



UCDavis
Early Music Ensemble
David Nutter, director



MUSIC FROM THE FLEMISH RENAISSANCE

Friday, November 30, 1984
St. Martin's Episcopal Church
Hawthorn Lane, Davis
8:00p.m. Admission Free

Concert
Conducted
35

THE UNIVERSITY EARLY MUSIC ENSEMBLE
DAVID NUTTER, director; E. J. KOFORD, assistant director

MUSIC FROM THE FLEMISH RENAISSANCE

by

JACOB OBRÉCHT (ca.1450-1505)

*** PROGRAM ***

Missa "Salve diva parens"

Kyrie

Gloria

Als al de weereilt in vruechden leeft
Ic draghe de mutse clutse
Ic hoerde de clocksins luden

Salve Regina

Missa "Salve diva parens"

Credo

Laet u ghenoughen, liever Johan
Ic en hebbe gheen ghelyt in myn bewelt
Den haghel ende die calde snee

INTERMISSION

Een vroylic wesen

- a. Jacques Barbireau, Een vroylic wesen (gemshorn, lute, viol)
(Kristi Brown, Grey Brothers, Neil Willets)
- b. Jacques d'Anvers [Barbireau], Qu'en dictes vous? (Rebecca Littman, viols)
- c. Anon., Ein frölich wesen (recorders)
- d. Jacob Obrecht, Ein frölich Wesenn (Simone Ramel, lute, viols)
- e. Johannes Ghiselin, Een vrouwelic wesen (lute, viols)
- f. H. Bucis, Ain frelich wessen (recorders)

Missa "Salve diva parens"

Sanctus

Agnus Dei

Friday, November 30, 1984

St. Martin's Episcopal Church, Davis

8:00 p.m.

THE EARLY MUSIC ENSEMBLE

soprano: Kristi Brown, Cathy Dreyer, Amy Fillmore, Simone Ramel
alto: Carrie Kramer, Rebecca Littman, Gail Simmons
tenor: Grey Brothers, Eric Greve, Brook Ostrom
bass: Alen Kaiser, Tom Kaiser, Neil Willets

Sarah Brosier, viol
Violet Grgich, recorder, crumhorn
Ann Kjemtrup, flute
E. J. Koford, recorder, gemshorn, crumhorn
Clark Lagarias, flute
Jeanette Liefson, recorder, crumhorn
Lorraine Nielsen-Beer, viol
David Nutter, lute
Julie Sinclair, recorder, crumhorn
Melissa Winters, lute

PROGRAM NOTE

Jacob Obrecht was born about 1450, possibly at Bergen-op-Zoom. Between 1479-84 he was the choirmaster for the Corporation of Notre Dame at St. Gertrude, Bergen-op-Zoom, and held the same position at Cambrai Cathedral in 1485. Dismissed from his post on account of his poor control of financial matters and shortcomings in his treatment of the choirboys, he later held appointments at St. Donatian in Bruges (1486-91), at Notre Dame Cathedral in Antwerp (1492-95, ended by illness), and again at St. Donatian (1499-1500). In 1487 he took a six month leave of absence to visit the court of Ferrara, returning there in 1504 as Josquin des Prez's replacement. Having suffered from ill-health all his life, it is tragically ironic that he should have contracted the plague within a year of his arrival at Ferrara. He died there in 1505.

Obrecht "was a brilliant exponent of a style which developed and flourished in the north," writes Edgar H. Sparks in *The New Grove Dictionary of Music*, "a style in which great value was placed upon copia, abundance both in the amount of material and in the manipulations of it." Published by Petrucci in Venice in 1503, Obrecht's *Missa "Salve diva parens"* is copia exemplified. Thought to be a "parody mass," (that is, its material derived from pre-existent model), the music shows a brilliant rhythmic drive and textural complexity (an especially hair-raising example occurs in the opening movement of the *Sanctus*). Close to the style of Josquin in his Ockeghem-like manner (*Missa "Gaudemus"*), also like Josquin, but unusual for Obrecht, is the effective text-setting in the passage "Et crucifixus...passus et sepultus est," and the canonic duo, "Qui cum Patre," from the *Credo*. To quote Sparks again: "Motivic treatment in *Missa "Salve diva parens"* is of great interest because of the frequency with which he abandoned his normal concept of the motif as a fixed block of material and dealt instead with a more generalized figure, a striking melodic turn usually involving a critical semitone of the mode (E-F or B-C). Another distinguishing feature is the sense of overall form; halfway through the final *Agnus Dei*, for example, an impressive descending sequence of seven stages brings the movement to a climax; this is followed by a gradual broadening of the music in a series of answering statements over a tenor ostinato, which closes the work gently and convincingly." Obrecht's setting of the Marian antiphon *Salve Regina* is an *alternatim* setting in which those portions of the text not set polyphonically are to be supplied in plainsong. Obrecht's secular music includes a number of four-part settings of Dutch songs characterized by a lively and folklike manner; the complete texts for these works do not survive, but the music sounds very well on instruments. Composers of the time were fond of emulating one another (the sincerest form of flattery). As an example we include a number of settings of a popular song of the period, "Ein fröhlich wesen," of which Barbireau's setting appears to have been the earliest.

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TEXTS AND TRANSLATIONS

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.
Eia ergo, Advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens: O pia: O dulcis Virgo Maria.

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.
O You, our advocate,
Turn on us Thy merciful eyes,
And after this our exile show unto us
Jesus, the blessed fruit of Thy womb.
O clement, O loving, O sweet Virgin Mary!

Een vraulic wesen mijn oogskins saghen
Wien ic getrauwicheyt moet thoe scriven
Al wilt my haer jonst uit liefden driven
Naer dese gheen ander om my behaghen.

My eyes espied a pretty woman
And I must confess that she is steadfast and true.
Everyone seeks her favor;
Now that I have seen her, no one else will please me.

Qui'en dictes vous? Feres vous rien
De ce dont tant vous ay requisite?
Estes vous fort de moy enquis?
Qui trouves vous ou mal ou bien?

Well then, what do you say? I've pleaded
and you so long; is there nothing you'll do for me?
Have you taken pains to find out about me?
Whom do you approve of? Whom not?

Ein frölich wesen/hab ich erlesen
Und sich mich um/wo ich hin kum
In fremde land/wirt mir bekant
Jetz arg, dann güt/durch senes flüt
Gleich heur als pferd/auf dieser erd
Thü ich mich selbs erkennen.

I've picked out a pretty girl for myself,
and look around me wherever I go,
whatever foreign lands I come to.
What's clear to me is that the flood of my passions
does me more harm than good. This year is like
last year in this world; at least I know who I am.