

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE
COLLEGIUM MUSICUM

A Tribute to Spring



1972

FAIRCHILD CHAPEL

SATURDAY, APRIL 22, 2:30 P.M.

MONDAY, APRIL 24, 4:00 P.M.

ST. ANDREWS EPISCOPAL CHURCH

Ann Arbor, Michigan

THURSDAY, APRIL 27, 8:00 P.M.

PROCESSIONAL: *Pavane* From Pierre Attaignant's
Second livre de danseries, 1547

I. VOICY DU GAY PRINTEMS . . .

Here of the gay springtime
Is the happy arrival . . .

FOUR HERALDS: Rebecca Armstrong, *soprano* Terry Hicks, *tenor*
Sarah Loveland, *alto* Bradley Leftwich, *bass*

Ecco la primavera Francesco Landini
(1325-1397)

Here is the springtime
Which makes the heart rejoice,
The time is for love
And it stays with a gentle mien.
We watch the breeze and the season
Which also is named happiness.
In this lovely time
Each thing has beauty.
Here is the springtime . . .

Benjamin Locke, *tenor*
INSTRUMENTAL ENSEMBLE

Die Katzenpfote From *Das Glogauer Liederbuch*
(15th century)

RECORDER TRIO

Jam lucis orto sidere 12th-century parody

Now that the day star has risen,
We must drink without delay.
Let us drink in earnest
And drink again today.
Whoever wants to be one of us,
Let him drink once and twice,
Until there is nothing left at the bottom.
Let him drink, let her drink,
Let the man-servant and the maid-servant drink,
Let the mistress drink, let the master drink,
Let nobody be slow to drink.

Nicholas Muni, *baritone*
Brent Myers, *bass*
INSTRUMENTAL ENSEMBLE

Winter wie ist nu dein kraft Neidhart von Reuenthal
(c. 1180-1250)

Winter, how your might lost its victory,
Since May has broken his lance upon you!
Outside the forest on the meadow
Are to be seen standing in lovely perfection
Lovely flowers, some of which I picked.
I alone, through a marvel, learned such tidings.
In the meadows you may see men and women without shame.
See the gay throng of May in purple!
Maid, mark it well, remain unbetrothed!

Kathleen Chiavola, *mezzo-soprano*
INSTRUMENTAL ENSEMBLE

* * * * *

II. BRANLE, BRANLE, TOUT DOUCEMENT . . .

Now the tiny grass,
According to the will of the gentle West Wind,
Grieving over his love,
Sways very gently . . .

FOUR HERALDS

Branle gay I From Attaingnant's
 Branle gay II Second livre de danseries
 Branle gay III (*Que je chatouille ta fossette*)

INSTRUMENTAL ENSEMBLE

Chi la gagliarda Giovan Domenico de Nola
 (1510-1592)

Who wants to learn the gagliard, lady,
 Come to us who are fine and clever teachers,
 For at night and in the morning,
 We never fail to play!
 Tantantantarira, rarirura.

Try and see, you will want to call us
 After we have been up ten times,
 For at night and in the morning,
 We never fail to play!
 Tantantantarira, rarirura.

Susan Jacoby, *soprano*
 Anita Swan, *mezzo-soprano*
 Richard Harris, *tenor*

Galliard I From Attaingnant's
Galliard II Second livre de danseries

The Most Sacred Queen Elizabeth, Her Galliard . . . John Dowland
 (1562-1625)

Galliard I

INSTRUMENTAL ENSEMBLE
 Michael Manderer, *solo lute*

* * * * *

III. LE DIEU MARS ET L'AMOUR SONT PARMY LA CAMPAGNE . . .

The god Mars and Love are among the company,
 One bathes in the blood of humans,
 The other bathes in their tears.
 One holds the cutlass,
 The other carries the dart . . .

FOUR HERALDS

Le Tournoiement des dames Huon d'Oisy
 (Late 12th century)

In the year when the knights are weary of action,
 And the bold accomplish no feats of arms,
 The ladies go tourneying to Laigni.
 The tournament being sworn,
 The Countess of Crespi and the Lady of Couci
 Say that they want to know what the blows are like,
 Which their lovers strike for them.
 They summon the ladies throughout the world
 To bring all hither.
 When they have come into the field,
 They let themselves be clad in armor
 And assemble before Torchi.
 Yolande de Calli come first into the lists,
 Marguerite d'Oisy hastens toward her to joust,
 Amisse the Bold goes to grab up her bridle.

Victoria Morrill, *soprano*

INSTRUMENTAL ENSEMBLE

Reveillez vous, Piccars Anon. 15th-century melody

Burgundians and Picards, awake
 Grab each of you a good stout stake
 For spring is here, it is the season,
 Wars and blows need no more reason.

Some speak of war who could know less
 I swear by God, a sorry mess.
 Many a soldier, pal, in strife,
 Has lost his armor, goods, and life.

Farewell Bezançon, and you Salines
 Farewell to Beaune, city of wines.
 The Picards have drunk them, the Flemish will pay
 Four pastars a pint or they'll rue the day!

Nicholas Muni, *baritone*
 Brent Meyers, *bass*

Alla battaglia Cod. 15123 Bibl. Nat., Paris
(15th century)

To the battle, to the battle!
Forward, horsemen, onward, footmen!
Forward, brave messengers!
Arm, arm, arm! everyone cries so loudly.
Church, church, church!, which responds:
Duke, Duke, Duke, Sforza, Sforza, Sforza!
All are following.
Victory, victory, victory, all are yelling!

Rae de la Cretaz, Susan Jacoby, *sopranos*
Mary Stetten, Anita Swan, *altos*
Nicholas Muni, Jeffrey Pierce, *baritones*

Altri canti di Marte Claudio Monteverdi
(1567-1643)

Let others sing of Mars and his followers,
Of their ardent assaults and impressive campaigns,
The bloody victories and battles
And the triumph of death, horrible and violent!

I sing, Love, of this your warrior
Of how he sustained mortal wounds.
I sing of the glance that conquered me,
Of the lock of hair that ensnared me.

A miserable but true history.

Victoria Morrill, Wendy Pershau, *sopranos*
Kathleen Chiavola, *mezzo-soprano* Benjamin Locke, *tenor*
Benjamin Dobey, *baritone* Darryl Curry, *bass*

INSTRUMENTAL ENSEMBLE

O dolcezze amarissime d'amore Heinrich Schütz
(1585-1672)

O sweetness, most bitter, of love!
How much harder it is to lose you
Than never to have tasted or possessed you!
What a blissful state love would be,
If the goodness already enjoyed were not lost,
Or if, when all is lost,
Each remaining memory of the vanished joy
Were to disappear.

Victoria Morrill, *soprano* Kathleen Chiavola, *mezzo-soprano*
Benjamin Locke, *tenor* Benjamin Dobey, *baritone*
Darryl Curry, *bass*

* * * * *

IV. ECCE TEMPUS EST VERNALE QUO PER LIGNUM TRIUMPHALE . . .

The winter cold departs, the summer returns,
And youth rejoices. Lo, here is the springtime,
When, through the victorious tree, a tree beyond compare,
The mortal race of man is delivered from death.
The winter cold departs . . .

FOUR HERALDS AND COLLEGIUM

Assumpsit Jesus Sebastián de Vivanco
(c. 1550-1622)

Jesus took Peter, James and his brother John, and led them up a high mountain by themselves, and was transfigured before them. A voice out of the cloud said: This is my beloved Son in whom I am well pleased; hear Him.

When the disciples heard this, they fell on their faces, and were filled with awe. But Jesus came and touched them, saying: Rise, and have no fear. And when they lifted up their eyes, they saw no one but Jesus. And as they were coming down the mountain, Jesus commanded them: Tell no one the vision, until the Son of man is raised from the dead.

Matthew XVII, 1, 2, 5.

COLLEGIUM

O Domine Jesus Christe Vivanco

O Lord Jesus Christ, I worship Thee, hanging on the cross and bearing
a crown of thorns on Thy head. I entreat Thee that Thy cross protect
me from the avenging angel.

COLLEGIUM

Crucifixus (From Missa Assumpsit Jesus) Vivanco

Sanctus
Hosanna I
Benedictus
Hosanna II
Agnus Dei

COLLEGIUM

Erstanden ist der heilige Christ Michael Praetorius
(1572-1621)

Arisen is the holy Christ, alleluia!
Who is comforter of all the world, alleluia!
And if he were not arisen, alleluia!
So would the world be gone, alleluia!
And since he is arisen, alleluia!
We praise the Lord Jesus Christ, alleluia!
Of this must we all be joyful, alleluia!
And Christ will be our comforter, alleluia!

Rebecca Armstrong, *soprano*
Wendy Pershau, *soprano*

Recessional: Christ ist erstanden 13th century

Christ is risen from all his martyrdom, for this shall we all be joyful,
Christ will be our comfort, Kyrie eleison! Were he not arisen, so would
the world be gone. Since he is arisen, we will praise the Father Jesus
Christ, Kyrie eleison! Alleluia, alleluia, alleluia. For this shall we all
be joyful, Christ will be our comfort, Kyrie eleison!

COLLEGIUM

* * * * *

COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

SINGERS

Rebecca Armstrong
Benjamin Bagby
Kathleen Chiavola
Rae de la Cretaz
Darryl Curry
Benjamin Dobey
Richard Harris
Sarah Hersh
Terry Hicks
Susan Jacoby

Bradley Leftwich
Benjamin Locke
Sarah Loveland
Victoria Morrill
Nicholas Muni
Brent Myers
Wendy Pershau
Jeffrey Pierce
Mary Stetten
Anita Swan

INSTRUMENTALISTS

Ann Badger, *recorders*
Stephen Hammer, *soprano shawm*
Barbara Herr, *alto shawm*
Sarah Hersh, *violin*
Constance Higham, *lute*
Michael Manderen, *lute*
Janet Mees, *rebec, violin*
Susan Miller, *recorders*

Brent Myers, *harpsichord*
Eric Nagel, *bass gamba*
Peter Nye, *recorders, krummhorn*
Marc Sacks, *krummhorn*
Kazuo Tokito, *flute, recorders*
Guy Urban, *vielle, portative, gamba*
Jeffrey Wynberg, *recorders*

Bruce Fay, *student manager*

PROGRAM NOTES

* * * * *

The return of spring has inspired composers and poets for centuries. The chanson *Voicy du gay printemps* by Claude le Jeune (1528-1601) presents several of the most popular topics associated with the season. Excerpts from this work serve as convenient subject headings for three sections of our program.

Voicy du gay printemps . . .

Ecco la primavera emphasizes the gayety of spring. The blind Landini was one of the greatest composers of the Italian Trecento. The work is a ballata which, like the French virelai, adheres to the form AbbaA. *Katzenpfote* is a purely instrumental piece. The complicated syncopations and close imitations are consistent with the title and suggest some sort of springtime feline revelry. Neidhart von Reuenthal was a younger contemporary of the famed Minnesinger, Walther von der Vogelweide. *Winter wie ist nu dein kraft* is a charming spring song, almost folk-like in its simplicity. *Jam lucis orto* is an anonymous sixth-century hymn. During the twelfth century, famous hymns and sequences were frequently transformed into irreverent parodies extolling women and new wine.

Branle, branle tout doucement . . .

Dance is an essential part of any welcome to spring. The *branle gay*, a favorite at the French court during the sixteenth century, was a round dance in triple time which apparently involved swaying of the body or hands. Pierre Attaignant was a Parisian publisher who printed seven books of *danseries* of various types. Nola's *Chi la gagliarda* is a *mascherata*. The thinly veiled double meanings in the text were addressed to the ladies at a festive gathering by three maskers. Queen Elizabeth was quite partial to the galliard. She is reputed to have danced six or seven every morning upon rising just to keep in trim.

Le Dieu Mars et l'amour sont parmi la compagne . . .

War and love are among the most frequent subjects encountered in songs about spring. The tactics, victories, and defeats in both arenas provide many points for comparison and contrast. *Le Tournoiment des Dames* is a kind of parody of the *chanson de geste*. Instead of recounting the noble deeds of Charlemagne and Roland, Huon d'Oisy describes a group of noble ladies who initiate a jousting tourney among themselves. *A la battaglia* paints a vivid picture of horsemen and footsoldiers rushing in combat in the name of the Church and a Sforza duke. *Reveillez vous* may well have been written by a Picard soldier in the service of Maximilian I. The vigorous melody is later found in a polyphonic setting printed by Petrucci in 1502. Monteverdi's *Altri canti di Marte* introduces the *Canti amorisi*, a collection of madrigals which comprise the second part of his Eighth Book. Schütz's madrigals were written while the composer was still in his twenties. *O dolcezza* is a text from Guarini's *Il pastor fido*. The sensuous setting clearly reflects the influence of Monteverdi.

Ecce tempus est vernale quo per lignum triumphale . . .

A Latin virelai from a manuscript in Ripoll monastery introduces the final section of our tribute to spring. The crucifixion and resurrection of Christ constitute respectively the most somber and the most joyous aspects of the spring season. Two motets by Vivanco, the Chapelmaster of Salamanca Cathedral, introduce the story. *Assumpsit Jesus*, based upon the gospel text for the second Sunday in Lent, describes the transfiguration of the Lord. Jesus then admonishes his three disciples not to reveal the incident until after he has risen from the dead. *O Domine Jesu Christe* is a dramatic portrait of Christ upon the cross. The biting dissonance and intensity of this motet surely qualify it as one of the greatest masterpieces of the late Renaissance.

Missa *Assumpsit Jesus* is a parody mass based upon the composer's own motet. The original melodic materials are expanded, regrouped, and reworked in a masterly manner. The mass suggests a musical transfiguration of the motet and this provides our program with a symbolic reference to the resurrection. Hosanna II is the climax of the mass and is a technical tour-de-force. Three of the seven voices are in strict canon. When the two outside voices state the canon in one direction the inner voice moves in the opposite direction in either diminution or augmentation.

Two German melodies for Easter conclude our program. Praetorius fragments *Erstanden* and presents it as a quasi-canonic duet. *Christ ist erstanden* is a text which has at least three different musical settings. Our melody is probably the most famous of the group and bears a relationship to the sequence *Victimae paschali laudes*.