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*This document is an English translation of the CD booklet in French that comes with the recording “Requiem pour Claude de Lorraine”, a production of Ensemble Entheos, and apparently without a CD catalog number. This translation is by Paul Schmidt, editor of the Serpent Newsletter, and no guarantee is made regarding accuracy. The translation was made in collaboration with Daniel Heiman, who graciously reviewed the first translation and helped to clarify and correct several problems. This version exists for English speaking persons who buy the CD. Note that only the portions of the CD booklet which deal with the music itself and the group have been translated here. The biographies of the performers have not been translated.*

### Requiem pour Claude de Lorraine

by Pierre Cléreau (from about 1520 until January 11, 1570)

- 1 *Canzon Francese deta Frais et Gaillard* Andrea Gabrieli  
(c. 1510-1586)
- 2 *Canzon Francese deta Martin Menoit* Andrea Gabrieli
- 3 *Ricercar sopra Martin Menoit* Andrea Gabrieli
  
- Missa pro mortuis* Pierre Cléreau
- 4 Introit
- 5 Kyrie
- 6 Graduel
- 7 Offertoire
- 8 Sanctus
- 9 Agnus
- 10 Absolve: Libera me domine
- 11 Scio Domine à 5

This English translation of the original CD booklet notes in French was done by Paul Schmidt, with review and some corrections and insight by Daniel Heiman. This translation is not endorsed by Entheos, Benoît Damant, or the record producers.

## ENTHEOS

### *Requiem pour Claude de Lorraine*

**Brian Cummings**, soprano  
**Marcio Suarez Hollanda**, countertenor  
**Maxime Battistella**, tenor  
**Mathieu Heim**, bass

**Eva Godard**, cornett and mute cornett by Serge Delmas and tenor cornet by Henri Gohin  
**Julia Griffin**, tenor viol by Pierre Thouvenot after Henri Jaye  
**Volny Hostiou**, bass cornett by Serge Delmas after an instrument in the M. I. M  
(Musical Instrument Museum) of Bruxelles  
**Emmanuel Vigneron**, renaissance bassoon (curtal) by Olivier Cottet  
  
**Michaël Parisot**, historical organ by Claude Legros de Deneuvre (54)  
  
**Benoît Damant**, artistic director

*With the guest appearance of **Clemence Tassin**, superius of the Master of the Cathedral of Metz (young girl soprano, track 11 “Libera me domine”, which is for five voices)*

INSTRUCTIONS: Print this document from Adobe Acrobat with all ‘FIT’ (Page Handling/Page Scaling) options turned off (NONE)...the printed width between left and right cut marks should be 9-1/2” (24.13 cm). Depending on your version of Acrobat and your printer driver, the back sides of pages may print upside down; if this happens, print odd and even pages separately and manually rotate the pages before printing the second/even side. Print double sided (duplex) so that page 2 is on the back side of page 1, page 4 is on the back side of page 3, and 6 on the back of 5. Fold the sheet with pages 1 & 2 (Sheet A) on the center marks with page 2 inwards, and fold the sheet with pages 3 & 4 (Sheet B) with page 4 inwards, and likewise with Sheet C. Fit folded Sheets B & C inside folded Sheet A, and staple in two places at the fold...the bent-over staple ends should be on the inner seam of page 4. With the assembled booklet folded tightly, trim according to the cut marks. The resulting booklet should measure 4-3/4” (12.06 cm) wide and 4-13/16” (12.2 cm) high.

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*"Then M. de Moreinville took hold of the scepter [of the house of the duke] by both ends and broke it over his (own) head, and as he lowered the pieces, he threw them into the middle of the hall.*

*In response I, Lorraine, began to scream "Silence, silence, silence; the most high and most illustrious Prince Claude of Lorraine, Duke of Guise and Peer of France, is dead. Monsieur the Duke of Guise is dead; the Duke of Guise is dead; his house is broken, as everyone can see."*

Thus ends the recounting of the story of the funeral of Claude Lorraine. In this long text reprinted several times, the herald of arms of the House of Lorraine, Edmond Boullay, describes with great detail all the funeral ceremonies.

### **Claude de Lorraine, first Duke of Guise**

Claude of Lorraine, was the second son of Duke René II of Lorraine and Philippa of Gelderland (1). Born in 1496 at Chateau de Condé-sur-Moselle (Custines en Meurthe-et-Moselle), Claude might have turned out to be only an obscure younger son. He was raised with his brother Anthony in the milieu of Louis XII at the court of France. Claude was thus closely acquainted with Francis of Angouleme, the future Francis I, and from that time forward maintained ties of friendship with him. Claude was twelve years old when his father died. His brother Anthony became Duke of Lorraine, and Claude inherited "lands and estates located both in France, in Normandy, Picardy, Flanders, Hainault and elsewhere, that is to say, the land of Mayenne, Elbeuf, Harcourt, Joinville ...

After his marriage to Antoinette de Bourbon, he chose the city of Joinville as capital and converted the old medieval castle there to the Renaissance style. This city then became the hereditary capital of Guise, and the collegiate church of Saint-Laurent their necropolis.

After the defeat of Pavia in 1525, his appointment to the leadership council of France during the captivity of Francis I created hostility in the court. He was a Prince of Lorraine and

(1) We can see l'enfeu Rene II and the tomb of Philippa of Cueldres (sculpted by Ligier Richier) in the chapel of the Cordeliers in Nancy.

(2) Claude Guillaud, *The Funeral Oration proclaiming the acts, mores, life and passing of the most illustrious Prince Claude de Lorraine, Duke of Guise and Aumalle, peer of France ...* delivered at the funeral of the aforementioned by Mr. Claude Guillaud ... in the presence of the cardinals and princes assembled at Joinville for the funeral, Paris, 1550.

(3) See R. Freedman, Music, *Musicians and the House of Lorraine during the first half of the sixteenth century*, Ph. D., University of Pennsylvania, 1987.

(4) See our article "The Requiem of Pierre Cléreau and the funeral of Claude de Lorraine," in *Horizons musicaux lorrains, Actes du colloque de Manderen* (Proceedings of symposium of Manderen), 2007.

(5) See "The tomb of Claude de Lorraine, Duke of Guise and Antoinette de Bourbon-Vendôme" in *Primatice, maître de Fontainebleau*, catalog of the exhibition at the Louvre (2004), Paris, 2004, pp. 367-382.

(6) A choir book is a ledger in which the different voices (here four and five for the last motet) are placed on two pages facing each other, but presented separately.

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Renaissance that are associated in some way with the courts of the Dukes of Guise and Lorraine. With its research in history, art history, organology and "rhetorical action", Entheos participates in a process of memory and scientific rigor. The ensemble performs work of appropriation and artistic recreation at their concerts and shows that are an opportunity to show the ties between literature, arts, music and history. Our intention is to be faithful to that of Renaissance artists with respect to the aesthetic canons and imitations of old were inseparable from all creation.

Descended from such academic ensembles as Le Concert Spirituel, The Poème Harmonique, Les Arts Florrie, Les Percussions de Strasbourg, Sagittarius, the artists of Entheos appear under the guidance of leaders such as Martin Gester, Valérie Fayet, Pierre Cao... The instruments are facsimiles of original instruments of the 16th century and based a research on the interplay of these (manufacturing techniques, bows, reeds, mouthpieces, playing techniques). This research does not, however, evade a questioning of its own work which remains the center of our artistic questioning at Entheos.

### **The School [*Scola*?] of the Cathedral of Metz**

For the motet *Scio Domine*, the only piece of work composed for 5 voices, a young soprano from the scola of Metz, Clemence Tassin, joined us. The scola of the cathedral of Metz meets, through its course of study, a major goal: to train singers who are ready to perform independently. It consists of school children of CMI starting from the fourth year, through flexible scheduling of school hours, including teaching of group lessons (choral singing, music education, art history, liturgy, choral direction, sight reading, theater courses) and individual classes (voice training, keyboard and organ). The style is acquired during training courses conducted by specialists: Hervé Niquet, Pierre Cao, Olivier Schneebeli ...

Providing a rigorous artistic training, the course of study contributed to the development of music of the time as well as the rediscovery of the regional musical heritage. As such, it aims to participate actively in the cultural life of the Lorraine region.

The artistic direction is provided by the choirmaster of the cathedral of Metz: Christophe Bergossi.

therefore regarded as foreign by the French nobility, despite his naturalization date of 1509. The same year 1525, he helped his brother Antoine to suppress the peasant Lutherans during the "Battle of the rustics" in Alsace. The intransigence of the Catholic faith, which was to the glory and the loss of his descendants, emerged at this time.

In 1526 Francis I expressed his gratitude: County Guise becomes a duchy and Claude is made Duke and Peer of France. The family of Guise, the "Lorraine" as they were called in the court, became real political clan. Claude, his brother John and his five sons worked for the king, but also acted together for others. They thus constitute a real force in creating a large and loyal but also considerable enmity among the great princes of the kingdom who consider them a threat. This danger must be achieved during the wars of religion with Henri le Balaféré, grandson of Claude and leader of the League.

In Joinville, Claude built a castle for designed in the Italian style that remains under the name of "Château du grand jardin". The work ended in 1546 and Claude invited Francois I for the All Saints Day festivities. The following year, King of France died, while Lorraine living in relative disgrace, had been taken care to approach the Dauphin, the future Henry II, and his powerful mistress Diane de Poitiers, who had been in open opposition to the sovereign.

On February 10, 1550, the Duke of Guise contracted a violent illness after a short stay in Fontainebleau. This is considered to be poisoning. He returned to Joinville March 17 and died April 12. His funeral is worthy of its place: it is a demonstration of dynastic politics in the luxury of wall hangings, clothing and fabrics, by the number of participants and especially by the symbolism that is deployed in every detail.

Shortly after, another brother of Claude, Jean, Cardinal of Lorraine, Archbishop of Rheims, an outstanding diplomat who was close to Francis I, died while returning from Rome where he had narrowly failed to elect his choice for the new Pope. The second son of Claude, Charles, took the title of Cardinal of Lorraine. Charles and his elder brother Francis, the new Duke of Guise and Savior of Metz opposed Charles V in 1552, becoming the senior advisers of King Henry II. They then concentrated in their hands a great power even if they must reckon with the influence of the constable Anne de Montmorency.

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### The Lavish Funeral

In "The Burial of the very good, very lofty and very illustrious Prince Claude de Lorraine, Duke of Guise, which are reported ... all the ceremonies of the chamber honoring the transporting the body ..." Boullay of Edmond, chief organizer of the funeral ceremonies, presents all this with extreme precision, from the Duke's death on April 12 until the last funeral Mass which was delayed until the 1st of July because Claude's sons did not arrive in Joinville until June 28. These ceremonies announce those given in 1608 for the funeral of Duke Charles III of Lorraine, for which we also have a very detailed description, illustrated with beautiful engravings of Claude de la Ruelle published in 1611.

Claude being "son of Roy, Prince nay sovereign of the house of Lorraine, the smallest details of his funeral are the subject of negotiation. Pending the arrival of the whole family, Edmond Boullay will convince the masters of ceremonies of France to organize a funeral worthy of the deceased and his quality as a foreign prince. They take place in five periods:

- During the first eight days, the trophy room at the castle "from above": the body of the Duke is very honorably "is laid on a bed of honor in a room richly adorned, and there was served in the Royal manner no more and no less than if he had been living." The food is then given to the poor.

- Then, his body was embalmed, placed in a lead coffin and carried to the collegiate church of Saint Lawrence in a chapel hung with black velvet. It is moved in a more spacious chapel on May 15 because the body of his brother John, Cardinal of Lorraine, who has just died, joins him.

- On 24 June he was taken to the nunnery on the outskirts of Joinville and placed in a room of honor. His face was sculpted in wax and an effigy of his body is displayed on a large bed that conceals the lead coffin. The room is richly dressed in cloth of black velvet, white satin ... The copy of his body is luxuriously dressed in crimson satin, velvet, crimson purple ermine ... The beauty and richness of the fabrics are not only a demonstration of power, but are imbued with strong symbolism. Nothing is left to chance! For eight days, the Duke was again given royal treatment.

### Notes on the Interpretation

On reflection, it appears that a modern transcription allows us a way of playing this music so far from what it is allowed to anticipate. The bars of measures of a modern transcription reduce the rhythms to a gloomy binary alternation and standardize the literary and musical sentences. For the present registration, we used a copy of the choir book (6) preserved in Munich. Although difficult to access, it allows each voice of the polyphony great independence, so much in the rhythmic verse structure in the melodic line.

Given the importance of the chapel of Claude Lorraine and the use of itinerant musicians for special occasions, we offer a version with cornetts (including tenor and bass cornetts, too rarely heard today), viola da gamba, bassoon and renaissance organ. The wealth thus obtained can vary the tone colors: a cappella, voice and organ, voice and instruments, or tutti.

We do not want to suggest a deceptive reconstruction of the funeral as it is fashionable today in recordings. The last Mass during which the *Libera me* was sung lasted about 4 hours, and the music was interspersed with many homilies, prayers and various readings! The other problem had been the choice of plainsong. Edmond Boullay indicates that a second choir performed the plainsong well in front of the singers, but how to know what exactly was sung and in what form? The liturgical variations are so numerous that when the Council of Trent tried to unify them twelve years after this Mass. Rather than confine the interpretation of the music of Pierre Cléreau in a dubious historical subservience, we preferred to respect that what carries it, lives it and constitutes it is in the interest of a legibility that shows the beauty of it.

### ENTHEOS

Plato, translated and published in the 15th century, opposes an interpreter's technique that teaches itself, at the inspiration of the poet who is a madness, a frenzy. The poet views himself as seized by God, who causes him to prophesy orally. The term "entheos" describes the enthusiastic sort of divine possession, where God is in you. This perspective is the origin of the artistic expansion of the Renaissance.

Ensemble Entheos explores the musical repertoires of the late Middle Ages and the

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writing of *Virgna tua* (found in the middle of track 6 "Graduel").

- Many forms of reductions, albeit short, but still great flexibility found in most parts.

- Real madrigalisms as in the beginning of *Virga tua*. While one hears the soprano present the melodic theme in very long values, the part of Countertenor pronounces the word "virga" ("staff", as in "Your staff and your rod will comfort me") on large intervals and rhythms both very dynamic and very articulated, illustrating the meaning the word. In the final *Agnus Dei*, which concludes with the text "requiem sempiternam" (eternal rest), the word "sempiternam" is imperturbable and unmoving. We can still hear in the *Libera me* the words "in die illa tremenda" ("on that day so terrible"), long and moving parallel vocalizations in all voices.

These Italianisms are, in themselves, surprising for a French work of the 16th century, set against the Franco-Flemish counterpoint, they make this work one of the most important in the musical heritage of the Renaissance. This form is all the more striking by the excellence of the declamation, which comes from Italy as well as the French song. The quality of the synthesis of all these elements, which is never a simple juxtaposition, is exceptional compared to other works of the time. This is indeed a work composed for a family, as its country of origin, Lorraine, is to be at the heart of passages and cultural interminglings in this Europe of the Renaissance.

Similarly, the great Italian artist Le Primatice (Francesco Primaticcio) soon drew several projects for the tomb of Claude de Lorraine after the funeral (5). This project was commissioned by the widowed Antoinette de Bourbon and the sons Charles and Francis, and directed by the sculptors Dominique Florentin and Jean Le Roux, according to (the French engraver) Picart. Both sculptors based their work on the drawings of Le Primatice, but with their own know-how achieving a fair synthesis of French and Italian art which is properly seal of the patronage of the Guises. This key element of this family's sponsorship cannot be denied as long as they exist. From late 1670 to 1687-1688, the last representative of the dynasty, the Grande Mademoiselle, had at her service Marc-Antoine Charpentier, who was master and singer of the synthesis of the two tastes.

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- The "transportation" from the convent to the church at St. Lawrence took place June 30. It was a procession with an abundance of participants estimated at 1200 people and 9 horses. It opened with 100 beggars dressed in white and 100 clothed in black carrying all artifacts of the Duke.

- On the 1st of July, the last three masses lasted a total of seven hours. The first two offices are followed by the bishops, prelates and abbots. The most important and most solemn is the latest: the funeral mass. The princes and great mourners only present themselves at this one "because of the long time it takes to stay for the ceremonies of such a burial."

After the final ceremony a banquet is held, at the end of which Monsieur de Moreinville, butler of the late Prince, broke the staff of the house and proclaimed this one to be dissolved. Boullay then announces the advent of second Duke of Guise: Francis.

### The Funeral Music

Music occupies an important place in all ceremonies. You can hear every day, "three lofty Masses, the last was very harmonious music by the singers of the chapel" (folio 6 recto). "In music" means it was not about plainchant but a work composed.

The day of transport to "about ten o'clock, we sang the high mass of requiem music." A little later, "all the churches came and sing before moving the body for the funeral ceremony. The singers end with a very devout pouring forth in chant."

For the funeral Mass, we learn that "the singers of the chapel, sang the funeral mass and freed it in music and not without cause, for the late Prince was very fond of music, which he had provided in his chapel always as well as the prince of France, and made great wealth for his singers." Boullay mention of the "sweet harmony of music in which this last Mass was sung by the choristers of the chapel."

There is therefore a significant presence of singers at Claude's Chapel, which Claude Guillaud mentions in his *Funeral Oration ... the very famous prince Claude Lorraine, Duke of Guise, (...) delivered at the funeral of the aforementioned lord*: "the singers of his chapel very well

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decorated and endowed with the best musicians who were in Europe, Asia or Africa" (2). In November 1525, Claude ceded some singers to Pope Clement VII, who had asked him for them. This type of "gift" generally involved only musicians of the highest caliber. The pope's musical establishment being one of the best at that time, this exchange reflects the high quality of Claude's musicians.

Claude maintained a musical chapel and instrumentalists. We know that in 1541 - 1542 the chapel had five singers whose Kapellmeister was Habet Patinge (3). Unfortunately, we can only regret not having any precise details of the actual vocal forces used for the funeral, of the possible presence of instruments, the name of the choirmaster or that of the composer (the latter two being probably one and the same person). Nevertheless, the engagement of additional itinerant musicians was common in such circumstances.

Several factors suggest that the work performed for these funerals is the requiem mass *Missa pro mortuis* by Pierre Cléreau (4). The presence of a musical setting for the *Libera me* was unusual at that time. It is mentioned in the Boullay's description of the occasion. The quotation of folio 32 tells us that the singers "sang the Mass of the funeral and the *libera* music." On the other hand, Pierre Clereaux is closely linked to the family of Guise. In 1554, when the requiem was published, he was master of the choirboys of the cathedral of Toul. The edition is dedicated to another son of Claude: Claude d'Aumale, commander of French troops based at Toul since 1552 and "second prince of the big mourning" at the funeral ceremony. In 1559 when Le Roy & Ballard published two books of his songs in French and Italian, Clereaux was in the service Rene of Elboeuf, another son of Claude. He also composed for the Ferraboscus, musicians of the house of Charles, Cardinal of Lorraine. The politics of the Guise clan has already been mentioned. As regards patronage, they acted no differently.

### The *Missa pro Mortuis* of Pierre Cléreau

Probably native to Burgundy, Pierre Cléreau (Clereaux) probably studied music in one of the great art centers of eastern France: Langres, Dijon, Châlon-sur-Saône and Mâcon. He is considered the first French Madrigalist and as a pioneer of court airs. He has set to music Pierre de Ronsard and the poets of the Pléiade. He left six masses, including this Requiem, two motets, a book of spiritual songs, twenty-three songs for four voices and fifty-three for three voices. A seventh mass "De beata Virgo" is now lost.

Was Pierre Cléreau the master of music for Claude de Lorraine? There is nothing documenting this. After publishing his first *chansons* in 1539, he disappeared for fifteen years until the publication of the Requiem. One might guess that he travelled to Italy, for his later works, especially his songs, are very Italianate. He also composed nine madrigals in Italian, and his works are often inspired by Arcadelt with whom he worked closely in the house of Cardinal Charles. Around 1554, the latter transferred Jaques Arcadelt to the papal chapel. The composer then entered the service of the King and the Cardinal. Earlier, his uncle John brought lutenist Albert de Rippe of Mantua back to France. Did one of them also bring back Cléreau in his luggage?

If it does not seem unlikely that Pierre Cléreau worked for the Duke of Guise, the question still remains.

The *Missa pro Mortuis* is probably the most accomplished work of Pierre Cléreau. Like all Requiems of the 16th Century, this is a paraphrase Mass on Gregorian melodies. Introducing a dominant thought and contrapuntal Franco-Flemish elements as a proper alternation between homophonic fragments and contrapuntal fragments, it is not devoid of Italianate elements:

- A counterpoint figurative (imitation) generally restrained compared to that of Franco-Flemish composers such as Jean Richafort, except in a rhetorical use when Pierre Cléreau deploys all his art. This is the case in the *In medio umbrae mortis* when one hears the wanderings "in medio umbrae mortis" (in the middle of the shadows of the dead) through the repetition of the text and their presentation in imitation. One also hears a rich counterpoint in the grand finale of *Scio Domine* which is the only known musical setting of this text, or in the strangely archaic