

# THE COLLEGIUM MUSICUM

## *Man as Hostage*

COMMENTS FROM THE PAST  
FOR CONSIDERATION IN THE PRESENT

FORTUNA

MUSICA

HOMO

VANITAS

MORS

\* \* \*

1973

FAIRCHILD CHAPEL

NOVEMBER 24, 7:00 P.M.

NOVEMBER 25, 4:30 P.M.

ST. ANDREWS CHURCH

Ann Arbor, Michigan

DECEMBER 8, 8:00 P.M.

## A FOREWORD:

*Was ist die Welt?* . . . . . Ludwig Senfl  
(c. 1490-1543)

What is this world?  
Gold alone gets praise.  
Everyone discards diligence.  
No one heeds that which can harm the soul.

## I. MAN AS HOSTAGE TO FORTUNE

*Dolce fortuna* . . . . . Johannes Ciconia  
(c. 1335-1411)

INSTRUMENTAL ENSEMBLE

*Alcun non può saper* . . . . . Cipriano de Rore  
(1516-1565)

(Ludovico Ariosto, *Orlando Furioso*, Canto XIX, 1)

No one can know by whom he is loved  
when he is at the top of fortune's wheel.  
There are both true and feigned friends insidious  
who, all of them, show the same fidelity.  
If then this happy state change into a sad one  
and the adulating crowd turn their feet away,  
he who really loves you will remain firm,  
and love his lord even after death.

Allen Haag, *tenor*  
Richard Lalli, *baritone*

INSTRUMENTAL ENSEMBLE

*Fortune My Foe* . . . . . John Dowland  
(1562-1626)

Michael Manderer, *lute*

*Mia benigna fortuna* . . . . . Cipriano de Rore

(Petrarch, *II Canzoniere*, Sestina VII, 1, 2)

My good fortune and my happy state,  
those happy days and tranquil nights,  
those soft sighs, and the beautiful new poetry  
that I was wont to put into verse and rhyme  
changed suddenly into pain and tears.  
It causes me to hate life and long for death.  
Cruel, inexorable death, you give me cause  
for never being happy again;  
but rather to remain my whole life in weeping,  
and the dark days and grief-filled nights,  
and my deep sighs cannot be put into rhyme,  
and my harsh martyrdom conquers all attempts at poetry.

Mary Beth Haag, *soprano*      Janet Myers, *mezzo-soprano*  
Allen Haag, *tenor*              Richard Lalli, *baritone*

*Omnia tempus habent*

Orlando di Lasso  
(1532-1594)

There is an appointed time for everything,  
and a time for every affair under the heavens:  
a time to be born, and a time to die;  
a time to plant, and a time to uproot the plant.  
A time to kill, and a time to heal  
a time to tear down, and a time to build  
a time to weep, and a time to laugh,  
a time to mourn, and a time to dance,  
a time to scatter stones, and a time to gather them.  
A time to embrace, and a time to be far from embraces,  
a time to seek, and a time to lose,  
a time to keep, and a time to cast away,  
a time to rend, and a time to sew,  
a time to be silent, and a time to speak,  
a time to love, and a time to hate,  
a time of war, and a time of peace. (Ecclesiastes III, 1-8)

COLLEGIUM

II. MAN AS A HOSTAGE TO VANITY

*Leut' seltsam sind*

Ludwig Senfl

People are strange, that one sees well, both in the rich and poor.  
The whole world is such. Who shall not be moved to pity by  
it? No truth remains, all art and honor are disregarded by every-  
one. Pure pity and great virtue run astray to all the alleyways.

COLLEGIUM

*Hypocritae*

Sesbastián de Vivanco  
(c. 1550-1622)

Hypocrites, well did Isaiah prophesy of you saying: this people  
honors me with their lips, but their heart is far from me.

(Matthew XV, 7-8)

COLLEGIUM

*Der Welte Pracht*

Orlando di Lasso

The pomp of the world is highly regarded! When I give way to  
it, much comes forward that before did not! For I see that a  
gift buys favor. All is vanity. Commendation, honor, as well as  
art, are not valid any more. As I look around, all the world says  
only: give me, give me, give me, give me!

Allen Haag, *tenor*

INSTRUMENTAL ENSEMBLE

*A ce matin*

Orlando di Lasso

This morning it would be a good beginning to have breakfast  
of cured ham and a large bottle full of good wine, for sweetly  
swallowed it would be by me. Ah, to have a good fire, white  
bread with soft crust, all accompanied by a beautiful girl with  
a lovely body! But always to be in one's cups and well pleas-  
ured, the important thing is to have money.

Joan Glebermann, *soprano*  
Thomas Lloyd, *tenor*

Sarah Loveland, *alto*  
Bradley Leftwich, *baritone*

*Venit mulier de Samaria*

Sebastián de Vivanco

There came a woman of Samaria to draw water.  
Jesus said to her: Woman, give me to drink.  
The woman said to him: How is it that  
a Jew such as yourself, ask drink of me,  
a Samaritan woman?  
Jesus replied: If you did know the gift of  
God, and who it is that says to you: Give me  
to drink; you perhaps would ask of him and  
he would have given you living water. (John IV, 7, 9, 10)

COLLEGIUM

*Solches tuen die Reichen nit allein*

Ludwig Senfl

Such things do not only the rich, but the poor follow these ways  
also. Therefore all good breeding and the fruit of kindness will  
be beaten from all in the wind. That causes me to wonder and  
to say: In all the world, people are strange.

COLLEGIUM

**B**

III. MUSIC AS A SOLACE TO THE HOSTAGE

*Musica, Dei donum optime*

Orlando di Lasso

Music, the best gift of God, influences men and influences the  
gods. Music mollifies the savage spirit and elevates the sad  
heart. Music moves the trees themselves as well as the savage  
beasts.

Richard Lalli, *baritone*

INSTRUMENTAL ENSEMBLE

*O Musika*

Paul Peuerl  
(fl. 1600)

O music, you noble art, to you great praise will be given, for  
you bring much joy and pleasure, you refresh the sad life.  
Where you go in, there is great joy with dancing, singing, and  
leaping. By you rarely dwells sadness, the heart is brought to  
joy. O music, you noble art!

Mary Beth Haag, *soprano*

Susan Jacoby, *soprano*

INSTRUMENTAL ENSEMBLE

*What, have the Gods Their Consort Sent from Heaven?*

Thomas Weelkes  
(c. 1575-1623)

COLLEGIUM

IV. MAN AS HOSTAGE TO DEATH

*Media vita in morte sumus*

Chant

In the midst of life, we are in death. Whom do we seek as our  
helper except Thee, O Lord, who for our sins are justly dis-  
pleased? Holy God, holy and strong, deliver us not to bitter  
death.

Richard Lalli, *baritone*

*Mignonne, allons voir si la rose*

Guillaume Costeley  
(c. 1531-1540)

Mignonne, let us go see if the rose, which this morning had revealed its purple robe to the sun has not lost, this evening, the folds of its purple gown, and thus holds itself similar to you. Alas! Alas! See how in such a short interval, Mignonne, it has fallen from place. Alas! Alas! Its beauty leaves the select! O truly such a hard-hearted nature, that such a flower cannot last from morning until evening! Thus, if you believe me, Mignonne, while your time flourishes in its green newness, harvest your youth, for as with this flower, age will tarnish your beauty.

Mary Beth Haag, *soprano*  
Allen Haag, *tenor*

Janet Myers, *mezzo-soprano*  
Richard Lalli, *baritone*

From *Agenda defunctorum*:

Juan Vásquez  
(fl. 1560)

*Parce mihi, Domine*

Spare me, Lord, for my days are but a breath. What is man, that you make much of him, or pay him any heed? You observe him with each new day and try him at every moment! How long will it be before you look away from me, and let me alone long enough to swallow? I have sinned. (Job VII, 16-20)

*Requiem eternam*

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. Come, let us adore.

COLLEGIUM

AN AFTERWORD:

*In B'schluss und End'*

Ludwig Senfl

In the final conclusion and end each knows how here he must finish his days, but he never recognizes the fault. This life has blinded him.

COLLEGIUM

\* \* \* \* \*

## COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

### SINGERS

Lewis Cronin  
Eleanor Fruchtman  
Joan Gleberman  
Gwen Griffiths  
Allen Haag  
Mary Beth Haag  
Douglas Hines

Susan Jacoby  
Richard Jones  
Craig Knudsen  
Timothy Kuntz  
Richard Lalli

Bradley Leftwich  
Thomas Lloyd  
Sarah Loveland  
Dortha Manning  
Janet Meyers  
Beverly Olson  
Christa Rakich

### INSTRUMENTALISTS

Peter Aaronson, *cornetto*  
Michael Bell, *recorders, krummhorns*  
Lisa Berezin, *bass viol*  
Lisa Crawford, *treble viol, harpsichord*  
Elaine Funaro, *recorders, harpsichord*  
Alice Goodwin, *soprano shawm*  
Lewis Hoover, *recorders, krummhorns, sackbut*  
Grey Larson, *recorders, krummhorns*

Dana Maiben, *tenor viol*  
Michael Manderen, *lute*  
Glenn Mayer, *sackbut*  
Daniel Mendelow, *cornetto*  
Eric Nagel, *bass viol*  
Marilyn Reynolds, *treble viol*  
Bruce Theriault, *sackbut*  
Nancy Warfield, *alto shawm*

## PROGRAM NOTES

Watergate and its wake have made serious challenges about the relevance of the past to the present. Old values and concepts now often appear to have little or no meaning for our modern computerized society. Does indeed anything remain that has not been "considerably eroded?" A search through the past for ideas that may have remained constant and still relate to the present has resulted in this program. Earlier writers frequently portray man as subject to the inexorable forces of fortune, vanity, and death. Music, however, represents a force which has the power to permit man briefly to escape his plight. We submit that these forces yet remain unchanged and undiminished. To recognize and to understand them still appear to be among man's greatest weaknesses. If our hypothesis is correct then words from the past commenting on these eternal struggles may have some meaning and comfort for us today. It is with this hope that we present the music of our concert.

### *A Foreword and an Afterword*

*Was ist die Welt?* by Ludwig Senfl, court composer to Emperor Maximilian I, describes a sixteenth-century world not unlike ours as pictured on many editorial pages. In *B'schluss und End'*, the final strophe of the same work, provides at once a sobering epilogue and a musical frame for our concert.

### *I. Man as Hostage to Fortune*

The goddess Fortune figures prominently in Renaissance art. Blindfolded and with her attribute, the wheel, she represents a diety whose caprice respects neither young nor old, slave nor king. She also often appears with Cupid. Ciconia's *Dolce fortuna*, invoking Fortune to intervene in an affair of the heart, provides a musical portrait of this latter relationship. De Rore's *Alcun non può saper*, a canonic setting of a text by Ariosto, reflects on how inconstancies of fortune can affect friendship. The work, obviously intended as a pledge of fidelity to the Estes—the family whom both poet and composer served—is not without irony. Duke Alfonso II did not reciprocate De Rore's declaration of loyalty. He refused to sustain the composer's employment after the death of Ercole II. *Fortune my foe* was a popular tune to which ballades founded upon murders and dying speeches of extraordinary criminals were frequently set. Dowland's set of variations represents but one of many by Elizabethan composers. The sharp contrasts and quick change of mood in Petrarch's sestina *Mia benigna fortuna* inspired De Rore to write one of his greatest madrigals. The noble words *Omnia tempus habent* serve both as reaffirmative and summary of the diversity of contrasts within fortune.

### *II. Man as a Hostage to Vanity*

Senfl's *Leut' seltsam sind* and *Solches tuen die Reichen* are two verses from the same work. They recount a number of man's vanities and serve to enclose the second part of our concert. *Hypocritae*, by the Spanish master Vivanco, is a text from Matthew associated with the third week in Lent. Lasso's *A ce matin* was printed in 1555; his *Der Welte Pracht*, in 1576. Both texts furnish convincing evidence of the importance of materialism in the Renaissance. Vivanco's *Venit mulier de Samaria* reminds us that prejudice has long been one of man's vanities. The Jews and Samaritans both considered themselves to be the true descendants of Jacob. Theological differences, however, placed the onus of heresy on the Samaritans. For a Jew to drink from a common cup after a Samaritan was to incur uncleanness. The Samaritan woman is thus astonished when Christ asks her for a drink of water.

### *III. Music as a Solace to the Hostage*

Lasso's *Musica donum Dei optime* was published in 1594 and represents a product of his final years. The text, a fairly popular one, alludes to the power of Orpheus to move both the trees and the savage beasts. Musical settings by Clemens, Vaet, and Rogier, among others, also remain. Peuerl's *O Musika* praises the power of music to dispel sadness with singing and dancing. Thomas Weelkes was one of the greatest of the English madrigalists. His *What, have the Gods?* is a moving tribute to music with frequent humanistic references to personages of Greek mythology.

### *IV. Man as a Hostage to Death*

The chant *Media vita* was once alleged to have miraculous powers. In 1316 the Council of Cologne forbade singing the melody against anyone without the bishop's permission. Costeley's chanson *Allons voir si la rose* uses a text by Pierre Ronsard. The transient beauty of a rose is compared to that briefly enjoyed by a young lady. Juan Vázquez's *Agenda defunctorum* consists of polyphonic settings of various portions of the Office of the Dead. Printed in 1556, a copy remains today in Barcelona. The quiet dignity and expressivity of the music reveal the work to be an as yet unrecognized masterpiece.