, with the harmony being filled out by the addition of one or two "Contratenor" parts.

Issues of voice function in its relation to harmony and tonal motion have been examined in depth by German musicologist Ernst Apfel. Professor Apfel has identified two distinct conceptions of voice treatment characteristic of the 15th century, and in one article he relates these two styles directly to the two Ockeghem masses recorded here. Both styles diverge from the older motet technique of the 14th century, which Apfel terms "multiple two-voice counterpoint". In a three-voice piece written in this latter style, the Tenor was almost always the lowest-sounding voice and was treated as the sole arbiter of tonal motion; the two upper voices were not always readily distinguishable from each other, and dissonance occurring between them was frequent, since each made its own counterpoint with the Tenor. The definitive cadential motion in this style has the Tenor (the lowest voice) and one other voice progressing in contrary motion from a major sixth in the penultimate sonority to an octave in the final one. At cadences the third voice most often proceeds, also in contrary motion, from a major third above the Tenor to fill in the fifth sonority, thus creating the "double-leading-tone" cadence, characteristic of the 14th century.

In the more modern "chanson" style of the early 15th century, which the *Missa Sine nomine* represents, the voice functions are more defined; here the counterpoint is governed by a structural voice pair (Superius-Tenor), comprising a rigidly controlled framework that is almost entirely free of dissonances. To this structural framework a third voice, usually called "Contratenor", is added - hence the term "expanded two-voice counterpoint". In this style the scope of movement for the top voice (Superius) is widened, and possibilities for positioning the third voice are greater than in the older technique of "multiple two-voice counterpoint". The "wandering" added voice (Contratenor) lies sometimes above and sometimes below the Tenor, but the Tenor always takes the lowest note at cadences thus confirming its role as the directive voice of tonal motion (in conjunction with the Superius). Accordingly, the Contratenor can be

considered a "dispensible" part - dispensible not in the sense that the piece is conceived as complete in two voices, but rather that any number of alternative solutions for adding a third voice are possible. This situation is reflected in the manuscript sources themselves, where alternate Contratenors are often encountered.

Professor Apfel explains how "expanded two-voice counterpoint" served as the basis for a yet more progressive conception of voice function, current in the mid-15th century and later, in which certain elements of the older technique were reassimilated. In this "consolidated" style, the added voice lies mostly below the Tenor, even at cadences. Dissonances between Tenor and Superius are now encountered, but these "irregular progressions" are mitigated indeed "legitimized", by the Contratenor's providing a tonal foundation underneath, in place of the Tenor. The added voice is thus more an integral part of the overall conception of the piece - it is in fact now "indispensible". Nevertheless, the Superius - Tenor pair is still the primary determinant of tonal motion. The *Missa Quinti toni* is composed in this style.

The very voice designations of the *Missae Sine nomine* and *Quinti toni* in the manuscripts lend weight to the above interpretation: The added voice of the former work is labelled "Contra[tenor]", and its range proves to be exactly that of the Tenor. However, in the latter mass, the added voice is labeled [Contratenor] "Bassus", and it truly does function as the lowest voice. Closer examination reveals many significant differences in counterpoint occasioned by the two ways of conceiving an added voice. These differences clearly and profoundly affect the character of the two works. The voice leading of the Superius and Tenor at major cadences is consistent in both masses - the standard progression of major-sixth to octave - but the added voice of the *Missa Quinti toni* is treated in a completely different fashion than that of the *Missa Sine nomine*. In main cadences of the *Missa Sine nomine*, the Contratenor invariably moves stepwise to fill in the fifth between the octave of the structural voices, as in the "double-leading-tone" cadence (see example above). In the *Missa Quinti toni*, the Bassus leaps down a fifth to take the octave below the Tenor at the cadence, thus creating an expanded final sonority where the three voices all sound the same note (usually a written F) in three different octaves.

This downward leap makes the cadences in the *Missa Quinti toni* sound somewhat like the "modern" V-I harmonic cadence, although the former do not end on a "complete" chord of root, third, and fifth.

From the standpoint of melody, Ockeghem's works are all characterized by a true polyphonic texture. No one voice is of primary importance, and there is a perfect balance between the horizontal and the vertical elements. Each voice contributes an equal share of melodic interest, and it is the constant interweaving of extended lines, each individual one crafted with consummate care, which primarily endows these pieces with their quality of beauty. It remains to be emphasized that the individual voices are in large measure free to wend their own course. While there is occasional, effective use of imitation (the *Gloria* of the *Quinti toni* and the *Hosanna* of the *Sine nomine* come to mind), it is not integral to the structure of a movement, as it would become in the 16th

century stereotype of composing around "points of imitation".

The *Missa Sine nomine* exists complete (with an attribution to "Okengem") in but one source: Verona Codex DCCLIX. The *Missa Quinti toni* is preserved in two manuscripts, one of which is the definitive source for Ockeghem's mass oeuvre: the Chigi Codex (Rome, Biblioteca Vaticana, C. VIII. 234). In the other source (Brussels, Bibliotheque Royale, MS 5557), the mass is transmitted anonymously and with lacunae, entitled *Missa Sine nomine* [sic]. Complete information on the sources can be found in the *Collected Works of Ockeghem*, edited by Dragan Plamenac.

While questions of dating are at this point extremely tentative, it seems reasonable on the face of things to assume that the old style of the *Missa Sine nomine* marks it as the earlier of the two masses, and that the *Missa Quinti toni*, with its more "advanced" conception of voices, is a later work. How much later can only be guessed, but it seems unlikely that Ockeghem (d. 1497) would have returned to three-voice writing late in his career, when he was experimenting with wholly new techniques in works for four and five voices. Nevertheless, the possibility of either or both masses being relatively late works should not be entirely discounted, given the composer's apparent pedagogical bent. A more plausible scenario, however, would place the *Missa Sine nomine* about 1450 and the *Missa Quinti toni* around 1460.

## PERFORMANCE

Probably the most signal accomplishment of musicological study in the last hundred years has been the transcription and publication of a large body of the music written before about 1600. In manuscript form, almost all music from the Middle Ages and Renaissance presents an insurmountable barrier to modern musicians. There are two main reasons for this: First, the notation itself, while appearing generally analogous to modern note shapes and functions, manifests certain conventions which are peculiar to the period in question, and as such require much study to master their meaning. Perhaps the best and most common example of such conventions is the writing of a series of notes bound together.

The relative rhythmic values of these so-called "ligatures" are determined by a set of complex rules dating back to the 13th century. The other main reason for inaccessibility is that the music of this period was displayed on the page almost exclusively in parts (one voice at a time), not in score (with the various voices aligned with each other vertically). As a result, the pieces must literally be reconstructed into score format before the piece can be reliably understood and, subsequently, performed. Thus, the medieval and Renaissance repertoires are not readily accessible to anyone (except highly qualified specialists) until the original notation is deciphered and presented in a more readable form.

But the existence of a reliable modern edition of a given work is not yet a guarantee that all performance questions have been answered. Although the pieces represented on this disc are indeed available in a modern edition by Dragan Plamenac (published originally in 1927 and revised in 1959), it is still impossible to perform them without making

several additional, very fundamental decisions regarding performing forces, tempos, and, in many cases, even the pitches themselves. Sometimes these decisions are arrived at through familiarity of modern literature on performance practice; sometimes the original manuscripts themselves must be consulted to verify individual readings or policies of the editor; and sometimes decisions are made simply on the basis of musical necessity or individual taste

The first question which must invariably be asked is:

To what performing media do we assign the various parts? In the relatively recent past it had been standard practice to allot certain lines to instruments, either alone or doubling the voices. During the 1960s the New York Pro Musica recorded a mass by Obrecht utilizing a veritable symphony orchestra of period instruments, as well as soloists and a large choir of over 20 singers. Modern scholarship has largely debunked the historical validity of such a conception of performing forces. Instead, it seems clear from payroll and other archival records that sacred polyphony was most typically performed a cappella. The quantity of singers on a part is also a question, but it seems likely that in the major court chapels of the mid-15th century, choral performance involving a small number of singers was common practice. Therefore we have opted for a performance with three singers on the top part and two on each of the other two parts. Such an arrangement provides for clarity of line and tone without sacrificing volume.

In any performance of music incorporating words, the performer can scarcely afford to ignore their delivery and their relationship to the notes which carry them. This is particularly true in early music, where the words are seldom fitted to the music in an unambiguous manner. For this recording, it was decided to follow for the most part the decisions of the editor regarding text underlay, even though Plamenac himself indicates the problematic nature of texting in the manuscript sources of both masses, particularly for the third voice (Contratenor or Bassus). The pronunciation generally follows the standardized rules of ecclesiastical Latin, an anachronism adopted only on account of the paucity of authoritative information of the abstruse subject of how the language would have been pronounced in late-medieval Flanders.

Another problem involves the performing pitch of the works. This is a critical factor, for which the actual vocal ranges of the individual performers must be taken into account. In the *Missa Quinti toni*, the decision was made to transpose the work up a minor second.; the piece is written in F, so the resulting sounding pitch is F#. Since there was clearly no pitch standard in the 15th century, a half-step transposition should be fully justifiable. Determining the pitch of the *Missa Sine nomine*, on the other hand, was an altogether more daunting task, since, in its notated form, the tessituras of every voice part are improbably high. Given the fact that this piece is written in a G mode with a B flat signature, a condition which some contemporary theoretical evidence suggests was a signal for transposition, we have not hesitated to transpose the entire piece down fully a fifth, which puts the mass into voice ranges much more typical of the period.

No aspect of performance affects the hearer with more immediacy than the issue of tempos, an area of great complexity and one that is still under controversy. For this

recording, the tempos were chosen according to a basic pulse, or *tactus*, denoted by the undiminished time signatures: O and C, which represent about 60 beats per minute in triple and duple mensurations, respectively. The "diminished" time signatures, discussed above, have been interpreted as being faster, in an approximately 4 : 3 proportion to the *tactus*. However, these basic tempos have not been rigorously applied in all cases, as musical context seemed to dictate a somewhat more flexible conception of relative speeds.

An additional component of performance which affects the listener strongly - if subliminally - is that of dynamics, or relative levels of volume (loud and soft). There are of course no dynamic markings in the manuscript sources, and this is one area in which the medieval theorists are virtually silent. It should not, however, be thus inferred that the music is to be performed at a constant volume level. On the contrary: factors of text, liturgical function, local musical texture, rhythmic context, and the very architectonic nature of the movements themselves, all contribute to a dynamic understanding of the individual movements, and indeed of the works as a whole.

The question of *musica ficta*, or application of sharps and flats not present in the manuscripts, is easy to minimize by simply adopting an editor's solutions, but it is far more advisable for the performer himself or herself to be well cognizant of the basic rules and conventions of *ficta* as discussed by the contemporary theorists. In the case at hand, Plamenac states that he has exercised "great restraint" in adding accidentals, "in order not to vitiate the modal character of the old works" (Introduction to Vol. 1 of the *Collected Works*, p, XI). In general, his decisions regarding *ficta* - when applied - are sound, but they are also very conservative. Upon close inspection of both masses, many additional instances were found which seemed to call for application of accidentals. Thus, most (but not all) of the *ficta* suggested by Plamenac has been adopted in this recording, but quite a few additional alterations have been made as well. These alterations were applied on the basis of several specific criteria, as follows:

- 1) Plamenac often chooses to disregard cadential motion occurring in the middle of sections. After careful examination of voice leading in relation to text phrasing, accidentals were added whenever it seemed that two or three voices made a significant interior cadence. (For example, at m. 190 in the *Credo* of the *Missa Sine nomine*, a sharp was added to the *Superius* note in order to effect a major-sixth-to-octave cadence with the *Tenor*, justified on textual and contrapuntal grounds).
- 2) A smoother sonority was sometimes achieved by avoiding harmonic clashes (such as tritones) and false relations (simultaneous or contiguous notes in different voices which manifest differing inflections of the same note, for example C versus C#). Such situations obtain especially in the first section of the *Gloria* of the *Missa Quinti toni*. Here, the presence of an E flat in the signature of the *Bassus* seemed to call for a number of alterations in the upper voices, particularly the *Superius*.
- 3) In the *Missa Sine nomine*, sharps were consistently added to the *Contratenor* at major cadences, in conformity with the sharps that Plamenac does add to the *Superius*. The



result creates "double-leading-tone" cadences (discussed above), which, being typical of the 14th century practice, heighten the stylistic contrast between this piece and the Missa Quinti toni. If, conversely, these sharps in the Contratenor had been omitted, the pre-cadential tritone dissonances between Superius and Contratenor would have made the entire Missa Sine nomine sound more "modern". This illustrates how a conscious ficta decision can have a quite fundamental effect upon the sonority of a work.

After having worked with these two masses for many months, I am convinced that they are fully as successful aesthetically as any in the composer's canon. Why then have they never been recorded before?

Probably this lack of attention is due to an unconscious bias against works with "only" three voices, when there exist many four-and five-voice works to choose from. I will leave it to the judgement of the listener as to whether the intrinsic beauty of these two masses justifies their being committed to disc.

c Kevin Moll 1992

#### TEXTS AND TRANSLATIONS

The musical articulation of polyphonic mass settings is almost always tied in with the grammatical sense of their texts, a practice consistent with the texts' original incarnation as chant. The five sections of the Mass Ordinary are all set to prose - as opposed to rhyming, scanning poetical - texts, but they can be separated into two basic categories: 1) those with few words (Kyrie, Sanctus, Agnus) which are usually composed in a placid fashion, employing many melismas (several notes to a word); 2) those with substantial texts (Gloria, Credo), whose many words necessitate a largely syllabic setting (one note per word). Moreover, each Ordinary section is itself broken up into smaller units by interior cadences reflecting the phrasing of the text. Looking at the Latin version below, for example, one can easily see that the texts themselves suggest three main sections apiece, although these interior breaks do not always occur at the same places. (This last point is illustrated by the two works recorded here, as can be confirmed by careful listening).

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

Gloria in excelsis deo. Glory to God in the highest.  
Et in terra pax hominibus voluntatis. And on earth  
peace to men of good will.

Laudamus te. Benedicimus te. We praise thee. We  
bless thee.

Adoramus te. Glorificamus te. We adore thee. We  
glorify thee.

Gratias agimus tibi, propter magnam gloriam tuam.  
We give thanks to thee for thy great glory.

Domine deus, rex caelestis, deus pater omnipotens.  
Lord God, king of heaven, God the Father almighty.

Domine fili ungenite, Jesu Christe. Lord Jesus Christ,  
the only begotten son.  
Domine deus, agnus dei, filius patris. Lord God, lamb of  
God, Son of the Father.  
Qui tollis peccata mundi, Who taketh away the  
sins of the world,  
miserere nobis. Have mercy upon us.  
Qui tollis peccata mundi, Who taketh away the  
sins of the world,  
suscipe deprecationem nostram. Receive our prayer.  
Qui sedes ad dexteram patris, Who sitteth at the right  
hand of the Father,  
miserere nobis. Have mercy upon us.  
Quoniam tu solus sanctus, tu solus dominus. For thou  
alone art holy, thou alone art the Lord.  
Tu solis altissimus, Jesu Christe. Thou alone, Jesus  
Christ, art most high  
Cum sancto spiritu, in gloria dei patris. Amen.  
With the Holy Spirit, in the glory of God the Father. Amen.

Credo in unum deum, I believe in one God,  
Patrem omnipotentem, factorem caeli et terrae, Father almighty, maker of heaven and  
earth  
visibilium omnium, et invisibilium. and of all things seen and unseen.  
Et in unum dominum Jesum Christum, And [I believe] in one Lord Jesus Christ,  
filium dei unigenitum. the only begotten Son of God.  
Et ex patre natum ante omnia saecula. Eternally begotten of the Father;  
Deum de deo, lumen de lumine, God from God, light from light,  
deum verum de deo vero. True God from true God.  
Genitum, non factum, consubstantialem patri: Begotten, not made, of one with the Father;  
per quem omnia facta sunt. Through Him were all things made.  
Qui propter nos homines, et propter nostrum For us men, and for our salvation  
salutem descendit de caelis. He descended from Heaven.  
Et incarnatus est de spiritu sancto ex Maria virgine: By the Holy Spirit he was born of the  
Virgin Mary  
et homo factus est. and was made man.  
Crucifixus etiam pro nobis: Even was He crucified for us;  
sub Pontio Pilato passus, et sepultus est. He suffered under Pontius Pilate, and was buried  
Et resurrexit tertia die, secundum scripturas. On the third day He rose again, according to  
the scriptures.  
Et ascendit in caelum: He ascended into Heaven;  
sedet ad dexteram patris. and sitteth at the right hand of the Father  
Et iterum venturus est cum Gloria, He will come again with glory,  
Iudicare vivos et mortuos: to judge the living and the dead;  
Cuius regni non erit finis. and His reign will have no end.

Et in spiritum sanctum, dominum, et vivificantem: And [I believe] in the Holy Spirit,  
Lord and giver of life;

qui ex patre filoque procedit. who proceedeth from the Father and the Son.

Qui cum patre et filio simul adoratur, Who with the Father and the Son is worshipped

Et conglorificatur: and glorified;

Qui locutus est per prophetas. Who spoke by the prophets .

Et unam sanctam catholicam And [I believe] in one Holy Catholic

Et apostolicam ecclesiam. and Apostolic Church

Confiteor unum baptisma in remissionem I acknowledge one Baptism for the remission  
peccatorum. of sins.

Et exspecto resurrectionem mortuorum. And I await the resurrection of the dead.

Et vitam venturae saeculi. Amen. And the life of the world to come. Amen.

Sanctus, Sanctus, Sanctus, Holy, Holy, Holy,

Dominus deus sabaoth: Lord God of Hosts:

Pleni sunt caeli et terra Gloria tua. Heaven and earth are full of thy glory.

Hosanna in excelsis. Hosanna in the highest.

Benedictus qui venit in nomine domini. Blessed is he who cometh in the name of the  
Lord.

Hosanna in excelsis. Hosanna in the highest.

Agnus dei, qui tollis peccata mundi, Lamb of God, who takest away the sins of the world,  
miserere nobis. have mercy upon us.

Agnus dei, qui tollis peccata mundi, Lamb of God, who takest away the sins of the world,  
miserere nobis. have mercy upon us.

Agnus dei, qui tollis peccata mundi, Lamb of God, who takest away the sins of the world,  
dona nobis pacem. grant us peace.

## TRACKS

Johannes Ockeghem - Missa Sine Nomine

1. Kyrie - 2:50
2. Gloria - 5:17
3. Credo - 7:33
4. Sanctus - 8:03
5. Agnus Dei - 5:07

Johannes Ockeghem - Missa Quinti Toni

6. Kyrie - 2:17
7. Gloria - 5:24
8. Credo - 8:08
9. Sanctus - 7:32
10. Agnus Dei - 7:38

SCOLA DISCANTUS ("The Choir of Discant", i.e., part-singing) is an a cappella group specializing in Franco-Flemish and English sacred music of the late Middle Ages and early Renaissance. The ensemble is comprised of professional musicians and scholars, 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 music, thus allowing it to be performed again after a lapse of half a millennium. In so doing it has become increasingly obvious that composers such as John Dunstable, Guillaume Dufay, and Johannes Ockeghem were in every respect the equals of the best artists of any medium and of any age. And indeed, the composers of this time prove to have been exact contemporaries of such luminaries of the visual arts as Memling, the van Eycks, Brunelleschi, Donatello, and Leonardo da Vinci.

CREDITS - "Cantemus praeclara oblitaque"

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Executive Producer: Gerald Gold

Associate Producer: Kevin Moll

Recording Engineers: Perry Cook and Gerald Gold

Digitally recorded in stereo using: Two B & K 4006 microphones

Singular Solutions AD64X, 64 times oversampling/Mic Preamp/ A to D Converter

Digitally edited on Studer/Edtech Dyaxis System at CCRMA Studios, Stanford University

CD Mastering, DSW Mastering Studios, NYC

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Cover painting reprint by permission from The Metropolitan Museum of Art, NYC - Bequest of Mary Stillman Harkness David, Gerard (1484-1523) The Annunciation. Left panel, Angel.



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