

QERDDORION  
VOCAL ENSEMBLE

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*James John*  
*Artistic Director*

PRESENTS

*Josquin des Prez:*  
*Master of the Notes*



Friday, March 4, 2016, 8 pm  
St. Paul's Episcopal Church  
199 Carroll Street, Brooklyn

Sunday, March 6, 2016, 3pm  
St. Ignatius of Antioch  
87th Street & West End Avenue, Manhattan

# CERDDORION

## Sopranos

Anna Harmon  
Erin Lanigan  
Jennifer Oates  
Jeanette Rodriguez  
Ellen Schorr

## Altos

Jamie Carrillo  
Judith Cobb  
Clare Detko  
Linnea Johnson  
Cathy Markoff  
Myrna Nachman

## Tenors

Ralph Bonheim  
Stephen Bonime  
Frank Kamai  
Michael Klitsch  
Christopher Ryan  
Richard Tucker

## Basses

Peter Cobb  
James Crowell  
Jonathan Miller  
Michael J. Plant  
Dean Rainey  
Tom Reingold  
Ron Scheff  
Larry Sutter



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*President* Ellen Schorr      *Treasurer* Peter Cobb  
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The members of Cerddorion are grateful to James Kennerley and the Church of Saint Ignatius of Antioch for providing rehearsal and performance space for this season.

Thanks to Vince Peterson and St. Paul's Episcopal Church for providing a performance space for this season.

Thanks to Cathy Markoff for her publicity efforts.

## PROGRAM CREDITS:

Myrna Nachman wrote the program notes. Michael Klitsch assembled and edited the program, compiled the texts, and handled printing.

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# THE PROGRAM

*Gaude Virgo Mater Christi*

From "Missa de 'Beata Virgine'"

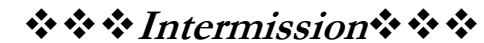
*Kyrie*

*Gloria*

*Praeter Rerum Seriem*

From "Missa 'Pange Lingua'"

*Credo*



*Ave Maria*

From "Missa 'Hercules Dux Ferrarie'"

*Sanctus*

*Inviolata*

From "Missa Sexti toni L'homme armé"

*Agnus Dei III*



*Comment peut avoir joye*

*Petite Camusette*

Jennifer Oates, soprano; Jamie Carillo, alto;  
Chris Ryan, Ralph Bonheim, tenors; Dean Rainey, Michael J. Plant, basses

*Mille regretz*

*Allégez moy*

Jennifer Oates, Jeanette Rodriguez, sopranos; Jamie Carillo, alto;  
Ralph Bonheim, tenor; Dean Rainey, Michael J. Plant, basses

*El Grillo*



## THE ARTISTS

Now in its twenty-first season, **CERDDORION** (the name, pronounced *kehr-DOHR-ee-on*, is Welsh for “musicians”) is one of New York’s most highly regarded volunteer choral ensembles. A chamber group of up to twenty-eight mixed voices, it is known for its eclectic repertoire, encompassing music from the Renaissance to the contemporary. Audiences have come to appreciate the group’s interpretive depth and technical excellence in many styles. Cerddorion has also frequently commissioned new works by such composers as Paul Moravec, Martha Sullivan, David Schober, Lisa Bielawa, David Lang, Elliot Z. Levine, Robert Dennis, and Julie Dolphin.

Besides presenting its own varied programs, Cerddorion is frequently invited to perform with other acclaimed artists. In 2011, the men of Cerddorion sang with esteemed French organist Francis Chapelet in the second inaugural recital of the Manton Memorial Organ at the Church of the Ascension in New York; they were invited back in 2014 to perform in Chapelet’s farewell concert. Past collaborations have included the North American premiere of Sir John Tavener’s all-night vigil, *The Veil of the Temple*, performed at Lincoln Center’s Avery Fisher Hall (with Dessoff Choral Consortium and choristers from London’s Temple Church); several appearances with the Christopher Caines Dance Company; Baroque opera performances with the early music instrumental ensemble Concert Royal; and serving as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut.

In 2006, Cerddorion performed at the Eastern Divisional Convention of the American Choral Directors Association the works they had commissioned from three New York composers for their tenth anniversary season. September 2007 marked the release on the Tzadik label of *A Handful of World*, Cerddorion’s first commercial recording. The CD is dedicated to vocal works by New York composer Lisa Bielawa and includes Cerddorion’s performance of Lisa Bielawa’s *Lamentations for a City*, which was commissioned and first performed by Cerddorion in 2004.

Cerddorion is a proud member of the New York Choral Consortium.



**JAMES JOHN** is in his sixth season as Artistic Director of the Cerddorion Vocal Ensemble. He is also Professor of Music and Director of Choral Activities at the Aaron Copland School of Music, Queens College–CUNY, where he conducts the Queens College Choir, Vocal Ensemble and Choral Society, teaches choral conducting, and serves as advisor to the graduate program in vocal performance. Recent professional highlights include guest conducting the Tokyo Oratorio Society in a performance of Brahms’s *Ein deutsches Requiem* in Tokyo’s Suntory Hall, and an invited performance by the Queens College Choir at the 2012 Eastern Division Conference of the American Choral Directors Association in Providence, Rhode Island.

Under Dr. John’s leadership the choral program at the Aaron Copland School of Music has become recognized as one of the finest collegiate choral programs in the region. Past performances with the School of Music’s choral ensembles include Beethoven’s *Missa Solemnis*, award-winning productions of Argento’s *Postcard from Morocco* and Monteverdi’s *L’Orfeo*, Requiems by Mozart and Verdi, “A Night at the Opera” with Queens College alumna Erika Sunnegårdh of the Metropolitan Opera, Benjamin Britten’s *War Requiem*, and world premieres of works by Sidney Boquiren, Leo Kraft, Meg Collins Stoop and others. His choirs have performed in many of New York’s prestigious venues, including Carnegie Hall, Alice Tully Hall, Weill Recital Hall, St. Patrick’s Cathedral and Trinity Church Wall Street. Under his direction the Queens College Vocal Ensemble recently released its first CD, featuring premiere recordings of partsongs by Scottish composer Hamish MacCunn, and the Queens College Choir recorded Bright Sheng’s *Two Folksongs from Qinghai*, soon to be released on the Naxos label.

Dr. John’s guest conducting appearances include Avery Fisher Hall’s annual Messiah Sing-In, a concert of American choral music with the Virginia Chorale (Virginia’s only professional choral ensemble), chorus master for the Queens Symphony, regional honor choirs throughout New York State, and a recording with jazz trumpeter Michael Mossman. He has given presentations at both divisional and national conventions of the American Choral Directors Association, and is in demand as a clinician and adjudicator throughout the United States. In Fall 2013, Dr. John returned to Tokyo to conduct Beethoven’s *Missa Solemnis*.

As a teacher and scholar, Dr. John has served as Guest Lecturer in conducting at the Hochschule für Musik in Freiburg, Germany, and presented seminars on American choral music in Basel and Stockholm. His dissertation on Brahms’s *Nänie*, Op. 82, won the Julius Herford Prize from the American Choral Directors Association and will be published in revised form as a book by The Edwin Mellen Press. His articles have appeared in *Choral Journal*, *American Choral Review*, and Chorus America’s *Research Memorandum Series*. In July 2011 he was appointed Editor of *American Choral Review*, and has also served as a member of ACDA’s National Research and Publications Committee.

Dr. John received his Doctor of Musical Arts in Conducting from the Eastman School of Music. Prior to his current position at the Aaron Copland School of Music he served as Director of Choral Activities at Tufts University in Boston, Director of Choral Activities at Nassau Community College in Garden City, NY, and as Dartmouth College’s first Conducting Fellow. He received his Master of Arts in Conducting from the Aaron Copland School of Music.



## Program Notes and Texts

### A Note from the Artistic Director

I remember first encountering the music of Josquin des Prez as a sophomore in college. When we sang his *Ave Maria* in music history survey, my professor enthusiastically drew attention to the clarity of each point of imitation. Our choir later performed the same piece on tour, and after memorizing it and singing it over and over again, this piece became part of me—leaving an indelible mark of beauty etched in my consciousness. Josquin’s music spoke to my heart in ways that others’ did not; and now for the first time I have the good fortune of programming an entire concert devoted to his works.

Despite my love for Josquin, the sheer compass of his *oeuvre* made the task of putting together a program quite daunting—until I hit upon the idea of presenting a composite Mass. In Josquin’s day, settings of the ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) were the *sine qua non* of musical thought, much like symphonies in the nineteenth century. Our performance is built around five Mass movements taken from various points in Josquin’s long career, between which we have interspersed a selection of his beloved motets and chansons. This is the most compelling design I could conceive for exploring both the depth and the scope of Josquin’s body of work in a single concert, touching upon highlights from several of his greatest pieces, while also creating an interesting, varied framework for listening.

Every so often, a great artist comes along who is able to assimilate the style and musical language of his predecessors, while at the same time pushing the boundaries of possibility into new areas of self-expression. Beethoven was one such musician; Josquin was a similar luminary of the Renaissance. My music history professor’s keen admiration for the clarity of Josquin’s counterpoint actually sums up a seismic shift in the way Josquin was thinking about music: rather than composing lines successively (one at a time), he was writing voice parts simultaneously—creating a new level of motivic and thematic unity within his compositions while also displaying unprecedented sensitivity to the text. Josquin’s gift for tightly knit musical construction is nearly unmatched; he was an extraordinary master of his craft whose pieces contain all manner of ingenious canons and contrapuntal fireworks, seemingly harnessed to convey primarily one thing: the power of the words. It is no wonder that Martin Luther called him “Master of the notes, which must do as he wills.”

The following biography and notes were written by Myrna Nachman, a member of the ensemble.

## Josquin des Prez—Master of the Notes

Despite enormous research and debate, much is still unknown about Josquin des Prez (c. 1450–1521), the greatest Franco-Flemish composer of the mid-Renaissance. What is not disputed is the beauty of his music and his unsurpassed mastery of counterpoint, harmony, melody, text setting, and formal structure. Although a large number of works formerly attributed to him have now been discredited, he has been firmly established as the composer of hundreds of pieces in the genres typical of his time: masses of many types, individual mass movements and pairs, motets, magnificats, other religious works, and secular chansons and frottole. Today’s program presents a variety of these works, from simple, charming four-voice secular pieces to six-voice sacred music of great complexity and richness.

Little is known about Josquin’s early life, including such basic information as the precise date and place of his birth. He is thought to have been born in the county of Hainaut (in modern-day Belgium), possibly in Beaufort, Saint Quentin, or Condé-sur-l’Escaut. His birth date has been established as c. 1450. His actual name was Lebloitte, but he became known by the family nickname “des Prez.” Josquin may have been a choirboy at local churches in his youth, but no hard evidence has surfaced to prove this. Nor do records survive about his education, and the common conjecture that he studied with Ockeghem, who was in Hainaut, remains just that, although he wrote several works based on that composer’s music, as well as the famous lament *Nymphes des bois* upon the older composer’s death.

The first documented evidence about Josquin’s peripatetic life places him in service to René, Duke of Anjou, in Aix-en-Provence, in the 1470s, maybe as early as 1475. He worked there until 1478. Upon René’s death in 1480 Josquin was probably transferred, along with the duke’s other singers, to work for King Louis XI of France at the Ste. Chapelle in Paris. By 1484 at the latest (and possibly as early as 1480), Josquin was in Milan, working for Cardinal Ascanio Sforza and his family. This was the beginning of a long relationship with Ascanio. (Because it appears that Josquin made a trip to Ferrara with him during this time, and also due to the style of the work, there is speculation that the *Missa Hercules dux Ferrariae* dates from then, and not the later period when he officially worked for Ercole, Duke of Ferrara.) It has also been proposed that Josquin was in Hungary at the court of King Matthias Corvinus in Budapest in the mid-1480s.

One thing that *is* clear is that Josquin joined the papal chapel in Rome in 1489 and sang there, first under Pope Innocent VIII, then under the “Borgia Pope,” Alexander VI. During his time in Rome, he sought benefices at various parishes to supplement his income and increase his stature. Josquin left the papal chapel, probably by 1498, to re-enter the service of Ascanio Sforza in Milan, but two successive French invasions of Italy led to the overthrow of the Sforza dynasty and the imprisonment of Ascanio. Josquin returned north to serve the new French king, Louis XII (who also became Duke of Milan) around 1500. He was still at the French court in 1501, but correspondence between Louis and Ercole d’Este show that discussions were by then underway to bring Josquin to Ferrara.

Josquin's move to Ferrara in 1503 reveals both the competition between the wealthy courts of Europe to have the greatest artists and most prestige and the growing reputation of the composer. Ercole needed a new *maestro di cappella* to replace Johannes Martini (d. 1497). Two courtiers involved with recruiting singers took opposing sides in the discussions of who this would be. Girolamo da Sestola urged Ercole to hire Josquin: "My Lord, I believe that there is neither Lord nor King who will now have a better chapel than yours if Your Lordship sends for Josquin... and by having Josquin in our chapel, I want to place a crown upon this chapel of ours." But Cian de Ariganova wanted Heinrich Isaac "because he is of a better nature among his companions and will compose new works more often. It is true that Josquin composes better, but he composes when he wants to, and not when one wants him to, and he is asking 200 ducats in salary while Isaac will come for 120...." Ercole followed his instincts, and Josquin was hired; the singer/composer's 200-ducat salary was the highest that had ever been paid to a member of the ducal chapel. He was not at Ferrara for much more than a year, however. The outbreak of plague caused two-thirds of the population, including Josquin and the Este court, to flee Ferrara.

In 1504, Josquin returned to the region of his birth, where he remained until his death in 1521, serving as provost of the collegiate church of Notre Dame in Condé-sur-l'Escaut, which was highly ranked for its music. He was in charge of more than 65 church personnel and had a choir of 22 singers. This last period of his life was also the most stable, and his name and reputation were widely established throughout Europe by this time.

Although music printing was in its infancy during Josquin's lifetime, it is a mark of the esteem in which he was held that the music printer Petrucci devoted three books entirely to his works; Josquin was the only composer to merit such treatment. Numerous other Josquin works were also printed in the Venetian printer's anthologies, and in mid-century Susato and Attaignant published his pieces as well. After his death, Josquin's name was often placed on the works of other composers to increase their sales, leading to the humorous comment that "he composed more works after his death than during his lifetime." His influence on later composers and theorists was immense. He was compared to Virgil, Michelangelo, and Beethoven. It is well known that Josquin was Martin Luther's favorite composer, and it is he who coined the phrase "master of the notes." Beyond his reputation as the finest composer between the era of Dufay and Ockeghem and that of Lassus and Palestrina, Josquin is considered one of the greatest composers in the Western canon, revered for his extraordinarily varied and profoundly expressive output.



### *Gaude Virgo Mater Christi*

This motet was published in Petrucci's fourth book of motets in 1505. The text is a rhymed prayer based on a medieval sequence describing the "Joys of Mary." Sequences, additions to the Mass Proper, were originally monophonic, rhyming chants whose texts were set syllabically. *Gaude* consists of three six-line versicles and an Alleluia. The sequence on which Josquin bases this four-voice polyphonic composition describes five of the Virgin's "joys" (the Annunciation, the Nativity, Christ's Resurrection and Ascension, and the Assumption of Mary). It is an early work, probably written in the 1470s or early 1480s.

While the text is based on a sequence, Josquin's setting is not based on a prior melody. The work opens with paired, imitative duets, one of Josquin's favorite textures, first between soprano and alto, then answered by tenor and bass. At the start of versicle 2 (*Gaude, quia tui nati*), the four voices join together, the tenor most noticeable for its high, florid part. At the last line of this strophe (*fulget resurrectio*), the text is again set in imitative duets, this time tenor and bass followed by soprano and alto. The intensity increases at *Gaude Christo ascendente, et in coelum te vidente*, where the word painting in the voices vividly conveys the words "ascent" and "heaven" and the imitations are quicker, now only a single note apart. A change to triple meter occurs at *Gaude quae post ipsum scandis* (and later at *in perenni gaudio*). After a final duet passage, the texture becomes four-part and remains so through the final *Alleluia*, when all four voices sing a faster version of the motet's opening phrase in imitation.

Gaude, virgo mater Christi,  
Quae per aurem concepisti,  
Gabriele nuntio.

Rejoice, virgin mother of Christ  
You who conceived through your ear,  
As announced by Gabriel.

Gaude, quia Deo plena  
Peperisti sine poena,  
Cum pudoris lilio.

Rejoice, because full of God  
you gave birth without pain,  
with the lily of purity.

Gaude, quia tui nati  
Quem dolebas mortem pati,  
Fulget resurrectio.

Rejoice, for your son,  
whose death you mourned,  
shines in the resurrection.

Gaude Christo ascendente,  
Et in coelum te vidente,  
Motu fertur proprio.

Rejoice, as Christ ascends,  
and, seeing you, ascends into Heaven  
by his own movement.

Gaude quae post ipsum scandis,  
Et est honor tibi grandis,  
In coeli palatio.

Rejoice, you who rise after him,  
and to whom great honor is accorded  
in the palace of heaven,

Ubi fructus ventris tui,  
Nobis detur per te frui,  
In perenni gaudio.  
Alleluia.

Where the fruit of your womb  
is given to us, through thee, to enjoy  
in eternal joy.  
Alleluia.

## ***Missa de Beata Virgine: Kyrie and Gloria***

The *Beata Virgine* Mass, while not among Josquin's more complex works, is surely one of his most beautiful and popular. The fact that it has the largest number of sources and attributions of all of Josquin's works attests to its widespread dissemination. Its date of composition is uncertain, possibly from 1510, although the Credo may be as early as 1503. It was first published and was probably composed as individual and pairs of movements and not printed as a complete Mass cycle until 1511 or 1514; it is considered to be a fairly late-style Josquin work. Its popularity, despite its length, is due to its beauty and suitability for all Mass celebrations in honor of the Virgin. Each of the movements of the Mass uses a different plainchant, and the movements differ in the number of voice parts, modes, transpositions of the various chants, ranges of voice parts, etc., no doubt due to their different dates of composition. The Kyrie and Gloria are both based on the appropriate chants from the Mass IX Ordinary and are written for four voices, while the Credo, Sanctus, and Agnus Dei are expanded to five voices.

### **Kyrie**

Kyrie I features paraphrases of the plainsong with imitation among all the voices (soprano and tenor at the *final*, alto and bass at the fifth). The *Christe* is also canonic and unfolds with the duets that appear so frequently in Josquin's music. The second Kyrie, longer than the previous two sections, is a double canon: The top two voices sing the original plainchant melody in imitation, while the lower two have their own canon on a freely composed countermelody.

Kyrie eleison	Lord, have mercy.
Christe eleison	Christ, have mercy.
Kyrie eleison	Lord, have mercy.

### **Gloria**

This movement is a rather clear setting of the cantus firmus, where the whole chant is presented in one or another of the voices. It is very different from the Kyrie, probably because it was originally composed as one of a pair of movements with the Credo. One immediate change to the ear is the change of mode, with B naturals instead of the Kyrie's B flats. In the opening section, the voices sing paraphrases of the plainchant in canonic duos (S /T and A/B). Imitation among all four voices pervades the rest of the movement, with a few additional duet sections creating a thinner, more transparent texture. An exception to this occurs at the text *Mariam coronans, Jesu Christe*, where the texture becomes homophonic and all voices sing in sustained notes. An interesting aspect of this Gloria is the insertion of six Marian tropes (i.e., non-liturgical additions to the regular Mass text) within the movement. The tropes Josquin added here are not set apart but instead merge seamlessly with their musical surroundings. (They are printed in italics in the text.)

### **Gloria**

Gloria in excelsis Deo  
et in terra pax hominibus bonæ voluntatis.  
Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te,  
gratias agimus tibi  
propter magnam gloriam tuam,  
Domine Deus, Rex cælestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe,  
*Spiritus et alme orphanorum paraclete.*  
Domine Deus, Agnus Dei, Filius Patris,  
*Primogenitus Mariæ virginis matris,*  
qui tollis peccata mundi,  
miserere nobis;  
qui tollis peccata mundi,  
suscipe deprecationem nostrum,  
*ad Mariæ gloriam.*  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus,  
*Mariam sanctificans*  
tu solus Dominus,  
*Mariam gubernans.*  
Tu solus Altissimus,  
*Mariam coronans.*  
Jesu Christe, cum Sancto Spiritu:  
in gloria Dei Patris. Amen

Glory to God in the highest,  
and on earth peace to people of good will.  
We praise you,  
we bless you,  
we adore you,  
we glorify you,  
we give you thanks  
for your great glory,  
Lord God, heavenly King,  
O God, almighty Father.  
Lord Jesus Christ, Only Begotten Son,  
*Spirit and generous protector of orphans.*  
Lord God, Lamb of God, Son of the Father,  
*Firstborn of Mary, the Virgin Mother,*  
who takes away the sins of the world,  
have mercy on us;  
who takes away the sins of the world,  
receive our prayer,  
*to the glory of Mary.*  
You who are seated at the right hand of the  
Father, have mercy on us.  
For you alone are the Holy One,  
*sanctifying Mary.*  
You alone are the Lord,  
*guiding Mary.*  
You alone are the Most High,  
*crowning Mary.*  
Jesus Christ, with the Holy Spirit,  
in the glory of God the Father. Amen.

### ***Praeter rerum seriem***

The number of motets definitely determined to have been composed by Josquin continues to shrink. In the *New Josquin Edition*, to be completed this year, 106 have been confirmed to be authentic and 117 have been declared spurious or definitely not by Josquin. Of the surviving group, *Praeter rerum seriem* surely is unique. This extraordinary work is one of Josquin's most widely disseminated compositions, appearing in fifty-two different sources. Its date remains uncertain. Based on a 13th-century sequence text (three paired versicles) and melody, it is structured in two large sections. An interesting aspect of the work is the metric conflict (duple vs. triple) that the ear at times perceives, though not notated as such, the chant unfolding in extended notes in triple time (3/1 time) and other voices in a faster triple (3/2); this sets up a kind of hemiola effect that persists through the motet.

The highly unusual opening of Part I, with the two bass voices in canon in the lowest part of their ranges and the chant above it in augmented note values, portends the even greater complexities to come. As originally composed—we sing it a third higher today—the basses start on the very lowest note of the Guidonian hexachord system (G *ut*), producing a riveting, solemn sound. A 19th-century description, by the first serious Josquin scholar, August Wilhelm Ambros, remains apt: “[*Praeter* is] one of Josquin’s most original creations—highly mysterious short motifs like strange hieroglyphs woven together. It is as if one is entering a temple of the Mysteries over which lofty star-filled sky arches, the notes of the cantus firmus [unfold] in the minor perfect mode... with long [notes] like powerful columns of an Egyptian temple supporting the mighty structure of the whole.” This beginning is followed by canonic entrances in the middle voices. There are no duets in this work, whose richness derives partly from its fuller textures. The two trio passages (*nec vir tangit virginem* and *nec prolis originem*) stand out not only for being thinner but also because the voices sing in *fauxbourdon*. This early Renaissance compositional technique has the voices singing homophonically in parallel motion, with the bass voice singing the third of the chords rather than the root (“false bass”); this particularly attractive voicing is often heard by the modern ear as a chain of first inversion triads.

Part 2, which corresponds to the second and third strophes of text, is considerably longer and more intense. The second phrase of the chant melody (*Virtus Sancti Spiritus...*) appears in diminution (note values halved) in all voices except the lower bass, successively, while short motives from the opening of the chant are sung, also in faster note values. (The basses finally get their turn at a phrase of the chant a bit later.) There are long, flowery melismas on *Spiritus* and an unexpected harmonic turn at the last repetition of *operator*. At the beginning of the third strophe (*Dei providentia*), the meter changes to triple and various trios and quartets sing homophonically in a quasi-antiphonal style. The music returns to duple meter for the final, glorious *Mater, ave*.

Praeter rerum seriem  
parit deum hominem  
virgo mater.  
Nec vir tangit virginem,  
nec prolis originem  
novit pater.

Beyond the order of nature,  
A virgin mother gave birth  
To a man who is God.  
No man touched the virgin.  
Hence, the origin of the child  
The father did not know.

Virtus Sancti Spiritus  
opus illud coelitus  
operatur.  
Initus et exitus  
partus tui penitus  
quis scrutatur?

It was the power of the Holy Spirit  
That performed from Heaven  
This masterpiece.  
The beginning and the fulfillment  
Of your motherhood,  
Who can understand them?

Dei providentia  
quae disponit omnia  
tam suave.  
Tua puerperia  
transfer in mysteria.  
Mater, ave.

It is God’s providence  
That orders all things  
so gently,  
that converts your childbirth  
Into a mystery.  
Mother, Hail!

## *Missa Pange Lingua: Credo*

One of only four Josquin Mass settings based on plainchant, this work was probably composed in 1514 or 1515, circulated in manuscript but not printed until 1539. The last Mass that he wrote, it is based on Thomas Aquinas’s Hymn for Vespers for the feast of Corpus Christi. Typical of hymns, this one is simple in style and consists of six short phrases, but its Phrygian mode and rising/falling half step make it especially expressive. This is a paraphrase Mass, in which Josquin uses phrases of the hymn, altered in various ways, in all four voices of the movement.

The Credo is a long movement laid out in the four sections that correspond to the text. It begins with paired imitative duets that are embellished versions of the first two phrases of the chant melody. The movement broadens into a four-voice texture, with duets resuming at *Genitum non factum*. While most Credo movements are long even when set more syllabically, Josquin further stretches things here by his use of melismas and imitation. Abandoning the “perfection” of triple meter, Josquin writes this movement in duple meter. Appropriate for the text, the *Et incarnatus est* brings a sudden change, with all voices singing homophonically in sustained notes, each phrase ending with a fermata, while the *Crucifixus* brings back more momentum, as well as paired imitative duets and free writing. The final section alternates between duple and triple meters, with the music for *Confiteor* and *Et vitam venturi saeculi* in triple time and the rest, including the ending *Amen*, in a forthright duple meter.

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae  
Visibilem omnium et invisibilem.  
Et in unum Dominum Jesum Christum,  
Filiū Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum non factum,  
consubstantialem Patri  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.  
Et incarnatus est de Spiritu Sancto,  
ex Maria Virgine, et homo factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato passus  
et sepultus est.  
Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in coelum,

I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
and of all things, visible and invisible.  
And in one Lord Jesus Christ,  
the only-begotten Son of God,  
born of the father before all ages;  
God of God, light of light,  
true God of true God  
begotten not made;  
consubstantial with the Father;  
by Whom all things were made.  
Who for us men,  
and for our salvation,  
came down from heaven.  
And was incarnate by the Holy Ghost,  
of the Virgin Mary; and was made man.  
He was crucified also for us,  
suffered under Pontius Pilate,  
and was buried.  
And on the third day He rose again  
according to the Scriptures;  
and ascended into heaven.

Sedet ad dexteram Patris  
et iterum venturus est cum gloria  
judicare vivos et mortuos,  
cujus regni non erit finis.  
Et in Spiritum Sanctum, Dominum  
et vivificantem,  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul  
adoratur et conglorificatur;  
qui locutus est per Prophetas.  
Et unam sanctam catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma,  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi.  
Amen.

He sitteth at the right hand of the Father;  
and He shall come again with glory  
to judge the living and the dead;  
and His Kingdom shall have no end.  
And in the Holy Ghost, the Lord and giver  
of life  
Who proceedeth from the Father and the Son,  
Who together with the Father and the Son  
is worshipped and glorified;  
Who has spoken by the Prophets.  
And I believe in one holy catholic  
and apostolic Church.  
I confess one baptism  
for the remission of sins.  
And I await the resurrection of the dead,  
and the life of the world to come.  
Amen.

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

Hail Mary, full of grace,  
The Lord is with thee, serene Virgin.

Ave cuius conceptio,  
solemni plena gaudio,  
celestia, terrestria,  
nova replet letitia.

Hail, thou whose Conception,  
Full of great joy,  
Fills heaven and earth  
With new gladness.

Ave cuius nativitas,  
nostra fuit solemnitas,  
ut lucifer lux oriens  
verum solem preveniens.

Hail, thou whose Nativity  
Became our great celebration,  
As the light-bearing Morning Star  
anticipates the true Sun.

Ave pia humilitas,  
sine viro fecunditas,  
cuius annunciatio  
nostra fuit salvatio.

Hail, faithful humility,  
Fruitful without man,  
Whose Annunciation  
Was our salvation.

Ave vera virginitas,  
immaculata castitas,  
cuius purificatio  
nostra fuit purgatio.

Hail, true virginity,  
Immaculate chastity,  
Whose Purification  
Was our cleansing.

Ave preclara omnibus  
angelicis virtutibus,  
cuius fuit assumptio  
nostra glorificatio.

Hail, glorious one  
In all angelic virtues,  
Whose Assumption  
Was our glorification.

O Mater Dei, memento mei. Amen.

O Mother of God, remember me. Amen.

### ***Ave Maria***

One of the most beloved of Josquin's works, this four-voice motet was placed at the beginning of Petrucci's first book of motets (1502), although it was probably written by 1476. Once considered a high point of Josquin's middle style, it has since been confirmed to be an early work. The work includes most of Josquin's characteristic traits: points of imitation, transparent paired duets, and beautiful four-part counterpoint contrasted with striking homophonic writing.

The opening text (*Ave Maria, gratia plena, Dominus tecum*) is the popular 12th-century sequence, but the lines that follow are from a 14th-century hymn consisting of four-line rhyming strophes that refer to the "Joys of Mary" (in this piece, five strophes describing the Conception, Nativity, Annunciation, Purification, and Assumption). A final "petition" to Mary closes the work. The music clearly parallels these sections of text. The work opens with Josquin's characteristic "points of imitation," in which a musical phrase and line of text is presented by each voice in succession, and the next line of text (with a new musical idea) begins as the last voice of the preceding imitative section ends. A paired duet follows and leads at *Ave cuius conceptio* to a beautiful trio in *fauxbourdon*. Homophonic writing follows at *Solemni plena*, except that the tenor voice stands apart (at the following *Solemni plena gaudio*) by being one beat ahead of the other parts. The second strophe (*Ave cuius...*) again features imitative duets, followed by another point of imitation at *Ut lucifer...* and a closing four-voice section. Strophe 3 (*Ave pia...*) uses different combinations of voices for its duets and imitations. The final stanza (*Ave vera...*) changes to triple meter and homophonic writing, although, as in the first strophe, the tenor voice is again set off from the other three voices, this time one beat behind the others. At the conclusion of this strophe and following a bar of silence comes the extraordinary closing plea, *O Mater Dei*, surely one of the most beautiful passages written by Josquin. In sustained notes with beautiful voicing of the parts, this poignant cry brings the work to a close.



## *Missa Hercules Dux Ferrariae: Sanctus*

This work is a solmisation Mass based on the name and title of Josquin's Ferrarese admirer and eventual patron, Duke Ercole I d'Este. (It is a four-voice Mass except for the second Agnus Dei, which expands to six voices.) Solmisation works translate the vowels of a proper name or term into the vowels of the "Guidonian system" (a Medieval mnemonic device used to help singers learn how to sight-sing) and thus into definite pitches, and then use these pitches as the cantus firmus (thus, a "*soggetto davato dale parole*" or subject "carved out of the words"). Here, it works as follows:

Name:	Her-	cu-	les	Dux	Fer-	ra-	ri-	ae
Syllables:	re	ut	re	ut	re	fa	mi	re
Pitches:	D	C	D	C	D	F	E	D

In the Sanctus, the simple eight-note tune is presented mostly in long notes, first in the alto and then in the tenor, where it is stubbornly repeated seven times, surrounded by polyphony, sometimes imitative, in the other voices. It is termed a "motto" or "ostinato" Mass for its constant repetition of a rather short melodic motive. The only section without the Hercules melody is the *Pleni sunt coeli*, a canon for tenor and bass voices. Josquin achieves variety and richness by varying the pitch levels of the cantus firmus and the voicings and texture, as well as through the beautiful melodic lines that surround the simple Hercules tune. Scholars still disagree concerning the date of this work because of various aspects of its style, some dating it from the late 1480s, when Josquin first visited Ferrara, and others from the early 1500s, when he was actually in Ercole's service.

Sanctus, sanctus, sanctus	Holy, holy, holy,
Dominus Deus Sabaoth	Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and Earth are full of your glory.
Hosanna in excelsis.	Hosanna in the highest.
Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord.
Hosanna in excelsis	Hosanna in the highest.

## *Inviolata*

This lengthy cantus firmus motet for five voices is based on an 11th-century Marian sequence telling the story of the Holy Virgin's immaculate conception. Its text consists of four paired versicles plus three pleading acclamations.

The music is structured in three large parts, each canonic in nature. It is difficult to hear the full chant because of the complexity of the counterpoint. All three parts are composed around canons between tenor 2 and tenor 1, but several things obscure this to the ear. *First*, the other voices present *the beginning* of the cantus firmus imitatively before the full chant actually comes in; these incomplete paraphrase entries continue with more florid music, somewhat obscuring the

real chant statements that follow in long, sustained notes. In Part 2, these "fake" entries are presented as a duet that goes on for 12 bars before the true chant cantus firmus enters. *Second*, the cantus firmus canons are at the fifth, not unison or octave, again making them difficult to distinguish within the overall texture. *Third*, the imitative entrances come successively more quickly in each of the three overall sections, first at a three-bar distance, then at two bars, and finally one bar apart. Part 2 of the motet is the most concise, with a more syllabic text setting and fewer word repetitions. Part 3 is the most personal section of the motet, as the text beseeching the Virgin would suggest, and the opening homophonic texture truly hides the canon here. The music builds in intensity, with tenor 1 becoming particularly active and flowery, until the motion begins to subside and relax into the final repetitions of *permansisti* at the end. The date of this lyrical motet, with its varied treatment of the beautiful cantus firmus melody, is uncertain.

Inviolata, integra et casta es Maria:	Immaculate, intact, and pure art thou,
Quae es effecta fulgida coeli porta.	Mary, thou art the shining gate of heaven.
O Mater alma Christi carissima:	O gentle mother most dear to Christ,
Suscipe pia laudum praeconia.	Receive, gracious one, the voices of praise.
Nostra ut pura pectora sint et corpora	That our souls and bodies may be pure
Quae nunc flagitant devota corda et ora.	We humbly ask with heart and lips.
Tua per precata dulcisona:	Through thy blessed intercession
Nobis concedas veniam per saecula.	Obtain pardon for us forever.
O benigna! O Regina! O Maria!	O kind one! O Queen! O Mary!
Quae sola inviolata permansisti.	You alone remained immaculate.

## *Missa L'homme armé (sexti toni): Agnus Dei III*

This is surely one of the most unusual, complicated, and personal of Josquin's cantus firmus Mass movements. Several *L'homme armé* ("Armed Man") masses had already been composed before Josquin wrote his two masses on this popular secular song, the origins of which are too long and controversial to relate here. It has been said that Josquin was trying to outdo some of the earlier masses on the same tune by Du Fay, Ockeghem, Busnoys, and others.

As with almost all of Josquin's works, dating this Mass is a challenge. It was probably composed between 1495 and 1498, but possibly a bit later, when he was in Rome; it appeared in Petrucci's first publication of works devoted to a single composer (1502), along with four of Josquin's other masses. While the rest of the Mass is for four voices, the Agnus III expands to six voices; it may be the first six-voice piece Josquin wrote. In it, Josquin uses the *L'homme armé* melody (next page) in extraordinary ways that show his complete mastery of the rules of counterpoint, with no sacrifice of beauty and expressiveness.

Ex.1

L'hom-me, l'hom-me, l'homme at - mé, l'homme at - mé, L'homme at -  
 -mé doit on doub - ter, doit on doub-ter. On a fait pat -  
 - tout cri - et, Que chas - cun se viegne at - met, d'un hau - bre -  
 - gon de fet. L'hom - me l'hom - me l'homme at -  
 - mé l'homme at - mé, l'homme at - mé doit on doub - ter.

←A

←B

←A

The *l'homme armé* melody is in three sections (ABA form). The first statement of *Agnus Dei* has the bass part singing the first phrase of the A section melody in augmented note values, *but backwards* (retrograde or *canerizans*), together with the tenor voice singing the beginning of the B section of the tune *going forward*. Don't worry if you can't hear this, because that's only the beginning! Above these lowest voice parts are two paired canons on freely composed material, the first between the two alto parts (one note apart), the other between the two soprano parts (the same music, a fifth higher!). These upper parts unfold as descending cascades of notes, forming a texture rarely seen or heard before or since. New canons begin at *Qui tollis* and again at *Dona nobis pacem*, while the two lowest parts continue to sing the armed man melody, now with the tenor singing the B section in retrograde and the bass singing the A section going forward. It is said that works of art should speak for themselves, and while this analysis is perhaps interesting, it is the music that counts, and there are few compositions that illustrate this concept more vividly than this sublime movement.

Agnus Dei, qui tollis peccata mundi,  
 miserere nobis.  
 Dona nobis pacem.

Lamb of God, who takes away the sins of the world,  
 have mercy on us.  
 Grant us peace.

## Secular Works

Josquin composed secular works throughout his life, mostly French chansons, but also a few Italian frottole, and even one or two Latin so-called “secular motets.” Dating these works is even more difficult than it is for the sacred works because there are fewer sources, and those that exist are less trustworthy and are scattered about.

### *Comment peult avoir joye*

*Comment peult avoir joye*, based on a monophonic tune of that name, was published by Petrucci in 1503 but probably written earlier. It is a graceful four-voice canonic chanson whose text is a metaphor for the person held back by bad luck (no doubt in love). The entire melody spins out as a canon at the octave between the soprano and tenor voices, while the alto and bass sing parts of the melody as well as freely composed music. In the original manuscripts, the alto and bass voices were untexted, which has led to the speculation that this piece and others like it led to the development of the instrumental *canzona*.

Comment peult avoir joye  
 Qui Fortune contient.  
 L'oiseau qui perd sa proye  
 De jeune lui souvient.  
 Au bois sur la verdure  
 N'a point tout son désir;  
 De chanter il n'a cure  
 Qui vit en déplaisir.

How can one have joy  
 Whom Fortune holds back?  
 The bird that loses its prey  
 Remembers that it is fasting:  
 In the woods on the green bough  
 It has not all that it desires:  
 To sing he cares not  
 Who lives in vexation.

### *Petite Camusette*

This work is based on a preexisting “chanson rustique,” a genre whose text features shepherds and shepherdesses—in this case, the ever-popular Robin and Marion of Adam de la Halle's 13th century musical play—who speak in a simpler tongue than the more courtly gentlemen addressing their “ladies.” The tune for this piece was well known, used in seven works by Ockeghem and others by Fevin, Willaert, and Crecquillon. The music well suits the text through its simplicity, with simple melodic shapes and, for the most part, uncomplicated rhythms. Yet, the structure of the work belies the apparent simplicity. It is actually a rather involved six-voice composition in which three pairs of voices (S1/S2, T1/T2, B1/B2) all sing canons, one bar apart at different pitch levels, with the original tune in the tenor parts and motives based on it in the other voices. Considerable contrapuntal skill is applied here to a rather frivolous text. The chanson is in ABA form. Its date of composition once again is not clear.

Petite camusette, à la mort m'avez mis,  
 Robin et Marion, s'en vont au bois joly.  
 Ilz s'en vont, ilz s'en vont bras à bras,  
 ilz se sont endormis.  
 Petite camusette, à la mort m'avez mis.

You little minx, you will be the death of me.  
 Robin and Marion, they went off to the woods.  
 They went off, they went off arm in arm.  
 They fell asleep.  
 You little minx, you will be the death of me.

## *Mille regretz*

Lovers of this popular chanson will be relieved to know that despite controversy over its authorship, it has most recently been placed into the “safe enough” category of works definitely by Josquin, at least in the *New Josquin Edition*. But other current scholars continue to strongly doubt that it is his work, for a variety of reasons. It was not published until after Josquin’s death, in 1538, although it may have been composed for Charles V in 1520. It is not based on a prior melody and was circulated as an anonymous composition or listed by the author of the text, both unusual for a work by a composer at the height of his fame. *Mille regretz* is in Phrygian mode, appropriate for its melancholy text, and is in four voices, with the melody in the soprano. It is a simple work and not canonic, although it has a few imitative passages. The three-note repeated motive used to set *de vous abandonner* at the beginning recurs at *vostre face amoureuse* and, most poignantly, at the ending, where *de brief mes jours* is repeated numerous times, the last three homophonically, and with different voicing and harmonization for the final statement.

Mille regretz de vous abandonner	A thousand regrets that I must forsake you
Et d'eslonger vostre face amoureuse,	And take leave of your amorous countenan
J'ay si grand dueil et paine douloureuse,	I have such great grief and sorrowful angui
Qu'on me verra de brief mes jours definir.	That one will see me shortly end my days.

## *Allégez moy*

This bawdy chanson reveals a totally different side of Josquin. In fact, due to its “uncouth” text and the related question of why Josquin would use his time and talent on such a text, it was originally attributed to at least three other composers. But it is now agreed to be authentically Josquin. It is a six-voice work, again of the “chanson rustique” type. There is no preexisting melody, although it may have been associated with a monophonic tune of the time. It opens with all voices singing the beginning six notes of the main melody, but the two bass voices continue to sing in strict canon at the unison, completing the entire first line of text. More lyrical writing is used for *douce plaisant brunette*. The sexy refrain *dessoubz la boudinette* recurs periodically with its insistent and humorous repetitions, in homophonic trio and quartet passages whose unity of rhythm guarantees that the scandalous text will be clear to the listeners. The date of this amusing chanson has not been determined.

Allégez moy, douce plaisant brunette.	Solace me, sweet pleasant brunette,
Dessoubz la boudinette.	Below the navel.
Allégez moy de toutes mes douleurs.	Take away all my grief.
Vostre beaulté me tient en amourette,	Your beauty holds me in love,
dessoubz la boudinette.	Below the navel.

## *El Grillo*

This popular, tongue-twisting frottola is now considered to be in the “doubtful” category of Josquin works. It was printed in Petrucci’s third book of frottoles in 1505 under the name Josquin d’Ascanio and it therefore has been suggested that the work was composed while Josquin was in Ascanio Sforza’s service (1484–1485). However, other sources contain so many errors of different types that any attribution is difficult to make. The frottola was a popular Italian work whose subject matter is often humorous and mocking. It was usually for four voices and is characterized by syllabic text setting, small melodic ranges, repeated notes, homophonic texture with little counterpoint or imitation, clear-cut phrases and sections, and word painting. The form, which Josquin applies freely here, is that of a four-line refrain and six-line strophes. *El Grillo* fits this description of the genre to a tee. Whether, as has been proposed, this work was meant to poke fun at the Milanese singer Carlo Grillo or was simply a musical portrayal of a noisy insect, over five hundred years later, singers and audiences still delight in the onomatopoeic imitations of the cricket.

El grillo è buon cantore  
Che tiene longo verso.  
Dalle beve grillo canta.  
Ma non fa come gli altri uccelli  
Come li han cantato un poco,  
Van de fatto in altro loco  
Sempre el grillo sta pur saldo,  
Quando la maggior el caldo  
Alhor canta sol per amore.

The cricket is a good singer  
Who holds a long note,  
Go ahead, drink cricket, sing!  
But he is not like the other birds  
Who sing a little  
And then go elsewhere.  
The cricket always stands firm.  
When it is hottest,  
He sings only for love.

### **Audition Announcement**

Cerddorion is looking for a few additional singers for our final concert cycle of this season. We will soon hold auditions for prospective new members to join us for that program. If you are interested in singing with us, please contact Artistic Director James John by e-mail at [auditions@cerddorion.org](mailto:auditions@cerddorion.org). Please be prepared to vocalize, sight-sing, and perform a solo piece of your choice. For further information, visit our web site ([www.cerddorion.org](http://www.cerddorion.org)) or look for our audition announcement on Vocal Area Network ([www.van.org](http://www.van.org)).

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