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Music of the
MEDIEVAL COURT and COUNTRYSIDE
(FOR THE CHRISTMAS SEASON)

New York Pro Musica
Noah Greenberg, Musical Director







Music of the
MEDIEVAL COURT and COUNTRYSIDE
(for the Christmas Season)

New York Pro Musica Antiqua

NOAH GREENBERG

Musical Director

PERFORMERS:

Betty Wilson, soprano • Jean Hakes, soprano • Russell Oberlin, countertenor • Charles Bressler, tenor
Arthur Squires, tenor and tenor viol • Brayton Lewis, bass • Martha Blackman, bass viol • Bernard Krainis,
recorders (*sopranino, soprano, alto, tenor and bass*) • Paul Ehrlich, treble viol, rebec and tenor recorder
Paul Maynard, harpsichord • Meyer Slivka, percussion (*drums, triangle, finger cymbals, tambourine, bell*)

SIDE ONE:

1. Viderunt (*Leonin*)
2. Two French Dances (*Anon.*)
Ductia—Estampie
3. Hostis Herodes (*Dufay*)
4. Vergine bella (*Dufay*)—Russell Oberlin,
Countertenor
5. Ave Regina (*Dufay*)
6. There is no Rose (*Anon. English*)—
Betty Wilson, Soprano
7. Saltarello (*Anon. Italian*)—Paul Ehrlich, Rebec

SIDE TWO:

1. Riu, Riu (*Anon. Spanish*)—Brayton Lewis,
Bass
2. Dadme albricias (*Anon. Spanish*)
3. Salve Regina (Martin de Rivaflacha)—
Charles Bressler, Tenor
4. Four Dances (*Pierre Attaignant*)
Pavane—Galliarde—Tourdion—Basse danse
5. Te Deum (*Anon. English*)—Russell Oberlin,
Tenor; Jean Hakes, Soprano
6. Nowell, Nowell (*Richard Smert*)

Notes by Saul Novack

D In the society of the late Middle Ages and early Renaissance, just as in any other time, man sang and man danced. To his singing he brought many instruments. From the time that the art composer began, on festive occasions, to substitute sections of polyphony for the single line of Gregorian chant, instruments were freely admitted to add splendor to the worship of God. Whether within the immense structure of the Gothic Cathedral or within the more intimate chapel of the royal court, this type of musical ornamentation of the service was cultivated considerably. Paintings of greater and lesser masters of this era attest to the rich and varied combinations of voice and instrument in the sacred sphere. Through the alternation of the monophonic melos of traditional chant and the polyphonic elaboration of the art composer man was able both to inherit the historical past and to be enriched by the vitality and nearness of the present.

Popular song and courtly song became springboards for sacred devotions. Religious festivities, such as the celebration of the Nativity, were reflected in such mixtures. The English carols, for example, reveal not only musical fusion, but textual as well, through the juxtaposition of the learned Latin and vernacular. Courtly poetic art springing from rustic sources, such as in the case of the Spanish *villancico*, sensitively expressed both.

The adoration and worship of Mary played an intimate role in the daily lives of the people. The thirteenth century practice in Italy of singing canticles before the statue of the Virgin spread all over Europe. The polyphonic antiphons, *Salve Regina* and *Ave Regina*, performed in this recording, reveal the art manifestation of popular devotion.

Both in the court and countryside the dance was actively enjoyed. The function of the music, performed by all manner of instruments, was to accompany the dance. The court dances became highly mannered and rather restrained, but the uninhibited leaping and thrusting dances of the peasant (vividly represented by Breughel) influenced the more sedate style.

Popular and art form and spirit in music and in poetry frequently were drawn together as one. It is not always easy to differentiate sacred from secular since they were interrelated so intimately. Voice and instrument joined together freely in the service of both areas of expression. Thus in this unique manner, so rich and varied that it eludes description and categorization, did the music of the time reflect and express the spirit of the age.



SIDE 1 BAND 1 Leonin (fl. c.1160)

VIDERUNT ensemble

Leonin, in the late twelfth century, and his successor, Perotin, in the early thirteenth century, represent the two great figures who formulated and cultivated the great musical Gothic art of the Cathedral of Notre Dame de Paris. It is in the compositions of Leonin that we witness for the first time in liturgical music the organization of time values into patterns clearly establishing the concept of rhythm. The sources of this concept are, however, secular, for it was from the word-born rhythmic modes of the troubadour and trouvère, the courtly poet singers, that the rhythmic groupings of the Notre Dame composers evolved.

Viderunt Omnes is taken from Leonin's *Great Book of Organa*, a collection of two part compositions for the entire Church year that were polyphonic substitutes, on important occasions, for the one part chant melody. The composition is constructed on the Christmas Gradual, *Viderunt omnes fines terrae salutare Dei nostri: jubilate Deo omnis terra*. (All the ends of the earth have seen the salvation of our God: Be joyful in the Lord, all the earth.) Leonin polyphonically sets only the chant melody belonging to the first two words. The chant tones of *Viderunt* are considerably extended, above which the upper voice moves in a manner corresponding to 6/8 meter, dominated by a trochaic rhythm, the whole creating a solemn Gothic grandeur.

BAND 2 Anonymous

TWO DANCES a. *Ductia* b. *Estampie* recorder, viols and percussion (a.) recorder, rebec, viol and percussion (b.)

The *ductia* and its closely related, more expanded form, the *estampie*, are examples of thirteenth and fourteenth century

dances that were performed by court musicians and itinerant jongleurs on festive occasions in the French courts. The air was filled with sounds of fiddle, trumpet, shawm (early oboe), drum, and other instruments. By the thirteenth century the courtly dance had become refined and rather intricate, though it did not hesitate to adopt some of the more vigorous characteristics of the more earthy dance of the countryside. The *ductia* and *estampie* are characterized by regular and repeated sections (puncta). It is believed that the *estampie* was a gliding dance.

BANDS 3, 4, and 5 Guillaume Dufay
(c.1400-1474)

HOSTIS HERODES	a cappella
VERGINE BELLA	countertenor, recorder, and viols
	Russell Oberlin
AVE REGINA	ensemble

The greatness of Dufay has been well established. He absorbed the flowing lyricism and warmth of fourteenth century Italian musical art and the sonorous clarity of the English composers (particularly Dunstable) whose music was known in the Burgundian Court. With the consummate skill of the great artist, he fused these with the structural masterliness of his French-Gothic forerunners, to create a new international art-style that in its cultivation and expansion was to be the dominant, central musical language of the continent for more than a hundred years. Born in Flanders, he travelled considerably, being active in Italy (especially in his youth), France, and in Burgundy.

Hostis Herodes, a hymn for the Epiphany, the feast celebrating the coming of the Magi, illustrates the systematic alternation of chant and polyphony. The *fauxbourdon* technique, producing a succession of parallel chords of consonant sixths and thirds, is beautifully invoked as a bit of word painting when the word *lumine* (light) appears. This is a hymn which was intended for the intimate chapel of the court. *Vergine Bella*, an early Italian work, is a setting of Stanza I of Petrarch's Canzone 49. The mixture of sacred and secular elements of the text provided Dufay with an ideal basis for a musical setting which is a subtle fusion of both. The smoothly flowing upper voice recalls the melismatic beauty of the great *trecento* Florentine composer and contemporary of Petrarch, Francesco Landini. The last of these pieces of Dufay, like the preceding ones also for three voices (lines of polyphony), is the *Ave Regina*, one of the four famous Marian Antiphons. After the monophonic intonation of the chant melody the voices begin in note against note style. A very early piece by

Dufay, it combines the qualities of the old and the new; i.e., Machaut-mannered (French, fourteenth century) cadences, and the fauxbourdon sonorities of the fifteenth century English. Particularly expressive is the extended treatment of the word, *Alleluia*.

None of these pieces indicates instrumentation or the manner in which voices and instruments are to be combined. The performance on this record presents three different possibilities.

BAND 6 Anonymous

THERE IS NO ROSE

soprano and recorders
Betty Wilson

The fifteenth century English carol was ceremonial music, used as a liturgical procession or ornamenting the service in another fashion. These polyphonic two and three part carols reveal, in their mixture of vernacular and Latin texts, ecclesiastical origin and cultivation. They were, however, destined for popular appeal in the enrichment of the service. In form they are characterized by a beginning *burden* (a refrain) sung in alternation with each verse. There can be no doubt as to the popular flavor of the musical treatment. The clearness of the phrases, the English predilection for sonorous consonance, all combined with an unequivocal sense of tonality create a unique popular sacred composition that stands in bold contrast to the generally much more involved and oft-times esoteric musical expression revealed in contemporaneous motets and masses. While most of these carols are festive in character, some are reflective; others seem to have a didactic purpose. The celebration of the Nativity, as in *There is no Rose*, is the most popular theme, but there are others as well.

BAND 7 Anonymous

SALTARELLO

rebec and percussion
Paul Ehrlich

The fourteenth century Italian *saltarello* contrasts with the more refined *estampie* dance (Band 2). It is more vigorous, and its rhythmic quality, designed for "leaping" (*saltare*) steps, reveals its peasant origin. Subsequently it was adopted by the court as a contrasting after-dance to the quieter type such as the gliding *bazza danza*.

SIDE 2 BANDS 1 and 2 Anonymous

RIU, RIU bass, men's voices and
tambourine • Brayton Lewis
DADME ALBRICIAS ensemble

The Spanish *villancico*, a refrain verse form related to the French *virelai* and the Italian *ballata*, found much favor towards the end of the fifteenth century among courtly poets. The two pieces represented here come from a collection that was printed in Venice in 1556. In the cultivation of this essentially rustic lyricism, the poet created a refined, sophisticated quality of popular style. The musician provided a generally simple polyphonic setting, most often in the familiar note-against-note style, as in *Dadme albricias*. More intricate musical touches are sometimes apparent, as in the use of bits of imitation (as in *Riu, riu*), for these composers were familiar with the high art of Flemish polyphony. The famous Fleming, Gombert, is represented in this same collection of *villancicos*. In this regard they were similar to their Italian counterpart, the contemporaneous *frottola*. The latter, however, in its fusion with Flemish polyphony, became the springboard for the development of the great Italian *madrigal* of the sixteenth century. The *villancico* remained popular in flavor, and its naturalistic use of rhythms (Note how this is highlighted in *Riu, riu*) and melodic color reflects a true Spanish expression. Fifteenth century pronunciation is employed in this performance.

The nature of the text varies considerably. There are secular themes of various types; religious poems, particularly in celebration of important festivals. Some are obviously intended for dancing, — religious as well as secular! In its subsequent history the *villancico* of the Nativity became the dominant type of setting and, as was the case of the English carol, is the only popular form to have survived.

BAND 3 Martin de Rivaflacha (14??-1528)

SALVE REGINA
tenor and men's voices
Charles Bressler

This Spanish composer, a contemporary of Josquin, was active as *maestro di capilla* at the Cathedral of Palencia. The setting of the lovely Marian Antiphon, *Salve Regina*, is for four voices in which portions of the original chant melody alternate with polyphonic sections. In a few places the upper voice of the polyphonic section continues the outline of the chant melody. Its immediate, direct appeal stems from its fervent, yet quiet quality. There are moments of imitation and one particularly effective declamatory phrase (the ending), revealed within a technique that is con-

trolled and expressive. It is a worthy precursor of the art of the great figures of sixteenth century Spain: Morales and Vittoria.

BAND 4 Pierre Attaignant (14??-1553)

FOUR DANCES: a. PAVANE b. GALLIARDE
c. TOURDION d. BASSE DANSE
instrumental ensemble

In 1529 and 1530 Pierre Attaignant, the important Parisian music publisher, issued several collections of dance pieces. One collection was for the lute. Others were issued in part books designed for instrumental ensemble. No instruments were specified; only ranges were indicated, approximating the four levels of soprano, alto, tenor and bass. Dances remained the dominant type of instrumental ensemble music in France for many years. The development of the dance with its refinements of steps began to reach a highpoint not only in the court but in the home as well. Performed on various instruments, the dances were grouped generally in pairs which offered contrast. The slow *pavane* was followed by the more spirited *galliarde*. The *tourdion* is similar to the *galliarde* except that the leap is more moderate, owing to the restraining influence of the quieter gliding *basse danse* with which it was almost always grouped.

Musically these dances are simple. The clarity and uniformity of the rhythmic patterns (necessarily conditioned by the dance step) and the repetition of the sections are important factors in the development of ordered musical design.

BAND 5 Anonymous

TE DEUM tenor, soprano, recorder and
men's voices
Russell Oberlin, tenor
Jean Hakes, soprano

BAND 6 Richard Smert (15th cent.)

NOWELL, NOWELL ensemble

These two carols are part of the same group to which reference was made regarding *Side 1, Band 6. Te Deum* is also macaronic (Latin and vernacular text mixture), the *burden* using as its text the famous hymn of praise. The *burden* as a two and three part chorus alternates with the solo verses. The second section of the *burden* is performed in "fabourdon" style. The last carol, *Nowell, nowell, Dieu vous garde*, is a mixture of the vernacular and Norman French. Musically this one is the most interesting and complex. Delightful in its clarity, it is still highly ornamental, the type of carol that fully realizes its ceremonial role in adorning the Christmas celebration.



TEXTS

HOSTIS HERODES

*Hostis Herodes impie
Christum venire quid times?
Non eripit mortalia,
Qui regna dat caelestia.*

*Ibant Magi, quam viderant,
Stellam sequentes praeiviam:
Lumen requirunt lumine:
Deum fatentur munere.*

*Lavacra puri gurgitis
Caelestis Agnus attigit:
Peccata, quae non detulit,
Nos abluendo sustulit.*

*Novum genus potentiae:
Aquae rubescunt hydriae,
Vinumque jussa fundere,
Mutavit unda originem.*

*Jesu, tibi sit gloria,
Qui apparuisti gentibus,
Cum Patre et almo Spiritu,
In sempiterna saecula. Amen.*

Oh enemy, irreverent Herod,
Why fearest thou the coming of Christ?
He seeketh no earthly kingdoms,
He, who bestoweth heavenly ones.

The Magi advance, following the star
Which guides the way; by its light
They seek the Light, and by their
Gifts they confess Him to be God.

The heavenly lamb touched the waters
Of the purifying fountain, and by
His baptism, cleansed us of sins, of
Which he was innocent.

A new sign of his power: at His
Command the jars of water become red,
And changed into substance, the water
Is poured out as wine.

Oh Jesus, who didst reveal Thyself
To the nations, glory be to Thee
With the Father and with the Spirit
For all eternity. Amen.

VERGINE BELLA

*Vergine Bella, che di sol vestita,
Coronata di stelle, al sommo Sole
Piacesti sì, che'n te sua luce ascose,
Amor mi spinge a dir di te parole;
Ma non so'ncominciar senza tu'aita
E di colui ch'amando in te si pose.
Invoco lei che ben sempre rispose,
Chi la chiamo con fede.
Vergine, s'a mercede
Misera estrema de l'umane cose
Gia mai ti voise al mio prego t'inchina,
Soccorri a la mia guerra,
Bench'i sia terra, e tu del ciel regina.*

PETRARCH

Fair Virgin, vested with the sun!
Bright shining one, star-crowned;
Who such sweet ultimate favor found
from all eternity
With the great primal Sun that from
His height
He stooped in thee to hide the light
of his Divinity;
Now shall my love upraise new measures
in thy praise,
Though to begin without thy aid were
vain and without His,
Who, joined with thee in love, shall
ever reign,
Thee I invoke who never turned deaf ear
When ardent faith called to me
without fear.
Virgin, if our poor misery, our
trafficking with pain,
In thy deep heart stir pity, incline
to me again;
Once more on thy sure succour now
I lean,
Though of base clay am I, and thou
be heaven's queen.

(H. L. PEABODY)

AVE REGINA COELORUM

*Ave Regina coelorum,
Ave Domina Angelorum;
Salve radix, salve porta,
Ex qua mundo lux est orta:
Gaude Virgo gloriosa,
Super omnes speciosa:
Vale, o valde decora,
Et pro nobis Christum exora.
Alleluia.*

Hail, Queen of heaven,
Hail, Mistress of Angels;
Hail, sacred root and source
Whence sprang the light of the world.
Rejoice, oh glorious Virgin,
Surpassing all in beauty,
We salute you, most fair one,
And intercede with Christ on
our behalf. Alleluia.

THERE IS NO ROSE

There is no rose of such virtue
As is the rose that bare Jesu.
Alleluia.
For in this rose containèd was
Heaven and earth in little space;
Res miranda. (Wondrous thing!)
By that rose we well may see
That He is God in persons three,

Pari forma. (Formed equally.)
The angels sungen the shepherds to;
Gloria in excelsis Deo; (Glory to God
in the highest)
Gaudeamus. (Let us rejoice!)
Leave we all this worldly mirth;
And follow we this joyful birth;
Transeamus. (Let us pass over!)

RIU, RIU

*Riu, riu, chiu,
La guarda ribera
Dios guarde el lobo
De nuestra cordera.
El lobo rabioso
La quiso morder,
Mas Dios poderoso
La supo defender.
Quizole hazer que
No pudiesse pecar.
Ni aun original
Esta uirgen no tuuiera.
Riu, riu, etc.
Este qu'es nascido
Es el gran monarca,
Christo patriarcha
De carne uestido,
Hanos redimido
Con se hazer chiquito,
Aunque era infinito,
Finito se hiziera.
Riu, riu, etc.*

*Este uiene a dar
A los muertos uida,
Y uiene a reparar
De todos la cayda,
Es la luz del dia
Aqueste moçuelo,
Este es el cordero
Que San Juan dixera.
Riu, riu, etc.*

Riu, riu, chiu (nightingale's sounds)
The river bank protects it,
As God kept the wolf from our lamb.

The rabid wolf tried to bite her,
But God Almighty knew how to
defend her,
He wished to create her impervious
to sin,
Nor was this maid to embody
original sin.
Riu, riu, chiu, etc.

He who is born is the great King,
Christ, God made flesh.
He has redeemed us by making Himself
as a child,
Although everlasting, He made himself
finite.
Riu, riu, chiu, etc.

He comes to give life to the dead,
He comes to redeem the fall of man;
This child is the light of day,
He is the very lamb Saint John
prophecied.
Riu, riu, chiu, etc.

*Yo ui mil garçones
Que andauan cantando,
Por aqui bolando
Haziendo mil sonos,
Diziendo a gascones,
Gloria sea en el cielo,
Y paz en el suelo
Pues Jesus nasciera.
Riu, riu, chiu, etc.*

*Pues que ya tenemos
Lo que desseamos,
Todos juntos uamos
Presentes llevemos,
Todos le daremos
Nuestra uoluntad,
Pues a se igualar
Con nosotros uiniera.
Riu, riu, chiu, etc.*

DADME ALBRICIAS

*Dadme albricias, hijos d'Eua!
Di, de qué dártelas han?
Que es nascido el nueuo Adán.
Oby de Dios y que nueua!
Dádmelas y haued plazer
Pues esta noche es nascido,
El Mexias prometido,
Dios y hombre, de mujer.
Y su nascer no relieua
Del pecado y de su afán.
Pues nascio el nueuo Adán.
¡Oby de Dios, y que nueua!*

A thousand, singing herons I
saw passing,
Flying overhead, sounding a
thousand voices,
Exhulting, "Glory be in the heavens,
And peace on earth, for Jesus
has been born."
Riu, riu, chiu, etc.

Now that we have Him whom
we desired,
Let us all go together, bearing gifts;
We shall give Him our obedience
Since He came to make Himself as
one with us.
Riu, riu, chiu, etc.

Rejoice, oh children of Eve!
Tell me, why should they rejoice?
Because the new Adam has been born.
Oh, Lord! What news!
Be happy and rejoice,
For this night has been born
Of woman the promised
Messiah, both God and man.
And his birth relieves us
From sin, and from longing for it.
For the new Adam has been born.
Oh, Lord! What news!

SALVE REGINA

*Salve Regina misericordiae:
Vita dulcedo, et spes nostra, salve.
Ad te clamamus, exsules,
filii Hevae.
Ad te suspiramus, gementes
et flentes
In hac lacrimarum valle,
Eia ergo, Advocata nostra,
Illos tuos misericordes oculos
Ad nos converte.
Et Jesum, benedictum fructum
ventris tui,
Nobis post hoc exsilium ostende.
O clemens, O pia:
O dulcis Virgo Maria.*

Homage to thee, Queen of compassion:
Our life, our sweetness and our hope.
To thee do we cry, we banished
children of Eve.
To thee do we send up our sighs,
Mourning and weeping in this vale
of tears.
Come then, our intercessor,
Turn thine eyes of mercy toward us;
And after this exile, reveal to us
The blessed fruit of thy womb, Jesus.
Oh clement, oh loving,
Oh sweet Virgin Mary.

TE DEUM

*Te Deum laudamus,
Te Dominum confitemur,
Te eternum Patrem
Omnis terra veneratur.*

We praise Thee, Oh God,
We acknowledge Thee, Oh Lord,
All mankind worships Thee,
Eternal Father.

O blessed God in Trinity,
Great cause we have to bless
Thy name,
That now wouldest send down fro Thee
The Holy Ghost to stint our blame:
Te Deum laudamus.

Te Deum laudamus, etc.

All the saints in heaven on high,
And all that buth in earth also,
Give laud and thanks devotely
To God above and sing him to:
Te Deum laudamus.

Te Deum laudamus, etc.

NOWELL, NOWELL

Nowell, nowell, nowell.
Who is there that singeth so:
Nowell, nowell, nowell?
I am here, Sire, Christëmus!
Welcome, my lord, Sire, Christëmus!
Welcome to us all, both more and less!
Come near, Nowell.

Dieu vous garde (God keep you)
beau sire, tidings I you bring,
A maid hath born a child full young,
The which causeth you for to sing:
Nowell, nowell.

Christ is now born of a pure maid;
In an ox-stall He is laid:
Wherefore sing we all
at-a-braid (suddenly): Nowell.

Buvez bien par toute la compagnie,
(Drink up, everyone)
Make good cheer and be right merry,
And sing with us now joyfully:
Nowell.



THE NEW YORK
PRO MUSICA



The New York Pro Musica Antiqua was formed by Noah Greenberg and Bernard Krainis in 1952 to present to the American concert public the masterpieces of music written between 1200 and 1700. Though these works were long neglected, their beauty and appeal made Pro Musica's concerts in New York an immediate success. The ensemble then made its appearance in the large music centers throughout the country, and was received with equal enthusiasm everywhere. In addition to regular concert appearances, Pro Musica has made a number of national TV broadcasts, and has presented programs at the American Shakespeare Festival in Connecticut, New England's Berkshires and the Ravinia Festival in Chicago.



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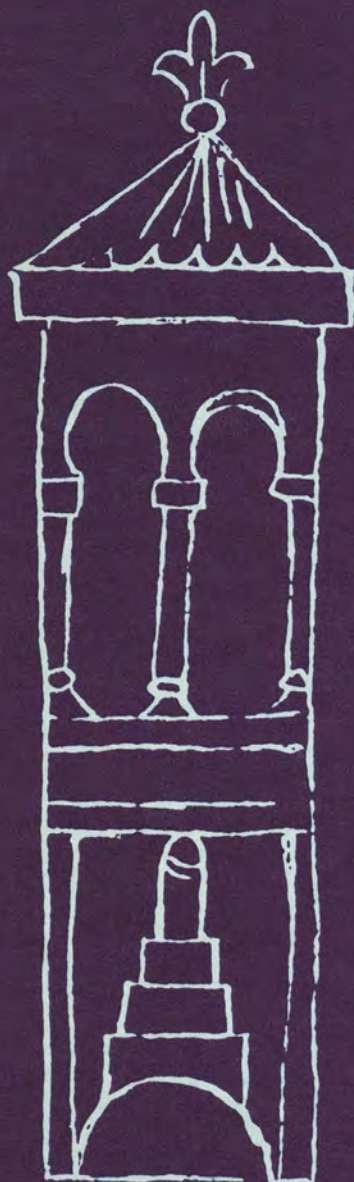
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GOLD LABEL SERIES

A Twelfth Century Musical Drama

The Play of Daniel

New York Pro Musica

Noah Greenberg, Director



AS PRESENTED AT THE CLOISTERS, THE METROPOLITAN MUSEUM OF ART, NEW YORK.

PRINTED IN U.S.A.



*Photo: Daniel in
the Lions' Den.
Twelfth-century
sculpture from the
Church of Saint Trophime
in Arles.*

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The Play of Daniel

AS PRESENTED AT THE CLOISTERS, THE METROPOLITAN MUSEUM OF ART, NEW YORK

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CAST

BELSHAZZAR'S PRINCE	Russell Oberlin	BELSHAZZAR'S QUEEN	Betty Wilson
BELSHAZZAR	Brayton Lewis	DANIEL	Charles Bressler
TWO WISE MEN	Jerold Sien, Alan Baker	DARIUS	Gordon Myers
THREE ENVIOUS COUNSELORS		TWO ADVISORS	Alva Tripp, Jerold Sien
	Paul Ehrlich, Jean Hakes, Arthur Squires	AN ANGEL	Russell Oberlin
HABAKKUK	Alan Baker	HERALD ANGEL	Russell Oberlin

SATRAPS AND SOLDIERS: *William Bohn and boy choristers of the Church of the Transfiguration, New York ("The Little Church Around the Corner")—Richard Zahnd, David Khouri, Edmund Cortez, George Ryan, Ronald Frers, Ronald McLaren, Richard Bell—trained by Choirmaster Stuart Gardner.*

MUSICIANS

STRAIGHT TRUMPET	Robert Montesi	RECORDERS	Bernard Krainis
REBEC	Paul Ehrlich	VIELLE	Inez Lynch
PORTATIVE ORGAN, PSALTERY		MINSTREL'S HARP	
	Paul Maynard		Jean Hakes, Martha Blackman
BELL CARILLON	Martha Blackman	MINIATURE HIGHLAND	
PERCUSSION	George Gaber	BAGPIPES	James Petrie

CONCERNING THE MUSIC AND INSTRUMENTS

The Beauvais Daniel Play is contained in Egerton MS. 2615 at the British Museum. From this source, Father Rembert Weakland, O.S.B. transcribed the music into modern notation. The scoring and editing for voices and instruments was done by Noah Greenberg.

Most of the instruments played in *Daniel* are part of New York Pro Musica's fine collection of early instruments. The recorders, rebec (medieval fiddle) and psaltery were made at the Dolmetsch workshop in England. The tenor vielle was made in Frankfurt, Germany, by Eugen Sprenger and the minstrel's harp was produced by the American maker, Barney Nestor, in California. The bells come from the

Whitechapel Bell Foundry, a London firm that has been casting bells for centuries. The portative organ was especially made for Pro Musica by the Viennese organ builder, Josef Mertin.

The straight trumpet (*buisine*), dated 1406, Siena, belongs to Mrs. Murray D. Smith and was made available to Pro Musica through the kind efforts of Prof. S. Lane Faison, Jr., director of the Williams College Art Museum. The Boston Museum of Fine Arts, through Miss Narcissa Williamson, generously lent a pair of Arabian nakers (tiny kettle drums) for the recording. The miniature Scotch Highland bagpipes belong to Mr. James Petrie.

The various percussion instruments are part of Mr. George

Gaber's collection and include the following: Arabian jingles, Near Eastern finger cymbals, Turkish cymbals, tambourine, tabor, long drum and various small triangles.

Special thanks should be given to the scholar, Dr. Edmund A. Bowles, for his invaluable assistance and advice concerning the use of instruments in liturgical drama of the 12th century. His carefully worked out ideas on the symbolic significance of the instruments of that time helped considerably in determining the scoring throughout the play. The general pattern he suggested was to score the psaltery, harp and organ with the holy figures, the trumpet with the kings and those addressing them, the recorder, vielle, bells and percussion with the pagan courts and the nasal sounding rebec with the envious counsellors.

Music Drama in the Twelfth Century

by Paul Henry Lang

Early Christendom's music grew on the shores of the Mediterranean and in its spirit. In a vast migration, melodies and music systems were gathered from Judaea, Syria, Cappadocia, Byzantium, Alexandria, the Iberian Peninsula, from all over the Roman Empire. A few hundred chaotic years passed, after which there began to emerge a new musical order of the world. Jewish, Greek, and Latin traditions, various folk elements, and some as yet unexplored sources were converted and merged into what we call Gregorian art, the first great stylistic synthesis of the music of Western Europe. But it was not really purely Western, for the flowering magic of the melody remained Eastern in character; what made it Western is the combination of this limitless melody with the clear outlines of the Latin spirit. Thus Asia and Europe were united; and the new Western man, the barbarian latecomer, began to apply his hand to this ancient, rich, and ripe cultural heritage.

The new music developed under the aegis of the Church, but from its very beginnings Christian ritual music could not and would not be sharply distinguished from secular-profane music. A tradition was established, but in reality

there were two traditions: an official and a hidden one, the two constantly mingling and influencing each other, the mingling here sanctioned, there repressed.

The great change came with the learned man of letters. The oriental could create the long coloratura chain of melody but was unable to write it down; the western monk could, but as he did so he immediately exerted the characteristic rational and poetic bent of the European. The garlands of melodies were delineated, organized, forced within boundaries, and where there used to be only wordless melody and ecstatic jubilation now there was a rational order governed by an equally rational text: sequence and trope appeared. Pretty soon another characteristically Western trait developed: assonance and rhyme. The trope intruded into Mass and Office, into the church and the carefully cultivated garden of the monastery. It is a long way from the monasteries of St. Martial and St. Gall, where this movement can first be apprehended in the late 9th century, to the great poet-musician, Adam de St. Victor, to the Marian songs of Geoffroi de Bréteuil, to St. Thomas Aquinas and his *Lauda Sion*, and to Thomas of Celano and his *Dies Irae* in the 12th and 13th centuries. Still, wherever we look, and not only to these great religious lyricists but to troubadours, trouvères, goliards, or Minnesinger, all is under the profound influence of Gregorian chant. This is natural because, as we now realize, Gregorian chant is a repository of all manner of music, from pentatonic melodies of extreme antiquity to Western folksong and Byzantine hymn.

But there was still another profound and powerful instinct in Western man — the dramatic; and since Christian worship lends itself eminently to dramatic treatment it was not long before a religious, even liturgic, drama made its appearance. Both the opportunities and the means were there. The celebrant priest naturally engaged in a dialogue with the deacon and even with the congregation, and sequence and trope offered ideal means for musical treatment. Our oldest example of a "dialogued," and hence dramatized, introit from a Paschal Mass dates from the end of the 10th century, but there can be little doubt that the practice is much older. After the Easter tropes came the Christmas tropes, and a multitude of miniature "Herod" and "Rachel" dramas, dramatized versions of the Flight into Egypt, the Slaying of the Innocents, and others, were enacted with colorful scenery and vivid music. The Easter trope, too, was greatly widened, and Mary Magdalen and Pilate, in particular, emerge as richly characterized musico-dramatic figures. This was real theater, the first European theater, but it was also real music drama, for the expressive possibilities of music were exploited.

The next logical step, of which one of the finest examples is *The Play of Daniel*, was a "free" theater that still had some connections with the liturgy but was moving toward complete independence. Many a fine liturgical drama remains from those centuries, but as the historian looks at the development he can see that the spirit is changing. The unlettered people, who knew no Latin, wanted to participate and they wanted a colorful theater. Now new elements, such as myth and fable, join the more venerable sources of the Old and New Testament, and the age-old *mimus*, irrepressible heritage of the Latin, comes to the surface: burlesque elements appear. The same Cathedral of Beauvais that produced the moving *Play of Daniel* becomes host to the brilliant farce known as *The Feast of the Ass*.

The spirit was different, indeed, but the musical language was closely related and often practically identical. Nevertheless, the increasing secularization and irreverence of these plays finally brought censure and banishment. But the policing came too late, for there was Spring in Europe and the young nations experienced difficulty in observing the distilled and serious discipline of that great institution that was the Church. Now Latin is often relieved by the vernacular and the instruments gain a firm foothold in the proceedings. Before we know it, there are entirely new ways of presenting the sacred subjects: the *historia*, the *sepulcro*, the *auto*, the *fiesta*, the *sacra rappresentazione*, and finally the oratorio: the church cedes its place to the concert hall.

But the expressive dramatic monody of such works as *The Play of Daniel* should not be looked upon as something quaint and primitive as compared to, say, *Messiah*. The fullness of creative ardor and invention is in it, and when done, as here, by a devoted and competent group of artists and scholars, one realizes that this is the earliest successful solution of the great problem of drama in music.



The Manuscript illustrations are reproduced from the Roda Bible, through the courtesy of the Bibliothèque Nationale, Paris.

Belshazzar's Feast.



The Music of the Play

by Rembert Weakland, O.S.B.

Until the present time the study of drama in the Middle Ages has been focused almost exclusively on the literary aspects of the texts, even though these plays were written to be sung and acted in a semi-liturgical setting. A study of the text alone — interesting as it may be — is but a partial understanding of the totality; the two other constituents, music and setting, must be brought to life as well. Could we imagine ourselves satisfied with an examination of only the librettos of the Mozart and Verdi operas? It is the totality which must be seen and heard, if we wish to appreciate adequately the peculiar esthetics of the medieval drama.

From a musical point of view, *Daniel* provides an excellent beginning. Although the sole manuscript in which it can be found dates from the 13th century (now in the British Museum, Egerton 2615), it seems certain that it was written almost a hundred years earlier and that the version which came to be written down was the result of many changes and corrections. The prologue tells us clearly that it was the work of the students of the Cathedral of Beauvais, and references in the text, as well as the final prophecy of Daniel, place it unequivocally during the Christmas Season. Since the final rubric calls upon the cantors to intone the *Te Deum*, we can see that it, like so many liturgical dramas, was performed after the clergy of the cathedral had finished the chanting of the Office of Matins. If this rubric were not so explicit, the internal structure of the play, as well as its expansiveness, could easily have deceived us into thinking that the work had already been severed from its liturgical roots. Our interest in *Daniel* is heightened by the fact that it was written at that precise period when the connection between the liturgy and the drama had become more and more tenuous and the drama was soon to assert its independence.

Plays on Old Testament subjects are less common in medieval times, because the first rudimentary dialogues that grew out of the tropes and gave birth to the drama were but amplifications of the liturgical texts commemorating various events in the life of Christ. *Daniel*, it would seem, grew out of the *Procession of Prophets*, in turn an amplification of a sixth century sermon used at the night Office of Christmas. Because of his prophecy of the coming of the Son of Man, Daniel was esteemed as the great announcer of the birth of the Messiah. What would be more natural than to make a complete and separate drama of the Daniel story as it was known to the students of Beauvais from the Vulgate?

Although it follows the basic outlines of a play by Hilary, one of those nebulous wandering scholars and an erstwhile

pupil of Abelard, it shows great advancement in metrical subtlety, in delineation of character and in expressivity.

The Beauvais manuscript which records the play is neatly written and the pitch intervals can be read with fair accuracy. However, the notation is not rhythmic. Perhaps this is one of the reasons why the music of the play has remained latent so long. In the last decades, however, musical scholarship has advanced sufficiently so that a solution to the problem that is both historically and musically satisfying can be obtained. The problem is the same as that of the troubadour and trouvère music, in which the meter of the text can be worked out musically within the framework of various rhythmic formulae or modes, described for us by the Latin theorists of the period. Since the problem of keeping voices together did not enter, as in polyphonic music, more liberty was expected in monophonic song and less stringent rules were needed.

There is much about this music which reminds one of the troubadour and trouvère art, especially those pieces which are neither properly narrative nor processional. For example, one might cite the prologue, *Ad honorem tui, Christe*, the song of the Queen as she informs the King of Daniel's powers, *Ut scribentis noscas ingenium*, the songs of the princes as they invite Daniel to come to Belshazzar's court, *Vir propheta Dei, Daniel*, and later in the play when they inform Darius of Daniel's presence, *Adsit, principes regalis curiae*, or again when they invite him to appear before Darius, *Ex regali venit imperio*. The two laments of Daniel, *Heu, heu, heu, quo casu sortis*, and *Hujus rei non sum reus*, should be counted among these composed songs. They are among the finest and most expressive examples of monophonic song in the medieval repertoire. The intricacies and freedom of their meters and rhythm and the intensity of their feeling show that this type of Latin song was far from dead, even after the rise of polyphony. It is in these songs that one can note the great advancement over the Hilary *Daniel Play* where the lines are metrically monotonous, angular and perfunctory.

Contrasted with these songs are the great processions: the entrance of the entourage of King Belshazzar, *Astra tenenti*, and later that of King Darius, *Ecce Rex Darius*, the two entrances of Daniel, *Hic verus Dei famulus* and *Congaudentes celebremus*, and the entrance and exit of the Queen, *Cum doctorum et magorum* and *Solvitur in libro Salomonis*. To this class one might add the dance-like pieces sung while the sacred vessels are being carried before Belshazzar, *Jubilemus regi nostro*, and the similar display before Daniel, *Regis vasa deferentes*. These pieces are called 'conductus' or processions by the manuscript and indicate a peculiar genre of the period. Like the Sequence, they are usually set to music so that one syllable corresponds to one note and the rhythm of word and music remains clear. The procession of the Queen is the only one which presents a more complicated structure. No other conductus of the medieval repertoire can boast of the power of the *Ecce rex*

Darius. Each strophe becomes more forceful and intense, a great achievement in rhythmic and melodic drive. The conductus presented the occasion for ample display of costumery, of banners, of instruments, of everything that was in the cathedral treasury. How catchy the tunes are with their piquant rhythms and simplicity! We may never know what the folksong of the Middle Ages was like, but it could not have been much different from these conductus melodies.

Interspersed between the pieces are acclamations to the King. The trumpet parts which introduce them have been inserted into the play by carefully examining 14th century examples of hunting calls. They are played here on the Siena trumpet from 1406 that is kept in the Lawrence Art Museum of Williams College. One other addition to the play is the *Ductia* played by the instrumentalists at the opening of the performance. It was selected from the 13th century repertory and serves the traditional function of giving the instrumentalists a solo entrance before the actual play commences.

In addition to the composed songs, the processions and the acclamations, one finds a skillful use of short melodies that follow clearly the accents of the text and resemble the spoken word. It is in this simple style that Belshazzar calls for his vessels, *Vos qui paratis*, that the wisemen announce their incompetency, *Nescimus persolvere*, and that Daniel reveals the meaning of the writing. They add variety of pace to the music. Two pieces have been left in their original chant rhythm since they are unmistakably parodies. The first is the short phrase *Ecce sunt ante faciem tuam* with the vocalises characteristic of chant; the second is the repentant cry of the conspirators, *Merito haec patimur*, a parody on one of the old penitential antiphons. Surrounded as they are by the rhythmic processions and the composed songs, these pieces point out vividly what a large gap separates traditional chant from the new genres.

One is also struck by the frequent use of the major mode. Like the troubadour and trouvère art, most of the melodies follow the ecclesiastical Dorian and Mixolydian modes, but it is easily visible that the major mode, later to be called the Ionian, has well advanced in popularity. In the *Play of Daniel* the use of the Phrygian mode indicates that it was carefully chosen for its plaintive effect. We find it for example in the lament of Daniel, *Hujus rei non sum reus*, with its poignant cry *eleison* (have mercy), and in the mournful regret on the part of Darius, *Te ne putas Daniel*.

With its richness of melody, variety of rhythm and mode, color and pageantry, *Daniel* was necessarily a favorite. It has just the right degree of popular and profane elements, seriousness and lightness, to assure a ready response. This is not mere 'fun-making' but an artistic solution to all the basic problems of religious music drama. The story is told with perfect balance of deep religious significance and realistic joy. Modern piety might tend to moralize, modern paganism to extenuate. The medieval mind merely presents.



1. King Belsazzar on his throne.



2. Belsazzar's Queen and her attendants.

Latin Text and Translation

INCIPIIT DANIELIS LUDIS

Ad honorem tui, Christe,
Danielis ludus iste,
In Belvaco est inventus,
Et invenit hunc juventus.

*Dum venerit Rex Balthasar, principes
sui cantabunt ante eum hanc prosam:*

Astra tenenti cunctipotenti
Turba virilis et puerilis
Contio plaudit.

Nam Daniele multa fidelem
Et subiisse atque tulisse
Firmiter audit.

Convocat ad se Rex sapientes
Gramata dextrae qui sibi dicant
Enucleantes.

Quae quia scribae non potuere
Solvere regi ilico muti
Conticuere.

Sed Danieli scripta legenti
Mox patuere quae prius illis
Clausa fuere.

Quem quia vidit prevaluisse
Balthasar illis, fertur in aula
Praeposuisse.

Causa reperta non satis apta
Destinat illum ore leonum
Dilacerandum.

Sed, Deus, illos ante malignos
In Daniele tunc voluisti
Esse benignos.

Huic quoque panis, ne sit inanis,
Mittitur a te praepete vate
Prandia dante.

*Tunc ascendat Rex in solium et
Satrapae ei applaudentes dicant:*

Rex, in eternum vive!

Et Rex aperiet os suum dicens:

Vos qui paretis meis vocibus,
Afferte vasa meis usibus

THE PLAY OF DANIEL

In your honor, Christ,
This Daniel Play
Was written at Beauvais,
The product of our youth.

*As King Balthasar approaches, his princes sing
this song before him:*

To the almighty holder of the firmament
This throng of men and boys
Assembled gives praise.

For it listens attentively
To the many things faithful Daniel
Underwent and suffered.

The King calls before him the wise men
To explain the meaning of the letters
Written by that hand.

Since the wise men were not able to solve them,
Silent before the King
They held their tongues.

But to Daniel, upon reading the writing,
It became clear at once
What had been hidden to them.

When Balthasar saw how he excelled the others
He placed him above them in the hall,
So it is related.

A case, not very solid, found against him,
And sentenced him to be torn
By the teeth of the lions.

But, O God, it was then your wish
That those who had been cruel to Daniel
Should become kind.

And to him, lest he fall faint,
You sent bread by the angel-borne prophet,
Bringing him food.

*Then the King ascends his throne and Satraps
acclaiming him say:*

Long live the King!

And the King speaks thus:

You who obey my voice,
Bring those vessels for my use

Quae templo pater meus abstulit,
Judaeam graviter cum perculit.

*Satrapae vasa deferentes cantabunt
hanc prosam ad laudem Regis:*

Jubilemus Regi nostro
magno ac potenti!
Resonemus laude digna
voce competenti!

Resonet jocunda turba
solemnibus odis!
Cytharizent, plaudant manus,
mille sonent modis!

Pater ejus destruens
Judaeorum templa,
Magna fecit, et hic regnat
ejus per exempla.

Pater ejus spoliavit
regnum Judaeorum;
Hic exultat sua festa
decore vasorum.

Haec sunt vasa regia
quibus spoliatur
Jerusalem, et regalis
Babylon ditatur.

Praesentemur Balthasar
ista Regi nostro
Qui sic suos perornavit
purpura et ostro.

Iste potens, iste fortis,
iste gloriosus,
Iste probus, curialis,
decens et formosus.

Jubilemus Regi tanto
vocibus canoris;
Resonemus omnes una
laudibus sonoris;

Ridens plaudit Babylon,
Jerusalem plorat;
Haec orbatur, haec triumphans
Balthasar adorat.

Omnes ergo exultemus
tantae potestati
Offerentes Regis vasa
suae majestati.

Tunc principes dicant:

Ecce sunt ante faciem tuam.

*Interim apparebit dextra in
conspectu Regis scribens in pariete:
Mane, Thechel, Phares. Quam
videns Rex stupefactus clamabit:*

Vocate mathematicos
Chaldaeos, et ariolos.
Auruspices inquirite,
Et magos introducite.

*Tunc adducentur Magi qui dicent
Regi:*

Rex, in eternum vive!
Adsumus ecce tibi.

(Et Rex dicit:)

Qui scripturam hanc legerit
Et sensum aperuerit,

Which my father brought from the temple
When he severely crushed Judea.

*The Satraps sing this song of praise to the King
as they bring the vessels:*

Let us praise our King,
great and powerful!
Let us resound with worthy praise
and fitting song!

Let the merry throng break forth
in solem chants;
Let them play their harps, clap their hands,
sing a thousand tunes.

His father did a great thing in destroying
the temple of the Jews,
And now this one reigns
by his father's example.

His father took great booty
from the kingdom of the Jews;
Now this one can make his feasts more splendid
with such handsome vessels.

These are the royal vessels
which were taken
From Jerusalem, and now adorn
regal Babylon.

Let us present them to Balthasar,
to our King
Who vests his subjects
in costly purple.

He is powerful, he is strong;
he is glorious.

He is valiant, courtly,
handsome and comely

Let us praise so great a King
in sonorous voices;
Together let us sound forth
in harmonious praises.

With laughter, Babylon rejoices;
Jerusalem weeps.

She has been deprived of her children, while
Babylon in triumph venerates King Balthasar.

Therefore, let everyone rejoice
at such great power,
Offering these vessels of the King
to His Majesty.

Then the princes say:

Behold, they are here before you.

*Meanwhile, a right hand appears before the King,
writing on the wall the following: Mane, Thechel,
Phares. The King, upon seeing it, is frightened
and exclaims:*

Call forth the Chaldean astrologers
And the diviners;
Search out the soothsayers,
And bring forth the wise men.

*Then the wise men are brought, and they say to
the King:*

Long live the King!
Behold, we are here before you.

And the King says:

Whoever reads this writing
And unfolds its meaning

Sub illius potentia
Subdetur Babylonia,
Et insignitus purpura
Torque fruatur aurea.

*Illi vero nescientes persolvere dicent
Regi:*

Nescimus persolvere
nec dare consilium,
Quae sit superscriptio,
nec manus indicium.

*Conductus Reginae venientis ad
Regem:*

Cum doctorum et magorum
omnis adsit contio
Secum volvit, neque solvit,
quae sit manus visio.
Ecce prudens, styrpe cluens,
dives cum potentia;
In vestitu deaurato
conjux adest regia.
Haec latentem promit vatem
per cujus inditium
Rex describi suum ibi
noverit exitium.
Laetis ergo haec virago
comitetur plausibus;
Cordis, orisque sonoribus
personetur vocibus.

*Tunc Regina veniens adorabit
Regem dicens:*

Rex, in eternum vive!
Ut scribentis noscas ingenium,
Rex Balthasar, audi consilium.

*Rex audiens haec, versus Reginam
vertet faciem suam et Regina dicat:*

Cum Judaeae captivis populis
Prophetiae doctum oraculis
Danielem a sua patria
Captivavit patris victoria.
Hic sub tuo vivens imperio
Ut mandetur, requirit ratio.
Ergo manda ne sit dilatio,
Nam docebit quod celat visio.

Tunc dicat Rex principibus suis:

Vos Danielem quaerite,
Et inventum adducite.

*Tunc principes, invento Daniele,
dicant ei:*

Vir propheta Dei, Daniel,
Vien al Roi.
Veni, desiderat
parler a toi.
Pavet et turbatur, Daniel,
Vien al Roi.
Vellet quod nos latet
savoir par toi.
Te ditabit donis, Daniel,
Vien al Roi.
Si scripta poterit
savoir par toi.

Shall be given power
Over Babylon,
And arrayed in purple
Shall wear a golden collar.

*Not knowing how to solve the writing, they say
to the King:*

We cannot solve the writing
nor give a clue
As to what is written
nor find the meaning of the hand.

The processional of the Queen coming to the King:

All the learned and the wise are now
present in assembly,
Turning over in their minds, but unable to explain
the vision of the hand.
Behold the royal spouse, the prudent,
rich in power,
Adorned in golden garments,
noble in her race.
She will bring forth the unknown prophet
through whose interpretation
The King will learn and be told
of his destruction.
Accompanied by joyful acclamations
she then comes forward;
With sonorous tones of strings and voices
let music now be made.

*Then the Queen comes before the King and ven-
erates him saying:*

Long live the King!
That you may know the meaning of the writing,
King Balthasar, listen to this counsel.

*Upon hearing this, the King turns toward the
Queen, and she continues:*

Together with the captives of Judea
One Daniel, learned in prophetic oracles,
Was brought to here, far from his home,
Captured by your father's victory.
Since he lives now under your rule,
Reason demands he be summoned here.
Command at once, let there be no delay,
For he will explain what the vision conceals.

Then the King says to his princes:

Go you to seek out Daniel,
Find him and bring him here.

Then the princes, having found Daniel, say to him:

O prophet of God, Daniel,
—come to the King.—
Come, he wishes
to speak with you.
He is afraid and disturbed, Daniel,
—come to the King.—
He wishes to know from you
what is hidden from us.
He will enrich you with gifts, Daniel,
—come to the King.—
If he can learn through you
the meaning of the writing.

Et Daniel eis:
Multum miror cujus consilio
Me requirat regalis jussio.
Ibo tamen, et erit cognitum
Per me gratis quod est absconditum.

*Conductus Danielis venientis ad
Regem:*

Hic verus Dei famulus,
Quem laudat omnis populus;
Cujus fama prudentiae
Est nota regis curiae.
Cestui manda li Rois par nos.

Daniel:

Pauper et exulans
En vois al Roi par vos.

Principes:

In juventutis gloria,
Plenus celesti gratia,
Satis excellit omnibus
Virtute, vita, moribus.
Cestui manda li Rois par nos.

Daniel:

Pauper et exulans
En vois al Roi par vos.

Principes:

Hic est cujus auxilio
Solvetur illa visio,
In qua scribente dextera,
Mota sunt Regis viscera.
Cestui manda li Rois par nos.

Daniel:

Pauper et exulans
En vois al Roi par vos.

*Veniens Daniel ante Regem, dicat
ei:*

Rex, in eternum vive!

Et Rex Danieli:

Tunc Daniel nomine diceris,
Huc adductus cum Judaeae miseris?
Dicunt te habere Dei spiritum
Et praescire quodlibet absconditum.
Si ergo potes scripturam solvere,
Immensis muneribus ditabere.

Et Daniel Regi:

Rex, tua nolo munera;
Gratis solvetur litera.
Est autem haec solutio:
Instat tibi confusio.
Pater tuus prae omnibus
Potens olim potentibus,
Turgens nimis superbia
Dejectus est a gloria.

Nam cum Deo non ambulans,
Sed sese Deum simulans,
Vasa templo diripuit
Quae suo usu habuit.
Sed post multas insanias
Tandem perdens divitias,
Forma nudatus hominis,
Pastum gustavit graminis.

And Daniel answers them:

I am much in wonder on whose advice
The royal command seeks me out.
I shall go, nonetheless, and make known,
Unrewarded, what is hidden.

*The processional of Daniel as he comes to the
King:*

This true servant of God
Whom every people praises,
The fame of whose wisdom
Is known to the court of the King,
He is called to the King by us.

Daniel:

In poverty and in exile
I go to the King with you.

Princes:

In the glory of his youth,
Full of heavenly graces,
He completely excels all others
In virtue, life and character.
He is called to the King by us.

Daniel:

In poverty and in exile
I go to the King with you.

Princes:

This is he whose help
Will solve that vision,
Which by the writing hand
Deeply moved the King.
He is called to the King by us.

Daniel:

In poverty and in exile
I go to the King with you.

Upon arriving before the King, Daniel says to him:

Long live the King!

And the King answers Daniel:

Are you not called Daniel,
Brought here with the wretches of Judea?
They say you have the spirit of God
And foresee whatever is hidden.
If then you can solve this writing,
You will be enriched with countless gifts.

And Daniel says to the King:

O King, I wish not your gifts;
Unrewarded I will solve the letters.
This is the solution:
Affliction awaits you.
Your father above all others
Once was powerful.
Swollen with excessive pride
He was cast down from glory.

For, not walking with God,
But making of himself a god,
He stole the vessels of the temple
And put them to his own use.
But after many such mad deeds
At the end he lost his wealth,
And deprived of human form,
He fed on repasts of grass.

Tu quoque ejus lilius,
Non ipso minus impius,
Dum patris actus sequeris,
Vasis eisdem uteris;
Quod quia Deo displicet,
Instat tempus quo vindicet,
Nam scripturae indicium
Minatur jam supplicium.

Et Mane, dicit Dominus,
Est tui regni terminus.
Thechel libram significat
Quae te minorem indicat.
Phares, hoc est divisio,
Regnum transportat alio.

Et Rex:

Qui sic solvit latentia
Ornetur veste regia.

*Sedente Daniele juxta Regem, induto
ornamentis regalibus, exclamabit Rex
ad principem militiae:*

Tolle vasa, princeps militiae,
Ne sint mihi causa miseriae.

*Tunc, relicto palatio, referant vasa
Satrapae. Et Regina discedet. Con-
ductus Reginae:*

Solvitur in libro Salomonis
Digna laus et congrua matronis.

Pretium est ejus si quam fortis
Procul et de finibus remotis.

Fidens est in ea cor mariti
Spoliis divitibus potiti.

Mulier haec illi comparetur
Cujus rex subsidium meretur.

Ejus nam facundia verborum
Arguit prudentiam doctorum.

Nos quibus occasio ludendi
Hac die conceditur solemnii,

Demus huic praeconia devoti,
Veniant et concinent remoti.

*Conductus referentium vasa ante
Danielem:*

Regis vasa referentes
Quem Judaeae tremunt gentes
Danieli applaudentes,
Gaudeamus!
Laudes sibi debitas
Referamus!

Regis cladem praenotavit
Cum scripturam reseravit,
Testes reos comprobavit,
Et Susannam liberavit.
Gaudeamus!
Laudes sibi debitas
Referamus!

Babylon hunc exulavit
Cum Judaeos captivavit,
Balthasar quem honoravit.
Gaudeamus!
Laudes sibi debitas
Referamus!

And you, his son, as well,
No less wicked than he,
In following his example,
Use these very same vessels.
Since this is displeasing to God,
The time of His vengeance is at hand,
For the meaning of the writing
Is to warn of retribution.

For *Mane*, says the Lord,
Is the end of your kingdom;
Thechel means a measuring weight,
Which means you are weaker;
Phares, that is division,
Your kingdom will be given to another.

And the King replies:

Let him who has solved the secret
Be adorned with regal robes.

*Daniel sits next to the King, adorned with royal
garments. The King says to the prince of his troops:*

Take away the vessels, prince of my troops,
Lest they be the cause of misfortune to me.

*Then, after leaving the palace, the Satraps bring
back the vessels. And the Queen leaves. Reces-
sional of the Queen:*

In the Book of Solomon is written
Fitting and becoming praise to women.

Her price is that of a valiant one
From the far and remotest corners of the earth.

Her husband's heart relies on her
Though he be rich in material wealth.

Let this woman be compared to the one
Who is a support to her king.

For her power of speech
Defeats the wisdom of the learned.

We who have this solemn day
Occasion to perform this play,

With reverence sing her praise.
Let all come along and join in song.

*Processional of those bringing the vessels before
Daniel:*

Bringing back the vessels of that King
Whom the Jewish people fear,
Giving praise to Daniel,
Let us rejoice!
Fitting praise to him
Let us offer!

He foresaw the downfall of the King
When he solved the writing;
He proved the witnesses false,
And freed Susanna.
Let us rejoice!
Fitting praise to him
Let us offer!

Babylon exiled him
When she captured the Jews,
Balthasar honored him.
Let us rejoice!
Fitting praise to him
Let us offer!

Est propheta sanctus Dei,
Hunc honorant et Chaldaei
Et gentiles et Judaei.
Ergo jubilantes ei,
Gaudeamus!
Laudes sibi debitas
Referamus!

*Statim apparebit Darius Rex cum
principibus suis, venientque ante eum
cytharistae et principes sui psallentes
haec:*

Ecce Rex Darius
Venit cum principibus,
Nobilis nobilibus.

Ejus et curia
Resonat laetitia,
Adsunt et tripudia.

Hic est mirandus,
Cunctis venerandus.
Illi imperia
Sunt tributaria.

Regem honorant
Omnes et adorant.
Illum Babylonia
Metuit et patria.

Cum armato agmine
Ruens et cum turbine
Sternit cohortes,
Confregit et fortes.
Illum honestas
Colit et nobilitas.

Hic est Babylonius
Nobilis Rex Darius.
Illi cum tripudio
Gaudeat et haec contio,
Laudet et cum gaudio
Ejus facta fortia
Tam admirabilia.

Simul omnes gratulemur;
Resonent et tympana;
Citharistae tangant cordas;
Musicorum organa
Resonent ad ejus praeconia.

*Antequam perveniat Rex ad solium
suum, duo praecurrentes expellent
Balthasar quasi interficientes eum.
Tunc sedente Dario Rege in majestate
sua, Curia exclamabit:*

Rex, in eternum vive!

*Tunc duo flexis genibus secreto dicent
Regi ut faciat accersiri Danielelem, et
Rex jubeat eum adduci. Illi autem
alii praecipientes dicent haec:*

Audite, principes regalis curiae,
Qui leges regitis totius patriae.

Est quidam sapiens in Babylonia,
Secreta reserans deorum gratia.

Ejus consilium Regi complacuit,
Nam prius Balthasar scriptum aperuit.

He is a holy prophet of God,
Even the Chaldeans honor him,
Together with the Gentiles and the Jews,
Therefore in acclaiming him,
Let us rejoice!
Fitting praise to him
Let us offer!

SIDE II

*Suddenly King Darius appears with his princes,
and before him come the kithara players and his
princes singing the following:*

Behold King Darius
Approaching with his princes,
The noble with his nobles.

And his entire court
Resounds with joyousness,
And dances are there too.

He is admired,
Venerated by all.
There are many kingdoms
Subject to him.

All honor the King
And adore him.
Him Babylon fears
And his fatherland.

Assaulting with his troops
And with his weapons
He destroys enemy hosts,
And crushes even the strong.
Honor and nobility
Adorn him.

Here is King Darius,
The noble Babylonian.
Let the throng in dance
Rejoice with him.
Let them praise with great joy
His powerful deeds,
The wonder of all.

Let us all give thanks together;
Let the drums sound forth;
Let the harp players pluck their strings;
Let the instruments of the musicians
Resound in his praise.

*Before the King comes to his throne two soldiers
expel Balthasar, rushing upon him as if to kill him.
Then, as King Darius sits in his majesty, the
Court exclaims:*

Long live the King!

*Then two men, tell the King to have Daniel sum-
moned, and the King orders him to be brought
forth. Standing before the other princes, they sing
the following:*

Listen, O princes of the royal court,
Who make the laws of the whole land.

There is one most wise in Babylonia,
Who by the grace of God opens all secrets.

His counsel pleased the King,
For he revealed the meaning of the writing
to Balthasar.

Ite velociter, ne sit dilatio;
Nos uti volumus ejus consilio.

Fiat si venerit consiliarius
Regis, et fuerit in regno tertius.

*Legati, invento Daniele, dicent haec
ex parte Regis:*

Ex regali venit imperio,
Serve Dei, nostra legatio.

Tua Regi laudatur probitas,
Te commendat mira calliditas.

Per te solum cum nobis patuit
Signum dextrae quod omnes latuit.

Te Rex vocat ad suam curiam,
Ut agnoscat tuam prudentiam.

Eris, supra ut dicit Darius
Principalis consiliarius.

Ergo veni, jam omnis curia
Praeparatur ad tua gaudia.

Et Daniel:

G'en vois al Roi.

Conductus Danielis:

Congaudentes celebremus
natalis solemniam;
Jam de morte nos redemit
Dei sapientia.

Homo natus est in carne,
qui creavit omnia,
Nasciturum quem praedixit
prophetae facundia.

Danielis jam cessavit
unctionis copia;
Cessat regni Judaeorum
contumax potentia.

In hoc natalitio,
Daniel, cum gaudio
te laudat haec contio.

Tu Susannam liberasti
de mortali crimine,
Cum te Deus inspiravit
suo sancto flamine.

Testes falsos comprobasti
reos accusamine;
Bel draconem peremisti
coram plebis agmine.

Et te Deus observavit
leonum voragine.
Ergo sit laus Dei Verbo
genito de Virgine.

Et Daniel Regi:

Rex, in eternum vive!

Cui Rex:

Quia novi te callidum,
Totius regni providum
Te, Daniel, constituo,
Et summum locum tribuo.

Go quickly, let there be no delay;
We wish to employ his counsel.

If he will come, let him be counselor
To the King, and be third in the kingdom.

*The legates, having found Daniel, say to him on
the part of the King:*

Our legation, O servant of God,
Comes from the royal command.

Your worth has been praised to the king,
Your great judgment commends you.

Through you alone was made clear to us
That writing of the hand, obscure to all.

The King calls you to his court
That he may know your wisdom.

You shall be, so said Darius,
The first of his advisers.

Come then, for the whole court
Is preparing to greet you with joy.

And Daniel replies:

I go to the King.

The processional of Daniel:

Rejoicing, let us celebrate
the solemnity of Christmas;
For we are redeemed from death
by the Wisdom of God.

He is born as man in the flesh,
who created all,
Whose birth was foretold
by the words of the prophet.

Now has ceased the old anointing,
as Daniel did foretell;
And now ceases the stubborn power
of the kingdom of the Jews.

On this Christmas feast,
Daniel, with joy
this throng praises you.

From that deadly accusation
you redeemed Susanna
When His holy inspiration
God breathed into you.

You proved the accusers false,
guilty of their accusation;
You overcame the dragon, Bel,
before the throng of the people.

And God watched over you
in the lions' den.
Praise be then to the Word of God
of a Virgin born.

And Daniel says to the King:

Long live the King!

The King addresses Daniel:

Because I know you are sagacious,
The guardian of all this realm,
O Daniel, I appoint you,
And set you in the highest place.

Et Daniel Regi:

Rex, mihi si credideris,
Per me nil mali feceris.

*Tunc Rex faciet eum sedere juxta se.
Et alii consilarii Daniel invidentes,
quia gratior erit Regi, aliis in consilium
ductis ut Danielelem interficiant,
dicent Regi:*

Rex, in eternum vive!

Item:

Decreverunt in tua curia
Principandi quibus est gloria,
Ut ad tui rigorem nominis
Omni spreto vigore numinis,
Per triginta dierum spatium
Adoreris ut Deus omnium,
O Rex!

Si quis ausu tam temerario
Renuerit tuo consilio;
Ut praeter te colatur deitas,
Judicii sit talis firmitas,
In leonum tradatur foveam;
Sic dicatur per totam regiam,
O Rex!

Et Rex dicat:

Ego mando et remando
Ne sit spretum hoc decretum.
O hez!

*Daniel hoc audiens ibit in domum
suam, et adorabit Deum suum. Quem
emuli videntes accurrent et dicent
Regi:*

Numquid, Dari, observari
statuisti omnibus,
Qui orare vel rogare
quicquam a numinibus,
Ni te deum, illum reum
daremus leonibus;
Hoc edictum sic indictum
fuit a principibus.

*Et Rex nesciens hoc dicerent, res-
pondet:*

Vere jussi me omnibus
Adorari a gentibus.

*Tunc illi adducentes Danielelem dicent
Regi:*

Hunc Judaeum suum Deum
Danielem vidimus
Adorantem et precantem,
tuis spretis legibus.

Rex volens liberare Danielelem dicet:

Nunquam vobis concedatur
Quod vir sanctus sic perdat.

And Daniel replies to the King:

O King, if you place your trust in me,
Through my fault you will do no wrong.

*Then the King has him sit next to himself. And
the other advisers, envious of Daniel because he
finds more favor with the King, consult with the
other princes on a plan to kill Daniel, they say to
the King:*

Long live the King!

And they continue:

It was decreed in your court
By those who rule in glory
That by the authority of your name
All other gods should be ignored
For the space of thirty days,
and you be adored as the god of all,
O King!

If anyone be rash in boldness
And be opposed to your command,
Adore another god than you,
So firm let then the judgment be
That he be thrown in the lions' den;
Let this be cried through all the realm,
O King!

And the King says:

I demand and command
That this decree respected be
Hear ye!

*Daniel, on hearing this, retires to his house and
adores his God. When those envious of him see
this, they run to the King and say:*

Darius, did you not decree
this should be obeyed by all,
That none adore nor yet implore
any god but you alone,
The man who disobeys this law
to the lions should be thrown;
This was ordained and so proclaimed
by the princes of the land.

*And the King, not knowing why they said this,
answers:*

I truly command to every man
That I be adored throughout the land.

Then they bring Daniel to the King and say to him:

Daniel the man of Judea
we saw worshipping his God,
Him adoring and imploring
in defiance of your laws.

The King, wishing to free Daniel, says:

It will never be granted to you
That this holy man should perish so.

Satrapae hoc audientes ostendent ei legem dicentes:

Lex Parthorum et Medorum
jubet in annalibus
Ut qui sprevit quae decrevit
Rex, detur leonibus.

Rex hoc audiens velit, nolit, dicet:

Si sprevit legem quam statueram
Det poenas ipse quas decreveram.

Tunc Satrapae rapient Danielem, et ille respiciens Regem dicet:

Heu, heu, heu!
Quo casu sortis venit haec damnatio
mortis?
Heu, heu, heu!
Scelus infandum!
Cur me dabit ad lacerandum
Haec fera turba feris?
Sic me, Rex, perdere quaeris?
Heu!
Qua morte mori me cogis?
Parce furori.

Et Rex, non valens eum liberare, dicet ei:

Deus quem colis tam fideliter
Te liberabit mirabiliter.

Tunc projicient Danielem in lacum. Statimque Angelus tenens gladium comminabitur leonibus ne tangant eum, et Daniel intrans lacum dicet:

Hujus rei non sum reus;
Miserere mei Deus;
eleyson.
Mitte, Deus, huc patronum
Qui refrenet vim leonum;
eleyson.

Interea alius Angelus admonebit Abacuc prophetam ut deferat prandium quod portabat messoribus suis Danieli in lacum leonum, dicens:

Abacuc, tu senex pie,
Ad lacum Babyloniae
Danieli fer prandium;
Mandat tibi Rex omnium.

Cui Abacuc:

Novit Dei cognitio
Quod Babylonem nescio,
Neque lacus est cognitus
Quo Daniel est positus.

Tunc Angelus, apprehendens eum capillo capitis sui, ducet ad lacum, et Abacuc Danieli offerens prandium, dicet:

Surge, frater, ut cibum capias;
Tuas Deus vidit angustias;
Deus misit, da Deo gratias,
Qui te fecit.

The Satraps, on hearing this, show him the law and say:

The law of the Parths and the Medes
in the annals does command
That he who does not heed the King's decree
to the lions should be thrown.

The King, on hearing this, whether he will or no, says:

If he disdained the law proclaimed
Let him be punished as ordained.

Then the Satraps seize Daniel, and looking back toward the King he says:

Alas, Alas, Alas!
By what fate am I condemned to death?
Alas, Alas, Alas!
O unspeakable crime!
Why does this crowd of cruel men
Give me to be torn in the wild beasts' den?
Is it thus, O King, that you wish me to perish?
Alas!
By what death do you doom me to die?
Spare your anger.

The King, unable to free him, says to him:

The God you worship so faithfully
Will liberate you miraculously.

Then they thrust Daniel into the pit. Immediately an angel holding a sword keeps the lions at bay lest they touch him, and Daniel calls out as he goes into the pit:

For this charge I am not guilty;
Have mercy on me, O God;
eleyson.
Send, O God, a protector here
To restrain the lions' power;
eleyson.

Meanwhile another angel brings a message to Habacuc the prophet, to take the repast which he was bringing to his reapers to Daniel in the lions' den, saying:

Habacuc, O holy old man,
Take the meal to Daniel
In the den at Babylon;
The King of all commands you.

Habacuc answers him:

The omniscience of God knows well
That I know not Babylon,
Nor is the den known to me
In which Daniel has been placed.

Then the angel, taking him by the hair of his head, leads him to the den, and Habacuc says to Daniel as he offers him the repast:

Rise up, brother, and take the food;
God has seen your afflictions;
God has sent it, give thanks to God,
The God who made you.

Et Daniel cibum accipiens dicet:

Recordatus es mei, Domine;
Accipiam in tuo nomine,
Alleluia!

His transactis Angelus reducet Abacuc in locum suum. Tunc Rex descendens de solio suo, veniet ad lacum, dicens lacrimabiliter:

Tene, putas, Daniel,
salvabit, ut eripiaris
A nece proposita,
quem tu colis et veneraris?

Et Daniel Regi:

Rex, in eternum vive!

Item:

Angelicum solita misit
pietate patronum,
Quo Deus ad tempus conpescuit
ora leonum.

Tunc Rex gaudens exclamabit:

Danielem educite,
Et emulos immitte.

Cum expoliati fuerint et venerint ante lacum, clamabunt:

Merito haec patimur, quia peccavimus
in sanctum Dei,
injuste egimus,
iniquitatem fecimus.

Illi projecti in lacum statim consumentur a leonibus, et Rex videns hoc dicet:

Deum Danielis qui regnat in saeculis
Adorari jubeo a cunctis populis.

Daniel in pristinum gradum receptus prophetabit:

Ecce venit sanctus ille,
sanctorum sanctissimus,
Quem Rex iste jubet coli
potens et fortissimus.

Cessant phana, cesset regnum,
cessabit et unctio;
Instat regni Judaeorum
finis et oppressio.

Tunc Angelus ex improviso exclamabit:

Nuntium vobis fero de supernis:
Natus est Christus, Dominator orbis,
In Bethleem Judae, sic enim propheta
dixerat ante.

His auditis, cantores incipient "Te Deum Laudamus."

And Daniel, taking the food, says:

O Lord, You have remembered me;
This food in Your name I accept.
Alleluia!

When this has been done, the Angel takes Habacuc back to his place. Then the King descends from his throne, comes to the den, and says in tears:

Think you, Daniel, that you will be
saved and snatched away
From this intended death by the One
you worship and venerate?

And Daniel says to the King:

Long live the King!

He continues:

An angelic protector He has sent
in His customary mercy
By whom God constrained in time
the mouths of the lions.

Then the King rejoicing says:

Bring Daniel out,
Throw the envious in.

When these have been stripped of their robes and brought before the pit, they exclaim:

We suffer justly for we have sinned
against this holy man of God,
We have acted wickedly,
we have done iniquity.

When they have been thrown into the pit they are immediately consumed by the lions, and when the King sees this he says:

I command that the God of Daniel
Who reigns forever be adored by all.

When Daniel has been received into his former place of glory, he prophesies:

Behold, the holy one comes
the most holy of the holy,
Whom the King, mighty and powerful,
commands you to adore.

The temples cease, the kingdom ends,
the anointings also shall be over;
The end of the kingdom of the Jews
and its suppression is at hand.

Then an angel suddenly appears and exclaims:

I bring you a message from on high:
Christ is born, the Ruler of the world,
In Bethleem of Judea, just as the prophet
has foretold.

After hearing this the cantors intone the "Te Deum Laudamus."



3. Belsazzar orders the sacred vessels to be taken away.



4. Belsazzar's Queen being carried off.



5. Darius ascends the throne of Belsazzar.



6. The envious counsellors accuse Daniel before King Darius.



7. Daniel in the lions' den.



8. The herald angel announces the nativity of Christ.

The Play of Daniel

AT THE CLOISTERS

by Margaret B. Freeman,

Curator of The Cloisters

In January, 1958, the 12th century *Play of Daniel* was presented probably for the first time since the Middle Ages in the Romanesque Hall at The Cloisters, the medieval branch of the Metropolitan Museum of Art, in Fort Tryon Park, New York. The project first attracted Noah Greenberg, Director of the New York Pro Musica, in 1954 when he read the music for this Beauvais *Play of Daniel* in Edouard de Coussemaker's *Drames liturgiques du moyen age*, (Paris, 1861). It was published there from the manuscript dating about 1230, now in the British Museum (MS. Egerton 2615), which is the only medieval record of the play known to exist. For the Christmas concert at The Cloisters in 1955, Mr. Greenberg included three processions (*conducti*) from *Daniel*, and the next year he enlarged the repertoire to include seven excerpts from the play. In the meantime, he had been consulting eminent musicologists in order to achieve as "authentic" an interpretation of the old music as possible. The many problems relating to the purely dramatic aspects of the presentation of *Daniel* were undertaken by Lincoln Kirstein who "wanted to do something that would be worthy of the spirit of The Cloisters." Mr. Kirstein agreed to be the Producer, taking charge of the direction, staging and costumes. By February of 1957 it appeared that we were ready to go into production for the coming Christmas season.

The Romanesque Hall at The Cloisters provided an ideal setting for this 12th century play, with its stone walls and vaulting, its 12th century French doorway, and above this arched portal the colorful 12th century Spanish fresco

of the Virgin and Child whose coming Daniel prophesied. Another fresco to the right of the audience depicted a fierce and handsome salmon-pink lion, and at the left a sculptured lion from the Cathedral of Zamora provided a kind of canopy for the throne of the King.

Robert Fletcher who designed the sets and costumes derived his lion costumes from the Cloisters fresco and keyed his colors to harmonize with medieval objects in the Romanesque Hall. For the court of Belsazzar he used the cool colors of the 12th century enamels—greens and turquoise and cobalt blues, white and gold with touches of scarlet. For the court of Darius he turned to the early manuscripts for his predominate scheme of scarlet and crimson and purple and gold. Manuscript illustrations also played their part in the reconstruction of the designs for the setting and costumes, especially the 11th century Catalan illustrations in the so-called Roda Bible of the Bibliothèque Nationale (MS. Latin, no. 6).

In spite of careful research on the part of all concerned, we will never know how far we may have deviated from the original production of the *Play of Daniel*—nor how close we came—for the records are not specific. We do not know in which church of Beauvais the students presented their play. It could have been in the old Cathedral, a Carolingian structure, part of which still exists, or the Romanesque Church of Saint Etienne, or any one of the many other churches of the city. There is little doubt that it was performed as part of the liturgy for Matins, the Office celebrated a few hours after midnight which concluded with the *Te Deum*, as our *Play of Daniel* does.

All the accounts of liturgical plays show that the contents of the church treasuries were used as costumes and props—the rich copes and other liturgical garments, the vessels of gold and silver. Whether elaborate costumes were especially devised, such as those in our production of *Daniel*, we do not know.

In any case this 20th century revival of the 12th century *Play of Daniel* proved to be for many people what Brooks Atkinson of the *New York Times* called an "hour-long invocation to glory."

For those who still think of the 12th century as the Dark Ages, it might be interesting to note that at the time our *Daniel* was written—about 1150 according to the experts—the west portal of Chartres with its magnificent sculptures had already been completed, as well as the three stained glass lancet windows which are among the most beautiful in the world. The great Abbot Suger had already dedicated his new building of the Abbey Church of Saint Denis. Peter Abelard had died, but his lovely Heloise was still living as Abbess in the Paraclete. Eleanor of Aquitaine was calling to her court the troubadours of southern France. Wandering scholars were singing their songs in praise of spring, and love, and good company and wine.

It was the 12th century Renaissance. And the students of Beauvais who wrote their *Play of Daniel* merely contributed their bit to this great era of tremendous vitality and high achievement.

Ad honorem tui xpi.
Daniels ludus iste. In beluaco est in
uentus. Et inuenit hunc iuuentus.
Astra tenenti
cunctipotenti turba iurilis et puerilis concio plan
dit. Nam danielem multa fidelem et subyisse
atq; tulisse firmiter audit. Conuocat ad se
ire sapientes gramata dextre qui sibi dicant
enucleantes. ue quia scribere non potuerit
soluere regi ilico muta conticuerit. Sed dami

eli scripta legenti mox patuerit que prius illis
clausa fuerit. Quem quia uidit preualuisse
balthasar illis fertur in aula preposuisse.
Causa reperta non satis apta destinat illum
ore leonum dilacerandum. Sed deus illos
ante malignos in danielem tunc uoluit et
se benignos. Hinc quoq; panis ne sit inanis
mittitur a te prepete uate prandia dante.
num inue.
Aos qui pa

ABOUT THE NEW YORK PRO MUSICA

The New York Pro Musica, under the direction of Noah Greenberg, is one of the outstanding organizations on the musical scene today. Acclaimed by audiences, critics and scholars for meticulous and exciting performances of the musical treasures of Renaissance and medieval times, Pro Musica now ranks as one of the world's leading musical ensembles.

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Gordon Myers, Baritone Seymour Barab, Tenor Viol
Brayton Lewis, Bass Martha Blackman, Bass Viol

After experiencing a Renaissance masterwork like Tallis' *Lamentations*, the listener may wonder at the cruelty of fashion and history which doomed such a great master to oblivion for so long. Until comparatively recently, the expressive power and the incredibly rich contrapuntal art of Thomas Tallis were unknown. Only two short psalm tunes, one of them the basis of Vaughan Williams' well-known *Fantasia on a Theme of Tallis*, kept his name alive.

Tallis was born about 1505 in Leicestershire and almost lived out the sixteenth century, dying in 1585. He was an organist as well as a composer; we find him in this capacity at the Abbey of the Holy Cross in Waltham. When Henry VIII dissolved the abbeys, Tallis moved on to join Henry's own Chapel Royal. Here he remained, spanning the reigns of four Tudors, Henry VIII, Edward VI, Mary and Elizabeth. Eventually he became one of the organists of this institution, another one being his colleague William Byrd. Together with Byrd, Tallis was granted a famous monopoly in printing music and music paper in 1575.

Tallis' earlier works, written before England broke with Rome, were Latin motets and two Masses, compositions written in the early renaissance style of masters like Shepherd and Fayrfax. Following the Reformation, he wrote Anglican Service music, most of which has been lost. He continued to write Latin works in his old age, notably the two settings from the *Lamentations* and a set of 16 motets published in collaboration with Byrd (the *Cantiones Sacrae* of 1575). They dedicated the volume to Queen Elizabeth who seems to have seen to it that these Catholic composers did not suffer for their faith in those very difficult times. Tallis also left a quantity of very fine organ music for the service. A group of part-songs found in keyboard arrangements in the *Mulliner Book* point to a less austere side of his musical personality.

According to John Strype, a seventeenth-century historian, Tallis' grave in Greenwich was then marked by a stone which bore the following interesting verses:

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght,
In honest vertuous Lyff he dyd excell.
He serv'd long Tyme in Chappell with grete prayse,
Fower Sovereignes Reygnes (a thing not often seen)
I mean Kyng Henry and Prince Edward's Dayes,
Quene Mary and Elizabeth our Quene.
He maryed was, though Children he had none,
And luv'd in Love ful thre and thirty Yeres,
With loyal Spouse, whos name yclipt was Jone,
Who here entomb'd him Company now bears.
As he dyd lyve, so also did he dy,
In myld and quyet sort (O! happy Man)
To God ful oft for Mercy did he cry,
Wherefore he lyves, let Death do what he can.

IN JEJUNIO ET FLETU

Tallis set this Penitential motet in the darkest sonorities, exploiting the most sombre range of the male voice. The rich sound, the expressive harmonic changes, and the beautiful final cadence are typical of his writing.

THE LAMENTATIONS OF JEREMIAH

The *Lamentations*, an extended acrostic on the alphabet, are chanted in daily portions during the Office in Holy Week. Tallis made these masterly settings from the first two portions of the text. He has added a title and the final exhortation to Jerusalem. It is curious that he sets the title to music, as well as the Hebrew letters at the head of each section. The latter were customarily set in a florid style; Tallis follows the practice, but also gives each letter its own mood. Aleph is treated broadly, Beth more lightly, Gimel fluently, Daleth briefly and in broken up fashion, and Heth in a restless manner.

Like most late renaissance choral music the *Lamentations*, written for five parts, achieve a variety of textures, from thick richness to transparency, and alternate imitative polyphony with massive and declamatory homophonic sections. Outstanding is the depth of poignancy expressing the general atmosphere of the text as well as such individual words as *amaritudine* (bitterness).

MASS FOR FOUR VOICES

Originally titled *Missa sine titulo ad quatuor voces inaequales* (Mass without name for four unequal voices), this is apparently an earlier composition. Its relative shortness and simple, chordal style (especially in comparison to the *Lamentations*) may indicate that it was composed for some specially modest circumstance. The label *sine titulo* or *sine nomine* usually meant that the composer had not employed any known melody as the basis of his Mass, or that he had done so but was unwilling to divulge its identity. The latter course seems true of this Mass since all its movements share a similar opening motif. Tallis has maintained the earlier English practice of neglecting to set the Kyrie movement and of making significant cuts in the text of the Credo.

Although composers of this period left no indications that instruments were to participate in choral music, we know that cornets, sackbuts, viols and recorders often took part in English cathedral music on equal footing with the organ. In order to suggest how the Mass may have sounded, this performance adds a "consort" of viols to the men's voices. These soft and silvery-toned string instruments, which blend beautifully with voices, have been scored for in various ways — one with each voice part, playing all the parts in support of a single voice, and even without the voices (for a brief part of the *Et incarnatus est*).

Joel Newman



TEXTS

SIDE I

IN JEJUNIO ET FLETU (*Motet*)

Men's Voices, a cappella

In jejunio et fletu orabant sacerdotes. Parce, Domine, parce populo tuo, et ne des hereditatem tuam in perditionem: inter vestibulum et altare plorabant sacerdotes, dicentes, Parce populo tuo. (*Adapted from Joel 2:12,17.*)

With weeping and with mourning the priests prayed, "Spare thy people, O Lord, and give not thine heritage to reproach." The priests wept between the porch and the altar, saying, "Spare thy people."

THE LAMENTATIONS OF JEREMIAH

Men's Voices, a cappella

Part I

Incipit lamentacio Ieremiae prophetae.

Aleph.

Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo.

Beth.

Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam, ex omnibus caris eius: Omnes amici eius spreverunt eam, et facti sunt ei inimici.

Ierusalem, convertere ad Dominum Deum tuum.

Part II

De lamentacione Ieremiae prophetae.

Gimel.

Migravit Iuda propter afflictionem ac multitudinem servitutis. Habitavit inter gentes, nec invenit requiem.

Daleth.

Omnes persecutores eius apprehenderunt eam inter angustias. Lugent eo quod non sint qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

Heth.

Facti sunt hostes eius in capite, inimici illius

locupletati sunt. Quia dominus locutus est super eam propter multitudinem iniquitatem eius. Parvuli eius ducti sunt captivi ante faciem tribulantis. Ierusalem, convertere ad Dominum Deum tuum.

Lamentations 1: 1-5

(Here begins the lamentation of Jeremiah the Prophet.)

A.

Alas howe sytteth the Citie so desolate, that sometyme was full of people? Howe is she become lyke a widowe whiche was greate among nations? How is she brought under tribute that ruled landes?

B.

She weepeth sore in the night, so that the teares runne downe hir cheekes: for among all hir lovers, there is none that giveth hir any comfort, yea hir next friends transgresse against hir, and are become hir enimies.

(Jerusalem, return to the Lord, thy God.)

(*From the lamentation of Jeremiah the Prophet.*)

C.

Juda went away by reason of the affliction and great bondage: she dwelleth among the heathen, she fyndeth no rest, all they that persecuted hir, tooke hir in straighte places.

D.

The streets of Sion mourne, bycause no man commeth no more to the solemne feasts: all hir gates are deolate, hir priestes make lamentation, hir maidens are carefull, and she hir selfe is in great heavinesse.

E.

Hir enimies have bin rulers over hir, and hir enimies have prospered, bycause the Lord hath chastened hir for hir great wickednesse: hir chyl-dren are ledde away captive before their enimies.

(Jerusalem, return to the Lord, thy God.)

Translation from the 1575 edition of the "Bishops' Bible."

SIDE II

MASS FOR FOUR VOICES

Men's Voices and Viols

(Gloria in excelsis Deo) Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

(Glory to God in the highest) And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, heavenly king, God the Father Almighty. O Lord,

the only-begotten son, Jesus Christ. Lord God, Lamb of God, Son of the Father. Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us. For Thou only art holy. Thou only art the Lord. Thou only, Jesus Christ, are most high. With the Holy Ghost, in the glory of God the Father. Amen.

(Credo in unum Deum) Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Deum Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto, ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum, sedet ad dexteram Patris . . . Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

(I believe in one God) the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, and born of the Father before all ages; God of God; Light of Light, True God of true God; begotten, not made; of the same substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven, and became incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father . . . and I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest! Blessed is he that cometh in the name of the Lord. Hosanna in the highest!

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy on us.

Lamb of God, who takest away the sins of the world, have mercy on us.

Lamb of God, who takest away the sins of the world, grant us peace.

SACRED MUSIC
OF
THOMAS TALLIS

✱
THE LAMENTATIONS OF JEREMIAH
MASS FOR FOUR VOICES
IN JEJUNIO ET FLETU
(MOTET)



NEW YORK PRO MUSICA

NOAH GREENBERG, DIRECTOR



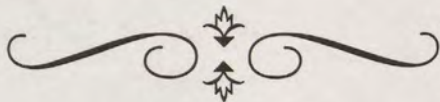
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New York Pro Musica
ELIZABETHAN and JACOBEAN
Ayres, Madrigals and Dances
NOAH GREENBERG — *Musical Director*



ELIZABETHAN and JACOBEOAN

Ayres, Madrigals and Dances



NEW YORK PRO MUSICA

Noah Greenberg, *Musical Director*

Betty Wilson, *soprano* * Bethany Beardslee, *soprano* * Russell Oberlin, *countertenor* * Charles Bressler, *tenor* * Gordon Myers, *baritone* * Brayton Lewis, *bass* * Martha Blackman, *bass viol* * Bernard Krainis, *recorders* * Paul Ehrlich, *treble viol, recorder* * Paul Maynard, *harpsichord*

GUEST ARTISTS

Grace Feldman, *viol* * Robert de Bear, *viol* * Arthur Squires, *tenor, viol*

SIDE 1

- Band 1** THOMAS MORLEY (1557-1603) About the May pole • *ensemble*
Phyllis, I faine would die now • *ensemble*
- Band 2** JOHN DOWLAND (1562-1626) Flow my teares (Lacrimae) • *Russell Oberlin & instruments*
WILLIAM BYRD (1543-1623) A Pavon and The Galliard • *Paul Maynard, harpsichord*
TOBIAS HUME (d. 1645) Tobacco • *Gordon Myers & harpsichord*
- Band 3** ORLANDO GIBBONS (1583-1625) London Street Cries • *voices and 5 viols*

SIDE 2

- Band 1** WILLIAM BYRD This sweet & merry month of May • *ensemble*
JOHN DOWLAND Shall I sue? • *Charles Bressler & instruments*
JOHN COPERARIO (c. 1570-c. 1627) Three Dances for a Masque • *instruments*
- Band 2** ROBERT JONES (c. 1575-c. 1617) Dreames and Imaginations • *Betty Wilson & harpsichord*
JOHN FARMER Fair Phyllis I saw • *voices*
ANONYMOUS Woodycock • *Martha Blackman, bass viol*
THOMAS CAMPAN (1567-1620) Breake now my heart and dye • *Brayton Lewis & harpsichord*
- Band 3** ANONYMOUS Three Dances from the *Mulliner Book*
La bounette
La doune cella
La shy myze (La chemise?)
Bernard Krainis, recorder & Martha Blackman, bass viol
- JOHN DOWLAND Lady if you so spight mee • *Bethany Beardslee & harpsichord*
- THOMAS MORLEY Clorinda false • *voices*
My bonny lasse shee smyleth • *ensemble*

About the New York Pro Musica

The New York Pro Musica, under the direction of Noah Greenberg, is one of the outstanding organizations on the musical scene today. Acclaimed by audiences, critics and scholars for meticulous and exciting performances of the musical treasures of Renaissance and medieval times, (their recording of the 12th century musical drama, *The Play of Daniel*, was an overwhelming critical and popular success), Pro Musica now ranks as one of the world's leading musical ensembles.

Pro Musica was founded in 1952 for the express purpose of performing the music written before 1700. At that time the ensemble consisted of six singers and four instrumentalists playing recorders, bass viol and harpsichord. Now its instrumental collection has grown to include a small medieval organ, cittern, one-keyed flute, family of viols, shawms, vielle, rebec, tuned hand bells, psaltery, minstrel's harp and percussion of all kinds.

The detailed research, the careful preparation of each work, and finally, the combination of these unusual early instruments with Pro Musica's versatile singers make it possible for them to present this repertoire authentically and to add unending variety and appeal to New York Pro Musica performances.

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In Jejunio et Fletu—The Lamentations of Jeremiah—Mass for Four Voices.
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DL 79404 (Stereo)

THE PLAY OF DANIEL
A Twelfth Century Musical Drama.
DL 9402 (Monaural)
DL 79402 (Stereo)

A Note on the Music

Music was an important ingredient in the richly filled pasty of "Merrie England." It was a uniquely English music and had been so long before the golden age of Elizabeth. But insularity did not prevent English genius from borrowing from its neighbors across the channel or, at times, for setting the pace for continental taste. By the 16th century cultural give and take was a thriving thing. How unthinkable are Chaucer, Wyatt, Shakespeare, and Jonson without a French and Italian background! Similarly inconceivable is the art of Dowland, Wilbye, and Morley without Croce, Marenzio and Gastoldi. Nor were English musicians strangers at the most musical courts of Germany, the Lowlands, and Denmark.

Music's role in 16th-century England may well be symbolized by Holbein's "The Ambassadors" (1533) which depicts two French diplomats at the Court of Henry VIII. The richly dressed courtiers stand gravely against shelves crowded with implements of science and learning. Globes, sundials, an astrolabe, and other apparatus are symbols of the rapid expansion of man's boundaries, the conquest of the ocean and the new knowledge of the skies. On the lower shelf rest a beautiful lute, the queen of renaissance instruments; flutes in their cases; and an open book of music, the latter depicted so faithfully that the music can easily be identified. The presence of these musical symbols dramatizes the old medieval concept of "music of the spheres" about which the 16th century still loved to speculate. Even more they testify to the cultivation of "earthly music," for these envoys were music lovers and patrons of the art. We possess interesting accounts of the excellence of British music-making from several generations of such continental diplomats. Their chronicles testify to the skill with which the Tudors themselves, Henry VIII, Mary, and Elizabeth, performed on their lutes and virginals. They evoke vivid descriptions of the maskings and mummings whose music is probably typified by the three dances from the *Mulliner Book*. The musical atmosphere of those costlier and sumptuous descendants of these revels, the Court Masques of Charles I, is suggested by the dances from the pen of John Coperario (born Cooper).

The youthfulness of the Elizabethan period still has an irresistible appeal for us. The ex-

citement of distant voyages of discovery and of the Spanish danger, the exuberance of its thought and speech, its lyricism, its love for the dramatic moment, its earthy passions, even the virgin symbol of the "fair vestal throned by the West," all reiterate the spirit of youth. And music, which reflected this vitality faithfully, was shot through the daily life. Shakespeare, a



magnificent interpreter of that life, amply documents its musicality. A scholar has counted more than 300 stage directions in 36 of the plays calling for music. More telling than the presence of these many alarums, songs and dances is Shakespeare's talk about music, his

use of it in witty word-play and metaphor. He seems familiar with all of music's terminology—the names of musical instruments and their component parts, dances and other instrumental and vocal formal designs, even basic theoretical concepts.

The Age was one of those meeting places where poetry and music found their long-lost oneness. Each art was considered more perfect with its sister's aid; occasionally poet and composer were the same person. From this confluence came a mass of verse modeled on Italy's *poesia per la musica*, verse specially contrived for musical setting. Much of it was commonplace, but some rivals the finest poetry. For this verse Elizabethan composers devised a synthesis of the native part-song style and Italian and Flemish elements. The resulting English madrigal appeared almost a century after its Italian counterpart, but though tardy it was not "late" or overripe as was its model. It was a considerable and vital achievement with a great range of expression, from the graver sort by Byrd, Gibbons, Wilbye and Weelkes to the lighter dance-like Morley pieces. A growing taste for solo song performance inspired the lute ayres, with an equivalent range from the often sombre masterpieces of John Dowland to the lighter masterpieces of Jones, Campian and Hume. In such ayres as *Flow my teares* the "melancholy humours" of the time break through the shell of stylized love-sadness. Like Jacques in *As You Like It* and the sad, musical Duke of *Twelfth Night*, these despairing songs are as much a part of their time as the merry catches and fa-las.

The rich and varied keyboard music of the period is well typified in the paired dances by Byrd, composed for the harpsichord (which Elizabethans called "virginals"). *Woodycock* for bass viol, Coperario's dances, and the Gibbons *Street Cries* exemplify the fondness for ensemble chamber music. The latter is a great musical "double entendre." It consists of a Fantasy for five viols based on a Gregorian theme (the favorite *In nomine*), but superimposed on this sophisticated and "learned" form is a witty barrage of popular street cries, the voices of London's peddlars, tinkers, watchmen, and beggars.

by Joel Newman

THOMAS MORLEY

About the May pole new, With glee and merry-
ment,
While as the bagpipe tooted it.
Thirsis and Cloris, fine together footed it. Fa la la.
And to the wanton Instrument
Still they went toe and froe And finely flaunted it,
And then both met againe, And thus they chaunted
it. Fa la la.

The Shepherds and the NimpheS them round
enclosed had,
Wondring with what facilitie.
About they turned them in such strange agilitie.
Fa la la.
And still when they unlosed had,
With words full of delight they gently kissed them,
And thus sweetly to sing they never missed them.
Fa la la.

(First Booke of Balletts to Five Voyces . . . 1595)

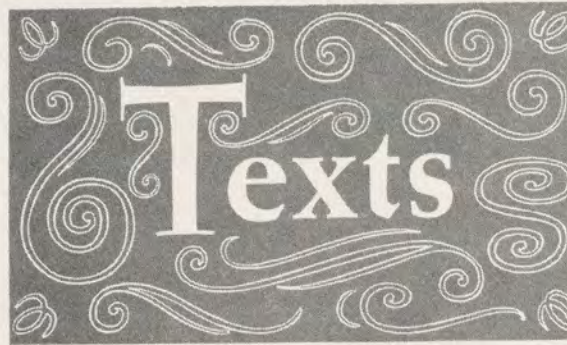
A Dialogue to 7 Voices.

Amyntas Quier: *Phillis, I faine would die now.*
Phillis Quier: *To die O what should move thee.*
Amyntas Quier: *For that you do not love me.*
Phillis Quier: *I love thee! plain to make it,
Ask what thou wilt and take it.*
Amyntas Quier: *O sweet, then this I crave thee,
Since you to love will have me,
Give me in my tormenting,
One kisse for my contenting.*
Phillis Quier: *This unawares doth daunt me.
Else what thou wilt I graunt thee.*
Amyntas Quier: *Ah Phillis well I see then
My death thy joy will be then.*
Phillis Quier: *O no, no, I request thee,
To tarry but some fitter time
and leisure.*
Amyntas Quier: *Alas, death will arest me,
You know before I shall posse-
ssee this treasure.*
Both: *No, no, deere, doe not languish,
Temper this sadnesse,
For time and love with glad-
nesse,
Once ere long will provide for
this our anguish.*

(First Booke of Balletts to Five Voyces . . . 1595)

JOHN DOWLAND

Flow my teares fall from your springs,
Exilde for ever, let me mourne
Where nights black bird hir infamy sings,
There let mee live forlorne.



Downe vaine lights shine you no more,
No nights are dark enough for those
That in dispaire their lost fortunes deplore,
Light doth but shame disclose.

Never may my woes be relieved,
Since pitie is fled,
And teares, and sighes, and grones my wearie dayes
Of all joyes have deprived.

From the highest spire of contentment,
My fortune is throwne,
And feare, and grieffe, and paine for my deserts,
Are my hopes since hope is gone.

Harke you shadowes that in darknesse dwell,
Learne to contemne light,
Happie, happie they that in hell
Feele not the worlds despite.

(Second Booke of Songs or Ayres . . . 1600)

TOBIAS HUME

Tobacco, Tobacco
Sing sweetly for Tobacco,
Tobacco is like love,
O love it,

For you see I will prove it.

Love maketh leane the fatte mens tumor,
So doth Tobacco,
Love still dries uppe the wanton humor,
So doth Tobacco,
Love makes men sayle from shore to shore,
So doth Tobacco,
Tis fond love often makes men poor,
So doth Tobacco,
Love makes men scorne al Coward feares,
So doth Tobacco,
Love often sets men by the eares,
So doth Tobacco,
Tobaccoe, Tobaccoe
Sing sweetly for Tobaccoe,
Tobaccoe is like Love,
O love it,

For you see I have provde it.

(Musicall Humors . . . 1605)

ORLANDO GIBBONS

London Street Cries

God give you good morrow my masters, past three
a-clocke and a faire morning. New mussels, new
lily-white mussels. Hot codlings hot. New cocles,
new great cocles. New greates sprats, new lamprils.
New fresh herrings. New haddocks new. New
thornbacks new. Hot apple pies hot. Hot pippin
pies hot. Fine pomegranates fine. Hot mutton pies
hot. Ha' ye any old bellowes or trayes to mend.
Rosemary and bays quick and gentle. Ripe chess-
nuts ripe. Ripe walnuts ripe. Ripe small nuts ripe.
White cabbage, white young cabbage white.
White turneps, white young turneps white. White
parsneps, white young parsneps white. White let-
tice, white young lettice white. Buy any ink, will
you buy any ink, very fine writing ink, will you
buy any ink? Ha' ye any rats or mice to kill? I ha'
ripe peascods ripe. Oysters, three pence a pecke at
Bridewell docke, new Wallfleet oysters. Oyes! If
any man or woman can tell any tydyngs of a gray
mare with a long mane and a short tayle, she halts
down right before and is stark lame behind and
was lost this thirtieth day of February. He that can
tell any tydyngs of her let him come to the Cryer
and he shall have well for his hire. Ripe damsons,
fine ripe damsons. Hard gurlicke hard. Will ye buy
any Aqua Vitae, Mistris? I have ripe gooseberries
ripe. Buy a barrel of Samphire. What is't ye lacke?
Fine wrought shirts or smocks. Perfumed waist-
coats, fine bone lace or edgeings, sweet gloves, silk
garters, very fine silk garters, fine combes or glasses,
or a poking stick with a silver handle. Old doublets,
ha' ye any old doublets. Ha' ye any corns on your
feet or toes? Fine potatoes fine! Will ye buy any
starch or cleere complexion Mistris! Poore naked
Bedlam Tom's a-cold, a small cut of thy Bacon or
a piece of thy Sowes side, good Besse, God Al-
mighty bless thy witts. Quick periwinckles, quick.
Buy a new Almanack. Buy a fine washing ball.
Buy any small coale. Good gracious people for the
Lord's sake pity the poor women, we lie cold and
comfortless night and day on the cold boards in the
darke dungeon. Hot oate cakes. Lanthorns and
candlelight hang out mayds for all night. And so
wee make an end.



A good sausage, a good and it be roasted, goe
round about the capon. Hot puddings hot. New
oysters new, new plaice new. Will ye buy any
milke or frumenty. Ha' you work for a Tinker. New
mackerel new. Old boottes, old shoes, pouchrings
for broomes. Will ye buy a matt for a bed. Ha' ye
any kitchen stufte maydes. Ha' ye any work for a

cooper. What ends have you of gold or silver. Ripe strawberries ripe. Hot spic'd cake hot. What Coney skins have ye maydes. I ha' ripe cowcubbers ripe. Salt, fine white salt. Will ye buy my dish of eels. Hard onyons hard. Cherry ripe, apples fine, medlers fine, ac' a black. Pips fine. Will ye buy any straw. Fresh cheese and creame. White redish, white young redish white. Hot pudding pies hot. Ha' ye any wood to cleave. Bread and meate for a prisoner of the Marshalsay for Christ Jesus' sake, bread and meate. Swepe chimney swepe Mistris, with a hey dery, dery, dery, swepe. From the bottom to the top swepe chimney swepe. Then shall no soote fall in your poridge pot, with a hoop dery, dery, dery, swepe. Fine Seville oranges, fine lemons. Twelve o'clocke looke well to your locke, your fier and your light, and so goodnight.

WILLIAM BYRD

*This sweet & merry month of May,
While nature wantons in her Pryme,
& Byrds do sing, & Beasts do play,
For pleasure of the joyfull time,
I choose the first for holly daie,
& greet Elyza with a Ryme.
O Beauteous Queene of second Troy,
Take well in worth a simple toy.*

(The first sett of Italian Madrigalls Englished . . .
by Thomas Watson . . . 1590)



JOHN DOWLAND

*Shall I sue? shall I seeke for grace?
Shall I pray? shall I prove?
Shall I strive to a heavenly Joye
With an earthly love?
Shall I think that a bleeding hart
Or a wounded eie,
O bethink what hie regard
To attain so hie?*

*Silly wretch forsake these dreames
Of a vaine desire,
O bethinks what hie regard
Holy hopes doe require.
Favour is as faire as things are,
Treasure is not bought,
Favour is not wonne with words,
Nor the wish of a thought.*

*Pittie is but a poore defence
For a dying hart;
Ladies eies respect no mone*

*In a meane desert.
Shee is to worthe far
For a worth so base,
Cruell and but just is shee
In my just disgrace.*

*Justice gives each man his owne
Though my love bee just,
Yet will not shee pittie my grieffe,
Therefore die I must.
Silly hart, then yeeld to die,
Perish in dispaire,
Witnesse yet how faine I die,
When I die for the faire.*

(Second Booke of Songs or Ayres . . . 1600)

ROBERT JONES

*Dreames and Imaginations
Are all the recreations
Absence can gaine me,
Dreames when I wake, confound me,
Thoughts for her sake doth wound me
Lest shee disdaine me,
Then sinking let me lie,
Or thinking let me die,
Since love hath slaine me.*

*Dreames with their false pretences,
And thoughts confounds my senses
In the conclusion,
Which like a glasse did shew mee
What came to passe and threw mee
Into confusion,
Shee made me leave all other,
Yet had shee got another,
This was abusion.*

(Second Booke of Songs and Ayres . . . 1601)



JOHN FARMER

*Fair Phyllis I saw sitting all alone
Feeding her flock near to the mountain side:
The shepherds knew not whither she was gone
But after her lover Amyntas hied.*

*Up and down he wandered whilst she was missing,
When he found her, oh then they fell a kissing.*

(The First Set of Madrigals to Foure Voyces . . . 1599)

THOMAS CAMPIAN

(Music and Verse)

*Breake now my heart and dye, Oh no, shee may
relent.
Let my despaire prevayle, oh stay, hope is not spent.
Shoud shee now fixe one smile on thee, where were
despaire?
The losse is but easie which smiles can repayre.
A stranger would please thee, if shee were as
fayre.*

*Her must I love or none, so sweet none breathes as
shee,
The more is my despayre, alas shee loves not me:
But cannot time make way for love through ribs
of steele?
The Grecian enchanted all parts but the heele,
At last a shafte daunted which his hart did feele.*

(Third Booke of Ayres . . . 1617)

JOHN DOWLAND

*Lady if you so spight mee,
Wherefore do you so oft kisse and delight mee?
Sure that my hart opprest and overcloyed,
May breake thus overjoyde.
If you seeke to spill mee,
Come kisse me sweet and kill mee.
So that your hart be eased,
And I shall rest content and dye well pleased.*

(A Musicall Banquet . . . 1610)

THOMAS MORLEY

*Clorinda false, adieu, thy love torments me.
Let Thyrsis have thy heart since he contents thee.
O grief and bitter anguish!
For thee, unkind, I languish!
Fain I, alas, would hide it,
O but who can? I cannot, I, abide it.
Adieu, adieu, leave me, death now desiring.
Thou hast, lo, thy requiring.
Thus spake Philistus on his hook relying,
And sweetly fell a-dying.*

(Madrigalls to Foure Voyces . . . 1594)

*My bonny lasse shee smyleth,
When shee my heart beeguieth. Fa la la la.
Smyle lesse deere love therefore.
And you shall love mee more. Fa la la la.
When shee hir sweet eye turneth,
O how my heart it burneth. Fa la la la.
Deere love call in their light,
Or else you burne mee quite. Fa la la la.*

(First Book of Balletts to Five Voyces . . . 1595)

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RUSSELL OBERLIN HANDEL ARIAS

Messiah
Israel in Egypt
Rodelinda
Radamisto
Muzio Scevola



BAROQUE CHAMBER
ORCHESTRA
THOMAS DUNN,
conductor
ALBERT FULLER,
harpsichord

SIDE 1

1. MESSIAH—But who may abide the day of His coming?
2. MESSIAH—How beautiful are the feet
3. ISRAEL IN EGYPT—Their land brought forth frogs
4. ISRAEL IN EGYPT—Thou shalt bring them in
5. MUZIO SCEVOLA—Ah dolce nome!

SIDE 2

1. RODELINDA—Vivi, tiranno!
2. RODELINDA—Dove sei
3. RADAMISTO—Ombra cara

RUSSELL OBERLIN HANDEL ARIAS

About Russell Oberlin

Russell Oberlin's widest fame comes from his artistically perceptive and authoritative performances of the counter-tenor repertoire. The activities for which Mr. Oberlin's unquestioned artistry have been demanded are unusually widespread. They include opera, oratorio, song recitals and acting (at The American Shakespeare Festival Company).

Mr. Oberlin's appearances with The New York Pro Musica, The New York Philharmonic, The Robert Shaw Chorale and The N.B.C. Opera Company, are some of the highlights of the aforementioned activities.

For the past two years, Mr. Oberlin has been a featured soloist in Pro Musica's productions of *The Play Of Daniel*. This remarkable performance is available on a prize-winning Decca Recording.

About Thomas Dunn

Outstanding achievements of Mr. Dunn's musical background include conducting the American premiere of Handel's *Passion According To Saint John*, and being recipient of the coveted Diploma In Orchestral Conducting from the Netherlands Government.

Mr. Dunn's brilliant talents have been successfully displayed in oratorio and opera. Current activities include appointments as conductor of The Cantata Singers, Director Of Music at The Church Of The Incarnation, New York and teaching at The University Of Pennsylvania.

NOTES ABOUT THE MUSIC

MESSIAH: *How beautiful are the feet*

Because of its inordinate length, *Messiah* is rarely performed complete. And though conceived according to Christian symbolism in three parts, telling the story of the birth, passion and ultimate triumph of the Savior, the work is generally thought of as a Christmas oratorio. Part 1, along with the *Hallelujah Chorus* and a few others of the later numbers, passes for the whole *Messiah*. Much wonderful music remains practically unexplored, the logical sequence of the text virtually disregarded. *How beautiful are the feet* is curiously little known on this side of the world, though in England it has served long and honorably as an audition piece for boy trebles. Handel left two versions for soprano, one for contralto and one for duet with chorus. This lovely and peaceful *siciliana* follows the chorus: "The Lord gave the word;

great was the company of the preachers," and leads directly into "Their sound is gone out into all lands, and their words unto the ends of the world."

ISRAEL IN EGYPT: *Their land brought forth frogs*

When *Israel in Egypt* was first given in London on April 4, 1739, it was not a great success and was repeated only three times. Even to achieve this the work was considerably cut; and to render it more palatable a number of Handel's more popular Italian airs were added to the score. The oratorio is, of course, concerned with the Egyptian bondage of the Israelites and their delivery under the leadership of Moses. *Their land brought forth frogs* is the first aria in the score, the climax of Handel's dramatic description of the pestilence spreading over the land.

ISRAEL IN EGYPT: *Thou shalt bring them in*

The score of *Israel in Egypt* is divided into two parts, the first telling the Biblical story, the second a psalm of praise to the Lord for His great works. This aria belongs to the latter section, following the chorus: "The people shall hear and be afraid, sorrow shall take hold on them; all the inhabitants of Canaan shall melt away, by the greatness of Thy arm, they shall be as still as a stone till Thy people pass over, O Lord, which Thou hast purchased."

MUZIO SCEVOLA: *Ah, dolce, nome!*

Muzio Scevola (produced April 15, 1721) was a *pasticcio*, a publicity stunt on the part of the directors of the Royal Academy in London, where Handel, Buononcini and Ariosti were employed. Each was to compose an act complete with overture (though according to some authorities Ariosti's contribution was actually the work of an orchestral cellist, Filippo Amadei, also known as Mattei or Signor Pippo). Handel's act was the third, and needless to say it was by far the best part of the opera, though Buononcini's adherents could hardly admit this and did their best to fan the flames of the rivalry between these two composers. The story of the opera is a complex of plots, battles and intrigues among the Etruscans and the Romans. In our aria Irene, daughter of Larte Porsenna, King of Etruria, after an impassioned scene with her unwelcome Roman suitor, Tarquinio, loses herself in longing for her father.

RODELINDA: *Vivi, tiranno!*

Rodelinda was produced in 1725. *Rodelinda*, thinking her husband Bertrarido to have been slain, is beset by the advances of Grimaldo. Bertrarido, returning in disguise from the wars, comes upon his own tomb. Later, when Garibaldo attempts to kill Grimaldo in his sleep, Bertrarido saves him. At this point he sings this aria.

RODELINDA: *Dove sei*

The long recitative that precedes this aria is considered one of Handel's finest. This is Bertrarido's reflection on seeing his own monument. The superb aria has been well known in various adaptations, notably set to the words "Holy, holy, Lord God almighty" (it has been pointed out that had Handel himself composed music for these words he would have added the third holy) and as *Art thou troubled*, in which guise it has been several times recorded.

RADAMISTO: *Ombra cara*

Radamisto dates from 1720. It tells the story of the love of Radamisto for his wife Zenobia, victim of the unwelcome attentions of Tiridate, King of Armenia. In order to escape the King, Zenobia throws herself into the river Araxes. Radamisto's lament, *Ombra cara*, is said to have been considered by the composer one of his very best arias.

BAROQUE CHAMBER ORCHESTRA

THOMAS DUNN, Conductor • ALBERT FULLER, Harpsichord

Notes and Translations

by Philip L. Miller

On the fourteenth day of April 1759, George Frederick Handel took his leave of the world, generally acknowledged one of the greatest musical masters of all time. To honor the two-hundredth anniversary of his passing the musical world has been taking a new look at his voluminous works and reappraising his position among the immortals.

Like Johann Sebastian Bach, Handel was born in 1685, Bach in Eisenach, Handel in Halle. Both were grounded in the music of the church, both accomplished organists. But whereas Bach remained all his life as a German church and court musician, Handel early became interested in the opera; in 1706 he betook himself to Italy to study and perfect himself in this field. As everyone knows he was later to settle in England, where he flourished as the greatest master of the day both in Italian opera and in oratorio. When Bach died in 1750 his fame was mostly local and based on his accomplishments as an organ virtuoso rather than on the music he composed to meet his performance needs. It was perhaps his good fortune to remain virtually forgotten for the better part of a century, for when his music was rediscovered there was no continuing tradition in performance. The very fact that his works were revived at the height of the romantic movement made it easier for musicians and scholars to realize, in the first half of the twentieth century, that they could be properly understood only on their own terms; therefore it was necessary to restudy the baroque period and its performance practices. The response of the musical world has proved the rightness of this point of view.

Handel, on the other hand, was never forgotten, never out of fashion. But almost from the first he was misunderstood. Because of the grandeur of his conceptions his interpreters sought to do him honor by making them even grander. No chorus was too big, no organ too coarse and overblown. It was reasoned that since he had lacked the advantages of knowing the modern symphony orchestra the least that could be done for him was to build up his instrumentation. No less a master than Mozart was engaged to put this alleged wrong to rights. Tradition is a hard thing to kill. We have been slow to accord to Handel the musical justice that has been done to Bach.

A long step in the right direction was the publication of J. M. Coopersmith's edition of *Messiah* (1947), in which are given variant versions of many arias and some guidance as to the proper use of embellishments. One thing was definitely proven: with Handel himself there was no definitive and unalterable way of performance. The fact that he made so many rearrangements, transferring a bass aria, perhaps, to the soprano, or a soprano aria to the contralto, is often explained by the capabilities of the singers he had to work with at one or another given time. In some cases, where he actually altered the form

of an aria, he did so from musical or textual conviction, but often his transpositions were a matter of mere expediency. The first performance of *Messiah*, in Dublin, April 13, 1742, was given with no more than twenty-seven singers, eight of them soloists who took part in all the choruses. And though Signora Avoglio and the celebrated Mrs. Cibber were the great stars of the occasion, it is noteworthy that the alto solos were shared by the latter lady with Mr. Ward and Mr. Lamb, counter-tenors.

With the ascendancy of Russell Oberlin, the first

American counter-tenor to assume his place among our ranking concert and oratorio singers, it is now possible to hear many of Handel's great arias in this type of voice as he himself often heard them. It will be remembered that counter-tenors have always flourished in England (Handel's great predecessor Henry Purcell had a counter-tenor voice) though they have been rare in this country. In this recording every effort has been made to recapture the true Handelian style. The orchestra is of proper dimensions, and of course it is supported by the harpsichord continuo.



SIDE ONE

MESSIAH

But who may abide the day of His coming?

Though originally intended for the bass voice, and most familiar to us in that range, this aria was several times rewritten, and in later performances under the composer's direction was sung by a soprano.

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

How beautiful are the feet

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

ISRAEL IN EGYPT

Their land brought forth frogs

Their land brought forth frogs, yea, even in their king's chambers. He gave their cattle over to the pestilence. Blotches and blains broke forth on man and beast.

Thou shalt bring them in

Thou shalt bring them in and plant them in the mountain of thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the sanctuary, O Lord, which Thy hands have established.

MUZIO SCEVOLA

Ah dolce nome!

Ah, dolce nome! in van ti chiamo, in van io bramo conforto almen da te. E come e quando l'alma smarrita, sperando aita, numi, saprà, dov' è?

Ah, sweet name! In vain I call you, in vain I long for comfort from you. And how and where, o gods, shall the bewildered, hopeful soul know where to find aid?

SIDE TWO

RODELINDA

Vivi, tiranno!

Vivi, tiranno! io t'ho scampato; svenami, ingrato, sfoga il furor! Volli salvarti sol per mostrarti, ch'ho di mia sorte più grande il cor.

Live, o tyrant! I have spared you. Wound me, ungrateful one, pour out your rage! I wanted to save you only to show that fate has given me the greater heart.

Dove sei

Pompe vane di morte! menzogne di dolor, che riserbate il mio volto e'l mio nome, ed adulate del vincitor superbo il genio altiero! Voi dite, ch'io son morto; ma risponde il mio duolo, che non è vero. "Bertarido fù Rè; da Grimaldo vinto fuggì; presso degli Unni giace. Abbia l'alma riposo, e'l cener pace." Pace al cener mio? Astri tiranni! dunque fin ch'avrò vita, guerra avrò con gli stenti, e con gli affani. Dove sei?

Dove sei, amato bene? Vieni, l'alma a consolar! Sono oppresso da' tormenti, ed i crudi miei lamenti sol con te posso bear.

Vain trappings of death! Falsehoods of grief that save my face and my name and flatter the proud spirit of the haughty conqueror! You say that I am dead, but my grief replies that it is not true. "Bertarido was king; conquered by Grimaldo he fled; near to the Huns he fell. May his soul have rest and his ashes peace." Peace to my ashes? Tyrannous stars! As long as I have life I shall also have war with its privations and with its sufferings. Where are you?

Where are you, my beloved? Come, comfort my soul! I am oppressed with torments and with my harsh laments; only with you can I bear them.

RADAMISTO

Ombra cara

Ombra cara di mia sposa, deh! riposa, e lieta aspetta la vendetta che farò! E poi tosto ove tu stai mi vedrai venire a volo, a fedel t'abbraccierò.

Dear shade of my wife, ah! rest and await happily the vengeance I shall wreak. And then soon I shall come to you and I shall embrace you faithfully.

Additional Records of interest...

HANDEL: SONATAS FOR FLUTE AND HARPSICHORD. Julius Baker, Flute and Sylvia Marlowe, Harpsichord. DXA-116

MUSIC OF THE MEDIEVAL COURT AND COUNTRYSIDE. New York Pro Musica, Noah Greenberg, Conductor. The music of Dufay, Leonin, Attaignant, etc. DL 9400

THE PLAY OF DANIEL. New York Pro Musica, Noah Greenberg, Conductor. A Twelfth Century Musical Drama. DL 9402 (Mono) DL 79402 (Stereo)

THE SACRED MUSIC OF THOMAS TALLIS. New York Pro Musica, Noah Greenberg, Conductor. In *Jejunio Et Fletu*—The Lamentations of Jeremiah—Mass For Four Voices. DL 9404 (Mono) DL 79404 (Stereo)

HANDEL: WATER MUSIC. Berlin Philharmonic Orchestra, Fritz Lehmann, Conductor. DL 9594*

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Soloists: RUSSELL OBERLIN, *Countertenor* • CHARLES BRESSLER, *Tenor*
GORDON MYERS, *Baritone* • BRAYTON LEWIS, *Bass*

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<i>Bass</i>	BRAYTON LEWIS

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	DANIEL RICE
	PETER SMITH
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	JESSE FARBER
	CHARLES FASSETT
	ARTHUR SQUIRES
<i>Baritones</i>	EDWIN SNYDER
	ARTHUR BURROWS
	ALVA TRIPP
<i>Basses</i>	DANIEL CARUSO
	DAVID NOTT
	RICHARD VOGT

WIND ENSEMBLE:

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<i>Treble Shawm</i>	MELVIN KAPLAN
<i>Alto and Tenor Shawms</i>	MORRIS NEWMAN
<i>Alto and Tenor Trombone</i>	ARNOLD FROMME
<i>Bass Trombone</i>	GILBERT COHEN

INSTRUMENTS IN THE MASS:

<i>Alto Shawm</i>	MORRIS NEWMAN
<i>Tenor Trombone</i>	ARNOLD FROMME
<i>Small String Contrabass</i>	KENNETH FRICKER

Side One • Band One

FANFARE FOR LOUIS XII
Cornetto, Treble and Alto Shawms, Alto and Bass Trombones

HETH SOLD EIN MEISKEN (anonymous Flemish)
Cornetto, Treble and Alto Shawms, Alto and Bass Trombones

Band Two

FAMA MALUM (from Virgil's "Aeneid")
Russell Oberlin, *Countertenor* • Charles Bressler, *Tenor*
Gordon Myers, *Baritone* • Brayton Lewis, *Bass*

DULCES EXUVIAE
Russell Oberlin, *Countertenor* • Charles Bressler, *Tenor*
Gordon Myers, *Baritone* • Brayton Lewis, *Bass*

Band Three

LA BERNARDINA
Treble and Alto Shawms, Bass Trombone

SI J'AI PERDU MON AMI (anonymous Flemish)
Cornetto, Treble and Alto Shawms, Tenor and Bass Trombones

Band Four

TU SOLUS
Russell Oberlin, *Countertenor* • Charles Bressler, *Tenor*
Gordon Myers, *Baritone* • Brayton Lewis, *Bass*

Band Five

MISSA PANGE LINGUA
Choir, Soloists, Alto Shawm,
Tenor Trombone and Contrabass

1. Kyrie
2. Gloria

Side Two

MISSA PANGE LINGUA (continued)

Band One 3. Credo

Band Two 4. Sanctus

Band Three 5. Agnus Dei



The New York Pro Musica Motet Choir and Wind Ensemble were formed by Noah Greenberg in 1958 to perform the major choral and instrumental works of the Middle Ages and Renaissance. It complements the repertoire of the New York Pro Musica concert ensemble, which has become justly famous for its performance of the "chamber music" of earlier times. The Motet Choir models itself on the chapel choirs of the XVth and XVIth centuries. The choir comprises between fourteen and twenty-four voices, according to the music's requirements, and solo singers drawn from the concert ensemble. In keeping with Renaissance practice, instruments are used in both sacred and secular pieces.

The shawms, cornetti and trombones (sackbuts) make up the "loud" instrumental families, as distinguished from the "soft" families of lutes, viols and recorders, more properly suited to performing intimate music. The "loud" instruments were associated with outdoor music, festivities and large vocal ensembles and their inclusion in these Pro Musica performances unveils some of the brilliance and splendor of Renaissance musical sound.

The portrait on the cover is a rendering by an unknown artist from a painting formerly at the church of St. Gudula at Brussels which was lost in a fire.

JOSQUIN DES PRÉZ

In his own time Josquin was universally acknowledged as the greatest composer among a great generation, and the verdict of posterity has confirmed this. He was born about the middle of the fifteenth century (the exact date is still a matter of controversy) in Picardy, in the county of Vermandois, part of that lowland area around the Franco-Belgian border which produced so many of the finest composers of the fifteenth century. Like many of the others he travelled south and was employed in Italy, first by the Sforzas of Milan and later in the Papal Chapel.

Towards the end of the century, perhaps as a result of the French invasions, he left the papal service and entered that of the Duke of Ferrara, for whom he collected singers in Flanders and France. After the death of Duke Ercole in 1505 he left Ferrara for good, and seems to have settled soon after at Condé-sur-Escaut, near where he had been born. He died there, probably in 1521.

Tenor parts of Tu Solus from PETRUCCI'S MOTETTI... B, Venice, 1504.

Many anecdotes and documents show that Josquin was highly valued both by Louis XII of France and also by the Emperor Maximilian and his two children, Philip the Fair and Margaret of Austria. There can be no doubt that had he wished it Josquin could have held a court position in France, Spain, Austria or the Netherlands; the fact that he preferred to retire to the relative obscurity of the college of Condé only confirms the impression of devout seriousness that the music itself makes on us.

VIVE LE ROI

Few pieces before the 'battle' canzonas of such Venetian composers as Andrea Gabrieli and Annibale Padovano exploit the characteristics of brass instruments so unambiguously as this one by Josquin. In form it is quite exceptional among his works—an instrumental canzona with a cantus firmus in long notes in the tenor. But as so often happens with the motets, it is the cantus firmus

that provides the key to the problem. It is formed by taking the vowels (and for this purpose 'v' counts as 'u') from the phrase *Vive le roi*, and substituting for each of them the appropriate solmisation syllable or note-name. From the vowel-series u, i, u, e, e, o, i we get the notes ut, mi, ut, re, re, sol, mi—or in modern terminology C, E, C, D, D, G, E. This technique of incorporating a 'device' or motto into a composition—they were known as *soggetti cavati*—was immensely popular among the composers of Josquin's generation, and although it sounds like the driest of pedantries it was in fact no hindrance to the production of fine music, as this piece shows.

The king referred to must clearly be the king of France, and there can be no doubt that this composition was designed as a fanfare for some exceptionally brilliant occasion at the French court—possibly, in view of his later connection with Josquin, the coronation of Louis XII in 1498.

HETH SOLD EIN MEISKEN

In the sixteenth century it was common practice to perform polyphonic vocal pieces (chansons, madrigals and so forth) instrumentally, particularly when the words were in a foreign language. Thus the French and Flemish chanson repertory became known all over Europe, even among musicians who, as their bizarre misspellings of the titles tell us, had little knowledge of the French language. *Heth sold ein meisken* must clearly have been a setting of a Flemish text in the manner of the chanson, but the remainder of the words have not come down to us. The piece survives in a set of part-books copied by one Wolfgang Küffer during his student years at Wittenberg and Heidelberg (about 1552-1560). Küffer copied down only the initial letter of the composer's name, 'M', but whoever 'M' may have been he evidently enjoyed the rhythmic subtleties produced by the insertion of three-beat phrases into a basic duple metre.

FAMA MALUM DULCES EXUVIAE

Even in the Middle Ages there is evidence that portions of Virgil's *Aeneid* were being sung, or at any rate intoned to specific melodic formulae, but it was the rather self-conscious 'return to antiquity' of Renaissance literary circles that first gave rise to polyphonic settings. Of these settings the two by Josquin may well be the earliest, though they can hardly have been written much before 1500.

Josquin drew both his texts from the favorite Fourth Book of the *Aeneid*, which deals with Aeneas' betrayal of Dido, the luckless queen of Carthage. The first (IV, 174-177) describes the swift course of evil rumour:

Fama, malum qua non aliud velocius ullum,
mobilitate viget, viresque acquirit eundo:
parva metu primo mox sese attollit in auras,
ingrediturque solo et caput inter nubila condit.

Rumour, the swiftest traveller of all the ills on earth,
Thriving on movement, gathering strength as it goes;
at the start

A small cowardly thing, it soon puffs itself up,
And walking upon the ground, buries its head
in the cloudbase.

This text, which Josquin sets with full appreciation of its rhetorical power, does not seem to have appealed to other composers; but the second, Dido's farewell to Aeneas and to life, became a favorite. Many composers, including such great names as Mouton, Willaert, Arcadelt and Lassus, set these lines (IV, 651-654), but none with more restrained pathos than Josquin brought to them.

Dulces exuviae, dum fata deusque sinebat,
accipite hanc animam meque his absolvite curis.
Vixi et quem dederat cursum fortuna peregi,
et nunc magna mei sub terras ibit imago.

O relics of him, things dear to me, while fate,
while heaven allowed it,
Receive this life of mine, release me from my troubles,
I have lived, I have run to the finish the course
which fortune gave me:
And now, my queen, I shall pass to the earth below.

A woodcut from an *AENEID* published at Lyons in 1519. It shows Dido on her funeral pyre, with the Trojan fleet in the foreground.





A woodcut, c.1520, by LEONHARD BECK, showing two angels supporting a monstrance. It is a symbolic graphic representation of the Sacrament, characteristic of the time, and PANGE LINGUA, written in honor of the Sacrament, represents its musical counterpart.

LA BERNARDINA

Although it could hardly be more different in character, this instrumental canzona, like *Vive le roi*, was originally printed in Petrucci's *Canti C*, the third volume of the series that he had begun in 1501 with the famous *Odhecaton*. He also published a transcription for solo lute in 1507.

La Bernardina is a graceful, lighthearted piece. The descending sequence that starts at measure 28 is very characteristic of Josquin's style. The title probably indicates a dedication to some Bernardo or Bernardino, or else to someone with a similar family-name.

SI J'AI PERDU MON AMI

Popular tunes were just as likely to be subjected to constant reworking in Josquin's day as they are in our own, and in fact the one that underlies this anonymous four-part piece was also treated by Josquin and others. This setting is a little later in style than Josquin's, and its clear-cut rhythms and short phrases point to the Parisian school of chanson-composers.

It comes from the manuscript collection of instrumental pieces (the words are not given, even though most of them were originally composed for voices) now in the monastery library at St. Gall, Switzerland. The collection belonged to Fridolin Sicher, who was organist at St. Gall in the first half of the sixteenth century.

TU SOLUS QUI FACIS MIRABILIA

In his motets Josquin covered a greater range of style and expression than any of his contemporaries, from the grandeur of the great six-part pieces on canonic cantus firmi to the intimacy and delicate pathos of *Tu solus*. The words, a prayer for divine grace, run as follows:

Tu solus qui facis mirabilia,
 Tu solus creator qui creasti nos,
 Tu solus redemptor qui redemisti nos
 Sanguine tuo pretiosissimo:
 Ad te solum confugimus,
 In te solum confidimus,
 Nec alium adoramus,
 Jesu Christe.
 Ad te preces effundimus;
 Exaudi quod supplicamus
 Et concede quod petimus,
 Rex benigne.
 D'ung aultre amer nobis esset fallacia,
 D'ung aultre amer magna esset stultitia
 Et peccatum.
 Audi nostra suspiria,
 Reple nos tua gratia,
 O rex regum,
 Ut ad tua servitia
 Sistamus cum laetitia
 In aeternum.

You alone can perform such wonders;
 You alone are the Creator who made us,
 You alone the Redeemer who redeemed us
 with Your most precious blood.
 To You alone we fly;
 In You alone we trust;
 We adore no other, Jesus Christ.
 To You we pour out our prayers;
 Listen to our begging
 And grant our petition, O kind King.

To love another would be error,
 To love another would be great folly,
 as well as sin.
 Hear our sighs;
 Fill us with Your grace,
 O King of Kings.
 That we may joyfully be Your servants
 forever.

Translated by Reverend Rembert Weakland.

* * *

As can be seen, the second part of the motet starts with a French tag, "D'ung aultre amer". It is the beginning of a famous chanson by Johannes Ockeghem (died c. 1495), and Josquin quotes Ockeghem's melody as well as his words at this point. The composers of this period have often been reproved—ever since the Council of Trent—for bringing secular music into the church, but although the practice was sometimes inspired by nothing more than technical bravado, sometimes, as here, the

devotion of courtly love is turned to a spiritual end with no sense of incongruity.

The complete motet was first printed in Petrucci's *Motetti...B* of 1503, but we also find the first part alone (which strangely enough does not quote the Ockeghem chanson) used in place of the Benedictus in Josquin's own parody-mass on *D'ung aultre amer*—a liturgical liberty related to the singing of a motet in honour of the Sacrament.

MISSA PANGE LINGUA

Kyrie
 Gloria
 Credo
 Sanctus
 Agnus dei

It is notoriously difficult to work out the chronological order of the magnificent series of twenty or so masses by Josquin that have come down to us, but there is general agreement that *Pange lingua* is among the latest of them. Not only is there the negative evidence that all the sources in which it has been preserved, both manuscript and printed, are comparatively late ones; there is also the style of the work itself. Here there is no longer any overt delight in the skilful manipulation of such technical devices as canon, nor even much of the expressive musical rhetoric that Josquin had done so much to create. Instead we find an extraordinary purity of lyrical writing, at once contemplative and ecstatic. This is true of the whole work, but perhaps the supreme example of this masterly simplicity is the section *Pleni sunt celi*, in which two voices overlap their effortlessly arching melodies.

The mass *Pange lingua*, described in some sources as "missa de venerabili sacramento", is based on the plainsong hymn for Corpus Christi, "Pange lingua gloriosi corporis mysterium"—itself a reworking of the more famous Easter hymn "Pange lingua gloriosi prelium certaminis." This melody is frequently quoted in all the voices in more or less disguised form, but most literally and continuously in the very final section, the third Agnus Dei, where it can be clearly heard in the topmost voice.

The freedom and subtlety with which every strand in the four-part texture is impregnated with this plainsong melody is the surest sign of Josquin's complete mastery when he came to write this mass. The devout, subdued color of the work owes much to the melody's Phrygian (E) mode, but too much has been made of this by some of the work's many modern editors. The singers of Josquin's day (and Josquin himself, for that matter) were more concerned with harmonic euphony than with modal purity, and modern performers must feel free to use their discretion over the problems of *musica ficta*.

Jeremy Noble

missa pange lingua

Kyrie eleison
Christe eleison
Kyrie eleison

(*Gloria in excelsis*) Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, rex coelestis, Deus pater omnipotens. Domine fili unigenite, Jesu Christe. Domine Deus, agnus Dei, filius patris: Qui tollis peccata mundi, miserere nobis: Qui tollis peccata mundi, suscipe deprecationem nostram: Qui sedes ad dexteram patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe: Cum sancto spiritu in gloria Dei patris. Amen.

(Credo in unum Deum) Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, filium Dei unigenitum: et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem patri, per quem omnia facta sunt: Qui propter nos homines et propter nostram salutem descendit de coelis: Et incarnatus est de spiritu sancto, ex Maria virgine, et homo factus est: Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est: Et resurrexit tertia die secundum scripturas, Et ascendit in coelum, sedet ad dexteram patris. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Sanctus, sanctus, sanctus: Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

(text for highest voice)
Pange, lingua, gloriosi
Corporis mysterium,
Sanguisque pretiosi,
Quem in mundi pretium
Fructus ventris generosi
Rex effudit gentium.

Two facing pages from a choir book at the National Library in Vienna, Ms 4809—c. 1530. This manuscript is solely devoted to the Masses of Josquin. Pange Lingua is the first of them.

Lord have mercy
Christ have mercy
Lord have mercy

(Glory be to God on high) and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord: thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

(I believe in one God) the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, and born of the Father before all ages; God of God; Light of Light; True God of true God; begotten, not made; of the same substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven, and became incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father. . . and I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy, Lord God of Hosts!
Heaven and earth are full of thy glory.
Hosanna in the highest. Blessed is he
that cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, that takest away the sins of
the world, have mercy upon us. Lamb of God,
that takest away the sins of the world, grant
us peace.

(text for highest voice)
Sing, o my tongue, the
mystery of the glorious
Body and Precious Blood shed
for the ransom of the world
by the King of nations, fruit
of a noble womb.

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TELEMANN
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Alexander Schneider, violin
George Ricci, cello
Bernard Krainis, recorder
Douglas Williams, harpsichord



RUSSELL OBERLIN Sings BAROQUE CANTATAS

WHEN he was twelve years old, Telemann wrote an opera, had it performed in a theatre, and even sang one of the roles himself. Seventy-four years later, he was still bent over his sheets of music-paper "with thick ink, a blunt pen, poor eyesight, a feeble lamp, and dismal weather." He wrote a Passion and published a theoretical work in that year, 1767, his last on earth; he had lived a long and supremely active life, producing more works than either he or his biographers could ever hope to count. A friend of both Bach and Handel, he was far more famous than they were, at least in Germany. He was praised for the singular beauty of his chamber music by that great connoisseur Quantz; he was applauded by Scheibe for having introduced the grace and beauty of French music into Germany; Mattheson placed him on a pedestal above even the greatest of French and Italian masters, in a couplet that may be freely translated:

Over Lulli's renown and Corelli's just fame
No place is too lofty for Telemann's name.

Telemann's name, and his descendants, still live in Munich today, and even though the greater part of his musical output is unknown and unpublished, there are signs that he may some day regain at least a part of the glory that was his during his lifetime. Unfortunately very few of the works recently made available in modern editions date from his most mature period, that final decade when he composed the cantata *Ino* and the oratorio *Der Tag des Gerichts*.

His first published cycle of church cantatas, *Harmonischer Gottes-Dienst*, appeared in Hamburg with a preface explaining how the music was to be performed, and the preface was dated November 19, 1725. Two years before this, Telemann had announced another series of cantatas, but this was held up because one of his poet-friends fell behind in delivering texts. Working in partnership with two other poets, Wilckens and Richey, and occasionally drawing on other sources, Telemann managed to complete this new set of cantatas from which the two recorded here have been taken. Apart from the great demand for easy cantatas for solo voice and one obbligato instrument, Telemann himself needed just this kind of music for Sundays and Festivals at St. John's Church, where he was both cantor and capellmeister. It was the custom then to perform a cantata before and after the sermon, and Telemann usually found it possible to prepare a fairly elaborate musical offering for use before the sermon. As soon as the preacher began to speak, however, most of his musicians crept out and made a beeline for one of the other churches, and Telemann, himself acquainted with pluralism (he supplied music to no less than five Hamburg churches) had to make do with a mere handful of performers.

Telemann's cantatas, apart from their obvious use in churches, were also highly prized as material for domestic music-making, the advantage once again being their relative easiness and their slender musical resources. Violin, oboe, flute, and recorder are specified as obbligato instruments, and these are to some extent interchangeable, together with the vocal range of each work. Only two clefs are used, and the composer points out that since the compass is never extreme, various types of voice can be employed without too much trouble. Evidently the cantatas enjoyed widespread renown, and Handel paid his friend the compliment of borrowing several themes and using them in his operas. Telemann, like Handel, moved with ease from the orchestra-pit to the organ-loft, and doubtless appreciated the motive behind secular *contrafacta* such as these. Later, Handel was to borrow a good deal from Telemann's *Musique de Table*, and gave him (perhaps by way of propitiation for years of friendly plagiarism) a collection of English plants and flowers.

The texts of *Gott will Mensch und sterblich werden* and *Deine Toten werden leben* are by Matthäus Arnold Wilckens (1704-1759), a native of Hamburg who studied law but preferred literary pursuits to legal practice. He was a great friend of Brockes (whose *Passion* was set by

Handel and Telemann, among others) and built up one of the finest private libraries in Hamburg. His poetry, which included much occasional and ceremonial verse, is not unaffected by baroque bombast and is hardly suitable for use in the Lutheran liturgy today. For its time and place, however, it was excellent, and Telemann was careful to do it proper justice in his recitatives and arias.

Gott will Mensch und sterblich werden (Cantata 19) is for the Annunciation of the Blessed Virgin Mary, March 25. A solo violin, in dialogue with the voice, establishes a mood of joyous hope and trust in the opening *da capo* aria in C major. The recitative, accompanied by harpsichord only, begins with a reference to Ps. 139, verse 9, and exhorts the faithful to look heavenwards; immediately a lively and optimistic ritornel introduces the final aria, with typically florid Hallelujahs and trumpet-like motives for the word "Triumph."

Deine Toten werden leben (Cantata 28) is for the Fifth Sunday after Easter. Telemann's liking for word-painting may be heard in the opening aria, where "leben" is set to a sequential cascade of sixteenth-notes, and "stehn" has a single long note spread over three measures. After the recitative (in G, the relative major) recorder and continuo introduce an expressive, sighing and sinuous melody against which the rhetorical questions of the soloist contrast strongly and persuasively.

Handel wrote very nearly one hundred Italian cantatas, and nearly all of them date from his youthful sojourn in Italy from 1706 until 1710. He had been welcomed there as an uncommonly brilliant keyboard virtuoso and as a gifted composer of operas, serenades, and cantatas, many of them written for private performance in the houses of Roman prelates and noblemen. In matters of general style Handel's cantatas show some indebtedness to an older acquaintance of this Italian period, Alessandro Scarlatti, but many of the touches of genius are more than merely Italianate. Just as the French vein helped to lighten Telemann's native German solidity, so the German background to Handel's growing talents lent firmness to his newly-discovered southern lyricism. Some of the larger cantatas are better described as miniature operas, though the shorter ones consist of little more than a pair of arias enclosing a short recitative.

Siete rose rugiadose is one of these: the recitative serves to bridge the harmonic gap of a diminished fourth between the first and second arias. The continuo is played by harpsichord and gamba: no obbligato instrument appears in this cantata.

Buxtehude received an excellent groundwork in organ-playing and composition from his father, and, being of a serious and hard-working nature, he perfected his technique and gained as much experience as he could in writing all kinds of church music. He wrote hardly any music of a secular nature: his whole life was spent in the service of the church and its music. Soon after his appointment at Lübeck, he began a series of evening concerts which took place after service. There were five of these concerts every year, and they provided a musical link between the ending of the old church year and the beginning of the new. The first concert was given on the last-but-one Sunday after Trinity; the second followed a week afterwards. There was no concert on the first Sunday in Advent (this was considered a fast-day in northern Germany), but the second, third, and fourth Sundays in Advent all had their *Abend-musiken*, and, to judge by contemporary reports, the church was always well filled.

Jubilate Domino, for voice, obbligato viola da gamba (cello) and continuo, begins with an exhilarating sonata for instruments alone, setting the mood and key for the verse following. At the invocation "Psallite, psallite!" chords are sounded and the metre changes to a joyful dancing six-eight. A brief quasi-extempore instrumental interlude leads directly to the final aria in which voice and instruments share fanfare themes and jubilant melismata.

DENIS STEVENS

Georg Philipp Telemann (1681—1767)

George Frederick Handel (1685—1759)

Dietrich Buxtehude (1637—1707)

TELEMANN *Side One Band 1*

Gott will Mensch und sterblich werden

(Cantata No. 19) (with Alexander Schneider,
violin—Barbara Meuser, viola da gamba—
Douglas Williams, harpsichord)

Gott will Mensch und sterblich werden,
Dass der Mensch in seinem Wehe
Nicht vergehe;
Welch ein Merkmal hohen Treu!
Fordre, kanns dein Witz erreichen,
Dir ein Zeichen hier auf Erden,
Oder droben in der Höhe,
Das so gross als dieses sei.
Nein, wenn ich gleich der Morgenröte Flügel nähme
Und bis ans Äusserste des Wilden Meeres käme,
Ja, könnt' ich mich gen Himmel schwingen
Und wiederum von da bis in den tiefsten Raum des
Abgrunds dringen,
So find ich überall doch nichts so wunderbarlich,
Als dass der unerschaff'ne Gott,
Jehovah Zebaoth,
Zur Kreatur um uns geworden!
Ach ja, Immanuel tritt in der Menschen Orden
Und machet sie von ihrer Sklaverei
In seinem Siege frei.
Die beiden wütenden Tyrannen,
Die uns in Furcht gebracht,
Der wilde Tod und jener Fürst der Nacht,
Erheben sich, durch ihn besiegt, von dannen.
Wohlan, ihr von dem Herrn so hochgeschätzte Seelen,
Verlasst die schwarzen Trauerhöhlen,
Vergnüget euch am Glanze dieser Freudensonne,
Dies grosse Wunderwerk erfordert grosse Wonne!

Immanuel ist da!
Triumph, halleluja!
Erfreuet euch, ihr Himmelsthronen
Samt allen, die auf Erden Wohnen,
Wir sind durch ihn dem Himmel wieder nah.
Immanuel ist da!
Was unsrer Seelen Angst erwecket,
Hat Jesus in den Staub gestreckket,
Auf welchen schon der Väter Hoffnung sah.
Triumph, hallelujah!

Gott will Mensch und sterblich werden is freely based
on the Epistle for the Annunciation of the Blessed
Virgin Mary: The Lord spake unto Ahaz, saying:
Ask thee a sign of the Lord thy God; ask it
either in the depth, or in the height above. But Ahaz
said: I will not ask, neither will I tempt the Lord.
And he said: Hear ye now, O house of David: Is it a
small thing for you to weary men, but will ye weary
my God also? Therefore the Lord Himself shall give
you a sign. Behold, a Virgin shall conceive, and
bear a Son, and shall call His name Emmanuel. Butter
and honey shall He eat, that He may know to
refuse the evil, and choose the good.
(Isaiah, 7, 10-15)

HANDEL *Side One Band 2*

Siete rose rugiadoso

(with Barbara Meuser, viola da gamba—
Douglas Williams, harpsichord)

Siete rose
Rugiadoso

Belle labbra del mio ben.
Sempre care,
Se ridete,
Se parlate,
Se tacete,
Accendete questo sen.

Dolce bocca soave
In te nasce il bel riso lusinghiero,
Che accende amore in ogni cuor più fiero.
I dolci tuoi sospiri
Fanno obliare all'alma
I suoi martiri.
Ed io che per te peno cara,
Se ti riveggio allor che taci,
Se le tue parolette,
S'un tuo sospir io sento,
Mi scordo ogni tormento.

Per involarmi al duolo
Mi basta solo
Un dolce tuo sospir,
Bocca vezzosa.

Ne'tuoi soavi accenti
Nei vezzi tuoi ridenti
Perde ogni suo martir,
L'alma amorosa.

Siete rose rugiadoso is a love lyric full of conventional
conceits: the lips of the loved one are like red roses,
and no matter whether they speak or are silent
they arouse the lover's desire. Laughing, playful lips
do likewise; and their sighs bring relief to pain.

TELEMANN *Side Two Band 1*

Deine Toten werden leben (Cantata No. 28)

(with Bernard Krainis, recorder—Morris Newman,
bassoon—Douglas Williams, harpsichord)

Deine Toten werden leben
Und mit Freud und Licht umgeben,
Herr, zu deiner Rechten stehn.

Uns das Sterben sanft zu machen,
Zwang dein Arm des Todes Rachen.
O, wie stirbt sichs itzt so schon!

Süssigkeit muss von dem Starken,
Speise von dem Fresser gehn.

So scheut das Sterben weiter nicht,
Das nur der Seele Schalen bricht;
Des Todes Abendstunde
Trägt, wie der Morgen, Gold im Munde.

Beglückte Zahl der abgeschiednen Frommen!
Da euren Seelen sich bei ihrer Himmelfahrt
Die grösste Wollust offenbart,
So ruht der Leib indes
In seiner stillen Kammer
Von allem Schmerz, von allem Jammer
Bis zu der Zeiten Schluss,
Der finstre Raum der Totenhöhlen
Die Leiber ihren Seelen
Aufs neue wiedergeben muss.
Denn dieses Tages Schein
Wir wie der Tag der ersten Schöpfung sein,
An welchem wir aus Staube, Ton und Erden

Von neuen wie geschaffen werden;
Doch stellet er, was sonst verweslich war,
Hinfüro unverweslich dar.
So seid denn ferner stark und fest
Und nehmet mehr und mehr im Werke Gottes zu,
Da Gott euch solche Ruh'
Nach eurer Arbeit hoffen lässt.
Nur der darf vor dem Tod und jenem Tag erstaunen,
Der hier an lauter Sünden klebt
Und ausser Gottes Gnade lebt;
Doch wer sich dieser trösten kann,
Dem kündiget der Schall der weckenden Posaunen,
Wie dorten Israel, des Halljahrs Anfang an.

Ihr Sterblichen! was scheut ihr Tod und Erde?
Das beides euch nicht schrecklich werde,
So lasst die eitle Lust vorher zu Grabe gehn.
Macht, dass in euch ein Leben Kraft gewinne,
Vor dem die Furcht der Ewigkeit zerrinne,
Ja, lasst in dieser Zeit schon durch Verneuerung
eurer Sinne
Der künftigen Verwandlung Vorbild sehn.

Deine Toten werden leben begins with a reference to
Isaiah 26, verse 19: Thy dead men shall live,
together with My dead body shall they arise. Awake
and sing, ye that dwell in dust: for thy dew is as the
dew of herbs, and the earth shall cast out the dead.

Neither death nor the grave hold fears for the faithful:
So when this corruptible shall have put on
incorruption, and this mortal shall have put on
immortality, then shall be brought to pass the saying
that is written, Death is swallowed up in victory. O
death, where is thy sting? O grave, where is thy
victory? The sting of death is sin; and the strength of
sin is the law. (I Corinthians, 15, 54-56).

BUXTEHUDE *Side Two Band 2*

Jubilate Domino

(with George Ricci, cello—Morris Newman,
bassoon—Douglas Williams, harpsichord)

Jubilate Domino omnis terra; cantate et exultate
et psallite.

Psallite Domino cithara; cithara et voce psalmi.

In buccinis et voce tubae; jubilate in conspectu
regis Domini.

Shew yourselves joyful unto the Lord, all ye lands;
sing, rejoice, and give thanks.

Praise the Lord upon the harp; sing to the harp with
a psalm of thanksgiving.

With trumpets also and shawms; O shew yourselves
joyful before the Lord the King.
(Psalm 98, 5-7)



. . . about RUSSELL OBERLIN

"Russell Oberlin remains so far in advance of any countertenor now before the public that there is no way to compare him to his fellows."

The New York *Herald Tribune*

Russell Oberlin, a *true* countertenor, possesses a rare voice which surmounts with ease the manifold difficulties of the florid music of earlier centuries, and his flawless performances of the music of the Elizabethan composers, and the works of Purcell, Handel, Bach, Telemann, and other early masters, have earned him a reputation as "the reigning countertenor of our time." (*Washington Post and Times Herald*.) Unlike some countertenor voices, however, Mr. Oberlin's is a completely natural voice, and he has never resorted to falsetto. He is, consequently, a lyric tenor as well as a countertenor, and his impeccable artistry has been enthusiastically acclaimed in performances of music by Berlioz, Honegger, Schumann, Wolf, and other composers of the 19th and 20th centuries.

In America, Russell Oberlin has sung with the New York Philharmonic, the Chicago Symphony, the National Symphony, the Little Orchestra Society, and the New York Pro Musica, and as a singing actor he has appeared with the American Shakespeare Festival and the Cambridge Drama Festival. As a member of the New York Pro Musica cast of the 12th century musical drama, *The Play of Daniel*, Mr. Oberlin has also toured England, France, and Italy.

In England, Russell Oberlin has sung with the BBC Symphony and at the Dartington Summer Festival, and in February 1961, after scoring a triumph in the role of Oberon in the Covent Garden premiere of Benjamin Britten's opera, *A Midsummer Night's Dream*, he was immediately engaged to repeat this role at the Vancouver Festival, the Edinburgh Festival, and at the San Francisco Opera.

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2. Meine Rose
3. Ihre Stimme
4. Dein Angesicht
With Douglas Williams, Piano

HUGO WOLF

5. Auch kleine Dinge können uns entzücken
6. Ach, im Maien war's
7. Auf ein altes Bild
8. Verschwiegene Liebe
9. Nun wandre, Maria
10. Er ist's
With Douglas Williams, Piano

On the first side of this record, Russell Oberlin sings a group of early English songs, including *The St. Godric Songs*, the earliest known English songs—the type of music which has made him world-famous as the finest countertenor of our day. On the reverse side, however, Mr. Oberlin presents a group of lieder by Robert Schumann and Hugo Wolf, nineteenth-century songs quite different from the repertoire with which his name has been so closely associated.

The explanation? A simple one, as Mr. Oberlin himself explains it. His voice is not some strange sort of vocal instrument which must arbitrarily be labeled "countertenor." It is simply a natural tenor voice of unusually wide range, a voice which enables him to sing a very extensive repertoire of music for the high male voice.

To illustrate this point, Russell Oberlin has selected for this recording a group of songs by Schumann and Wolf which he feels are particularly well-suited to his voice. When you have heard these songs sung by a tenor voice for which they present no difficulty whatsoever, the same voice which sings with such consummate art and ease the florid music of centuries long past, we believe that you will agree that there is no reason why Russell Oberlin should allow his choice of repertoire to be limited by anything other than his own preference.

SIDE 1

THE ST. GODRIC SONGS

(Anonymous, c. 1150)

*Sainte Nicolaes Godes drud
Tymbre us faire scone hus
At thi burth at thi bare
Sainte Nicolaes bring us wel thare.*

*Sainte Marie Cristes bir
Maidenes clanhad moderes fur
Dillie min sinne rix in min mod
Bring me to winne with the selfd
God.*

*Sainte Marie Virgine
Moder Jesu Cristes Nazarene
Onfo child help thin Godric
Onfang bring hegelich
With the in Godes riche.*

*Crist and Sainte Marie
Swa on scamel me iladde
That ic on thisse erde ne silde
Wid mine bare fote itredie.*

St. Nicholas, God's friend,
Build us a fine fair house.
At birth, at the bier
St. Nicholas, bring us well there.

Holy Mary, Christ's kinswoman
Immaculate maiden, flower of a
mother,
Blot out my sins, rule in my mind,
Bring me to bliss with the true God.

Holy Virgin Mary
Mother of Jesus Christ the Nazarene
Receive, protect, help thy Godric
Deign to bring him gloriously
With thee into God's kingdom.

Christ and Holy Mary
Thou protected lead me
That I on this earth should not
Tread with my bare feet.

ROBERT JONES

LOVE IS A BABLE

(The Second Book of Songs and Ayres, 1601)

Love is a bable,
No man is able
To say 'tis this or 'tis that,
'Tis full of passions
Of sundry fashions,
'Tis like I cannot tell what.
Love is a fellowe,
Clad oft in yellowe,
The canker-worme of the mind,
A private mischiefe,
And such a slye thiefe,
No man knowes which waie to find.

Loves fayre i' the Cradle,
Foule in the sable,
'Tis eyther too cold or too hot,
An arrand lyar,
Fed by desire,
It is, and yet is not.
Love is a wonder,
That's here and yonder,
As common to one as to moe,
A monstrous cheater
Everie mans debter,
Hang him, and so let him goe.

ITE CALDI SOSPIRI

(A Musicali Dreame—The Fourth Book of Ayres, 1609)

*Ite caldi sospiri al freddo core,
Rompete il ghiaccio che pieta
contende.
E se prego mortale al ciel s'intende
Morte, o merce, sia fine al mio
dolore.*

GO, ARDENT SIGHs

Go, ardent sighs, to that cold heart,
Break the ice that refuses pity.
And if mortal prayers are heard
in heaven,
Death, o many thanks, may end
my grief.

AS I LAY LATELY IN A DREAM

(The Muses Gardin for Delights or Fifth Book of Ayres, 1610)

As I lay lately in a dream,
Methought I saw a wondrous thing.
A woman fair transformed was
Into a fiddle without a string.
A metamorphosis so rare
As almost made me wake for fear.
O this is rare, yea very very rare,
Yea very very rare, yea very very
rare,

A wondrous thing, so fair a fiddle,
A fiddle, a fiddle, diddle diddle
diddle
A fiddle, a fiddle, a fiddle, diddle
diddle diddle,
So fair a fiddle should want a string.

GOE TO BED SWEETE MUZE

(Ultimum Vale, or the Third Book of Ayres, 1605)

Goe to bed sweete Muze, take thy
rest,
Let not thy soule bee so opprest
Though shee deny thee,
She doth but trie thee,
Whether thy mind
Will ever prove unkinde;
O love is but a bitter-sweete Jest.
Muze not upon her smiling lookes,
Thinke that they are but baited
hookes,
Love is a fancy,
Love in a Franzey,

Let not a toy
Then breed thee such annoy.
But leave to looke upon such fond
bookes.
Learne to forget such idle toyes,
Fitter for youthes, and youthful
boyes,
Let not one sweete smile
Thy true love beguile,
Let not a frowne
For ever cast thee downe,
Then sleepe and go to bed in these
joyes.

HENRY PURCELL

HARK! THE ECHOING AIR

Hark! Hark! The echoing air a triumph sings,
And all around pleas'd Cupids clap their wings.

I LOVE AND I MUST

I love and I must,
And yet I would fain,
With a large dose of reason
Cure my pain.
But I am past hope,
And yet it seems strange
A thing that's called Man
Not subject to change.

Had I power to scorn,
As she to despise,
I might at once be inconstant,
Inconstant and wise.
Then tell me, oh tell me,
How it should be
So easy to men
Yet so hard to me.

MUSIC FOR A WHILE

(Oedipus)

Music for a while
Shall all your cares beguile;
Wond'ring how your pains were
eas'd
And disdaining to be pleas'd

Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head
And the whip from out her hands.

SIDE 2

ROBERT SCHUMANN

SÄNGERS TROST

(Justinus Kerner)

*Weint auch einst kein Liebchen
Tränen auf mein Grab,
Trüfeln doch die Blumen milden
Tau hinab;
Weilt an ihm kein Wanderer im
Vorüberlauf,
Blickt auf seiner Reise doch der
Mond darauf.
Denkt auf diesen Fluren bald kein
Erdrer mein,
Denkt doch mein die Aue und der
stille Hain.
Blumen, Hain und Aue, Stern und
Mondenlicht,
Die ich sang, vergessen ihres
Sängers nicht.*

SINGER'S CONSOLATION

Though no loved one ever weep
tears upon my grave,
Still the flowers will shed their
gentle dew thereon;
Though no wanderer pause there on
his travels,
Still the moon on her journey will
shine upon it.
Soon no earthly creature will
remember this spot,
Yet the meadows and quiet glades
will remember me.
Flowers, glades and meadows,
starlight and moonlight,
Of these I sang, they'll not forget
their singer.

MEINE ROSE

(Nikolaus Lenau)

*Dem holden Lenzgeschmeide,
Der Rose, meiner Freude,
Die schon gebeugt und blasser
Vom heissen Strahl der Sonnen,
Reich ich den Becher Wasser
Aus dunklem, tiefen Bronnen.
Du Rose meines Herzens!
Vom stillen Strahl des Schmerzens
Bist du gebeugt und blasser;
Ich möchte dir zu Füssen,
Wie dieser Blume Wasser,
Still meine Seele giessen!
Konnt ich dann auch nicht sehen
Dich freudig auferstehen!*

MY ROSE

For the lovely spring jewel,
The rose, my delight,
Already bowed down and faded
By the hot rays of the sun,
I pour a beaker of water
From the dark, deep fountain.
You, rose of my heart!
From the secret ray of sorrow
You are bowed down and faded;
Would I might spill out my soul
At thy feet as I pour
Water for this flower!
Could I then but see thee
Joyfully rise up again!

IHRE STIMME

(August Platen-Hallermund)

*Lass tief in dir mich lesen,
Verhehl auch dies mir nicht,
Was für ein Zauberwesen
Aus deiner Stimme spricht!
So viele Worte dringen
Ans Ohr uns ohne Plan
Und während sie verklingen,
Ist alles abgetan!
Doch drängt auch nur von ferne
Dein Ton zu mir sich her,
Belausch ich ihn so gerne,
Vergess ich ihn so schwer.
Ich bebe dann, entglimme
Von allzurascher Glut;
Mein Herz und deine Stimme
Verstehn sich gar zu gut.*

YOUR VOICE

Let me search deep within you,
Conceal nothing from my gaze,
What sort of magic power
Dwells in your voice!
So many words strike
Our ears unheeded
And even as they fade away,
Are all forgotten!
Yet when your voice
Reaches me, though from afar,
I listen to it happily,
I never can forget it.
I tremble then, burning
With all-consuming passion;
My heart and your voice
Understand each other well.

DEIN ANGESICHT

(Heinrich Heine)

*Dein Angesicht, so lieb und schön,
Das hab' ich jüngst im Traum
geseh'n.
Es ist so mild und engelgleich,
Und doch so bleich, so
schmerzenreich.
Und nur die Lippen, die sind roth,
Bald aber küsst sie bleich der Tod,
Erlöschen wird das Himmelslicht,
Das aus den frommen Augen bricht.*

YOUR FACE

Your face, so dear and lovely,
I saw once in a dream.
It was so gentle and angelic,
And yet so pale, so sorrowful.
Only your lips were red,
But soon Death's kiss will wither
them,
And the heavenly light which shines
In your gentle eyes will fade.

HUGO WOLF

AUCH KLEINE DINGE

(Italienisches Liederbuch)

*Auch kleine Dinge können uns
entzücken,
Auch kleine Dinge können teuer
sein.
Bedenkt, wie gern wir uns mit
Perlen schmücken,
Sie werden schwer bezahlt und sind
nur klein.
Bedenkt, wie klein ist die
Olivenfrucht,
Und wird um ihre Güte doch
gesucht.
Denkt an die Rose nur, wie klein
sie ist,
Und duftet doch so lieblich, wie ihr
wisst.*

EVEN LITTLE THINGS

Even little things can delight us,
Even little things can be costly.
Consider, how pleased we are to
deck ourselves with pearls,
They are very dear yet very small.
Consider, how small is the fruit of
the olive,
And yet it is desired for its goodness.
Just think of the rose, how small
it is,
And yet it smells so fragrant, as
you know.

ACH, IM MAIEN WAR'S

(Spanisches Liederbuch)

*Ach, im Maien war's, im Maien,
Wo die warmen Lüfte wehen,
Wo verliebte Leute pflegen
Ihren Liebchen nachzugehen.
Ich allein, ich armer Trauriger
Lieg' im Kerker so verschmachtet,
Und ich seh' nicht, wann es taget,
Und ich weiss nicht wann es nachtet.
Nur an einem Vöglein merkt' ich's
Das da drauss' im Maien sang;
Das hat mir ein Schütz getötet
Geb' ihm Gott den schlimmsten
Dank!*

AH, IN MAY IT WAS

Ah, in May it was, in May,
When the mild breezes blow,
When those in love are wont
To haste to their beloved.
I alone, I poor wretch
Lie languishing in this dungeon,
And I do not see when day dawns,
And I do not know when night falls.
Only from a little bird's song
Did I know that May had come;
Now a hunter has killed it
May God give him his due reward.

AUF EIN ALTES BILD

(Eduard Mörike)

*In grüner Landschaft Sommerflor,
Bei kühlen Wasser, Schilf und Rohr,
Schau, wie das Knäblein Sündelos
Frei spielt auf der Jungfrau
Schoss!
Und dort im Walde wonnesam,
Ach, grünet schon des Kreuzes
Stamm!*

ON GAZING AT AN OLD PICTURE

In the green summer countryside,
By cool waters, reeds and rushes,
See how the Sinless Child
Plays heedlessly on the Virgin's
knee!
And yonder in the flowering wood,
Alas, the cross's beams already
grow.

VERSCHWIEGENE LIEBE

(Joseph von Eichendorff)

*Über Wipfel und Saaten
In den Glanz hinein,
Wer mag sie erraten,
Wer holte sie ein?
Gedanken sich wiegen,
Die Nacht ist verschwiegen,
Gedanken sind frei.
Errät es nur Eine,
Wer an sie gedacht,
Beim Rauschen der Haine,
Wenn niemand mehr wacht,
Als die Wolken, die fliegen,
Mein Lieb ist verschwiegen
Und schön wie die Nacht.*

SILENT LOVE

Over treetops and fields
In the brightness 'round,
Who may divine them,
Who overtake them?
Thoughts travel noiselessly,
The night is silent,
Thoughts are unfettered.
Only one understands them,
One to whom they are sent,
Through the rustling glades,
When no other's awake,
Like the clouds, they float by,
My love is silent
And fair as the night.

NUN WANDRE, MARIA

(Spanisches Liederbuch)

*Nun wandre, Maria, nun wandre
nur fort.
Schon krähen die Hähne und nah ist
der Ort.
Nun wandre, Geliebte, du Kleinod
mein,
Und balde wir werden in Bethlehem
sein.
Dann ruhest du fein und
schlummerst dort.
Schon krähen die Hähne und nah ist
der Ort.
Wohl seh ich, Herrin, die Kraft dir
schwinden;
Kann deine Schmerzen, ach, kaum
verwinden.
Getrost! Wohl finden wir Herberg
dort;
Schon krähen die Hähne und nah ist
der Ort.
Wär erst bestanden, dein Stündlein,
Marie,
Die gute Botschaft gut lohnt ich
sie.
Das Eeselein hie gäb ich drum fort!
Schon krähen die Hähne, komm,
nah ist der Ort.*

NOW WANDER, MARY

Now wander, Mary, now wander
away.
Already the cocks crow, and the
goal is near.
Now wander, beloved, my treasure
thou,
And soon we shall be in Bethlehem
well.
Then shall you rest and slumber
well.
Already the cocks crow, and the
goal is near.
Well I know, my Lady, that thy
strength is ebbing;
Alas, it can scarcely support thy
sufferings.
Take heart! We shall surely find
shelter there;
Already the cocks crow, and the
goal is near.
Were thy suffering only over, Mary,
Much would I give for the good
tidings.
The little donkey I would gladly
offer!
Already the cocks crow, come, the
goal is near.

ER IST'S

(Eduard Mörike)

*Frühling lässt sein blaues Band
Wieder flattern durch die Lüfte;
Süsse, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen.
Horch, von fern ein leiser
Harfenton!
Frühling, ja du bist's! Frühling, ja
du bist's!
Dich hab ich vernommen, ja du
bist's!*

SONG TO SPRING

Spring lets her colors flutter
On the breezes once again;
Sweet, well-remembered odors
Float like heralds across the land.
Violets now dreaming
Will soon appear.
Listen, from afar the gentle sound
of a harp!
Spring, you've really come! Spring,
you've really come!
I have heard you, you've really
come!

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WILLIAM WALTON

Thomas Dunn, Conductor

FAÇADE

An Entertainment with
Poems by **EDITH SITWELL**

HERMIONE GINGOLD - RUSSELL OBERLIN



WILLIAM WALTON **FAÇADE** | An Entertainment with Thomas Dunn, Conductor | Poems by **EDITH SITWELL**

HERMIONE GINGOLD - RUSSELL OBERLIN

SAMPLE
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John Solum, *flute and piccolo* • Theodore Weis, *trumpet* • Charles Russo, *clarinet and bass clarinet* • Vincent J. Abato, *saxophone* • Charles McCracken, *cello* • Harold Farberman, *percussion*

Side One

1. Fanfare
 - I. Hornpipe*
 - II. En Famille**
2. III. Mariner Man*
3. IV. Long Steel Grass*
 - V. Through Gilded Trellises**
 - VI. Tango-Pasodoble*
4. VII. Lullaby for Jumbo**
- VIII. Black Mrs. Behemoth**
- IX. Tarantella*
5. X. The Man from a Far COUNTRY*
- XI. By the Lake**

Side Two

1. XII. Country Dance**
- XIII. Polka*
2. XIV. Four in the Morning*
- XV. Something Lies Beyond the Scene*
3. XVI. Valse**
- XVII. Jodelling Song**
4. XVIII. Scotch Rhapsody**
- XIX. Popular Song*
5. XX. Old Sir Faulk (Fox Trot)*
- XXI. Sir Beelzebub**

*Russell Oberlin

**Hermione Gingold

PRODUCED BY ISRAEL HOROWITZ

"Façade is my first name," said Sir William Walton to an interviewer in 1963. While Walton is in no way a one-work composer—virtually all he has written is in the current repertory—*Façade* is undoubtedly his best known and in its various forms most frequently performed work. William Turner Walton, the son of two Lancashire singing teachers, won a choir scholarship at the age of ten to the Oxford college of Christ Church, where the chapel is also the local cathedral. He was already composing in an undirected kind of way, and when his voice broke he was helped

to become an undergraduate of the University. Here, at sixteen, he met Sacheverell Sitwell, and through him Osbert and Edith, the other, elder, members of that gifted family. "Sachie" departed from Oxford after a term, and William's own university career terminated when he failed to pass an algebra test in the course of his first examination hurdle. (He acknowledges a "certain connection" between his failure in algebra and his disinclination to pursue what he calls the "slide-rule music" forms of modernism.) He was invited to join the well-to-do Sitwell family in its London mansion, and it was as a drawing-room entertainment there that *Façade* was first presented in 1922.

Edith Sitwell, fifteen years Walton's senior, began work on the poems of which *Façade* is a selection in 1920 and completed them the following year. Walton's own share in the joint effort was completed surprisingly quickly for so notoriously fastidious and self-critical a worker: "*Façade* was a sort of freak. Usually I work jolly hard at composition; I prefer to have the time to look around. But *Façade* was written in three weeks and I never thought much about it as more than a couple of evenings' entertainment." At first the work consisted of a shorter selection of the poems than we hear today, and the music was set for fewer instruments. At various times thirty or forty poems have been included in the canon.

A revised version was given its first public performance at the Aeolian Hall in Old Bond Street on June 12, 1923. The critic of the London *Observer*, Percy Scholes, was unimpressed, and turned in a notice reminiscent of the *New York Times* after a feast of Cage and Stockhausen: "*The Sitwell cum Walton Horror*. Even Mr. W. T. Walton, whose string quartet a couple of years ago showed me that he was the boldest of the bold among the

youngest of the young, would, I believe, hesitate at setting a Sitwell opera, but he has gone so far as to set twenty-eight of her lyrics, or rather to write music for simultaneous performance. If this was kindly meant to distract our mind, let me say at once that it failed, for on Thursday we were only too conscious of Ethel (*sic*) Sitwell herself (perched presumably on a step-ladder) behind a twelve-foot canvas face, one side grey, the other pink (division down the centre of the nose) gabbling her poems unintelligibly at sixty miles an hour through a megaphone that projected through its mouth, each announced by her brother Osbert through another megaphone through a smaller canvas face at the side."

Three years later, after further revision, the work was heard at the Chenil Galleries in Chelsea, with Constant Lambert joining Edith Sitwell as reciter. The critical tide had turned, and Ernest Newman of the London *Sunday Times* called it "the jolliest entertainment of the season." Which, in spite of later attempts to treat it as solemnly as a national monument, is probably as good a summing-up as any. The poet is emphatic that her share of the work is purely a technical experiment, an inquiry, as she has said, "into the effect on rhythm, and on speed, of the use of rhymes, assonances, and dissonances, placed outwardly and inwardly (at different places in the line) and in most elaborate patterns." All the same, though we are enjoined not to look for a "story" or indeed anything like a developed idea or a train of thought, the music, by using parodies and pastiches of dance-forms with strong visual connections, seems to impose a kind of unity of meaning that the poem on its own does not possess. Most of the numbers begin with a bar or two of instrumental introduction which "set the scene" of the poem, and slyly steer

the listener into making a kind of sense that otherwise he would seek in vain.

The present recording follows the published score, which appeared as late as 1951 and at last settled the number and sequence of the poems—twenty-one of them (as in *Pierrot Lunaire*, an obvious ancestor) divided into seven groups of three and preceded by a "Fanfare." The music is scored for flute (doubling piccolo), clarinet (doubling bass clarinet), alto saxophone, trumpet, percussion, and cello—six players altogether, or seven if advantage is taken of the composer's rearrangement of the cello part for two players. When the "Entertainment" is heard in full the listener is at once struck by an element missing from the later arrangements of some of the numbers as ballets and orchestral suites. These emphasize the high spirits and physical excitement of the "Scapino" Walton, but leave out the contrast of the very evident romantic melancholy which is present in the "Entertainment" and was to come more and more to the fore in his later work.

* * *

Forty years after *Façade* we find the composer, now one of England's musical knights, with five houses on the Mediterranean island of Ischia. "One is inclined to *dolce far niente*. I know that's supposed to be degenerate, but it's quite nice really." And the poet is Dame Edith, attending a concert given in honor of her seventy-fifth birthday—in a wheel-chair it is true, but resplendently attired as always, in a black turban and a cerise dress "like some Tudor prophetess," wearing a gold necklace coming, according to the British Museum, from an Inca tomb in Peru ("though I happen to know it doesn't").

"People would stop believing in God if I started wearing tweeds."

John Owen Ward

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