

The University Musical Society

of
The University of Michigan



Presents

New York

ENSEMBLE FOR EARLY MUSIC

FREDERICK RENZ, *Director*

JOHANNA ARNOLD, *soprano*

DANIEL COLLINS, *countertenor*

WENDY GILLESPIE, *vielle, rebec, violin, mandora, sacbut*

DAVID HART, *flutes, pipe and tabor, lute, harp*

FREDERICK RENZ, *portative organ, organistrum, bells*

FRIDAY EVENING, DECEMBER 9, 1977, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

Christemasse in Anglia

Thirteenth and Fourteenth Century

Rex virginum

King, lover of virgins, God, glory of Mary: have mercy upon us.

Who brought forth Mary from royal stock: . . .

Receive her prayer, a worthy offering on behalf of the world: . . .

Oh, Christ, God from the Father, born a man from thy mother, Mary: have mercy upon us.

Whom Mary gave forth to the world from her holy womb: . . .

Accept our praises, consecrated to thy beloved Mary: . . .

Oh Comforter, protecting the body of Mary: have mercy upon us.

Who made the body of Mary a worthy chamber: . . .

Who raisest the spirit of Mary above the skies, Make us ascend after her through thy power, beloved Spirit: . . .

Estampie

Edi beo

Happy be thou, heavenly Queen, man's comfort and angel's bliss.

Mother unstained and maiden clean, such in world none other is.

Of thee easily it is seen that of all women thou hast the prize.

My sweet lady, hear my boon and rue of me if thy will is.

Ductia

Angelus ad virginum

The Angel said to the Virgin, stealing into the chamber and calming her fearfulness:
Hail, Queen of Virgins, the Lord of heaven and earth shalt thou conceive and bear
in virginity, the savior of man; thou art become the gate of heaven and redressor
of wrongs. (Verse I)

Alleluya psallat

Sancta Maria

Holy Mary, in this world there has arisen none like you among women. Blooming
like the rose, fragrant as the lily, pray for us, holy Mother of God.

Estampie

Qui creavit coelum

He, who hath created heaven, is born in a stable, the King of glory.
Joseph thatches a shelter, Mary swaddles the Child and lays Him in a manger.
Among the animals, they place the joy of the world, sweeter than all things.
Mary suckles the child, she kisses the little one, and adores the Lord.
Mary, ask the child to give us joy in everlasting glory.
For eternity, forever and always, give us His joy.

Fifteenth and Early Sixteenth Century

Virgo Rosa Virginum—Carols of the Virgin

Hail, Mary, full of grace, mother in virginity.
Ave Maria, gracia Dei plena.

Ecce Ancilla Domine—Carols of the Annunciation

Nowell, this is the salutation of the angel, Gabriel
Marvel not Joseph, on Mary mild; forsake her not tho' she be with child.

In Die Nativitas—Carols of the Nativity

Quid petis, o fili? Mater dulcissima baba.
Make we joy now in this fest, *in quo Christus natus est; Eya.*

INTERMISSION

Gloria in Excelsis Deo—Carols of the Shepherds

Nowell: Out of your sleep arise and wake . . .
There is no rose of such virtue as is the rose that bare Jesu.

Regis Saba Venient—Carols of the Three Kings

Illuminare, Jerusalem, the Duke appeareth in Bethlehem.
Almighty Jesu, King of bliss, *assumpsit carnem virginis.*

Hostis Herodis Impie—Carols of Herod and the Innocents

Lully, lulla, thou little tiny child, By by, lully lullay.
Worship we this holy day, that all innocents for us pray.

Proface—Yuletide Carols

Nowell: *Dieu vous garde, beau sire, tidings I you bring . . . Green grow'th the
holly . . .*

Late Sixteenth and Seventeenth Century

(Scots airs)

All sons of Adam rise up with me, go love the blisssed Trinitie.
I come from hevin heich to tell the best nowells that e'er befell.
Now blessed be thou, Christ Jesu . . .
Come, my Children dere, drau neir me, to my love when that I sing . . .

Notes

This concert represents the music of British composers and possibly a few compositions of French origin from the fourteenth through seventeenth centuries. With the exception of three pieces, all of the music in this program are by anonymous composers. *Sancta Maria* of Part I was composed by John Dunstable (ca. 1370–1453). Dunstable was musician to the Duke of Bedford during the reigns of Henry V and VI and became well-known throughout the continent. In Part II, *Quid petis, o fili?* was composed by Pygott (born ca. 1485), and “Green grow’th the holly” was composed by Henry VIII (1491–1547). Both these compositions are represented in an early Tudor songbook, the chief surviving monument of secular music at the Court of Henry VIII.

Part I spans the thirteenth and fourteenth centuries. *Angelus ad virginum* makes a bridge between the first four compositions of the thirteenth century and the last four of the fourteenth century. The original tune of *Angelus* dates from circa 1200. A second part was added later in the thirteenth century, and the three-part version appeared around 1360. It is assumed that this tune is the one referred to in Chaucer’s “Miller’s Tale.” *Qui creavit*, the last tune in Part I, is actually dated around 1425, from the nunnery of St. Mary, Chester. Though it is notated as a single-line, the Ensemble will “fa-burden” the tune, a method of improvising parallel sixth-chord harmonies commonly in use in England in the early fifteenth century.

Part II consists of carols and Latin *cantilenae* of the mid-fifteenth century and come from four manuscripts: the Trinity Roll, the Seldon *MS*, the Egerton *MS*, and the Ritson *MS*. These two- and three-part carols were likely performed by skilled ecclesiastical musicians who wrote and sang them during their long struggle with the survival of paganism. These nonliturgical compositions may have been introduced in ecclesiastical, civic, or courtly processions. The pagan “carole” has its origin as a dance/song. Therefore, its ecclesiastical association with physical movement in the form of processions is likely. “Nowell, this is the salutation of the angel Gabriel” is a monophonic tune and probably represents one of the few of a vast body of popular tunes now lost.

The compositions in Part III are mainly from Scots manuscripts of the sixteenth and seventeenth centuries. “All sons of Adam” (A Christmas medley) is from the late sixteenth century. “Now blessed be thou” is a traditional English tune with text by Miles Coverdale (1487–1568), who is noted for his English translation of the Bible used during the reign of Henry VIII. The airs of folksongs are from an anonymous Scots manuscript written around 1680.

Ensemble for Early Music

The Ensemble for Early Music was organized in 1974 by members of the former New York Pro Musica Antiqua. Their aim was to continue and build upon the performance standard of medieval and renaissance music established by the Pro Musica, on a comprehensive collection of early instruments and with authoritative scholarly assistance. Each of the five young Ensemble members is an expert performer of early music, assisted by an advisory board of musicologists with George Houle as current chairman.

In the two-and-half years of its existence, the Ensemble has already made an extraordinary contribution to early music scholarship and performance. Based in New York, it is currently in residence at the Cathedral of St. John the Divine, each season offering a series of concerts and early music events, and presenting each holiday season the program we hear tonight, at both the Cathedral and at the Cloisters of the Metropolitan Museum of Art. They have also performed at Lincoln Center’s Alice Tully Hall and Hunter College, and expanded the audience for early music through innovative programming on radio and television. During the summer of 1976 the Ensemble was in residence at the Early Music Institute of the Festival Society in Indianapolis, participating in concerts, master classes, and a national radio broadcast.

COMING EVENTS

- TCHAIKOVSKY'S *Nutcracker* BALLET Thursday, Friday, Saturday
THE PITTSBURGH BALLET December 15, 16, 17
- MARCEL MARCEAU, *Pantomimist* Saturday & Sunday
January 7 & 8
- JOSE MOLINA BAILES ESPANOLES Wednesday, January 11
- ROSSINI'S *Barber of Seville* Sunday, January 15
CANADIAN OPERA COMPANY
- HUNGARIAN FOLK BALLET Tuesday, January 17
- RUDOLF SERKIN, *Pianist* Wednesday, January 18
- CAMERATA ORCHESTRA OF SALZBURG/JANIGRO Friday, January 20
- LEONTYNE PRICE, *Soprano* Wednesday, January 25
- FRENCH STRING TRIO & MICHEL DEBOST, *Flutist* Friday, February 3
- ELIOT FELD BALLET Monday, Tuesday, Wednesday
February 20, 21, 22
- CARLOS MONTOYA, *Guitarist* Thursday, February 23
- ALEKSANDER SLOBODYANIK, *Pianist* Saturday, February 25
- THOVIL, SRI LANKA Wednesday, March 1
- BALTIMORE SYMPHONY ORCHESTRA/COMMISSIONA Sunday, March 19
Dvořák: Scherzo Capriccioso; Khachaturian: Violin Concerto (Albert Markov, soloist);
Kodaly: Hary Janos Suite
- NIKOLAIS DANCE THEATRE Tuesday & Wednesday
March 21 & 22
- KYUNG-WHA CHUNG, *Violinist* Thursday, March 23
- ORPHEUS CHAMBER ENSEMBLE/FESTIVAL CHORUS Saturday, March 25
- OKINAWAN DANCERS Tuesday, March 28
- AMADEUS STRING QUARTET Thursday, April 6
Mozart: Quartet in B-flat, K. 458 ("The Hunt"); Britten: Quartet No. 2; Dvořák: Quartet
in F, Op. 96 ("American")
- BAVARIAN SYMPHONY ORCHESTRA/KUBELIK Saturday, April 8
Mahler: Symphony No. 9 in D major

Eighty-fifth Annual May Festival

Thursday, Friday, Saturday, Sunday, April 27, 28, 29, 30

THE PHILADELPHIA ORCHESTRA AND UNIVERSITY CHORAL UNION
EUGENE ORMANDY, *Conductor*; ROBERT SHAW, *Guest Conductor*

Programs and artists announced in January;
series ticket orders accepted beginning January 9

UNIVERSITY MUSICAL SOCIETY

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