

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM



Music and the Counter-Reformation



FAIRCHILD CHAPEL

1974

SUNDAY, DECEMBER 1, 4:30 P.M.

SATURDAY, DECEMBER 7, 4:30 P.M.

SUNDAY, DECEMBER 8, 4:30 P.M.

I. PROLOGUE: THE ISSUES

"WE HAVE INTRODUCED AN ARTIFICIAL AND THEATRICAL MUSIC INTO THE CHURCH . . . HORNS, TRUMPETS, AND PIPES VIE AND SOUND ALONG WITH THE VOICES." (Erasmus)

Processional: *Congratulamini mihi omnes*

WIND ENSEMBLE

Guillaume le Heurteur
(fl. 1545)

"ALL THINGS SHOULD BE SO ORDERED THAT . . . THEY . . . MAY REACH TRANQUILLY INTO THE EARS AND HEARTS OF THOSE WHO HEAR THEM . . . LET NOTHING PROFANE BE INTERMINGLED." (Committee of Deputies, Council of Trent, 1562)

Primum responsorium pro Concilio: Suscipiant, Domine Jacobus de Kerle
(1531-1591)

May, O Lord, the mountains of Your church — our priests and doctors — carry peace to Your people and justice to these hills. Save the sons of Your poor apostles and humble the heretical calumniator. Thus we unite with one voice and honor You, the God and Father of our Lord, Jesus Christ. Glory be to Father, the Son, and the Holy Ghost. God have mercy upon us. Christ have mercy upon us. God have mercy upon us.

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"WITH LOUD CRIES THEY SUMMON ME FROM THE CHOIR-LOFT INTO THE MARKET PLACE!" (Jacob Handl)

From the *Moralia*: *Qui sermone placet*

Jacobus Gallus Handl
(1550-1591)

He who pleases by talk should avoid long pauses and silences. He who drinks with skill should drink. He who sings with skill should sing. (Ovid, *Ars amatoria*)

Douglas Hines, *tenor*

Bradley Leftwich, *baritone*

James Radomski, *bass*

INSTRUMENTAL ENSEMBLE

II. ROME

MUSIC FOR PHILIP NERI'S CONGREGAZIONE DELL'ORATORIO

Lauda: Ben venga, Amore

RECORDER QUARTET

Giovanni Animuccia
(c. 1500-1571)

Dialogo di Christo et della Samaritana

Il quinto libro delle laudi
(1598)

Christ: Eternal burning thirst penetrates my tongue. Through you it will be extinguished. Thirst which you will make beneficial because it is greater than that caused by fatigue.

Woman: From me a Samaritan you, a Jew, ask for water? Never was this seen before! For us Samaritans, the laws of the Jews are most remote.

Christ: If you but knew what the gift of God is and who I am by Him, you would have asked me for the water of life.

Woman: Give, Lord, this gift, for I have never had such a thirst before. Let my joyful mouth be bathed at once in this fountain of unique grace.

Virginia Fitzgerald, *mezzo-soprano*

Bradley Leftwich, *baritone*

INSTRUMENTAL ENSEMBLE

Lauda: Giù per la mala via

Il terzo libro delle laudi
(1577)

Down the evil pathway, my soul will not go!
If it does not have aid, soon death will be here!

Lauren Pomerantz, *soprano*

Christa Rakich, *soprano*

Daniel Mendelow, *bass*

INSTRUMENTAL ENSEMBLE

Diletto spirituale: Jesu! Rex admirabilis Giovanni Pierluigi de Palestrina

(1525-1594)

Jesus, astonishing king and celebrated conqueror!

Indescribable sweetness, all that is desirable!

Remain with us, O Lord, and illuminate the darkness
of our minds with a pulsing light. Fill the world with sweetness!

Tamara Friedman, *soprano*

Beverly Olson, *soprano*

Janet Meyers, *alto*

Lauda: Gioia et amore

Il quinto libro delle laudi

(1598)

Joy and love fill my heart, beloved Jesus, in eager waiting.

Lauren Pomerantz, *soprano*

Christa Rakich, *soprano*

Daniel Mendelow, *bass*

INSTRUMENTAL ENSEMBLE

TRIDENTINE REFORM AND THE VATICAN

Motet: *Dum complerentur*

Palestrina

When the days of Pentecost were drawing to a close, they [the disciples] were all together talking. Alleluia. And suddenly there came a sound from heaven. Alleluia. Like a violent wind, and it filled the whole house. Alleluia. When, therefore, the disciples were gathered together for fear of the Jews, a sound from heaven suddenly came upon them like a violent wind, and it filled the whole house. Alleluia. (Acts 2:1-11)

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DRAMA FOR L'ORATORIO DEL CROCIFISSO

From the Oratorio *Jephthe: Plorate filii Israel*

Giacomo Carissimi

(1605-1674)

Daughter: Weep, children of Israel, for my innocence, and lament for Jephthah's only daughter with songs of grief.

Chorus: Weep, children of Israel, and weep all you maidens for Jephthah's only daughter. With songs of grief, lament for her.

Mary Beth Haag, *soprano*

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III. SPAIN

A MASS AT YUSTE

Introit: *Victricem manum tuam*

Your conquering hand, O Lord, they have praised in unison. Alleluia. Because wisdom opened the mouths of the mute and gave fluency to the tongues of infants. Alleluia. (Wisdom 10:20-21)

Sing unto the Lord a new song, for He has done wondrous deeds. Glory to the Father, Son, and Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen. (Vulgate Psalm 97:1)

Your conquering hand . . .

Missa *Congratulamini mihi omnes*

Francisco Guerrero

(1528-1599)

Kyrie

Gloria

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VERNACULAR MUSIC FROM ANDALUSIA

Cancion espiritual: Vana esperanza

Guerrero

O vain hope! You carry to jeopardy and disillusionment my thought which, sustained by your vain flattery, feeds and maintains itself through torment. And your song, which at times gives contentment, you wish to be savored from a distance. When nearby, you imagine that you already arrived, and you flee from me as quickly as the wind. As for your greatest and firmest promise, there is no one who can suffer its torment! Your arrival is delayed for so long. And that sad man whom you govern with your sweetness is brought to the summit with deception so that his fall may be the greater.

Mary Beth Haag, *soprano*

INSTRUMENTAL ENSEMBLE

Villancico: *Agora que sé d'amor*

Juan Vásquez
(fl. 1550-1560)

Now that I know how to love, you are making me become a nun. O God,
what cruelty! Now that I know of courtly love, you are sending me to a
convent. O God, what cruelty!

Janet Meyers, *alto*
INSTRUMENTAL ENSEMBLE

Villanesca: *Esclarecida madre*

Estabán Daza
Parnasso (1576)

Michael Manderen, *vihuela*

Dialogo: *Ay Jhesús, que mal fraile*

Attr. Juan Navarro
(c. 1525-1580)

Girls: O Jesus! What a bad friar and how pushy!
Friar: God preserve you, I say, amen.
Girls: Amen.
Friar: Why are you so uppity with me?
Girls: What an annoying and beggarly friar! There is no bread to give you.
Friar: I wish no other sustenance than to look at you!
Girls: At me?
Friar: O God, what a sign!
Girls: Marica, pick up a block of firewood!
Friar: Why are you hollering for help? Speak up, dear lady, we will have
a good time together. Give thanks to God!
Girls: O mother, my mother, my mother!
Friar: Shut up a little bit! Shut up, you traitress!
Girls: Run, run, Marica, hurry, help! Hit him! Bang! Bang! Hit him on
the head! Ha, ha, ha, ha! He's plenty mad! He's been made a
monkey!

Mary Beth Haag, *soprano* Janet Meyers, *mezzo-soprano*
Douglas Hines, *tenor*
INSTRUMENTAL ENSEMBLE

A SOLEMN SERVICE IN MADRID WITH THE DELCALZAS REALES

From the *Officium defunctorum* (1605):

Tomás Luis de Victoria
(c. 1550-1611)

Motectum: *Versa est in luctum*

Turned to mourning is my cithara, and my organ into the voice of them
that weep. Because for me, O Lord, my days are nothing.

Responsorium: *Libera me, Domine*

(Job 30:31; 7:10)

Deliver me, O Lord, from death everlasting on that day of terror when
the heavens and earth will be shaken, as You come to judge forever by
fire. I am trembling and in fear at the coming judgement, when the
heavens and the earth will be shaken. That day will be a day of wrath,
of ruin, and of misery; a day of grandeur and great horror, as You come
to judge the world forever by fire. Eternal rest grant to them, O Lord,
and let perpetual light shine upon them. Deliver me, O Lord . . .

Kyrie *eleison*

Lord have mercy upon us. Christ have mercy upon us. Lord have mercy
upon us. And lead us not into temptation. But deliver us from evil.
From the gate of hell. Rescue his soul, O Lord. May he rest in
peace. Amen.

Lectio II: *Taedet animam meam*

Weary is my soul of my life. I give myself up to my complaint. I will
speak from the bitterness of my soul. I will say unto God: Do not con-
demn me. Show me wherefore you oppose me. Is it good unto you that
you should despise and oppress me, the work of your hands, and upon
the counsel of the wicked, smile? Have you eyes of flesh, or do you see
as a man sees? Are your days as the days of a man, and are your years
as a man's lifetime that you seek after my iniquity and search after my
sin? And you know that I am not made wicked, and that there is none
that can deliver me out of your hand. (Job 10:1-7)

The Collegium wishes to dedicate the performance of Victoria's work
to the memory of Professor Wolfgang Stechow.

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Recessional: *Congratulamini mihi omnes*

G. le Heurteur

PROGRAM NOTES

I. PROLOGUE: THE ISSUES

The Protestants had a formidable weapon in congregational song. Simple, straight-forward tunes carried the messages of Luther's hymns and Marot's psalms straight to the heart of the people. The music became a part of everyday life—in the church service, the home, the court, on the street corner, and on the battlefield. The musical needs of the Counter-Reformation were not so simply solved. Catholic doctrine did not permit the mass to be sung in the vernacular by the congregation. The Council of Trent even imposed additional restrictions on the music of the mass in order to purify the service and establish closer links with traditions of the past. The Society of Jesus, however, sought tunes and music which caught the popular fancy to assist their world-wide missionary campaign of conversion, reconversion, and reaffirmation. Two distinct types of music were needed in the Counter-Reformation. Each seemed, in part, a contradiction of the other.

Erasmus's concern over the theatrical elements that had crept into the liturgy was shared by many of the church hierarchy as well. Instruments and the complications of polyphony were increasingly regarded as distractions to the solemnity of the mass. The instrumental version of Le Heurteur's Easter-week motet, *Congratulamini mihi omnes*, which frames our program, provides an example of a practice which elicited criticism from the renowned scholar.

The Council of Trent reacted by stipulating that only the organ could be used to accompany the mass. No secular melody or profane association was to be introduced, and the words were to be simply set and intelligible at all times. Music should not be composed "merely to give empty pleasure to the ear." Some conservative factions within the Council favored a ban on all polyphony. The Flemish Jacobus de Kerle wrote, especially for the Council, a set of *Preces* to be performed at the openings of the sessions. The quiet restraint and clarity of the music was influential in convincing the majority that polyphony should have a place within the church. *Suscipiant omnes* is the first of the ten reponsories in Kerle's set. We present it in a slightly abridged form.

Jacob Handl was a choirmaster in Prague and a close friend of the Jesuits. His *Moralia*, a set of didactic pieces with mostly classical Latin texts, resulted directly from the conflict between the orthodox and popular musical demands of the Counter-Reformation. His younger friends and colleagues constantly admonished him to forget occasionally the serious music of the church and enjoy life. *Qui sermone placet* seems an ideal response to this criticism.

II. ROME

Rome was an important focus for Jesuit activity. The Collegium Germanicum and Collegium Romanum seminaries were significant centers of learning. In addition, two religious fraternities in close association with the Jesuits were vital missionary forces for music of the Counter-Reformation.

In 1554, St. Philip Neri began a series of discussions, sermons, and spiritual exercises in the oratory (i.e. place of prayer) of the church of San Girolamo della Carità. By 1575, the services became so popular that Neri was able to construct the Chiesa Nuova and an adjoining oratory on the site of the old church Santa Maria in Vallicella. In the same year, with the authorization of Gregory VII, Neri founded the fraternity of secular priests called the *Congregazione dell'Oratorio*. The services were designed to attract particularly the young during fall and winter nights "which are most dangerous to youngsters." The order of worship included singing in the vernacular short, tuneful songs known as *laude spirituali*. Often the tunes were borrowed directly from secular sources. Animuccia's lauda *Ben venga, Amore* carries a text which Savanarola adapted from a secular poem by Poliziano. The *Dialogo di Christo et della Samaritana* presents the story of Christ and the Samaritan woman (John 5: 1-4) as a simple strophic dialogue. *Giù per la mala via* was simply composed to permit the melody to be sung by all at the service. Palestrina's *Jesul Rex admirabilis* is one of several of the composer's works that are alleged to have been written especially for Neri's fraternity. *Gioia et amore* is a joyous little canzonetta that unabashedly imitates secular models. Since Neri's services were non-liturgical and held in the oratory, an adjunct of the church, they were exempt from the Tridentine restrictions.

In 1567, Palestrina left the service of the church for over four years. During this period he composed his Pentecostal motet *Dum complerentur*. The work seems to epitomize those qualities of restraint and clarity advocated by the Council of Trent. Ironically, the motet resulted in part from the composer's reaction against Pius V's overly stringent interpretation of the Tridentine restrictions. Believing the role of choirmaster to be in serious jeopardy in the church, Palestrina entered the service of Cardinal Ippolito d'Este at Tivoli.

The *Archiconfraternita dell' Crocifisso* became closely associated with the Jesuit movement. Their oratory at the church of San Marcello was the site for musical performances during Lent when opera was not permitted. The audience, in sharp contrast to that of Neri's oratory, consisted mainly of prelates and nobility. Most notable of the composers associ-

ated with the fraternity was Giacomo Carissimi, choirmaster of San Apollinaire – the church of the Collegium Germanicum. His *Jepthe* recounts the story of the leader of the Israelites who, in return for military victory, promises God to sacrifice the first person who meets him upon his return home. He is victorious and his only daughter is the unfortunate victim. (Judges 11:30-40) *Plorate, filii Israel* concludes the oratorio and depicts the daughter's preparation for her sacrifice.

III. SPAIN

The Counter-Reformation in Rome was dominated by Spain. Philip II exercised great power over the popes. Ignatius Loyola, the founder of the Society of Jesus, was once a Spanish soldier. Francisco Soto de Langa, a singer of outstanding talent in Neri's fraternity, was also a Spaniard. He collected five books of *laude spirituali* for the *Congregazione*. Many of the compositions he assembled were originally Spanish with secular texts. Francisco Guerrero, the famed choirmaster of Seville Cathedral, based his *Congratulamini mihi omnes* Mass upon melodic elements in Le Heurteur's motet. The Mass was undoubtedly included in a set of manuscript copies that were presented to Charles V after his retirement to Yuste in Estremadura. The Emperor had assembled a number of Jeronymite monks who were outstanding musicians so that he might continue to enjoy polyphonic masses. The Spanish predilection for accompanying masses with wind instruments was in no way influenced by the Tridentine reforms. The Introit *Victricem manum tuam* is for the Thursday after Easter, a day most appropriate for the performance of Guerrero's mass since Le Heurteur's text derives from a Matins responsory for that date. As with the *laude* in Rome, it is often difficult to separate sacred and secular elements in the vernacular music of Renaissance Spain. Music carrying a sacred text in one source will appear as a love song in another. Guerrero's works are particularly notable for this duality. His *Vana speranza* could be either a lover's lament or a moralistic warning of the treachery in hope and human endeavor. Vázquez's *Agora que sé d'amor* appears to have some origin in folk song. It provides a poignant picture of a young girl whose love for a nobleman results in her being forced into a convent. *Esclarecida madre*, a song directed to the Holy Virgin, appears as the lovesong *Esclarecida Juana* in several sources. The same music also accompanies a lauda in Soto de Langa's collections for Neri. *Ay Jhesús!* is a lively pastorella wherein an overzealous mendicant friar encounters two young girls and is routed for his behavior.

Victoria served as *moderator musicae* at the Collegium Germanicum in Rome. He then took his vows as a priest and assumed the chaplaincy at S. Girolamo della Carità, where he associated with Philip Neri for seven years. The composer returned to Spain in 1587 and entered the service of Empress Maria, the widow of Maximilian II, as her personal chaplain. Maria and her daughter Princess Margaret had sought seclusion in the convent of Descalzas Reales in Madrid. After the death of the Empress in 1603, Victoria composed the *Officium defunctorum* in her memory and dedicated it to Margaret. Our performance includes a portion of the Absolution Service with the motet *Versa est in luctum* and the responsory *Libera me* and concludes with the Second Lesson of Matins for the Office of the Dead.

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COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

SINGERS

Lewis Cronin
Carol Farley
Virginia Fitzgerald
Tamara Friedman
Patricia Greene
Mary Beth Haag

Douglas Hines
Bradley Leftwich
Daniel Mendelow
Janet Meyers
Beverly Olson

Lauren Pomerantz
Douglas Pyke
James Radomski
Christa Rakich
Frank Shaw
Geoffrey Thomas

INSTRUMENTALISTS

Lisa Berezin, *viola da gamba*
Lisa Crawford, *viola da gamba*
Alice Goodwin, *soprano shawm*
Lewis Hoover, *recorders, krummhorns*
Esther Kruger, *recorders, flute*
Grey Larsen, *recorders, krummhorns*
Michael Manderén, *lute, vihuela*

Glenn Mayer, *sackbutt*
Eric Nagel, *viola da gamba*
Martha Rohrbaugh, *viola da gamba*
Peggy Russell, *recorders, krummhorns*
Andrew Schwartz, *rackett*
Bruce Theriault, *sackbutt*
Nancy Warfield, *alto shawm*