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 (soprano, 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 Rivaflecha)—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

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, viol 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  
VERGINE BELLA  
AVE REGINA  

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 lumina (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 1 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 process 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 peasantry origin. Subsequently it was adopted by the court as a contrasting after-dance to the quieter type such as the gliding banza 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 popu-
lar 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 poly-
phony. The famous Fleming, Gombert, is represented in this same
collection of villancicos. In this regard they were similar to their
Italian counterpart, the contemporaneous partolla. 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 celebra-
tion 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 Rivasplea (1477-1528)

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 poly-
phonic 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 (1477-1553)

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 speci-
fied; 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 galliard. The tourdion is similar
to the galliard 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 horodes impie
Christum venire quid times?
Non eripit mortalum,
Qui regna dat caelestia.

Nati Magi, quam viderant,
Stellam sequentes praevisum,
Lumen requirunt lumine,
Deum fatentur munere.

Lavacra puri gurgitis
Caelestis Agnus attigist;
Pecccata, quae non detulit,
Nos abluendo sustulit.

Novum genus potentiae:
Aquaerubescunt hydrae,
Vinumque jussa fundere,
Mutant unda originem.

Jesus, tibi sit gloria,
Qui apparuisti genticus,
Cum Patre et almo Spiritu,
In sempiterna sacula. Amen.

VERGINE BELLA

Vergine Bella, che di sol vestita,
Coronata di stelle, al sono Sole
Piacesti si, che n'è sua luce ascose,
Amor mi spinge a dir di te parole;
Ma non s'inchino o senza tua alla
& di colui che amando in te si pose.
Invoco lei che ben sempre rispose,
Chi la chiamò con fedel.
Vergine, s'a mercede
Misera extrema 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

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.

AVE REGINA COELORUM

Ave Regina coelorum,
Ave Domina Angelorum,
Salve radix, salve porta,
Ex qua mundo lux est orta:
Qua de Virgo gloria,
Super omnes speciosa:
Tale, 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 contained 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,

Riu, riu, chiu,
La guarda ribera
Dios guarde el bajo
De nuestra cordera.

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.

RIU, RIU

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
prophesied.
Riu, riu, chiu, etc.
Yo uix mil gaçones
Que andauan cantando,
Por aqui bolando
Haziendo mil sones,
Dizien los gascrones,
Gloria sea en el cielo,
Y paz en el suelo
Pues Jesus naciera,
Riu, riu, chiu, etc.
Pues que ya tenemos
Lo que deseamos,
Todos juntos vamos
Presentes llevemos,
Todos le daremos
Nuestra voluntad,
Pues a ser igual
Con nosotros uniera.
Riu, riu, chiu, etc.

DADME ALBRICIAS
Dadme albricias, hijos d’Esta!
Di, de qué dártehas hab,
Que es nascido el nuevo Adán.
Obligado a Dios y que nueva!
Dádmeles y bautizando
Pues esta noche es nascido,
El Mesias prometido,
Dios y hombre, de mujer.
Y su nacer no relucía
Del pecado y de su afán.
Pues nasció el nuevo Adán.
¡Obligado a Dios y que nueva!

Salve Regina misericordiae;
Vita dulcedo, et spes nostra, salve.
Ad te clamamus, exsules,
filii Hææae.
Ad te suspiramus, gementes et flentes
In hac lacrimarum valle,
Eia ergo, Advocata nostra,
Illos tus misericordes oculos
Ad nos converte.
Et Jesus, benedictum fructum ventris tuæ,
Nobis post hoc exsilió ostende.
O clemens, O pia
O dulcis Virgo Maria.

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 hath in earth also,
Give laud and thanks devotedly
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, Christemus!
Welcome, my lord, Sire, Christemus!
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 caused 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 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.

If you have enjoyed this recording, you will also be interested in the following selected recordings, available in the DECCA Gold Label Series . . .

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CHRISTMAS IN SPAIN. St. Jordi Choir, Barcelona; Oriol Martorell, Conductor .......... DL 9800
CANCIONES DE ESPANA. Sacred and Profane. St. Jordi Choir, Barcelona; Oriol Martorell, Conductor .......................... DL 9837
A Twelfth Century Musical Drama

The Play of Daniel

New York ProMusica

Noah Greenberg, Director

AS PRESENTED AT THE CLOISTERS, THE METROPOLITAN MUSEUM OF ART, NEW YORK.
**A TWELFTH CENTURY MUSICAL DRAMA**

**The Play of Daniel**

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

**New York Pro Musica**

Noah Greenberg, Director

**CAST**

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<td>Russell Oberlin</td>
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<td>BELSHAZZAR</td>
<td>Brayton Lewis</td>
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<td>TWO WISE MEN</td>
<td>Jerold Sien, Alan Baker</td>
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<td>THREE ENVIOUS COUNSELORS</td>
<td>Paul Ehrlich, Jean Hakes, Arthur Squires</td>
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<td>HABAKKUK</td>
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<tr>
<td>BELSHAZZAR'S QUEEN</td>
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<tr>
<td>DANIEL</td>
<td>Charles Bressler</td>
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<tr>
<td>DARIUS</td>
<td>Gordon Myers</td>
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<tr>
<td>TWO ADVISORS</td>
<td>Alva Tripp, Jerold Sien</td>
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<tr>
<td>AN ANGEL</td>
<td>Russell Oberlin</td>
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<td>HERALD ANGEL</td>
<td>Russell Oberlin</td>
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**MUSICIANS**

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<td>PORTATIVE ORGAN, PSALTERY</td>
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<td>Bernard Krainis</td>
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<td>VIOLLE</td>
<td>Inez Lynch</td>
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<td>MINSTREL'S HARP</td>
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**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 (husite), 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 makers (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, tam-tam, 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 Héroude, to St. Thomas Aquinas and his Laudis Iesu, 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 Minnesingers, 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 liturgical, 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 “dialogue,” 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 musical-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 minstrelsy, 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 sepolcro, the auto, the festa, 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 Codex 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 announcement 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 nebulos 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 nearly 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 trouvere music, in which the meter of the text can be worked out musically within the framework of various rhythmic forms 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 troubere art, especially those pieces which are neither properly narrative nor processional. For example, one might cite the prelude, Ad honorem tuui, 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 prophetae 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 Daniel, Ex regali venit império. 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 and perfunctory.

Contrasted with these songs are the great processional: the entrance of the entourage of King Belshazzar, Astramentis, and later that of King Darius, Ecce Rex Darius, the two entrances of Daniel, Hic perus Dei familius and Congaudentes celebremus, and the entrance and exit of the Queen, Cum doctorum et magorum et Solutorum in libro Salomonis. To this class one might add the dance-like pieces sung while the sacred vessels are being carried before Belshazzar, Jubileum regis nostrum, and the similar display before Daniel, Regis qua parens deferentes. These pieces are called ‘conduits’ or processional 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 processional of the Queen is the only one which presents a more complicated structure. No other conductus of the medieval repertory 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 folk-songs 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 Duxia 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 skilful 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, Pos qui pareis, that the wise men announce their incompetency, Nesciimus petere, 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 paternum, a parody on one of the old penitential antiphons. Surrounded as they are by the rhythmic processional 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 trouvere 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 putar 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 pagan to extenuate. The medieval mind merely presents.
INCIPIT DANIELIS LUDIS

Ad honorem tui, Christe, Danielis ludus iste, In Belvaco est inventus, Et inventit hunc juvenum.

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

Astra tenenti cunctipotenti
Turba virilis et puerilis
Comitca plaudit.

Nam Danielis multa fidelem Et subisse atque tulisse Pimitter audit.

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

Quae quia scribace non potuere Solve rei ilico muti Conticueru.

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

Quem quia vidit prevaluisse Balthasin illis, furtur in aula Praesiduisse.

Causa reperta non satis apia Destinat illum ex Leonum Dilacerandum.

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

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

Tunc ascendet Rex in solium et Satrapae et appandentes dicant:

Rex, in eternum vive!

Et Rex aperiet os summum dicens:

Vos qui parentis meos 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-born prophet, Bringing him food.

Then the King speaks thus:

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

Quae templo pater meus abstulit, Judaeam graviter cum percult.

Satrapae vasa deferentes cantahunt
hanc prosam ad laudem Regis:

Jubilemus Regi nostro magnus ac potentis!
Resonemus laude digna
voce competentiis!
Resonet locum turba
solemnibus edisti!
Cytharizent, plaundant manus,
mille sonent modis!
Pater ejus destruens
Judaeorum templum,
Magna fecit, et hic regnat
ejus per exempla.
Pater ejus spoliativ
regnum Judaeorum;
Hic exaltat sua festa
decore vasorum.
Hec sunt vasa regia
quibus spoliatur
Jubilemus Regi nostro;
qui sic suos perornavit
pupura et osto.
Iste potens, iste fortis,
iste gloriosus,
iste probus, curialis,
decens et famosus.
Jubilemus Regi tanto
vocibus canoris;
Resonemus omnes una
laudibus sonoros;
Ridens plaudit Babylon,
Jerusalem piorat;
Hac cerbatur, hac triumphans
Balthason adorat.
Omnes ergo exultamus
tantae potestatis
Oferentes Regis vasa
suae majestatis.

Tunc principes dicant:

Ecce sum ante faciem tuam.

Interim apparebit dextra in conspectu Regis scribens in parietae:
Mane, Thechel, Phares. Quam ridens Rex stupefactus clamabit:
Vocate mathematicos
Chaldaeos, et ariolos.
Aurispes inquirite,
Et magos introducite.

Tunc adducetur Marin qui dicent Regi:
Rex, in eternum:
Adsumus ecce tibi.

(And Rex dictet.)

Qui scripturam hanc legert
Et sentiunt 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 solemn 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, courteously,
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
Subsidet Babyloniam?
Et insignis purpurae
Torque frutet aura.

Illi vero nescientes persolvere dicent
Regi:

Nescimus persolve
nec dare consilium,
Quae sit superscriptio,
nec manus indiciam.

Conductus Regiae veniuntis ad
Regem.

Cum doctorum et magorum
omnis adit contino
Secum volvit, neque solvit,
quae sit manus visibi.

Ecce prudentes, styphre chren,
dives cum potentia;
In vestitu deasurato
conjur adest regia.

Haec laten tram promet vatem
per cujus invidia
Laetis ergo haec virago
cometetur plausibus;
Cordis, orisque sonoris
personetur vocibus.

Tunc Regnia venientis adorabat
Regem dicens:

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

Rex audient haec, versus Regiam
vertat faciem suam et Regina dicat:

Cum Judaee captivis populis
Prophetiae doctum oraculis
Desiderium a sua patria
Covinavit patria victoria.

Hic sub tuo vivens imperio
Ut mandetur, requirit ratio.
Ergo manda ne sit dilatatio.
Nam docet quod cult visio.

Tunc dicat Rex principis suis:

Vos Danielen quaerite,
Et inventum adducite.

Tunc principles, invento Daniele,
dicant ei:

Vir prophetae Dei, Daniel,
Veni al.Roi.

Venit, desiderat
parlar a toi.

Pavet et turbatur, Daniel,
Veni al.Roi.

Velle quod nos latet
savour par toi.

Te didati donis, Daniel,
Veni 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 prosessional 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 venerates
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 prophetical 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 jussuro.
Ibo tamen, et erit cognitum
Per me gratis quod est absconditum.

Conductus Danielis venientis ad
Regem:

Hic versus Dei fabularum,
Quem laudat omnis populus;
Cujus fama prudenteriae
Est nota regis curiae.
Cestui manda li Rois par nos.

Daniel.

Pauper et exulans
En vos al Roi par vos.

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

Daniel.

Pauper et exulans
En vos al Roi par vos.

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

Daniel.

Pauper et exulans
En vos al Roi par vos.

Veniens Daniel ante Regem, dicat
ei:

Rex, in eternum vive!

Et Rex Danieli:

Tune adduxit cum Judaee miseric.
Dicunt te habere Dei spiritum
Et praeclare quodlibet absconditum.
Si ergo petes scriptumam solvere,
Immensis numeribus ditarere.

Et Daniel Regi:

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

Nam cum Deo non ambulans,
Sed sese Deum simulans,
Vasa templo diripit
Quae suo usu habuit.
Sed post multas insanias
Tandem perdens divinitas,
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 procession 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 illius,  
Non ipso minus impius,  
Dum patris actus sequeris,  
Vasis eisdem uteris;  
Quod quia Deo displicet,  
Instat tempus quo vindicet,  
Nam scripturae indicium  
Minutur jam supplicium.  

Et Mane, dicit Dominus,  
Est tuo regni terminus.  
Thechel librum significat  
Quae te monorem indicat.  
Phares, hoc est divisio,  
Regnum transportat alterum.  

Et Rex:  
Qui sic solvit latentia  
Ornētur veste regia.  

Sedente Daniele juxta Reginam, induto  
ornamentis regalis; exclamat Rex  
ad principium:  
Tolle vasa, princeps militiae,  
Ne sit mihi causa miseriae.  

Tunc, relculo 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.  
Fidem est in ea cor mariti  
Sospitis divitibus potiti.  

Muller haec illi comparetur  
Cujus rerum subsidium meretur.  
Ejus nam facundia verborum  
Arguit prudentiam doctorum.  
Nos quius occasio ludendi  
Hace conceditur sollemn.  
Demus huic praestitio devoti,  
Veriant et concinent remoti.  

Conductus referentium vasa ante  
Danielem:  
Regis vasa referentes  
Quem Judaeaeque tremunt gentes  
Dianae applicandentes,  
Gaudeamus!  
Laudes sibi debitas  
Referamus!  

Regis cladem praenotavit  
Cum scripturam reseravit,  
Testes res 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!  

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  
Statim apparebit Darius Rex cum  
principibus suis, venientique ante eum  
cytherias et principes suis pululentae  
facie.  
Ecce Rex Darius  
Veni cum principibus,  
Nobilissimi nobilissimis.  
Ejus et curia  
Resonat laetitia,  
Adsumt et tripudia.  
Hic est mirandum,  
Cunctis venerandum.  
Illi imperia  
Sunt tributaria.  
Regem honorat  
Omnès et adorant.  
Illus Babyloniae  
Metuit et patria.  
Cum armato aegmine  
Ruens et cum turbine  
Sternit cohortes,  
Confregit et fortis  
Illus honestas  
Colit et nobilitas.  
Hic est Babylonius  
Nobilissimus Darius,  
Illi cum tripudio  
Gaudet et haec contio,  
Laudet et cum gaudio  
Ejus facia fortis  
Tum admirabilia.  
Sedulius omnes gratulemur;  
Resonet et tymphana;  
Cithariastae tangant cordas;  
Musicorum organa  
Resonent ad ejus praestitio.  

Antequam perveniat Rex ad solemn  
sumum, duo praecurrentes exellent  
Balthasar quasi interfectores eum.  
Tunc sedente Dario Regis in majestate  
Curia exclamabat:  
Rex, in eternum vive!  
Tunc duo flexis genibus secreto dicent  
Regi ut Pacta accepta eum, et  
Rex jubet eum adduci. Illi autem  
allis praecipientes dicent haec:  
Audite, principes regalis curiae,  
Qui leges regis totius patriae.  
Est quidam sapiens in Babyloniae,  
Secreta reservans deorum gratia.  
Ejus consulit Regi compluviet,  
Nam prius Balthasar scriptum aperuit.  

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.  
Fili Babylon bears  
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  
exel 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.
Et Daniel Regi:
Rex, misi si credideris,
Per me nil mali feceris.

Et Rex dicit:
Decerverunt in tua curia
Principandi quibus est gloria,
Ut ad tuum regem nuntiis
Omni spreto vigore numinis,
Per triginta dieum spatium
Adoreris Deus omnium.

And Daniel replies:
I go to the King.

And the King says:
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 ostendentes et legem dicentes:
Lex Parthis et Medorum jubet in annalibus.
Ut qui spongiet quae decrevit Rex, detur leonibus.
Rex hoc audienti velit, nolit, dicet:
Si spongiet legem quam statueram.
Det poenas ipse quas decreveram.
Tunc Satrapae raepient Danielem, et ille respondit Regem dicet:
Heu, heu, heu!
Quo casu sortis veniet haec damnatio mortis?
Heu, heu, heu!
Sed creps infandum!
Cur me debit ad lacerandum.
Hac fera turba feris?
Sic me, Rex, perdere queraris?
Heu!
Quae morte mori me cogis?
Parce furori.
Et Rex, non valens eum liberare, dicet ei:
Deus quem colis tam fideliter.
Te liberabit miraculis.
Tunc proficiunt Danielem in lacum.
Statimque Angelus tenens gladium comminuitor leonibus ne tangant eum, et rex intrans lacum dicit:
Hujus rei non sum reus;
Miserere mei Deus;
elysen.
Mitte, Deus, huc patronum
Qui refrenet vim leonum;
elysen.
Interea alius Angelus admonet
Abacuc prophetam ut deferat praedam quod portabat messoribus suis Danieli in summum leonianum;
Abacuc, tu senex pie,
Ad lacum Babyloniae
Danieli fer prandium;
Mandat tibi Rex omnium.
Cui Abacuc:
Novit Dei cognitio
Quod Babyloneum nescio,
Neque lacus est cognitus
Quo Daniel est positus.
Tunc Angelus, apprehendens eum capitio capitis sui, dicit ad lacum,
et Abacuc Danieli offerens prandium, dicit:
Surge, frater, ut cibum capias;
Tuas Deus vidit angustias;
Deus misit, da Deo gratias,
Quie 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;
elysen.
Send, O God, a protector here
To restrain the lions' power;
elysen.
Meanwhile another angel brings a message to
Habacuc the prophet, to take the repentance which he was bringing to his receivers 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 omnipotence of God knows well
That I am 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.

And Daniel, taking the food, says:
O Lord, You have remembered me;
This food in Your name I accept.
Alleluia!

His transactis Angelus reducet Abacuc in locum suum. Tunc Rex descendens de sole suo, veniet ad lacum, dicens lacrimabiliter:
Tenet, putas, Daniel,
salvabit, ut erpiaris
A nece proposita,
quem tu colis et veneraris?
Et Daniel Regi:
Rex, in eternum vive!

Hic:
Angelicum solita misit
pierate patronum,
Quo Deus ad tempus compescuit ora leonum.

Tunc Rex gaudens exclamabit:
Danielem educete,
Et emulos inmittite.
Cum expoliati fuerint et venirent ante lacum, clamabant:
Merito haec patimur, quia peccavimus
in sanctum Dei,
injuste egi, iniquitatem fecimus.

Hic projecti in lacum statim consummuntur a leonibus, et Rex videns hoc dicit:
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 colli
potens et fortissimus.

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

Tunc Angelus ex improviso exclamabit:
Nuntium vobis fero de supernnis:
Natus est Christus, Dominator orbis,
In Bethleem Judae, sic enim prophetus
dixerat ante.

His auditis, cantores incipien "Te Deum Laudamus;"

FINIT DANIEL.

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 Bethlehem of Judea, just as the prophet
Has foretold.

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

THE END OF THE PLAY OF DANIEL.
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 Drame liturgiques du moyen age, (Paris, 1861). It was published there from the manuscript dating about 1280 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 (conducts) 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 an "authentic" 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 Belshazzar 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 predominating 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 St. 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 cope 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.
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.

Pro Musica was founded in 1952 for the express purpose of performing the music before J. S. Bach. 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, citern, one-keyed flute, family of viols, 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 add unending variety and appeal to New York Pro Musica performances.

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For constant and invaluable help in the preparation of this booklet, special thanks are due to Miss Margaret J. Jones, Curator of The Cloisters; and to Professor Jean Amram of Fordham University, who also helped with the Latin text and English translation.

The New York Pro Musica wishes to express its gratitude to Professor Meyer Schapiro of Columbia University for his advice during the preparation of The Play of Daniel, and to Lincoln Kirstein, Producer of The Cloisters' productions.
NEW YORK PRO MUSICA
NOAH GREENBERG, DIRECTOR
SACRED MUSIC OF THOMAS TALLIS

THE NEW YORK PRO MUSICA * NOAH GREENBERG, MUSICAL DIRECTOR

Russell Oberlin, Countertenor
Charles Bresler, Tenor
Gordon Myers, Baritone
Brayton Lewis, Bass

Arthur Squires, Tenor and Tenor Viol
Paul Ehrlich, Treble Viol
Seymour Barab, Tenor Viol
Martha Blackman, Bass Viol

IN JEJUNIO
ET FLETU

THE LAMENTATIONS
OF JEREMIAH

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, 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 amartudine (bitterness).

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
locupletati sunt. Quia dominus locutus est super eam propter multitudinem iniquitatem eius. Par- vuli eius ducti sunt captivi ante faciem tribulantis. Jerusalem, 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 which was great 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 priests make lamentation, hir maidens are carefull, and she sefle 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 children 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


(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.


(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!

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
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
Phillis, I faine would die now • ensemble

Band 2
JOHN DOWLAND
(1562-1626)
Flow my tears (Locrimae) • Russell Oberlin & instruments
A Pavon and The Galliard • Paul Maynard, harpsichord

Band 3
ORLANDO GIBBONS
(1583-1625)
London Street Cries • voices and 5 viols

SIDE 2

Band 1
WILLIAM BYRD
(1543-1623)
This sweet & merry month of May • ensemble
Shall I sue? • Charles Bressler & instruments

Band 2
ROBERT JONES
(c. 1575-c. 1647)
Dreames and Imaginations • Betty Wilson & harpsichord
Fair Phyllis I saw • voices
Woodycock • Martha Blackman, bass viol

Band 3
THOMAS CAMPION
(1557-1620)
Break my heart and dye • Brayton Lewis & harpsichord

ANONYMOUS
Three Dances from the Mulliner Book
La bournette
La doune cella
La shy myze (La chemise?)

ANONYMOUS
Three Dances from the Mulliner Book
La bournette
La doune cella
La shy myze (La chemise?)
Bernard Krainis, recorder & Martha Blackman, bass viol

ANONYMOUS
La bournette
La doune cella
La shy myze (La chemise?)

NOTES

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.

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Additional Records of Interest by The New York Pro Musica

MUSIC OF THE MEDIEVAL COURT AND COUNTRYSIDE
Music of Dufay, Attignayn, de Rivalet, Smerl, etc.
DL 9400 (Monaural)

SACRED MUSIC OF THOMAS TALLIS
In Jejunio et Fletu—The Lamentations of Jeremiah—Mass for Four Voices.
DL 9404 (Monaural)
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 descendents 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 excitement 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 throneed 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, Campion and Hume. In such ayres as Flow my leaves the "melancholy humour" 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 merriment,
While as the bagpipe tooted it.
Thiris and Claris, fine together footed it. Fa la la.
And to the wanton instrument
Still they went toe and toe And finely flaunted it.
And then both met again, And thus they chaunted it. Fa la la.

The Shepherds and the Nymphes 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 Ballats 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.
Amyntas Quier: Ask what thou wilt and take it.
Phillis Quier: O sweet, then this I crave thee.
Since you to love will have me,
Give me in my tormenting.
One kiss for my contenting.

Phillis Quier: This unawares doth daunt me.
Else what shall I grant 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 arrest me,
You know before I shall possess this treasure.

Both: No, no, deere, do not languish,
Temper this sadness,
For time and love with gladness,
Once ere long will provide for this our anguish.

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

JOHN DOWLAND

Flour my tears fall from your springs,
Exilde for ever, let me mourne
Where nights black bird hit infamy sings.
There let me live forlorn.

TOBIAS HUME

Tobacco, Tobacco
Sing sweetly for Tobacco,
Tobacco is like love,
O love it,
For you see I will prove it.

Love maketh lean 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 scorner al Coward feares,
So doth Tobacco,
Love often sets men by the eares,
So doth Tobacco,
Tobacco, Tobacco
Sing sweetly for Tobacco,
Tobacco is like Love,
O love it,
For you see I have proveed it.

(Musickall 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 coldlings hot. New cooles, new great coles. New greate sprats, new lamprells. New fresh herrings. New haddocks new. New thornbacks new. Hot apple pies hot. Hot pippins pies hot. Fine pomegranates fine. Hot mutton pies hot. Ha ye any old bellowes or trays to mend. Rosemary and bays quick and gentle. Ripe chestnuts 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 lettuce, white young lettuce white. Buy any ink, will you buy any ink, very fine writing ink, will you by 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 tydings 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 thirteenth day of February. He that can tell any tydings 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 ye lacke? Fine wrought shirts or smocks. Parfumad waistcoats, fine bone lace or edgeings, sweet gloves, silk garters, very fine silk garters, fine combs or glasses, or a poking stick with a silver handle. Old doubles, ha ye any old doubles. 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 out of the Bacon or a piece of the Sowes side, good Besse, God Almighty bless thy witts. Quick periwinkles, quick. Buy a new Almanack. Buy a fine washing ball. Buy any small coale. Good gratious 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 candellight hang out maydes 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 now, new plate now. Will ye buy any milke or frumenty. Ha ye work for a Tinker. Now mackerel new. Old booties, old shoes, poucrings for broomes. Will ye buy a matt for a bed. Ha ye any kitchen stuffe maydes. Ha ye any work for a
In a meane desert.
Shee is to worthie 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 griefe
   Therefore die I must.
Silly hart, then yeeld to die,
Perish in dispaire.
Witness ye yet how faine I die,
   When I die for the faire.
(Second Booke of Songs or Ayres ... 1600)

UP AND DOWN HE WANDERED WHILST SHE WAS MISSING
When he found her, oh then they fell a kissing.
(First Set of Madrigals to Four Voices ... 1599)

THOMAS CAMPION
(Music and Verse)
Breake now my heart and dye, Oh no, she may relent.
Let my despaire prevayle, oh stay, hope is not spent.
Should she now fixe one smile on thee, where were despaire?
The losse is but easie which smiles can repayre.
A stranger would please thee, if she were as fayre.
Her must I love or none, so sweet none breathes as shee.
The more is my despaire, alas she loves not me:
But cannot time make way for love through ribs of steels?
The Grecian enchanted all parts but the heele,
At last a shaftie daunted which his hart did foele.
(Third Booke of Ayres ... 1617)

JOHN DOWLAND
Lady if you so spight mee,
Wherefore do you so oft kiss me and delight mee?
Sure that my hart opprest and overcloyd,
May breake thus overjoyde.
If you seeke to spill mee,
Come kiss me sweet and kill mee.
So that your hart be eased,
And I shall rest content and dye well pleased.
(A Musical Banquet ... 1610)

THOMAS MORLEY
Clorinda false, adieu, thy love tormentes me.
Let Thyrists 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, Io, thy requiring,
Thus spake Philistus on his hook relying,
   And sweetly fell a-dying.
(Madrigalls to Four Voyces ... 1594)

My bonny lasse shee smyleth,
When shee my heart beeguileth. Fa la la la.
Smylo 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 quyte. Fa la la la.
(First Book of Ballets to Five Voyces ... 1595)
Elizabethan and Jacobean

AYRES, MADRIGALS AND DANCES

for Voyces and Violls

by

BYRD * GIBBONS * MORLEY * DOWLAND * CAMPION

COPERARIO * JONES * FARMER

New York Pro Musica

Noah Greenberg - Musical Director

Martha Blackman, viol;
Paul Ehrlich, viol and recorder;
Paul Maynard, harpsichord
and portative organ;
Bernard Krainis, recorder

Betty Wilson, soprano;
Bethany Beardslee, soprano;
Russell Oberlin, countertenor;
Charles Bressler, tenor;
Gordon Myers, baritone;
Brayton Lewis, bass

GUEST ARTISTS
Grace Feldman, viol
Robert de Bear, viol
Arthur Squires, tenor, viol
RUSSELL OBERLIN

HANDEL ARIAS

Messiah
Israel in Egypt
Rodelinda
Radamisto
Muzio Scevola

BAROQUE CHAMBER ORCHESTRA
THOMAS DUNN, conductor
ALBERT FULLER, harpsichord

DL 9407  Printed in U.S.A.
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 premieres 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 I, 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, 1738, 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 hand, 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 Amadon, also known as Mattei or Signor Pippo). Handel’s act was the second, 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 Etruscan and the Romans. In our aria Irene, daughter of Larte Porsona, King of Etruria, after an impassioned scene with her unwelcome Roman suitor, Tarquino, loses herself in longing for her father.

RODELINDA: Vivi, tirano!

Rodelinda was produced in 1726. Rodelinda, thinking her husband Bertramardo to have been slain, is beset by the advances of Grimaldo. Bertramardo, returning in disguise from the wars, comes upon his own tomb. Later, when Garibaldo attempts to kill Grimaldo in his sleep, Bertramardo 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 Bertramardo’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.
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 as 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 reevaluating his position among the immortals.

Like Johann Sebastian Bach, Handel was born in 1685, Bach in Eisenach, Handel in Halle. Both were ground 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 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 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 Avogio 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 ascendency 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**

**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, Bloatches 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, muni, sapra, dov'è?

Ah, sweet name! In vain I call you, in vain I long for comfort from you. And how and where, 0 gods, shall the bewildered, hopeful soul know where to find aid?

**SIDE TWO**

**RODELINDA**

Vivi, tirannaf! to t'ho scampato! svenano, ingrato, sfugga il furor! Voli salvarvi 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 riservate il mio volto e il mio nome, ed adulate del vincitore superbo il genio altriero! Voi dite, ch'io son morto; ma risponde il mio duolo, che non è vero. "Bertarido fa Re; da Grimaldo viene fugge; presso degli Umani giace. Ah! l'Alma riposa, e l'eterno pace." Pace al cener mio! Astriv tirannaf! dinque fin ch'avrai vita, guerra avrai con gli stenti, e con gli affanni. Dove sei?

Dove sei, amato bene? Vieni, l'alma a consolar! Sono oppresso dal tormento, ed io crudeli merti lamenti son 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 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 leta aspetta la vendetta che faro! E poi testo ove tu stai mi vedrai venire a volo, a fedel l'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.

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Additional Records of interest...

**HANDEL: SONATAS FOR FLUTE AND HARPSCORD.** Julius Baker, flute and Sylvia Marlowe, harpsichord. DAX-116

**MUSIC OF THE MEDIEVAL COURT AND COUNTRYSIDE.** New York Pro Musica, Noah Greenberg, conductor. The music of Dufay, Lassus, Attignau, etc. DL 80108

**THE PLAY OF DANIEL.** New York Pro Musica, Noah Greenberg, conductor. A Fourth Century Musical Drama. DL 9162 (Mono) DL 70662 (Stereo)

**THE SACRED MUSIC OF THOMAS TALLIS.** New York Pro Musica, Noah Greenberg, conductor. In Sejuncto Ft Piai—The Lamentations of Jeremiah—Mass For Four Voices. DL 74151 (Mono) DL 74154 (Stereo)

**HANDEL: WATER MUSIC.** Berlin Philharmonic Orchestra, Fritz Lehmann, conductor. DL 9524.

*Recorded by Deutsche Grammaphon in Europe.
JOSQUIN DES PRÉZ

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motets &

instrumental

pieces

NEW YORK

Promusica

MOTET CHOIR AND WIND ENSEMBLE

NOAH GREENBERG, Conductor

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

SOLOISTS:

Countertenor  RUSSELL OBERLIN
Tenor    CHARLES BRESSLER
Baritone  GORDON MYERS
Bass    BRAYTON LEWIS

CHOIR:

Countertenors  WILLIAM BOHN
       PAUL JORDAN
       DANIEL RICE
       PETER SMITH
       ROBERT WHITE
       JESSE FARBER
       CHARLES FASSETT
       ARTHUR SQUIRES
       EDWIN SNYDER
Tenors  ARTHUR BURROWS
       ALVA TRIPP
Baritones  DANIEL CARUSO
       DAVID NOTT
       RICHARD VOGT
Basses

WIND ENSEMBLE:

Treble Cornetto  ROBERT MONTESE
       MELVIN KAPLAN
Treble Shawm
Alto and Tenor Shawms  MORRIS NEWMAN
Alto and Tenor Trombone  ARNOLD FROMME
Bass Trombone  GILBERT COHEN

The New York Pro Musica Motet Choir and Wind Ensemble were formed by Noah Greenberg in 1956 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.

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 MALLUM (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
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.

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 meysken 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:

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 absolvtis curis. Vixi et quem dederat cursum fortuna peregri, et nun magna mei sub terras ibit imago.

To 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 AUENID published at Lyons in 1519. It shows Dido on her funeral pyre, with the Trojan fleet in the foreground.
Tu solus qui facis mirabilia.
Tu solus creator qui creasti nos.
Tu solus redeor qui redemisti nos
Sanguine tuo pretiosissimo:
Ad te solum configidus,
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,
Ur ad tua servitut,
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—even 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 Petrarch's "Miserere... 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 prelum 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


(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 coelo: Et incarnatus est de spiritu sancto, ex Maria virginis, et homo factus est: Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est: Et resurrectum tertia die secundum scripturas, Et ascendit in coelum, sedet ad dexteram patris. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.


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

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

 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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HANDEL

Alexander Schneider, violin
George Ricci, cello
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Douglas Williams, harpsichord

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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. He died in 1767 after a six-year sojourn in Italy from 1761 until 1767.

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 records 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 accustomed to 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 contrapunct 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 sterbtlich werden and Deine Toten werden leben are by Matthias 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 sterbtlich 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 ritornello 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 rugiadas are 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 grounding 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 Abendmusiken, 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, kann 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 Morgensöte Flügel nähme
Und bis ans Ausserste 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 wunderreich,
Als dass der unerschaff‘ne Gott,
Jehovah Zeboath,
Zur Kreatur um uns geworden!

Ach ja, Immanuel tritt in der Menschen Orden
Und macht 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 der Freudensonne,
Dies grosse Wunderwerk erfordert grosse Wonne!

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

Gott will Mensch und sterblich werden is freely based on the Epistle for the Annunciation of the Blessed Virgin Mary: The Lord spake unto Ahab, saying: Ask thee a sign of the Lord thy God; ask it either in the depth, or in the height above. But Ahab 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 rugiadoses
(with Barbara Meuser, viola da gamba—Douglas Williams, harpsichord)

Siete rose
Rugiadoses

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

Dolce bocca soave
In te nasce il bel riso lusinghioso,
Che accende amore in ogni cuor più fiero.
I dolci tuoi sospiri
Fanno oblazione all’alma
I tuoi martiri.
Ed io che per te peno cara,
Se ti rivoglio allor che taci,
Se le tue parole,
S’un tuo sospiro io sento,
Mi scordo ogni tormento.

Per involvermi al duolo
Mi basta solo
Un dolce tuo sospir
Bocca vizzosa.

Ne’ t’uo si ogni accenti
Nei versi tuoi ridenti
Perde ogni suo martir
L’alma amorosa.

Siete rose rugiadoses 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 Fried und Licht umgeben,
Herr, zu deiner Rechten stehn.

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

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

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

Beglückte Zahl der abgeschiedenen Frommen!
Da euren Seelen sich bei ihrer Himmelfahrt
Die grösste Wollust offenbar,
So ruht der Leib indess
In seiner stillen Kammer
Von allem Schmerz, von allem Jammer
Bis zu der Zeiten Schluss,
Der finstere 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 Staub, Ton und Erden
Von neuen wie geschaffen werden;
Doch stellst er, was sonst verwechseln war;
Hinfuro unverwechsel dar.
So seid denn ferner stark und fest
Und nehmt 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 Stunden klebt
Und ausser Gottes Gnade lebt;
Doch wer sich dieser trösten kann,
Dem kündigt der Schall der weckenden Posauen,
Wie dorten Israel, des Hahalians Anfang an.

Ihr Sterblichen! was scheut ihr Tod und Erde?
Das beides euch nicht schrecklich werde,
So lässt die etie 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 Verneurung
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

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

Jubilante 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)
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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An Entertainment with Poems by EDITH SITWELL

HERMIONE GINGOLD - RUSSELL OBERLIN

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
   III. Mariner Man
   IV. Long Steel Grass
   V. Through Gilded Trellises
   VI. Tango-Pasodoble
   VII. Lullaby for Jumbo
   VIII. Black Mrs. Bemethom
   IX. Tarantella
   X. The Man from a Far Country
   XI. By the Lake

Side Two
1. XII. Country Dance
   XIII. Polka
   XIV. Four in the Morning
   XV. Something Lies Beyond the Scene
   XVI. Valse
   XVII. Jodeling Song
   XVIII. Scotch Rhapsody
   XIX. Popular Song
   XX. Old Sir Faulk (Fox Trot)
   XXI. Sir Beezlebub
   *Russell Oberlin
   **Hermione Gingold

PRODUCED BY ISRAEL HOROWITZ

Facade 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 repertoire—Facade 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. "Sachy" 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: "Facade 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 frame, one side grey, the other pink (division down the centre of the nose) gabling 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 frame 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 1931 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 "Seapino" 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 dole 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 wheelchair 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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