

MISSA CANTATA FOR THE FEAST OF THE ANNUNCIATION OF THE BLESSED VIRGIN MARY

EXTRAORDINARY FORM OF THE ROMAN LITURGY

Via livestream during the COVID-19 pandemic

Rev. Fr. Vincent De Rosa, Celebrant



St. Mary Mother of God Parish, Washington, DC
Thursday, March 25, 2019, 7:30 p.m.

Music of the Mass

Byrd Mass for Four Voices

Gregorian Chant Propers

Marian motets of Palestrina, Josquin, Victoria, Guerrero, Handl, and Parsons

sung by

Chantry

David Taylor, Music Director

MUSIC OF THE MASS

Prelude motets

Alma Redemptoris Mater

Alma Redemptoris Mater,
quae pervia caeli porta manes, et stella maris,
succurre cadenti surgere qui curat populo:
tu quae genuisti, natura mirante,
tuum sanctum Genitorem,
Virgo prius ac posterius,
Gabrielis ab ore sumens illud ave,
peccatorum miserere.

Giovanni Pierluigi da Palestrina

(1525-1594)

Kind Mother of the Redeemer,
thou who art the open door of heaven, and star of the sea,
help thy people who have fallen yet strive to rise again:
thou who gavest birth, while nature marveled,
to thine own sacred Creator,
Virgin before and afterwards,
receiving that greeting from the lips of Gabriel,
have mercy on us sinners.

Anonymous 12th century Votive Antiphon, one of the four great
Marian Antiphons in the Roman Rite

Ave Maria . . . Virgo serena

Ave Maria, gratia plena;
Dominus tecum, Virgo serena.

Ave cujus conceptio,
solemni plena gaudio,
coelestia, terrestria,
nova replet laetitia.

Ave cujus nativitas,
nostra fuit solemnitas,
ut lucifer lux oriens,
verum solem praeveniens.

Ave pia humilitas,
sine viro foecunditas,
cujus annunciatio
nostra fuit redemptio.

Ave vera virginitas,
immaculata castitas,
cujus purificatio
nostra fuit purgatio.

Ave praeclara omnibus
angelicis virtutibus,
cujus fuit assumptio
nostra glorificatio.

O Mater Dei,
memento mei. Amen.

Josquin Des Prez

(c.1440-1521)

Hail Mary, full of grace;
the Lord is with thee, Virgin serene.

Hail thy **Conception**,
which through festive joy
heaven and earth
fillet with new rejoicing.

Hail thy **Nativity**,
which was our day of celebration,
thou who, a light arising like the morning star,
arrivest before the true sun.

Hail pious humility,
made fecund without a man;
thy **Annunciation**
was our redemption.

Hail true virginity,
immaculate chastity;
thy **Purification**
was our atonement.

Hail, resplendent with all
angelic virtues;
thy **Assumption**
was our glorification.

O Mother of God,
remember me. Amen.

Votive antiphon *Ave cujus conceptio*, framed by the first phrase of a
15th century sequence for the Feast of the Annunciation and a
medieval form of petition to the Virgin Mary.

Introit: *Vultum tuum*

Antiphon
Vultum tuum
deprecabuntur omnes divites plebis:
adducentur regi virines post eam:

Plainchant

(Mode II)

Antiphon
Thy face
shall all the rich among the people entreat:
the virgins of thy train shall be brought unto the King:

proximae ejus adducentur tibi
in laetitia et exultatione.

Psalmum
Eructavit cor meum verbum bonum:
dico ego opera mea regi.

Versus
Gloria Patri et Filio,
et Spiritui Sancto;
sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Antiphon
Vultum tuum . . .

they are brought in to thee
with joy and exultation.

Psalm
My heart is overflowing with a goodly theme:
I speak of the things which I have made unto the King.

Verse
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.

Antiphon
Thy face . . .

Introit of the Mass for the Feast of the Annunciation in the
Extraordinary Form of the Roman Rite.

Kyrie: Mass for Four Voices

Kyrie eleison
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Ordinary of the Mass in the Extraordinary Form of the Roman Rite

William Byrd
(c.1540-1623)

Gloria: Mass for Four Voices

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Filii unigenite, Jesu Christe;
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus; tu solus Dominus;
tu solus Altissimus, Jesu Christe;
cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Glory be to God in the highest,
and on earth peace, good will towards men.
We praise thee. We bless thee.
We adore thee. We glorify thee.
We give thanks to thee for thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father.

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

Ordinary of the Mass in the Extraordinary Form of the Roman Rite

Gradual: Diffusa est gratia

Diffusa est gratia in labiis tuis:
propterea benedixit te Deus in aeternum.
Propter veritatem,
et mansuetudinem, et justitiam:
et deducet te mirabiliter dextera tua.

Grace is poured out upon thy lips:
thus God hath blessed thee forever.
By reason of truth,
and mercy, and justice,
may thy right hand show thee wonders.

Psalm 44:3, 5. Gradual of the Mass for the Feast of the
Annunciation in the Extraordinary Form of the Roman Rite.

Plainchant
(Mode V)

Credo: Mass for Four Voices

William Byrd

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem:
Et in unum Dominum Jesum Christum,
Filium Dei Unigenitum,
et ex Patre natum ante omnia saecula;
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt;
qui propter nos homines
et propter nostram salutem
descendit de caelis;

Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est;
Crucifixus etiam pro nobis sub Pontio Pilato;
passus, et sepultus est;
et resurrexit tertia die,
secundum Scripturas,
et ascendit in caelum,
sedet ad dexteram Patris;
et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis:

Et in Spiritum Sanctum,
Dominum et vivificantem;
qui ex Patre Filioque procedit;
qui cum Patre et Filio
simul adoratur et conglorificatur;
qui locutus est per prophetas.

Et unam, sanctam, Catholicam, Catholicam
et Apostolicam Ecclesiam:
Confiteor unum baptisma
in remissionem peccatorum:
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible:
And in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of his Father before all worlds;
God of God, light of light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made;
who for us men
and for our salvation
came down from heaven;

And was incarnate by the Holy Ghost
of the Virgin Mary,
and was made man;
And was crucified also for us under Pontius Pilate,
he suffered and was buried;
and the third day he rose again,
according to the Scriptures,
and ascended into heaven,
and sitteth on the right hand of the Father;
and he shall come again with glory
to judge both the quick and the dead,
whose kingdom shall have no end:

And [I believe] in the Holy Ghost,
the Lord and giver of life;
who proceedeth from the Father and the Son,
who with the Father and the Son
together is worshipped and glorified;
who spake by the prophets:

And [I believe] one, holy, Catholic, Catholic
and Apostolic Church:
I acknowledge one baptism
for the remission of sins:
And I look for the resurrection of the dead,
and the life of the world to come. Amen.

Ordinary of the Mass in the Extraordinary Form of the Roman Rite

Offertory: Ave Maria

Plainchant
(Mode VIII)

Ave Maria, gratia plena;
Dominus tecum:
benedicta tu in mulieribus,
et benedictus fructus ventris tui.

Hail Mary, full of grace;
the Lord is with thee:
blessed art thou among women,
and blessed is the fruit of thy womb.

St. Luke 1: 28, 42. Offertory at Mass for the Feast of the
Annunciation in the Extraordinary Form of the Roman Rite.

Offertory motets

Ne timeas, Maria

Ne timeas, Maria:
in venisti enim gratiam apud Dominum:
ecce concipies in utero,
et paries filium,
et vocabitur altissimi filius.

Tomás Luis de Victoria

(c.1548-1611)

Fear not, Mary
for thou hast found favour with God:
and, behold, thou shalt conceive in thy womb,
and bear a son,
and he shall be called the Son of the Highest.

St. Luke 1:30-32.

Ave Virgo sanctissima

Ave, Virgo sanctissima,
Dei Mater piissima,
maris stella clarissima;
salve, semper gloriosa,
margarita pretiosa,
sicut liliū formosa,
nitens olens velut rosa.

Francesco Guerrero

(1528-1599)

Hail, O Virgin most holy,
Mother of God most loving,
brightest star of the sea;
hail, ever glorious one,
pearl most precious,
like a fair lily,
glittering, sweet-smelling as a rose.

Anonymous, medieval, non-liturgical devotional poem.

Sanctus: Mass for Four Voices

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth;
Pleni sunt caeli et terra gloria tua:
Osanna in excelsis.

Benedictus qui venit in nomine Domini:
Osanna in excelsis.

William Byrd

Holy, holy, holy,
Lord God of Hosts;
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.

Ordinary of the Mass in the Extraordinary Form of the Roman Rite

Agnus Dei: Mass for Four Voices

Agnus Dei,
qui tollis peccata mundi:
miserere nobis

Agnus Dei,
qui tollis peccata mundi:
miserere nobis

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

William Byrd

O Lamb of God,
that takest away the sins of the world:
have mercy upon us.

O Lamb of God,
that takest away the sins of the world:
have mercy upon us.

O Lamb of God,
that takest away the sins of the world:
grant us peace.

Ordinary of the Mass in the Extraordinary Form of the Roman Rite

Communion: Ecce viro concipiet

Ecce virgo concipiet, et paries filium:
et paries filium:
et vocabitur nomen ejus Emmanuel.

Plainchant

(Mode I)

Behold, a virgin shall conceive,
and bear a son:
and shall call his name Emmanuel.

Isaiah 7:14. Communion of the Mass for the Feast of the
Annunciation in the Extraordinary Form of the Roman Rite

Communion motets

Ecce concipies

Ecce concipies:
et paries filium,
et vocabis nomen ejus Jesum.
Hic erit magnus,
et Filius Altissimus vocabitur.
Super solium David
et super regnum ejus sedebit,
et regnabit in domo Jacob in aeternum;
et regni ejus non erit finis.

Jacob Handl

(1550-1591)

Behold, thou shalt conceive in thy womb:
and bring forth a son,
and shalt call his name Jesus.
He shall be great,
and shall be called the Son of the Highest.
Upon the throne of David
and upon his kingdom shall he sit,
and he shall reign over the house of Jacob forever;
and of his kingdom there shall be no end.

St. Luke 1:31-33. Cf. Responsory at Matins for the First Sunday of Advent in the Extraordinary Form of the Roman Rite.

Ave Maria

Ave Maria, gratia plena;
Dominus tecum:
benedicta tu in mulieribus,
et benedictus fructus ventris tui. Amen.

Robert Parsons

(c.1530-1570)

Hail Mary, full of grace;
the Lord is with thee:
blessed art thou among women,
and blessed is the fruit of thy womb. Amen.

St. Luke 1: 28, 42. Offertory at Mass for the Feast of the Annunciation, and for the Fourth Sunday of Advent, and Marian Antiphon, in the Extraordinary Form of the Roman Rite.



THE MUSIC FOR THIS MASS

GIOVANNI PIERLUIGI DA PALESTRINA—John Peter Louis from Palestrina, the Italian town in which he probably was born—is generally acclaimed as one of the three greatest late Renaissance composers of vocal music, along with Lassus and Byrd. For much of his career, Palestrina was master of the musicians (the *Cappella Giulia*) of St. Peter's in Rome, following stints at two other great Roman churches, St. John Lateran and Santa Maria Maggiore. Pope Julius III esteemed Palestrina so highly that he allowed the composer to also sing in the choir of the Sistine Chapel—even though married men such as Palestrina were normally not permitted to do so—and Pope Pius IV created for Palestrina the post of Composer of the Papal Chapel. Palestrina's musical style was regarded in his own time, and is regarded today, as the epitome of Renaissance counterpoint.

As a prelude motet for this Annunciation Mass, Chantry sings Palestrina's four-part setting of ***Alma Redemptoris Mater***, the first of the four great Marian Antiphons. One of Palestrina's best-known and best-loved motets, it paraphrases the familiar melody of the Marian Antiphon in the treble part, in a primarily homophonic setting filled with serenity. Touches of exquisite text painting, including the music's humble descent at *succure cadenti* (help thy people who have fallen) followed by the upward leap at *surgere* (yet strive to rise again), and the expressive chromaticism and dissonances at the final *peccatorum miserere* (have mercy on us sinners), add to the emotional affect of this strikingly beautiful work.

Josquin Des Prez is universally regarded as the greatest composer of the 15th century or high Renaissance. Renowned throughout Europe in his own lifetime, his artistic abilities were compared by a contemporary music theorist to those of Michelangelo. Relatively little is known about Josquin's life. Born in northern France, he apparently began his career as a singer at the cathedral of Milan in Italy and a musician in the service of Milan's Duke. He later was a member of the papal chapel (the Sistine Chapel choir) in Rome, and a court musician in the service of

the Duke of Ferrara and of King Louis XII of France. In his later years, he became Provost and Canon of the collegiate church of Notre Dame at Condé-sur-l'Escaut in France.

Josquin's four-part *Ave Maria . . . Virgo serena* is one of the best known musical examples of 15th century Europe's devotion to the Virgin Mary. Its exceptional beauty led Petrucci (the Gutenberg of music printing) to print it at the head of his first printed book of motets. It offers a textbook example of Josquin's style, with a musical form that precisely mirrors the text and a display of a wide variety of imitative techniques, especially imitation in pairs of voices. It is also a fascinating example of the numerical proportion and numerological symbolism found in many Renaissance art works, in this case involving the Marian number seven (the "virgin number" in Pythagorean philosophy). By adding two stanzas, the first and last, to the five stanzas of a votive antiphon celebrating the five main Feasts of the Virgin—including the Annunciation in the central stanza—Josquin created a work with seven stanzas and a total number of 192 syllables, matching the gematria or numeric total of the Greek letters in *Mariam*, one of the two spellings of the Virgin's name in the Greek New Testament. Josquin also used the tactus, the beat that served as the module of the mensural system of notation used in Renaissance music, to saturate the motet with the number seven. The motet divides (at its first full-stop, non-overlapping cadence) into two sections comprising stanzas one to three and four to seven, which have a tactus proportion of 77:77; and the numbers of tactus in the entire work, in the five stanzas of the original sequence text (112), and in the two added stanzas that frame the sequence text (42) are all multiples of seven (7 x 22, 7 x 16, and 7 x 6, respectively).

WILLIAM BYRD, perhaps the preeminent composer of the Renaissance, was known, in the words of Thomas Morley, as "a Father of Musick, never without reverence to be named of the musicians." No less than the plays and poems of Shakespeare, the music of Byrd exemplifies the greatness of what we now call the Elizabethan Age. As a boy, Byrd probably served as a chorister of the Chapel Royal, the monarch's musical establishment. After study with the Chapel's organist, Thomas Tallis, and service as organist of Lincoln Cathedral in his early 20s, Byrd became a Gentleman of the Chapel Royal at approximately age 30 and organist of the Chapel two years later. He held those posts, the most prestigious in the English musical world of his day, for the rest of his long life and remarkable career.

Byrd composed his *Mass for Four Voices* after he forsook the limelight of the court in his 50s, and retired to the relative obscurity of a country estate, where he risked his career and—in Elizabeth's England—even his life in order to turn his musical focus to comprehensive provision of music for the Roman Catholic liturgy. This setting of the Ordinary of the Mass is regarded by many musicians and musicologist as one of the very greatest settings ever composed. It was first sung in clandestine celebrations of the Mass held in the great halls of country houses of prominent Elizabethan Catholic nobility. Byrd's devotion to his Catholic faith shows in a highly unusual feature of the Credo of this Mass: Byrd emphasizes the phrase *Et unam sanctam, Catholicam, et apostolicam ecclesiam* ("I believe in one holy, Catholic, and apostolic church") by bringing the music to a full stop before it, employing a clear, almost homophonic texture so that the words of that phrase will be exceptionally clear, and most notably by exceptionally repeating the word *Catholicam*, clearly insisting that it is the Catholic rather than the new Anglican church that is one, holy, and apostolic. In effect, Byrd makes the choir sing "I believe in one holy Catholic, **Catholic!**, and apostolic church." The Mass concludes with one of the most famous examples of Byrd's supreme skill at reflecting the meaning of the words of the text in the music. Byrd gives a remarkable poignancy to the final text phrase *Dona nobis pacem* ("grant us peace") by using a repeated motive with a suspension dissonance at the word *Dona*, emphasizing the text's heartfelt plea for the gift of peace.

TOMÁS LUIS DE VICTORIA is generally regarded as Spain's greatest composer, and one of the greatest of all Renaissance composers of sacred music. After serving as a choirboy at the cathedral of Avila (where he may have met another famous contemporary and Avila native, St. Teresa), Victoria studied and sang at the Jesuit *Collegio Germanico* in Rome, and probably also studied with Palestrina at the nearby Roman Seminary. He later succeeded Palestrina as music director at the Seminary, and spent twenty years as Master of the Musicians and teacher of music at the Jesuit College, where he was ordained a priest. During his time in Rome, he joined the community founded by St. Filippo Neri. After returning to Spain, Victoria served as chaplain and choirmaster to the Dowager Empress Maria of Austria, sister of King Philip II, at the Royal Convent of the Barefoot Clarist Nuns, where he led a notable choir of priests and boy choristers. Although Victoria employs polyphonic techniques used by other Renaissance masters such as Palestrina, one can hear in many of his works a characteristically Spanish emotional intensity.

The archangel Gabriel's annunciation to Mary that she would bear God's son is perhaps the central moment in her story, and the Gospel of Luke's record of that moment has provided the text for many musical masterpieces.

Victoria's four-voice motet *Ne timeas, Maria* is one of the most beautiful ever composed. Its limpid, graceful polyphony climaxes in a quiet passage featuring an octave-leaping figure that beautifully depicts *altissimi* (the highest).

After studying music with Morales at the Cathedral of Toledo as a young teen-age prodigy, **FRANCISCO GUERRERO** was appointed *maestro de capilla* (master of the musicians) at the Cathedral of Jaen at age 17. He soon, however, began a life-long association with the Cathedral of Seville, his home town, where he was first hired as a countertenor and eventually became *maestro de capilla*. A devout priest-musician, Guerrero was recognized throughout Spain as the country's leading composer during his lifetime. He also achieved international renown: his music was widely published, and was performed for centuries in the cathedrals of Mexico City, Bogotá, and Lima.

Guerrero's five-voiced motet *Ave, Virgo sanctissima* became so popular throughout Europe that it was reprinted many times, and, as musicologist Robert Stevenson put it, Guerrero was regarded as the quintessential composer of the perfect Marian motet. *Ave, Virgo* is the more remarkable because its intense emotion is generated within the confines of a canon (strict imitation) between the two upper parts. The melodic motives used in the canon are also shared by the lower voices. Several are derived from plainchant, notably the quotation at the word *salve* of the familiar opening motive (la sol la re) of the Marian antiphon *Salve regina*.

JACOB HANDL, also sometimes known by the Latinized form of his name, Jacobus Gallus, may have been called Jacob Petelin when he was born in the Carniola region of the Hapsburg Holy Roman Empire, in what is now Slovenia. Those surnames mean "rooster" in German, Latin, and Slovenian, respectively. By his early 20s, Handl had become a member of the Chapel (court musicians) of Emperor Maximilian II, one of the most highly reputed musical establishments in Europe. He later served in the major post of choirmaster to the Bishop of Olomouc, and then as choirmaster of a principal Prague church, St. Jan na Brzehu that was under the Emperor's patronage. Handl's musical contemporaries sometimes paid tribute to him as "the Bohemian Palestrina." His music demonstrates mastery of both traditional, Netherlands-style counterpoint and of newer Italian styles of the later 16th century.

Handl's setting of *Ecce concipies* is one of music's simple, perfect masterpieces, which (like Mozart's *Ave verum corpus*) belongs to the category of "once heard, never forgotten." It offers a beautiful example of primarily homophonic style which makes the text exceptionally clear. Handl varies the motet's texture by using *proportio sesquialtera*, the rhythmic proportion of 2:3, to shift between duple and triple meter. In a piece of subtle text painting at the work's conclusion, Handl illustrates the words *non erit finis* ("there shall be no end") by not using a typical Renaissance final cadence featuring resolution of a suspension dissonance, but instead having the music simply stop, as though it continues outside our hearing.

ROBERT PARSONS was an important English composer of the mid-16th century. His relatively brief musical career—cut short by drowning at approximately age 40— may have included musical activity in Lincoln, where there is some evidence he may have been a musical influence on the young William Byrd. His career was capped by service as a member of the Chapel Royal (the monarch's musical establishment) during the earlier part of the reign of Elizabeth I, and the Latin church music in which he excelled was very likely composed for that choir.

Parsons' five-part setting of *Ave Maria* is one of his best-known works. The surviving manuscript part-books contain marginal epigrams noting the power of music to move "all who live" and to "gladden the heart." For each of the first three phrases of the text, *Ave Maria, gratia plena*, and *Dominus tecum*, Parsons weaves a delicate contrapuntal point of imitation in the four lower voices, while the treble part floats above them singing the text on long notes that successively rise up six notes of the scale, step by step. The point of imitation for the final text phrase, *et benedictus fructus tui*, is repeated twice, and makes expressive use of harmonic cross-relational shifts. The music concludes with one of the most ecstatic Amens in choral literature.

CHANTRY

Soprano

Julie Bosworth
Kyle Leigh Carney
Crossley Hawn

Alto

Biraj Barkakaty
Jeff Kempskie
Charlotte Stewart

Tenor

David Evans
Jerry Kavinski
Eric Lewis
Rexford Tester

Bass

Allan Laino
Corbin Phillips
Gilbert Spencer

CHANTRY has enchanted Washington area audiences since its founding in 2001. The Washington Post has hailed Chantry's "edge-of-seat vitality," "vast expressive capacity and deeply ingrained sense of style", "nuance and lyricism" and "gut-level understanding of the idiom" of early music, and lauded its presentation of "exceptionally interesting and moving music." Reviewing the group's June 2019 performance of Renaissance polyphony, Washington Classical Review said Chantry "sings this music extremely well," with pieces "crystalline in structure and balance," sound with "a virtuosic sheen," and singing with "delightful rhythmic alacrity." Ionarts Music called a Chantry concert "an evening of extraordinary singing, poised, with impeccable diction and intonation, and cleansingly pure in tone." According to All Arts Review, "Chantry is one of the musical glories of Washington." Chantry's eight to sixteen professional early music voices are dedicated to fresh, vibrant, historically informed performance of neglected masterpieces of Renaissance polyphony and music of the Baroque era. Chantry has performed with major Washington early music ensembles including Modern Musick, Hesperus Viols, and the Bach Sinfonia. The name "Chantry" comes from the old French *chanterie* ("to sing"). In medieval and Renaissance times, a "chantry" was a chapel (often a small chapel inside a large cathedral) dedicated to the singing of masses for someone's soul.

DAVID TAYLOR, Chantry's Founder and Music Director, holds a Doctor of Musical Arts degree in choral literature and performance from the University of Colorado, a Master of Music degree in conducting from the University of Maryland, where he studied with Paul Traver, and a Bachelor of Music degree in organ from Andrews University. Dr. Taylor founded the chamber choir Musicorum of Mankato, MN, spent 15 years as a college choral director, was a member of the Choir of Men and Boys of Washington Cathedral under Paul Callaway, has served as organist-choirmaster or director of music for numerous churches since beginning his church music career at age 13, and made his conducting debut with the Battle Creek Academy Band at age five. Chantry sings much of its repertoire, including the music for this special livestreamed Mass, from performing editions prepared by Dr. Taylor. In addition to his career in music, Dr. Taylor holds a J.D. degree from the University of Missouri (with third year study at the University of Minnesota), and is Associate Director in the Division of Market Oversight at the U.S. Commodity Futures Trading Commission, where he leads a group conducting oversight of the cybersecurity of derivatives exchanges.