The St. Olaf College Department of Music presents

THE ST. OLAF COLLEGIUM MUSICUM
&
EARLY MUSIC SINGERS

Gerald Hoekstra, director

MUSIC OF
JOSQUIN, OBRECHT, GIBBONS,
GABRIELI, AND OTHERS

Friday, April 16, 2010 • 7:30 p.m. • Boe Memorial Chapel
I. AN EASTER MOTET

While Pevernage was chapel master at Kortrijk in the south Netherlands he published a large book of motets for Sundays of the church year. The title page, like many of the time, bears the phrase “fitting for voices as well as all sorts of instruments,” and since we know that town wind bands were often called upon to enhance the service on particularly festive occasions, it seems appropriate to play this motet for Easter Sunday on instruments. The text reads: “And at the end of the Sabbath, when it began to dawn towards the first day of the week, Mary Magdalene and the other Mary came to see the sepulcher. Alleluia, alleluia.”

II. JOSQUIN AND OBERCHT

Josquin des Prez and Jacob Obrecht were the two premier composers of their generation. Although both were born in the 1450s and both received a similar education in church choir schools of the south Netherlands and Northern France, they composed in quite different styles. Obrecht’s music reflects the contrapuntal complexity characteristic of Netherlandish music of the time, while Josquin’s exhibits clearer phrasing and simpler melodic lines.

“O Domine Jesu Christe,” designated Officium de Passione in Petrucci’s second book of motets (1503), takes its text from a set of seven prayers found in fifteenth-century prayer books. Attributed by legend to Gregory the Great, the prayers form a meditation on different stages of Christ’s passion. Josquin’s setting of this text stands apart from most of his music in its largely chordal texture, though in the last section the writing becomes notably more linear and animated and builds to an effective climax. The address that opens each prayer is treated each time in a similar manner, underscoring the parallelism of the words.

“O bone e dulcissime Jesus” takes its text from a prayer found in a fifteenth-century prayer book also. It dates from the composer’s years in the chapel of René of Anjou during the late 1470s. Josquin employs all of the techniques at his disposal to project the words and their meaning here—clear melodic phrases, pairing of voices, chordal writing, and even choral recitation. Especially effective are the declamatory settings of the plea “Therefore, I beseech you, I draw heavy breath, I sigh, that you not destroy what you have made” and the closing petition for mercy, “Miserere me,” where he abandons melody altogether and resorts to plaintive speech-like repetitions echoed among the voices.

“O bone e dulcissime Jesus” also comes from Petrucci’s second book of motets. Its supple contrapuntal lines contrast sharply with the simple homophony of “O Domine Jesu Christe.” The text comes from a medieval sequence, and the Gregorian melody associated with it appears in the second soprano voice, at times quoted simply in long notes and at times embellished. Josquin treats each strophe of the poem as a single idea made up of a few long arching phrases.

Obrecht’s Easter motet “Laudes Christo” also has a medieval text, this one by Notker of St. Gall. It begins, like much of Josquin’s music, with a point of imitation, but it exhibits a rhythmic complexity both in individual voices and between the voices far greater than that encountered in most of Josquin’s music. Obrecht seems to delight in unexpected rhythmic and harmonic motion.

O Domine Jesu Christe

Josquin des Prez

O Lord Jesus Christ, I adore you hanging upon the cross and wearing a crown of thorns upon your head: I beseech you, let this very cross deliver me from the smiting angel.

O Lord Jesus Christ, I adore you wounded upon the cross and drinking the gall and vinegar: I beseech you, let your wounds be the healing of your soul.

O Lord Jesus Christ, I adore you lying in the sepulcher, hidden by myrrh and spices: I beseech you, let your death be my life.
O Domine Jesu Christe, pastor bone, iustos conserva, pæcatores iustifica, omnibus fidelibus Miserere, et propicius esto mihi peccator.

O Domine Jesu Christe, propter illam amaritudinem, quam pro me sustinuisti in cruce, maxime in illa hora, quando sanctissima anima tua, egressa est de corpore tuo, Miserere animae meae in egressu suo. Amen.

O bone e dulcissime Jesu

O bone e dulcissime Jesu, per tuam misericordiam esto mihi Jesus.
Quid est Jesus nisi plasmator, nisi redemptor, nisi salvator?
Ergo, bone et dulcissime Jesu, qui me plasasti tua benignitate, rogo te, ne pereat opus tuum mea iniquitate.
Ergo quaeso anhelo suspiro, ne perdas quod tua fecit omnipotens divinitas.
Recognosce quod tuum est, et ne respicias quod meum est. Noli cogitare malum meum, ut obliviscaris bonum meum.
Si ego commisi per quod dannare me debes, tu non amisisti, unde me salvare potes.
Et si secundum justitiam tuam dannare me vis, ad tuam piissimam et in effabilem misericordiam appello.

O Lord Jesus Christ, good Shepherd, guard the just, make just the sinful, have pity on all the faithful, and be kind to me a sinner.

O Lord Jesus Christ, for the sake of that bitter pain you bore upon the cross for me, especially at that hour when your most sacred soul departed from your body, have mercy upon my soul at its departure. Amen.

Josquin des Prez (c. 1450–1521)

O good and most sweet Jesus, through your mercy you shall be Jesus to me. What is Jesus to me if not a shaper, if not a redeemer, if not a savior? Therefore, good and most sweet Jesus, who have shaped me through your goodness, I ask that you not let your handiwork perish through my iniquity. Therefore I beseech you, I draw heavy breath, I sigh, so that you may not destroy what your omnipotent divinity has made. Recognize what is yours, and do not consider my deeds. Do not reflect on my evil, so that you forget my good.

If I have committed that for which you ought to damn me, you have nevertheless not sent me away, so that you might save me. And if according to your justice you wish to damn me, I entreat your most compassionate and ineffable mercy. Therefore I beseech you: have mercy on me according to your great and compassionate mercy. Amen.

Prayer from 15th century Book of Hours

Ave verum corpus

Hail, true body, born of the Virgin Mary. Which truly suffered, sacrificed on the Cross for mankind. Whose pierced side flowed with water and blood: Be for us a foretaste in the final judgment. O gentle, O sweet, O Jesus, son of the virgin Mary.

Laudes Christo

Let us sing praises unto Christ the redeemer with suppliant voice; let all nature this day shout for joy and ring with boundless thanks unto the son of God. On the altar of the cross Christ offered himself as a victim unto God the father, by his death putting to death our sins. Alleluia.

Josquin des Prez

This is the day that dawned after the troubled times of the Ethiopians, on which Christ rose to live hereafter with the flesh that he took upon himself from the
ovem cum gaudio patri quam periderat humero
revexit suo.
Ergo die ista exsultemus in qua nobis viam vitae
resurgens patefecit Jesus. Astra, solum mare
jocundentur et cuncti gratulentur in celis spirituales
Notker of St. Gall

virgin Mary, he that with rejoicing bore on his
shoulder back unto his father the sheep that had been
lost.
Therefore let us exult upon this day in which Jesus
rising again laid wide open the path of life. Let stars,
earth, and sea be joyful, and let all the choirs of spirits
in the heavens give thanks. Alleluia. Amen.

III. Sixteenth-Century Flemish Chansons

In the 1520s the French and Flemish chanson parted ways. While French composers moved to simple homophonic
textures with a clear melody on top, Flemish composer applied the complex contrapuntal styles of their sacred
motets to their settings of secular texts. Voices overlap in constant imitations, particularly in the chansons of
Gombert and Clemens, and sharply etched motives appear both on and off the pulse, resulting in a lively rhythmic
and contrapuntal interplay between the voices. Such chansons were particularly popular with wind bands.

Triste fortune
Tous les regretz
Meysken wil di vechten
Comme le chasseur
Quant je suis auprez
Raison requiert
Tu as tout seul, Jan, Jan

III. Early Music Singers

Triste fortune
Tous les regretz
Meysken wil di vechten
Comme le chasseur
Quant je suis auprez
Raison requiert
Tu as tout seul, Jan, Jan

wind band
wind band
wind band
recorders
recorders
wind band
recorders
Andreas Pevernage
Nicholas Gombert (c. 1495–c. 1560)
Jacob Clemens non Papa (c. 1510–1555/56)
Andreas Pevernage
Nicholas Gombert
Nicholas Gombert
Jan Pieterszoon Sweelinck (1562–1621)

Collegium Musicum

IV. Music from Sixteenth-Century Italy

The three pieces in this group represent three different genres. “Crucem sanctam subiit” is a sacred motet; as in the
Low Countries, motets in Italy were performed with instruments as well as voices. “Occhi leggiadri” is a
canzonetta, a new Italian genre of the 1560s that draws heavily on the homophonic style and crisp rhythms of the
French chanson. Its form is AABCC. The canzona is one of the new instrumental genres cultivated in Italy in the
later sixteenth century; the other two pieces, it has no text, though they were sometimes given names, as this one is.
Like the canzonetta the canzona draws heavily on the French chanson. In fact, it developed out of Italian
instrumentalists’ fondness for playing French chansons, with their lively rhythms and clear harmonic progressions.

Canzona La Facca
Crucem sanctam subiit
Occhi leggiadri

wind band
recorders
wind band
Cesario Gussago (before 1579–after 1612)
Giov. Pier. Da Palestrina (c. 1525–1594)
Giovanni Ferretti (before 1540–after 1609)

Collegium Musicum
V. ENGLISH CONSORT MUSIC

While the viola da gamba was developed initially at North Italian courts in the late fifteenth century and was played extensively throughout Europe during the Renaissance, nowhere was it more popular than in England. From the time of Henry VIII (r. 1509–1547) to the late seventeenth century, consorts of viols were played by professionals and amateur musicians alike and they inspired an outpouring of music for the instrument, starting with Thomas Tallis and William Byrd and continuing through Henry Purcell. The principal genres were stylized dances, such as the pavane and galliard, and fantasias, compositions that usually begin imitatively and progress through a series of contrasting ideas. Orlando Gibbons was one of the great composers of viol music as well as Anglican church music. Matthew Jeffries was a little-known contemporary of William Byrd; his setting of Psalm 130 is a consort anthem, a uniquely English genre for solo voices, chorus, and instruments, particularly viols.

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composers</th>
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<tbody>
<tr>
<td>Pavan a 6</td>
<td>Orlando Gibbons (1592–1678)</td>
</tr>
<tr>
<td>Fantasia a 6 no. 3</td>
<td>Orlando Gibbons</td>
</tr>
<tr>
<td>Fantasia a 6 no. 4</td>
<td>Orlando Gibbons</td>
</tr>
<tr>
<td>Out of the Deep</td>
<td>Matthew Jeffries (c. 1558–c. 1515)</td>
</tr>
<tr>
<td></td>
<td>Soloists: Lauren Shively, Anna Shivek</td>
</tr>
</tbody>
</table>

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.  
O let thine ears consider well the voice of my complaint.  
If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?  
For there is mercy with thee: therefore shalt thou be feared.  
I look for the Lord: my soul doth wait for him; in his word is my trust.  
My soul flyeth unto the Lord, before the morning watch; I say, before the morning watch.  
O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption. Amen.  
Psalm 130
VI. TWO MOTETS OF GABRIELI

The Basilica San Marco served as the center of both ecclesiastical and civic life in Renaissance Venice, and it featured some of the most colorful music of the late sixteenth and early seventeenth centuries. The choir was frequently divided into several groups and accompanied by violins, cornetts, sackbuts, and other instruments, making the sound even more festive. “Quis est iste,” with a text adapted from Psalm 24 appropriate for Palm Sunday and “Surrexit pastor bonus,” an Easter motet, both call for two five-voice choirs, one for higher voices, one for lower. Both initially appeared in print in the *Sacrae symphoniae* (1597) the first comprehensive collection of Gabrieli’s works.

*Surrexit pastor bonus*  
*voices, violin, sackbuts, & organ*  

Giovanni Gabrieli (c. 1554–1612)

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surrexit pastor bonus, Alleluia,</td>
<td>The good shepherd has arisen, Alleluia!</td>
</tr>
<tr>
<td>Qui animam suam posuit pro ovibus suis, Alleluia,</td>
<td>who laid down his life for his sheep, Alleluia!</td>
</tr>
<tr>
<td>Et pro grege suo mori dignatus est, Alleluia.</td>
<td>and for his flock deigned to die, Alleluia!</td>
</tr>
<tr>
<td>Eternim pascha nostrum immolatus est Christus. Alleluia.</td>
<td>and for our Passover Christ was sacrificed for us, Alleluia!</td>
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</table>

*Quis est iste*  
*voices, violin, sackbuts, & organ*  

Giovanni Gabrieli

<table>
<thead>
<tr>
<th>Text</th>
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<tbody>
<tr>
<td>Quis est iste qui venit de Edom</td>
<td>Who is that one who comes from Edom</td>
</tr>
<tr>
<td>Tinctis vestibus de Bosra? Alleluia.</td>
<td>with his clothes girded up? Alleluia.</td>
</tr>
<tr>
<td>Iste formosus in stola sua</td>
<td>That one who is handsome in his cloak,</td>
</tr>
<tr>
<td>Gradiens in multitudine virtutis suae:</td>
<td>walking among the multitudes in his virtue?</td>
</tr>
<tr>
<td>Attolite portas, principes, vestras,</td>
<td>Lift up your heads, o you gates,</td>
</tr>
<tr>
<td>Et elevamini portae aeternales,</td>
<td>and be lifted up, everlasting doors,</td>
</tr>
<tr>
<td>Et introbit rex gloriae: Alleluia.</td>
<td>and the king of glory will enter: Alleluia.</td>
</tr>
<tr>
<td>Auis est iste rex gloriae? Alleluia.</td>
<td>Who is the king of glory? Alleluia.</td>
</tr>
<tr>
<td>Dominus fortis in praelio: Alleluia.</td>
<td>The Lord mighty in battle: Alleluia.</td>
</tr>
<tr>
<td>Dominus virtutum ipse est rex gloriae: Alleluia.</td>
<td>The virtuous Lord, he is the king of glory. Alleluia.</td>
</tr>
</tbody>
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Early Music Singers and Collegium Musicum
ST. OLAF EARLY MUSIC SINGERS

Lauren Shively, *Kirkland, Wash.*
Anna Shevik, *White Bear Lake, Minn.*
Kathrine Whitman, *Bethesda, Md.*
Eliza Snortland, *Fargo, N.Dak.*
William Goforth, *Vancouver, Wash.*
James Ribe, *West Chicago, Ill.*
Richard Jacobson, *Herndon, Va.*
Wally Sadowski, *Bangkok, Thailand*
Alexander Gaya, *Palo Alto, Calif.*
Zachary Rygiel, *Largo, Fla.*
Jordan Boucher, *Overland Park, Kan.*

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Wind Band
Jennifer Arnspong, soprano shawm, *Northbrook, Ill.*
Kelsey Menninga, alto shawm, *De Witt, Mich.*
Stephanie Abbas, tenor sackbut, *Worthing, S.D.*
Nicholas Bradford, tenor sackbut, *Madera, Calif.*
Jesse Brault, tenor sackbut, *Viroqua, Wis.*
Zachary Gingerich, bass sackbut, *Conway, Ark.*

Recorder Consort
Vanamali Medina, soprano & tenor recorders, *Clarkdale, Ariz.*
Alexandra White, alto recorder, *St. Charles, Ill.*
Christopher Sherwood–Gabrielson, tenor recorder, *Scandia, Minn.*
Clifton Nesseth, tenor and C-bass recorders, *Cameron, Wis.*
Jim Peterman, F bass recorder, *Lino Lakes, Minn.*

Viol Consort
Isaac Chaput, tenor viol and Baroque violin, *Mansfield Center, Conn.*
Sarah Gingerich, treble & bass viol, *Conway, Ark.*
Katarina Schmitt, tenor viol, *Naperville, Ill.*
Jacqueline Scott, tenor viol, *Plymouth, Minn.*
Gerald Hoekstra, bass viol, *Northfield, Minn.*

Additional Instrumentalists on the Gabrieli Motets:
Michael Murchison, tenor sackbut
Robinson Schultze, bass sackbut
Andrew Schaeffer, organ