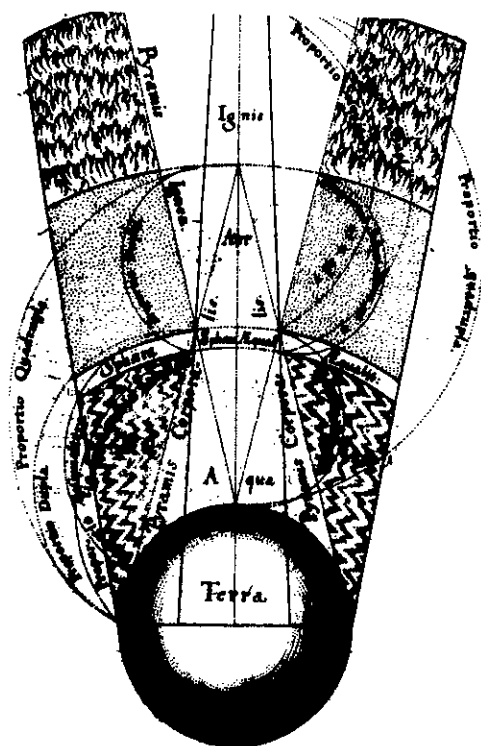


THE COLLEGIUM MUSICUM

The Four Elements



"In Aristotelian tradition, the universe is treated as a series of concentric spheres with a central motionless Earth. Immediately enwrapping the Earth are 'Spheres' of the three other elements, arranged in order of descending density—Water, Air, Fire. The outermost limit of these is the limit of the mundane or sublunary sphere." (Dorothea Singer, *Giordano Bruno*)

FAIRCHILD CHAPEL

1982

4:30 P.M.

SATURDAY, MAY 8

SUNDAY, MAY 9

The Four Elements

I. THE ELEMENTS AND CREATION

PROCESSIONAL: *Double Canon*

Giovanni Paolo Cima
(c. 1570-c. 1650)

The *Earth* [Bass] rules beneath *Fire* [Soprano]
At the interval of a twelfth,
And *Air* [Alto] causes *Water* [Tenor] to undulate.

COLLEGIUM

NARRATION: Excerpt from Plato's *Timaeus*, V

Clara Shaw, *narrator*

RECITATIVE: *Es sammle sich das Wasser (Die Schöpfung)*

Franz Josef Haydn
(1732-1809)

And God said: Let the *waters* under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land *Earth*; and the gathering place of the waters called he *Seas*: and God saw that it was good. (Genesis I, 9-10)

Steven Staruch, *baritone*

INSTRUMENTAL ENSEMBLE

PSALM CIV, 3-5: *Oben um die Festen her (Becker Psalter)*

Heinrich Schütz
(1585-1672)

[O Lord my God] who layeth the beams of his chambers in the *waters*: Who maketh the clouds his chariot and walketh upon the wings of the *wind*: Who maketh his angels spirits; his ministers a flaming *fire*: Who laid the foundations of the *earth*, that it should not be removed forever.

Mary Kate Ballard, *soprano*

Gail Weston, *alto*

Thomas Jordan, *tenor*

William Tuthill, *bass*

COLLEGIUM

II. THE ELEMENTS AND MAN

NARRATION: Excerpt from Plato's *Timaeus*, XI

Monica Gfoeller, *narrator*

MADRIGAL: *Sitting once, rapt with delight*

Walter Porter
(c. 1590-1659)

Jennifer Low, *soprano* Jeffrey Mead, *tenor*

Daniel McCabe, *baritone*

INSTRUMENTAL ENSEMBLE

NARRATION: Excerpts from Henry Cornelius Agrippa's *Philosophy of Natural Magic*,
Book I, Chapter VII

Adrienne Edgar, Sarah May, *narrators*

FIRE: THE CHOLERIC TEMPERAMENT

Fire of Love

GRADUAL: *Aquae multae non potuerunt*

Love is a fire no waters avail to quench, no floods to drown. (Song of Solomon VIII, 7)

Monica Gfoeller, Britt Raphling, *sopranos*

MADRIGAL: *I love, alas, yet am not loved*

John Wilbye

(1574-1638)

Molly Pyle, Cynthia Abbott, *sopranos*

Clara Shaw, *alto* Jeffrey Bennett, *tenor*

Christopher Hunt, *bass*

AYRE: *Fire, fire, fire!*

Thomas Campian

(1567-1620)

Daniel McCabe, *baritone*

Larry Keith, *lute*

Fire of Damnation

ENSALADA: *El Fuego*

Mateo Flecha

(1530-1604)

Run, run, sinners, do not delay in carrying water to the fire at once, water to the fire, fire, fire! This fire that burns is the evil sin that never fails to take over once it seizes us! Anybody who aspires to the salvation of God, procure at once water for the fire, water for the fire, fire, fire! Go quickly, sinners, to put out the fire; make penance at once for all of your errors. Sound those bells within your heart, "Dandan, dandan, dandan!" Place with God the affliction of all mankind. "Dandan, dandan, dandan!" Summon the water-carriers without delay! And assist in putting out this fire! Do not delay in carrying at once a thousand loads of the good water of penance, and seek to put out the forge of your evil desires and escape these hideous enemies! Oh, how the burning world holds no fear of God, keeping always its love for that which the Devil kneads! For anybody who transgresses against the commandments of God, we sing among ourselves ever sounding the alarm against such affronts: "Embers fall down upon them, destroy them in flames! In God's compassion they do not remain."

Kara Sherwood, Britt Raphling, *sopranos*

Adrienne Edgar, Margaret Verare, *altos*

Jeffrey Mead, Wingate Greathouse, *tenors*

Jeffrey Caldwell, Paul Patanella, *basses*

INSTRUMENTAL ENSEMBLE

From *Orfeo Atto Terzo* (By the River Styx):

Claudio Monteverdi

Sinfonia a 7

(1567-1643)

Sinfonia a 5

INSTRUMENTAL ENSEMBLE

Der Feuerreiter

Hugo Distler

(1908-1942)

Do you see the red cap again there at the window? Something must be wrong, he is walking up and down! And suddenly: what thronging crowds near the bridge making for the field! Listen to the shrill fire-bell: Behind the hill, behind the hill, the mill is on fire!

Look, look, there he comes, frenziedly galloping through the gate: the Fire-Rider on his rib-thin beast as though on a fire-ladder! Across the fields he rides through smoke and sultry heat and is at the scene! The bell over there rings on and on: Behind the hill, behind the hill, the mill is on fire!

You, who so often smelled a blaze a mile away, who with a splinter of the Holy Cross wickedly conjured the fire—now from the rafters the foul fiend grins at you amid the flames of hell. God have mercy on your soul! Behind the hill, behind the hill, he is raging in the mill!

It did not take an hour for the mill to break into pieces; but from that hour the bold rider was never seen again. Thronging crowd and carriages turn home from all the horror; the bell too stops ringing: Behind the hill, behind the hill, a fire . . . !

Sometime after a miller found a skeleton with the cap sitting upright against the cellar wall on the bones of a mare. Fire-Rider, how coolly you ride in your grave! Hush!—now it all falls to ashes. Rest well, rest well, down there in the mill! (Eduard Mörike)

COLLEGIUM CHORUS

Fire of Salvation

O *beatum incendium*

Johannes Ciconia

(c. 1335-1411)

O blessed fire! O ardent desire! O that which is sweet against the bitter coldness, the Son of God! Open your gates, citizens of heaven, let us hasten to the triumph saying: Hail, Jesus, famous king, king of virtue, king of glory! To You, honor and praise and power, Jesus Christ, bountiful Jesus, who came to be a refuge for us! Oh, my joy of consummated love and my consolation, Jesus, Savior of the World! The chorus of heaven proclaims and resounds Your praises, Jesus, who brings joy to the world and peace to us. Now we attend Jesus with praises, hymns, and prayers that He may give to us as to His heavenly subjects, the joys of heaven.

Daniel McCabe, *baritone*

INSTRUMENTAL ENSEMBLE

The dove descending breaks the air

Igor Stravinsky

(1882-1971)

COLLEGIUM CHORUS

MOTET: *Ex semine*

Perotin

(c. 1160-1230)

From Abraham's seed Thou, O Lord producest with Thy guiding hand, *fire*. By Thy holy will, O God creator, Thou shapest man's salvation. At her birth the virgin of the tribe of Judah suffered naked poverty, yet Thou bringest forth the egg through a novel process. Fish and bread Thou givest, just as birth without a seed.

Wingate Greathouse, *tenor* Steven Staruch, *baritone*

INSTRUMENTAL ENSEMBLE

AIR: THE SANGUINE TEMPERAMENT

ISTAMPITA: *Chominciamento di gioia*

Addison MS 29987

(14th century)

INSTRUMENTAL ENSEMBLE

NARRATION: Excerpts from Agrippa's *The Philosophy of Natural Magic*, Book I, Chapter VI

Jennifer Low, Kara Sherwood, *narrators*

MELODY: *Western Wynde*

John Taverner

(c. 1490-1545)

Ruth Miller, *soprano*

INSTRUMENTAL ENSEMBLE

MADRIGAL: *Zefiro, torna* (Book VI)

Claudio Monteverdi

Zephyrus returns and the lovely weather stirs up the flowers and all the family of grasses; the swallows warble and the nightingale sighs and the spring is clean and bright; the fields smile and the sky is serene. Jove looks happily upon his daughter; the *air*, *water*, and *earth* are full of love; every animal is reconfirmed in love. But for tired me only the saddest sighs return, which she, who took the keys of my heart to heaven with her, wrings from the deepest part of my heart. The birds sing and the countryside flourishes, and in a beautiful woman there are gentle and honest acts. But I am a desert filled with wild and savage beasts. (Francesco Petrarca, *Il Canzoniere*, Sonetto CCLXVI)

Molly Pyle, Cynthia Abbott, *sopranos*

Clara Shaw, *alto* Jeffrey Bennett, *tenor*

Christopher Hunt, *bass*

BALLADE: *Gais et jolis*

Guillaume de Machaut

(c. 1300-1377)

INSTRUMENTAL ENSEMBLE

WATER: THE PHLEGMATIC TEMPERAMENT

Water and Bitterness

MADRIGAL: *Com' ogni Rio*

Luca Marenzio
(1553-1599)

Like every river, which, of its sweet clear waters offers tribute to the sea, and having joined in that deep gulf changes into bitter and turbid waves, so everything that is good by nature, having joined the sea of my harsh pain, thus changes into bitter unhappiness through the infinite bitterness of my misfortune.

COLLEGIUM CHORUS

Water and Purification

CRUSADE SONG: *Pax in nomine Domini!*

Marcabru
(fl. 1129-1150)

Peace in the name of the Lord! Marcabru made the words and the melody. Hear what he says: how the Lord in heaven made us, in His gentleness, within our reach, a washing place such as never was before, except beyond the sea, way yonder toward the valley of Jehoshaphat: but for this one near us now, I exhort you.

To wash ourselves clean in the evening and the morning it is right, it is just, I assure you; every man has a chance to wash himself clean. While he is yet safe and well he must go to the washing place, it is our true remedy, for if we go to death before we are washed, we shall not rise, we shall have our dwelling in Hell.

Daniel McCabe, *baritone*

INSTRUMENTAL ENSEMBLE

Water and Eternal Life

ANTIPHON: *Aquam, quam ego dedero*

The water that I will give, he who drinks of it, will not ever thirst. (John IV, 13-14)

MEN'S CHORUS

ANTIPHON: *Vidi aquam egredientem*

Sebastiàn de Vivanco
(c. 1550-1622)

I saw water pouring from the right side of the temple, alleluia: and all to whom that water came were saved, alleluia. (Cf. Ezekiel XLVII, 1-2) Give thanks to the Lord; the Lord is gracious, his mercy endures forever. (Psalm CXVII, 1) Glory to the Father, the Son, and the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

COLLEGIUM CHORUS

EARTH: THE MELANCHOLY TEMPERAMENT

PAVAN: *The image of Melancholly*

Anthony Holborne
(d. 1602)

INSTRUMENTAL ENSEMBLE

GREAT RESPONSORY: *In principio fecit Deus*

Worcester Cathedral MS

In the beginning God created the heavens and earth and he made man on earth in his image and likeness.

God formed man therefore out of the dust of the earth and breathed into his nostrils the breath of life.

In the beginning . . . (Genesis I, 1, 27; II, 7)

Mary Kate Ballard, *soprano*
Sarah May, *alto*

COLLEGIUM CHORUS

MOTET: *Memento, homo, quod cinis es*

William Byrd
(1543-1623)

Consider, O man, that dust thou art, and to dust again shalt thou return. (Genesis III, 19)

COLLEGIUM CHORUS

CHANSON: *Malor me bat*

Johannes Ockeghem (?)
(c. 1420-1496)

INSTRUMENTAL ENSEMBLE

III. THE DEATH OR ETERNITY OF THE ELEMENTS

Fire and Ice

L. D. Nuernberger
(written 1982)

COLLEGIUM CHORUS

NARRATION: Excerpts from *Little Gidding*

T. S. Eliot
(1888-1965)

The death of air
The death of earth
The death of water and fire

Steven Staruch, Michael Henry, Paul Patanella, *narrators*

Die Erde bleibt aber ewiglich

But the *earth abideth forever*. The sun also riseth and goeth down, and hasteth to his place where he arose. (Ecclesiastes I, 4-5)

COLLEGIUM CHORUS

DOXOLOGY: *Psalm CXXXVII*

Heinrich Schütz

Glory to the Father, and to the Son, and to the Holy Ghost. *As it was in the beginning, is now, and ever shall be, world without end.* Amen.

COLLEGIUM

* * * * *

RECESSIONAL: *Double Canon*

Giovanni Paolo Cima

PROGRAM NOTES

* * *

Empedocles (c. 495-c. 435 B.C.) was the first credited in the West for classifying the four primary elements as Earth, Water, Air, and Fire. He also theorized that two forces, harmony and discord, kept them and the world in balance. Plato accepted the Empedoclean elements but believed they assumed geometric forms. Aristotle postulated that a basic underlying material, *hylē*, had properties of hotness, coldness, wetness, and dryness and that each of the four elements differed in their embodiment of these properties. His concept of a single basic substance assuming different forms prompted the experiments of the alchemists to transmute other metals into gold. In the second century A.D., the Greek physician Galen developed a theory of four temperaments as manifestations of the humors linked to the Empedoclean elements earlier by Hippocrates. Discoveries in chemistry and medicine have disproven these theories of the elements, humors, and temperaments, but the concepts continue to captivate and influence poets and composers. A curious mixture of symbols and images has developed over the centuries with each of the elements, and it is these associations that our concert attempts in part to explore.

I. THE ELEMENTS AND CREATION

Platonic and Old Testament versions of creation were equally significant during the Renaissance. Cima's *Double Canon* suggests influence from Plato's *Timaeus*. Our excerpt from Haydn's *Die Schöpfung* presents the creation account in Genesis. *Psalm CIV* in Schütz's setting is a poetic version of the Genesis story. God is portrayed as both creator and commander of the elements.

II. THE ELEMENTS AND MAN

Plato describes man as a microcosm made up of the four elements. Human interaction with the elements in the macrocosm produced sensations and influenced health and behavior. *Sitting once rapt with delight* by Walter Porter, a pupil of Monteverdi, equates various parts of the body with each of the elements.

Fire

Love, hell, and Pentecost are most frequently associated with fire. Wilbye's *I love, alas* and Campian's *Fire, fire* emphasize the fire of passion. *El Fuego* and Distler's musical portrait of Mörike's pyromaniac in *Der Feuerreiter* depict fires of damnation. God as divine fire influences a similar symbol for Christ in *Beatum incendium* and *Ex semine*. Stravinsky's setting of Eliot's *The dove descending* portrays fire simultaneously as the Holy Ghost and a flaming bomber from the London raids of World War II.

Air

The airy element evokes the sanguine temperament which is characterized musically by the Istampita *Chominciamento di gioia* and Machaut's *Gais et jolis*. The wind is air in motion. Zephyrus from the west symbolizes the rebirth of spring. Taverner's mass *Western Wynde* was the first English mass based upon a secular melody. Our excerpt, to which we have restored the secular words, is taken from the opening of the *Gloria*. Monteverdi's *Zefiro torna* is a musical setting of a Petrarch sonnet which starkly contrasts the joy of Zephyrus and returning spring with the despair of the poet.

Water

Water suggesting tears is often associated with grief or bitterness as in Marenzio's *Com' ogni Rio*. As the agent of baptism it also represents purification as in Marcabru's *Pax in nomine Domini*. Essential to life, water also assumed the symbol of eternal life. Vivanco's *Vidi aquam* replaced the *Asperges me* during the Paschal season.

Earth

In direct contrast to joy and air, earth is equated with the melancholy temperament expressed musically in Holborne's *Pavan* and the chanson *Malor me bat* attributed to Ockeghem. The Judeo-Christian tradition maintains God created man from the dust of the earth and breathed the air of life into his nostrils. Byrd's *Memento homo* warns that dust is the state to which we all shall return.

III. THE DEATH OR ETERNITY OF THE ELEMENTS

Robert Frost in his *Fire and Ice* conjectures that the world will end either consumed by flames of desire or frozen in the ice of hatred. T. S. Eliot, in his *Little Gidding*, relates the death of the elements to the destruction of the London bombing raids. Ecclesiastes and the Doxology from Schütz's setting of *Psalm CXXXVII*, however, reaffirm the eternity of earth and creation.

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
Christopher Ertelt
Monica Gfoeller
Wingate Greathouse
Michael Henry
Christopher Hunt
Thomas Jordan
Nathaniel Knight
Jennifer Low

Sarah May
Daniel McCabe
Jeffrey Mead
Ruth Miller
Paul Patanella
Molly Pyle
Britt Raphling
Charles Reynolds
Clara Shaw
Kara Sherwood
Steven Staruch
Tracey Tsugawa
William Tuthill
Margaret Vetare
Gail Weston

INSTRUMENTALISTS

Jeremy Berkman, *sackbut*
Martha Cannon, *recorders, krummhorn*
William Fazekas, *portative organ*
Claire Fontijn, *flutes*
Colin Garwood, *shawm, krummhorn*
Owen Glendenning, *sackbut*
Anne Harrington, *vielle, viol*
Michael Horowitz, *flute*
Alexis Jacobsohn, *cornetto*
Darius Kaufman, *recorders*
Larry Keith, *lute, krummhorn*

Gregg Linde, *percussion*
Jane Neufelder, *viol*
Charles Reynolds, *organ, virginals*
Joel Rosenbaum, *lute*
Anne Selitti, *vielle, viol*
Steven Staruch, *portative organ, hurdy gurdy*
John Steinburg, *cornetto*
Mike Telin, *shawm*
Daniel Tepper, *cornetto*
Ray Wakeland, *recorders, krummhorn*
Clark Wolfe, *sackbut*