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2015  
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School of Music  
University of Washington

**Medieval Motets from France  
& Carols from Cornwall**  
Saturday, December 5, 2015 7:30 PM  
Mary Gates Hall  
UW COLLEGIUM MUSICUM  
Directed by JoAnn Taricani

LINDA  
TSATSANIS  
Soprano  
Visiting Scholar

EMERALD  
LESSLEY  
Soprano  
Doctoral student

SARAH  
RISKIND  
Soprano  
Doctoral student

TARO  
KOBAYASHI  
Baroque guitar  
2014 graduate

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1-REMARKS-TARICANI

**PROGRAM**

- 2 "Resonet in laudibus" (Latin carol, Italy, 14<sup>th</sup> century) 1:24
- 3 "Ave, gloriosa virginum regina" (Conductus, Paris, 12<sup>th</sup> century) 3:14
- 4 "Ave, lux luminum / Salve, virgo / MULIERIUM" (Motet, France, 13<sup>th</sup> century) 3:09
- 5 "Agnus Dei" (Trope on the "Agnus Dei" text, Paris, 12<sup>th</sup> century) 3:49
- 6 "O Maria, O felix puerpura" (Conductus, Paris, 12<sup>th</sup> century) 2:2
- 7 "Ex semine rosa/Ex semine Habrahe / EX SEMINE" (Motet, France, 13<sup>th</sup> century) 3:07
- 8 "Ex creata, non creatus" (Conductus, Paris, 12<sup>th</sup> century) 1:07
- 9 "Prima dedit femina / Mulierium hodie / MULIERIUM" (Motet, France, 13<sup>th</sup> century) 3:03
- 10 "Nove geniture" (Conductus, Paris, 12<sup>th</sup> century) 2:05
- 11 "Ave beatissima/Ave Maria / AVE MARIS STELLA" (Motet, France, 13<sup>th</sup> century) 2:00
- 12 "Salve mater salvatoris" (Sequence, England, 13<sup>th</sup> century) 4:25
- 13 "Dominator Domine / Ecce ministerium / DOMINO" (Motet, France, 13<sup>th</sup> century) 2:55
- 14 "Benedicamus Domino," by Michael Praetorius (ca. 1571-1621) 3:24
- 15 "In dulci júbilo," by Michael Praetorius (ca. 1571-1621) 5:29

- PAUSE -

- 16 "Canario" for guitar, by Giovanni Girolamo Kapsberger (ca. 1580-1651) 1:46
- 17 "When Righteous Joesph Wedded Was" (Carol, Cornwall, 18<sup>th</sup> century) 3:15
- 18 "Whilst Shepherds Watch'd their Flocks" (Carol, Cornwall, 18<sup>th</sup> century) 1:01
- 19 "A Virgin Most Pure," (Carol, Cornwall, 18<sup>th</sup> century) 2:36
- 20 "Tomorrow Shall Be My Dancing Day" (Carol, Cornwall, 18<sup>th</sup> century) 1:44
- 21 "Let All that Are to Mirth Inclined" (Carol, Cornwall, 18<sup>th</sup> century) 2:05
- 22 "A New Year Song," set to "Greensleeves" (Carol, London, 1642) 2:23

Please hold applause until the conclusion of each section, at the pause

The first section of this concert includes motets, conductus, and other pieces written in Paris around the year 1200, some composed for the Cathedral of Notre Dame in Paris, music well suited to the open spaces of Mary Gates Hall. You will hear some chant, some organum (rhythmic harmonized pieces for several voices), and rhythmic conductus, which could be used in processions.

Also in the first half of the program is a series of motets for three voices from Paris in the early 1200s, with separate texts for each singer, leading to multiple layers of text sung simultaneously. To allow you to hear the layers, the singers will present the different lines one after another, then combine them in the complex polyphony that the motets convey.

The second section of the concert presents carols from 18<sup>th</sup>-century Cornwall, published in the early 1800s as a memory of childhood music from that region. Some are still well-known today, such as "Tomorrow will be my Dancing Day." The final carol, a New Year song, is based on "Greensleeves," which you will hear in the guitar before the voices enter. We have added guitar accompaniment to the carols, improvised by the guitarist Taro Kobayashi.

We are delighted to be joined by the Canadian soprano and UW Visiting Scholar Linda Tsatsanis, who has won several awards for her virtuosity in early music, including the Early Music America Renaissance Competition.

Emerald Lessley is in the doctoral program in voice and has sung several opera roles at the UW while also performing early and contemporary music. Sarah Riskind has joined the doctoral program in choral conducting, and the Baroque guitarist Taro Kobayashi graduated recently with degrees in physics and guitar, continuing to perform early music in Seattle.

The concert is being recorded;  
please hold your applause until the conclusion of each section, marked by "pause"  
Thank you!

**Resonet in laudibus** (*carol from Italy, ca. 1300*)

Resonet in laudibus,  
Cum jucundis plausibus  
Sion cum fidelibus:  
Apparuit quem genuit Maria!

Christus natus hodie,  
Ex Maria virgine,  
Sine virile semine:  
Apparuit quem genuit Maria!

Pueri, concinite,  
Nato Regi psallite,  
Voce pia dicite:  
Apparuit quem genuit Maria!

Sion, lauda Dominum,  
Salvatorem hominum,  
Purgatorem criminum:  
Apparuit quem genuit Maria!

Let it resound in praise,  
Signs of joy all around,  
Sion, with faith:  
It is known he is born to Mary!

Today Christ is born,  
From the virgin Mary,  
Without the seed of man,  
It is known he is born to Mary!

Young ones, come together,  
Sing of the birth of the King  
Say it with pious song:  
It is known he is born to Mary!

Sion, praise the Lord,  
The salvation of all people,  
The purger of sins:  
It is known he is born to Mary!

**Ave gloriosa** (*conductus from France, late 12<sup>th</sup> century*)

(A *conductus* is a rhythmic rhymed poem,  
set as a single line of music, sung by one or more singers)

Ave, gloriosa virginum regina,  
Vitis generosa, vite medicina  
Clementie resina.

Ave, copiosa gratie piscine,  
Carnis maculosa, munda nos sentina,  
Munditie cortina.

Claritate radiosa, stella matutina,  
Brevitate legis glosa, perte lex divina  
Irradiat doctrina.

Venustate vernans rosa, sine culpe spina,  
Caritate viscerosa, auren huc inclina,  
Nos serves a ruina.

Cedrus pudicitie, cypressus puritantis,  
Mirra penitentie, olive pietatis,  
Tu myrtus lenitatis.

Vitis habundantie, tu palmes honestatis,  
Palma patientie, tu nardus caritatis,  
Fons ortus voluptatis.

Stilla roris, odor floris, verne novitatis,  
Fons dulcoris, vas decoris, templum trinitatis,  
Compages unitatis.

Stelle decor, placans equor, portus salutaris,  
Ducem sequor, dulcem precor,  
Parens expers paris, Maria stella maris.

O Maria, mater pia, sinus penitentium,  
Debilium presidium, columpna firmitatis,  
Alumpna sanctitatis.

O benigna, laude digna, iubilus letantium,  
Flebilium solatium, medela sanitatis,  
Tutela libertatis.

Hail, glorious queen of virgins,  
Noble vine, medicine of life,  
Balm of mercy.

Hail, copious pool of grace,  
Cleanse us from the polluted water of flesh  
Mantle of cleanliness.

Radiant star, with morning light,  
By a brief gloss of the law, through you, divine law  
Has cast light on doctrine.

Flowering springtime rose, thorn without sin,  
Flesh full of caring, incline your ear,  
And save us from ruin.

Cedar of chastity, cypress of purity,  
Myrrh tree of penitence, olive tree of piety,  
You are the myrtle of leniency.

Vine of abundance, you sprout of honesty  
Palm tree of patience, you balm of love  
Pleasantly rising fountain.

Drop of dew, floral scent of springtime newness,  
Sweet fount, elegant vase, temple of unity,  
Juncture of the unity.

Star's elegance, placating senses, harbor of salvation,  
I follow you as leader, and pray your sweetness,  
Parent lacking an equal, Mary, star of the sea

O Mary, holy mother, confidant of the penitent,  
Guardian of the failing, column of stability,  
Nourisher of holiness.

O gentle one, worthy of praise, jubilation of the joyful,  
Solace of the weeping, healthful remedy,  
Safeguard of liberty.

**Ave, lux luminum / Salve, virgo / MULIERIUM** (*Motet, 13<sup>th</sup>-century France*)

(A motet has three layers of music: a fragment of chant on the bottom part, with two voices added above, each singing a different text; you will hear the chant alone, then the other parts will be layered above the chant)

CHANT: MULIERIUM (chant fragment: "Of the women")

TOP PART:

Ave, lux luminum,  
Ave, splendor et lux  
ecclesie,  
Specie  
Superans omnia,  
Can doris lilia, pie;  
Adiuva nos  
in hac valle miserie;  
Mater plena grade,  
Dona nobis  
celestis patrie  
sedem, spes  
hominum.

Hail! light of lights.  
Hail! splendour and  
light  
of the Church,  
graciously  
surpassing all things,  
Lily of bright light;  
in holiness, help us  
in this vale of  
misery;  
Mother, full of grace,  
grant us a seat in the  
heavenly halls,  
hope of men.

MIDDLE PART:

Salve, virgo, rubens rosa,  
Sola Christi parens gloriosa,  
Fulgida stella, lxxioeosa,  
Ave, legis glosa formosa,  
Cantus dulcis prosa,  
Morte libera nos exosa,  
Ut fruamur luce graciosa

Hail! virgin, bright-red rose  
Sole glorious parent of Christ,  
Shining star, joyful light;  
Hail! beautiful gloss of the law,  
Sweet-chanted song,  
Free us from hateful death  
So that we may enjoy grace-giving light.

**Agnus Dei, with added trope "Qui de virgineo"** (Paris, 12<sup>th</sup> century)

(A trope adds new text and music to an original piece of chant; in this case, the troped text adds commentary to the "Agnus Dei" of the Mass; below, the chant is in *italics*, with the added trope inserted between the original lines of text)

*Agnus Dei qui tollis peccata mundi,  
Qui de virgineo sumpsisti corpore corpus.  
Miserere nobis.*

*Lamb of God, who takes away the sins of the world,  
Who from a virgin's body, took on his own body,  
Have mercy on us.*

*Agnus Dei qui tollis peccata mundi,  
Et nostrum propitio sanasti vulnere vulnus.  
Miserere nobis.*

*Lamb of God, who takes away the sins of the world,  
And by your own wound, you healed our wound,  
Have mercy on us.*

*Agnus Dei qui tollis peccata mundi,  
Lux et ymago patris verum de lumine lumen.  
Dona nobis pacem.*

*Lamb of God, who takes away the sins of the world,  
Light and image of the father, from light, true light,  
Grant us peace.*

**O Maria, O felix puerpera** (*Conductus, 12<sup>th</sup>-century Paris*)

(A conductus is a rhythmic rhymed poem,  
set as a single line of music, sung by one or more singers)

O Maria, O felix puerpera,  
Mater pia, Cuius suxit ubera,  
Qui creavit sidera, munera,  
De te fluunt dulcia,  
Spiritus sancti cratera.

Aqua viva, Clausa semper ianua  
Progressiva, Stella non occidua,  
Ficus sed non fatua, Rigua  
Paradisi pascua,  
Balsamus, myrtus, oliva.

Salomonis Thronus es eburneus,  
Visionis, Electrinus urceus,  
David sitim satians Puteus,  
Tu septenus cereus  
Donis septenis radians.

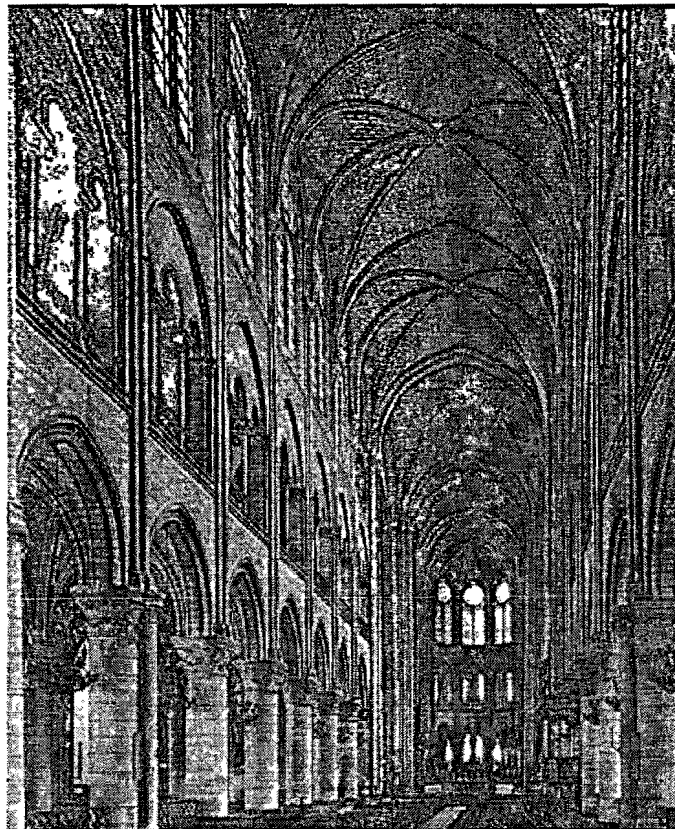
Iacob scala, Fac me celum scandere,  
Mundi mala, Carnem, Satan fugere,  
Tollens Eve misere  
Scandala, Pietatis ubere  
Gratie fove sub ala.

O Mary, O happy new mother,  
Holy mother, at whose breast  
Was nourished He who created the stars:  
Sweet gifts flow from you,  
chalice of the Holy Spirit.

Living water, passing through a door  
Always closed, star never setting,  
Fig-tree not barren, well-watered  
Pasture of Paradise,  
Balsam, myrtle, olive.

You are Solomon's ivory throne,  
Vision's amber water jar,  
Well satisfying David's thirst,  
You, a seven-fold waxen-light  
Radiating the seven-fold gifts.

Jacob's ladder, make me climb the heavens,  
And flee the evils of the world, flesh and Satan,  
Bearing away Eve's wretchedness;  
With your breast of piety  
Nourish us under the wings of grace.



Interior, Cathedral de  
Notre Dame, Paris,  
late 12<sup>th</sup> century

**Ex semine rosa / Ex semine Habrahe/ EX SEMINE** (*Motet, France, 13<sup>th</sup> century*)

(The chant is sung alone, then the other parts are layered over the chant.)

CHANT: EX SEMINE (chant fragment: "From the seed")

TOP PART:

Ex semine  
rosa prodit spine;  
fructus oleae  
oleastro legitur;  
virgo propagine  
nascitur Iudae:  
stelle matutine  
radius exoritur  
nubis caligine,  
radio sol stelle;  
petra fluit melle;  
parit flos puella  
verbum sine semine.

From the seed of a thorn  
springs forth a rosebud;  
its fruit from the mellow  
olive vine; a virgin arises  
from a descendant of  
Judea:  
a ray of the morning star  
arises from the mists of  
a cloud, the sun from  
the ray of a star; the rock  
flows with honey;  
the maid's flower bears  
the Word, without seed.

MIDDLE PART:

Ex semine Habrahe,  
divino moderamine,  
ignem pio numine  
producis, Domine,  
hominis salutem  
paupertate nuda,  
virginis nativitate  
de tribu Iuda.  
Iam propinas ovum,  
per natale novum,  
pisces, panem dabis  
partu sine semine.

From the seed of Abraham,  
by divine control,  
you in divinity bring  
forth a fire, Lord, and  
by a virgin-birth, from  
the tribe of Judea do  
bring forth man's salvation  
in his direst need.  
Now for this new birthday,  
you set forth an egg,  
and give us fish and bread  
for this birth without seed.

**Ex creata, non creatus** (*Conductus, 12<sup>th</sup>-century Paris*)

Ex creata, non creatus  
Nasci nobis est dignatus,  
Qui pro nobis humanatus  
Nate tulit esse natus,  
Formam indutus huminis,  
Sed salvo iure numinis,  
Ut sic per partum virginis  
Veteris posset criminis  
Dilui reatus.

From her created, yet not created,  
Worthy to be born for us  
Who, made human for us,  
Yielded to being born,  
Taking on the form of man,  
Yet by the unshaken law of divine will,  
So that by a virgin giving birth,  
From ancient sins a sinner  
Might be thoroughly cleansed.

**Prima dedit femina / Mulierum hodie / MULIERIUM** (*Motet, 13<sup>th</sup>-century France*)

(The chant is sung alone, then the other parts are layered over the chant.)

CHANT: MULIERIUM (chant fragment: "Of the women")

TOP PART:

Prima dedit femina  
serpentis consilio;  
plange femina!  
Sed tu, domina,  
medicine nuncio  
credis Dei, filium  
concipis in gremio;  
tibi psallat concio  
laudantium.

The first woman  
gave in to the advice  
of the serpent;  
weep, woman!  
But you, mistress,  
when God's remedy  
was announced,  
did believe, and did  
receive his son in  
your womb; and so  
to you may the  
praising chorus  
sing psalms.

MIDDLE PART:

*Mulierum* hodie  
*maior* natus oritur,  
preco gratie,  
sol iusticie,  
templum Dei  
panditur.  
Hic est sydus  
syderum,  
prima lux ecclesie,  
prima vox leticie  
*mulierum*.

Today, born of women,  
a greater birth is arisen,  
the herald of grace,  
the sun of justice;  
the temple of God is open.  
He is the star of stars,  
the first light of the  
Church,  
and of women  
the first voice of joy.

**Nove geniture** (*Conductus, Paris, late 12<sup>th</sup> century*)

Nove geniture, Cedit vis nature,  
Contra carnis iura  
Parit virgo pura,  
Novo quodam iure, Premitur natura  
Nato Christo.

To a new birth, Yields the force of nature;  
Contrary to the laws of the flesh,  
A chaste virgin gives birth.  
Indeed, by a new law, Nature is forced to retreat  
When Christ is born.

Audi non auditum: Serva non attritum  
Virgineum florem,  
Mater prater morem,  
Irritansque ritum, Retinet purorem  
Nato Christo.

Hear of an unheard-of event: A maiden preserves  
unharméd, Her virgin flower,  
A mother without precedent.  
Provoking the sacred rites, Retains her propriety  
When Christ is born.

Totum reseratur, Quidquid tegebatur  
Clausum sub figura,  
Prodeunt obscura  
Iamque viduatur, Littere litura  
Nato Christo.

Wholly unlocked is, Whatever lay hidden,  
And what was once closed,  
The obscure comes forth,  
And now is widowed, The erasure of the law  
When Christ is born.

Patet qui descendens, Lapis est ascendens,  
Fulget flos insignia,  
Extra micat ignis  
Inter rubum splendens, Non est opus signis  
Nato Christo.

He, descending manifest, A jewel has arisen:  
Shines a flower of fire,  
It flashes and lightens without  
And within the bush it glitters. There is no need  
of signs, When Christ is born.

**Ave beatissima / Ave Maria/ AVE MARIS STELLA** (*Motet, France, 13<sup>th</sup> century*)

(The chant is sung alone, then the other parts are layered over the chant.)

*CHANT:* AVE MARIS STELLA (chant fragment: "Hail, star of the sea")

**TOP PART:**

Ave, beatissima,  
Civitas, Divinitas,  
Eterno felix  
gaudio,  
Habitaculum  
Iusticie,  
Karissimum  
lilium;  
Mater nobilis  
obsecra  
Plasmatozem  
Quatinus  
redemptos  
sanguine tueatur,  
Ut viventes  
Xristo; Ymicemus  
et zyma.

Hail! most  
blessed city,  
Divinity, happy  
in eternal joy,  
dwelling place of  
justice, dearest lily,  
noble mother,  
pray thy Son,  
so that He, by  
his blood, may  
guard us  
redeemed,  
that living, we may  
sing hymns to  
Christ; and purify  
the old leaven  
before his very  
seat of mercy.

**MIDDLE PART:**

Ave Maria,  
gracia plena,  
Dominus tecum;  
benedicta tu  
in mulieribus, et  
benedictus fructus  
ventris tui. Amen.  
Natum  
dulcissimum  
pro nobis  
peccatoribus exora,  
beata Maria.

Hail Mary,  
full of grace;  
the Lord be with  
you;  
blessed are you  
among  
women and  
blessed be  
the fruit of thy  
womb,  
Amen. Beseech  
your  
Sweetest Son for  
us sinners,  
blessed Mary.

**Ex semine rosa / Ex semine Habrahe/ EX SEMINE** (*Motet, France, 13<sup>th</sup> century*)

(The chant is sung alone, then the other parts are layered over the chant.)

CHANT: EX SEMINE (chant fragment: "From the seed")

TOP PART:

Ex semine  
rosa prodit spine;  
fructus oleae  
oleastro legitur;  
virgo propagine  
nascitur Iudae:  
stelle matutine  
radius exoritur  
nubis caligine,  
radio sol stelle;  
petra fluit melle;  
parit flos puella  
verbum sine semine.

From the seed of a thorn  
springs forth a rosebud;  
its fruit from the mellow  
olive vine; a virgin arises  
from a descendant of  
Judea:  
a ray of the morning star  
arises from the mists of  
a cloud, the sun from  
the ray of a star; the rock  
flows with honey;  
the maid's flower bears  
the Word, without seed.

MIDDLE PART:

Ex semine Habrahe,  
divino moderamine,  
ignem pio numine  
producis, Domine,  
hominis salutem  
paupertate nuda,  
virginis nativitate  
de tribu Iuda.  
Iam propinas ovum,  
per natale novum,  
pisces, panem dabis  
partu sine semine.

From the seed of Abraham,  
by divine control,  
you in divinity bring  
forth a fire, Lord, and  
by a virgin-birth, from  
the tribe of Judea do  
bring forth man's salvation  
in his direst need.  
Now for this new birthday,  
you set forth an egg,  
and give us fish and bread  
for this birth without seed.

**Ex creata, non creatus** (*Conductus, 12<sup>th</sup>-century Paris*)

Ex creata, non creatus  
Nasci nobis est dignatus,  
Qui pro nobis humanatus.  
Nate tulit esse natus,  
Formam indutus huminis,  
Sed salvo iure numinis,  
Ut sic per partum virginis  
Veteris posset criminis  
Dilui reatus.

From her created, yet not created,  
Worthy to be born for us  
Who made human for us;  
Yielded to being born,  
Taking on the form of man,  
Yet by the unshaken law of divine will,  
So that by a virgin giving birth,  
From ancient sins a sinner  
Might be thoroughly cleansed.

**Prima dedit femina / Mulierium hodie / MULIERIUM** (*Motet, 13<sup>th</sup>-century France*)

(The chant is sung alone, then the other parts are layered over the chant.)

CHANT: MULIERIUM (chant fragment: "Of the women")

TOP PART:

Prima dedit femina  
serpentis consilio;  
plange femina!  
Sed tu, domina,  
medicine nuncio  
credis Dei, filium  
concupis in gremio;  
tibi psallat concio  
laudantium.

The first woman  
gave in to the advice  
of the serpent;  
weep, woman!  
But you, mistress,  
when God's remedy  
was announced,  
did believe, and did  
receive his son in  
your womb; and so  
to you may the  
praising chorus  
sing psalms.

MIDDLE PART:

*Mulierum* hodie  
*maior* natus oritur,  
preco gracie,  
sol iusticie,  
templum Dei  
panditur.  
Hic est sydus  
syderum,  
prima lux ecclesie,  
prima vox leticie  
*mulierum*.

Today, born of women,  
a greater birth is arisen,  
the herald of grace,  
the sun of justice;  
the temple of God is open.  
He is the star of stars,  
the first light of the  
Church,  
and of women  
the first voice of joy.

**“Salve mater salvatoris”** (*sequence, England, early 13<sup>th</sup> century*)

(A sequence consists of rhymed pairs of lines; in this unusual sequence, the musical lines can be combined, so you will hear each two lines sung separately, then sung together)

Salve mater salvatoris, mater saluifera:  
Spes Maria peccatoris, virgo et puerpera,

Salve virgo specialis specialis meriti:  
Genitrix et temporalis, ante tempus geniti.

Hanc in vallem descensura, divina sublimitas:  
Scallam sibi de te pura fecit, O virginitas.

In scripturis quantum flores, angelorum domina:  
Te distincti velud flores digna pingunt nomina.

Portam celi te vocare didicit religio:  
Et castellum quod intrare, placet Dei filio.

Venter tuus, O puella, thalamus, palacium,  
Aula, domus, templum, cella, civitas, sacrarium.

Virga, rubus appellaris, flos, fenestra, ianua,  
Mater Dei, lux solaris, Jesse stirps ingenua.

Vitis, uva, rosa, stella, margarita, lilium:  
Digna, dignum interpella pro indignis filium.

Hail mother of the saviour, salvation-bearing mother:  
Mary hope of the sinner, both virgin and child-bearer.

Hail matchless virgin of matchless merit:  
Earthly mother of the son born before time.

Being about to descend into this valley, the  
divine loftiness  
Made for itself a ladder out of you, pure virginity.

How you bloom in writings, mistress of the angels:  
Worthy names adorn you like beautiful flowers.

Religion has learnt to call you the gate of heaven:  
And the citadel it pleases the son of God to enter.

Your womb, O maiden, is bedroom, palace,  
Hall, home, temple, chamber, city, sanctuary.

You are called stem, bush, flower, window, door,  
Mother of God, light of the sun, noble root of Jesse.

Vine, grape, rose, star, pearl, lily:  
Worthy one, intercede for the unworthy with ..  
your worthy son.

**Dominator Domine / Ecce ministerium / DOMINO** (*Motet, 13<sup>th</sup>-century France*)

► (The chant is sung alone, then the other parts are layered over the chant.)

CHANT: DOMINO (chant fragment: “Lord”)

Top part:

Dominator	Lord and ruler,
Domine,	who,
qui de virgine	born of a virgin
matre natus,	mother,
immolatus	was sacrificed for
es pro homine;	man;
munda nos a	cleanse us from
crimine,	sin,
ut leti plausu	that with dual
gemino,	applause of joy, let
tibi sine termino	us,
benedicamus	without end,
Domino!	bless you, the
	Lord!

Middle part:

Ecce ministerium	Behold the ministry,
profert alvus	the womb of the
virginis	virgin
mire lucis radium;	brings forth a ray of
primi tollit hominis	marvellous light;
partus iste vicium.	that birth took away
Nunc sine finali	the sin of the first
termino	man;
hymnum	and now without end let
referamus Domino.	us
	raise hymns to the
	Lord!

Two bicinia from the *Musae Sioniae* (1607), by Michael Praetorius (ca. 1571-1621)

(A bicinium is a two-voice piece, often creating polyphony based on a piece of chant or Lutheran chorale tune. In these pieces, you will hear a piece of chant or chorale, then the polyphony built with that melody)

**“Benedicamus Domino”** (*bicinium, Germany, Michael Praetorius*)  
(chant and polyphony)

“Benedicamus Domino, Alleluia”

“Let us bless the Lord, Alleluia!”

**“In dulci jubilo”** (*bicinium, Germany, Michael Praetorius*)  
(chorale tune and polyphony)

In dulci jubilo,  
nun singet und seid froh.  
Unsers Herzen Wonne  
leit in præsepio,  
Leuchtet als die Sonne,  
matris in gremio  
Alpha es et O!

In sweet jubilation  
now sing and be joyful.  
Our heart's delight  
lies in a manger  
And shines like the sun  
in his mother's lap.  
He is the Alpha and Omega!

O Jesu parvule,  
nach dir ist mir so weh  
Tröst mir mein Gemüte  
O puer optime  
Durch alle deine Güte  
O princeps gloriae  
Trahe me post te.

O little Jesus,  
I always yearn for you,  
—Comfort me and stay with me,  
O best of boys,  
Through your great goodness,  
O prince of glory,  
Draw me closer to you.

O Patris caritas,  
O nati lenitas  
Wärn all verloren  
per nostra crimina  
So hat er uns erworben  
coelorum gaudia  
Quanta gratia!

O charity of the father,  
O gentleness of the birth,  
We had been lost  
through our sins.  
But he has granted us  
the joys of heaven.  
Ay, would that we were there!

Ubi sunt gaudia  
nirgends mehr genn da,  
Da die Engel singen  
nova cantica,  
Und die Harfen klingen  
in regis curia  
Eia wärn wir da!

What are the joys  
more deep than there?  
There the angels sing  
new songs  
And the bells are ringing  
in the court of the king.  
Ay, would that we were there!

— PAUSE (one minute, until the guitarist comes forward) —

**Canario** (solo guitar), by Giovanni Girolamo Kapsberger (ca. 1580-1651)  
(Arranged for Baroque guitar by Stephen Stubbs)

**When Righteous Joseph Wedded Was** (*Carol, 18<sup>th</sup>-century Cornwall*)

When righteous Joseph wedded was  
To Israel's Hebrew maid,  
The Angel Gabriel came from Heav'n,  
And to the Virgin said:  
Hail, blessed Mary, full of grace,  
The Lord remain on thee;  
Thou shalt conceive and bear a Son,  
Our Saviour for to be.

***Chorus.***

Then sing you all, both great and small,  
Now well, now well, now well;  
We may rejoice to hear the voice  
Of the Angel Gabriel.

'Tis wondrous strange, said Mary then,  
I should conceive and breed,  
Being never touched by mortal man,  
But pure in word and deed.  
The Angel Gabriel thus replied,  
'Tis not the work of man,  
But as the Lord in Heav'n decreed,  
Before the world began.

***Chorus.***

Then sing you all, both great and small,  
Now well, now well, now well;  
We may rejoice to hear the voice  
Of the Angel Gabriel.

Then Joseph he to shun the shame,  
Thought her for to forsake,  
But then God's Angel in a dream  
His mind did undertake.  
Fear not, just Joseph, this thy wife  
Is still a spotless maid;  
And not consent of sin, said he,  
Against her can be laid.

***Chorus.***

Then sing you all, both great and small,  
Now well, now well, now well;  
We may rejoice to hear the voice  
Of the Angel Gabriel.

**Whilst Shepherds Watch'd their Flocks** (*Carol, 18<sup>th</sup>-century Cornwall*)

Whilst Shepherds watched their flocks by night,  
All seated on the ground,  
The Angel of the Lord came down,  
And glory shone all around.

"Fear not, said he, for mighty dread  
Had seized their troubled mind,  
"Glad tidings of great joy I bring  
To you and all mankind.

"To you in David's town this day  
Is born of David's line  
A Saviour, which is Christ the Lord,  
And this shall be the sign.

"All glory be to God on high,  
And to the earth be peace;  
Good-will henceforth from Heaven to men  
Begin and never cease."

A Virgin Most Pure (*Carol, 18<sup>th</sup>-century Cornwall*)

A virgin most pure, as the Prophets do tell,  
Hath brought forth a baby, as it hath befell,  
To be our Redeemer from death, hell and sin,  
Which Adam's transgression had wrapped us in.

*Refrain*

Aye, and therefore be you merry,  
Rejoice and be merry,  
Set sorrow aside;  
Christ Jesus was born on this tide.

Then were they constrained in a stable to lye,  
Where horses and asses they us'd for to tie;  
Their lodging so simple they held it no scorn,  
But against the next morning Christ Jesus was born.

*Refrain*

Aye, and therefore be you merry,  
Rejoice and be merry,  
Set sorrow aside;  
Christ Jesus was born on this tide.

But, when they had entered the city so fair  
A number of people so mighty was there,  
That Joseph and Mary, whose substance was  
small,  
Could get at the Inn there no lodging at all.

*Refrain*

Aye, and therefore be you merry,  
Rejoice and be merry,  
Set sorrow aside;  
Christ Jesus was born on this tide.

Tomorrow Shall Be My Dancing Day (*Carol, 18<sup>th</sup>-century Cornwall*)

Tomorrow shall be my dancing day;  
I would my true love did so chance  
To see the legend of my play,  
To call my true love to my dance;

*Chorus*

Sing, oh! my love, oh! my love,  
my love, my love,  
This have I done for my true love.

In a manger laid, and wrapped I was  
So very poor, this was my chance  
Betwixt an ox and a silly poor ass  
To call my true love to my dance.

*Chorus*

Sing, oh! my love, oh! my love,  
my love, my love,  
This have I done for my true love.

Then was I born of a virgin pure,  
Of her I took fleshly substance  
Thus was I knit to man's nature  
To call my true love to my dance.

*Chorus*

Sing, oh! my love, oh! my love,  
my love, my love,  
This have I done for my true love.

**Let All that Are to Mirth Inclined** (*Carol, 18<sup>th</sup>-century Cornwall*)

Let all that are to mirth inclined,  
Consider well, and bear in mind,  
What our good God for us has done,  
In sending his beloved Son.

***Chorus***

For to redeem our souls from thrall,  
Was Jesus Christ born to us all.

Near Bethlehem some Shepherds keep  
Their flocks and herds of feeding sheep;  
To whom God's Angel did appear,  
Which put the shepherds in great fear.

***Chorus***

For to redeem our souls from thrall,  
Was Jesus Christ born to us all.

The twenty-fifty day of December  
We have good cause for to remember:  
In Bethlehem upon that morn,  
There was the bless'd Messiah born.

***Chorus***

For to redeem our souls from thrall,  
Was Jesus Christ born to us all.

**A New Year song: The old yeare now away is fled** (*London, 1642*)

The old yeare now away is fled,  
The new year it is entered:  
Then let us now our sins downe tread, And joyfully all appear!  
~~Let's merry be this holy day, and let us now both sport and play;~~  
Hang sorrow! Let's cast care away! God send you a happy new yeare!

And now let all the company,  
In friendly manner all agree,  
For we are here, welcome all may see, Unto this jolly good cheer!  
I thanke my master and my dame, the which are founders of the same;  
To eate and drink now is no shame, God send us a happy new yeare!

Come, give us more liquor when I do call,  
I'll drink to each one in this hall,  
I hope that so loud I must not bawle, But unto me lend an ear;  
Good fortune to my master send, and to my dame which is our friend;  
Lord blesse us all, and so I end; and God send us a happy new yeare!

Best wishes for a holiday season of great music and good cheer!

For notification regarding a CD of this concert, please sign up for the mailing list at the door.

The next Collegium Musicum concert will be on April 29, 2016:  
"Exquisite Song": music of the Tudor and Elizabethan courts,  
for the 400<sup>th</sup> anniversary of William Shakespeare's death