

Music from the Court of the Emperor Charles V



Cambridge Taverner Choir

Chapel of Jesus College Cambridge
Sunday 6 March 1994
8.15 p.m.

Programme

Mille regretz	Josquin des Pres (c. 1440-1521)
Missa Sur tous regretz: Kyrie	Nicolas Gombert (c. 1500-1557)
Missa L'homme armé (5vv): Gloria Credo	Cristóbal de Morales (c. 1500-1553)
Missa Mille regretz Sanctus Agnus Dei	Morales
Mille regretz	Gombert

INTERVAL OF 15 MINUTES

Je prens congie	Gombert
Adiuva nos Deus	Thomas Crecquillon (d. c. 1557)
Jubilate Deo omnis terra	Morales
Respice quæsumus Domine	Crecquillon
Lugebat autem David	Gombert

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The Cambridge Taverner Choir director: Owen Rees

sopranos: Diana Baumann, Josie Dixon, Helen Garrison, Bernadette Nelson, Caroline Preston Bell,
Margaret Simper, Rachel Sutton, Sally Terris, Tanya Wicks
altos: Toby Gee, Simon Godsill, Martin Neill, Rupert Preston Bell
tenors: Paul Baumann, Finlay Lockie, Philip Mills, Vijay Rangarajan
basses: James Durran, Frank Salmon, Gary Snapper, Paul Watson

Editions of Crecquillon's motets are by Martin Ham.

We should like to thank the Master, Chaplain, and Fellows of Jesus College for their kind permission to perform in the chapel.

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Charles V - Holy Roman Emperor, Duke of Burgundy and of Austria, King of Spain and of Spain's holdings in Italy and the Mediterranean and its vast territories in the New World - was the most powerful ruler of the first half of the sixteenth century, a ruler whose vision was to create a universal christian empire and to protect that empire at all costs against the Turk and (later) Protestant heresy. The musical establishment which Charles maintained was essentially the successor to the Burgundian ducal chapel, and it continued throughout Charles's reign to be staffed largely by musicians from the Emperor's domains in north-eastern Europe: hence its title in Spanish - the 'capilla flamenca' or Flemish chapel. The two most prominent composers associated with this chapel were Nicolas Gombert and Thomas Crecquillon. Their musical technique - and that of their Spanish contemporary Morales - was built upon the achievements of the dominant musical figure of the previous generation, Josquin des Pres (c. 1440-1521). However, all three composers departed from Josquin's typical manner in employing thicker and

less varied textures and relying more heavily on imitative counterpoint, each textual phrase being overlapped with its neighbours to produce a continuously rich effect. Several works included in the concert demonstrate directly the debt which these composers owed to Josquin, and most specifically to the four-voice chanson *Mille regretz*. This piece, with which the concert opens, was entitled 'the Emperor's song' in an intabulation for vihuela by Narváez: perhaps it was a favourite of Charles. Gombert's reworking, which is for six voices covering an unusually wide overall range, provides a vivid demonstration of the tendency towards rich scoring just mentioned, as does Morales's parody Mass based upon Josquin's chanson. The published version of this Mass demonstrates that it - like its model - was directly associated with Charles, since the Emperor's coat of arms appears at the head of the work.

Although Morales was never in the employ of the Emperor, he dedicated at least one other work to Charles, namely the four-voice *Missa L'homme armé*, the printed source of which has an ornamental initial bearing Charles's motto 'Plus ultra'. Morales's five-voice Mass based on the same famous melody may also have been associated with Charles, who - like his predecessors as Dukes of Burgundy - was Master of the Order of the Golden Fleece (dedicated to the crusade against the Turk) and was frequently portrayed as a warrior-king ('L'homme armé - the armed man: see the picture on the programme cover). The 'L'homme armé' tune - here in a major-mode version - is not restricted to one voice in Morales's Mass but permeates the whole texture. Another work by Morales - the six-voice motet *Jubilate Deo omnis terra* - mentions Charles ('Carolus' in Latin) directly. This motet was composed in 1538 to mark the signing of a peace treaty between François I of France and Charles - a treaty brokered by Pope Paul, Morales's employer (Morales being at this date a singer in the Pontifical Choir), whose name is the most prominently heard of the three. The piece demonstrates a favourite device of Morales's: the first tenor part presents - at intervals throughout the piece - the single word 'Gaudeamus' ('let us rejoice') with its associated plainchant melody. Although this motive always appears at the same pitch, the last few statements are in shorter note-values, supporting the climax of the work's conclusion.

Several works by Gombert - a member of the capilla flamenca from 1526, and *maître des enfants* until 1540 - commemorate events in Charles's reign: one of these may be the *Missa Sur tous regretz*, which bears the title 'for the coronation' in one source, and which was therefore possibly composed for Charles's coronation in Bologna in 1530. Many of Crecquillon's surviving works must likewise have been written for and first performed by the capilla flamenca. *Respice quæsumus Domine* - which sets a prayer for 'this your family', perhaps the Emperor's family - demonstrates the continuously imitative style practised by this generation of composers at its most consistent. Although the texture is less dense than is typical in Gombert's works, the same liking for pungent cadential harmonies is apparent. Whether consciously or not, the composer ended with a reminiscence of the striking final cadence of Josquin's *Mille regretz*.

A more telling reference to Josquin's work occurs in Gombert's eight-voice chanson *Je prens congie*, where the opening motive of the chanson is heard at the beginning and punctuates the work. The texts of *Mille regretz* and *Je prens congie* are so closely related in theme that this quotation makes perfect sense. Gombert's chanson itself appears in another guise - as the first part of the dramatically powerful motet *Lugebat autem David* - David's lament for his son Absalon - with which the concert ends.

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**Forthcoming concerts
in Jesus College Chapel**

Sheppard: Missa Cantate & Media vita
Mass for Easter Day in the Chapel Royal of Mary Tudor
SUNDAY 17 APRIL, 8.15

Tallis: Spem in alium (the 40-voice motet) & Gaude gloriosa
Mundy: Vox patris cælestis
SUNDAY 19 JUNE, 8.15

Texts & translations

Mille regretz de vous abandoner
et d'eslonger vostre fache amoureuse.
J'ay si grand dueil et paine douloureuse
qu'on me vera brief mes jours definir.
(A thousand regrets to leave you
and to be far from your loving face.
I suffer such great sorrow and deep pain
that soon I shall end my days.)

Je prens congie de mes amours
desquelles me faut partir.
Hellas! nul ne me vient donner secours
dont dois plourer et bien gemir,
si suis je mis en plus decent martire.
Je dis adieu a mes amours
soudainement men voye morir.
(I think of my loves,
whom I must leave.
Alas! Nothing brings me help,
so I must weep and wail indeed,
if I am tortured more.
I say farewell to my loves,
suddenly going off to die.)

Adiuvā nos Deus salutaris noster, et propter gloriam nominis tui Domine libera nos, et propitius esto peccatis nostris propter nomen tuum.
(Help us O God our Saviour, and free us for the glory of Thy name, O Lord, and look favourably upon our misdeeds, for Thy name's sake.)

Jubilare Deo omnis terra, cantate omnes, jubilate et psallite, quoniam suadente Paulo, Carolus et Franciscus, principes terræ, convenerunt in unum, et pax de cælo descendit. O felix ætas, O felix Paule, o vos felices principes, qui christiano populo pacem tradidistis. Vivat Paulus! Vivat Carolus! Vivat Franciscus! Vivant, vivant simul, et pacem nobis donent in æternum.
(Be joyful in the Lord all the earth, sing, rejoice and make music, for - at the urging of Paul - Charles and Francis, princes of the earth, are met together, and peace descends from heaven. O fortunate age, O happy Paul, O you happy princes, who have brought peace to the christian people. Long live Paul! Long live Charles! Long live Francis! May they all live long, and grant us peace forever.)

Respice quæsumus Domine super hanc familiam, pro qua Dominus Deus noster Jesus Christus non dubitavit manibus tradi nocentum, et crucis subire tormentum, qui vivis et regnas Deus per omnia sæcula sæculorum, amen.
(We beseech Thee O Lord to be mindful of this family, for which God our Lord Jesus Christ did not hesitate to suffer and undergo the torment of the cross, Who livest and reignest God throughout all ages, amen.)

Lugebat David Absalon, pius pater filium, tristis senex puerum: heu me, fili mi Absalon, quis mihi det ut ego pro te moriar, O fili mi Absalon. Rex autem David filium cooperto flebat capite: quis mihi det ut ego moriar pro te, O fili mi. Poro rex operuit caput suum, et clamabat voce magna: O fili mi Absalon.
(David mourned for Absalon, a pious father for his son, a sorrowful old man for his son: alas, my son Absalon, would that I had died for thee, o my son Absalon. King David, his head covered, bewept his son: would that I had died for thee, O my son. Then the king covered his head, and cried with a loud voice: O my son Absalon.)

For further information about the choir, please contact Gary Snapper (0223 327243) or Owen Rees (0483 259317). Please ask at the desk if you would like to receive information about future concerts.