

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

A Tale of Two Cities



A View of Venice, detail, Gentile Bellini



A View of Toledo, detail, El Greco

FAIRCHILD CHAPEL

1977

SATURDAY, APRIL 30, 4:30 P. M.

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

WHEATON, ILLINOIS

ST. JOHN LUTHERAN CHURCH

SATURDAY, MAY 7, 8:00 P. M.

SKOKIE, ILLINOIS

ST. PAUL LUTHERAN CHURCH

SUNDAY, MAY 8, 3:00 P. M.

FAIRCHILD CHAPEL

FRIDAY, MAY 27, 8:30 P. M.

SATURDAY, MAY 28, 8:00 P. M.

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I. PROLOGUE, THE HERITAGE



Finding the Body of St. Mark, Tintoretto



St. Ildephonsus Receives the Vestment, detail, Diaz D'Oviedo

VENICE

HYMN: *Veni Creator Spiritus*

Creator Spirit, come and visit the souls that are Yours; fill with heavenly grace the hearts that You created.

MOTET: *Venecia mundi splendor — Michael qui Steno domus*

Johannes Ciconia
(fl. 1400-1411)

[Venice, splendor of the world, Italy flourishes in you for you are elegance, you are free from any blemish. Rejoice, O mother, salvation of the sea, who purges whatever evil is found by the sea, you are the haven and aid for the miserable. Rejoice greatly, O virgin, to you alone belong the worthy ports of this ducal realm!]

Michael of the house of Steno, you carry the honor of doge. Hail to you because you are good! You scatter prosperity with your hand. Always victorious, always clement, you are as a paragon called upon as defender of the Catholic faith across the seas.]

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TOLEDO

MOZARABIC CHANT: *Deus miserere*

Lord have mercy, O good Jesus, have compassion for him.

Lord have mercy.

To You we cry, Christ, hear us, hear the mourning voices of the weeping.

Lord have mercy.

Bless, O Lord, incline Thine ear, tenderly hear our wailing.

Lord have mercy.

CANTIGA: *Muito devemos*

13th Century

We ought, gentlemen, to praise Saint Mary very much for her graces and her gifts which she gives to anyone who believes in her.

VERSE: Very early in the morning she gave her prelate, the Archbishop of Spain called Alfonso, a vestment which she brought from Paradise and was made to his measure so that his mind might be directed night and day to praise her.

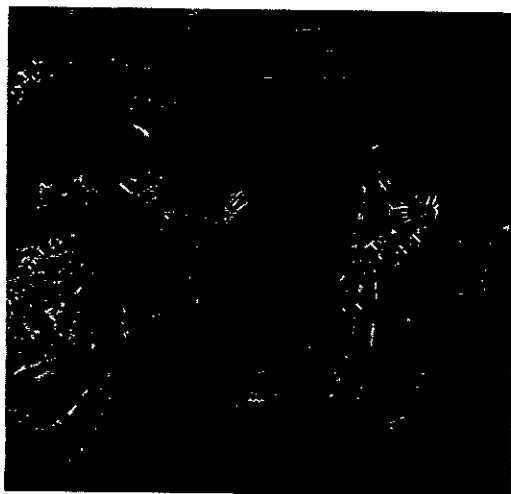
We ought, gentlemen, . . .

VERSE: He made pronouncements which we find true and also good writings about the virginity of that very holy lady; by these her fame was spread afar in Spain so much that it converted Jews from their heresy.

We ought, gentlemen, . . .

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II. THE MASTERS



The Annunciation, detail, Titian



The Annunciation, detail, El Greco

TOLEDO: LA CATEDRAL

MOTET: *Missus est Gabriel*

Cristóbal Morales
(c. 1500-1555)

Then the angel Gabriel was sent to the virgin Mary, saying to her the words: "Hail, Mary, the Lord is with you; blessed are you among women."
(Cf. Luke I, 28)

William Weinert, *baritone*
INSTRUMENTAL ENSEMBLE

VENICE: LA BASILICA DI SAN MARCO

MOTET: *Ave Maria*

Adriano Willaert
(c. 1480-1562)

[Hail, Mary, full of grace, the Lord is with you. Blessed virgin, whose womb was worthy to carry the Lord Jesus Christ.]
(Cf. Luke I, 28)

RECORDER QUARTET

MADRIGAL: *O morte, eterno fin*

Cipriano de Rore
(1516-1565)

O death, eternal end of all tribulation, repose of the mind and the body, more useful and necessary to all creatures than the life itself, their cherished treasure; haven of weary and wretched mortals, who wander searching from east to west. You burst our prison and sever our cruel chains and end forever the pains of love.

Cheryl Wampler, *soprano*
INSTRUMENTAL ENSEMBLE

TOLEDO

MOTET: *Versa est in luctum*

Alonso Lobo
(1555-1617)

My harp is turned to mourning, and my organ into the voice of them that weep. (Job XXX, 31)
Because to me, O Lord, my days are nothing. (Job VII, 16)

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III. THE PUPILS

VENICE

MADRIGAL: *Lieto godea*

Giovanni Gabrieli
(1557-1612)

Sitting happily, I enjoyed the trembling breeze that sweetly whispered of April. Each hour, each creature sighs for love. With a fatal dart flying love pierces my heart and leaves me, alas, wretched. I shall have only death from it unless happiness changes my destiny.

Tami Levitt and Alice Goodwin-Brown, *sopranos*
Ana Waisman and Sharon Kaplan, *mezzo-sopranos*
Charles Brown and Douglas Benecke, *tenors*
Andrew Cuk and John Zerbe, *basses*

INSTRUMENTAL ENSEMBLE

PSALM: *Ehre sei dem Vater from Ich danke dem Herren*
(Psalm 111)

Heinrich Schütz
(1585-1672)

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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CIACCONA: *Zefiro torna*

Claudio Monteverdi
(1567-1643)

Zephyr returns and with his sweet breath freshens the air and ruffles the waters, and, murmuring through the green branches, makes the flowers in the field dance to his music.

Phyllida and Chloris, garlands adorning their hair, sound sweet and joyous music; and sonorous caverns re-echo the harmony from high mountains and deep valleys.

Dawn rises more lovely in the heavens and the sun spreads more golden rays; pure silver adorns Thetis's fair cerulean mantle.

(Ottavio Rinuccini)

Gayle Johnson and Nancy Freitas, *sopranos*
INSTRUMENTAL ENSEMBLE

SYMPHONIA SACRA: *Aber die Gerechten* final portion of
Es steht Gott auf

Heinrich Schütz

But the just must rejoice, rejoice from the heart, and be joyful for God.

David Caldwell, *tenor* and Derek Ragin or Douglas Benecke, *tenor*

INSTRUMENTAL ENSEMBLE

TOLEDO

MOTET, PART ONE: *Beata Dei genitrix*

Francisco Guerrero
(1528-1599)

Blessed mother of God, Mary, sanctuary of the Holy Spirit, alone and unrivalled, you were found pleasing to our Lord Jesus Christ. Alleluia.

Gayle Johnson and Nancy Freitas, *sopranos*
Tami Levitt and Suzanne Bogas, *altos*
David Caldwell, *tenor* William Weinert, *baritone*

MISSA: *Beata Dei genitrix*
Kyrie eleison

Alonso Lobo

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MOTET, PART TWO: *Ora pro populo*

Pray for the people, intercede for the clergy, plead for all consecrated women. Alleluia.

SEXTET

MISSA: *Beata Dei genitrix*
Christe eleison
Kyrie eleison
Gloria

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IV. THE INSTRUMENTS

VENICE

RICERCAR

LUTE QUARTET

Hieronimo Parabosco
(c. 1520-1557)

TOLEDO

DIFERENCIAS: *Sobre el "Canto del Caballero"*

INSTRUMENTAL ENSEMBLE

Antonio de Cabezón
(1510-1566)

VENICE

Canzon VI

INSTRUMENTAL ENSEMBLE

Giovanni Gabrieli

V. CHRISTMAS VESPERS



Adoration of the Shepherds. Tintoretto



Adoration of the Shepherds, detail, El Greco

TOLEDO: FIRST VESPERS, CATEDRAL

VILLANCICO: *Zagales, sin seso vengo*

Francisco Guerrero

Shepherds, I come dumbfounded! I have never been so astonished!

What is it, shepherd?

Because love is able to bring redemption from God, dressed as a mortal.

God is made man for mankind, to the astonishment of both heaven and earth; and He descended to earth; and bestowed His name upon Him.

Nothing can ever astonish me so again, I have never been so amazed!

What is it, shepherd? . . .

Bethe Alpert and Cheryl Wampler, *sopranos*

Ana Waisman and Sharon Kaplan, *mezzo-sopranos*

Douglas Benecke and Charles Brown, *tenors*

Andrew Cuk, *baritone*

John Zerbe, *bass*

INSTRUMENTAL ENSEMBLE

ANTIPHON: *Cum ortus fuerit*

When the sun has risen in the heavens, you shall see the King of Kings coming forth from the Father, like a groom from his bridal chamber.

Andrew Cuk, *baritone*

John Zerbe, *bass*

MAGNIFICAT: *Octavi toni*

Sebastián de Vivanco

(c. 1550-1622)

1. My soul magnifies the Lord.
2. And my spirit rejoices in God my savior.
3. For he has regarded the lowliness of his handmaiden, for, behold, henceforth all generations shall call me blessed.
4. For he who is mighty has done great things for me and holy is his name.
5. And his mercy is on those who fear him from generation to generation.
6. He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.
7. He has put down the mighty from their thrones and exalted those of low degree.
8. He has filled the hungry with good things, and the rich he has sent empty away.
9. He has helped his servant Israel, in remembrance of his mercy.
10. As he spoke to our fathers, to Abraham and to his seed forever. (Luke I, 46-55)
11. Glory to the Father, and to the Son, and to the Holy Ghost.
12. As it was in the beginning, is now, and ever shall be, world without end. Amen.

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VENICE: SECOND VESPERS, SAN MARCO

VERSICLE: *Notum fecit Dominus*

The Lord has made known, alleluia,

His salvation, alleluia.

Geoffrey Thomas, *baritone*

MEN'S CHORUS

MOTET: *Cantate Domino*

Claudio Monteverdi

O sing unto the Lord a new song, and praise his name who has done marvellous things. Sing and rejoice and sing praise with the harp and the voice of a psalm, for he has done marvellous things. (Cf. Psalm 97)

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ANTIPHON: *Hodie Christus natus est*

This day Christ is born, this day the savior has appeared: this day on earth angels are singing, and the archangels are rejoicing. This day the just rejoice saying: "Glory to God in the highest, alleluia."

MAGNIFICAT: *Primi toni*

1. *Magnificat anima mea*
2. *Et exultavit*

Plainchant

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3. *Quia respexit*

Girolamo Cavazzoni
(fl. 1542)

INSTRUMENTAL ENSEMBLE

4. *Quia fecit*
5. *Et misericordia*
6. *Fecit potentiam*
7. *Deposuit potentes*
8. *Esurientes*

Plainchant

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9. *Suscepit Israel*

Girolamo Cavazzoni

INSTRUMENTAL ENSEMBLE

10. *Sicut locutus est*
11. *Gloria Patri et Filio* a 6
12. *Sicut erat in principio* a 7

Plainchant
Claudio Monteverdi
Claudio Monteverdi

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VI. EPILOGUE

VENICE

HYMN: *Veni Creator Spiritus* (Second Strophe)

You are called by the name of Paraclete, gift of God most high, fountain of life, fire, love, and the soul's anointing.

TOLEDO

CANTIGA: *Muito devemos*

PROGRAM NOTES

* * *

During the Middle Ages, Venice and Toledo were Mediterranean outposts on opposite frontiers of the Latin Christian world. Venice faced the Byzantine empire to the east and served as the port of departure for the Holy Land; Toledo faced south upon the slowly receding Islamic empire that once had engulfed most of the Iberian peninsula. The history of both cities was strongly influenced by the realms on which they bordered. The Venetians acquired or pillaged much of their treasure, including the body of their patron saint, from foreign domains. Toledo, in contrast, assimilated its diverse legacy; successive waves of invaders all left an individual imprint on the city itself. By the end of the Renaissance, Toledo was a dying city that had been spurned by Philip II for Madrid and the Escorial. Its composers still clung to Renaissance polyphony, which was doomed to an inevitable but glorious death. Venice looked forward, however, to the new age of the Baroque. Its musicians were in the vanguard of opera and the new era of instrumental music.

I. Prologue: The Heritage

Even before two Venetian merchants retrieved the body of St. Mark from Alexandria in the ninth century, the city had long been a republic ruled by magistrates and a doge. In 1202, the blind doge Enrico Dandolo led a group of French nobles and Flemish knights on the infamous Fourth Crusade. They embarked from the lagoons singing the hymn *Veni Creator Spiritus* as bells rang throughout the city. The motet *Venecia mundi splendor*—*Michael Steno* by Ciconia, among the first of many Netherlanders to seek a musical fortune in Italy, reflects the splendor and self-assurance of Venice at the beginning of the fifteenth century when the city was at the zenith of its power.

One of the most brilliant periods in the history of Toledo was that associated with the seventh-century Archbishop Ildephonsus. The prelate is reputed to have composed chants for the Visigothic rite. After the Moorish invasion of 711, Christians who practiced the Visigothic liturgy were known as Mozárabes. The Toledo cathedral still retains presently an active Mozarabic chapel. *Deus miserere* is part of the Mozarabic Office of the Dead. Ildephonsus, now patron saint of Toledo, was associated with a legendary miracle performed by Saint Mary. The cantiga *Muito devemos*, which recounts the miracle, was composed for Alfonso X, a monarch born in Toledo and closely linked with the cultural and political life of the city during the thirteenth century.

II. The Masters

During the Renaissance, the cathedral of Toledo constantly vied with that of Seville for the position of greatest power and influence in Spain. Morales, the most renowned of the Toledo choirmasters, remained in the city only two years before he resigned. He later petitioned the chapter for the opportunity to compete again for the position, but he died before the competition was held. The Annunciation motet, *Missus est Gabriel*, was published while Morales was still at the Vatican. The work incorporates the traditional *Ave Maria* chant melody.

The list of chapelmasters at San Marco during the sixteenth and seventeenth centuries includes the names of some of the distinguished musicians in Europe. Willaert, a Netherlander, retained the position for over thirty-five years and exerted great influence as a teacher. His *Ave Maria* is the second part of a Christmas motet *O magnum mysterium*. De Rore assumed the position of chapelmaster upon Willaert's death and was one of his predecessor's most famous students. *O morte eterno fin* may have been intended to conclude a tragedy by the Ferrara dramatist Cinzio.

Alonso Lobo was choirmaster at Toledo during the time that El Greco was painting many of his masterpieces. The moving *Versa est in luctum* was written in commemoration of the burial of Philip II. The somber text from Job provides an interesting counterpart to De Rore's *O morte, eterno fin*.

III. The Pupils

Giovanni Gabrieli, a pupil of his uncle Andrea, served as organist in San Marco during the time that Zarlino was chapelmaster. The formal design of *Lieto godea* is patterned after the French chanson, but the setting for two antiphonal groups of singers stems from Venetian tradition. Schütz was the most illustrious of the pupils of Gabrieli. The concluding doxology from his setting of Psalm 111 is based directly upon Gabrieli's *Lieto godea*. The German master, however, augments the two original vocal choirs with two more of instruments. Schütz returned to Venice in 1628 and was greatly influenced by Monteverdi, then chapelmaster of San Marco. In homage to the Venetian master, Schütz wrote *Es steh Gott auf* in which the last portion drew upon Monteverdi's *Zefiro torna*. Both works are based upon the same two-measure bass ostinato. Schütz, however, added two violins to the texture and developed the *concertato* style far beyond Monteverdi's original intention. Our performance will be limited to those portions of each work which bear a direct relationship to one another.

Guerrero, a favored pupil of Morales, served at the Seville cathedral for forty-five years. His motet *Beati Dei genitrix* served as the basis for a parody mass by his pupil Alonso Lobo. We will present the motet juxtaposed with appropriate derived portions of the mass. Although Lobo employs the same melodic materials as Guerrero, the mass is a very personal work of great dramatic intensity.

IV. The Instruments

The term *Ricercar* or "to search out" was associated with abstract works for several instruments in the *Musica Nova*, a collection published in Venice in 1540. Parabosco was a pupil of Willaert and has been often identified as one of the organists in Titian's several paintings of Venus and Cupid.

The predominant instrumental pieces in Spain during the corresponding period were written for vihuela, harp, or keyboard. The *diferencias* or theme and variations was a favorite form. The folksong *Canato del Caballero* served as the stimulus for a set of masterful variations by Cabezon, the blind organist whose close friend Johann Resa was a singer in the Toledo cathedral. The melody was also the basis of an early mass by Morales, and the text provided Lope de Vega the inspiration for his tragedy *El Caballero de Olmedo*.

The *Canzon*, another popular Venetian instrumental form, was usually lighter in character than the *Ricercar* and had some characteristics of the French chanson. Gabrieli's *Canzon* is a stunning display piece for seven instruments.

V. Christmas Vespers

Guerrero's villancico *Zagales sin seso vengo* was probably performed in a street processional prior to Christmas services in the cathedral. The work appears in a printed collection purchased by the chapter in 1594. The antiphon *Cum ortus fuerit* precedes the Magnificat for First Vespers on the Nativity. One of the few extant copies of Vivanco's eight-voice *Magnificat octavi toni* is found in the archives of the Toledo cathedral. Verses of polyphony and chant based upon a recurring formula or tone alternate throughout the work.

The text of Monteverdi's *Cantate Domino* is closely associated with the liturgy for the Nativity. The composer unabashedly borrows sequence patterns from some of his earlier madrigals in his setting. Our Venetian counterpart to Vivanco's *Magnificat* is a mosaic of chant and works composed by Cavazzoni and Monteverdi on the tone in the first mode. Girolamo Cavazzoni was a pupil of Willaert. His two verse settings were originally composed for organ. Our concert concludes with the two verses of the doxology in settings for six and seven voices found in the collection of works known as Monteverdi's *Vespers of 1610*.

COLLEGIUM MUSICUM

L. D. NUERNBERGER, *DIRECTOR*

SINGERS

Bethe Alpert
Douglas Benecke
Suzanne Bogas
Charles Brown
David Caldwell
Andrew Cuk
Jonathan Dimmock
Nancy Freitas
Beth Gilford
Alice Goodwin-Brown
Ross Goodwin-Brown
Gwen Griffiths
Lisa Hamilton
Marian Hertz

Gayle Johnson
Timothy Johnson
Sharon Kaplan
Beth Knowles
Grey Larsen
Tami Levitt
Daniel Pritchett
Derek Ragin
Geoffrey Thomas
Ana Maria Waisman
Cheryl Wampler
William Weinert
John Zerbe

INSTRUMENTALISTS

David Barrett, *sackbutt*
Robin Behn, *recorders, flute*
Elizabeth Cook, *viola da gamba*
Gail Gillispie, *lute*
Alice Goodwin-Brown, *shawm*
Catherine Johnson, *recorders, violin*
Eileen Jones, *sackbutt*
Sylvia Kennick, *gothic harp*
James Klein, *lute*
Grey Larsen, *recorders, flute*

Michael Manderén, *lute, chitarrone, vihuela*
Mark Meadow, *recorders*
Eric Nagel, *viola da gamba*
Thomas Payne II, *lute*
Daniel Pritchett, *recorder, lute, shawm*
Evan Stein, *lute*
Jennifer Steiner, *violin*
David Stoklosa, *sackbutt*
Nancy Warfield, *shawm*
Marcy Zimmermann, *viola da gamba*