

WHEN MAX WAS EMPEROR

Musical Splendor for the Holy Roman Court



Saturday, October 8, 2022 at 7:30 PM
Sunday, October 9, 2022 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer
Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722.

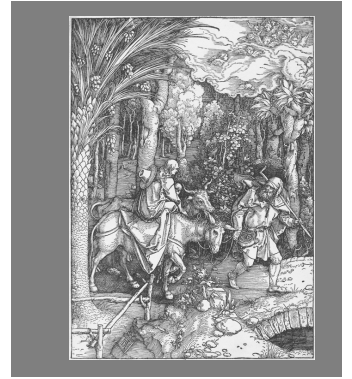
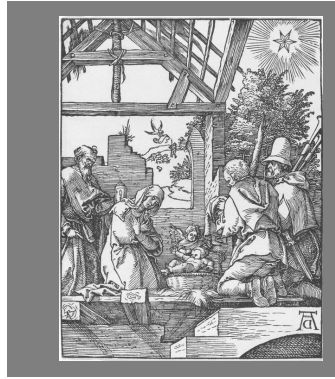
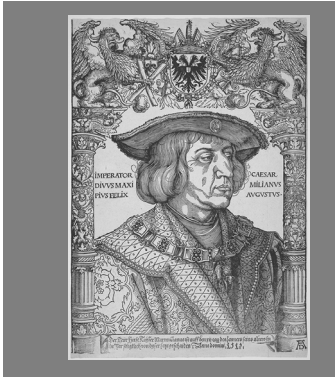
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TEXAS EARLY
MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

TEMP 2022-2023 Season

Mark your calendar. Get your tickets.



1 When Max was the Emperor: *Musical Splendor for the Holy Roman Court*

Saturday, October 8, 2022
at 7:30 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Sunday, October 9, 2022
at 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Maximilian I, Holy Roman Emperor from 1508 until his death in 1519, was an ardent supporter of the arts and his courts in Vienna and elsewhere reflected his artistic interests. Music for soloists, choir, and Renaissance orchestra by Isaac, Senfl, and others.

2 An Early Christmas

Saturday, December 10, 2022
at 7:30 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Sunday, December 11, 2022
at 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

We explore the intangible essence of the season as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs from Europe and the British Isles with innovative arrangements for solo voices, small chorus, and instruments.

3 Orlando! *Music by di Lasso for Voices & Viols*

Saturday, February 11, 2023
at 7:30 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Sunday, February 12, 2023
at 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Orlando di Lasso was one of the most prolific and versatile composers of his or any other musical period. He was one of the rare composers equally adept at the truly silly and the utterly somber, whether in Latin, French, Italian, or German.

4 Medieval Pilgrimage in Iberia

Saturday, May 13, 2023
at 7:30 PM

Temple Beth Shalom, 7300 Hart Lane

Sunday, May 14, 2023
at 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Explore the routes of pilgrimage in Medieval Spain. At times meditative, at times joyously mesmerizing, always beautiful, with a chorus of women singers and a small Medieval orchestra of vielles, oud, and harps.

Images for this season are by German painter and printmaker, Albrecht Dürer, 1471-1528. He is considered one of the most important figures of the Northern Renaissance. For more information about the featured works, please visit <https://www.early-music.org/20222023-image-credits>.



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TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

WHEN MAX WAS EMPEROR MUSICAL SPLENDOR FOR THE HOLY ROMAN COURT

DEDICATED TO JOHN AIELLI
1946-2022



PROGRAM

The Flemish Master & the Swiss Student: Isaac & Senfl

In Honor of Maximilian I

INTERMISSION

From the Courts of Margaret of Austria & Philip the Handsome

Back to the *Hofkapelle*

The Eagle Dies

END

TEXAS EARLY MUSIC PROJECT

Sara Schneider, *Guest Lecturer*

Ryland Angel, *countertenor & tenor*

Philip Arno, *bass sackbut*

Adrienne Pedrotti Bingamon, *soprano*

Nathaniel Brickens, *tenor sackbut*

Bruce Brogdon, *lutes*

Erin Calata, *mezzo-soprano*

Cayla Cardiff, *soprano*

Joan Carlson, *tenor viol*

Steven Hendrickson, *tenor sackbut*

Jenny Houghton, *soprano*

Angela Irving, *soprano*

Jeffrey Jones-Ragona, *tenor*

Morgan Kramer, *bass*

David Lopez, *tenor*

Joel Nesvadba, *baritone*

Juli Orlandini, *soprano*

Susan Richter, *recorders & alto*

Jonathan Riemer, *tenor*

Kit Robberson, *treble viol*

Steven Sérpa, *countertenor*

Trevor Shaw, *tenor*

Holt Skinner, *countertenor & tenor*

Mary Springfels, *treble & bass viols*

Jenifer Thyssen, *soprano*

Héctor Alfonso Torres, *lutes*

John Walters, *bass viol*

Gil Zilkha, *bass*

Please visit www.early-music.org to read the biographies of TEMP artists.

INTRODUCTORY NOTES

Welcome to our new season of concerts! Way back in 2019 and early 2020, when we were planning the 2020-2021 season, this concert was supposed to be the opening concert for that season. We knew that Sara Schneider was writing a book about Maximilian and his court, so we decided to anticipate it with our concert about the royal court. Little did we know that a pandemic would change our plans, along with those of the rest of the world. In the meantime, Sara published her book, *The Eagle and the Songbird*, in 2021, and we waited patiently for conditions to improve to the point of being able to present such an ambitious project. The long wait also meant that I could peruse her book leisurely and follow her lead a bit in selecting the repertoire for the concert.

During the process of finding music from the TEMP concert archives for our series of painless musicology movies, *Fresh Take: Music History Reimagined* (released in February 2021 as part of our virtual programming for the pandemic), we discovered that we had a dearth of examples of early Renaissance music from the late 15th and early 16th centuries, especially from the Germanic world. We knew that programming this concert would help us remedy that oversight. Of the 18 pieces on this concert, including the various bits of the *quodlibets*, only two of them have been performed on a TEMP concert before, and they were in the 2012 concert, *They Might Be Giants: Josquin and the Renaissance*.

Learning more about Maximilian I (1459-1519) has been enlightening as well. He was King of the Romans from 1486 and Holy Roman Emperor from 1508 until his death, during a time of constantly shifting allegiances and with many enemies. Many terrible things were done in his name for the sake of the Empire. And yet, he is also known as an essentially modern, innovative ruler who carried out important reforms and promoted significant cultural achievements. He had notable influence on the development of the musical tradition in Austria and Germany; several historians credit Maximilian with playing the decisive role in making Vienna the music capital of Europe. Under his reign, the Habsburg musical culture reached its first high point and he had within his service some of the finest musicians in Europe. He initiated the Habsburg tradition of supporting large-scale choirs, which he staffed with brilliant musicians like Paul Hofhaimer, Heinrich Isaac, and Ludwig Senfl. At least for our musical concerns, we can presume to say that there is much to praise about the Emperor.

In Isaac's motet *Optime pastor*, Maximilian is referred to as the Eagle, and the Medici Pope Leo X was known as the Lion. We hope you will enjoy our concert about the Eagle, brought to you by many Songbirds. Thank you for being here; thank you for your support of our musical offerings.

Daniel Johnson
October 2022

TEMP FOUNDER & ARTISTIC DIRECTOR



Daniel Johnson has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.

TEXTS, TRANSLATIONS, & NOTES

The Flemish Master & the Swiss Student: Isaac & Senfl

We begin with some intimate music from the country and the court, or rather, music that sounds like it could be rough-hewn folk music but it has been worked into veritable gems by one of the most prolific part-song composers of the century. Born in Basel, **Ludwig Senfl** joined the choir of the *Hofkapelle* (court chapel) of Emperor Maximilian I in Augsburg in 1496. Through the *Hofkapelle*, he studied composition with **Heinrich Isaac**, who was already an acclaimed master, hence the influences of Franco-Flemish techniques that appear in Senfl's secular and sacred works. Here we have a set of songs, or *lieder*, that illustrate several of the techniques and styles in Senfl's toolbox for *lieder*. In many of these songs, homophonic and polyphonic elements often mix without restraint, but the first, *Im Maien*, is a homophonic, or chordal, song that strikes one as a folksong, perhaps because of the rural setting in the text. It is also a *tenorlied*, meaning the melody is in the tenor voice, a very popular genre of the day. The songs with a tenor melody are often preexisting, familiar ones, which also lend to the folksong effect. The third song of this set, *Ich weiss nit, was er ihr verhieß in aller Mass*, is a polyphonic double *tenorlied* in which Senfl shows imitative Franco-Flemish techniques, with the two tenor lines in strict imitation throughout; the other three parts are in imitation of each other as well, for brief sections. Despite all these cultured techniques, Senfl was able to create the illusion of a folksong (as the primary melody might well have been).

Between these two raucous pieces by Senfl, we have a beloved piece by Heinrich Isaac, who was Senfl's primary composition teacher. Isaac ranks as one of the most eminent composers of his generation, along with Obrecht and Josquin. One of the first true musical cosmopolitans, Isaac combined German, French, and Italian elements in his musical vocabulary. Born about 1450 in Flanders, Isaac spent a good portion of his life away from his homeland, whether in the service of the Medici in Florence or later in the service of Emperor Maximilian I of the Holy Roman Empire.

Isaac's best-known work may be *Innsbruck, ich muss dich lassen*, of which he made at least two versions. (We will be using the old spelling for this, so it might seem a little less familiar.) It is possible that the melody itself is not by Isaac, and only the setting is original. We present it in three styles; first, as a lute song with the original intabulation and, additionally, in the original four-voice setting, which is mostly homophonic with the melody in the top voice with some imitative elements. Between those two versions, we present the other version by Isaac, a *tenorlied*, in which the two middle voices have the melody in imitation. According to Sara Schneider, "Emperor Maximilian is often credited with writing the verses that Isaac set to music. This may be apocryphal; but Maximilian was known to write poetry, and these three simple stanzas can be seen as a summing up of his complicated life. Innsbruck and Tyrol had a special place in his heart, since Tyrol was the first territory he ruled as *Landesfürst* (territorial prince). Tyrolean mines at least partially alleviated his cash-strapped existence. He could also relax and unwind there with his favorite leisure activities: hunting and fishing. And knowing his fondness for the ladies, he probably comforted a heartbroken sweetheart with promises of eternal devotion every time he left town."

Im Maien ≈ Ludwig Senfl (c. 1486–1543);

Ulm: Münster Bibliothek, D-USch 235 (c) tenor partbook, ff. 31v–32v, late 16th c.–early 17th c.

Gil Zilkha, soloist, with viols, sackbuts, lutes, & vocal ensemble

Im Maien hört man die Hahnen kraien:
"Freu' dich, du schönes brauns Megdlein;
Hilff mir den Haberen säen!"
"Bit mir viel lieber dann der Knecht,
Ich thu dir deine alte Recht."
Pum, Megdlein, pum.
"Ich freu' mich dein ganz um und um,
Wo ich freundlich zu dir kumm,
Hinderm Ofen und um und um.
Freu' dich, du schöns brauns Megdlein
Ich kumm!"

In May one hears the roosters crow:
"Be glad, you beautiful brown-haired girl;
Help me sow the oats!"
"You are much dearer to me than the farmhand,
I shall give you your due."
Ding, my dear, dong.
"I delight in you all around and completely,
When I come to you in friendship,
Behind the oven and all around.
Be glad, you beautiful brown-haired girl;
I am coming to you!"

Es seinde zwölf Monat im ganzen langen Jahre,
 Das sagen uns die weisen ganz und gar für ware;
 Ein jedes hat sein eigne art.
 Einer der zert, der Ander spart.
 "Ich freu' mich dein ganz un um um,
 Wo ich freundlich zu dir kum,
 Hinderm Ofen und um und um.
 Freu' dich, du schöns brauns Megdlein,
 Ich kumm!"

There are twelve months in a whole long year,
 Or so wise men tell us;
 Each of them is different.
 There are fat months, the others are lean months.
 "I delight in you all around and completely,
 When I come to you in friendship,
 Behind the oven and all around.
 Be glad, you beautiful brown-haired girl;
 I am coming to you!"

Innsbruck, ich muss dich lassen ♪ Heinrich Isaac (c. 1450–1517), *Ein auszug guter alter und neuer Teutsche Liedlein...*, Georg Forster, ed., vol. 1, no. 36, Nürnberg, 1539
 Jenny Houghton, Ryland Angel, & David Lopez, soloists, with Bruce Brogdon, lute
 With viols, lutes, & vocal ensemble

Isbruck [Innsbruck] ich muß dich lassen,
 Ich far dahin mein strassen in fremde Landt dahin.
 Mein Freud ist mir genomen,
 Die ich nit weiß bekummen
 Wo ich im Elend bin.

Innsbruck, I must leave you,
 For I am traveling the road to a foreign land there.
 My joy is taken from me,
 And knowing not how to get it back,
 I will be in misery.

Groß Leid muß ich yetz tragen,
 Das ich allein thu klagen
 Dem liebsten Bulen mein.
 Ach Lieb nun laß mich armen
 Im Herzen dein erbarmen
 Daß ich muß von dannen sein.

I am burdened with great sorrow,
 That I alone do lament
 To my dearest sweet love.
 O my love, leave me not bereft
 Of compassion in your heart
 For I must part from you.

Meyn Trost ob allen Weyben,
 Dein thu ich ewig pleyben,
 Stet trew der Ehren frumm.
 Nun muß dich Gott bewaren,
 In aller thugent sparen
 Biß das ich wider kumm!

My comfort above all other women,
 I remain yours forever,
 Always faithful, in true honor.
 And now, may God protect you,
 Keep you in perfect virtue
 Until I return.

Ich weiss nit, was er ihr verhiess in aller Mass ♪ Ludwig Senfl; Sion, Switzerland: Archives du Chapitre,
 CH-Sk 87-4 bassus partbook, ff. 13v–14r, c. 1555–1560
 With viols, sackbuts, & tenors

Ich weiss nit, was er ihr verhiess
 In aller Mass wie vor,
 Dass sie den Riegel dannen sties
 Dennoch noch viel weiter mehr in aller Mass wie vor.
 Heia ho, gut Heinrich, Enzian, Spezian,
 Agermunt und Rübekraut, Lohrkess Tannzapfen,
 Achselkolben, Dittelkolben und die breiten
 Dockenblätter waren wohlge tan.
 Ho, ho, ho! Sie will mir kramen.

I don't know what he promised her
 As so many times before,
 So that she unlocked the door
 And a little bit more.
 Heigh-ho! good Henry, Goose-feet, gentian,
 Doctors' weeds, and liverworts, laurel, pinecones,
 Cat-spears, dill weed, and the fat
 Fiddle-docks, were well done.*
 Ho, ho, ho! She wants to become my lover.

*A list of herbs with aphrodisiac properties

I would love to re-name this set “Life is a *Quodlibet*, Old Chum,” with apologies to *Cabaret*. A *quodlibet* might seem like a little bit of this and a little bit of that, which is exactly what some of the more casual and humorous versions are. The term is most frequently applied to a musical piece that takes several different tunes, usually tunes that are well known to their original audience, and mixes them together, usually in some clever contrapuntal way: a mash-up! This technique usually requires minor melodic or rhythmic alterations to be made to the original, so they all work together. (Our version of the *Three Prayers* in our *Convivencia* concert last season was built in exactly this way.) Senfl was a master of this form—one that is difficult to achieve if one is not aiming for humor, but rather for serious affection for the tunes. The following set of *quodlibets* works with three different melodies and three different settings. First we have *Ach Elslein, liebes Elselein mein* in its original forms as a lute song and as a chordal song for four voices, followed by *Es taget vor dem Walde* as a solo song, and then Senfl’s *quodlibet* for four voices, *Ach Elslein / Es taget vor dem Walde*. Then we move to Senfl’s *quodlibet* for six parts and do four variations on individual pairings from that setting before we finish with the original version (with a re-written alto part from the first version, which creates another *quodlibet* of sorts.)

Quodlibet: Ach Elslein / Es taget vor dem Walde / Wenn ich des Morgens früh aufsteh ≈ Ludwig Senfl;
 Basel: Öffentliche Bibliothek der Universität, CH-Bu MS F.X.1–4 partbooks, c. 1540
Jenifer Thyssen, Ryland Angel, Jeffrey Jones-Ragona, & Gil Zilkha, soloists, with Bruce Brogdon, lute
With instrumental & vocal ensemble

Ach Elslein, liebes Elselein mein:

Ach Elslein, liebes Elselein mein,
 Wie gern wär ich bei dir!
 So sein zwei tiefe Wasser wohl zwischen dir und mir.

So bringt mir großen Schmerzen,
 Herzallerliebster Gsell!
 Red’ ich von ganzem Herzen,
 Hab’s für groß Ungefäll.

Es taget vor dem Walde:

Es taget vor dem Walde,
 Stand ûf, Kätterlin!
 Die Hasen laufen balde:
 Stand ûf, Kätterlin, holder Buehl.
 Heiahô, du bist min, sô bin ich dîn,
 Stand ûf, Kätterlin!

Wenn ich des Morgens früh aufsteh:

Wenn ich des Morgens früh aufsteh
 Und in meins Vaters Stüblein geh’
 So kummt mein Lieb und beut mir ein guten Morgen.

Oh little Else, my little Else dear:

Oh little Else, my little Else dear,
 How I wish I were with you!
 But two deep waters are between you and me.

It gives me great pain,
 Dearest companion of my heart!
 And I, deep in my heart,
 See in it a great misfortune.

Day is dawning by the forest:

Day is dawning by the forest,
 Stand up, Kätterlin!
 The rabbits are running soon:
 Stand up, Kätterlin, sweet love.
 Heigh-ho, you are mine, so I am yours,
 Stand up, Kätterlin!

When I get up early in the morning:

When I get up early in the morning
 And go to my father’s sitting room,
 My love comes and bids me good morning.

Of all of Senfl’s various compositional techniques, text-painting is not one that he overused. In fact, the next piece for six parts might be his only example. The voices all have different texts in addition to imitating the sounds of ringing bells; the printing of all the texts would take up almost two pages of texts in these notes, and since the piece will be finished in about 110 seconds and you would not be able to read all the texts in that time, we decided to forego printing them. If you are curious, you can find them at: <https://bit.ly/3LOivEj>

Das Geläut zu Speyer ≈ Ludwig Senfl; Zurich: Zentralbibliothek, CH-Zz Car.V.169d partbooks,
 ff. 63r–64r, 1552–1553
Tutti

In Honor of Maximilian I

We have already noted that **Heinrich Isaac** worked for the Medici in Florence and was also in the service of Maximilian in various parts of the empire, and often concurrently. He was one of the first composers who would compose “on-demand” for specific functions, including numerous meetings of the legislative body of the Holy Roman Empire, called the *Diet* in Latin or *Reichstag* in German. The Imperial Diet of Konstanz opened on April 27, 1507; it recognized the unity of the Holy Roman Empire and founded the Imperial Chamber, the empire’s supreme court. The Diet was also organized to prepare for the coronation of Maximilian I as Holy Roman Emperor, which took place in 1508 in Trento. The court chapel naturally played an important role in diplomatic contexts, as can be seen from the two imposing great motets *Sancti spiritus assit nobis gratia* and *Virgo prudentissima*. Both were composed for the opening of the Diet of Konstanz and may have been performed on Whitsunday. *Sancti spiritus*... begins with a quotation from the Pentecost Sequence and implores the assistance of the Holy Spirit while the Emperor is commended to God. The monumental six-voice motet *Virgo prudentissima* describes the Assumption of the Virgin, calling on Her and the Nine Orders of angels to protect Emperor Maximilian I and the Holy Roman Empire. The text is by Georg von Slatkonja, who became Kapellmeister of the Vienna Court Chapel in 1500.

Sancti spiritus assit nobis gratia ♪ Heinrich Isaac, *Annaberger Chorbuch I*, Dresden, *Sächsische Landesbibliothek*, D-D MS Mus. 1/D/505, ff. 514r.–521r, c. 1530

Singers

Sancti Spiritus assit nobis gratia!
Illustrator ades,
Summo delapsus Olimpo.
Ignis amorque, Deus, qui spiritus,
Omnia replens.
Respice concilii coetum,
Constantia felix quem tenet.
Imperii rebus, pie consule rector,
Ut caelo pacem dictas,
Sic foedera terris
Auspice te Caesar component Maximilianus.

May the grace of the Holy Spirit protect us!
Illustrious One, protect us,
Who descend from the peak of Olympus.
O God, you who fill hearts with fire and love,
And all things.
Watch over the conciliar fellowship,
May it persevere in happy constancy.
O righteous guide, give counsel,
As you ordain peace in heaven
Thus the covenants of the earth
Look at you, Caesar [Emperor] Maximilian.

Virgo prudentissima ♪ Heinrich Isaac, *Liber selectarum cantionum* (Grimm & Wirsung), no. 3, p. 23, 1520.

Singers

Prima pars:

Virgo prudentissima,
Quae pia gaudia mundo attulit,
Ut sphaeras omnes transcendit
Et astra sub nitidis pedibus radiis
Et luce chorusca liquit
Et ordinibus iam circumsepta
Novenis tertibus atque Hierarchiis excepta.
Supremi ante Dei faciem steterat,
Patrona reorum.
Dicite qui colitis splendentia
Culmina Olympi:
Spirituum proceres, Anchangeli et Angeli
Et alme Virtutesque Throni vos Principum,
Et agmina sancta, vosque Potestates,
Et tu dominatio Caeli
Flammantes Cherubin,
Verbo Seraphinque creati,
An vos laetitiae tantus perfuderit
Unquam sensus,

First part:

The most prudent and all-wise Virgin,
Who brought pious joy to the world,
When she transcended all the spheres,
Left the stars under her radiant feet
Shining with beams of light
Surrounded by the ninefold orders
And singled out by the thrice three-fold Hierarchies.
She stood before the face of the supreme God
As the patroness of the accused.
Say, you who inhabit eternally
The beaming Olympian lights:
Leaders of the spirits, Archangels, and Angels,
And sustaining virtues, and you thrones of princes,
And you holy armies and you powers,
And you dominions of Heaven,
And you fiery Cherubim,
And you Seraphim, created from the Word,
Say whether such a feeling of joy
Has ever overwhelmed you,

Ut aeterni Matrem vidisse
Tonantis consessum.
Caelo, terraque, marique potentem Reginam,
Cuius nomen modo spiritus omnis
Et genus humanum merito veneratur adorat.

Secunda pars:

Vos, Michael, Gabriel, Raphael,
Testamur ad aures illius,
Ut castas fundetis vota precesque
Pro sacro Imperio,
Pro Caesare Maximiliano.
Det Virgo omnipotens hostes
Superare malignos
Restituat populis pacem
Terrisque salutem.
Hoc tibi devota carmen Georgius arte ordinat
Augusti Cantor Rectorque Capellae.
Austriacae praesul regionis,
Sedulus omni,
Se in tua commendat studio
Pia gaudia mater.
Praecipuum tamen est Illi
Quo assumpta fuisti,
Quo tu pulchra ut luna micat,
Electa es, et ut sol.

Cantus firmus:

Virgo prudentissima,
Quo progredieris,
Quasi aurora valde rutilans?
Filia Sion,
Tota formosa et suavis es:
Pulchra ut luna, electa ut sol.

As when you saw the assembly of the Mother
Of the everlasting Almighty.
As the Queen of Heaven, of the earth and the sea.
Every Spirit and every human being
Rightly praises and adores her divine majesty.

Second part:

You, Michael, Gabriel, and Raphael,
We appeal to you to pour out our prayers
To her chaste ears
For the sacred Empire
And for Maximilian the Emperor.
May the omnipotent Virgin grant victory
Over his wicked enemies
And restore peace to the nations
And safety to the lands.
Georgius, devoutly prepares this song for you,
The emperor's Cantor and Kapellmeister.
The Governor of the Province of Austria,
Diligent in every study,
Earnestly dedicates himself
To your holy pleasure, mother.
But the chief one to Him
Is that joy in which you were taken into heaven,
Where you sparkle, beautiful as the moon,
And resplendent as the sun.

Plainchant:

Most prudent and all-wise Virgin,
To what place are you going forth,
Shining out like the rose-colored dawn?
Daughter of Sion,
You are most comely and sweet,
Beautiful as the moon, And resplendent as the sun.

INTERMISSION

From the Courts of Margaret of Austria & Philip the Handsome

Maximilian, King of the Romans from 1486 and Holy Roman Emperor from 1493 until his death in 1519, consolidated the power of the Habsburgs in most of Europe by marrying Mary of Burgundy in 1477. They had two children who survived beyond infancy: Philip I of Castile (1478–1506), also known as Philip the Handsome, and Margaret of Austria (1480–1530). Philip was ruler of the Burgundian Netherlands and was the titular Duke of Burgundy from 1482 to 1506, as well as the first Habsburg King of Castile (as Philip I) for a brief time. Margaret was Governor of the Habsburg Netherlands from 1507 to 1515 and again from 1519 to 1530. Both of them were supporters of the arts, especially music.

Philip's Burgundian chapel had some of the most distinguished musicians in Europe, including **Pierre de la Rue**, Alexander Agricola, and Josquin des Prez. Margaret made her home in Mechelen, halfway between Brussels and Antwerp. She was arguably the most accomplished musician of the Habsburg family as a singer, a fine keyboard player, and possibly a composer. Margaret possessed a rich library consisting mostly of missals, poetry, historical, and ethical treatises, which included the works of Christine de Pizan and the famous illuminated *Très Riches Heures du duc de Berry*. She possessed several *chansonniers*, songbooks, which contained works by Josquin des Prez, Johannes Ockeghem, **Jacob Obrecht**, and Pierre de la Rue, who was her favorite composer.

Antoine Brumel was born near Chartres c. 1460 and was the most famous of the French-born composers of the Franco-Flemish school. He was one of the most celebrated singers of his day, with “a new style of singing: sweet, pleasant, devout, and beautiful” (Éloy d’Amerval, *Le Livre de la deablerie*, 1508). After working for Margaret’s husband (Philibert II, Duke of Savoy), Brumel was master of the choristers at Notre Dame from 1498–1501.

The three-voice motet, *Mater patris et filia*, alternates close imitation polyphony with completely chordal sections to great effect and it was the basis for Josquin’s *Missa Mater patris et filia*. One of the more unique aspects of Brumel’s style is his repetitive technique, which can be heard in the “Maria, propter filiam...” passage as well as in his *Tous les regretz*, an extremely intimate homophonic chanson for four voices.

Mater patris et filia ♪ Antoine Brumel (c. 1460–c. 1512–13?); *A. Brumel: Collected Works*, ed. B. Hudson, *Corpus mensurabilis musicae*, Neuhausen nr. Stuttgart: American Institute of Musicology, vol. 5, pp. 63–64, 1969–72
Singers

Mater patris et filia,	Mother of your father, and daughter,
Mulierum Laetitia,	Source of joy of women,
Stella maris eximia, audi nostra suspiria.	Wondrous star of the sea, hear our sighing.
Regina poli curiae,	Queen of the court of the heavenly vault,
Mater misericordiae, in hac valle miseriae,	Mother of mercy, in this valley of distress,
Maria, propter filium confer nobis remedium.	Mary, by means of your Son, bring us healing.
Bone Jesu, Fili Dei, nostras preces exaudi,	Good Jesus, Son of God, hear our prayers,
Et precibus nostris dona nobis remedium. Amen.	And by our prayers grant us healing. Amen.

Tous les regretz ♪ Antoine Brumel; Brussels, *Album de Marguerite d’Autriche, Bibliothèque royale de Belgique*, B-BR MS 228, ff. 3v.–4r, 1515–1523
Cayla Cardiff, Holt Skinner, David Lopez, & Morgan Kramer

Tous les regretz qu’onques furent au monde,	All the sadness that has ever been of this world,
Venez a moy, quelque part que je soye.	Come to me, wherever I may be.
Prennez mon coeur en sa douleur parfonde	Take my heart in its deep grief
Et le fendes que madame le voye.	And cleave it so that my lady may see.

Pierre de la Rue, also known by his Flemish name Peter vander Straten and a multitude of other nicknames, was born in the early 1450s in Tournai, in the Hainault province of modern Belgium. He was the least peripatetic of our four composers and the only one who didn’t work in Italy. From 1492, he was a full member of the Confraternity of the Illustre Lieve Vrouwe in ’s-Hertogenbosch and he was a member of the musical establishment of the *Grande chapelle* of the Burgundian-Habsburg court of Holy Roman Emperor Maximilian. Did we mention that he was Margaret’s favorite composer?

Absalon, fili mi was considered to be one of Josquin’s most exquisite motets until about 1987, when details of ascription, date, and style prompted a further look. There is now general (but not universal) agreement that it is by Pierre de la Rue. They share many techniques, including the motivic descending thirds and supremely crafted imitative polyphony. La Rue’s version of *Tous les regretz*, which does have a slightly different text from the one that Brumel set, is constructed much differently as well, employing imitation and mode shifting.

Absalon, fili mi ♪ attrib. Pierre de la Rue (c. 1452–1518);
Selectissimae necnon familiarissimae cantiones, no. 24, Sigmund Salminger, Augsburg, 1540
Singers

Absalon, fili mi, quis det ut moriar pro te,	Absalom, my son, if only I could die for you,
Fili mi, Absalon!	My son, Absalom!
Non vivam ultra,	Let me live no longer,
Sed descendam in infernum plorans.	But descend into hell weeping.

Tous les regretz ♪ Pierre de la Rue; poem by Henri Baude (1415-1490);
Harmonice Musices Odhecaton, vol. 2, no. 35, p. 26, 1502; *Album de Marguerite d'Autriche*,
 Brussels, *Bibliothèque royale de Belgique*, B-BR MS 228, ff. 3v.–4r, 1515–1523
Jenifer Thyssen & Ryland Angel, soloists
Mary Springfels & John Walters, bass violas da gamba

Tous les regretz qui les coeurs tourmentez,	All remorse that torment the hearts,
Venez au mien et en luy vous boutez	Come to mine and settle in it
Pour abrégier le surplus de ma vie;	To shorten the rest of my life;
Car j'ay perdu celle qui assouvye	For I lost her, who was filled
Estoit en meurs et parfaites bontez.	With good habits and perfect qualities.

We conclude this set with a descriptive instrumental (*The hail and the cold snow*) by **Jacob Obrecht**, a Flemish composer who was the most famous composer of masses in Europe of the late 15th century. He was featured prominently in some of Margaret's *chansonniers*, and was a member of the Burgundian court. After working briefly in Italy for Duke Ercole d'Este I of Ferrara, he died of the plague in 1505.

Den haghel ende die calde snee ♪ Jacob Obrecht (c. 1457/58–1505); Segovia: Archivo Capítular de la Catedral, *Segovia Codex*; *Cancionero musical de Segovia*, E-SE Ms. s. s., ff. 124v–125r, 1500–1503
Viols & sackbuts

Back to the *Hofkapelle*

We return to the Emperor's chapel musicians with another *quodlibet*, although we treat this one in a straightforward style. The sung tune, *Maria zart*, is a devotional song favored in the Tyrol; it was a popular tune that was set by several composers. In fact, Jacob Obrecht composed a four-voice mass based on the melody: *Missa Maria zart*, tentatively dated to around 1504. It requires more than an hour to perform, it is one of the longest polyphonic settings of the Mass Ordinary ever written, and is considered to be among Obrecht's finest works. Senfl's setting is much shorter. The other tune in this *quodlibet* is performed on tenor viol, in long notes, like the sung text. The higher of the two bass viols and the treble viol both provide active countermelodies. The other piece, *Mit Lust tret ich an diesen Tanz*, is a lighthearted choral piece about an informal dance. We include it here to help balance the heaviness of the final set.

Quodlibet: Maria zart, von edler Art/ Maria, du bist Genaden voll ♪ Ludwig Senfl;
 Rome: *Biblioteca Apostolica Vaticana*, V-CVbav Ms. Vat. Lat. 11953, ff. 45v.–47r, c. 1515–1530
Joel Nesvadba, soloist, with viols & lutes

Maria zart, von edler Art,	Gentle Mary, of noble nature,
Ein Ros' ohn alle Dornen;	A rose without thorns;
Du hast mit Macht herwieder bracht	By your power you have returned
Das vor lang was verloren durch Adams Fall.	What had been long lost through Adam's fall.
Dir hat die Wahl Sankt Gabriel versprochen.	You have been chosen by Saint Gabriel's promise.
Hilf, daß nit werd' gerochen mein Sünd und Schuld.	Help that my sin and guilt may not be avenged.
Erwirb mir Huld,	Procure my grace,
Denn kein Trost ist.	For there is no consolation without You.
Barmherzigkeit erwerben am letzten End.	Gain mercy for me at the end.
Bitt', dich nit wend von mir in meinem Sterben.	I pray to You: turn not away from me at my death.

Mit Lust tret ich an diesen Tanz ♪ Ludwig Senfl; 115 *guter neuer Liedlein*, no. 106, Hans Ott, Nürnberg, 1544
Singers

Mit Lust tret ich an diesen Tanz,
 Ich hoff mir werd ein schöner Kraus
 Von einem schön Jungfräuelein,
 Darum will ich ihr eigen sein.
 So tret ich hie auf einen Stein:
 Gott grüss mirs zart Jungfräuelein!
 Und grüss euch Gott allsamt geleich,
 Sie seien arm oder reich,
 Gott grüss euch all in einer G'mein,
 Die Grossen darzu auch die klein!
 So ich ein grüss, die ander nit,
 So wär ich kein rechter Singer nit!

Right pleased am I to join this dance,
 I hope I will get a garland
 From a beautiful young maiden,
 Then I will be her own.
 So I step up here upon a stone:
 Tender maiden may God greet you!
 And may God greet all here the same,
 Be they poor or rich,
 God greet everyone together here,
 The great ones and also the little ones!
 Because if I greet one and not the others,
 I would not be a true singer!

The Eagle Dies

Heinrich Isaac was in Konstanz in 1508 for the Reichstag there and part of his duties included providing music for the Imperial court chapel choir. While he was there, he received a commission from the Cathedral in Konstanz to set many of the Propers of the mass unique to the local liturgy. The result was the creation of the *Choralis Constantinus*, a huge anthology of over 450 chant-based polyphonic motets for the Proper of the Mass. After the deaths of both Maximilian and Isaac, Senfl, who had been Isaac's pupil as a member of the Imperial court choir, gathered all the Isaac settings of the Proper and placed them into liturgical order for the church year. The motets remain some of the finest examples of chant-based Renaissance polyphony in existence. It was published in Nürnberg in three volumes in 1550–1555, more than thirty years after Isaac's death. Among them is *Circumdederunt me gemitus mortis*, the Polyphonic Introit for Septuagesima Sunday: the ninth Sunday before Easter, the third before Ash Wednesday.

Motet: Circumdederunt me gemitus mortis ♪ Heinrich Isaac; Polyphonic Introit for Septuagesima Sunday
 München: Bayerische Staatsbibliothek, D-Mbs Mus. MS 39, ff. 89v–92r, c. 1510
 Singers

Introit:
 Circumdederunt me gemitus mortis,
 Dolores inferni circumdederunt me:
 Et in tribulatione mea invocavi Dominum,
 Et exaudivit de templo sancto suo vocem meam.

Introit:
 The sorrows of death have assailed me,
 The pains of hell have encompassed me:
 And I called upon the Lord in my distress,
 And from his holy temple he heard my voice.



Circumdederunt me gemitus mortis, first two pages
 Bayerische Staatsbibliothek, D-Mbs Mus. MS 39, ff. 89v–90r

Our finale is an anonymous, seven-voice lament on the death of Maximilian I, who died from a multitude of complications in early 1519. The lament was attributed to Josquin des Prez for years; recent research indicates it was penned by a different composer with a Franco-Flemish compositional style. It could very easily be by Josquin. Four voices sing the lamentation in elegiac couplets, while three voices sing *Pie Jesu Domine, dona ei requiem* in canon. The motivic descending thirds, the effect of very minor alterations in the mode, and the skillful creation of the triple canon all indicate someone who was skilled in many of the same ways that Josquin was.

Proch dolor ♪ Anonymous; 7-voice motet for the death of the Emperor Maximilian I
 Brussels, *Album de Marguerite d'Autriche*, *Bibliothèque royale de Belgique*, B-BR MS 228, ff. 33v.–35r, 1515–1523
Tutti

Proch dolor, amissum terris Germanica turba
 Magnanimum regem defleat!
 Ille jacet atque ruit subito praeclarum,
 Caesarum astrum;
 Vulnere non maior nunc dolor esse potest.
 Fortia stelliferi pandantur lumina caeli;
 Excipiat magnum caelica turba virum.
Canon: Pie Jesu Domine, dona ei requiem. Amen.

Ah grief, may the German throng bear away
 That great-hearted king now lost to the earth!
 He lies dead and suddenly
 The Emperor's bright star has fallen;
 Now there can be no greater grief than this wound.
 Let the mighty lights of the starry sky unfold;
 Let the heavenly host receive that great man.
Canon: Merciful Lord Jesus, grant him rest. Amen.

End



Proch dolor, first page
 Bibliothèque royale de Belgique, B-BR MS 228, f. 33v

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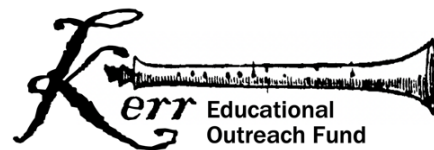
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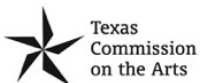
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