

THE COLLEGIUM MUSICUM

Darkness and Light: A Survey of Demonic and Celestial Magic



The struggle of Babylon, the city of Satan, against Sion, the city of God.
From Aurelius Augustinus' *De trinitate. De civitate Dei*, Basle, 1489.

FAIRCHILD CHAPEL

1981

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SATURDAY, DECEMBER 5

SUNDAY, DECEMBER 6

Darkness and Light: A Survey of Demonic and Celestial Magic

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PROCESSIONAL FOR THE LESSER LITANY

On the first two days of the Lesser Litany processions [three days before the Feast of the Ascension] a stuffed dragon precedes the cross to symbolize the era of the Old Dispensation. On the last day, as a sign that Christ defeated the Devil, the cross heads the procession. (Cf. Jacobus de Voragine, *The Golden Legend*)

Nu tret herzuo der bössen welle

Geisslerlied

The flood of evil now approaches. Let us flee from burning hell! Lucifer is an evil companion!
Whomever he seizes, he besmears with pitch. We therefore want to shun him.

(1349)

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In this procession it is customary to sing the Canticle of the Angels, *Sanctus Deus, sanctus fortis*. The Council of Chalcedon approved the use of this canticle everywhere, since it had the power of inspiring a special fear in the demons. (*The Golden Legend*)

Sanctus Deus, sanctus fortis

Canticle of the Angels

Holy God! Holy and strong! Holy immortal one, have mercy upon us!

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I. WITCHCRAFT AND THE SACRED WRIT

EXODUS XXII, 18

It is not within the power of princes to pardon a crime which the law of God [Exodus XXII, 18] punished with the penalty of death—such as are the crimes of witches. (Jean Bodin, *Démonomanie des Sorciers*, 1580)

Thou shalt not suffer a witch to live!

Exodus XXII, 18

CHORUS

AN EXECUTION AT ARENDSEE (ALTMARK, BRANDENBURG) AUGUST 5, 1687:

Karen Sherwood, *narrator*

Gott der Vater wohn' uns bei

Hans Leo Hassler

(1564-1612)

God, our father, dwell with us and let us not be ruined; make us free from all sins and help us to die blessed. Guard us from the Devil; hold us by firm faith; let us build upon You. From the depths of the heart we confide. May You allow us, wholly and absolutely, to escape the Devil's frauds with all true Christians, and to resist him with God's weapons. Amen. May that be so. Thus sing we. Alleluia!

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The hymn *Nun bitten wir den heiligen Geist* especially was believed to afford protection against witchcraft. (Carus, *History of the Devil*)

Nun bitten wir den heiligen Geist

Kaspar Othmayr

(1515-1553)

INSTRUMENTAL ENSEMBLE

First stanza: *Nun bitten wir*

Johann Staden

(1581-1634)

Now we pray to the Holy Ghost, according especially to the true faith, that He will watch over us until our death when we travel home from this misery. Kyrie eleison.

Melissa Malde, *soprano*

INSTRUMENTAL ENSEMBLE

Second stanza: *Du wertes Licht*

Johann Walther

You precious light, give us Your radiance. Let us feel the ardor of love so that we may love one another from the heart and retain peace of mind. Kyrie eleison. (1496-1570)

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Final stanza: *Du höchster Tröster*

Michael Praetorius

You greatest comfort in all need, help us that we do not fear shame as well as death, and that our mind does not despair if the Devil would bring action against our lives. Kyrie eleison. (1572-1621)

CHORUS

EPILOGUE:

The charge to the faithful [Exodus XXII, 18], which cost the lives of hundreds of thousands, resulted from an error in the translation of *kashaph* as *witch* rather than *poisoner*, which was intended. (Hoyt, *Witchcraft*)

The Recantation of Professor Cornelius Loos (Trier, 1593):

(Professor Loos dared to protest both the persecutions of witches and the superstitions out of which they grew. He wrote a book to set forth his views. The manuscript was seized and he was thrown into prison. He was brought out in the spring of 1593 before assembled church dignitaries and forced to pronounce a solemn recantation.)

Michael Henry, *narrator*

Maleficos non patieris vivere!

Exodus XXII, 18

Thou shalt not suffer a witch to live!

CHORUS

I SAMUEL XXVIII, 7-19

We have the testimony of Scripture for it [Witchcraft]. . . . Particularly the instance of the Witch at Endor in I Samuel XXVIII, 7 is so plain and full that Witchcraft itself is not more an amazing thing. (Sermon of Cotton Mather, 1689)

Scena: *Saul and the Witch at Endor*

Henry Purcell

CHORUS: In guilty night and hid in false disguise, forsaken Saul to Endor comes and cries: (c. 1659-1695)

Jennifer Low, *soprano* Hannah Twaddell, *alto*
Kenneth Grigg, *baritone*

SAUL: Woman, arise, call powerful arts together and raise the ghost, whom I shall name, up hither.

WITCH: Why should'st thou wish me die? Forbear, my son, dost thou not know what cruel Saul has done? How he has killed and murdered all that were wise and could on spirits call?

SAUL: Woman, be bold, do but the thing I wish, no harm from Saul shall come to thee for this.

WITCH: Whom shall I raise or call? I'll make him hear.

SAUL: Old Samuel, let only him appear.

WITCH: Alas! Alas!

SAUL: What dost thou fear?

WITCH: Nought else but thee, for thou art Saul and hast beguiled me!

SAUL: Peace, peace, and go on. What seest thou, let me know?

WITCH: I see the Gods ascending from below.

SAUL: Who's he that comes?

WITCH: An old man mantled o'er.

SAUL: Oh, that is he! Let me that ghost adore!

SAMUEL: Why hast thou robbed me of my rest to see that which I hate, this wicked world and thee?

SAUL: Oh, I'm sore distressed, vexed, sore! God has left me and answers me no more; distressed with war, with inward terrors too. For pity's sake, oh, tell me what shall I do?

SAMUEL: Art thou forlorn of God and com'st to me? What can I tell thee then but misery? Thy kingdom's gone into thy neighbor's race; thine host shall fall by sword before thy face. What can I tell thee then but misery? Tomorrow then, till then farewell then and breath. Thou and thy son shall be with me beneath.

Jeffrey Mead, *tenor* Lisa Helmelt, *soprano*
Daniel McCabe, *baritone*

INSTRUMENTAL ENSEMBLE

CHORUS: Oh, farewell!

II. MAGICAL FORCES: WHITE AND BLACK

CELESTIAL MAGIC

Harmonia mundi

Non più doglie ebbe Dido

Andreas de Florentina

(d. 1415)

[Dido had no more pain after she had slain herself for Aeneas other than hearing the melody of the divine organ. This was first created by God, along with all of the heavens, such melody to give us a foretaste of paradise. But only in the pious soul is there this enjoyment which is the source of melody and paradise. Dido had no more pain . . .]

INSTRUMENTAL ENSEMBLE

Vers mesurés; Music of the Ancients

Like a father of the Church, Marin Mersenne desired to use the psychological power of ancient music for Christian ends. . . . Mersenne firmly believed that, by restoring the music, its powers could be used to draw men to goodness and to religion. The person who originally inspired him with his enthusiasm was his friend Jacques Mauduit. Among the Baïf-Mauduit psalms which Mersenne preserves is the 150th. In its metrical setting, with Mersenne's directions that if sung to the lyre "in a sibylline manner" it has great power to stir to devotion. . . . Mersenne constantly tested upon himself the "effects" of this psalm. (Yates, *The French Academies*)

Pseaume CL: *En son temple sacré*

Jacques Mauduit

(1557-1627)

In His sacred temple, praise the Lord God! O firmament, for His power, praise God! Praise Him for His great virtue! Praise Him for his excellent grandeur! Praise Him with fanfares of trumpets and trombones! Praise Him with the harp and the lute! Praise with the pipe and tabor! Praise Him with instruments of stretched strings! Praise Him with the sound of cymbals! Praise Him with resounding cymbals and bells! Let all who breathe praise the Lord! Praise God! Praise God! (Jean-Antoine Baïf paraphrase of Psalm 150)

Monica Gfoeller, Andrea Brandies, *sopranos*
Hannah Twaddell, *alto* Jeffrey Mead, *tenor*
Paul Patanella, *baritone*

INSTRUMENTAL ENSEMBLE

Baïf's and Le Jeune's *Pseaumes en Vers Mesurez* were composed with the same intentions . . . a kind of public magic—the effects of his music . . . to pacify and unite the French people. (D.P. Walker, *Spiritual and Demonic Magic*)

A Comment of Claude Le Jeune (1598):

Paul Patanella, *narrator*

Pseaume CXXX: *Vers toy, Seigneur dous*

Claude Le Jeune

(1528-1600)

[To You, dear Lord, pressed by many misfortunes, I have thrust my cries out of the depths of my heart. Hear my piteous complaints here below with Your ear, which is bent to all prayers. If when full of wrath, it would please You to punish, what heart would be able to sustain itself before You? You have nothing but mercy, dear Lord; in order that You may demand to be revered before all.] (Baïf paraphrase of Psalm 130, later revised and altered by Odet de La Noue)

INSTRUMENTAL ENSEMBLE

DARKER MAGIC

Magisches Rezept

Paul Hindemith

(1895-1963)

Take an old soup pot, which you hold over your head nine times, and then place it, with courage, on a pear-wood fire. Add some Glauber's salt (sulfate of soda) and seven tender chicken legs cleaned of meat, because otherwise the secret is useless. Add to that a pounded rabbit heart along with thirteen hairs from an oxtail, one-half ounce of ram dung stirred in milk, three pulverized apple seeds, and finally a dash of the mushroom *boletius badius*. Cook this before the sun rises and when no star is in the sky. Thereby speak the words of transformation: "What is far away—be here on the spot!; what is outside—go in!; what is inside shall be outside!" Through this your rose-colored blood is good for seventy fevers. This remedy remains very excellent for all those who hold the belief, so I hear, that in former times it helped the late King Solomon. You cannot invent such a thing. I wrote the recipe by moonlight on my dog's fresh grave out of an old housekeeping book. And because I, a

year-round Christian, who without this is completely helpless, wish justly that everyone like myself can also use it, I have diligently set it down here so that it can refresh your palate. And it does not help that which is already damaged. Make use of it everywhere!

Molly Pyle, Cynthia Abbot, *sopranos*
Clara Shaw, *alto* Jeffrey Bennett, *baritone*
Christopher Hunt, *bass*

Miraculous powers were ascribed to *Media vita*. When in 1263 the Archbishop of Treves appointed a certain Abbot to the monastery of S. Matthias against the will of the monks, they prostrated themselves on the ground and said the *Media vita* and other prayers, and thus hoped to get protection from the Abbot forced upon them. . . . The Council of Cologne in 1316 forbade the *Media vita* to be sung against anyone without the permission of the bishop. (P. Wagner, *Introduction to Gregorian Melodies*)

Media vita in morte sumus

Antiphon to *Nunc dimittis* during Lent

In the midst of life we are in death. Whom do we seek as our aid except Thee, O Lord, who for our sins are justly displeased? Holy God, holy and strong, holy and merciful Saviour, deliver us not to bitter death!

CHORUS

Pia ad Deum precatio: Media vita

Franciscus de Layolle
(c. 1475-c. 1540)

INSTRUMENTAL ENSEMBLE

III. DEMONIACS AND EXORCISM

The main marks of [demonic] possession are . . . horror and revulsion at sacred things [such as] hearing scripture, especially the beginning of St. John's Gospel. This is an ancient and persistent tradition; the reasons for it seem unknown. (D. P. Walker, *Unclean Spirits*)

THE CASE OF THOMAS DARLING, THE BOY OF BURTON (1596):

Steven Staruch, *narrator*

In principio erat verbum (John I, 1-5)

Orlando di Lasso
(1532-1594)

In the beginning was the Word; and the Word was God. The same was in the beginning with God. All things were made by Him; and without Him was not anything that was made. In Him was life; and the life was the light of men. And the light shines in the darkness; and the darkness comprehended it not.

CHORUS

Erat lux vera (John I, 9)

Josquin des Prez
(c. 1440-1521)

That was the true light which lighteth every man that cometh into the world.

Et verbum caro factum est (John I, 14)

Josquin des Prez

And the Word was made flesh, and dwelt among us; and we saw His glory, glory as the only begotten from the Father, full of grace and truth.

Molly Pyle, Cynthia Abbot, *sopranos*
Clara Shaw, *alto* Jeffrey Bennett, *baritone*
Christopher Hunt, *bass*

Cum immundus spiritus (Luke XI, 24)

Antiphon for Third Sunday of Lent

When the unclean spirit has gone out of a man, he roams through waterless places in search of a resting place, and he finds none.

Daniel McCabe, *baritone*

A CASE FROM SCRIPTURE:

Demons are divided into classes and are characterized as causes of diseases, disabilities, etc.; some are said to have the afflictions themselves—deafness and loss of speech, for instance, are caused by deaf and dumb demons . . . the remedy is to drive them out. (Smith, *Jesus the Magician*)

Erat Dominus Jesus ejiciens Daemonium (Luke XI, 14)

Sebastián de Vivanco
(c. 1550-1622)

The Lord Jesus was casting out a demon, and the same was mute; and when He had cast out the demon, the mute man spoke, and the crowds marvelled!

CHORUS

IV. POSSESSION BY THE HOLY SPIRIT

This theory of possession had its hopeful side. . . . If you could get a good spirit to enter you, it could speak through you . . . Jesus promised his followers such supernatural aid; one of the spirits promised in John's Gospel is the "paraclete," that is, "the speaker for the defense;" Paul's theology is mainly an extension of this notion of possession. (Morton Smith, *Jesus the Magician*)

Pentecostal Hymn: *Veni Creator Spiritus*

Antonio de Cabezón
(1510-1566)

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

Charles Reynolds, *organist*

Second stanza: *Qui diceris Paraclitus*

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

Molly Pyle, *soprano*

Why for orthodox Christians is the possessing spirit nearly always an evil one, a fallen angel? . . . at the beginning of the Christian Church, the Apostles were possessed by the Holy Ghost, at Whitsun, when they spoke with tongues, one of the chief [later] marks of diabolic possession. One answer . . . is that good possession is likely to be dangerous to a Church that wishes to be stable and enduring. (D. P. Walker, *Unclean Spirits*)

Factus est repente (Acts II, 2-4)

William Byrd
(1543-1623)

Suddenly there came from Heaven a sound, as of a violent wind, coming to where they were sitting. Alleluia. And they were all filled with the Holy Spirit, speaking of the wonderful works of God.

CHORUS

V. DEVILS, DEMONS, AND THE DAMNED

The *Quarto Intermedio* was inspired by heavenly and infernal demons. (Ghisi, *An Unedited Aspect of the Intermedi of 1589*)

From *Quarto Intermedio* of *Intermedi e Concerti* (1589):

Sinfonia à 6

Cristoforo Malvezzi
(1547-1597)

INSTRUMENTAL ENSEMBLE

In popular literature the Devil plays a most important role . . . his main office has become that of a general mischief-worker in the universe; without him there would be no plot, and the story of the world would lose its interest. (Carus, *The History of the Devil*)

The Devil's Progress on Earth

Pills to Purge Melancholy
(1699)

Friar Bacon walks again, and Doctor Faustus too;
Proserpine and Pluto reign o'er many a goblin crew.
With that a merry devil to take an airing vow'd,
HUGGLE, DUGGLE, HA, HA, HA, THE DEVIL LAUGHED ALOUD!

Why think you that he laughed? Forsooth he came from court;
And there among the gallants, had spied such pretty sport:
There was such cunning juggling, and ladies grown so proud,
HUGGLE, DUGGLE, HA, HA, HA, THE DEVIL LAUGHED ALOUD!

He went in to the city to see all there was well;
Their scales were false, their weights were light, their
conscience fit for hell;
And bad men chosen Magistrates, and Puritans allowed,
HUGGLE, DUGGLE, HA, HA, HA, THE DEVIL LAUGHED ALOUD!

With that into the country away the devil goeth,
For there is all plain-dealing, and the devil knoweth:
But the rich man reaps the gains, for which the poor man plough'd,
HUGGLE, DUGGLE, HA, HA, HA, THE DEVIL LAUGHED ALOUD!

With that the devil in haste took post away to hell,
And told his fellow furies that all on earth was well;
That falsehood there did flourish, plain dealing was in a cloud,
HUGGLE, DUGGLE, HA, HA, HA, THE DEVILS LAUGHED ALOUD!

Karen Sherwood, *soprano* Jeffrey Caldwell, Steven Staruch, *basses*

CHORUS

Sarah May, *violin* Thomas Jordan, *hammered dulcimer*

Psalm 52: Why dost thou tyrant boast abroad?

Richard Alison
(fl. 1600)

Why dost thou tyrant boast abroad thy wicked works to praise? Dost thou not know there is
a God, whose mercies last always? Why doth thy mind yet still devise such wicked wiles to
warp? Thy tongue untrue in foreign lies is like a razor sharp.

Karen Sherwood, *soprano* Adrienne Edgar, *alto*
Thomas Jordan, *tenor* Jeffrey Caldwell, *bass*

INSTRUMENTAL ENSEMBLE

Hat uns der Teufel gen Teiningen bracht

Ludwig Senfl
(c. 1486-1543)

The Devil had brought us to Teiningen [Deiningen am Eger in Ober-Bayern?] right into the
dung-filled village, and where the evil peasants are, full of their faithlessness!

Daniel McCabe, *baritone*

KRUMMHORN ENSEMBLE

There are two crucial texts for the eternity of hell: Christ's eschatological discourse in Matthew XXV, and the lake of fire
and brimstone in Revelations XIV and XX. (D. P. Walker, *The Decline of Hell*)

Conclusion of Il ballo delle ingrate

Claudio Monteverdi
(1567-1643)

PLUTO: Go back to your dark cloister, unhappy souls of error, go back to where your own
misdeeds have now brought you.

ONE OF THE HEARTLESS LADIES: O cruel! O all too cruel! O cruel sentence! Penance yet
more cruel! To turn again into the gloomy cavern. Sweet air, serene and cloudless, farewell,
farewell forever! O heaven, O sunlight, farewell, stars ever shining! Learn kindness, all you
ladies!

CHORUS: Learn kindness, all you ladies!

ONE OF THE HEARTLESS LADIES: To darkness, to wailing, to anguish, to eternal torment!
Ah, where are now the splendors? Where are our lovers? Whither go we now, we that were
held in such repute and honor? Sweet air, serene and cloudless, farewell, farewell forever!
O heaven, O sunlight, farewell, stars ever shining! Learn kindness, all you ladies!

CHORUS: Learn kindness, all you ladies!

PLUTO: Steven Staruch, *bass*

HEARTLESS LADIES: Ruth Miller, Mary Kate Ballard, *sopranos*

CHORUS: Ruth Miller, Mary Kate Ballard, Andrea Brandies, *sopranos* Hannah Twaddell, *alto*

INSTRUMENTAL ENSEMBLE

From *Quarto Intermedio of Intermedi e Concerti* (1589):

Miseri habitatori del cieco' averno

Giovanni de' Bardi

(1534-1612)

[Wretched inhabitants of the dark winter in the realm of sorrow; no other will fall who will envy you, and wrath will be the horror and the cruel infernal prison the eternal torment for you to whom quiet death will no more come. The gate of hell is closed for eternity.]

INSTRUMENTAL ENSEMBLE

VI. REDEMPTION: THE LIGHT IN THE DARKNESS

The saving mission of Christ can be understood only in terms of its opposition to the power of the Devil: that is the whole point of the New Testament. The world is full of terrible grief, suffering, and pain. But somewhere, beyond the power of Satan, is a greater power that gives meaning to that pain. (J. B. Russell, *The Devil*)

Psalmus CXXIX quarti toni: De profundis

L. D. Nuernberger

(Written 1981)

Out of the depths I cry to Thee, O Lord: Lord, hear my voice. Let Thine ears be attentive to my voice in supplication. If Thou mark iniquities, O Lord, who can stand? But with Thee is forgiveness so that thy chosen can fear Thee, Lord. My soul waits in His word: my soul does hope in the Lord. Even more than those that watch for the morning through all of the night, let Israel hope in the Lord. For with the Lord there is mercy: and with Him is plenteous redemption, and He will redeem Israel from all its iniquities. Glory to the Father, to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen. (Psalm 130 in the King James Version)

CHORUS

In this redemption the blood of Christ was given as the price for us; but when he received the price the Devil was not enriched but bound, so that we might be loosed from his obligations. (St. Augustine, *Contra litteras Petiliani Donatistae Cirtensis*)

Salvator mundi, salva nos

John Blow

(1649-1708)

Savior of the world, save us, Who through the cross and blood redeems us; help us, we pray to You, our God.

CHORUS

RECESSIONAL

On the third day the dragon is carried behind the cross with the straw removed from the tail. By this is signified that the Devil was driven from his kingdom by the Passion of Christ. . . . The demons who dwell in the dark are stricken with fear when they hear the trumpets of Christ, namely the bells, and see His banner, the cross. We carry the cross and ring the bells so that the demons may flee in terror. (*The Golden Legend*)

Nu tret herzuo der bössen welle

Geisslerlied

INSTRUMENTAL ENSEMBLE

Sanctus Deus, sanctus fortis

Canticle of the Angels

CHORUS

SYNOPSIS

* * *

Research has only recently begun to reveal the full extent of the significance of the practice of magic. Some scholars have suggested that the Catholic Mass was the fundamental influence on all medieval and Renaissance magic and that this overlap of religion and magic produced a dilemma. The Church with its own kind of magic could not condone any other form without seriously undetermining its own authority. Prudent Christians thus preferred to consider all secular magic as demonic and to condemn it absolutely. Some less prudent but well-meaning magicians attempted to achieve a non-demonic magic that might circumvent both the Devil and unorthodoxy. This natural psychological magic, however, could then conversely account for all the effects of a similar natural psychological religion without a God.

I. Witchcraft and the Holy Writ

The biblical reference of Saul's visit to the witch at Endor confirmed the reality of witches and witchcraft, and the admonition in Exodus not to suffer a "witch" to live justified extensive executions. Hundreds of thousands perished, condemned by false accusations and torture-induced confessions. In northern Germany certain "magical" chorales were commonly sung during the burnings to insure the onlookers protection from the demonic spirits present.

II. Magical Forces: White and Black

French academicians near the end of the 16th century sought to channel those powers of Orpheus and celestial forces which could control the emotions through music. Vernacular psalms set in classical meters (*vers mesurés*) by Baïf to the music of Mauduit and Le Jeune were believed capable of invoking celestial powers to quell the religious strife between the Huguenots and the Catholics and thereby reunify the French kingdom. The darker aspects of magic are recalled by the *Magisches Rezept* of the 20th-century Viennese poet Weinheber. Potions to induce either spells or cures are prominent chapters in most treatises on magic. The chant *Media vita* was regarded as a particularly potent magical device when directed against individuals or even against armies.

III. Demoniacs and Exorcism

Those said to be possessed characteristically lapsed into convulsions at the sight of sacred objects or upon the reading of the opening chapter of St. John's Gospel. Accounts in the New Testament provided ample evidence for assuming the legitimacy of both demoniacs and exorcism.

IV. Possession by the Holy Spirit

The possession at Pentecost of the Apostles by the Holy Spirit empowered them to speak in various tongues. Such has been interpreted as a means by which the gospel could then be spread throughout many lands. Good, in contrast to evil, possession was rarely recognized during the Renaissance probably because it could threaten the stability of the Church.

V. Devils, Demons, and the Damned

With the belief in witchcraft the Devil reached the prime of his existence. He is the prince of evil humans and the evildoers are called sons of the Devil. Arrogance and self conceit are fundamental to his character. In the conclusion to Monteverdi's *Il ballo delle ingrate* Pluto (Satan) dispatches a group of heartless ladies, who have spurned love, back to the eternal torment of hell. At the insistence of Venus and Cupid they have been able to have a brief glimpse of the sun and sky. The original audience was moved to tears by the spectacle, and the banished ladies were undoubtedly allusions to real personages known at the court. The growing scientific awareness during the 17th century, however, gradually diminished the power held by the doctrine of hell and eternal damnation.

VI. Redemption: the Light in the Darkness

The central message of the New Testament is salvation from the power of the Devil. If that power is dismissed, many bible scholars regard the saving mission meaningless. *De profundis* carries a messianic promise that Israel will be redeemed. This musical setting derives from the interchange of two formulas: the fourth psalm tone and a twelve-tone row. *Salvator mundi* offers a prayer that epitomizes both in words and music the hope of the New Testament.

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COVER PICTURE

St. Augustine believed that two cities exist. One is the heavenly city where inhabitants long for God. The other is the earthly city whose inhabitants seek the pleasures spawned by greed, lust, envy, and other sins. The former is Sion, the city of light; the latter, Babylon, the city of darkness.

* * *

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COLLEGIUM MUSICUM

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

SINGERS

Cynthia Abbott
Mary Kate Ballard
Jeffrey Bennett
Andrea Brandies
Jeffrey Caldwell
Adrienne Edgar
Joseph Elliot
Monica Gfoeller
Kenneth Grigg
Lisa Helmelt
Michael Henry
Christopher Hunt
Thomas Jordan
Jennifer Low

Melissa Malde
Sarah May
Daniel McCabe
Jeffrey Mead
Ruth Miller
Paul Patanella
Molly Pyle
Britt Raphling
Charles Reynolds
Clara Shaw
Karen Sherwood
Steven Staruch
Hannah Twaddell
Margaret Vetare

INSTRUMENTALISTS

Martha Cannon-Conover, *recorders*
Leila Charaf, *recorders*
Charles Courtsal, *recorders*
Richard Earle, *lute*
William Fazekas, *portative, hurdy-gurdy, regal*
David Frank, *bass sackbut*
Colin Gatwood, *krummborn, shawm*
Anne Harrington, *vielle, viol*
Michael Horowitz, *flute*
Joy Janzen, *harp*

Larry Keith, *lute, chittarone, krummborn*
Sarah May, *viol*
Charles Reynolds, *organ, regal*
Joel Rosenbaum, *lute, cittern*
Jennifer Scott, *recorders*
Anne Sellitti, *vielle, viols*
Mark Stempler, *tenor sackbut*
Kenneth Sloane, *tenor sackbut*
Mike Telin, *shawm*
Ray Wakeland, *recorders, krummborn*

Carla Zecher, *harpsichord*