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Jean Richafort

# REQUIEM

*Tributes to Josquin Desprez*

The King's Singers

# JEAN RICHAFORT REQUIEM

## TRIBUTES TO JOSQUIN DESPREZ

1	<b>Musae Jovis á 4</b>	Benedictus Appenzeller (c.1480-c.1558)	[5.47]
2	<b>Musae Jovis á 6</b>	Nicolas Gombert (c.1495-c.1560)	[5.31]
3	<b>Salve regina</b>	Josquin Desprez (c.1450-1521)	[4.37]
4	<b>Dum vastos Adriae fluctus</b>	Jacquet of Mantua (1483-1559)	[7.52]
5	<b>O mors inevitabilis</b>	Hieronymus Vinders (fl.1510-1550)	[2.51]
	<b>Requiem in Memoriam Josquin Desprez (Missa pro defunctis)</b>	Jean Richafort (c.1480-c.1550)	
6	Introitus		[5.15]
7	Kyrie		[3.37]
8	Graduale		[5.11]
9	Offertorium		[6.39]
10	Sanctus & Benedictus		[3.15]
11	Agnus Dei		[2.33]
12	Communio		[2.44]
13	<b>Nymphes, nappés</b>	Josquin Desprez	[2.26]
Total timings:			[58.22]

THE KING'S SINGERS

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### ARTIST NOTE

It is a great pleasure for us to present this recording of music written to honour one of the great composers of the Renaissance, Josquin Desprez. Josquin's sacred and secular works have long been a part of our repertoire, thanks largely to the fact that he scored so many works for 5 or 6 voices, which suits our line-up.

Josquin's influence on choral music in the years after his death was huge. Throughout the 16th century composers were still using material from his motets as the basis for masses, magnificats, and other motets. He forged a new means of expression, and a new musical vocabulary so rich in potential that hundreds of other composers were able to build on the style and use it to their own ends. Where today accusations of plagiarism would be bandied about, in the Renaissance composers openly borrowed from each other's works as a tribute to their fellow musicians.

There was also a tradition of composing musical tributes after the death of a significant composer. Josquin penned a tribute to Johannes Ockeghem, entitled *La déploration sur la mort d'Ockeghem* setting Jean Molinet's poem *Nymphes*

des Bois. Josquin's own death inspired some sublime works by Benedictus Appenzeller, Nicolas Gombert, Jacquet of Mantua, Hieronymus Vinders and Jean Richafort, whose *Requiem in Memoriam Josquin Desprez* forms the backbone of this recording. We are delighted to be presenting these tributes alongside two of Josquin's own works in new editions prepared by Dr David Skinner.

The King's Singers would like to thank David Skinner for his scholarship, and for his enlightened approach to the performance of this wonderful music. Thanks also must go to Adrian Hunter for his skilled combination of the roles of producer and engineer. As ever we are indebted to everyone at Signum, and especially to Steve and Matt. Last but not least our thanks go to Claire and Rebecca at Music Productions.

**The King's Singers**

## PROGRAMME NOTE

Few composers of any period have enjoyed the widespread admiration and unanimous praise of successive generations as Josquin Desprez. He is considered to be the greatest creator and innovator of musical composition during the Renaissance, and for some half a millennium his music has stood the test of time. Music printing came about during Josquin's lifetime, and it is highly significant that Petrucci placed the composer at the opening of each of the first four motet anthologies, dating from 1502 to 1505. It was also in 1502 when Petrucci's *Misse Josquin* was published, marking the first collection ever to be devoted to a single composer. Josquin was truly at the pinnacle of his profession, famous throughout Europe, and served as a model of exquisite beauty and compositional prowess for generations to come.

Relatively little is known of Josquin before his death in 1521, and, indeed, most reports date from decades later. They do, however, point to the fact that he must have been a perfectionist. Commenting in 1547, more than two decades after the composer's death, the Swiss theorist, poet and humanist Heinrich Glarean tells us that Josquin '... published his works after much

deliberation and with manifold corrections; neither did he release a song to the public unless he had kept it to himself for some years'. The Lutheran humanist, Johannes Manlius reported an anecdote concerning Josquin's own choir rehearsals: he was said to have walked among the singers during a performance of one of his works, and if something dissatisfied him, the composer would say 'Be silent; I will change that'. Martin Luther himself greatly admired Josquin, and, after singing the chanson *Nymphes, nappés*, proclaimed the now-famous quote that 'Josquin is the master of the notes, which must do as he wishes while other composers must follow what the notes dictate.'

Such was Josquin's popularity that after his death in 1521 other composers sought to emulate his style; compositions were often found to be reattributed to Josquin as they would then become more respected and marketable. In 1540 the German editor and composer George Forster famously recalled hearing '... a certain eminent man saying that, now that Josquin is dead, he is putting out more works than when he was alive!'

This recording, however, does not focus on the works of Josquin the Master, but on those

tributes to the Master created after his death by his pupils and colleagues, who, themselves, owed much of their skill and fame to Josquin's teachings. The centrepiece here is the *Missa pro defunctis* by the Flemish composer Jean Richafort, who certainly knew Josquin and may also have been taught by him. It was published in 1532 (eleven years after Josquin's death) and is the most extensive memorial to survive. Two of Josquin's own compositional devices are employed in the Mass: the 'Circumdederunt me' plainsong melody, in canon, as it similarly appears in Josquin's *Nymphes, nappés*, as well as the tune and text of 'C'est douleur non pareille' from another chanson *Faulte d'argente*.

Richafort is thought to have been born in Hainaut in around 1480, and was employed at the collegiate church of St Rombout, Mechelen, by 1507. In the following decade he became associated with the French royal court, and enjoyed the patronage of Ann of Brittany, queen to Louis XII, and was later a singer in the chapel of François I. By 1528 he is listed as a *basse-contre* at Ardenburg near Bruges, and in 1543 he took up the post of *zancmeester* and Chaplain at St Gilles in Bruges where he seems to have been associated until his

death in around 1550. The seven movements of the *Missa pro defunctis* are all set for six voices, providing a dense, dark texture throughout apart from isolated verse passages. It stands as one of the most substantial settings of the Requiem to survive from the 16th century, and, arguably, was not matched in scale or success until Victoria's famous setting published in 1605. The cantus firmus 'Circumdederunt me' in canon at the fifth is largely present throughout, but the movements are grouped in different modes. The Introit and Kyrie are in F, with a single flat in the signature, while in the Graduale the flat is removed (though still in F), which, along with the Offertory, introduces the melody 'C'est douleur non pareille' (it is sorrow without equal). The Sanctus, Agnus Dei and Communion continue with B naturals, but the polyphony starts on A while the cantus firmus remains in F. These changes in modality, within a constant use of the canonic cantus firmus, aptly demonstrates Richafort's skills as one of the finest composers of the 'Post-Josquin' generation, while the proliferation of borrowed material from Josquin and elsewhere makes this work a most fitting tribute to the master composer of early polyphony.

A portrait of Josquin once hung in St Gudule, Brussels (thought to have been lost in the 16th century), and was said to have included an epitaph to the composer entitled *O Mors inevitabilis*. The relatively little-known Hieronymus Vinders, who spent some time in Ghent in 1525-6, set the text within a dense texture of seven voices, two of which paraphrase the *Missa pro defunctis* introit chant 'Requiem aeternam'. Other tributes include settings of the poem *Musae Jovis* by Gerard Avidius of Nijmegen, who was a pupil of Josquin. This was modestly set for four voices by Benedictus Appenzeller (c.1480-c.1558), while a more extensive gesture for six voices was set by Nicolas Gombert (c.1495-c.1560), also said to have been a pupil of Josquin. Stephen Rice notes that Gombert rarely used cantus firmi in his compositions and its use here highlights the unmistakable tribute to Josquin. Here the 'Circumderunt me' is set in long sustained notes, within lusciously crafted counterpoint, which again is in reference to Josquin's canonic use of the same melody in *Nymphes, nappés*.

Perhaps the most extraordinary tribute, and one that is rarely performed today, is *Dum vastos Adriae fluctus* by the French composer, and yet another pupil of Josquin, Jacquet of

Mantua (or Jacques Colebault, 1483-1559). Jacquet was in later life active in Italy, and enjoyed the patronage of Ercole Cardinal Gonzaga (1505-63), Bishop of Mantua and papal legate to Charles V. The composer was in Mantua intermittently between 1527 and 1559, and there is some circumstantial evidence to suggest that he might have been the 'Master Jacquet' who was employed at Magdalen College, Oxford, as *Informator choristarum* (Instructor of the Choristers, though a position regularly occupied by composers) at various times in the 1530s. Certainly Jacquet's famous *Aspice Domine* is one of only two foreign works preserved in the so-called Peterhouse Partbooks, thought to have been compiled from the repertory of Magdalen College as it stood in the early 1540s. Little is known of his later movements, but Jacquet died in Mantua on 2 October 1559.

*Dum vastos* never made it into the composer's collected works, published in the 1970s and '80s, though it appears in a set of partbooks published in Venice in 1554 by the Scotto Press (*Motetti del Laberinto, a cinque voci libro quarto*) and has been especially prepared for this recording. In the first part of this tribute motet Jacquet places himself at the edge of a

tempestuous Adriatic Sea, the waters unsettled and churning as he recalls the virtues of his deceased master; here the polyphony is dense and offers a haunting feeling of the ebb and flow of rough waters. In the second part, Jacquet sings, as if to the sea, 'artful verses with a antique sound'. It begins 'Let us recount, ye Muses, Josquin's ancient loves'. Here Jacquet pays homage by embedding sections of five of Josquin's most popular works into the polyphony:

#### 1 & 2 Musae Jovis

##### *Cantus firmus (track 2)*

Circumderunt me gemitus mortis  
Dolores inferni circumderunt me.

Musae Jovis ter maximi  
Proles, canora plangite,  
Comas cypressus comprimat:  
Josquinus ille occidit,  
Templorum decus  
Et vestrum decus.

Saevera mors et improba,  
Quae templa dulcibus sonis privat,  
et aulas principum,  
Malum tibi quod imprecor

*Praeter rerum seriem, Stabat mater, Inviolata integra et casta es, Salve regina* (which is included on this CD) and *Miserere mei Deus*. The work ends in triple time, 'the rustling reeds repeating everything' as if assessing Jacquet's musical discourse, and the waters then 'nod approval' and become still, as so beautifully expressed in the final cadence.

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*The sorrows of death and the pains of hell  
have compassed me round about.*

*Muses, offspring of  
thrice-almighty Jove, Wail in laments,  
Let the cypress pull together its strands:  
Josquin has passed away,  
The ornament of temples,  
And your pride.*

*Harsh and wicked death,  
Who deprives the church and  
the princely palaces of their sweet sounds,  
I wish evil upon you*

Tollenti bonos,  
Parcenti malis.

Apollo sed neccem tibi  
Minatur, heus mors pessima  
Musas hortatur addere  
Et laurum comis  
Et aurum comis.

Josquinus inquit optimo  
Et maximo gratus Jovi,  
Triumphat inter caelites  
Et dulce carmen concinit,  
Templorum decus,  
Musarum decus.

### 3 Salve Regina

Salve, Regina, Mater misericordiæ,  
vita, dulcedo, et spes nostra salve.  
Ad te clamamus exsules filii Evæ,  
Ad te suspiramus, gementes et flentes  
in hac lacrymarum valle. Eja, ergo,  
Advocata nostra, illos tuos  
misericordes oculos ad nos converte;  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

*taking away the good,  
And sparing the evil.*

*Yet Apollo threatens you  
with destruction, o most terrible death  
encourages the Muses to  
put laurel and gold  
in their hair.*

*“Josquin, so dear to Jove  
Supreme and Almighty  
now triumphs among heaven-dwellers  
and strikes up sweet music,  
the ornament of temples  
and pride of the Muses”.*

*Hail, holy Queen, Mother of Mercy,  
our life, our sweetness and our hope.  
To thee do we cry, poor banished children of Eve;  
to thee do we send up our sighs,  
mourning and weeping in this valley of tears.  
Turn then, most gracious advocate,  
thine eyes of mercy toward us;  
And after this our exile, show unto us  
the blessed fruit of thy womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.*

### 4 Dum vastos Adriae fluctus

Dum vastos Adriae fluctus,  
rabiemque furentis gurgitis,  
atque imis stagna agitata vadis,  
Scyllamque et rapidas Syrtis miratur  
Iacchus monstraque non ullus cognita temporibus,  
candida pampinea redimitus tempora fronde,  
haec cecinit prisco carmina docta sono:

Iosquini antiquos, Musae, memoremus amores,  
quorum iussa facit magna  
regnator Olympi aeternam  
prater seriem et moderamina rerum,  
dum stabat mater miserans  
natumque decoris inviolata  
manens lacrimis plorabat  
iniquo iudicio extinctum.  
Salve, o sanctissima, salve regina,  
et tu, summe Deus, miserere,  
quotannis cui vitulo  
et certis cumulabo altaria donis.

Dixerat. Argutae referebant  
omnia cannae,  
Mincius et liquidis annuit  
amnis aquis.

*While Iacchus wondered at the Adriatic's vast waves,  
and the rage of the furious whirlpool,  
and the waters churned up from the deep sea-bed,  
and Scylla, and the quicksands of Syrtis,  
and monsters unknown in any age,  
with a vine-frond girt about his fair temples,  
sang these artful verses with an antique sound:*

*Let us recount, ye Muses, Josquin's ancient loves,  
whose bidding the ruler of great Olympus did,  
outwith the eternal course  
and governance of the world,  
as the Mother stood pitying and,  
remaining inviolate, bewailed with  
seemly tears her Son,  
slain by an unjust judgement.  
Hail, O Most Holy One, Hail Queen;  
and Thou, highest God, have pity,  
to whom every year I shall heap up the altars  
with a calf and regular gifts.*

*He finished. The rustling reeds  
repeated everything,  
and the river Mincio nodded approval  
with his clear waters.*

5 **O mors inevitabilis**

O mors inevitabilis, mors amara, mors crudelis,  
Josquin des Prez dum necasti,  
illum nobis abstulisti  
qui suam per harmoniam illustravit ecclesiam.  
Propterea tu musice, dic:

Requiem aeternam dona ei, Domine,  
et lux perpetua luceat ei.

Requiescat in pace. Amen.

6 - 12 **Requiem**

*Cantus Firmus*

Circumdede runt me gemitus mortis,  
dolores inferni circumdede runt me.  
C'est douleur non pareille.

6 *Introitus*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Te decet hymnus Deus in Sion,  
et tibi reddetur votum in Jerusalem:  
exaudi orationem meam, ad te omnis caro veniet.

*O inescapable death, bitter death, cruel death,  
when you killed Josquin Desprez  
you stole from us he who,  
through his music, adorned the church.  
Therefore, music, proclaim thus:*

*Give him eternal rest, Lord,  
and let perpetual light shine on him.*

*May he rest in peace. Amen.*

*The sorrows of death and the pains of hell  
have compassed me round about.  
This is sorrow beyond compare*

*O Lord, grant them eternal rest:  
and let perpetual light shine upon them.*

*Thou, O Lord, art praised in Sion and unto yee  
shall the vow be performed in Jerusalem:  
hear my prayer, unto yee shall all flesh come.*

7 *Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.*

8 *Graduale*

Si ambulem in medio umbrae mortis,  
non timebo mala, quoniam tu mecum es, Domine,  
virga tua et baculus ipsa me consolata sunt.

*If I walk in the midst of the shadow of death  
I will fear no evil, for thou art with me, Lord.  
Thy rod and staff comfort me.*

9 *Offertorium*

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de manu inferni, et de profundo lacu:

*O Lord Jesus Christ, King of Glory,  
save the souls of all the faithful departed  
from the grip of Hell and from the depths of the pit:*

Libera eas de ore leonis ne absorbeat eas Tartarus  
ne cadant in obscura tenebrarum loca:  
sed signifer sanctus Michael repraesentet,  
eas in lucem sanctam, quam olim Abrahae  
promisisti et semini ejus.

*Save them from the mouth of the lion lest hell  
swallow them up and they fall into outer darkness:  
but let holy Michael, leader of the host of heaven,  
bring them to thy holy light, as thou didst promise  
of old to Abraham and his seed.*

Hostias et preces tibi Domine offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam agimus;  
fac eas, Domine, de morte transire ad vitam.

*To thee, O Lord, we make our offerings  
of prayer and praise: accept them on behalf of  
those souls whom we remember today;  
grant O Lord that they may pass from death to  
eternal life.*

10

Sanctus, Sanctus, Sanctus  
 Dominus Deus Sabaoth.  
 Pleni sunt caeli et terra gloria tua.  
 Hosanna in excelsis.

Benedictus qui venit in nomine Domini.  
 Hosanna in excelsis.

11

Agnus Dei, qui tollis peccata mundi:  
 dona eis requiem.  
 Agnus Dei, qui tollis peccata mundi:  
 dona eis requiem.  
 Agnus Dei, qui tollis peccata mundi:  
 dona eis requiem sempiternam.

12

Lux eterna luceat eis, Domine:  
 Cum Sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis Domine:  
 et lux perpetua luceat eis.  
 Cum sanctis tuis in aeternum, quia pius es

*Holy, Holy, Holy  
 Lord God of hosts.  
 Heaven and earth are full of thy glory.  
 Hosanna in the highest.*

*Blessed is he that cometh in the name of the Lord.  
 Hosanna in the highest.*

*Lamb of God, who takest away the sins of the  
 world: give them rest.  
 Lamb of God, who takest away the sins of the  
 world: give them rest.  
 Lamb of God, who takest away the sins of the  
 world: give them eternal rest.*

*Let light perpetual shine upon them, O Lord:  
 with thy saints for eternity, for thou art holy.*

*Grant them eternal rest, O Lord:  
 and let light perpetual shine upon them:  
 with thy saints for eternity, for thou art holy.*

13

### Nymphes, nappés

Nimphes nappés, nérérides, driades,  
 Venez plorer ma désolation.  
 Car je languis en telle affliction,  
 Que mes esprits sont plus mort que malades.

*Draped nymphs, nereids and dryads  
 Come and mourn my desolation.  
 For I languish in such affliction  
 That my spirit is more dead than ailing.*

## THE KING'S SINGERS

**David Hurley** Countertenor  
**Timothy Wayne-Wright** Countertenor  
**Paul Phoenix** Tenor  
**Christopher Bruerton** Baritone  
**Christopher Gabbittas** Baritone  
**Jonathan Howard** Bass

One of the world's most celebrated ensembles, The King's Singers have a packed schedule of concerts, recordings, media and education work that spans the globe. They champion the work of both young and established composers and, whether singing Tomkins or Takemitsu, Bach or Bublé, are instantly recognisable for their spot-on intonation, impeccable vocal blend, flawless articulation of the text and incisive timing. They are also consummate entertainers: a class act with a delightfully British wit.

With a discography of over 150 recordings, The King's Singers have garnered both awards and significant critical acclaim, including a Grammy® in 2009 for their studio album *Simple Gifts* on Signum. Always deeply committed to new choral music, they have commissioned over 200 works from prominent contemporary composers, including Richard Rodney Bennett, Berio, Maxwell Davies, Ligeti, Lukaszewski, Penderecki, Rutter, Takemitsu and Tavener. Their album *High Flight* includes works commissioned by The King's Singers from Eric Whitacre and Bob Chilcott. It was recorded in the USA with the renowned Concordia College Choir and released in Autumn 2011 on Signum. Other recent Signum releases include *Swimming Over London*, which combines some of the group's favourite numbers with new songs and arrangements; a world premiere





recording of Pachelbel's *Music for Vespers* with Charivari Agréable; and a DVD of Christmas repertoire released for December 2011.

The King's Singers have an extraordinary history of television appearances. A favourite of The Mormon Tabernacle Choir, they performed with them for the Winter Olympics and appeared in their 2008 Christmas concert, which was broadcast on PBS across the US to a combined

live audience of 80,000 and is available on DVD. Following their televised performance at the 2008 BBC Proms in the Royal Albert Hall, London (also available on DVD – awarded a Midem International Classical Award in January 2010), they have appeared on BBC breakfast television and performed frequently on *Songs of Praise*.

In addition to their sell-out concerts worldwide, The King's Singers share their artistry through

numerous workshops and masterclasses, and by publishing prodigious quantities of sheet music: at present, they have over two million items in circulation through their publisher, Hal Leonard. Their arrangements are sung the world over by school and college choirs, and by ensembles both amateur and professional.

Visit [www.kingssingers.com](http://www.kingssingers.com) for the latest news, blog entries, video blogs, Tweets and YouTube updates.

## DAVID SKINNER

David Skinner is a renowned scholar and director. He was co-founder of The Cardinal's Musick in 1989, and has also worked with The Tallis Scholars, The Sixteen, the Hilliard Ensemble and The King's Singers.

Alamire was founded in 2005 as an extension to his research and performance activities. David is an engaging director and presenter; alongside work for BBC radio he is currently music advisor for an upcoming series on BBC TV. David is Fellow, Tutor, and Osborn Director of Music at Sidney Sussex College, University of Cambridge where he teaches historical and practical topics from the medieval and renaissance

periods. He directs the Choir of Sidney Sussex College, with whom he has toured and made highly acclaimed recordings. David is frequently invited to lead workshops and coach choirs throughout Europe and the USA. Upcoming projects include an exciting collaboration with Eric Whitacre, performances of Victoria's *Requiem* and new performance editions for publication with Novello.

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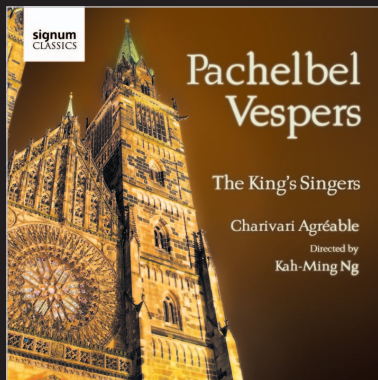
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