

CAMBRIDGE TAVERNER CHOIR

Owen Rees *director*

IN TE DOMINE SPERAVI



Sacred and Secular Music by

Josquin des Prés

Sunday October 26th † 8.15 pm
Jesus College Chapel

Programme

Benedicta es caelorum Regina	Josquin Desprez
from Missa Benedicta es: Agnus Dei	Philippe de Monte
Absalon fili mi	Josquin?/Pierre de la Rue?
Salve regina (5vv)	Josquin
Mille regretz	Josquin
from Missa Pange lingua: Kyrie Gloria	Josquin

INTERVAL

Ave Maria Virgo serena	Josquin
from Missa L'homme armé sexti toni: Agnus Dei	Josquin
Nymphes des bois	Josquin
Inviolata integra et casta es Maria	Josquin
In te Domine speravi	Josquin

The Cambridge Taverner Choir

director Owen Rees

<i>sopranos</i>	<i>altos</i>	<i>tenors</i>	<i>basses</i>
Diana Baumann	Jennie Cassidy	Paul Baumann	James Durran
Josie Dixon	Toby Gee	Tom Salmon	Frank Salmon
Helen Garrison	Nicholas Perkins	Edwin Simpson	Gary Snapper
Caroline Preston Bell	Rupert Preston Bell	David Thomson	Paul Watson
Margaret Simper			
Sally Terris			
Tanya Wicks			

We are most grateful to the Master, Dean of Chapel, and Fellows of Jesus College, for their kind permission to perform in the chapel.

Although uncertainties still surround the life of Josquin Desprez (we know that he died in 1521, and he may have been born about 1440), his position as the most influential musician of the early sixteenth century is unchallenged: his music was internationally widely known and published both during his lifetime and for decades after his death; indeed, his name was applied by sixteenth-century publishers to significant numbers of works which are probably or certainly not by him, perhaps because of the 'selling power' of an attribution to Josquin. One sign of the esteem in which his music was held by other composers is the frequency with which his works were chosen as models for parody Masses and other pieces. One such example is the *Missa Benedicta es* by Philippe de Monte, based on Josquin's six-voice motet *Benedicta es caelorum Regina*. Josquin's piece itself draws upon the plainchant of the Sequence from which it takes its text; the opening of the chant can be heard unadorned in the topmost voice and the tenor (which are in canon at first). The second section of the piece is a duo for upper voices, and a triple-time section then leads to a grand closing 'amen'. Josquin's setting of another Marian sequence—*Inviolata integra et casta es Maria*—bears some similarities to *Benedicta*: phrases of the chant can be heard against short-note decorations in other voices, and again the composer used canon.

Josquin's fame rested partly on his forging of a modern musical style in which musical ornament was reduced and greater emphasis placed upon the clear declamation of the text. The power of his music caused Martin Luther to declare: 'Josquin is master of the notes, which must express what he wishes, while other composers must do what the notes dictate'. Some of Josquin's music seems to concentrate on rhetorical expression more obviously than on musical artifice for its own sake. The artifice is still there, however, as in the canons already mentioned, and in the remarkable—and justly famous—final setting of 'Agnus Dei' from the *Missa L'homme armé sexti toni*: while the basses sing part of the 'L'homme armé' tune in long notes, firstly in retrograde and then in its original form, and the baritones present the other section of the tune in similarly long notes (but this time with the *second* statement in retrograde), two pairs of upper voices echo each other in close canon to extraordinary and mesmeric effect.

Simple and direct text-setting is heard most clearly in the strikingly bare opening of *Ave Maria Virgo serena*, where each voice-part in turn presents the simplest of melodic shapes. Elsewhere in the piece Josquin brings all the voices together in strict note-against-note style for climactic effect: at 'Maria plena gratia', and at the motet's very end. A much more elaborate but no less impassioned style is used in the five-voice setting of *Salve regina*: the altos present repeatedly the famous four-note motive which opens the *Salve* chant, around which the other voices weave contrapuntal textures (except at 'Et Jesum', where once again simple chords are employed for emphasis). Chant also forms the basis of the *Missa Pange lingua*, where the phrases of the chant permeate all four voice-parts to create a unified texture.

Tonight's concert also includes examples of Josquin's settings of vernacular texts: *Mille regretz* expresses the grief of one separated from his love, while *Nymphes des bois*

Benedicta es, coelorum regina et mundi totius domina, et aegris medicina, tu praeclara maris stella vocaris, quae solem justitiae paris, a quo illuminaris. Deus Pater, ut Dei Mater fieres et ipse pater, cuius erat filia sanctificavit, sanctam servavit, et mittens sic salutavit: Ave plena gratia. Per illud ave prolatum et tuum responsum gratum ex te verbum incarnatum, quo salvantur omnia. Nunc Mater ex ora natum ut nostrum tollat reatum et regnum det nobis paratum in coelesti patria, Amen.

Blessed art Thou, Queen of Heaven, Mistress of all the world and remedy for our ills. Thou art called the beautiful star of the sea, who bearest the sun of justice, by whom thou art illuminated. So that thou mightest become the mother of God, God the Father, whose daughter Thou art, made Thee holy and protected Thee, sending Thee this greeting: Hail, Thou who art full of grace. By this high salutation and Thy reply, the word, which brings salvation to all, has been made flesh through Thee. Now, O mother, pray to Thy son, that may take away thy sins, and give us the heavenly Kingdom he has prepared for us. Amen.

Absalon fili mi, quis det ut moriar pro te, fili mi Absalon. Non vivam ultra, sed descendam in infernum plorans.

Absalom my son, would that I might die for you. my son Absalom. Let me live no longer, but descend into hell weeping.

Salve Regina, misericordiae vita dulcedo et spes nostra, salve. Ad te clamamus exsules filii Evae. Ad te suspiramus, gementes et flentes, in hac lachrimarum valle. Eia ergo advocata nostra illos tuos misericordes oculos ad nos converte. Et Jesum benedictum fructum ventris tui nobis post hoc exilium ostende. O clemens, o pia, o dulcis Virgo Maria.

Hail, Queen of mercy; hail, our life, our sweetness and our hope. We cry to you, exiled children of Eve. We send up our sighs to you, mourning and weeping in this vale of tears. Therefore, as our advocate, turn your merciful eyes towards us and, after this life of exile, show us Jesus, the blessed fruit of your womb. O merciful, O holy, O sweet Virgin Mary.

Mille regretz de vous abandonner et d'eslonger vostre fache amoureuse. J'ay si grand deuil et peine douloureuse qu'on me verra brief mes jours deffiner. *A thousand regrets to leave you and be far from your loving face. I suffer such deep sorrow and grievous pain that soon I will end my days.*

Ave Maria, gratia plena, Dominus tecum, Virgo serena. Ave cuius conceptio, Solemni plena gaudio. Caelesta, terrestria, Nova replet laetitia. Ave cuius nativitas Nostra fuit solemnitas, Ut lucifer lux oriens Verum solem praeveniens. Ave pia humilitas, Sine viro faecunditas, Cuius annunciatio Nostra fuit salvatio. Ave vera virginitas, Immaculata castitas. Cuius purificatio Nostra fuit pergatio. Ave praeclara omnibus Angelicus virtutibus, Cuius fuit assumptio Nostra glorificatio. O Mater Dei, Memento mei. Amen.

Hail, Mary, full of grace; the Lord is with thee, O Virgin serene. Hail, Mistress of the heavens, Mary, full of grace. Thou fillest the world with heavenly and earthly joy. Hail, Thou, whose birthwee celebrate as a feast, Thou who, like the rising light of the morning star, precedest the true sun. Hail, O holy humility and immaculate fertility whoae annunciation was our salvation. Hail true virginity and pure chastity whose purification was our purgation. Hail, thou who art endowed wuth all the qualities of Angels, whose assumption was our glorification. O mother of God, remember me. Amen.

Inviolata integra et casta es Maria quae es effecta fulgida coeli porta. O mater alma Christi carissima, suscipe pia laudum, praeconia. Nostra ut pura pectora sint et corpora sint quae nunc flagitant devota corda et ora tua perprecata dulcisona nobis concedas veniam per saecula. O benigna, O Regina, O Maria, quae sola, inviolata permansisti.

Inviolata, intact and pure art thou, Mary, who art made the shining gate of heaven. O kind mother, dearest to Christ, receive, O gracious one, a celebration of praise. Let our souls and bodies be pure; this now our hearts and prayers earnestly request. Through thy sweet sounding entreaties, vouchsafe us forgiveness forever. O kindly one, O Queen, O Mary, who alone remained inviolate.

In te Domine speravi

Per trovar pieta in eterno.
Ma in un tristo e obscuro inferno
Fui e frustra laboravi.
Rotto e al vento ogni speranza
Veggio il ciel voltarmi in pianto.
Suspìr lacrime m'avanza
Del mio tristo sperar tanto.
Fui ferito, se non quanto
Tribulando ad te clamavi:
In te Domine speravi
*In thee, O Lord, did I hope
To find pity for ever;
But in a dark and sad hell
I was, and suffered in vain.
Broken and thrown to the wind is all hope.
I have seen heaven turn me to weeping.
Only sighs and tears remain
To me of my sad, strong hope.
I was wounded, but in my sorrow
I called upon Thee.*

Nymphes des bois, deesses des fontaines,

Chantres experts de toutes nations.
Changez vos voix fort et cleres et haultaines
En cris tranchantz et lamentations.
Car d'Atropos les molestations
Vostre Ockeghem par sa rigueur attrape
Le vray tresoir de musique et chief d'oeuvre
Qui de trepas desormais plus n'eschappe,
Dont grant doumaige est que la terre coeuvre.
Acoutrez vous d'abitiz de deuil,
Josquin, Brumel, Pirchon, Compere,
Et plorez grosses larmes d'oeil,
Perdu avez vostre bon pere.

Wood-nymphs, goddesses of the springs, skilled singers of all nations, change your clear and lofty voices into sharp cries and lamentations. For the harsh molestations of Atropos have inescapably ensnared your Ockeghem, Music's very treasure and master, who henceforth no longer escapes death; it is a great loss that the earth covers him. Dress yourselves in clothes of mourning. Josquin, Brumel, Pierchon, Compere, and weep great tears from your eyes, who have lost your good father.

Cantus firmus:
Requiem aeternam
dona eis Domine. Et
lux perpetua luceat
eis. Requiescat in
pace. Amen.

is a setting of a *déploration* on the death of the composer Johannes Ockeghem, in which the composers Josquin, Brumel, Pierre de la Rue, and Compère are listed among the mourners. *In te Domine speravi* is a simple and direct setting of a macaronic Italian and Latin devotional text.

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