

University of California, Davis

The Department of Music presents the UCD

# Early Music Ensemble

David Nutter, *director*

William David Cooper, *conducting*

## Music of Josquin Desprez and Contemporaries

### Program

Ave Maria... Virgo serena

Josquin Desprez  
(ca 1450 – 1521)

Quis dabit oculis nostris fontem lacrimarum?

Jean Mouton  
(1459 - 1522)

Salve Regina (Dominick DiCarlo, conductor)

Jacob Obrecht  
(ca 1450 - 1505)

Agnus Dei III from Missa L'homme armé sexti toni

Josquin

### *Pause*

Pange lingua gloriosi (hymn for Corpus Christi)

St Thomas Aquinas  
(1225 – 1274)

Mass Pange lingua

Josquin

Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei

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Saturday, 10 November 2012

7 p.m.

St. Martin's Episcopal Church

## The Early Music Ensemble

### Soprano

Sarah Barnett, Katelan Bowden, Alice Del Simone, Carole Hom, Elise Keddie, Jocelyn Olander

### Alto

Jacki Amos, Dominick DiCarlo, Leslie Gilhooly, Joy Li, Helen Nutter, Noelle Patterson, Kathryn Willson, Edith Yuh

### Tenor

Michael Accinno, William Cooper, Tucker Fisher, Andrew Hudson, Erik Maroney, Daniel Phillips, Jonathan Spatola-Knoll

### Bass

Gabriel Bolaños, Christopher Castro, Ron Holmgren, Jeremy Reinhard, Jonathan Willits, Neil Willits

### Program notes

Josquin was born about 1450, as Jossequin Lebloitte dit Desprez, son of Gossard, possibly near the town of Condé-sur-Escaut on the French side of the present Franco-Belgian border. Around 1475 he had entered the service of René of Anjou in Aix-en-Provence. He arrived in Italy in 1484, working in Milan under the patronage of Cardinal Ascanio Sforza. By 1489 he was in Rome, a singer in the Sistine Chapel choir until about 1494; it was during this period he achieved his first compositional maturity. In 1503-04, he was employed as chapelmastor at the Este Court in Ferrara. He spent the last years of his life in Condé-sur-Escaut, where he held the post of Provost of the Collegiate Church of Notre-Dame; the greatest composer of his age, he died on 27 August 1521.

### Ave Maria...virgo serena

Josquin wrote more than 100 motets. Most exemplify his consummate mastery of the new imitative style; his ability to set text in a clear, sensitive manner was seen as revolutionary. Martin Luther said of Josquin: "He is the master of the notes. They must do as he wills; as for the other composers, they have to do as the notes will".

### Quis dabit

Jean Mouton was associated with the French royal court, at first serving Queen Anne of Brittany, then François I. His lament on the death (1514) of Anne of Brittany, wife of Louis XII, is wonderfully expressive; its text, couched firmly in Biblical language, includes in its middle portion the texts of the three sermons preached by Anne's confessor during her funeral ceremonies.

### Salve Regina

Jacob Obrecht worked at Cambrai Cathedral, at S. Donatien, Bruges, and at Notre Dame, Antwerp. In 1487 he was invited to visit Ferrara by Duke Ercole I d'Este, who attempted to persuade him to stay. He returned to Bruges; only in 1504 did he go back to Ferrara as Josquin's successor, where the following year he fell victim to the plague. His setting of the Marian antiphon *Salve Regina* alternates plainsong and polyphony with the chant melody placed prominently in the alto part.

### Agnus Dei III from Missa L'homme armé sexti toni

Josquin's Missa L'homme armé sexti toni (in the sixth mode) is so called because the L'homme armé tune, which is used as a structural device, has been transposed to make F its final (as opposed to the normal G). This is the second of two masses by Josquin based on this tune (the other is "super voces musicales" in which the tune is stated at ever rising pitch levels in each of the movements). Retrograde means reading a sequence of notes backwards; the process is ancient. One of the most famous examples of stating a melody backwards and forwards at the same time is Machaut's chanson *Ma fin est mon commencement* ("my end is my beginning") dating from the 14<sup>th</sup> century which is effectively a musical palindrome (as in "Able was I ere I saw Elba"). Josquin's Agnus III states direct and retrograde forms of the L'homme armé tune simultaneously in the two, slow moving lower voices, while the upper voices are in two paired canons at the unison. There is a marvelous moment of stasis towards the middle of the movement in which the lower voices are heard alone on an open perfect fifth, as if, for a moment, time stands still.

### Missa Pange lingua

This is perhaps Josquin's last mass; it was not included in Petrucci's three volume set of Josquin's masses published in Venice (the last printed in 1514) and was only posthumously published in 1539 by Hans Ott in Nuremburg. Manuscript copies however date from Josquin's lifetime. It is based on the hymn *Pange lingua*, the melodic material of which informs all the voices. Each section opens with similar music, the most prominent feature being the E – F – E motif (the mi-fa semitone of the hexachordal system) of the Phrygian mode that creates through sonic overlap its own dissonance and resolution; this conflict is finally resolved in the mi-fa suspensions in the "dona nobis pacem" of the Agnus Dei.

## Texts and Translations

### Ave Maria

Ave Maria, Gratia plena,  
Dominus tecum, Virgo serena.  
Ave, cuius Conceptio,  
Solemni plena gaudio,  
Caelestia, Terrestria,  
Nova replet laetitia.  
Ave, cuius Nativitas  
Nostra fuit solemnitas,  
Ut lucifer lux oriens  
Verum solem praeveniens.  
Ave pia humilitas,  
Sine viro fecunditas,  
Cuius Annuntiatio  
Nostra fuit salvatio.  
Ave vera virginitas,  
Immaculata castitas,  
Cuius Purificatio  
Nostra fuit purgatio.  
Ave, paeclaris omnibus  
Angelicis virtutibus,  
Cuius Assumptio  
Nostra fuit glorificatio.  
O Mater Dei,  
Memento mei.  
Amen.

Hail Mary, full of grace,  
the Lord is with thee, serene Virgin.  
Hail, thou whose Conception,  
Full of great joy,  
Fills heaven and earth  
with new gladness.  
Hail, thou whose Nativity  
became our great celebration,  
like Lucifer, the morning star,  
going before the true sun.  
Hail, faithful humility,  
fruitful without man,  
whose annunciation  
was our salvation.  
Hail, true virginity,  
immaculate chastity,  
whose purification  
was our cleansing.  
Hail, glorious one  
in all angelic virtues,  
whose assumption  
was our glorification.  
O mother of God,  
remember me.  
Amen.

### Salve Regina (Marian antiphon)

Salve, Regina, mater misericordiae:  
Vita, dulcedo, e 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 Jesum, 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.

### Quis dabit oculis

Quis dabit oculis nostris fontem lacrimarum?

Et plorabimus die ac nocte  
coram Domino.

Britannia, quid ploras?

Musica, cur siles?

Francia, cur inducta lugubri ueste  
moerore consumeris?

Heu, nobis Domine, defecit Anna,  
gaudium cordis nostri.

Conversus est in luctum chorus noster;  
cecidit corona capitis nostri.

Ergo eiulata pueri, plorate sacerdotes,  
ululata senes, lugete cantores,  
plangite nobiles et dicite:  
Anna requiescat in pace.

Who will give to our eyes a well of tears?  
Then shall we weep night and day

before the Lord.

Brittany, why do you weep?

Music, why are you silent?

France, why do you wear clothes of  
mourning, and waste away in sorrow?

Woe to us, Lord, for Anne,  
the joy of our hearts, is gone.

Our song is changed to grieving;  
the garland is fallen from our head.

So sound plaints of woe, you youths;  
weep, you priests; grieve, you aged ones;  
mourn, singers; lament, you noblemen and say:  
May Anne rest in peace.

**Pange lingua**

Pange, lingua, gloriosi  
corporis mysterium,  
Sanguinisque pretiosi  
quem in mundi pretium  
Fructus ventris generosi  
Rex effudit gentium.

[5 more stanzas]

Sing, my tongue, the Saviour's glory,  
of His Flesh, the mystery sing:  
of the Blood, all price exceeding,  
shed by our Immortal King,  
destined, for the world's redemption,  
from a noble Womb to spring.