

# Program

**Johannes Ockeghem** (c. 1410-1497) • **Gloria** from *Missa Caput*

Four-voice ensemble, soli: Tuesday Rupp, alto, and Igor Ferreira, tenor

**What is *chant* and *cantus firmus*, and how is this used in the vocal polyphony?**

**Gregorian Chant • Da pacem Domine**

**Orlando di Lasso** (1532-1594) • **Da pacem, Domine** LV 957

Five-voice motet

**Costanzo Festa** (c. 1485/90-1545) • **Contrapunctus 95** over *Da pacem Domine*, and *La Spagna*

Arranged for dulcian and organ, with a diminution by Rachel Begley

**Heinrich Isaac** (c. 1450-1517) • **Optime pastor**

Six-voice motet over *Da pacem Domine*, and *Sacerdos et pontifex*

Intermission

**Giovanni Pierluigi da Palestrina** (1525-1594) • **Ricercar del secondo tuono**

Arranged for recorder and organ

**Adrian Willaert** (c. 1490-1562) • **Sustinuimus pacem**

Five-voice motet

**Josquin des Prez** (c. 1450/55-1521) • **O Domine Jesu Christe, pastor bone** (Quarta & Quinta pars)

Four-voice motet

**Thomas Tallis** (1505-85) • **In Pace in idipsum**

Arranged for organ

**John Taverner** (c. 1490-1545) • **In Pace**

Four-voice motet

**Audience Sing-Along:** Chanting two well-known melodies: Merrily we roll along, and Three blind mice over a three-voice 'Renaissance' polyphony by Christine Gevert

**Claudio Monteverdi** (1567-1643) • **Sanctus** à 6, and **Agnus Dei II** à 7 from *Missa In illo tempore*

## Performers

**Crescendo Low-Voice Vocal Ensemble** (\*Section Leaders)

*Alto* Pat Barton, Christine Gevert\*, Susan Pettee, Tuesday Rupp\*

*Tenor* Michael Chamberlin, Igor Ferreira\*, Matthew Kreta\*, Randy Orzano, Douglas Schmolze\*

*Baritone* Peter Perkins\*, John-Arthur Miller\*, Tom Schindler, Michael Wise

*Bass* Jim Barrett\*, Brian Farrell, Andy Kettler

Rachel Begley, Dulcian and Recorder

Christine Gevert, Organ and Direction