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FERRARA
Panorama
Panorama
View
Aussicht

20/IV/88



Dear Mr. Nurnberger:

Ever hear of Ferrara before?
I wasn't planning to come here
but since I ^{am} now in Italy, I
couldn't resist dropping by. It
is a beautiful town; "hauntingly
romantic" as my tour book says.
My semester in Leningrad went
very well. I've been travelling for
3 weeks and have already been
to Finland, Sweden, Denmark, Germany,
France, and Italy. Still so much
more to see. I hope all is
well with you and the choir. Jonathan Brown

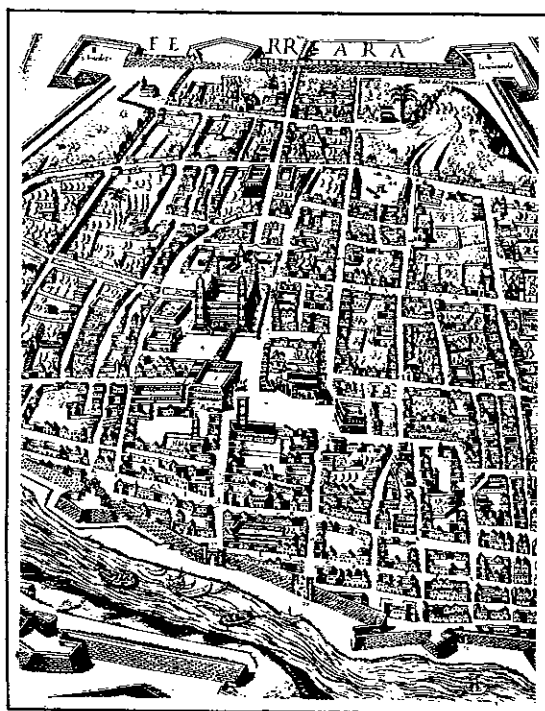
Prof. L. Dean Nurnberger
Oberlin Conservatory of Music
Oberlin, OH 44074
USA

PER VIA AEREA
PAR AVION

Mod. 24-R

THE COLLEGIUM MUSICUM

The Rise and Fall of the Duchy of Ferrara: A Story of the Estensi



FERRARA: Detail from a map, c. 1600

It is the gods' custom to bring low all things of surpassing greatness.

(Herodotus, *Histories*, Book VII, 10)

FAIRCHILD CHAPEL

1986

4:30 P.M.

SATURDAY, DECEMBER 6

SUNDAY, DECEMBER 7

I. NICCOLÒ III, 12TH MARQUIS OF FERRARA (ruled 1393-1491): THE PROLIFIC PROGENITOR AND HIS ILLEGITIMATE SUCCESSORS

A fat, jolly man, given up to lust.
(Aenea Silvio Piccolomini, later Pius II, 15th c.)

*Niccolò had 800 mistresses, and would have made the number 1000 had he not died
so soon.*

(Ugo Caleffini, *Croniche*, 15th c.)

Of his many mistresses, Stella d'Assassini was Niccolò's most beloved. She bore him three children, all of whom were regarded by the Marquis and the people of Ferrara as legitimate nobility. She was buried with honor in Santa Maria degli Angeli.

MADONNA STELLA'S FIRST BORN, UGO ALDOBRANDINO

Niccolò acknowledged himself father of at least 30 children. Of these, Ugo clearly was his favorite. After his mother's death, Ugo became involved in an adulterous affair with his stepmother—Niccolò's second wife—the pretty and popular Parisina de' Malatesta. Both were imprisoned in the dungeons of the Castello Vecchio and subsequently beheaded. Their bodies were then quietly buried in the Church of San Francesco. Their tragic story and Niccolò's resultant despair have inspired many writers.

EXCERPT from Ezra Pound, *Canto xxiv*:

Ben Saferstein, *reader*

EXCERPT from Lord Byron, *Parisina*, xx:

Emily Greenleaf, *reader*

Niccolò sought and obtained many manuscripts of Dufay's works. The following *ballade* was written for him in 1433. The composer visited Ferrara in 1437.

BALLADE:

C'est bien raison

Guillaume Dufay
(c. 1400-1474)

It is with good reason that we bring together and honor all the princes of renown, especially those of the kind who are valued for virtue, intelligence, and discretion. Prince, I wish to reveal your name, it is that of the Marquis and Sovereign Rector of Ferrara, the name is Niccolò. The people are endowed well with such a lord.

Michele Moede, *soprano*

INSTRUMENTAL ENSEMBLE

On December 26, 1441, Niccolò died at Milan. He named his son Leonello as successor and Leonello's younger brother, Borso, to reign after his death. Niccolò's body was brought back to Ferrara and buried in Santa Maria degli Angeli.

"... and he was interred bare without any pomp, because he so commanded in his testament."

(*Diario Ferrarese*, 15th c.)

A FINAL EVALUATION from Aeneo Silvio, *Historia Friderici Imperatoris*:

Daniel Judge, *reader*

MADONNA STELLA'S SECOND BORN, LEONELLO, THE HUMANIST:
13TH MARQUIS OF FERRARA (ruled 1441-1450)

... pausing with his faithful greyhound on his right hand, Leonello, attired all in green,
speaks of Caesar to Guarino.

(Giosuè Carducci, *Alla città di Ferrara*, 1895)

Leonello was a poet and a classical scholar. He delighted in music and in the services of the church, and he further developed the University at Ferrara. His close associates were the writer and architect, Leon Battista Alberti, and the renowned classicist, Guarino.

A STATUE FOR NICCOLO from Leon Battista Alberti, *De equo animante*:

Allen Kastle, reader

TRIBUTE TO GUARINO from Janus Pannonius, *Silvia Panegyrica*:

Peter Goehring, reader

The following *rondeau*, believed to be by Dufay, may have been written for the investiture of Leonello d'Este as Marquis of Ferrara in 1441.

RONDEAU:

Seigneur Leon, vous soyez bienvenues [Refrain]

Attributed to Dufay

Lord [Leonello] you will be welcomed for the great honor that you remained here to receive!
The church of the God militant has given to you the noble, keen sword as it does to all those
of the most noble!

Suzanne Metz, *soprano*

INSTRUMENTAL ENSEMBLE

Leonello died in his country villa of Belriguardo. He implored that the future succession be secured for his young son, the ill-fated Niccolò; and that, meanwhile, Borso act as a father to the lad.

MADONNA STELLA'S YOUNGEST, THE ELOQUENT BORSO (ruled 1450-1471):
1ST DUKE OF MODENA AND REGGIO [1452]; 1ST DUKE OF FERRARA [1471]

*Hail, honor of Este, glory of the world, Borso, under whose sway Astrea had left the stars to
dwell on earth.*

(Matteo Boiardo, *Eclogue IV*)

*The Ferrarese worshipped Borso almost as God. He was a man of fine physique with
beautiful hair and countenance. He was eloquent and garrulous. . . , His talk was full of
blandishments mingled with lies. He desired to seem, rather than to be, magnificent and
generous. . . [he] never appeared in public without jewels. Even in the country he used gold
and silver dishes.*

(Aeneas Silvius, *De viris illustribus*)

INVESTITURE AS DUKE from M. Savonarola, *De felici progressu*:

Shane Katzman-Rooks, Margaret Bambach, readers

PROCESSIONAL:

Te Deum laudamus

Latin hymn

We praise Thee, O God! We acclaim Thee Lord and Master, everlasting Father; all the world
bows before Thee. To Thee all the Angels, to Thee the heavens and the powers of the
universe, to Thee the Cherubim and Seraphim all proclaim in eternal chorus: "Holy, holy,
holy, Lord God of Hosts; the heavens and earth are filled with Thy glory! . . . In Thee alone,
Lord, have I hoped. May I never be confounded.

COLLEGIUM

Borso employed one of the most important musical figures of the 15th century, the famous lutenist, Pietrobono del Chitarino. No written music from him remains, however, since his medium was improvisation. His association with *Scaramella*, one of the most famous Italian popular tunes is well documented. The simple melody lent itself well to ornamentation.

Whoever wishes to pass from one world to another, should hear Pietrobono's playing.

(Antonio Cornazzano, 15th c.)

FREE VARIATION on *Scaramella*

15th-century melody

Ben Saferstein, *lute*

Scaramella

Loyset Compère

(c. 1450-1518)

Scaramella goes to war with a lance and a *rotella*. La zombero, boro, borombetta, la zombero, boro, borombo. Scaramella has a blister from his boot and his shoe. La zombero, boro, borombetta, la zombero, boro, borombo.

KRUMMHORN QUARTET MEN'S CHORUS

Borso used as a summer residence the Palazzo Schifanoia. He enlarged the first floor and commissioned Francesco del Cossa to undertake the remarkable frescos that, unfortunately, have seriously deteriorated due to the conversion of the building into a tobacco warehouse during the 19th century.

BORSO'S FOLLY from W. Gundesheimer, *Ferrara: The Style of a Renaissance Despotism*:

Allison Downey, *reader*

And from *Diario Ferrarese*:

Ellen Bradburn, *reader*

Borso was vindicated by an invitation to Rome from Paul II to receive the papal investiture as Duke of Ferrara on Easter Sunday, 1471. A few months later, both the Pope and Borso died. The Duke's body was borne down the Via degli Angeli to the monastery of Certosa, which he had founded. He was interred there in a coarse red robe, despite his wish to be buried bare as had been his father, Niccolò, before him. He had chosen his half-brother Ercole, Niccolò's legitimate son by Monna Ricciarda, to succeed him.

It seemed that our Saviour God had died a second time.

(Ugo Caleffini, *Croniche*)

II. ERCOLE I, 2ND DUKE OF FERRARA (ruled 1471-1505):

SOLDIER, CIVIC ARCHITECT, MYSTIC

VIVA ERCOLE!

Kyrie from Missa Hercules Dux Ferrariae

Ercole, Duke of Ferrara!

Josquin des Prez

(c. 1440-1521)

COLLEGIUM

THE BATTLE OF LEGITIMACIES

Borso's disregard of Leonello's dying request to secure the succession for his son precipitated a crisis early in Ercole's reign. The *Veleschi*, those supporters who followed Niccolò di Leonello's crest of the sail, confronted the *Diamanteschi*, Ercole's adherents who followed his crest, the diamond. A bloody battle ensued in the main Piazza of the city.

VELESCHI VS. DIAMANTESCHI from B. Zambotti, *Silvia cronicarum*:

Paul Patanella, Lisa Murray, Thomas Folan, *readers*

VIVA DIAMANTE!

O triumphale diamante

Giorgio Lupato [?]

O triumphant diamond, nobile and bright, pillar of courage and strength!

Julie Stader, *soprano*

INSTRUMENTAL ENSEMBLE

O fount of divine wisdom and power! The summit of power and honor in all of Italy!

Margaret Bambach, Lisa Murray, Emily Greenleaf, *mezzo-sopranos*

INSTRUMENTAL ENSEMBLE

THE ARRIVAL OF MADONNA LUCREZIA

After much reluctance on the part of Ercole, a marriage was finally arranged between his son Alfonso and the daughter of Pope Alexander VI, Lucrezia Borgia. Her entrance into Ferrara was one of the great ceremonies in the annals of the city.

THE BRIDAL PROCESSION from Zambotto, *Silva cronicarum*:

Amy Hansen, *reader*

CEREMONIAL MUSIC IN THE PIAZZA:

Zwei Lieder ohne Text

Heinrich Isaac

(c. 1450-1517)

WIND ENSEMBLE

Fuga ad quatuor

Johannes Martini

(c. 1435-c. 1500)

KRUMMHORN QUARTET

Fuga

Obrecht

(1450-1505)

SACKBUT TRIO

The coming of Duchess Lucrezia was the last great pageant that Ferrara saw for more than a quarter of a century. It was the turning point in this strange woman's life. Henceforth she appears as a model of propriety, and no breath of scandal again soils her name. She had completely gained the heart of the old Duke, the enthusiastic admiration of her new subjects and even, to some extent, the affection of her husband.

(E. G. Gardner, *Dukes and Poets in Ferrara*)

Ercole added a new district, known as *Terra Nova*, on the northern side of the city. Ferrara was practically doubled. The trench and moat of the old walls became the Strada della Giovecca. There was hardly a church or convent in Ferrara that the Duke did not enlarge or rebuild. He attempted, unsuccessfully, to raise an equestrian statue of himself in the Piazza of the new district. The column, which he had prepared, lay neglected for many years. It now carries the statue of Ariosto.

THE BATTLE BETWEEN COURTIERES OVER CHAPELMASTERS

COGLIA VS. GIAN:

LETTER TO DUKE ERCOLE D'ESTE from COGLIA [dancer, spy, emissary]:

Peter Goehring, *reader*

LETTER TO DUKE ERCOLE D'ESTE from GIAN [priest, singer, secretary, spy]:

Jonathan Brown, *reader*

The Duke ultimately chose Josquin over Isaac, but the composer remained only one year in Ferrara before returning to his home in northern France. He was replaced in 1504 by Obrecht, who succumbed to the plague then rampant in the city.

ERCOLE'S PIETY AND HIS CELESTIAL PATRONESS

WASHING OF THE FEET from Zambotti, *Silva cronicarum*:

Megan Brown, reader

Mandatum novum do vobis

Antiphon

A new commandment I give to you: that you love one another as I have loved you, saith the Lord.

Blessed are the undefiled in the way, who walk in the law of the Lord.

Thomas Folan, baritone

MEN'S CHORUS

The motet *Virgo salutiferi* can be ascribed to Josquin's Ferrarese period. The text, printed in a collection of poems dedicated to Lucrezia Borgia, has recently been established as that by the court poet, Ercole Strozzi, later destined for a violent and mysterious death. The Duke's intense and mystical veneration of the Virgin was an important aspect of his character. He built a chapel in the palace to hold a portrait of the Holy Mother which allegedly had miraculous powers. He founded the convent of Santa Catharina da Sienna for the young nun, Suoria Lucia, who had visions of Catherine and had received the Stigmata. The Duke fell completely under her spiritual guidance. He also printed a devotional volume entitled *Corona Beatae Mariae Virginiae*, a set of prayers addressed to the Virgin. A prominent text in the volume is *Ecce ancilla Domini*.

Ecce ancilla Domini

Antiphon

Behold the handmaid of the Lord, be it done unto me according to Your word.

WOMEN'S CHORUS

Nunc, caeli regina, Part III of *Virgo salutiferi*

Josquin des Prez

Now, Queen of Heaven, in behalf of mankind, hear us! Until Your Son assists us, aid us through Yourself. (Ercole Strozzi)

COLLEGIUM

Duke Ercole died peacefully in the Castello Vecchio on January 25, 1505. He requested his body be buried at Santa Maria degli Angeli, before the high altar.

III. ALFONSO I, 3RD DUKE OF FERRARA [ruled 1505-1534]: MASTER OF ARTILLERY AND INTRIGUE

Duke Alfonso retained the Estensi love for music and arts, but his chief passion was in the casting of cannons. His artillery pieces, capable of firing 40 shots per day, were considered the best in Europe. He also became an acknowledged master of fortifications. In his ducal chapel, he had replaced Obrecht—shortly before the composer's fatal encounter with the plague—with a gifted Frenchman, Antoine Brumel. Alfonso's reign was troubled by political conflicts—among them, a war with Venice, and continuing disputes with several popes. At one time, he temporarily lost the duchies of Modena and Reggio to the Vatican and was subjected to excommunication. He and his brother—the irrepressible Cardinal Ippolito I, whose love of war was excelled only by his of venerary—both served as patrons of the great Ferrarese poet, Ludovico Ariosto. Alfonso and Ippolito were also threatened by an assassination plot devised by two of their brothers and aided by Gian, the musician who had recommended Isaac to Ercole.

GIAN AND HIS CONSPIRACY from Niccolò Machiavelli, *The Discourses*:

Nathan Wilkes, *reader*

Je despite tous

Antoine Brumel

(1460-c. 1522)

[*I offend all.*]

INSTRUMENTAL ENSEMBLE

THE FATE OF GIAN from Fra Paolo da Lignano, *Cronica Estense*:

Lisa Murray, *reader*

THE FATE OF THE PRINCES from *Cronica Estense*:

Catherine Aragon, *reader* Stacia Dearmin, Allison Downey, *sopranos*

MEN'S CHORUS

MUSIC FOR THE DUKE:

La Alfonsina

Johannes Ghiselin

(fl. 1500-died c. 1535)

INSTRUMENTAL ENSEMBLE

THE POPE, THE DUKE, AND THE CANNON from contemporary letters:

The Duke has committed against God and Us, the most grievous sin of having insulted the image representing Us.

(Letter of Pope Julius II to Alfonso d'Este)

Melinda Matthews, Stacia Dearmin, *readers*

On November 2, 1534, the body of Alfonso, after lying in state in the Corte Vecchia, was borne in procession to the Church of the Nuns of Corpus Domini, and laid to rest by his mother, Eleonora of Aragon, and his wife, Lucrezia Borgia. If the marble tomb desired by him ever was raised, no trace of it remains in the choir of the church; only a slab before the high altar records the names of Lucrezia, Alfonso, and Eleonora of Aragon.

(E. G. Gardner, *Ariosto, the King of Court Poets*)

IV. ERCOLE II, 4TH DUKE OF FERRARA [ruled 1534-1559]:

A LEONELLO D'ESTE REINCARNATE

Ercole d'Este had inherited alike the beauty of his mother and the statecraft of his father. A poet, like his great-uncle Leonello, an excellent musician, the first in all knightly exercises, Ercole was one of the most accomplished and gallant young princes of his day.

(E. G. Gardner, *Dukes and Poets of Ferrara*)

VIVA DUCA!

Kyrie I from *Missa Vivat felix Hercules*

Cipriano de Rore

(1516-1565)

A long and happy life for Ercole II, the fourth Duke of Ferrara!

Julie Stalder, *soprano*

INSTRUMENTAL ENSEMBLE

Ercole's brother Ippolito, who later became a patron of Palestrina, was elevated to Cardinal by Paul III. Morales' motet was sung at Ferrara on the new Cardinal's triumphant return to the city in 1539.

VIVA CARDINALE!

Gaude et laetare

Cristóbal de Morales

(c. 1500-1553)

Rejoice and be glad, city of Ferrara, for the Supreme Pontiff Paul, greatly to be praised and of wisdom which none can equal, has, from the most splendid of Italy as the light of his Church, summoned Ippolito! Blessed therefore shall all generations call the family of Estensi, because He who is mighty has done great things for it, and blessed is His name.

COLLEGIUM

The second Cardinal Ippolito d'Este built near Tivoli in 1549, the earlier of two famous Villas d'Este. The terraced gardens still attest to the fine taste and reckless wealth of Renaissance cardinals.

(Will Durant, *The Renaissance*)

The leading musician at Ercole's court was the renowned Cipriano de Rore, a composer whose great influence was readily acknowledged by most of his contemporaries and successors, Lassus and Monteverdi among them.

Fantasia a 4

De Rore

VIOL CONSORT

A PRAYER FOR FERRARA:

L'ineffabil bontà del Redentore

De Rore

May our Redeemer in His ineffable goodness, and your princes in their wisdom and justice, keep you forever in abundance and happiness, as well as in peace and charity! May He defend you against every attack of your enemies and betray their wiles! May your neighbors chafe at your happiness before you ever feel any envy toward them! (Ariosto, *Orlando furioso*, Canto xliii, 62)

Melinda Matthews, Michele Moede, *sopranos*

Jonathan Brown, *tenor* Paul Patanella, *baritone* Nathan Wilkes, *bass*

The prayer of Ariosto notwithstanding, the final years of Ercole's reign were marked by much domestic strife. His wife, the Duchess Renée, daughter of Louis XII of France, had allied with the Protestants and offered refuge to many religious exiles. Clément Marot escaped to her court and became her secretary for an interval, and Calvin once spent two months in Ferrara. In 1554, Renée was arraigned for heresy and imprisoned in the palace. Her spirit broken, she confessed and received the Eucharist. Her career in Ferrara ended, she retired to the Este palace by the Church of San Francesco.

V. ALFONSO II, 5TH DUKE OF FERRARA [ruled 1559-1597]:
A GLORIOUS SUNSET

In those years of wide experimentation with new [musical] combinations, apparently any concerto was worth trying at least once.

(Anthony Newcomb, *The Madrigal at Ferrara*)

With the advent of Alfonso's third wife, Margherita da Gonzaga, Ferrara became one of the leading musical centers in all of Europe. Her establishment of the *concerto delle donne*, three outstanding lady soloists who were the marvel of their time; the perfection of the large *concerto grande* of instruments and voices; and the experiments with various combinations of the two groups either in her private apartments as *musica secreta* or at public ceremonies, elicited the praise of all who visited the court. Luzzaschi was the principal musician at the court, but almost every significant Italian composer of the time had some association or contact with Ferrara. In addition, the court could boast of such illustrious poets as Guarini and Tasso.

MUSIC AT THE COURT

CONCERTO GRANDE:

A BRIDAL ODE, *Oda'l ciel questi voti*

Luca Marenzio
(1553-1599)

May heaven hear these wishes, and may you in our song—which is unworthy of your glory—accept please our devoted choirs; for, indeed, it is too sublime a burden to raise to the heavens—the name of Margherita! (Giambattista Guarini)

COLLEGIUM

WERT'S FOREWORD to *Book VIII of Five-Voice Madrigals*:

Thomas Folan, *reader*

CONCERTO DI DONNE:

Se le stelle cacassero

Giaches de Wert
(1535-1596)

If the stars should fall from heaven and every tree and fruit should dry up and rot, I would wish to die. I make no joke of it!

Suzanne Metz, Michele Moede, Megan Brown, *sopranos*
Ben Saferstein, *lute*

CAPPELLA DI MUSICA:

Itene, mie querele

Luzzasco Luzzaschi
(1545-1607)

Go hastily, my laments, in flight to her who is the cause of my eternal sorrow. Tell her, in pity, that she should be to me sweetly cruel, not cruelly adverse. For then my doleful cries will change happily into loving cries.

CHORUS

CONCERTO DI DONNE:

Se partendo da voi

De Wert

If I depart from you, leaving my heart, send me the God of Love, so that I can return happily to find his flame enclosed around you.

Suzanne Metz, Michele Moede, Megan Brown, *sopranos*

INSTRUMENTAL ENSEMBLE

MONTEVERDI'S PREFACE to *Book IV of Five-Voice Madrigals*:

Allen Kastelle, *reader*

CONCERTO GRANDE E CONCERTO DI DONNE:

Luci serene e chiare

Claudio Monteverdi
(1567-1643)

[Eyes] serene and bright, you set me aflame; but my heart feels delight in the fire, not pain. Sweet and dear word, you wound me; but my breast feels not pain from the wound, only delight. O miracle of love! A soul all afire and wounded with longing, but with no pain; with death, but no languishing. (Don Carlo Gesualdo?)

Suzanne Metz, Catherine Aragon, *sopranos* Lisa Murray, *alto*
Paul Patanella, Nathan Wilkes, *basses*

CHORUS

TWO VIOLENT TEMPERAMENTS

The year of his marriage to the Duchess Margherita, Alfonso confined Tasso, who was prone to violent intervals of melancholia, to the *Ospedale di Santa Anna*. The poet remained there for

seven years. His torment and anguish are reflected in some of the poems he wrote during his confinement. In 1594, the volatile Gesualdo came to Ferrara. After successfully planning the murder of his first wife and her lover, he married Eleonora d'Este. Her father, Cesare, was the tragic figure with whom the Este rule in Ferrara came to an end. The composer readily acknowledged the influence of works by Luzzaschi. A close personal friend of the unstable Tasso, Gesualdo set a number of his texts to music.

TO THE DUCHESS MARGHERITA D'ESTE:

... The great palaces, the ornamented roofs resound with song; alone I make this dark prison echo with weeping. Is this the faith you plighted? Are these my longed-for deserts? Alas, then, Lady, can you call a prison, pity?—a coffin, then, recompense?

(Torquato Tasso)

TO THE CATS OF SANTA ANNA from Torquato Tasso:

Paul Patanella, reader

Se così dolce è duolo

Don Carlo Gesualdo

(c. 1560-1613)

If sweet therefore is pain, ah, what sweetness I anticipate as I picture my new beloved! But if it happens that I die of pleasure and of joy, death should not be delayed for so joyful an ending and so happy a fortune! But if I must yield to pleasure and joy, do not retard death—such a joyous and fortunate destiny! (Torquato Tasso)

Catherine Aragon, Lisa Murray, *sopranos*

Paul Haebig, Peter Goehring, *baritones*

Shane Katzman-Rooks, *bass*

THE FINAL MOMENTS

CESARE D'ESTE'S FAREWELL from Giuseppe Agnelli, *Ferrara e Pomposa*:

Amy Hansen, reader

A SUGGESTED LAMENT FOR CESARE OVER FERRARA:

O Fortuna, volubil' e leggiera!

Marenzio

O fortune, fickle and inconstant! No sooner did I see the sun than I was bereft of it! No sooner did the day begin, than it was evening. Far from you, should far from you I live, tears, thoughts, and hopes will be my only sustenance, all else will I loathe. And as from long lamenting my hour approaches, may sleep take me in its arms through mercy; beautiful, dear, angelic vision! (Luigi Tansillo)

CHORUS

A MORAL FOR THE ESTENSI borrowed from Shakespeare, *Henry VIII*, III, ii:

Ben Saferstein, reader

RECESSIONAL:

Excerpt from *Miserere mei, Deus*

Josquin des Prez

Have mercy upon me, O God!

(Psalm 50)

COLLEGIUM

EPILOGUE:

Quomodo ceciderunt from *Planxit autem David*

Josquin

How the mighty are fallen! And the weapons of war are perished!

(II Samuel, i, 27)

COLLEGIUM

COLLEGIUM MUSICUM

L. D. Nuernberger, *director*

Ben Saferstein, *assistant director*

SINGERS

Catherine Aragon
Margaret Bambach
Gavin Black
Ellen Bradburn
Jonathan Brown
Megan Brown
Brian Carson
Patric Cohen
Stacia Dearmin
Allison Downey
Thomas Folan
Peter Goehring
Emily Greenleaf

Paul Haebig
Amy Hansen
Sandy Holder
Allen Kastelle
Shane Katzman-Rooks
Melinda Matthews
Suzanne Metz
Michelle Moede
Lisa Murray
Paul V. Patanella
Ben Saferstein
Julie Stalder
Nathan Wilkes

INSTRUMENTALISTS

Catherine Aragon, *viol*
Margaret Bambach, *recorder*
Greg Bloy, *recorders*
Brian Carson, *portative, bells*
Rachel Clapham, *recorder*
Patric Cohen, *viol*
Charles Collier, *sackbut*
Jonathan Dawe, *krummhorn*
Sharon Fuller, *recorder*
T. Geller, *sackbut*
Peter Goehring, *recorders*
Emily Greenleaf, *viol*

Nathan Wilkes, *krummhorn*

Robert P. Igo, *recorders*
Daniel Judge, *krummhorn, recorders*
Allen Kastelle, *recorder*
Shane Katzman-Rooks, *recorders*
Suzanne Kiihne, *recorder*
Emily Lyons, *recorder*
Paul V. Patanella, *krummhorn*
Jonathan Perry, *recorders*
Ben Saferstein, *lute*
Elizabeth Sharp, *recorder*
Claude Steinberg, *viol*
David Stuligross, *sackbut*

AN ABBREVIATED HOUSE OF ESTE

