

THE COLLEGIUM MUSICUM

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Music and the Reformation

A STORY IN TUNES, HYMNS AND PSALMS

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1974

APRIL 27, 4:30 P.M.

APRIL 28, 4:30 P.M.

FAIRCHILD CHAPEL

WOOSTER COLLEGE

Wooster, Ohio

MAY 2, 8:15 P.M.

MAY 4, 4:30 P.M.

MAY 5, 4:30 P.M.

PROLOGUE: A COMMON TRADITION

Hymnus Divi Ambrosi: <i>Veni redemptor gentium</i>	Johann Hermann Schein (1586-1630)
Psalm 124: <i>Or peut bien dire Israel</i>	Claude Goudimel (c. 1505-1572)
Archbishop Parker's <i>Psalter: The Third Tune</i>	Thomas Tallis (c. 1505-1585)
<i>Nun freut euch, lieben Christen gmein</i>	Johann Walther (1496-1570)
<i>Nun freut euch, lieben Christen gmein</i>	Hans Leo Hassler (1564-1612)

INSTRUMENTAL ENSEMBLE

<i>Erhalt uns Herr bei deinem Wort</i>	<i>Ein Kinderlied</i> , Martin Luther, 1542 <i>The Psalms of David</i> , Richard Allison, 1599 <i>Pseaumes de David</i> , Clément Marot, 1553
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Preserve us Lord by your word,
From Turk and Pope defend us Lord:
From the murder that they have conspired,
Our Lord Jesus Christ, thy dear Son.

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I. THE LUTHERAN LEGACY

PROCESSIONAL:

Psalm 119: <i>Beati immaculati</i>	Johann Walther
<p>Long live Luther! Long live Melancthon! Long live our lights of the world and dear treasures in Christ. Through you the teachings given to us by Christ are shields. By means of your gift, which has expelled the clouds of darkness, the bright dawn is brought: a doctrine of salvation! Long live Johannes Frederick, Elector and Duke of Saxony! Long live the defender of the true dogma!</p>	

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A LUTHER SELF PORTRAIT:

Psalm 4; 8: <i>In pace in idipsum</i>	Antiphon
I will both lie me down in peace and sleep.	
Psalm 118; 17: <i>Non moriar sed vivam</i>	Ludwig Senfl (c. 1490-1543)
I shall not die, but live, and declare the works of the Lord.	

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MELODY OF THE PEASANT'S WAR:

<i>Nun bitten wir den Heiligen Geist</i>	Michael Praetorius (1572-1621)
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INSTRUMENTAL ENSEMBLE

<i>Nun bitten wir den Heiligen Geist</i>	Johann Walther
<p>Now we pray to the Holy Ghost especially for the true faith! May He watch over us to the end of our days, when we travel home from this vale of tears! Kyrie eleison.</p>	

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COMMENTS ON THE POPE:

Satire on the Papacy: <i>Ich wil fürthin gut Bepstich sein</i>	1547
<p>I will henceforth be a good Papist and forsake Luther's teaching! I aspire to good days and a good income. My intention is always tribute and revenue. When I have them, I can live in joy and happiness. Why should I strive for anything else?</p>	
Richard Lalli, Nicholas Muni, <i>baritones</i>	

Expulsion of the Pope: *Nun treiben wir den Papst heraus* Hymnolog Schamilius
(Wittenberg, 1541)
Now we drive the Pope out of Christ's church and God's house!
In which he ruled cruelly and wickedly and led many souls astray.
Get out, you who are damned, you red bride of Babylon! You are the
abomination and antichrist, full of lies, deceit and cunning!
A new season is coming. Grant us, Christ, your peace and tranquility!
Give us a blessed year, and preserve us from Turk and Pope!

Richard Jones, *bass* Geoffrey Thomas, *tenor* Bradley Leftwich, *baritone*

A Political Song: *Lobt Gott, ihr Christen* Stephen Mahu
(c. 1485-1541)
Praise God, all you Christians in the German nation!
The bride of Babylon has capitulated to Rome!
She sits in great honor but at a high price!
Her throne has melted; it was built of ice.
Thereon has she sat uncontested for a long time.
No one dare speak against her, she was so highly courted.
With her decrees and court she could make seeing eyes blind.

Allen Haag, Bryant Humbert, *tenors*
INSTRUMENTAL ENSEMBLE

PHILIP MELANCTHON:

Herr Gott, dich loben alle wir Michael Praetorius
Lord God, we all praise you, and shall all thank you for your creation of
beautiful angels, who swirl round you in your throne.

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MATTHIAS GREITER:

Psalm 119: *Es sind doch selig alle die* Orlando di Lasso
(c. 1532-1594)
Blessed are those who walk in the law of the Lord God.
Blessed are those who keep his testimonies and seek him from the heart.
What wrong-doers are those who walk not as God's child
and do not hold to his ways! O Lord God of Heaven,
you have commanded us to keep your precept diligently.

Susan Jacoby, *soprano*
Sarah Loveland, *alto*

Thomas Lloyd, *tenor*

Allen Haag, *tenor*
Nicholas Muni, *baritone*

O Mensch, beweine dein Sünde gross Hans Leo Hassler

INSTRUMENTAL ENSEMBLE

O Mensch, beweine dein Sünde gross Johann Sebastian Bach
(1685-1750)
O mankind, lament your great sin!
For which Christ emerged from his Father's loins and came to the earth.
From a virgin sweet and pure, he was for us here born.
He will become the Redeemer. He gave life to the dead and conquered
all illness until the time arrived that he was offered up for us.
He bore our sin's heavy burden right to the tall cross.

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II. THE CALVINIST LEGACY

PSALMS AND ENTERTAINMENT AT THE ROYAL COURT:

Branle de Poictou I

INSTRUMENTAL ENSEMBLE

Second livre de danceries
(D'Estrée, 1559)

Jouyssance vous donneray (Clément Marot)

Claudin de Sermisy
(c. 1490-1562)

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

Janet Myers, *alto*
Richard Lalli, *baritone*

Psalm 43: *Juge moy, mon Dieu* (C.D.) to *Jouyssance*

Judge me, my God, discern my cause and my weeping against a hypocritical and
pretentious nation. Deliver me from the sinful man, full of injustice and
wrong-doing, who speaks against your blessedness.

Allen Haag, *tenor*
Lisa Crawford, *harpichord*

Branle de Poictou I
Branle de Poictou II
La volta de Provence

Cinquiesme livre de dancieries
(Attaingnant, 1550)
Tiers livre de dancieries
(D'Estrée, 1559)

DANCERS
INSTRUMENTAL ENSEMBLE

Branle de Poictou III

Michael Manderén, *lute*

Dixhuit basses dances
(Attaingnant, 1529)

Psalm 43: *Revenge moy* (Clément Marot) to *Branle de Poictou I*

Janet Myers, *alto*
Michael Manderén, *lute*

Branle de Poictou I

INSTRUMENTAL ENSEMBLE
DANCERS

PSALMS AND THE HUGENOTS:

A Battle Psalm:

Psalm 68: *Que Dieu se monstre seulement* (Théodore Bèze) Genevan *Psalter*
(1554)

Let God only show himself, and one will see suddenly the camp of the enemy abandoned and scattered; and those that hate him will come before his face and God will drive them all away, and thus they will disappear in a cloud of smoke like wax melts before the fire. Thus the force of the wicked before God is consumed.

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Incident at Meaux, 1546:

Psalm 79; 11-12: *Des prisonniers le gémissement* (Clément Marot) Strasbourg *Psalter*
(1545)

Let the moaning of the prisoners come to heaven in your presence.
Preserve the condemned, and those dying, by the greatness of your power.
And to our neighbors also, in their reproach, render sevenfold into their bosom the blasphemy and dishonor with which they have undertaken to reproach you, O God!

Catholic Hymn: *O salutaris hostia*

Saving victim, opening wide heaven's gate, wars and enemies press hard upon us.
Give us strength, bring us help. Amen.

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Psalm 134: *Or sus, serviteurs du Seigneur* (Théodore Bèze) Claude Goudimel
(c. 1505-1572)

INSTRUMENTAL ENSEMBLE

Or sus, serviteurs du Seigneur

Jan P. Sweelinck
(1562-1621)

Behold, servants of the Lord, you who by night, in his honor,
stand in his house to serve him! Praise him and raise up his name!

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Pseaume: *Hélas! mon Dieu*

Claude Le Jeune
(1528-1601)

Alas! my God, your wrath is turned toward me, your servant, and follows me without ceasing. The fear I have makes my soul wonder and gives my heart extreme distress. My senses fail me, and virtue abandons me! I see always grief before me! I reseek you and call your name from every place to put an end to the trouble which is upon me. If, alas, you do not wish to send me better, do not, my God, abandon me to worse.

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III. THE LEGACY OF THE ENGLISH EXILES

A BALLAD AND A PSALM:

Chevy chase sung to *In peascod time*

Ballad, c. 1590

Joan Gleberman, *soprano*

Psalm 4; 8-9: *For thou thereby shalt make my heart*
to *In peascod time*

Sternhold & Hopkins
Psalter, 1562

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Paraphrase of Psalm 4; 9: *I'll lie me down to sleep in peace* John Coperario
 Stephanie Friede, *mezzo-soprano* (c. 1570-1627)
 Michael Manderén, *lute*

IN NOMINE AND A PSALM:

Psalm 20: *In trouble and adversity* Thomas Causton
 Richard Lalli, *baritone* (d. 1569)

In nomine "Crye"

INSTRUMENTAL ENSEMBLE

Christopher Tye
 (c. 1500-1572)

"THEY [THE ANGLICANS] TOSS THE PSALMS LIKE TENNIS BALLS"
 (T. Cartwright, Puritan):

Psalm 119; 25-31: *My soul cleaveth to the dust* Thomas Tallis
 COLLEGIUM (c. 1505-1585)

INSTRUMENTAL SONG OF PRAISE:

Lawdes Deo

VIOLA DA GAMBA QUINTET

Christopher Tye

A PSALM TAILORED FOR SEPARATISTS, ROMISTS, AND ANGLICANS:

Psalm 24; 7-8: *Lift up, ye gates, your heads* Ainsworth Psalter
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Psalm 24; 7-8: *Attollite portas, principes*

William Byrd
 (1543-1623)

Lift up your heads, O ye gates, and be ye lifted up,
 ye everlasting doors, and the King of Glory shall enter in.
 Who is the King of Glory? It is the Lord strong and mighty in battle,
 even the Lord of hosts, he is the King of Glory. 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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THOUGHTS ABOUT THE POPE:

A Lamentation for the Pope: *All you that news would hear* Ballad, 1570
 Allen Haag, *tenor*

A Loyal Song: *We'll break the windows*

Francis Quarles
 (d. 1644)

MEN'S CHORUS

PRAYERS:

Hear me, O God (Ben Johnson)

Alfonso Ferrabosco II
 (c. 1575-1628)

Mary Beth Haag, *soprano*

INSTRUMENTAL ENSEMBLE

Psalm 102; 1: *Hear my prayer, O Lord*

Henry Purcell
 (c. 1659-1695)

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JAMES II: A HAIL AND FAREWELL!

From the Coronation Anthem:

Psalm 147; 12: *Praise the Lord, O Jerusalem*

Henry Purcell

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A new Irish song: *Lilliburlero*

Attr. Henry Purcell

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PROGRAM NOTES

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PROLOGUE: A COMMON TRADITION

Tradition credits St. Ambrose, a fourth-century Bishop of Milan, with introducing the hymn to the Latin church. The early hymns were strophic and set, mostly syllabically, to simple folk-like tunes. Initially the hymns were designed to be sung by congregations rather than trained choirs—a practice that developed later in the Roman liturgy. The vernacular hymns and psalms introduced to Protestant congregations during the Reformation descend from this early tradition. Our opening Ambrosian hymn in Schein's harmonic setting symbolizes the close relationship between early and Lutheran hymnody. *Erhalt uns Herr* is one of three Lutheran hymns that grew directly out of *Veni redemptor gentium*. Luther here retained Ambrose's characteristic stanza of four iambic dimeters as well as the opening phrase of the early melody. A prayer for protection against the antichrist Turk and Pope, *Erhalt uns Herr* is one of the few Lutheran hymns that found acceptance by the Calvinists and Puritans. Our version is a composite from all three sources and serves as a final frame of Protestant unanimity to our Prologue.

Calvin objected to the Lutheran hymns, as did the Roman church to the Ambrosian hymns, because the texts were too subjective and not divinely inspired. The Genevan maintained that only metered psalms, in translations faithful to the original scripture, were suitable songs for public worship. The setting of *Psalm 124* is characteristic of many in the Genevan Psalters. The melody consists of a set of independent phrases of mostly short note values which are each initiated and concluded by longer notes. Shortened by one phrase, the tune was carried to England where it is now known as *Old 124th*.

Tallis's *Third Tune* demonstrates two specifically English traits: the practice of common tunes and melodic phrases which accommodate common meter, i.e. alternating lines of eight and six syllables. Eight of the nine tunes appended to Archbishop Parker's Psalter were designed to provide melodies for any of the 150 psalms. The number of tunes that a congregation would have to learn would thus be greatly reduced. The Tallis tunes, unfortunately, did not find wide acceptance, but the practice of common tunes became especially popular with the New England colonists.

Nun freut euch, lieben Christen gmein, Luther's earliest congregational hymn, contrasts markedly with the melodies of the Calvinists. Each phrase begins with a short upbeat, and the first section of the hymn is repeated in the distinctive German bar-form. One Reformation writer states that the power of this hymn converted hundreds to Luther's doctrines who otherwise disliked the Doctor.

I. THE LUTHERAN LEGACY

Lutheranism took deepest root in north Germany and Bohemia and then spread to the Scandinavian countries. Walther's setting of *Psalm 119* was composed for the dedication of the first church edifice built by the Lutherans, a chapel in the Castle Hartenfels at Torgau. The psalm unfolds as a four-voice canon over a persistent ostinato that praises Luther, Melancthon, and Prince Johann Frederick of Saxony—all of whom were present at the ceremony. Our Luther self-portrait dates from 1530 when the Doctor was held captive in the castle at Coburg during the Diet of Augsburg. His despair was so great that he believed his death was imminent. In a letter to his composer friend Ludwig Senfl, he requested a setting of the antiphon *In pace in idipsum* because the words had always provided him such comfort. Senfl responded instead with a motet *Non moriar sed vivam* based upon a portion of *Psalm 118*. Luther was so moved by the work that he wrote the words on the wall of his study at Coburg. The Vulgate text and Senfl's use of a psalm tone as a *cantus firmus* throughout the composition remind us that Luther, once a monk and priest, never lost his preference for Latin as the language for worship. Nor did his love for the polyphonic masses and motets associated with the Roman church ever diminish.

Nun bitten wir is one of few German hymns that date from pre-Reformation times. Luther revised the text slightly in 1524 and added two more stanzas to the poem. The hapless peasants sang the melody in the face of artillery fire during the Battle of Frankenhausen in 1525. Praetorius's setting from 1608 is homophonic; Walther's, from 1524, is polyphonic, with the melody presented as a canon between the alto and tenor.

The political songs of the street and court were quite as powerful as the hymns of the church in aiding the spread of Protestantism. *Ich wil fürthm* satirizes the excesses of the papacy. Luther's biting *Nun treiben wir dem Papst hinous* is set to a popular secular melody. Stephen Mahu, in the service of Ferdinand I, was "officially" Catholic, but a "silent" Protestant. His *Lobt Gott, ihr Christen* carries words that are severely critical of Rome.

Philip Melancthon took serious issue with Luther's views on the Eucharist and has now been identified as a Kryptocalvinist. His hymn *Herr Gott, dich loben alle wir*, later revised by Paul Eber, borrows one of the famous Genevan melodies, *Psalm 134* (later the *Old Hundredth*). Matthais Greiter, first a monk then pastor at Strassburg, is usually thought to be the composer of a tune endeared to both Lutherans and Calvinists. The melody appeared first in 1524 to the words for *Psalm 119*, *Es sind doch selig*. Lasso's setting is in a publication of 1572 that includes several works based upon Lutheran melodies. In 1526, Greiter borrowed the melody for his hymn *O Mensch beweine*. This combination became a part of the Lutheran heritage as the later settings

by Hassler and J. S. Bach nobly attest. In 1539, Greiter served as musical editor for Calvin's first Psalter. Here the tune was associated with *Psalm 36*. Later, in connection with *Psalm 68*, it became a part of the history of the Huguenot Wars.

II. THE CALVINIST LEGACY

French psalmody began as a pleasant entertainment in the licentious court of Francis I; it culminated in songs of faith sung in the stern, moralistic environment of Calvin's Geneva. The link between these two seemingly irreconcilable worlds is Clément Marot, court poet and *valet de chambre* of the Valois king. By 1539, Marot had translated 30 psalms into French verse. Singing psalms at the court suddenly became the fashion of the hour. Every notable court personage had their particular favorite. Lacking specific melodies, the psalms were fitted to popular chansons, branles, and voltas of the time. Evidence exists that *Psalm 43* was sung to Sermisy's *Jouissance vous donneray* as well as a *Branle de Poictou*. Calvin included 12 of Marot's psalms in his first psalter of 1539. In 1542, the printing of 30 of Marot's psalms incurred the wrath of the Sorbonne. The poet fled to Geneva where, with Calvin's encouragement, he arranged the publication of 50 psalms in 1542. After Marot's mysterious death in 1544, Calvin engaged Théodore Bèze to complete the versification of the remaining hundred psalms. The complete *Geneva Psalter* was first published in 1562 with the accompanying tunes compiled by Louis Bourgeois.

The House of Valois never lost its affection for versified psalms and was annoyed when certain of the psalms began to be identified with Huguenot misadventures. *Psalm 68*, with Greiter's old melody, emerged as a Huguenot battle song. Several psalms became associated with incidents of martyrdom. One of the more dramatic was the singing of *Psalm 79* at Meaux by fourteen Huguenots who were awaiting death at the stake. A group of monks and priests witnessing the execution tried to drown out the psalm by intoning the Latin hymn *O salutaris hostia*.

Psalm 134 is the original text for one of the most famous of the Geneva melodies. We recall that the tune also accompanied Melancthon's hymn and thus contributed to the Lutheran legacy. The setting by Jan Sweelinck, organist of the Old Church in Amsterdam, demonstrates the spread of Calvinism to Holland. His is a masterful presentation of the old tune in six voices.

Claude Le Jeune served as composer under Henry IV, King of Navarre. He strongly supported the Huguenot cause during the wars of the Catholic League. His setting of the *Genevan Psalter* was widely used in the Reformed Churches of France and Holland. *Psaulme*, perhaps an original text in the style of the psalms, opens with a boldly chromatic subject that returns near the end of the work. It deserves a place among the greatest motets of the French Renaissance.

III. THE LEGACY OF THE ENGLISH EXILES

The reactionary reign of Mary Tudor thwarted development of the new national church in England. Both Anglicans and Puritans sought refuge on the Continent, mainly in Frankfurt and Geneva. From Calvin they learned the power of congregational song. After the accession of Elizabeth the exiles returned, and most were determined to include some public psalm singing in the services. It soon became common practice to open and conclude services with a metered psalm sung by the congregation. The Anglican *Book of Common Prayer* derived in generous measure from Roman tradition but was modified to avoid too direct associations with "popery." The Puritans, however, wished to "purify" the services entirely from Roman influence. The relative importance of congregational psalms versus prose psalms sung by trained choirs became a crucial point of conflict.

The first complete English psalter was printed in 1562 with versification mainly by Thomas Sternhold and John Hopkins. English tradition has dubbed this the *Old Version*. The majority of the psalms fall into alternating lines of eight and six syllables—i.e. "common" or "ballad" meter. The Puritans were renowned for singing psalms to ballad tunes. Two of the most popular ballads at the end of the sixteenth century, *In peascod time* and *Chevy chase*, shared the same melody. Following the Puritan example, we have chosen a portion of one of Hopkin's psalms, corresponding to *In pace in idipsum*, and fitted it to the ballad melody. The text then follows, paraphrased by Thomas Leighton, in John Coperario's *I'll lie me down to sleep in peace*. This version was obviously intended for use in the home.

The tenor in the *In nomine* section of Taverner's Mass *Gloria tibi trinitas* was the progenitor of innumerable English instrumental pieces. Thomas Causton fitted the melody to Hopkins' version of *Psalm 20*, *In trouble and adversity*. Christopher Tye's *In nomine* "Crye" surrounds the same Taverner tenor with a lively contrapuntal web of repeated notes.

Thomas Tallis's *Psalm 119* represents a typical Anglican prose setting harmonized for two antiphonal choirs. Alternate verses of the psalm are sung from the southern and northern sides of the apse. One Puritan likened this practice, deriving from the Roman liturgy, to the lobbing of tennis balls.

Although Christopher Tye held strong Protestant sympathies, he apparently did not leave England during the period of general exile. His *Lawdes Deo* experiments with clashing sonorities and cross relations.

Symbolizing the Protestant conflict during the reigns of Elizabeth I and James I, *Psalm 24* is presented in three settings. The version in the Ainsworth Psalter was sung by the Pilgrims at Amsterdam and Plymouth. *Attollite portas* by William Byrd, a Roman Catholic, was printed in

two languages: Latin for the Romists and English for the Anglicans. The composer himself apparently supervised the underlay of the English prose. We will perform portions of Byrd's work in both languages to illustrate its duality of purpose.

As in Luther's Germany, street songs in England were vital propaganda forces during the Reformation. *A Lamentation for Rome*, from 1570, describes the Pope's consternation upon the defeat of his Northumberland rebels. Quarles's satirical *Loyal Song* dates from the early 1640's. He displays the contempt of the Anglican orthodoxy for the Philistine acts by some of the Puritans. Alfonso Ferrabosco's *Four-note Pavan* is constructed around a four-note melodic segment which recurs at many pitch levels throughout the work. The text of the prayer is by Ben Johnson, best known for his ode "Drink to me only with thine eyes."

Purcell was the greatest of the Restoration composers. *Hear my prayer, O Lord* is one of his most powerful full anthems. He never fully carried out his setting of the psalm but stopped abruptly after the first verse. His *Praise the Lord, O Jerusalem* is part of the coronation anthem for James II, *My heart is inditing*. "Lilliburlero" was a cry used by the Irish in their massacre of the Protestants in 1641. In 1687, King James, a Roman Catholic, appointed Richard Talbot, Earl of Tyconnel, as new deputy of Ireland. This event prompted bitter words which were fitted to Purcell's new catchy tune. The combination proved too much for James. It had "a more powerful effect than either the Phillippics of Demosthenes or Cicero." He was literally whistled out of three kingdoms by the melody of a composer whose splendid anthem once commemorated his coronation.

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L. D. NUERNBERGER, *director*

S I N G E R S

Lewis Cronin	Bryant Humbert	Dortha Manning
Stephanie Friede	Susan Jacoby	Daniel Mendelow
Eleanor Fruchtman	Richard Jones	Janet Meyers
Joan Gleberman	Richard Lalli	Nicholas Muni
Gwen Griffiths	Bradley Leftwich	Beverly Olson
Allen Haag	Thomas Lloyd	Christa Rakich
Mary Beth Haag	Sarah Loveland	Geoffrey Thomas

I N S T R U M E N T A L I S T S

Michael Bell, <i>recorders, krummhorns</i>	Dana Maiben, <i>tenor viol</i>
Lisa Berezin, <i>bass viol</i>	Michael Manderer, <i>lute</i>
Lisa Crawford, <i>treble viol, harpsichord</i>	Glenn Mayer, <i>sackbut</i>
Elaine Funaro, <i>recorders, krummhorns, lute</i>	Eric Nagel, <i>bass viol</i>
Alice Goodwin, <i>soprano shawm</i>	Marilyn Reybolds, <i>treble viol</i>
Lewis Hoover, <i>recorders, krummhorns</i>	Bruce Theriault, <i>sackbut</i>
Grey Larson, <i>recorders, krummhorns</i>	Nancy Warfield, <i>alto shawm</i>

D A N C E R S

Gwen Griffiths	Richard Lalli	Christa Rakich
Susan Jacoby	Bradley Leftwich	Geoffrey Thomas
	Janet Meyers	

Nicholas Muni, *choreographer and director*