

THE COLLEGIUM MUSICUM

Psalms and their Musical Progeny



1976

FAIRCHILD CHAPEL

APRIL 25, 4:30 P.M.

MAY 2, 4:30 P.M.

UNIVERSITY AND CITY MINISTRIES
PITTSBURGH, PENNSYLVANIA

MAY 1, 8:00 P.M.

INVOCATIONS

Psalm 129 (130)* Verse 1-2	<i>De profundis clamavi ad te</i> Out of the depths have I cried unto thee, O Lord. Lord, hear my voice: let thine ears be attentive to the voice of my supplications.	Sebastian de Vivanco (c. 1550-1622)
-------------------------------------	---	--

COLLEGIUM

Psalm 69 (70) Verse 2 (1)	<i>Deus in adiutorium meum</i> Make haste, O God, to deliver me; make haste to help me, O Lord. Glory be to the Father, the Son, and the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.	Claudio Monteverdi (1567-1643)
------------------------------------	---	-----------------------------------

COLLEGIUM

I. SUPER FLUMINA BABYLONIS

Psalm 136 (137)

Verse

7

ANTIPHON: *Adheareat lingua mea*

1-7

PSALM: *Super flumina Babylonis*

7

ANTIPHON: *Adheareat lingua mea*

LET MY TONGUE CLEAVE TO THE ROOF OF MY MOUTH,
IF I DO NOT REMEMBER THEE, O JERUSALEM.
By the waters of Babylon, there we sat down, yea, we wept,
when we remembered Zion.
We hanged our harps upon the willows in the midst thereof.
For they that carried us away captive required of us a song;
And they that wasted us required of us mirth, saying:
Sing us one of the songs of Zion.
How shall we sing the Lord's song in a strange land?
If I forget thee, O Jerusalem, let my right hand forget her cunning.
If I do not remember thee, O Jerusalem,
let my tongue cleave to the roof of my mouth.
Glory to the Father, the Son, and the Holy Ghost. As it was in the
beginning, is now, and ever shall be, world without end. Amen.
LET MY TONGUE CLEAVE . . .

COLLEGIUM

1	SECULAR MOTET: <i>Su-su-su-per</i> By the waters of Babylon.	Orlando di Lasso (1532-1594)
---	---	---------------------------------

Cheryl Wampler, <i>soprano</i>	Douglas Hines, <i>tenor</i>
Janet Meyers, <i>mezzo-soprano</i>	Michael Maguire, <i>baritone</i>
James Radomski, <i>bass</i>	

5	MOTET: <i>Thalamus puerpere—Quomodo cantabimus</i> Roman de Fauvel (Early 14th century MS)
---	---

(*Triplum*: The bridal bed of childbirth, the throne of Solomon,
has taken on the character of a new Babylon. The lofty Church
sits in sadness. The King guards the gate and is strongly armed.
He holds the Holy Senate in exile. This furnace smelts purer gold,
for, broken into pieces, better justice will spring forth.)
Motetus: How can we sing under unjust law? What can we expect?
A wolf is loose in the flock! A torn, seamless garment is offered
before our eyes by an unconsolated Jesus. His rent tunic will be
cut to pieces. The humble Judge endures the suffering! O, O, O,
when shall He destroy the caves of thieves? When shall the
feared God of Vengeance come?

Ross Brown, <i>tenor</i>	Geoffrey Thomas, <i>baritone</i>
--------------------------	----------------------------------

INSTRUMENTAL ENSEMBLE

*King James numberings are in parentheses

Verse

1-3

CHORALE: *An Wasserflüssen Babylon*

Heinrich Schütz

(1585-1672)

INSTRUMENTAL ENSEMBLE

1-3

GEISTLICHES

KONZERT: *An Wasserflüssen Babylon*

Johann Hermann Schein

(1586-1630)

By the rivers of Babylon we sat with sorrow.
When we thought of Zion, we wept from the heart.
We hung, with heavy spirits, our harps and organs
on their willow trees which were in their land.
Then we had to endure many insults and disgraces
from them every day.

Janet Meyers, *mezzo-soprano*

Nancy Freitas, *mezzo-soprano*

INSTRUMENTAL ENSEMBLE

4-6

CHORALE, THIRD STROPHE: *Wie sollen wir in solchen Zwang* Schütz

How can we in such oppression and misery now sing
to the Lord in a strange land? Jerusalem, if I forget
what is yours, may God, the Allrighteous, forget what
is mine in my life. We cannot force joy nor sing
joyous songs when we live in misery.

Beverly Olson, *soprano*

Anne Sautebin, *mezzo-soprano*

Ross Brown, *tenor*

James Radomski, *bass*

4-6

MOTET: *Quomodo cantabimus*

Francisco Guerrero

(1528-1599)

How shall we sing the Lord's song in a strange land?
If I forget thee, Jerusalem, let my right hand forget
her cunning. If I do not remember thee, let my tongue
cleave to the roof of my mouth.

COLLEGIUM

II. CONFITEMINI DOMINO

Psalm 117 (118)

Verse

1

GRADUAL VERSE AND CLAUSULA: *Confitemini Domino*

O give thanks unto the Lord: for He is good, because his mercy endureth forever.

Douglas Hines, *tenor*

Michael Maguire, *baritone*

1

MOTET: *In seculum longum*

Bamberg MS

(13th century)

INSTRUMENTAL ENSEMBLE

26

ANTIIPHON: *Gloria tibi Trinitas* and

CANTUS FIRMUS: *In nomine* from *Benedictus* of
Missa Gloria tibi Trinitas

John Taverner

(c. 1495-1545)

Glory be Yours, O Trinity of equal Persons, one Deity,
before all ages, now and forever.

In the name of the Lord.

Anne Sautebin and Beverly Olson, *sopranos*

26

FANTASIA: *In nomine, Howld fast*

Christopher Tye

(1498-1573)

VIOL CONSORT

26

FANTASIA: *In nomine*

John Bull

(c. 1562-1628)

RECORDER CONSORT

26

PAVANE: *In nomine Pavin* from Morley's
Consort Lessons

Nicholas Stogers?

(fl. 1610)

INSTRUMENTAL ENSEMBLE

III. CIRCUMDEDERUNT ME

Psalm 17 (18)

Verse

5 SARUM CHANT: *Circumdedederunt me*

The sorrows of death compassed me. The sorrows of Hell compassed me about.

MEN'S CHORUS

5 CHANSON: *Nymphes, nappés—Circumdedederunt me* Josquin des Prez
(c. 1450-1521)

Nymphs, wood-nymphs, dryads, come weep over
my desolation. Because I languish in such great
affliction that I am more dead than ill.

The sorrows of death . . .

Janet Meyers, *mezzo-soprano* Douglas Hines, *tenor*
Michael Maguire, *baritone*

5 ELEGY: *Musae Jovis—Circumdedederunt me* Nicholas Gombert
(c. 1490-1555)

The sorrows of death . . .

Josquin, a man pleasing the best and greatest Jove,
triumphs among the heavenly ones and sings a sweet song.
He is the ornament of the temple and the muses.

VIOL CONSORT AND VOCAL ENSEMBLE

5 METRICAL PSALM: *The slie and subtile snares of Hell* Richard Allison
(fl. 1600)
Cheryl Wampler, *soprano* Nancy Freitas, *alto*
Charles Brown, *tenor* James Radomski, *bass*

5 INTROIT: *Requiem aeternam—Circumdedederunt me* Jean Richafort
from *Missa pro defunctis* (c. 1480-c. 1548)

Give them eternal rest, O Lord; and let perpetual light shine upon them.

The sorrows of death . . .

COLLEGIUM

Psalm 114 (116)

Verse

3 METRICAL PSALM,
THIRD STROPHE: *La mort m'avait en ses pieges* Paschal de L'Estrocart
(c. 1540-c. 1590)

Death surprised me in its snares.
It found me in these mortal distresses.
It has seized me with unhappiness and distress.
On praying these words I am moved.

Beverly Olson, *soprano*

INSTRUMENTAL ENSEMBLE

3 MOTET: *Circumdedederunt me* Vivanco
The sorrows of death encompassed me, and the pains of Hell got hold upon me.
O Lord, deliver my soul and return my soul unto Thy rest.

COLLEGIUM

IV. IN TE, DOMINE, SPERAVI

Psalm 30 (31)

CONCLUSION OF TE DEUM: *Et laudamus nomen tuum*

We confess and glorify Your name, now and for all eternity. Psalm (145:2)

In Your great mercy, Lord, throughout this day keep us free
from sin by Your protection.

Have mercy upon us, Lord, have mercy upon us. Psalm (123:3)

Verse

1 May Your mercy, Lord, Your loving kindness, always remain
with us, for we have placed our hope in You. Psalm (33:22)

In Thee, O Lord, do I put my trust: let me never be put to confusion.

COLLEGIUM

FROTTOLA: *In te, Domine, speravi*

Josquin

In Thee, O Lord, do I put my trust to find pity forever.
 But in a sad and dark Hell was I, and I suffered in vain.
 Broken and scattered to the wind is my hope; I see Heaven
 turn to me weeping. Sighs and tears remain with me of my
 sad hope once so great.

I was hurt, however, in my sorrow I called to Thee.
 In Thee, O Lord, do I put my trust. In Thee, O Lord.

Janet Meyers, *mezzo-soprano*
 Michael Manderén, *lute*

METRICAL PSALM: *Mein Herz auf dich tut bauen*Rudolph de Lasso
(c. 1563-1625)

INSTRUMENTAL ENSEMBLE

METRICAL PSALM: *O Lord, I put my trust in Thee*Scotch Psalter
(1635)

Victoria Pfann, *mezzo-soprano*
 Robert Wayne Moss, *viola da gamba*

ENTABULATED

MOTET: *In te, Domine, speravi* (Lupus)Enriquez de Valderrábano
(fl. 1550)Michael Manderén and Peter Croton, *lutes*

CHORALE, SIXTH STROPHE:

Johann Sebastian Bach and Schütz
(1685-1750)*Herr, meinen Geist befehl ich*

Lord, my spirit I commend to Thee. My God, do not fail me.

Take me in Thy hands, O true God.

Protect me from all dangers until the final end.

Magen Solomon, *soprano* Nancy Freitas, *alto*
 Ross Brown, *tenor* William Weinert, *bass*

INSTRUMENTAL ENSEMBLE

MOTET: *In manus tuas, Domine*

Vivanco

Into Thy hands, Lord, I commend my spirit.

COLLEGIUM

SHORT RESPONSORY: *In manus tuas, Domine*

Into Thy hands, Lord, I commend my spirit.

Into Thy hands, Lord, I commend my spirit.

Redeem us, Lord, God of truth. I commend my spirit.

Glory to the Father, Son, and Holy Ghost.

Into Thy hands, Lord, I commend my spirit.

COLLEGIUM

MASS: *Missa In manus tuas, Domine*

Vivanco

SANCTUS

OSANNA

BENEDICTUS: OSANNA

AGNUS DEI I (Plainchant)

AGNUS DEI II

AGNUS DEI III (Plainchant)

COLLEGIUM

RECESSIONAL

TOCCATA: from *Orfeo*

Monteverdi

PROGRAM NOTES

* * * *

No single source of text can claim a more sustained or influential role in the history of Western music than the Book of Psalms. From the time of the Old Testament until the present, the Psalms have continued to fire the imagination of musicians. They provide the major source for the words found in Gregorian chant and in the music of early Protestantism. Taken altogether, the settings of the Psalms over the centuries form a kind of vast musical progeny, all related by common words and frequently by common melodies. The individual works, however, are nearly as diverse as they are numerous. Our programs will trace some of the various musical settings from the Medieval to the Baroque periods of a few selected Psalms.

INVOCATIONS AND RECESSIONAL

De profundis, one of the Seven Penitential Psalms in the Roman liturgy, has long been a favorite of composers. The recently discovered terse and dramatic setting by Vivanco, once a famed master at Salamanca, presents only the opening two verses of the Psalm. The verse *Deus in adiutorium meum* is an invariable opening chant for all of the Hours of the Office. Monteverdi's colorful setting, initiating his *Vespers of 1610*, was borrowed and expanded from an earlier *Toccata* written for the raising of the curtain in his opera *Orfeo*. The *Toccata* serves as our recessional and a frame to our program.

I. SUPER FLUMINA BABYLONIS

Complete Psalms are intoned antiphonally during the Hours of the Office. Two half-choruses alternate singing the verses according to a repetitive, essentially monotonic, formula. A doxology concludes all of the Psalms and adapts them to the Christian precepts of the Trinity. *Super flumina Babylonis* is assigned to Thursday Vespers throughout the year. The text of the melodic antiphon that frames the Psalm is also drawn from the Psalm in this instance. *Su-su-su-per* by di Lasso is a humorous stammering song, which in spirit is more closely related to the Italian *canzona* than the somber motets usually associated with the opening words of the Psalm. Di Lasso introduces a stammered syllable and then loops back to include, in succession, each of the preceding syllables of the verse with it. The process continues until it finally produces the complete verse coherently in proper sequence. *Quomodo cantabimus* from the *Roman de Fauvel* is a fourteenth-century adaption of the seventh verse of the Psalm as a commentary on contemporary evils in the church and state. France is likened to the Babylon of the captive Israelites. Wolfgang Dachstein, a preacher and organist in Strasbourg until 1530, was the author of the melody and words of the chorale *Am Wasserflüssen Babylon*. The harmonization by Schütz is found in his *Psalter* of 1628. His use of Dachstein's melody attests to its popularity, for the composer usually preferred to devise his own tunes for the chorale texts. Schein's arrangement of the same melody for two singers and continuo appears in his *Opera novella* of 1618. He dissects motives from each of the phrases in turn and develops them sequentially. The words of the text are treated with exceptional expressiveness and sensitivity. *Wie sollen wir*, the third strophe of Schütz's chorale setting, is equivalent to the *Quomodo cantabimus* verse of the Psalm. The motet version of the latter by Guerrero, chapelmaster at Seville cathedral, is an intense and moving portrait of the grief of the captive Israelites.

II. CONFITEMINI DOMINO

The Psalm *Confitemini Domino*, by curious circumstances, has been responsible for some significant instrumental music. The opening verse of the Psalm appears in the Gradual Verse of the Mass for Easter Sunday. The words *In seculum* from the verse carry an extended melisma. In our performance of the Gradual Verse the melisma is converted into a section of measured polyphony termed a *clausula*. *Clausulae* were often transformed or expanded into motets. Some of the *In seculum* motets appear to be among the first that may have been designed for instrumental performance. *In seculum longum* introduces a series of lively hockets, which are fragmented melodic lines tossed in rapid alternation between the upper two voices. *Benedictus qui venit in nomine Domini*, the 26th verse of the Psalm, appears in the Sanctus of the Mass. Musicologists long puzzled over the origin of the name *In nomine* carried by numerous English instrumental fantasias. The works all are based upon a *cantus firmus* that corresponds exactly to the antiphon *Gloria tibi Trinitas*. At length the riddle was solved. A portion of the *Benedictus* from Taverner's *Missa Gloria tibi Trinitas* wherein the notes of the antiphon are prolonged and set to the words *In nomine* proved to be the source of the transcriptions. We will compare the pitches of the

original antiphon and Taverner's version by performing each of the phrases in succession antiphonally. Tye's *In nomine Howld fast* surrounds the long notes of the traditional melody by essentially monothematic counterpoint. His work concludes in a dazzling display of metrical fireworks. Three contrasting meters are presented simultaneously. Bull's fantasia also presents the *In nomine* melody in long notes, but the counterpoint is comprised of a number of melodic points. The *In nomine Pavin* does not carry a direct quote of *In nomine*, but at least one scholar has suggested that the melodic lines are strongly influenced by it. The *Pavin* consists of three sections, each of which is repeated with ornamentations. The work is scored for the traditional Jacobean mixed consort of bowed and plucked instruments and transverse flute.

III. CIRCUMDEDERUNT ME

The verse, within Psalms 17 and 114 that relate to the terrors of death are remarkably similar. A Sarum chant carrying the words in the first of these Psalms was a particularly favorite *cantus firmus* of Josquin. Three of the works of the composer are built around a canonic presentation of this chant. His six-voice lament *Nimphes, nappés* is the only one of the three that contrasts a French text with the Latin of the underlying chant. After Josquin's death, two of his pupils, in homage to their master, wrote memorial works based upon the *Circumdede runt* chant. Gombert's elegy presents the chant four times in tenor voice. In each of the two presentations that follow the first, the notes values are reduced by half. The final statement of the chant is in triple meter. The work is marked by entries in very close imitation and by rich and somber sonorities. Richafort wrote a Requiem Mass in memory of his master. Each of the movements is based upon the *Circumdede runt* canon. Prefacing our presentation of the Introit *Requiem eternam* from Richafort's Mass is Allison's harmonization of *The slie and subtile snares of Hell*, an English version of *Circumdede runt* by Thomas Sternhold. L'Estocart's music to Théodore de Bèze's words *J'aime mon Dieu, car lorsque j'ay crié* introduces the second of our Psalms that carries the *Circumdede runt* verse. Vivanco's recently discovered motet *Circumdede runt me* sets the comparable verses from the Latin Vulgate.

IV. IN TE, DOMINE, SPERAVI

An entire Psalm may be presented musically either in antiphonal psalmody or by singing all of the strophes of a metrical setting. The usual motet or chant, however, normally uses only a portion of the Psalm. The text may be a composite of verses selected from one or several Psalms. The process, which is termed centonization, is used near the conclusion of the *Te Deum*, where a patchwork of verses from various Psalms concludes with the opening verse of *In te, Domine, speravi*. Traditionally all of the bells of the church were rung at the singing of the *Te Deum*. The text of Josquin's frottola *In te, Domine, speravi* is a mixture of Latin and Italian. The work is a curious medley of sacred and secular elements. Rudolpho de Lasso was the youngest son of the master, Orlando. Together they composed music for the first fifty Psalms of the Ulenberg Psalter. The task has been viewed as perhaps a kind of Catholic counter-attack against the tremendous popularity of the Lutheran chorales and Huguenot Psalms. *Mein Herz auf dich tut bauen* is polyphonic, and the opening melody appears to be modeled after an older Evangelical tune, *Lobt Gott, ihr frommen Christen*. The English version by John Hopkins of the same Psalm appears in the Scottish Psalter of 1635. It is set to the same tune that Allison used for Sternhold's *The slie and subtile snares of Hell* in the preceding section. Valderrábano's instrumental transcription of the motet *In te, Domine, speravi* by Lupus appears in his *Silva de Sirenas* publication of 1547.

The final works on our program are all associated with the sixth verse of the Psalm, which Luke records as the final words spoken by Christ from the cross. *Herr, meinen Geist befehl ich dir* is the fifth strophe of a metrical version of the Psalm written by Adam Reusner in 1533. The melody, first introduced by Calvisius in 1594, has been used by many composers. Our example is a composite of the harmonizations done by Bach and Schütz. The Bach version of each phrase will be presented first, then followed immediately by the Schütz version of the same phrase. Vivanco's motet *In manus tuas* consists of two distinct melodic motives. The composer later used the motet as the basis for a brilliant eight-voice mass for two choirs. The two motives of the motet are juxtaposed and developed in the mass in innumerable ways. The result is a masterpiece of counterpoint and expression. We shall perform the Sanctus and Agnus Dei of Vivanco's *Missa In manus tuas*. Just preceding the Mass we shall present the Short Responsory *In manus tuas*, which is assigned to Sundays at Compline throughout the year. In responsorial psalmody, a soloist alternates with the chorus in the presentation of the Psalm. The chorus sings a refrain that is repeated after each line introduced by the soloist. In this Short Responsory the text is limited to the single verse of the Psalm and the first portion of the Doxology.

COLLEGIUM MUSICUM

L. D. NUERNBERGER, *director*

* * * *

SINGERS

Bethe Alpert
Charles Brown
Ross Brown
Jonathan Dimmock
Tilmer Engebretson
Carol Farley
Nancy Freitas
Beth Gilford
Douglas Hines

Victoria Huber
Sharon Kaplan
Mark Kauffman
John Komasa
Michael Maguire
Daniel Mendelow
Janet Meyers
Wendy Naylor
Beverly Olson

Victoria Pfann
Daniel Pritchett
James Radomski
Anne Sautebin
Frank Shaw
Magen Solomon
Geoffrey Thomas
Cheryl Wampler
William Weinert

INSTRUMENTALISTS

Aimée Beggs, *viola da gamba*
Lisa Berezin, *viola da gamba, vielle*
Lisa Crawford, *viola da gamba*
Peter Croton, *lute*
Beth Gilford, *shawm, recorder*
Catharine Johnson, *recorders*
Grey Larsen, *recorders, transverse flute*
Randall Love, *rebec*
Michael Manderen, *lute, psaltery*
Daniel Mendelow, *cornetto, piccolo trumpet*
Robert Wayne Moss, *viola da gamba*
Eric Nagel, *viola da gamba*
Daniel Pritchett, *recorders, portative, rackett*
Sarah Rabinowitz, *recorders, rackbells, krummhorn*
Norman Robertson, *viola da gamba*
Allen Smith, *shawm*
Julian Ward, *recorders*
Nancy Warfield, *shawm*