

CERDDORION
vocal ensemble

directed by
Susanne Peck

presents

JOSQUIN: PRINCEPS MUSICORUM

Saturday, March 14
8:00 pm
St. Michael's Episcopal Church
99th Street at Amsterdam Avenue
New York, New York

Sunday, March 15
7:30 pm
Church of the Ascension
Fifth Avenue at 10th Street
New York, New York

CERDDORION

Sopranos

Margie O'Brien
Lisa Rein
Jeanette Rodriguez
Debbie McFall Schaeffner
Sherry Smart

Altos

Eric S. Brenner
Grace Check
Martha Graedel
Kate Troast Kurz
Marilyn Lenat
Ellen Schorr

Tenors

Ralph Bonheim
Michael M. Chamberlin
Thomas Cirillo
David J. Deschamps
Philip Gallo
Steve Parkey

Basses

Raphael Biran
Peter Cobb
Ashley Goodall
Shawn Hall
Norman Holman
Peter Kurz
Robb Moss

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JOSQUIN: PRINCEPS MUSICORUM

Ave Maria

Salve Regina

"Pange Lingua Gloriosi" Chant

Sherry Smart, Debbie McFall Schaeffner,
Margie O'Brien

Missa "Pange Lingua"

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

INTERMISSION

In te Domine speravi

Absalon fili mi

Ave Verum

Allégez moi

Nymphes nappés

Mille regretz

Petite camusette

Je ne me puis tenir

La déploration de Johannes Ockeghem

NOTES AND TEXTS

JOSQUIN DESPREZ (c. 1440-1521) ranks among the greatest of Western composers. In sharp contrast to Bach, Mozart, and Beethoven, the details of Josquin's biography are exceedingly sketchy: the spelling of his name (which is still conjectural) has been established by an acrostic in the opening lines of his motet *Illibata Dei virgo nutrix*, for which he presumably wrote the text. Some of the confusion probably stems from the fact that he spent many years in Italy, where he produced works that are credited to a variety of names, including Juschino, Josse, Joducos Prantensis, and Joducus a Prato, among others.

Certain facts about Josquin's life are clear: Records that document his salary indicate where he worked, and when. He earned five ducats a month at the cathedral in Milan from July 1459 to December 1472; and 142 ducats a year at the court chapel of Sforza. He sang sporadically in the Papal chapel from 1486 through 1494 and somewhere around the turn of the century he made journeys back to France, where he served as an unofficial composer to the court of Louis XII and in the court of the Duke of Ferrara (where his salary was 200 ducats a year, making him the highest-paid singer in the history of the court). After leaving Ferrara, possibly because of an outbreak of plague, Josquin returned to France and took up work at Notre Dame at Conde, where he probably spent the rest of his life. He was buried in the cemetery at the collegiate church at Conde-sur-L'Escaut.

That Josquin was well regarded during his lifetime seems evident by his vast output of some 30 masses, 50 motets, and 70 chansons, many of which were commissioned, but more so by the characterizations of his contemporaries. His student Coclico dubbed him *Princeps Musicorum* ("Prince Among Musicians"); Bartoli compared him to Michelangelo; and Rabelais praised him in his *Pantagruel*.

It is interesting to note that Josquin alone among the great Western composers received his practical musical training as a singer, not an instrumentalist. This is evident in his elegant contrapuntal, melodic lines, which, when not merely accompaniment, are meant for soloistic-style singing. Nowhere is this clearer than in his motets, five of which we will sing today: *Ave Maria*, *Salve Regina*, *In te Domine speravi*, *Absalom fili mi* and *Ave Verum*. Every line or part is imbued with an inherent logic of flow and a naturalness that makes it sound seemingly effortless despite its virtuosity. In the motets, as well as in the masses, Josquin did not create a standard style, offering instead a wide variety of textures and moods.

Ave Maria is an exquisite example of Josquin's middle-period motets. Its serene texture belies the depth of Josquin's compositional skill. The opening is a simple canon that seems to descend from on high, leading to alternating sections of the top two voices in duet and the bottom three voices in a trio. Each subsequent section becomes slightly more complex, reverting back to a final section of simple homophony. *Salve Regina* is an example of the *cantus firmus* technique and is based on a paraphrase of a Gregorian chant used in canon. *Absalom fili mi*, a lament of David,

was composed for a special occasion, probably a funeral, and achieves its placid texture with the use of canon and subtle harmonic shifts.

Though Josquin's masses are considered by many musicologists as less inventive than his motets on account of the inherent structural limitations of the form, his *Missa Pange Lingua* demonstrates a master working at his peak. Composed during Josquin's old age, *Missa Pange Lingua* is a cantus firmus mass based on the Easter hymn *Pange Lingua*. Many cantus firmus masses employ the borrowed melody verbatim in one voice, but Josquin uses the hymn as an integral part of the counterpoint, displaying it in every voice part and section of the mass. While this use of cantus firmus technique gives the mass a structural cohesiveness, Josquin uses rhythmic motifs that are almost jazzlike and alternating sections of duets and trios to provide a variety and freshness to the mass.

With Josquin's secular music, the question of authorship becomes an especially thorny issue due to the paucity of sources and some false attributions. Most musicologists agree, however, that the French chansons on today's program are justifiably attributed. *Allégez moi* and *Je ne me suis tenir* show the same inventiveness of melody, use of canon, and variety of texture as his sacred works, as do most of Josquin's chansons. Probably a reworking of a secular piece, *Nymphes Nappés* is through-composed and very low and dense in texture. *Mille regretz*, a later chanson, is typical of the somber moodiness of his late works, while *Petite camusette* provides a contrast, with its melody based on a popular tune and quick tempo. One of Josquin's most famous pieces, *Nymphes des bois* or *La deploration de Johannes Ockeghem*, is a setting of Jean Molinet's elegy on the Death of Ockeghem. As an homage to Ockeghem (c. 1430-c. 1495), Josquin uses an augmented chant *cantus firmus*, which was typical of the style of this famed Dutch composer. Near the end, Josquin eliminates the chant and writes in a freer four-part style, which represents the freedom that Ockeghem's teachings and techniques had inspired.

While much of Josquin's life and personality as a composer remain an enigma to us today, that we are performing an entire program of his music is in itself a testament to the enduring legacy of his music. The comments of his contemporary Martin Luther are as relevant today as they were nearly 500 years ago: "Josquin," observed Luther, "is master of the notes, which must express what he desires; on the other hand, other choral composers must do what the notes dictate."

— David Deschamps

Ave Maria

Ave Maria, gratia plena.
Dominus tecum, Virgo serena.
Ave coelorum Domina,
Maria plena gratia,
Caelestia, terrestria,
Mundum replens laetitia.
Ave cujus nativitas
Nostra fuit solemnitatis.
Ut lucifer lux oriens
Verum solem praeveniens.
Ave pia humilitas,
Sine viro fecunditas,
Cujus annunciatio
Nostra fuit salvatio.
Ave vera virginitas,
Immaculata castitas,
Cujus purificatio
Nostra fuit purgatio.
Ave praeclara omnibus
Angelicis virtutibus,
Cujus fuit assumptio
Nostra glorificatio.
O Mater Dei,
Memento mei.
Amen.

Hail, Mary, full of grace,
The Lord is with you, gentle Virgin.
Hail, Queen of Heaven,
Mary full of grace,
Fills the heaven, the earth,
With rejoicing.
Hail, whose birth
Was our festival,
As the light-bearing rising light
Coming before the true sun.
Hail, pious humility,
Fertility without a man,
Whose annunciation
Was our salvation.
Hail true virginity,
Unspotted chastity,
Whose purification
Was our cleansing.
Hail, famous with all
Angelic virtues,
Whose assumption was
Our glorification.
O Mother of God,
Remember me.
Amen.

Salve Regina

Salve Regina misericordiae:
vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.

Ad te suspiramus, gementes et flentes in hac
lacrimarum valle.
Eia ergo, Advocata nostra, illos tuos misericordes
oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui, nobis
post hoc exsilium ostende.
O clemens: o pia: o dulcis Virgo Maria.

Hail Holy Queen, Mother of Mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children
of Eve;
To Thee do we send up sighs, mourning
and weeping in this valley of tears.
Turn, then, most gracious Advocate, your
eyes of mercy toward us,
And after this our exile, show unto us the
blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin
Mary.

"Pange Lingua Gloriosi" Chant

Pange lingua gloriosi, Corporis mysterium
Sanguinisque pretiosi, Quem in mundi pretium
Fructus ventris generosi Rex effudit gentium.

Nobis datus, nobis natus Ex intacta Virgine,
Et in mundo conversatus, Sparso verbi semine,
Sui moras incolatus Miro clausit ordine.

In supremæ nocte coenæ, Recumbens cum fratribus,
Observata lege plene Cibis in legalibus,
Cibum turbae duodenæ Sedat suis manibus.

Verbum caro, panam verum Verbo carnem efficit:
Fitque sanguis Christi merum, Et si sensus deficit,
Ad firmandum cor sincerum Sola fides sufficit. Amen.

Tantum ergo Sacramentum Veneremur cernui:
Et antiquum documentum Novo cedat ritui;
Praestet fides supplementum Sensuum defectui.

Genitori, Genitoque Laus et jubilatio,
Salus, honor, virtus quoque Sit et benedictio:
Procedenti ab utroque Comparis laudatio.

Sing my tongue, the Savior's glory, Of His flesh the mystery sing;
Of the Blood all price exceeding, Shed by our immortal King,
Destined for the world's redemption, From a noble womb to spring.

Of a pure and spotless Virgin Born for us on earth below,
He, as Man, with man conversing, Stayed, the seeds of truth to sow;
Then He closed in solemn order Wondrously His life of woe.

On the night of that last supper Seated with His chosen band,
He, the Paschal victim eating, First fulfills the Law's command;
Then as food to all His brethren Gives Himself with His own hand.

Word made Flesh, the bread of nature By His word to Flesh he turns;
Wine into His Blood He changes, What though sense no change discerns?
Only be the heart in earnest, Faith her lesson quickly learns. Amen.

Down in adoration falling, Lo! The sacred Host we hail;
Lo! O'er ancient forms departing, Newer rites of grace prevail;
Faith for all defects supplying Where the feeble senses fail.

To the everlasting Father, And the Son who reigns on high,
With the Spirit Blest proceeding Forth from Each eternally,
Be salvation, honor, blessing, Might and endless majesty.

Missa "Pange lingua"

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Gloria in excelsis Deo
et in terra pax omnibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis:
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus dominus, tu solus
altissimus, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

Kyrie

Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

Gloria

Glory be to God in the highest,
Peace to his people on earth.
We praise You, we bless You, we worship You, we
glorify You.
We give thanks to You for Your great glory.
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father,
who takes away the sins of the world, have mercy on us:
receive our prayer,
who sits at the right hand of the Father, have mercy upon
us.
For you only are holy. You alone are the Lord. You only
are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father.
Amen.

Credo in unum Deum, Patrem omnipotentem,
 factorem caeli et terrae,
 visibilium omnium et invisibilium.
 Et in unum Dominum Jesum Christum, Filium Dei
 unigenitum.
 Et ex Patre natum ante omnia saecula.
 Deum de Deo, lumen de lumine, Deum verum de Deo
 vero.
 Genitum non factum con substantialem Patri per quem
 omnia facta sunt.
 Qui propter nos homines et propter nostram salutem
 descendit de caelis.
 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 caelum
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria iudicare vivos et
 mortuos
 cuius 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 baptismum in remissionem peccatorum.
 Et expecto resurrectionem mortuorum.
 Et vitam venturi saeculi.
 Amen.

Sanctus, sanctus, sanctus, Dominus Deus sabaoth.
 Pleni sunt caeli et terra gloria tua.
 Osanna in excelsis.
 Benedictus qui venit in nomine Domini. Osanna in
 excelsis.

Credo

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,
 and born of the Father before all ages.
 God of God; Light of Light, true God of true God;
 begotten not made; one in Being 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 Spirit, out of the
 Virgin Mary;
 and was made man.
 He was crucified for us. He suffered under Pontius
 Pilate, died, and was buried.
 And the third day He rose again according to the
 scriptures;
 and ascended into heaven;
 and sits at the right hand of the Father;
 and He shall come again with glory to judge both the
 living and the dead;
 of whose Kingdom there shall be no end.
 And (I believe) in the Holy Spirit, the Lord and giver
 of life;
 Who proceeds from the Father and the Son;
 Who with the Father and the Son is worshipped and
 glorified.
 Who spake by the Prophets.
 And in one holy catholic and apostolic church.
 I confess one baptism for the remission of sins
 and I look for the resurrection of the dead, and the
 life of the world to come.
 Amen.

Sanctus

Holy, holy, holy, Lord God of Hosts.
 Heaven and earth are full of Your glory.
 Hosanna in the highest.
 Blessed is He that comes in the name of the Lord.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.

O Lamb of God, who takest away the sins of the world, have mercy upon us.

O Lamb of God, who takest away the sins of the world, grant us peace.

In te Domine speravi

In te Domine speravi
Per trovar pietà in eterno.
Ma in un tristo e oscuro inferno
Fui e frustra laboravi.
Rotto e al vento ogni speranza
Veggio il ciel voltarmi in pianto.
Suspir 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 sad and dark 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.
In Thee O Lord did I hope.

Absalon fili mi

Absalon fili me,
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.

Ave Verum

Ave verum Corpus natum
ex Maria Virgine,
Vere passum immolatum
in cruce pro homine,
cuius latus perforatum
unda fluxit sanguine;
esto nobis praegustatum
in mortis examine.

Hail true body
born of the Virgin Mary;
truly suffered and sacrificed
on the cross for man,
whose pierced side
flowed with a wave of blood;
may we have tasted of You when
we come to the hour of our death.

Allégez moy

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

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

Nymphes nappés

Nymphes nappés, nérïdiades, driades,
Venez pleurer ma désolation
Car je languis en telle affliction
Que mes esprïs sont plus mort que malades.
Cantus firmus: Circumdederunt me gemitus
mortis;
dolores inferni circumdederunt me.

Water-nymphs, nereids, driads,
come and bewail my sadness
for I languish in such affliction
that my spirits are more dead than sick.
Cantus firmus: The sighs of death surround me;
the sorrows of Hell surround me.

Mille regretz

Mille regretz de vous habandonner
Et d'eslonger vostre fache amoureuse;
J'ay si grand dueil et paine douloureuse,
Qu'on me verra brief mes jours deffiner.

A thousand regrets to abandon you
and leave your loving face:
I have such great sorrow and painful anguish
that my days will soon be seen to end.

Petite camusette

Petite camusette,
A la mort m'avez mis
Robin et Marion
S'en vont au bois joli.
Ils s'en vont bras à bras,
Ils se sont endormis.
Petite camusette,
A la mort m'avez mis.

Little snub-nose,
you have driven me to death.
Robin and Marion
go out to the pretty woods.
They go arm in arm;
they have slept.
Little snub-nose,
you have driven me to death.

Je ne me puis tenir

Je ne me puis tenir d'aimer
Celle qui point ne m'aime.
Je me doibz bien desconforter
Car j'ay perdu ma peine.
Ma dame souveraine,
Recevez vostre amy,
Par vostre bonté pleine
Ou mort est a demy.

I am unable to keep from loving
Her who does not love me at all.
I should well be discomforted
For my pain has come to naught.
My sovereign lady,
Receive your friend.
By your great goodness
Who is half dead.

La déploration de Johannes Ockeghem

Nymphes des bois, déesses des fontaines,
Chantres experts de toutes nations.
Changez vos voix fort clères et haultaines
En cris tranchantz et lamentations.
Car d'Atropos les molestations
Vostr'Ockeghem par sa rigueur attrape
Le vray trésor de musiqu'et chief d'oeuvre
Qui de trépas désormais plus n'eschappe,
Dont grant doumaigné est que la terre coeuvre.

Acoutez vous d'abits de deuil,
Josquin, Brumel, Pierchon, Compère,
Et plorez grosses larmes d'oeil,
Perdu avez vostre bon père.
Cantus firmus: Requiem aeternam dona eis
Domine
Et lux perpetua luceat eis.
Requiescat in pace.
Amen.

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,
Of whom it is a great loss that the earth covers
him.

Dress yourselves in clothes of mourning.
Josquin, Brumel, Pierchon, Compère;
And weep great tears from your eyes,
Who have lost your good father.
Cantus firmus: Rest eternal give to them O
Lord,
And let the perpetual light shine on them.
May he rest in peace.
Amen.

ABOUT US

FOUNDED BY artistic director Susanne Peck in 1995, Cerddorion is dedicated to setting new standards for extraordinary choral performance. As the group's name suggests, Cerddorion aspires to musicianship in its fullest sense, using the human voice to explore and fulfill the expressive potential of the art. Audiences have quickly come to recognize Cerddorion for its lyrical eloquence as well as its rich vocal beauty. Cerddorion's past concerts include: "Two Choirs From Heaven" (Baroque masterworks, with Charis Chamber Voices); "Now Sing New York!" (works by contemporary New York City composers); "Monteverdi: Musica Spirituale e Madrigali"; "Dying to Live" (early American hymns, spirituals, and folk song settings); "Rich English Fare" (post-Romantic works inspired by nature) and "Winter, War, and Flowers: Paul Hindemith and His Influential Contemporaries."

Although a relative newcomer, Cerddorion has quickly attracted significant recognition. In October 1997 Cerddorion joined the Artist in Residence program at the New York Public Library's Tompkins Square branch. Also this season, at the invitation of the acclaimed early music ensemble Concert Royal, Cerddorion collaborated on performances of Bach's Cantata 140 and Purcell's Dido and Aeneas in Manhattan and at Princeton University. In August 1998 Cerddorion will assist the highly regarded conductor Dennis Keene at the inaugural Dennis Keene Choral Festival in Kent, Connecticut, where the group will serve as resident teaching ensemble for the Festival's choral and conducting workshops.

SUSANNE PECK, artistic director and founder of both Cerddorion and the Westchester-based vocal chamber ensemble Charis, is highly acclaimed as soprano soloist, chamber singer, and voice teacher in the greater New York City area as well as throughout the country and abroad. She has appeared and recorded with many leading organizations, including the Waverly Consort, Concert Royal, Amor Artis, Ascension Music, Musica Sacra and the Boston Early Music Festival. Ms. Peck was chosen in the summers of 1994, 1995, and 1996 to participate in Chorus America's conducting workshop at Saranac Lake, where she studied with Margaret Hillis, Gregg Smith, and Dennis Keene, among others. She has assisted Dennis Keene, director of Ascension Music at Church of the Ascension, and Kyler Brown at Church of St. Mary the Virgin, former home of the Virgin Consort in New York City. In the summer of 1998, Ms. Peck will participate as assistant director of the Dennis Keene Choral Festival in its premiere season, with a featured vocal ensemble under her direction.

Currently director of music at South Presbyterian Church in Dobbs Ferry, New York, Ms. Peck also teaches voice at the Horace Mann School in Riverdale and privately in New York City.