

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

in

A Program of English Music

from

The Middle Ages and Renaissance



FAIRCHILD CHAPEL, BOSWORTH HALL, SUNDAY, DECEMBER 8, 1968, 3:30 P.M.

PROCESSIONAL

Dulcissima tua memoriam — Praecipua michi dant . . . Early 14th Century

Sweet memories of you, O Mary,
Cause my soul to rejoice, O Mary.

I

Magnificat primi toni à 6 . . . John Taverner
(c. 1495-1545)

My soul magnifies the Lord,
And my spirit rejoices in God my Saviour,
For he has regarded the low estate of his handmaiden:
for, behold, henceforth all generations will call me blessed.
For he who is mighty has done great things for me,
and holy is his name.
And his mercy is on those who fear him from generation
to generation.
He has shown strength with his arm, he has scattered
the proud in the imagination of their hearts.
He has put down the mighty from their thrones,
and exalted those of low degree.
He has filled the hungry with good things,
and the rich he has sent empty away.
He has helped his servant Israel, in remembrance of his mercy;
As he spoke to our fathers, to Abraham and to his posterity
forever.
Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

HILLARY MAYERS, *soprano*
EDITH KEITH, *soprano*
EDWARD REARDON, *tenor*
BENJAMIN DOBEY, *baritone*

COLLEGIUM

II

O rosa bella . . . John Dunstable
(c. 1370-1453)

O beautiful rose, O my sweet soul, do not let me die
in courtliness. Oh, woe is me, must I end sorrowing
for having served well and having loyally loved?

LYNN ZIEGLER, *organ*
BENJAMIN DOBEY, *baritone*

INSTRUMENTAL ENSEMBLE

III

Reges Tharsis

John Sheppard
(fl. 1541-1557)

RESPOND:

The kings of Tarshish and of the isles shall bring presents; the kings of Sheba and Seba shall offer gifts to the Lord God.

VERSE:

Yea, all kings shall fall down before him: all nations shall serve him.

RESPOND:

The king of Sheba and Seba shall offer gifts to the Lord God.

DOXOLOGY:

Glory be to the Father, and to the Son, and to the Holy Spirit.

RESPOND:

They shall offer gifts to the Lord God.

COLLEGIUM

Eterne rex altissime

John Redford
(d. 1547)

EDWARD REARDON, *organ*

Dum transisset sabbatum

Thomas Tallis
(c. 1505-1585)

RESPOND:

And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome had brought sweet spices, that they might come and annoint him. Alleluia.

VERSE: (performed instrumentally)

And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun.

RESPOND:

That they might come and annoint him. Alleluia.

COLLEGIUM

IV

The Queenes Alman William Byrd
(1542-1623)

INSTRUMENTAL ENSEMBLE

Felix namque 15th Century
EDWARD REARDON, *organ*

M. Henry Noel his Galiard John Dowland
(1562-1626)

INSTRUMENTAL ENSEMBLE

V

Noel, Adieu Thou Court's Delight Thomas Weelkes
(d. 1623)

COLLEGIUM

RECESSIONAL

Dulcissima tua memoria Early 14th Century

* * * *

The audience is kindly requested to refrain from applause until after Weelkes'
Noel, Adieu Thou Court's Delight

PROGRAM NOTES

* * * *

It is curious that the English with their penchant for history, country, and tradition have not provided us with a more complete picture of their music from the Middle Ages and Renaissance. Certainly religious disorders, the dissolution of the monasteries, and the widespread destruction of the Puritan revolution must be held accountable for the loss or fragmentary state of many manuscripts. The discovery only recently of such masters as Browne, Fayrfax, and Sheppard and the persistent lack of modern editions of many significant compositions remain as remarkable oversights.

Much of our knowledge of medieval English polyphony comes from non-musical manuscripts. Musical parchments, when considered outdated, were frequently cut up into strips to supply bindings or protective covers for other books. *Dulcissima tua memoria* survived as such a binding for a later manuscript of Worcester origin. The text is a prayer to Mary, and the musical setting is in homorhythmic, conductus style.

John Taverner served as choirmaster at Woolsey's Cardinal College — now Christ's Church — in Oxford. He was once imprisoned as a heretic but subsequently released because he was but "a mere musician." Later Taverner aided Thomas Cromwell, Woolsey's successor, in the suppression of the monasteries. The *Magnificat primi toni* à 6 follows a nearly invariable English format handed down from the mid-15th century. Only the even numbered verses of the canticle are set by the composer; the remainder are sung *alternatim* in plainsong. The second, sixth, and twelfth verses of the setting are for full choir; the other verses, for soloists.

O rosa bella was one of the most famous compositions of the 15th century. It underwent many arrangements and transcriptions. The music is now generally attributed to John Dunstable, one of England's most eloquent musical voices. The *English Dance* is found in a manuscript currently in the Bodleian Library in Oxford. The lively melody consists of ten phrases. Each phrase concludes first with an open ending and then is repeated with a closed ending. A little three-voice coda rounds out the piece.

The responsories *Reges Tharsis* and *Dum transisset sabbatum* were sung after the third lessons of Matins at Epiphany and Easter respectively. After an opening intonation, each responsory begins with a respond and continues with a verse. Following the verse, a portion of the respond is repeated as a kind of refrain. Composers in the mid-16th century usually set the respond polyphonically and retained plainchant for the verse. John Sheppard was choirmaster at Magdalen College in Oxford and later served at the chapel of Queen Mary. Thomas Tallis and William Byrd obtained a monopoly of the printing and selling of music during Elizabeth's reign.

Early English instrumental music abounds in keyboard compositions built around the offertory melody *Felix namque*. Later, the tenor from the Sanctus of one of Taverner's masses generated an even larger family of instrumental compositions — the *In nomines*.

The dissolution of the monasteries by Henry VIII resulted in an emphasis on secular music after 1540. The pavane, galiard, and alman were especially popular dances during Elizabeth's reign. The Queen is reputed to have danced six or seven galiards every morning upon rising just to keep in trim. Henry Noel's favorite galiard was arranged by John Dowland as a musical memorial to one of the Queen's favorites at court. Noel may well have been the famed "Bonnyboots" honored in so many madrigals of the period. Thomas Weelkes' moving elegy was also written in memorium of the courtier's death in 1597.

COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

PERSONNEL

SINGERS

Ruth Alpersen	Edith Keith	Deborah Rassom
John Binde	Joel Lee	Edward Reardon
Lizbeth Birkholtz	Richard Levin	Nancy Rosebaugh
Mary Boardman	Robin Lipkin	Marc Sacks
Theodore Borkan	Hillary Mayers	Dixie Sommers
Marcia Griglak	Elizabeth Montgomery	Ann Steiner
Benjamin Dobey	Terry Nelson	Deborah Swanger
Barbara Hanna	Katherine Paul	Alison Woodward
Kristen Jones	Charlotte Pfeil	Lynn Zeigler
Eugene Kalish		Barbara Zanowiak

INSTRUMENTALISTS

Ruth Belchetz, <i>treble viol</i>	George Jolly, <i>recorders, krummhorns</i>
Elizabeth Cazden, <i>guitar</i>	Joel Katz, <i>recorders, krummhorns</i>
Elizabeth Chancey, <i>rebec, vielle, organ</i>	Nancy Keppelman, <i>lute</i>
Pamela Crane, <i>bass viol</i>	Stan Koshi, <i>rackett</i>
Don Cohn, <i>recorders, krummhorns</i>	Donald Lennartson, <i>recorders, krummhorn</i>
	Ray Levi, <i>recorders</i>
	Barbara McCarthy, <i>bass viol</i>
	Mac Moss, <i>recorders</i>
	Eric Nye, <i>renaissance trombone</i>
	Ruth Olmsted, <i>psaltery, organ, rackbells</i>
	Julian Smith, <i>vielle, psaltery rackbells</i>
	Lynn Ziegler, <i>organ</i>

* * * *

The audience is invited to examine the instruments after the performance.