

THE
COLLEGIUM MUSICUM

MUSIC AND THE SAINTS

1975

FAIRCHILD CHAPEL

APRIL 27, 4:30 P.M.

APRIL 29, 8:30 P.M.

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CHICAGO, ILLINOIS

MAY 3, 8:00 P.M.

ST. PAUL LUTHERAN CHURCH
SKOKIE

MAY 4, 3:00 P.M.

OUR LADY OF BETHLEHEM CONVENT
LA GRANGE PARK

PROLOGUE: JAMES THE GREATER, APOSTLE

Jakobsbrüderlied: *Wer das elend bawen wil*

He who will live a pilgrim's life must prepare and train for it, especially on the Santiago Road. He must have two pairs of shoes, a bowl, and a bottle.

He must also have a wide hat and must not go without an overcoat well trimmed with leather. It snows, it rains, the wind howls, and in the open there is no dampness.

Canto de Ultreja: *Dum pater familias*

Saint James! Great Saint James!

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I. PAUL AND JOHN, MARTYRS

ISTI SUNT SANCTI QUI PRO DEI AMORE

These are the saints (Paul and John) who for the love of God despised the threats of men: as holy martyrs in the kingdom of heaven they rejoice with the angels.

MISSA TU ES VAS ELECTIONIS Sebastián de Vivanco
(c. 1550-1622)

KYRIE

GLORIA (fragment)

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Sanct Paulus die Corinthier hat unterweist

Saint Paul instructed the Corinthians in true doctrine. But, directly he left them, numerous sects sprang up.

James Radomski, *bass*

Richard Jones, *bass*

ACTS OF THE APOSTLES: IN THE FORMER TREATISE (I:1) . . . Christopher Tye
(c. 1500-1572)

Tamara Friedman, *soprano*

Anne Sautebin, *soprano*

Ross Brown, *tenor*

Bradley Leftwich, *bass*

INSTRUMENTAL ENSEMBLE

Antiphon: *Paulus et Joannes dixerunt Juliano*

Paul and John said to Julian: "We worship the one God who made heaven and earth."

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In manus tuas, Domine Vivanco
Into thine hands, O Lord, I commit my spirit. (Psalm XXXI:5)

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ISTE EST JOANNES

This is John, who reclined on the breast of the Lord during the Last Supper. Blessed is the apostle to whom the secrets of heaven were revealed.

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FROM HISTORIA DER PASSION UND LEIDENS

UNSER . . . JESU CHRISTI Leonard Lechner
(1553-1606)

Das Leiden unsers Herren

The Passion of our Lord Jesus Christ according to John the Evangelist:

Jesus aber betet und sprach

Jesus, however, prayed and said: "Father, forgive them for they know not what they do." (Luke XXIII:34)

When Jesus, therefore saw His mother and the disciple standing by, whom He loved, He said to His mother: "Woman, behold your son," Then he said to the disciple: "Behold, your mother." (John XIX:26-7)

One of the malefactors, who was on His right, said unto Him: "Lord, remember me, when You come into Your kingdom." And Jesus said to him: "Amen I say to you, this day you shall be with Me in Paradise." (Luke XXIII:42-3)

That the Scripture might be fulfilled, He said: "I thirst!" They, however, offered Him vinegar in a sponge. (John XIX:28)

And Jesus cried out with a loud voice and said: "Eli, lama, absathami?" which, translated, is: "My God, My God, why have you forsaken Me?" (Mark XV:34)

And again He spoke: "It is finished!" And once more He cried aloud: "Father, into Your hands I commend My spirit." And bowing His head, He was gone. (Luke XXIV:46 and John XIX:30)

'This You have suffered for us! Have mercy upon us, O Jesus!

Cheryl Wampler, *soprano*

Christa Rakich, *soprano*

Virginia Fitzgerald, *mezzo-soprano*

Douglas Hines, *baritone*

Bradley Leftwich, *baritone*

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Two Fantasies on the Hymn *Tristes erant Apostoli* . William Byrd
(1543-1623)

(The apostles were grieving for their Lord, so lately slain, who was doomed to die a death of cruel agony inflicted by rebel servants.)

INSTRUMENTAL ENSEMBLE

Antiphon: *Joannes et Paulus*

John and Paul, knowing the tyrannical will of Julian, began to distribute their possessions among the poor.

In manus tuas, Domine Thomas Tallis
(c. 1505-1585)

Into thine hands, O Lord, I commit my spirit: thou hast redeemed me, O Lord, God of truth. (Psalm XXXI:5)

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II. MARY, VIRGIN MOTHER

AVE MARIA, GRATIA PLENA

Hail Mary, full of grace: the Lord be with you. Blessed are you among women.

Janet Meyers, soprano

Sylvia Lee, soprano

Cantigas: *Prijon forte nen dultosa*

REFRAIN: A strong and unpleasant prison is unable to hold prisoners in the face of the glory.

This story I shall tell you about a written miracle, and I know it will make a pleasant song.

Two knights went off to be highwaymen, but they were captured and put in a perilous prison.

Lying in that place, one remembered that he once saw in Seixon a beautiful church being built and painted.

He said to his companion: "If I get out of this prison I shall give 100 nails to Seixon for that church!"

And after he promised this, his fetters fell to the ground. He did not leave then, however, but waited for the darkness of the night.

When night came, he told his companion how the fetters broke and how this was the work of the Holy Virgin.

Susan Jacoby, *soprano*

Lauren Pomerantz, *soprano*

INSTRUMENTAL ENSEMBLE

Nas mentes sempre tener devemoslas

INSTRUMENTAL ENSEMBLE

From the *LLIBRE VERMELL* of Montserrat: *Mariam matrem*

Extoll Mary, the virgin mother! Praise Jesus Christ with all your heart. Mary, sanctuary of word, protect us! Jesus, safe refuge, hear our prayer! You are truly our safe place of refuge. Of all the world, truly a safe place of shelter. Extoll Mary . . .

Virginia Fitzgerald, *mezzo-soprano*

INSTRUMENTAL ENSEMBLE

Fantasia on *Ave maris stella* and

Gaudeamus omnes Miguel de Fuenllana
(c. 1500-c. 1560?)

INSTRUMENTAL ENSEMBLE

MISSA BENEDICTA ES CAELORUM REGINA

Credo: *Et ascendit in caelum* Cristóbal Morales
(c. 1500-1553)

Michael Manderén, *viñuela*

Intemerata Dei mater Johannes Ockeghem
(c. 1420-1495)

Inviolable mother of God, noble maid, whom, with a thousand songs the divine legions praise, look down on us, we entreat, as much as we merit. You know, beautiful virgin, how much danger comes to us who are dying in exile in the wasteland.

INSTRUMENTAL ENSEMBLE

III. FOR ALL SAINTS

GAUDEAMUS OMNES IN DOMINE

Let us all rejoice in the Lord, celebrating a feast day in honor of all the saints on whose solemnity the angels rejoice and give praise to the Son of God.

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MISSA GAUDEAMUS OMNES Josquin Des Prez
(c. 1440-1521)

SANCTUS

AGNUS DEI

Janet Meyers, *soprano* Sylvia Lee, *soprano* Susan Jacoby, *soprano*
Ross Brown, *tenor* Michael Maguire, *baritone*

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Ensalada: *La Justa* Mateo Flecha el Viejo
(1481-1553)

Hear ye! Hear ye! mortals, a joust has been ordained! And the prize, it is rumored, is the salvation of mankind! Come forth, spectators, in order to see the jousters! He who challenges is the fierce Lucifer for the honor of his beloved. Who is the lady he loves? And who are the combatants? There are only two knights. The lady is Dame Envy! And he defends his lady before the world like a ruffian! This knight is fierce! Silence, or we'll miss it all!

The other knight comes forth! Who is this adventurer? He's Adam, our first father, surrounded by the prophets. Look out, my friend, they are sounding the trumpets! Fan, fan! For whom is Adam jousting? For the first glory! Viva, viva! Who are his seconds? The Holy Fathers, who are stationed around him singing a gallant song for the honor of his lady.

Strike with the lance! The trumpet says: "Take that, take that!" Charge without delay! Blind him, Saint Anthony! Protect him, our Lady! Saint Blasius! O what a terrible encounter! Adam fell backwards!

Stand aside! Who is coming? Tell us who he is! A new knight! It's the God of Israel! Be on guard, Lucifer! Onward, onward, great Lord! Give it to him! His crest is a cross! His second is John the Baptist who cheers him on: "Behold who carries the sins of the world!" For whom is he jousting? For her who is ever without equal! Who is that? The Virgin Mary, the road to heaven and the guide to sinners!

Strike with the lance! There he goes for our salvation! Rejoice and shout for joy for Lucifer has fallen! Get thee behind me, Satan! Lucifer is outraged! Get him, get him!

He carries a sack which is now empty! Throw at him—a rock, a pot, a chip, a mace, a club for his head, and worms for his hands! And to you, good Christians, a happy Easter and a good year! Deceit has been undone! Praise the Lord all nations! Praise Him all people!

Sylvia Lee, *soprano*
Douglas Hines, *baritone*

Janet Meyers, *soprano*
James Radomski, *bass*

INSTRUMENTAL ENSEMBLE

Antiphon: *O quam gloriosum est regnum*

O how glorious is the kingdom where all the saints rejoice with Christ. Clothed in white robes, they follow the Lamb, wherever He goes.

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Benedictio et claritas William Byrd

Blessing and glory, and wisdom, and power be unto God forever and evermore. Amen.

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EPILOGUE

Litanei von der heiligen Aposteln, Martyrern und Beichtigern

O dear (Saint James, Saint Paul, Saint John, Holy Mary, All Saints) we diligently call upon you that you will entreat Christ in heaven to be gracious to us and protect us from the tortures of hell. We give eternal thanks with an angelic song: "Holy, holy, holy Lord Jesus Christ! Have mercy upon us, Lord! Grant us grace!"

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PROGRAM NOTES

Regardless of our individual religious convictions, our lives have all been touched in some measure by the saints. Many of us, either by design or accident, share a name in common with a saint. Some of our major cities, mountain ranges, lakes, and valleys also bear names of saints. Protestants and Catholics alike have erected churches and hospitals in honor of the apostolic saints. Innumerable masterpieces of architecture, painting, and music have been prompted by the lives and deeds of saints. These works comprise a great part of our cultural heritage in Western civilization. Exploration of a small part of the Medieval and Renaissance legacy of music inspired by the saints has resulted in this program.

PROLOGUE

James is usually portrayed as a pilgrim. His shrine at Compostela attracted countless worshippers from all of Europe during the Middle Ages and Renaissance. *Wer das elend bawen will* was popular with the Brethern of James in Germany from the fourteenth to the sixteenth century. It recounts the adventures and hardships they incurred en route to Compostela. The *Canto de Ulteja* dates from the twelfth century and originated with Flemish pilgrims.

MUSIC AND THE SAINTS

The main portion of our program is organized around the framework of a composite mass dedicated to various saints. The *Kyrie* and *Gloria* are addressed to Paul; the *Et ascendit* of the *Credo*, to Mary; and the *Sanctus* and *Agnus Dei*, to All Saints. The first verse of the *Acts* serves as the *Lectio*, and the *Historia der Passion* is the selection from the *Gospel*. Byrd's *Benedictio* acts as a final benediction.

SAINTS PAUL AND JOHN, MARTYRS

Paul and John, as martyrs, share the same feast day. *Isti sunt Sancti*, a Vespers antiphon for this feast, opens with a motive that recurs also in *Iste est Joannes*, *Ave Maria*, and *Gaudeamus omnes*—the chants that introduce the other saints in our concert.

Vivanco's recently discovered mass *Tu es vas electionis* is unfortunately incomplete in the manuscript. It appears to have been parodied after a motet, possibly by the same composer, referring to the words which Christ spoke to Ananias concerning Paul: "For he is a chosen vessel unto me." (Acts IX:15) *Sanct Paulus die Corinthier* stems from a sixteenth-century broadsheet. Tye's *Acts of the Apostles* were dedicated to Edward VI. They are metrical settings of the opening verses of each of the chapters of the book which provides so much detail of Paul's life. The anti-

phon *Paulus et Joannes* refers to the existing legend that the two apostles were martyred under Julian the Apostate. Vivanco's motet *In manus tuas* uses the words of a Compline responsory which bring to mind those spoken by Christ just before his death.

Lechner's *Johannes Passion* was written in 1593. The composer was a pupil of Lassus at Munich. When a young man, Lechner renounced the Roman Church for Protestantism. The final part of his passion, *Jesus aber betet*, is drawn from all four gospels and represents the seven last words spoken by Christ from the cross. John is by tradition that disciple to whom Christ assigned the care of his mother. Byrd's *Fantasies* carry the English melody of the hymn *Tristes erant Apostoli* in the highest voice part. His two works serve as contemplations on the tragic events of the crucifixion. The antiphon *Joannes et Paulus* and Tallis's *In manus tuas* remind us of John's martyrdom and parallel those musical reflections we made concerning the death of Paul.

MARY, VIRGIN MOTHER

The *Cantigas of Santa Maria* were written during the thirteenth century for the court of Alfonso the Wise at Toledo. They recount nearly four-hundred popular miracles ascribed to Mary at that time. Most of the musical forms resemble the French *virelai* with alternating refrain and verses. The final phrase of the verse usually anticipates the melody of the refrain. *Maria matrem* is preserved at the Monastery of Monserrat in a manuscript from the fourteenth century. The musical form again is similar to the *virelai*.

Miguel Fuenllana was born blind. He became a virtuoso on the *vihuela* and served at the court of Philip II. His instrumental fantasy *Ave maris stella* combines the famous hymn melody with an ostinato based on the opening notes of *Gaudemus omnes*. This arrangement together with his transcription of *Ascendit in caelum* from Morales' mass *Benedicta es caelorum Regina* are included in his *Orphénica Lyra* published in 1554. *Intemeraia Dei mater* is a prayer to Mary by the Netherlander Ockeghem, who was choirmaster at Tours. The dark colors and emphasis on the lowest range of the male voice are characteristic of many of the composer's works.

ALL SAINTS

November 1 commemorates all of the saints, but particular honor is given then to those who have no special feasts. Josquin's mass is based upon the Introit *Gaudeamus omnes*, a chant used in several services, among them All Saints Day. In the final *Agnus Dei* the notes associated with the opening word of the chant are stated eighteen times by various voices at various pitch levels. The mass dates from the composer's late period and is a masterpiece of artistry and ingenuity.

Mateo Flecha's *La Justa* is a musical "salad," the Spanish counterpart of the German *quodlibet*. The work draws upon a number of sources for both text and music. The allegorical account of Adam's struggle with Satan and the final victory of the Lord of Israel, the second joust, and the Saints over Lucifer was a favorite subject with the Spanish nobility.

Byrd's *Benedictio et claritas* draws upon a text from Revelation that appears in the chapter at None of the feast of All Saints. Our music is the concluding part of his motet *O quam gloriosum est regnum* which opens with the text of a Vespers antiphon for the same feast. We will present the text of the first part of the motet in plainsong.

EPILOGUE

Our concert concludes with a processional used in Renaissance Germany as a litany and an invocation to the saints. We limit our invocations to those saints who have inspired the music on our program.

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COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

SINGERS

Ross Brown
Lewis Cronin
Carol Farley
Virginia Fitzgerald
Tamara Friedman
Alice Goodwin
Douglas Hines
Richard Jones

Sylvia Lee
Bradley Leftwich
Michael Maguire
Daniel Mendelow
Janet Meyers
Lauren Pomerantz

Nicola Porter
Douglas Pyke
James Radomski
Christa Rakich
Anne Sautebin
Frank Shaw
Geoffrey Thomas
Cheryl Wampler

INSTRUMENTALISTS

Liza Berezin, *viola da gamba, vielle*
Alice Goodwin, *soprano shawm*
Lewis Hoover, *recorders, krummhorns*
Esther Kruger, *recorders, flute*
Grey Larsen, *recorders*
Michael Manderén, *lute, vihuela*
Robert Moss, *viola da gamba*

Eric Nagel, *viola da gamba*
Susan Oltman, *viola da gamba*
Daniel Pritchett, *recorders, krummhorns*
Martha Rohrbaugh, *viola da gamba*
Andrew Schwartz, *rackett*
Bruce Theriault, *sackbutt*
Nancy Warfield, *alto shawm*