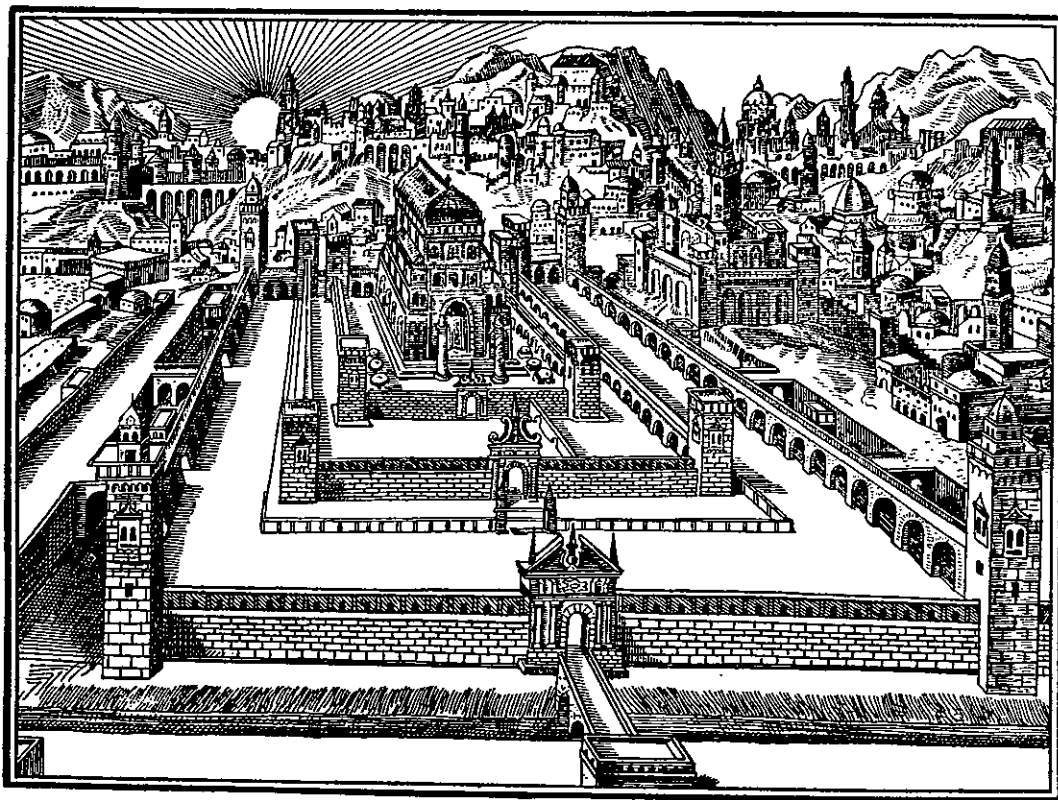


OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

Jerusalem and the Eternal Return



צורת ביה ועיר ירושלים השובב אמיר

THE TEMPLE: From Passover Haggadah, printed in Amsterdam, 1695

FAIRCHILD CHAPEL

1985

4:30 P.M.

SATURDAY, MAY 4

SUNDAY, MAY 5

I. THE CITY AND TEMPLE

*Show your favor graciously to Zion.
Rebuild the walls of Jerusalem.
Then there will be proper sacrifice to please you
—holocaust and whole oblation—
and young bulls to be offered on your altar.*
(Psalm 51, vv. 18-19. *The Jerusalem Bible*)

PROCESSIONAL: *Hierusalem, convertere ad Dominum* a 6
(Jerusalem, return unto the Lord)

Constanzo Festa
(ca. 1490-1545)

INSTRUMENTAL ENSEMBLE

READING: Jewish legend: World = man = temple

Bere'shit Rabbati
(compiled 12th c. by Moshe Ha-Darshan)

Laura M. Thompson, *reader*

The Hills Stand About Jerusalem
(Psalm 125, v. 2)

Thomas Tomkins
(1572-1656)

Sally Ann Denmead, *soprano*, Kara M. Sherwood, *soprano*
Paul V. Patanella, *baritone*
Daniel Judge, Beth Garfinkel, Suzanne Kiihne,
Elizabeth Sharp, *recorders*

READING: *Antiquities of the Jews*, Book VIII, Chapter 3
Description of the Temple

Flavius Josephus
(37-ca. 101)

Peter Goehring, *reader*

Organum: *Locus iste*

Leoninus Magister
(fl. 12th c.)

This place was made by God, a sacrament of priceless worth that is faultless. V. O God,
with whom stands the choir of angels, hear the prayers of Thy servants.

Duplum: Peter Goehring, Rodney Sauer
Tenor: Arnold Lee, Jonathan W. Brown
Emilysue Pinnell, *vielle* Christopher P. Ertelt, *portative organ*

READING: from *Jerusalem*, 1967

Yehuda Amichai
(b. 1924)

Sherri Bergman, *reader*

Cantillation for the 9th of Ab

Katherine Zieman, *cornetto*

Jerusalem, convertere ad Dominum (1957)

Ernst Krenek
(b. 1900)

CHORUS

II. LONGING FOR JERUSALEM

*Jerusalem, if I forget you,
May my right hand lose its cunning.*

(Psalm 137: v. 5)

Psalm 137 (vv. 1-3)

Yemenite melody

Beside the streams of Babylon
we sat and wept
at the memory of Zion,
leaving our harps
hanging on the poplars there.
For we had been asked
to sing to our captors,
to entertain those who had carried us off:
"Sing," they said,
"some hymns of Zion."

Ben Saferstein, *baritone*

Quomodo cantabimus canticum Domini? a 8

(from *Super flumina babilonis*)

How shall we sing the Lord's song in an alien land?

(Psalm 137, v. 4)

COLLEGIUM

Tomás Luis de Victoria

(ca. 1549-1611)

As by the Streames of Babilon (1613)

(Paraphrase of Psalm 137, vv. 5-9)

Thomas Campion

(1567-1620)

Douglas B. Walter, *tenor* Ben Saferstein, *lute*

In exitu Israël

Francisco Guerrero

(1527-1599)

Antiphon: Our God [is] in heaven; whatever he wills, he does.

When Israel came forth from Egypt, the house of Jacob from a people of alien tongue, Judah became his sanctuary, Israel his domain. The sea beheld and fled; the Jordan turned back. The mountains skipped like rams, the hills like the lambs of the flock. Why is it O sea, that you flee? O Jordan, that you turn back? You mountains, that you skip like rams? You hills, like the lambs of the flock? Before the face of the Lord, tremble, O earth, before the face of the God of Jacob. Who turned the rock into pools of water, the flint into flowing springs. Not unto us, O Lord, not unto us but to your name give glory because of your kindness, because of your truth. Why should the pagans say, "Where is their God?" Our God is in heaven; whatever he wills, he does.

Their idols are silver and gold, the handiwork of men. They have mouths but speak not, they have eyes but see not; they have ears but hear not; they have noses but smell not; they have hands but feel not; they have feet but walk not; they utter no sound from their throat. Their makers shall be like them, everyone that trusts in them.

The houses of Israel and Aaron trust in the Lord; he is their help and their shield. Those who fear the Lord trust in the Lord; he is their help and their shield.

The Lord remembers us and will bless us. He will bless the house of Israel; he will bless the house of Aaron; he will bless those who fear the Lord; both the small and the great. May the Lord bless you more and more, both you and your children. May you be blessed by the Lord, who made heaven and earth. Heaven is the heaven of the Lord, but the earth he has given to the children of men. It is not the dead who praise the Lord, nor those who go down into silence; but we bless the Lord, both now and forever.

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

[Psalm 113: Guerrero's polyphony is based entirely on the *Tonus peregrinus*, which is itself derived from an earlier Hebrew melody for this psalm.]

CHORUS

Ierusalem, convertere ad Dominum a 5

G. P. da Palestrina

(1525-1594)

RECORDER ENSEMBLE

CREDITS

We are grateful to Mr Nuernberger for his help at many steps along the way in our preparation for this program. Most especially, we appreciate his transcription of Guerrero's setting of Psalm 113, from films of Spanish partbooks in his possession.

We are most gratified to have with us this weekend Dr Eric Werner, author of "The Sacred Bridge" (vol. II of which, has just been published), and eminent musicologist of Hebrew and other musics of the ancient past. He has not only provided us with a score for Psalm 137 (part II of our program), but also came from New York to deliver it himself in person. If that were not enough, he so kindly consented to speak to the community on "The Wellsprings of Music: Pathos and Ethos", bringing together the fruits of over 60 years of research in comparative religion and music. His presence here for our concerts is flattery of the highest order.

We thank Mr Elliot Ginsburg, in the Department of Judaic & Near Eastern Studies, for his help with certain aspects of the program, not the least of which was the title page itself.

III. [FANATICAL] MESSIANISM

"*Deus lo volt!*"

("God wills it!")

Enthusiastic response of the crowd to Pope Urban II's speech at Clermont, 27 November, 1095
(Robert the Monk, *Historia Hierosolymitani*, c. 1101)

*All Solomons sea of brasse and world of stone
Is not so dear to thee as one good grone.*

(George Herbert: *Sion*)

Surge, illuminare Jerusalem a 8

Palestrina

Arise, shine, O Jerusalem: for thy light is come, and the glory of the Lord is risen upon thee. For behold, darkness shall cover the earth, and a mist the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee.

(Isaiah 60:1-2)

CHORUS

Monophonic Conductus: *Sede Syon in pulvere*

Anon. French

(ca. 1195)

Sit, Jerusalem, in the dust; sprinkle ashes on your head, put on sackcloth. In the place where stood the firm foundation of hope, charity lacks a banner and faith privilege.

In the heart of Jerusalem jackals give suck to puppy-dogs today. They cast the stones of the sanctuary into the market-place, and the Egyptians destroy the labors of the Hebrews.

By the assent of divine Grace the Count of Champagne alone re-awakens the spark of hope. A faithful son of Jerusalem, like another Heraclius, he fights with faith and sword.

Rodney Sauer, *tenor*

READING: *Historia Hierosolymitana*

Fulcher of Chartres

(1058?-1127?)

Urban's Exhortation Concerning a Pilgrimage to Jerusalem

Eve Lindi, *reader*

Palästinalied (Sixth Crusade, 1228)

Walther von der Vogelweide

(ca. 1170-1230)

From the moment my sinful eye looked on this pure land, which is so widely praised, I have been living in a noble manner for the first time in my life. What I have always wanted has come about, for I have reached the place where God walked in the flesh.

O Holy Land, you are the noblest of all the rich, beautiful and noble lands I have ever seen. How many miracles have taken place here! A maiden bore a child, lord over all the hosts of angels. Was that not a perfect miracle?

Daniel Judge, *baritone*

Kara M. Sherwood, *Romanesque harp*

READING: from *Jerusalem Delivered*

Torquato Tasso

(1554-1595)

Emilysue Pinnell, *reader*

Filiae Jerusalem a 6

John Sheppard

(1515-1559)

Daughters of Jerusalem, come and see the martyr with the crown with which the Lord has adorned him, on this day of solemnity and rejoicing. V. For he has strengthened the bars of your gates; he has blessed your children within you. Glory be to the Father....

(Polyphonic respond, Feast of Martyrs, Low Sunday to Whitsun)

CHORUS

Jerusalem, convertere ad Dominum a 5

Pierre de la Rue

(ca. 1460-1518)

INSTRUMENTAL ENSEMBLE

IV. MILLENARIAN FANTASIES

'Oxford Street is in Jerusalem'

(William Blake, *Jerusalem*)

*'Tantae civitatis mirabilis structuram secundum
spiritualem intelligentiam elucidandam ingressuri'*

(Richard of St. Victor, d. 1173)

READING: (Apocalypse VII: 9-11, *The Vulgate*)

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

After that I saw a huge number, impossible to count, of people from every nation, race, tribe and language; they were standing in front of the throne and in front of the Lamb, dressed in white robes and holding palms in their hands. They shouted aloud: "Victory to our God, who sits on the throne, and to the Lamb!" And all the angels who were standing in a circle around the throne, surrounding the elders and the four animals, prostrated themselves before the throne, and touched the ground with their foreheads, worshipping God with these words:

Beth Garfinkel, *reader*

O quam gloriosum (Secunda pars) a 5

William Byrd
(1543-1623)

"Praise and glory and wisdom and thanksgiving and honor and power and strength to our God for ever and ever. Amen."

(Apocalypse VII: v. 12)

CHORUS

READING: *God's Awful Warnings to a Giddy,
Careless, Sinful World*, (1795)

Richard Brothers
(1757-1824)

Mr. Brothers, self-proclaimed as 'God Almighty's Nephew' and 'Prince of the Hebrews,' interprets revelations of St. John the Divine.

Eric Witte, *reader*

Jerusalem, my happy home

American Folk Hymn

Beth Garfinkel, *soprano* Peter Goehring, *hammered dulcimer*

READING: from *Jerusalem* (1820)

William Blake
(1757-1827)

Jeanne Quinn, *reader*

Jerusalem (1916)

C. Hubert H. Parry
(1848-1918)

(Text: William Blake: *Milton*)

Theolonius Griffin, *baritone*, and CHORUS
Paul Haebig, *piano* Ben Saferstein, *electric bass*

Jerusalem, convertere ad Dominum

Gregorian chant

Arnold Lee, *tenor*

V. "A NEW MILLENIUM?"

*Let each man zealously pursue where love,
From prejudice and from corruption free,
Shall lead him.*

(Gotthold Ephraim Lessing 1729-1781)

READING: *Jerusalem the Dismembered*

Sharon Jean Carpenter, *reader*

Uri Zvi Greenberg
(1894-1980)

Wien, Wien, nur du allein (1914)

O Vienna, my Vienna, you alone
ought to be despised by one and all.
He who can may forgive another,
but no one will ever absolve you of your guilt.

You should be destroyed,
survived only by your shame.
You are branded for all eternity
as a liar and a hypocrite!!!

(Revision of Siczynski's original text to *Wien, Du Stadt meiner Träume* by Arnold Schoenberg,
November, 1939)

Sally Ann Denmead, *soprano*

Dr. Rudolf Siczynski
(1879-1952)

Dreimal Tausend Jahre, Op. 50a

Three thousand years since I saw you
Temple in Jerusalem, Temple of my woe!
And you waves of Jordan, deserts silver band,
Gardens and broad meadows richly spread across the land.
And I hear and feel them, soft from where the far hills burn
All the long forgotten anthems proudly praising
God's return.

(Text: Dagobert D. Runes)

[This 12-tone composition for a cappella chorus was written in 1949 to commemorate the
founding of the state of Israel. Opus 50 is Schoenberg's last opus.]

CHORUS

Schoenberg
(1874-1951)

Verse Anthem for Six Voices:

O pray for the peace of Jerusalem

(Psalm 122: vv. 6-9)

CHORUS, Paul Haebig, *organ*

Tomkins

RECESSIONAL

Organ Verset: *Chorus novae Jerusalem*

Rodney Sauer, *organ*

Tablature of Johannes of Lublin
(compiled 1537-1548)

EPILOGUE: *Jerusalem, convertere ad Dominum* a 5

CHORUS

Thomas Tallis
(d. 1585)

NOTES ON THE PROGRAM

* * * * *

Jerusalem. The name of this city has, over the centuries, meant many different things to different people. It has been called, variously, a holy city, a heavenly city, liberty, a bride and a harlot. Its history reaches far back into antiquity. This history has often been buried under a sorrowful or painful present; its topography has been subject to violent political upheavals. Its spiritual patrimony is of the richest variety. Even for people affecting a purely occidental prejudice, its sphere of influence has been phenomenal.

Our program will attempt to explore, through literature and music, some of the ways people have viewed the city, both in its literal and in its fantastic forms. The element of alienation, whether it is of a physical, political, or spiritual sort, crops up from time to time throughout the program, and with it, a corresponding desire to be delivered from exile—physical, political or spiritual.

While the Crusades were undeniably imbued with altruistic and righteous overtones, the less obvious motivations, *inter alia*, the great commercial benefits to the actual participants, may be easier to prove and explain. In promoting the capture of Jerusalem from the Persians, Pope Urban II could not have predicted the long range results effected by some rather singlemindedly zealous people over a period of two centuries.

The apocalyptic writings of St. John the Divine, replete with symbolism of Jerusalem as a "heavenly city," have given rise in later times to occasional and incredible flights of the imagination. When times have been bad, an irrepressible desire to use the dreamlike imagery of the Apocalypse has often surfaced. The tendency to apply quite literal and contemporaneous interpretations to these images has sometimes brought about amusing results.

In our own time, Jerusalem has once again come into prominence in the political sphere. After the Second World War, with its extraordinarily perverse combination of events, this city became a place where those with a Jewish ethnic identity could enter, even without benefit of a passport. In more recent times, in widely diverse political arenas, the number of people with aspirations similar to those represented in our program, has increased dramatically. Feelings of desperation, alienation, and hopelessness often accompany the working out of these aspirations. The sentiments expressed by the Tomkins verse anthem at the end of the program, address these feelings perhaps as eloquently as possible.

With regard to the title of our concert, we have used the phrase *Jerusalem, convertere ad Dominum*, from various musical settings of the Lamentations of Jeremiah, as a programmatic *ritornello*, representing this element of desire to return to one's native place, whether on the physical or metaphysical plane.

MEMBERS OF THE COLLEGIUM

D. A. Dunkle, *director (pro tempore)*

Paul V. Patanella, *assistant director*

SINGERS

Anna Adler
Jonathan W. Brown
Sally Ann Denmead
Peter Goehring
Paul Haebig
Daniel Judge
Arnold Lee
Susan M. Luciano
Emilysue Pinnell
Ben Saferstein
Libby Sharp
Laura M. Thompson

Sherri Bergman
Sharon J. Carpenter
Beth Garfinkel
Thelonius Griffin
Tom Hallenbeck
Andrew Kinsey
Eve A. Lindi
Paul V. Patanella
Jeanne Quinn
Rodney Sauer
Kara M. Sherwood
Douglas B. Walter

Eric Witte

INSTRUMENTALISTS

Margaret Bambach, *recorder*
Jonathan Dawe, *krummborn*
Elizabeth Eddins, *bass gamba*
Beth Garfinkel, *recorder*
Peter Goehring, *hammered dulcimer*
Robert P. Igo, *recorder*
Abram Kaplan, *krummborn*
Andrew Kinsey, *krummborn*
Jonathan Perry, *recorder*
Stuart Rosenthal, *dulcian*
Rodney Sauer, *organ, sackbut*
Kara M. Sherwood, *Romanesque harp*

Elizabeth Sharp, *recorder*

Rachel Clapham, *recorder*
Amy Differding, *cornetto*
Christopher P. Ertelt, *portative organ*
Andrew Glendenning, *alto trombone*
Paul Haebig, *organ, piano*
Daniel Judge, *recorder*
Suzanne Kiihne, *recorder*
Paul V. Patanella, *krummborn, recorder, sackbut, shawm*
Emilysue Pinnell, *vielle*
Ben Saferstein, *lute*
Craig Seaman, *sackbut*
Katherine Zieman, *cornetto*

[Translation from the Hebrew on the cover: 'Aspect of the Temple and the City of Jerusalem. May it be built and restored soon, in our days, Amen! May it be the Almighty's wish!']