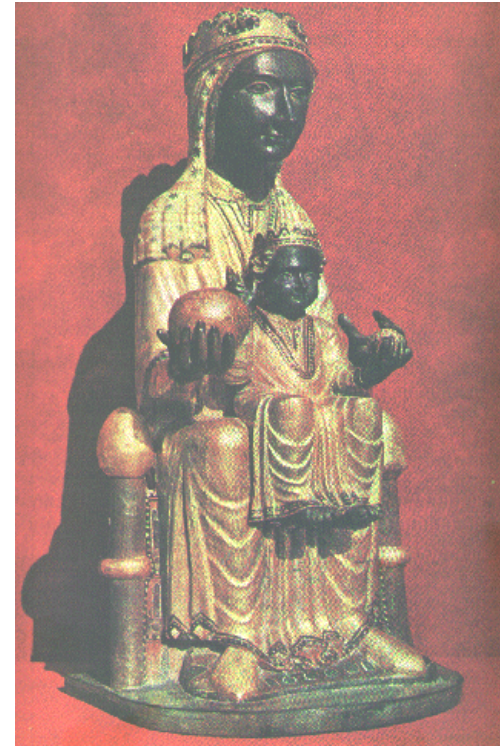


### *Acknowledgements*

Thanks to Jennifer Randolph for coordinating our rehearsals and providing translations and program notes; to Mary Anne James for program production; to Ted Lorraine and Mike Megas for publicity; and to Richard Coulter and St. Luke's Episcopal Church for their gracious hospitality. While some of the instruments played belong to members of Camerata California, we are grateful to Dr. Ed Harris and the San Jose State Department of Music and Dance for loan of instruments from the Vernon Read Collection of early instrument replicas.



*Camerata California Presents*

## *Selections from Our Favorite Songs*

*December 5, 2004*

*4:30 PM*

*St. Luke's Episcopal Church  
Los Gatos, California*

## Program

### *The Llibre Vermell*

*Anonymous (14<sup>th</sup> c.)  
Montserrat, Spain*

- *O virgo splendens*
- *Los set gotex recomptarem*
- *Mariam matrem virginem*
- *Imperayritz de la ciuitat ioyasa*
- *Ad mortem festinamus*
- *Polorum regina omnium*
- *Cuncti simus connentes*

### *Domino*

*Anonymous  
French organum (ca. 1200)*

### *Nowell, out of your sleep arise*

*Anonymous English carol  
(15th century)*

### *Angelus ad Virginem*

*Anonymous English  
(14th century)*

### *Dixit Maria ad angelum*

*Hans Leo Hassler (1564 –  
1612)*

### *Sweet was the song the Virgin sang*

*Anonymous (ca.1615)*

### *Weihnachtsgesang*

### *Psallite (Singt und klingt)*

*Martin Agricola (1486 – 1556)  
Michael Praetorius (1571 – 1621)*

### *Audite Nova*

*Orlando di Lasso (ca. 1532 –  
1594)*

### *Das Gläut zu Speyer Gloucester Wassail*

*Ludwig Senfl (ca. 1492 – 1555)  
Traditional (arr. ca. 1864)*

## The Players

*Mary Anne James – soprano voice, recorders, percussion*

*Sam Kiteley – bass voice, sackbut, viola da gamba*

*Bill Lazar –*

*Ted Lorraine – baritone voice, bells, trumpet, percussion*

*Mike Megas – tenor voice, recorders, keyboard*

*Ken Miller – tenor voice, recorder, shawm, percussion*

*Jennifer Randolph – soprano voice, recorders, guitar, keyboard, bells*

*Lettie Smith – soprano voice, recorders, shawm, rankett*

*Richard Stefanko, on leave*

## About Camerata California

**Camerata California** is a vocal and instrumental ensemble dedicated to performing sacred and secular music from the medieval through the early Baroque eras. The ensemble was inspired by Dr. Vernon Read, who taught and led Early Music at San Jose State University for many years. The members all have varied, long-standing musical experience.

**Camerata is always looking for skilled musicians to join us** for rehearsals and performances throughout the year. Contact us at [majames@rjweb.org](mailto:majames@rjweb.org).



## *Texts, Translations & Notes*

### **The Llibre Vermell**

*Anonymous (14<sup>th</sup> c.)  
Montserrat, Spain*

*The Llibre Vermell (or “The Red Book” for the color of its cover page) is a collection of late 14th century songs written by monks of the monastery of Montserrat in Catalonia, to provide pilgrims with an appropriately decorous repertoire of songs and dances during their visit to the Black Virgin of Montserrat. The songs are in the French Ars Nova style, and mostly in Latin (two are in Catalan). They range from a hymn to the Virgin Mary of Monte Serrato to a “Dance of Death” (Ad mortem festinamus) – the oldest known surviving example with music addressing the Black Death which ravaged Europe from 1347 to 1348. An interesting part of the history of the Llibre Vermell is that, one fine day in 1811, someone borrowed the book from the library at the Monastery of Montserrat. While the book was on loan, the library was burned down in the course of the Napoleonic Wars, and the rest of the collection was lost.*

#### **O Virgo splendens**

*O Virgo splendens,  
Hic in monte celso,  
Miraculis serrato fulgentibus ubique,  
Quem fideles conscendunt universi,  
Eia, pietatis oculo placato,  
Cerne ligatos fune peccatorum,  
Ne infernorum ictibus graventur,*

*Sed cum beatis tua prece vocentur.*

*O Virgin, shining brightly,  
Here on this high mountain,  
That has been serrated all over by radiant wonders,  
And that all of the faithful climb,  
O, with the gentle eye of love,  
Behold those caught in the bonds of sin,  
So that they will not have to endure the blows of  
hell,  
But rather be called among the blessed through  
your intercession.*

#### **Los set gotex**

*Los set gotex recomptarem, et devotament  
cantant,  
Humilment saludarem la dolca Verge Maria.  
Ave Maria gratia plena,  
Dominus tecum, Virgo serena.*

*Let us recount the seven joys and sing devotedly,  
  
Let us humbly hail the sweet Virgin Mary.  
Hail Mary, full of grace,  
The Lord is with you, serene Virgin.*

#### **Mariam, matrem**

*Mariam, matrem virginem attolite,  
Jhesum Christum extolite concorditer.  
Maria seculi asilum defende nos,  
Jhesu tutum refugium, exaudi nos,  
jam estis vos totaliter diffugium  
Totum mundi confugium realiter.*

*Extol Mary, the Virgin Mother,  
Praise Jesus Christ with all your hearts.  
Mary, sanctuary of the world, protect us,  
Jesus, safe refuge, hear our prayer,  
Indeed you are fully our place of refuge,  
Truly a safe place of shelter.*

#### **Imperayritz de la ciutat ioyasa**

*Imperayritz de la ciutat ioyasa,  
De paradís ab tot gaug eternal,*

[performed instrumentally]  
*Queen of the joyous city,  
Of paradise with all its eternal joys,*

*Neta de crims, de virtuts habundosa,  
Mayres de Dieu per obra divinal,  
Verges plasen, ab fas angelical,  
Axi com sotz a Dieu molt graciosa,  
Placaus estar als ficels piadosa,  
Pregant per lor al Rey celestial.*

*Free of sin, abundant in virtue,  
Mother of God through divine grace,  
Kind Virgin with angelic face,  
Just as you are gracious before God,  
Be merciful unto us humble children,  
And intercede for us before the heavenly King.*

#### **Ad mortem festinamus**

*Ad mortem festinamus, peccare desistamus.*

*Scribere proposui de contemptu mundano,*

*Ut degentes seculi no mulcentur in vano.*

*Jam est hora surgere a sompno mortis  
pravo.*

*Toward death we direct our steps quickly,  
let us stop our sinning.*

*I have resolved to write with contempt  
of the world,*

*So that those who stay in the world will not  
let themselves be flattered in vain.*

*The time is already here to rise from the lovely  
sleep of death.*

#### **Polorum regina**

*Polorum regina omnium nostra,  
Stella matutina, dele scelera.  
Ante partum, Virgo Deo gravida,  
Semper permansisti inviolata.  
Stella matutina, dele scelera.*

*Queen of all the heavens,  
Star of the morning, redeem our sins.  
Before the birth, Virgin, though pregnant,  
You were still immaculate.  
Star of the morning, redeem our sins.*

#### **Cuncti simus**

*Cuncti simus concanentes: Ave, Maria.  
Virgo sola existente, en affuit angelus,*

*Gabriel est appellatus atque missus celitus,*

*Clara facieque dixit: Ave, Maria.*

*Let us all sing together: Hail, Mary.  
When the Virgin was alone, behold, an angel  
came to her,  
It was the angel, Gabriel and he was sent  
from heaven,  
With radiant countenance he exclaimed:  
Hail Mary.*

#### **Domino (instrumental)**

*Anonymous  
French organum (ca. 1200)*

*Domino is an example of organum of the Parisian Notre Dame school, in which a Gregorian melody is used as a cantus firmus and the top voice embellishes on the chant. Although the piece was originally sung, we have chosen to perform it instrumentally. Polyphonic music developed in northern France from the 12<sup>th</sup> to the 14<sup>th</sup> centuries from these kind of origins.*

## **Nowell, out of your sleep arise**

## *Anonymous English carol (15th century)*

*In England of the Middle Ages, a carol was a song in English or Latin with a refrain (burden) and several verses. These carols could be on any subject, though most were about the Virgin Mary or the Saints of Christmas, and some were even secular. The form stemmed from the French carole, a form of choreographed song that was popular in the 12<sup>th</sup> to 14<sup>th</sup> centuries.*

*'Nowell, out of your sleep' is a 15th-century processional carol that incorporates three polyphonic lines.*

Out of your sleep arise and wake,  
For God mankind hath now y-take.  
All of a maid without any make;  
Of all women she beareth the bell.  
Nowell!

And through a maidè fair and wise,  
Now man is made of full great price;  
Now angels knelen to man's service,  
And at this time all this befell.  
Nowell!

Now man is brighter than the sun;  
Now man in heaven on high shall won;  
Blessed be God this game is begun  
And his mother the Empress of hell.  
Nowell!

## **Angelus ad Virginem**

## *Anonymous English (14th century)*

*'Angelus Ad Virginem' or, in its English form, 'Gabriel, From Heven King Was To The Maide Sende,' was a song that enjoyed widespread popularity and is mentioned by Chaucer in his Canterbury Tales. In The Miller's Tale, poor scholar Nicholas sang it in Latin to the accompaniment of his psaltery.*

*Angelus ad Virginem  
Subintrans in conclave,  
Virginis formidinem  
Demulcens inquit, 'Ave!  
Ave regina virginum;  
Coeli terrae que Dominum  
Concipies  
Et paries  
Intacta  
Salutem hominum;  
Tu porta caeli facta,  
Medela criminum.'*

*Gabriel, from Hevene-King  
Sent to the maide swete,  
Broghte thire blisful tiding  
And faire he gan hir grete:  
'Hail be thou, ful of grace aright!  
For Godes Sone, this hevene-light  
For mannes love  
Wil man become  
And taken  
Flesh of thee, maiden bright,  
Mankin free for to maken  
Of sinne and devles might.'*

*'Quomodo conciperem  
Quae virum non cognovi?  
Qualiter infringerem  
Quod firma mente vovi?'  
'Spiritus sancti gratia  
Perficiet haec omnia;  
Ne timeas,  
Sed gaudeas,  
Secura  
Quod castimonia  
Manebit in te pura,  
Dei potentia.'*

*Ad haec virgo nobilis  
Responens inquit ei:  
'Ancilla sum humilis  
Omnipotentis Dei.  
Tibi coelesti nuntio '  
Tanti secreti conscio,  
Consentiens,  
Et cupiens  
Videre  
Factum quod audio;  
Parata sum parere  
Dei consilio.'*

*Eia mater Domini,  
Quae pacem redidisti  
Angelis et homini,  
Cum Christum genuisti;  
Tuum exora filium  
Ut se nobis propitium  
Exhibeat,  
Et deleat  
Peccata:  
Praestans auxilium  
Vita frui beata  
Post hoc exsilium.*

*Mildeliche him gan andsweren  
The milde maiden thanne:  
'Whiche wise shold ich beren  
Child withouten manne?'  
Th'angel saide: 'Ne dred thee nought;  
Thurgh th'Holy Gost shal been y-wrought  
This ilche thing  
Wherof tiding  
Ich bringe;  
Al mankin worth y-bought  
Thurgh thy swete childinge  
And out of pine y-brought.'*

*When the maiden understood  
And th'angels wordes herde,  
Mildeliche with milde mood  
To th'angel hie andswerde:  
Our Lordes thew-maiden y-wis  
Ich am, that her-aboven is.  
Anentis me  
Fulforthed be  
Thy sawe:  
That ich, sithen His wil is,  
Maiden, withouten lawe,  
Of moder have the blis.'*

*Maiden-moder makeles,  
Of milce ful y-bounde,  
Bid for us Him that thee ches,  
At whom thou grace founde,  
That He forgive us sinne and wrake  
And clene of every gilt us make,  
And hevene-blis,  
When our time is  
To sterven,  
Us give, for thine sake,  
Him so here for to serven  
That He us to Him take.*

## ***Dixit Maria ad angelum***

*Hans Leo Hassler (1564 – 1612)*

Composers of the Renaissance often traveled about Europe and were influenced by regional styles. Hans Leo Hassler was born in Germany, but studied with both Andrea and Giovanni Gabrieli, who composed glorious choral and instrumental work for St. Mark's Cathedral in Venice. Hassler composed madrigals and lieder, as well as Latin motets and Masses, Lutheran church music and instrumental music. The motet 'Dixit Maria' suggests the Italian style with its short phrases and clear harmonies.

*Dixit Maria ad angelum,  
Ecce ancilla Domini  
Fiat mihi secundum verbum tuum*

*And Mary said to the Angel,  
'Behold the handmaid of the Lord;  
Let it be done according to your word.'*

## ***Sweet was the song the Virgin sang***

*Anonymous (ca. 1615)*

The consort song is a form especially associated with English composers of the Renaissance, in which the words of a poem are sung by a solo voice while a consort of viols provides accompaniment. ('Viol' is short for 'viola da gamba' – a bowed stringed instrument that came in several sizes, like the modern string quartet.) In the consort song, the instruments are not relegated to a subsidiary role, but are equal partners with the voice while providing a rich contrapuntal background for the comparatively straightforward delivery of the text by the singer.

For this first setting, we have chosen to use a consort of recorders rather than viols, and have doubled two lines with plucked instruments.

## ***Weihnachtsgesang***

*Martin Agricola (1486 – 1556)*

Martin Agricola was a German composer and music theorist whose family name was Sohr or Sore (Agricola refers to his heritage as the son of a farmer). He composed hymns and motets but was mainly known for his writings on music theory, many of which were intended for use in Protestant schools. His *Musica instrumentalis deudsch* (1529, revised 1545) contains valuable descriptions of the musical instruments in use in his time, with details of their tuning, fingering and technique.

*Weihnachtsgesang* (Christmas song) is a mixture of German and Latin paraphrasing the Christmas story.

*Her, her, her  
Ich verkünd euch neue Mär  
Verbum patris refulsit  
Her, her, her  
In Bethlehem Judae  
Ibi videamus verbum  
Quod dominus fecit et ostendit nobis*

*Here, here, here!  
I tell you new tidings  
The Word of the Lord shines brightly  
Here, here, here!  
In the town of Bethlehem in Judea  
There appeared the Word  
That which God has made and revealed to us  
Here, here, here!*

*Her, her, her*

*Ihr Schäfer quem vidistis dicite  
In terris quis apparuit  
Verbum incarnatum  
Her, her, her*

*Ihr Schäfer quidnam vidistis annunciate  
Christi nativitatem  
Natum vidimus in choro angelorum  
salvatorem Dominum.  
Her, her, her – infantuli  
Her, her, her – pueruli  
Vos senes et decrepiti  
Und lobet alle das Kind Jesum  
Mit Pfeifen, mit Lauten under Trommen  
dazu  
Mariam die tugendsam Jungfrau dazu  
Laudate Jesum nobis natum.*

*Shepherds, whom did you see? tell us,  
Who has appeared here on earth?  
The Word made flesh  
Here, here, here!  
Shepherds, what have you seen to  
announce the birth of Christ?  
We saw the newborn child with choirs of  
angels praising God, our savior  
Here, here, here! The babe  
Here, here, here! The young child  
Those that are old and infirm  
Let us all praise the child, Jesus  
With whistles, with lutes, and with drums*

*And also Maria, the virtuous maiden  
Let us praise the newborn child, Jesus*

*Translation by Jennifer Randolph*

## ***Psallite* (Singt und klingt)** *(performed instrumentally)*

*Michael Praetorius (1571 – 1621)*

Like Hassler, Michael Praetorius also studied with Giovanni Gabrieli. He was an important organizer of Lutheran church music, and a prolific composer who explored all the forms and techniques of his time. In 1618, he wrote the most important source for late Renaissance musical practice – the *Syntagma Musicum* (Treatise of Music) – which includes descriptions and woodcuts of the various instruments in use during the 16<sup>th</sup> and early 17<sup>th</sup> century. Of interest are the number and variety of wind instruments, and the fact that all instruments (winds, strings, etc.) were built in families (consorts) from bass to soprano. Praetorius also describes and approves the doubling of voices with instruments.

Our rendition of 'Singt und klingt' makes use of a consort of crumhorns – capped double-reed instruments that were popular in the 16<sup>th</sup> century.

## ***Das Gläut zu Speyer***

*Ludwig Senfl (ca. 1492 – 1555)*

Senfl's 'Das Gläut zu Speyer' is a remarkable piece designed to imitate the sound of bells in the church of Speyer, a small town on the Rhine. Different texts and melodic fragments are passed from line to line while other parts imitate bell-like sounds such as "gling-glang," "mir-mur-maun," and "bon-bum." The remainder is encouragement to the ringers to keep playing, a rather strenuous activity when applied to tower bells.

Ludwig Senfl of Switzerland was one of the first Germanic composers to work productively in all the forms of the time, composing Masses, motets, and over 250 lieder.  
*Gloucester Wassail* *Traditional (arr. ca. 1864)*

Possibly to combine the ancient beliefs with Christianity, medieval wassailing took place on December 24th, the vigil of Christmas. The Anglo-Saxons (5th century) wished *we hal or wes ge hale, 'be whole or be ye well'* toasting one's drinking companions with

*spiced ale. The Old North French of this salutation was waes hael and the Old Danish was waes hail. By the Middle Ages, the English form was wassayl or wasseyl and the Anglo-French was wassail.*

*Wassail is associated with caroling too. There are stories of men carrying a large vessel (some reports say a bowl with twelve handles, some say wooden, and some used pitchers) from house to house. They would sing, get the vessel filled again and go on to the next house.*

*There is also a tradition of blessing the crops especially the apple trees. People gathered by the trees to celebrate and poured some wassail as a blessing into the roots of the trees.*

*In the version you will hear, the wassailers drink to the health of all the benefactor's livestock, in addition to the family and the servants.*

*Wassail, wassail all over the town  
Our toast it is white and our ale it is brown  
Our bowl it is made of the white maple tree  
With the wassailing bowl, we'll drink to thee.*

*So here is to Cherry and to his right cheek  
Pray God send our master a good piece of beef  
And a good piece of beef that may we all see  
With the wassailing bowl, we'll drink to thee.*

*And here is to Colly and to her long tail  
Pray God send our master he never may fail  
A bowl of strong beer! I pray you draw near  
And our jolly wassail it's then you shall hear.*

*Then here's to the maid in the lily white smock  
Who tripped to the door and slipped back the lock  
Who tripped to the door and pulled back the pin  
For to let these jolly wassailers in.*