

University of California, Davis
The Department of Music presents the

EARLY MUSIC ENSEMBLE

David Nutter, director

*performing sacred and secular works
by Josquin Des Prez (d. 1521)
including his Mass De Beata Vergine*



Wednesday, December 2, 1981; 8:00 p.m.
Cathedral of the Blessed Sacrament,
1017 11th St., Sacramento
Admission Free

Friday, December 4, 1981; 8:15 p.m.
St. James Catholic Church, 14th & B Sts., Davis
Admission Free

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EARLY MUSIC ENSEMBLE

David Nutter, director

MUSIC OF JOSQUIN DES PREZ (ca. 1440-1521)

P R O G R A M

Ave Maria . . . virgo serena

Recordare Virgo Mater (instruments; women)

Absalon, fili mi (men)

Belle pour l'amour (recorders)

Adieu mes amours (Sandra Lipsman, Grey Brothers,
Thomas Estes)

La plus des plus (viols)

Qui belles amours a (Faith Liu, Elizabeth Morris,
Richard Brunner, Thomas Estes)

El grillo e buon cantore (Gerry Prody, Elizabeth Martin,
Richard Brunner, Robert Crummey)

Scaramella va alla guerra (Gerry Prody, Elizabeth Martin,
Richard Brunner, Robert Crummey)

Tulerunt Dominum meum (instruments)

Inviolata, integra et casta es, Maria

INTERMISSION

Missa 'De Beata Virgine'

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

December 2, 1981

8:00 p.m.

The Cathedral

December 4, 1981

8:15 p.m.

St. James Catholic Church

Concerts
Conducted
17 + 18

THE EARLY MUSIC ENSEMBLE

David Nutter, director
Alisa Gould, assistant

SOPRANO: Sandra Lipsman, Faith Liu, Christine Moore, Gerry Prody

ALTO: Kay Dewey, Elizabeth Martin, Elizabeth Morris,
Kathleen Roland

TENOR: Grey Brothers, Richard Brunner, Steven

BARITONE: Jules Loventhal, Lorenz Schultz, Dwight Stone

BASS: Robert Crummey, Thomas Estes, Steven Kenner

INSTRUMENTALISTS (director: Alisa Gould):

Sarah Brosier, viol
Barbara Brandon, recorder
Carrie Crompton, viol
Frances Dodd, recorder
Jeanette Leifson, recorder
denise joy slobodnik, viol
Luanne Thompson, recorder

The Department of Music invites your contributions to the Music Department Award Fund, which includes the Fannie Kopald Stein Award for Excellence in Musical Performance. A box is provided at the entrance; please give generously.

The use of cameras and recording equipment is forbidden.

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UPCOMING CONCERT: SUNDAY, DECEMBER 6 at 8:15 p.m. in Wyatt Pavilion, UC Davis, Robert Samson Bloch, baroque violin, and Susan Erickson, harpsichord, will perform baroque music by Elizabeth-Claude Jacquet de la Guerre. Admission is free. For more information call 752-0666.

Concerts
Conducted
17+18

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Program notes

Josquin Des Prez was born about 1440, probably in Picardy. He may have received his early training in the cathedral at St Quentin, capitol of the Vermandois region, though precise details of his life are lacking. Like most composers of his generation he sought employment at the various courts and ecclesiastical institutions of Italy where he led a sometimes precarious existence enlivened by the whims and internecine power struggles of absolutist patrons. He is first recorded as a singer at Milan cathedral between 1459 and 1472, and later he served in the famous Milanese court chapel of Duke Galeazzo Maria Sforza, then rivalled in splendor only by the court chapel at Ferrara. The Duke's assassination in 1476 caused the disbandment of the chapel, though Josquin appears to have been maintained by the Duke's successors until 1479. Sometime prior to his employ in the Papal Chapel in Rome (1486-94), Josquin appears to have served in the retinue of Ascanio Sforza (hence the sobriquet 'Josquin d'Ascanio'); elevated to the purple in 1484, Ascanio may have been instrumental in bringing the composer to Rome. In 1503 Josquin was appointed chapel master to Duke Hercules d'Este of Ferrara at the highest salary ever paid a singer at the Ferrarese court, 200 ducats, asking and receiving nearly twice the salary requested by a rival candidate, Heinrich Isaac, in spite of a Ferrarese agent's report that 'Josquin composes better (than Isaac), but he composes when he wants to, and not when one wants him to'. Josquin's tenure in 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.

Primus inter pares, Josquin was universally recognized in his own time as the finest composer of the High Renaissance. For Martin Luther 'Josquin is master of the notes, which must express what he desires', and the Florentine Cosimo Bartoli called him 'a prodigy of nature' in comparing him to Michelangelo. Josquin's development as a composer shows a move away from the elastic, free-spun melisma of his immediate predecessors Dufay and Ockeghem towards sharply-profiled motifs closely, and often syllabically, derived from textual rhythms; on the development of the technique of imitation between voices of equivalent importance giving rise to a rational integration of musical space; on a growing emphasis with the development of a melodic and harmonic vocabulary capable of expressing verbal images in a totally new manner, and finally, on the masterful control of large-scale musical structures integrated cyclically through the use of canon, cantus firmus, and melodic paraphrase techniques.

Texts and Translations

Ave Maria...virgo serena. Josquin's most famous motet, set to Marian sequence and antiphon texts.

Ave Maria, gratia plena, Dominus tecum, virgo serena.

Ave cujus conceptio, Solemni plena gaudio,
Coelestia, terrestria, Mundum replens laetitia.

Ave cujus nativitas, Nostra fuit solemnitas;
Ut lucifer lux oriens, Verum solem praeveniens.

Ave pia humilitas, Sine viro fecunditas,
Cujus annuntiatio Nostra fuit salvatio.

Ave vera virginitas, Immaculata castitas,
Cujus purificatio, Nostra fuit purgatio.

Ave praeclara omnibus Angelicis virtutibus,
Cujus fuit assumptio Nostra glorificatio.

O Mater Dei, memento mei. Amen.

('Hail Mary, full of grace, the Lord is with Thee, Virgin fair.
Hail Thou, whose conception, is full of holy joy. With heavenly and earthly joy Thou fill'st the world. Hail Thou, whose birth became our feast, as the morning star, a rising light, Thou predest the true sun. Hail, blessed humility. Inviolable fecundity, whose Annunciation became our salvation. Hail, true virginity, unspotted chastity, whose purification became our expiation. Hail Thou, who shinest with all angelic virtues, whose Assumption became our glorification. O Mother of God, Be mindful of me. Amen.')

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.')

Absalon, fili mi. A work of extraordinary expressive power, it has been suggested that Absalon may commemorate the death either of Pope Alexander VI's son in 1497 or of the Emperor Maximilian I's in 1506.

Absalon fili mi!	Absalom, my son!
Quis det ut moriar pro te,	Would I might die for thee,
fili mi Absalon!	my son Absalom!
Non vivam ultra,	Let me live no longer
sed descendam in	but go down into
infernum plorans.	hell lamenting.

Adieu, mes amours. A chanson which combines two texts, a rondeau in the superius, and a popular song set quasi-canonically in the tenor and bass.

Tenor and Bass:

Adieu, mes amours,	Goodbye, my loves,
Adieu vous command,	To God I commend you,
Adieu je vous dy	Goodbye I say
Jusquez au printemps;	Until the spring;
Je suis en souci	I am concerned
De quoy je vivray;	What I shall live on;
La raison pour quoy?	The reason for why?
Je le vous diray:	I will tell you:
Je n'ay plus d'argent,	I have no more money,
Vivray je du vent,	Shall I live on air,
Se l'argent du roy	If the king's money
Ne vient plus souvent?	Comes not more often?

Superius:

Adieu, mes amours, on m'atent,	Goodbye, my loves, I am due elsewhere
Ma bourse n'enfle ne n'etend,	My purse will neither swell nor stretch
Et brief, je suis en desarroy	And in short, I am in a sorry plight
Jusquez a ce qu'il plaise au Roy	Until it pleases the King
Me faire avancer du content.	To advance some me some ready money.

Qui belles amours a. A 'chanson rustique' with the popular tune treated canonically between superius and tenor.

Qui belles amours a,	He who has fortune in love,
Souvent sy les remue,	Is often fickle,
L'autrier quant chevauchoye	The other day as I rode down
A Paris la grant rue,	The high road in Paris
Sur mon cheval moreau	On my brown horse
Qui souvent sault et rue	That bucks and rears,
<u>Qui belles amours a,</u>	<u>He who has fortune in love,</u>
<u>Souvent sy les remue.</u>	<u>Is often fickle.</u>

(over)

(Qui belles amours a continued)

Les quatre fers qu'il a
Font la pouldre menue,
La dame du chasteau
Est auz creneaux venue:
'Qui est ce garson la,
Qui point ne me salue?'
Qui belles amours a...

'Tel garson que je suis
Ailleurs vous ay tenue,
Et dessus vostre lit
Ay laissé ma sainture,
Et a vostre chevet
Mon espee esmoulue.'
Qui belles amours a...

His four shoes
Turn up the dust,
The lady in the tower
Came to the battlements:
'Who is that varlet
Who greets me not?'
He who has fortune in love...

'Varlet as I am
I have clasped you elsewhere,
And on your bed
I have left my belt,
And at your bedhead
My polished sword.'
He who has fortune in love...

El grillo è buon cantore. An amusing essay into the Italian genre of the
'frottola' perhaps not without sardonic intent.

El grillo è buon cantore,
Che tiene lungo verso,
Dale beve grillo canta
El grillo è buon cantore.

The cricket is a good singer,
Who sings a long note,
The cricket sings of drinking,
The cricket is a good singer.

Ma non fa come gli altri uccelli,
Com'egli han cantato un poco,
Van de fatto in altro loco:
Sempre el grillo sta pur saldo,
Quando l'a maggior el caldo,
Alhor canta per amore.

But he does not do like other birds,
When they have sung a little,
Off they go elsewhere:
The cricket stands firm,
When it is hotter weather,
Then he sings for the love of it.

El grillo è buon cantore...

The cricket is a good singer...

Scaramella va alla guerra. An Italian popular song with the preexisting
tune stated in the tenor.

Scaramella va alla guerra
Colla lancia et la rotella,
Lo zombero, borombetta,
Lo zombero, borombò!
Scaramella fa la gala,
Colla scharpa et la stivala,
Lo zombero, borombetta,
Lo zombero, borombò!

Scaramella goes to war
With his lance and shield,
The swashbuckler, borombetta,
The swashbuckler, borombò!
Scaramella celebrates
With his boot and shoe,
The swashbuckler, borombetta,
The swashbuckler, borombò!

Inviolata, integra et casta es, Maria. The original plainsong melody of this sequence is set canonically between alto and second tenor.

Inviolata, integra et casta es, Maria,
Quae es effecta fulgida caeli porta.
O Mater alma Christi carissima,
Suscipe pia laudum praeconia.

Te nunc flagitant devota corda et ora,
Nostra ut pura pectora sint et corpora.
Tua per precata dulcisona
nobis concedas veniam per saecula.

O benigna! O Regina! O Maria!
Quae sola inviolata permansisti.

('Inviolata, immaculate and chaste art thou, Mary, who became the glowing gate of heaven. O Mother of Christ, so kind and gentle, hear our devoted hymns of praise. We now implore thee with fervent heart and tongue that we may be pure in soul and body. Obtain for us, through thy sweet-sounding prayer, pardon for ever. O Mary, tho tender Queen, who alone inviolate didst stay.')

Missa 'De Beata Virgine'.

Three volumes of Josquin's masses were issued by the Venetian printer Ottaviano Petrucci between 1502 and 1514, an estimation of esteem afforded no other composer of the period. The last of these volumes contains Josquin's famous Lady Mass, a work held in high regard by the Swiss theorist Glarean, who remarks that it was composed when the master was approaching his last years. Unlike Josquin's other masses which are unified cyclically by recurring thematic material in all of the movements, the Lady Mass is based on the 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 to Credo I, and the Sanctus and Agnus Dei to Mass IV. The movements use the plainsong melodies in different ways. Both the Kyrie and Gloria present the plainsong in elaborated (paraphrased) form where it informs equally all of the voices. It is worth noting that Josquin includes in the Gloria the traditional Marian tropes later banned by the Council of Trent; that is to say, textual and musical additions to the Gloria such as 'Spiritus et alme orphanorum paraclite'; 'Mariam sanctificans', and so on. These two movements are for four voices. The remaining movements are scored for five voices. In these the technique is different. Here the plainsong melodies are presented canonically in long values by the tenor and alto in cantus firmus style. There is so much variety of scoring, mode and texture in this mass that it has been suggested that it is not a true cycle at all, though liturgically it is a correct setting of the necessarily composite 'Mass in honor of the Blessed Virgin Mary'. But the cyclicism (or lack of it) is not so important; Glarean was surely right to remark: 'Finer music cannot be written'.

Bringing Back Josquin's Music In A

By William C. Glackin
Bee Reviewer

JOSQUIN des PREZ, Not exactly a household name, even in the households of music lovers, even those music lovers not unfamiliar with the style of Palestrina and Di Lasso, who are generally awarded the crowns in the Golden Age of polyphonic music. Yet here are a few of the things the experts say

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about Josquin, who died in 1521, four years before Palestrina was born:

"The years about 1500 are a watershed in the history of music. The High Renaissance was the age of Josquin."

More than one historian compares him to Michelangelo. Another ranks him with Raphael and Leonardo.

"The first musician who impresses us as having genius." "The greatest composer who had yet lived."

"Josquin deserves to be classed as one of the greatest musical geniuses of any period."

"One of the greatest composers in the history of Western Europe."

The singers and instrumentalists of the Early Music Ensemble of the University of California at Davis, led by David Nutter, are doing their bit this week to see that the name and music of Josquin become a little more familiar in these parts. In a concert in Sacramento's Cathedral of the Blessed Sacrament Wednesday night, to be repeated tonight at

8:15 in St. James Catholic Church in Davis (across the street from the Veterans Memorial center at 14th and B streets) they are offering a sampling of his work that lasts an hour and a half. Richly fascinating and often raptly beautiful, the music supports the scholars' encomiums. The program is also a good example of what a university, through performance, can do for the public.

One of the ways in which Josquin moved music a great leap forward was in showing how strongly it could express human emotions. For Martin Luther, one of his admiring contemporaries, he was "master of the notes; they must do as he wills." What he willed them to do was express the words. Writing mostly for the church (20 masses and 100 motets survive) he found emotional power in Latin prayers as well as opportunities for the technical richness and brilliance, the interweaving of voices, the exfoliation of intricate flowing lines of melody out of familiar hymn tunes that so fascinated his predecessors and contemporaries.

The "Ave Maria" that opens the program is a good example of both the technical brilliance and the emotional power. The text is an expansion of the familiar prayer, and the composer weaves an intricate web of voices around it. Like any great artist, he has surprises for us; there is a startling change in the character of the work two-thirds of the way through. But the gripping moment is saved for the last line of the prayer: "O Mother of God, remember me. Amen." Josquin charges the words with sudden, solemn, poignant feeling, and Nutter and his

17 singers saw to it, Wednesday night, that the small audience (perhaps 50), gathered close to them as they stood on the steps in front of the altar, felt the charge.

JOSQUIN WAS ALSO a melodist of supreme ability, and this quality, too, was made abundantly clear, most of all, perhaps, in another salute to Mary, "Inviolata, Integra et casta es (Inviolata, immaculate and chaste art thou)." Again, there is a line toward the end that takes us to new heights of beauty and feeling: "O kindly one! O Queen! O Mary!"

The music is full of reverence, joy, admiration, supplication.

A delightfully different side to Josquin is represented in three of his many secular songs (about 75 survive). These include "Goodbye, my loves" (the text is French), an undisguised hint for more money (from one of his royal patrons?); "Qui belles amours (who has good fortune in love)," a jolly and even ribald song; "The cricket is a good singer," which has the flavor of a pop song (many of these pieces were indeed based on popular tunes); and "Scaramella goes to war," which the singers, with an air of relish, sang in

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Beautiful Manner

what might be called a street style.

The program's major offering is a mass, "De Beata Virgine," which seems clearly the work of a composer who deserves the word great: in the way the opening of the Gloria suggests celebration; in the appropriately somber contrast on the words "Thou who takes away the sins of the world;" in the rich-textured, lively movement of the voices in the "Amen"; in the high-flowing sopranos at the opening of the Sanctus, as if they were in heaven itself; in the startling little turns of harmony in the Hosanna; in the moving middle section of the Agnus Dei.

Nutter's conducting of all this had great vitality, and the sound, most of the time, was clear and pure and alive. The instrumental octet (four viols, four recorders) was also a pleasure to hear, playing both on its own and at times with the singers.

Tonight's concert in Davis is free. If it creates a mood for further discoveries, violinist Robert Bloch and harpsichordist Susan Erickson will revive a neglected figure from the baroque, Elizabeth-Claude Jacquet de la Guerre, in a Faculty Research Concert Sunday at 8:15 in Wyatt Pavilion at UCD. That, too, will be free.