

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

The Seven Vices



Peter Bruegel the Elder, *Gluttony*. The Latin caption: Drunkenness and overeating are to be shunned.

FAIRCHILD CHAPEL

1982

4:30 P.M.

SATURDAY, DECEMBER 4

SUNDAY, DECEMBER 5

The Seven Vices

PROCESSIONAL: *Emendemus in melius* (Part I)

William Byrd

(1543-1623)

Let us make amends for we have sinned in ignorance; lest suddenly overtaken by the day of death, we seek space for penance and are unable to find it. Attend, O Lord, and have mercy, for we have sinned against Thee. (Responsory for Blessing of Ashes on Ash Wednesday)

COLLEGIUM

I. PRIDE

Pride goeth before destruction, and an haughty spirit before a fall. Better it is to be of an humble spirit with the lowly, than to divide the spoil with the proud. (*Proverbs* XVI: 18-19)

Beth Garfinkel, *narrator*

Es gingen zween Menschen hinauf

Heinrich Schütz

(1585-1672)

Two men went up to the temple to pray; the one a Pharisee, and the other a publican. The Pharisee stood and prayed thus with himself: "God, I thank thee, that I am not as other men are, extortioners, unjust, adulterers, or even as this publican. I fast twice in the week, I give tithes of all that I possess."

And the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying: "God be merciful to me a sinner."

I tell you, this man went down to his house justified rather than the other: for everyone that exalteth himself shall be abased; and he that humbleth himself shall be exalted. (*Luke* XVIII, 10-14)

Bennett DeOlazo, *baritone*

Jeffrey Mead, *tenor*

CHORUS, INSTRUMENTAL ENSEMBLE

Omnis homo nihil est (from *Moralia*)

Jacobus Handl

(1550-1591)

[Every man who thinks he is something is nothing. He who thinks he is nothing is something.] (*Carmina proverbialia*, 22)

INSTRUMENTAL ENSEMBLE

II. AVARICE

Avarice, after the description of saint Augustin, is likerousnesse in herte to have erthely thinges. Som other folk seyn, that Avarice is, for to purchacen manye erthely thinges, and no-thing yeve to hem that han nede. (Geoffrey Chaucer, *Canterbury Tales*, "The Parson's Tale," #63)

Cynthia Abbott, *narrator*

I see ambition never pleased

Orlando Gibbons

(1583-1625)

Mary Kate Ballard, *soprano*
Cynthia Abbott, *mezzo-soprano*
Clara Shaw, *alto*
Jeffrey Mead, *tenor*
Bennett DeOlazo, *baritone*

Meniger stellt nach Geld

Ludwig Senfl

(1486-1543)

[Some people strive for money]

INSTRUMENTAL ENSEMBLE

Welt, Gelt, dir wird einmal

Senfl

Beware, oh world, rewards will justly come. Shouldst mind that, all your day! Rewards will come, oh world, thou hast none else to offer while thou holdst honor, art, and praise but lowly in contempt, as if thy very nature had creatures all indeed adorn themselves for thee!

Rewards, oh world, will justly thee requite, pay for thy evil life in which thou doest abide, heeding and serving none but thine own avarice to seek forevermore none other but thy kind!

Michael Petersen, *baritone*

INSTRUMENTAL ENSEMBLE

III. ENVY

Wol I speken of the foule sinne of Envy, which is, as by the word of the philosophre, sorwe of other mannes prosperitee; and after the word of seint Augustin, it is sorwe of other mannes wele, and joye of othere mennes harm. (Chaucer, "The Parson's Tale," #30)

Beth Garfinkel, *narrator*

Facilius a nobis: Alieni boni invidia

Roman de Fauvel
(early 14th century)

It behooves us to shun hateful envy, so easily known is it, for such are the signs of envy: grim face and trembling lips, threatening glance, unsteady demeanor, clenched teeth and senseless words. It is misfortune without remedy to harbour hatred for a happy man. To envy virtue in another besmudges him who hates. If a foul mood drives you to fury, it harms you more than it does the other. Oh, how sorely the lack of civility gnaws at and harms what is good! As said the prophet: "I went on and did not turn back!"

The envy of high virtue in someone else injures him who hates. The wise may learn from this, while the envious will through it lose. The envious take pleasure in the failures and the troubles of good men. There is no virtue that does not have eager opponents bent on seeing it perish.

Good only, that no one envies the wretched man. The envious are limbs and body of the devil. By the zeal of the devil, death has come into the world upon its path.

Jennifer Sacher, *soprano*

Jeffrey Mead, *tenor*

INSTRUMENTAL ENSEMBLE

As deadly serpents lurking

Thomas Weelkes
(ca. 1575-1623)

Ruth Miller, *soprano*

Tracey Tsugawa, *alto*

Bennett DeOlazo, *baritone*

INSTRUMENTAL ENSEMBLE

Whon I [Enuye] mette him in the market that I most hate, Ich heilede him as hendely as I his frend weore. He is dou3tore then I, i dar non harm don him. Bote hedde I maystrie and miht I mortherde him for euere! (William Langland, *Piers the Plowman*, Text A, V, 82-85)

Peter Gibeau, *narrator*

I hate dissembling courtiers

Mr. Creed
(late 17th century)

Jeffrey Mead, *tenor*

Michael Petersen, *baritone*

Peter Gibeau, *bass*

IV. GLUTTONY

Glotonye is unmesurable appetyt to ete or to drinke, or elles to doon y-nogh to the unmesurable appetyt and desordeyne coveityse to eten or to drinke. This sinne corrupted al this world, as is wel shewed in the sinne of Adam and of Eve. (Chaucer, "The Parson's Tale," #70)

Margaret Vetare, *narrator*

Intrada I (Venuskränzlein)

Johann Hermann Schein
(1586-1630)

INSTRUMENTAL ENSEMBLE

O potores exquisiti

Egerton MS 3307

(15th century)

Oh, you exquisite drinkers, you are permitted to be free of thirst but not to forget to ever again go to sleep and leave sermons and admonitions unheard!—You who cannot well hold a drink had best go far away from these festive places. This is not the abode of modesty and virtue. The place for modesty is on the burial ground among the dead. There is a Judge who will heed and rely upon the witnesses to wickedness.

The queen of the seas may be called Goddess there, but like all others she became unworthy when she sent out her kisses elsewhere. Never did Bacchus want to descend into the waters—nor gladly let himself be bathed! The pure should stay with the pure. That much more precious is whatever is rare. Water into good wine will bring no profit, just as in water no wine is the same.

Cynthia Abbott, *mezzo-soprano*

Clara Shaw, *alto*

Margaret Vetare, *alto*

INSTRUMENTAL ENSEMBLE

Intrada II (Venuskränzlein)

Schein

INSTRUMENTAL ENSEMBLE

Frischauf, ihr Klosterbrüder mein (Studentenschmaus)

Schein

Fill your glasses, my fellow cloister brethern!

The abbot rides, the abbot rides!

He rides to His Holiness the Pope, so let's have a good time!

Sa, sa, sa, sa, fill your glasses, brethern, he's not coming
back today or tomorrow.

Drink the good, cool wine nice and quickly down the throat.

The abbot rides . . .

He'll procure us all indulgences. We still have time for penitence!

Sa, sa, sa, . . .

Don't forget the cute little nuns, and the abbess with them!

The abbot rides . . .

She's ridden out ahead [with the abbot], so we must have the
little nuns!

Sa, sa, sa, . . .

Wingate Greathouse, *tenor*

CHORUS, INSTRUMENTAL ENSEMBLE

Wilt thou be fat?

Mr. George Holmes
(fl. 1630)

MEN'S CHORUS

Intrada III (Venuskränzlein)

Schein

INSTRUMENTAL ENSEMBLE

If all be true

Henry Purcell
(ca. 1659-1695)

Beth Garfinkel, Clara Shaw, *mezzo-sopranos*

Cynthia Abbott, Karen Davis, *altos*

Isaac Finkelstein, David Dunn, David Fryling, *baritones*

In taberna quando sumus

Carl Orff
(1895-1982)

When we are in the tavern, we do not care about the world, but we hurry to the gambling over which we always sweat. For that which happens in the tavern, where a coin is the power, this is the work eagerly sought; and if you wish it explained, listen!

Some gamble, some drink, some live indiscreet lives. For those who loiter in gambling, some are laid bare, some go into mourning there, and some don sackcloth. There no one fears death, but throw the dice for Bacchus. The first round is for the money for the wine which

the libertines drink. Then they drink to the slaves, after which they drink three times to the living; fourth, in honor of all Christians; fifth, for the faithful dead; sixth, for the vain sisters; seventh, for the soldiers of the forest; eighth, for the perverse brethren; ninth, for the strayed monks; tenth, for sailors; eleventh, for the discordant ones; twelfth, for the penitent; thirteenth, for the wanderers by the way; finally for the pope as well as for the king they all drink without restriction. The mistress drinks, the master drinks; the soldier drinks, the cleric drinks; he drinks, she drinks; the servant drinks with the maid; the quick one drinks, the lazy one drinks; the white man drinks, the black man drinks; the steadfast drinks, the vagrant drinks; the ignorant drinks, the learned drinks; the poor man drinks; the sick man drinks; the exiled and the low-born drink; the young boy drinks, the old man drinks; the bishop drinks, the deacon drinks; the sister drinks, the brother drinks; the old woman drinks, the mother drinks; woman drinks, man drinks; hundreds drink, thousands drink. Six-hundred coins are not enough to sustain this excessive drinking! All drink without limit, and in drinking find pleasure. Thus, for all people who slander us, we will be indigent. May those who slander us be confounded and not be written with the just!

Hurrah, hurrah, hurrah!

CHORUS

INSTRUMENTAL ENSEMBLE

O glotonye, ful of cursednesse, O cause first of our confusioun, O original of our dampnacioun, Til Crist had boght us with his blood agayn! (Chaucer, "The Pardoner's Tale" 36-39)

Margaret Vetare, Michael Petersen, Clara Shaw, *narrators*

INTERLUDIUM

All pleasure is of this condition

John Wilbye
(1574-1638)

Jennifer Sacher, *soprano*
Maria Green, *mezzo-soprano*
Karen Davis, Margaret Vetare, *altos*
Michael Petersen, *baritone*
Peter Gibeau, *bass*

Peccantem me quotidie

Don Carlo Gesualdo
(ca. 1560-1613)

I sin daily and do not repent. The fear of death troubles me, since in hell there is no redemption. Have mercy on me God, and save me.

CHORUS

V. LUST

After Glotonye, thanne comth Lecherie; for thise two sinnes been so ny cosins, that ofte tyme they wol nat departe . . . by the sinne of Lecherie, god dreynte al the world at the diluge. And after that, he brente fyve citees with thonder-leyt, and sank hem in-to helle. (Chaucer, "The Parson's Tale," #74)

Cynthia Abbott, *narrator*

Chi la gagliarda

Giovan Domenico da Nola
(ca. 1510-1592)

Who wants to learn the gagliard, lady, come to us who are fine and clever teachers, for at night and in the morning we never fail to play: tantantan tarita raritura.

Try and see—you will want to call us after we have been up ten times, for at night and in the morning . . .

And to her who is a beginner I want to give this partner here whose name is Martino, for at night and in the morning . . .

Ruth Miller, *soprano*
Tracey Tsugawa, *alto*
Bennett DeOlazo, *baritone*

INSTRUMENTAL ENSEMBLE

Deh quadrara mia quadrara

Giuseppe Caimo
(ca. 1540-1584)

"O my lass, O my lass—"
"What do you want, my dear life?"
"If you want to do it to do it, let me in tonight while your
husband is at the farm."
"I fear, my hope, the neighbors will notice."
"They won't."
"They will."
"They won't."
"Alas, let us not invite bad luck for, my lovely heart, the
moon is shining all night."
"O my lass, O my lass—"
"What do you want, my dear life?"
"If you want to do it to do it, give me your hand and I shall
come in through the window softly, quietly."
"I fear . . ."
"O my lass, O my lass—"
"What do you want my dear life?"
"If you want to do it do it, give me this mouth, open these
arms and hug and touch."
"Kiss me, my hope, for the neighbors will not notice. They won't,
they won't, they won't! Oh, let us follow our good luck and
all night take joy, my heart, in the light of this moon."

Kara Sherwood, *soprano*
Paul Patanella, *baritone*
INSTRUMENTAL ENSEMBLE

Neuntes Gebot: Du sollst nicht begehren deines Nächsten Weib

F. J. Haydn
(1732-1809)

Ninth Commandment: Thou shalt not covet thy neighbor's wife. (*Exodus* XX: 17)

Sally Ann Denmead, *soprano*
CHORUS

For lust is frail

Richard Alison
(fl. 1600)

Mary Kate Ballard, *soprano*
Cynthia Abbott, *mezzo-soprano*
Clara Shaw, *alto*
Jeffrey Mead, *tenor*
Bennett DeOlazo, *baritone*

VI. SLOTH

Slouthe is so tendre, and so delicat, as seith Salomon, that he wol nat suffre noon hardnesse ne penaunce, and therfore he shendeth al that he dooth. Agayns this rothenherted sinne of Accidie and Slouthe sholde men exercise hem-self to doon gode werkes, and manly and vertuously cacchen corage wel to doon. ("The Parson's Tale," #55)

Margaret Vetare, *narrator*

Slouthe: A Portraite (Spenser, *Fairie Queen*, I, iv, 18-19)

L. D. Nuernberger
(written 1982)

Alas! for my barren, misspent youth! (Langland, *Piers the Plowman*, Text B, V, 448-449)

CHORUS

VII. WRATH

Wol I discryven the sinne of Ire. This sinne of Ire, after the discryving of seint Augustin, is wikked wil to been avanged by word or by dede. Ire, after the philosophre, is the fervent blood of man y-quiked in his herte, thurgh which he wole harm to him that he hateth. (Chaucer, "The Parson's Tale," #32 and 33)

Michael Petersen, *narrator*

Die Hetz lässt ihres Schwatzen nit (first strophe)

Senfl

The jackdaw never lets up its chattering, it defames with lies. Its beak leaves no one in peace and spares neither layman nor cleric. It rants and raves at all times, it bites and hops, it pecks and shoves to injure one and all. The same jackdaw with its gossiping thus whets its beak.

Michael Peterson, *baritone*

INSTRUMENTAL ENSEMBLE

Qui patiens est

Orlando di Lasso

(1532-1594)

He that is slow to wrath is of great understanding; but he that is hasty of spirit exalteth folly. (Proverbs XIV, 29)

CHORUS

Die Hetz lässt ihres Schwatzen nit (final strophes)

Senfl

The magpie will, according to her custom, sharpen her beak. She gnaws the meat to the bone as she sits on it. She sings already the agitated tone on the fence, disgraces man and woman, sits on a post and goes on picking without any reason.

People do more harm than the birds. One chatters here, the other there, provoking one another. What is slippery and hairy, in their judgement, is black and white, so they will not let it alone. What is fouled, they always seize in their mouths.

Michael Petersen, *baritone*

INSTRUMENTAL ENSEMBLE

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EPILOGUE

Fynally, thanne was [Crist] crucified and slayn. Thanne was acompliced the word of Isaye: "he was wounded for oure misdedes, and defouled for oure felonies." Now sith that Jesu Crist took up on him-self the peyne of alle oure wikkednesses, muchel oghte sinful man wepen and biwayle, that for hise sinnes goddess sone of hevene sholde al this peyne endure. (Chaucer, "The Parson's Tale," #12)

Clara Shaw, *narrator*

Ego enim inique egi (*Meditationes divi Augustini*)

Schütz

I truly have acted in sin, but Thou hast suffered the punishment. I have committed the evil, but Thou hast born the vengeance. I was proud: Thou humble. I was haughty: Thou, unpretending. I presumed old age: Thou suffered the sting of death. While I enjoyed sweet fruit [the apple of Eden], Thou tasted the bitterness of gall.

CHORUS

INSTRUMENTAL ENSEMBLE

RECESSIONAL: *Adjura vos, Deus* (Part II of *Emendemus in melius*)

Byrd

Help us, O God, our saviour; and for the honor of thy name deliver us.

INSTRUMENTAL ENSEMBLE

CHORUS

The Seven Vices

SYNOPSIS

Jerome is usually credited with the first influential listing of the various vices. Originally they were commonly eight in number but eventually were reduced to a more mystically efficacious seven. Often labelled "deadly sins" they seem better termed theologically as "vices" because they constitute habitual and recurrent sins throughout the ages. Among others, Giotto, Bruegel, and Bosch have portrayed the vices in frescos, engravings, and paintings. Langland, Chaucer, and Spencer have immortalized them in literature, and innumerable medieval and Renaissance dramas brought them to life on the stage.

Our music relating to the vices is drawn from the fourteenth to the present century. It is interspersed with appropriate readings selected mainly from Chaucer's "Parson's Tale." To symbolize man's struggle between his compulsion to vice and his fear of resultant eternal damnation, our program is framed and interrupted by pleas for forgiveness set by Byrd, Gesualdo (who murdered his wife), and Schütz. The text chosen by Schütz, once ascribed to Augustine of Hippo, has now been identified as one written by Bernard of Clairvaux.

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for their assistance in several of the translations.

COLLEGIUM MUSICUM

L. D. Nuernberger, *director*
Peter Gibeau, *assistant director*

SINGERS

Cynthia Abbott
Mary Kate Ballard
Eric Bluestine
Karen Davis
Sally Ann Denmead
Bennett DeOlazo
David Dunn
Christopher Ertelt
Isaac Finkelstein
David Fryling
Beth Garfinkel
Peter Gibeau
Wingate Greathouse

Maria Green
Alan Herrmann
Carole Martz
Jeffrey Mead
Ruth Miller
Paul Patanella
Michael Petersen
Jennifer Sacher
Clara Shaw
Kara Sherwood
Lauren Shohet
David Thron
Tracey Tsugawa

Margaret Vetare

INSTRUMENTALISTS

Eric Bluestine, *recorder*
Christopher Brandt, *krummborn, bass sackbut*
Margaret Conable, *rebec, percussion*
David Dunn, *shawm*
Christopher Ertelt, *percussion, organ, regal*
Beth Garfinkel, *recorder*
Colin Gatwood, *alto shawm*
Peter Gibeau, *recorder, violone, krummborn, portative*
Abram Kaplan, *recorder*

Darius Kaufmann, *recorder, krummborn*
Paul Patanella, *tenor sackbut*
Luca Pellegrini, *recorder, krummborn*
Carolyn Rabson, *viola da gamba*
Carl Radens, *cittern, psaltery*
Stuart Rosenthal, *dulcian, percussion*
Clara Shaw, *recorder*
Daniel Tepper, *cornetto*
Margaret Vetare, *Gothic harp*