

**SCHOLA PASTORIS
ANTIQUAE MUSICAE**

early music ensemble

Honey Meconi, director

**MUSIC OF
JOSQUIN DES PREZ**

Wednesday, November 17, 1993

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Vive le roy

A la mort/Monstra te esse matrem

*A la mort on prioit à l'heure:
Je te requiers de cueur contrit,
Dame des cieux, rends mon esprit
Devant ton filz et me sequeure.*

*At the very hour of death, one prayed:
"I ask of you with a contrite heart,
Lady of Heaven, to set my soul
Before your Son, and save me."*

Quant je vous voye

La belle se siet

De tous biens plaine

A l'ombre d'ung buissonnet

*A l'ombre d'ung buissonnet,
Au matinet,
Je trovay Bellon m'amy
Qui faisoit ung chappelet
De si bon hait.
Je luy ditz: Dieu te begnye.*

*In the shade of a thicket,
in the morning,
I found my friend Bellon,
who was making a garland
with great cheerfulness.
I said to her: "God bless you."*

*[Je te pry, Bellon m'amy,
Ayme moy, je suis Robin.]*

*["I pray you, friend Bellon,
love me, I am Robin."]*

*Robin, par sainte Marie,
Je ne t'ayme pas une brin*

*"Robin, by Saint Mary,
I do not love you even a little."*

*Je te donray
Ung grant p
De la croste*

*I shall give you a great chunk
of my bread,
With the crust and the crumb."*

Je n'ose plus

Entreé suis

Ile fantazies de Josk

Fortuna desperata

La Bernardina

Mille regretz

Mon mary m'a diffamée

Si j'ay perdu

Proch dolor/Pie Jhesu

| | |
|---------------------------------------|--|
| <i>Proch dolor!</i> | <i>O grief!</i> |
| <i>Amissum terris Germanica turba</i> | <i>All Germans cry bitterly</i> |
| <i>Magnanimum regem defleat!</i> | <i>For their brave king gone from the earth!</i> |
| <i>Ille jacet;</i> | <i>There he lies dead;</i> |
| <i>Atque ruit subito preclarum</i> | <i>the illustrious star has</i> |
| <i>Cesaris astrum.</i> | <i>suddenly been extinguished.</i> |
| <i>Vulnere non major nunc</i> | <i>Now there can be no pain</i> |
| <i>Dolor esse potest.</i> | <i>more cruel than this mortal blow.</i> |
| <i>Fortia stelliferi pandantur</i> | <i>May the torches of the sky, bearer of</i> |
| <i>Lumina celi;</i> | <i>the stars, be spread far and wide;</i> |
| <i>Excipiat magnam celica</i> | <i>may the heavenly host</i> |
| <i>Turma virum!</i> | <i>welcome this great man.</i> |

*The audience is kindly requested to withhold their applause
until the conclusion of the program.*

PROGRAM NOTES

*Josquin des Prez (ca. 1440-1521) is unquestionably the greatest composer of his generation and one of the finest of all early composers. Tonight's concert features secular and occasional music for three, four, and seven parts, opening with his four-voice fanfare **Vive le roy**, possibly written for the coronation of Louis XII in 1498. This is followed by his three-voice motet - chanson **A la mort**, whose seriousness is underscored by the use of the plainchant **Monstra te esse matrem** in the lowest voice. The sprightly **Quant je vous voye** shows another facet of Josquin's style.*

***La belle se siet**, based on a popular melody, is striking and highly unusual for its time in its use of three equal low voices. Also based on preexistent material is Josquin's version of **De tous biens plaine**. Here Josquin has borrowed the melody from one of the most popular works of the fifteenth century, Hayne van Ghizeghem's chanson of the same name. Underneath this melody Josquin shows off his contrapuntal skill by placing two voices in strict canon at the fifth, a semibreve apart.*

*Two of the next three works, **A l'ombre d'ung buissonet** and **Entree suis**, are probably based on popular melodies. Their style is very similar to that of **Mon mary m'a diffamée** and **Si j'ay perdu**, which are demonstrably drawn from well-known songs of the day. In contrast to the contrapuntal interplay of these compositions we have an unusual simplicity of style in **Je n'ose plus**, suggesting that it is an early work (if it is by Josquin at all). Also questioned at times is the authorship of **Fortuna desperata**, a delightful piece that places the top two voices of the well-known Italian song against a new and considerably livelier bass voice.*

*Mysterious titles distinguish **Ile fantazies** and **La Bernardina**; we have no idea what fantasies Josquin was referring to, and we have no idea who Ms. Bernardina was (but she probably wasn't gloomy). The thousand regrets of **Mille regretz**, on the other hand, are beautifully captured in the continually falling lines and unresolved harmonies of this late work. Similarly and rightfully sober is the final work on the program, **Proch dolor**. This lament on the death of the Holy Roman Emperor Maximilian in 1519 is transmitted anonymously in its only source, but the masterful control of the seven voices, three of which are canonically based on plainchant from the **Requiem Mass**, suggests that Josquin is the composer.*

THE ENSEMBLE

Lara Bruckmann, voice

Wade Demmert, sackbut

Nathaniel Dickey,

recorder and sackbut

David Ford, sackbut

Robin Ford, harp

Lisa Garner, Renaissance flute

Richard Hardie, recorder

Don Immel, sackbut

Inga Ingver, vielle

Kurt Johnson, recorder

Mihaela Oancea, vielle

Frank Ronneburg, recorder

Russell Sarre, lute

Rebecca Schweigert,

recorder and shawm

Amanda Walvoord, viola da gamba

Allison Werner, recorder

*HONEY MECONI is Associate Professor of Musicology at The Shepherd School of Music. She founded Schola Pastoris Antiquae Musicae upon joining the faculty in 1987 and directed the ensemble until 1990; she has also led early music ensembles at Indiana University and Harvard University. A specialist in Renaissance music, she has written for such scholarly journals as the *Journal of the American Musicological Society*, the *Journal of the Royal Musical Association*, the *Journal of Musicology and Early Music*, and has received grants from the Fulbright Foundation, the National Endowment for the Humanities, and the Andrew W. Mellon Foundation. She is currently on the councils of the American Musicological Society and the Harvard Graduate Society.*



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