

**William Kempster,
conductor**

Candidate for the Doctor of Music
degree in Choral conducting

**Friday, January 30, 1998
at 8:00 pm**

**Convocation Hall, Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**



Music of the Golden Age

Program

L'homme armé

Missa L'homme armé I

Pierre de la Rue

Kyrie

Gloria

Nuper rosarum flores

Guillaume Dufay

Missa L'homme armé I

Pierre de la Rue

Credo

Sanctus

Veni, Sancte Spiritus

Josquin des Prez

Missa L'homme armé I

Pierre de la Rue

Agnus Dei

Ensemble de la Rue

William Kempster

conductor

When we listen to a Beethoven symphony, one of Bach's great Passions, or even one of Monteverdi's operas, we naturally assume that no matter how deficient any one performance might be, the *actual notes* in the music we hear are the notes the composer intended to write, and that the impression of the music we have before us is ostensibly accurate, at least in this regard. The same cannot be said for the music presented in this evening's program.

The complex polyphonic vocal music of particularly the 15th, but also the 16th century, represented the culmination of the first great stage in the development of Western Art Music. In particular, the music of the central Renaissance, up until approximately the death of Josquin in 1521, can be seen as the pinnacle of achievement in the development of this polyphonic tradition.

This is music conceived in an environment fundamentally different to the one which has become moulded into the modern psyche; that is to say within a *linear*, or melodic tradition, as distinct from existing within a firmly entrenched *vertical*, or harmonic one. Of course this is not to say that the concept of harmony was foreign to composers of this period, rather that such composers were grappling with the elemental problems inherent in attempting to rationalise an essentially melodic musical tradition with a newly emerging harmonic language fundamentally inconsistent with that tradition. Our knowledge of the conventions and practicalities of this music has been, and to a great extent remains, inadequate to even begin to do it justice.

For the modern performer, one of the most important practical ramifications of these factors concerns itself with exactly the issue with which I began - what the *actual notes* in this music should be, or the controversial matter of *musica ficta*. When carefully examining this music within the context of period performance practice as well as the theoretical writings of the time, *musica ficta* becomes an issue of paramount importance when trying to reconstruct any reasonable facsimile of the composer's original intentions. The task is certainly impossible in one important sense: there are undoubtedly a number of possible 'correct' versions of any particular piece, and for this music the concept of a definitive or 'autograph' score, applicable in later music, is simply irrelevant.

It is not a matter of dispute that the music itself is fundamentally changed by these attempts to rediscover contemporary practices. In the new edition of Pierre de la Rue's *Missa L'homme armé* I have prepared for this performance over 300 of the *actual notes* as they appear in the manuscript sources have been changed in an attempt to more closely reflect the composer's intention. There can be no claim that this is the only way in which to perform this music; it seems to me quite clear, however, that *not* to make the effort is certainly one *wrong* way.

The three composers represented in this evening's program are arguably the three greatest figures of the century spanning their combined lifetimes. Despite their living and working in roughly the same area of France for much of their lives, the respective styles of these composers are quite distinct. Dufay is the pioneer amongst them, and thus his early music in particular still retains close ties with medieval traditions, such as the highly intellectual concept of isorhythm. Dufay's later works, however, tended to move away from such techniques and there is little doubt that his music was influential for both la Rue and Josquin. La Rue may even have sung the older composer's music in his presence as a boy chorister.

Though many details of la Rue's life still remain sketchy, it is thought he was probably born around 1460, the son a court trumpeter, in the Burgundian town of Tournai, about 30 miles from Dufay's birth town, Cambrai. Although he may have been a singer in the Hapsburg-Burgundian court chapel between 1477 and 1485 the first solid documentation of his presence places him as a tenor in the chapel choir at 's-Hertogenbosch in 1489.

La Rue moved from there to the Court Chapel in January 1493, where he was in unbroken service to the Hapsburg-Burgundian monarchs in Brussels/Mechelen until his retirement in 1516: respectively Maximilian I (Emperor of the Holy Roman Empire), Phillipe le Beau (King of Castile), Queen Juana of Spain, Marguerite of Austria (Regent of the Netherlands), and the Archduke Karl, later to become Charles V of Spain. During his lifetime la Rue accompanied the court entourage on the many journeys undertaken, including to Spain in 1501-2 and again in 1506.

There is no certain record however of la Rue ever going to Italy, although scholars have suggested he may have been in Sienna for a time as a boy chorister; or that he may in fact have been in Florence in 1492, at the time of the death Lorenzo the Magnificent - speculations yet to be confirmed. On his retirement, la Rue took up residence at the Chapter of Notre-Dame in Courtrai, and died there on November 20, 1518.

La Rue's contemporaries placed him in the first rank of composers, eclipsed only by Josquin, and his music survives in more than 150 manuscript sources, more than twice as many as his revered contemporary. After his death printers in Wittemberg and Nuremberg continued publishing his works for over forty years.

Even within his lifetime, la Rue's fame rested mainly with his Mass settings, of which 31 survive. That la Rue's music was well known and highly regarded in Italy as well close to home, is attested to by the fact that the 1503 Petrucci publication, *Misse Petri de la Rue*, ran to no fewer than six editions. One of the masses published in this Venetian edition was the first la Rue's two settings based on the *L'homme armé* melody. It is this work which forms the central core of this evenings program.

Composers in the 15th and 16th centuries greatly favoured the reworking of previously existing material into the compositional process. During this most prolific age of Mass composition by far the most popular melody, secular or sacred, used as either the *cantus firmus* (the melody used as the basis for polyphonic composition) or canonic model for such works, was the French chanson *L'homme armé*. The melody itself is structured in such a way as to lend itself easily to a number of contrasting treatments. The many repeated pitches, the prominence of the intervals of a fourth, fifth and octave in the melody, as well as its progression in phrases outlined by step and its obvious canonic possibilities, all contributed to its extraordinary popularity. The earliest known *L'homme armé* Masses were by Ockeghem (probably the oldest) and Dufay, although virtually all of the famous composers straddling the turn of the 16th century contributed such works: Fauges, Busnois, Obrecht, Pipelare, Compere, Regis, Mouton, Morales (2), Palestrina (2), as well, of course, as Josquin himself who like la Rue wrote two Masses based on this melody.

There is in fact evidence to suggest that la Rue's *Missa L'homme armé I* was originally conceived as a direct response to Josquin's *Missa L'homme armé super voces musicales*, and may indeed have been an attempt to surpass the master in

terms of contrapuntal inventiveness and ingenuity. This suspicion is aroused when one considers Josquin's work was published by the same Venetian publisher in 1502, one year prior to la Rue's. It is only a detailed examination of aspects of their respective construction which surely confirms that la Rue was aware of Josquin's work when writing his own. Both Masses set the three sections of the *Kyrie* as augmentation canons, and the second *Agnus* as mensuration canons (where each part progresses in proportionately different note values). In this latter case with Josquin the ratio is 3:1, whilst la Rue is even more ambitious with a ratio of 4:1. For a long period after la Rue's death this *Agnus* was held up in theoretical treatises as one of the definitive examples of contrapuntal virtuosity of the age.

Although impossible to date accurately, the Mass certainly would have been written, used in liturgical context, and quite possibly disseminated before the first specifically dated source (Petrucci in 1503). This work probably represents the culmination of the composer's first period of mastery. After 1500, Masses which follow into the composer's mature to late period seem to concentrate less on contrapuntal virtuosity for its own sake.

Throughout the Mass, the treatment of the chanson melody, whether used as a *cantus firmus* or more generally as the model for imitative counterpoint, is particularly informative when evaluating la Rue's style: generally freer and less predictable than that of Josquin. It is from this viewpoint that the following listening guide for the Mass may prove useful. Reference will be made to the various components of the *L'homme armé* melody la Rue uses as the basis of his compositional technique. These are marked on the example which follows:

L'hom-me, l'hom-me, l'homme ar-mé (1a) l'homme ar-mé

l'homme ar-mé doit on dou-fer, doit on dou-fer

fig. 1

On a fait par-tout cri-er, que chac-un se

viègne ar-mer d'un hau-bre-gon de fer.

fig. 2

L'hom-me, l'hom-me, l'homme ar-mé l'homme ar-mé

l'homme ar-mé doit on dou-fer, doit on dou-fer.

A

Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison.

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

In the first section of the *Kyrie* triptych, the *bassus* and *tenor* hold the melody quite strictly, commencing as if to outline a mensuration canon at the octave with the ratio 2:3. La Rue's propensity for a flexible, non-dogmatic approach to structure is soon evident, however, as the proportion of the canon is quickly altered, becoming 1:1 from the third note of the *bassus*. Throughout this opening section, the *contratenor* consistently paraphrases the *L'homme armé* melody, whilst the *discantus* remains the only truly free line.

The *Christe* which forms the middle section of the opening movement presents an unambiguous contrast in mood and texture, which is reduced to two parts. Commencing with a liltingly devotional canonic treatment of a parodied version of the second half of the tune (fig. 2), this section shows all four parts as variously related to the *L'homme armé* melody. In the last line of the piece, the relationship to the melody gradually unravels as canonic ornamentation increases approaching the final cadence.

The second *Kyrie* re-establishes structural identity with the opening, as here once again the *tenor* and *bassus* are the parts in canon. As is typical of la Rue however, with unifying features also comes contrast, as the roles of the upper two parts are now reversed, the *contratenor* now assuming the free role, and the *discantus* paraphrasing the melody.

Gloria

Intonation: Gloria in excelsis Deo.

Glory be to God on high.

*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 coelestis, Deus Pater omnipotens
Domine Fili unigenite Jesu Christe.*

And on earth peace, goodwill 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.

*Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.*

Lord God, Lamb of God, Son of the Father. Thou
who takest away the sins of the world, have
mercy upon us.

*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.*

Thou who takest away the sins of the world,
receive our prayer. Thou that sitteth at the
right hand of God, 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.

The *Gloria* is also cast in three contrasting sections (see text layout), once again with the central part presenting a textural and atmospheric contrast. Despite the comparative brevity of the opening section, la Rue uses a bewildering array of compositional techniques to convey the overall feeling of the text.

The top three parts commence with what seem to be intricately dovetailed imitative entries based on the the first phrase of the melody (fig. 1). Typical of la Rue, this is an effect achieved by giving different durations to the first note of each

canonic part, thereby creating the impression of contrapuntal entries whilst retaining the dramatic effect of an ensemble attack. The *bassus*, which enters last, is also strongly tied to the melody, thereby allowing the *discantus* and *contratenor* in particular to be much freer on the words *Laudamus te. Benedicimus te. Adoramus te. Glorificamus te*. From *Domine Deus* onwards, however, the music changes quite suddenly, with the *tenor* reverting to a more conservative *cantus firmus* role on long note values, freeing the other three parts to become involved in a contrapuntal dialogue. This suddenly imbues the music with a far greater sense of expansiveness, achieved by an extension in the range of each individual line as well as an increase in both rhythmic activity and linear independence.

The more contemplative central section once again shows indelible la Rue fingerprints. Here the texture is reduced to three parts, with the *bassus* having the melody (based on fig. 2) throughout. At the opening the two remaining voices engage in strict canonic imitation on freely composed material. Typically for la Rue, the canon is abandoned after a couple of phrases in favour of freely composed counterpoint approaching the key functional cadence. *Qui tollis peccata mundi, miserere nobis* provides a brief triple time postlude in which the two upper parts now join the *bassus*, reverting to the outline of the melody of fig. 2.

The final part of the *Gloria* once again mirrors the opening section in that all parts, despite focussing on the same fragment of the melody, become involved in a complex polyphonic texture where all four voices are of equal importance. La Rue's extraordinary awareness of structural functionality is even more apparent here than this superficial recognition of a 'ternary' outline would suggest. This final section acts as a microcosm of the structure of the entire movement, itself cast in three contrasting parts which progress without a break. The first two contrast meter, duple versus triple, and are based on the same fragment from the original melody. As if to punctuate the feeling of closure achieved here, the final part returns to the opening phrase of the melody for its basis (fig. 1). What is even more fascinating is the way in which la Rue, in the opening two thirds of this section, highlights a portion of the *L'homme armé* melody not hitherto concentrated upon in the work: the final phrase of the melody (fig. 2a). Thus the return to the 'familiarity' of fig. 1 with the words *Cum Sancto Spiritu* takes on an even more powerful significance. This is the point at which the most exciting and complexly integrated polyphonic writing to be found in the whole Mass appears, and the effect at the close of the *Gloria* is quite exhilarating.

Credo

Intonation: Credo in unum Deum:

Patrem omnipotentem, factorem coeli et terrae visibilibus omnium et invisibilibus. Et unum Dominum Jesum Christum, et ex Patre natum ante omnia saecula. Deum de Ideo, unum de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos omnes et propter nostram salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine; Et homo factus est.

I believe in one God:

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, born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten not made; consubstantial 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.

Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die, secundum scripturas; Et ascendit in coelum: 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 et 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.

He was crucified also for us; He suffered under Pontius Pilate, and was buried. And on the third day he rose again according to the scriptures; and ascended into heaven; and sitteth at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; of whose Kingdom there shall be no end. I believe in the Holy Spirit, the Lord and Giver of life; who proceedeth from the Father and the Son; who together with the Father and the Son is adored and glorified; who spoke by the Prophets.

I believe 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.

The *Credo* of la Rue's *Missa L'homme armé I* is by far the longest and most complex movement of the work. Clearly this is partially dictated by the fact that the text discourse here is significantly more demanding than for other individual movements. The pains to which the composer goes to present an ordered, logical, and yet varied unfolding of the images contained within the text, fly in the face of a commonly espoused opinion that composers of this period were not interested in reflecting the content of the text in their music. This is not to say that specific 'word painting' in the sense of the term to be seen in the coming century is evident; rather that large sections often strive to reflect an overall impression of the text. Once again there are three sub-sections within the *Credo*, all of which have in common the use of changing meter as internal structural markers. As with the first two movements, the central section presents a more devotional mood - surely a text-driven compositional decision on the part of the composer.

The first section presents a myriad of images in music of declamatory power, with all lines closely derived from the *L'homme armé* melody. Imitation techniques of many guises are employed seemingly at random, and the *tenor* part, whilst arguably the most strongly tied to the melody, is fully integrated into the texture, rendering its role as *cantus firmus* purely academic.

The second section, *Et incarnatus est*, employs much the same technique as has already been seen in the central section of the *Gloria*, except that here the texture remains in four parts, with the *tenor* holding the material derived from the *L'homme armé* melody. The other three parts manipulate imitative entries based on a fragment which whilst strictly speaking new to the work, is so fundamentally related to the outline of fig. 2 that its appearance here is totally homogeneous. This section is carefully crafted in slow moving note values within a triple meter. At the very end the words *Et homo factus est* are allowed to stand out in bold relief, with a meter change back to duple within a strictly homophonic texture. This is another compelling example of the composer's response to text declamation, shedding light on the meaning of the *passage* rather than on individual words or phrases.

The final section of the *Credo* is the longest continuous section of music contained within the Mass. Consistent with the approach to text setting alluded to above, this section is further subdivided by way of meter contrasts. The *tenor* acts as *cantus firmus* throughout, while in the other parts there is a far greater reliance on coincident movement than has been the case in the Mass so far. Imitative entries and the derivation of individual lines from the *L'homme armé* melody are

still in evidence, but the undeniable 'credo' of this movement is to place a greater emphasis on clear delivery of the text, with melismatic writing kept to a minimum and textures generally uncluttered.

Sanctus

Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Holy, Lord God of Hosts.

Heaven and earth are full of thy Glory.

Hosanna in the Highest.

Blessed is he that cometh in the name of the Lord.

Hosanna in the Highest.

Within this movement, each line of the text as it appears above is given a different treatment. The most obvious manifestation of this lies in the fact that each is scored for a different number of voices: the *Sanctus* and *Hosanna* for four voices, and the *Pleni* and *Benedictus* for two and three voices respectively. Whether there is any symbolism in the fact that the depiction of heaven and earth in the *Pleni* is given to *two* voice parts is perhaps debatable (Josquin also uses this symbolism), however, in the light of some of the subtleties of text response already referred to in these notes, it should certainly not be discounted.

In the *Sanctus*, La Rue immediately returns to figs. 1 and 2 as the building blocks of the texture. The whole melody incorporated by both of these figures is used in canon one 'measure' apart at the minor 7th in the *tenor* and *bassus* parts respectively. The upper parts are free to act variously as *cantus firmus*, in free counterpoint, or in paraphrase and even direct imitation of sections of the melody.

The *Pleni* which follows, contains in some ways the simplest and yet the most subtly intricate music of the whole work. As the only extended example of two-part writing in the Mass, this section represents its most texturally transparent music. At the same time it utilises material from figs. 1 and 2 in far closer juxtaposition than at any other place in the work. Starting out with simple free counterpoint over a version of fig. 1 (fig. 1a) which almost seems to extemporise on the open fifth at the end of its phrase, the *Pleni* develops into a fascinating discourse between the two parts, featuring an evolutionary cross pollination of ideas from one to the other, including highly 'instrumental' untexted exchanges of sequential and ostinato patterns.

The four part *Hosanna* which flanks the *Benedictus* is one of only two sections within the Mass which draw upon fig. 2a as the melodic basis for its construction - the other was the final section of the *Gloria*. La Rue is not content with this, however, and both figs. 2 and 1a are also featured. Once again the *tenor* part occasionally assumes the role of *cantus firmus* in long note values, but this is used as a means of contrast not normal procedure, as we have seen on so many occasions before in this work.

The *Benedictus* itself is a sublime and gentle three-part setting where material derived from the *L'homme armé* melody becomes masterfully integrated into the fabric of the music. Beginning with fig. 1 in all parts, now it is the *discantus* which briefly takes on the role of *cantus firmus*. The upper two parts in particular gradually assume freely composed imitative roles above a version of fig. 2, now used as an almost obsessive ostinato in the *bassus*. This section presents particular problems in the area of *musica ficta*, and the version to be performed here goes further than some scholars would perhaps do to resolve the contradictions implicit in the music.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis (x3). Dona nobis pacem.

O Lamb of God, who takest away the sins of the
world, have mercy upon us (x3). Grant us peace.

All three settings of the *Agnus* with which the work closes have a number of features in common. Nowhere else in the work is the total independence of all four parts so apparent. This is polyphonic music in its purest form, where the concept of a unifying metrical bond between parts is at its most irrelevant. This absence of a perceived dominant meter is perfectly exemplified in the second *Agnus*, where the four different parts engage in a mensuration canon, existing in effect in four different time signatures simultaneously: 2:2, 3:1, 3:2 and 2:2 (in effect 4:2). For the main part, except for some slight manipulation at the commencement of entries, these parts work in the ratio of 3:6:2:6 throughout the section.

In comparison to the second *Agnus*, the first and second settings are really quite straightforward. In both these sections, all four parts begin in canonic imitation with fig. 1. As the music continues one or more parts are allowed to gradually become freer, effecting at times an almost improvisatory feeling. The resulting cumulative impression of the *Agnus* movement is impressively effective in producing an extremely introspective and personal sense of prayer, an emotional identity which seems to exist despite the superficially mathematical calculation with which this final part of the work seems to have been executed.

Nuper rosarum flores

Guillaume Dufay (c. 1400 - 1474)

Nuper rosarum flores
Ex dono pontificis
Hieme licet horrida,
Tibi, virgo coelica,
Pie et sancte deditum
Grandis templum machinae
Condecorarunt perpetim.

Recently rose (came)
as a gift of the Pope,
although in cruel winter,
to you, heavenly Virgin.
Dutifully and blessedly is dedicated
(to you) a temple of magnificent design.
May they together be perpetual ornaments.

Hodie vicarius
Jesu Christi et Petri
Successor Eugenius
Hoc idem amplissimum
Sacris templum manibus
Sanctisque liquoribus
Consecrare dignatus est.

Today the Vicar
of Jesus Christ and Peter's
successor, Eugenius,
this same most spacious
sacred temple with his hands
and with holy waters
he is worthy to consecrate.

Igitur, alma parens,
Nati tui et filia,
Virgo decus virginum,
Tuus te Florentiae
Devotus orat populus,
Et qui mente et corpore
Mundo quicquam exoravit,

Therefore, gracious mother
and daughter of your offspring,
Virgin, ornament of virgin,
your, Florence's, people
devoutly pray
so that together with all mankind, with
mind and body, their entreaties may move you.

Oratione tua
Cruciatu et meritis
Tui secundum carnem
Nati domini sui
Grata beneficia
Veniamque reatum
Accipere mereatur.
Amen.

Through your prayer,
your anguish and merits,
may (the people) deserve to receive of the Lord,
born of you according to the flesh,
the benefits of grace
and the remission of sins.

Amen.

On March 25, 1436, Pope Eugenius IV dedicated the Cathedral at Florence, a building which was to become one of the great architectural wonders of its age. At the time, Filippo Brunelleschi's dome was the single largest unsupported span ever constructed, and even today his achievement inspires awe in the millions of visitors who flock to see it. Many of these visitors would probably be unaware that a second, perhaps equally breathtaking achievement, was unveiled on that day: Dufay's motet *Nuper rosarum flores*, a work which is nothing short of a sounding model of the cathedral.

Dufay composed the work expressly for the ceremony, and the parallels between key proportions of the cathedral and the construction of the motet itself make it virtually impossible to conceive of the composer being able to write the piece without direct collaboration with the architect. There is no space here to give all the details of the many ways in which the music mirrors the physical proportions of the cathedral. Interested readers are directed to Charles Warren's article "Brunelleschi's Dome and Dufay's Motet" which appeared in the *Musical Quarterly* in January, 1973. For the moment a couple of examples will give an idea of the sorts of relationships the composer sought to replicate in his music.

A key proportion which is used over and over again in the cathedral's construction is the number ratio 6:4:2:3. If one counts the number of *tactus* (for practical purposes here 'beats') in each of the four sections of the motet, the following numbers result: 168, 112, 56 and 84. As it happens these are exactly the same as the number of *braccia* (a contemporary Florentine measurement corresponding to about two feet) in each of the nave, transept, apse and dome respectively. These numbers of course also reduce to a ratio of 6:4:2:3. Also fascinating is the fact that the cathedral is constructed on a modular scheme, with the base module defined as a *braccia* square, of which there are 28 in all. In the motet Dufay reflects this by constructing each of the alternating two and four part sub-sections within the piece from lengths of exactly 28 *breves*.

The complex mathematical design suggested here was not meant to be 'heard' in any way. It was a manipulation of musical resources into a kind of 'secret cypher' for the greater glory of God. That the cypher remained unbroken for centuries after Dufay's death only adds to its compelling fascination, making this work one of the true great achievements of Renaissance music.

Veni, Sancte Spiritus

Josquin des Prez (c. 1445 - 1521)

Veni, Sancte Spiritus,
et emitte coelitus lucis tuae radium.
Veni, pater pauperum,
veni dator munerum, veni, lumen cordium.

Come, Holy Spirit, and send out
from heaven the ray of your light.
Come, father of the poor, come,
giver of gifts, come, light of hearts.

Consolator optime,
dulcis hospes animae, dulce refrigerium.
In labore requies, in aestu temperies,
in fletu solacium

Best consoler, sweet guest of the soul,
sweet cool refreshment.
In labour rest, in summer heat
temperateness, in weeping consolation.

O lux beatissima, reple cordis intima
tuorum fidelium.
Sine tuo numine nihil est in homine,
nihil est innocuum.

O light most blessed, refill the innermost
parts of the heart of your faithful people.
Without your divine power nothing is in
light, nothing is not noxious.

Lava, quod est sordidum,
riga, quod est aridum,
sana, quod est saucium.
Flecte, quod est rigidum,

Wash what is dirty,
soak what is dry,
heal what is wounded.
Bend what is rigid,

fove quod est frigidum,
rege, quod est devium.

Da tuis fidelibus in te confidentibus
sacrum septenarium,
da virtutis meritum, da salutis exitum,
da perenne gaudium.
Amen.

warm what is cold,
direct what is deviant.

Give to your faithful people trusting in
you the sacred sevenfold gift.
Give the merit of virtue, give an outcome
of salvation, give perennial joy.
Amen

In the century that followed his death, Josquin was accorded the same sort of reputation as Beethoven enjoyed in the nineteenth century. In terms of his total mastery of the styles of his age, this can hardly seem surprising even now. Few historical figures of any discipline can have been so widely revered in their own lifetime, and not only by musicians and composers. This is attested to by the fact that no less a personage than Leonardo da Vinci painted the composer's portrait, which is now displayed in the Ambrosiana gallery in Milan.

Josquin was a consummate master of all techniques, but particularly of the various forms of canon. The work on this evening's program, the motet *Veni, Sancte Spiritus*, is a *tour de force* of canon writing. Set in six voices, the motet consists of two separate canons, one between *contratenor* and *discantus*, and the other between *bassus* and *tenor*. These run throughout the motet, embellished by two 'free' parts which, especially in the *secunda pars*, rely ever more on ideas gleaned from the canonic voices.

The edition of this motet prepared for this evening's performance seeks to apply the rules of *musica ficta* within the context of a key assumption which itself is a matter of considerable contention. The normal contemporary performance practice which would apply with the use of the sort of exact canon we see here, would be for the canonic voices to 'read' from the same part book (this music was never 'scored' in the modern sense, that is with all parts visible in vertical alignment). In complex compositions of this sort, often the imitative voice might well be tempted to subtly alter the chromatic inflections of the vocal line in response to aurally perceived changes in the overall flow of the music. There is incontrovertible evidence that this music was carefully rehearsed, almost invariably for the first performances at least, under the direction of the composer. In this rehearsal stage singers would not sing the underlaid text, but *solmise* (very similar to the modern educational practice of the 'Kodaly Method', where pitches are sung as pre-determined syllables of a fixed set of relationships) their line to a set of six syllables called a *hexachord* (ut, re, mi, fa, sol, la) corresponding to the first six notes of our modern *major* scale. Thus the second part reading the same line would not only 'hear' their own part in purely melodic terms, but also as a 'solmised' entity.

The edition I have prepared for this performance explores the logical possibility that the second voice should 'solmise' its part in exactly the same way as the first voice had just done. In modern terms this renders the canonic repetition intervallically identical to the original heard moments before. Whilst in practice this produces huge problems for the modern editor, in the hands of a master like Josquin, the fact that it is possible at all, and indeed that it so often so consistent with what we know of the rules of *musica ficta*, gives the whole process an air of verisimilitude I for one find totally convincing.

William Kempster, January 1998

Ensemble de la Rue

Sopranos

Jolaine Kerley

Karen Zwartjes

Altos

John Brough

Benila Ninan

Lynne Anne Roberts

Tenors

John Huck

Tim Shantz

Basses

Rob Kelly

Tom Soldan

Brennan Szafron

William Kempster

conductor

Upcoming Events:

Fri. & Sat., Feb. 6 & 7 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Monday, February 9 at 12:10 pm
Convocation Hall, Arts Building
Free admission

Monday, February 9 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Friday, February 13 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Saturday, February 14 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Monday, February 23 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Tuesday, February 24 at 3:00 pm
Location to be announced
General admission: \$10 at the door

Tuesday, February 24 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Saturday, February 28 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$15/adult, \$10/senior/student

Sunday, March 1 at 3:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 2 at 12:10 pm
Convocation Hall, Arts Building
Free admission

Monday, March 2 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Opera Scenes. Alan Ord, director
Scenes from Operas by Menotti, Britten and
"The Game of Chance" by S Barab.

**Music at Noon, Convocation Hall Student
Recital Series** featuring students from the
Department of Music.

Faculty Recital: Roger Admiral, piano.
Piano Music of the 20th century featuring
works by Beethoven, Murail and Mussorgsky.

Music at Convocation Hall with pianist Marek
Jablonski. Program to include works by
Chopin.

Master of Music Recital: David England,
saxophone. Program will include works by
Pascal, Harbison, Denburg, Tower, and
Admiral.

Noon-Hour Organ Recital. The recital
presents a variety of organ repertoire played
by students from the Department of Music.

**Saxophone Masterclass with Jean-Michel
Goury.**

Visiting Artists Recital: Jean-Michel Goury,
saxophone, and Yves Josset, piano. Program
to be announced.

Visiting Artist Recital: Francine Kay, piano.
Program to be announced.

Piano Masterclass with Francine Kay.

**Music at Noon, Convocation Hall Student
Recital Series** featuring students from the
Department of Music.

**The Grant MacEwan Community College
and the University of Alberta Jazz Bands.**
Raymond Baril and Tom Dust, directors. *An
Evening of Big Band Jazz.*

Upcoming Events (continued):

Sunday, March 8 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Friday, March 13 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Sunday, March 15 at 8:00 pm
McDougall United Church
10066 MacDonald Drive
Admission: \$7/adult, \$5/student/senior

Wednesday, March 18 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Friday, March 20 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Tuesday, March 24 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Friday, March 27 at 7:00 pm
Convocation Hall, Arts Building
General admission: \$10 at the door

Sunday, March 29 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

The University of Alberta Academy Strings Concert. **Martin Riseley, conductor.** Program will include works by Elgar, Grieg, Barber, and Vivaldi.

Music at Convocation Hall Series featuring **William H Street, saxophone, and Friends.** Program will include works by Baker, Denisov, Larsen, Vustin, and others.

The University of Alberta Madrigal Singers Concert. **Leonard Ratzlaff, conductor.** Program will include works by Badings, Nystedt, Robinovitch, Sandstrom and Villa Lobos.

Master of Music Recital: **Rebecca Chu, piano.** Program will include works by JS Bach, Schubert, Chopin, Debussy and Barber.

Master of Music Recital: **Anita Ho, piano.** Program will include works by Brahms, Chopin, Prokofiev, and Rachmaninoff.

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Master of Music Recital: **Allan Bevan, choral conducting.** Program will include Bernstein **Chichester Psalms**, Monteverdi **Laetatus Sum**, and works by Byrd, Mendelssohn, Pachelbel, Philips, Purcell and Raminsh.

Master of Music Recital: **Jocelyn Chu, cello.** Program will include works by Haydn, Rachmaninoff and Arnold.

Trumpet Masterclass with **Philip Smith, Principal Trumpet of the New York Philharmonic.**

The University of Alberta Concert Choir Concert. **Joy Berg, conductor.** Program will include works by Schütz, Fanny Mendelssohn, Honegger as well as Folk Music from around the world.



Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).