



CHANTICLEER
MACHAUT



MENU

MACHAUT

**A NOTE ON PERFORMANCE PRACTICE
BY TIM KEELER**

SUNG TEXTS

CHANTICLEER

CREDITS

TRACK LIST

MACHAUT

Near the end of his life, Guillaume de Machaut wrote an extraordinary work of creative retrospective autofiction, *The Prologue*, in which he described his artistic beginnings: in it, he is visited by the personified Nature and Love, each of whom brings him three of their children for inspiration, and commands him to write new poetic and musical works about love. Nature's children are the components of song – Meaning, Rhetoric, and Music – while Love's children are the emotions needed for inspiration – Sweet Thought, Pleasure, and Hope. After describing this quasi-magical encounter, Machaut sets forth a practical manual of poetic and musical composition, describing the various poetic forms and rhyme schemes of his day, extolling music's power to move the emotions, and offering a theory of the artist's flow state, explaining that one must always create from a place of joy, even when writing about sad matters: "if sad things are the theme, then the style of their treatment is joyful, for when the heart is full of joy, it delights and rejoices in composing song and text in Sweet Pleasure."

The magical realism of this account sidesteps a remarkable transformation in social status in Machaut's actual biography: born in obscurity around 1300, by the time of his death in 1377

Machaut was a famous poet and composer moving in the highest circles of the French nobility, and also a cleric with an important administrative job at the Cathedral of Reims. This album presents music from both facets of the composer's life, which today we might see as incompatible: on the one hand, Machaut the devout cleric of a major cathedral; on the other, Machaut the courtly poet-composer who sings of the emotional experience of secular love for his noble patrons.

Machaut's brilliant career was likely due not only to the interventions of Nature and Love, but to the institution of the cathedral school, which provided a path to advancement for musically talented boys outside the noble classes. His luckiest break was his patronage by a series of members of the French royal family, who employed him in their courts, recommended him for a series of lucrative ecclesiastical positions, and commissioned and collected manuscripts of his works. This allowed Machaut's own genius for self-presentation to emerge, using the cutting-edge technologies of his day: the single-author multimedia codex, filled with images, text, and music notated with the innovative musical notation of the so-called *Ars nova*, which enabled the recording

of musical events with novel precision. Six sumptuously illuminated books of Machaut's poetic and musical works survive, containing, in addition to hundreds of lyric poems and musical compositions, over a dozen courtly romances, narrative works that feature Machaut himself as a poet-lover character together with his noble patrons and a cast of supernatural personifications, often containing music.

The best-known of the courtly narratives, the *Remède de Fortune*, depicts the emotional roller coaster of the young Machaut's first experience of falling in love with a noble lady. The story is punctuated by a series of songs recording the poet-lover's feelings as if in real time, one of which, the ballade *Dame, de qui toute ma joie vient*, appears on this recording. Here the despondent poet-lover has just had a pep talk from the personified Hope, and the ballade's text brims over with hope-fueled hyperbole to almost comic effect as the poet declares that the prospect of seeing his lady makes him 100,000 times more full of joy than he could deserve in 100,000 years.

The *Remède* songs offer a kind of historical catalogue of French lyric genres from the oldest,

the lai, to the newest, the ballade, rondeau, and virelai. These last three genres, all refrain-based dance forms, each takes on a different sort of character in Machaut's hands. The highly repetitive rondeau tends to be playful and epigrammatic; the longer three-stanza ballade has considerable rhetorical gravitas; and the virelai, the only monophonic lyric genre, is highly rhythmic, retaining its connection to social dancing. The playfulness of Machaut's rondeaux is particularly evident in their predisposition to "equivocal rhyme" – a kind of pun in which end rhymes sound the same but mean different things. The rondeau *Certes mon oueil* uses the punning phonemes "visa bel"/"vis a bel"/"vis Abel" as endings for the first, third, and fifth lines of the poem. There is more to this particular text than just a clever pun, though; this rondeau is accompanied in the manuscripts by a second poetic text that serves as a kind of key revealing that the rondeau is dedicated to a specific lady: "Lady, whoever would learn your true name/Let him see this text, which, in singing, will reveal it/My 'v' from 'vis' must be taken out and moved ..." Removing the "v" from the equivocal rhyme "Vis a bel" produces the name Isabel, the "lady" whose name is

encoded therein. In his musical setting, Machaut sets the earlier syllables in the poem's lines very melodically, so that we hear a sea of notes that resolve at the very end with a crisp, syllabic "[V]isabel," ensuring that the name will pop out to the knowing listener.

At some point in middle age Machaut semi-retired from courtly life and settled into his job as a canon at the Cathedral of Reims, a position he had been granted thanks to a petition made to the Pope by one of his noble patrons. The canons were high-level clerics with daily responsibilities in both cathedral administration and pastoral care. In this role he would have participated in the daily liturgy of the mass, normally sung in plainchant, but on special occasions incorporating polyphony. Machaut's polyphonic *Messe de Notre Dame* is virtually unique in the fourteenth century: a multi-voice setting of the mass, composed to be performed as a unified multipart composition. Each movement is musically distinct, based on a separate plainchant. Building upon impressive blocks of sound in homophony, Machaut ornaments the texture with the most advanced rhythmic pyrotechnics of his day: hockets – the quick alternation of single notes

and rests between different voice parts – and syncopation. The resulting sounds, both grandly sonorous and virtuosically intricate, must have been unusual and astounding when performed in the grand stone cathedral for which they were composed.

The genre that occupies the fissure between Machaut's sacred and secular worlds is the motet, a polyphonic work that grew out of liturgical practice of the thirteenth century, combining a Latin liturgical chant as its foundational voice with typically two upper voices each with its own secular French text. Motets had a reputation already in the fourteenth century for complexity; the music theorist Johannes de Grocheio, writing around 1300, cautioned that it "ought not to be celebrated in the presence of common people, because they do not notice its subtlety, nor are they delighted in hearing it, but in the presence of the educated and of those who are seeking out subtleties in the arts". The motet's "subtlety" is derived both from its multiple texts and its exploitation of the wide range of durations newly available in notation, a kind of sound sculpture of durational play. The motet typically has very slow, medium, and fast

rhythmic activity happening simultaneously, each based on its own cycle of repetition, like an audible clockwork of interlocking sounds. In *De Bon Espoir/Puis que la douce rousee/Speravi*, the texted upper voices sing of Machaut's usual preoccupations of love, hope, and desire, while below them we hear a slow-moving voice intoning a chant melody that originally set the words "I hoped". The carefully planned cyclic structures underlying each voice are not immediately audible, though we might notice traces of their interlocking patterns, as when at about 1'50" the chant voice doubles its speed, becoming more audible as a melody and provoking some hocketing pyrotechnics in the texted voices. As Johannes de Grocheio suggested, the subtlety – and the beauty – of these works is the reward of repeated listening and study.

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A NOTE ON PERFORMANCE PRACTICE

BY TIM KEELER

Machaut's *Messe de Nostre Dame* has been performed in a variety of styles over the years, with varying degrees of improvisation, ornamentation, and vocal color. It is impossible to know exactly what Machaut would have preferred, and primary sources for medieval performance practice are scarce. For our performance, we follow the recommendations in Timothy McGee's 1998 book, *The Sound of Medieval Song*. McGee suggests that composing and performing were nearly synonymous in the Middle Ages, and that medieval music was intrinsically ornamented and shaped through improvisatory practices. We have applied this approach to our performance of the *Messe*, but even more so to the chansons, following many contemporary complaints against liturgical singers who "prefer to make up their own [notes] rather than sing the old ones" (*Docta sanctorum patrum*, 1324). For pronunciation, we follow the suggestions of Harold Copeman and Robert Taylor in their respective chapters on "French Latin" and "Old French" in *Singing Early Music* (1996).

Messe de Nostre Dame

1. Kyrie I

Kyrie eleyson.

2. Christe

Christe eleyson.

3. Kyrie II & III

Kyrie eleyson.

4. Gloria

Gloria in excelsis deo
Et in terra pax hominibus bone voluntatis;
Laudamus te; Benedicimus te;
Adoramus te; Glorificamus te;
Gracias agimus tibi
propter magnam gloriam tuam,
Domine deus, rex celestis,
deus pater omnipotens,
Domine fili unigenite ihesu christe,
Domine deus agnus dei filius patris;
Qui tollis peccata mundi
miserere nobis;

Kyrie I

Lord, have mercy.

Christe

Christ, have mercy.

Kyrie II & III

Lord, have mercy.

Gloria

*Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give thanks to you
for your great glory.
Lord God, heavenly King,
God the Father almighty.
Lord, only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world,
have mercy on us.*

Qui tollis peccata mundi
suscipe deprecationem nostram;
Qui sedes ad dexteram patris
miserere nobis;
Quoniam tu solus sanctus, tu solus dominus,
tu solus altissimus ihesu christe,
Cum sancto spiritu in gloria dei patris,
Amen.

5. Credo

Credo in unum deum
Patrem omnipotentem,
Factorem celi et terrae,
Visibilium omnium et invisibilium;
Et in unum dominum ihesum christum
filium dei unigenitum,
Et ex patre natum ante omnia secula,
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 celis,
Et incarnatus est de spiritu sancto
ex maria virgine et homo factus est;
Crucifixus etiam pro nobis

*You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the Father,
have mercy on us.
For you alone are holy. You alone are Lord.
You alone are the most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father.
Amen.*

Credo

*I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.
And in one Lord Jesus Christ,
the only-begotten Son of God.
Begotten of the Father before all generations,
God from God, light from light,
true God from true God.
Begotten, not made, of one being with the Father:
through whom all things were made.
Who for us men
and for our salvation came down from heaven.
And was made incarnate by the Holy Spirit
of the virgin Mary. And was made man.
He was crucified also for us*

sub pontio pylato passus et sepultus est,
Et resurrexit tertia die
secundum scripturas,
Et ascendit in celum
sedet ad dexteram patris;
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius 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
et apostolicam ecclesiam;
Confiteor unum baptisma
in remissionem peccatorum;
Et expecto resurrectionem mortuorum,
Et vitam venturi seculi,
Amen.

6. Sanctus & Benedictus

Sanctus, Sanctus, Sanctus,
Dominus deus sabaoth,
pleni sunt celi et terra gloria tua;
Osanna in excelsis.
Benedictus qui venit in nomine domini;
Osanna in excelsis.

*under Pontius Pilate: he died and was buried.
And he rose again on the third day
in accordance with the scriptures.
And he ascended into heaven:
he sits at the right hand of the Father.
And he shall come again in glory
to judge the living and the dead:
his kingdom shall have no end.
And in the Holy Spirit, Lord and giver of life,
who proceeds from the Father and the Son.
Who with the Father and the Son
together is worshipped and glorified:
who spoke through the Prophets.
And in one holy, catholic
and apostolic Church.
I acknowledge one baptism
for the forgiveness of sins.
And I look for the resurrection of the dead,
and the life of the world to come.
Amen.*

Sanctus & Benedictus

*Holy, holy, holy
Lord God of hosts.
Full are the heavens and the earth of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

7. Agnus Dei

Agnus dei qui tollis
peccata mundi
miserere nobis;
Agnus dei qui tollis
peccata mundi
dona nobis pacem.

8. Ite missa est

Ite missa est:
Deo gracias.

9. Douce dame jolie

SOLOISTS: VINEEL GARISA MAHAL,
BRADLEY SHARPE, JARED GRAVELEY

Douce dame jolie,
Pour Dieu ne penses mie
Que nulle ait signourie
Seur moy fors vous seulement
Qu'adès sans tricherie
Chierie
Vous ay et humblement
Tous les jours de ma vie
Servie
Sans vilain pensement.
Helas! et je mendie

Agnus Dei

*Lamb of God, you who take away
the sins of the world,
have mercy on us.
Lamb of God, you who take away
the sins of the world,
grant us peace.*

Ite missa est

*Go, the mass is ended;
thanks be to God.*

Sweet, lovely lady

*Sweet, lovely lady
I swear by God, do not think
That any other has power
Over me except you alone.
For always, without deception,
I have cherished you
And humbly,
All the days of my life,
Served you
Without a single base thought.
Alas! I beg*

D'esperance et d'aie;
Dont ma joie est fenie
Se pite ne vous en prent.

Douce dame jolie ...

Mais vo douce maistrie
Maistrie
Mon cuer si durement
Qu'elle le contralie
Et lie
En amours tellement
Qu'il n'a de riens envie
Fors d'estre en vo baillie;
Et se ne li ottrie
Vos cuers nul aligement.

Douce dame jolie ...

Et quant ma maladie
Garie
Ne sera nullement
Sans vous, douce anemie,
Qui lie
Estes de mon tourment,
A jointes mains deprie
Vo cuer, puis qu'il m'oublie,
Que temprement m'ocie
Car trop languis longuement.

Douce dame jolie ...

*For hope and aid;
For my joy is over
If you do not take pity on me*

Sweet, lovely lady ...

*But your sweet mastery
Masters
My heart so harshly,
Tormenting
And binding it
In such love
That it desires nothing
But to be under your command;
And yet your own heart
Offers no relief.*

Sweet, lovely lady ...

*And since my sickness
Healed
Will never be
Without you, my sweet enemy,
Who delight
In my torment,
With hands together I pray
To your heart, that it forget me,
That it promptly kill me,
For I have languished too long.*

Sweet, lovely lady ...

10. Certes, mon oueil

TRIO: VINEEL GARISA MAHAL, MATTHEW KNICKMAN,
JARED GRAVELEY

Certes, mon oueil richement visa bel,
Quant premiers vi ma dame bonne et belle,
Pour ce que gent maintieng et vis a bel.
Certes, mon oueil richement visa bel.

Ne fu tel fleur desque fu
vis Abel,
Quant fleur des fleurs tous li mondes l'apelle.
Certes, mon oueil richement visa bel,
Quant premiers vi ma dame bonne et belle.

11. De Bon Espoir / Puis que la douce rousee / Speravi

SOLOISTS: LOGAN SHIELDS, GERROD PAGENKOPF

Triplum

De Bon Espoir, de Tres Doulz Souvenir
Et de Tres Doulz Penser contre Desir
M'a bonne Amour maintes fois secouru,
Quant il m'a plus aigrement sus couru;
Car quant Desirs plus fort me destreingnoit,
Moult doucement Espoirs m'asseuroit,
Et Souvenirs me moustroit la biaute,
Le scens, l'onneur, le pris et la bonte
De celle dont li amoureux penser

Truly, my eye

*Truly, my eye aimed skillfully and well,
When first I saw my good and beautiful lady,
For she has a kind manner and face.
Truly, my eye aimed skillfully and well.*

*There hasn't been such a flower since the time
of Abel,
Since all the world calls her the flower of flowers.
Truly, my eye aimed skillfully and well,
When I first saw my good and beautiful lady.*

With Good Hope / Since the sweet dew / I have hoped

Triplum

*With Good Hope, with Sweetest Memory
And with Sweetest Thought against Desire
Good Love has many times saved me,
When it has bitterly seized me;
For when stronger Desires take hold of me,
Hope sweetly offers me aid,
And Memory shows me the beauty,
Reason, honor, worth, and goodness
Of her whose loving thoughts*

Mon dolent cuer venoient conforter.
 Las! or m'assaut Desirs plus qu'il ne suet.
 Mais durement endurer le m'estuet,
 Car je sui pres de perdre le confort
 De Bon Espoir, dont je me desconfort;
 Et Souvenirs me fait toudis penser
 Pour mon las cuer faire desesperer,
 Car Grace, Amour, Franchise, Loyaute,
 Pite, Doctrine et Debonnairete
 Sont pour moy seul si forment endormi
 Car Dangiers est souverains de Merci.
 Et que ma dame, a qui je sui rendus,
 Croit a Durte et orguilleus Refus,
 Pour ce, sanz plus, que m'amour ne mon cuer
 N'en weil ne puis departir a nul fuer.
 Mais puis qu'estre ne puet ore autrement,
 Face de moy tout son commandement,
 Car malgre li l'ameray loyaument.

Motetus

Puis que la douce rousee
 D'umblesse ne wet florir
 Pites, tant que meuree
 Soit mercis que tant desir,
 Je ne puis avoir duree,
 Car en moy s'est engendree,
 Par un amoureux desir,
 Une ardeur desmesuree

*Come to comfort my melancholy heart.
 Alas! Desire assaults me now more than I can bear.
 But I must endure it unflinchingly,
 For I am close to losing the comfort
 Of Good Hope, which dismays me;
 And Memory constantly makes me think,
 To make my miserable heart despair,
 That Grace, Love, Generosity, Loyalty,
 Pity, Intelligence, and Charm
 Are for me alone so fast asleep
 Since Danger is the master of Mercy.
 And since my lady, to whom I surrender,
 Believes in Suffering and proud Refusal,
 For this, neither my love nor my heart
 Wants or is even able to leave.
 But since now it cannot be otherwise,
 She has me in her power,
 For, in spite of her, I will love her loyally.*

Motetus

*Since the sweet dew
 Of Humility will not make Pity
 Flower, so that mercy
 Ripen as much as I desire,
 I cannot last any longer,
 For it has planted in me,
 By an amorous desire,
 A passion without bounds,*

Qu'Amours, par son doulz plaisir,
Et ma dame desiree,
Par sa biaute coulouree,
De grace y ont fait venir.
Mais puis qu'einsi leur agree,
Je weil humblement souffrir
Leur voloir jusqu'au morir.

Tenor

Speravi.

12. Rose, liz, printemps, verdure

QUARTET: BRADLEY SHARPE, ADAM BRETT WARD,
MATTHEW MAZZOLA, MATTHEW KNICKMAN

Rose, liz, printemps, verdure,
Fleur, baume et tres douce odour
Belle, passes en doucour
Et tous les biens de Nature
Avez dont je vous aour.

Rose, liz, printemps, verdure,
Fleur, baume et tres douce odour
Et quant toute creature
Seurmonte vostre valour,
Bien puis dire et par honour:

Rose, liz, printemps, verdure,
Fleur, baume et tres douce odour,
Belle, passes en doucour.

*That Love, by her sweet pleasure,
And my desired Lady,
By her shining beauty,
By their grace have brought there.
But since this is their accord,
I will humbly suffer
Their will until death.*

Tenor

I have hoped.

Rose, lily, spring, greenery

*Rose, lily, spring, greenery
Flower, balm, and sweetest perfume,
My beauty, you surpass them in sweetness
And all Nature's gifts
Are yours, for which I adore you.*

*Rose, lily, spring, greenery
Flower, balm, and sweetest perfume
And since you surpass
All other beings
I must, by honor, tell you:*

*Rose, lily, spring, greenery
Flower, balm, and sweetest perfume,
My beauty, you surpass them in sweetness.*

13. Dame, de qui toute ma joie vient

QUARTET: TIM KEELER, TAVIAN COX,
ANDREW VAN ALLSBURG, MATTHEW KNICKMAN

Dame, de qui toute ma joie vient,
Je ne vous puis trop amer, ne chierir,
N'asses loer, si com il appartient,
Servir, doubter, honnourer, n'obeir;
Car le gracieus espoir,
Douce dame, que j'ay de vous veoir,
Me fais cent fois plus de bien et de joie,
Qu'en cent mille ans desservir ne porroie.

Cils dous espoirs en vie me soustient
Et me norrist en amoureux desir,
Et dedens moy met tout ce qui convient
Pour conforter mon cuer et resjoir;
N'il ne s'en part main ne soir,
Einsois me fait doucement recevoir
Plus des dous biens qu'Amours au siens ottoie,
Qu'en cent mille ans desservir ne porroie.

Et quant Espoir qui en mon cuer se tient
Fait dedens moy si grant joie venir,
Lonteins de vous, ma dame, s'il avient
Que vo biaute voie que moult desir,
Ma joie, si com j'espoir,
Ymager, penser, ne concevoir
Ne porroit nuls, car trop plus en aroie,
Qu'en cent mille ans desservir ne porroie.

Lady, the source of all my joy

*Lady, the source of all my joy,
I cannot love you too much, nor cherish too much,
Nor praise you enough, as it suits you,
Nor serve, revere, honor, nor obey;
For the gracious hope I hold,
Sweet lady, of seeing you,
Makes me one hundred times more full of good and joy,
Than I could deserve in a hundred thousand years.*

*This sweet hope sustains my life
And nourishes my amorous desire,
And gathers within me everything
That can comfort my heart and make it rejoice;
Nor does it leave me, morning or night,
But makes me sweetly receive
More of the sweet goods that Love offers her own
Than I could deserve in a hundred thousand years.*

*And since Hope, who lives in my heart
Inspires such joy to rise within me,
If, far from you, my lady, it happens
That I see your beauty, which I can't but desire,
My joy, as I hope,
No one could imagine, understand, or conceive,
For I would have so much more of it
Than I could deserve in a hundred thousand years.*

14. Riches d'amour

DUET: TIM KEELER, MATTHEW MAZZOLA

Riches d'amour et mendiens d'amie,
Povres d'espoir et garnis de desir,
Pleins de dolour et diseteus d'aye,
Loing de merci, famileus de merir,
Nulz de tout ce qui me puet resjoir
Sui pour amer et de mort en paour,
Quant ma dame me het et je l'aour.

Ni n'est confors de ma grief maladie
Qui me peüst de nulle part venir,
Car une amour s'est en mon cuer nourrie
Dont je ne puis joïr ne repentir
Ne vivre lié ne morir ne garir
Ne bien avoir fors languir a dolour,
Quant ma dame me het et je l'aour.

Mais le voloir de si douce anemie
Vueil humblement et liement souffrir,
Car grant honnour m'est par li ottroïe
Contre son gre, quant je l'aim et desir.
Et s'Amour vuet que je doie fenir
Pour li amer, ce sera mon millour,
Quant ma dame me het et je l'aour.

Rich in love

*Rich in love and begging for a lover,
Poor in hope and overflowing with desire,
Full of pain and abandoned, without aid,
Far from pity, accompanied only by misery,
Bereft of all that could bring me joy,
I am afraid of love and of death,
Since my lady hates me and I adore her.*

*For this grievous illness there is no cure
That can come from any far-off land,
As such a love is nourished in my heart
That I can neither rejoice nor regret,
Neither live, nor die, nor heal,
Nor have any good, only languish in pain,
Since my lady hates me and I adore her.*

*But the will of this sweet enemy
I will humbly and happily suffer,
For this great honor is granted to me
Against her will, that I love and desire her.
And if Love wills that I must meet my end
For loving her, that will be my fate,
Since my lady hates me and I adore her.*

*English translations
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CHANTICLEER

Known around the world for its eclectic repertoire and dazzling virtuosity, the GRAMMY® Award-winning vocal ensemble Chanticleer – under the leadership of Music Director Tim Keeler – has been hailed by *The Boston Globe* as “breathtaking in its accuracy of intonation, purity of blend, of color and swagger of style”. Founded in San Francisco in 1978 by singer and musicologist Louis Botto, Chanticleer quickly took its place as one of the most prolific recording and touring ensembles in the world, an “orchestra of voices” performing thousands of live concerts and selling more than one million recordings.

Rooted in the Renaissance, Chanticleer’s repertoire has expanded to include a wide range of classical, gospel, jazz and popular music. With a deep commitment to the commissioning of new compositions and arrangements, Chanticleer foregrounds American repertoire and a distinctively American sound, complementing the group’s signature diversity in terms of membership and genre. The ensemble has dedicated much of its vast recording catalogue to these commissions,

garnering GRAMMY® Awards for its recordings of Sir John Tavener’s *Lamentations & Praises* and the ambitious collection of commissioned works entitled *Colors of Love*. Chanticleer is the recipient of Chorus America’s Dale Warland Commission Award and the Chorus America/ASCAP Award for Adventurous Programming. The group’s Music Director Emeritus, Joseph H. Jennings, received the Brazeal Wayne Dennard Award for his contribution to the African American choral tradition during his 25-year tenure as both singer and Music Director.

Chanticleer – named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales* – was named Ensemble of the Year by *Musical America* in 2008 and inducted into the American Classical Music Hall of Fame. The group’s award-winning education programs were recognized with the 2010 Chorus America Education Outreach Award, and have engaged tens of thousands of students since the ensemble began.

chanticleer.org



[BACK TO MENU](#)

Recorded at St. Ignatius Church,
San Francisco, CA, on August 26–August 30, 2024

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Marlan Barry *Recording Producer*

Marlan Barry & Robert Gatley *Recording Engineers*

Marlan Barry & Tim Keeler
Post Production Producers

Ian Striedter *Digital Editor*

Marlan Barry *Mixing*

Silas Brown & Marlan Barry *Mastering*

Silas Brown *Atmos Mixing and Mastering*

Philip Wilder & Jayne DeLawter *Executive Producers*

Charles Adriaenssen *Executive Producer (Delos)*

Timothée van der Stegen *Label Manager*

Pragma Création *Design*

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Inside Photo © Amanda MacBlane

*Thank you to Jayne DeLawter for her generous
support of this project.*



GUILLAUME DE MACHAUT

(c. 1300 – 1377)

CHANTICLEER

Tim Keeler

music director, countertenor

**Tavian Cox,
Logan Shields,
Gerrod Pagenkopf,
Luke Elmer,
Cortez Mitchell,
Adam Brett Ward,
Bradley Sharpe**

countertenor

**Vineel Garisa Mahal,
Matthew Mazzola,
Andrew Van Allsburg**
tenor

**Andy Berry,
Jared Graveley,
Matthew Knickman**
baritone and bass

Messe de Nostre Dame

- | | | |
|----|---|------|
| 1 | Kyrie I | 4:11 |
| 2 | Christe | 2:41 |
| 3 | Kyrie II & III | 3:15 |
| 4 | Gloria | 4:38 |
| 5 | Credo | 5:45 |
| 6 | Sanctus & Benedictus | 5:15 |
| 7 | Agnus Dei | 4:03 |
| 8 | Ite missa est | 1:38 |
| 9 | Douce dame jolie | 2:50 |
| 10 | Certes, mon oueil | 5:14 |
| 11 | De Bon Espoir / Puis que la douce rousee / Speravi | 2:52 |
| 12 | Rose, liz, printemps, verdure | 5:01 |
| 13 | Dame, de qui toute ma joie vient | 5:22 |
| 14 | Riches d'amour | 6:16 |

Total Running Time

59:04