

INVIOLOATA
JOSQUIN DES PREZ

JACOB HERINGMAN
LUTE & VIHUELA

JOSQUIN DES PREZ (c.1450/55-1521)

Inviolata

Marian motets by Josquin des Prez, intabulated for solo lute or vihuela by lutenist-composers old and new

Jacob Heringman, *lute & vihuela*

Six-course lute in E after Frei (early-sixteenth century) by Michael Lowe, Oxfordshire, 1999^{1-4, 15-17}

*Vihuela de mano in G by Martin Haycock, West Sussex, 2016*⁵⁻¹⁰

*Six-course lute in G after Gerle (c.1580) by Andrew Rutherford, New York, 1997*¹¹⁻¹⁴

Jacob Heringman (b.1964)

1. Ave Maria... virgo serena

[8:56]

Hans Gerle (c.1500–1570)

Inviolata, integra et casta es

2. Inviolata, integra et casta es (part I) [3:59]

3. Nostra ut pura pectora (part II) [2:38]

4. O benigna (part III) [2:38]

Alonso Mudarra (c.1510–1580)

Missa de Beata Virgine

5. Kyrie I (glosa) [3:05]

Jacob Heringman

Missa de Beata Virgine

6. Christe [1:43]

7. Kyrie II [2:08]

Enríquez de Valderrábano (fl.1547)

Missa de Beata Virgine

8. Fantasia on Kyrie II [3:10]

Jacob Heringman

Missa de Beata Virgine

9. Prelude on Mariam coronans [0:51]

Alonso Mudarra

Missa de Beata Virgine

10. Cum sancto spiritu (glosa) [2:57]

Hans Neusidler (c.1508/9–1563)

Missa de Beata Virgine

11. Cum sancto spiritu [2:36]

Jacob Heringman

Salve Regina

12. Salve Regina (part I) [5:29]

13. Eia ergo, advocata nostra (part II) [1:48]

14. Et Jesum benedictum (part III) [3:51]

15. Ut Phoebi radiis/Ut re mi fa sol la [5:25]

Simon Gintzler (c.1500–after 1547)

Stabat Mater

16. Stabat Mater (part I) [6:49]

17. Eia Mater (part II) [6:55]

Total playing time [65:07]



Note from the lute player

Almost exactly 21 years ago, I made an album entitled Josquin des Prez: sixteenth-century lute settings (still available from <https://www.heringman.com/shop/>). This was, as far as I can determine, the first recording ever to be devoted entirely to intabulations, and the first lute project ever devoted entirely to the great renaissance composer Josquin des Prez. The world has changed since that first Josquin recording. We've entered a new millennium, and, with it, an era of upheaval in almost every area of human life.

Stepping back from the immediate chaos which sometimes threatens to overwhelm us, and taking a long view of the music, what has changed? Josquin has been dead for exactly 500 years, for one thing. To mark this anniversary, I have made a second recording of Josquin lute intabulations. Why revisit seemingly the same topic for a second time?

Several reasons. Firstly, Volume 1 met with an extraordinarily kind reception, and it appears to have caused some to rethink the importance of the large body of high quality sixteenth-century intabulations, still a neglected area in performance. Secondly, this new disc is actually different: instead of being a compendium of sacred and secular music by Josquin intabulated by various

sixteenth-century composers, it restricts itself to the relatively narrow (but highly fruitful) area of Marian music (mainly motets) by Josquin. The focus is a great deal narrower. Thirdly, of my many solo projects, the first Josquin album remains closest to my own heart. It set me on a path of studying and living the intabulation repertoire for the last twenty years, culminating in this new recording, in which I have taken the idea a bit further by narrowing the musical focus, and by creating some intabulations of my own.

This last point deserves further elucidation. Listeners will note that for this recording I have taken the rather large liberty of placing my own arrangements alongside those of Gerle, Mudarra, Neusidler, and Gintzler et al, all of whom make an appearance on the first Josquin album. What is the thinking behind this? The Historically Informed Performance movement has always been about playing music on instruments of the period, using techniques and practices of the period, making best use of all the information we can gather regarding these and other factors which might influence what the music sounded like at the time. That's all fine as far as it goes. In fact, I'm wholeheartedly in favour, and I value the importance of these considerations as much as anyone. However, Historically Informed Performance has sometimes been mistakenly called 'authentic' performance. Now we reach the crux of the matter: authentic performance can be defined as

performance which is true to the music and true to the musician. Without the latter, it's not authentic, and I'm not even sure it's music. Of course many fine modern players of lute and other early instruments are known for their authentic (in the true sense of the word) playing. For me personally, being authentic means interrogating, interpreting, arranging, and even recomposing the original vocal music, because these are all ways of being true to my craft. It's what lutenists did. It turns out that Historically Informed and Authentic are not mutually exclusive. What did lute players do throughout the sixteenth century, apart from playing the existing repertoire of dances, intabulations, and freely composed music? They improvised on pre-existing chord progressions of the day. They extemporised preludes and fantasias. And they appropriated vocal music and arranged it for their instrument. As I've discovered, it's an excellent way of coming to understand Josquin's splendid polyphony from the inside. That's part of the point of it. And by doing it for decades, and immersing myself as much as possible in the vocal originals as well as in the surviving intabulations of the time, I've put myself in a position in which I now find myself feeling ready to try my own hand at intabulating, doing exactly what sixteenth-century lutenists did.

It seems to me that the next step in

historically informed lute performance is to expand the original repertoire. Much (though not all) of it is now increasingly well covered by present day performers. But, in performance, a few exciting first steps are only now beginning to be taken in the direction of tackling those other areas: improvisation and intabulation. I would consider my efforts in this recording to be well rewarded if my colleagues and students were to find them attractive enough to consider either using them in their own performances or, better still, creating and performing their own intabulations of this magnificent vocal repertoire.

© 2020 Jacob Heringman

Listening to Josquin's lute

We think of Josquin simply as a composer, traces of whose music survive both in manuscripts and in some of the earliest printed music books. There is a comprehensive, immaculately researched complete edition of his works in which every note surviving in staff notation is accounted for, and his *a cappella* works are among the most recorded of all renaissance composers. But to consider Josquin simply as an excellent accumulator of notes is to miss the impact of his music on his contemporaries and on his successors long after his death, and in focusing so much on the choral origins of his works we obscure



the real performance history of his music. The many surviving manuscripts and prints are testament to his huge popularity as a composer of choral music, but the many more intabulated sources (the so-called secondary sources) show that his music was enjoyed in countless different ways for many generations. For his contemporaries he was a singer, choir director, composer, and almost certainly a lutenist.

Marian devotion flourished in the fifteenth century, generating not just visual art and statuary but a vast corpus of music for the liturgy and for private devotion. As Queen of Heaven Mary claimed multiple saints' days, unlike the single one allocated to lesser luminaries. This created a requirement not just for votive masses such as *de Beate Virgine* (which survives in more than forty choral sources and almost half as many intabulations) but also for motets to be sung at the end of evening Compline. *Salve Regina* is one of the most elaborate of these and became almost a genre in itself, sometimes sung in the nave so that ordinary people could hear it and get a bit of a reprieve in Purgatory by so doing.

We know very little of the circumstances in which lute intabulations were played but they require a calm, small space, a refuge from the outside world where one might contemplate an inner one; the kind of place where one might listen to this album, in

fact. Many are quite short, often excerpts from longer pieces (such as sections of mass movements) and were chosen for their musical coherence as well as practical considerations that would fit the music under the fingers. Although the arrangers obviously knew the words associated with the musical lines their listeners may well not have done. At a time when there was very little dedicated written secular music (or any sense of the modern categorical distinction between sacred and secular) the newly crafted versions may gradually have lost whatever devotional significance they may have had, and evolved into something more generally contemplative. The intabulating composers, however, can have been in no doubt that what they were transcribing retained if not the text, then the memory of a voice.

Inviolata is one of the most intriguing pieces on the album and nicely illustrates one of the crucial differences between staff notation and intabulation. It's based on an eleventh century chant which has its own modal structure, but when this is used in canon singers have to decide whether to keep the mode intact or to modify it to avoid causing harmonic bedevilment, as early commentators considered it. In practical terms this will often mean choosing between a B or a B-flat. The composer always had the option to specify which note (after all, he specified all the others), and many of the choral sources do indeed have a B-flat key signature. This

takes care of some of the potential harmonic or melodic transgressions but still leaves a curious creative window for the singers to exploit, so we can never know how Josquin would have interpreted his own music. The intabulations eliminate this area of speculation: they don't tell you what pitch to play but they do tell you where to put your fingers in order to produce a particular pitch, so in the case of *Inviolata*, for example, we know the results of Hans Gerle's modal decision making. Other intabulators will have come to different decisions, which is one of the mysterious charms of the genre.

Almost all of the pieces on this album have a single text, and one can imagine the composers (and certainly Josquin himself) hearing the words in their heads as they wrote. The chant on which *Stabat mater* is based dates from the thirteenth century and is one of the most moving Latin hymns; Simon Gintzler's relatively sparse realisations are surely meditations on the fate of Mary at the foot of the cross. In *Ut Phoebi Radiis* the arranger has a choice of two texts to follow. The words in the lower two voices are extremely simple, consisting of the sol fa syllables of the hexachord (which eventually became the major scale) derived by Guido d'Arezzo from the chant *Ut queant laxis resonare fibris mira gestorum...* (each line beginning a note higher than the previous one). The main text sung by the two upper

voices still baffles scholars, and may have been composed for a meeting of the Order of the Golden Fleece, an esoteric chivalric Marian order founded by Philip the Good. It is possible that Josquin wrote both the music and the tortuous Latin poem linking the Virgin to Greek, Jewish and New Testament figures for a meeting of the Order that didn't in the end take place. Petrucci published the motet in 1505 so it would have been widely known, but no intabulations from the period are known to exist. Both *Ut Phoebi* and *Ave Maria* (another motet with no surviving intabulations from the period) only just fit within the compass of the lute, which may explain the apparent reluctance of later composers to attempt a transcription. In the case of *Ut Phoebi* perhaps the text was too complex for composers to keep in their head while they were attempting to transcribe it. It's Josquin's only motet with a text that would not have been familiar to anyone coming across it for the first time, and has had to wait for a twenty-first century gloss.

So many of the early music movement's struggles with itself have been taken up with matters of historical appropriateness ('authenticity', as it used to be called) and this has usually focused on the composer's notes and how to interpret them. In this collection the lutenist takes on the role of co-creator, revealing the opportunities that the composer created for his performers to revel in his workings. We don't know how



Josquin first wrote his music down, but the lute was musicians' instrument of choice and he may have worked out elements of his compositions singing to his lute. This may account for how idiomatic his pieces seem as both instrumental and vocal music, and how seamlessly they can morph from one to the other.

It may have taken a painstakingly long time to record, but Jacob Heringman's playing here summons up the spirit of Josquin in the moment: Josquin the singer, the lute player, the musician like us. It also breathes life into the spirit of Josquin's contemporaries and successors who re-arranged his music from the inside. I have sat on stage many times listening to Jake's solo intabulations (in between his versions of motets and mass movements which we perform as solo song). Replacing my fellow singers with one pair of hands brings an extraordinary change of perspective. The linear nature of the compositions remains in the intabulations, so in the hands of a lutenist who has spent so much of his life partnering singers, the music still sings. It's particularly heartening to hear Jake's own intabulations of some of my favourite Josquin pieces, in which vocal lines are transformed under the fingers, able to move simultaneously faster and more slowly than I could sing them. I'm sure they will provide endless fascination to musicologists when the Richmond Lute Manuscript is re-discovered in a couple

of hundred years' time.

© 2020 John Potter

Note from the engineer

As a cradle Catholic I have been long aware of the beauty and profundity of the Marian tradition. It is therefore both humbling and exhilarating to have that tradition brought to life so exquisitely as Jacob does here. The suffering of Mary and her Son depicted by the sombreness of the *Christe* set between the two stately *Kyries*, and, of course, her purity so accurately portrayed in *Inviolata*. These are but two shining examples of the depth and brilliance of the pieces themselves and Jacob's masterful performance.

When Jacob was still in search of the ideal recording venue for volume two of Josquin's music I suggested St Cuthbert's Chapel at Ushaw. Volume one had been recorded in Gloucestershire's acoustic gem, St Andrew's Church, Toddington, and the pressure was on to find a similar gem in the North East. The smile on Jacob's face as we investigated the acoustics of St Cuthbert's will stay with me always; I find it difficult to imagine a more perfect coalescence of instrument and acoustic space.

© 2020 Anthony Robb

Jacob Heringman (lute & vihuela)

I moved to England in 1987, after completing an undergraduate degree in English and philosophy at Grinnell College in Iowa, to study the lute with Jakob Lindberg at the Royal College of Music. From 1989 to 1993, I was a busy performer with most of the leading UK renaissance and baroque groups, after which time I gave up playing Basso Continuo altogether and began a phase focused entirely on the renaissance lute, and, in particular, on an intensive period of making solo recordings (Holborne, Bakfark and Weissel, Josquin, Jane Pickeringe's Lute Book, The Siena Lute Book) and giving solo recitals. During those years I had occasional and invaluable lessons with the late Patrick O'Brien in New York. From 2001 to 2004, I trained full-time as a teacher of the Alexander Technique, a practice which has deeply informed my music and my life generally.

In 2007, my family moved to North Yorkshire and began a slightly slower life, with an end to all work-related air travel and therefore to all intercontinental concert and teaching work. During the years between 2013 and 2020 I have worked intermittently on the present project, completed now in time for the 500th anniversary of Josquin's death. Throughout all these years, a continuing theme has been my relationship with song

(close partnerships with Catherine King, Clare Wilkinson, and John Potter, among others), and with vocal polyphony (especially that of Josquin). Current ensemble projects include the Alternative History Quartet (with John Potter, Anna Maria Friman, and Ariel Abramovich), Pellingmans' Saraband (with Susanna Pell), a lute/vihuela duo with Ariel Abramovich, and lute song concerts with Clare Wilkinson and John Potter.

www.heringman.com





Thanks are due to:

John Potter for his programme note, and for his conviction that my first Josquin album is something special; Robert Fripp for creating the space for my first Josquin album on his label all those years ago; Craig Hartley, loyal friend and product tester throughout the process; Clare Wilkinson, Ariel Abramovich, Alan Hoyle, Thomas Schmidt, Bonnie Blackburn, and Willem Elders for advice and encouragement; Jesse Rodin for the invaluable Josquin Research Project (<https://josquin.stanford.edu/>); John Robinson for sending me facsimiles (and occasionally transcriptions) of material which I had no other means of accessing; Tom Barr for his beautiful cover image, and for waiving his license fee in exchange for a donation to the excellent charity Refuweegee (<https://www.refuweegee.co.uk/>); my wife Susanna Pell for constant support and superb advice on playing the words; and especially Anthony Robb, without whose talent, skill, perseverance, dedication, and unflinching good humour this project would not have been completed.

In memory of Adel Salameh (1966–2019), inspiring musician and dear friend, whose music lives on as an embodiment of the important cause of East-West harmony.

Inventa Records, UK
www.inventarecords.com

© 2020 Resonus Limited
© 2020 Resonus Limited

Recorded at St Cuthbert's Chapel, Ushaw College, near Durham, UK
on 20 December 2016 (tracks 2–4), 8 May 2017 (tracks 16–17),
29 January 2018 (tracks 11–14), 25 February 2019 (tracks 5–10),
and 9 March 2020 (tracks 1 & 15)

Producer: Jacob Heringman
Engineer & editor: Anthony Robb using Sonodore microphones and
pre-amplifier designed and built by Rens Heijnis (Netherlands)
Executive Producer: Adam Binks
Performing editions & musical arrangements: Jacob Heringman
Session photography: Guy Carpenter
Cover image: Tom Barr

