



University of California, Davis
The Department of Music presents

EARLY MUSIC ENSEMBLE

David Nutter, director
in a program of works by

JOSQUIN DES PREZ

Saturday, 6 December 1986
Church of St. Martin, Episcopal

8:00 P.M.

Admission Free
640 Hawthorn Lane

Concerts
conducted
43

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presents

THE EARLY MUSIC ENSEMBLE
David Nutter, director

in a program of works by

JOSQUIN DES PREZ
(ca. 1440-1521)

program

<i>Missa de beata virgine</i>	Josquin
Kyrie	
Gloria	

Un cavalier di Spagna	Francesco Patavino
Tentalora I	Anon
L'ultimo di di maggio	Sebastiano Festa
Tentalora II	Anon
Dillà da l'acqua	Francesco Patavino

Recordare, virgo Mater	Josquin
Ave maris stella	Josquin
Salve, regina	Josquin

intermission

Ave Christe immolate	Josquin
Fama malum	Josquin
Nymphes des bois/Requiem	Josquin

La Bernardina	Josquin
Comment peult	Josquin
Vilana, che sa' tu far?	Anon
A l'eure que ie vous p.x.	Josquin
La mi fa solfare	fra Ruffino Bartolucci d'Assisi
Ricercar	Francesco da Milano/Johannes Matelart
Donne, venéte al ballo	Francesco Patavino

<i>Missa de beata virgine</i>	Josquin
Sanctus	
Agnus Dei	

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THE EARLY MUSIC ENSEMBLE

Soprano:

Carole Hom, Lisa Lambro, Debbie Stone, Kathy McCoy, Jennifer Moffit, Helen Nutter*

Alto: Naomi Braun, Carol Decker, Violet Grgich, Mary Ann Long, Adrea Stapp

Tenor: Terry Fleury,* John Westbrook Ostrom,* Elwood Overholt, Neil Willits*

Bass: Doug Austin, Tom Kaiser,* Dan Stowe*

* denotes soloist

Instrumentalists:

Ron Alexander, *cornamuse, lute*

Daphne Clifton, *recorder, cornamuse, rackett*

Diana Dallman, *viola da gamba*

Richard Darsie, *lute*

Robin Houston, *crumhorn*

Brenda Johnson, *recorder*

E. J. Koford, *crumhorn, recorder*

Jeanette Leifson, *recorder*

David Nutter, *lute*

Program Note

Josquin Des Prez was universally recognized in his own time as the finest composer to the High Renaissance. "Josquin is master of the notes, which must express what he desires," wrote Martin Luther, and the Florentine Cosimo Bartoli called Josquin "a prodigy of nature" in comparing him to Michelangelo. Josquin was born about 1440, probably in Picardy. Like most composers of his generation he sought employment at the various courts and ecclesiastical institutions of Italy. Although precise details of his life are lacking, Josquin is first recorded as a singer at Milan cathedral between 1459 and 1472. Later he served in the Milanese court chapel of Duke Galeazzo Maria Sforza, disbanded in 1476 following the Duke's assassination. Though Josquin appears to have been maintained by the Duke's successors until 1479, little is known of his whereabouts prior to his employ in the Papal Chapel in Rome (1486-94). In 1503 Josquin was appointed chapel master to Duke Hercules d'Este of Ferrara at the highest salary ever paid a singer despite (or because of) a Ferrarese agent's report that "Josquin composes better (than a rival candidate, Heinrich Isaac), but he composes when he wants to, and not when one wants him to." Josquin's tenure at Ferrara was short lived. Following an outbreak of the plague (later to claim the life of his replacement, Obrecht, in 1505), Josquin left Italy for good to settle at Condè-sur-l'Escaut (near Valenciennes), occupying the position of provost at the collegiate church of Notre Dame until his death in 1521.

Missa de beata virgine

Josquin's "Mass in honor of the Blessed Virgin" or "Lady Mass" was published at Venice in 1514. Unlike Josquin's other mass cycles unified by recurring thematic material in all the movements, the Lady Mass is based on the appropriate Ordinary chants for feasts of the Virgin. The Kyrie and Gloria correspond to the present Mass IX of the *Liber Usualis*, the Credo (not performed this evening) to Credo I, and the Sanctus and Agnus Dei to Mass IV. The four-voice Kyrie and Gloria (the latter including the Marian "Spiritus et alme" tropes) present their plainsong melodies in elaborated or "paraphrased" fashion; these melodies are treated imitatively, equally informing all the voices. The five-voice Sanctus and Agnus Dei present their structural plainsong melodies as canons between alto and tenor, the other voices being freely composed.

Texts and Translations

Un cavalier de Spagna

These and the following Italian songs are rustic songs in Paduan dialect (*villote alla pavana*) that quote popular songs in the refrain (*nio*).

Un cavalier de Spagna
Cavalca per la via,
Da piè de la montagna,
Cantando per amor d'una fantina:
"Voltate in qua, do bella donzellina
Voltate un poco a me, per cortesia,
Dolce speranza mia,
Che moro per tuo amor,
Bella fantina, io t'ho donato el cor."

A cavalier of Spain
Rides upon the highway,
At the foot of the mountain
Singing for the love of a maiden:
"Turn hither, o maiden fair,
Turn a little to me, for courtesy,
Gentle one in whom I hope,
For I am dying for your love,
Beautiful girl, I have given you my heart."

L'ultimo dì di maggio

L'ultimo dì di maggio
Un bel matino per la fresca rosata,
Se n'andava la bella allo giardino,
Da vinti damigelle accompagnata,
Ogni una innamorata,
Gentil, accorta, e bella,
Tandaridondella,
Oimè, che l'è pur quella
Che m'ha ligato il cor, che me l'ha tolto
Con la beltà del suo splendente volto.

On the last day of May,
On a fine morning in the cool dew,
The fair maid went down to the garden,
Accompanied by twenty handmaidens,
Each one in love,
Gentle, clever and beautiful,
Tandaridondella,
Ah me, for it is she who
Has chained my heart, has borne it away
With the beauty of her face.

Dillà da l'acqua

Dillà da l'acqua sta la mia amorosa,
E mai vederla posso una sol fiata,
Per una mala vecchia disdegnosa,
Che la tien sempre in camera serata:
O racagnata, O vecchia mata,
Siagurata, soza et sporcha,
Viso d'orcha, rabbiosa,
Tu tien sconta la mia amorosa;
S'tu vorà, s'tu non vorà,
L'haverò, la m'haverà.

Beyond the water dwells my beloved,
Nor can I ever see her a single time,
And all for an arrogant old hag,
Who keeps her ever in chamber closed:
O cantankerous, crazy hag,
Wretched, dirty, filthy,
Dragon-faced, enraged hag,
You keep my beloved hidden;
Whether you will or no,
I will have her, she will have me.

Oimè, che alcun non ho che me conforta
Poiché 'sta vecchia più da me lontana
Quella che nel suo petto mio cor porta,
Splendente più che in ciel stella Diana:
O vecchia insana, ria, vilana,
Vecchia striga, fusta morta,
Denti longhi e bocha storta!
S'tu vorà . . .

Alas, there is no one to comfort me,
Because that old lady keeps from me
she who carries my heart in hers,
Shining like Diana's star in the heavens:
Insane hag, cruel, villain,
Ancient witch, dead hulk,
Long teeth and crooked mouth!
Whether you will . . .

Recordare, virgo Mater

A work of doubtful authenticity, though ascribed to Josquin in a printed source of 1520; the scoring, for high voices, is unusual.

Recordare, virgo Mater in conspectu Dei, ut loquaris pro nobis bonum. Et ut avertat indignationem suam ab hac familia. Tu propicia, mater eximia, pelle vicia fer remedia reis in via, dans in patria vite gaudia. Pro quibus dulcia, tu preconia laudes cum gloria suscipe, pia virgo Maria. Amen.

("Remember, virgin Mother, in the sight of God, to speak well for us, that He may turn his displeasure away from this family. Excellent mother, be gracious, drive vices away, and bring assistance to us sinners on our way, giving us joy in our native country. For these (requests) receive our sweet celebrations, praises and glory, holy virgin Mary. Amen.")

Ave maris stella

A setting of the hymn sung on Feasts of the Blessed Virgin Mary at Second Vespers. Josquin's setting paraphrases the hymn melody.

Ave maris stella,
Dei Mater alma,
atque semper virgo,
felix caeli porta.
Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
mutans Hevae nomen.
Solve vincla reis,
profer lumen caecis:
mala nostra pelle,
bona cuncta posce.
Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.

Virgo singularis,
inter omnes mitis,
nos culpis solutos,
mites fac et castos.
Vitam presta puram,
iter para tutum:
ut videntes Jesum,
semper collaetemur.
Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto
tribus honor unus.

Hail, O star that pointest
towards the port of heaven,
thou to whom as Maiden
God for Son was given.
When the salutation
Gabriel had spoken
peace was shed upon us,
Eve's bonds were broken.
Bound by Satan's fetters,
health and vision needing,
God will aid and light us
at thy gentle pleading.
Jesu's tender Mother,
make thy supplication
unto him who chose thee
at his Incarnation.

That, O matchless Maiden,
passing meek and lowly,
thy dear Son may make us
blameless, chaste, and holy.
So, as now we journey,
aid our weak endeavour,
till we gaze on Jesus,
and rejoice for ever.
Father, Son and Spirit,
Three in One confessing,
give we equal glory,
equal praise and blessing.

Salve, regina

A five-voice setting of one of the four Marian antiphons. The first four notes of the melody recur systematically at two pitch levels as an *ostinato* in one voice.

Salve, Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae,
Ad te suspiramus, gementes et flentes,
in hac lacrimarum valle.

Hail, O Queen, mother of mercy:
Our life, sweetness and hope.
We banished children of Eve call to Thee,
To Thee do we sigh, mourning and weeping
In this vale of tears.

Eia ergo, Advocata nostra, illos
tuos misericordes oculos ad nos converte.

O You, our advocate,
Turn on us Thy merciful eyes,

Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens: O pia: O dulcis Virgo Maria.

And after this our exile show unto us
Jesus, the blessed fruit of Thy womb.
O clement, O loving, O sweet Virgin Mary.

Ave Christe immolate

A four-voice setting of a non-liturgical Passion poem.

Ave Christe immolate
in crucis ara,
redemptionis hostia,
morte tua nos amara
fac redemptos luce clara
tecum frui gloria.
Ave verbum, incarnatum
de Maria virgine,
panis vivus angelorum
salus et spes infirmorum,
medicina peccatorum.
Salve corpus Jesu Christi,
quod de caelo descendisti,
et populum redemisti,
qui in cruce pependisti.
Jesu bone, fons pietatis,
laus angelorum,
gloria sanctorum,
spes peccatorum,
miserere nobis.

Hail, Christ, sacrificed
on the altar of the cross,
hostage of the redeemer,
by your death grant us that we,
redeemed from the harsh light of day,
enjoy with you bright glory.
Hail, word, incarnate
of the Virgin Mary,
living bread of the angels,
salvation and hope of the weak,
comfort of the sinners.
Hail, body of Christ,
who from heaven did descend,
and redeemed his people,
who on the cross did hang.
Good Jesus, fountain of piety,
pride of the angels,
glory of the saints,
hope of the sinners,
have mercy on us.

Salve lux mundi, verbum patris,
hostia vera, viva caro,
Deitas integra, verus homo.
Ave principium nostrae creationis,
ave pretium nostrae redemptionis,
ave viaticum nostrae peregrinationis,
ave solatium nostrae expectationis,
ave salus nostrae salvationis,
qui hic immolaris
pro nobis et sanctificaris,
juva dies, nostros in pace disponi
et nos electorum tuorum grege numerari.

Hail, light of the world, the word of the
Father, the true sacrifice, living flesh,
the undiminished Godhead and true man.
Hail, the origin of our creation,
hail, the price of redemption,
hail, the currency of our pilgrimage,
hail, the assuaging of our hopes,
hail, the help of our salvation,
who art sacrificed for us,
and are sanctified, grant that we may go
forth in peace, and be counted
in the flock of your chosen ones.

Fama malum (Virgil, *Aeneid*, IV, 174-77)

Dido and Aeneas, out hunting together, have just consummated their love in a cave where they have taken refuge from a downpour; *Fame* (rumor) spreads the news.

Fama malum qua non aliud velocius ullum; / mobilitate viget viresque acquirit eundo; / parva metu primo, mox sesse attolit in auras / ingrediturque solo et caput inter nubila condit.

("Fame, who is surpassed in swiftness by nothing else that is bad; she grows by her restless motion, and gathers vigor as she speeds along; small through fear at first, soon she exalts herself towards heaven, and stalks along the ground and hides her head amid the clouds.")

Nymphes des bois (*La déploration de Johannes Ockeghem*).

A lament on the death of the composer Johannes Ockeghem (died 1497); the *cantus firmus* for this work is the Introit for the Mass for the Dead and, at the end, the post-communion *Requiescant in pace*.

Nymphes des bois, déesses des fontaines
Chantres experts de toutes nations,
Changez vos voix tant clères et haultaines
En cris trenchans et lamentations.
Car Atropos, très terrible satrappe,
A vostre Ockeghem attrappé en sa trappe,
Vray trésorier de musique et chief d'oeuvre,
Doct, élégant de corps et non point trappé;
Grant dommage est que la terre le couvre.
Acoustrez vous d'habits de doeuil:
Josquin, Piersson, Brumel, Compère,
Et plourez grosses larmes d'oeil:
Perdu avez vostre bon père.
Requiescant in pace. Amen.

Nymphs of the woods, goddesses of
Skilled singers of all nations, [fountains,
Change your voices so clear and proud
To sharp cries and lamentations.
For Death, terrible satrap
Has caught your Ockeghem in his trap,
True treasurer of music and chef d'oeuvre,
Learned, handsome in appearance, not stout,
Great pity that the earth should cover him.
Clothe yourselves in mourning,
Josquin, Piersson, Brumel, Compère,
And weep great tears from your eyes,
For you have lost your good father.
May they rest in peace. Amen.

tenor: Requiem eternam dona eis Domine: et lux perpetua luceat eis.

("Grant them, Lord, eternal rest and may perpetual light shine upon them.")

Vilana, che sa' tu far?

A setting of a popular monophonic melody (in the tenor) of Venetian origin.

Vilana, che sa' tu far?
So filar, e so naspar,
So chusir, e so tagiar,
E so far chazonzelle.
Fe' di me quelle.
Non fero, se non ho.
Posta, posta, pur ben.
Tantara, tantara.
De pur susso,
Alza la gamba.
Exaudi nos.
Kyrie eleison,
Christe eleison,
Kyrie eleison.

Peasant girl, what can you do?
I can wind skeins and I can spin,
and I can handle needle and pin,
and I invent songs beautifully.
So, please, invent some now for me.
I won't, unless I'm paid.
Do it, do it, then.
Tantara, tantara.
Get up
and raise your legs.
Hear, hear.
Lord have mercy,
Christ have mercy,
Lord have mercy.

La mi fa solfare

A pun on the solmization syllables of the natural and soft hexachords.

La mi fa solfare,
la falsa Reconchina,
la mi fa sonare
la borsa ogni matina;
et vòl che la Rosina
contenti il suo Zanolò.
O che piacer, andar senz'alle a volo.
Da poi, con baglie e zanzie,
in su le guanzie
me tiene una mano;
con l'altra, pian piano,
tira i bezzì a sì;
et dice: lassa fare a mi,
hor lassa fare a mi,
ch'in breve et pochi dì
t'andarè col boccalon.

Let me sing *sol fa re*,
that false lady Reconchina
makes me play a tune
upon my purse every morning,
wishing that Rosina
should please her Zanolò.
O what pleasure to fly without wings.
Then, with idle talk and flirtations
coloring her cheeks,
she takes me by the hand,
and with the other, carefully
takes the coins for herself,
saying: leave it to me,
now just leave it to me,
for in a few brief days
I shall have filled thy big mouth.

Donne, venéte al ballo

Donne, venéte al ballo,
venéte al ballo, donne innamorate,
ché la bella v'invitta,
nel volto più che rosa incoloritta:
hor liettamente quella accompagnate.
Al ballo, donne, al ballo.
Mo ben, sì ben, hor ben, chi vien;
dì qua, dì là, tantaratarà.
Tantaratarà tutte cantate,
venéte al ballo, donne innamorate.

Ladies, come to the ball,
ladies in love, let us dance,
for the belle of the ball,
of rosy complexion, invites you;
happily now, let us join in.
To the dance, ladies, to the dance!
Now hither, now thither,
now here, now there, *tantaratarà*!
Let us sing *tantaratarà*,
ladies in love, come to the ball.

Instrumental works:

Tentalora is a corruption of a popular tune known as "O tiente allora;" *La Bernardina*, apparently named after a lady, is an instrumental trio; *Comment peult* and *A l'eure que ie vous p.x.* are canonic chansons lacking, beyond the incipit, further text. Francesco da Milano's *Ricercar* also survives in a version for two lutes arranged by Matelart. This concert marks the debut of a matched set of Renaissance recorders made by Mollenauer of West Germany after a set of surviving instruments by Hieronymus Kynsecker now in the Germanisches Museum at Nuremberg.