

St. David of Wales Church presents

Hail Queen of Heaven

Music of Guillaume Dufay (c.1397-1474)

5 August 2025 7:00 PM

St. David of Wales Church,
5641 Esmond Ave, Richmond CA 94805



Stella celi extirpavit John Cooke (fl. 1415-1442)

Vespers for the Memorials of Our Lady (*Recollectio festorum BMV*)

Psalms with antiphons by Dufay:

Tenebrae diffugiunt mundo / Laudate pueri

Solem justitiae / Laudate Dominum omnes gentes

Gabrielis archangelus / Lauda anima mea

Non Concava vallium / Laudate Dominum quoniam bonum

Virgo puerum sistit / Lauda Jerusalem

Hymn: *Gaude Redempta* Dufay

Responsory: *Surge propera columba mea* Dufay

Antiphon: *Vidi speciosa / Magnificat quinti toni* Dufay

Ave Regina caelorum III Dufay

Missa Ave Regina caelorum

Guillaume Dufay

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Schola Cetatus

Ann Callaway, Ben Rudiak-Gould, Jordan Fong, Richard Mix

Though Guillaume Dufay (c. 1399?-1474) is the first outstanding composer of the Renaissance, like most artists of his day his birth is unrecorded. It seems, however, that the day coincided with Our Lady of the Snows, the August 5th celebration of a miraculous snowfall outlining the future foundation of Rome's Basilica dedicated to the Virgin Mary, Santa Maria Maggiore. John Cooke's (fl. 1413-1442) setting of *Stella caeli extirpavit*, an antiphon connected to that feast, survives in the Old Hall Manuscript (c. 1420).

The *Recollectio festorum BMV* (or Memorial of the Feasts of the Blessed Virgin Mary) is a set of Offices written in 1457 by Gilles Carlier and set to music by Dufay. The evening service of Second Vespers features the 'five laude' Psalms (all beginning with "Lauda" or Laudate"), each framed by an antiphon. After the Hymn and Responsory, the service climaxes with the Canticle *Magnificat* and its antiphon *Vidi speciosa*, and concludes with a votive antiphon, in tonight's performance a work dear to Dufay. Known as *Ave Regina caelorum III* (one of his three settings of the text, copied in 1464 or 1465) it contains interpolated prayers on behalf of its composer, who in his will requested that it be sung at his deathbed.

The tenor of this same antiphon provides a backbone to the mass of the same name (1472-74), and is prominent in the duet that opens each movement and especially in the Agnus Dei. The manuscripts are not in agreement about the text to be used in the lower voices should be that of the Ordinary of the Mass, or the words of the antiphon; we have opted for the latter: "*Du Fay, beseeches your mercy: May his death be acceptable in the eyes of God.*"