

LUX FULGEBIT

THE MASS AT DAWN OF CHRISTMAS DAY

William Rasar: Mass *Christe Jesu*

Motets by Ferrabosco, Byrd, and Lambe

St. Mary's Schola Cantorum

David J. Hughes, Director



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David J. Hughes, Director and Organist

Elizabeth Weaver, *Soprano* ❁ Judith Malafronte, *Mezzo-soprano*

Terrence B. Fay, Richard Dobbins, and David J. Hughes, *Tenors*

Charles Weaver, *Bass* ❁ with Fr. Richard Cipolla, *Celebrant*

1	Introit: Lux fulgebit	3' 26"
2	Kyrie Omnipotens	2' 23"
3	Gloria Mass <i>Christe Jesu</i>	4' 15" WILLIAM RASAR (b. ca. 1491)
4	Collects	1' 39"
5	Epistle	1' 07"
6	Gradual: Benedictus qui venit	2' 15"
7	Alleluia: Dominus regnavit	2' 17"
8	Gospel	1' 54"
9	<i>Organ Improvisation</i>	3' 09"
10	Credo Mass <i>Christe Jesu</i>	6' 36" RASAR
11	Offertory: Deus enim firmavit	1' 30"
12	Offertory Motet <i>Mirabile mysterium</i>	4' 10" ALFONSO FERRABOSCO THE ELDER (1543-1588)
13	Preface	2' 51"
14	Sanctus Mass <i>Christe Jesu</i>	5' 32" RASAR
15	Benedictus Mass <i>Christe Jesu</i>	3' 10" RASAR

[16]	The Lord's Prayer	1' 19"
[17]	Prayers before the Agnus Dei	22"
[18]	Agnus Dei Mass <i>Christe Jesu</i>	5' 13" RASAR
[19]	Communion Antiphon: Exsulta filia Sion	47"
[20]	Communion Motet <i>Quem terra, pontus, aethera</i>	5' 01" WILLIAM BYRD (1540–1623)
[21]	Communion Motet <i>Nesciens Mater</i>	5' 20" WALTER LAMBE (ca. 1450–1504)
[22]	Postcommunion and Dismissal	2' 10"
[23]	Postlude: <i>Organ Improvisation</i>	3' 27"
	Total playing time:	70' 04"

Recorded March and November 2016

St. Anthony of Padua Church, Fairfield, Connecticut

Organ: Austin Opus 2756 II/24 1994, St. Mary's Church, Norwalk, Connecticut

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Mateusz Zechowski, *Recording Engineer*

David J. Hughes and Charles Weaver, *Producers*

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Cover: Salisbury Cathedral on a winter morning (Adobe Stock).

Back cover: The first page of the Mass *Christe Jesu* in the treble partbook from the Peterhouse partbooks. GB-Cpc 471 f.37v. Image courtesy of the Perne Library and DIAMM, ©Peterhouse, Cambridge

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The traditional Latin Mass provides a good structure for a recording because, in addition to its religious and theological significance, it is the supreme form of music drama. That the Mass is primarily a sung event is striking to any visitor: every text that is intended to be audible to the congregation is sung. Music has the practical effect of making the text more audible in a large stone church than when it is merely spoken. The musical backbone of Christian liturgical worship is plainchant. Even in the most elaborate musical establishments at the height of the Renaissance, the majority of the daily liturgical cycle of Mass and Divine Office was sung to the ancient plainchant formulas and melodies. Each text of the Mass is set differently according to its function, for musical setting has the ability to manipulate the speed with which a text is pronounced on a scale far beyond that of even the most affected speech. The prayers and lessons each have a distinctive recitational formula, but all present the text at a spoken pace. In contrast, the parts of the Mass sung by the choir, the proper chants that vary by feast and the ordinary chants that are sung at every Mass, are set at a slower pace: the text unfolds at a speed that would be unsustainably slow for spoken words. The most elaborate are the gradual and alleluia; the meditative musical punctuation between the two lessons. Each sets a psalm verse in a highly ornate manner that allows the singer and the listener to savor and contemplate the meaning in a different way from the longer scripture readings.

The musical glory of the sung Mass in the last millennium is polyphony, in which many voices sing independently but combine in sweet concords: a further removal from the spoken delivery of the text in favor of its contemplative unfolding. By the fifteenth century, the principal polyphony at a Mass in England was heard in the settings of the Mass ordinary: the Gloria, Credo, Sanctus, Benedictus, and Agnus Dei (English Masses before the reformation almost never contained a Kyrie). The

centerpiece of this recording is the Mass *Christe Jesu*, composed on an unknown model by William Rasar, who was a clerk at King's College Cambridge until about 1515. The Mass is the only extant piece known to be written by Rasar. It survives in two sets of partbooks. In preparation for our recording, we created a new edition based on the version in the Peterhouse partbooks. The tenor partbook is missing and had to be supplied from the Forrest-Heyther partbooks. Each section begins with the same musical material, which has the effect of tying the music together across the context of the intervening chant, an effect that is completely lost in concerts and recordings that present a whole Mass setting together. The Rasar Mass is unusual among English settings of the period in providing the complete text of the Credo. Most English and some continental composers omitted much of the final section about the belief in the Church. It is possible that this practice was used to avoid setting the contentious phrase "filioque" in the decades following the Council of Florence, but more likely it allowed the music to dwell more on the dramatic events in the central, Christ-centered section. *Christe Jesu* is also in duple mensuration throughout, which became the norm later in the sixteenth century; nearly all the other Mass settings in the two sources feature more elaborate mensural schemes.

On this recording, we present the Rasar Mass in the context of a Christmas liturgy. Christmas, which commemorates the central event of the Incarnation, is alone among the feasts of the liturgical year in having three distinct and individual Masses: one at midnight, one at dawn, and one during the day. The first and third Masses are more widely known and recorded. Here the middle Mass at dawn is featured: the only one of the three that commemorates in its prayers the feast of St. Anastasia on 25 December.

Several features of English sacred polyphony set it apart from contemporary continental music. The characteristic tonal language of Renaissance polyphony—

the heavy reliance on the sweet, imperfect consonances ubiquitous by the late fifteenth century—appeared first in English music of the half-century before. But while trends on the continent led to Mass settings based on secular music or polyphonic models in the sixteenth century, England maintained its attachment to the old forms based primarily on plainchant. Even pieces without a chant model, like Walter Lambe's *Nesciens mater* from the Eton Choirbook, have a distinctly English contour: the lines each seem to follow their own sinuous logic, with none of the pointed direction of later music. The result is tonally aimless, but exquisitely sonorous. The voices join in different combinations of two and three, while the full five voice texture is saved for a few climactic sections.

Polyphony was widespread in England, with large musical establishments at the royal court, at many cathedral churches, and at many collegiate churches. Records show that even many simple parish churches had polyphonic singing on major feasts. Liturgy, and even sung liturgy, pervaded the lives of everyone in England at the turn of the sixteenth century in a way that is nearly impossible to imagine now. This was true even of economic and social life. Various guilds controlled English commerce and would hold regular Masses for the benefactors of the society. Indeed, it was a duty for all English people to have Masses said, or better sung, for deceased relatives and benefactors. The performance of chant and polyphonic music was one way to add to the dignity of this collective worship. When Henry VIII dissolved the monasteries and other religious foundations, much of this musical life disappeared as well. The process accelerated under Edward VI and was irrevocably confirmed in the Elizabethan religious establishment. In the destruction of church property, doubtless much music was lost forever, and even in the surviving sources there are gaps. As mentioned in connection with the Mass

setting, the Peterhouse partbooks are missing the tenor. Fortunately the Rasar Mass has another source in the Forrest-Heyther partbooks, but many other pieces require reconstruction or recomposition of missing parts before they can be performed now.

The Protestant reforms put an end to singing in Latin, except in a few small, academic corners of the country. More importantly, the new emphasis on singing in a way that would be intelligible to all put an end to the complex polyphony and the contemplatively slow unfolding of a word in a long chain of beautiful sonorities. The standard now was one note per syllable. This developed into the wonderful Anglican anthem style of the Elizabethan and Jacobean periods, but the unique style of Fayrfax, Taverner, and Sheppard became a dead end: the end of the long flowering of medieval culture in Britain. The motet style of Alfonso Ferrabosco the Elder, an Italian composer who served at the court of Elizabeth in the 1560s and 70s, can scarcely be distinguished from contemporary continental motet-writing, as in his *Mirabile mysterium*. These motets had no ritual purpose but would have been sung in private devotions by Catholics and Protestants alike. When all the ancient churches in the land became Protestant places of worship and the celebration of the old liturgy was forbidden, Catholic ritual and overtly Catholic music was forced underground. Some with Catholic sympathies conformed in varying degrees to the laws on uniformity of worship, while others recused themselves from attendance at Anglican services and faced fines or harsher penalties. In some areas, the local authorities were sympathetic and would look the other way as long as Masses were celebrated in private homes. Elsewhere, priests were captured and executed as traitors.

Still, musical life within Catholic homes could be quite sophisticated. For example, Edward Paston, a recusant Catholic gentleman from Norfolk, left a large collection of music, often arranged for smaller groups such as one voice accompanied

by a lute. This collection contains not only arrangements of pre-Reformation polyphony—Mass settings and votive antiphons—but also contemporary continental compositions by Lassus and Victoria and recently composed works by William Byrd. Byrd, the greatest composer England has ever produced, managed to keep his favored place at court and in the Chapel Royal in spite of his Catholicism. He composed works for the new Anglican liturgy, but also many that were intended for recusant Catholic use. He published three Masses and the *Gradualia*: a large two-part collection of liturgical polyphony for the Roman liturgy. *Quem terra, pontus, aethera*, an office hymn of the Blessed Virgin in Christmastide, is from this collection.



This recording is not a reconstruction of an historical liturgy at which the Sarum Mass was first sung. The Sarum rite used in England at the time did not contain the Christmas Mass at dawn, and prior to the Reformation, men and women never sang together in church: boys provided the treble part. In the most important musical establishments there would have been several singers on each part. On the other hand, it is easy to imagine a small mixed ensemble like ours singing in a private Mass during the Elizabethan period. More importantly, this is a presentation of sixteenth-century liturgical music in a living context: the modern liturgy of the Roman Church in continuity with that of the sixteenth century, in which we sing every week at St. Mary's Norwalk. The liturgical reforms of the mid-twentieth century, like those of Edward and Elizabeth, have nearly put an end to the Church's musical continuity with the past. The liturgy was greatly simplified, to invite the greater participation of the faithful, but in practice this meant discarding much music in Latin, including the plainchant that had been the backbone of the church's liturgical prayer for over a millennium. This was unintentional, as

many ecclesiastical documents have made clear: chant and sacred polyphony are treasures of the Church, quite apart from their obvious objective value as great achievements of human civilization. At small parishes like St. Mary's Norwalk, the important work of keeping this music alive is happening: not preserving it as in a museum, but in the life of a community at prayer. Thanks to the support of the people of St. Mary's, the Mass *Christe Jesu* has now been recorded for the first time.

—Charles Weaver

TEXTS AND TRANSLATIONS

1 Lux fulgēbit hódie super nos: quia natus est nobis Dóminus: et vocábitur Admirábilis, Deus, Princeps pacis, Pater futúri saeculi: cuius regni non erit finis.

✠ Dominus regnávít, decorem indutus est: indutus est Dominus fortitudinem, et præcínxit se.

Glória Patri, et Fílio, et Spirítui Sancto. Sicut erat in princípío, et nunc, et semper, et in saecula saeculórum. Amen.

2 Kýrie, eléison.

Christe, eléison.

Kýrie, eléison.

3 Gloria in excelsis Deo, et in terra pax homínibus bonæ voluntátis. Laudámus te. Benedícimus te. Adorámus te. Glorificámus te. Grátias ágimus tibi propter magnam glóriam tuam. Dómine Deus, Rex cæléstis, Deus Pater omnípotens. Dómine Fili unigénite, Iesu Christe. Dómine Deus, Agnus Dei, Fílius Patris.

Qui tollis peccáta mundi, miserére nobis. Qui tollis peccáta mundi, súscipe deprecatióem nostram. Qui sedes ad dexteram Patris, miserére nobis.

Quóniam tu solus Sanctus. Tu solus Dóminus. Tu solus Altríssimus, Iesu Christe.

A light shall shine upon us this day: for the Lord is born to us: and He shall be called Wonder-Counselor, God-Hero, Father-Forever, Prince of Peace: of Whose reign there shall be no end. ✠ The Lord is King, in splendor robed; robed is the Lord and girt about with strength. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Glory be to God on high, and on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only begotten Son. O Lord God, Lamb of God, Son of the Father. Who takest away the sins of the world, have mercy on us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy on us. For Thou only art holy. Thou only art the Lord. Thou only art most high, O Jesus Christ.

Cum Sancto Spírítu in glória Dei Patris.
Amen.

4 ✠ Dóminus vobíscum.
✠ Et cum spírítu tuo.

Orémus. Da nobis, quaesumus, omnípotens Deus: ut, qui nova incarnáti Verbi tui luce perfúndimur; hoc in nostro respléndeat ópere, quod per fidem fulget in mente. Per eundem Dominum nostrum Iesum Christum filium tuum, qui tecum vivit et regnat in unitate Spírítus Sancti, Deus, per omnia saecula saeculorum. ✠ Amen.

Orémus. Da, quaesumus, omnípotens Deus: ut, qui beátæ Anastásiae Mártiris tuæ sollémnia cólimus; eius apud te patrocínia sentiámus. Per Dominum nostrum Iesum Christum, Filium tuum: qui tecum vivit et regnat in unitate Spírítus Sancti Deus, per omnia saecula saeculorum. ✠ Amen.

5 Lectio Epístolæ beati Pauli Apostoli ad Titum. Caríssime: Appáruit benignitas et humánitas Salvatóris nostri Dei: non ex opéribus iustítiæ, quæ fécimus nos, sed secúndum suam misericórdiam salvos nos fecit per lavácrum regeneratiónis et renovatiónis Spírítus Sancti, quem effúdit in nos abúnde per Iesum Christum, Salvatorem

Together with the Holy Ghost in the glory of God the Father. Amen.

✠ The Lord be with you.
✠ And with thy spirit.

Let us pray. Grant, we beseech Thee, almighty God, that this new light of Thine Incarnate Word which shines upon our minds by faith, may be reflected in our deeds. Through the same Jesus Christ, Thy Son, Our Lord, Who liveth and reigneth with Thee in the unity of the Holy Ghost, God, world without end. ✠ Amen.

Let us pray. Grant, we beseech Thee, almighty God, that we who celebrate the feast-day of Thy blessed Martyr, Anastasia, may experience her patronal intercession. Through Jesus Christ, Thy Son our Lord, Who liveth and reigneth with Thee, in the unity of the Holy Ghost, God, world without end. ✠ Amen.

Lesson from the letter of St. Paul the Apostle to Titus. Dearly beloved: When the goodness and kindness of God our Savior appeared, then not by reason of good works that we did ourselves, but according to His mercy, He saved us through the bath of regeneration and renewal by the Holy Spirit; whom He has abundantly poured

nostrum: ut, iustificáti grátia ipsíus, herédes
simus secúndum spem vitæ ætérnæ: in
Christo Iesu, Dómino nostro.

6 Benedíctus, qui venit in nómine Dómini:
Deus Dóminus, et illúxit nobis.

℣. A Dómino factum est: et est mirábile in
óculis nostris.

7 Allelúia, allelúia. ℣. Dóminus
regnávit, decórem índuit: índuit Dóminus
fortitúdinem, et præcínxit se virtúte. Allelúia.

8 ℣. Dóminus vobíscum.

℞. Et cum spíritu tuo.

℣. Sequéntia sancti Evangéllii secúndum
Lucam.

℞. Gloria tibi, Domine!

In illo témpore: Pastóres loquebántur ad
ínicem: transeámus usque Béthlehem, et
videámus hoc verbum, quod factum est,
quod Dóminus osténdit nobis. Et venérunt
festinántes: et invenérunt Mariám et Ioseph,
et Infántem pósitum in præsépio. Vidéntes
autem cognovérunt de verbo, quod dictum
erat illis de Púero hoc. Et omnes, qui
audiérunt, miráti sunt: et de his, quæ dicta
erant a pastóribus ad ipsos. María autem
conservábat ómnia verba hæc, cónferens
in corde suo. Et revérsi sunt pastóres,
glorificántes et laudántes Deum in ómnibus,

out upon us through Jesus Christ our Sav-
ior, in order that, justified by His grace, we
may be heirs in the hope of life everlasting,
in Christ Jesus our Lord.

Blessed is He who comes in the name of
the Lord; the Lord is God, and He has
given us light. ℣. By the Lord has this been
done; it is wonderful in our eyes.

Alleluia, alleluia. ℣. The Lord is King, in
splendor robed; robed is the Lord and girt
about with strength. Alleluia.

℣. The Lord be with you.

℞. And with thy spirit.

℣. Continuation of the Holy Gospel ac-
cording to Luke.

℞. Glory be to Thee, O Lord.

At that time, the shepherds were saying to
one another, let us go over to Bethlehem
and see this thing that has come to pass,
which the Lord has made known to us. So
they went with haste, and they found Mary
and Joseph, and the Babe lying in the man-
ger. And when they had seen, they under-
stood what had been told them concerning
this Child. And all who heard marveled at
the things told them by the shepherds. But
Mary kept in mind all these things, ponder-
ing them in her heart. And the shepherds
returned, glorifying and praising God for

quæ audferant et viderant, sicut dictum est ad illos.

[10] Credo in unum Deum, Patrem omnipotentem, factorem cæli et terræ, visibílium ómnium et invisibílium. Et in unum Dóminum Iesum Christum, Fílium Dei unigénitum. Et ex Patre natum ante ómnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Génitum, non factum, consubstantiálem Patri: per quem ómnia facta sunt. Qui propter nos hómines et propter nostram salutem descendit de cælis.

Et incarnátus est de Spíritu Sancto ex María Virgine: Et homo factus est. Crucifixus étiam pro nobis: sub Póntio Piláto passus, et sepúltus est. Et resurrexit tértia die, secúndum Scriptúras. Et ascendit in cælum: sedet ad dexteram Patris. Et iterum ventúrus est cum glória iudicáre vivos et mórtuos: cuius regni non erit finis.

Et in Spíritum Sanctum, Dóminum et vivificántem: qui ex Patre Filióque procedit. Qui cum Patre et Filio simul adorátur et conglorificátur: qui locútus est per Prophétas.

Et unam sanctam catholicam et apostolicam Ecclésiám. Confíteor unum baptísma in remissionem peccatórum. Et exspécto

all that they had heard and seen, even as it was spoken to them.

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. And born of the Father, before all ages. God of God, Light of Light, true God of true God. Begotten, not made, consubstantial with the Father, by whom all things were made. Who, for us men, and for our salvation, came down from heaven, and became incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures. And ascended into heaven, and sitteth at the right hand of the Father. And He shall come again with glory to judge both the living and the dead, of whose kingdom there shall be no end. And in the Holy Ghost, the Lord and Giver of Life, proceeding from the Father and the Son. Who together, with the Father and the Son, is adored and glorified: who spoke by the prophets. And in one, holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins. And

resurrectiōnem mortuōrum. Et vitam ventūri
saeculi. Amen.

[11] V. Dóminus vobíscum.

R. Et cum spírítu tuo.

Orémus.

Deus enim firmávit orbem terræ, qui non
commovébitur: paráta sedes tua, Deus, ex
tunc, a saeculo tu es.

[12] Mirábile mystérium declarátur hódie:
innovántur natúræ,

Deus homo factus est: id quod fuit
permánsit, et quod non erat assúmpsit; non
commixtiōnem passus, neque divisiōnem.

[13] Per omnia saecula saeculorum.

R. Amen.

V. Dóminus vobíscum.

R. Et cum spírítu tuo.

V. Sursum corda.

R. Habémus ad Dóminum.

V. Grátias agámus Dómino Deo nostro.

R. Dignum et iustum est.

Vere dignum et iustum est, æquum et
salutáre, nos tibi semper et ubíque grátias
ágere: Dómine sancte, Pater omnipotens,
ætrérne Deus:

Quia per incarnáti Verbi mystérium nova
mentis nostræ óculus lux tuæ claritátis
infúlsit:

I look for the resurrection of the dead. And
the life of the world to come. Amen.

V. The Lord be with you.

R. And with thy spirit.

Let us pray.

God has indeed made the world firm, not
to be moved. Thy throne, O God, stands
firm from of old; from everlasting Thou art.

This day is set forth a wonderful mystery,
a new thing hath been created in the earth:
God is made man. That which He was, He
remaineth, and that which He was not, He
taketh, suffering therein neither confusion
nor division.

World without end.

R. Amen.

V. The Lord be with you.

R. And with thy spirit.

V. Lift up your hearts.

R. We have lifted them up to the Lord.

V. Let us give thanks to the Lord our God.

R. It is meet and just.

It is truly meet and just, right and for our
salvation, that we should at all times and
in all places give thanks unto Thee, O holy
Lord, Father almighty, everlasting God, for
through the Mystery of the Word made
flesh, the new light of Thy glory hath shone
upon the eyes of our mind, so that while

ut, dum visibíliter Deum cognóscimus,
per hunc in invisibílium amorem rapiámur.
Et ideo cum Angelis et Archángelis, cum
Thronis et Dominatió nibus, cumque omni
militía cæléstis exércitus hymnum glóriæ tuæ
cánimus, sine fine dicétes:

[14] Sanctus, Sanctus, Sanctus Dóminus,
Deus Sábaoth. Pleni sunt coeli et terra glória
tua. Hosánna in excélsis.

[15] Benedíctus, qui venit in nómine Dómini.
Hosánna in excélsis.

[16] Per omnia saecula saeculorum.
℞ Amen.

Orémus: Præcéptis salutáribus móniti, et
divína institutione formati audemus dicere:
Pater noster, qui es in caelis, sanctificetur
nomen tuum. Adveniat regnum tuum. Fiat
voluntas tua, sicut in cælo et in terra. Panem
nostrum quotidianum da nobis hodie. Et
dimitte nobis debita nostra, sicut et nos
dimittimus debitoribus nostris. Et ne nos
inducas in tentationem.
℞ Sed libera nos a malo.

[17] Per omnia saecula saeculorum.
℞ Amen.

℣ Pax Domini sit semper vobiscum.
℞ Et cum spiritu tuo.

we acknowledge God in visible form, we
may through Him be drawn to the love
of things invisible. And therefore with
Angels and Archangels, with Thrones and
Dominations, and with all the hosts of the
heavenly army, we sing the hymn of Thy
glory, evermore saying:

Holy, Holy, Holy, Lord God of Sabaoth!
Heaven and earth are full of Thy glory!
Hosanna in the highest!

Blessed is He that cometh in the Name of
the Lord! Hosanna in the highest!

World without end.
℞ Amen.

Let us pray. Instructed by Thy saving
precepts, and following Thy divine institu-
tion, we are bold to say: Our Father, who
art in heaven, hallowed be Thy Name; Thy
kingdom come; Thy will be done on earth
as it is in heaven. Give us this day our daily
bread. And forgive us our trespasses, as we
forgive those who trespass against us. And
lead us not into temptation.
℞ But deliver us from evil.

World without end.
℞ Amen.

℣ The peace of the Lord be always with
you. ℞ And with thy spirit.

18 Agnus Dei, qui tollis peccáta mundi:
miserére nobis. *Repetitur.*

Agnus Dei, qui tollis peccáta mundi: dona
nobis pacem.

19 Exsúlta, filia Sion, lauda, filia Ierúsalem:
ecce Rex tuus venit sanctus et Salvátor
mundi.

20 Quem terra, pontus, æthera
Colunt, adórant, prædicant,
Trinam regéntem máchinam,
Clastrum Mariæ báiuat.

Cui luna, sol, et ómnia
Deséruiunt per témpora,
Perfúsa cæli grátia
Gestant puéllæ víscera.

Beáta Mater múnera,
Cuius supérnus ártifex
Mundum pugíllo cóntinens,
Ventris sub arca clausus est.

Beáta cæli núntio,
Focúnda sancto Spíritu,
Desiderátus géntibus,
Cuius per alvum fusus est.

Glória tibi, Dómine,
Qui natus es de Vírgine,
Cum Patre et Sancto Spíritu
In sempitérna sæcula. Amen.

Lamb of God, who takest away the sins of
the world, have mercy on us. *Repeated.*

Lamb of God, who takest away the sins of
the world, grant us peace.

Rejoice, O daughter Sion, shout for joy,
O daughter Jerusalem! See, thy King has
come, the holy Savior of the world.

He whom earth, sea, and heaven
Honor, worship, and praise,
Who rules the threefold kingdom,
Is carried in Mary's enclosure.

He to whom the moon and sun
And all things are subject in season,
Is borne in the Virgin's womb,
Filled with the grace of heaven.

The gift to the Blessed Mother,
In whose womb the celestial Creator,
Who holds the world in his hands,
Is enclosed as in an ark.

Blessed in heaven's message,
Fruitful by the Holy Ghost,
Whose womb has brought forth
The nations' longed-for one.

Glory be to Thee, O Lord,
Who art born of the Virgin,
With the Father, and the Holy Ghost
For ever and ever. Amen.

21 Nésiciens Mater Virgo virum péperit sine
dolóre Salvatórem sæculórum.
Ipsum regem Angelórum, sola Virgo
lactábat, úbera de cælo plena.

22 V. Dóminus vobíscum.

R. Et cum spírítu tuo.

Orémus. Huius nos, Dómine, sacraménti
semper nóvitas natális instáuret: cuius
Nativitas singuláris humánam réppulit
vetustátem. Per eundem Dominum nostrum
Iesum Christum filium tuum, qui tecum
vivit et regnat in unitate Spíritus Sancti,
Deus, per omnia sæcula saeculorum.
R. Amen.

Orémus. Satiásti, Dómine, familiam tuam
munéribus sacris: eius, quaesumus, semper
interventióne nos réfove, cuius sollémnia
celebrámus.

Per Dominum nostrum Iesum Christum,
Filiium tuum: qui tecum vivit et regnat in
unitate Spíritus Sancti, Deus, per omnia
saecula saeculorum. R. Amen.

V. Dóminus vobíscum.

R. Et cum spírítu tuo.

V. Ite missa est.

R. Deo gratias.

The Virgin Mother, not knowing man,
gave birth without pain to the Savior of
the world. The Virgin alone nursed him,
the king of the Angels, her breasts full of
heaven.

V. The Lord be with you.

R. And with thy spirit.

Let us pray. May we be renewed continu-
ally by the ever-new celebration of Christ's
birth, O Lord, whose miraculous nativity
has replaced the human order of olden
times. Through the same Jesus Christ, Thy
Son, Our Lord, who liveth and reigneth
with Thee in the unity of the Holy Ghost,
God, world without end. R. Amen.

Let us pray. Thou hast filled Thy house-
hold, O Lord, with sacred gifts; inces-
santly quicken us, we beseech Thee, by the
intercession of her whose feast we celebrate.
Through Jesus Christ, Thy Son our Lord,
Who liveth and reigneth with Thee, in
the unity of the Holy Ghost, God, world
without end. R. Amen.

V. The Lord be with you.

R. And with thy spirit.

V. Go, the Mass is ended.

R. Thanks be to God.



The professional Schola Cantorum of St. Mary's Church of Norwalk, Connecticut is the cornerstone of one of the most admired Catholic parish music programs in the country. The Schola was founded to provide fitting music for the traditional Latin Mass, which was instituted at St. Mary's shortly after Pope Benedict XVI issued his Apostolic Letter *Summorum Pontificum* in 2007. Over the years, the Latin Mass at St. Mary's has become the liturgical heart of the parish, and has attracted visitors from all over the country and even the world. The superb music provided by the Schola Cantorum is integral to this beloved Mass and a pivotal part of St. Mary's' mission to evangelize through beauty. Director David J. Hughes has assembled an extraordinary group of singers, all of whom are at home with the most complex polyphony in the canon of Western sacred music: early-music soprano Elizabeth Weaver; mezzo-soprano, teacher, and writer Judith Malafronte; multitalented high tenor and trombonist Terrence B. Fay; tenor Richard Dobbins, who got his start in ensemble singing in the

Oxford Oratory Choir; and bass Charles Weaver, who teaches and performs widely on early plucked instruments and directs early opera. On a weekly basis, the Schola performs a wide range of the greatest music written throughout the centuries for the Mass: late medieval and Renaissance polyphony, Baroque gems by composers such as Monteverdi and Charpentier, and even twentieth- and twenty-first-century works. For important feasts, the Schola also joins the combined choirs of St. Mary's to perform large-scale music with organ and instruments, such as Mass settings by Mozart.



David J. Hughes is Organist and Choirmaster at St. Mary's Church, where he directs the professional schola, the parish choir, a men's chant schola, and a children's schola program. At World Youth Day in Madrid in 2011, he led the St. Mary's Student Schola in singing chant and Renaissance polyphony for the primary English-speaking Masses; the students also sang for pontifical Masses at the Cathedral of Toledo, Masses at the Carmelite monasteries in Avila and Madrid, and Masses sponsored by Juventutem. Active as a composer, and fascinated by the role that plainchant can play in the inspiration of new compositions, Hughes has written extensively for choir and organ. Recent premieres include *Pascha jucundissimum* and the *Missa de Beata Maria*. Film-scoring credits include Navis Pictures' *St. Bernadette of Lourdes* and several documentaries. Hughes teaches music at St. John Fisher Seminary of the Diocese of Bridgeport. He is on the board of the Church Music Association of America, and serves both as a chant instructor and the director of new music at the CMAA's annual Summer Music Colloquium. He is also director of music for the annual Roman Forum Summer Symposium at Lake Garda in the north of Italy. Mr. Hughes' composition teachers have included Ruth Schonthal and John Halle, and he has studied organ with Paul Jacobs and Daniel Sullivan. A native of Stamford, CT, Mr. Hughes is a graduate of Yale College.

Christe Jesu

Et in terra pax hominibus bonae voluntatis Laudamus
te benedicimus te adoramus te glorificamus
te Evangelium tuum
propter magnam gloriam tuam. Deus Deus verus celestis
Deus pater omnipotens Deus filius unigenitus JESU
Christe domine Deus agnus Dei filius pa