



# THE COLLEGIUM MUSICUM MUSIC OF SPAIN

L. Dean Nuernberger, Director

I

## A MEDIEVAL PILGRIMAGE

### PROCESSIONAL

From the LLIBRE VERMELL of Montserrat:

14th Century

Ad mortem festinamus: We hasten towards death; let us desist from sinning. I have resolved to write with contempt of the earth so that the living may not be flattered in vain. Now is the hour to arise from the lovely sleep of death.

Los set gotex: Let us recount the seven joys and sing devotedly. Humbly let us praise the sweet Virgin Mary. Hail Mary, full of grace. The Lord is with you, serene Virgin.

### CANTIGAS DE SANTA MARIA

Alfonso el Sabio  
(1252-1284)

Virgen, madre groriosa: This is in praise of Holy Mary.

Aguela en que Deus carne: How in her church at Ribela Holy Mary did not wish that any other oil be burned before her altar except olive oil; and that it be good, clear, and of the finest quality.

Toller pod' a Madre: How Holy Mary caused a great storm of fire in the land of Cecilia.

Por voi tenno quen na virgen: How a vision of Holy Mary appeared in Las Huelgas by Burgos to a young girl, who was frightened by it.

A Madre de Jhesucristo: How a good man of religion went to see a church wherein was the body of St. Augustine, and how he saw there at night Holy Mary and choirs of angels singing.

Como poden per sas culpas: How Holy Mary in her church at Salas cured a man whose body and limbs were crippled.

Mui gran poder: How Holy Mary saved a laborer from dying of wounds given to him by a knight and some of his men.

Assi como Jesucristo: How Holy Mary saved a thief from hanging just as Christ when on the cross saved a thief.

### RECESSIONAL

Virgen, madre groriosa

Margaret Sansing, soprano

Wendy Perschau, soprano

Rae de la Cretaz, alto

Benjamin Locke, tenor

Brent Myers, baritone

William Peterson, bass

Instrumental Ensemble

FAIRCHILD CHAPEL / BOSWORTH HALL  
SUNDAY, NOVEMBER 29, 1970, 3:00 P.M. AND  
TUESDAY, DECEMBER 1, 1970, 4:30 P.M.

II  
AN ENTERTAINMENT AT THE COURT

PROMENADE

Pavane III

Luis de Milan  
(fl. 1535)

Instrumental Ensemble

DE CANCIONERO MUSICAL DE PALACIO

De la dulce enemiga: From my sweet enemy is born the  
evil that hurt my soul, and, to cause more torment, she  
wants the pain to be felt but not spoken.

Gabriel (Mena)  
(fl. 1511)

Amy Karash, soprano                      Mary Stetten, alto  
Suzanne Bernstein, soprano              Brent Myers, baritone  
Bonnie Gray, bass gamba

Alta (danza)

Francisco de la Torre  
(fl. 1483)

Natividad Revuelta, dancer  
Instrumental Ensemble

Ya cerradas son las puertas: The doors of my life are  
now closed, and the keys are surely lost. The porter  
of Love has them so well closed that he has no fear of my breaking  
them. The doors are now closed, and the keys are surely lost.

Juan del Enzina  
(1468-1529)

Thomas Jones, tenor  
Instrumental Ensemble

La tricotea Samartin la vea

Instrumental Ensemble

Alonso

CANCIONES ESPIRITUALES

A un niño llorando al yelo: To a child crying in the  
cold come three kings in adoration, because the child  
can give them kingdom, life, glory and heaven. He is  
born so humble although a powerful king, because he gives us as law  
humility and poverty.

Francisco Guerrero  
(1528-1599)

Margaret Sansing, soprano              Benjamin Bagby, baritone  
Wendy Perschau, soprano              William Peterson, bass  
Benjamin Locke, tenor                  Instrumental Ensemble

Pluguiera a Dios: I would ask God if it were possible for me  
never to have been born, or never to have sinned, or to have remained  
crying my guilt as if I had never been guilty.  
And now that I am being sincere: I have been evil! I have not wanted  
to arrive at such ruin! If I were to choose my evils, I would prefer,  
instead of dying, not to have been born.  
Ah! God does not wish it, nor do I pretend it to be so. I know that  
even in the stone the plant can grow. Being has preference over not  
being.

Guerrero

I am a great sinner, but I understand well that it is not possible for my guilt to be so great that God could not forgive it with his clemency.

Margaret Sansing, soprano

Benjamin Bagby, baritone

Wendy Perschau, soprano

William Peterson, bass

Benjamin Locke, tenor

## ROMANCES VIEJOS

Durandarte, Durandarte: "Durandarte, Durandarte,  
good and proven knight, I beg you to talk with me  
about the past and tell me if you remember when we were in love. When  
in romances and verses you told of your cares and when you defeated  
the Moors for me in the appointed field. Now, unknown one, tell me,  
why have you forgotten me?"

Luis de Milan

"Words are flattery, my lady, for one of your station. If I have changed,  
you were the one who changed me, because you loved Galyferos when I  
was in exile. If you expect love from me now you are thinking evilly. I  
would rather die in despair than suffer dishonor."

Kathleen Chiavola, mezzo-soprano

Thomas Jones, tenor

Mark Linzer, guitar

### Sobre el canto llano el Conde Claros

Enriquez de Valderrabano

Mark Linzer, guitar

Robert Gidding, guitar

De Antequera sale el Moro: From Antequera went  
forth the Moor, carrying letters in his hand with a  
message.

Miguel de Fuenllana  
(fl. 1554)

The letters were written in blood, but not for lack of ink. The  
Moor who carried them was 120 years old.

Stephen Bryant, bass  
Instrumental Ensemble

## PROMENADE

### Pavane I I I

Luis de Milan

### I I I

## MOTETS FROM THE GOLDEN AGE

### MOTETE

In illo tempore: Stabant autem iuxta crucem: And it came  
to pass: Now there stood by the cross of Jesus his mother, and  
his mother's sister, Mary the wife of Cleophas, and Mary Mag-  
delene. When Jesus therefore saw his mother and the disciple  
standing by, whom he loved, he saith unto his mother: "Woman,  
behold thy son!" Then saith he to the disciple: "Behold thy  
mother!" And from that hour that disciple took her into his  
own home. (John XIX, 25-7)

Christóbal Morales  
(c. 1500-1553)

## MOTETE

Ave, Virgo sanctissima: Hail, most holy virgin and most holy mother of God! Hail, brightest star of the sea! Hail, eternally glorious, precious pearl -- like the beautiful lily! Beautiful and fragrant, (you are) like the rose.

Guerrero

Collegium

## HIMNO

Ad coenam Agni providi: The Lamb's high banquet we await, and in clear white robes, after having crossed the waters of Red, we sing to Christ the Lord. Glory to thee, Lord, who rose from the dead, with the Father and the Holy Ghost, unto life everlasting. Amen.

Ambrosian Hymn

Mens' chorus

## MOTETE

Ascendens Christus in altum: Christ ascending on high, alleluia, captive he hath led captivity, alleluia. He hath received gifts for men, alleluia. God ascended with a shout and the Lord, with the sound of the trumpet, alleluia. He hath received gifts for men, alleluia. (Psalms 47 and 68)

Tomas Luis de Victoria

Collegium

## MOTETE

O sacrum convivium: A sacred feast through which Christ is celebrated, honored afresh is the memory of his passion. The mind is filled with thankfulness and (the promise) of future glory is offered to us. Alleluia!

Morales

Collegium

## RECESSIONAL

Pavane I I I

Luis de Milan

Mark Linzer, guitar  
Robert Gidding, guitar

The audience is kindly requested to refrain from applause until just prior to the concluding Promenade or Recessional in each of the three major divisions of the program.

## COLLEGIUM MUSICUM PERSONNEL

### Singers

Benjamin Bagby  
Suzanne Bernstein  
Theodore Borkan  
Stephen Bryant  
Kathleen Chiavola  
Rae de la Cretaz  
David Dunkle  
Benjamin Dobey

Barbara Ellerman  
Thomas Jones  
Amy Karash  
Richard Lalli  
Benjamin Locke  
Wendy Losh  
Brent Myers

Wendy Perschau  
William Peterson  
Deborah Rassam  
Marc Sacks  
Margaret Sansing  
Mary Stetten  
William Wallace

### Instrumentalists

Daryll Anderson, treble viol  
Benjamin Bagby, lute, portative  
Stephen Chatman, recorders  
Robert Gidding, guitar  
Peter Girard, alto shawm  
Bonnie Gray, bass viol  
Stephen Hammer, soprano shawm  
Douglas Hubbard, krummhorns, sackbutt  
Jay Jacobs, treble viol

Lois Kuter, Galatian pipes  
Mark Linzer, guitar  
Richard Long, rackets, krummhorns  
Janet Meess, rebec  
Terry Pratt, tenor viol, fiedel  
Gail Rehman, recorders, krummhorns  
James Thomas, bass sackbutt  
Guy Urban, bass viol, psaltery

### ACKNOWLEDGEMENTS

Our sincere thanks to the many people -- faculty, staff, and students -- who have given of their time to help us unravel mysteries of pronunciation and meaning in the texts to the music of our program.

### PROGRAM NOTES

I. A Medieval Pilgrimage: The shrine of the Black Madonna at Monserrat attracted countless bands of pilgrims during the Middle Ages, but the site never matched the international popularity of Santiago de Compostela. The compositions surviving in manuscript at Monserrat thus provide a clearer picture of early music native to the Iberian peninsula than do the predominantly French works that remain at Santiago. The musical portion of the Llibre Vermell ("Red Book") comprises ten pieces designed to provide the pilgrims recreation and relaxation after their long vigils. Some of the melodies may have been of popular origin with sacred texts supplied by the monks. Ad mortem festinamus is the earliest Dance of Death extant with music. Los set gotex expresses, in a mixture of the Catalan vernacular and Latin, the seven joys of the Blessed Virgin.

The Cantigas de Santa Maria were popular religious songs that originated at the court of Alfonso X, the Wise, in Toledo. The texts recount legendary miracles of Holy Mary, and every tenth song in the collection is a hymn of praise. Many miniatures, which provide valuable clues to medieval performance practice, adorn the pages of the Cantigas. More than thirty different musical instruments appear in various combinations within the illuminations. The Cantigas would have been especially appropriate works for courtier pilgrims from Toledo to dedicate to Our Lady of Montserrat.

II. An Entertainment at the Court: The Cancionero Musical de Palacio ("Palace Songbook") represents the largest single source of secular music from the Spanish Renaissance. The name appearing most frequently in the collection is that of the poet-musician-playwright, Juan del Enzina. The Songbook may well have been compiled for Enzina's patron, the Duke of Alba, for entertainments at the castle Alba de Tormes near Salamanca. Most of the works in the Songbook are villancicos, literally "rustic songs." The musical form of the villancico, a refrain, verse, and a return to the refrain, recalls that of many of the Cantigas. Gabriel's De la dulce mi enemiga is a patter song that anticipates some techniques of Gilbert and Sullivan. Torre's Alta is composed over the melody La Spagna. Alta is the Spanish equivalent of salterello, the quicker dance that followed the stately basse-danse. Scholars have now discovered the La Spagna melody in dances from Italy and France, as well as Spain. Ya cerradas son las puertas is a piquant expression of love set to Enzina's own lyric. La Tricotea Samartin la vea is a drunkard's song. The exact identity of the composer Alonso still remains a mystery.

Francisco Guerrero's gift for setting the Spanish language to music is unsurpassed by any other composer. A native of Seville, he was for a short time the pupil of Morales. His Canciones espirituales were products of his early twenties. Some originally were secular works which were later revised and refitted with sacred texts. A un niño llorando reflects the joy of Christmas. Pluguiera a Dios explores harmonies that are remarkable for any period.

After the villancico, the most popular secular form in the Spanish Renaissance was the romance. Many of the romances narrate adventures and legends set in Carolingian times. Durandarte presents a dialogue between an unfaithful lady and Durandel, a knight who was a magic transformation of Roland's sword. Conde Claros is also a legend set in the time of Charlemagne. The traditional melody to which this romance was sung often was used as a convenient formula to set other romances to music. Conde Claros subsequently became a favorite melody for extended instrumental variations or diferencias. De Antequera sale el Moro introduces another topic common to many romances, the defeat of the Moors by the Spaniards. Antequera was a town lost by the Moors to Don Fernando in 1410. In the romance, an aged messenger brings news of the siege to the Moorish king at Granada.

111. The Golden Age: The period from the death of King Ferdinand until the defeat of the Armada stands as the Golden Age of Spanish exploration and conquest. It also qualifies as the Golden Age of Spanish cathedral music. The fame of Christóbal Morales was unparalleled by any other Spanish composer during his lifetime. Today, nearly half of the motets are still buried in original manuscripts and remain unknown to us. The somber Stabant autem uses an excerpt from the Good Friday portion of the Passion according to Saint John. O sacrum convivium derives in part from the text to an antiphon for the feast of Corpus Christi. Ave, Virgo sanctissima, Guerrero's most renowned composition, is a cento ("patchwork quilt") wherein the composer borrows melodic fragments from several of the Marian antiphons. Victoria's Ascendens Christus was composed for Ascension Sunday. The music abounds in word-painting and pictorial allusions to the text.

The Promenade: Luis de Milan's Pavane 111 is one of six written for the vihuela, the Spanish counterpart of the lute. Milan acknowledged that he was strongly influenced by the Italian lute style, and that he even used Italian melodies in several of his pavanens.