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34<sup>th</sup> SEASON

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EARLY MUSIC  
NEW YORK

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FREDERICK RENZ  
DIRECTOR

# *A BAROQUE CHRISTMAS*

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Saturday, 6 December 2008 at 8 PM  
Sunday, 14 December at 3 PM  
Sunday, 21 December at 3 PM  
Thursday, 25 December at 3 PM & 8PM

THE CATHEDRAL CHURCH  
OF SAINT JOHN THE DIVINE

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FREDERICK RENZ  
Fortieth Anniversary in Early Music

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*Early Music Foundation presents*

**EARLY MUSIC NEW YORK**  
**FREDERICK RENZ – DIRECTOR**

**David Bakamjian, *violoncello*\***

**James Blachly, *countertenor***

**Eric Brenner, *countertenor***

**Corey-James Crawford, *countertenor***

**Scott Dispensa, *baritone***

**Todd Frizzell, *tenor***

**John Cleveland Howell, *tenor***

**Myron Lutzke, *violoncello*\*\***

**Thomas McCargar, *baritone***

**Mark Sullivan, *bass***

**David Walker, *theorbo, guitar*\*\***

**Charles Weaver, *theorbo, guitar*\***

\*December 6 & 25

\*\*December 14 & 21

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### SCOTTISH AIRS

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All sons of Adam	Anonymous, Scotch, <i>ca.</i> 1666
Balulalow	Anonymous, Scotch, <i>ca.</i> 1660
Nou let us sing	Anonymous, Scotch, <i>ca.</i> 1639

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### FRENCH NOELS

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Les bourgeois de Châtres	Marc-Antoine Charpentier, d.1704 / Renz
Or, nous dites Marie	Michel-Richard Delalande, 1657-1726 / Renz
Joseph est bien marié	Charpentier / Renz
Le triste état /	Anonymous / Renz
Folie	Francesco Corbetta [Francisque Corbette] <i>ca.</i> 1615-1681
Viens vite, laisse ta houlette	Charpentier / Renz
Vous qui desirez sans fin	Charpentier / Renz

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### SPANISH VILLANCICOS

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Un ciego que contrabajo	Antonio de Salazar, <i>fl.</i> 1690
Cumbees	Santiago de Mucia, <i>ca.</i> 1720
Los que fueren de buen gusto	Francisco de Vidales, <i>ca.</i> 1630-1702

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### GERMAN CHORALE

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Nun komm, der Heiden Heiland	Johann Herman Schein, pub.1618
Verses 2, 3, 4, 5	Michael Praetorius, pub.1610

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### ITALIAN ARIA

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Toccata IV	Alessandro Piccinini, pub.1621
O meraviglie belle	Marco da Gagliano, pub.1615
La Capona	Giovanni Geronimo Kapsperger, <i>ca.</i> 1580-1651

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### ENGLISH BROADSIDE BALLADS

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All you that are good fellows	Anonymous, English, <i>ca.</i> 1642
The old yeare now away is fled	Anonymous, English, <i>ca.</i> 1642

## SCOTLAND

The music of the realm of Scotland during the sixteenth and seventeenth centuries—music of court, cathedral and castle, kirk, burgh and countryside—is from a rich repertory of which only fragments have survived the passage of time and the destructive forces of man. Long years of civil war ensued for Scotland, and it is with a Restoration flourish that, in 1662, John Forbes, printer to the burgh of Aberdeen, made available to his countrymen for the first time a printed song-book of “musick fine”: *Cantus, Songs and Fancies*, containing not only a choice of English lute-songs and madrigals and continental pieces but also some of the best of the art-music of earlier Scotland. Hailed as a masterpiece in form and content, it was quickly reprinted.

“All sons of Adam” (The Christmas Medley), published in 1666 by John Forbes, is based on a French model, akin to the *fricassée* (Ger. *quodlibet*, Sp. *ensalada*) in which many textual and musical quotations are incorporated. Although the quotations here can no longer be identified, this three-voice composition is particularly noteworthy for its contrasting compositional styles, the throwback imitation of the *fauxbourdon* technique popular in the 15th century—“*lauda Deum tuum, Sion*” and the striking juxtaposition of motet (church) style and secular (dance) style.

“Nou let us sing” (manuscript copy, John Forbes, 1662 and Thomas Wode’s part-books, c.1562-92, with later additions by other hands, after 1606 & c.1620) is a drinking song for four voices. Another poem, with identical opening words, no doubt associated with the same music, continues with four stanzas “In honour of our Lordis birth.”

“Balulalow” (John Gamble’s *Commonplace Book*, c.1660 and David Gregory MS, c.1690) appears as well in Elizabeth Roger’s *Virginal Book*, 1656. This translation of Martin Luther’s hymn “Vom Himmel hoch,” c.1535, directs that it be sung to the tune of “Baw lula low.”

### ***The Christmas Medley:***

All sons of Adam rise up with me,  
Go love the blessed Trinitie.  
Sing we nowell, cry Kyrie  
With hosanna sing alleluja,  
Now save us all Emanuel.

Then spak archangel Gabriel,  
Said Ave Mary mild,  
The Lord of Lordis is with thee,

Now sall thou go with child.  
*Ecce ancilla Domini.*

Then said the Virgin young:  
As thou hes said so mot it be.  
Welcom be heavin’s king.

Ther cam a ship fair sailand then,  
Sanct Michael was the stieresman,  
Sanct John sat in the horn.  
Our Lord harpit, our Lady sang  
And all the bells of heav’n they rang  
on Christsonday at morn.

Then sang the angels all and sum:  
*Lauda Jerusalem, Dominum,*  
*lauda Deum tuum, Sion.*

The sons of Adam answered them:  
Sing glore be to thee God and man,  
The Father and the Sprit also,  
With honor and perpetual jo.

### ***“Balulalow”***

*(Ane Sang of the Birth of Christ):*  
I come from hevin high to tell  
The best nowells that e’er befell.  
To you thir tythings trew I bring  
And I will of them say and sing.

This day to you is born ane child  
Of Marie meik and Virgin mild.  
That blissit bairn bening and kind,  
Sall you rejoyce baith hart and mind.

Lat us rejoyis and be blyth  
And with the Hyrdis go full swyth  
And see what God of his grace hes done  
Throu Christ to bring us to his throne.

My saull and life stand up and see  
Wha lyis in ane cribbe of tree,  
What Babe is that, sa gude and fair?  
It is Christ, God’s Son and Air.

O my deir hart, yung Jesus sweit  
Prepair thy creddill in my spreit!  
And I sall rock thee in my hart  
And never mair fra thee depart.

Bot I sall praise thee evermoir  
With sangis sweit unto thy gloir.  
The knies of my heart sall I bow  
And sing that rycht Balulalow.

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The Early Music revival in America began with Noah Greenberg's *New York Pro Musica Antiqua* and the *Play of Daniel* at The Cloisters in 1958.

After Greenberg's death in 1966, his close associate Frederick Renz established the *Ensemble for Early Music* in 1974 and came to the Cathedral as its first Artist-in-Residence, continuing the resurrection of the great 13th-century mystery plays: the *Play of Saint Nicholas*, in 1979;

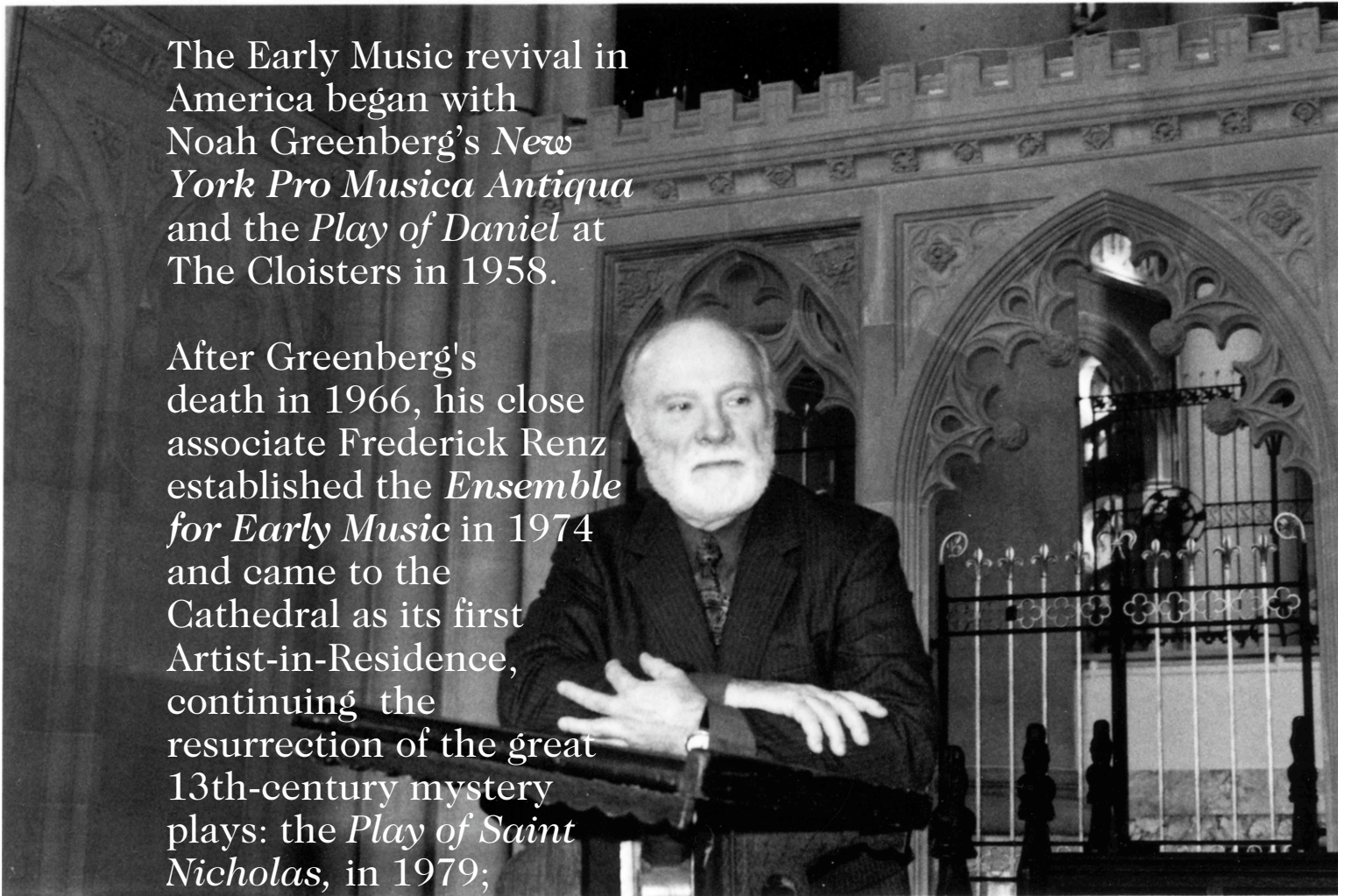
*Daniel and the Lions*, in 1982; *Herod and the Innocents* in 1989, and the vast treasury of Early Music.

Today we celebrate Frederick Renz's fortieth anniversary as the *Master of Early Music*.

The Very Rev. James Parks Morton  
Dean Emeritus

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***Nou let us sing, Christ keip our King***

Lord save our King, sing altogether,  
Christ keip his grace and long to rigne  
That we may live lyk faithfull brether.

Nou let us sing with joy and mirth  
In honour of our Lordis birth  
For his lufe and humanitie  
Wha gave himself for us to die.

When he wes borne nane did him snib  
To lie rycht law intill ane crib.

Ane ox, ane ass rycht tenderlie  
Refreshit his humanitie.

The Angels sang with mirrynes  
Unto the Hyrdis mair and less  
And bade thame of gude comfort be  
For Christis new Nativitie.

For ye war all at Goddis horn;  
This Babe, to you that now is born  
Sall mak you safe and for you die  
And you restoir to libertie.

## FRANCE

The noel is a popular Christmas song, particularly of French origin. From the seventeenth to nineteenth centuries innumerable noels were published (frequently as sheet music), in which semi-religious texts were set to secular melodies, dancing songs, drinking songs, *vaudevilles*, etc. In the seventeenth century, the name was applied to organ pieces designed to be played during the Christmas service. Most of these are simple variations on popular Christmas melodies.

Instrumental (chamber and orchestral) settings were arranged as well by such composers as Marc-Antoine Charpentier and Michel-Richard Delalande. It is from these settings that Mr. Renz bases his own vocal realizations. Four of the noel tunes heard on this recording appear in Charpentier's *Messe de Minuit* (Midnight Mass for the Nativity). Charpentier cast these noel tunes in prevailing dance rhythms and forms of his day and combined them in imitation of a French suite: "Les bourgeois de Chatres" - as an *ouverture*, "Or, nous dite Marie" - a *loure*, "Joseph est bien marié" - a *gavotte*, "Vous qui desirez" - a *minuet*. "Le triste état" is a *sarabande* as well as being constructed

on a popular progression of harmonies having the name *folia*.

Francesco Corbetta played a central role in the 17th-century music, not only as far as the guitar is concerned (he was a celebrated and sought-after virtuoso on the instrument throughout Europe), but also in the development of certain compositional forms, including the *folia*. It was printed in Paris (La Guittare Royale, 1671), Corbetta having been invited there by Louis XIV, at the very time when Michel Farinel and Arcangelo Corelli were visiting the city. Both composed violin variations on this celebrated bass line, which went on to be used as models by composers all over Europe.

In order to round out the requisite dance forms for a French suite, Mr. Renz has incorporated Charpentier's own *gigue* tune (composed as an incidental drinking song for Moliere's *Le médecin malgré lui*, 1666). It is immediately recognized, particularly with its late 19th-century *contrafactum* text, as "Bring a torch, Jeanette, Isabella." Mr. Renz has borrowed a 17<sup>th</sup>-century text in his arrangement of Charpentier's well known tune.

### TEXT

***Les bourgeois de Châtres***

Et de Mont-le-Héry  
Menez tous grande joye  
Cette journée icy  
Que nasquit Jésus Christ  
De la Vierge Marie  
Près le bœuf et l'ânon, don, don  
Entre lesquels coucha, la, la  
En une bergerie.

### TRANSLATION

***Folk of Châstre***

and of Mont-le-Héry,  
may your great joy abound  
on this very day  
when Jesus Christ was born  
of the Virgin Mary  
beside the ox and ass, don, don;  
between the two he lay, la, la,  
In a shepherd's stall.

Les anges ont chanté  
Une belle chanson  
Aux pasteurs et bergers  
De cette région  
Qui gardoient leurs moutons  
Paissant les bergeries  
Disant que le mignon, don, don  
Etoit ne près de la, la, la  
Jésus, le fruit de vie.

Messire Jean Guyot  
Le vicaire d'Eglis  
Apporta tout plein pot  
De vin de son logis  
Messieurs les escoliers  
Toute icelle nuytée  
Se sont mis à chanter, danser  
Ut, ré, mi, fa, so, la, la, la  
A gorge déployée.

Or, prions tous Marie  
Et Jésus son cher fils  
Qu'il nous donne la vie  
Lasus en Paradis  
Après qu'aurons vescu  
En ce mortel repaire  
Qu'il nous veuille garder d'aller  
Tous en enfer làbas, la, la  
En tourment et misère.

***Or, nous dites, Marie***  
Quel fust le messager  
Qui porta la nouvelle  
Pour le monde sauver?  
Ce fust Gabriel Ange  
Que sans dilation  
Dieu envoya sur terre  
Par grant compation.

Or, nous dites, Marie  
Que vous dit Gabriel  
Quand vous porta nouvelle  
Duvrai Dieu eternal?  
Dieu soit o toi, Marie  
Dit il sans fiction  
Tu es de Grace emplie  
Et benediction.

Or, nous dites, Marie  
Cet ange Gabriel  
Vous dit il autre chose  
En ce salut nouvel?  
Tu concevras, Marie  
Dit il sans fiction  
Fils de Dieu, je t'affie  
Et sans corruption.

The angels have sung  
a wondrous song  
to the shepherds and the herdsmen  
of the land,  
watching their grazing flocks.  
The angels sang to the herdsmen:  
the sweet darling one, don, don,  
has been born not far, la, la,  
Jesus, the fruit of life.

Monsieur Jean Guyot,  
vicar of Egly,  
brought from home  
a full jug of wine (for Christ)  
and all that night  
the schoolboys  
danced and sang:  
do, re, mi, fa, so, la, la, la  
with full-throated voice.

Let us one and all now pray to Mary,  
and Jesus her dear son,  
that he may grant us life  
up there in Paradise  
after we have dwelt  
in this mortal den;  
may he save us all  
from going down to Hell, la, la,  
in wretched misery.

***Now, pray tell us Mary,***  
who was the messenger  
that brought the news  
that would save the world?  
He was the angel Gabriel,  
whom God  
dispatched to earth,  
in his great love for man.

Now, pray tell us Mary,  
what did Gabriel say to you,  
when he bore you the news  
from the true and eternal Lord?  
God be with you Mary,  
said he, truly  
you are full of grace  
and God's blessing.

Now, pray tell us Mary,  
did the angel Gabriel,  
in his wondrous greeting,  
say anything else to you?  
Mary, said he, truly  
you will conceive  
the Son of God, I pledge it to you,  
without sin.

Nous vous prions Marie  
De cœurs très humblement  
Que vous soyez amie  
Vers votre cher enfant  
Afin qu'en la journée  
Que tous jugés serons  
Pussions être à la dextre  
Colloqués à les bons.

***Joseph est bien marié***

A la fille de Jessé  
C'était chose bien nouvelle  
D'être mère et pucelle  
Dieu y avait opéré  
Joseph est bien marié.

Et quand ce vint au premier  
Que Dieu nous voulut sauver  
Il fit en terre descendre,  
Son cher fils Jesus pour prendre  
En Marie humanité:  
Joseph est bien marié.

Quand Joseph eut aperçu  
Que la femme avait conçu  
Il ne s'en contenta mie  
Fâché fut contre Marie  
Et s'en voulut en aller  
Joseph est bien marié.

Mais l'ange si lui a dit  
Joseph n'en ait dépit  
Ta Sainte femme Marie  
Est grosse du fruit de vie  
Elle a conçu sans péché  
Joseph est bien marié.

Change donc ton pensement  
Et l'approches hardiment;  
Car par divine puissance  
Tu es durant son enfance  
A le servir ded é.  
Joseph est bien marié.

A noel sur la minuit  
La Vierge enfanta son fruit,  
Sans lit, traversin ni couche  
De ce lieu elle ne bouge,  
Ou son ame etoit lié:  
Joseph est bien marié.

We pray to you Mary,  
most humbly from our hearts,  
be loving to your dear child;  
so that on the day  
when we shall all be judged,  
we may be called  
to his right hand side,  
amongst the blessed.

***Joseph has indeed been wed***

to the daughter of Jesse;  
It was quite a novel thing,  
to be mother and a maid:  
it was of course the work of God:  
Joseph has indeed been wed.

And when it first came about  
that God wanted to save us,  
he had his dear son Jesus  
come down to earth  
to take human form within Mary:  
Joseph has indeed been wed.

Just as soon as Joseph knew  
that his wife would bear a child  
he could not at all be glad,  
but was angry with his wife  
and wished to leave her:  
Joseph has indeed been wed.

But the angel said to him:  
Joseph, don't be scornful,  
Mary is your holy wife,  
and will bear the fruit of life;  
she has not conceived in sin:  
Joseph has indeed been wed.

So change your thinking  
and hardily approach her  
because by divine power  
during his childhood  
you are to serve him with dedication:  
Joseph has indeed been wed.

At midnight on Christmas  
the Virgin Mary brought forth her fruit  
without a bed, pillow or mattress.  
From this spot she does not budge  
where her soul was bound:  
Joseph has indeed been wed.

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This year we celebrate  
Early Music New York  
and the privilege we feel  
to be associated with this  
remarkable organization.

We celebrate 40 years under our extraordinary director, Frederick Renz, and we recognize the 34th year of our incorporation as the Early Music Foundation.

We celebrate those qualities that make us unique in New York's Early Music world:

Maestro Renz's serious research by this never-ending scholarship;

his incomparable musicianship, particularly his insistence on the use of period instruments;

Maestro Renz's unfailing ability to bring together for every performance gifted musicians appropriate to the concert's repertory;

his versatility as a musician and his broad definition of Early Music beginning with Medieval extending through the Baroque periods, approximately 900 years;

his skill as a recording artist and editor responsible for the production of ten commercial CD recordings.

As Trustees of the past of Early Music New York, and custodians of its future, we ask you, our valuable friends, audience and supporters to keep up the celebration, this year and beyond. Without you our joy would be diminished and our music would fall silent.

We look forward to many more years together, we thank you our friends, and we wish you good cheer now and in the future.

Board of Trustees  
Early Music New York



I've had the great luck to  
participate in Frederick's  
artistic process since

1989. The medieval play *Herod and the Innocents* was my first gig in New York City, and only two blocks away from my first dumpy apartment. Early music had always dazzled my imagination, and here I was, parading around this awesome space, and surrounded by a really eccentric cast of characters, with Frederick as the mastermind. I'd never considered this form of musical art as a viable form of—oh God, here goes— "showbiz," but we were soon jetting off to Hong Kong performances, which made me very proud and inspired.

Frederick has always held the rehearsal as sacred, and his response to my "seven minutes late" rehearsal entrance was a clear indication of the ramifications of less than 100-percent effort. He's a total stickler when it comes to

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## Journeying with Frederick has encompassed a dozen countries, a score of states and countless repertoire.

I've joined Frederick for the last twenty-seven of his thirty-four years as director of EM/NY, and it's been an exhilarating ride. I'm always amazed at how his incredible musical instincts seem to hold up through any style in the vast scope of early music, even when exposed to it for the first time. To best suit the unique requirements in performance, from medieval to classical, he's experienced many variations of his group, and his results are usually so pleasing to his audiences, it's as if he took their orders in advance, asking how they'd like their concert cooked.

Frederick has changed over the years; his adaptability lending a versatile freedom to every situation. He's changed a bit personally too; let's just say a certain mellowness has crept into his directorial persona, but I wouldn't say he is at all lacking in sternness, when he feels the necessity. Once the collective potential of a new combination of musicians is revealed to best serve the music at hand, he is relentless in pursuing that end and never stops until we get to some point he can accept; and that point had better be close to perfection! Juggling personalities, voices, and the clock is never a comfortable fit, but somehow, by show time, the magic comes together in the indescribable confluence of musical forces that make up the always recognizable EM/NY that he knits together.

Frederick doesn't play much these days, but I feel lucky to have recorded some duets with him in the last century, and people who hear them now are always a little surprised at the freedom and technical excellence. He hardly ever shows it, or will publicly demonstrate it, but Frederick can still rip it on the keyboard, and pretty much any keyboard.

Not everyone is aware of how Frederick has contributed to the performance of medieval drama. Would I have ever acted, sung and played in the most important cycle of liturgical drama without him; I doubt it, just as I doubt so many people in America, Europe or Asia would have heard and seen these wonderful dramas so startlingly familiar, and yet so exotic. For this alone we can all be happy that Frederick had the vision and desire to present so much music from so long ago.

preparation and mental clarity. Singers and instrumentalists are heartily enlightened by the depth of his perception, even if it ruffles our egotistical feathers.

Frederick's level of critical thinking is second only to his awesome imagination, and the many worlds he's created have given his audiences and performers an experience they can taste. It never turns off, so each performance is a reason to grasp the idea that for the next one greater perfection is attainable, *i.e.*, cleaner tuning, more vital and accurate rhythms, cleaner tuning, more powerful audience communication, and—did I mention—CLEANER TUNING!!!

It can present great challenges to performers like me— gathering all possibilities towards a disciplined sense of what's there and culminating in another level of experience, reverent, gorgeous, and living—THIS is Frederick.

Todd Frizzell

Paul Shipper

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***Le triste état de cette pauvre étable***

Emut Joseph au plus profond de cœur:  
"Comment loger en un lieu si minable  
Le Roi du Ciel et le divin Sauveur?"

"Comment! Marie oserait mettre au monde  
Son tout petit dans ce taudis sans nom!  
Dieu m'est témoin qu'à cent lieues à la ronde

Je n'ai trouvé aucune autre maison!"

"Consolez-vous, ô mon époux fidèle;  
Ce triste abri saura me contenter.  
Des pauvres gens nous serons le modèle  
Que les plus humbles pourront imiter."

Lors aussitôt Joseph reprend courage.  
"Il faut hater tout l'emménagement;  
Dans quelque temps la Vierge douce et sage  
Y recevra son Jésus dignement."

Nicolas Saboly (1614-1675)

***Viens vite, laisse ta houlette***

Lisette, viens laisse ton troupeau.  
Je ne sais quoi de grand, de beau,  
Rend aujourd'hui ma joie parfaite.  
Viens vite, laisse ta houlette  
Lisette, viens laisse ton troupeau.

Ce bonheur, cette joie extrême  
Toi-même ne la ressens-tu pas?  
Je la sens croître à chaque pas,  
D pêche-toi, viens si tu m'aimes.  
Ce bonheur, cette joie extrême  
Toi-même ne la ressens tu pas?

J'entends, je vois, et pour tout dire  
J'admire, mais je ne sais de quoi!  
Lisette, allons, allons, crois-mois,  
Quelqu'un voudra bien nous instruire.  
J'entends, je vois, et pour tout dire  
J'admire, mais je ne sais de quoi!

Écoutons qui, par sa musique  
S'applique à charmer tous nos sens?  
Ce ne sont pas là de nos chants  
C'est là quelque voix angélique.  
Écoutons qui, par sa musique,  
S'applique à charmer tous nos sens?

(Traditional text)

***Vous qui desirez sans fin***

Oùir chanter,  
Que notre Dieu est enclin  
À écouter

***The sad state of this poor stable***

moved Joseph to the bottom of his heart:  
"how are we to lodge in such a wretched place  
the King of Heaven and the divine Savior?"

"How will Mary dare to bring into the world  
her little one in this hovel without a name!  
God is my witness that for a hundred leagues  
around  
I found no other house !"

"Console yourself, oh, my faithful husband;  
this sad shelter will content me.  
We will be the model of poor people  
which the most humble will be able to imitate."

Then just as quickly Joseph regained courage.  
"We must hasten all preparations;  
in a little while the Virgin Mary, gentle and wise,  
will here receive her Jesus in dignity."

***Come quick, leave your crook***

Lisette, come, leave your flock.  
I don't know what grand, beautiful thing  
makes my joy today perfect.  
Come quick, leave your crook,  
Lisette, come, leave your flock.

This happiness, this extreme joy  
do not you yourself feel it, too?  
I feel it grow with each step;  
hurry, come if you love me.  
This happiness, this extreme joy,  
do not you yourself feel it, too?

I hear, I see and, to tell all,  
I admire but I don't know what!  
Lisette, let's go, let's go, believe me  
someone would like to instruct us.  
I hear, I see and, to tell all,  
I admire but I don't know what!

Let's listen to whom, by his music,  
applies himself to charm all our senses?  
Those are not our songs,  
it's some angelic voice.  
Let's listen to whom, by his music,  
applies himself to charm all our senses?

***You who wish unceasingly***

to hear the song,  
how our Lord is prepared  
to give heed to

Notre prière et complainte  
Tous les jours,  
Quand nous invoquons sans feinte  
Son secours.

Et comme il est toujours prêt  
De pardonner,  
Non pas d'un sévère arrêt  
Nous condamner  
Notre mal et notre peine  
Relâchant,  
Oyez de la Madeleine  
Le beau chant.

Or prions ce bon Sauveur,  
De bouche et cœur,  
Qu'ainsi qu'il a fait pardon  
A Magdelon,  
Aussi que chantant la gloire  
De ses faits.  
Il ôte de sa mémoire  
Nos forfaits.

our prayers and laments,  
each and every day,  
when we faithfully call  
upon his help.

And as he always ready stands  
to forgive our sins,  
and not with severe decree  
to condemn us,  
but from evil and from sorrow  
to release us,  
hear ye the wondrous song  
of Mary Magdalene.

Now let us with mouths and hearts  
pray to our good Lord,  
that just as he once forgave  
Mary Magdalene,  
may he wipe from his memory  
our own misdeeds  
as we sing the glory  
of his works.

## SPAIN & MEXICO

During the seventeenth century, the Latin motets and psalms sung in Spanish cathedrals by professional choirs and instrumentalists were designed to invest the divine office with greater solemnity on specified days of the church year. The resulting office was indeed magnificent, but the common folk's participation could be no more than that of bystanders. On the other hand, the Baroque church carol (*villancico*), with its text in the vernacular, was the one part of the solemn office with a distinctly popular tinge.

At Christmas, Easter, and Corpus Christi, the public flocked to the great churches as on no other days of the year to hear these carols—which were doubtless livelier and worldlier than the Latin music. They also went to see them, for frequently the carols were sung and performed with some degree of stage art by the choristers. The walls of the churches were decked with sumptuous hangings, and the floor was covered with sweet-smelling leaves or pine branches on which the public could sit. Before the performances began, the choirboys richly attired and with silver salvers in their hands, passed out to the assembled crowd printed texts of the carols to be sung at the hours of nocturnes, so that the public could follow the music and better appreciate the details of the often involved poetic texts. At times, these printed libretti for the *villancico*-cycles were even dropped from the dome in some churches, along with flower petals and colored paper birds. Salazar and Vidales, among other New World composers, brought the

colorful *villancico* tradition from the motherland to Mexico City.

The *villancico* form consists of several stanzas (*coplas*) linked by a refrain (*estribillo*). In the seventeenth century, the religious *villancico* was comparable to the church cantata or anthem. Occasionally a short movement, called *repuesta* (in “Un ciego,” the text “Tumba tumba”) was appended. The *jácara* (or *xácara* and *xacarilla*) was a picaresque comic interlude inserted into stage plays and describing the antics of some objectionable person and, more generally, it connotes a lighthearted trifle (“Los que fueren”).

Santiago di Murcia was a giant of the Spanish baroque guitar who achieved a synthesis of popular and art music that eluded his predecessors and created a large and fascinating body of work. Not only was he able to capture the vivid rhythms and harmonies of Spanish folk dances (including ones from the New World and West Africa) but to actually create striking and fully composed versions of them. He was also abreast of musical trends in Europe. He was probably born in Madrid where there are records relating to the de Murcia family at court: Gabriel de Murcia, Royal Guitar Maker, would have been the right age to be his father.

Santiago is described as 'Guitar Master to the Queen, Our Lady, Maria Luisa Gabriela of Savoy'. After her death in 1714 Santiago vanished from

view although some works were found in Mexico and Chile indicating that he might have immigrated to the New World.

“Cumbees” (also known as the chuchumbe) for baroque guitar is a dance of West African origin but seems to have come to Spain by way of the New

World, representing an exotic element in the European culture of the 16th and 17th centuries. The guitar in the early baroque period was just coming into its own as a refined instrument in the courts of Europe, but was already popularly used in Spanish court, countryside and theater.

*Yntroducion:*

Un ciego que contrabajo  
canta coplas por la calle  
por alegrar oy la fiesta  
es ciego a natibitate

Óiganle, óiganle,  
que ya viene cantando  
y canta del cielo  
de tejas abajo.

*Coplas I*

Fue la santa navidad,  
de Adan hija de verdad,  
por via recta  
según su genealogía

Lo demuestra paso a paso.  
Y fue el caso susedido,  
que Adan de Eva era marido,  
como cierto Autor lo preva.

Y a esta Eva le dio gana  
de morder una mançana,  
y mordiôla, que fue culpa,  
golpe en bola y pecado garrafal;

Y fue tal, que alcanço a feas y lindas,  
pero no la dieron gindas, ni ensalada,  
pues quedo ella condenada,  
y todo el mundo comun.

*Respuesta a las coplas*

Tumbe tumbe que tumbe tum,  
Tumbe que tumbe tumbe que tumbe,  
Que tumbe tumbe.

*Coplas II*

Viendo el sumo consistorio—  
como dise el reportorio,  
“por un bocado  
todo el mundo condenado”—

Dixo el Padre puesto en medio:  
Buen remedio que el çegundo  
vaia a redimir el mundo,  
y el dara un remedio fixo.

*Introduction:*

A blind beggar who in undertones  
sings couplets in the streets  
to cheer this festive day—  
he is blind from birth—

Hear him, hear him,  
for he comes along singing,  
and his song pours from the sky  
To the rooftops below.

*Verse I*

It was the holy Nativity,  
Adam’s true offspring  
by direct lineage,  
as his genealogy

demonstrates at every step.  
And it was the case in point  
that Adam was Eve’s husband,  
as a certain author attests to it.

And this Eve decided one day  
to take a bite from an apple,  
and took it; it was a trespass,  
a condemnation and horrific sin;

and it was such, that it reached fair and homely,  
and she was none the better for it,  
for she remained condemned,  
as did the world entire.

*Response to the Verses*

Tumbe tumbe que tumbe tum,  
tumbe que tumbe tumbe que tumbe.  
Que tumbe tumbe.

*Verse II*

Seeing the whole assembly—  
as it is written in the Scriptures,  
“by one bite  
the entire world was condemned”—

The father said in the midst of it all:  
a fitting solution it might be that the Son  
might go to redeem the world,  
and he will provide a sure remedy.

Que es buen hijo y sino  
vera para que naçio nasca,  
y muera que no faltara  
quien quiera, darle muerte como digo,  
Ni un amigo que le benda, aunque se ahorque  
pero llebara buen porque su pecado,  
pues reventara el cuidado,  
por donde es bueno el atum.

*Respuesta*  
*Tumbe tumbe...*

*[Estrillo]*  
**Los que fueren de buen gusto**  
oyganme una xacarilla nueva  
que e de cantar en Belen;  
siempre el garbo y la voz  
yo la cantare tambien  
¿cómo que? ¿como que?  
a que so me toca a mi  
el por que yo me lo se  
¿cómo que? ¿como que?  
pues quitémonos de ruidos  
y cantemos a las tres  
tres a tres y una a una  
vaya vaya de xácara pues.

*[Coplas]*  
En el mesón de la luna  
junto a la puerta del sol  
del cielo de una doncella  
en tierra un lucero dio.

A ser galan de las almas  
el verbo al hielo nacio,  
que lo tomo con fineza  
pero con poco calor

Sin duda el Jaian divino  
que nasca morir de amor  
pues quando se embosa el rostro  
me descubre el coraçon.

Por ser de la Trinidad  
vino por la redempcion.  
metiose en Santa Maria  
ya dado en San Salvador.

*[Estrillo]*  
Los que fueren...

For he is a worthy Son, and as such  
he will see the reason for his birth;  
he will die, for there will be no lack  
of those who will wish him dead, as I say,  
nor of a friend who will betray him, for he  
will hang himself, since through his sinning,  
he will cast all his good sense aside  
to go after the pleasures of life.

*Response to the Verses*

*[Refrain]*  
**Those present, who would be of good taste,**  
hear this, my new xacarilla,  
which I will sing in Bethlehem;  
all the gracious movements and the singing  
I will perform myself—  
How was that? What did you say?  
Why should I be the only one to do it?  
Because I am the one who knows it—  
How was that? What did you say?  
Well then, let's keep the noises down  
and let's sing together on the count of three;  
three on three and one on one,  
let us sing the xácara then!

*[Verse]*  
By the inn of the Moon  
next to the gates of the Sun,  
from the heavens, from a maiden,  
a star was born upon the earth.

Embodied as the most beautiful of souls  
the word became flesh, born to the ice,  
he took on form with great delicacy  
but with the least fiery passion.

No doubt the divine Lord  
was born, only to die for love of us,  
for when his face becomes evident to me,  
my heart is uncovered.

In being of the Trinity  
he came for our redemption,  
he entered the Virgin Mary  
already as the Holy Savior.

*Spanish translations:*  
Wolodymr Smishkewych, copyright 2001

## GERMANY

The chorale was a hymn tune of the German Protestant church. The importance of the chorale lies in its central position in German baroque music as the basis of numerous cantatas and of the whole tradition of the organ chorale.

Long before any other people, the Germans began to sing hymns in their native language. This continuous tradition came to full flower under Martin Luther (1483-1546). An accomplished musician himself, Luther considered the chorale a pillar of his reform movement and played a very active part in building a repertory of texts and melodies suitable for this purpose. In conformity with his principle of congregational participation, he favored vernacular texts and simple, tuneful melodies. In his search for suitable texts Luther resorted chiefly to Roman Catholic hymns, many of which he (or his collaborators) translated into German, e.g.: “Nun komm, der Heiden Heiland” (“Veni redemptor gentium.”) The chief sources for his melodies were secular songs for which he or his collaborators provided new, religious texts.

To the present-day musician, chorales are best known through Bach’s harmonized versions. These familiar melodies were also arranged utilizing many techniques of counterpoint composition by Bach and his predecessor. In Herman Schein’s “Nun komm der Heiden Heiland,” from his *Opella nova* of 1618, the first verse of the chorale is heard intact in one voice (*cantus firmus*), against *ostinato* motives (melodic fragments), also derived from the chorale, sung by a vocal duet. A mainstay of the new baroque era, the continuo (instrumental bass accompaniment) supports the three voice parts.

In the collection titled *Musae Sioniae* (I-IX, 1601 ff.), a veritable encyclopedia of chorale arrangements, Michael Praetorius was particularly prolific in his variations of hymn tunes for all combinations of voices. In the settings chosen for this performance, the chorale melody pervades the contrapuntal interplay equally among all the parts. Reflecting the polyphonic ideal of the previous generation of composers, these are miniature masterpieces written for voices alone, without the support of an instrumental continuo bass.

***Nun komm, der Heiden Heiland***  
der Junfrauen Kind erkannt,  
des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.

Er ging aus der kammer sein,  
dem Kön’glichen Saal so rein,  
Gott von Art und Mensch ein Held,  
sein’ Weg er zu laufen eilt.

Sein Lauf kam vom Vater her  
und kehrt’ wieder zum Vater,  
fuhr hinuunter zu der Höll’  
und wieder zu Gottes Stuhl.

Dein Krippen glänzt hell und klar,  
die nacht gibt ein neu Licht dar,  
Dunkel muss nicht kommen drein,  
der Glaub’ bleibt immer im Schein.

Lob sei Gott, dem Vater, g’tan;  
Lob sie Gott sei’m ein’gen Sohn,  
Lob sei Gott, dem Heil’gen Geist,  
Immer und in Ewigkeit.

***Now come, savior of the nations,***  
recognized as the child of the Virgin,  
at whom all the world is amazed,  
That God decrees such a birth for him.

He went out of his chamber  
the royal hall so pure,  
God in kind and man, a hero,  
His course to run.

His course came from his father,  
and he returns again to the father,  
it leads him down to hell and back,  
Then up to the throne of God.

Your manger shines bright and clear,  
giving the night a new light;  
darkness must not come in,  
faith dwells ever in light.

Praise be to God the Father,  
praise to be the only Son of God,  
praise be to the Holy Spirit,  
always and in eternity.

## ITALY

The birth of the baroque era in Italy, *ca.* 1600, is best represented in the operas composed by Giulio Caccini, Marco da Gagliano and Claudio Monteverdi. The new monody, solo song, accompanied by harmonic support of an instrumental bass, was often framed by repeated interjections of a vocal or instrumental ensemble, a feature inherited from the grand *intermedii* of the latter Italian Renaissance.

*Ritornelli* delineated strophes of a song and served as a grand conclusion as well. Gagliano's lovely "O meraviglie belle" illustrates an inventive command of the new Italian baroque style.

Alessandro Piccinini, lutenist and composer, born in Bologna, was taught to play the lute by his father. He held appointments at the Este court in Ferrara and with Cardinal Pietro Aldobrandini. Piccinini is best known for his two volumes of lute music: *Intavolatura di Liuto et di Chitarrone*,

*libro primo* (Bologna, 1623) and the posthumous *Intavolatura di Liuto* (Bologna, 1639).

Johann(es) Hieronymus Kapsberger was a German-Italian virtuoso performer and composer of the lute, theorbo and chitarrone. Reputedly born in Venice, son of a German gentleman, he became well respected amongst his peers for the brilliance of his playing and was in favor of the Papal court while working in Rome from 1610. Kapsberger's published music includes pieces for the lute and chitarrone in a variety of forms (*La capona: Libro quarto d'intavolatura di chitarrone*. Rome 1640). His music is well known for its rhythmic oddities, melodic drive and overall inventiveness, qualities of which may be most evident in his dance music. Together with Alessandro Piccinini, Kapsberger was one of the principle and arguably more progressive composers of lute music during his time and greatly contributed in advancing the instrument.

### *Per la Natività del Nostro Signore:*

O meraviglie belle  
O meraviglie altere  
Mirar fulgido il ciel per nuove stelle  
E da celesti schiere  
Si care, e liete udir dolci novelle  
Ma vi è più altere e belle  
Meraviglie celestial al mondo sol  
Scorger tra l'ombra a mezza notte il sole  
Sol che tra paglia e fieno  
Da grembo Virginal spuntò sereno

### *For the Nativity of Our Lord:*

Oh, beautiful wonders  
oh, proud wonders  
to see the sky brighten through new stars  
and by celestial throngs  
so dear, and to hear sweet, happy tidings.  
But there are prouder and more beautiful  
celestial wonders than the Sun for this world;  
See, the Sun breaks through the gloom of midnight  
the Sun who through straw and hay  
arises peacefully from a Virgin womb.

## ENGLAND

The austere years of the Puritan Commonwealth ended in 1660, and Christmas returned to England with the restoration of Catholic King Charles II. And like the monarchy, Christmas came back shorn of some of its old cavalier flamboyance. Its festivities became more social than ceremonial, more middle-class than regal. Its chief celebrants were no longer kings and nobles but the country squire and the rich merchant. No more aristocratic feasts of boar were carried in to the songs of minstrels or carolers, but a side of beef was served, or a pig, or turkey.

A domestic Christmas in London, both devout and quietly festive, is described in this entry from the diary of Samuel Pepys (1633-1703). It is 1666, the year of the great London fire:

*25 Christmas day. Lay pretty long in bed, and then rose, leaving my wife desirous to sleep, having sat up till four this morning seeing her*

*mayds make mince pies. I to church, where our parson Mills made a good sermon. Then home, and dined on some good ribs of beef roasted and mince pies; only my wife, brother, and Barker, and plenty of good wine of my owne, and my heart full of true joy; and thanks to God Almighty for the goodness of my condition at this day. After dinner, I begun to teach my wife and Barker my song....*

In 16th-century England, the "ballad" was a simple tale told in simple verse. Ballad singers made a living by singing their newest productions in the streets and at country fairs, and by selling the printed sheets (broadside) which usually gave a direction: "to be sung to the tune of...", e.g.: "Greensleeves." In 1651, John Playford published *The English Dancing Master* with rules for dancing of Country Dances, with the tune to each dance. Many of the tunes are the same ones used for singing broadside ballads.

*(To the tune of "Nancie")*

***All you that are good fellows,***

Come hearken to my song;  
I know you do not hate good cheer,  
Nor liquor that is strong.  
I hope there is none here,  
But soon will take my part,  
Seeing my master and my dame  
Say welcome with their heart.

This is a time of joyfulness,  
And merry time of year,  
When as the rich with plenty stor'd  
Do make the poor good cheer.  
Plum-porridge, roast beef, and minced pies,  
Stand smoking on the board;  
With other great varieties,  
Our master doth afford.

Our mistress and her cleanly maids  
Have neatly play'd the cooks;  
Methinks these dishes eagerly  
To my sharp stomach looks,  
As though they were afraid  
To see me draw my blade;  
But I revenged on them will be,  
Until my stomach's stay'd.

Come fill us of the strongest,  
Small drink is out of date;  
Methinks I shall fare like a prince,  
And sit in gallant state:  
This is no miser's feast,  
Although that things be dear;  
God grant the founder of this feast  
Each Christmas keep good cheer.

This day for Christ we celebrate,  
Who was born at this time;  
For which all Christians should rejoice  
And I do sing in rhyme,  
When you have given thanks,  
Unto your dainties fall,  
Heav'n bless my master and my dame,  
Lord bless me, and you all.

*(To the tune of "Greensleeves")*

***The old yeare now away is fled,***

The new year it is entered"  
Then let us now our sins downe tread,  
And joyfully all appeare!  
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 with new-yeare's gifts each friend  
Unto each other they doe send;  
God grant we may all our lives amend,  
And that the truth my appeare!  
Now, like the snake, cast off your skin  
Of evil thoughts, and wicked sin,  
And to amend this new yeare begin;  
God send us a merry new yeare!

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

Come, lads and lasses, every one:  
Jack, Tom, Dick, Besse Mary and Jone  
Let's cut the meate up to the bone,  
For welcome you need not feare!  
And here for good liquor we shall not lack  
It will whet my braines and strengthen my back:  
This jolly good cheere it must goe to wrack!  
God send us a merry new yeare!  
Come, give's more liquor when I doe call:  
He drinke to each one in this hall!  
I hope that so loud I must not baule,  
But unto me lend an eare  
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!

## THE INSTRUMENTS

by David Walker

The two plucked instruments featured in this program represent the lute and guitar families, and were used extensively in both ensemble and solo music making throughout Europe in the seventeenth and eighteenth centuries. Contrary to common opinion, the lute is not an ancestor of the guitar, and they developed side by side over many centuries from what is assumed by many scholars to be a plucked instrument of ancient Middle Eastern or Arabic origin.

The more exotic looking of the two instruments, the theorbo, is a large bass lute that was initially invented some time in late sixteenth century Italy for the primary purpose of vocal accompaniment. Indeed there are many accounts of the famous singer and composer Giulio Caccini performing his own “Nuove Musiche” by simultaneously singing and playing his own theorbo accompaniment. Over the course of the first half of the seventeenth century several composers, notably Alessandro Piccinini, Girolamo Kapsberger, and Bellerofonte Castaldi, published multiple volumes of virtuoso solo music for this instrument. The visually striking extended neck of the theorbo allows for longer string length of the bass strings, which allows the theorbist to provide quite powerful low register pitches, one of the many musical devices at which this instrument excels. Over the course of the seventeenth and eighteenth centuries, use of the theorbo spread across Europe, and in some cases was modified or tuned differently according to the tastes of various regional lutenists. The theorbo heard tonight is based on a common Italian model, but is not terribly dissimilar to the French variety, both sharing the same tuning of fourteen single strings and their differences are primarily superficial at best.

The baroque guitar seems to be a bit more familiar to the modern concertgoer. Its tuning is more or less identical to that of the modern six-string guitar, without the lowest string. Also the lower four strings are doubled, much like a modern 12-string guitar, in pairs called “courses.” The baroque guitar as heard in this program began to evolve from smaller 16th-century guitars at the very end of the century. Like the theorbo, it was quite common all over most of Europe during the seventeenth and eighteenth centuries. Much like guitars in modern music, the baroque guitar is quite useful in rhythmic strumming of chords in vocal and other instrumental music, but also has its own extensive repertoire by Italians such as Giovanni Paolo Foscari, Francesco Corbetta, and French players such as Robert de Visée. Towards the end of the eighteenth century, the guitar far surpassed the lute family in popularity, and in both Spain and France it began to develop into an early version of the modern classical guitar with six strings.

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