

**YORK**  
EARLY MUSIC  
FESTIVAL

**Jacob Heringman** *lute*

**Josquin des Prez: Master of the Notes II**

*Inviolata*

**Merchant Adventurers' Hall**

**14 July 2021 9.30 pm**

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**Online Premiere**

**18 July 2021 1.00 pm**

# Jacob Heringman *lute*

## Josquin des Prez: Master of the Notes II

### Inviolata

Marian motets by Josquin des Prez (c. 1450-5–1521)  
intabulated for solo lute by lutenist-composers, old and new

Ave Maria...virgo serena

**Jacob Heringman** (b. 1964)

Inviolata, integra et casta es

**Hans Gerle** (c. 1500–1570)

Part II: Nostra ut pura pectora

Part III: O benigna

Ut Phoebi radiis/Ut re mi fa sol la

**Heringman**

Salve Regina

**Heringman**

Part II: Eia ergo, advocata nostra

Part III: Et Jesum benedictum

Stabat Mater

**Simon Gintzler** (c. 1500–47)

Part II: Eia Mater

This year marks the 500th anniversary of the death of the greatest of Renaissance composers, Josquin des Prez (c. 1450-55–1521), and this concert is one of many celebrating his legacy in 2021. It is also the first live performance of a new programme released earlier this year on Resonus/Inventa; I'm delighted to give it its first airing in the York Early Music Festival, because this year also marks the 30th anniversary of my first solo recital for this Festival, which incidentally included a number of Josquin intabulations.

Josquin's output consists almost entirely of vocal polyphony, and his much-loved and oft-performed Marian motets are among the most powerful and memorable of his compositions. For this concert programme, I have chosen five of these motets. As John Potter writes in his booklet notes for my recent CD, in justly celebrating this great choral legacy, we often fail to acknowledge 'the many intabulated sources (the so-called secondary sources), which show that his music was enjoyed in countless different ways for many generations' 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.' Lute settings (intabulations) of Josquin's sacred and secular music appear in countless manuscripts and printed books from all over Europe dating from an exceptionally long period, spanning from well within Josquin's lifetime to the very end of the sixteenth century.

This relatively neglected repertoire of instrumental reworkings gives us a valuable glimpse of the performance history of Josquin's music, which is far from being a history exclusively of a cappella performance. Instrumentalists, whose stated aim in the Renaissance was to emulate the human voice, engaged with both words and music to create something new but at the same time strikingly faithful to the spirit of the original material. In settings such as Gintzler's intabulation of *Stabat Mater*, there is clear evidence of attention to the words as well as to the contrapuntal musical lines. Intabulations also provide valuable insight into the application of *musica ficta* by actual sixteenth-century musicians, given the fact that notating tablature requires making all of the modal decisions which singers would have to make in performance.

*Ave Maria...virgo serena* does not appear in any sixteenth-century lute source, and I have here essayed my own arrangement of this magnificent motet, following the example and practice of my sixteenth-century antecedents. It appears to have been

something of a tradition to place an *Ave Maria* at the very beginning of a music book in the sixteenth century, so it seemed appropriate to begin my programme in the same way.

*Inviolata, integra et casta es* is presented here in Gerle's 1533 setting; like *Ave Maria* and *Ut Phoebi*, this piece requires the sixth course of the lute to be tuned down a tone to capture the entire range of the piece, creating a particularly rich texture.

Of *Ut Phoebi radiis/Ut re mi fa sol la*, also not intabulated in the sixteenth century, John Potter writes: 'The arranger has a choice of two texts to follow. The words in the lower two voices are extremely simple, consisting of the solfa 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.'

The remaining two pieces in the programme, *Salve Regina* and *Stabat Mater*, are for the more standard renaissance lute tuning; like *Inviolata*, they are in five parts, and are among Josquin's most moving compositions. Gintzler's masterful *Stabat mater* setting is, like his numerous other Josquin settings, deeply sensitive to Josquin's vocal original. My own setting of *Salve regina* is another attempt to implement sixteenth-century intabulation and ornamentation practices. In so doing, I am attempting to illustrate my own firm belief that playing sixteenth-century lute music in the twenty-first century is (or should be) about more than simply playing lute music from the time, taken from the sources of the time. If we want to get to the heart of what lutenists did, it seems right to explore other essential aspects of their practice, namely improvisation and the creation of new arrangements of repertoire which is dear to our hearts.

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*Six-course lute in E after Frei (early 16th century) by Michael Lowe, Oxfordshire, 1999*

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

American-born lutenist **Jacob Heringman** studied with Jakob Lindberg at the Royal College of Music and later with Patrick O'Brien in New York. In England since 1987, he is in demand internationally as a soloist and ensemble player, playing and recording with many leading ensembles and singers. In 2011, Jacob gave up air travel, curtailing all intercontinental touring (though he spends many hours on trains around Europe, or did anyway, before Covid and Brexit). Recent projects include performing and recording for ECM and Arcana with the group Alternative History (John Potter, Ariel Abramovich, Anna Maria Friman and Jacob). Jacob performs with singer Clare Wilkinson's ensemble Courtiers of Grace, and in a duo (Pellingmans' Saraband) with his wife, the viol player Susanna Pell.

Jacob's solo recordings of Holborne, Bakfark, Josquin, *Jane Pickeringe's Lute Book*, and *The Siena Lute Book*, have all been widely praised by critics, as has his compilation, *The Art of the Lute Player. Inviolata*, a second volume of Josquin intabulations, was released this year for the 500th anniversary of Josquin's death.

Jacob teaches the lute regularly at various academic institutions and at international summer schools. He is also a STAT-certified teacher of the Alexander Technique.

His lute playing can be heard on the soundtracks of many films, including *Harry Potter and the Prisoner of Azkaban*, *Kingdom of Heaven*, *Elizabeth: The Golden Age*, Ridley Scott's *Robin Hood*, and *The Hobbit: an unexpected journey*.

**YORK EARLY MUSIC FESTIVAL** is directed by Delma Tomlin MBE and administered by the National Centre for Early Music through the York Early Music Foundation (registered charity number 1068331)

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