

OBERLIN COLLEGE CONSERVATORY OF MUSIC

THE COLLEGIUM MUSICUM

THE FAREWELL!

A Valedictory in Words and Music

ДО СВИДАНИЯ! NÄKEMIN!

hasta la vista!

СБОHEM! ŻEGNAJCIE!

tot ziens! auf Wiedersehen! Godspeed!

再 DO WIDZENIA! farväl! VAARWEL!

見 adjö! lebewohl! ade! adeus!

arrivederci! FOR AULD LANG SYNE!

GOOD-BYE! adiós! addio!

au revoir! VALE! להתראות

Fare ye well! adieu!

Ξε Αποχαιρετίσιναι Χαίρετε

Partir c'est mourir un peu.

(French Proverb)

FAIRCHILD CHAPEL

1989

4:30 P.M.

SATURDAY, MAY 6

SUNDAY, MAY 7

PROLOGUE

PROCESSIONAL:

Loth to Depart

Giles Farnaby
(c. 1565-1620)

INSTRUMENTAL ENSEMBLE
AND CHORUS

I. FAREWELLS OF EXIGENCY

THE CAUSE UNKNOWN:

Adieu, fillette de regnon

Attr. Heinrich Isaac
(c. 1450-1517)

GAMBA CONSORT

FUNDS RUN OUT:

Adieu, mes amours

Josquin des Prez
(c. 1440-1521)

Adieu to you, my loves!—if the money from the King does not come very soon!

Carlo Maley, *baritone* Robert Higgins, *bass*

INSTRUMENTAL ENSEMBLE

LOSS OF SANCTUARY:

Ich armes Käslein kleine

Ludwig Senfl
(c. 1486-1543)

I, a poor little screech owl, where can I fly to in the night, when I am so completely alone? It makes me truly shudder!

My tree has given away for me on which I could rest. The tiny leaves are all dead. My heart is full of sadness!

I must depart from you, love of my heart, I am very sorrowful! I have never suffered so much! Good-bye, I must away!

MENS' CHORUS
KRUMMHORN QUARTET

TIME RUNS OUT:

Wohlauf, ihr lieben Gäste

Thomas Sartorius
(1577-1637)

—Drink up, dear guests! You still sit celebrating! The check is already made out, and it is also past midnight!

—O dear inn-keeper, wait a while, why must you be in so great a hurry? The parish clock has not yet sounded, therefore we still have plenty of time!

—Pay attention! For it will now soon strike!

—ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT, NINE! That should bring some vexation and concern to you! Listen, gentlemen, and let me say to you: The clock has struck nine times!

—Drink up! You brothers in common, and now let us gladly go home. Inn-keeper, farewell and good night!

—Go on home and sleep well until you awaken!

Kirsten Hagstrom, Anne Crawford, *sopranos*
Carlo Maley, Paul Patanella, *baritones* Nathan Wilkes, *bass*

INSTRUMENTAL ENSEMBLE

FORCED PARTINGS:

Adieu, m'amour, adieu ma joie

Guillaume Dufay
(c. 1400-1474)

Farewell, my love! Farewell, my joy! Farewell to the solace that I have had! Farewell, my loyal mistress! Saying farewell wounds me so deeply that it seems that I ought to die!

Catherine Aragon, *soprano* David Nowacek, *tenor*

INSTRUMENTAL ENSEMBLE

FRANÇOIS VILLON, *Roundel*

Gregory Saunier, *reader*

Ich sag ade

Anonymous
(16th century)

[I say farewell, for we two must part! I leave my heart with you. Everywhere you are, there I will be in both your need and your pain. You shall ever be my most dear.]

SACKBUT QUARTET

Dunque da voi convien ch'io allontane

Luca Marenzio
(1553-1599)

Must I then depart from you, O dearest part of my soul, in order to entrust my life to unsettled waters? And how will that parting be, when, if waiting for it alone is so bitter?

(Luigi Tansillo, capitolo *Se quel dolor*)

CHORUS

II. SAILORS' FAREWELLS

FAREWELLS AT CARTHAGE:

Come away, fellow sailors

Henry Purcell
(c. 1659-1695)

CHORUS
INSTRUMENTAL ENSEMBLE

ANONYMOUS, *O meeting is a pleasure*

Dawn Stevenson, Jennifer Levin, Margaret Porter, *readers*

FAREWELLS IN SPAIN:

Farewell and adieu to you, Spanish ladies

Sea Chanty

SAILORS' CHORUS:

Nathaniel Dickey, Allen Kastle, David Nowacek, Gregory Saunier, *tenors*
David Fuqua, Peter Goehring, Paul Patanella, David Zajic, *baritones*
David Cohen, Robert Higgins, Carlo Maley, Nathan Wilkes, Alex Wolf, *basses*

KRUMMHORN QUARTET

JOHN DRYDEN, *Spanish Fryar*

Anne Crawford, Emily Greenleaf, *readers*

FAREWELLS TO FOREIGN SHORES:

We're homeward bound

Sea Chanty

SAILORS' CHORUS INSTRUMENTAL ENSEMBLE

FAREWELLS TO OLD COMRADES:

Come all ye old comrades

Sea Chanty

SAILORS' CHORUS

JOSEPH CONRAD, from *Nigger of the Narcissus*

Carlo Maley, *reader*

III. FAREWELLS OF BETRAYED LOVERS

*Oh! more then tears of blood can tell,
When rung from guilt's expiring eye,
Are in that word—Farewell!—Farewell!*

(Lord Byron)

THE PAIN OF PARTING:

Ab! dolente partita

Claudio Monteverdi
(1567-1643)

O woeful parting! O end of my life! How can I part from you and not die? Yet now I
experience the pain of death!

(Giovanni Battista Guarini, *Il pastor fido*; III, iii)

CHORUS

A FAREWELL FROM THE LUTE:

SIR THOMAS WYATT, *The Lover Complaineth*

Catherine Aragon, *reader*

Now, O now, I needs must part

John Dowland
(1562-1626)

Catherine Aragon, *soprano*
Emily Greenleaf, *lute*

NATURE SYMPATHIZES:

Per grideran piagendo il fonti

Luca Marenzio
(1553-1599)

For me the fountains are weeping, and the murmuring winds will relate my laments. Pity and sorrow will speak in my face, and, if all other things be silent, at the end will speak my death. And this death will tell you of my suffering.

(Giovanni Battista Guarini, *Il Pastor fido*; I, i)

CHORUS

THE FAREWELL OF THE LUTE RETURNS:

The Frog's Galliard (Now, O now, I needs must part)

Thomas Morley
(1557-1602)

INSTRUMENTAL ENSEMBLE

DEATH PROVIDES ESCAPE:

Hai, già mi discoloro

Don Carlo Gesualdo
(c. 1560-1613)

Oh, already I grow pale! Alas! The light fades from my eyes and the voice from my chest. O what a welcome death if at least I am able to say: I die, my life!

CHORUS

LORD BYRON, *The Farewell to a Lady*

Allen Kastelle, reader

IV. FINAL FAREWELLS AND TRIBUTES

*The hour of departure has arrived, and we go on our ways—
I to die, and you to live. Which is better only God knows.*

(Plato, *Apology*)

OLD AGE AND THE FAREWELL:

ARCHIBALD MACLEISH, *Definitions of Old Age*

David Fuqua, reader

A LAMENTATION FOR MACHAUT:

Première déploration sur la mort de Machaut

Franciscus Andrieu
(fl. 1370)

Warriors, lovers, ladies, knights, scholars, musicians and performers in France; good Sophists, all you poets, all you who have melodious voices, those who sing like organs at all times, and those who hold dear the sweet art of music—struggle with your grief and weep, because it is deserved! Machaut, the noble rhetorician, is dead!

(Eustache Deschamps)

Suzanne Metz, *soprano*

Dawn Stevenson, *Gothic harp* Greg Bloy, *portative*

A TRIBUTE TO ALL THE NOBLE DEPARTED:

HENRY WADSWORTH LONGFELLOW, from *A Psalm of Life*

Peter Goehring, reader

A LAMENTATION FOR OCKEGHEM:

Nymphes des bois

Josquin des Prez

(c. 1440-1521)

Nymphs of the wood, goddesses of the fountains, master singers of all nations, change your loud, clear, and high voices into sharp cries and lamentations! The molestations of Atropos have entrapped your Ockeghem, the true treasure of music and of the master-work. Because of his death, henceforward there can no longer be any escape from the great sorrow that now covers the earth. Don your mourning clothes—Josquin, Brumel, Pierre de la Rue, Compère—and weep many tears! You have lost your good father! May he rest in peace! Amen!

TENOR: Eternal rest grant unto them, O Lord, and let eternal light shine upon them.

CHORUS

Nathan Wilkes, *sackbut*

LAMENTATIONS FOR HENRY NOEL—"BONNY-BOOTS":

From THE TRIUMPHS OF ORIANA, *Come blessed bird*

Kate McEvoy, *reader*

Noel, adieu thou court's delight

Thomas Weelkes

(c. 1575-1623)

Suzanne Metz, Catherine Aragon, *sopranos*

David Nowacek, Gregory Saunier, *tenors*

Peter Goehring, *baritone* Carlo Maley, *bass*

CHORUS

AIR, Since Bonny-Boots was dead

Nathaniel Dickey, *reader*

Our Bonny-Boots could toot it and foot it

Thomas Morley

(1557-1602)

Rebecca Whisnant, Suzanne Metz, *sopranos*

Emily Greenleaf, *alto* Paul Patanella, *baritone*

Carlo Maley, *bass*

V. FAREWELLS ADDRESSED TO PLACES

A FAREWELL TO FRANCE:

LORD BYRON, *Napoleon's Farewell*

Nathan Weelkes, *reader*

A FAREWELL TO INNSBRUCK:

Innsbruck, ich muss dich lassen

Heinrich Isaac

(c. 1415-1517)

[Innsbruck, I must leave thee, I travel my road beyond into a strange land. My joy is taken from me. I do not know if I will ever again regain it, whereupon I am in misery.]

RECORDER QUARTET

A FAREWELL TO LONDON:

ALEXANDER POPE, *In the Year 1715*

David Zajic, *reader*

A FAREWELL TO THE MEADOWS:

Adiós, verde ribera

Francisco Guerrero
(1528-1599)

Farewell, green banks and meadows,
Where once I was more content than I am now,
To gaze idly and recount my sorrows
Believing that my troubles would rest.
But now, I come to you and wish to say: Folly! Let it pass!

Suzanne Metz, Catherine Aragon, *sopranos*
Kirsten Hagstrom, Emily Greenleaf, *mezzo-sopranos*

A FAREWELL TO AN ORCHARD:

ROBERT FROST, *Good-bye and keep cold*

Paul Patanella, *reader*

A FAREWELL TO THE FOREST:

Dunque addio care selve

Heinrich Schütz
(1585-1672)

Then farewell, my dear woods, farewell. Receive then these final sighs until—released by unjust and harsh steel—my cold shade returns to your beloved shades. I, being innocent, am unable to go to the painful inferno, nor am I able to be among the blessed, being so laden with despair and grief.

(Giovanni Battista Guarini, *Il pastor fido*; IV, v)

CHORUS

EPILOGUE

All farewells should be sudden.

(Lord Byron, *Sardanapalus*)

SOME FINAL THOUGHTS:

VISCOUNT MORLEY OF BLACKBURN, fragment from *Address on Aphorisms*

Emily Greenleaf, *reader*

DANTE GABRIEL ROSSETTI, fragment from *The House of Life*

Carlo Maley, *reader*

LORD BYRON, fragment from *Childe Harold's Pilgrimage*

Joseph Rhinewine, *reader*

A. E. HOUSEMAN, fragment from *To an Athlete Dying Young*

Emily Greenleaf, *reader*

SHAKESPEARE, fragment from *Troilus and Cressida*; III, iii

David Nowacek, *reader*

RECESSIONAL:

Farewell, my old comrades

Sea Chanty

COLLEGIUM

SYNOPSIS

Farewells can span a wide range of emotions—from despair, grief and bitterness to resignation, nostalgia, relief, and even joy. In some instances, several, or perhaps even all, of the feelings within this spectrum may exist simultaneously.

I. FAREWELLS OF EXIGENCY

Events quite beyond the control of the individual precipitate many farewells. In *Adieu, fillette*, an instrumental work attributed to Isaac, no clue other than the title remains to explain the reason for the farewell or the precise meaning intended for "fillette," which has been identified not only as "young maid" but also as "a small wine vessel." Josquin's *Adieu, mes amours* introduces a very popular Renaissance tune as a free canon between two voices. Here the text is quite specific. A lack of money, resulting from funds too long withheld by the king, will soon force an imminent departure. Senfl's *Ich armes Käuzlein* recounts the fear and despair of a small owl that is forced to abandon the security of his dying tree and to depart into the dark unknown. Sartorius' *Wohlauf, ihr lieben Gäste* portrays a group of revelers lingering overly long at the local tavern. Nine strokes of the parish clock—probably signifying the hour of Lauds at about 3 A.M.—finally forces the reluctant company to bid one another farewell and to strike out for home. Dufay's *Adieu, mes amours* and Villon's *Roundel* liken forced departures to dying. The text of *Ich sag ade* promises, in spite of a forced separation, a symbolic togetherness ever in times of trouble and need. Luigi Tansillo's text *Dunque da voi convien* conveys the anguish of anticipating an inevitable farewell. Marenzio's setting is part of an extensive ten-part madrigal cycle that is devoted entirely to Tansillo's poem.

II. SAILORS' FAREWELLS

The traditional image of the sailor with a sweetheart in every port is reinforced by Purcell's *Come away fellow sailors*. The hastily departing seamen assuage their Carthaginian "nymphs of the shore" with false vows of returning. *O meeting is a pleasure* seems appropriate as a response the "nymphs" might have made to such parting promises. In the chanty *Farewell, Spanish ladies*, the sailors again pledge to return in the near future. Dryden's *Farewell, ungrateful traitor* suggests a reply that could well have been voiced by the ladies. In the chanty *We're homeward bound*, the crew bids farewell to foreign ports and joyfully sets sail for home. A sailor laments the parting from his sweetheart in *Come all ye old comrades* and also, more poignantly, the separation from his fellow mates. That sad moment when a crew must disband at the end of a voyage is recaptured in an excerpt from a Joseph Conrad novel.

III. FAREWELLS OF BETRAYED LOVERS

Texts involving farewells by lovers spurned or betrayed provided copious material for Renaissance and Baroque composers. Monteverdi's *Ab! dolente partita* and Marenzio's *Per me grideran* are passages drawn from Giovanni Battista Guarini's pastoral drama *Il pastor fido*. Both express the hero Mirtillo's despair after being apparently spurned and rebuked

by the heroine Amaryllis. Sir Thomas Wyatt's *The Lover Complaineth* portrays a silenced lute as a symbol of a terminated love affair. The poem seems an appropriate preface to Dowland's lute song *O now, I needs must part*. The melody in Dowland's work provides the basis for Morley's consort piece *The Frog's Galliard*. Gesualdo's remarkable *Hia, me già mi discoloro* purports to express the onset of the symptoms of death occasioned by the obstinancy of a lover. Although undoubtedly "death" here is symbolic in the usual Renaissance sense, we shall assume a literal meaning for the purposes of our topic.

IV. FINAL FAREWELLS AND TRIBUTES

MacLeish's *Definitions of Old Age* displays the poet's resignation to the inevitable consequences and finality of aging. The elegies in honor of the composers Machaut and Ockeghem are representative of a number of similar compositions of this type. Weelkes' *Noel, adieu* is a tribute to Henry Noel, a member of the court of Elizabeth I. Noel's artistry as recorder player, singer and dancer is attested by references to "Bonny-Boots" in several contemporary madrigals and airs. Weelkes' moving memorial is in stark contrast with Morley's more pragmatic *Our Bonny-Boots could toot and foot it*, which follows. Here the practical question of who might best prove a worthy successor to Bonny-Boots and his talents is raised and resolved.

V. FAREWELLS TO PLACES

Napoleon bids a bitter adieu to France in Byron's *Napoleon's Farewell*. Isaac's setting of the sentimental text *Innsbruck, ich muss dich lassen* introduces a melody which reappears much later in a chorale associated with Bach's *St. Matthew Passion*. Pope's departure from London *In the Year 1715* combines bitterness with considerable nostalgia. Guerrero's *Adiós, verde ribera*, a farewell to the countryside, discounts the power of pastoral life to allay worries and troubles. Frost's *Good-bye and keep cold* bids a reluctant farewell to an orchard in winter. Schütz's *Dunque, addio care selve* sets yet another text drawn from *Il pastor fido*. Amaryllis, believing herself about to be sacrificed as punishment for a misalleged infidelity, bids a tearful farewell to her forest home.

EPILOGUE

A series of appropriate sentences from works by various authors and a repeat of the chanty *Farewell, my old comrades* all serve as reminders that many of the personnel in our current Collegium will also be forced to separate at the end of this semester. Our concert is dedicated as a farewell tribute to all those who "may" or "may never all meet here again."

COLLEGIUM MUSICUM

L. D. Nuernberger, *director*

Catherine Aragon, *assistant director*

SINGERS

Catherine Aragon
David Cohen
Anne Crawford
Nathaniel Dickey
David Fuqua
Peter Goehring
Emily Greenleaf
Kirsten Hagstrom
Chandra Hanson
Robert Higgins
Allen Kastle
Jennifer Levin

Carlo Maley
Kate McEvoy
Suzanne Metz
David Nowacek
Paul V. Patanella
Margaret Porter
Joseph Rhinewine
Gregory Saunier
Dawn Stevenson
Rebecca Whisnant
Nathan Wilkes
Alex Wolf

David Zajic

INSTRUMENTALISTS

Catherine Aragon, *bass viol, Renaissance flute*
Greg Bloy, *harpsichord, portative, krummhorn*
Deborah Clark, *violin, treble viol*
Patrick Collier, *sackbut*
Anne Crawford, *harpsichord, tenor viol*
Nathaniel Dickey, *sackbut*
Cecily Fuhr, *lute, recorder, krummhorn*
Heather Givens, *recorder*
Peter Goehring, *hammer dulcimer*
Emily Greenleaf, *lute, treble viol*

Anne Zald, *recorder*

Chandra Hanson, *bass viol*
Robert Higgins, *sackbut*
Lenore Horner, *recorder, krummhorn*
Allen Kastle, *violin*
Laura Kaufman, *recorder*
Paul V. Patanella, *krummhorn*
Dawn Stevenson, *Gothic harp*
Rebecca Whisnant, *violoncello*
Nathan Wilkes, *sackbut, krummhorn*
David Zajic, *viola, recorder, krummhorn*