

Acknowledgements

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Westminster Presbyterian Church 2003 Spring Concert Series

The James Robinson Group
Sunday, March 30, 4:00 P.M.

Camerata California
Sunday, April 27, 4:00 P.M.

Handbell Showcase:
Velocity Handbell Ensemble
and
Michèle Sharik, Handbell Soloist
Sunday, May 18, 3:00 P.M.

Proceeds from all concerts benefit special projects of the Music and Worship Committee of Westminster Presbyterian Church. This year proceeds will complete the sound system and begin a fund for purchasing a set of handbells. Previous concerts supported the purchase of a new soundboard, microphones, and raised sound booth for the sanctuary.

For more information, contact the church office: 408-294-7447.



The Crest of the Dukes of Burgundy

Camerata California *presents*

*15th & 16th century
Music of the Burgundian Court
and of the Netherlands:
motets, secular songs, & dances*

*Sunday, April 27, 2003
Westminster Presbyterian Church
1100 Shasta Avenue, San Jose
4:00 PM*

*Today's performance is lovingly dedicated to the memory of Dr.
Vernon Read, who died on February 23. Vernon was our
mentor, our friend and our inspiration.*

The Program

*En frolyk weson (Een vrolic wesen) Heinrich Isaac
1450-1517*

*Courtly dances Tielman Susato
❖ Bergerette: Sans roch c1500-c1561
❖ La Morisque*

*James james james Jean Mouton (Odhecaton)
c1470-1522*

*Se je perdu mon amy Anonymus (Odhecaton)
Rompeltier Anonymus (Odhecaton)
Dy Katzenphote Anonymus
(Glogauer Liederbuch)*

*Innsbruck ich muss dich lassen Heinrich Isaac
Kyrie from Missa Carmina, from Innsbruck Heinrich Isaac*

*Alma redemptoris Mater Johannes Ockeghem
c1430-1495*

❖ ❖ ❖ *Intermission* ❖ ❖ ❖

*In pace (edition by Vernon Read) Josquin des Prez
Tribulatio et angustia c1450-1521
Ave Maria
In te Domine speravi*

Es thut sich als verkeren

*Es thut sich als verkehen
Zu dieser letzen zeit,
Den reichen müssen nähren die armen
handwerksleut,
Die Henn krät vor dem Han,
Wer nichts hat, wil viel zehren,*

*Der Narr den weisen lehren,
Die Frau schlegt ihren Mann.*

Il bianco e dolce cigno

*Il bianco e dolce cigno cantando more,
et io piangendo giungo al fin del viver mio.
Strano e diversa sorte ch'ei more
sconsolato,
Et io moro beato. Morte, che nel morire
Mi empie di gioia tuto e di desire.
Se nel morir altro dolor non sento.
Di mille morte il di sarei contento.*

Orlando di Lasso (c 1532 – 1594)

*Everything seems topsy-turvy
In these extreme times,
The rich man must work like the poor
tradesman,
The hen crows before the rooster,
Those who have nothing want to live high
on the hog,
The fool teaches the wise,
And the wife whacks her husband.*

Jacques Arcadelt (1508-1562)

*The white and lovely swan dies singing,
And crying I reach the end of my life.
Strange is it that the swan dies without
comfort
And that I die joyfully. A death that
Fills me with happiness and longing
Because I feel no other misery (when I
die).
Whoever dies a thousand deaths will be
contented.*



*Dr. Vernon Berry Read
1936-2003*

A Little History

The Rise and Fall of the House of Burgundy

The Dukes of Burgundy were ambitious and diligent, and in less than 100 years put themselves on equal footing with monarchs of England and France, with strongholds in Dijon and Bruges. They promoted a revival of chivalry, which resulted in an upsurge of literature, ceremony, and the arts. The last two dukes were in power when the earliest music of this concert appeared.

Philip the Good was the most powerful of the dukes of Burgundy. During his reign (1419 – 1467) he added Namur, Hainaut, Brabant and Holland to the duchy. Philip's son, Charles the Bold, was the last reigning duke of Burgundy (1467-1477). After his death, the duchy reverted to the control of France and of the Hapsburg king, Philip II of Spain. Philip II was a harsh ruler, and the Duke of Orange led an uprising against him during the years 1555-79, after which the northern provinces formed the Republic of the United Netherlands.

Early Music Printing

The Odhecaton: "Harmonice Musices Odhecaton A," the first collection of music printed using moveable type, was produced by Ottaviano Dei Petrucci in 1501. Before his death in 1539, he had issued more than 50 collections of music. The Odhecaton (A) contains 96 musical compositions selected to represent the finest secular writing of the foremost composers of the day. Almost without exception, these men hailed from the Netherlands and included such composers as Agricola, Compere, Isaac, Obrecht, Ockeghem, and Josquin. French was always the language of the chanson (as Latin was of the Mass), and this is reflected in the distribution of texts: 80 in French, 5 in Flemish, 4 in Italian, 4 in Latin, one in Spanish and one in very corrupt German.

Danserye: Tielman Susato, once a calligrapher in Antwerp Cathedral, was, for a time, a trumpeter in the Town Band of Antwerp. In 1547 he set himself up as a printer and publisher of his own and other people's music. Danserye was published in 1551, with the instruction that "the dances shall be pleasing and appropriate, to be played on instruments of all kinds." He ultimately published 25 books of chansons, 3 books of masses and 19 books of motets, including four collections devoted to the advancement of Flemish national musicians

The Glogauer Liederbuch: A German manuscript song collection of c.1460-1480, the Glogauer Liederbuch was the first known collection to be printed out in partbooks. The Lieder, in 3 or 4 parts, are equally divided between sacred and secular texts, and there is also a quantity of pieces apparently for instrumental ensemble -- perhaps the earliest such collection to survive. This is a massive assemblage of 300 pieces, many attributable to well-known composers.

It has been suggested that Josquin might have been preoccupied with money. Many of his secular songs deal with money, the need for it, or the lack of it. They also have a lot to do with romance, always a popular theme in pop music.

Adieu mes amours

Adieu mes amours,
A Dieu vous commend.
Adieu je vous dy jusquez printemps.
Je suis en souci de quoi je vivrai.
La raison pourquoi je le vous dirai
Je n'ai point d'argent.
Vivrai je du vent
Si l'argent du Roi ne vient
plus souvent

Josquin des Prez (c1450-1521)

Farewell, my sweethearts,
I commend you to God's care.
I take my leave until springtime.
I wonder what I will live on?
The reason I mention it is
That I have no money at all.
I must live on air,
Unless the king's money comes
more often!

Baisés moy

"Baisés moy, baisés moy
Baisés moy, ma douce amye
Par amour je vous en prie"
"Et non feray"
"Et pourquoi?"
"Se je faisais la folle,
ma mère seroit marie"
"Vela de quoy! Vela de quoy!"

Josquin des Prez (c1450-1521)

"Kiss me, kiss me
Kiss me, my sweet love,
For love's sake, I beg you."
"I won't do it"
"Whyever not?"
"If I do something foolish,
My mother will be hurt.
So that's why! So that's why!"

Bergerette savoyenne

Bergerette savoyienne
Qui gardes moutons aux praz.
Dy moy se vieulx estre mienne
Je te donray uns soulas.
Et ung petit chapperon;
Dy moy se tu m'aymeras
Ou par la merande ou non.

Josquin des Prez (c1450-1521)

Shepherdess from Savoy,
Guarding sheep in the pasture,
Tell me if you will be my ladylove.
I will give you a small coin
And a little hat.
Tell me you love me
Or tell me to leave

Mille regretz

Mille regretz
de vous habandonner,
Et d'elonger vostre fache amoureuse
J'ay si grand dueil
et paine douloureuse
Qu'on me vera
brief mes jours definer

Josquin des Prez (c1450-1521)

A thousand lamentations
for abandoning you,
And for leaving your loving face;
I feel such great grief
and sorrowful anguish
That you will soon see me
go into a decline.

Ave Maria

Josquin des Prez (c1450-1521)

Ave Maria, gratia plena,
Dominus tecum, Virgo serena.
Ave cujus conceptio, Solemni plena gaudio,
Caelestia, terrestria, Nova replet laetitia.
Ave cujus nativitas, Nostra fuit solemnitas,
Ut lucifer lux oriens
Verum solem praeveniens.
Ave pia humilitas, Sine viro faecunditas,
Cujus annunciatio Nostra fuit salvatio.
Ave vera virginitas, Immaculata castitas,
Cujus purificatio Nostra fuit pergatio.
Ave praeclara omnibus Angelicus virtutibus,
Cujus fuit assumptio Nostra glorificatio.
O Mater Dei, Memento mei.
Amen

In te Domine speravi

In te, Domine, speravi
Per trovar pietà in eterno,
Ma in un tristo e scuro inferno
Fui, et frustra laboravi.

Rotto al vento ogni speranza,
Veggio il ciel voltarmi in pianto;
Suspir, lachryme m'avanza

Del mio tristo sperar tanto:
Fu ferito se non quanto
Tribulando ad te clamavi.

Lo cecato voler mio
Per sin qui m'ha fato muto
Et hor poco al dolor mio
Per trovar pietà un eduto.
Deh! signor porgime adiuto
Quia de me iam desperavi.
In te, Domine, speravi.

Hail, Mary, full of grace,
The Lord is with you, gentle virgin.
Hail, whose conception, Full of solemn joy,
Fills the heaven, the earth, With new rejoicing.
Hail, whose birth Was our festival,
As the light-bringing rising light
Coming before the true sun.
Hail, pious humility, Fertility without a man,
Whose announcement Was our salvation.
Hail true virginity, Unspotted chastity,
Whose purification Was our cleansing.
Hail, famous with all Angelic virtues,
Whose assumptions was Our glorification.
O Mother of God, Remember me.
Amen

Josquin des Prez (c1450-1521)

I trusted in thee, O Lord,
to find mercy forever,
but I found myself in a sad and dark hell,
and I labored in vain.

With all hope scattered to the wind,
Heaven makes me complain;
only sighs and tears remain

of my sad hopes:
I should have been injured,
if I had not cried to you through my tears.

My blind wish
has silenced me so far,
and I am in deep agony
to find eternal mercy,
O Lord, help me
in my deep despair!
I trusted in thee, O Lord.

Texts, Translations & Notes

Heinrich Isaac (c.1450-1517) was a contemporary of Josquin, and a prolific composer in all genres of the period, both sacred and secular. He served the Medici under Lorenzo the Magnificent at Florence from 1484-1492, and became court composer to Emperor Maximilian I at Vienna and Innsbruck. The most distinctive feature of Isaac's output is its variety, and he incorporated influences from Italy, France, Germany, and Flanders.

En frolyk weson

Ein frölich weson hab ich erlesen
Und seh mich um wo ich hin kum
In fremde land wirk mir bekant
Mer args dann gut durch sehns flüt

Gleich heuer als pferd auf dieser erd
Thü ich mich gleich erkennen

Heinrich Isaac (1450-1517)

I've picked out a pretty girl for myself,
And look around me wherever I go,
Whatever foreign lands I come to.
What's clear to me is that the flood of my
passions does me more harm than good.
This year is like last year in this old world.
At least, I know who I am!

Translation by Lawrence Rosenwald

Dance music

Tielman Susato (c1500-1561)

The spread of the chanson and instrumental repertory was in large part due to a number of enterprising music printers, such as Tielman Susato, many of whom seem to have played an active musical role by arranging or collecting the pieces which they published.

Jean Mouton was a contemporary of Josquin who emulated his style and was known for a particular smoothness of melodic line. He wrote relatively few secular pieces (such as "James james james" from the *Odhecaton*) and is more well known for sacred works - fifteen Masses, several Magnificats, and over 100 motets.

James james james

Jean Mouton (c1470-1522)

Jamais jamais jamais Jacques,
Bon homme bien naira.
Jacque bon homme!
Jamais, jamais, jamais, j'amaï, ja!
Jacques bon homme bien naira.
Jacques bon homme a une femme,
Nous l'airons par nostre dame.
Elle a dist qu'elle viendra
Jamais, jamais jamais, j'amaï, ja!
Jacque bon homme bien naira.
Se j'ay perdu mez amourettez,
Je ne sçay la raison pourquoy.
Se j'avoye bonne bourse, sette,
Il ne m'en chauldroit.

Never, never, never, Johnny
Good man, (well-born ?)
John, good man!
Never, never, never, ja!
Johnny good man, ____.
Johnny good man has a wife,
(We heard from our mistress).
She said she'll come back
Never, never, never, ja!
Johnny good man, ____.
If I've lost my sweetheart,
I don't know the reason why.
Even if I have a fat purse,
That won't keep me warm.

Se je perdu mon amy (instrumental)

Anonymous

Rompeltier (instrumental)

Anonymous

This polyphonic song, written in Dutch, from the Odhecaton A, is sometimes attributed to Jacob Obrecht (1452-1505). Obrecht wrote masses and motets, along with chansons, Dutch songs, and instrumental pieces. He is known for expressive use of melody and for developing a more unified musical structure in extended works such as the mass.

Dy Katzenphote (instrumental)

Anonymous

Innsbruck, ich muss dich lassen

Heinrich Isaac (1450-1517)

*Innsbruck, ich muss dich lassen,
ich fahr dahin mein Strassen,
in fremde Land dahin.
Mein Freud is mir genommen,
die ich nit weiss bekommen,
wo ich im Elend bin.*

*Innsbruck, I must leave you,
For I am traveling the road
to a foreign land.
(There,) deprived of my joy
and not knowing how to get it back,
I will be in misery.*

*Gross Leid muss ich jetzt tragen,
das ich allein tu klagen
dem liebsten Buhlen mein.
Ach Lieb, nun lass mich Armen
im Herzen dein erbarmen,
dass ich muss dannen sein.*

*I am burdened with great sorrow
which I can remedy only
through the one dearest to me.
O my love, leave me not bereft
of compassion in your heart
that I must part from you.*

*Mein Trost ob allen Weiben,
dein tu ich ewig bleiben,
stet treu, der Ehren fromm.
Nun muss dich Gott bewahren,
in aller Tugend sparen,
bis dass ich wiederkomm.*

*My consolation above all other women,
I remain yours forever,
always faithful, in true honor.
And now, may God protect you,
safe in virtue,
till I return.*

Kyrie from Missa carmina (on "Innsbruck")

Heinrich Isaac (1450-1517)

Isaac crafted this mass from his own song and harmonization.

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

Alma redemptoris Mater

Johannes Ockeghem (c1430-1495)

Johannes Ockeghem was a highly respected fifteenth century musician, and one of the most influential composers of the early Renaissance. His style emphasizes complex and independent melodic lines and expanded vocal ranges in a primarily four-voice texture.

*Alma Redemptoris Mater,
Quae pervia coeli porta manes,
et Stella maris,
Succurre cadenti,
surgere qui curat populo.
tu quae genuisti Natura mirante,
tuum sanctum Genitorem,
Virgo prius ac posterius,
Gabrielis ab ore Sumens illud Ave,
peccatorum miserere.*

*Gracious Mother of the Redeemer,
who remains the open Gate to Heaven,
and Star of the Sea,
Help those who fall
and seek to rise.
Thou who, while nature stood amazed,
gave birth to Him who made thee,
Virgin before and after his human birth,
Who received the greeting of Gabriel,
Have mercy on sinners.*

The composer Josquin des Prez (1440-1521) lived at the height of the Renaissance. One of the appealing and humanistic features of his style is the setting of texts so as to keep the natural flow and meaning of the words, something that was not always done in earlier times. This is evident in both his sacred and secular works. Another particularly noticeable characteristic of his style is the pairing of voices. In many works, pairings change throughout, giving a lovely clarity of texture.

Harmonically, Josquin's works begin to sound more familiar to the modern ear. More than 100 editions of Josquin's works are currently in print, half a millenium after their initial appearance.

In pace

Josquin des Prez (c1450-1521)

*In pace in id ipsum dormiam et
requiescam,
si dederò somnum oculis meis.*

*In peace let me rest and repose,
if I should surrender my eyes to sleep*

Tribulatio et angustia

Josquin des Prez (c1450-1521)

*Tribulatio, et angustia invenerunt me:
mandata tua meditatio mea est.
Tribulationem et dolorem inveni
et nomen Domini invocavi.*

*Trouble and heaviness take hold of me;
yet is my delight in thy commandments.
I met with trouble and sorrow:
and I called upon the name of the Lord.*

Text from Psalm 118:143, 114:3-4

Scaramella

*Scaramella va alla guerra, Colla lancia e la rotella.
Lo zombero boro borombetta, Lo zombero borombo!
Scaramella fa la gala, Cholla scharpa et la stivala.
Lo zombero ...*

*Scaramella se inamora Sol per pianger note et hora.
Lo zombero ...
Scaramella vase in campo Cum la spada sopra el fianco.
Lo zombero ...*

*Scaramella va in Galia Per basar una zudia.
Lo zombero ...
Scaramella vase alla guerra, Colla lancia e la rotella.
Lo zombero ...*

Josquin des Prez (c1450-1521)

*Scaramella goes to war with lance and shield,
A braggart, boro borombetta, a blusterer, borombo!
Scaramella invites to party with shoe and boot,
A braggart ...*

*Scaramella falls in love only to cry night and day,
A braggart ...
Scaramella joins the battle with his sword at his side.
A braggart ...*

*Scaramella goes to France only to kiss a girl,
A braggart ...
Scaramella goes to war with lance and shield,
A braggart ...*

Orlando di Lasso (also known as Roland de Lassus and Roland Delattre) is considered one of the greatest polyphonists of the late Renaissance and the essence of the Flemish tradition. A widely travelled individual, his places of residence include Rome, Antwerp, Munich (where he settled), Flanders, Frankfurt, Northern Italy, and the French Court. Lassus produced over 2000 compositions: Italian madrigals, German lieder, French chansons, Latin motets, two passions, offices, masses and magnificats.

Quant un cordier cordant

*Quant un cordier cordant,
Veut corder une corde a une corde accorde,*

*Mais s'un cordon cordant,
de la corde décorde.
le cordon décordant fait décorde la corde.*

Orlando di Lasso (c 1532 – 1594)

*When a ropemaker twisting rope
Wants to twist one strand with another strand together,
But one strand from the rope being twisted untwines from the rope,
The untwining rope makes the whole rope untwine.*

Adieu mes amours

**Baises moy
Bergerette savoyenne
Mille regretz
Scaramella**

Courtly dances

- ❖ **Entre du fol**
- ❖ **Ronde VI & Salterelle**
- ❖ **Ronde IX & Aliud**

**Quant un cordier cordant
Es thut sich als verkeren**

Il bianco e dolce cigno**Josquin des Prez****Tielman Susato**

**Orlando di Lasso
c 1532 – 1594**

**Jacques Arcadelt
1508-1562**

The Players

Mary Anne James – soprano; recorders; crumhorn; percussion

Jennifer Randolph – soprano; recorders; crumhorn; guitar; percussion

Mike Megas – tenor; recorders; crumhorn; guitar; percussion

Richard Stefanko – tenor, percussion

Ted Lorraine – baritone; bells; percussion

Sam Kiteley – bass, sackbut, viola da gamba

On leave: Lettie Smith

About Camerata California

*Camerata California is a vocal and instrumental ensemble dedicated to performing sacred and secular music from the medieval through Baroque eras. The ensemble was founded by Dr. Vernon Read, who, before retirement, taught and led early music at San Jose State University. Ensemble members have varied, long-standing musical experience. **Camerata is always looking for skilled musicians to join us for rehearsals and performances throughout the year. Contact us at majames@rjweb.org.***