

The Luther College Collegium Musicum



Franco-Flemish Music from the Medieval, Renaissance, and Baroque

Leon W. Couch III, Music Director and Conductor of Renaissance Singers

Peter Linger, Conductor of Viols and Lute

Rebekah Gilmore, Conductor of Renaissance Pipers

Sunday, April 11, 1999 at 4:00 PM

Center for Faith and Life

Luther College

COLLEGIUM MUSICUM

Luther College

Medieval and Renaissance Franco-Flemish Music

(Please hold applause until intermission.)

Par le desert de mes peines
Brass Ensemble. Claude Goudimel (1520-1572)

Pseume CXXX: Du fons de ma pensee
Renaissance Singers. Claude Goudimel

La Bataille
Baises Moy
Renaissance Pipers ("Josquin"). Clémet Janequin (ca. 1485-ca. 1560)
Josquin Desprez (ca. 1440-1521)

Bransle de la Torche
Viola de Gamba Consort, Renaissance Pipers ("Josquin"), and crumhorns. Michael Praetorius (1571-1621) and Pierre Francisque Caroubel (d. 1611)

Instrumental Works from Attaignant prints
Ronde I: Pour quoy
Ronde II: Mon amy
Viola de Gamba Consort and Renaissance Pipers ("Josquin"). Anonymous, Sixteenth Century

La Rossignol (The Nightingale)
Peter Lingen, Guitar; Drew Dixon, Lute. Anonymous, Sixteenth Century

Agnus Dei qui tollis
Rebekah Gilmore and Heather Ciernia, sopranos. Anonymous, Twelfth Century

Tulerunt Dominum meum
Brass Ensemble. Nicolas Gombert? (ca. 1500-ca. 1556)

Frère Thibault
Missa super Frère Thibault
Renaissance Singers. Pierre Certon (d. 1572)
Orlando di Lasso (1532-1594)

Tant que vivrai
Renaissance Singers, Lute, and Renaissance Pipettes. Claudin de Sermisy (ca. 1490-1562)

Et dunt revenis vous
Renaissance Pipettes. Loyset Compère (ca. 1460-1518)

Rose, lis, printemps
Jessica Turall, Betsy Scheurer, Dan Bahr, Nathan Petersen-Kindem, Mark Robinson
Ave Regina Coelerum
Bransle Double 2 from Attaignant prints
Guillaume Machaut (1300-1377)
Pierre de la Rue (ca. 1460-1518)
Anonymous, Sixteenth Century

Three Allemandes

Renaissance Pipers ("Praetorius") and Crumhorns.

Claude Gervaise (?-?)

Petite Camusette

Brass Ensemble.

Josquin Desprez

- Intermission -

Baroque Franco-Flemish Music

(Please hold applause until the end of the program.)

Psalm 96: Chantez à Dieu chanson nouvelle

Renaissance Singers.

Jan Pieterszoon Sweelinck (1562-1621)

Sonata VIII, Op. 4, No. 8

Largo

Allegro

Rebekah Gilmore, recorder; Kathy Reed-Maxfield, harpsichord.

Jean-Baptiste Loeillet (1688-?)

Suite du Deuxième Ton from *Livre d'Orgue*

Flûtes

Caprice sur les Grands Jeux

Benjamin J. Keseley, organ.

Louis-Nicolas Clérambault (1679-1749)

Troisième Leçon de Ténèbres pour le Mercredi Saint à deux voix

Rebecca Lister and Barbara Clements, sopranos; Kathy Reed-Maxfield, organ.

François Couperin (1668-1773)

Gavotte from "Ballet de Xerxes" (1660)

Sarabande from "L'amour malade" (1657)

Bourrée from "Les Noces de Villages" (1663)

String Quintet.

Jean-Baptiste Lully (1632-1678)

Domine Salvum

Petit Choeur: Rebekah Gilmore, Danielle Olson, Jennifer Sapp, Nathan Petersen-Kindem

Grand Choeur: Renaissance Singers

String Quintet; Kathy Reed-Maxfield, organ.

Jean-Baptiste Lully

Twentieth-Century Motet

There is No Rose

Renaissance Singers.

Bonnie Miksch (b. 1970)

ENSEMBLE PERSONNEL

Renaissance Singers:

Heather Ciernia, soprano. Danielle Olson, alto. Grant Applehans, tenor. Ronney Hunter, bass.
Kimberly Eversman, soprano. Jennifer Sapp, alto. Daniel Bahr, tenor. Nathan Petersen-Kindem, bass.
Rebekah Gilmore, soprano. Betsy Scheurer, alto. Walter Brink, tenor. Mark Robinson, bass.
Sarah Strandjord, soprano. Jessica Turall, alto. Matthew Poock, tenor. Jonathon Struve, bass.

*Leon W. Couch III, conductor.**

Renaissance Pipers (“Josquin”):

Amanda Bucheit, soprano recorder. Amanda Nelson, alto recorder. Rebekah Rusch, tenor recorder.
Arick Andersen, alto recorder. Kristi Peterson, tenor recorder. Soo Goh, bass recorder.

Renaissance Pipers (“Praetorius”):

Rebekah Gilmore, soprano recorder. Michele Van Veldhuizen, alto recorder. Angela Sweeny, tenor recorder.
Erica Brewster, soprano and alto. Katie Renze, tenor recorder. Alyssa Erickson, bass recorder.
Christina Pamperin, alto recorder. Lisa Brodhun, tenor recorder.

Renaissance Pipettes:

Jen Larson, soprano recorder. Anita Smallin, tenor recorder.
Heather Proper, alto recorder. Stephanie Miller, bass recorder.

*Rebekah Gilmore, conductor.**

Viola de Gamba Consort:

Peter Lingen, treble and tenor viol.* Drew Dixon, bass viol.
Sarah Nelson, treble and tenor viol. Monica Mansholt, bass viol.

*Peter Lingen, ensemble coach.**

String Quintet:

Emily Bradbury, violin. Krista Sedstad, violin. Daniel Mollick, cello.
Greta Swanson, viola. Shannon Axelson, viola.

*Virginia Strauss, ensemble coach.**

Brass Ensemble:

Brett Bever	Jesse Klosterboer	Michael Meyer	Jeanine Otte	David Smith
Joshua Dubin	Thomas Kodet	Christopher Moan	Erin Rosenthal	
Mitchel Hansen	Kirk Larsen	Adam Noel	William Scheidecker	
Scott Hefte	Jen Larson	Benjamin O'Connor	Matthew Schulte	

*Douglas Lister, ensemble coach.**

Keyboardists and other Soloists:

Barbara Clements, soprano.* Benjamin J. Keseley, organ. Peter Lingen, lute.*
Rebecca Lister, soprano.* Kathryn Reed-Maxfield, harpsichord and organ.*

* On faculty at Luther College.

Concert program and accompanying materials designed and edited by Leon W. Couch III.

TRANSLATIONS

Pseaume CXXX: Du fons de ma pensee

From the depths of my thoughts,
From the depths of all despair,
To you have I raised my protests day and night.
Hear my plaintive cry!
Lord, the time has come
For your attentive ear
To hear my prayers.

Frère Thibault

Brother Thibault, big and fat,
Pulled a night-gowned wench into the night
Through the lattice of her bedroom window. . .

Kyrie, eleison

Kyrie, eleison
Christe, eleison
Kyrie, eleison

Lord, be merciful
Christ, be merciful
Lord, be merciful

Tant Que Vivrai

Even as I live into ripe old age,
I will serve the mighty king with love-
In deed, in word, in song and harmony.

For many days I languished,
Only to be made joyful-
For I have the love of the beautiful noble being.

His alliance is my betrothed,
His heart is mine; and mine is his.
Away with sadness,
Long live rejoicing-
Because such good comes of love,
Such good comes of love!

Rose, lis, printemps

Rose, lily, spring, greenery,
Flower, balmy and sweet scent;
Beauty- walk gently.

Rose, lily, spring, greenery,
Flower, balmy and sweet scent;
Beauty- walk gently

Take all the gifts of Nature
With which I surround you-
And when all the creatures
Proclaim you worth,
Goodness and honor shall be spoken.

Psalm 96

Sing to the Lord a new song!
Sing, all the world!
Sing! Sing!

And praise His name!
Proclaim his solemn deliverance from day to day!
And praise his name from day to day!

Troisième Leçon de Ténèbres

YOD

The enemy laid hands on all her treasures;
she saw pagan nations enter her sanctuary —
those you had forbidden to enter your assembly.

CAPH

All her people groan as they search for bread;
they barter their treasures for food
to keep themselves alive.
"Look, O LORD, and consider,
for I am despised."

LAMED

"Is it nothing to you, all you who pass by?
Look around and see.
Is any suffering like my suffering
that was inflicted on me,
that the LORD brought on me
in the day of his fierce anger?"

Domine, salvum

Domine, salvum fac regem
et exaudi nos in die
qua invocaverimus te

MEM

"From on high he sent fire,
sent it down into my bones.
He spread a net for my feet
and turned me back.
He made me desolate, faint all the day long."

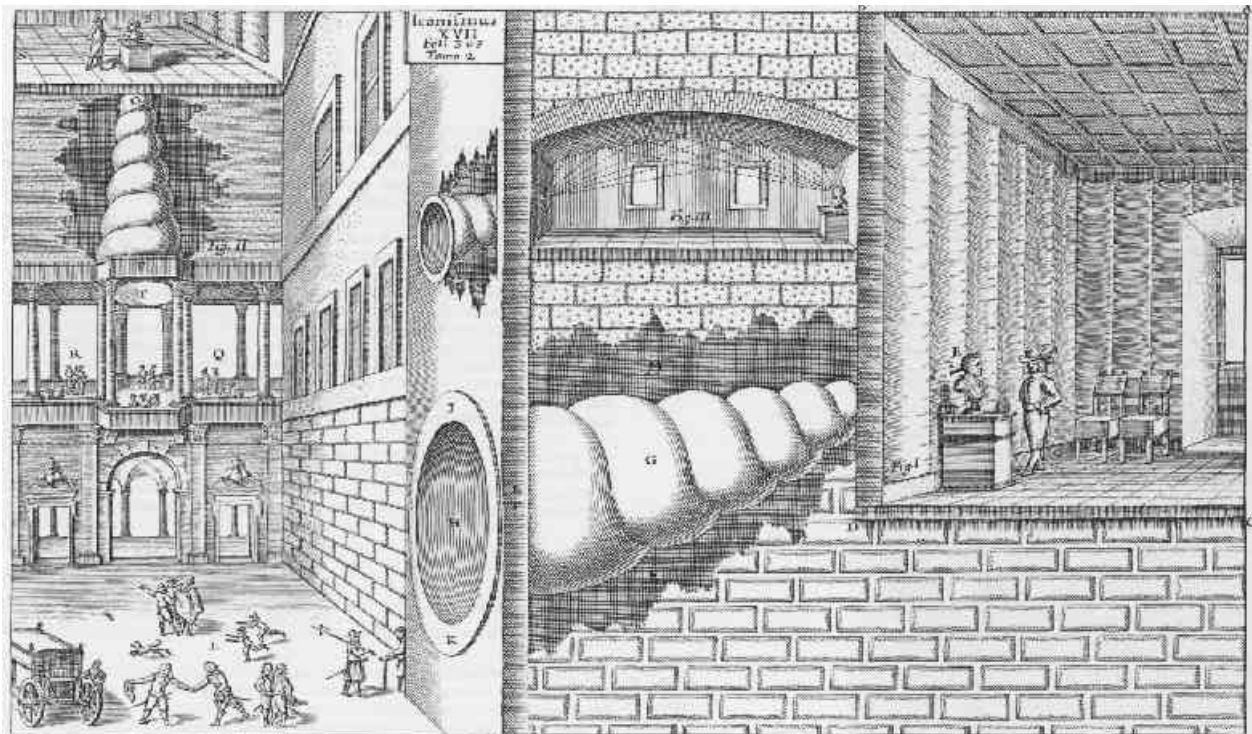
NUN

"My sins have been bound into a yoke;
by his hands they were woven together.
They have come upon my neck
and the LORD has sapped my strength.
He has handed me over to those I cannot withstand."

Jerusalem, Jerusalem, return to the LORD your God.

Lord, deliver (save) the king,
and hear us in the day
when we call on you.

*Translation of Couperin's Troisième Leçon derived from Lamentations 1: 10-14, New International Version
Latin and Greek translations by Byron Stayskal
French translations by Kristin Kahle*



PROGRAM NOTES

The first known published works of Claude Goudimel (ca. 1505-1572) appears in a book of chansons in 1549. He is considered a significant composer of religious works, his most important contributions being settings of the Psalms. Goudimel also produced secular pieces, often borrowing melodies from other composers and combining them with different texts or providing his own harmonizations, a common practice of the period. While not based on a specific biblical passage, *Par le desert de mes peines* does have a religious theme. The text speaks of a soul's yearning to be free of its bodily prison and return to the life "from which it has been banished by sin."

As a descendant of the medieval trumpet, the trombone makes its first appearance in paintings and texts in the fifteenth and early sixteenth centuries. It is one of the earliest wind instruments to achieve its modern shape and, except for only slight design variations, has looked about the same for the last four hundred years. The *trompette sacque-boute* (possibly the origin of the English form, shakbusshe, and eventually, sackbut), having a relatively quiet sound due to the narrower bell, blended well with voices as well as other instruments, thus making it a good choice for accompanying music of the church.

Douglas Lister

Musical settings of the Book of Psalms, known as the Psalter, emerged from the Calvinist church in the mid-sixteenth century. They grew to take on a variety of forms. Some were homophonic while others were much more elaborate and motet-like. Claude Goudimel (1520-1572) is the most well-known French composer of Psalm settings. On today's concert are two of his settings to *Psalm 130*, which is a prayer of redemption and forgiveness, an appeal to God in a time of great adversity. The melodies of the French Psalter are extremely smooth and liquid in nature, compared to the livelier, more forceful melodies of the German Psalter. Goudimel took enormous pride in his Psalter compositions, claiming they were "le plus doux travail de man vie," the sweetest work of his life!

Benjamin O'Connor

The French composer Clement Janequin (1485-1558) first took priestly vows under Bishop Jean de Foix of Bordeaux. After Foix's death, Janequin turned to composition as his fame spread. Janequin led a life atypical of composers then, for he never held an important position in either a cathedral or a court. But more typically, he was frequently plagued by money troubles. Janequin wrote 250 Chansons, 150 Psalm settings, two masses, and one motet. His pieces often deliver witty narratives that include onomatopoeic effects such as street sounds or bird calls. *La Bataille* may have been written to celebrate the Battle of Marignano.

Kristi Peterson

Josquin Desprez (1440-1521) is arguably one of the greatest composers of the entire Renaissance and is certainly the most influential composer before the latter half of the sixteenth century. Although he often based his compositions on pre-existing, popular material of the time, Josquin presumably invented the theme to *Baises Moy*. Here he used a favorite musical device, canon. In a rare occurrence of a four-voiced double canon, perhaps Josquin alludes to the text with its two intertwining themes.

Rebekah Gilmore

Pierre Francisque Caroubel (d. 1611) was born in Cremona, Italy. This violinist and arranger moved to Paris and work there until his death in 1611. While at the court of the Duke of Brunswick, Caroubel met Michael Praetorius. They exchanged repertoire and Caroubel exposed Praetorius to much of the French music that later found its way into Praetorius's compositions. Together, both composers arranged many five-part dances such as the *Bransle double 1*. In this rustic country dance, several couples form a circle or line with a characteristic sidestep motion.

Peter Lingen and Rebekah Gilmore

Pierre Attaignant (1494-1552) made his name not through composing but through printing and publishing other composers's works. Attaignant was the most prolific French music printer, publisher and bookseller. He introduced a new method of printing music in which the staff segments and notes were combined, so that both could be printed with a single impression, replacing the double or triple-impression techniques. Economics was the primary motivation for this process reduced time and cost by more than half.

Because editing required some amount of musical inclination, Attaignant would often enlist the help of

other composers such as Claude. Although the composer of these Ronde dances is unknown, Attaingnant published them. And since Attaingnant only printed Franco-Flemish music, we must conclude that these Rondes, *Pour quoy* (Why?) and *Mon amy* (My Friend), are of French origin. Peter Lingen and Rebekah Gilmore

Some scholars believe Nicolas Gombert (ca. 1500-ca. 1556) may have been a student of Josquin Desprez, which would explain the uncertainty over the true composer of this piece. Some sources attribute it to Josquin, possibly the result of similarities in style, similar pieces with the same titles, or simply inadequate record keeping. Not in dispute are Gombert's ten Masses, 160 motets, and more than 70 chansons. His counterpoint flows smoothly, avoiding metric stresses and disregarding textual accents. Such characteristics lend themselves well to instrumental transcriptions.

The text of *Tulerunt Dominum meum* describes Mary going to the tomb and finding the body of Jesus missing. She begins to weep. Two angels appear and ask her why she is crying. "They have taken my Lord away," she says, "and I don't know where they have taken him." The angel replies, "Don't be alarmed. He has risen! He is not here. He is going ahead of you into Galilee. There you will see him, just as he told you."

Tulerunt is scored as a double quartet, and imitation occurs between the corresponding parts in each choir: the two soprano parts, the two alto parts, etc. The effect is made more dramatic by separating the two choirs, a technique that was also just beginning to emerge during the early part of the sixteenth century. The listener's proximity to the ensemble determines how much of this "stereophonic" effect is perceived. Douglas Lister

Free Organum developed during the tenth through twelfth centuries. The first instances of polyphony contain two voices, the *vox principalis* and the *vox organalis*. The *vox principalis* consists of unaltered chant while the *vox organalis* proceeds independently above it. The abbey of St. Martial in Limoges, France used the organum *Agnus Dei* as a trope to its liturgy sometime in the twelfth century. Tuotill (d. 915) probably began this practice at the monastery of St. Gall in Switzerland. In a trope, two-part counterpoint occasionally interrupts a traditional liturgical text. While at first refreshing, the practice was eventually abandoned. In this case, the trope text "Who art made holy, that Thou mayest purify the acts of human kind" interjects into the traditional liturgical text "O Lamb of God, who takest away the sins of the world, Have mercy on us." Sarah Woltjer

The French composer Pierre Certon (d. 1572) held church positions for most of his life. Because of his profession, this piece seems doubly provocative. Certon chose Clément Marot's bawdy text describing the stock character Frère Thibault and his mistress who gets stuck in the latticework outside his bedroom. *Frère Thibault* comically reflects the period's loss of confidence in its institutions. Typical of narrative chanson, this composition alternates between points of imitation in duple meter and homophonic declamation in triple meter to project the text and its humor. Kaddee Crottier and Benjamin Schoening

In addition to many secular compositions, the famous composer Orlando di Lasso (1532-1594) wrote over sixty mass settings which survive to this very day. The Kyrie first movement of his parody mass *Missa Super Frère Thibault* borrows the tune and blocks of counterpoint from Certon's chanson *Frère Thibault*. Although such borrowing of secular music for sacred purposes occurred frequently in the sixteenth century, the association to this particular chanson seems to contradict our modern sensibilities. Kaddee Crottier and Benjamin Schoening

Claudin de Sermisy (ca. 1490-1562) led the development of the Parisian chanson beginning in 1528. Intended for French nobility, this genre often extols chivalric love. The sixteenth century chanson differs from the fifteenth century in its freer formal structure and more tonal harmonic progressions. Many argue that Sermisy employs perfect cadences with bass movement of dominant to tonic resting points. The charming simplicity of *Tant que vivrai* derives from its syllabic text-setting that seems to follow the poetry's natural rhythm. Although unusually homophonic, this chanson explores mild counterpoint during its second half. See if you can hear where this thoroughly cheerful piece paints its text musically in a couple spots. Ariana Anderson

Loyset Compère (1445-1518) was a leading chanson and motet composer during the late fifteenth and early sixteenth centuries. In addition to being a renowned composer with a thorough grounding in the traditional, late Burgundian style, Compère was an esteemed law student. He held bachelor's degrees in both canon and civil law.

Et dunt revenis vous uses the old medieval music device of hocket.. This contrapuntal technique ruptures melodic lines with silence. In English, "hocket" literally means "hiccup," and this translation certainly fits the musical effect of staggered arrangements of rests. Listen for hocket near the conclusion of *Et dunt revenis vous*.

Rebekah Gilmore

The French composer, poet, and priest Guillaume de Machaut (1300-1377) is considered one of the chief proponents the *Ars nova*, or literally "new art." He was also one of the first composers to use duple meter, a hallmark of the *Ars nova*. Machaut's style employs difficult but rewarding rhythms. In his motets, Machaut preferred intricate schemes of isorhythm (rhythms repeat according to a strict scheme that does not correspond to pitch repetition in the melody). His compositional output exceeds any other fourteenth century composer, and his chansons were particularly well-known for their careful craftsmanship.

Machaut wrote the chanson *Rose, lis, printemps* between 1340 and 1349 for Bonne of Luxembourg. *Rose, lis, printemps* follows the poetic form of a medieval rondeau. Such poems consist of a single stanza in four couplets. This chanson follows the typical musical distribution of text, AB-aA-ab-AB, where capital letters represent a reoccurring refrain of text and music while lower case letters indicate a new text with repeated music.

James Cox and Angela Sadat-Holmgren

The Flemish composer Pierre de La Rue (ca. 1460-1518) frequented many Burgundian courts. His significance lies in the quality and individuality as well as the extent and diversity of his work. Unlike many of his contemporaries, De La Rue spent little time in Italy, and therefore, his compositions exhibit little Italian influence. De La Rue observed careful text declamation but employed text painting rarely. His contrapuntal style features concentrated use of motives and dissonances as well as ostinato and sequence. De La Rue's music has been deemed the closest to Josquin Desprez's because of its extended interjections of duet passages and its canonic substructure. *Ave Regina* uses canon.

Rebekah Gilmore

French composer Claude Gervaise (?-?) gained much of his experience between 1540 and 1560 as an editor for the renowned music printer Attaignant in Paris. Unlike his contemporaries, Gervaise became most well-known for his instrumental compositions. He wrote numerous dances, including the pavane, gaillarde, and all three types of branle (courant, gay and simple). Today we will perform Gervaise's dances from 1550 with a crumhorn holding a drone. A drone is a single note that persists throughout a piece. Most drones use the tonic or dominant pitch in a low range while melodic voices proceed above this foundation.

Rebekah Gilmore

Josquin Desprez (or des Prez, depending on the source; ca. 1440-1521) was clearly one of the most influential composers of his time and the greatest chanson composer of his time. After his motets, his chansons and numerous other secular vocal works constitute the majority of his output. The reasons for his influence are varied, but most notable is the way he experimented with counterpoint and polyphonic textures. Having disengaged himself from existing forms and methods, he furthered the evolution of the chanson into a form capable of greater expression and richness.

Petite Camusette is one of Josquin's more popular pieces. He based it on a favorite melody of the time, one which had also been arranged by Johannes Ockeghem (ca. 1420-97) and also by Antoine de Févin (ca. 1480-1512). The source of the text is unknown, but it is a common theme: Two lovers meet, they go off into the woods and fall asleep. Josquin wrote *Petite Camusette* a double trio, and, like *Tulerunt Dominum meum*, it contains imitation between the choirs throughout.

Douglas Lister

Preceded by his father and followed by his son, Jan Pieterszoon Sweelinck (1562-1621) held the organist post at Oude Kerk in Amsterdam throughout his lifetime. Presumably his father provided his early music education, but the source of any later education is unknown. As a highly respected organist and teacher, Sweelinck was coined "the organist maker" due to the success of his students. Sweelinck's musical works include secular and sacred vocal music as well as keyboard pieces.

The text of *Psalms 96* comes from the Fourth Book of Psalms. This French translation is both metrical and rhymed. Psalm translations originated in the Catholic French court during the 1530's. At first, Clement Marot translated thirty psalms which were sung to popular melodies for King Francis I. The popularity of these translations motivated first complete textural and musical publication of all 150 psalms, the Genevan Psalter of 1562.

Soon after, many musicians, including the influential Claude Goudimel, undertook the task of setting all the translated psalms. Sweelinck's own Psalter, 153 settings in all, were published in four different volumes, Books I-IV, in the years 1604, 1613, 1614, and 1621. As a hymn of praise, *Psalm 96* is believed to have been written for a festival to praise the new works of God. In this portion of Psalm 96, a series of imperatives calls the listener to sing (*chantez*), to bless (*binissez*), and to declare (*annoncez*). Sweelinck's setting emphasizes the imperative *chantez*. Through Psalm 96, we proclaim our promised salvation by the singing of a new song, *une chanson nouvelle*.

Sara Renaud

Louis-Nicolas Clérambault (1679-1749) composed two suites for his *Livre d'Orgue* (1710). As later examples of the French Classical style, these liturgical works indulge in rich ornamentation throughout their stylized movements designed to display the many tonal colors of the French Baroque organ. *Flûtes* from *Suite du Deuxième Ton* would generally be heard during communion, while the *Caprice sur les Grands Jeux* would usher the clergy out of the church.

Benjamin J. Keseley

Commissioned by the Nuns of Longchamp, François Couperin (1668-1773) wrote a set of three *Leçon de Ténèbres* ("darkness") to be sung on Good Friday. During these services, candles were extinguished one by one to symbolize the disciples leaving Jesus. "Under order of the king" several years later in 1714, Couperin wrote two more sets for Maundy Thursday and Holy Saturday. Each lesson sets a Biblical text that the Council of Trent prescribed for each service. The *Leçons* were to be sung at matins; however, because of the early hour of this office, the service was moved to the previous evening. The Maundy Thursday set was the only to survive and would have been sung on Wednesday evening of Holy Week.

The third Maundy Thursday lesson employs a text from Lamentations of Jeremiah I: 10-14. Each chapter of Lamentations is an acrostic poem — the verses of which begin with successive letters of the Hebrew alphabet. In this lesson, the poem proceeds from *jod* to *nun*. Per the Council of Trent, however, the text was to be sung in Latin. Although the original Hebrew text was lost, the Hebrew letter beginning each verse was retained; Couperin developed these letters into melismatic passages preceding each Latin verse. This particular set details the "aftermath of the destruction of the temple in Jerusalem." Each lesson inside the set concludes with Jeremiah's plea: "Jerusalem, Jerusalem, return to the Lord thy God."

Jessica Turall

In the early seventeenth century, the French both loved and appalled Italian opera. The extravagance of scenery filled their appetite for a lavish world of architecture and ornamentation. The seemingly endless arias, arty language, and castrati bored them and made many French cringe with disgust. The man who navigated through these positive and negative attitudes toward opera was Jean-Baptiste Lully (1632-1678). He emphasized dance in the opera, utilizing the strong orchestral heritage of France. Dances became a prominent feature of the French opera. By popular demand, many dances were arranged for five-part chamber ensemble consisting of two violins, two violas, and a violoncello.

Dan Mollick

Jean-Baptiste Lully (1632-1678) was the principal architect of what became known as the French Baroque style in the Baroque period. He dominated the French music in a monopolistic fashion during the seventeenth century. The King loved his music, and the French people loved his music too. On May 16, 1661, he was appointed "Surintendant de la musique et compositeur de la musique de la chambre." His responsibilities included all court chamber ensembles and personally entertaining King Louis, the "Sun King." Lully's modest sacred music output can be attributed to two reasons. Firstly, other members of Louis' court were responsible for the music composed for and performed in the Royal Chapel. Secondly, Lully just did not care for the sacred genres. Lully only composed motets for special occasions, fulfilling his position as "surintendant de la musique et compositeur." Despite being drastically overshadowed by the quantity and reputation of his operas and ballets, Lully's twenty-five motets exhibit the same exquisite quality of composition.

His early sacred works use an opera-sized orchestras, including trumpets and percussion. These grand motets contain operatic overtures, double choirs, and solo arias and recitatives with instrumental symphonies. Lully utilized the orchestra to experiment with new ideas in color and performance practices. The instrumental ensemble was distributed into a five-part texture of two sections of violins and three sections of violas plus continuo.

Lully composed three final grands motets. Though still complete settings of Psalms texts, the works were noticeably shorter. *Quare fremuerunt*, *Notus in Judaea*, and *Exaudiat te, Domine* also introduced more

