

The St. Olaf College Department of Music
presents

The St. Olaf Collegium Musicum & Early Music Singers

Gerald Hoekstra, director

Two Renaissance Giants: Josquin and Lassus



Friday, April 20, 2012 • 7:30 p.m. • Boe Memorial Chapel



Josquin, woodcut from Petrus Opmeer, *Opus chronographicum* (Antwerp, 1511) based on an oil painting that hung in Ste. Gudule church, Brussels.



Lassus, portrait from Jean-Jacques Boissard, *Bibliotheca sive thesaurus virtutis et gloria* (Frankfurt, 1592)

Josquin & Lassus

Josquin des Prez (c. 1450-1521) and Orlande de Lassus (1532-1591) were deemed to be towering figures of their own time and still are today. Both were born and received their initial training as choirboys churches of the Franco-Flemish area from which so many of the great composers of the day came, Josquin in the northern French city of Condé-sur-l'Escaut and Lassus in Mons (today southern Belgium).

Josquin is one of the few composers referred to habitually by his first name only. His full name was Josquin Lebloitte dit Desprez (thus "des Prez" was a nickname). After an initial appointment as musician to René, Duke of Anjou, Josquin traveled to Italy, where he sang in the service of the Sforza family in Milan and the papal choir in Rome. He most likely returned to France in 1499, and, except for one year at the court of Ferrara, he spent the rest of his life there. Martin Luther wrote that no one else could compose with the ease of Josquin; the Swiss theorist Heinrich Glarean held up examples from his music as models for his readers. And the Venetian printer Petrucci devoted entire books to masses and motets of Josquin, when most of his other prints were anthologies combining works of a number of composers. In fact, Josquin's very popularity has created problems for musicologists. Copyists and printers attached his name to many compositions that were not actually by him, and it has become an academic preoccupation to ferret out those that are spurious.

Although Lassus was born in the Low Countries, he spent most of his life elsewhere and was an even more cosmopolitan figure than Josquin. His name appears variously as Orlando di Lasso, Roland de Lassus, and Roland Delattre. At the age of twelve he left home for Italy (he was allegedly abducted for his beautiful voice), and he spent his formative years there. At the age of 21 he became *maestro di cappella* at the Basilica of San Giovanni in Laterano in Rome. After that, according to some accounts, he traveled in France and England, and his first works were published in Antwerp in 1555. Albrecht V, Duke of Bavaria, was in the process of building up a cappella to match those of the great Italian courts at this time, and he recruited Lassus to join his chapel in 1556. The composer spent the rest of life in the employ of the Bavarian court, though he traveled to France and Italy several times. A very prolific composer, Lassus excelled in all genres: he wrote some of the finest masses, motets, Magnificat settings, French chansons, German Lieder, and Italian madrigals and *villanesche* of the time. He was also a talented actor, and often took part in the *commedia dell'arte*. His music was known through Europe. Knighted by the pope, he was lauded as the "Prince of Music."

I. MUSIC FOR THE LITURGY

Josquin's six-part motet *Ave Maria*, less well-known than the four-part setting studied by every music history student, was paired with a *Pater noster* setting; the composer stipulated in his will that they were to be sung on procession days before the image of the Blessed Virgin Mary at Josquin's house. The four-part motet *De profundis clamavi* was long thought to be the work of Josquin and even appears in the first edition of Josquin's complete works. Like many works attributed to the Josquin, though, its authenticity has been called into question by scholars, and recently it was reassigned to Nicolas Champion. An exquisite setting of the penitential Psalm 130. it exemplifies clearly the style elements typical of Josquin, demonstrating that while Josquin's reputation may overshadow that of his contemporaries, many of them were talented enough to have their works confused with his. The *Missa Pange lingua* is thought by most scholars to date from after 1514 and it is thus one of Josquin's later masses. The plainsong melody of the Easter hymn *Pange lingua gloriosi* permeates the texture throughout. In the final *Agnus dei* it emerges climactically as a cantus firmus in long notes in the soprano.

Ave Maria

wind band

Josquin

De profundis clamavi

Nicolas Champion c. 1475-1533 (formerly attrib. to Josquin)

*De profundis clamavi ad te, Domine,
Domine, exaudi vocem meam.
Fiant aures tuae intendentes
in vocem deprecationem meae.
Si iniquitates observaveris, Domine,
Domine, quis sustinebit?
Quia apud te propitiatio est,
et propter legem tuam sustinui te, Domine.
Sustinuit anima mea in verbo ejus;
speravit anima mea in Domino.*

Out of the depths have I cried to thee, O Lord.
Lord, hear my voice.
Let thine ears attend
to the voice of my calling.
If thou, O Lord, shouldst mark iniquities,
Lord, who could stand?
But there is mercy with thee,
and because of thy law I have waited for thee, Lord.
My soul has relied on his word,
my soul has hoped in the Lord.

*A custodia matutina usque ad noctem,
speret Israel in Domino;
quia apud Dominum misericordia,
et copiosa apud eum redemptio.
Et ipse redimet Israel ex omnibus iniquitatibus jus.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

*From the morning watch even until night,
let Israel hope in the Lord;
for with the Lord there is mercy,
and with him is plenteous redemption.
And he shall redeem Israel from all his iniquities.
Glory be to the Father, to the Son, and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be,
world without end. Amen.*

Psalm 130 + *Gloria patri*

Missa Pange lingua: Kyrie and Agnus dei

Josquin

Kyrie eleison. Christe eleison.
Kyrie eleison.

Lord, have mercy. Christ, have mercy.
Lord, have mercy.

Agnus de, qui tollis peccata mundi, miserere nobis.
Agnus de, qui tollis peccata mundi, dona nobis pacem.

*Lamb of God, who takes away the sins of the world,
have mercy upon us.
Lamb of God, who takes away the sins of the world,
grant us peace.*

Hymne
s.
P Ange lingua glo-ri-ó-si Córpo-ris mysté-ri-um,
Sanguínsque pre-ti-ó-si, Quem in mún-di pré-ti-um Frú-
ctus vén-tris gene-ró-si Rex effúdit génti-um. 2. Nóbis dá-

Plainsong melody *Pange lingua gloriosi*

II. A BIBLICAL LAMENT

Planxit autem David sets the lament of the David for his friend Jonathan and King Saul as found in the second book of Samuel. Musicologist Ross Duffin writes of this motet: "The considerable drama of this setting notwithstanding, the choice of mode with a final on F seems an odd one for a lament. However, it seems calculated to accommodate the use of the Lamentation reciting tone: three times throughout the work, the Holy Week tone for the Lamentations of Jeremiah appears, on each occasion in association with the text 'quomodo,' which is how the Lamentations begin on Maundy Thursday. The motet may therefore be intended for Passiontide, although portions of the text occur as readings for the second Sunday after Trinity."

Planxit autem David

Josquin

Planxit autem David planctu huiuscemodi super Saul et Ionathan, filium eius. Considera, Israel, pro his qui mortui sunt super excelsa tua vulnerati. Incliti, Israel, super montes tuos interfecti sunt: quomodo ceciderunt fortes in praelio? Nolite annuntiare in Geth, neque annuntietis in competis Ascalonis: ne forte laetentur filiae Philisthim, ne exultent filiae incircumcisorum.

And David made lamentation over Saul, and over Jonathan his son: Consider, O Israel, those who are dead, wounded on thy high places. The illustrious of Israel are slain upon thy mountains: how are the valiant fallen? Tell it not in Gath, neither publish it in the streets of Ascalon, lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph.

Montes Gelboe, nec ros, nec pluviae veniant super vos, neque sint agri primitiarum: quia ibi abiectus est clypeus fortium et clypeus Saul, quasi non esset unctus oleo a sanguine interfectorum, ab adipe fortium.

You mountains of Gelboe, let neither dew nor rain come upon you, neither be they fields of first fruits: for there was cast away the shield of the valiant, the shield of Saul as though he had not been anointed with oil, from the blood of the slain, from the fat of the valiant.

Sagitta Ionathae numquam rediit retrorsum, et gladius Saul non est reversus inanis. Saul et Ionathas amabiles et decori in vita sua, in morte quoque non sunt divisi: aquilis velociore, leonibus fortiores. Filiae Israel, super Saul flete, qui vos vestiebat coccino in deliciis suis, qui praebebat ornamenta aurea cultui vestro. Quomodo ceciderunt fortes in praelio! Ionathas in excelsis tuis occisus est.

The arrow of Jonathan never turned back, and the sword of Saul did not return empty. Saul and Jonathan, lovely, and comely in their life, even in death they were not divided: they were swifter than eagles, stronger than lions. Ye daughters of Israel, weep over Saul, who clothed you with scarlet in delights, who gave ornaments of gold for your attire. How are the valiant fallen in battle? Jonathan slain in the high places?

Doleo super te, frater mi Ionathan, decore nimis, et amabilis valde super amorem mulierum. Sicut mater amat unicum filium suum, sic ego te diligebam. Quomodo ceciderunt robusti, et perierunt arma bellica?

I grieve for thee, my brother Jonathan: exceeding beautiful, and amiable to me above the love of women. As the mother loveth her only son, so did I love thee. How are the valiant fallen, and the weapons of war perished?

II Samuel, 1: 17-27

Douay-Rhims translation, modified

III. THREE CHANSONS OF JOSQUIN

Josquin was a leading composer of French songs as well as sacred music. The lament *Cueurs desolez* is another of those works long attributed to him but now thought spurious. The six-part *Petite Camusette* sets a popular song of the day, which appears in canon in the two middle voices. *Allegez moy* is attributed in manuscripts and prints of the time to Barbe, Le Brung and Willaert, as well as Josquin. So far, though, it remains in the composer's *oeuvre*.

Cueurs desolez

recorders

formerly attributed to Josquin

Petite Camusette

viols and tenors

Josquin

Allegez moy

solo ensemble

Josquin

Allegez moy, douce plaisant brunette,
dessoubz la boudinette,
Allegez moy de toutes mes douleurs.
Vostre beaulté me tient en amourette dessoubz la
boudinette.

Relieve me, sweet lovely brunette, under the bower.
Relieve me of all my sadness,
Your beauty holds me in thrall, under the bower.

IV. MUSICAL ENTERTAINMENT AT THE BAVARIAN COURT

The Bavarian court under Albrecht V was one of the most musical courts in Europe. In addition to providing music for the daily mass and Vespers service, the singers and instrumentalists were expected to perform for court festivities, theatrical productions, and ceremonies, and to provide music during the ducal meal and for "the time of sleep in the afternoon." Massimo Troiano, a member of the Munich Kappelle, presents an account: "After the first course had died away, the wind instruments, now *cornamuse*, now *flauti*, now *fifferi*, and now *tromboni* and *cornetti*, play French chansons and other light works, and do service until the second course. Then Antonio Morari and his colleagues with the *viole di braccio* (though sometimes with the *viole da gamba* and other instruments) play now French chansons, now motets of great artistry, and now beautiful madrigals, with celestial harmony until the final course. When the fruit is served, Messer Orlando di Lasso gives his singers free rein, and with sweet and clear voices they make everyone listen to the new composition that is presented each day." The peak years of the Munich chapel were the 1560s, when the duke employed as many as 63 musicians. Albrecht's son, Willhelm V, was forced to reduce the musical forces when he succeeded his father in 1579, but the court remained an important musical center under Lassus.

<i>Cum essem parvullus</i>	<i>wind band</i>	Lassus
<i>J'ayme la pierre precieuse</i>	<i>recorders</i>	Lassus
<i>Musica donum Dei optimi</i>	<i>viols</i>	Lassus
<i>A toy je crie</i>	<i>recorders</i>	Lassus
<i>Timor et tremor</i>	<i>wind band</i>	Lassus
<i>S'io esca vivo</i>	<i>viols</i>	Lassus
<i>Bon jour et puis que nouvelles</i>	<i>recorders</i>	Lassus
<i>Chi chilichi?</i>	<i>solo ensemble</i>	Lassus

<i>Chi chilichi? Cucurucu!</i>	"Chichilichi?" "Cucurucu!"
<i>U, scontienta, u, beschina,</i>	"O unhappy, o wretched,
<i>u, sprotunata me Lucia!</i>	O unlucky me Lucia."
<i>Non sienta Martina galla cantara?</i>	"Martino, don't you hear the cock crowing?"
<i>Lassa canta possa clepare.</i>	"Let it crow, may it drop dead.
<i>Porca te, piscia, sia cicata!</i>	You pig, you pisser, I hope you go blind!
<i>Ja dormuta, tu scitata!</i>	I was asleep, you woke me up!
<i>Ba con dia, non ho piu per namolata.</i>	Go to the devil, I'm not in love anymore."
<i>Tutta notte tu dormuta,</i>	"All night long you slept,
<i>Mai a me tu basciata.</i>	but you never kissed me."
<i>Cucurucu! Cucurucu!</i>	"Cucurucu, cucurucu!"
<i>Che papa la sagna,</i>	"If the Pope knew about it
<i>Metter' ucelli entr'a gaiola,</i>	he'd put that bird in a cage."
<i>Cucurucu! Cucurucu!</i>	"Cucurucu, cucurucu!"
<i>Leva da loco,</i>	"Get a move on.
<i>Piglia zampogna,</i>	Take the bagpipe
<i>Va sonando per chissa cantuna.</i>	and play somewhere else,
<i>Lirum, lirum, li.</i>	Lirum, lirum, li."
<i>Sona se voi sonare.</i>	<i>Play if you want to.</i>
<i>Lassa, carumpa canella,</i>	"My poor pipe!"
<i>Lassa Martina!</i>	"Poor Martino!"
<i>Lassa Lucia!</i>	"Poor Lucia!"
<i>U, madonna, aticilum barbuni.</i>	"O, Lady, go get stuffed."
<i>U, macera catutuni.</i>	"My little pussy."
<i>Sona, sona, son'e non gli dare.</i>	"Play, play, and don't scream.
<i>Lirum, lirum, lirum, li, li.</i>	Lirum, lirum li."
<i>La moglie del pecoraro</i>	The wife of the sheepseller,
<i>Sette pecor'a no danaro,</i>	seven sheep for a penny.
<i>Se ce fusse Caroso mio,</i>	If my Caroso were here,

*Cinco pecor'a no carlino.
 Auza la gamba, madonna Lucia,
 Stiendi la mano, piglia zampogna,
 Sauta no poco con mastro Martino!
 Lirum, lirum, li.*

Five sheep for a pug.
 "Lift your leg, my lady Lucia,
 stretch out your hand, take the pipe
 and dance a little with mister Martino.
 Lirum, lirum, li."

V. TRANSFORMATIONS

This is our contribution to the campus theme year of "Transformations." Reworking and modifying works by other composers was a common approach to composition in the Renaissance, particularly for setting the mass ordinary. One might think of the Willaert and Pevernage pieces here as *homage* compositions. *Faulte d'argent* and *Bon jour mon coeur* were among the best-known and most popular chansons of the sixteenth century. In their later settings, Willaert and Pevernage added voices and brought the chansons more in line with tastes of their own time. Although Pevernage was a contemporary of Lassus, his setting dates from 1591. This younger composer's admiration for Lassus is evident in his four books of French chansons, which include, along with this reworking of *Bon jour mon coeur*, Lassus's *Un jour l'amant et l'amie*, the only piece in the four books not by Pevernage himself.

Faulte d'argent (a 5) *recorders* Josquin

Faulte d'argent (a 6) *wind band* Adrian Willaert c. 1490-1562

Bon jour mon coeur (a 4) *EMS* Lassus

*Bon jour, mon coeur, bon jour, ma douce vie,
 Bon jour, mon oeil, bon jour, ma chere amie!
 Hé! Bon jour, ma toute belle,
 Ma mignardise, bon jour,
 Mes delices, mon amour,
 Mon doux printems, ma douce fleur nouvelle,
 Mon doux plaisir, ma douce colombelle,
 Mon passereau, ma gente tourterelle,
 Bon jour, ma douce rebelle!*

Pierre de Ronsard

Good day, my heart, good day, my life,
 Good day, my eye, good day, my dear!
 Ah! good day, my beauty,
 My darling, good day,
 My delight, my love,
 My gentle spring, my budding flower,
 My pleasure, my sweet dove,
 My little sparrow, my turtle dove!
 Good day, my sweet rebel!

Bon jour mon coeur (a 8) *voices & viols* André Pevernage 1542/43-1591

The image shows a page of a musical score titled "ORLANDE." It features a large, ornate initial letter "B" at the beginning of the first line of music. The lyrics are written below the musical staves. The lyrics are: "On jour mon cœur Bon jour ma douce vie Bon jour mon oeil Bon jour ma chère amie, Hé bon jour ma tourterelle Ma mignardise Bon jour mes délices mon amour Mon doux printemps Ma douce fleur nouvelle Mon doux plaisir Ma douce colombe, Mon passereau Ma gentille tourterelle, Bon jour ma douce rebelle. Bon. .ij." The score is for a Superius part.

Superius part for Josquin's *Bon jour mon coeur*

VI. CONCERTED MOTETS

The composition of large concerted works for multiple choirs of voices and instruments is usually associated with the Venetian school of the late sixteenth and early seventeenth centuries, particularly with Andrea and Giovanni Gabrieli. But Lassus wrote a number of works for eight or more voices, often in two choirs, already in the 1550s and '60s, and the performances took place with rich instrumentation. The Gabrielis both visited the Bavarian court and studied with Lassus—Andrea in 1562 and Giovanni in the 1570s. They were undoubtedly familiar with these works and this performance tradition. Lassus's majestic setting of the Vespers psalm *Laudate Dominum* is written in twelve parts, which function in different groupings, though not in distinct choirs. His setting of the Easter hymn *Aurora lucis rutilat* calls for ten voices, divided into two five-voice choirs.

Alleluia, laus et gloria voices & sackbuts Lassus

*Alleluia, laus et gloria et virtus Deo nostro,
quia vera et justa sunt iudicia ejus. Alleluia!*

Alleluia, praise and glory and power to our God,
for his judgments are true and just. Alleluia!

Laudate Dominum voices & instruments Lassus

*Laudate Dominum omnes gentes:
laudate eum omnes populi.
Quoniam confirmata est super nos misericordia ejus
et veritas Domini manet in aeternum.
Gloria Patri, et Filio,
et Spiritui Sancto
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.*

Psalm 116 + Gloria patri

Praise the Lord, all nations:
praise him, all ye people.
For his merciful kindness is great toward us:
and the truth of the Lord endureth forever.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
as it was in the beginning, is now, and ever shall
be, world without end. Amen.

Aurora lucis rutilat voices & instruments Lassus

*Aurora lucis rutilat,
Caelum laudibus intonat,
Mundus exsultans jubilat,
Gemens infernus ululat:*

Light's dawn glows red,
heaven resounds with praise,
the exulting world rejoices,
groaning hell howls:

*Cum Rex ille fortissimus,
mortis con fractis viribus,
Pede conculcans tartara,
Solvit a poena miseros,*

When that most powerful King,
having smashed the strength of death,
treading the infernal regions underfoot,
saves the wretches from punishment,

*Ille, qui clausus lapide
Custoditur sub milite,
Triumphans pompa nobili,
Victor surgit de funere.*

that One who, sealed by a stone,
is guarded beneath a soldier,
triumphing with celebrated pomp,
rises victorious from the grave.

*Solutis iam gemitibus
Et inferni doloribus,
Quia surrexit Dominus,
Resplendens clamat Angelus.*

The moans and griefs of hell
now bursting forth,
because the Lord has risen
the shining Angel shouts aloud.

*Quaesumus, Auctor omnium,
In hoc paschali gaudio,
Ab omni mortis impetu
Tuum defende populum.*

We beseech thee, Creator of all
in this paschal joy,
that you defend your people
from every onset of death.

*Gloria tibi, Domine,
Qui surrexisti a mortuis,
Cum Patre et Sancto Spiritu,
In sempiterna saecula, Amen.*

Glory to thee, Lord,
who hast risen from the dead
with the Father, and the Holy Spirit
for endless ages. Amen.

* * * * *

ST. OLAF EARLY MUSIC SINGERS

Sarah Krolak, '14, *Rochester, Minn.*
Ida Zalk, '14, *Maplewood, Minn.*
Katie Miller, '14, *Plymouth, Minn.*
Ellie Mears, '15 *Wellesley, Mass.*
Haley Flom, '14, *Chicago, Ill.*
Will Raun, '14, *Minden, Nebr.*
Phinehas Bynum, '12, *Salt Lake City, Utah*
Devin Hair, '13, *Prosper, Tex.*
James Marshall, '14, *Plymouth, Minn.*
Andrew Hirst, '14, *Minot, N.D.*
Alex Gaya, '12, *Palo Alto, Calif.*
Emory Tower, '15, *St. Charles, Ill.*
David F. Anderson, '12, *Charlotte, N.C.*
Mark Donlin, '12, *Andover, Minn.*

ST. OLAF COLLEGIUM MUSICUM

Renaissance Wind Band

Katie Heilman, soprano shawm, *Lutherville-Timonium, Md.*
David Koser, alto shawm, *Austin, Minn.*
Nicky Church, tenor sackbut, *Corte Madera, Calif.*
Ian Straehley, tenor sackbut, *Bend, Ore.*
Ramsey Walker, tenor & bass sackbut, *Vashon, Wash.*
Linnea Pierson, bass dulcian, *San Jose, Calif.*

Recorder Consort

Margret Bradley, soprano, alto, & tenor recorder, *Edgerton, Wis.*
Kelsee McDermott, alto recorder, *Maplewood, Minn.*
Jim Peterman, soprano & great bass recorder, *Lino Lakes, Minn.*
Christopher Steer, tenor recorder, *Eagan, Minn.*
Carianne Newstat, bass recorder, *Waukegan, Ill.*

Viol Consort

Taryn Arbeiter, treble viol, *Rapid City, S.D.*
Julie Asparro, treble viol, *Lake Oswego, Ore.*
Katherine Canon, tenor viol, *Madison, Wis.*
John Ondich-Batson, tenor viol, *Duluth, Minn.*
Ben Arbeiter, bass viol, *Rapid City, S.D.*
Gerald Hoekstra, bass viol, *Northfield, Minn.*

Additional sackbut player on the Concerted Works
Zachary Gingerich, tenor & bass sackbut