

THE COLLEGIUM MUSICUM
FACES OF DECEIT:
The Fox, Serpent, Wolf, Man, Woman

AN ATTEMPT TO UNDERSTAND OUR OWN TIME



Reynard the Fox and Isengrim the Wolf



Adam, Eve, and the Serpent

*When I consider life, 'tis all a cheat;
Yet, fooled with hope, men favor the deceit;
Trust on, and think tomorrow will repay.
Tomorrow's falser than the former day!*

(John Dryden, *Aureng-Zebe*, IV; 1)

The world wants to be deceived!

(Sebastian Brant, *Narrenschiff*)

*Democracies cannot dispense with hypocrisy
anymore than dictatorships can with cynicism.*

(Georges Bernanos, *Nous autres Français*)

FAIRCHILD CHAPEL

1987

4:30 P.M.

SATURDAY, DECEMBER 5

SUNDAY, DECEMBER 6

This concert evolved from concern over events of the past months: the Iran-Contra hearings, disarray among TV evangelists, scandals and misrepresentations among presidential aspirants. The line "Everybody cheats!" in the recent film *Breaking Away* has taken on an ominous significance. Most disturbing is the elevation of "the lie" to acceptable, even desirable, behavior through euphemisms such as "plausible deniability," "disinformation," and "lies for lives." Looking to the past, however, it is apparent that deception has always played a prominent role in human conduct. Treachery and betrayal are commonplace in our greatest epics and tragedies; disguise and illusion have been vital to our comedies and entertainment. Countless writers, poets, and composers have touched upon deceit and falsehood in some way. The Greek and medieval fabulists assigned, admittedly often unjustly, some of our most fraudulent human qualities to certain animals—cunning to the fox, rapacity to the wolf, treachery to the serpent. Perhaps, if we assemble some of these many observations and assessments of deceit that span the centuries, we may hope to promote a clearer perspective and understanding of our own troubled time.

PROLOGUE

WOLF, FOX, SERPENT, & BROTHER (John C. Jacob, *Parabolic is is is like and*):

Ben Saferstein, *reader*

PROCESSIONAL: *Marche from Renard*

Igor Stravinsky
(1882-1971)

INSTRUMENTAL ENSEMBLE

I. DECEPTION: SOME ORIGINS

IN EDEN AND EAST THEREOF

*The infernal serpent; he it was, whose guile
Stirred up with envy and revenge, deceived
The mother of mankind.*

(John Milton, *Paradise Lost* I; 34)

THE SERPENT'S DECEIT (Genesis III; 1-7):

Jennifer Kiernan, Peter Goehring, *readers*

Durch Adams Fall ist ganz verderbt

Samuel Scheidt
(1587-1654)

KRUMMHORN QUARTET

Durch Adams Fall ist ganz verderbt

Johann Hermann Schein
(1586-1630)

Through Adam's fall is all of man's nature and existence corrupted. The same poison is inherited by us so that we cannot recover without God's trust, which was lost for us by the great wrong wherein the serpent overcame Eve and summoned God's wrath upon her.

(Lazarus Spengler)

Jennifer Love, *mezzo-soprano* Margaret Bambach, *alto*
Jonathan Brown, *tenor* Nathan Wilkes, *bass*

CAIN'S DECEIT (Genesis IV: 1-12):

Katrina Grieve, Jonathan Brown, *readers*

"Where is Abel your brother?", God said to Cain. "I do not know, Lord. Am I my brother's keeper?" And the Lord said, "What have you done? Behold, the voice of your brother Abel's blood cries out to me from the ground!"

CHORUS

JACOB AND HIS SONS

Jacob, aided by his mother Rebekah, deprived his brother Esau of his birthright through craft and deception. His later years were saddened by the evil deeds of ten of his sons, who secretly sold their brother Joseph into slavery. Dipping Joseph's tunic in goat's blood, they led Jacob to believe that his favorite son had met death by a wild beast. Later, after a severe famine struck, Jacob sent the ten sons to Egypt to petition for food. There the brothers unknowingly met Joseph, who was the governor of the land. Joseph, not revealing his identity to his brothers, demanded that Benjamin, the remaining and youngest of Jacob's sons, be brought to him or he would not grant any provisions. When the brothers returned to their aging father, Jacob reluctantly consented, believing then he had lost both Joseph and Benjamin forever as punishment for his betrayal of Esau.

JACOB'S REMORSE (Royall Tyler, *Joseph and His Brethren*):

David Nowacek, *reader*

Lamentabatur Jacob

Cristóbal de Morales
(c. 1500-1553)

Jacob was grieving over his two sons: "Alas, I sorrow for my lost Joseph and now am more distraught over Benjamin, who has been led away to procure food. I pray from my very great grief to the King of Heaven that He let me see them again."

CHORUS

Joseph then provided his brothers with food and sent them homeward. He had ordered, however, that his silver goblet be placed secretly in Benjamin's sack. A servant was then dispatched to intercept them all and accuse Benjamin of stealing the vessel. All then were ordered to return to Joseph, who, unable to restrain himself any longer, finally revealed his true identity to them.

JOSEPH REVEALED (Genesis XV; 1-4):

Jennifer Love, *reader*

Dixit Joseph undecim fratribus

Roland de Lassus

Joseph said unto his eleven brothers: "I am Joseph, whom you sold into Egypt. Does our elderly father of whom you spoke yet live? Go, bring him to me while he yet lives!"

CHORUS

INSTRUMENTAL ENSEMBLE

II. HYPOCRISY

*Only crime and the criminal, it is true,
confront us with the perplexity of radical evil;
but only the hypocrite is really rotten to the core!*

(Hannah Arendt, *On Revolution*)

*Hypocrisy will serve as well
To propagate a church, as zeal;
As persecution and promotion
Do equally advance devotion;
So round white stones will serve, they say,
As well as eggs, to make hens lay.*

(Samuel Butler, *Miscellaneous Thoughts*)

THE FRAUDULENT FOX (Odo of Cheriton, *The Fables*):

Nathan Wilkes, *reader*

Hypocritae, psuedopontifices

Anonymous motet

(13th century)

[The hypocrites, false prelates, hardened killers of the church, clink their goblets in orgies. They sow the seeds of profit with tears. On their thrones they bellow like thunder; as judges and avengers they dishonestly accuse innocent supplicants, but they are false who give judgment. They give orders; they gloat over their treasures and purses in separate lurking-places. They offer their bitter sting as honey; they tell lies and make up errors in books and hide away their faces. Practitioners of lust and crime, they debase the coinage; they bear down on the poor with their judgments, making mud bricks out of straw . . . O truth, that lies hidden under a cloud! O goodness, let terror grip the hypocrites, lest deceitful wickedness and falsehood harm you! O love, avoid the hidden paths; teach us to know what is right, for that is where you dwell!]

INSTRUMENTAL ENSEMBLE

*Woe unto you, scribes and Pharisees, hypocrites!
for ye are like unto whited sepulchres,
which indeed appear beautiful outside,
but are within full of dead men's bones,
and of all uncleanness.*

*Ye serpents, ye generation of vipers,
how can ye escape the damnation of hell?*

(Matthew XXIII; 27, 33)

Hypocritae, bene prophetavit

Sebastián de Vivanco

(c. 1550-1622)

Hypocrites, well did Isaiah prophesy of you saying: "This people honors me with their lips, but their heart is far from me."

(Matthew XV; 7-8)

CHORUS

MAN AS HYPOCRITE (Samuel Butler, *Miscellaneous Thoughts*):

Catherine Aragon, *reader*

Ballade de Frère Lubin

Roland de Lassus

To hurry post-haste to the town—20 times, 100 times, I don't know how many times—in order to do some vile thing, BROTHER LUBIN WILL DO IT GLADLY; but to have honest dealings, or to lead a wholesome life, that's a matter for a good Christian, BROTHER LUBIN IS UNABLE TO DO IT!

In order to corrupt with smooth style some girl of good bearing, no crafty old woman is needed: BROTHER LUBIN WILL DO IT GLADLY. He preaches like a true theologian, but as for drinking clean clear water—give it to your dog to drink: BROTHER LUBIN CANNOT DO IT!

To do harm rather than good, BROTHER LUBIN WILL DO IT GLADLY; but if it is some good matter, BROTHER LUBIN CANNOT DO IT!

(Clement Marot)

Catherine Aragon, *soprano* Emily Greenleaf, *alto*
Jeffrey Bennett, *tenor* Paul Patanella, *baritone* Carlo Maley, *bass*

COLLEGIUM

THE WOLF AND THE SHEPHERD (Aesop, *The Fables*):

Heather Parker, *reader*

A feigned friend

William Byrd
(1543-1623)

A feigned friend by proof I find to be a greater foe than he that with a spiteful mind doth seek my overthrow. For of the one I can beware; with craft the other breeds my care. No greater fraud nor more unjust than false deceit hid under trust.

Suzanne Metz, Catherine Aragon, *sopranos*
Ben Saferstein, *lute*

III. FALSITY OF LOVERS

IN NOMINE: *Believe me!*

Christopher Tye
(c. 1500-c. 1572)

GAMBA CONSORT

FALSE MEN

THE POISONED SERPENT (Sir Walter Raleigh, *False Love*):

Sarah Pillow, *reader*

The flattering words

John Farmer
(fl. 1595)

The flattering words, sharp glosses, that men use to trap poor silly women in their snares with grief and endless cares! Sometimes they smile and sometimes frown, but never plead indeed till time and place where they may watch their sorrows for to breed.

Suzanne Metz, Catherine Aragon, *sopranos*
Emily Greenleaf, *alto* Paul Patanella, *baritone*

FALSE THESEUS (Ovid, *The Heroides; Ariadne to Theseus*):

Rachel Clapham, *reader*

O Teseo mio

Claudio Monteverdi
(1567-1643)

O Theseus, if you knew, O God, alas, how your poor Ariadne grieves, perhaps repenting you would turn again the bow to the shore! But with the gentle breeze you happily go from it and from me who weeps. Athens joyfully prepares for you a superb triumph, while I remain here alone food for wild beasts on the solitary beach! You will happily embrace your aging parents, while I never more will see either my mother or my father.

Emily Greenleaf, Jennifer Love, *sopranos*
Jennifer Kiernan, *alto* Tom Hallenbeck, *baritone*

CHORUS

Alas, it is I

Edmund Turges
(c. 1450-1502)

Alas, it is I that wot not what to say, for why I stand as she that is abused: thereas I trusted, I was late cast away and no cause given to be so refused. But pity it is that trust should be misused other by colour or by false semblance. Where that is used can be no surance.

Catherine Aragon, *soprano*

INSTRUMENTAL ENSEMBLE

FALSE WOMEN

*Wolves are known for their rapacity,
and for this reason we called prostitutes wolves,
because they devastate the possessions of their loves.*

(*The Bestiary* [13th cent.]; T. H. White, translator)

Ich weiss mir ein Maidlein

Roland de Lassus

I know a maid, pretty and refined. But be on guard, she can well be both false and friendly!
Be on guard, trust her not! She makes a fool of you!

Catherine Aragon, Emily Greenleaf, *sopranos*
Paul Patanella, Ben Saferstein, *basses*

Es hett ein Biedermann ein Weib

Ludwig Senfl
(c. 1486-1543)

A man of honor had a wife who liked to play around; that came of her straight, proud body. So she asked her husband TO GO OUT IN THE FIELD TO MOW THE HAY.

Then a young man came into the house and was by this woman well received. "MY MAN IS IN THE FIELD TO MOW THE HAY."

He took her by the waist and what more I do not know, but her husband called from the loft: "Get out, I am still here; I'VE NOT YET GONE TO THE FIELD TO MOW THE HAY!"

"Oh, my good dear Herman, please forgive me this! I will for all my life cook the better for you. I THOUGHT YOU'D GONE TO THE FIELD TO MOW THE HAY."

"Even if I had gone out to fetch a little straw, you would cavort with other men; so let the devil GO OUT TO THE FIELD TO MOW THE HAY!"

Jonathan Brown, Jeffrey Bennett, *tenors*
Peter Goehring, Tom Hallenbeck, Carlo Maley, *basses*

KRUMMHORN QUARTET

Tell me, true love

John Dowland
(1562-1626)

Tell me, true Love, where shall I seek thy being? In thoughts, or vows, or words, or promise-making? In reasons, looks, or passions never seeing? In men on earth or women's minds partaking? Thoughts feigned, words false, vows and promise broken made true love fly from earth, this is the token.

Jeffrey Bennett, *baritone* Ben Saferstein, *lute*

IV. BETRAYAL

*There is a moment of difficulty and danger
at which flattery and falsehood can no longer deceive,
and simplicity itself can no longer be misled.*

(*The Letters of Junius* [1769])

Unus ex discipulis meus

Tomás Luis de Victoria
(1548-1611)

One of my disciples will this day betray me: woe to him by whom I am betrayed! He that dips his hand with me in the dish is the man that will deliver me into the hands of sinners!

It had been better for him had he never been born.

Suzanne Metz, *soprano* Jennifer Love, *mezzo-soprano*
Margaret Bambach, *alto* Peter Goehring, *baritone*
Nathan Wilkes, *bass*

CHRIST STILL BETRAYED (E. A. Robinson, *Calvary*):

Emily Greenleaf, *reader*

Stabat Mater dolorosa

L. D. Nuernberger
(Written June, 1987)

[IN TRIBUTE TO THOSE MOTHERS WHO GRIEVE FOR SONS BETRAYED AND
SACRIFICED IN LEBANON AND THE PERSIAN GULF]

The sorrowful mother was standing beside the cross, weeping, as her Son hung from it. Through her soul—lamenting, anguished and sorrowful—had passed the sword! O how sad and afflicted was that blessed mother of the only Begotten One! She grieved, lamented, and trembled as she saw the pains of her glorious Son! Who could not fail to be compassionate at seeing the loving mother sorrowing over her Son? For the sins of His people, she saw her Son in torment and subjected to scourging. She saw her Son dying, abandoned while He yielded up His spirit. O mother, fountain of love, make me feel the full strength of your sorrow that I may mourn with you! Amen.

(Attributed to Jacopone da Todi)

*If we had not been taught how to interpret
the story of the Passion,
would we have been able to say
from their action alone
whether it was the jealous Judas
or the cowardly Peter who loved Christ?*

(Graham Greene, *The End of the Affair*)

JUDAS BETRAYED (Stephen Spender, *Judas Iscariot*):

Daniel Judge, *reader*

Judaskuss

Paul Hindemith
(1895-1963)

You see only the cursed gold that I have taken! And you keep silent that He still gave me the morsel at the Supper. In order that the scripture be fulfilled, it had to fall upon me. He charged me to do it quickly. Therefore I had to leave, go out and return, and then I took and had my payment. Still He, who stood on Cedron, knew all already, and He saw me and spoke and permitted me no delay. "With a kiss will you betray me?" So then I kissed Him. They seized Him, bound Him, and dragged Him away. And although my heart was nearly torn asunder, I had my payment! O you bitter remorse, shame, and grief! He gave me my destiny; for you He died a death on the cross! I go now and take the rope!

(Joseph Weinheber)

Daniel Judge, *baritone*

CHORUS

EPILOGUE

A SUMMARY FOR OUR TIME? (Samuel Butler, *Miscellaneous Thoughts*):

Jennifer Baker, *reader*

VALEDICTION (Sir Walter Raleigh, *The Lie*):

Paul Patanella, *reader*

RECESSIONAL: *Marche* from *Renard*

Igor Stravinsky

INSTRUMENTAL ENSEMBLE

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COLLEGIUM MUSICUM

L. D. Nuernberger, *director*

Ben Saferstein, *assistant director*

SINGERS

Catherine Aragon
Jennifer Baker
Margaret Bambach
Jeffrey Bennett
Greg Bloy
Jonathan W. Brown
Anne Crawford
Peter Goehring
Emily Greenleaf
Katrina Grieve
Tom Hallenbeck

Jennifer Kiernan
Jennifer Love
Carlo Maley
Suzanne Metz
David Nowacek
Heather Parker
Paul V. Patanella
Sarah Pillow
Ben Saferstein
Nathan Wilkes
Alex Wolf

INSTRUMENTALISTS

Catherine Aragon, *viols*
Margaret Bambach, *recorders*
Greg Bloy, *recorders, portative organ*
Rachel Clapham, *recorders*
Anne Crawford, *lute*
Nathaniel Dickey, *sackbut*
Peter Goehring, *recorders, hammer dulcimer*
Emily Greenleaf, *viol, vielle*

Tom Hallenbeck, *viol*
Robert Igo, *recorders*
Daniel Judge, *recorders, krummhorn*
Paul V. Patanella, *sackbut, krummhorn*
Ben Saferstein, *lute, viol, krummhorn*
Roger Schmidt, *sackbut*
Elizabeth Sharp, *recorders*
Nathan Wilkes, *sackbut, krummhorn*