

CONVIVIUM-MUSICUM



CONVIVIUM·MUSICUM

Michael Barrett, *music director*

The Josquin Generation

— *program* —

Ave regina caelorum Pierre de la Rue (ca. 1452–1518)

from Missa sine nomine Alexander Agricola (ca. 1445/6–1506)
Kyrie
Gloria

Credo de Sancto Johanne Evangelista Matthaeus Pipelare (ca. 1450–ca. 1515)

Mille quingentis Jacob Obrecht (1457/8–1505)

Angeli archangeli Heinrich Isaac (ca. 1450/5–1517)

— *intermission* —

Salve regina *a6* Obrecht

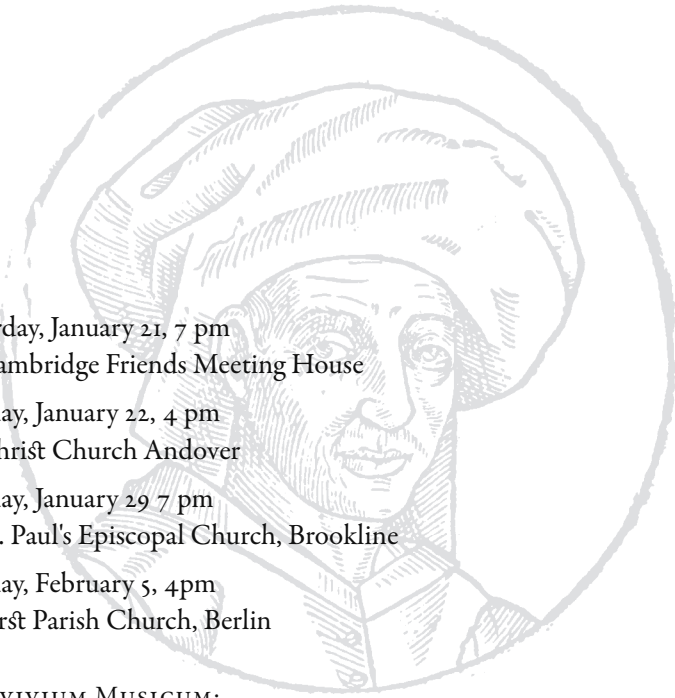
Sicut lilium Antoine Brumel (ca. 1460–1512/3)

from Missa Et ecce terrae motus Brumel
Sanctus
Benedictus

Regina coeli Agricola

from Missa Et ecce terrae motus Philip Legge* (b. 1972)
Agnus Dei (*reconstruction of lost portion of Brumel's mass*)





Saturday, January 21, 7 pm

Cambridge Friends Meeting House

Sunday, January 22, 4 pm

Christ Church Andover

Sunday, January 29 7 pm

St. Paul's Episcopal Church, Brookline

Sunday, February 5, 4pm

First Parish Church, Berlin

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Cover: woodcut of Josquin from Petrus Opmeer, *Opus chronographicum orbis univrsi a mundi exordio usque ad annum M.DC.XI.* (Antwerp, 1611)

NOTES ON THE PROGRAM

Every age has had its musical stars, and at certain times a single person seems to rise in esteem above all others. Such was the case around the turn of the 16th century, when Josquin des Prez was regarded throughout Europe as the most accomplished composer of his generation. He was lauded by no less a figure than Martin Luther, a man who seems to have loved music as much as he loved religious reform.

So, in the modern rediscovery of Renaissance vocal repertoire, especially of the period before the last decades of the 16th century, Josquin has deservedly found favor among ensembles and audiences alike. Yet he was just one of a veritable army of musicians and composers, born and in most cases trained in the Low Countries, who found employment in the courts and cathedrals of Europe. For a modern analogy, one might think of Philadelphia in the doowop days, the Motown musical machine, or record companies in their heydays.

This “Josquin generation,” to adopt a working title for the generation of composers born in the latter 15th century who lived not past 1520 or so, is the focus of tonight’s concert. Taken as a whole, we observe many stylistic traits in common: a continued reliance on cantus firmus technique in many, though by no means most, circumstances; related to this, a move toward (but not completely so) the “democratization” of the various voices; and a harmonic and sonic sensibility that, while not the type familiar to composers at the end of the 16th century, can nevertheless be as rich as the situation demands and the number of voices allows.

By using such language to describe stylistic traits of the Josquin generation, I do not mean to imply that the period is in any way transitional except from our own point of view, nor somehow inferior to earlier or later efforts. Of course you as the listener may make such a judgment for yourself!

Heinrich Isaac and Josquin once applied for the same job at the court in Ferrara. Josquin won the post, though in a letter an agent of the Este family famously remarked that, while he judged Josquin to be the better composer, Isaac would compose whenever you wanted, whereas Josquin composed when he pleased.

Isaac did not remain underemployed for long. Indeed, much of Isaac's output gives one the impression that he was very much a servant of his enviable circumstances: court composer in the Holy Roman Empire. Take the magnificent setting of *Angeli archangeli* for six voices, a motet in the tradition of the occasional grand motets of the generation of Du Fay and earlier English models. Isaac's sense of melodic and harmonic pacing and his exploitation of sonic contrasts are on full display in this impressive work.

The movements of the Mass Ordinary setting by Alexander Agricola we perform tonight have no known pre-existing material, hence its moniker "sine nomine." One of Agricola's stylistic traits here that may strike us as old-fashioned, even for the period, is the juxtaposition of static and moving passagework. In large part, however, we can see these different textures as Agricola's responses to the Mass Ordinary texts themselves, and as such they may be seen as word painting, if not musical rhetoric. The modal language is certainly not that of the later 16th century, and especially challenging is the decision-making process about apparently obligatory accidental alterations, some of which fall under the heading of *musica ficta*. One choice or other can change the modal center of gravity in various ways; we hope we do not offend with our decisions!

Mattheus Pipelare composed this apparently free-standing Credo setting (i.e. one that is not connected to other Mass Ordinary settings) using a Sarum chant passage as its *cantus firmus*. Especially for the outer two sections for five voices, Pipelare relies on a texture much like Isaac's *Angeli*: passages for two or three voices alternating with full-voice textures where some voices move in long notes, establishing harmonic regions, while other voices adorn the musical texture with faster passagework. The middle section, where Pipelare tacets the *cantus firmus*, appropriately includes the most mystical and most tragic portions of the Nicene creed: the incarnation of Jesus as man by the holy spirit, and his crucifixion.

The Marian antiphon *Salve Regina* was one of the most popular subjects for Renaissance composers. Sometimes the composer would set only alternating verses of the antiphon, like most *Magnificat* settings of the same period. This is the case for Obrecht's setting for six voices. The Gregorian melody, in the mixed mode I/II, provides the pre-existing material that pervades the polyphonic texture of the even-numbered verses. Of particular note are Obrecht's occasional division of

labor into high and low choirs, a technique that gains importance some decades later under the influence of the so-called Venetian school of Willaert and the Gabriellis.

Obrecht is also represented tonight by a work with great personal significance to the composer: a motet on the death of his father Willem (Latinized in the motet as “Guillermus”). Here the musical framework is the familiar Gregorian melody for the Introit of the Office for the Dead; instead of the familiar Mode V, however, Obrecht transposes the tune to Mode III. The very first word of the unique text, “mille,” is set in such a way that strongly parodies Josquin’s beloved chanson *Mille regretz* (a Latin word in the former, French in the latter). Perhaps this verbal overlap inspired Obrecht to transpose the Gregorian melody to coincide with the mode of the chanson.

We have examples of Antoine Brumel’s output at its most miniature and its most grand. In *Sicut lilium*, Brumel sets a short passage from the Song of Songs, and even in this brief statement Brumel takes great care to include musical punctuation at the end of each verbal phrase, as if to give the listener moments to meditate on the bucolic imagery.

At the other end of the spectrum we have movements from Brumel’s setting for 12 voices of the Mass Ordinary. The foundation of this exceptionally grand setting of the Ordinary is Brumel’s quotation of the first seven notes of the Easter antiphon “Et ecce terrae motus.” The notes of this plainchant fragment are stated in canon in long note values, providing the scaffolding beneath a constantly churning surface of running scales and arpeggios.

The only source of the Mass, housed in the Munich Staatsbibliothek, has not survived complete, and we are indebted to Philip Legge for his editing of the source, and in particular his completion of the Agnus Dei in the style of Brumel’s work. His wonderful emulation of Brumel’s grand style completes both the Mass and our concert.

—Michael Barrett

TEXTS & TRANSLATIONS

Ave regina caelorum,
Ave domina angelorum:
Salve radix sancta
Ex qua mundo lux est orta.
Gaude gloriosa,
Super omnes speciosa,
Vale valde decora,
Et pro nobis Christum exora.

*Hail, Queen of heaven.
Hail, Lady of angels
Greetings, holy root
From whom a light has arisen for the
world.
Rejoice, glorious one,
Lovely beyond others,
Farewell, most beautiful one,
And pray for us to Christ.*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

Gloria in excelsis deo, et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine deus, rex celestis, deus pater omnipotens. Domine fili unigenite, Jesu Christe. Domine deus, agnus dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, 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 thanks to you for your great glory. Lord God, heavenly king, almighty God the Father, Lord Jesus Christ, only begotten Son, Lord God, lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

Credo in unum Deum, Patrem omnipotentem, factorem cœli et terrae, visibilium omnium et invisibilium; et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula; 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 cœlis, 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 cœlum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare 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 baptisma in remissionem peccatorum: et expecto resurrectionem mortuorum et vitam venturi sæculi. Amen.

I believe in one God, the Father almighty, Maker of heaven and earth, 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, of one substance with the Father, by whom all things were made: who for us, and for our salvation, came down from the heavens, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man: crucified also for us under Pontius Pilate, he suffered and was buried; and he rose again on the third day, according to the Scriptures; and he ascended into heaven, sitteth at the right hand of the Father; and again he will come with glory to judge the living and the dead; of whose kingdom there shall be no end: and in the Holy Ghost, the Lord, and the giver of life, who proceedeth from the Father and the Son; who with the Father and the Son together is adored and glorified; who spake by the prophets: and 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.

CREDO CANTUS FIRMUS

Occur[r]it beato Johanni
Ab exilio revertenti
Omnis populus virorum ac
mulierum
Clamantium et dicentium:
Benedictus qui venit in nomine
Domini.

*St. John,
returning from exile,
Was met by all the people, men and
women,
Who were crying out and saying:
“Blessed is he who comes in the name of
the Lord.”*

PRIMA PARS

Mille quingentis verum bis sex minus annis
Virgine progeniti lapsis ab origine Christi,
Sicilides flerunt Muse, dum Fata tulerunt
Hobrecht Guillermum, magna probitate decorum,

SECUNDA PARS

Cecilie ad festum, qui Ceciliam peragravit
Oram; idem Orpheicum Musis Jacobum generavit.
Ergo dulce melos succentorum chorus alme
Concine ut ad celos sit vecta anima et data palme. Amen

CANTUS FIRMUS

Requiem eternam dona eis Domine,
Et lux perpetua luceat eis.

After fifteen hundred less twice six years had lapsed since the birth of Christ, Son of the Virgin, the Sicilian Muses wept as the Fates took away, on the feast of St. Cecilia, Guillermus Hobrecht, adorned with great probity, who travelled through the Sicilian shore.

It is he, also, who begot the Orphic Jacob for the Muses:

Therefore sweetly sing this song, gentle choir of succentors, so that his soul may be carried to Heaven and be given the palm. Amen

Translation by Rob Wegman

Eternal rest give to them, O Lord, and let perpetual light shine upon them.

PRIMA PARS

Angeli, archangeli, throni et dominationes, principatus et potestates, virtutes, cherubim atque seraphim, patriarche et prophete, sancti legis doctores, apostoli omnes, Christi martyres, sancti confessores, virgines Domini, anachoritae, sanctique omnes, intercedite pro nobis.

SECUNDA PARS

Te gloriosus apostolorum chorus, te prophetarum laudabilis numerus, te martyrum candidatus laudat exercitus, te omnes sancti et electi voce confitentur unanimes, beata Trinitas, unus Deus.

Angels, archangels, thrones and dominations, principalities and powers, virtues, cherubim and seraphim, patriarchs and prophets, holy doctors of the law, all apostles, martyrs of Christ, holy confessors, virgins of the Lord, hermits, and all saints, intercede for us!

The glorious chorus of apostles, the praiseworthy number of prophets, the chosen throng of martyrs extols you, all saints and the elect together sing praises to you, blessed Trinity, single God.

Translation by David J. Rothenberg

Salve, Regina, Mater misericordiae, vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevæ,
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 you we cry, the children of Eve; to you we send up our sighs, mourning and weeping in this land of exile. Turn, then, most gracious advocate, your eyes of mercy toward us; lead us home at the end and show us the blessed fruit of your womb, Jesus: O clement, O loving, O sweet Virgin Mary.

US Conference of Catholic Bishops translation

Sicut lilium inter spinas,
Sic amica mea inter filias.

*As the lily among thorns,
So is my love among the daughters [of
Adam].
Song of Songs 2:2*

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of Sabaoth;
heaven and earth are full of your glory.
Hosanna in the highest.*

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is he that comes
in the name of the Lord.
Hosanna in the highest.*

Regina caeli laetare, alleluia:
Quia quem meruisti portare,
alleluia,
Resurrexit sicut dixit, alleluia,
Ora pro nobis Deum, alleluia.

*Queen of Heaven, rejoice, alleluia.
The son whom you merited to bear,
alleluia.
Has risen as he said, alleluia.
Pray for us to God, alleluia.*

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

*Lamb of God,
you who take away the sins of the world,
Have mercy on us.
Lamb of God,
you who take away the sins of the world,
Grant us peace.*

ABOUT THE ARTISTS

Founded and run by its singers, **Convivium Musicum** has been dedicated to concerts of uplifting beauty since 1987. Praised in *The Boston Musical Intelligencer* for our “...radiant and full sound ...complete interpretive assurance and a palpable sense of dedication to this music,” Convivium is known for performances of Renaissance choral music that shimmer with precision, fine intonation, rhythmic accuracy, and lively attention to text. Over nearly three decades we have offered rarely-heard gems alongside stirring masterworks, and have collaborated with the Boston Camerata, the Boston Youth Symphony Orchestras, The Cape Cod Symphony Orchestra, and the Viola da Gamba Society of New England. As we enter our tenth season with Music Director Michael Barrett, our programs continue to be informed by careful research and scholarship, and our performances devoted to bringing to life the complex and profound emotional texture of this repertoire. *Early Music America* has acclaimed our performance as “the kind of transforming experience that concert junkies are always seeking.” This is what Convivium strives for in every concert program.

Music Director **Michael Barrett** is active in the Boston area as a professional musician and teacher. As a singer Mr. Barrett has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, Vox Luminis, Nederlandse Bachvereniging (Netherlands Bach Society), L'Académie, Seven Times Salt, and Exsultemus. He can be heard on the harmonia mundi and Blue Heron record labels. In Boston Mr. Barrett directs Convivium Musicum, a chamber choir for Renaissance music, and has served as guest director of Cantilena, a women's chorus in Arlington. He has taught courses in conducting, music history and theory at Boston University and the Cambridge Center for Adult Education, and has served as a sabbatical replacement choral director at Bridgewater State University. With his wife Anney he is co-owner of The Green Room, a multipurpose arts studio in Union Square, Somerville, where he teaches voice, piano and music theory.

Visit our website to learn more about the ensemble:
www.convivium.org

ACKNOWLEDGMENTS

Convivium would like to thank Susan DeSelms and the United Parish in Brookline for our rehearsal home. We gratefully acknowledge our concert hosts and supporters this season: Cambridge Friends Meeting House, Christ Church Andover, St. Paul's Episcopal Church, Brookline, and First Parish Church of Berlin, MA. As always, we thank Evan Ingersoll for his brochure and program design, Doc Davis for recording, and Erik Bertrand for maintaining our web site, www.convivium.org.

We are grateful to Professor David J. Rothenberg of Case Western Reserve University for granting us permission to perform his excellent edition of *Angeli, archangeli* by Heinrich Isaac.

Convivium Musicum is a non-profit organization largely supported by membership dues and tax-deductible donations. Please join us in our effort to bring this beautiful music to all, by considering a donation this season. Many thanks!

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— Alex Ross, *The New Yorker*



CHRISTMAS IN MEDIEVAL ENGLAND

Recorded live in concert

BLUE HERON Scott Metcalfe

BHCDI006

Christmas in Medieval England

Featuring live recordings made in Cambridge in 2013

"The program is by turns pensive and lively, and the scholarship required to evoke stylistic accuracy is put totally at the service of performance. There is a deeply affecting edge to the singing."

— David Allen, *The New York Times*



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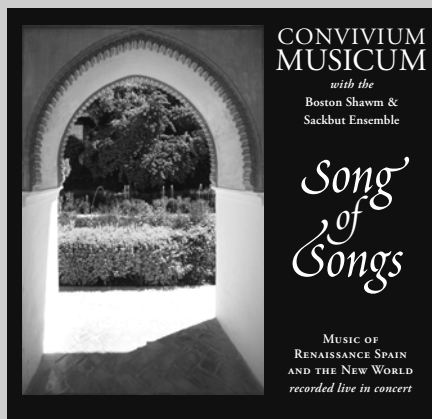
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CONVIVIUM RECORDINGS

Our newest CD, recorded with Music Director Michael Barrett, is now available! *Orlandus Lassus: Prince of Music* was released in May 2014 and is available for purchase at our concerts, as well as online through CD Baby, iTunes, Amazon, and GooglePlay. Please check www.convivium.org for more details.



CONVIVIUM · LIVE IN CONCERT



"a concert that was astonishing in its accuracy while being delightfully varied and inventive in its presentation."

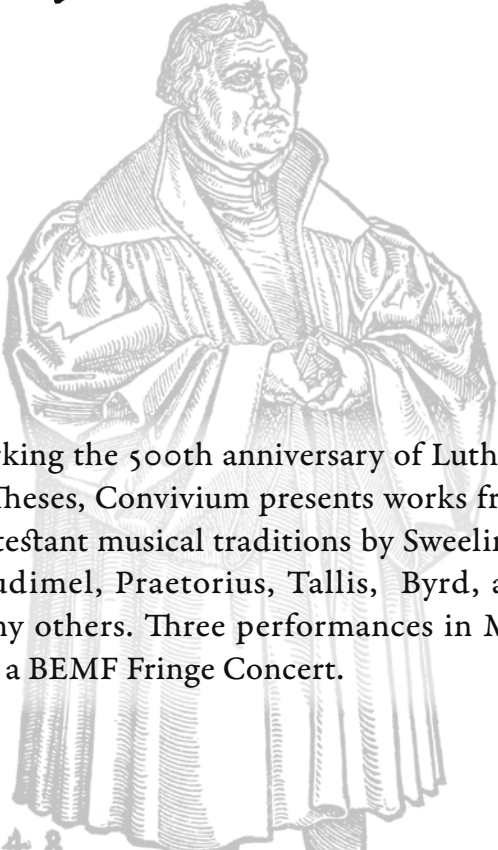
—Mary Maarbjerg, *Early Music America*

Convivium's live concert recordings are available here, and from our website:

WWW.CONVIVIUM.ORG

CONVIVIUM SPRING 2017

Reformation



Marking the 500th anniversary of Luther's 95 Theses, Convivium presents works from Protestant musical traditions by Sweelinck, Goudimel, Praetorius, Tallis, Byrd, and many others. Three performances in May, and a BEMF Fringe Concert.



Sun, May 13, 8 pm: Harvard-Epworth Church, Cambridge

Sat, May 20, 8 pm: Trinity Lutheran Church, Worcester

Sun, May 21, 7 pm: United Parish, Brookline

BEMF Fringe Concert:

Sat, June 17, 12 noon, Old West Church, Boston

A MUSICAL AFTERNOON FETE



Come join us at 4 pm on April 1, in the intimate space of The Green Room, 62 Bow Street in the heart of Somerville's Union Square, for this fundraising event for Convivium Musicum. Hear members of Convivium perform an eclectic range of chamber music while enjoying delicious refreshments and good company.

Individual tickets: \$50.00

Please consider an even greater gift to Convivium through helping to sponsor this event. Sponsorship levels:

\$75

\$150 (includes 2 tickets)

\$200 (includes 3 tickets)

*All Sponsors will be acknowledged in the event program.
Tickets may be purchased on our website after February 1.*

To purchase tickets or sponsor this event before that time, email us at info@convivium.org.

All tickets are completely tax-deductible. Space is extremely limited.



Scott Metcalfe, *Music Director*

“vigorous, lively performances”

Philippa Kiraly, *The Seattle Times*

EIGHTEENTH SEASON CONCERTS (2016-17)

First Church in Cambridge, Cong., 11 Garden Street (Next to the Sheraton Commander)

OCT. 15 Ockeghem@600 **Missa Ecce ancilla domini** (Concert 4)

DEC. 16 & 17 **Christmas in 15th-century France & Burgundy**

FEB. 18 Ockeghem@600 **Missa Caput** (Concert 5)

MAR. 17 **Machaut's Remede de Fortune** (with Les Délices)

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Visit our website for details on our subscription concerts and also to learn about these events:

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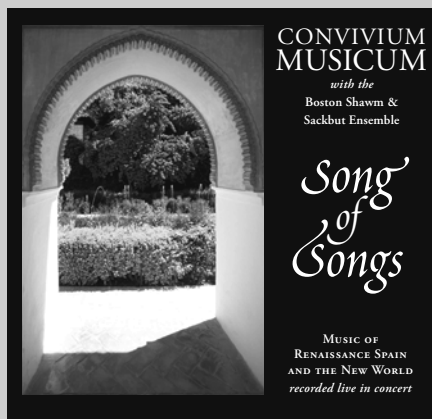
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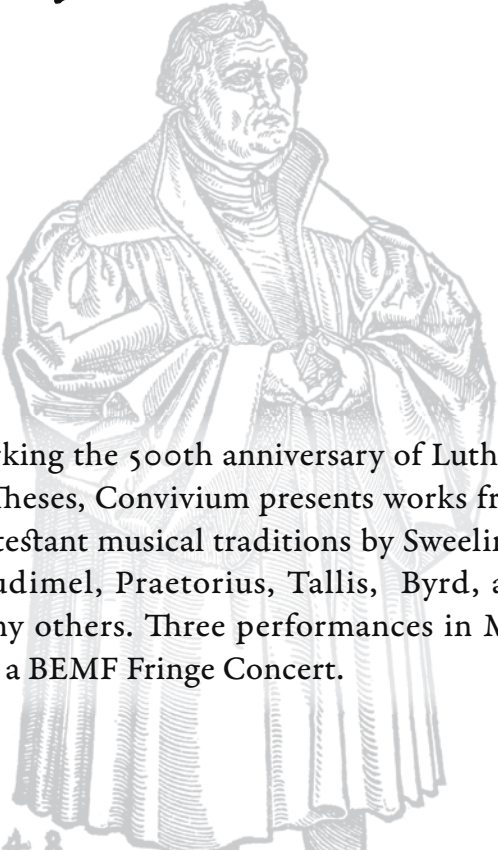
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