

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

The Legacy of Fortunatus and Paul the Deacon

Vexilla Regis



Piero della Francesca, *Resurrection of Christ*

Ut queant laxis



The Guidonian Hand

FAIRCHILD CHAPEL

1979

4:30 P.M.

SATURDAY, DECEMBER 1

SUNDAY, DECEMBER 2

I. VENANTIUS FORTUNATUS (c. 530-609)

A PROCESSIONAL HYMN TO THE TRUE CROSS: *Vexilla Regis*

The banners of the king go forth,
the mystery of the cross shines out,
wherein the flesh of the Maker of our flesh
was hung upon a tree.

He, who was wounded there above
by the cruel point of the lance,
dripped with water and blood
that He might cleanse us from sin.

CHORUS

1. *Vexilla Regis prodeunt* (Spanish melody)

Alonso Dalua
(fl. c. 1500)

(The banners of the king . . .)

INSTRUMENTAL ENSEMBLE

2. *Quo vulneratus insuper* (Spanish melody)

Juan Navarro
(c. 1525-1580)

(He, who was wounded . . .)

INSTRUMENTAL ENSEMBLE

3. *Impleta sunt quae concinet*

Guillaume Dufay
(c. 1400-1474)

The prophecies which David uttered
in his true song are fulfilled,
when he declared to the nations:
"God has reigned from a tree."

Derek Ragin, *tenor*

INSTRUMENTAL ENSEMBLE

4. *Arbor decora et fulgida*

O beautiful and radiant tree,
adorned with the purple of a King
and chosen to bear such holy limbs
on your worthy trunk!

MEN'S CHORUS

5. *Beata, cuius brachiis*

Dufay

Blessed it was, on whose branches
hung the ransom of the world.
It was made a balance to weigh His body,
and it bore the prey away from hell.

Barbara Borden, Charlotte Bacon, Clara Shaw, *sopranos*

INSTRUMENTAL ENSEMBLE

*6. *O crux ave, spes unica*

Giovanni Pierluigi de Palestrina
(1525-1594)

Hail, O cross, our only hope!
In this passiontide,
increase justice to the pious
and grant forgiveness to the sinful.

CHORUS

*7. *Te summa Deus, Trinitas* (Spanish melody)

Sebastián de Vivanco
(c. 1550-1621)

To You, supreme God, Trinity,
let every spirit give high praise.
You who, through the mystery of the cross,
save and reign forever.

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*Verse not by Fortunatus

A SECOND HYMN TO THE TRUE CROSS: *Pange lingua gloriosi*

Sing, tongue, of the strife in the glorious battle and tell of the noble triumph won upon the trophy of the cross. Tell how the Redeemer of the world was slain but yet was victorious.

WOMEN'S CHORUS

ALLELUIA VERSE: *Dulce lignum, dulces clavos*

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

Barbara Borden, *soprano*

INSTRUMENTAL ENSEMBLE

MOTET: *Cruci Domini: Crux forma: Sustinere*

Bamberg MS
(13th century)

To the cross of the Lord let the praise of all time be prepared! Through it was given to man salvation which withstands the sin that carries all away. His mortal flesh was sacrificed on the cross, therefore this symbol is venerated by praise whose sorrowful duty it was to bear the ransom for true life to come.

Cross, symbol of penitence and grace, branch of nails, forgiver of sins, road of life, banner of glory, bed of the bride at noon, light of plenty to the clouds of misfortune and the fair weather of justice and knowledge.

David Arcus, Jeffrey Mead, *tenors*

INSTRUMENTAL ENSEMBLE

MOTET: *O crux, lignum triumphale*

Jacob Obrecht
(c. 1430-1505)

O cross, triumphant wood, true salvation of the world, hail! Among all the forest there is no equal in leaf, flower, or seed. The cross is the scale for our justice, the scepter of the King, the staff of power. Cross of heaven, sign of victory, oak of beauty, palm of glory! You, ladder of care; you, cross of despair, ultimate wood! You who had the honor of bearing the limbs of Christ, a royal headboard! O cross, triumphant wood, among all the forest there is no equal in leaf, flower or seed.

True salvation of the world, hail! Among all the forest there is no equal in leaf, flower, or seed. Alleluia.

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A HYMN DERIVED FROM FORTUNATUS BY THOMAS AQUINAS:

1. *Pange lingua gloriosi* (Dorian melody)

Sing, tongue, of the mystery of the glorious body and the precious blood which the King of nations, fruit of a royal womb, poured out as the world's ransom.

Xina Larson, *soprano*

2. *Nobis datus, nobis natus* (Dorian melody)

Tomas Luís de Victoria
(c. 1550-1611)

Given for us, born for us from a pure virgin and living in the world, when He had sown the seed of the word, He closed in a wondrous manner the period of His earthly stay.

CHORUS

3. *In supremae nocte cenae* (Phrygian melody)

Ludwig Senfl
(1486-c.1543)

(When reclining with His brethren on the night of the last supper, and when He has fully observed the law with regard to the legal food, he gives himself with his own hands as food to the company of twelve.)

INSTRUMENTAL ENSEMBLE

4. *Verbum caro, panem verum* (Phrygian melody)

Dufay

The word made flesh converts true bread into flesh by His word, and wine becomes Christ's blood. If the senses fail, faith alone is sufficient to confirm the true heart.

Charlotte Bacon, *soprano*

INSTRUMENTAL ENSEMBLE

5. *Tantum ergo* (Spanish melody)

Francisco Guerrero
(1528-1599)

Let us therefore venerate so great a sacrament, and let the old documents give way to the new rite. Let faith make good the deficiency of the senses.

CHORUS

6. *Genitori genitoque* (Spanish melody)

Victoria

To the Father and the Son be praise, jubilations, salvation, honor, might, and blessing. To the One who proceeds from both of them be eternal praise.

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II. PAUL THE DEACON (c. 725-799)

PRELUDE: *Exercizio VI sopra la scala*

Attr. Palestrina

INSTRUMENTAL ENSEMBLE

A HYMN TO JOHN THE BAPTIST: *Ut queant laxis*

That they might be able to sing freely of the wonders of your life, free the guilt from the unclean lips of your servants, O Saint John!

CHORUS

Ut queant laxis

Orlando di Lasso
(1532-1594)

That they might be able . . .

CHORUS

FANTASIA sopra *La mi la sol*

Marbriano de Orto
(d. 1529)

INSTRUMENTAL ENSEMBLE

MISSA *Ut re mi fa sol la*

Cristóbal Morales
(1500-1553)

Kyrie

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

CHORUS

MISSA *La sol fa re mi*

Josquin des Prez
(c. 1450-1521)

From the *Gloria: Qui tollis*

Arr. Miguel de Fuenllana
(c. 1500 - c. 1560)

(You who take away the sins of the world, have mercy upon us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy upon us. For You alone are holy. You alone are the Lord. You alone, O Jesus Christ, are most high. Together with the Holy Spirit in the glory of God the Father. Amen.)

Gail Gillispie, Richard Earle, *lute*

Upon *La mi re*

Anonymous
(English, 16th century)

David Arcus, *organ*

MISSA *Ut re mi fa sol la*

Morales

From the *Credo: Et incarnatus est*

And was made flesh by the Holy Spirit of the Virgin Mary: And was made man. He was crucified for us under Pontius Pilate and was buried. And on the third day He rose again according to the Scriptures. And ascending into heaven, He sits at the right hand of the Father. And He shall come again in glory to judge the living and the dead: and of His kingdom there shall be no end. And I believe in the Holy Spirit, Lord and Giver of life, who proceeds from the Father and the Son. Who together with the Father and Son is no less adored and glorified: who spoke by the prophets. And I believe in one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins. And I look for the resurrection of the dead and the life of the world to come. Amen.

CHORUS

MISSA *Ut re mi fa sol la*

From the *Sanctus: Benedictus qui venit*

Blessed is He who come in the name of the Lord.

Derek Ragin, *tenor* Gail Gillispie, *lute*

Antoine Brumel

(c. 1475 - c. 1520)

Arr. Vincenzo Capirola

(1474 - c. 1550)

Upon *Ut re mi fa sol la*

David Arcus, *regal*

Robert White

(c. 1530-1574)

MISSA *La sol fa re mi*

Agnus Dei III

Lamb of God, who takes away the sins of the world, grant us peace.

Costanzo Porta

(c. 1530-1601)

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RECESSIONAL: *Exercizio XI sopra la scala*

Attr. Palestrina

INSTRUMENTAL ENSEMBLE

PROGRAM NOTES

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The hymn has provoked much controversy over the centuries. More conservative churchmen have repeatedly denounced it as man-made, non-inspired, and unworthy of conveying praise to the Almighty. The simplicity and memorability of the hymn, however, have assured and sustained its general popularity and have made it an effective force in unifying people behind a common belief.

The hymn in verse form was successfully established in Western Europe during the fourth century by Ambrose, the bishop of Milan. His hymns were in simple, self-contained stanzas of four iambic lines of eight syllables—a pattern surviving as “Long Meter” in modern hymnals. One simple melody could thus serve as music for any Ambrosian hymn.

Any familiar hymn has a unique and often complex history. It will have inspired and comforted many generations and will have left an imprint on the works of artists, composers, and writers. Our program will trace a portion of the rich and often curious legacy of three hymns that were written during the early Middle Ages.

FORTUNATUS

Vexilla Regis

Venantius Fortunatus was an Italian who had made a pilgrimage to Gaul to visit the tomb of St. Martin at Tours. There he met and befriended the bishop and historian, Gregory of Tours. Settling at Poitiers, he served under Queen Radegunde, who had founded the convent of the Holy Cross. In his *History of the Franks*, Gregory recounts that Emperor Justin II sent him a fragment of the True Cross which he was to convey to Radegunde. Not far from Poitiers, in the fall of 569,

the contingent of Gregory met the cortege from Radegunde led by Fortunatus. On this occasion, to honor the arrival of the True Cross, the words of *Vexilla Regis* were first heard. The meter of the hymn is the same as that found in the Ambrosian stanzas, but the melody to which it was first sung must remain a mystery. Due to their controversial nature, hymns were not at first generally accepted into the liturgy and do not appear in manuscripts with music until the eleventh century. A hymn may then carry different melodies in different manuscripts and, conversely, one melody may reappear with a number of different hymns than are written in the same meter.

Two melodies are associated with *Vexilla Regis* by the time of the Renaissance. One, unique to the Spanish peninsula, serves as the music for our processional, the settings following by Dalua and Navarro, and for Vivanco's version of the final stanza of the hymn. A second melody, in general use throughout the rest of Europe, is the basis for our settings by Dufay and Palestrina and of the fourth verse in plainchant. Polyphonic settings of verses of hymns designed to alternate with verses in chant are found as early as the thirteenth century. The complete hymns performed on our program are not intended to conform to strict liturgical practice but rather to represent a composite that attests to the influence the hymn has had upon various composers.

Nearly every early Latin hymn has been altered by deletions and accretions over the years in an effort to bring it into closer conformity with classical Latin grammar and changing liturgical practices. The final stanzas *O crux, ave spes unica* and *Te summa Deus* were inserted during the eleventh century in place of the original concluding stanzas of Fortunatus.

Pange lingua gloriosi

Fortunatus's companion hymn to *Vexilla Regis* was also written in honor of the True Cross. The stanzas of *Pange lingua gloriosi* consist of six lines of trochaic tetrameter. In each of the even lines, the final weak syllable is omitted. Ten melodies survive with this hymn and attest to its popularity. The Dorian melody, to which we present the first verse of the hymn, is one of the oldest extant.

The Alleluia verse, *Dulce lignum*, is a paraphrase of the words found in *Crux fidelis*, the eighth stanza of the hymn. The melodic fragment accompanying the word *sustinere* in the Alleluia verse serves as the underlying tenor for a large family of Medieval motets. One is *Cruci Domini: Crux forma: Sustinere* in which the text is a further gloss on the words and imagery of Fortunatus. *O crux lignum triumphale* constitutes the two concluding sections of Obrecht's motet *Salve crux, arbor vitae*. The motet is based upon a strophe of the sequence *Laudes crucis attollamus* which is generally attributed to Adam de St. Victor and was associated with the Alleluia, *Dulce lignum*. The words again show the strong influence of the *Crux fidelis* stanza of Fortunatus's hymn.

Thomas Aquinas incorporated the meter as well as the first line of Fortunatus's hymn in his *Pange lingua gloriosi* written for the feast of Corpus Christi. Aquinas's hymn, however, has rhyming alternate lines not present in Fortunatus. The mystery of the Cross in the earlier hymn is transformed into the mystery of the Eucharist in the later version. Since the meter of the two hymns was identical, the earlier melodies could be easily applied to the later hymn. Our composite setting of the verses of Aquinas's hymn will present two melodies that were originally associated with Fortunatus's *Pange lingua gloriosi*. The opening verse and Victoria's setting of the second verse present the same Dorian melody with which we began Fortunatus's hymn. The next pair of verses in settings by Senfl and Dufay introduce the Phrygian melody that was also used by Josquin in his Missa *Pange lingua*. The final pair of verses, *Tantum ergo* by Guerrero and *Genitori genitoque* by Victoria, employ a Spanish melody of Mozarabic origin. It is not known with certainty if this melody ever had any association with the earlier Fortunatus hymn.

PAUL THE DEACON

Ut queant laxis

Paulus Diaconus belonged to the illustrious group of scholars associated with Charlemagne. Born in northern Italy, he wrote an important *History of the Lombards*. More influential, however, was the hymn *Ut queant laxis* that he wrote in honor of John the Baptist. One melody that still survives with this hymn was already known to Guido of Arezzo in the eleventh century. Each of six phrases begins on a successively higher note of our modern major scale. Guido isolated each of the Latin syllables in the text that initiated the respective phrases and grouped them in ascending

order as *ut re mi fa sol la*. The resulting hexachord was the basis of a system of solfege which still remains in use today. By representing pitches as positions on the palm of the left hand, Guido transformed his hexachord system into a visual teaching aid. The low G on the bass staff was equated to the tip of the thumb. The ascending pitches then progressed down the joints of the thumb, across the base of the fingers and to the joints of the fingers in a diminishing, counter-clockwise spiral which terminated on the second joint of the middle finger representing the d" on the third line of the treble staff.

The eleven *Exercizi sopra la scala* attributed to Palestrina, from which two examples have been chosen to frame the final portion of our program, are all based upon the six notes of the ascending hexachord. The composer may have originally intended them as studies in sight-singing for his choir.

We shall present the first verse of *Ut queant laxis*, from which Guido derived his hexachord syllables, in two versions: first, with the hymn melody as known to Guido; second, in a version by Lasso in which a single voice presenting each of the ascending hexachord syllables is answered in turn harmonically by the choir with the remainder of the words in the verse. De Otto's *La me la sol* is one of many instrumental fantasias written during the Renaissance upon subjects formed from various combinations of the hexachord syllables.

A large number of Renaissance masses were also composed upon subjects that were derived from the syllables. We shall present an abridged version of a mass in which movements of the proper have been set by several various composers who adopted this scheme. The *Kyrie* from the mass by Morales uses many ingenious rhythmic and contrapuntal combinations of *ut re mi fa sol la*. The final half of the *Gloria* from Josquin's *Missa La sol fa re mi* was arranged for vihuela by the Spanish virtuoso Fuenllana. The five notes recur repeatedly against ever-changing counterpoints. An anonymous English keyboard piece *La mi re*, based entirely upon a three-note bass ostinato, serves as an instrumental prelude to our excerpt from the *Credo*. The *Et incarnatus est* is drawn once again from the *Missa Ut re mi fa sol la* of Morales. We select our portion of the *Sanctus* from a mass of Brumel, which is alleged to be the earliest of the hexachord masses. The *Benedictus* was arranged for solo lute by the Italian Capirola. Another keyboard fantasy, *Upon Ut re mi fa sol la* by John White, serves as a prelude to our *Agnus Dei*. Our concert concludes with the final movement of Porta's *Missa La sol fa re mi*. This work, obviously modelled after Josquin's mass of the same name, displays the five-note subject in a triple canon surrounded by five additional voices in independent counterpoint.

COLLEGIUM MUSICUM

L. D. Nuernberger, *director*
Marilyn Carlson, *instrumental director*

SINGERS

David Arcus
Charlotte Bacon
Mary Kate Ballard
Alison Bleick
Carl Boe
Barbara Borden
Joseph Elliott
Peter Gibeau
Xina Larson
Guerron Leach
Peter Marvit

Daniel McCabe
Michelle McTeague
Jeffrey Mead
Cynthia Morrow
Susan Parsons
Nicola Porter
Derek Ragin
Katherine Reiss
Clara Shaw
Greta Shultz

INSTRUMENTALISTS

Mary Kate Ballard, *recorder*
Louise Bertolin, *recorders*
Richard Earle, *lute*
Claire Fontajn, *flute*
Owen Glendening, *sackbut*
Gail Gillispie, *lute, harp, tenor viol*
Avery Gosfield, *recorders, tenor viol*

Richard Hensold, *shawm, recorder, krummborn*

Erik Johnson, *sackbut*
Kent Jones, *shawm*
Alexander Meade, *shawm*
Russell Paige, *bass viol*
David Porter, *cornetto, krummborn*
Norman Robertson, *treble viol, vielle*
Martha Stokely, *recorder*

ACKNOWLEDGEMENTS

We wish to express our gratitude to Catharina Meints for her assistance in preparing the viol consort. Our special thanks also to Bruce Shull for the loan of the regal which he constructed after an authentic instrument of the period.

The encouragement and support of Saul Gilford have been major factors in sustaining our group over the years. The recent tragedy involving him and members of his family has brought profound sadness to the entire Collegium.