THE ELIZABETH SPRAGUE COOLIDGE FOUNDATION
IN THE LIBRARY OF CONGRESS
FOUNDER’S DAY WEEKEND

POMERIUM
ALEXANDER BLACHLY, DIRECTOR

Saturday, October 31, 2015 ~ 2 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building
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ELIZABETH SPRAGUE COOLIDGE
(1864-1953)

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The Library of Congress
Coolidge Auditorium
Saturday, October 31, 2015 — 2 pm

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POMERIUM
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Kristina Boerger, Martha Cluver, Melissa Fogarty, Michele Kennedy & Dominique Surh, Sopranos

Luthien Brackett, Mezzo-soprano

Neil Farrell, Peter Gruett, Michael Steinberger & Christopher Preston Thompson, Tenors

Jeffrey Johnson & Thomas McCargar, Baritones

Kurt-Owen Richards & Peter Stewart, Basses
Program
The Golden Age of Polyphony

JOSQUIN DESPREZ (c. 1450–1521)
Motet, Benedicta es, celorum regina, 6vv

JOHANNES OCKEGHEM (c. 1410–1497)
Introitus, Requiem, 3vv

GIOVANNI PIERLUIGI DA PALESTRINA (c. 1525–1594)
Gloria, Missa Sine nomine, 6vv

ORLANDE DE LASSUS (1532–1594)
Motet, Regina caeli, 5vv

ANDREA GABRIELI (1532–1585)
Motet, O sacrum convivium, 5vv

JOSQUIN DESPREZ
Agnus Dei, Missa Malheur me bat, 6vv

INTERMISSION

JOSQUIN DESPREZ
Motet, Preter rerum seriem, 6vv

ORLANDE DE LASSUS
Motet, Ave verum corpus, 6vv

JOSQUIN DESPREZ
Gloria, Missa L’homme armé sexti toni, 4vv

TOMÁS LUIS DE VICTORIA (1548–1611)
Hymn, Vexilla regis prodeunt, 4vv

GIOVANNI GABRIELI (1554–1612)
Motet, Exultavit cor meum, 6vv

JOSQUIN DESPREZ
Agnus Dei, Missa L’homme armé sexti toni, 6vv
About the Program

by Alexander Blachly

Director, Pomerium

Among the many treasures in the music collection of the Library of Congress are printed partbooks containing sixteenth-century Masses, motets, and madrigals, the sources for some of the greatest musical works of the “golden age of polyphony.” Today’s concert focuses on choral works from this repertoire, featuring music by Josquin Desprez, Palestrina, Lassus, Andrea Gabrieli, and Victoria, with one fifteenth-century work (the introit from Ockeghem’s Requiem Mass) as an example of what came before, as well as one work from the early seventeenth century (Giovanni Gabrieli’s motet *Exultavit cor meum*) as witness to what came after. Some of these source materials are on display today in the Coolidge Auditorium lobby.

The first polyphonic music printed from movable type dates from 1501. Following the lead of Ottaviano Petrucci in Venice, who pioneered the process, printers quickly set up music presses in France and Germany as well as in other cities in Italy. Instead of the large “choirbook format” of fifteenth-century music books that an entire choir could sing from, the printed books were small and limited to individual voice parts. Thus, a music print from the sixteenth century normally included between four and eight oblong partbooks, each one labeled by range, e.g., “Cantus,” “Altus,” “Tenor,” “Bassus,” with additional voices identified as “Quintus,” “Sextus,” etc.

The single most prominent feature in sixteenth-century polyphony, evident in nearly every musical genre, is “pervading imitation,” a style of composition in which one voice follows another, singing the same melodic motif or fragment, but normally starting on a different pitch. As one listens, it becomes apparent that all the voices in the choir participate in the imitative process (hence “pervading” imitation). As a result, imitative polyphony achieves a sonic depth akin to the visual depth in contemporaneous paintings with vanishing-point perspective. When judged by all the polyphonic music in the Western tradition, imitative polyphony statistically represents an unusual style of music, though it was copied from time to time by such later composers as Bach, Handel, Mozart, and Beethoven. Most music from before the sixteenth century had been hierarchical, with faster motion in the top voice(s), supported from below by notes in slower motion. Music from after the sixteenth century, too, tended to be non-homogeneous, nearly always featuring a single melody or duet accompanied by instrumental harmonic support. Unlike most later music, polyphony from the golden age could be and often was performed without instruments.

The earliest piece in today’s program is the introit from Ockeghem’s Requiem Mass. The plaintive quality of the simple three-voice texture results from the sound of the Lydian mode (final on F with many B-naturals) and the archaic double-leading-tone cadences. One becomes aware of Ockeghem’s trademark harmonic ambiguity almost immediately.

Next chronologically are the pieces by Josquin Desprez, whom his contemporary Martin Luther admired above all other composers, famously quipping that Josquin “could make the notes do as he wished, whereas others had to do what the notes required.” The two
imposing six-voice motets that start each half of our program, Benedicta es, celorum regina and Preter rerum seriem, most likely date from Josquin's time as a member of the papal choir in the Sistine Chapel in the 1490s, where monumentalism was the preferred style in all the arts. The Missa L'homme armé sexti toni (Mass based on the “L'homme armé” tune in the sixth tone) shows Josquin at the top of his form, writing masterful sequences and canons. Petrucci printed this work in his first volume of Josquin Masses in 1502. Agnus III ends the Mass with fireworks, expanding to six voices, with two two-voice canons at the minim above a slow-moving forward-backward canon in the lower voices (where one of the lower voices slowly sings the first half of the “L'homme armé” melody backwards in long notes, while the other lower voice slowly sings the second half of the melody forwards at the same time).

Petrucci printed the Missa Malheur me bat in his second volume of Josquin Masses of 1505. It, too, displays amazing contrapuntal artifice. Agnus II features a canon at the semibreve for two voices at the second (one voice beginning on D, the other on E, both singing the same melody in a close chase). The canon intensifies when it shifts into triplets. Like the Missa L'homme armé sexti toni, this Mass also ends with fireworks, with its Agnus III expanding to six voices, again with two two-voice canons at the minim accompanying the other voices, which slowly sing the melody and countermelody of the original “Malheur me bat” chanson.

Palestrina, Lassus, and Andrea Gabrieli were almost exact contemporaries, each a master of contrapuntal suavité. If Gabrieli’s style seems less arresting, it is only because Palestrina’s magisterial transcendence and Lassus’s rhetorical energy overshadowed all others’ efforts. The Kyrie and Gloria of Palestrina’s six-voice Missa Sine nomine (“without a name,” meaning that the motet or chanson it took as its model, if there was one, is not known) deserve special notice as works that Johann Sebastian Bach performed in Leipzig in the eighteenth century, supplying them with a figured bass for continuo instruments.

Victoria mastered his art in Rome but spent the last twenty-four years of his life first as choirmaster, then as organist, in his native Spain at the royal convent in Madrid. Although his most prolific years were in Rome, where it is thought that he knew and may have studied with Palestrina, Victoria never relinquished the affective harmonies of his Spanish heritage.

The latest piece in our program is by Giovanni Gabrieli, nephew of Andrea and like him a musician at St. Mark’s Cathedral in Venice, where he composed many works for double and triple choirs, often accompanied by organs, cornetti, and sackbuts. Exultavit cor meum, from a collection printed in 1612, is for a single six-voice choir. Even when sung a cappella, it reveals a quasi-instrumental quality because of its many fast repeating notes and the advanced harmonic language, where voices moving toward cadences sometimes collide. Though some remnants of the sixteenth-century (from now on known as the “stile antico”) survive, Gabrieli's music belongs spiritually to a new era that capitalized on the emerging language of functional harmony and idiomatic writing for instruments.
Josquin Desprez

*Benedicta es, celorum regina*

Benedicta es, celorum regina,
Et mundi totius domina,
Et egris medicina,
Tu preclara maris stella vocaris,
Que solem iustitie paris,
A quo illuminiaris.

Te deus pater, ut dei mater
Fieres et ipse frater,
Cuius eras filia,
Sanctificavit sanctam servavit,
Et mittens sic salutavit:
Ave plena gratia.

Per illud ave prolatum,
Et tuum responsum gratum
Est ex te verbum incarnatum,
Quo salvantur omnia.

Nunc mater exora natum,
Ut nostrum tollat reatum,
Et regnum det nobis paratum
In celesti patria. Amen.

Johannes Ockeghem

*Introitus, Requiem*

Requiem eternam dona eis, Domine,
et lux perpetua luceat eis.
Ps. Te decet hymnus, Deus in Sion,
Et tibi reddetur votum in Jerusalem.
Exaudio orationem meam:
Ad te omnia caro veniet.

Johannes Ockeghem

*Introitus, Requiem*

Requiem eternam dona eis, Domine,
et lux perpetua luceat eis.
Ps. Te decet hymnus, Deus in Sion,
Et tibi reddetur votum in Jerusalem.
Exaudio orationem meam:
Ad te omnia caro veniet.

Giovanni Pierluigi da Palestrina

**Gloria, Missa Sine nomine**

Gloria in excelsis deo. Et in terra pac
hominibus bonae 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 Jesu 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, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen. your great glory. Lord God, heavenly King, God the Father omnipotent. O Lord, the only begotten Son, Jesus Christ. O Lord God, Lamb of God, Son of the Father. Who take away the sins of the world, have mercy on us. Who take away the sins of the world, hear our prayer. Who sit on the right hand of the Father, have mercy on us. For you only are holy. You only are the Lord. You only are the most high, Jesus Christ. With the Holy Ghost, in the glory of God the Father. Amen.

Orlande de Lassus
Regina caeli

Andrea Gabrieli
O sacrum convivium
O sacrum convivium, in quo Christus sumitur: recolitur memoria passionis eius: mens impletur gratia: et futurae gloriae nobis pignus datur. Alleluia. O sacred banquet, in which Christ is received: the memory of His passion is renewed: the mind is filled with grace; and a pledge of future glory is given to us. Alleluia.

Josquin Desprez
Agnus Dei, Missa Malheur me bat
Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem. Lamb of God, who take away the sins of the world: have mercy on us. Lamb of God, who take away the sins of the world: have mercy on us. Lamb of God, who take away the sins of the world: grant us peace.

Josquin Desprez
Preter rerum seriem
Preter rerum seriem parit Deum hominem virgo Mater. Nec vir tangit virginem nec prolis originem novit pater. Virtus Sancti Spiritus opus istud celtit operatur. Initius aut exitus partus tui penitus quis scrutatur? Dei providencia que disponit omnia tam suave,
Tui puerperia transfer in misteria.
Mater ave.

transforms your childbearing into a mystery. Hail, Mother!

**Orlande de Lassus**

*Avè verum corpus*

Avè verum corpus, natum
de Maria Virgine,
vere passum immolatum
in cruce pro homine:
cuius latus perforatum,
unda fluxit sanguine.
esto nobis praegustatum,
in mortis examine.
O dulcis, o pie,
o Jesu, Fili Mariae:
miserere mei. Amen.

Hail, true body, born
of the Virgin Mary,
which truly suffered, having been
sacrificed on the cross for man;
whose side was pierced,
pouring forth water and blood.
Be for us a foretaste
in the judgment of death.
O sweet, O holy,
O Jesus, Son of Mary:
have mercy on me. Amen

**Josquin Desprez**

*Gloria, Missa L’homme armé sexti toni*

(see above)

**Tomás Luis de Victoria**

*Vexilla regis prodeunt*

Vexilla regis prodeunt,
Fulget crucis mysterium,
Quo carne carnis conditor
Suspensus est patibulo.

Quo vulneratus insuper
Mucrone diro lancee,
Ut nos lavaret crimen,
Manavit unda et sanguine.

Impleta sunt que concinit
David fidelis carmine,
Dicendo nationibus:
Regnavit a ligno deus.

Arbor decora et fulgida,
Ornata regis purpura,
lecta digno stipite chosen,
Tam sancta membra tangere.

Beata, cujus brachijs
Secli pependit precium,
Statera facta corporis,
Predamque tulit Tartari.

The banners of the king proceed:
now gleams the mystery of the cross,
that gibbet which upon was hung,
in flesh, the maker of all flesh.

The cross on which he, wounded
by the dreaded lance's point,
blood and water forth did bleed
to cleanse us of our sin.

Now see fulfilled the prophecy
that faithful David sang,
saying to the nations this:
Our God upon a tree has reigned.

O lovely, shining tree, adorned
with purple of the King,
with your worthy trunk,
such sacred limbs to touch.

Blessed tree, whose branches held
the treasure of the world:
a balance from his body made
to bear the prize of Tartarus.
O crux, ave, spes unica,  
Hoc passionis tempore,  
Auge pijs iustitiam,  
Reisque dona veniam.  

Hail, O cross, our only hope,  
at this passiontide:  
to the just give justice more,  
and mercy sinners grant.

Te summa, deus, trinitas,  
Collaudet omnis spiritus  
Quos per crucis mysterium  
Salvas: rege per secula. Amen.  

To you, O God, the highest Trinity,  
may every spirit sing forth praise,  
whom by the mystery of the cross  
you'd save: now ever be our King! Amen.  
—Trans. A.B.

**Giovanni Gabrieli**

**Exultavit cor meum**

Exultavit cor meum in Domino,  
Et exaltatum est cornu meum  
in Deo meo.  
Dilatatum est os meum super  
inimicos meos,  
Quia laetatus sum in salutari meo.  
Non est sanctus ut est Dominus,  
et non est fortis sicut Deus noster  
—I Samuel 2:1-2

My heart exults in the Lord,  
And my horn (strength) is exalted  
in my God.  
My mouth derides  
my enemies,  
Because I rejoice in my salvation.  
There is no Holy One like the Lord,  
and none is as strong as our God.

**Josquin Desprez**

**Agnus Dei, Missa L’homme armé sexti toni**

(see above)
About the Artists

**Pomerium** was founded by Alexander Blachly in New York in 1972 to perform music composed for the famed chapel choirs of the Renaissance. (The name—medieval Latin for “garden” or “orchard”—derives from the title of a treatise by the 14th-century music theorist Marchettus of Padua, who explained that his book contains the “fruits and flowers” of the art of music.) Widely known for its interpretations of Du Fay, Ockeghem, Josquin, Palestrina, and Lassus, Pomerium is currently recording a series of compact discs of the masterpieces of Renaissance *a cappella* choral music, of which its most recent, the fourteenth, is *Music for the Tudor Queens: Tallis, Sheppard, White, Byrd*, released on the Old Hall Recordings label in February 2015.

**Alexander Blachly**, the 1992 recipient of the Noah Greenberg Award given by the American Musicological Society to stimulate historically aware performances and the study of historical performing practices, has been active in early music as both performer and scholar since 1972. He earned his post-graduate degrees in musicology from Columbia University and assumed the post of Director of Choral Music at the University of Notre Dame in 1993. In addition to Pomerium, Blachly directs the University of Notre Dame Chorale and Festival Orchestra. [www.pomerium.us](http://www.pomerium.us)

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**Bach Collegium Japan**  
**Works by Handel, Vivaldi and J.S. Bach**  
Coolidge Auditorium (Tickets Required)

*Pre-Concert Lecture – 6:30 pm*  
"An Archive of Legendary Performances: Recording the Library’s Concerts”  
Michael Turpin, Recording Engineer, Music Division  
Whittall Pavilion (No Tickets Required)

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with Masaaki Suzuki  
Coolidge Auditorium (directly following performance)

**Saturday, November 7, 2015 – 2:00 pm**  
**Michelangelo String Quartet**  
**Works by Haydn, Shostakovich and Beethoven**  
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Tuesday, November 10, 2015 – 7:00 pm
"Berlioz, the Boston Symphony Orchestra and Charles Munch"
D. Kern Holoman, PhD
Distinguished Professor of Music Emeritus, University of California, Davis
Montpelier Room, Madison Building (Tickets Required)

Monday, November 16, 2015 – 7:00 pm
"Debussy's Fascination with the Exotic–from China to Spain"
Marie Rolf, PhD
Senior Associate Dean of Graduate Studies and Professor of Music Theory, Eastman School of Music
Montpelier Room, Madison Building (Tickets Required)

Wednesday, December 2, 2015 – 7:00 pm
"Sam Phillips: The Man Who Invented Rock 'n' Roll"
Peter Guralnick, author
Montpelier Room, Madison Building (Tickets Required)

Boulez on Screen

Thursday, November 12, 2015 – 7:00 pm
Pierre Boulez & the Lucerne Festival Academy:
Inheriting the Future of Music (2009)
A film by Günter Atteln and Angelika Stiehler
Featuring music by Stravinsky, Boulez, Adamek and Stockhausen
+ Concert excerpts from Lucerne Summer Festival 2009
Pickford Theater, Madison Building (Tickets Required)

Saturday, November 14, 2015 – 2:00 pm
Boulez: Éclat (1994), directed by Frank Scheffer
Sur Incises (2000), directed by Andy Sommer
Pickford Theater, Madison Building (Tickets Required)

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