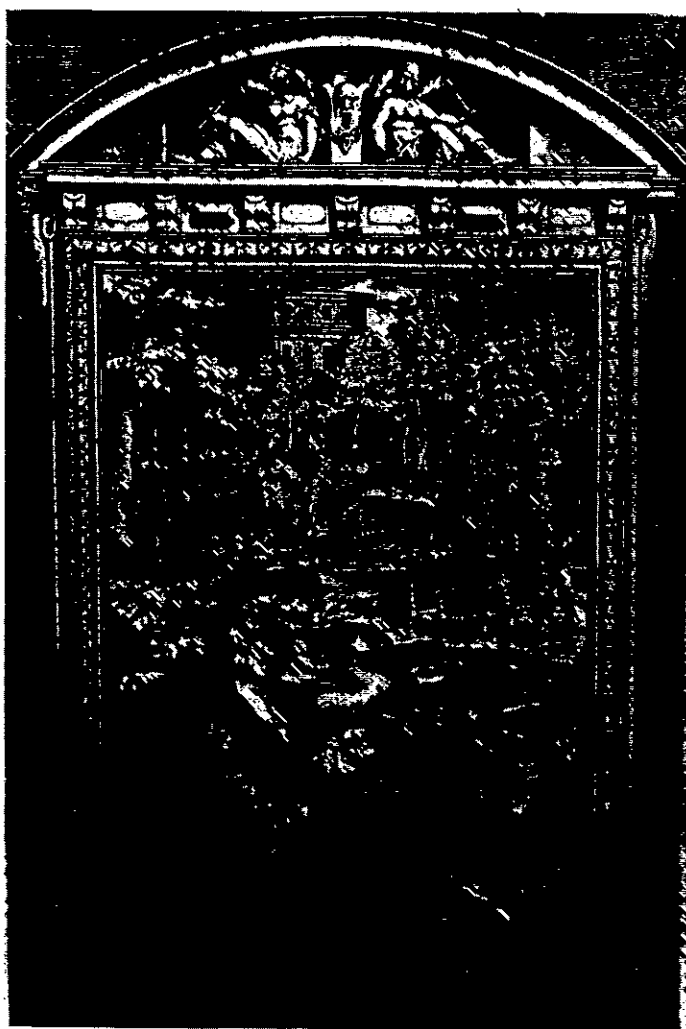


OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM
In Search of the Golden Age



Torquato Tasso, *Gerusalemme liberata*: Ubaldo and Carlo search for Rinaldo
on Armida's enchanted isle.

FAIRCHILD CHAPEL

1979

SUNDAY, APRIL 29, 4:30 P.M.

SATURDAY, MAY 5, 4:30 P.M.

SUNDAY, MAY 6, 4:45 P.M.

FOREWORD

O begl'anni dell'oro (1539)

Francesco Corteccia
(1502-1571)

O beautiful years of gold! O divine age! Then there was neither rake nor sickle, nor snare nor trap, nor deadly iron nor poison. Instead the fresh brook ran with pure milk, and honey dripped from the oak tree. Together the nymphs and shepherds stepped to dances from dawn until dark. O beautiful years of gold, that I might ever see you! Bring them back, O new sun, bring them back now!

Gary Pacholski, *tenor*

Russell Page, *viol*

I. GOLD IN ARCADIA?

PROLOGUE: O Arcadia, these be the streets once so renown'd.

John Zerbe

ENTRATA (Book VIII, 1638)

Claudio Monteverdi
(1567-1643)

INSTRUMENTAL ENSEMBLE

SPRINGTIME AND LOVE:
CHORUS AND MIRTILLO

O primavera, gioventù de l'anno . . . (Book III, 1592)

Monteverdi

O spring, youthfulness of the year, beautiful mother of the flowers, of new foliage, and of new love!

Marian Hertz, *soprano*
Wendy Naylor, *soprano*

Lisa Rostky, *soprano*
Derek Ragin, *tenor*

James Radomski, *bass*

ENTRATA

Monteverdi

INSTRUMENTAL ENSEMBLE

O dolcezze amarissime d'amore . . . (1611)

Heinrich Schütz
(1585-1672)

CHORUS

MIRTILLO: O bitter sweets of love! Far worse it is
To lose, then never to have tasted bliss.
But O how sweet were love, if it could not
Be lost, or being lost, could be forgot!

O dolcezze amarissime d'amore

Sigismondo d'India
(c. 1580-1629)

Daniel McCabe, *baritone*

Michael Manderer, *chitarrone*

THE GAME OF BLIND-MAN'S BUFF:
MIRTILLO, AMARILLIS, CORISCA, CHORUS

Cieco, Amor, non ti cred'io

Giovanni Gastoldi
(c. 1550-1622)

Blind, Love, I do not believe you to be, but you make blind the desire which does believe in you. If you have little sight, you have even less fidelity! Blind or not, you tempt me in vain, and by wider circles, behold, I can escape! Blind thing, entangling me and deceiving me! Now that I am free, I would indeed be a fool if I were to trust you further! By your fleeing and playing, you know yourself, that you do not do anything in which I can have any faith. For you do not know how to play for sport, but only to kill.

Marian Hertz, *soprano*

Ana Maria Waisman, *soprano*

INSTRUMENTAL ENSEMBLE AND VOCAL CHORUS

Cruda Amarilli . . . (Book V, 1605) Monteverdi

Cruda Amarilli . . . (Book VII a 5, 1595) Luca Marenzio
(1553-1599)

Cruel Amarillis!

CHORUS

MIRTILLO: That I do love thee more than I do love
My life (if thou doubt'st, Cruel) ask this Grove,
And that will tell thee; and with it each beast,
Each stupid stock there can the same attest;
Each stone of these high mountains, which so oft
I with the voice of my complaints made soft.

Ch'io t'ami (Book V)

Monteverdi

Derek Ragin, *tenor*

INSTRUMENTAL ENSEMBLE AND VOCAL CHORUS

Cruda Amarilli . . . (Book VI a 5, 1600)

Benedetto Pallavicino
(1551-1601)

CHORUS

MIRTILLO TAKES HIS LEAVE:

Ah, dolente partita (Book XI a 5, 1595)

Giaches de Wert
(1535-1596)

David Caldwell, Derik Ragin, *tenors*

INSTRUMENTAL ENSEMBLE

MIRTILLO: O woeful parting! O
End of my days! from thee how can I go,
And yet not die? The pangs of death I'm sure
I feel, and all that parting souls endure.
For mine, 'tis past into my griefs: hence I
Have ceas'd to live, those live immortally.

Per me piagendo i fonti (Book VII a 5, 1595)

Marenzio

For me the fountains are weeping, and the murmuring winds will tell my laments. In my face
will speak pity and sorrow. And, if all other things be silent, at the end will speak my death,
and will tell you, this death, of my suffering.

CHORUS

A CONFESSION OF LOVE:

AMARILLIS

SINFONIA (Book VII, 1619)

Monteverdi

INSTRUMENTAL ENSEMBLE

E tu, Mirtillo, perdona (Book VI a 5, 1594)

Marenzio

Barbara Borden, *soprano*

Richard Sobak, *organ*

AMARILLIS: Pardon, dear

Mirtillo, her, that's cruel, where
She must not pity. Pardon thy fierce foe
In look and words; but in her heart not so.
Or if addicted to revenge thou be,
What greater vengeance canst thou take on me
Than thine own grief?

SINFONIA

Monteverdi

INSTRUMENTAL ENSEMBLE

EPILOGUE: *Interdette speranz'e van desio*

d'India

Forbidden hopes and vain desire, fallacious thoughts, little covetous wishes, sad tears, and you, sighs and laments, grant now an end to my weary life.

CHORUS

SINFONIA

Monteverdi

INSTRUMENTAL ENSEMBLE

MIRTILO: John Zerbe
AMARILLIS: Wendy Naylor
CORISCA: Greta Shultz

II. FOOL'S GOLD IN THE FORTUNATE ISLANDS

PROLOGUE: *Aria di Ruggiero*

Girolamo Frescobaldi
(1583-1643)

Jillon Stoppels, *harpsichord*

THE ENTICEMENTS:

This is the place wherein you may assuage

Aria di Ruggiero

Charlotte Bacon, *soprano*

Jillon Stoppels, *harpsichord*

Vezzosi augelli infra le verde fronde

Wert

Graceful birds amidst the green foliage, competing, try lascivious songs. The breeze murmurs and makes the leaves and waves ripple in varied patterns as it strikes. When the birds are silent, the breeze responds. When the birds sing, the air stirs more lightly. By chance or design, now accompanies and now alternates their verses, the music of the moment.

CHORUS

Through all this music rare

Aria di Romanesca

Jonathan Dimmock, *bass*

INSTRUMENTAL ENSEMBLE

Rinaldo's eyes upon Armida were fed

Aria di Romanesca

Gary Pacholski, *tenor*

INSTRUMENTAL ENSEMBLE

INTERLUDE IN ARMIDA'S MAGIC GARDEN:

Con che soavità (Book VII)

Monteverdi

With what sweetness are lips perfumed as I kiss you and as I listen to you! But as I enjoy one pleasure the other is removed from me. As your words penetrate, so sweetly live the two pairs in my soul. What exquisite harmony you both would make, O dear kisses, O dear words, if you both would be capable of being united together into kissing the words and discussing the kisses.

Martha Fischer, *soprano*

INSTRUMENTAL ENSEMBLE

UBALDO CONFRONTS RINALDO:

Ubaldo took this time

Aria di cantar ottave

Scott Ferguson, *baritone*

This said, the noble infant

Aria di cantar ottave

Mark Robson, *tenor*

That done, he hasted from the charmed fort

Aria di cantar ottave

Charlotte Bacon, *soprano*

INSTRUMENTAL ENSEMBLE

ARMIDA PLEADS WITH RINALDO:

Qual musico gentil (Book VIII a 5, 1586)

Wert

Like a skilled singer, before releasing the voice to sing high and clear, prepares the listener's spirit for harmony with sweet, searching low notes; so this woman, under distress of love, remembering all of her skills and frauds, makes a short concentrated sigh at first to capture the spirit of the one who hears her voice.

CHORUS

Se m'odii, e'n ciò diletto alcun (Book VIII a 5)

Wert

"If you hate me, and in that single word you rejoice, I have not come to deprive you of joy already experienced. If it seems just to you, so be it! As well I have hated Christians, I don't deny, and I have hated you yourself. Born a pagan, using various plots which through me crushed your oppressive reign, I pursued you, seized you, and took you from weapons of war to this unknown and strange place."

Marian Hertz, *soprano*

Wendy Naylor, *soprano*

Scott Ferguson, *baritone*

James Radomski, *bass*

Gary Pacholski, *tenor*

RINALDO ABANDONS ARMIDA:

Rinaldo spake: "For your distress I grieve."

Aria di Romanesca

Daniel McCabe, *baritone*

INSTRUMENTAL ENSEMBLE

ARMIDA'S CURSE AND GRIEF:

Là tra'l sangue e le morti

d'India

"There amongst blood and death, lying ill, you will pay me for this pain, wicked knight! The name Armida you will summon often in your last sobs, and this I hope to hear." Now her spirit gives way to grief, nor was this last sound fully expressed. She falls as if dead, and covered with an icy sweat, her eyes are closed.

Martha Fischer, *soprano*

Michael Manderen, *chitarrone*

EPILOGUE: *Romanesca: Ohimè dov' è il mio ben* (Book VII, 1619)

Monteverdi

Alas! Where is my beloved? Where is my heart? Who hides my beloved from me and who takes him away? Desire of honor is alone the reason that is capable of giving me so much pain!

Barbara Borden, *soprano*

Lisa Rostky, *soprano*

INSTRUMENTAL ENSEMBLE

III. BRONZE AND GOLD BY THE HOLY CITY

PROLOGUE: *Capriccio sopra la Battaglia*

Frescobaldi

Jillon Stoppels, *harpsichord*

COMBATTIMENTO DI TANCREDI E CLORINDA (Book VIII)

Monteverdi

The Challenge:

Tancredi, who thinks Clorinda is a man, wishes to put her to the test as a warrior. She is crossing the steep hill towards another city gate, where she plans to enter. He follows impetuously so that well before reaching her the clash of his armor makes her turn and cry out:

"What bringest thou in such haste?"

He replies:

"War and death!"

"War and death you shall have!" she says;

"I shall not refuse to give you what you really seek and expect!"

Tancredi, who had seen that his adversary was on foot, does not want to avail himself of his horse, and so he dismounts. They both draw sharp swords, sharpen their pride and fan their fury, and advance upon each other with slow and heavy steps like two jealous bulls burning with rage.

Interlude:

Night, which in deep dark womb enfolded in oblivion an action so great, worthy of a bright sun, worthy of a full theater, deeds that will remain memorable, allow me to bring it thence into the open air, display and give it to future ages. Long live their fame, and amidst their glory let shine from thy gloom the proud memory.

The Battle:

They neither shrink back nor parry, they do not even wish to withdraw; here skill plays no part. They do not strike blows now feigned, now heavy, now light; darkness and rage prevent the use of art.

Hear the swords horribly clash together in the middle of the blade. Their feet do not move but stay firm while their hands move. No blow falls in vain, no thrust fails to find its mark. Spite incites scorn to revenge, and revenge renews spite. Always wounding, always in haste, a fresh goad is added, a wound new-opened. From now on they fight harder and do battle at such close quarter that their swords are of no avail. They use hilts both harsh and wicked and butt each other with helmets and shields. Thrice the knight holds the woman lightly with his powerful arms, and as many times then from the tenacious embraces she frees herself; embraces of a proud enemy, not of a lover. They return to their swords and stain each other's blades with much blood.

The Respite:

Tired and breathless both at last withdraw and after the long and hard struggle take breath. Each looks at the other, with body drained on hilt of sword sustained. Already the light of the latest star languishes in the early dawn aflame in the east: Tancredi sees in greater flood the blood of his enemy and, himself not so badly wounded, rejoices in it and is proud. O, our foolish mind which every breeze of fortune raises up! Wretch, why do you rejoice? O, let the triumphs be as sad, and unhappy the boast! Your eyes will shed (if you remain alive) for every drop of this blood a sea of tears. Thus silent and gazing at each other, these bloody warriors rested for a while. At last Tancredi broke the silence and said (so that each might know each other's name):

"Hard is our fortune (although such bravery is employed here, where silence covers it) but since ill luck comes to deny us both praise and witness worthy of the deed, I pray thee, if prayers have any place in battle, that thy name and condition thou reveal to me, that I may know, vanquished or victor, who honors my death or my life."

She answers proudly:

"In vain you seek that which I by habit do not make known, but whoever I may be, you see before you one of the two who set fire to your great tower."

Burning with indignation at this answer, Tancredi replied:

"You speak inopportunistly: your words and your silence equally lure me (rude discourtesy!) to revenge."

The Battle Renews:

Rage returns to their hearts and transports them although weak in war, to proud battle. Cunning is banished, strength already dead, where—instead of either—rage fights. O what a bloody and gaping wound does each sword make wherever it pierces the armor and the flesh, and if life does not go, disdain holds it united to the heart.

Clorinda's Defeat:

But lo, the fatal hour has come in which Clorinda's life must end. He thrusts into her bosom the point of his blade so that it is immersed and drinks greedily blood, and the vest which, prettily embroidered with gold, clung lightly and tenderly to her breasts, fills with a warm river. She already feels herself dying, her feet give way, weak and tired. He follows up the victory, and the wounded virgin, menacingly, he presses close. She, while she falls, with afflicted voice speaks her last words, which a new spirit pointed out to her. Spirit of faith, of charity, of hope, a virtue which God infused in her; and if she were a rebel in her lifetime, in death He wished her a handmaiden.

"Friend, thou hast won, I thee pardon; pardon me too—not this body which fears nothing but my soul. O, pray for it, and give me baptism, which washes away all my sin."

In these slow words there sounded something tearful and sweet so that it goes to his heart and extinguishes all disdain, and makes tears come to his eyes. A little way off, in the heart of a hillside there rose murmuring a small stream. He ran up to it and filled his helmet in the water and turned sadly to the great and solemn task. He felt a trembling in his hand as he freed that visage not yet known. He uncovered it, saw her, and recognized her. He remained speechless and motionless. Alas, sight! Alas, knowledge! He did not die then for he gathered

all his virtues together in that moment of time and set his heart to guard them; and bridling his grief turned to give life with water, to her whom he killed with his sword. While the sound of the sacred words enfolded her, she was transformed by joy, and smiled; and in the act of dying, happy and joyful, she seemed to say:

"Heaven opens, I go in peace!"

NARRATOR: Richard Miller, *tenor*

CLORINDA: Xina Larson, *soprano*

TANCRED: David Caldwell, *tenor*

INSTRUMENTAL ENSEMBLE

EPILOGUE: *Da si profonda part'il duol . . .*

d'India

Grief has stirred to such profound depths that any new wound in me has no further place.

COLLEGIUM

PROGRAM NOTES

* * *

Foreword

Ovid's *Metamorphoses* influenced most directly the version of the Golden Age myth which figures so prominently in Renaissance literature. The Roman poet outlines the story of man in four stages of gradual decline. The Golden Age, during which Saturn reigned, was a primeval earthly paradise. Universal innocence required no system of laws, spring was ever present, milk and honey flowed, and the fresh world knew neither weapons nor snares. Jove then overthrew Saturn and the Silver Age began. The constancy of spring gave way to the four seasons, which necessitated dwellings and the use of the plow. The Bronze Age subsequently replaced the Silver and warfare was introduced, but wickedness did not yet prevail. The Iron Age finally supplanted the Bronze, and virtues were displaced by the vices of fraud, treason, and the wicked love of gain. Not content with fruits of the soil, men wounded the earth to rob her of her treasures, which provided incentives for further evil.

Although Ovid avoided associating any locus with the Golden Age, other classical writers linked it to remote sites such as the Fortunate Islands and Elysium. Accretions to the myth during the Renaissance provided additional locales. We will examine the Golden Age as it relates in part to Guarini's pastoral drama, *Il pastor fido*, and Tasso's epic, *Gerusalemme liberata*. Both of these works from the late Renaissance had an enormous impact upon music. Over one-fifth of the nearly 7,000 lines in Guarini's play have been set by various composers, and Tasso's epic poem has been a fertile source for madrigals and opera plots.

Our concert will restore some of the music written by friends and contemporaries of the two poets to the dramatic environment from which it originally sprang. We hope our experiment may contribute to a deeper understanding of the poetry, the music, and, ultimately, of the compelling force that has driven men over the centuries to keep searching for a return to the Golden Age.

I. *Gold in Arcadia?*

Arcadia, a rugged mountainous district in the central Peloponnesus, was first introduced and idealized as a pastoral setting in Virgil's *Ecolgues*. A relatively inaccessible region, it was the legendary home of Pan and symbolized a place where life was led in simple, rustic innocence. When Sannazaro introduced Arcadia into Renaissance literature at the end of the 15th century, he, for the first time, associated it with the site of the Golden Age in the distant past. Guarini's prologue to *Il pastor fido* later reaffirms Arcadia as the spot where the Golden Age retired. Simplicity, however, no longer characterizes the lives of Guarini's Arcadians in the *Pastor fido*. By edict of the ruling goddess Diana, the region is subject to the harsh law that any nymph found guilty of a breach of faith shall suffer death unless someone elects to die in her place. Also the custom prevails that each year a young nymph must be sacrificed to the goddess. Through her oracle, however, Diana reveals that Arcadia may be relieved of this tribute when two among them of divine race shall marry, and when a shepherd's compassion shall atone for the sins of a faithless nymph.

Amarillis, a nymph of divine blood, is promised in marriage to the son of the high priest. This union would apparently satisfy one of the conditions cited by the oracle. Her betrothed, however, far prefers the prospects of hunting in the forest to those of connubial bliss. Mirtillo, a newcomer to Arcadia, is smitten with love for Amarillis, but she, wary of the drastic consequences of any infidelity, spurns him. Meanwhile Corisca, a scheming wanton nymph, has her own designs upon Mirtillo. Feigning to be a close friend, she learns of Amarillis' secret dissatisfaction with her fiancé and his preoccupation with the hunt. She persuades Amarillis to grant Mirtillo a hearing after a prearranged game of Blindman's Buff. Corisca then hopes to trick Amarillis into some kind of open breach of fidelity. Then, with her rival eliminated by the law of the land, Corisca might attain Mirtillo for herself.

After his friend Ergasto informs him of the rendezvous, Mirtillo makes his way to a clearing to meet Amarillis. At this point, our excerpt from Act III begins, first with a tribute to the return of spring and then with Mirtillo's reflections over the bitter sweetnesses of love. Spoken portions of the action presented in our production are drawn from Richard Fanshawe's metrical translation published in London in 1647.

The exact function that music may have played within the drama is a matter of considerable uncertainty and controversy. Curiously, many compositions are settings for five voices of monologues of the principal characters. We shall experiment with some of these works as choral responses to the spoken text and also arranged as solo arias to reinforce the spoken text. A portion of spoken text which serves as a translation of a musical work immediately preceding or following it is printed in boldface in our program. To permit a wider range of musical settings, only excerpts from some works will be performed. These are designated in the program by an ellipsis (. . .).

II. *Fool's Gold in the Fortunate Islands*

The pastoral concerns of nature, love, and rural simplicity give way in the epic to art, war, duty, and urban sophistication; and violent military action replaces the quietude of the life of the shepherd. *Gerusalemme liberata* is a story of the First Crusade that culminates in the recapture of Jerusalem by Christian forces. Some threads of historical fact are woven into Tasso's colorful fabric of fantasy, allegory, and romance. The story of Rinaldo and Armida is drawn essentially from Cantos XV and XVI.

Rinaldo, the youngest and bravest of all the Christian leaders, has been placed under a spell by the enchantress Armida, a Syrian princess of great beauty and cunning whose magic powers have often created havoc for the soldiers of the Cross. Armida has carried off Rinaldo in a magic chariot to her palace on an enchanted isle in the chain of the Fortunate Islands. There she has dressed him in effeminate garb, and the two while away the hours in the pleasures of love. Ubaldo and Carlo have been dispatched to find Rinaldo and summon him back to his duties with the army. Aided and advised by an old magician, the two set sail, with a female guide, for the Fortunate Islands. Arriving at Armida's magic isle, the knights scale a hazardous mountain, and, in the enchanted land at the top, encounter two alluring damsels. One of them tries to tempt the knights to give up their arms and enjoy the joy and bliss that flourished in the Golden Age. This scene appears on the cover of our program. The false allurements of an irresistible earthly paradise is a common device in Renaissance literature.

Finding Rinaldo at last in the magic garden with Armida, Ubaldo and Carlo hide until the sorceress departs on her daily rounds to read her magic charts. Ubaldo then confronts Rinaldo and, with the aid of a magic shield and harsh words, restores him to his senses. The three then set out for the beach. Armida returns, finds Rinaldo gone, and hastens after him. Encountering him at the beach, she uses all of her wiles to influence him to remain with her. Rinaldo's steadfast refusal and his determination to place honor and duty above his personal feelings rouses Armida's wrath. She curses him. Then, overcome by grief over her lover's departure, she swoons and remains motionless on the sand.

Tasso's epic consists entirely of *ottave rime*, stanzas of eight lines in which two alternating rhymes are closed off by a third in the final couplet. In courtly presentations of portions of the epic, stanzas were usually sung to melodies improvised over one of several ground-bass formulas. The *Aria di Ruggiero* was popular in southern Italy and was first associated with singing the *ottave* in Ariosto's *Orlando furioso*. The *Aria di Romanesca* came from Rome. We shall use appropriate portions of Edward Fairfax's metrical translation of *Gerusalemme liberata* over several of these formulas in an attempt to recreate some of the improvisatory spirit of the original presentations.

Monteverdi's *Con che soavità* is a setting of a lyric poem by Guarini. The sensuous words and colorful instrumentation make it a fitting representation of Armida's episode with Rinaldo in the magic garden. *Ohimè dov'è il mio ben* is a setting of an *ottava rima* written by Tasso's father, Bernardo. Monteverdi places the traditional Romanesca bass under a duet of unsurpassed expressivity. The text and music seem totally commensurate with Armida's grief over her lost Rinaldo.

III. Bronze and Gold by the Holy City

Clorinda, a paragon of feminine beauty, virtue, and courage, was one of the most distinguished of the fighters who opposed the Crusaders. She was born a white child to black parents, the Christian rulers of Ethiopia. The Queen, fearing the jealousy and rage of her husband, secretly gave the infant over to the care of a devoted Pagan slave and ordered that the child be later baptized. The slave, however, brought her up as a Pagan and never disclosed her lineage. Just before Clorinda was to undertake the perilous mission of destroying the mobile tower which the Christians had constructed for the siege of Jerusalem, the old slave had a dream which revealed that his charge had little time left to live. He then told of her parentage and entreated her to abandon the mission. Although deeply moved, Clorinda overcame her fears and, with a colleague, stole at night into the Christian camp. After successfully igniting and destroying the tower, the two fought their way back to the Golden Gate of Jerusalem. While Clorinda paused to fell one of the enemy who had attacked her, the bars of the gate dropped shut, and she found herself alone and shut out of the city, surrounded by enemies. She slipped along the shadow of the walls until she reached hilly ground. She hoped then to turn back and enter at another gate. Tancred, a young Christian knight whose reckless valor made him a favorite with his leaders, then approached on horseback. He had seen Clorinda in a previous skirmish and had fallen hopelessly in love with her. Night obscured the identity of both of the protagonists, however, and Tancred, believing Clorinda to be a man, challenged her to combat to the death. Monteverdi's *Il combattimento di Tancredi e Clorinda* continues the story until Clorinda falls mortally wounded and, with her dying breath, requests baptism. She gains entrance to heaven and attains eternal bliss and happiness. Through redemption, Clorinda has found her eternal Golden Age.

Our epilogue is an excerpt from the final portion of the Sannazaro sonnet that concluded the Arcadia section of our program. The intense pathos of d'India's colorful harmonies and biting dissonances make it a fitting commentary upon Clorinda's death.

Our search for the Golden Age has led us to a variety of places, but the comment of André Malraux reminds us that we may have overlooked one of the nearest and most obvious. "The great music of Europe," he said, "is the song of paradise lost." Perhaps it is in that song that we can come closest to finding that elusive paradise itself.

COLLEGIUM MUSICUM

L. D. NUERNBERGER, *DIRECTOR*

INSTRUMENTAL DIRECTORS

Michael Lynn, *recorders*
Caterina Meints, *viola*
Marilyn McDonald, *baroque strings*

SINGERS

RICHARD MILLER, *GUEST ARTIST*

Charlotte Bacon	Gary Pacholski
Barbara Borden	Nicola Porter
Bruce Brown	James Radomski
David Caldwell	Derek Ragin
Jonathan Dimmock	Mark Robson
Scott Ferguson	Lisa Rostky
Martha Fischer	Greta Shultz
Robert Greene	Richard Sobak
Paul Harris	Jillon Stoppels
Marian Hertz	Ana Maria Waisman
Xina Larson	Carla Zecher
Daniel McCabe	John Zerbe
Wendy Naylor	

INSTRUMENTALISTS

Laura Barrett, <i>baroque cello</i>	Thomas Payne, <i>lute</i>
Louise Bericlin, <i>recorder</i>	Norman Robertson, <i>baroque violin</i>
Jahna Calandrelli, <i>bass viol</i>	Heather Smith, <i>recorder</i>
Peter Croton, <i>lute</i>	Richard Sobak, <i>organ</i>
Gail Gillispie, <i>harp, lute</i>	Jillon Stoppels, <i>harpsichord</i>
Leonard Garrison, <i>transverse flute</i>	Steven Staruch, <i>baroque viola</i>
Richard Hensold, <i>recorder</i>	
Jed Wentz, <i>transverse flute</i>	Karin von-Gierke, <i>baroque violin</i>
Michael Manderén, <i>soprano lute, chitarrone</i>	Marcy Zimmermann, <i>baroque cello, bass viol</i>
Gary Pacholski, <i>organ</i>	Carla Zecher, <i>harpsichord</i>
Russell Paige, <i>bass viol, violone</i>	
Paul Harris, <i>harpsichord</i>	

STAGE DIRECTORS

David Caldwell	Part 1
John Zerbe	Part 3

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* * *

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