

St  
Martin  
in  
the  
Fields

# FRESH HORIZONS

*Stile Antico:*  
Josquin – Father of the  
Renaissance

*Available to watch as many times as you like  
from 7.30pm, Thursday 4 February 2021,  
and available for 30 days.*

St Martin-in-the-Fields  
Trafalgar Square  
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# FRESH HORIZONS

## PROGRAMME

Ave Maria...Virgo serena – Josquin des Prez (1450/55-1521)

*Kyrie* from Missa Pange Lingua – Josquin des Prez

Vivrai je toujours – Josquin des Prez

El Grillo – Josquin des Prez

Inviolata, integra et casta es – Josquin des Prez

*Gloria* from Missa Pange Lingua – Josquin des Prez

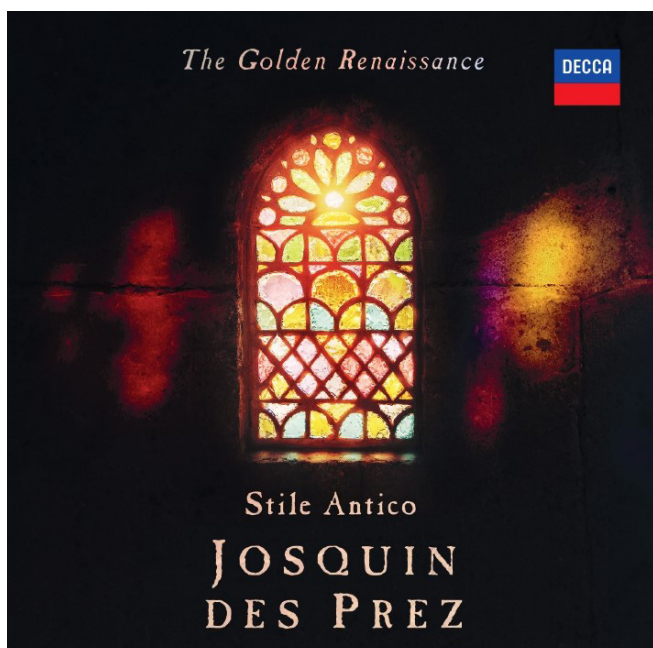
Mille regretz – Josquin des Prez

Salve Regina – Josquin des Prez

O mors inevitabilis – Hieronymus Vinders (fl. 1525-1526)

*Agnus Dei I and III* from Missa Pange Lingua – Josquin des Prez

Dum vastos Adriae fluctus – Jacquet de Mantua (1483-1559)



The Golden Renaissance: Josquin des Prez



Stile Antico (c. Marco Borggreve)

# FRESH HORIZONS

## PROGRAMME NOTES

by Sarah Maxted

For such a significant composer, there is remarkably little known about the life of Josquin des Prez. From his year of birth (the scholarly consensus is c. 1450/55), to his nationality (probably French, but he might have been born in Hainaut in modern-day Belgium), to his surname (presented in legal documents as Lebloitte or des Prez but also rendered variously in French, Italianate and Latin forms), Josquin's origins remain enigmatic. What is certain, however, is that he became a hugely influential musician and central figure in the Franco-Flemish school of polyphonic vocal music. One reliably recorded detail is the date of Josquin's death on 27 August 1521. In this concert Stile Antico bring together some of Josquin's most sublime works, commemorating 500 years since the composer's death and celebrating the release of their magnificent new CD *The Golden Renaissance: Josquin des Prez*.



Josquin des Prez

The first fifty years of Josquin's career as a singer, cleric and composer are difficult to unravel. The earliest potential record of his training is a reference to a choirboy named 'Gossequin de condet' in 1466 at St Géry Cambrai in northern France. From here, his career can be traced with more certainty to a position singing in the chapel of the Duke of Anjou in Aix-en-Provence in 1477, then possible stints working for King Louis XI of France, the powerful Milanese Sforza family and the Duke of Ferrara, before joining the choir of the papal chapel in Rome in 1489. The details may be blurred, but Josquin clearly forged a highly successful career, travelling freely in the employment of Europe's major families in France, Belgium, Italy and perhaps even in the royal chapel of Hungary.

From 1502 onwards, Josquin's fame as a composer spread rapidly thanks to the technology of the printing press. The pioneering music printer Ottaviano Petrucci published three volumes of Josquin's mass-settings, starting with *Misse Josquin* in 1502, which allowed Josquin to be recognised as a leading voice of his generation, both during his lifetime and in posterity.

This programme combines the three major strands of Josquin's oeuvre: masses, motets, and secular songs in the French chanson and Italian frottola styles. Nestled between movements from the *Missa Pange lingua*, we hear exquisite examples of his motets, three of his secular songs, and two works written in tribute after his death, demonstrating the great influence Josquin had on his contemporaries.

The *Missa Pange lingua* was written in Condé-sur-l'Escaut around 1514 and exemplifies the paraphrase style of mass-setting, one of a host of compositional techniques employed by Josquin in his numerous masses. In the *Missa Pange lingua* he 'paraphrases' an existing Corpus Christi hymn by Thomas Aquinas through quoting the hymn and freely elaborating on it to build a complex and imaginative polyphonic mass.

Josquin's compositional style was shaped by his experiences of Italian sacred and secular music, as well as by his seniors in the Franco-Flemish school including Johannes Ockeghem. It is possible that Josquin studied counterpoint under Ockeghem and it is evident that he deeply admired the older composer; when Ockeghem died in 1497 Josquin wrote a lamentation in his honour. In Josquin's motets we hear the development of his polyphonic style, ranging from the relative simplicity of his four-voice *Ave Maria...Virgo serena* – his earliest dateable motet – to the cascading luminosity of *Inviolata, integra et casta es* and haunting insistence of the chant motif in the five-voice *Salve Regina* – both of which were first published around the time of Josquin's death.

The secular side of Josquin is represented here by the two sorrowful chansons *Vivrai je tousjours* and *Mille regretz* together with the playful frottola *El grillo*. These three pieces display the versatility and inventiveness associated with Josquin, but they also share a question-mark of disputed authorship. In the wake of Josquin's popularity, it suited the commercial interests of sixteenth century composers and publishers to attribute and link their pieces to his already-established name. During recent decades there has been a fantastic resurgence of interest in the life and works of Josquin. This new attention has had the double-edged effect of bringing his music to ever-increasing modern audiences, but also robbing his canon of key works as scholars apply greater scrutiny to the historical evidence of their authorship. Nonetheless, these pieces collectively capture the eminent virtuosity of Josquin's style and reputation.

After Josquin died in 1521, three of his younger contemporaries composed laments in his honour and these were collated in a 1545 publication alongside a selection of Josquin's chansons. *O mors inevitabilis* by Hieronymus Vinders lauds Josquin's sacred works, celebrating him as a composer who 'through music, adorned the church' ('per harmonium illustravit ecclesiam'). Jacquet de Mantua's *Dum vastos Adriae fluctus* is a more comprehensive homage, quoting both text and music from five of Josquin's motets including *Inviolata, integra et casta es* and *Salve Regina*. The third lament was by Nicolas Gombert, who was strongly influenced by Josquin and helped develop Renaissance polyphony towards its culmination in the music of Giovanni Pierluigi da Palestrina.

The trademarks of Josquin des Prez's legacy include the dexterity of expression he applied to the techniques of polyphonic writing, adapting readily to the nuances of different texts. As Martin Luther observed, "He is the master of the notes. They must do as he wills; as for the other composers, they have to do as the notes will."

# FRESH HORIZONS

## TEXTS & TRANSLATIONS

**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 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.

(Anon.)

**Kyrie** eleison  
Christe eleison  
Kyrie eleison.

(Mass Ordinary)

**Vivrai je toujours** en telle paine  
Et de misere estre rempi?  
Si vous considerés ceste paine  
Mes desir sera accompli.  
En humilité je vous supplie:  
Chantés vostre bon plaisir.

(Anon.)

*Hail Mary, full of grace,  
the Lord is with you, fair virgin.  
Hail to you, whose conception,  
full of holy joy,  
fills heaven and earth with new rejoicing.  
Hail to you, whose birth we celebrated,  
like the day-star rising, foretelling the  
true sun.  
Hail, holy and humble one, fruitful  
without a man,  
you whose annunciation was our salvation.  
Hail, true virginity, spotless chastity,  
whose purification cleansed us also.  
Hail to you who excel in all the angelic  
virtues,  
you whose assumption glorified us also.  
O Mother of God, remember me. Amen.*

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

*Shall I always live in such pain  
and be filled with misery?  
If you acknowledge this pain  
my desire will be satisfied.  
Humbly I beg you  
sing your needs.*

**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.

*(Anon.)*

**Inviolata, integra et** casta es Maria:  
Quae es effecta fulgida caeli porta.  
O Mater alma Christi carissima:  
Suscipe pia laudum praeconia.  
Te nunc flagitant devota corda et ora:  
Nostra ut pura pectora sint et corpora.  
Tua per precata dulcisona:  
Nobis concedas veniam per saecula.  
O benigna! O Regina! O Maria!  
Quae sola inviolata permansisti.

*(Sequence hymn for Candlemas)*

**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 caelestis, 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.

*(Mass Ordinary)*

*The cricket is a good singer  
He can sing very long  
He sings all the time.  
But he isn't like the other birds.  
If they've sung a little bit  
They go somewhere else  
The cricket remains where he is  
When the heat is very fierce  
Then he sings only for love.*

*Inviolata, whole and chaste are you, Mary:  
you are the shining gate of heaven.  
O kind mother, dearest to Christ,  
accept our faithful hymns of praise.  
To you our hearts and lips cry out:  
may our souls and bodies be pure.  
Through your prayers' sweet sounds  
grant us forgiveness for ever.  
O kindly one! O Queen! O Mary!  
you alone remain inviolate.*

*Glory be to God on high,  
and on earth peace, good will towards men.  
We praise thee, we bless thee, we worship  
thee, we glorify thee,  
we give thanks to thee for thy 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,  
that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of God  
the Father, have mercy upon us.  
For thou only art holy;  
thou only art the Lord;  
thou only, O Christ,  
with the Holy Ghost,  
art most high in the glory of God the Father.  
Amen.*

**Mille regretz** de vous abandoner,  
et d'eslonger vostre fache amoureuse.  
J'ay si grand dueil et peine douloureuse,  
qu'on me verra brief mes jours definir.

*(Jean Lemaire de Belges)*

**Salve Regina**, Mater misericordiae,  
Vita, dulcedo, et spes nostra, Salve!  
Ad te clamamus, exsules filii Hevae,  
Ad te suspiramus, gementes et flentes,  
In hac lacrimarum valle.  
Eja ergo, Advocata nostra,  
Illos tuos misericordes oculos ad nos converte;  
Et Jesum, benedictum fructum ventris tui,  
Nobis, post hoc exilium, ostende,  
O clemens, O pia, O dulcis Virgo Maria.

*(Compline Antiphon)*

**O mors inevitabilis**, mors amara,  
mors crudelis,  
Josquin des Prez dum necasti,  
illum nobis abstulisti qui  
suam per harmoniam illustravit ecclesiam.  
Propterea tu musice, dic,  
requiescat in pace.  
*Cantus firmus*  
Requiem aeternam dona ei Domine,  
et lux perpetua luceat ei.

*(Anon.)*

**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.

*(Mass Ordinary)*

*A thousand regrets at leaving you  
and being parted from your loving face.  
I have such great sadness and painful  
sorrow  
that it seems to me my days will shortly  
come to an end.*

*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 our sighs,  
mourning and weeping  
in this valley of tears.  
Turn, then, most gracious advocate,  
thine 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.*

*O ineluctable death, bitter death,  
cruel death,  
when you killed Josquin Desprez,  
you took from us a man who,  
through his music, adorned the church.  
And therefore, O musician, say:  
May he rest in peace.*

*Eternal rest give unto him, O Lord,  
and let perpetual light shine upon him.*

*Lamb of God, who takes away the sins  
of the world, have mercy upon us.  
Lamb of God, who takes away the sins  
of the world, have mercy upon us.  
Lamb of God, who takes away the sins  
of the world, grant us peace.*

## **Dum vastos Adriae fluctus**

Dum vastos Adriae fluctus rabiemque furentis

gurgitis atque imis stagna agitata vadis  
Scyllamque et rapidas Syrtes miratur Jacchus

monstraque non ullis cognita temporibus,

candida pampinea redemitis tempora frande,  
haec cecinit prisco carmina docta sono:

Josquini antiquos, Musae, memoremus amores,  
quorum iussa facit magni regnator Olympi

aeternam praeter seriem et moderamina rerum,

dum stabat mater miserans natumque decoris  
inviolata manens lacrimis plorabat iniquo

iudicio extinctum.

Salve, o sanctissima, salve Regina  
et tu summe Deus miserere  
quotannis cui vitulo et certis cumulabo  
altaria donis.

Dixerat.

Argutae referebant omnia cannae  
Mincius et liquidis annuit amnis aquis.

*(Jacquet de Mantua)*

*While Jacchus wondered at the vast waves  
of the Adriatic*

*and the rage of the furious whirlpool  
and the waters churned up from the  
sea-bed,*

*and Scylla, and the swift-moving  
sandbanks*

*and monsters unknown to any age,  
he sang this learned song, in an antique  
style, his white temples bound with a  
vine frond:*

*Muses, let us recount Josquin's ancient loves,  
whose commands the ruler of great  
Olympus executed,*

*beyond the eternal course and governance  
of the world,*

*while the mother stood pitying and,  
remaining inviolate, wept with graceful  
tears for her son,  
slain by an unjust judgement.*

*Hail, O most holy Queen,  
and you, highest God, have pity,  
to whom each year I shall heap up  
the altars with a calf and regular gifts.  
He had spoken.*

*The clear-voiced reeds related everything  
and the river Mincius with his clear  
waters nodded approval.*

*(Translation: Luke Pitcher)*



*Stile Antico (c. Marco Borggreve)*



# FRESH HORIZONS

## PERFORMERS

### Stile Antico

#### Soprano

Helen Ashby  
Kate Ashby  
Rebecca Hickey

#### Tenor

Andrew Griffiths  
Jonathan Hanley  
Benedict Hymas

#### Alto

Emma Ashby  
Cara Curran  
Eleanor Harries

#### Bass

James Arthur  
Will Dawes  
Nathan Harrison

## stile antico

*early music vocal ensemble*

**Stile Antico** is firmly established as one of the world's most accomplished and innovative vocal ensembles. Working without a conductor, its twelve members have thrilled audiences on four continents with their fresh, vibrant and moving performances of Renaissance polyphony. Its bestselling recordings have earned accolades including the Gramophone Award for Early Music, Diapason d'or de l'année, Edison Klassiek Award, and Preis der deutschen Schallplattenkritik. The group has received three Grammy® nominations, and performed live at the 60th Grammy® Awards at Madison Square Garden.

Based in London, Stile Antico has appeared at many of the world's most prestigious venues and festivals. The group enjoys a particularly close association with Wigmore Hall, and has performed at the BBC Proms, Buckingham Palace, Amsterdam Concertgebouw, the Palais des Beaux-Arts, Cité de la Musique, Luxembourg Philharmonie, and Leipzig Gewandhaus. Stile Antico is frequently invited to appear at Europe's leading festivals: highlights include the Antwerp, Bruges, Utrecht and York Early Music Festivals, the Lucerne Easter Festival and the Schleswig-Holstein Music Festival.

During the COVID-19 pandemic, Stile Antico has thrown its energy into digital projects, producing a 'virtual choir' recording of Tallis' Spem in Alium, a music film to mark the 400th anniversary of the Mayflower voyage, and a series of lecture-recitals, Sundays with Stile, as well as giving live-streamed concerts from Wigmore Hall and the York Festival. In early 2021, the group will give further streamed concerts for Boston Early Music Festival, Live From London, and St Martin-in-the-Fields, and release its first recording for Decca Classics, marking 500 years since the death of Josquin.

*Our thanks to The National Lottery Heritage Fund, for supporting the Fresh Horizons concert series at St Martin-in-the-Fields.*

*This concert was pre-recorded in the church and edited together before broadcast. The performers and technical crew carefully adhere to all current government regulations for COVID-19.*



# FRESH HORIZONS

Other concerts in the **Fresh Horizons series**:

**London Mozart Players:**

**Four World Seasons**

Thursday 28 January, 7.30pm

**St Martin's Players:**

**The Golden Age of Jazz**

Thursday 11 February, 7.30pm

**Stile Antico: A Garden of Delights**

Thursday 18 February, 7.30pm

**London Mozart Players:**

**Beethoven Violin Concerto**

Thursday 25 February, 7.30pm

**Stile Antico: Toward the Dawn**

Thursday 4 March, 7.30pm

**Academy of St Martin in the Fields:**

**Bach and Brahms**

Thursday 11 March, 7.30pm

**Peter Donohoe**

Thursday 18 March, 7.30pm

**Piatti Quartet**

Thursday 25 March, 7.30pm

**Stainer – The Crucifixion**

Thursday 1 April, 7.30pm

**Handel – Messiah**

Thursday 8 April, 7.30pm

**The Gesualdo Six**

Thursday 15 April, 7.30pm

**Academy of St Martin in the Fields  
with John Butt**

Thursday 22 April, 7.30pm

**Chineke! Chamber Ensemble**

Thursday 29 April, 7.30pm

*All concerts are available to watch from 30 days after their release date*

Don't miss your chance to **purchase a season ticket** for all 14 concerts in the series and get 30% off – book by Thursday 25 February to save over £40!

As the impact of COVID-19 continues, we need people like you to keep supporting us and helping the musicians we work with.

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