

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

in

A Brief History of Borrowing

FAIRCHILD CHAPEL, BOSWORTH HALL, SUNDAY, MARCH 17, 1968, 4:30 P.M.

PROCESSIONAL

Provençal Melody: *A l'entrada del tens clar* . . . Anonymous
(12th century)

Derivative Conductus: *Veris ad imperia* . . . Anonymous
(13th century)

Jean Smith, *soprano*
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I

Clausula: *Benedicamus Domino* . . . School of Notre Dame
(c. 1200)

Steven Schwartz, *bass*
MEN'S CHORUS

Derivative Motet: *Pulcelete — Je languis — Domino* . . . Anonymous
(c. 1250)

Edith Keith, *soprano*
Jean Smith, *soprano*
INSTRUMENTAL ENSEMBLE

Secular Melody:

Robins m'aime, Robins m'a . . . Attributed to Adam de la Halle
(c. 1240-1287)

Hillary Mayers, *soprano*

Derivative Motet: *Mout me fu grief —*
Robins m'aime — Portare . . . Anonymous
(c. 1270)

Jean Smith, *soprano*
Edith Keith, *soprano*
INSTRUMENTAL ENSEMBLE

Trouvère Melody: *Bele Ysabelot m'a mort*

Derivative Motet: *Entre Copin — Je me cuidoie —*
Bele Ysabelot . . . Anonymous
(late 13th century)

Hillary Mayers, *soprano*
Edith Keith, *soprano*
Stéven Schwartz, *bass*
INSTRUMENTAL ENSEMBLE

II

Ballata: *Gram piant' agli occhi* Francesco Landini
(1325-1397)

Edith Keith, *soprano*
Jean Smith, *soprano*

INSTRUMENTAL ENSEMBLE

Virelai: *Or sus, vous dormez trop* Anonymous
(late 14th century)

Edith Keith, *soprano*
Steven Schwartz, *bass*

INSTRUMENTAL ENSEMBLE

III

Fortuna desperata Antoine Busnois
(d. 1492)

Hillary Mayers, *soprano*
Edith Keith, *soprano*
Steven Schwartz, *bass*

INSTRUMENTAL ENSEMBLE

Fortuna ad voces musicales Ludwig Senff
(1490-1543)

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Fortuna in mi Heinrich Isaac
(c. 1450-1517)

INSTRUMENTAL ENSEMBLE

IV

Missa *Fortuna desperata* Josquin des Prez
(c. 1450-1521)

Kyrie
Gloria
Credo (in plainchant)
Sanctus
Agnus Dei

Jean Smith, *soprano*
Edith Keith, *soprano*
Hillary Mayers, *soprano*
Penny Howell, *soprano*
Edward Reardon, *tenor*
Steven Schwartz, *bass*

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RECESSIONAL

Estampida: *Kalenda Maya*

Reimbautz de Vaquieras
(fl. 1180-1207)

. . . .

NOTES

Borrowing and reshaping pre-existent musical materials have been consistent practices throughout the history of the art. The early development of polyphony depended almost entirely upon a repository of borrowed liturgical chants. A composer's craft was often measured in the medieval and renaissance periods by the degree of skill with which he reworked someone else's music. All compositions were shared among all musicians as a kind of common property.

The response *Benedicamus Domino* closes each of the Canonic Hours. The words are sung by soloists to any one of several possible melodic formulas. The formula is then repeated by the chorus to the words "Deo gratias". The solo portion of this response became a fertile area for early experiments with polyphony. The addition of a freely composed second voice over the melismatic section of the chant resulted in the clausula. The nobility perhaps demanded similar exciting new sounds for their courtly festivities, for musicians soon began to add secular texts to the new voice. The clausula was thus transformed into the motet. A third voice and text added over this superstructure resulted in the double motet. The needs of both liturgical and courtly functions might thus easily be fulfilled by the same music. A clausula provided with secular words was converted to a motet; a motet divested of words could be returned to the church as a clausula.

After the middle of the thirteenth century, composers began to turn to secular melodies as frameworks for motets. *Robins m'aime* in combination with a chant segment *Portare* and a third voice *Mout me fu grief* is an example of a double motet of this type. *Bele Ysabelot* is a melody which would have been completely lost had it not been retained in substantially its original form as the lower voice of a motet.

During the early fourteenth century, secular motets and texts invaded the sanctity of the church. Pope John XXII issued a Bull condemning the practice, and composers were finally forced to turn to secular music to carry out their experiments. Frequently they patterned their compositions after the forms introduced by the Trouvères. The virelai and ballata are the French and Italian equivalents for the Trouvère refrain, *AbbaA. Or sus, vous dormez trop* is also an early example of program music. The words and music attempt to imitate a lark, a drum, and bagpipes.

Fortuna desperata became a very popular melody around the turn of the sixteenth century. Many composers simply lifted the tenor voice out of Busnois' original three-voice composition and dressed it up with new counterpoint. Ludwig Senfl preferred to combine the melody with other popular tunes of his day. His *Fortuna ad voces musicales* pits patterns of ascending and descending scales against Busnois' tenor. The work may have been devised as a clever means of motivating choir-boys to learn their solfege. Heinrich Isaac, Senfl's teacher, also made several arrangements of Busnois' melody. In *Fortuna in mi* the tune is transposed from the Ionian mode to the more somber Phrygian mode.

In many ways Josquin's *Missa Fortuna desperata* anticipates the parody masses of the mid-sixteenth century. The composer draws freely upon all three voices of Busnois' work. He dissects, develops, decorates, and expands the original materials into masterfully controlled counterpoints. This mass brings us full circle in our short history of borrowing. The medieval musician carefully patterned his secular compositions after liturgical models. Josquin now reverses the process. He uses a secular composition as the point of departure for his mass.

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COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

Singers

Ruth Alperson
Lois Candee
Susan Copeland
David Crosby
Diane Dennis
Merrilyn Dow
Ann Evans
Fred Fressenbaum
Roger Goodman
Marcia Griglak
Penny Howell
Edith Keith
George Lamphere
Elma Leitch

Richard Levin
Hillary Mayers
Robert Parke
Kathryn Paul
Michael Rawlings
Edward Reardon
Steven Schwartz
Gregory Smith
Jean Smith
Shirley Smith
Dixie Sommers
Ann Steiner
Barbara Zanowiak

Instrumentalists

Elizabeth Chancey
Don Cohn
Pamela Crane
Nadine Davis
George Jolly
Joel Katz

Stanley Koshi
Donald Lennartson
Raymond Levi
Susan Martin
Stephanie Mostovoy
Eric Nye

ACKNOWLEDGEMENT

Our grateful appreciation to the First Church
and Mr. Timothy Gerber who have generously
provided us with handbells for the program.