

OBERLIN COLLEGE CONSERVATORY OF MUSIC

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THE  
COLLEGIUM MUSICUM

*The Search for Peace*

DA PACEM DOMINE IN DIEBUS NOSTRIS

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FAIRCHILD CHAPEL

1973

FRIDAY, APRIL 27, 4:30 P.M.

SATURDAY, APRIL 28, 4:00 P.M.

SUNDAY, APRIL 29, 4:00 P.M.

PROCESSIONAL:

VERLEIH UNS FRIEDEN GNÄDIGLICH . . . Hans Leo Hassler  
(1564-1612)  
Mercifully grant us peace, Lord, in our time.  
There is none other who can take our part, save Samuel Scheidt  
you, our God, alone. (Martin Luther) (1587-1654)

I. CUM HIS QUI ODERUNT PACEM, ERAM PACIFICUS . Antiphon

With those who hated peace, I was peace-loving, but when I spoke to them, they  
attacked me without cause. (Psalm 120:6, 7)

Richard Lalli, *baritone*

Warum toben die Heiden? . . . Heinrich Schütz  
(1585-1672)

Why do nations rage and the people utter folly? The kings of the earth rise up, and  
the princes conspire together against the Lord and against his Anointed:

"Let us break their fetters and cast their bonds from us!"

He who is throned in heaven laughs; the Lord derides them; he terrifies them in  
his wrath:

"I myself have set up my king on Sion, my holy mountain."

I will proclaim the decree of the Lord; the Lord said to me:

"You are my Son; this day have I begotten you. Ask of me and I will give  
you the nations for an inheritance and the ends of the earth for your  
possession. You shall rule them with an iron rod; you shall shatter them  
like an earthen dish."

And now, O kings, give heed; take warning, you rulers of the earth. Serve the Lord  
with fear, and rejoice before him, lest he be angry and you perish from the way,  
when his anger blazes suddenly. Happy are all that take refuge in him! (Psalm 2)

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the  
beginning, is now, and ever shall be, world without end. Amen.

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Considera Israel . . . Pierre de la Rue  
(c. 1460-1518)

Think, Israel, upon those who have died, wounded fighting upon your hills. The  
famed of Israel. (2 Samuel 1:19)

Mary Beth Haag, *soprano*  
Sarah Loveland, *alto*

Dortha Manning, *alto*  
Christopher Silver, *bass*

Fort chausa . . . Gaucelm Faidit  
(fl. 1200)

It is the greatest grief that I have ever had. It is my lot to sing and tell of him of  
courage, chief without peer, the great, valiant Richard, King of the English, who  
is dead. Ah, God, what a loss it is! How cruel to hear! He who hears without  
suffering must have a hard heart!

Kathleen Chiavola, *mezzo-soprano*  
Michael Manderén, *psaltery*

Paseábase el Rey more . . . Luis de Narváez  
(c. 1500-c. 1555)

The Moorish king rode about the city of Granada. Letters had come to him that  
Alhama was captured.

"Alas for my Alhama!"

The moment that he was inside the Alhambra he gave orders that his trumpets  
should be sounded, and his silver pipes.

"Alas for my Alhama!"

Darryl Curry, *bass*  
Michael Manderén, *vihuela*

*Doleo super te* . . . . . Pierre de la Rue

How I weep for you, my brother Jonathan! Pleasant were you to me, and your love for me was deeper than the love of women! How are the mighty fallen, and the weapons of war perished? (2 Samuel 1, 26-27)

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II. GLORIA IN EXCELSIS DEO ET IN TERRA PAX . . . . . Pepys MS  
(15th century)

Daniel Mendelow, *cornetto*  
Calvin Price, *cornetto*

*Viderunt omnes* with organal motet *Vide prophetie* . . . . . Pérotin  
(fl. 1200)

See the prophecy fulfilled! The prophet's light, Mary's child, dispells the shadows. From this springs all life! The rock gives water; the bark, honey; the mystical fleece [of Gideon] drips dew; a miracle sign. The bush glows fire and blooms red; the branches bear flowers; a virgin bears with chastity. See the star of stars, shining, greeting you, lighting this sea. Rejoice, trust the star guiding the way as the Magi have foreseen. Before the child they have brought gifts.

See the shaper of the world! He stays corruption; your reformation is by such kind. Mire to spittle, spittle to mire, united, the ointment heals the eye. After three days they have seen the dead live. Man, deserving death, having eaten the forbidden apple, meriting ruin, God restores to you his own Son. As with Adam, He weds clay with the spirit. He makes mire one with spittle to restore sight, your restoration. The mixture mingles to unite these births. All.

Allen Haag, *tenor*

Richard Lalli, *baritone*

INSTRUMENTAL ENSEMBLE

*Puer natus est* . . . . . Cristóbal Morales  
(c. 1500-1553)

For unto us a child is born; unto us a Son is given. (Isaiah 9:6) Glory to God in the highest, and on earth, peace and good will to men. (Luke 2:14) The word was made flesh and dwelt among us. (John 1:14)

Diane Ketchie, *soprano*

INSTRUMENTAL ENSEMBLE

DA PACEM DOMINE IN DIEBUS NOSTRIS . . . . . Antiphon

Give us peace, Lord, in our days. (2 Kings 20:19) There is no other who fights for us, save you, our Lord. (2 Chronicles 20:12)

*¡O grandes paces!* . . . . . Francisco Guerrero  
(1528-1599)

O great peace! Great good! That the God of mercy gave his Son for concord, for which He was born in Bethlehem. That former first sin bolted the door of heaven, but God permitted this chance because of his immense charity. Evil is exchanged for good because the God of mercy gave his Son for concord, for which He was born in Bethlehem.

Mary Beth Haag, Kathleen Chiavola, *sopranos*

Allen Haag, *tenor*

Darryl Curry, *bass*

Richard Lalli, *baritone*

DA PACEM DOMINE IN DIEBUS NOSTRIS . . . . . Juan de Arratia  
(fl. 1595)

INSTRUMENTAL ENSEMBLE

*Jubilate Deo omnis terra* (Morales) . . . Miguel de Fuenllana  
(c. 1500-c. 1565)

Rejoice in the Lord, all ye lands. Sing joyfully, rejoice and tell His praises. For through the mediation of Paul, Charles and Francis — kings of vast domains — have agreed to unite; and peace descends from heaven. WE REJOICE.

Richard Lalli, *baritone*

Darryl Curry, *bass*

INSTRUMENTAL ENSEMBLE

*Rex Karole-Leticie, pacis, concordie* . . . Chantilly MS  
(14th century)

TRIPLUM: King Charles, born of John, tenacious, renowned for his generous comradeship; like Alexander, who subdued Darius and Porus and stole away with his flock unharmed, the enemy was destroyed by its own greed. Like the shepherd Argus who grieved for Io, you, a quiet watchman, rejoice cautiously and care for your flock. The two-edged sword was, through you, repelled and peace restored. For that you give joy and merit the name of Solomon. Your reign is enriched by the union of learning and might against the voices of ignorance and ambiguity. Hail your happy and perpetual reign in the courts of heaven!

MOTETUS: Happiness, peace, concord, and salvation are borne by you who carried the Sun of Justice. Dispeller of Eve's sadness; like the Esther of old, who invented grace, calmed severe Ahasuerus and revoked his sentence against Israel. Haman, the tyrant, was then condemned to death and Mordecai and Israel rejoiced. Mother of the King of us all, may France serve you more! Cleanse others, grant peace to the enemy, as they serve you. Save us from Cerberus, Virgin first and after.

Mary Beth Haag, Kathleen Chiavola, *sopranos*

INSTRUMENTAL ENSEMBLE

GIVE US PEACE IN THESE OUR DAYS, O LORD . . . Richard Allison  
(fl. 1595)

Eleanor Fruchtmann, *soprano*  
Dorothy Manning, *alto*

Terry Hicks, *tenor*  
Jeffrey Pierce, *bass*

*Agnus Dei* from Missa *Laetatus sum* . . . Tomás Luis de Victoria  
(c. 1549-1611)

Lamb of God, that takes away the sins of the world, give us peace.

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III. ECCE QUAM BONUM ET QUAM JUCUNDUM . . . Antiphon

How wonderful it is and how pleasant, when brothers live together in harmony.  
(Psalm 133.1)

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*Pacem relinquo vobis* . . . Antiphon

Peace I leave with you. My peace I give to you: not the kind that the world gives, do I give to you. (John 14:27)

Richard Lalli, *baritone*

*In illo tempore: Stetit Jesus in medio discipulorum* . . . Josquin des Prez  
(c. 1450-1521)

At that time, Jesus stood in the midst of His disciples and said to them, "Peace to you! It is I, do not be afraid." But they were startled and panic-stricken, and they thought that they saw a spirit. And He said to them, "Why are you disturbed, and why do doubts arise in your hearts? See My hands and feet, that it is I Myself. Feel Me and see; for a spirit does not have flesh and bones, as you see I have." And having said this, He showed them His hands and His feet. But as they still disbelieved and marvelled for joy, He said, "Have you anything here to eat?"  
(Luke 24: 36-41)

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*O combien est plaisant et souhaitable* . . . . . Claude Goudimel  
(c. 1505-1572)

O how pleasant and desirable to see together in friendly concord brothers maintaining themselves as one! That makes me recall the oil, so precious, with which I perfumed you Aaron, Priest of the Law! (Version of Psalm 133 by Theodore Bèze)

Mary Beth Haag, *soprano*  
Sarah Loveland, *alto*

Allen Haag, *tenor*  
Darryl Curry, *bass*

*Ecce quam bonum et quam jucundum* . . . . . Gradual  
Rae de la Cretaz, *soprano*

*Wie ists so fein, lieblich und schön* . . . . . Heinrich Schütz

How fine, pleasing, and beautiful when brothers stand well together, also in common the Christian people live in peace and unity. Therefore God gives mercy and life to him who loves peace from his heart. Here good is already for peaceable people, and there, blessedness. (Version of Psalm 133 by Cornelius Becker)

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*Ecce sic benedictetur* . . . . . Cristóbal Morales

Behold, thus is the man blessed who fears the Lord. The Lord bless you from Zion: and may you see the prosperity of Jerusalem all the days of your life. And may you see your children's children and peace over Israel. (Psalm 128:4-6)

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RECESSIONAL:

*O QUE C'EST CHOSE PRETIEUSE* . . . . . Philibert Jamb-de-Fer  
(fl. 1550)

O how precious a thing, how pleasant and gracious a thing when brothers live together, avoiding odious conflict and following all sweetness and peace. (Version of Psalm 133 by Jean Poitevin)

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COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

SINGERS

Kathleen Chiavola  
Rae de la Cretaz  
Darryl Curry  
Eleanor Fruchtmann  
Allen Haag  
Mary Beth Haag  
Terry Hicks  
Judith Jones  
Diane Ketchie  
Timothy Kuntz

Richard Lalli  
Bradley Leftwich  
Sarah Loveland  
Gary Malkin  
Dortha Manning  
Brent Myers  
Monica Otal  
Jeffrey Pierce  
Christa Rakich  
Christopher Silver

INSTRUMENTALISTS

Ann Badger, *recorders, krummhorn*  
Kenneth Cohen, *rankett*  
Randolph Foy, *recorders, portative*  
Helen Hamilton, *krummhorn*  
Lewis Hoover, *sackbut*  
Duncan Isherwood, *sackbut*  
Esther Kruger, *recorder*  
Dana Maiben, *tenor viol*

Michael Manderen, *lute, vihuela*  
Janet Meess, *treble viol, fidel, rebec*  
Daniel Mendelow, *cornetto*  
Eric Nagel, *bass viol*  
Calvin Price, *cornetto*  
Marilyn Reynolds, *treble viol*  
Janet See, *recorders, transverse flute*

Corodon Fuller, *audio technician*

## PROGRAM NOTES

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The history of mankind is tragically marred by continual wars which have pitted religion against religion, sect against sect, nation against nation, and even brother against brother. The story is ennobled, however, by evidence that a constant and universal desire for peace runs concurrently with the conflicts. With curious irony, warring sides frequently express such desire in precisely the same biblical verses. The composer could serve as a spokesman. His setting of a particular psalm can often be interpreted as a comment on events of his own time. The timeless significance of these texts set by earlier masters permits the music still to remain relevant to the troubles and uneasy peace of our own day as well.

*Verleih uns Frieden, Da pacem* and *Give us Peace* represent Lutheran, Catholic, and Anglican versions of a popular prayer for peace. The words grow out of those which Hezekiah once spoke to Isaiah. As a recurrent petition throughout the first sections of our program, they underscore a mutual, frustrated wish for peace that was shared by all factions in the religious struggle. Hassler, Scheidt, and Juan de Arratia were all significant organists. Hassler studied with Andrea Gabrieli and then served at the Electoral chapel in Dresden. Scheidt was a pupil of Sweelinck and worked at Halle. Arratia was appointed organist to the Granada Cathedral in 1597. Richard Allison's setting is included in *The Psalms of David in Meter*, published in 1599.

### CUM HIS ODERUNT PACEM, ERAM PACIFICUS

Music emphasizing the futility and tragedy of war initiates the main portion of our program. Schütz's setting of *Warum toben die Heiden* for four choirs was published at the beginning of the Thirty Years War. Casualties from the war later decimated the ranks of his choir, and the composer had finally to abandon polychoral writing for smaller solo works like the *Kleine geistliche Konzerte*. La Rue's *Considera Israel* and *Doleo super te* are excerpts from the same motet wherein David grieves the loss of Saul and Jonathan. The references to Israel's mighty fallen in battle serve to frame the Trouvère Faidit's lament *Fort chausa* on the death of Richard the Lion-Hearted and Narváez's romance *Paseábase de rey moro* on the fall of the Moorish city Alhama de Granada to the Spanish in 1482.

### GLORIA IN EXCELSIS DEO ET IN TERRA PAX

Our program continues with the consideration of some of the opportunities for peace that have been afforded man in the past. The Kingdom of Peace associated with Christmas introduces the group. The organum *Viderunt omnes* by Perotin is based upon the Gradual of the Third Mass for Christmas day. The syllabic trope, *Vide prophetie*, is a later addition from a MS presently in Wolfenbüttel, Germany. Morales's *Puer natus est* presents the words of the prophecy, alluded to in the organal trope, of the birth of the Prince of Peace. Guerrero's *¡O grandes paces!* is a thoroughly Spanish commentary on the peace and good that the Nativity promises. *Jubilate Deo* was composed by Morales for a peace parley at Nice in 1538 to which the Farnese Pope Paul III summoned Emperor Charles V and Francis I. A ten year truce resulted. The iso-rhythmic motet *Rex Karole-Leticie pacis* refers to a victory of Charles V of France over English forces in 1375 during the arduous Hundred Years War. Victoria's *Agnus Dei* from his *Missa Laetatus sum* is written for three choirs. The work is a parody on the composer's own setting of Psalm 122. A portion of this psalm text serves as the Gradual in the Mass for Peace. Victoria's work stands as a final summation of the petitions for peace that have recurred throughout the first two sections of our program.

### ECCE QUAM BONUM ET QUAM JUCUNDUM

Psalm 133, which serves as the title to the final section of our program, epitomizes the eternal hope for peace and brotherhood that has thus far sustained man. We present versions of the Psalm by Catholic, Lutheran, and Huguenot, all of whom, paradoxically, were major combatants in a bitter religious dispute. Goudimel's setting of 1555 is particularly poignant because the composer was killed 17 years later in the bloody St. Bartholomew Massacre. Christ's references to peace, represented by *Pacem relinquo vobis* and *In illo tempore: Stetit Jesus*, just precede the crucifixion and follow the resurrection. They form the central core of the Christian belief: that eternal peace can be attained in a life after death. Morales's *Ecce sic benedicetur* is a setting of the final half of Psalm 128. The concluding hope, "May you live to see peace over Israel," remains our hope today with the explosive Middle-East posing one of the gravest threats to the peace of our world.

NOTE: For consistency, psalms are numbered throughout the program in accordance with the King James version of the Bible. Vulgate numberings, except for Psalm 2 which is the same in both versions, may be deduced by subtracting one from the King James number.