

Early Music Society  
OF THE ISLANDS



37<sup>th</sup> Season

*Wassail,  
Wassail!*

Music For The Yuletide Season

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The Baltimore Consort

18 December, 2021  
St Andrew's Presbyterian Church  
Victoria, British Columbia Canada

# 2021-22 Concert Season

**Saturday 8th January 2022, 8:00 pm**

St. Andrew's Cathedral

## ***The (Very) First Viennese School***

QUICKSILVER (NEW YORK)

Music in Vienna had its first great flourishing long before Mozart and Haydn. The Emperors of the 17th century were great connoisseurs and brought together virtuosi from Italy and Austria at their splendid court in Vienna. Quicksilver baroque orchestra brings to life the extravagant and sumptuous sonatas of masters such as Bertali, Kerl, Legrenzi and Schmeltzer.

**Saturday 5th February 2022, 8:00 pm**

St Andrew's Presbyterian Church

## ***Wind Quintets: The Origin Story***

CANOVA WINDS (USA)

Canova Winds explores the emergence of one of classical music's most loved ensembles. Concertgoers may be familiar with well-known wind quintets by Nielsen, Hindemith and Barber, but the form originates with Giuseppe Cambini, Franz Danzi, Anton Reicha and Beethoven. Each period wind instrument is unique and playful on its own, but merged they produce a bouquet of sounds seldom heard by modern ears.

**Saturday 5th March 2022, 8:00 pm**

St Andrew's Presbyterian Church

## ***Dancing in the Isles***

MUSICA PACIFICA (CALIFORNIA)

This high-energy program of rousing folk and dance music from eighteenth-century England, Ireland and Scotland has something for everyone. Soulful tunes and merry jigs are juxtaposed with Purcell, Corelli and Vivaldi. The music of Scottish composers such as James Oswald, "Red Rob" Mackintosh, and Niel Gow defies categorization as either classical or folk. No matter your taste, this program will make you want to dance in the (a)isles!

**Saturday 9th April 2022, 8:00 pm**

St Andrew's Cathedral

## ***Bach's Easter Oratorio***

ENSEMBLE CAPRICE (MONTREAL)

On the Saturday before Palm Sunday, EMSI is pleased to present one of Bach's towering achievements performed by one of the world's most sought-after early music ensembles. First performed in Leipzig in 1725, this oratorio has been among the best-loved of Bach's masterpieces, but opportunities to hear this large-scale work are rare in Victoria.

**Saturday 30th April 2022, 8:00 pm**

St Andrew's Presbyterian Church

## ***Imaginario***

ARMONIA CONCERTADA (ARGENTINA)

Working from seven surviving sources, soprano María Cristina Kiehr and vihuela player Ariel Abramovich have reconstructed a Spanish songbook that could have been published in Seville or Valladolid during the Renaissance. The result of nearly 15 years work shows a deep knowledge of the music and literature of the time, combined with the imagination and creativity of Kiehr and Abramovich. This concert is generously sponsored by Betty and Jim Hesser.

**Saturday 14th May 2022, 8:00 pm**

St. Andrew's Presbyterian Church

## ***Music for Two Flutes***

SOILE STRATKAUSKAS & JANET SEE (PACIFIC NW)

The eighteenth century was the golden age of the flute and some of the best baroque musicians from the Pacific Northwest present a varied selection of beautiful music from around Europe. The featured composers include Anna Bon di Venezia, Joseph Haydn (London Trio No. 1), Wilhelm Friedmann Bach and Jean-Marie Leclair. A must hear for woodwind lovers!

# WASSAIL, WASSAIL! MUSIC FOR THE YULETIDE SEASON

Old Carols and Dance Tunes from the British Isles, France, and Germany

On Christmas Night ..... collected by Ralph Vaughan Williams, Sussex 1904  
The Buffens (Les Buffons) ..... Jean d'Estrée, *Tiers livre de danseries*, 1559

Tomorrow shall be my dancing day ..... William Sandys *Christmas Carols Ancient and Modern* 1833  
Ding dong merrily on high (tune Branle l'officiel) ..... Thoinot Arbeau, *Orchésographie* 1589  
Sweet was the Song the Virgin sung ..... English 16th century  
The Fairy Round (lute solo) ..... Antony Hoborne d.1602  
Upon my Lap my Sovereign Sits (tune Sellenger's Round) .. text, Richard Rowlands c.1565-1630

## An Ancient Ground

Whip my toudie ..... Anon. Straloch Lute Book c. 1627-29  
Remember me at evening ..... Anon. Skene MS c. 1630-33  
A Scot's tune ..... Anon. Skene MS

Christmas Day ..... Lancashire traditional  
The Wren Song ..... Irish Traditional

Green Sleeves ..... Anon. 16th century and John Jonson 1545-1594  
Wassail, Wassail all over the Town! ..... Gloucestershire traditional

## Intermission

One Yeir Begins (tune Lady Lothian's Lilt) ..... Andro Melville's commonplace book 1621 - 1640  
A Scot's Tune ..... Anon. Panmure MS c. 1680  
Rorate coeli desuper (tune The Strily Vale) ..... text Wm. Dunbar c. 1650-1620  
In dir ist Freude ..... Johannes Lindemann, 1598  
In Dulci Jubilo (lute solo) ..... Esias Reussner 17th century  
Good King Wenceslas (tune Tempus adest floridum) ..... Piae Cantiones 1582

Ane Sang of the Birth of Christ ..... Anon. Balcarres Lute Book 1692-94  
Early Christmas Morning (lute solo) ..... Ronn McFarlane b.1954  
Green Grows the Rashes ..... Anon. Balcarres Lute Book  
Il est né, le divin Enfant! ..... French traditional  
Quelle est cette odeur agréable ..... French traditional  
Noël nouvelet! ..... French traditional

Joanna Blendulf - *viols*

Mark Cudek - *cittern, viol, crumhorn*

Larry Lipkis - *viol, recorder, gemshorn, crumhorn*

Ronn McFarlane - *lute*

Mindy Rosenfeld - *wooden flutes and fifes, crumhorn, pipes*

Danielle Svonavec - *soprano*

# Baltimore Consort

## Members

Founded in 1980 to perform the instrumental music of Shakespeare's time, the Baltimore Consort has explored early English, Scottish, Spanish, and French popular music, focusing on the relationship between folk and art song and dance. Their interest in early music of English/Scottish heritage has also led them to delve into the rich trove of traditional music preserved in North America. Recordings on the Dorian label earned them recognition as Top Classical-Crossover Artist of the Year (*Billboard*). Besides touring in the U.S. and abroad, they have often performed on such syndicated radio broadcasts as *St. Paul Sunday*, *Performance Today*, *Harmonia* and the CBC's *OnStage*. They have also enjoyed many teaching residencies at K-12 schools, as well as at the Madison Early Music Festival and other university engagements. The musicians of the Baltimore Consort bring diverse musical backgrounds together to produce a unique sound.

**Mary Anne Ballard\*** researches many of the Consort's programs. She also plays with Galileo's Daughters, Mr. Jefferson's Musicians, and Fleur de Lys. Formerly, she directed or coached early music at the Peabody Conservatory, Princeton University, and the University of Pennsylvania, where she founded the Collegium Musicum and produced medieval music drama. She now teaches viol at Oberlin's summer Baroque Performance Institute, as well as at the University of Notre Dame. A resident of Indiana and New York City, she music-directed the *Play of Daniel* for the 75th Anniversary of the opening of The Cloisters Museum in New York and at Trinity Wall Street Church in New York. She is on the Board of Directors of Early Music America.

**Joanna Blendulf\*** has performed and recorded with notable early music ensembles including the Nota Bene Viol Consort, Wildcat Viols, Parthenia, the Catacoustic Consort, and the Washington Bach Consort. Ms. Blendulf is Associate Professor of Music at Indiana University in Bloomington where she teaches viola da gamba and Baroque cello. She is on the faculties of early music workshops across the country. Joanna is co-principal cellist and viol soloist of the Portland Baroque Orchestra and has been featured at the Oregon and Carmel Bach Festivals, the Ojai Music Festival and at international festivals in Regensburg and Villa de Leyva in Colombia, South America.

**Mark Cudek** is Chair of the Historical Performance Department at the Peabody Conservatory and also Artistic Director of the Indianapolis Early Music Festival. In recognition of his work as Founder/Director of the Peabody Renaissance Ensemble and also the High School Early Music Program at the Interlochen Arts Camp, Mark received from Early Music America the 2001 Thomas Binkley Award and the 2005 Award for Outstanding Contribution to Early Music Education. He has toured and recorded with Hesperus and Apollo's Fire and in his youth, worked as a café guitarist in the Virgin Islands. Mark is the 2014 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award and in 2019 was promoted to the rank of Full Professor at Peabody.

**\*Mary Anne is unable to join The Baltimore Consort this evening. We are grateful for Joanna to be performing in her place.**

**Larry Lipkis** is Composer-in-Residence and Director of Early Music at Moravian College in Bethlehem, Pa. He has also served as Director of Early Music Week at Pinewoods, and is a longtime music director for the Pennsylvania Shakespeare Festival. His cello concerto, *Scaramouche*, appears on the Koch label, and his bass trombone concerto, *Harlequin*, was premiered by the Los Angeles Philharmonic to rave reviews. The trilogy was completed when his bassoon concerto, *Pierrot*, was performed by the Houston Symphony. Larry is on the Board of Managers of the Bach Choir of Bethlehem, and often lectures on the topic of Bach and Rhetoric. He served as a faculty member at the NEH Bach Summer Scholar Institute in Leipzig in July 2012 and 2014.

**Ronn McFarlane** has released over 40 CDs on Dorian and Sono Luminus, including solo collections, lute songs, lute duets, music for flute & lute, Elizabethan lute music and poetry, the complete lute music of Vivaldi, and Baltimore Consort albums. In the tradition of the lutenist/composers of past centuries, Ronn has composed new music for the lute. These original compositions are the focus of his solo CD, *Indigo Road*, which received a Grammy Award Nomination in 2009. *One Morning*, and *Barley Moon*, feature "Ayreheart," an ensemble brought together to perform Ronn's music. Ronn's newest solo album, *The Celtic Lute*, features his arrangements of traditional Scottish and Irish music from the 17th and 18th centuries. Visit: [www.ronnmcfarlane.com](http://www.ronnmcfarlane.com).

**Mindy Rosenfeld** plays wooden and modern flutes, and also recorders, whistles, crumhorns, bagpipes, and early harp. A member of San Francisco's Philharmonia Baroque Orchestra, she has performed under Nicholas McGegan (and guest conductors, such as Jordi Savall and Gustav Leonhardt), and has appeared in NYC's Mostly Mozart Festival, the BBC Proms, Amsterdam's Concertgebouw, and Carnegie and Disney Halls. A graduate of the Peabody Conservatory and the San Francisco Conservatory, she has been a guest artist with several ensembles such as American Bach Soloists and Apollo's Fire, and she is Principal Flutist in the Mendocino Music Festival. Mindy divides her time between performing, teaching, and driving to and from her Northern California home.

**Danielle Svonavec**, soprano, is a graduate of the University of Notre Dame (BS in mathematics, and MM in Voice). While still a student, she stepped in as soloist for the Baltimore Consort's nine-concert 1999 Christmas tour. Since then she has toured with the Consort and appeared with the Smithsonian Chamber Players, Pomerium, and the South Bend Symphony. She currently serves as the Cantor at the Basilica of the Sacred Heart, and teaches Middle and High School music at the Trinity School Greenlawn, where she is also Dean of Girls. Danielle lives with her husband and three daughters in the countryside near Goshen, IND and is frequently heard as a soloist in northern Indiana, performing virtuosic cantatas and arias with the baroque ensemble, Fleur de Lys in South Bend.

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Tonight's concert is generously sponsored by Karen Hurley & Dennis Moore.

# Text and Notes

## On Christmas Night

Ralph Vaughan Williams, whose contribution to English musical life included not only his symphonic compositions, but also the avid collection of English traditional folk song, heard this carol from Mrs. Verrall, of Monk's Gate, Sussex in 1904. An older version of the text can be traced to Luke Wadding's *Smale Garland of Pious and Godly Songs*, 1684. Vaughn Williams was an editor of the first *Oxford Book of Carols*.

On Christmas night all Christians sing,  
To hear the news the angels bring:  
News of great joy, news of great mirth,  
News of our merciful King's birth.

Then why should men on earth be so sad,  
Since our Redeemer made us glad?  
When from our sin he set us free,  
All for to gain our liberty?

When sin departs before his grace,  
Then life and health come in its place;  
Angels and men with joy may sing,  
All for to see the new-born King.

All our of darkness we have light  
Which made the angels sing this night:  
'Glory to God and peace to men,  
Now and forevermore. Amen.'

## The Buffens

Although from a French source, Jean d'Estrée's *Tiers livre de danseries* 1559, *Les bouffons* was an internationally popular dance melody. Known in England as "The Buffens," it is a perfect example of the sort of piece which English publishers of music for lute, cittern, and virginals were arranging for solo instrument or for the "broken consort" ensemble.

## Tomorrow Shall Be My Dancing Day

Text and Tune: William Sandys, *Christmas Carols Ancient and Modern*, 1833.

These are the Nativity verses of a carol which relates not only the events of Christ's life, but the purpose of his incarnation. What is symbolized by the metaphorical "dance"? Who is "my true love?" While the imagery is reminiscent of the bridegroom and the beloved in the Old Testament Song of Songs—interpreted respectively as Christ and the Church (or Christ and the soul) by Christians, the central message equates the dance with the state of grace or eternal life. "True love" is sinful man and the speaker is Christ.

Tomorrow shall be my dancing day:  
Would my true love did so chance  
To see the legend of my play,  
To call my true love to my dance.  
*Sing O my love, O 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.  
*Sing O my love, O my love...*  
(1-4 of 11 verses)

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.  
*Sing O my love, O my love...*

Then afterwards baptized I was;  
The Holy Ghost on me did glance.  
My Father's voice heard from above,  
To call my true love to my dance.  
*Sing O my love, O my love...*

## Ding Dong Merrily on High

This infectious tune from the 16th-century French dance treatise *Orchésographie* (1589) caught the ear of George Ratcliffe Woodward, an early 20th-century Anglican priest and scholar of hymnody. Woodward, in collaboration with Charles Wood, a Cambridge musician, created new Christmas carols by adding texts to tunes found in his researches. Larry Lipkis made this lively arrangement nearly thirty years ago under the title "Raisin Branle." It has been evolving in Baltimore Consort Christmas programs for a number of years now.

## Sweet was the Song the Virgin Sung

In an Elizabethan lullaby, found in five sources either for voice with bass or as a consort song with three or four viols, Mother Mary sings to her babe, a "saviour born." Lullabies to the Christ Child are particularly poignant because both the listener and Mary sense His ultimate martyrdom.

Sweet was the song the Virgin sung  
When she to Bethlem Judah came,  
And was deliver'd of her Son,  
That blessed Jesus hath to name.  
Lulla, lulla, lulla, lullaby,  
Lulla, lulla, lulla, lullaby,  
Sweet Babe, quoth she,  
My son and eke a Saviour born,  
Which hath vouchsafed from on high  
To visit us that were forlorn.  
Lullulla, lullulla, lullullaby,  
Sweet Babe quoth she,  
And rock'd him featly on her knee.

## The Fairy Round (lute solo)

A galliard set to the lute by Anthony Holborne, "gentleman and servant to her most excellent Majestie [Queen Elizabeth I]."

## Upon my Lap my Sov'reign Sits

This sixteenth-century dance tune can be rendered in any tempo or meter with equal effect. Originally a robust Elizabethan circle dance, *Sellenger's Rounde* becomes here a lullaby to the Christ child. The text, which originally included 24 verses, is by Richard Rowlands (c.1565 - 1630).

Upon my lap my Sovereign sits  
and sucks upon my breast;  
Meanwhile, His love sustains my life  
and gives my body rest.  
When Thou hast taken Thy repast,  
repose my Babe on me;  
so may Thy mother and Thy nurse,  
thy cradle also be.  
Sing lullaby my little Boy,  
My life's joy lullaby.

My Babe, my Bliss, my Child, my Choice,  
My Fruit, my Flower and Bud,  
My Jesus and my only Joy,  
the sum of all my good.  
Three kings their treasures hither brought,  
of incense, myrrh and gold,  
the heavens' treasure and the King  
that here they might behold.  
Sing lullaby my little Boy,  
My life's joy lullaby.

Yet as I am, and as I may,  
I must and will be thine:  
Though all too little for thy selfe,  
vouchsafing to be mine.  
This child I see, this choice I have  
this infant I embrace.  
O endless comfort of the earth  
and Heaven's eternal Grace.  
Sing lullaby my little Boy,  
My life's joy lullaby.

## An Ancient Ground

Whip my toudie\* - Remember me at evening - A Scot's tune

Existing alongside the courtly music, native Scottish airs were prized by literate musicians and amateur collectors—aristocrats in 17th-century Scotland—who feared the loss of their native music if it weren't written down. Their manuscripts are all instrumental (Skene for the mandora, a small lute-like instrument, and Straloch for the lute), even though some of the tunes they record may have originally been set to words. The mandora and lute arrangements are mostly rudimentary—simple melodies with sparse accompaniments which invite improvisation. The set beginning with *Whip my toudie\** is primitive and all the more powerful for being so. These three tunes betray their origins in an improvised oral tradition through the short repeating bass formulae of *Whip my Toudie* and *Remember me at evening*, the double-tonic (i.e. two chord) harmonization of *A Scots tune*, and the melody pattern itself of *Whip my toudie*, which first winds around the dominant, then around the tonic.

(\*“toudie” refers to a hen that doesn't lay eggs, or else a young woman who is not married.)

## Christmas Day

This little-known carol of nonsensical animal rhymes reflects the barnyard theme of the manger scene. One easily imagines that the singers were dancing. Take this one home and make up your own additional verses!

There was a pig went out to dig,  
*Christmas day, Christmas day,*  
There was a pig went out to dig  
*Christmas day in the morning.*

There was a cow went out to plough...

There was a sparrow went out to harrow...

There was a drake went out to rake...

There was a crow went out to sow...

There was a sheep went out to reap...

## The Wren Song

This song was learned from oral tradition in Ireland by John Langstaff and published in his *Christmas Revels Songbook*. His commentary explains the ritual with which it is associated: “December 26th, Saint Stephen's Day, is still recognized traditionally in Ireland with this ancient song about the wren, the magical bringer of luck to the new year. A group of children disguised and carrying a little caged effigy of the wren vigorously sing this song from door to door.”



The wren, the wren, the king of all birds,  
St. Stephen's Day was caught in the forest;  
Although he was little, his honor was great,  
Jump up, me lads, and give us a treat.

We followed the wren three miles or more,  
Three miles or more, three miles or more,  
Through hedges and ditches, and heaps of snow,  
At six-o'clock in the morning.

Rolley, Rolley, where's your nest?  
It's in the bush that I love best,  
It's in the bush, the holly tree,  
Where all the boys do follow me.

As I went out to hunt and all,  
I met a wren upon the wall,  
Up with me wattle and gave him a fall,  
And brought him here to show you all.

I have a little box under me arm,  
A tuppence or penny'll do it no harm,  
For we are the boys that came your way,  
To bring in the wren on St. Stephen's Day!

## Green Sleeves

No early music Christmas program would be complete without the familiar "Greensleeves." Although the earliest words do not celebrate Christmas, we are familiar with the tune from the carol "What Child is This?" The Baltimore Consort has arranged two versions, the first for gemshorn and flute with plucked instruments, the second, by John Jonson, for a trio of lute, cittern, and bass viol.

## Wassail! Wassail all over the Town!

Collected in Gloucestershire at the beginning of the 20th century by Ralph Vaughan Williams and Cecil Sharp, this lively wassail accompanied a ceremony recorded as early as the 1850's in which carolers supplied the names of their own horses and cattle. A contemporary recipe for the Christmas pie (verse 3) calls for pheasant, hare, chicken, or capon; with two partridges, two pigeons and two conies.

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 we all may see;  
With the wassailing bowl we'll drink to thee!

And here is to Fillpail and to her left ear!  
Pray God send our master a happy new year,  
And a happy new year as e'er he did see;  
With our 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.

And here is to Dobbin and to his right eye!  
Pray God send our master a good Christmas pie,  
And a good Christmas pie that we may all see;  
With our wassailing-bowl we'll drink to thee!

So here is to Broad May and to her broad horn!  
Ay god send our master a good crop of corn,  
And a good crop of corn that we may all see;  
With the wassailing-bowl we'll drink to thee!

Come, butler, come fill us a bowl of the best,  
Then we hope that your soul in heaven may rest;  
But if you do draw us a bowl of the small,  
Then down shall go butler, bowl and all!

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.

## INTERMISSION

### One Yeir Begins

A reflection on the passage of time and cycle of nature, this beautiful poem by an unknown Scottish author may have been written by a woman—there are clues in additional verses. Editor Kenneth Elliott suggests that since it is from an Aberdeen source, and Aberdeen printers were famous for their almanacs, it could also be an almanac poem set to music. The melody itself erases any doubt about the extraordinary range of Scottish singing. If the words were not present, a modern witness might judge this to be an instrumental tune, but the wide range only adds to the vocal expressiveness, transforming the song into a primal wail.

One yeir begins ane other ends,  
our tyme doth pass and go.  
All thus to our instruction tends  
gif we culd tak it so;  
The sommer's heat, the winter's cold  
whois seasons lets us sie  
whan youth is gone and we wax old  
lyk flours we fade and die.

Men for the most pairt does reiose  
Whan sons are to them born  
wha's weiping voice bewails thair woes  
our folishnes to scorn.  
Thes ar the mesengers to schow  
our tyme is passing fast.  
When we decrease still they do grow  
till death us pairt at last.

In spring tyme of our youth we suld  
the seeds of learning saw,  
weed furth our vices gif we could,  
our sinful lusts o'erthrow.  
Wha in the prime of youth taks pains  
thair service to bestow,  
in harvest of his age again  
the grapes of grace do grow.

Thus all things creat have an end  
nothing bot fame remains.  
Happy is he wha wyslie spends  
his time in vertue's pains.  
Bot when the pain is past away  
the pleasor sall abide:  
Now happy happy thrice are they  
that taks tyme at the tide.

### Rorate Coeli desuper

The words *Rorate coeli desuper* (Drop down [dew], ye heavens from above) from the Old Testament prophet Isaiah, were later recast with a Christian penitential interpretation for the Advent liturgy. Both the light/dark imagery and the pouring down of the dew (or righteousness) from the heavens, preceding the opening of the earth on Judgment Day, would have struck a chord with Christians of the Scottish poet Dunbar's time. It is his beautiful Latin/English poem on the glories of creation and man's debt to the Lord which inspired the title of our Christmas CD, *Bright DayStar*, symbolic of the sun and the Son.

*Rorate coeli desuper!*  
Heavens, distil your balmy showers;  
For now is risen the bright Day-star,  
From the rose Mary, flower of flowers:  
The clear Sun, whom no cloud devours,

Surmounting Phoebus in the east,  
Is comen of his heav'nly towers,  
*Et nobis puer natus est. [and to us a child is born]*

Sinners be glad, and penance do,  
And thank your Maker heartfully;  
For he that ye might not come to,  
To you is comen full humbly,  
Your soules with his blood to buy,  
And loose you of the fiend's arrest,  
And only of his own mercy;  
*Pro nobis puer natus est.*

Celestial fowlès in the air,  
Sing with your notès upon height,  
In firthès and in forests fair  
Be mirthful now at all your might; For  
passèd is your dully night;

Aurora has the cloudès pierced,  
The sun is risen with gladsome light,  
*Et nobis puer natus est.*

Sing, heaven imperial, most of height,  
Regions of air make harmony,  
All fish in flood and fowl of flight  
Be mirthful and make melody:  
*All Gloria in excelsis cry,*  
Heaven, earth, sea, man, bird, and beast;  
He that is crowned above the sky  
*Pro nobis puer natus est.*

## In dir ist Freude

Having begun its existence as an international dance tune, this German chorale melody was known in England as Thomas Morley's *Sing we and chant it* and in Italy as the setting of Gastoldi's balletto *A lieta vita* (1591). The tune was among those chosen by J.S. Bach as a *cantus firmus* for an organ chorale-prelude.

In dir ist Freude in allem Leide,  
O du süsßer Jesu Christ.  
Durch dich wir haben himmlische Gaben,  
du der wahrer Heiland bist:  
Helfest von Schanden  
rettest von Banden;  
*Wer dir vertrauet, hat wohl gebauet,*  
wird ewig bleiben. Halleluja.

Wenn wir dich haben  
kann uns nicht schaden:  
Teufel, Welt, Sünd oder Tod;  
du hasts in Händen  
kannst alles wenden  
wie nur heissen mag die Not.  
Drum wir dich ehren,  
dein Lob vermehren,  
mit hellem Schalle freuen uns alle  
zu dieser Stunde. Halleluja.

*In you is joy in all sorrow,  
O sweet Jesus Christ.  
Through you we have heavenly gifts,  
you who are the true saviour.  
Help us from dishonor,  
deliver us from bondage.  
He does well who believes in you and will  
live forever. Alleluia!*

*When we have you,  
nothing can hurt us:  
Devil, world, sin, or death;  
you have in hand  
and can turn all away  
if need arise.  
Therefore we praise You  
and honor You.  
With bright sounds we all rejoice at this hour.  
Alleluia!*

—trans. anonymous

## In Dulci Jubilo

This most ancient of Latin/German mixed-language (“macaronic”) hymns was sung by angels appearing in a vision to the Dominican monk, Heinrich Suso (c. 1295 – 1366), as is related by Suso himself in his autobiography. The account, in the third person, makes clear that it was danced: “...an angel came to the Servant [Suso].. and said that God sent him to bring heavenly joys, and he must cast off all sorrows, and must also dance with them in heavenly fashion... Then they drew the servant by the hand into the dance, and the angel began a joyous song about the infant Jesus, which runs thus: ‘In dulci jubilo’ etc.... This dance was not of the kind that are danced on earth, but it was a heavenly movement, swelling up and falling back again into the wild abyss of God’s hiddenness.” (Quoted from the *New Oxford Book of Carols*, 1992.)

## Good King Wenceslas

The tune, found in a collection of Finnish songs (*Piae Cantiones* 1582), was originally paired with Latin verse celebrating springtime (*Tempus adest floridum*). J.M. Neale, who authored many carol texts and translated old hymns into English, first published *Good King Wenceslas* in *Carols for Christmas-tide* (1853-54).

## Ane Sang of the Birth of Christ (Balulalow)

This translation of Martin Luther’s children’s hymn, *Von Himmel hoch* (ca. 1535), is set to the tune of Balow, a traditional lullaby found in many sources in the British Isles from the sixteenth and seventeenth centuries. *Balcaries Lute Book* (ca. 1690)

I come from hevin heich to tell the best nowells that e’er befell.  
This day to you is born ane child of Marie meik and Virgin mild.  
That blissit bairn benign and kind, sall you rejoyce baith hart and mind.  
To you thir tythings trew I bring and I will of them say and sing.

Let us rejoyce with good cheer and with the Herders go full near  
And see what God of grace has done throu Christ to bring us to his throne.  
My saull and life stand up and see what lyis in a crib of tree.  
What Babe is that, so good and fair, it is Christ, God’s Son and Heir.

## Early Christmas Morning

Ronn McFarlane has conceived *Early Christmas Morning* in the form of an almain which joyously conveys the mood of the holiday. Listen for the tin soldier in the middle of the piece!

## Green Grows the Rashes

The popularity of “Scotch” style (heard most clearly here in the use of the “gapped” scale) reached its zenith in late seventeenth-century England, culminating in the publication of anthologies such as *Wit and Mirth; or Pills to Purge Melancholy* (1719), and continued in the north and south of the British Isles through the eighteenth century. The *Scotch cuckold* is an English imitation of the Scotch style, while the tune *Green grows the rashes* is a genuine Scottish tune. Appearing as early as 1627, the latter held its popularity throughout the eighteenth century, when Robert Burns polished a song text which is fitted to it. A version of our *Green grows the rashes* tune, without words, also appeared in James Oswald’s *Caledonian Pocket Companion* of 1742.

## Il est né, le divin Enfant!

An “ancient hunting air,” according to a source from mid-nineteenth-century Lorraine, this tune was matched with words commanding shawm and bagpipe to praise the Christ child.

Il est né, le divin Enfant!  
Jouez, hautbois, résonnez, musettes!  
Il est né, le divin Enfant!  
Chantons tous son avènement!  
Depuis plus de quatre mille ans  
Nous le promettaient les prophètes;  
Depuis plus de quatre mille ans  
Nous attendions cet heureux temps

Il est né, le divin Enfant!..

Ah! qu’il est beau, qu’il est charmant!  
Ah! que ses grâces sont parfaites!  
Ah! qu’il est beau, qu’il est charmant!  
Qu’il est doux, ce divin Enfant!

Il est né, le divin Enfant!...  
O Jésus, O Roi tout-puissant,  
Tout petit Enfant que vous êtes,  
O Jésus, O Roi tout-puissant,  
Régnez sur nous entièrement!

*He is born, the divine Infant!  
Play, oboes! Sound, musettes!  
He is born, the divine Infant!  
Sing we all his coming!  
For more than four thousand years  
Prophets have foretold him,  
For more than four thousand years  
We have awaited this happy time.*

*He is born, the divine Infant!...*

*Ah! he is beautiful, he is delightful!  
Ah! his charms are perfect!  
Ah! he is beautiful, he is delightful!  
He is sweet, this divine Infant!*

*He is born, the divine Infant!...  
O Jesus, O King all-powerful,  
Little tiny Infant that you are,  
O Jesus, O King all-powerful,  
Reign over us completely!*

## Quelle est cette odeur agréable

Fitted with words of a drinking song in *Pills to Purge Melancholy* (1719-20) and in *The Beggar’s Opera* (1728), this popular theatrical tune also appears in use on the French stage at about the same time. As a noel in France, the melody serves as the setting for a miniature seventeenth-century Shepherd’s Play. It is performed here instrumentally.

## Noël nouvelet!

Traced back as far as the fifteenth century, this venerable French *noël* is mentioned in Rabelais’ *Pantagruel* (1532/3). The editors of the *Oxford Book of Carols* note that “the curious modal flavor derives from the quotation of the first five notes of the plainchant hymn *Ave maris stella*.”

Noël nouvelet! Noël chantons icy;  
Dévotes gens, rendons à Dieu merci;  
Chantons Noël pour le Roi nouvelet:  
*Noël nouvelet! Noël chantons icy!*

Quand m’esveille et j’eus assez dormy,  
Ouvris mes yeux, vis un arbre fleury,  
Dont il issait un bouton vermeillet.  
*Noël nouvelet! Noël chantons icy!*

Quand je le vis, mon coeur fut resjouy  
Car grande clarté resplendissait de luy,  
Comme le soleil qui luit au matinet.  
*Noël nouvelet! Noël chantons icy!*

*Noël nouvelet! sing we this new Noël!  
Devout peoples, now give thanks to God;  
Let us sing Noël for the new-born King:  
Noël nouvelet! sing we this new Noël!*

*When I awoke from my sleep,  
Opening my eyes, I saw a flowering tree  
from which issued forth a bright red bud.  
Noël nouvelet! sing we this new Noël!*

*When I saw it, my heart rejoiced,  
for a great light shone therefrom,  
like the sun that lights the morning sky.  
Noël nouvelet! sing we this new Noël!*

D'un oysillon après le chant j'ouy,  
Qui aux pasteurs disait: "Partez d'ici!  
En Bethléem trouverez l'agnelet!"  
*Noël nouvelet! Noël chantons icy!*

En Bethléem, Marie et Joseph vy,  
L'asne et le boeuf, l'Enfant couché parmy;  
La crèche était au lieu d'un bercelet.  
*Noël nouvelet! Noël chantons icy!*

L'estoile vint qui le jour esclaircy,  
Et la vy vien d'où j'étois départy  
En Bethléem les trois roys conduisaient.  
*Noël nouvelet! Noël chantons icy!*

L'un portait l'or, et l'autre myrrhe aussi,  
Et l'autre encens, que faisait bon senty:  
Le paradis semblait le jardinet.  
*Noël nouvelet! Noël chantons icy!*

Et l'autre jour je songeais en mon lict  
Que je voyais ung Enfant si petit  
Qui appelait Jésus de Nazareth.  
*Noël nouvelet! Noël chantons icy!*

*A little bird I heard say to the shepherds,  
Breaking off her song: "Leave this place!  
In Bethlehem you will find the little Lamb!"  
Noël nouvelet! sing we this new Noël!*

*In Bethlehem I saw Mary and Joseph,  
With the infant sleeping between the ox and ass;  
The manger took the place of a cradle.  
Noël nouvelet! sing we this new Noël!*

*Then came the star which shone like day,  
I saw it come from where I'd been,  
Leading the three kings to Bethlehem.  
Noël nouvelet! sing we this new Noël!*

*One carried gold, the second myrrh,  
And the third incense, which made a fine scent:  
The garden seemed like Paradise.  
Noël nouvelet! sing we this new Noël!*

*And the next day I dreamed on my bed  
That I had seen a tiny child  
Who was called Jesus of Nazareth.  
Noël nouvelet! sing we this new Noël!*

—translation by Alexander Blachly



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