

## Music Notes for June 1st

**Prelude:** Johannes Ockeghem: *Miserere*

**Introit:** Jacob Arcadelt: *Ave Maria*

**Anthem:** Jacob Arcadelt: *Benedixit Deus Noë* (God's blessing to Noah after the Flood)

**Offertory:** Heinrich Isaac: *In mijnen zin* (In my thoughts)

**Communion:** Josquin des Prez: *Entré je suis en grand pensée* (2 settings)

**Response:** Tomas Luis de Victoria: *Nunc dimittis*

**Postlude:** Jacob Arcadelt: *Il bianco e dolce cigno*

The music for today's service began with the idea of finding a piece that directly references the great flood in Genesis 8. Jacob Arcadelt, one of the great madrigalists of the Renaissance, wrote a four-part choral piece on this exact text. *Benedixit Deus Noë*, (God Blessed Noah) is the blessing spoken after the flood giving the order to be fruitful, multiply, and replenish the Earth. The text is Latin, though Arcadelt's secular madrigals are usually in Italian or French. His *Ave Maria* is a 19th century adaptation of a short choral work, very much in the style of a modern hymn. Arcadelt's most famous madrigal and one that many people will have sung in high school or college choirs is *Il bianco e dolce cigno* (The white and sweet swan), and as it is so beautiful, I had to use it as an instrumental postlude.

The prayer of Simeon *Nunc dimittis* is one of the most commonly found closing prayers in the liturgy, often found after the Magnificat in the evening service. The beginning words are simply "Now let your servant go in peace according to your word." Victoria's setting begins with a line of plainchant and becomes a choral setting.

The rest of the service music comes from Flanders during the early Renaissance. Ockeghem, Isaac, and Josquin des Prez (usually referred to as Josquin alone) were three of the most versatile and renowned composers of the Flemish style, and the pieces I am playing today are later keyboard transcriptions of vocal works. The Ockeghem is a sacred test, the *Miserere*, but the offertory and communion music are three different versions of a popular tune: *In meinem Sinn* (In my thoughts), set by Isaac and many others. The Franco-Flemish referred to the same tune as *Entré je suis en grand pensée* (I entered into deep thought), which is the name that Josquin used for his settings.

Thomas Dawkins, organist/choir director