

THE COLLEGIUM MUSICUM

From Arcadia to Elysium:

The Journey from Earthly to Celestial Paradise

*... it chaulketh out before thine eyes,
The man that seeks the everlasting Prize:
It shews you whence he comes, whither he goes,
What he leaves undone; also what he does:
It also shews you how he runs, and runs,
Till he unto the Gate of Glory comes.*

(John Bunyan, *The Pilgrim's Progress*,
"The Author's Apology for his Book.")



Albrecht Dürer, *The New Jerusalem and the Angel locking up Satan*
[Cf. *Revelation*, XX, 1-3]

FAIRCHILD CHAPEL

1984

4:30 P.M.

SATURDAY, DECEMBER 1

SUNDAY, DECEMBER 2

I. THE EARTHLY PARADISE

EDEN

*Moreover by the golden age what other thing is meant
Than Adam's tyme in Paradise?*

(Arthur Golding's translation of Ovid's *Metamorphosis*)

PROCESSIONAL: *Plantaverat autem Dominus Deus*

Responsory

Respond: The Lord God planted a garden in Eden, and there he put the man he had formed.

(*Genesis*, II, 8)

Verse: The Lord God planted trees pleasant to the sight and good for food, and the tree of life was also in the midst of the garden.

(*Genesis*, II, 15)

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Paradizo

Anthony Holborne
(d. 1602)

INSTRUMENTAL ENSEMBLE

READING: *Then God bade man* (*Cathemerion*, III, 101-10)

Roger Stratton, *reader*

Prudentius
(384-410 A.D.)

READING: *Thus was this place* (*Paradise Lost*, iv, 246-68)

Jennifer Brady, *reader*

John Milton
(1608-1674)

Als Adam ohne Helferin (*Musica Boscareccia*)

Johann Hermann Schein
(1586-1630)

When Adam without a help-mate was still in Paradise, the Creator's word promised he would not remain alone. Soon he fell into a gentle sleep, so deep that help was given without any anxiety or pain.

God selected one rib from Adam's body and created out of it for him a woman of true beauty. God then brought the bride to her groom, who received her with joy when he awoke from his sleep.

God blessed them. For the marriage feast, He bestowed all the fruits of the earth. Fish, beasts, and birds without number were provided as the dowry.

Thelonius Griffin, Paul Patanella, *baritones*
Cameron Engel, *dulcian*

Descendi in hortum meum

Nicholas Gombert
(c. 1490-1556)

I went down into my garden in order to see if the fruits of the valley were flourishing and to determine if the pomegranates were budded.

Return, return, O Shulamite woman, so that we may admire thee!

(*Song of Solomon*, VI; 11, 13)

CHORUS

ARCADIA

The ancient Arcadians followed, born before the stars, a people faithful to what was given them. They were born from the hard stock of trees, according to legend, when earth was in wonder with the first foot-steps of man. There were not yet ploughed fields, nor horses, nor cities, nor regulated wedlock.

(Statius, *Thebaid*, IV, 275-284)

READING: *Prometheus obeyed* (*Dissertations*, XXXVI)

Beth Garfinkel, *reader*

Maximus Tryius
(c. 125-c. 185 A.D.)

Gott Phöbus selbst (*Musica Boscareccia*)

Schein

The god Phoebus himself directs the music in their honor. Pallas intones the ballade, her pure voice is clearly heard. All the Muses accompany her, thereupon the trees on all sides resonate sweetly.

Even Pan will not be the last with his forest reed pipes, for Mercury joins in with his lyre as a help in ornamenting the melody. They all congratulate the groom and his bride. Echo from the valley makes her loud response.

Beth Garfinkel, Mary Kate Ballard, *sopranos*
INSTRUMENTAL ENSEMBLE

O merry, merry world (Sannazaro, *Arcadia*, Eclogue VII)

Thomas Vautor
(fl. 1614)

Mary Kate Ballard, Beth Garfinkel, *sopranos*
Jennifer Sacher, *alto* Paul Patanella, *baritone*
Thelonius Griffin, *bass*

II. THE LOSS OF PARADISE

*The woods of Arcady are dead,
And over is their antique joy;
Of old the world on dreaming fed;
Grey Truth is now her painted toy;*

(W. B. Yeats, *The Song of the Happy Shepherd*)

READING: *Pan came out of the woods* (*Pan with Us*)

Robert Frost
(1874-1963)

Peter Goehring, *reader*

Durch Adams Fall ist ganz verderbt

Schein

KRUMMHORN QUARTET

READING: *Then the treacherous serpent* (*Cathermerion*, III, 111-15)

Prudentius
(384-410 A.D.)

Andrew Kinsey, *reader*

O the world now is so full (Conclusion of *O merry, merry world*)

Vautor

CHORUS

Im Paradies der Gott verhasste Biss (*Musica Boscareccia*)

Schein

In God's Paradise the odious sting [of the serpent] was brought therein through Satan's power; thus a base lust must destroy us all.

The serpent thought: Now man is brought to my realm through the guilt of sin or even without sin, to me it's all the same. He is damned by God to the tortures of Hell.

Douglas Walter, *tenor* Peter Goehring, *baritone*

INSTRUMENTAL ENSEMBLE

READING: *Through his default* (*Purgatorio*, XXVIII, 94-6)

Dante Alighieri
(1265-1321)

Kathryn Wheeler, *reader*

Durch Adams Fall ist ganz verderbt (*Opella nova*)

Schein

Through Adam's fall, man's nature and being is totally ruined. The same poison was inherited by us so that we could not recover from it without God's mercy, which redeems us from the great wrong wherein the snake overcame Eve and brought His wrath upon her.

Kathryn Wheeler, Jennifer Sacher, *sopranos*
Brian Carson, *organ* Elizabeth Eddins, *gamba*

READING: *O miserable of happy!* (*Paradise Lost*, X, 720-35)

Milton

Paul Patanella, *reader*

O disaventurosa acerba sorte! (*Book VII a 5*)

Luca Marenzio

(1553-1599)

Oh unfortunate, bitter fate! Oh merciless, untimely death! Oh my changed and sorrowful spirits! What was once, alas, my state and what it is now you know, my soul. Since you have from me, wretch that I now am, hidden yourself, I have not any further hope of seeing you here again. Other than weeping and sorrow, nothing is left me!

CHORUS

III. MID-WAY ON THE JOURNEY

READING: *Half of my life is gone* (*Mezzo cammin*)

H. W. Longfellow

(1807-1882)

Peter Goehring, *reader*

Mitten wir in Leben sind (*Görlitzer Tabulaturbuch*)

Samuel Scheidt

(1587-1654)

[In the midst of life we are surrounded by death; whom can we seek to give us help that we may obtain Grace? Only Thou, O Lord, alone! Forgive us our misdeed, which has made Thou, O Lord, angry! Holy Lord God, holy powerful God, holy merciful God, Thou eternal God, let us not sink into the bitter misery of Death!]

(Martin Luther)

INSTRUMENTAL ENSEMBLE

READING: *A large number* (*The Celestial Railroad*)

Nathaniel Hawthorne

(1804-1864)

Sally Ann Denmead, *reader*

Media vita

Orlando di Lasso

(1532-1594)

In the midst of life we are in death. Whom do we seek as our aid except Thou, O Lord, who for our sins art justfully displeased?

CHORUS

IV. NEARING THE JOURNEY'S END

*Everything that grows
holds in perfection but a little moment.*

(Henri Pirenne, historian)

*Even among shepherds, the young grow old;
even in Arcadia a new generation must be rising
as the other is about to decline.*

(Renato Poggioli, *The Oaten Flute*)

READING: *Cumaen Sibyl* (*Our Doom to Bloom*)

Robert Frost

Sally Ann Denmead, *reader*

My prime of youth

Richard Alison

(fl. 1600)

Sally Ann Denmead, *soprano*

Ben Saferstein, *lute*

READING: *As newer comers crowd the fore (The Superseded)*

Margaret Bernstein, *reader*

Thomas Hardy
(1840-1928)

His golden locks Time hath to silver turned

Julie Stalder, *soprano* Jennifer Brady, *alto*
Paul Patanella, *baritone* Thelonius Griffin, *bass*

John Dowland
(1562-1626)

READING: *Where once we danced (An Ancient to Ancients)*

Paul Patanella, *reader*

Thomas Hardy

Next winter comes slowly (The Fairy Queen)

Thelonius Griffin, *baritone*
INSTRUMENTAL ENSEMBLE

Henry Purcell
(c. 1659-1695)

V. A VIEW OF THE CELESTIAL PARADISE

PASTORAL PARADISE

*There is no Death! What seems so is transition
This life of mortal breath
Is but a suburb of the life Elysian,
Whose portal we call Death.*

(H. W. Longfellow, *Resignation*)

The immortals will send you to the Elysian plain at the ends of the earth, where fair-haired Rhadamanthys is. There life is supremely easy for men. No snow is there, nor ever heavy winter storm, nor rain; and Ocean is ever sending gusts of the clear-blowing west wind to bring coolness to men.

(Homer, *The Odyssey*, IV, 563)

Happy, oh happy he

Julie Stalder, Jennifer Brady, Mary Kate Ballard, *sopranos*
Paul Patanella, *baritone*

John Wilbye
(1574-1638)

READING: *Souls that have been tossed (Cathemerion, V, 116-24)*

Jennifer Brady, *reader*

Prudentius

Most sweet and pleasing are thy ways, O Lord

Kathryn Wheeler, *mezzo-soprano* Ben Saferstein, *lute*

Thomas Campian
(1567-1620)

Viel schöner Blümlein (Musica Boscareccia)

Schein

Many beautiful flowers, which delight and completely restore me, are in Christ's garden; so vigorous are they that they can give welcome healing and life even in the middle of the pain of death.

A sweet water flows where they rise, standing in great numbers; that is the shower of Grace. With the complete blessing of Heaven, no frost nor heat destroys them there.

Jennifer Sacher, Beth Garfinkel, *sopranos*

INSTRUMENTAL ENSEMBLE

READING: *And the Angel (Revelation, XXI; 10-12, 18-21)*

Kathryn Wheeler, *reader*

John the Divine
(fl. c. 90A.D.)

URBAN PARADISE

Urbs beata Jerusalem

Hymn

Blessed city, Jerusalem, called a vision of peace, constructed in Heaven out of living stones and surrounded with Angels as a bridal escort.

MEN'S CHORUS

Lapides pretiosi

Antiphon

Precious stones are all your walls, and the towers of Jerusalem will be built of jewels.

WOMEN'S CHORUS

Urbs beata Jerusalem

Guillaume Dufay
(c. 1400-1474)

INSTRUMENTAL ENSEMBLE

In Paradisum

Juan Esquivel
(fl. 1608)

May they rest in peace.

May the Angels lead him into Paradise. May the Martyrs welcome him on his way and lead him into the holy city, Jerusalem; and with Lazarus, who once was poor, may he have eternal rest.

CHORUS

Laetatus sum

Orlando di Lasso

INSTRUMENTAL ENSEMBLE

Laetatus sum

Tomás Luis de Victoria
(c. 1549-1611)

I was glad when they said unto me: Let us go into the house of the Lord. Our feet shall stand within thy gates, O Jerusalem. Jerusalem is builded as a city that is compact together. Whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord.

(Psalm 122, 1-5; *Vulgate*, Psalm 121)

CHOIR I

Beth Garfinkel, *soprano* Douglas Walter, *tenor*
Paul Patanella, *baritone* Thelonius Griffin, *bass*

CHOIR II

Chorus

CHOIR III

Kathryn Wheeler, Jennifer Brady, *sopranos*
Margaret Conable, Emilysue Pinnell, *altos*
Peter Goehring, *baritone*
Ben Saferstein, Brian Carson, *basses*

RECESSIONAL: *Doxology* from *Laetatus sum*

Victoria

[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.]

INSTRUMENTAL ENSEMBLE

EPILOGUE: *Wenn mein Stündlein vorhanden ist*

Hans Leo Hassler
(1564-1612)

When my last hour is close at hand, and when I must from hence travel my way, then attend me, Lord Jesus Christ, and with Thine aid do not forsake me. My soul at my final earthly end I commend to Thee into Thine hands. Thou wilt preserve it for me.

CHORUS

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NOTES

Mankind has always been haunted by a desire to find a state of perfect bliss and a life eternal; countless poets over many centuries have repeatedly voiced such a dream. The scholar A. B. Giamatti notes: "In the Judeo-Christian tradition, the garden in Eden, or the landscape of the Canticle, reminded men there had once existed perfect love and harmony in a beautiful place. Adam and Eve lived such an existence till their Fall." In addition to the biblical landscapes, the forested highlands of Arcadia which Virgil introduced in his *Eclogues* also contributed significantly to Christian concepts of an earthly paradise. During the Renaissance, Arcadia gradually fused with the myth of the Golden Age and became the locus for that perfect pastoral life of innocence and plenty under Pan's patronage which the earlier Greeks had placed at the beginning of time. Arcadia, Eden, and the Golden Age were synonymous during the sixteenth century.

The earthly paradise, rooted in the distant past, was reflected in man's image of a future celestial paradise. In time, Homer's Elysian fields gradually became the haven for virtuous souls. Elysium was first located next to Tartarus, near Ocean, at the ends of the earth. In later Roman times, however, the locus was shifted upward into the heavens. The earliest Christian celestial paradise, like Elysium, was one of pastoral peace and contentment. The vision then, however, assumed urban characteristics. The historian Gibbon writes: "The New Jerusalem, the seat of this blissful kingdom, was quickly adorned with all the gayest colors of the imagination. . . . A garden of Eden, with the amusements of pastoral life, was not suited to the advanced state of society which prevailed under the [later] Roman empire. A city was [envisioned] therefore erected of gold and precious stones."

The journey from Arcadia to Elysium, a route which connects the boundary of the infinite past to that of the infinite future, symbolizes mankind's existence from the time of Adam until the glory of the Millenium. It also characterizes the personal lifetime of every individual; Arcadia recalls the innocence of lost childhood or precious moments that can never again be realized. It evokes a nostalgia for "the good old days" and a longing to return to some part of the irretrievable past. Elysium, in contrast, represents the common hope that something lies ahead beyond the eternity of inevitable death.

Dante, Petrarch, Bunyan, and Milton have been among those who have described this sojourn with great imagination and skill. Hawthorne transformed the route into a comfortable and leisurely railroad journey, in which the destination, unfortunately, would turn out to be the fires of hell rather than the anticipated celestial city.

Our program explores various ways that the pilgrimage from earthly to celestial paradise has been expressed and demonstrates the influence that the topic has had upon various composers, poets, and writers.

COLLEGIUM MUSICUM

L. D. Nuernberger, *director*
Paul V. Patanella, *assistant director*

SINGERS

Mary Kate Ballard
Margaret Bernstein
Jennifer Brady
Brian Carson
Thomas Cheatham
Margaret Conable
Sally Ann Denmead
Beth Garfinkel
Peter Goehring
Thelonius Griffin
Thomas Hallenbeck
Andrew Kinsey

Arnold Lee
Susan Luciano
Paul V. Patanella
Emilysue Pinnell
Jennifer Sacher
Ben Saferstein
Elizabeth Sharp
Elizabeth Slatton
Julie Stalder
Roger Stratton
Douglas Walter
Kathryn Wheeler

INSTRUMENTALISTS

Mary Kate Ballard, *recorder*
Margaret Bernstein, *renaissance flute*
Brian Carson, *organ*
Margaret Conable, *violin*
Jonathan Dawe, *krummborn*
Amy Differding, *cornetto*
Elizabeth Eddins, *viola da gamba*
Cameron Engel, *dulcian, krummborn, recorder*
Christopher P. Ertelt, *organ, portative organ*
Beth Garfinkel, *recorder*
Kristy Jasso, *sackbut*

Daniel Judge, *recorder*
Abram Kaplan, *krummborn*
Suzanne Kiihne, *recorder*
Paul V. Patanella, *bass sackbut*
Luca Pellegrini, *krummborn, recorder*
Emilysue Pinnell, *vielle, violin*
Jennifer Sacher, *violin*
Ben Saferstein, *lute*
Elizabeth Sharp, *recorder*
Sarah Stewart, *gothic harp*
Katherine Zieman, *cornetto*