

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

Under Three Flags

A Musical Tour of Renaissance Europe



FAIRCHILD CHAPEL, BOSWORTH HALL

1971

SATURDAY, DECEMBER 11, 3:00 P.M.

SUNDAY, DECEMBER 12, 3:30 P.M.

P R O L O G U E

Canon a 3 Sebastián de Vivanco
(c. 1550-1622)

INSTRUMENTAL ENSEMBLE

Cum jejunatis Vivanco

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When ye fast, be not, as the hypocrites, of a sad countenance: for they
disfigure their faces, that they may appear to fast. Verily I say unto you,
they have their reward. Matthew VI, 16.

Canon a 6 Vivanco

INSTRUMENTAL ENSEMBLE

I. TUDOR ENGLAND: KING HENRY VII 1485-1509

Alas, it is I that wote nott what to say Edmund Turges
(c. 1450 - c. 1502)

Kathleen Chiavola, *mezzo-soprano*

INSTRUMENTAL ENSEMBLE

Alas, it is I that wote nott to say,
For why I stond as he that is abusyd;
Ther as I trusted I was late cast away,
And no cause gevyn to be so refusyd;
But pite it is that trust shulde be mysusyd
Other by colour or by fals semblance;
Wher that is usyd can be no surance.

Hoyda, hoyda William Cornyssh Junior
(c. 1458-1523)

Nicholas Muni, *baritone*

Richard Lalli, *baritone*

Brent Myers, *baritone*

INSTRUMENTAL ENSEMBLE

Hoyda, hoyda, joly rutterkin!
Like a rutterkin, hoyda!
Rutterkyn is com unto oure towne
In a cloke withoute cote or gowne
Save a raggid hode to kover his crowne,
Like a rutter:
Rutterkyn can speke no English;
His tongue rennyth all on buttyrd fyssh,
Besmerde with grece abowte his disshe,
Like a rutter:
Rutterkyn shall bring you all good luk;
A stoupe of bere up at a pluk,
Till his brayne be as wise as a duk;
Like a rutter:

My wofull hart Sheryngham
(fl. 1485)

Benjamin Locke, *tenor*

Benjamin Bagby, *lute*

My wofull hart in paynfull weryness,
Which hath byn long plonyng with thought unseyne,
Full lyk to drowne in wavis of dystres,
Saffe helpe and grace of my lord and soverayne,
Is nowe by hym so comfortide agayne
That I am brownde above all erthly thyng
To love and dred hym as my lord and kyng.

Victoria Morrill, *soprano*
 Kathleen Chiavola, *mezzo-soprano*
 Benjamin Locke, *tenor*
 Benjamin Bagby, *baritone*
 INSTRUMENTAL ENSEMBLE

"Ay, besherewe yow! be my fay
 This wanton clarkis be nyse allway.
 Avent, avent my popagay!
 What will ye do nothing but play?
 Tully, valy, strawe, let be I say!"
 Gup, Cristian Clowte, gup, Jak of the Vale,
 With manerly Margery, milk and ale.
 "Be Gad, ye be a prety podel,
 And I love you an hole cart-lode."
 "Strawe, Jamys foder, ye play the fode;
 I am no hakney for your rode;
 Go watch a bole, your bak is brode."
 Gup, Cristian Clowte. . .
 "I-wiss, ye dele uncurtesly;
 What, wolde ye frompill me now? fy, fy!"
 "What, and ye shal be my piggesnye?"
 "Be Crist, ye shal not! No, no, hardely:
 I will not be japed bodely."
 Gup, Cristian Clowte. . .
 "Walke forth your way, ye cost me nought;
 Now have I fownd that I have sought,
 The best chepe flessch that evyr I bought."
 "Yet for his love that all hath wrought
 Wed me or els I dye for thought!"
 Gup, Cristian Clowte. . .

II. THE HAPSBURG EMPIRE: EMPEROR CHARLES V 1519-1556

*Fantasia que contra haze la harpa
 en la manera de Ludovico* . . . Alonso de Mudarra
 Constance Higham, *lute* (c. 1520-1580)

Canción del Emperador: Mille regretz (Josquin) . . . Luys de Narváez
 Victoria Morrill, *soprano*
 Michael Manderén, *lute* (c. 1500-1555)

A thousand regrets that I must leave you. My heart is so full of
 mourning and sorrow that my days will soon come to their end.

Cuarto diferencias sobre Guádrame las vacas . . . Narváez
 Michael Manderén, *lute*

III. THE ESTES AT FERRARA: DUKE ERCOLE II 1534-1559

Come la notte . . . Cipriano de Rore
 (1516-1565)

Victoria Morrill, *soprano*
 Kathleen Chiavola, *mezzo-soprano*
 Benjamin Locke, *tenor*
 Benjamin Dobey, *baritone*
 Benjamin Bagby, *baritone*

As when in the night all the little flames glow,
 And then are spent, suddenly, when day dawns;
 So it is when I am deprived of my sun,
 That horrid fear raises its horns against me.
 But as soon as he arrives on the horizon,
 The fear flees and hope returns.
 Come, return to me, O dear light,
 And dispell this horrid fear which consumes me!
 Lodovico Ariosto *Orlando furioso*, Canto XLV, 37.

Fantasia a 4 De Rore

INSTRUMENTAL ENSEMBLE

Se ben il duol De Rore

Victoria Morrill, *soprano*
Kathleen Chiavola, *mezzo-soprano*
Benjamin Locke, *tenor*
Benjamin Dobey, *baritone*
Benjamin Bagby, *baritone*

INSTRUMENTAL ENSEMBLE

If indeed the pain which I feel because of you, my lady, was not revealed by my voice, this befalls me because, alas, I fear the lights of your beautiful eyes which harm me. Since in my eyes love is so fierce that it makes me lack courage and ador, so much so as to hide my torment. Love then destroys and burns me.

You, indeed, with more than a thousand sighs are able to recognize it and give me help. However much I may conquer my harsh pain still I feel no more guilt than wicked Circe. Anger then sets fire to pity and scorn. May it please you from this pain, which is so fierce, to carry me. Anon. sonnet.

IV. HAPSBURG SPAIN: KING PHILIP II 1556-1598/KING PHILIP III 1598-1621

Preface Plainchant

Missa in festo B. M. V. Sebastián de Vivanco
Sanctus
Agnus Dei

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Motete: Innova signa (Cristóbal Morales) Coimbra MS N° 48

RECORDER QUARTET

Motete: Ductus est Jesus Vivanco

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Then was Jesus led up of the spirit into the wilderness to be tempted of the devil. And when he had fasted forty days and forty nights, afterward he hungered. And when the tempter came to him he said: "If thou be the Son of God, command that these stones be made bread." But he answered and said: "It is written — Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God." Matthew IV, 1-4.

EPILOGUE

Canon a 3 Vivanco

INSTRUMENTAL ENSEMBLE

Duo seraphim Francisco Guerrero
(1528-1599)

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Two seraphim called to one another: Holy is the Lord of hosts. All earth is full of his glory. For there are three who bear witness in heaven, the Father, the Word, and the Spirit. And the three agree in one. Holy is the Lord of hosts. All the earth is full of his glory. Glory to the Father, the Son, and the Holy Ghost. All the earth is full of his glory. Amen.
Paraphrase of John I, V, 7.

Canon a 6 Vivanco

PROGRAM NOTES

The patronage of the Houses of Tudor, Hapsburg, and Este supported such renowned composers as William Byrd, Antonio de Cabezón, and Josquin des Prez. The splendors of such music are gradually becoming known to us again today. Many other significant musicians also wrote under the direct or indirect influence of these three great families. Much of their work, however, is forgotten because it still remains in original manuscripts or prints awaiting modern editions. Concern over this neglected music prompted research in some European libraries and cathedrals during a recent sabbatical. All of the compositions on the present program are either transcribed or performed from original sources. Some works have probably not been heard in several centuries. Your programmatic tour of Renaissance Europe results directly from a recent musicological tour of Modern Europe.

Tudor England

The spirit of the court of Henry VII — at once bawdy, sentimental, and devout — is reflected in the varied music of the Fayrfax MS preserved in the British Museum. William Cornysse's "joly Rutterkyn" and "manerly Margery" may or may not refer to actual personages of the time. Their exploits, in any event, are quite real and live vividly through his music. Edmund Turges, composer of the tender love song *Alas, it is I that wote nott what to say*, also wrote a ceremonial piece commemorating the marriage of Prince Arthur to the ill-fated Catherine of Aragon. Sheryngham is only a name to us. No details of his life or accomplishments are known. His eloquent tribute to the King, *My wofull hart*, attests to his musical gifts.

The Hapsburg Empire

Like the motto "plus ultra," which is repeated so often on the palaces and insignia of Charles V, Josquin's *Mille regretz* recurs constantly in musical tributes to the Hapsburg monarch. Composers frequently wrote parody masses on Charles' favorite chanson and dedicated them to the Emperor. Luys Narváez, court musician to Prince Philip, composed an ornamented version of the song for vihuela, the Spanish counterpart of the continental lute. Narváez was the first vihuelist to publish *diferencias* or variations. *Guardáme las vacas* became the favorite theme of Spanish composers during the sixteenth century. Alonso de Mudarra, another famed vihuelist, served as Canon in the Seville cathedral. His fantasia in the style of Ludovico alludes to a famous harpist of the period. The original prints of the vihuelists are retained in the Biblioteca Nacional at Madrid.

The Estes at Ferrara

Cipriano de Rore, a Fleming, spent most of his adult life in Italy where he exerted a great influence on the development of the Italian madrigal. He published four books of five-voice madrigals under the patronage of Ercole II, the grandson of Josquin's patron. The prints are preserved in the Staatsbibliothek at Munich. *Come la notte* is an octave from *Orlando furioso* by Ariosto, who was court poet at Ferrara a generation earlier. The text describes Bradamante's anxiety over the absence of her lover, Ruggiero. The two upper parts run in canon for the first half of the piece. *Se ben il duol* is a madrigal cited both by Count Bardi of the Florentine Camerata and Monteverdi's brother as a perfect union of words and music. The *Fantasia a 4* is somewhat of a curiosity. Unmentioned in monographs of De Rore, it is found in manuscript in four separate part books at Christ Church, Oxford.

Hapsburg Spain-Prologue-Epilogue

Sebastián de Vivanco easily qualifies as one of the greatest forgotten masters of the Spanish Renaissance. His masses and motets survive in single prints at Granada and Toledo. *Cum jejunatis* is a portion of the text from the Sermon on the Mount. The trumpet-like motive that opens the work may symbolize the ostentation of the hypocrites cited earlier in the Sermon, who, when giving alms, sounded trumpets before them in the streets and synagogues "that they may have the glory of men." The two movements taken from the *Missa in festo B. M. V.* are based upon the *Sanctus* and *Agnus Dei* from Gregorian Mass XVII. Fragments of the chant melodies often run in longer note values and are pitted against countermelodies of great sweep and imagination. *Ductus est Jesus* is a text for the First Sunday in Lent. The intricate counterpoint in the final measures is a marvel of restraint and beauty. The instrumental arrangement of Morales' *Innova signa* found in a manuscript at the University of Coimbra in Portugal attests to the continued and widespread popularity of the Spanish master throughout the sixteenth century. Francisco Guerrero was Chapelmaster of the cathedral at Seville. *Duo seraphim*, a motet written for Trinity Sunday, abounds in musical symbolism. The use of three choirs is an allusion to the Trinity. The two seraphim call to one another in only two voice parts. At the words "full is the earth of his glory" all three choirs enter together for the first time. One can imagine the glorious sound that this work must have produced in the great spaciousness of the Seville cathedral. Guerrero's masses and motets exist in part books. Several prints are scattered throughout Spain and the New World.

COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

SINGERS

Rebecca Armstrong
Benjamin Bagby
Suzanne Bernstein
Kathleen Chiavola
Rae de la Cretaz
Benjamin Dobey
Richard Harris

Sarah Hersh
Terry Hicks
Susan Jacoby
Richard Lalli
Bradley Leftwich

Benjamin Locke
Sarah Loveland
Victoria Morrill
Nicholas Mumi
Brent Myers
Mary Stetten
Christa Rakich

INSTRUMENTALISTS

Anne Badger, *recorders*
Benjamin Bagby, *lute, krummhorn*
James Ball, *sackbutt*
Peter Girard, *alto shawn*
Bonnie Gray, *bass gamba*
Stephen Hammer, *soprano shawn*
Constance Higham, *lute*

Douglas Hubbard, *sackbutt*
Michael Manderen, *lute*
Susan Miller, *recorders*
Marc Sacks, *krummhorn*
Kazuo Tokito, *recorders*
Guy Urban, *bass gamba*
Jeffrey Wynberg, *recorders*

Christopher Weed, *student manager*

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ACKNOWLEDGEMENT

The engraving on this program is from the title page of Sebastián de Vivanco's *Liber Magnificarum* (Salamanca, 1607). The two caps on the floor near the composer symbolize his posts of Chapelmaster and Professor at Salamanca. The right border is a perpetual six-in-one canon which serves as part of our Prologue and Epilogue. We are indebted to the Hispanic Society of America for their courtesy in permitting us to reproduce the engraving for this occasion.