

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE  
COLLEGIUM MUSICUM

*A Visit  
to  
The Toledo Museum of Art*

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TOLEDO MUSEUM OF ART

Toledo, Ohio

SUNDAY, NOVEMBER 19, 3:00 P.M.

1972

FAIRCHILD CHAPEL

SATURDAY, NOVEMBER 25, 3:00 P.M.

SUNDAY, NOVEMBER 26, 3:00 P.M.

# I

## LUCAS CRANACH THE ELDER (1472-1553) MARTIN LUTHER AND HIS FRIENDS

*Wohlauf, Wohlauf! mit lauter Stimm* . . . . . Johann Walter  
(1496-1570)

"Arise, arise!" calls the Lord Christ with a loud voice daily. "Wake up from your sleep! My Father's rage will punish your sin greatly! The time is nigh, therefore call and cry out from the heart for indeed soon the hour comes."

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*Ein feste Burg* . . . . . Caspar Othmayr  
(1515-1553)

INSTRUMENTAL ENSEMBLE

*Ein feste Burg* . . . . . Johann Walter

A mighty bulwark is our God, a doughty ward and weapon. He helps us clear from every rod by which we are now smitten. Still our ancient foe girds him to strike a blow. Might and guile his gear. His armor strikes fear. On earth is not his equal.

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*Aus tiefer Not* (Strasbourg melody) . . . . . Sixtus Dieterich  
(c. 1490-1548)

RECORDER QUARTET

*Christ unser Herr zum Jordan kam* . . . . . Wolff Heintz  
(c. 1490-c. 1552)

Christ our Lord came to the Jordan, according to his Father's will. He took baptism from St. John, his work and office to fulfill. There he would establish for us a cleansing to wash away our sins and also to drown the bitter Death through his own blood and wounds in order to be granted a new life.

Richard Lalli, *baritone*

INSTRUMENTAL ENSEMBLE

*Aus tiefer Not* (Wittenberg melody) . . . . . Caspar Othmayr

INSTRUMENTAL ENSEMBLE

*Viri sancti ac magni Theologi D. Martini Lutheri,* . . . . . Caspar Othmayr  
*Religionis verae restauratoris ac defensoris acerrimi Symbolum*

IN SILENCE AND HOPE WILL BE YOUR STRENGTH! God, I do announce my life to you, shedding my tears in your sight. In God I praise the Word; in God I praise the Sermon; in God I place my hope. I do not fear Him who was made man for me.

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# II

## AN ANONYMOUS FLEMISH MASTER (c. 1500-1510) THE MORRISON TRIPTYCH

*Fors seulement* . . . . . Johannes Ockeghem  
(c. 1420-1495)

Strength alone prevents my death. My tired heart holds no more hope since such a very great unhappiness torments me that I can feel only sadness for you, so that I am certainly lost.

Kathleen Chiavola, *mezzo-soprano*

INSTRUMENTAL ENSEMBLE

*Maria mater gratiae — Fors seulement*

Anonymous  
(c. 1510)

Mary, Mother of Grace and Mother of Pity, protect us from our enemies and receive us at the hour of death. Glory to Thee, Lord, who was born of the Virgin, with the Father and the Holy Spirit in everlasting eternity. Amen.

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*Ave Regina caelorum*

Hail, Queen of Heaven, hail, Mistress of the Angels, hail, Root of Jesse, the gate through which the Light rose over the earth. Rejoice, Virgin most renowned and of unsurpassed beauty. Farewell, Lady, most comely. Prevail upon Christ to pity us!

Victoria Morrill, *soprano*

*Mater patris et filia*

Antoine Brumel  
(c. 1475-1520)

Mother of the Father, and Daughter, Joy of Womankind, exceptional Star of the Sea, listen to our sighs. Queen of the heavenly assembly, Mother of Mercy in this vale of tears; Mary, by means of your Son, grant us means of healing. Good Jesus, Son of God, listen to our prayers and grant us answers to our entreaties. Amen.

Allen Haag, Perry Smith, *tenors*  
Richard Lalli, *baritone*

*Inviolata, integra, et casta es, Maria*

Josquin des Prez  
(c. 1450-1521)

Inviolata, untainted, and chaste art Thou, Maria. Thou who art made the radiant door of Heaven. O gracious Mother, most dear, of Christ, receive our pious heralding of praises.

Let our breasts and hearts now entreat Thee with devoted thoughts and words that Thou may grant us, through Thy sweet entreaties, indulgences forever.

O benign! O Queen! O Maria! who alone remains inviolate.

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III

EL GRECO (1541-1614)  
THE ANNUNCIATION

Antiphon: *Missus est Gabriel*

The angel Gabriel was sent to the Virgin, who was betrothed to Joseph.

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*Ave Maria*

Tómas Luis de Victoria  
(c. 1549-1611)

Hail, Mary, full of grace, the Lord is with you; blessed are you among women and blessed is the fruit of your womb, Jesus Christ. (Luke I, 28)

Holy Mary, Mother of God, pray for us sinners now and at the hour of our death. Amen.

Allen Haag, *tenor*  
Victoria Morrill, *soprano*

Darryl Curry, *bass*  
Kathleen Chiavola, *mezzo-soprano*

Antiphon: *Ne timeas, Maria*

[Gabriel:] Do not be afraid, Mary, for you have found grace with God. Behold, you shall conceive and bring forth a son, alleluia. (Luke I, 30)

Antiphon: *Ecce ancilla Domini*

[Mary:] Behold the handmaid of the Lord. Be it done to me according to your word, alleluia. (Luke I, 38)

Chapter: *Ecce virgo concipiet*

Behold, a virgin shall conceive and bear a son, and shall call his name Immanuel. Butter and honey shall he eat, that he may know to refuse the evil and choose the good. (Isaiah VII, 14-15)

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Hymn: *Ave maris stella*

Antonio de Cabezón  
(1510-1566)

VIOLA DA GAMBA QUARTET

*Magnificat Octavi Toni*

Francisco Guerrero  
(1528-1599)

I. My soul doth magnify the Lord. II. And my spirit hath rejoiced in God my Savior. III. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. IV. For he that is mighty hath done to me great things: and holy is his name. V. And his mercy is on them that fear him from generation to generation. VI. He hath shown strength with his arm; he hath scattered the proud in the imagination of their hearts. VII. He hath put down the mighty from their seats, and exalted them of low degree. VIII. He hath filled the hungry with good things; and the rich he hath sent away empty. IX. He hath helped his servant Israel, in remembrance of his mercy. X. As he spake to our fathers, to Abraham, and to his seed forever. XI. Glory to the Father, and to the Son, and to the Holy Ghost. XII. As it was in the beginning, is now, and ever shall be, world without end. Amen. (Luke I, 46-55)

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Antiphon: *Gabriel Angelus*

The angel Gabriel spoke to Mary saying: Hail, full of grace, the Lord is with you, blessed are you among women, alleluia.

Rae de la Cretaz, *soprano*

#### IV

EL GRECO

CHRIST AT GETHSEMANE

*Lamentacion de Morales a cinco*

Miguel de Fuenllana  
(c. 1500-c. 1565)

BETH: Bitterly she weeps at night, tears upon her cheeks, with not one to console her of all her dear ones. Her friends have all betrayed her and become her enemies. (Lamentations I, 2)

Jerusalem, Jerusalem, return to the Lord, your God.

Allen Haag, *tenor*  
Michael Manderen, *lute*

Darryl Curry, *bass*  
Eric Nagel, *gamba*

Responsory: *In monte Oliveti*

On the Mount of Olives He prayed to the Father: Father, if it is possible, let this cup pass away from Me. The spirit indeed is willing, but the flesh is weak.

Watch and pray, that you may not enter into temptation. The spirit indeed is willing, but the flesh is weak. (Matthew XXVI, 39, 41)

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Responsory: *Tristis est anima mea*

Ignotus  
(fl. 1560)

My soul is sorrowful, even unto death. Wait here and watch with Me. Now you will see the crowd that will surround Me. You shall flee, and I will go to be sacrificed for you. Behold the hour is at hand, and the Son of Man will be betrayed into the hands of sinners. (Matthew XXVI 38, 45)

You shall flee, and I will go to be sacrificed for you.

Susan Jacoby, Mary Beth Haag, *sopranos*

Perry Smith, *tenor*

Bradley Leftwich, *bass*

*Quis dabit capiti meo aquam*

Sebastián de Vivanco  
(c. 1550-1622)

O that my head were a spring of water, my eyes a fountain of tears, that I might weep day and night. For my brother, one who was near to me, has supplanted me. And every friend is guilty of slander against me. (Jeremiah IX, 1, 4, 5)

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RECESSIONAL

*Ein feste Burg* (fuga secundem vocem in subdiapason)

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## COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

### SINGERS

Kathleen Chiavola  
Rae de la Cretaz  
Darryl Curry  
Allen Haag  
Mary Beth Haag  
Sarah Hersh  
Terry Hicks

Diane Ketchie  
Susan Jacoby  
Richard Lalli  
Bradley Leftwich  
Sarah Loveland  
Gary Malkin  
Dortha Manning

Victoria Morrill  
Brent Myers  
David Newton  
Jeffrey Pierce  
Christa Rakich  
Perry Smith  
Mary Stetten

### INSTRUMENTALISTS

Ann Badger, *recorders*  
Michael Bell, *recorders*  
Randolph Foy, *recorders*  
Helen Hamilton, *alto shawm*  
Barbara Herr, *soprano shawm*  
Lewis Hoover, *sackbut*  
Duncan Isherwood, *sackbut*

Dana Maiben, *tenor viola da gamba*  
Michael Manderen, *lute, guitar*  
Janet Mees, *treble viola da gamba, fiedel*  
Daniel Mendelow, *cornetto*  
Eric Nagel, *bass viola da gamba*  
Marilyn Reynolds, *treble viola da gamba*  
Janet See, *recorders, transverse flute*

Bruce Fay, *student manager*

## PROGRAM NOTES

The works of Renaissance painters and composers were often motivated by the same subject matter. Four paintings in the Toledo Museum of Art provide specific cases in point and serve as the generating forces of our concert. Each painting can be matched with music inspired by the same subject and composed by musicians who lived in the same time and region as the artist. The painter would probably have known many of the compositions that we have associated with his painting. We hope to intensify the drama and mood within each medium by combining visual and aural arts into a single experience.

### *Martin Luther and His Friends*

Cranach's painting refers to the Marburg Colloquy, an assembly convened in 1529 to reconcile differences between the Lutheran north and the Reformation movement in the south. Present with Luther are his Wittenberg associates Melancthon and prince John Frederick, the heir to the Electorate of Saxony. The south is represented by Zwingli from Zurich and Oekolampadius from Basel. Lutheran hymns were vital to the spread of Protestantism. These short, singable tunes, often borrowed from secular sources, were fashioned especially for congregational singing and formed the core of the Lutheran service. The many composers who wrote arrangements of the hymns were either friends or admirers of Luther. Johann Walter was summoned to Wittenberg by the Doctor himself to develop a German mass. Records remain of correspondence between Luther and Wolff Heintz, who lived in nearby Halle. Caspar Othmayr's admiration for the Reformer prompted a musical portrait upon the motto — *In silence and hope will be your strength*. Sixtus Dieterich was a friend of Zwingli. The Strasbourg and Wittenberg melodies for *Aus tiefer Not* are musical equivalents for the two factions portrayed in Cranach's painting. *Ein feste Burg* is the one melody that most scholars believe was composed by Luther himself. It provides us a vivid portrait of the man whose resolution and conviction shaped much of the history of the sixteenth century.

### *The Morrison Triptych*

The triptych is named after the Morrison family of Fonthill House, Tisbury, England. They were the owners of the altar prior to its acquisition by the Toledo Museum. The artist patterned his work after Hans Memling's stylized representations of the enthroned Mary and Child. Johannes Ockeghem was a contemporary of Memling. His *Fors seulement* is a kind of musical counterpart to Memling's altar scene. One of the most popular chansons of the time, it influenced over thirty other compositions. The composer of *Maria mater* borrowed the middle voice of Ockeghem's chanson, added four new voices, and replaced the secular text with words in praise of Mary. *Ave Regina caelorum* is one of four Marian antiphons that survive from the late Middle Ages. All frequently served as melodic foundations for polyphonic motets by Netherlands composers. Antoine Brumel is purported to have been a pupil of Ockeghem. His graceful *Maria patris et filia* abounds in intricacies of counterpoint. Josquin des Prez, also believed to have been a pupil of Ockeghem, spent his last years as canon of St. Gudule in Brussels and provost of the chapter at Condé. His *Inviolata, integra, et casta es, Maria* is based upon a medieval sequence melody which appears in canon throughout the motet.

### *The Annunciation*

Toledo, the headquarters for the Spanish Inquisition, was the city in which El Greco produced his greatest masterpieces. The artist maintained a 24-room apartment in the city and often summoned musicians to play for his meals. His *Annunciation* exists in a number of similar versions, all of which retain elements of medieval symbolism. The open book depicts the prophecy of the virgin birth in Isaiah. The archangel Gabriel carries lilies of purity, and the dove represents the Holy Spirit descending from heaven. The scene is portrayed musically by an abridgement of the service for Second Vespers on the Feast of the Annunciation. Paralleling El Greco's symbolism, all of our melodies are based upon medieval chants and formulas. *Ava Maria*, Gabriel's greeting to Mary, presents an old chant melody in a four-voice arrangement by Victoria, who was then living in nearby Madrid. *Ave maris stella* is an arrangement of a ninth-century hymn melody by Cabezón, the court organist to Philip II. The manuscript containing Guerrero's *Magnificat Octavi Toni* was presented to the Toledo chapter by the composer himself. Our music was transcribed from a film of this manuscript, which is still retained in the archives of the Toledo cathedral. Guerrero uses the medieval formula in the eighth mode for the odd verses of the canticle and polyphonic elaborations of the formula for the even verses.

### *Christ at Gethsemane*

El Greco's powerful masterpiece depicts Christ asking the Father if it is possible to forgo the cup of Destiny borne by the angel. On the left, Peter, James, and John sleep in a cave. On the right, the events leading to the betrayal are already in motion. These incidents are assigned in the liturgy to the first Tenebrae service, which occurs on Matins for Maundy Thursday. Here the grief and betrayal at Gethsemane are matched to events at the time of the fall of Jerusalem to Babylon as recorded in the Lamentations of Jeremiah. Morales's polyphonic setting of the Lamentations was arranged for solo voice and vihuela by Fuenllana, a court musician in the service of Philip II. Considerable evidence exists confirming the popularity in Spain of Morales's *Lamentacion* during El Greco's lifetime. One document states that they were sung in Toledo during the Holy Week of 1604. Ignotus's setting of Christ's moving words *Tristis est anima mea* is marked by a powerful simplicity. *Quis dabit capiti meo aquam* by Vivanco, the choirmaster at Salamanca, is based upon another excerpt from Jeremiah. The only extant print of the motet that remains is in the archives of the Toledo cathedral.