

THE COLLEGIUM MUSICUM

Musical Survival: Science or Chance?

A STUDY OF SOME CRITICALLY ENDANGERED SPECIES

"Works of the Romantic period are presently undergoing their final stage of 'sifting.' . . . The picture emerges of a long, continuous process of selecting out the best—musical Darwinism." Rebecca Green, *Music Library Notes*, September, 1978.

"There is a comfortable belief that time and change try reputations by some infallible touchstone; that the worthiest will survive; and that the iniquity of oblivion does not scatter its poppy quite so blindly after all. This belief is sharply challenged by the case of Robert White." *Tudor Church Music*, Vol. V, 1926.



Charles Darwin



Fortuna, goddess of chance

FAIRCHILD CHAPEL

1978

4:30 P.M.

SATURDAY, DECEMBER 2

SUNDAY, DECEMBER 3

I. LAMENTATIONS: JEREMIAH(?) AND JOB

PROCESSIONAL: *Incipit lamentatio Jeremiae*

San Salvatore MS from Brescia
(15th century)

Here begin the lamentations of Jeremiah the prophet.

Lamentations
1:1

Quomodo sedet sola

Verona MS
(Early 16th century)

How lonely she is now, the once crowded city! Widowed is she who was mistress over nations. The princess of the provinces has been made a willing slave.

JERUSALEM, JERUSALEM, CONVERTERE AD DOMINUM

Verona and San Salvatore MSS

Jerusalem, Jerusalem, return to the Lord, your God.

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Job 30:31
and 7:16

MOTET: *Versa est in luctum*

Juan Gutiérrez de Padilla
(1595-1664)
Puebla, Mexico MS

My harp is turn to mourning, and my organ into the voice of them that weep. Because to me, O Lord, my days are nothing.

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Lamentations
1:2

LAMENTATIO SANCTAE MATRIS ECCLESIAE CONSTANTINOPOLITANAE: Guillaume Dufay
O tres piteulx de tout espoir: Omnes amici ejus spreverunt
(c. 1400-1474)

Florence MS

O bend your ear in pity, You wellhead of all hope, Father of the son whose weary mother I am.

I come to plead before your sovereign court in all your power and humane ways: my son, who has honored me so truly always, has been made to suffer grievous hurt.

Cut off am I from his goodness and from joy, yet no one alive will listen to my plaints.

To You I turn, the one and only God, to weep over the forfeit, the grievous torment and the painful outrage done to the most beauteous of men, with no offer at all of comfort from anyone of human lineage.

Martha Fischer, *soprano*

Gary Pacholski, *tenor*

INSTRUMENTAL ENSEMBLE

Lamentations
1:2

FROM THE "SPANISH" LAMENTATIONS: *Omnes amici ejus*

Cristóbal Morales
(c. 1500-1553)
Puebla, Mexico MS

Her friends have all betrayed her and become her enemies.

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JERUSALEM, JERUSALEM, CONVERTERE AD DOMINUM

Gregorian Tone

Jerusalem, Jerusalem, return to the Lord your God.

Derek Ragin, *tenor*

LESSON III FOR MATINS OF GOOD FRIDAY:

Sebastián de Vivanco
(c. 1550-1622)
Salamanca MS

Lamentations
3: 1-3

ALEPH: *Ego vir videns* ALEPH: *Me minavit*
ALEPH: *Tantum in me vertit*

I am the man that has seen affliction by the rod of this wrath. He has led me, and brought me into darkness, not into the light.

Lamentations
3: 4-6

BETH: *Vetustam fecit* BETH: *Aedificavit in gyro meo*
BETH: *In tenebrosis collacavit*

He has worn away my skin and my flesh; he has broken my bones. He has built around me, and has encompassed me with gall and travail. In dark places has he set me, like those long dead.

Lamentations
3: 7-9

GIMEL: *Circumaedificavit adversum me* GIMEL: *Sed et, cum clamavero*
GIMEL: *Conclussit vias meas*

He has hedged me in, so that I cannot escape: he has made my chain heavy. When I cry out and shout, he shuts out my prayer. He has enclosed my ways with hewn stone; he has turned my paths aside.

JERUSALEM, JERUSALEM, CONVERTERE AD DOMINUM

Jerusalem, Jerusalem, return to the Lord your God.

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II. VENERATIONS: FORTUNATUS AND THE TRUE CROSS

HYMN: *Pange lingua de Urreda* (more hispano)

Antonio de Cabezón

(1510-1566)

David Arcus, *organist*

Madrid print, 1557

HYMN: *Pange lingua gloriosi proelium*

Verona MS

(11th century)

Sing, O tongue, of the glorious battle of battles, and, over the trophy of the Cross, proclaim the noble victory—how the slain Redeemer of the world triumphed!

Crux fidelis inter omnes (eighth stanza)

Faithful cross, among all the one noblest tree. No forest bears your equal in leaf, flower, or bough. Dear the wood, dear the nails, dear the weight which you bear!

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MOTET: *Crux fidelis inter omnes*

John Dunstable

(c. 1370-1453)

Faithful cross . . .

Derek Ragin, *tenor*

Trent, Italy MS

INSTRUMENTAL ENSEMBLE

MOTET: *Crux fidelis inter omnes*

Vivanco

Salmanica MS

Faithful cross Alleluia.

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ALLELUIA PRELUDE: *Ave, magnifica Maria*

Worcester Fragments

(13th century)

Hail, magnificent Mary! Hail, wonderful Mary! Hail, inviolate, god-bearing Mary! Hail, Mary, pure in childbirth! Hail, kindly and blessed Mary! Hail, glorious light shining over Mary! Alleluia!

Richard Sobak, *tenor*

Paul Harris, *bass*

Robert Greene, *baritone*

INSTRUMENTAL ENSEMBLE

ALLELUIA AND ALLELUIA VERSE: *Dulce lignum*

Pepys MS, Cambridge
(15th century)

Alleluia. Dear the wood, dear the nails, dear the weight they hold aloft, which they alone might carry, the King of Heaven and Lord.

Barbara Borden, *soprano*

Scott Ferguson, *baritone*

Gary Pacholski, *tenor*

INSTRUMENTAL ENSEMBLE

PARODY MASS: *Crux fidelis*

Vivanco
Salamanca print, 1608

Kyrie eleison (Crux fidelis)

Christe eleison (Nulla silva talem)

Kyrie eleison (Arbor una nobilis)

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III. LAMENTATIONS RESUMED: JEREMIAH(?) AND LEMAIRE

Lamentations
1:2

IN NOMINE: "*Crye*"

Christopher Tye
(c. 1500-1573)
British Museum MS

INSTRUMENTAL ENSEMBLE

Lamentations
1:2

MOTET-CHANSON: *Coeurs desolez: Plorans ploravit*

Josquin des Prez
(c. 1450-1521)
Paris print, 1549

Desolate hearts from all nations, assemble your pain and laments. No longer seek the harmonious lyre of Orpheus for your pleasures, but rather plunge yourselves into grief.

Bitterly she weeps at night, tears upon her cheeks, with not one of all her dear ones to console her.

Charlotte Bacon, *soprano*

Elisabeth Knowles, *soprano*

Richard Sobak, *tenor*

Mark Robson, *baritone*

James Radomski, *bass*

INSTRUMENTAL ENSEMBLE

Lamentations
1:9

TETH: *Sordes ejus in pedibus ejus*

Robert White
(c. 1530-1574)
Oxford MS

Her filth is in her skirts. She gave no thought to how she might end. Her downfall, with no one to console her, is astounding. Look, O Lord, upon my misery, for the enemy has triumphed.

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Lamentations
1:12

LAMED: *O vos omnes*

White
Oxford MS

All of you who pass by this way, look and see whether there is any suffering like my suffering.

Marion Hertz, *soprano*

Mark Robson, *baritone*

Gary Pacholski, *tenor*

James Radomski, *bass*

JERUSALEM, JERUSALEM, CONVERTERE AD DOMINUM

White
Oxford MS

Jerusalem, Jerusalem, return to the Lord your God.

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IV. JUBILATIONS: CHRISTMAS AND PSALM 97

Psalm 97:1 INTROIT VERSE: *Cantate Domino canticum novum*

Sing unto the Lord a new song, for he has done wondrous deeds.

Psalm 97:1-2 MOTET: *Cantate Domino canticum novum*

Francisco Guerrero
(1528-1599)

Venice prints, 1589 and 1597

Sing unto the Lord a new song, for he has done wondrous deeds. His right hand has won victory for him and his holy arm. The Lord has made known his salvation: in the sight of all nations he has shown his justice.

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Cf. Psalm 97:6

A SONG: *"Trumpets"*

Robert Parsons
(d. 1570)
Oxford MS

INSTRUMENTAL ENSEMBLE

Cf. Psalm 97:1

ALTER RUF ZU CHRISTE: *Es sungen drey engel*

15th century (?)

Three angels sang a sweet song, that resounded in high heaven. They sang, they sang all so well: We must praise our dear God! All of our distress and our pain shall be changed for us by Mary's little child.

Carla Zecher, *soprano*

Elizabeth Knowles, *soprano*

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Psalm 97:3

GRADUAL: *Viderunt omnes*

All bear witness.

James Radomski, *bass*

MOTET: *Il n'a en toi: Robins li malvais: Omnes*

Bamberg MS
(13th century)

INSTRUMENTAL ENSEMBLE

MOTET: *Salve, laborancium: Celi luminarium: Omnes*

Bamberg MS
(13th century)

Hail, protector of the distressed, our liberator, a rudder for the wayward, a way for the lost, the repairer of the destroyed! Virgin, full of joy, totally free of corruption, let us rejoice with you in your Son, wherein peace and joy are united forever.

Window of heaven, lady of the angels, blessed woman, shrine of the Holy Spirit, glory and hope of the faithful, illuminator of the darkness.

Barbara Borden, *soprano*

Lisa Rotsky, *soprano*

INSTRUMENTAL ENSEMBLE

Psalm 97:2

GRADUAL VERSE: *Notum fecit Dominus*

The Lord has made known (his salvation).

MOTET: *Factum est: Dominus*

Florentine MS (Pluteus 29.1)
(13th century)

Salvation has been revealed in the sight of all nations. By a king or a caesar the world here is defined, but as maker of all is our King born. He will save that which perishes. Thus, Lazarus, now reappear after three days! To tarry too long in death, or to heal the dead after four full days, was never the wish of the Lord.

Gary Pacholski, *tenor*

Scott Ferguson, *baritone*

INSTRUMENTAL ENSEMBLE

Psalm 97:4

GRADUAL VERSE: . . . *Jubilate Deo*

Make a joyful noise unto the Lord, all the earth.

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Psalm 97:
4-6

MOTET: *Jubilate Deo*

Guerrero
Venice prints, 1589 and 1597

Make a joyful noise unto the Lord, all the earth. Sing unto the Lord with the harp and the voice of a psalm, and with trumpets and the voice of horns. Alleluia.

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RECESSIONAL: "*Trumpets*"

Parsons

PROGRAM NOTES

Every musical composition sustains a life of its own. That life may prevail over many centuries or may be abruptly ended after one performance. Who or what ultimately determines why some works survive while others drop into oblivion? Does the combined judgment of successive generations of musicians and listeners assure us that only the best survive by some kind of rigorous Darwinian selection? Or have we perhaps lost, due to the caprices of time and fortune, masterpieces from the past that could rival or even surpass those that we now know and love? Our program presents for your consideration a number of works which have all, in some way, been pushed to the brink of extinction. They have been chosen from three different categories which permit our composers to run the gamut of musical expression—from the depths of sorrow to the peaks of joy.

I. *Lamentations: Jeremiah(?) and Job*

Authorship of the book of Lamentations has traditionally been ascribed to Jeremiah. Many scholars believe, however, that it may be the work of several anonymous authors. The book consists of five poems. The first four are acrostics in which each verse is initiated by a successive letter of the Hebrew alphabet. All of the poems save one consist of 22 verses. The third poem presents each letter of the alphabet three times and totals 66 verses. All of the poems deal with the central theme of the destruction of Jerusalem by Nebuchadnezzar in 586 B.C. and of the desolation thereafter. Portions of the Lamentations appear in the Roman liturgy as the lessons of the initial Nocturn of Matins during the last three days of Holy Week. A refrain, *Jerusalem, convertere ad Dominum tuum*, which is not scriptural, concludes each of the lessons. The ultimate sorrow of the Old Testament words is juxtaposed, in these services, with moving responsories that relate of Christ's betrayal and passion. The letters and text of the Lamentations are sung to different sets of repeated melodic formulas. During the Renaissance, the formulas were subject to considerable regional variation. Polyphonic settings of the Lamentations, which extend from the mid-15th century to the present day, frequently employ both the letter and text formulas as foundations for counterpoint and melodic invention. Our processional combines portions of two early settings of the Lamentations. The voices are locked in parallel movement that is reminiscent of early organum. Both manuscripts that contain the works await a complete transcription into modern notation.

Versa est in luctum is a text especially favored among Spanish composers. Job's allusion to instruments and voices involved with mourning and weeping makes an appropriate prelude to the first section of our concert. Padilla, who as a young man left Spain for the New World, has been recognized as the most distinguished composer on the North American continent during the 17th century. Some study has been made of his polychoral works, but much of his output still remains buried and forgotten in several manuscripts that were discovered about thirty years ago in Puebla, Mexico. His remarkable use of chromaticism is clearly indicated in the manuscript.

Dufay's *Lamentatio* over the fall of Constantinople was written for Philip the Fair of Burgundy. It is the only survivor of four laments written by the composer for the occasion of the Feast of the Pheasant in 1454. Duke Philip and the Knights of the Golden Fleece had vowed to undertake a crusade to regain the city. The singer represents the fallen church and grieves over the loss of her son, perhaps a reference to Emperor Constantine IX who was killed during the siege. The formula to which the tenor sings the *Omnes amici* excerpt from the Lamentations is echoed in the soprano and equates the tragedy of Constantinople with that of the fall of Jerusalem.

Morales's "Spanish" *Lamentations*, although performed during Holy Week in Spain and Mexico until well in the 17th century, were never published. Fuenllana transcribed for vihuela three verses, which reached print shortly after Morales's death, but the work in its original form was not rediscovered until the middle of this century when it turned up in one of the Puebla manuscripts. Our excerpt employs a melodic formula that closely resembles the one in Dufay's *Lamentatio*.

Vivanco's set of *Lamentations* constitutes the complete third lesson of the first Nocturn of Matins for Good Friday. The composer elected to set only the Hebrew letters and the final *Jerusalem* refrain in polyphony. The text of the Lamentations was thus to be sung in plainsong. Vivanco's letter settings, each stated three times in this the third of the Lamentation poems, are all ingeniously derived from one five-note melodic formula. Our plainsong formula for the text was deduced from the refrain setting. This work, totally forgotten, lies buried in a manuscript in Salamanca. It was transcribed specifically for this concert.

II. Venerations: Fortunatus and the True Cross

Venantius Fortunatus was chaplain at Queen Radegund's Convent of the Holy Cross in Poitiers during the late 6th century. His famous hymn, *Pange lingua*, was written in commemoration of the arrival of a reputed fragment of the True Cross sent as a gift to Radegund by Emperor Julian II. The second stanza of the hymn, recounting God's choice of a tree to undo the harm done by the tree which bore the fatal apple, may well be a reference to the Legend of the True Cross which figured so prominently in Medieval and Renaissance art. According to the legend, a sprig from the Tree of Life, which was planted in Adam's mouth after his death, grew into the tree from which eventually the cross was fashioned on which Christ was crucified. Constantine's mother then allegedly rediscovered three crosses in Jerusalem several centuries later. To determine the True Cross, the three were passed in turn over the body of a youth who had recently died. As the third cross came down, the youth was restored to life and the True Cross was revealed.

Thomas Aquinas, in the 13th century, devised the liturgy of the feast of Corpus Christi for Pope Urban IV and modelled his famous *Pange lingua* after the meter and opening line of Fortunatus's hymn. Ten melodies still survive to which the earlier hymn was sung. Several of them were adopted for Aquinas's hymn as well. The traditional Mozarabic melody used for Aquinas's Corpus Christi hymn may have also been associated with the earlier hymn. Johannas Urrede, a Flemish composer who worked in the Spanish courts in the late 15th century, set three arrangements of Aquinas's hymn to this traditional *more hispano* melody. His settings were never published but were popular enough to prompt Cabezón to write a keyboard version of one of them, which was published in 1557. Urrede's original version was rediscovered in a Tarazona manuscript only about 20 years ago. It still remains unpublished.

Crux fidelis inter omnes, the eighth stanza of Fortunatus's hymn *Pange lingua*, dominates the second portion of our program. A Dorian melody, one of the oldest of those extant, introduces us to the words of this and the opening stanza of the hymn. Dunstable's *Crux fidelis* uses a Sarum processional antiphon which borrows the text of Fortunatus. The motet survives in two manuscripts. It was not until 1953, exactly 500 years after the death of the composer, that the first complete edition of Dunstable's surviving music reached print. Vivanco's motet *Crux fidelis* was never published and was transcribed for this concert from a manuscript found in Salamanca in 1975. *Dulce lignum*, the verse of the *Alleluia* for the feast of the Finding of the Cross, paraphrases words found in the *Crux fidelis* stanza of *Pange lingua*. It is the source for a large family of Medieval motets. *Ave, magnifica Maria* is a typical English composition used as a prelude trope to the *Alleluia*: *Dulce lignum* in the mass. The work is incomplete in the fragmentary Worcester manuscripts but is found intact to the words *Alle psallite cum luya* in a French manuscript. Only one of the three original voices in the subsequent *Alleluia* and verse *Dulce lignum* remains in the Worcester manuscript. We have chosen an anonymous 15th-century setting from the Pepys manuscript in Cambridge in its stead.

Vivanco's *Missa Crux fidelis*, based upon thematic material from the composer's motet, was printed in 1608. The *Kyrie* and *Christe* of the mass, however, were missing in all of the known surviving copies of the print. A complete copy of the print turned up unexpectedly three years ago and permitted a restoration for this concert. The motet and mass are thus reunited after centuries. The appropriate motet melody used in the construction of the mass will be sung prior to each of the three sections of the *Kyrie*.

III. Lamentations Resumed: Jeremiah(?) and Lemaire

Tye's *In nomine "Crye,"* preserved in a manuscript in the British Museum, provides an appropriate prelude to our second group of lamentations. Tye's instrumental music was neglected for nearly three centuries in favor of his choral music. Josquin's *Cueuers desolez* was written to mourn the death of John of Luxembourg. An excerpt from the Lamentations, set to the same formula used by Dufay and Morales previously, appears in the tenor voice. The French text in the other voices, a poem by Jean Lemaire, was badly distorted by Attaignant in his print made a generation after Josquin's death. We have attempted some corrections for this performance. Robert White was the son in law of Christopher Tye. His music is preserved mainly in some manuscript partbooks at Oxford. One of the original partbooks is missing, however, so some works can never be totally restored. The neglect of White's music prompted the comment on the front cover of this program. His *Sordes*

ejus from his five-voice *Lamentations* and *O vos omnes* from the six-voice set are movements preserved in entirety. They are works of remarkable power and drama. *Jerusalem convertere*, which concludes White's six-voice set, lacks a bass part. The voice has been supplied editorially.

IV. Jubilations: Christmas and Psalm 97

Cantate Domino canticum novum is a psalm closely associated with the joy of the Christmas liturgy. The verse of the Introit for the Mass of the Day presents the opening lines of the psalm. Guerrero sets the first two verses of the psalm in the first part of his motet *Cantate Domino*, which was transcribed for this concert from printed part books found in Granada and Seville. Guerrero was the most respected of all the Spanish composers of his day, and nearly all of his works reached print during his lifetime. A project undertaken to publish the complete works of the composer in a modern edition has thus far produced, in over 25 years, only two volumes. The incomplete set of Oxford partbooks that carry the works of White also contain the instrumental piece "*Trumpets*" of Robert Parsons. Since trumpets play such a vital role in the new song of praise in Psalm 97, the work seems appropriate here. The old folksong *Es sungen drey engel* still remains a part of the Christmas tradition in modern Germany. The text, which apparently dates back to the 13th century, could well have been influenced by words in Psalm 97. The oral tradition of folksong often affords a work a better chance for survival than that of written music. Paul Hindemith assured *Es sungen drey engel* a part of both traditions when he incorporated it into his opera *Mathis der Maler*. The second of the three stanzas we present is a paraphrase of Hindemith's harmonization. The Christmas Gradual *Viderunt omnes* is also drawn from Psalm 97. The melisma on the word *omnes* spawned a vast family of Medieval motets. A number of these are found in the manuscript now in the library at Bamberg in Bavaria. *Il n'a en toi: Robins li*, a secular piece, and *Salve laborancium: Caeli luminarium*, a motet with texts which are glosses on the psalm, are examples drawn from the Bamberg manuscript. The melisma *omnes* is presented in the lowest voice twice in the first work and six times in the latter. The Gradual verse *Notum fecit Dominus*, drawn from the second verse of Psalm 97, is also the source of many early motets. *Factum est: Dominus* survives in a famous Medieval manuscript in Florence. *Jubilare Deo*, the fourth verse of the psalm, concludes the opening portion of the Christmas Gradual and provides the text for the second part of Guerrero's *Cantate Domino* motet. The composer imitates, in jubilant fanfares, the sound of the trumpets and horns mentioned in the psalm.

Why has this music suffered neglect? Certainly the accessibility and condition of the sources are strong factors. *Be published or perish!* is as appropriate to the composer of the past as it is for his modern counterpart. Without convenient modern editions many composers are in peril. Perhaps scientific selection plays some part in the process, but the words of Ecclesiastes, not Darwin, seem best in summary: "The race is not to the swift, nor the battle to the strong, . . . nor favor to men of skill, but time and chance happeneth to them all."

COLLEGIUM MUSICUM

L. D. NUERNBERGER, *DIRECTOR*

MICHAEL LYNN, *INSTRUMENTAL DIRECTOR*

SINGERS

Charlotte Bacon
Barbara Borden
Bruce Brown
Scott Ferguson
Martha Fischer
Robert Greence
Paul Harris
Marian Hertz
Elizabeth Knowles
Xina Larson
Mark Nelson
Gary Pacholski

Nicola Porter
James Radomski
Derek Ragin
Mark Robson
Lisa Rotsky
Greta Schultz
Susan Smith
Richard Sobak
Laura Swannie
Carla Zecher
John Zerbe
Stephen Zunes

INSTRUMENTALISTS

Bruce Brown, *organ*
Jahna Calandrelli, *gamba*
Elizabeth Franklin, *recorders*
Gail Gillispie, *lute, harp*
Avery Gosfield, *recorders*

Richard Hensold, *shawm, recorders*
Eileen Jones, *trombone*
Alexander Meade, *rankett, shawm*
Anna Mondragon, *trombone*
Marcy Zimmerman, *gamba, vielle*