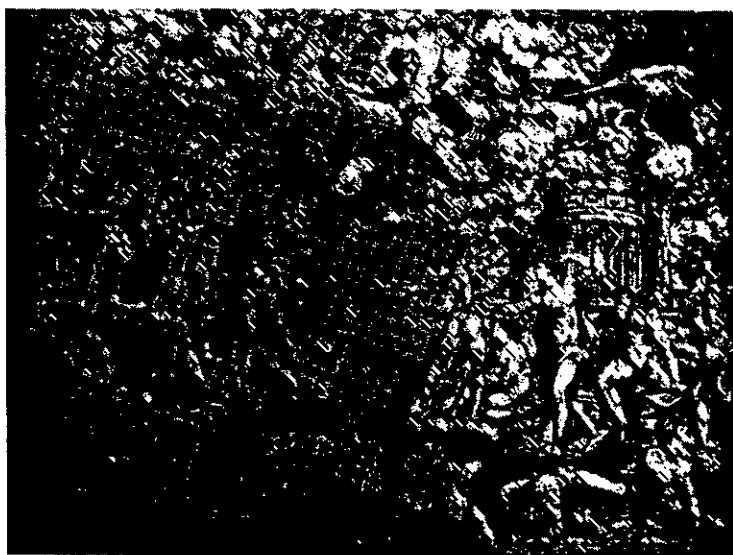


OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

Venus versus Diana

MUSICAL SKETCHES OF
SOME CLASSICAL CONFRONTATIONS



Baccio Bandinelli (1493-1560), *Combat of Ratio and Libido*

FAIRCHILD CHAPEL

1980

4:30 P.M.

SATURDAY, MAY 3

SUNDAY, MAY 4

PROCESSIONAL: *Triumph victorious Love from Dioclesian*

Henry Purcell
(c. 1659-1695)

COLLEGIUM

I. VENUS INFLUENCES

PROLOGUE: *O lieb, wie süß und bitter*

Leonhard Lechner
(c. 1553-1606)

O love—so sweet and bitter; a burning, longing need; full of sorrow, fear, and trembling—you are more cunning than death; a beginning of all joy and sadness. As Petrarch called you—you are a sweet bitterness.

Barbara Borden, Alison Bleick, *sopranos*

Terry Cook, Jeffrey Mead, *tenors*

Peter Gibeau, *bass*

METAMORPHOSES:

Apollo and Daphne (Ovid, *Metamorphoses*, Book I)

Python, le merveilleux serpent

Guillaume de Machaut
(c. 1300-1377)

Python, the wondrous serpent which Phoebus killed with his arrows, was as long as the countryside if it was as Ovid described it. But no serpent lives as mad or cruel nor as haughty as the serpent which appears to (one)* when (he) seeks favors from his lady.

Derek Ragin, *tenor*

INSTRUMENTAL ENSEMBLE

Unlängst dem blinden Göttelein

Johann Hermann Schein
(1586-1630)

Not long ago his lovetorch failed the little blind god, only some tiny sparks flickered under the ashes. Love, the little rogue, within the heart of (Phoebus), which was as hard as a firestone, picked thereon with his arrow. Suddenly a great flame burst out that consumed the heart and arrow together.

Barbara Borden, Alison Bleick, *sopranos*

Terry Cook, Jeffrey Mead, *tenors*

Peter Gibeau, *bass*

INSTRUMENTAL ENSEMBLE

Daphne

David Arcus, *virginals*

Giles Farnaby
(c. 1560-c. 1620)

When Daphne from fair Phoebus did fly

English folksong
(Early 17th century)

Melissa Malde, *soprano* Gary Pacholski, *tenor*

INSTRUMENTAL ENSEMBLE

Aria cantata e sonata, al modo antico: Io piango

Emilio del Cavaliere
(c. 1550-1602)

I weep, (Daphne), for your pitiless departure. My world of evil is reawakened! Oh think, I pray, on the good life! If it does not pass to Lethe, Love is not lost!

Gary Pacholski, *tenor*

INSTRUMENTAL ENSEMBLE

Chloris and Zephyr (Ovid, *Fasti*, V, 183-232)

Ride la primavera

Heinrich Schütz
(1585-1672)

The springtime laughs, the beautiful Chloris returns. Hear the swallows; see the new grass and the flowers! But you, Chloris, are even more beautiful in the new season! But you have retained the old winter. Ah, you have surrounded your heart with perpetual ice! Why, cruel nymph, do you carry the sun in your eyes and April in your face?

COLLEGIUM

*Words in parentheses indicate slight modifications to adapt the text to the specific needs of our concert.

Vaghi augelletti

Andrea Gabrieli
(c. 1515-1586)

O beautiful birds that, through vales and hills, accompanied my harsh laments with pitiful song, rejoice with me now in festiveness and gaiety. Since the severe harshness of my Chloris is now softened by love, I am almost beside myself.

Daniel McCabe, *baritone*

INSTRUMENTAL ENSEMBLE

Quando la vaga Flori (adapted by Thomas Morley)

Felice Anerio
(1560-1614)

When the charming Flora in the bright dawn, treading the green meadows, plucks the gayest and most fragrant flowers, the amorous little birds sing: "Behold the new Aurora!"

Derek Ragin, Terry Cook, *tenors*

INSTRUMENTAL ENSEMBLE

ABANDONMENTS:

Dido and Aeneas (Virgil, *Aeneid*, IV; cf. Ovid, *Heroides*, VII)

Dissimulare etiam sperasti (*Aeneid*, IV, 305)

Cipriano de Rore
(1516-1565)

"Did you hope, traitor, to mask such infamy and to slip away silently from my land? Can neither our love, the hand you once gave, nor the cruel death that is left for Dido hold you?"

Barbara Borden, *soprano*

INSTRUMENTAL ENSEMBLE

Interiora domus intrumpit (*Aeneid*, IV, 646-650)

Jacob Arcadelt
(c. 1514-c. 1562)

She [Dido] bursts into the interior of the house, climbs the lofty stairs in frenzied madness, and unsheathes the sword of Dardania—a gift sought for other use than this. Then, after she viewed the Ilrian garment and the familiar bed, she sank on the pillow and spoke her last words:

Melissa Malde, Adrienne Edgar, Nancy May, Clara Shaw, *sopranos*
Jeffrey Mead, Carl Boe, *tenors* Peter Gibeau, *bass*

Dulces exuviae (*Aeneid*, IV, 651-654)

Johannes Ghiselin
(fl. 1500)

"Garment, sweet while fate and deity allowed! Accept now my spirit and absolve me from my distresses! I have lived and have fulfilled that course which fortune gave me; and now I shall go under the earth as a queenly phantom."

Barbara Borden, *soprano*

INSTRUMENTAL ENSEMBLE

When first by force of fatall destenie

William Byrd
(1543-1623)

COLLEGIUM

Ariadne and Theseus (Ovid, *Heroides*, X; *Metamorphoses*, VIII)

Quant Theseus—Ne quier veior from *La Voir Dit*

Machaut

When Theseus, Hercules, and Jason sought throughout the earth and the deep sea to acquire their reward and renown, and in order to observe well the state of the world, much were the values of honor. But when I see the beauty of the humble flower, I am the most content, however, with my soul, because I see enough, I see (the) lady.

Not seeking to see the beauty of Absalom, nor the sense and fluency of Ulysses, nor to test the strength of Samson, nor to regard that Delilah sheared him, nor to notice by any turn of the eyes of Argus anything of delight, because instead of pleasure and without any aid of my soul, I see enough, I see (the) lady.

David Arcus, Jeffrey Mead, *tenors*

INSTRUMENTAL ENSEMBLE

Weeping full sore

Byrd

COLLEGIUM

Lasciatemi morire

Claudio Monteverdi
(1567-1643)

"You abandon me to die! And who would you wish to console me in so cruel
a fortune, so great a martyrdom? You abandon me to die!"

Alison Bleick, *soprano*

INSTRUMENTAL ENSEMBLE

O Teseo mio (Ottavio Rinuccini; cf. Ovid, *Heriodes*, X)

Monteverdi

"O my Theseus, if you but knew—O god, if you but knew—alas, how grieved
was the poor Ariadne, perhaps in pity you would turn your bow towards the
shore. But with the calm, gentle breezes you will be kept happy, while I weep.
Athens joyfully prepares for you a great celebration, while I remain here food
for merciless and cruel beasts. You will happily embrace both of your aging
parents, while I will never again see my mother or my father."

Adrienne Edgar, Clara Shaw, *sopranos*

David Arcus, Jeffrey Mead, *tenors*

Peter Gibeau, *bass*

II. DIANA INFLUENCES

METAMORPHOSES:

Diana and Callisto (Ovid, *Metamorphoses*, I)

Calixtone qui fut

Solage

(Second half, 14th century)

Callisto, who was a maid of Arcadia, made a sweet sacrifice to Jupiter and he
took her like a true wife. He bestowed on her much favor then afterwards,
lovingly, the crown above all in riches—all of the gods paid homage to her.
She received favors and a lover to comfort her.

Terry Cook, *tenor*

INSTRUMENTAL ENSEMBLE

A Scene from *Purgatorio* (XXV, 127-35): *Summae Deus clementiae*

Hymn

God of infinite mercy, Ruler of the world's structure, One in substance, Three
in persons!

I KNOW NO MAN!

What is unhealthy in our affections and thoughts, turn away with healing
flames, so that with body well girt and sins cast out, we may keep our vigil.

I KNOW NO MAN!

Diana dwelt within the forest and banished Callisto, who had felt the poison
of Venus.

COLLEGIUM

Diana and Actaeon (Ovid, *Metamorphoses*, III)

Non al suo amante (Petrarch, *Il canzoniere*, Madrigale I)

Jacopo da Bologna
(fl. 1350)

Nor more did Diana please her lover when, by such a chance, he saw her in
the midst of icy waters totally nude, than I was pleased by the crude mountain
shepherdess, set there to wash a graceful veil that binds that lovely fair hair
from the breeze; such that she made me now, when the heavens burn, tremble
with an amorous chill.

Derek Ragin, *tenor*

INSTRUMENTAL ENSEMBLE

Non al suo amante

Faenza MS
(Early 15th century)

INSTRUMENTAL ENSEMBLE

VIRTUOUS SUBJECTS:

Penelope and Ulysses (Ovid, *Heroides*, I, 1-10)

Haec tua Penelope

Alonso Mudarra
(c. 1508-1580)

These words your Penelope sends to you, tardy Ulysses: Do not write back to me, but come yourself! Troy assuredly is fallen, hated by the daughters of Greece, but scarcely Priam and all Troy were worth so much!

Xina Larson, *soprano*

INSTRUMENTAL ENSEMBLE

Constant Penelope

Byrd

COLLEGIUM

A Virtuous Subject and a Controversial Reward

Portrait: *D'orrida selce alpina*

Schütz

From horrible mountain rock I believe you, lady, to have sprung forth and to have been reared on the milk of the cruel tiger, because you are so inflexible and so unyielding to my entreaties! Oh, you even surpass the tiger and the rock! Alas, that within the chest of a tiger you have a heart of stone!

COLLEGIUM

Reward in Paradise: *In all our Cinthia's shining Sphear*

Byrd

Xina Larson, *soprano* Daniel McCabe, *baritone*

INSTRUMENTAL ENSEMBLE

Celestial Reassurance: *If in thine heart*

Byrd

COLLEGIUM

* * * * *

RECESSIONAL: *Triumph victorious Love*

Purcell

COLLEGIUM

ERRATA

OMISSION

Insert directly under II. DIANA INFLUENCES

Luca Marenzio
(c. 1560-1599)

PROLOGUE: O dolcezze amarissime d'amore
(Guarini Il Pastor fido, III, i)

O most bitter sweetnesses of love! How much harder to lose you, than never to have either tasted you or possessed you! How happy a state love would be if the goodness already enjoyed were not lost; or if, when it is lost, each memory of the vanished pleasure were to vanish! But if I am today without my hope, as is the usual situation, it is as a fragile glass through which I still shall see her who is the sun of my eyes.

COLLEGIUM

CORRECTION

Under II. DIANA INFLUENCES, VIRTUOUS SUBJECTS

A Virtuous Subject and a Controversial Reward

Reward in Paradise: In all our Cinthia's shining Sphear is a work of Henry Purcell, not of William Byrd.

PROGRAM NOTES

* * *

The classical rivalry between Venus and Diana symbolizes an eternal conflict of forces within the human soul. In the Middle Ages and Renaissance, the struggle is often portrayed by various allegorical battles. Bandinelli's *Combat of Ratio and Libido*, our cover picture, portrays Diana and her twin brother Apollo leading the forces for Reason on the left against those of Lust gathered around Venus and Cupid on the right. Overhead, Reason herself assists Diana by obscuring the aim of the adversaries with clouds.

Purcell's *Triumph victorious Love*, a portion of the masque concluding his opera *Dioclesian*, serves as a frame for our concert. In Petrarch's allegorical poem *Trionfi*, the initial Triumph of Love gives way to the Triumph of Chastity. The classical myths do not always affirm, however, that such a succession is inevitable.

The Augustan poets Ovid and Virgil greatly influenced Medieval and Renaissance Europe. Their versions of Greek and Roman myths provide in largest measure that common background of stories, characters, and symbols upon which creative minds of the West still draw. We will explore some of the impact that Ovid and Virgil have made upon composers. We will retell with music from diverse periods and countries some of the famous stories about gods and mortals who were caught between the opposing forces of Venus and Diana.

VENUS INFLUENCES

Prologue: Lechner's poignant *O Lieb, wie süß und bitter* warns that a mixture of pleasure and anguish is inherent in all love. Although the text attributes the term "bitter sweetness" to Petrarch, such an antithesis can be traced back to Sappho.

Metamorphoses

Apollo and Daphne: Perhaps the most popular and influential of the Ovidian stories concerns the first love of the youthful Apollo as instigated by a vindictive Cupid. After killing the monstrous Python, as recounted in Machaut's ballade *Phyton, le merveilleux serpent*, Apollo chided Cupid for carrying arrows, weapons suitable only for great hunters like himself. He adjured the boy to confine his equipment to the little torch used to light the way for unwary lovers. The angered Cupid directed a golden arrow at the god and a lead arrow, which denied love, at Daphne, one of the nymphs of Diana. Schein's *Unlängst dem blinden Göttelein* provides descriptions of Cupid's torch and the power a single arrow would have to set Apollo afire with love. Farnaby's *Daphne* introduces the melody of the folksong *When Daphne from fair Phoebus did fly*. The words then follow as a dialogue which concludes with Daphne's appeal to Diana for rescue. Her transformation into a laurel tree becomes a symbol of unrequited love to Petrarch and his imitators. Cavalieri's *Io piango*, printed as an independent composition at the end of his *Rappresentazione di anima e di corpo*, expresses tersely and eloquently a lover's grief over lost love. We will interpret the work as Apollo's lament over Daphne.

Chloris and Zephyr: A story recalling the pursuit and metamorphosis of Daphne, but without the tragic ending, is found in Ovid's *Fasti* and represented pictorially in Botticelli's *Primavera*. Zephyr pursues and captures Chloris, an innocent shepherdess belonging to the cult of Diana. The maid is transformed into Flora, the goddess of flowers, and becomes the wife of her pursuer. Schütz's *Ride la primavera* introduces a Chloris who is more beautiful than the new spring but with a heart filled with winter and ringed by perpetual ice. Her actions are totally appropriate for her namesake in Ovid. Gabrieli's *Vaghi augelletti* describes a Chloris who has been softened by love. She can represent our shepherdess in her initial stages of transformation. Anerio's *Quando la vaga Flora*, found in Morley's *Canzonets* of 1595, depicts Flora, our transformed Chloris, with beauty surpassing that of Aurora.

Abandonments

Dido and Aeneas: After his ship had been swept to Carthage by storms, Aeneas, the son of Venus, met and fell in love with Queen Dido. Jupiter then summoned Aeneas to leave Carthage

and fulfill his destiny to found the Latin nation. Dido, unable to bear the loss of her lover, took her own life in despair. De Rore's *Dissimulare etiam sperasti* presents Dido's angry words when she first learns of Aeneas's intended departure. *Interiora domus inrumpit* is an excerpt from Arcadelt's *At trepida et coeptis* which tells of Dido's frenzied flight to her bedroom after Aeneas's ship departs at dawn. She then unsheathes Aeneas's sword, which he had given her as a gift, and begins her final soliloquy *Dulces exuviae*, which Ghiselin has movingly set. Byrd's *When first by force of fatall destenie* summarizes the story and serves as a final choral commentary on the tragedy.

Ariadne and Theseus: The love and plight of Ariadne, daughter of King Minos of Crete, are not dissimilar from Dido's. After eternal banishment for aiding Theseus, then Duke of Athens, to kill the Minotaur and escape the Labyrinth, Ariadne and he sail to the isle to Naxos. Theseus then suddenly and ignobly abandons her, and, returning to Athens, he marries the Amazon Hippolyta—a wedding central to the plot of Shakespeare's *A Midsummer-Night's Dream*. Machaut's lyric cycle *Le Voir Dit* draws much upon *L'Ovide moralisé*, an anonymous adaption in French of Ovid's *Metamorphoses*. The double ballade *Quant Theseus—Ne quier veoir* groups Theseus with the great heroes of myth and scripture. Byrd's *Weeping full sore* seems appropriate to represent Ariadne's initial grief after her abandonment. *Lasciatemi morire* is the first in a cycle of four madrigals that Monteverdi fashioned after Ariadne's famous lament from his now-lost opera *Arianna*. *O Teseo* is the final portion of the second madrigal in the cycle. Rinuccini's text adapts that of the letter from Ariadne to Theseus in Ovid's *Heroides*. Ariadne, however, unlike Dido, resists the suicide she threatens. She later recovers from her grief and becomes the wife of Bacchus.

DIANA INFLUENCES

Prologue: Marenzio's *O dolcezze amarissime d'amore* sets a popular excerpt from Guarini's *Il pastor fido*. Paralleling Lechner's *O Lieb, wie süß und bitter*, it is intended here to caution that Diana's influences are no less mixed than those of Venus.

Metamorphoses

Diana and Actaeon: The hunter Actaeon unwittingly surprised Diana and her nymphs while they were bathing. The goddess, angered over his indiscretion, transformed him into a stag. Actaeon was then pursued and devoured by his own hounds. Jacopo's *Non al suo amante* provides a rare example of a musical setting of a Petrarch text by a composer who was a contemporary of the poet. Petrarch alludes to Ovid's version of the myth very briefly and only for comparison. The keyboard setting from the Faenza MS presents a much more ornate version of Jacopo's madrigal.

Diana and Callisto: Callisto was one of Diana's band of Arcadian nymphs. Seduced by Jupiter, who appeared to her first disguised as Diana, she was left with child. Her misadventure was later discovered by Diana while all the nymphs were bathing. Callisto was banished, and after she bore a son Arcos, Juno in anger transformed her into a bear. The son matured and, while hunting, unknowingly encountered his mother. As Arcos raised his spear to kill her, Jupiter swept them up into the sky to become the constellation Ursa Major and the star Arcturus. Solage's *Calextone qui fut* considerably abridges the story. Callisto's submission to Jupiter is noted, but her admiration by all of the gods probably represents her final metamorphosis into the constellation. Dante includes a reference to the myth in his *Divine Comedy*. A chorus of penitents in the final circle of Mount Purgatory repeatedly sing the hymn *Summae Deus clementiae*. After the hymn, they recount briefly how Diana banished Callisto for her impropriety. We will endeavor to reconstruct the scene.

Virtuous Subjects

Penelope and Ulysses: Few women in history or legend can match the patience and virtue attributed to Ulysses's wife. Mudarra's *Haec tua Penelope* sets a portion of the letter that Penelope sends to her long absent husband in Ovid's *Heroides*. Byrd's *Constant Penelope* provides a choral translation into Elizabethan English of the same letter.

A Virtuous Subject and a Controversial Reward: Schütz's colorful *D'orrida selce alpina* portrays a paragon of virtue consistent with any of Diana's faithful. Allusions to harsh Arcadian imagery of stones and mountains prevail throughout the text. A reference to our subject's cruelty resulting from having been reared on tiger's milk recalls an accusation that Virgil's Dido made to her departing Aeneas. Purcell's *In all our Cinthia's shining Sphear* heralds her arrival in that sphere

of paradise associated with Cynthia—a pseudonym for Diana. Our newcomer leaves little question as to her past virtue, but she casts considerable doubt as to whether she would relive her life in the same manner. We interpret Byrd's *If in thine heart* as reassurance from a celestial choir that our subject did make the correct choice during her lifetime.

We shall leave to the discretion of the audience whether a Triumph of Voluptuous Love or a Triumph of Virtuous Love is the more appropriate interpretation for our final processional.

We have elected to pronounce the excerpts from Ovid and Virgil in accordance with Liturgical rather than Classical Latin. We suspect that such may have been closer to Renaissance practice.

* * *

Our gratitude to all those whose contributions have enabled us to continue printing programs in this format. We would sincerely appreciate any continuing support.
Collegium Musicum Fund, Oberlin Conservatory of Music, Oberlin, Ohio 44074.

* * *

COLLEGIUM MUSICUM

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

SINGERS

David Arcus	Daniel McCabe
Alison Bleick	Jeffrey Mead
Carl Boe	Susan Miltner
Barbara Borden	Cynthia Morrow
Terry Cook	Mark Nelson
Adrienne Edgar	Loa Nowina-Sapinski
Joseph Elliott	Gary Pacholski
Peter Gibeau	Nicola Porter
Melissa Malde	Derek Ragin
Nancy May	Thomas Schluckebier
Jennie McAvoy	Clara Shaw
Xina Larson	

INSTRUMENTALISTS

Richard Earle, <i>lute</i>	Larry Keith, <i>lute</i>
Peter Gibeau, <i>portative organ, violone</i>	Russell Paige, <i>viol</i>
Gail Gillispie, <i>lute, harp, viol</i>	David Porter, <i>trumpet</i>
Louis Grace, <i>recorders</i>	Norman Robertson, <i>viol</i>
Avery Gosfield, <i>recorders</i>	Anne Sellitti, <i>viol</i>
Thomas Gotwals, <i>trumpet</i>	Martha Stokely, <i>oboe, recorders</i>
Anne Harrington, <i>viol</i>	Jed Wentz, <i>flute</i>
Kent Jones, <i>oboe</i>	