

Wednesday, September 20, 2023 · 7:00 PM

Cut Circle vocal ensemble



Secular and Sacred Music of Josquin des Prez

Part 1

Italian Academy for Advanced Studies · 1161 Amsterdam Avenue

Part 2

St. Paul's Chapel · 1160 Amsterdam Avenue

Co-Sponsors:

Sacred Music at Columbia; Italian Academy for Advanced Studies

Cut Circle animates Renaissance music. Hailed as “masterful,” “driving,” “passionate,” and “pathbreaking,” the ensemble marries cutting-edge research with deep knowledge of and commitment to the music’s twists and turns. Cut Circle’s forward-looking approach is rooted in a flexible vocal technique, a tireless pursuit of technical perfection, and a belief that polyphony engages all the emotions, from the serious to the silly to the crushingly sad.

Cut Circle publishes recordings, gives concerts and lecture-recitals, and organizes workshops, masterclasses, and musical feasts. The ensemble performs internationally, with recent or upcoming appearances in the United States at the San Francisco Early Music Society and Stanford Live, and in Europe for the Fondazione Guido d’Arezzo (Arezzo, Italy), the FloReMus Festival (Florence, Italy), the Early Music Season (The Netherlands), the Tage Alter Musik (Regensburg, Germany), Laus Polyphoniae (Antwerp, Belgium), and Musica Sacra (Maastricht, The Netherlands).

Founded in 2003 by Jesse Rodin (Director), Cut Circle specializes in music of the long fifteenth century—Guillaume Du Fay, Johannes Okeghem, Josquin des Prez, and their contemporaries. The ensemble is the recipient of the Noah Greenberg Award, which recognizes outstanding contributions to historical performing practices (American Musicological Society); the Prix Olivier Messiaen (France); Editor’s Choice (Gramophone, UK); and a Diapason d’Or (France).

Recent albums include a disc of riveting anonymous masses and a double album devoted to the complete songs of Okeghem. A forthcoming album introduces a new sound for the music of Josquin. Cut Circle records for the Belgian label Musique en Wallonie.

“Cut Circle” is a symbol that in the fifteenth century functioned as both a time signature (the “O” indicates triple meter) and a tempo marking (the “|” calls for an accelerated tempo). Following composers’ tempo indications helps the music come alive.

www.cutcircle.org

Secular and Sacred Music of Josquin des Prez

Cut Circle

Jesse Rodin, director

Corrine Byrne [CB], soprano

Sonja DuToit Tengblad [SDT], soprano

Jonas Budris [JB], tenor

Lawrence Jones [LJ], tenor

Bradford Gleim [BG], vagans and Artistic Advisor

Paul Max Tipton [PMT], bass

ITALIAN ACADEMY, TEATRO

Ave Maria...virgo serena (à 4)
[CB/JB/LJ/PMT]

Petite camusette (à 6)
[SDT/CB/JB/LJ/BG/PMT]

Baisiez moy (à 4)
[SDT/LJ /BG/PMT]

Si j'ay perdu mon amy (à 3)
[JB/BG/PMT]

Parfons regretz (à 5)
[SDT/JB/LJ/BG/PMT]

Faulte d'argent (à 5)
[CB/JB/LJ/BG/PMT]

Nimphes, nappées/Circumdederunt me (à 6)
[SDT/CB/JB/LJ/BG/PMT]

En l'ombre d'ung buissonet, tout au long (à 3)
[CB/JB/BG]

Une musque de Biscaye (à 4)
[CB/JB/BG/PMT]

Scaramella (à 4)
[CB/JB/BG/PMT]

ST. PAUL'S CHAPEL

Christe fili dei/J'ay pris amours (à 4)
[CB/SDT/LJ/BG/PMT]

Virgo salutiferi/Ave Maria (à 5)
[SDT/JB/LJ/BG/PMT]

Ut Phebi radiis/Ut re mi fa sol la (à 4)
[CB/JB/BG/PMT]

Ave verum corpus (à 2–3)
[SDT/CB/LJ]

Stabat mater/Comme femme desconfortee (à 5)
[SDT/LJ/JB/BG/PMT]

Pater noster–Ave Maria (à 6)
[CB/SDTJB/LJ/BG/JR/PMT]

20-minute intermission

Please gather your belongings and program notes and make your way across Amsterdam Avenue to St. Paul's Chapel for the second part of tonight's concert.

A New Sound for Josquin (1450–1521)

Josquin des Prez: the name evokes beautiful, brilliant, even magical music—but more than five centuries since he composed his last note, we are still discovering how to hear him. Cut Circle strives to treat Josquin not as a sleepy relic of the distant past but as a stylish, sensitive, playful, ecstatic composer. We foreground his revolutionary precision and drive while embracing reactions to the music that are visceral and emotional.

Josquin composes through a kind of calculated perseveration: over and over he digs into a musical thought, usually in order to probe the text's emotional content. His method is to repeat motives, short melodic-plus-rhythmic ideas that are passed from voice to voice in ingenious combinations, like a fast-paced basketball game with several balls in play. He also manipulates texture, changing how the voices relate to one another and how many voices are active at any given moment. Sharp contrasts between heterogeneous motives and textures open up chasms between inward expressions of sadness, pleading, or pain and outward bursts of exuberance, anger, or silliness. Our ultimate goal is to cause roughly the same successions of sounds that he and his fellow musicians heard to elicit in us roughly the same range of feelings that he and his fellow musicians felt.

To do justice to the many facets of Josquin's composing, Cut Circle has developed historically informed approaches to acoustics, tempo, rhythm, and other parameters. The key to unlocking what is most special about his music is ensuring that the individual voices are audible. To that end the ensemble assembles distinctive voices that are naturally clear, powerful, and flexible. Together we aim not for blend but for coherence and solidarity.

Another key to unlocking Josquin's sound is choosing historically appropriate tempos. The famous *Ave Maria...virgo serena*, for instance, has tended to be performed too slowly in modern times, save for a passage in triple meter ("Ave vera virginitas") that is usually sung too fast (or, in some cases, too slowly) relative to the music that surrounds it. These tempo relationships are not a matter of interpretation: they are clear in the choirbooks and printed editions from which Josquin and his fellow musicians sang this piece. Getting the overall tempo and the relationship between duple and triple right brings us closer to how fifteenth-century ears would have heard the flow of the music.

In Josquin's hands the music flows vigorously, with independent melodic lines and often intricate rhythms that can only work when perfectly coordinated in time. Particularly because each singer read from one part without being able to see the others, performers had to cultivate—revel in—rhythmic accuracy. This meant entraining to a steady beat and, in turn, entraining to one another. Here is where performance practice and emotional connection meet: in the shared feeling of pulse and groove that undergirds sung polyphony.

This program confines itself to music we can be confident this composer composed. Longstanding uncertainty about the canon has led to many renditions of wonderful pieces by "Josquin" that were in fact written by other composers—music that merits performing and reperforming, only not with his name attached. Research recently published in *Early Music* ("The Josquin Canon at 500") has made it possible to offer here a collection of motets and songs from three to six voices that gives a sense of the variety of Josquin's oeuvre and his development across his career.

Although the program is hardly organized chronologically, it begins with the first surviving piece attributed to him (*Ave Maria*, copied ca. 1485) and ends with what was probably his last work: the six-voice *Pater noster*, composed in 1520, that he specified should be sung outside his house for all church processions in perpetuity. In between we find music from across Josquin's career, including the early songs *Une musique de Biscaye* and *Scaramella*, a motet from his 1503–4 Ferrara year (*Virgo salutiferi*), and several songs from after his return to Condé-sur-l'Escaut in 1504 (*Petite camusette*, *Parfons regretz*, *Faulte d'argent*, and *Nymphes, nappées*). Most of the rest probably date from the years around 1500.

Considering that Josquin is arguably the most important composer before Bach, we know remarkably little about him as a person. Still, recent discoveries by Herbert Kellman offer tantalizing hints, especially about his origins. His father was a certain Gossard Lebloitte, a crooked cop who was once jailed for making an arrest outside his jurisdiction, and who for reasons unknown—but they can't have been good—was fined when a woman sued him for trying to marry someone else. At an early age Josquin was sent to live with his wealthy aunt and uncle in another town (Condé-sur-l'Escaut, today on the French–Belgian border), then evidently shipped off to still another town (Cambrai) to become a choirboy. Was he uprooted from his birthplace (perhaps Saint Sauveur, in modern Belgium) as a result of Gossard's shenanigans? Probably. If nothing else it seems likely that Josquin did not have an easy start in life.

As an adult Josquin sailed from one top job to another, where he was usually hired not as a composer but, as was customary in his day, a singer. What was it like to be his colleague—to sit across from him at dinner, to watch him compose, and to stand next to him in front of a choirbook and sing his latest motet? Again, we possess only hints, such as technical feats in some of his pieces that could indicate he was driven by a sense of competition with his fellow musicians. When in 1503 the court of Ferrara tried to recruit him, he agreed to come, but only for a salary 67 percent higher than his contemporary Heinrich Isaac was asking. And then there are the stories from after Josquin's death, when his fame was at its height: wild, in some cases impossible stories that give the impression that he knew he was good and didn't mind showing it, as with tales of him berating a fellow singer for ornamenting one of his compositions or laughing at a musician who had failed to understand a bit of his obscure notation. None of this rests on particularly solid ground. But it's harder to dismiss the (also posthumous) claim that he held onto pieces for a long time before releasing them to the public. Competitive or not, this was someone who cared deeply about the details of his compositions and their effects on listeners.

Those details add up to an endlessly creative music that harnesses motivic repetition and textural variety to create unexpectedly modern-sounding, rhetorically charged esthetic experiences. Josquin's melodies press forward. Against a strict underlying pulse, individual voices act and react. Whispering duos crash into powerful tuttis. Independent voices suddenly come together for deep expressions of feeling. His music can be chiseled and muscular, but also plaintive, sorrowful, and rowdy. It can make you smile, sigh, sit up straight, or fight off tears. Indeed, Josquin is a composer's composer who can also bring down the house. Music doesn't get much better than this.

—Jesse Rodin

The Secular Music

Ave Maria...virgo serena

In this groundbreaking motet Josquin is at his most transparent. Listen for his almost systematic shifts of texture: opening phrases in four-voice imitation, a pair of duets at “Ave cujus conceptio,” four-voice homorhythm at “solemni plena gaudio,” a rising sequence at “celestia, terrestria,” and so on. The last line is a personal plea.

Ave Maria, gratia plena, dominus tecum, virgo serena. Ave cujus conceptio, solemni plena gaudio, celestia, terrestria, nova replet letitia. Ave cujus nativitas, nostra fuit solemnitatis, ut lucifer lux oriens verum solem preveniens. Ave pia humilitas, sine viro fecunditas, cujus annunciatio nostra fuit redemptio. Ave vera virginitas, immaculata castitas, cujus purificatio nostra fuit purgatio. Ave preclara omnibus angelicis virtutibus cuius fuit assumptio nostra glorificatio. O mater dei, memento mei. Amen.	Hail Mary, full of grace, God 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 annunciation Was our redemption. Hail, true virginity, Unspotted chastity, Whose purification Was our cleansing. Hail, famous with all Angelic virtues, Whose assumption was Our glorification. O mother of God, Remember me. Amen.
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Petite camusette

Josquin’s setting of this rustic, euphemistic text—“They have fallen asleep...”—is at once silly and complex, featuring six swirling voices of which two are locked together in strict canon. Solo: Jonas Budris

Petite camusette, A la mort m’avez mis. Robin et Marion S’en vont au bois joly, Ilz s’en vont bras a bras, Ilz se sont endormis. Petite camusette, A la mort m’avez mis.	Little snubnose, You have brought me to death’s door. Robin and Marion Are going to the greenwood, They’re going off arm in arm. They have fallen asleep. Little snubnose, You have brought me to death’s door.
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Baisiez moy

Although sweet and sober, the music is not simple: two notated voices generate four through a double canon at the upper fourth (bassus/tenor and altus/superius).

Baisiez moy ma douce amie, Par amour je vous en prie. Non feray. Et pour quoy ? Se je faisais la folie	“Kiss me, my sweet friend, For love I beg of you.” “I shall not.” “And why?” “If I were to do something silly
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Ma mere en seroit marrie. Vela de quoy.	My mother would regret it. That’s why.”
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Si j’ay perdu mon amy

Exceptionally the poem is from the woman’s perspective—a tale of bitter regret whose target is God. At the end the speaker hurls the angry line “qu’en voulez vous dire” (what are you going to say about it/me?) in rapid-fire imitation.

Si j’ay perdu mon amy Je n’ay point cause de rire. Je l’avoys sur tous choisy. Vray dieu, qu’en voulez vous dire ? Il m’avoyt juré sa foy De n’aymer aultre que moy Tout au long du mois de may. Qu’en voulez vous dire ? Morte suis si je ne l’ay ! Et qu’en voulez vous donc dire de moy ?	As I have lost my beloved, I have no reason to laugh. I chose him above all others. True God, what are you going to say about it? He swore to me his faith, To love no one but me During the month of May. What will you say about it? I’m dead if I don’t have him! And what will you say about me?
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Parfons regretz

Here we glimpse the heart-wrenching sadness of the late songs. Technically the piece is a marvel, with opening imitation that conceals a strict canon between the last two voices to enter. But it is the song’s affective journey that will catch you off guard—above all the last phrase, which might be the most moving setting of the word tears (“larmes”) there has ever been. With its moment-to-moment shifts in intensity and its explosive conclusion, this is music that wants to make you cry.

Parfons regretz et lamentable joye, Venez a moy quelque part que je soye, Et vous hastez sans point dissimuler, Pour promptement mon cuer executer, Affin qu’en dueil et larmes il se noye.	Profound regrets and woeful joy, Come to me wherever I may be, And hasten, without dissembling at all, To quickly punish my heart, So that in grief and tears it might be drowned.
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Faulte d’argent

Lack of money—a problem to which we all can relate. The last line offers a surprising and amusing, if to our modern ears misogynistic, twist. As ever, two voices are in canon.

Faulte d’argent c’est douleur non pareille. Se je le dis, las je sçay bien pourquoy : Sans de quibus il se fault tenir quoy. Femme qui dort pour argent se resveille.	Lack of money is sorrow unequalled. If I say this, alas I well know why: Without cash you must remain quiet. A woman who sleeps will wake up for money.
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Nymphes, nappées/Circumdederunt me

Here misery reigns: while two voices quote a chant from the Office of the Dead, four others ask nymphs to weep. The last line, “are more dead than sick” (sont plus morts que malades), is set to dense polyphony that evokes despair through a repeating cycle of sonorities. At the word “malades” the altus twice interrupts with a heart-wrenching octave leap.

Nymphes, nappées, nereides, driades,	Nymphs of the
	woodland, sea, and tree,
Venez plorer ma desolation,	Come weep for my devastation,
Car je languis en telle affliction	For I languish in such
	affliction
Que mes esprits sont plus mort que malades.	That my spirits
	are more dead than sick.
Quinta pars, sexta pars	Quinta pars, sexta pars
Circumdederunt me gemitus mortis,	The groans of death
	surrounded me,
dolores inferni circumdederunt me.	the pains of hell
	surrounded me.

En l'ombre d'ung buissonnet, tout au long

In this silly, rustic setting based on a preexisting melody, Josquin dramatizes the concluding dialogue: “Robin, what do you mean?”

En l'ombre d'ung buissonnet,	In the shade of a grove
Tout au long d'une riviere	Along a river,
Trouvay Robyn le filz Marguet	I found Robin, the son of
	Marguet,
Qui prioit sa dame chiere	Who implored his beloved
Et luy dit en tel maniere :	And said to her in that way:
je vous aime, fin cuer doux	“I love you, fine sweet heart.”
Adonc respondit la bergiere :	Then the shepherdess replied:
Robyn, comment l'entendés vous ?	“Robin, what do you
	mean?”

Une musique de Biscaye

Listen for how the music highlights the maiden’s apparent rejection of her increasingly aggressive admirer—“Soaz, soaz”—through a sudden tonal shift. Solo: Corrine Byrne

Une musique de Biscaye	A maid of the Basque country,
L'autre jour pres ung moulin	The other day near a mill,
Vint a moy sans dire gaire,	Came to me without warning,
Moy hurtant sur mon chemin,	Bumping into me on my way,
Blanche comme ung parchemin ;	White as a parchment.
Je la baisé à mon aise,	I kissed her at my leisure,
Et me dist sans faire noise :	And she said to me calmly:
“Soaz, soaz, ordonarequin.”	“Get lost!”
Je luy dis que de Biscaye	I said to her that in Biscay
J'estoys son prochain voisin :	I was her close neighbor.
Mecton nous prest ceste haie	“Let us sit near this hedge
En l'ombre soubz l'aubepin ;	In the shade under the
	hawthorn.
La parlerons a butin ;	There we can talk intimately;
Faictes toust a ma requeste.	Do everything as I ask.”
Lors feist signe de la teste :	Then she shook her head at me:
“Soaz, soaz, ordonarequin.”	“Get lost!”

Par mon serment, vey rage :	“On my oath, this is madness:
Ce n'est françoys ne latin.	It is neither French nor Latin.
Parlez moy aultre langage,	Speak to me in another language
Et laissez vostre bisquayn.	And leave off your Biscayan.
Mectons no[us] besongne a fin.	Let us satisfy our needs.
Parlons d'amours, je vous prie.	Let us speak of love, I
	beg you.”

Lors me dist, n'en doubtés mye :	Then she said to me,
	never doubt it:

“Soaz, soaz, ordonarequin.”	“Get lost!”
Avoir n'en peuz aultre chose,	I could get nothing more
	from her,

Par ma foy, a ce matin,	By my faith, on this morning,
Fors baiser a bouche close	Except a kiss with her mouth shut
Et la main sur le tetin.	And with a hand on her breast.

Adieu, petit musequin,	“Farewell, little maiden,
Adieu, soyez ma popine.	Farewell, be my dolly.”

Lors me dit la bisquayne :	Then the Biscayan girl said to me:
“Soaz, soaz, ordonarequin.”	“Get lost!”

Scaramella

Probably Josquin’s only Italian composition, Scaramella pokes fun at the war-mongering title figure, not least through a series of nonsense syllables. Solo: Bradford Gleim

Scaramella va alla guerra	Scaramella goes to war
Colla lancia et la rotella.	With his lance and his shield.
La zombero boro borombetta,	La zombero boro borombetta*,
Scaramella fa la gala	Scaramella dresses up
Colla scarpa et la stivala.	With his shoes and boots.
La zombero boro borombetta,	La zombero boro borombetta,
La zombero boro borombo.	La zombero boro
La zombero boro borombo.	La zombero boro borombo.

*[Translation courtesy of Bonnie Blackburn. Jaap van Benthem interprets the phrase as if it were in French rather than Basque: “Take me, satisfy me, you’re the boss!” (Souage, souage ordonairequin). Others suggest “Go in safety,” “Soft, soft, all in good time,” and “Moo! moo! you come from the plains.” David Fallows proposes that the phrase makes no sense and was intended to be heard that way. See his commentary to the New Josquin Edition, vol. 28 (Utrecht, 2005), 362–65.

INTERMISSION

Please collect your belongings (and your program notes) and proceed to exit the building downstairs, carefully cross Amsterdam Avenue, and use the main west entrance to enter St. Paul’s Chapel for the second half of the concert.

The Sacred Music

Christe, fili dei/J'ay pris amours (from the motet cycle *Vultum tuum deprecabuntur*)

The solo, performed by Lawrence Jones, is from a famous love song (“I have taken love as my command”) that Josquin has woven into the polyphonic texture. The quoted melody is through-composed, but that does not stop Josquin from beginning each iteration of “Christe, fili, dei” with identical music. The concluding plea (“et tolle”) is matched by ever more insistent cries, especially in the bass.

Christe, fili dei, mundi qui crimina tollis, miserere nobis.	O Christ, son of God, who takes away the sins of the world, have mercy upon us.
Christe, fili dei, mundi verissima salus, miserere nobis.	O Christ, son of God, most true salvation of the world, have mercy upon us.
Christe, fili dei, precibus sanctissimae matris adjuva nos et tolle tribulationem nostram.	O Christ, son of God, through the prayers of your most holy mother, help us and take away our tribulations.
Altus	Altus
J'ay pris amours à ma devise [pour conquérir joyeuseté. / Heureux seray en ceste esté / se puis venir à mon emprise.]	I have taken love as my command [In order to win joyfulness. / I shall be happy this summer / If I can get my token of love.]

Virgo salutiferi/Ave Maria (text by Ercole Strozzi)

Mary is here the mother of a “thundering God,” an idea to which Josquin responds by setting in motion three virtuosic voices that charge almost constantly forward. From time to time the tenor and superius enter in canon, thickening an already dense soup.

salutiferi genitrix intacta tonantis,	Chaste virgin, mother of the salvation-bringing, thundering God,
Unicaque undosi stella benigna maris,	Unique and benign star of the turbulent sea,
Quam rerum pater, ut lapsus succurreret orbi,	You whom the father of the universe, in order to rescue the fallen world,
Nondum distincto iusserat esse chaos,	Before he had even ordered that world to be created,
Jesseaeque sacro nasci de sanguine gentis,	Not only predestined to be born from the sacred blood of Jesse’s stem,
Et matrem statuit virginitate frui.	But also to enjoy maidenhood through being a mother.
Tu potis et prime scelus expurgare parentis,	You can both conciliate the human race with God
Humanumque deo conciliare genus.	And expurgate the sin of the first mother.
Lacte tuo, qui te, qui cuncta elementa creat,	With your milk you have nourished him who created you and all the elements,

Pavisti vilis culmine tecta case.	Sheltered by the roof of a lowly hut.
Nunc, celi regina, tuis pro gentibus ora,	Now, queen of heaven, pray for your people,
Quosque tuus iuivit filius, ipsa iuva, alleluia.	And aid those whom your son has aided. Alleluia.
Superius, Tenor	Superius, Tenor
Ave Maria, gratia plena, dominus tecum,	Hail Mary, full of grace, God is with you,
benedicta tu in mulieribus. Alleluia.	blessed are you among women. Alleluia.

Ut Phebi radiis / Ut re mi fa sol la

The solmization syllables invented by Guido of Arezzo—ut, re, mi, fa, sol, and la—underpin this inventive motet. Beneath acrobatic duets, the canonic tenor and bassus enter every eight measures with a gradually expanding pattern that ascends in the *prima pars* (ut, ut re, ut re mi, etc.) and descends in the *secunda pars* (la, la sol, la sol fa, etc.).

Prima pars Ut Phebi radiis soror obvia sidera luna,	Prima pars Ut – As the Moon, sister of Phoebus, rules with her rays the stars in her path,
Ut reges Salomon sapientis nomine cunctos,	Ut re – As Solomon rules all kings in the name of the wise,
Ut remi pontum querentum velleris aurum,	Ut re mi – As the oars of those in quest of the Golden Fleece rule the sea,
Ut remi faber instar habens super aera pennas,	Ut re mi fa – As the artificer [Daedalus], having wings instead of an oar, rules the upper air,
Ut remi fas solvaces traducere merces,	Ut re mi fa sol – As it is the destiny of the oar to convey perishable wares
Ut remi fas sola Petri currere prora,	Ut re mi fa sol la– As it is the destiny of the oar of Peter to navigate by means of one Ship,
Sic super omne quod est regnas, O virgo Maria.	So you, o virgin Mary, rule over all that is.
Secunda pars Latius in numerum canit id quoque celica turba,	Secunda pars La – Everywhere the heavenly host in verse sings this also,
Lasso lege ferens eterna munera mundo:	La sol – Bringing gifts to a tired world according to Law Eternal:
La sol fa ta mina clara prelustris in umbra,	La sol fa – In fact, a radiant mineral, shining bright in the dark,
La sol fa mi ta na de matre recentior ortus,	La sol fa mi – The recent birth from a mother, herself natural-born
La sol fa mi re ta quidem na non violata,	La sol fa mi re – Born, truly not blemished

La sol fa mi re ut rore ta na Gedeon quo.	La sol fa mi re ut – [like] Gideon[’s fleece] by the dew.
Rex, O Christe Jesu, nostri deus alte memento.	O Christ Jesus, God on high, remember us.

Ave verum corpus

It’s a curious formal strategy: after an opening duo for two high voices (“Ave verum”), we hear the same music with an added contratenor, who quickens the pace (“Vere passum”). Josquin adopts the same strategy for the next two lines. Only the concluding section breaks the pattern, as all three voices participate in the closing invocation.

Ave verum corpus natum ex Maria virgine,	Hail true body, born of the virgin Mary,
Vere passum immolatum in cruce pro homine;	Who truly suffered and was sacrificed on the cross for mankind;
Cuius latus perforatum sacro fluxit sanguine.	From whose stricken side holy blood flowed.
Esto nobis pregustatum mortis in examine.	May we have tasted you [when we come to] the trial of death.
O dulcis, O pie,	O tender, O loving,
O Jesu fili virginis Marie.	O Jesu, son of the virgin Mary.

Stabat mater/Comme femme desconfortee

No other work by Josquin is so expressively declamatory. A striking example occurs in the fourth stanza (“Quae merebat et dolebat”), where the music keeps arriving on the repeated “-bat”’s in the text. In the last three stanzas, powerful triplets drive home the poem’s intense message. Meanwhile the tenor stands apart, quoting a song melody by Gilles Binchoys (d. 1460) in extremely long notes and without interruption.

Prima pars	Prima pars
Stabat mater dolorosa	The sorrowful mother stood
Juxta crucem lacrimosa,	Beside the cross weeping
Dum pendebat filius.	Where her son hung.
Cuius animam gementem,	Whose soul, lamenting,
Contristantem et dolentem,	Compassionate and grieving,
Pertransivit gladius.	Was pierced by a sword.
O quam tristis et afflicta	O how sad and afflicted
Fuit illa benedicta,	Was that blessed
Mater unigeniti.	mother of the only-begotten.
Quae merebat et dolebat,	Who mourned and grieved,
Et tremebat, dum videbat	And trembled, as she saw
Nati penas incliti.	The pains of her glorious son.

Quis est homo qui non fleret,	Who is the man who would not weep,
Christi matrem si videret	Seeing the mother of Christ
In tanto supplicio?	In such distress?
Quis non posset contristari,	Who could not have compassion
Piam matrem contemplari	Beholding the pious mother
Dolentem cum filio?	Suffering with her son?
Pro peccatis sue gentis	For the sins of his people
Vidit Iesum in tormentis	She saw Jesus in torment
Et flagellis subditum.	And subjected to the whip.
Vidit suum dulcem natum	She saw her sweet son
Morientem desolatum,	Dying desolate,
Dum emisit spiritum.	As he breathed out the spirit.
Secunda pars	Secunda pars
Eia mater, fons amoris	Ah, mother, fount of love,
Me sentire vim doloris,	Let me feel the power of your sorrow,
Fac, ut tecum lugeam.	That I may weep with you.
Fac, ut ardeat cor meum	Make my heart burn
In amando Christum	With the love of Christ, God, deum
Ut sibi complaceam.	So that I may please him.
Virgo virginum preclara,	Virgin, brightest of the virgins,
Jam mihi non sis amara,	Do not be harsh with me now,
Fac me tecum plangere.	Let me weep with you.
Fac, ut portem Christi mortem,	Make me bear the death of Christ.
Passionis eius sortem,	And, while sharing his passion,
Et plagas recolere.	Meditate on his wounds.
Fac me plagis vulnerari,	Let me be wounded with you,
Cruce hac inebriari,	Be inebriated by that cross
Ob amorem filii.	For the love of your son.
Inflammatum et accensus,	Threatened by flames and fire,
Per te, virgo, sim defensus	May I be defended by you, o virgin,
In die iudicii.	On the day of judgment.
Fac me cruce custodiri,	Let me be protected by the cross,
Morte Christi premuniri,	And defended by the death of Christ,
Confoveri gratia.	To be cherished by your grace.
Quando corpus morietur,	When my body dies,
Fac, ut anime donetur	Let my soul be given
Paradisi gloria.	The glory of paradise.
Amen.	Amen.
Tenor	Tenor
Comme femme desconfortee,	As a woman in great distress,
Sur toutes aultres esgaree,	Distraught more than all others,
Qui n’ay jour de ma vye espoir	Who has no hope on any day of my life
D’en estre en mon temps consolee,	Of being consoled while I still live,

Mais en mon mal toute aggravee	But ever more oppressed by my misfortune,
Desire la mort main et soir.	I desire death morning and night.

Pater noster–Ave Maria

Like the end of *Nymphes, nappées*, the *prima pars* concludes with a repeating cycle of sonorities in six-voice texture that evokes the terrifying line “but deliver us from evil”—this after Josquin has so far avoided six-voice writing like the plague. At the end of the *secunda pars* we find one of this composer’s most characteristic gestures: a falling third, here reiterated with an eloquence and sadness befitting a musician who seems to have known that his days were numbered.

Pater noster, qui es in celis:	Our father who is in heaven,
sanctificetur nomen tuum;	may your name be made holy;
adveniat regnum tuum;	may your kingdom come;
fiat voluntas tua,	may your will be done,
sicut in celo et in terra.	on earth just as in heaven.
Panem nostrum quotidianum	Our daily bread
da nobis hodie,	give us today,
et dimitte nobis debita nostra,	and forgive us our debts,
sicut et nos dimittimus debitoribus nostris;	as we also forgive our debtors;
et ne nos inducas in temptationem,	and lead us not into temptation,
sed libera nos a malo.	but deliver us from evil.
Ave Maria, gratia plena, dominus tecum.	Hail Mary, full of grace, God is with you.
Benedicta tu in mulieribus,	Blessed are you among women,
et benedictus fructus ventris tui Jesus.	and blessed is the fruit of your womb, Jesus.
Sancta Maria, regina celi,	Holy Mary, queen of heaven,
dulcis et pia, O mater dei,	sweet and caring, O mother of God,
ora pro nobis peccatoribus,	pray for us sinners,
ut cum electis te videamus.	that with the chosen ones we may see you.

Jesse Rodin strives to make contact with lived musical experiences of the distant past. Immersing himself in the original sources, he sings from choirbooks, memorizes melodies and their texts, and recreates performances held at weddings, liturgical ceremonies, and feasts. A passionate teacher, Rodin has led seminars, workshops, and masterclasses at institutions such as Princeton University, the Schola Cantorum (Basel, Switzerland), the University of Vienna, and the Centre d'Études Supérieures de la Renaissance (Tours, France). Rodin is Associate Professor of Music at Stanford University. His forthcoming monograph, titled *The Art of Counterpoint from Du Fay to Josquin* (Cambridge, 2024), theorizes how polyphonic music of the fifteenth and early sixteenth centuries happens in time. Also in-progress are a *Festschrift* in honor of Joshua Rifkin and the co-edited book *Josquin: A New Approach*. Published works include *Josquin's Rome: Hearing and Composing in the Sistine Chapel* (Oxford, 2012), *The Cambridge History of Fifteenth-Century Music* (2015), a volume of *L'homme armé masses* for the New Josquin Edition (2014), and more than twenty articles. Two projects in the digital humanities strive to make the period as a whole more accessible. Rodin directs the Josquin Research Project (josquin.stanford.edu), a digital tool for exploring a large corpus of Renaissance music. And he is the initiator of the new, international project "Mapping the Musical Renaissance," which will use cutting-edge mapping software to facilitate both broad understanding and serendipitous discovery. Rodin is the recipient of awards and fellowships from the Guggenheim Foundation; the Université Libre de Bruxelles; the American Council of Learned Societies; the American Society of Composers, Authors, and Publishers; the Harvard University Center for Italian Renaissance Studies; and the American Musicological Society. He has been featured in a variety of public forums, including *The New Yorker*. He prepares new editions of all the music Cut Circle performs; these are freely available through the Josquin Research Project. At Stanford Rodin directs the Facsimile Singers, in which students develop native fluency in old musical notation. He has organized symposia on the composer Johannes Okeghem, medieval music pedagogy, and musical analysis in the digital age. In addition to undergraduate and graduate music courses, he teaches a class on late-medieval feasting that marries art, music, poetry, and politics with hands-on experience in the kitchen.

Tenor **Jonas Budris** is a versatile soloist and ensemble musician, engaging new works and early music with equal passion. In addition to Cut Circle, he enjoys performing with the Handel and Haydn Society, Blue Heron, Boston Baroque, The Thirteen, and the Skylark Vocal Ensemble. An avid performer of J.S. Bach's music, Mr. Budris sings regularly in Emmanuel Music's concert series and weekly cantatas, and he was an

Adams Vocal Fellow with the Carmel Bach Festival in 2018. Mr. Budris is a featured soloist in multiple Grammy-nominated recordings, including *It's a Long Way* (Skylark Vocal Ensemble) and *Il ritorno d'Ulisse in patria* (Boston Baroque). He can also be heard in Blue Heron's album *Music from the Peterhouse Partbooks*, which received the British Gramophone Award for Early Music. On the opera stage, he has performed principal and supporting roles with Opera Boston, OperaHub, Odyssey Opera, and Guerilla Opera, originating such roles as John in *Giver of Light* and the title role of *Chrononhotonthologos*. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences and Engineering from Harvard College.

Hailed as a "distinguished" "rising star" who sings "to great acclaim" and gives "delightful performances," Boston- and New York-based soprano **Corrine Byrne** has quickly become a sought-after interpreter of repertoire from the medieval to the Baroque eras, and of music by today's most daring composers. Byrne's recent roles include Miranda (*The Onion* by Eric Sawyer), Filia (Jepthe), Anna (*Die Todsünden*), Doctor (*The Scarlet Professor* by Eric Sawyer), Cathy (*The Last Five Years*), Gretel (*Hansel and Gretel*), and Anima (*Ordo Virtutum*). Byrne was a young artist with the Boston Early Music Festival and the Lucerne Festival Academy, and has made solo appearances with the American Classical Orchestra, New York Chamber Orchestra at Carnegie Hall, REBEL Baroque Ensemble, Symphony New Hampshire, the Susquehanna Valley Chorale and others. Byrne sang alongside the Tallis Scholars with the Carnegie Hall Chamber Chorus, and sings regularly on Emmanuel Music's Bach Cantata series. Byrne is a co-founder of Ensemble Musica Humana and The Byrne:Kozar:Duo, recently featured on NPR and a nationally broadcast episode of American Public Media's *Performance Today*. Her recording of "Bring Something Incomprehensible into This World" was featured in *The New Yorker's* 2017 Notable Recordings. She is a faculty member and Chair of Vocal Studies at the Longy School of Music at Bard College.

Described as "radiant" by *Opera*, recent solo highlights for soprano **Sonja DuToit Tengblad** include Shostakovich *Symphony 14* with A Far Cry, Mahler's 2nd Symphony with the Boston Philharmonic, Barber's "Knoxville: Summer of 1915" with the Boston Landmarks Orchestra, Monteverdi's *L'incoronazione di Poppea* (Drusilla, Fortuna) with Boston Baroque, Puccini's *Suor Angelica* with the Boston Symphony Orchestra and the Lorelei Ensemble, Bach's St. John Passion with the Handel and Haydn Society, Knussen's *Symphony No. 2* with the Boston Modern Orchestra Project, and her Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. She was awarded 2nd place in the 2014 American Prize

competition's art song and oratorio division. A champion of modern music, Ms. Tengblad curated the award-winning touring program Modern Dickinson (www.moderndickinson.com), and launched the recital project BeatSong for soprano and percussion. She sings with the Grammy-winning ensemble Conspirare on tours of *Considering Matthew Shepard* and is a core member of the Lorelei Ensemble. She founded Beyond Artists in 2019 and with every performance donates to Braver Angels in addition to the Eden Reforestation Project or Singers of This Age. www.sonjatengblad.com

Bradford Gleim uses the human voice to create authentic connection. As an artist and mentor, he delves deeply into repertoire spanning 600 years, embracing a flexible vocal technique and sometimes unfamiliar approaches in the pursuit of emotionally attuned performances. Mr. Gleim's artistic commitment and risk-taking have won him wide recognition. Praised by the Boston Globe for his "voluminous baritone" and "brilliant delivery," he performs throughout the United States and Europe. On the concert stage he has appeared with leading ensembles and in distinguished festivals including the Handel and Haydn Society, Tage Alter Musik (Regensburg), Boston Baroque, San Francisco Early Music Society, Emmanuel Music, The Borromeo String Quartet, Laus Polyphoniae (Antwerp, Belgium), Floremus (Florence, Italy), and with Boston's spirited conductorless orchestra A Far Cry. He was featured soloist with Craig Hella Johnson and Conspirare on the 2015 Grammy Award-winning album *The Sacred Spirit of Russia*. In his role as singer and Artistic Advisor, he has helped the vocal ensemble Cut Circle find a new sound for Renaissance music that is hearable on the albums *Johannes Ockeghem: Les Chansons* (2020), *Messes Anonymes* (2021), and the forthcoming *JOSQUIN: I. Motets & Chansons*, the first in a series devoted to the complete works of Josquin des Prez. Bradford Gleim mentors others to discover their embodied voice. Moving fluidly among heterogeneous vocal techniques and pedagogical traditions, he helps musicians access not only a variety of vocal colors, but also their potential for healing, personal growth, and body awareness. Mr. Gleim guides singers in the Holden Voice Program at Harvard University, in the Applied Music Program at Brown University, and as Associate Professor of Voice at Berklee College of Music. He leads workshops and masterclasses, and offers unique intuitive instruction for vocalists in his private studio.

Praised by the New York Times as "an impressive tenor," **Lawrence Jones** has established an active presence on the concert and operatic stages. He has sung as a soloist with Utah Symphony, Boston Baroque, New York City Opera, Naples Philharmonic, Musica Sacra, Glimmerglass Opera, Opera Saratoga, and Boston Modern Orchestra Project. He has received recognition

for his portrayals of Tom Rakewell in Stravinsky's *The Rake's Progress* at the Princeton and Aldeburgh Festivals, for which Opera News praised him for his "clean, ringing tenor. A frequent performer of the cantatas and vocal works of J.S. Bach, Lawrence's credits include performances of the *St. John Passion*, *St. Matthew Passion*, *Christmas Oratorio*, and *B Minor Mass* with the New Mexico Philharmonic, Saint Thomas Choir, Voices of Ascension, Harvard-Radcliffe Chorus, and Bach Society of St. Louis. Last season, Lawrence performed in Franz Liszt's piano transcription of Beethoven's *Ninth Symphony* at the Isabella Stewart Gardner Museum, with pianist Christopher Taylor; *Christmas Oratorio* with the Bach Choir of Bethlehem; Handel's *Chandos Anthems* with Masterworks Chorale; and Mozart's *Requiem* at Lincoln Center, with American Classical Orchestra. He appeared at Carnegie Hall in both Beethoven's *Mass in C Major* with Riverside Choral Society, and *Messiah* with the Oratorio Society of New York. In addition to Cut Circle, Lawrence has been a member of many acclaimed vocal ensembles, including the Saint Thomas Choir, Ensemble Origo, and the Clarion Choir. With Cut Circle he can be heard on the recordings *Du Fay: The Tenor Masses*, *Ockeghem: The Complete Songs*, and the forthcoming album *JOSQUIN: I. Motets & Chansons*. Featured performances this season include the title roles in Carissimi's *Jephthe* with Upper Valley Baroque and Handel's *Samson* with the Oratorio Society of New York at Carnegie Hall.

Described by the *Atlanta Journal-Constitution* as a dignified and beautiful singer, bass-baritone **Paul Max Tipton** performs and records in opera, oratorio, chamber music and art song throughout North America, Europe, and Asia. Recent recordings and engagements include Haydn's *Creation* with Pacific Symphony, Beethoven's *Symphony No. 9* in Tokyo with Bach Collegium Japan, covering the title role in Mozart's *Le Nozze di Figaro* with Handel & Haydn Society under Raphaël Pichon, an album of Nicolaus Bruhns's solo cantatas for bass with Masaaki Suzuki for the BIS label, the role of Phoebus in Bach Cantata No. 201, *Geschwinde, ihr wirbelnden Winde* with Dana Marsh and the Washington Bach Consort for the Acis label, Christus in Bach's *St. Matthew Passion* at Spoleto Festival USA, Plutone in Monteverdi's *Orfeo* with Göteborg Baroque, appearances with Cut Circle in Florence, Antwerp, and Berkeley along with several releases of works by Franco-Flemish composers for the Musique en Wallonie label, and the Bach *Mass in B-Minor* for Avie Records with Nicholas McGegan and Cantata Collective. He holds an MMus from Yale University and resides in New York City.

Sacred Music at Columbia

Free concerts at St. Paul's Chapel, Columbia University. No tickets needed; all are welcome.

SEPTEMBER

Thursday, September 21 at 6pm

Ariadne Greif & Benjamin Katz: Baroque music for soprano & harpsichord

Tuesday, September 26 at 7pm

Anirban Dasgupta, sarod, & Mir Naqibul Islam, tabla

Thursday, September 28 at 6pm

Anthony Rispo, organ

OCTOBER

Tuesday, October 3 at 7pm

Monika Krajewska & Natalia Ulyanovsky: Jewish cantorial & organ music

Thursday, October 5 at 6pm

PRNCX: improvising piano trio & an indeterminate composition for string quintet

Tuesday, October 10 at 7pm

Sacred Indian dance: Kuhokee Kumar Das, dancer, with voice, percussion, bansuri

Thursday, October 12 at 6pm

A musical tour of Roman cathedrals, with Raffi Boden & his trio

Friday, October 20 at 6pm

Pakistani Qawalli, with Fareed Ayaz & Abu Muhammad

Tuesday, October 24 at 7pm

Gate to Gate Quartet: a musical response to Moroccan architecture by Paula Jeanine Bennett

Thursday, October 26 at 6pm

Turkish maqam & New Orleans jazz, with Ahmet Erdogdular & Evan Christopher

NOVEMBER

Thursday, November 2 at 6pm

Cecilia Trio: music by Ravel, Florence Price, and Brahms

Thursday, November 9 at 6pm

New Consort — music by William Byrd, Salamone Rossi, Reena Esmail, Shireen Abu Khader, Hope Littwin

Thursday, November 16 at 6pm

South Indian Carnatic music, with Visveshwar Nagarajan, Sanjay Sharma, and Bala Skandan

Tuesday, November 28 at 7pm

Wandering through the fall woods, with Beth Anne Hatton, Hayden DeWitt, and Vita Wallace

DECEMBER

Friday, December 8 at 6pm

A Festival of Nine Lessons & Carols: hymns, carols, and readings for Christmas

Tuesday, December 12 at 7pm

Chamber musicians from Juilliard

Thursday, December 14 at 6pm

Chamber musicians from Juilliard and organ meditations by Julian Bennett Holmes & guests, every Tuesday from 2–3pm

Julian Bennett Holmes

Coordinator of Sacred Music, Columbia University

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www.religiouslife.columbia.edu

Upcoming free music events at the Italian Academy

Monday, Sept 25

5:00 PM in Butler Hall on the Columbia campus

"Opera in the U.S. before 1850"

Celebrating the new book *Italian Opera in the United States, 1800–1850: At the Origins of a Cultural Migration*, a collection of essays from a conference produced by the Italian Academy in 2018 (Lorenzo Da Ponte and the Birth of Italian Opera in New York).

7:00 PM in the Teatro of the Italian Academy

Teatro Carlo Felice comes to the Academy with a leading mezzo for a performance of Rossini, Castelnovo-Tedesco, and Martucci

Cecilia Molinari, mezzo-soprano

Claudio Marino Moretti, piano

Reception to follow

Wednesday, Oct 11

7:00 PM

Ray's Birthday Suit, a premiere by David Del Tredici

Pianist Marc Peloquin will be joined by the **Manhattan String Quartet** for the world premiere performance of *Ray's Birthday Suit* arranged for piano quintet. Mr. Peloquin will also perform David Del Tredici's *Late in the Game*, a 2012 work for solo piano. The composer will be present.

Thursday, Nov 30

7:00 PM

Cassatt Quartet with pianist Magdalena Baczewska

Music of Shostakovich and Beethoven

Wednesday March 6

7:00 PM

David Witten, piano

Music of the Weimar Republic

Part of **Carnegie Hall's** city-wide festival "The Fall of the Weimar Republic: Dancing on the Precipice"

italianacademy.columbia.edu

Special thanks to Prof. Susan Boynton