



Sonderkonzert Musikfest

Sonntag, 29. April 2018, 11 Uhr

Arvo Pärt (*1935)

Summa für Streichorchester

Johannes Ockeghem (um 1420-1497)

aus *Missa Fors seulement*

I. Kyrie

II. Gloria

Johannes Ockeghem

Intemerata Dei mater

Arvo Pärt

Orient & Occident für Streichorchester

Richard Wagner (1813-1883)

Vorspiel zu *Parsifal*

Pause

Josquin Desprez (um 1450-1521)

Stabat mater dolorosa

Heinrich Isaac (um 1450-1517)

Angeli, archangeli

Josquin Desprez

Nymphes des bois (La Déploration sur la mort de Johannes Ockeghem)

Olivier Messiaen (1908-1992)

Et exspecto resurrectionem mortuorum

I. „Des profondeurs de l'abîme, je crie vers toi, Seigneur: Seigneur, écoute ma voix“

II. „Le Christ, ressuscité des morts, ne meurt plus; la mort n'a plus sur lui d'empire“

III. „L'heure vient où les morts entendront la voix du Fils de Dieu ...“

IV. „Ils ressusciteront, glorieux, avec un nom nouveau dans le concert joyeux des êtres“

et les acclamations des fils du ciel.“

V. „Et j'entendis la voix d'une foule immense ...“

Dirigent **Kent Nagano**

Singer Pur

Sopran Claudia Reinhard *Tenor* Rüdiger Ballhorn, Markus Zapp,
Manuel Warwitz Bariton Reiner Schneider-Waterberg *Bass* Marcus Schmalz

Philharmonisches Staatsorchester Hamburg

Orient & Occident for String orchestra by Arvo Pärt, a world premiere, was specially commissioned by the Festival.

The vocal works by Ockeghem, des Pres, and Isaac are performed for the first time from a critical edition of the Chigi Codex, a forthcoming publication of the University of Chicago Press in the series Monuments of Renaissance Music, edited by Prof. Edward Houghton (University of California, Santa Cruz) in collaboration with Prof. Herbert Kellman (University of Illinois, Champaign-Urbana). Josquin's *Nymphes des bois* is transmitted in the Medici Codex of 1518.

Singer Pur

Claudia Reinhard, *Soprano*

Markus Zapp, *Tenor*; Manuel Warwitz, *Tenor*; Klaus Wenk, *Tenor*

Reiner Schneider-Waterberg, *Baritone*; Marcus Schmidl, *Bass*

Messiaen's *Et exspecto resurrectionem mortuorum*, scored for woodwind, brass and percussion sections, was commissioned in October 1963 by André Malraux, Minister of Cultural Affairs under Charles de Gaulle, to commemorate those who died in the two World Wars.

1. "Des profondeurs de l'abîme, je crie vers toi, Seigneur. Seigneur, écoute ma voix!"
2. "Le Christ, ressuscité des morts, ne meurt plus; la mort n'a plus sur lui d'empire."
3. "L'heure vient où les morts entendront la voix du Fils de Dieu."
4. "Ils ressusciteront glorieux, avec un nom nouveau dans le concert joyeux des étoiles et les acclamations des fils du ciel."
5. "Et j'entendis la voix d'une foule immense."

Program Notes for vocal pieces sung by Singer Pur 29 April 2018

The first four vocal pieces are performed for the first time from a critical edition of the Chigi Codex, a forthcoming publication of the University of Chicago Press in the series Monuments of Renaissance Music. The Codex is an illuminated manuscript containing sacred music from the French and Burgundian courts. It was executed by scribes and artists associated with the Burgundian-Hapsburg court shortly after 1500 and is now in the Vatican Library (as Chigiana C.VIII.234). Prof. Edward Houghton (University of California, Santa Cruz) and Prof. Herbert Kellman (University of Illinois, Champaign-Urbana) collaborated on the critical edition.

JOHANNES OCKEGHEM (ca. 1410-1497): Chapelmaster and First Chaplain to three kings of France, Ockeghem was widely acknowledged as the leading singer and composer of his time. His musical achievements and influence on his contemporaries and succeeding generations were celebrated by many poets of the age. A trusted counsellor, diplomat, and chancellor of the royal treasury, he was praised by many, not only for the beauty of his voice, but for his exceptional personality and virtue. His music has been praised by theorists and historians from Tinctoris to recent times. Yet it seems that musical style changed before the end of his long life, and those who perpetuated his legendary reputation over the centuries heard little, if any, of his music. All that changed again during the last century with the growing conviction that the best understanding of our musical heritage starts with recreating the music and listening to it.

Missa Fors seusement, 5 voices, Kyrie and Gloria. The five-voice texture and contrapuntal mastery of this mass and the following motet suggest that these are among Ockeghem's later works. The mass is known by the title *Fors seusement* written in red ink in the tenor part. Each movement begins with the distinctive melodic phrase, heard successively in several voices and consisting of four repeated notes and a stepwise descent of a fourth. Both the words and the melodic phrase were well known from Ockeghem's two chansons: *Fors seusement l'actente que je meure* and *Fors seusement contre ce qu'ay promys*. Ockeghem incorporates and manipulates the melodic motive and other materials from the first chanson in all the voices of the Kyrie, Gloria, and Credo, which survive only in the Chigi Codex.

Intemerata Dei mater, 5 voices. The text of Ockeghem's setting paraphrases ideas in the Marian votive antiphons. No pre-existing structural basis for the music has been identified, although references to earlier works, including the motive from *Fors seusement*, may be noticed. The voices are treated equally and independently in the three sections of the motet. The tessitura of the setting is quite low: the bassus extends downward to C below the staff. Throughout the setting Ockeghem weaves a dense and continuous texture of long phrases that are articulated not by internal cadences but by changes of rhythm and texture, such as at the words "respice nos," "tu scis Virgo decens," "dulci quos nectare potas," and "miseros pietatis ocello Filius." At these points the complex counterpoint yields to clarity, passion, and homophony as voices join in proclaiming the synchronized text. The motet ends with Ockeghem's characteristic and rhythmically complex approach to a somber Phrygian cadence. Jeffery Dean has argued persuasively that we can understand this motet as Ockeghem's passionate entreaty and valedictory prayer near the end of his life ("Ockeghem's valediction?" in *Johannes Ockeghem*,

1998): “[It] may be claimed as Ockeghem’s magnum opus. The mastery of five-part composition is unparalleled . . . a summation of his entire *oeuvre*.”

How does one listen to five different polyphonic lines? Ockeghem’s music may be viewed as a culmination of a long development in combining multiple melodic lines, each with its own rhythmic shape and melodic expression. The motets by Josquin and Isaac that follow here manifest a greater attention to vertical sonority, to a developing sense of harmony, to textual articulation and expression, and to points of imitation while retaining the structural tradition of a pre-existing tenor. Ockeghem’s polyphony typically integrates long, varied, and independent melodic lines. For the singer, the goal is to understand and project the intrinsic expression of each melodic phrase while listening to its relationships among the other voices and to the composite texture. Perceptions often change with each performance. A listener may follow the resulting euphony and notice what emerges from moment to moment or commands attention.

JOSQUIN DES PRES (ca. 1440-1521). *Stabat mater dolorosa*, 5 voices. The principal text is a medieval Sequence associated with the Mass and Office for the Sorrows of Mary. The inclusion of two settings of *Stabat mater* in the Chigi Codex is unusual and reflects the strong interest of Burgundian Archduke Philip the Fair and his court in supporting devotions to Mary. Such devotions spread rapidly in Germany and the Low Countries in the fifteenth century, and Archduke Philip actively promoted them as a means for social and political unification. Josquin’s innovative setting may have displaced Gaspar van Weerbeke’s more traditional tenor motet *Stabat mater dolorosa*, also in Chigi, in the new Marian liturgy. Josquin’s setting is closely associated with this liturgy in the Brussels manuscript 215-216. It also appears in over fifty sources in the 16th century. Glareanus, who praised Josquin as the greatest composer, did not print it in his *Dodecachordon* (Basel, 1547) because it was in everyone’s hands.

Josquin’s structural plan begins with the tenor of a chanson by Gilles Binchois, *Comme femme desconfortée* (“Like a disconsolate lady”). It is transposed up a fourth to a high tessitura where it is sung by the tenor throughout the motet and in long note values augmented beyond recognition of the melody. Josquin’s reference to the chanson, beyond the structural function of its tenor, underlines the human emotions of the lady in distress. In the Chigi Codex, the earliest reading, each section of the tenor has fifty breves and both together number one hundred, a symbol of heavenly perfection. Around the structural tenor, the four added voices present points of imitation or striking phrases of synchronized textual declamation. Part one is a meditation on the sorrows of Mary; part two presents a prayerful petition. Performance of the motet is challenging; a number of participants at the Josquin Conference (New York, 1971) thought that a vocal performance was not feasible.

HEINRICH ISAAC (ca. 1450-1517). *Angeli archangeli*, 6 voices. The majestic grandeur of heaven opens wide in the initial gestures of this extraordinary motet. The brilliant voicing is also distinctive. The four voices in free counterpoint at the opening are at or near the high points of their ranges and present a dramatic opening of the principal text. Isaac then borrows the tenor from Binchois’s chanson and states it once throughout the tenor voice. Here, however, the disconsolate lady of the chanson is surrounded and surely transformed by the company of angels and saints. The two principal texts *Angeli archangeli* and *Te gloriosus* are widely

associated with the feast-day of All Saints as antiphons for the Magnificat and Benedictus canticles. *Te gloriosus* also appears in the jubilant hymn *Te Deum*. Unlike Josquin, Isaac paraphrases the material freely and articulates the borrowed phrases of the chanson by extended rests. The motet is most impressive for its full textures and carefully controlled sonorities. The counterpoint is animated by motivic imitation, variation, and repetition. All are heard over a sustained bassus that frequently moves by leaps of fourths and fifth and seems to direct an emerging concept of harmony.

JOSQUIN DES PRES. *Nymphes des bois/Requiem aeternam*, 5 voices. Josquin's lament for Ockeghem is both poignant and personal, arcane and transparent, retrospective and prophetic. The notation of the motet in the Medici Codex of 1518, the earliest to include Jean Molinet's French text, presents only black notes and no clefs, no signatures, and no voice designations. It must be the original notation. The black notes signify death and mourning; the absence of clefs and mensural signs is reminiscent of Ockeghem's musical puzzles. The use of a pre-existing chant, *Requiem aeternam*, the Introit of the Mass for the Dead, deceptively heralds a traditional structural tenor, but it does not control Josquin's conception. Indeed, Josquin notates it in the tenor at its well-known pitch on F (Mode VI) but thrusts it downward by a semitone to a mournful Hypophrygian mode on E by his verbal direction: "To avoid quarrel and strife, take [it] a semitone lower." And Josquin modifies the chant rhythmically to fit into his harmonic framework. It may be no coincidence that the resulting mode is the same as Ockeghem's *Missa Mi mi* and *Intemerata Dei mater*. Josquin may also have added a personal note about Ockeghem since the following line does not appear in Molinet's published poem or in Susato's later print of the motet: *Doct, elegant de corps et non point trappe* ("Learned, elegant in stature and not at all stout").

The conception is essentially homophonic with restrained and dignified melodic phrases and clear textual declamation, all supported by a succession of simultaneous sonorities, later called harmony. This texture is enriched by imitation and repetition, most notably with exquisite elegance in the interlocking sequences of descending thirds where leading composers of the new generation are called to mourn the loss of their "good father." The repeated musical section leads to a plagal cadence and final on E, avoiding a definitive Phrygian cadence and, perhaps, extending the resolution into eternity.

Festival – original vocal texts with English translations

Johannes Ockeghem, *Missa Fors seulement [Kyrie and Gloria]*

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria in excelsis deo. Et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Iesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Iesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

[English translations may be helpful in translating into German, especially for the motets.]

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

Glory to God in the highest, and on earth peace to men of good will. We praise thee, we bless thee, we adore thee, we glorify thee. We give thee thanks for thy great glory. O Lord God, heavenly king, God the father almighty. O Lord Jesus Christ, the only begotten son. O Lord God, lamb of God, son of the father. Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the father, have mercy on us. For thou only art holy, Thou only art Lord, Thou only, O Jesus Christ, art most high. Together with the holy ghost, in the glory of God the father. Amen.

Johannes Ockeghem, *Intemerata Dei mater*

*Intemerata Dei Mater, generosa puella,
milia carminibus quam stipant agmina divum,
respice nos tantum, si quid iubilando meremur;
tu scis, Virgo decens, quanto discrimine agatur
exulibus, passimque quibus iactemur arenis.*

*Nec sine te manet ulla quies, spes nulla labori,
nulla salus patriae, domus aut potiunda parentis,
cui, Regina, praees; dispensans omnia, laeto*

*suscipis ore pios, dulci quos nectare potas,
et facis assiduos epulis accumbere sacris.*

*Aspiciat facito miseros pietatis ocello
Filius, ipsa potes; fessos hinc arripe sursum
diva, Virgo, manu, tutos et in arce locato.*

[Following English translations by Leofranc Holford-Strevens, Oxford Univ.]

Undefined mother of God, noble maid,
Around whom a thousand columns of angels mass with their hymns,
Do but look upon us, if we deserve aught by our jubilation;
thou knowest, seemly Virgin, how dangerous life is
for exiles, and on what sands we are everywhere tossed about.

Nor without thee doth any rest remain; our toil is without hope,
no salvation in our [heavenly] fatherland, or home of our Father to be obtained,
which, O Queen, thou rulest, distributing out all things;
with cheerful countenance thou receivest the pious,
whom thou givest sweet nectar to drink,
and dost cause constantly to recline at the sacred feasts.

Cause thy Son to look upon us wretches with the eye
of pity (thou canst); snatch us weary ones up, Virgin,
with thy godlike hand, and set us safely in thy citadel.

Josquin des Pres, *Stabat mater dolorosa*

*Stabat mater dolorosa
Iuxta crucem lacrimosa,
 Dum pendebat filius;
Cuius animam gementem,
Contristantem et dolentem,
 Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
 Mater unigeniti,
Quae maerebat et dolebat
Et tremebat dum videbat
 Nati poenas incliti.
Quis est homo qui non fleret,
Christi matrem si videret
 In tanto supplicio?
Quis non posset contristari,
Piam matrem contemplari
 Dolentem cum filio?*

*Pro peccatis suae gentis,
Iesum vidit in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Cum emisit spiritum.*

Eia mater, fons amoris, [Part 2]
*Me sentire vim doloris
Fac ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.
Virgo virginum praeclara,
Mihi iam non sis amara,
Fac me tecum plangere.
Fac ut portem Christi mortem,
Passionis eius sortem
Et plagas recolere.
Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem filii.
Inflammatus et accensus,
Per te virgo sim defensus
In die iudicii.
Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.
Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.
Amen.*

The doleful Mother stood weeping beside the Cross while her Son hung there; through her groaning soul, distressed and grieving, passed a sword. O, how sad and afflicted was that blessed Mother of the Only-begotten, who mourned and grieved and trembled as she saw the punishment of her illustrious Son. What human being is there that would not weep, if he saw Christ's Mother in such torment? Who could not be distressed, and contemplate the loving Mother, grieving with her Son? For the sins of his race she saw Jesus being tortured and subjected to scourges; she saw her sweet Son dying all alone when he gave up the ghost.

Renowned Virgin of virgins, be not now bitter to me, but make me wail with thee; make me carry Christ's death, and remember the lot of his suffering and his wounds. Cause me to be wounded by his wounds, to be made drunk by this Cross, for love of thy Son; aflame and afire, may I be defended by thee, Virgin, on the Day of Judgment. Cause me to be

guarded by the Cross, fortified by Christ's death, comforted by his grace; when my body shall die, cause my soul to be given the glory of Paradise. Amen.

Heinrich Isaac, *Angeli archangeli*

Angeli, Archangeli, Throni et Dominationes, Principatus et Potestates, Virtutes, Cherubim atque Seraphim, Patriarchae et Prophetae, sancti legis Doctores, Apostoli omnes, Christi Martyres, sancti Confessores, Virgines Domini, Anachoretae, Sanctique omnes, intercedite pro nobis.

Te gloriosus Apostolorum chorus, te Prophetarum laudabilis numerus, te Martyrum candidatus laudat exercitus, te omnes sancti et electi voce confitentur unanimes, beata Trinitas, unus Deus. Amen.

Angels, Archangels, Thrones and Dominations, Principalities and Powers, Virtues, Cherubim and Seraphim, Patriarchs and Prophets, holy Doctors of the Law, all ye Apostles, martyrs of Christ, holy Confessors, Virgins of the Lord, Anchorites, and all Saints, intercede for us.

Thee the glorious choir of Apostles, thee the laudable company of Prophets, thee the gleaming army of Martyrs praises, thee all the saints and elect confess with their voices of one accord, blessed Trinity, one God. Amen.

Josquin des Pres, *Nymphes des bois/Requiem aeternam*

*Nymphes des bois, déesses des fontaines,
Chantres experts de toutes nations,
Changez vos voix tant clères et haultaines,
En cris tranchants et lamentations.
Car Atropos, très terrible satrappe,
A vostre Ockeghem attrappé en sa trappe,
Vray trésorier de musique et chief d'oeuvre,
Doct, élégant de corps et non point trappe;
Grant dommaige est que la terre le coeuvre.*

*Acoutrez vous d'habits de deuil:
Josquin, Piersson, Brumel, Compère,
Et plorez grosses larmes d'oeil:
Perdu avez vostre bon père.
Requiescat in pace. Amen.*

[Tenor] *Requiem aeternam dona eis domine: et lux perpetua luceat eis.
Requiescat in pace. Amen.*

_____ [English translation modified from *New Josquin Edition*, Patrick Macey, editor]

Nymphes of the woods, goddesses of the fountains,
Expert singers of every nation,
Change your voices so clear and proud
To sharp cries and lamentations.
For Atropos¹, that terrible satrap,
Has caught your Ockeghem in her trap,
True treasurer of music and its masterpiece,
Learned, elegant in stature, and not at all stout,
Great pity that the earth should cover him.

Clothe yourselves in the garb of mourning,
Josquin, Piersson [La Rue], Brumel, Compère,
And weep great tears from your eyes,
You have lost your good father. May he rest in peace. Amen.
[Tenor] Eternal rest grant to them, O Lord: and let perpetual light shine upon them.
May he rest in peace. Amen

¹ Atropos, the senior sister among the three Fates, who spin, measure, and cut the thread of life.