

THE COLLEGIUM MUSICUM

A Musical Study of Albrecht Dürer's *Apocalypse*



1. *The Seven Angels with Trumpets*

FAIRCHILD CHAPEL
4:30 P.M.

SUNDAY, NOVEMBER 28

SUNDAY, DECEMBER 6

SATURDAY, DECEMBER 5

1976

The Collegium Musicum needs some financial help if it is to continue printing programs of this nature. If you can assist us with a contribution of any size, we would appreciate your mailing it to: Collegium Musicum Fund, Box 62, Oberlin Conservatory of Music, Oberlin, Ohio 44074. Thank you.

I. PROLOGUE

Refer to picture

VIII: 2-6
Cf. I Cor.
XV:52 TUBA MIRUM SPARGENS SONUM 1.
A trumpet spreading wondrous sound throughout the graves of all kingdoms shall drive all men before the throne!

FANFARE: *Fantasia* Giovanni Coperario 1.
(c. 1570-1627)

INSTRUMENTAL ENSEMBLE

XVIII: 10, 22 PROCESSIONAL: *In hora ultima* Orlando di Lasso 1.
(c. 1532-1594)

In a final hour all will be lost — the sound of the trumpet, flute, and harp; the joking, laughing, dancing; the songs and singing.

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II. JOHN THE DIVINE



2. *The Martyrdom of St. John*



3. *The Seven Candlesticks*

CAROL: *Johannes assecretis* Ritson MS 2.
(15th century)

Burden: May John, interpreter of the divine wisdom, procure the blessing of peace for your family.

Verse: The utmost heat of boiling oil does not burn John, but just as the three young men sing to God in the heat of the furnace, so he praises the help of the Almighty.

Burden: May John . . .

Sharon Kaplan, *soprano* Ross Goodwin-Brown, *tenor*
Douglas Benecke, *tenor*

INSTRUMENTAL ENSEMBLE

ANTIPHON: *Hic est discipulus ille* 3.
This is the disciple who bears witness concerning these things, and we know that his witness is true.

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III. THE LAMB OF GOD



4. *The Twenty-four Elders and
Seven Seals of Destiny*



5. *Adoration of the Lamb*

Cf. VII: 9,
XIV: 4

MOTET: *O quam gloriosum est regnum*

Jacobus Vaet
(1529-1567)

4., 5.

(O how glorious is the kingdom where all the saints rejoice with Christ; clothed in white robes, they follow the Lamb wherever He goes!)

RECORDER QUARTET

V: 12

INTROIT: *Dignus est Agnus*

4.

Worthy is the Lamb who was slain to receive power, and divinity, and wisdom, and strength, and honor.

William Weinert, *baritone*

INSTRUMENTAL ENSEMBLE

Psalm 137(138): MOTET: *In conspectu Angelorum*
1, 2
Cf. V: 9-14

Sebastián de Vivanco
(c. 1550-1622)

4.

In the presence of the angels, I will sing, my God, praises to You. I will worship at Your holy temple and give thanks to Your name, O Lord. May the angels praise You, O Lord, eternally!

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VII: 9

ANTIPHON: *Vidi turbam magnam*

5.

I saw a great crowd, which no man could number, out of all peoples, standing before the throne [and before the Lamb].

WOMEN'S CHORUS

VII: 11

ANTIPHON: *Et omnes Angeli stabant*

5.

And all of the angels were standing round about the throne, and they fell on their faces and worshipped God [saying]:

MEN'S CHORUS

VII: 12

MOTET: *Benedictio et claritas*

Orlando di Lasso

5.

"Blessing and glory and wisdom and thanksgiving and honor and power and strength to our God forever and ever. Amen."

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IV. THE ARCHANGEL MICHAEL



6. *Michael and Angels Fighting the Dragon*



7. *The Martyrs and the Fall of Stars*

Cf. XII: 7-10 ANTIPHON: *Dum praeliaretur Michael*

While Michael the Archangel was fighting with the dragon, there was heard the voice of those who said: "Salvation to our God. Alleluia."

VIII: 1
XII: 7-10
V: 11-12

MOTET: *Factum est silentium in caelo*

Clemens non Papa
(c. 1510-c. 1566)

6.

There was a silence in heaven while the dragon fought with the Archangel Michael. Then the voice of thousands upon thousands was heard, saying: "Salvation and honor and power to Almighty God!"

Alice Goodwin-Brown, *soprano*
Nancy Freitas and Victoria Pfann, *mezzo-sopranos*
LUTE ENSEMBLE

XII: 10-12

GEISTLICHES LIED:
Und ich hörte eine grosse Stimm'

Melchoir Franck
(c. 1573-1639)

6.

And I heard a loud voice in heaven saying: "Now has come the salvation and the power and the kingdom of our God, and the authority of his Christ. For the accuser of our brethren has been cast down, he who accused them day and night before God. And they overcame him through the blood of the Lamb and through the word of their witness. For they did not love their lives even in face of death. Therefore rejoice, rejoice, O heavens, and you who dwell therein."

Herbert Beadle, *baritone*
INSTRUMENTAL ENSEMBLE

Cf. Daniel
XII: 1

ANTIPHON: *Archangeli Michael constitui te*

Archangel Michael, I have appointed you prince [and guardian] over all souls on their journey home.

WOMEN'S CHORUS

7.

Cf. XIII: 2
IX, 2
also
Genesis XII:
2-7

OFFERTORY:
Domine Jesu Christe, Rex gloriae

Sebastián de Vivanco

7.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth, that hell not swallow them up, and that they fall not into darkness. But let the holy standard-bearer Michael bring them that holy light which You promised of old to Abraham and his seed.

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V. JUDGMENT

Cf. VI: 13-17 RESPONSORY: *Libera me, Domine* William Byrd 7.
XX: 14-15 (c. 1542-1623)

Verse: I am in fear and trembling at the judgment and the wrath that is to come.
Respond: When the heavens and the earth will be shaken.
Verse: That day will be a day of wrath, of ruin, of misery: a day of grandeur and great horror.
Respond: When You come to judge the world by fire.
Verse: Grant eternal rest to them, O Lord: and let perpetual light shine upon them.
Respond: Deliver me, O Lord, from everlasting death on that day of terror when the heavens and the earth will be shaken: when You come to judge the world by fire.

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Cf. VI: 15-17 MOTET: *Ubi Plato?* Jacobus Gallus (Handl) 7.
(1550-1591)

Where is Plato? Where, Porphyry? Where, Cicero? Virgil? Where is Thales? Where are Empedocles and Aristotle? Where is Hector, the bravest of Troy? Where is David, the most learned of kings? Where is Solomon, the most wise? Where is Absalom, the most handsome, along with Paris's Helen, the most beautiful? They have all fallen into the depths like stones! Who knows whether rest will be granted to them except You, O Lord, the guide for the faithful! Make us always aware that judgment will be pronounced upon the evil.

Gayle Johnson and Sharon Kaplan, *sopranos*
Victoria Pfann, *alto* Charles Brown, *tenor*
Ross Goodwin-Brown, *tenor*
Herbert Beadle and Geoffrey Thomas, *baritones*
Jonathan Dimmock and John Zerbe, *basses*

INSTRUMENTAL ENSEMBLE

Wisdom III: COMMUNION: *Iustorum animae in manu Dei sunt* 7.
1, 3
Cf. XIV: 13 The souls of the just are in the hand of God, and no torment shall touch them. In the view of the foolish they seem to be dead, but they rest in peace.

Herbert Beadle, *baritone*

XIV: 13 GEISTLICHE MOTETTE: *Selig sind die Toten* Heinrich Schütz 7.
(1585-1672)

Blessed are the dead who die in the Lord henceforth. "Yes," says the Spirit, "let them rest from their labors, for their works follow them."

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VI. THE TWO WOMEN



8. *Woman Clothed in the Sun and the Seven-Headed Dragon*



9. *The Whore of Babylon*

XII: 1-6

Sie trägt von Gold

Michael Praetorius
(1572-1621)

8.

She wears a crown of purest gold, it shines with twelve stars. Her garment is as the beautiful sun that shines bright and far, and her feet stand on the moon. She is the betrothed of the Lord. She is in pain and must bear a beautiful Child, the noble Son, and to all the world, Lord, to Him is she subservient.

This makes the old dragon angry, and he would devour the Child. His fury, however, is for naught, for he cannot conquer Him. The Child is thence taken high into heaven and such leaves him on earth in a rage. The mother must remain alone. God, however, will protect her and be the true Father.

Cheryl Wampler, *soprano*

Michael Manderer, *lute*

Cf. XVII:
3-6, 12-14

GEISTLICHES VOLKSLIED: *Troll dich aus!*

Hymnolog Schamilius
(1541)

9.

Away with you, you damned one! You red bride of Babylon! You are abomination and the Anti-Christ, full of lies, murder, and wicked cunning!

Christ is the gentle highest priest; He was sacrificed on the cross. His blood flowed for our sins! The true remission of sins flowed from His wounds!

He reigns over His church through His word — God the Father Himself forever and ever. He is the head of Christianity. To Him be praise and honor for eternity!

MEN'S CHORUS

INSTRUMENTAL ENSEMBLE

XVIII: 16,
22-24

MOTET: *Vae, vae, vae, civitas illa magna*

Nicholas Gombert
(c. 1500-c. 1556)

9.

Woe, woe, woe, the great city which was clothed in fine linen and purple and scarlet, and gilded in gold! After this the sound of harpers and musicians, flutes and trumpets will not be heard in thee anymore. For your merchants were the great men of the earth, and by thy sorcery all the nations have been led astray. And the blood of the prophets and saints were found in thee.

William Weinert, *baritone*

Magen Solomon, *soprano*

INSTRUMENTAL ENSEMBLE

VII. THE NEW JERUSALEM



10. *The Angel with the Key, and the New Jerusalem*

XXI: 2

INTROIT: *Vidi civitatem sanctam*

10.

I saw the Holy City, New Jerusalem, coming down out of heaven from God, made ready as a bride adorned for her husband.

Cf. XXI: 21,
22-26

CHORALE: *Gloria sei Dir gesungen*

Michael Praetorius

Glory be sung to You by both men and angels, with harps and cymbals. From twelve pearls are made the gates of Your city. We are consorts to the angel high above Your throne. No eye has ever beheld, no ear has yet heard such joy. So we rejoice forever in sweet praise.

Bethe Alpert and Cheryl Wampler, *sopranos*

INSTRUMENTAL ENSEMBLE

CHORALE: *Gloria sei Dir gesungen*

Samuel Scheidt
(1587-1654)

INSTRUMENTAL ENSEMBLE

Psalms 121 (122)
Cf. XX: 4,
XXI: 2-4

VESPER PSALM: *Laetatus sum*

Claudio Monteverdi
(1567-1643)

10.

I was glad when they said unto me; Let us go up into the house of the Lord. Our feet shall stand within thy gates, O Jerusalem. Jerusalem is builded as a city that is compact together: Whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord. For there are set thrones of judgment, the thrones of the house of David. Pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls, and prosperity within thy palaces. For my brethren and companions' sakes, I will now say: Peace be within thee. Because of the house of the Lord our God I will seek thy good. Glory be to the Father, Son, and Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

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RECESSIONAL: *In hora ultima*

Orlando di Lasso

1., 9.

In a final hour all will be lost, all will be lost . . .

PROGRAM NOTES

* * *

Reiteration is central to the literary style of the Apocalypse. Seven letters, then, successively, seven seals of destiny, trumpets, signs, bowls, and sights all reveal and affirm a fundamental message: God's wrath will be visited upon evil, while the just will gain eternal rest and reward. The author repeats also the earlier prophecies and metaphorical imagery of Daniel, Ezekiel, and Isaiah. His Revelation is rooted in, and substantiated by, centuries of biblical tradition.

Albrecht Dürer's series of fifteen woodcuts illustrating the Apocalypse, first printed during 1498 in separate German and Latin editions, also reflects and continues a long tradition. Sets of illustrations associated with the Apocalypse can be found in the eighth century, and illuminations from a fourteenth-century manuscript provided the source from which the tapestry, the Angers Apocalypse, was fashioned. A number of series of book-blocks and woodcuts were introduced during the fifteenth-century. Dürer's immediate model was a group of nine woodcuts first printed around 1480 with the Apocalypse in the Cologne Bible. The Nürnberg artist borrowed both scheme and iconography from this earlier set, but he transformed the traditional format into a personal expression of unprecedented dramatic power.

Music also has a significant tradition associated with the Apocalypse. The numerous Gothic tympana and altar paintings that depict the Almighty or the Lamb surrounded by heavenly consorts provide valuable information regarding types and designs of Medieval instruments (*cf.* Picture 4). The liturgies of the Third Week after Easter, All Saints, and the Dedication of St. Michael are particularly rich in their scriptural borrowing from the text of the Apocalypse. Many Renaissance motets are based upon words derived from these liturgical sources. The musical tradition culminates in the late Baroque period in the universally loved choruses from the final part of Handel's *Messiah*.

Our concert will endeavor to combine scripture, woodcuts, and music into a single experience. We hope that a study of ten selections from Dürer's *Apocalypse* may be enhanced and deepened by simultaneously hearing music motivated by the same portion of scripture that inspired the artist.

I. Prologue

The trumpet heralds apocalyptic doom for the unworthy in both the Old and New Testaments. The famous musical reference *Tuba mirum* is from Thomas a Celano's *Dies irae* Sequence of the early thirteenth century. The Apocalypse introduces seven trumpets—the mystical number denoting completeness (Picture 1). *Fantasia* by the Englishman Giovanni Coperario (born John Cooper) abounds in triadic, trumpet-like melodies that make it seem appropriate as an apocalyptic fanfare for our concert. Lasso's *In hora ultima* pictures the final hour of Babylon in which all her music and musicians will be destroyed (*cf.* lower portion of Picture 1).

II. John the Divine

The Apocalypse has traditionally been attributed to the writings of John the Evangelist during his exile on the island of Patmos. Some controversy persists, however, because the Greek is cruder in style than that found in the Fourth Gospel. Dürer's series begins by portraying an apocraphyl martyrdom of John in boiling oil (Picture 2). The event is recounted in the carol *Johannes assecrētis*. The Antiphon *Hic est discipulus* serves as commentary on the vision of the Almighty amidst seven candlesticks, when John is commanded to record all of the events that he will see (Picture 3).

III. The Lamb of God

The Lamb with seven eyes and seven horns — symbols indicating fullness of knowledge and strength — appears in two woodcuts of Dürer's series. Vaet's *O quam gloriosum* carries words of an Antiphon for All Saints. The text is appropriate for both prints (Pictures 4 and 5).

Dürer's scene of the throne surrounded by twenty-four elders and four living creatures represents the acclamation that the Lamb alone is worthy to open the scroll and the seven seals of destiny held by the Almighty (Picture 4). The Introit *Dignus est Agnus* from the Feast of Christ the King presents the words of the thousands who then reaffirm the worthiness of the Lamb. Vivanco's *In conspectu Angelorum* is written for two choirs and is set to a Psalm excerpt that follows, during Matins of All Saints, as a liturgical response to a Lesson on this portion of the Apocalypse.

The texts of the Antiphons *Vidi turbam* and *Et omnes Angeli*, and Lasso's motet *Benedictio et claritas* are also found in the liturgy for All Saints. Performed together, they form a scriptural sequence that describes the Glory of the Lamb on Mount Sion (Picture 5).

IV. The Archangel Michael

The cosmic struggle of Michael and his angels against the dragon also symbolizes, in the Roman liturgy, the perpetual battle of the same combatants for the souls of mortal men (Picture 6). The forces of good, although victorious in the primeval confrontation, are not destined to prevail in the sustained conflict until the Last Judgment.

Centonized texts found in both the liturgy and motets often produce differences in details of the conflict. The Antiphon *Dum praeliaretur* from Lauds for the Dedication of St. Michael describes the struggle as accompanied by a loud heavenly doxology. Clemen's *Factum est silentium* records a silence in heaven during the battle, then refers to the voices of thousands praising the victory. Franck's *Und ich hörte eine grosse Stimm'* presents the exact scriptural account of the events after the triumph.

V. Judgment

Dürer contrasts most starkly the destinies of the just and the evil in his portrayal of the opening of the fifth and sixth seals (Picture 7). An angel distributes white robes to martyrs in front of the altar, while the wrath of the Lamb falls upon the great of the earth in a shower of stars. *Libera me* was a Medieval addition to the Service for the Dead. The words, with their reference to the terror of the Last Judgment, are masterfully set by Byrd. Gallus's *Ubi Plato*, commenting on the as yet uncertain fates of the great of Greece, Rome, and the Old Testament, was probably intended as a didactic summary: God alone, not man, can judge a man's final worth.

The Communion *Iustorum animae*, from the Feast of Peter and Paul, epitomizes the Apocalyptic message: the just rest in peace. It is affirmed in *Selig sind die Toten*, the second of the seven Apocalyptic beatitudes. Schütz's superb setting, published in 1648, may well have been a personal reflection on the carnage of the Thirty Years War.

VI. The Two Women

The first of the seven signs reveals the Child, the threatening dragon, and the woman clothed in the sun (Picture 8). *Sie trägt von Gold*, from the hymn *Sie ist mir lieb*, is a metrical paraphrase by Martin Luther of this portion of the Apocalypse. Because of his close association with Dürer, Luther may well have had the woodcut in mind when he wrote the words. The antithesis of Mary is the whore of Babylon, who, as the personification of evil, sits on a seven-headed beast and holds aloft her cup of abominations (Picture 9). *Troll dich aus* is an excerpt from a popular Reformation song. The reference to the harlot here symbolizes the Roman papacy. The text of Gombert's *Vae, vae, vae* includes the dirges of the kings and an account of the fall of Babylon, pictured in the upper right of Dürer's woodcut.

VII. The New Jerusalem

Curiously, Dürer omits any pictorial reference to the Last Judgment, which occurs in the scripture between the two events he chose to represent in the last print of his series (Picture 10). In the lower portion of the woodcut, the angel locks up Satan for a millenium. In the upper right, one of the seven angels then leads John up a mountain to show him the New Jerusalem, the mystical spouse of the Lamb. The new Holy City is described both by the Introit *Vidi civitatem sanctam* and Praetorius's *Gloria sei Dir*. The latter is a contrapuntal setting of the final strophe of Nicolai's beloved chorale *Wachet auf*. The text reflects a new Lutheran mysticism and pietism that appeared at the beginning of the seventeenth century.

Monteverdi's *Laetatus sum* is a musical expression of utmost joy. The Psalm, referring to Jerusalem and thrones of judgment, seems most appropriate to conclude our concert. The music appears to stem from the first four notes of the composer's earlier setting found in his *Marian Vespers* of 1610. These notes are repeated to form a continuous underlying ostinato, that ceases only for the opening portion of the concluding Doxology.

Our recessional, a modified restatement of Lasso's *In hora ultima*, grimly reminds us that the music and joy of the New Jerusalem will be lost forever in a silent Babylon.

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COLLEGIUM MUSICUM

L. D. NUERNBERGER, *DIRECTOR*

SINGERS

Bethe Alpert
Herbert Beadle
Douglas Benecke
Suzanne Bogas
Charles Brown
Andrew Cuk
Jonathan Dimmock
Nancy Freitas
Beth Gilford
Alice Goodwin-Brown
Ross Goodwin-Brown
Marian Hertz
Gayle Johnson

Timothy Johnson
Sharon Kaplan
Mark Kaufmann
Grey Larsen
Tami Levitt
Victoria Pfann
Daniel Pritchett
Magen Solomon
Geoffrey Thomas
Cheryl Wampler
William Weinert
John Zerbe

INSTRUMENTALISTS

David Barrett, *trombone*
Aimée Beggs, *viola da gamba*
Lisa Berezin, *viola da gamba*
Peter Croton, *lute*
Beth Gilford, *shawm, recorders*
Catherine Johnson, *recorders, violin*
Eileen Jones, *trombone*
James Klein, *lute*
Grey Larsen, *recorders, krummhorns*

Michael Manderer, *lute, chitarone*
Eric Nagel, *viola da gamba*
Daniel Pritchett, *recorders, krummhorns*
Norman Robertson, *viola da gamba, violin*
Allen Smith, *shawm, bassoon*
Evan Stein, *lute*
Sara Tiff, *lute*
Nancy Warfield, *shawm*
Marcy Zimmermann, *viola da gamba*