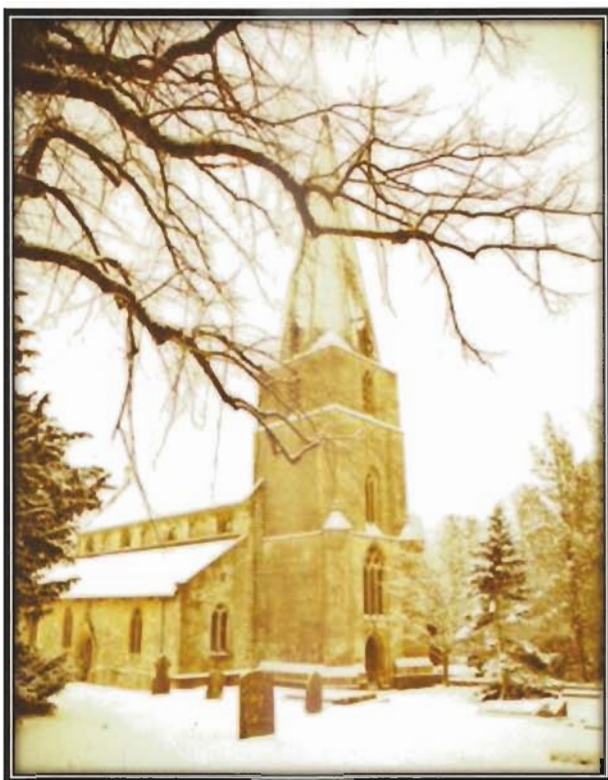


# An Early English Christmas



Saturday, December 15, 3:00 pm

St. Andrew's Episcopal Church

7850 Watt Ave., Antelope

Donation requested for the poor

**Renaissance Choir Sacramento**

Lee T. Lovallo, Director

With Consort of Viols and Dr. Kathy Rodgers, Reader

# Program

1. **Conditor alme siderum**  
Anonymous, 7<sup>th</sup> century, *Choir*
2. **Fantasia No. 2**  
William Byrd (ca. 1540-1623), *Viol Consort*
3. **O magnum misterium**  
Wm. Byrd, *Choir*
4. **Luke 2:1-14**  
trans. John Wycliffe, ca. 1380, *Prof. Rodgers*
5. **As I outrode**  
Anon., 16<sup>th</sup> century, *Choir*
6. **The Coventry Carol**  
Anon., 16<sup>th</sup> century, *Choir*
7. **Matthew 2:1-15**  
trans. William Tyndale, ca. 1525, *Prof. Rodgers*
8. **Thys endere nyghth**  
Anon., 16<sup>th</sup> century, *Choir and Viol Consort*  
Solos: D. Boul, L. Lovallo, R. Lee, D. Vergano
9. **Swete was the song the Virgine soong**  
Anon., early 17<sup>th</sup> century, *Choir and Viol Consort*
10. **I sing of a maiden**  
Anon., 14<sup>th</sup>-15<sup>th</sup> century, *Prof. Rodgers*
11. **Magnificat**  
Orlando Gibbons (1583-1625), *Choir*
12. **Thus angels sung**  
Orlando Gibbons, *Choir and Viol Consort*
13. **The first Nowell**  
Anon., 15<sup>th</sup> century, Hymnal No. 109, *Choir & Audience*
14. **What child is this**  
Anon., ca. 1580, Hymnal No. 115, *Choir & Audience*
15. **Deck the hall with boughs of holly**  
Anon., 18<sup>th</sup> century, *Choir & Audience*

# Performers

## **Renaissance Choir Sacramento**

Soprano: Diane Boul, Rebecca Lee, Carol Smyth, Jennifer Yee

Alto: Ann Callaway\*, Noele Krenkel, Holly Wenger

Tenor: Lee Lovallo, Daniel Verango

Bass: Bruce Crain†, Brian Lucas, Richard Mix\*, Val Balagot

Lee Lovallo, Director

Gerald Perry, Accompanist\*

*\* guest performers, † on leave*

## **The Consort of Viols**

Dorothy Orolin

Martin Lodahl

Billie Hamilton

**Dr. Katherine Rodgers, Reader**

**Renaissance Choir Sacramento**, now just one year old, rehearses Thursday evenings at St. Andrew's Episcopal Church, Antelope, and invites interested singers to visit our website at [www.RenaissanceChoirSacramento.com](http://www.RenaissanceChoirSacramento.com), or contact the director at (916) 320-8423, [ltlovallo@gmail.com](mailto:ltlovallo@gmail.com). This ensemble is supported in part by the Department of Arts & Humanities, National University and gratefully acknowledges the generous use of St. Andrew's Church, the Rev. Peter Rodgers, priest in charge.

**Lee T. Lovallo** holds a Ph.D. in music from the University at Buffalo, teaches in the Department of Arts & Humanities of National University, Sacramento, and is active as a pipe organ technician and builder. Together with his associate, Rick Simms, he built the organ at St. Andrew's in 2009. Dr. Lovallo has directed numerous church and academic choirs and participated last summer in the Tallis Scholars course at Seattle University.

**Dr. Kathy Rodgers** is a Professor of English at American River College in Sacramento and a member of St. Andrew's Church.

## Notes and Texts

**Conditor alme siderum**, “Creator of the stars of night”, is a hymn for the Advent season; this plainsong melody is from the Sarum rite of Salisbury Cathedral.

A translation of the six verses of the Latin hymn can be found in the *Hymnal 1982*, No. 60.

**Fantasia No. 2** for three viols is an imitative piece by the great master of the English Renaissance, William Byrd, organist and Gentleman of the Chapel Royal under Elizabeth I and holder with Thomas Tallis of an exclusive patent for the printing of music in England. Byrd wrote both secular and sacred music, some of the latter for the Protestant Anglican Church, and much for the Roman Catholic Church in England.

Viols are precursors of the violin family, with a gentler tone, and were played by professionals and amateurs alike. The brief Fantasia No. 2 falls into three conjoined sections and features no less than seven points of imitation, rather like a series of rounds or canons, with the three viols echoing melodic motives in an ingenious and rewarding play of polyphony. The conclusion is heralded by a rising scale of six half-notes in the bass viola da gamba.

**O magnum misterium** is a motet based on a text from the service of Matins on Christmas Day. William Byrd’s setting reflects his continuing allegiance to the more or less suppressed Catholic tradition and his great sensitivity to the meaning of the words. The second part of the motet is repeated after the verse.

### Prima Pars

O magnum misterium et admirabile sacramentum,

*O great mystery and wonderful sacrament,*

Ut animalia viderent Dominum natum, jacentem in præsepio.

*That beasts should see the birth of our Lord, lying in a manger.*

### Secunda pars

Beata virgo cujus viscera meruerunt portare Dominum Christum.

*O blessed virgin, whose womb was worthy to bear Christ our Lord.*

### Versus

Ave Maria, gratia plena, Dominus tecum.

*Hail, Mary, full of grace, the Lord is with thee.*

**Luke 2:1-14** is read tonight from one of the first translations of the Bible into English, that of John Wycliffe. Wycliffe was an English Scholastic philosopher, theologian, lay preacher, translator, reformer and university teacher at Oxford in England, who was known as an early dissident in the Roman Catholic Church during the 14th century.

“And it was don in tho daies, a maundement wente out fro the emperour August, that al the world schulde be discryued. This firste discryuyng was maad of Cyryn, iustice of Sirie. And alle men wenten to make professioun, ech in to his owne citee. And Joseph wente vp fro Galilee, fro the citee Nazareth, in to Judee, in to a citee of Daud, that is clepid Bethleem, for that he was of the hous and of the meyne of Daud, that he schulde kouleche with Marie, his wijf, that was weddid to hym, and was greet with child. And it was don, while thei weren there, the daies weren fulfillid, that sche schulde bere child. And sche bare hir first borun sone, and wlapide hym in clothis, and leide hym in a cratche, for ther was no place to hym in no chaumbir. And scheepherdis weren in the same cuntre, wakyng and keyng the watchis of the nytt on her flok. And lo! the aungel of the Lord stood bisidis hem, and the cleernesse of God schinede aboute hem; and thei dredden with greet drede. And the aungel seide to hem, Nyle ye drede; for lo! Y preche to you a greet ioie, that schal be to al puple. For a sauoure is borun to dai to you, that is Crist the Lord, in the citee of Daud. And this is a tokene to you; ye schulen fynde a yong child wlapid in clothis, and leid in a cratche. And sudenli ther was maad with the aungel a multitude of heuenli knythyod, heriyng God, and seiynge, Glorie be in the hiyeste thingis to God, and in erthe pees be to men of good wille.”

**As I outrode** is one of two songs tonight added in 1591 to the Pageant of the Shearmen and Tailors, part of a cycle of mystery plays performed in Coventry each year on the feast of Corpus Christi, the earliest mention of which is from 1392.

“As I out rode this enderes<sup>1</sup> night,  
Of thre joli sheppardes I saw a sight,  
And all abowte there fold a star shone bright;  
They sange ,Terli,terlow!  
So mereli the sheppards ther pipes can blow.”

<sup>1</sup>the other night [a few nights ago]

**The Coventry Carol** is the now more familiar song from the Pageant of the Shearmen and Tailors, originally titled “Lully, lulla, thow little tyne child.” The *New Oxford Book of Carols* comments, “The song comes at a highly dramatic moment in the play, and its plaintive music is the more effective for the careful mingling of humour and brutality in which it is set.”

Refrain: "Lully, lulla, thow little tyne child, By, by, lully, lulla."

1. "O sisters too, How may we do for to preserve this day.  
This pore yongling for whom we do sing:  
By, by, lully, lullay?"

[refrain]

2. "Herod the King in his raging  
Chargid he hath this day.  
His men of might in his owne sight  
All yonge children to slay."

[refrain]

3. "That wo is me, pore child, for thee.  
And ever morne and say<sup>1</sup>  
For thi parting nether say nor singe:  
By, by, lully, lullay."

[refrain]

<sup>1</sup>grieve and sigh

**Matthew 2:1-15** is here read in the translation of William Tyndale. Born in Gloucestershire, William Tyndale was an English scholar who became a leading figure in Protestant reform in the years leading up to his execution. He is well known for his translation of the Bible into English. Tyndale was educated at Cambridge; Oxford; Magdalen college, Oxford and Hertford College, Oxford.

"When Iesus was borne at Bethleem in Iury in the tyme of Herode the kynge. Beholde there came wyse men from the eest to Ierusalem saynge: Where is he yt is borne kynge of ye Iues? We have sene his starre in ye eest and are come to worship him. When Herode ye kynge had herde thys he was troubled and all Ierusalem with hym and he gathered all ye chefe Prestes and Scribes of the people and axed of them where Christ shulde be borne. And they sayde vnto hym: at Bethlee in Iury. For thus it is written by the Prophet. And thou Bethleem in the londe of Iury art not the leest concernynge the Princes of Iuda. For out of the shall come the captayne that shall govern my people Israhel. Then Herod prevely called the wyse men and dyligetyly enquiryed of them ye tyme of the starre that appered and sent the to Bethleem saynge: Goo and searche dyligetyly for ye chylde. And when ye have founde hym bringe me worde yt I maye come and worshippe hym also. When they had heard the kynge they departed: and lo the starre which they sawe in ye eeste went before them tyll it came and stode over the place where the chylde was. When they sawe the starre they were marvelously glad: and went into the house and found the chylde with Mary hys mother and kneled doune and worshipped hym and opened their treasures and offred vnto hym gyftes gold frackynsence and myrre. And after

they were warned of God in a dreame that they shuld not go ageyne to Herod they retourned into their awne countre another waye. When they were departed: beholde the angell of the Lorde appered to Ioseph in dreame sayinge: aryse and take the chylde and his mother and flye into Egypte and abyde there tyll I brynge the worde. For Herod will seke the chylde to destroye hym. The he arose and toke the chylde and his mother by night and departed into Egypte and was there vnto ye deeth of Herod to fulfill that which was spoken of the Lorde by ye Prophet which sayeth out of Egypte haue I called my sonne.”

**Thys endere nyghth** was a popular carol from the 15<sup>th</sup> and 16<sup>th</sup> centuries. A modern version appears in the *Hymnal 1982* as No. 116 but with different words. This was most likely a carol for Epiphany. Today’s performance includes the three-part refrain and four of the six monophonic verses.

Refrain: “Thys endere nyghth<sup>1</sup> I saw a syghth, A sterre as bryghth as day,  
And ever among a maydyn song: By, by, baby, lullay!”

1. “Thys Virgyn clere<sup>2</sup> wythowtyn pere unto hur Son gan say:  
My son, my Lorde, My Father dere, why lvest thou in hay?  
Me thenke by right thow kyng and knyght shulde lye in ruche<sup>3</sup> aray;  
Yet, never-the-lesse, I wyll nott cesse to syng; By, by, lullay!”

2. “Thys Babe full bayne<sup>4</sup> aunsweryd agayne,  
And thus me thought he sayd:  
“I am a Kyng above all thyng, yn hay yff<sup>5</sup> I be layd;  
For ye shall see that kynges thre shall cum on Twelfe Day;  
For thys behest geffe me thy brest, and sing: By, Baby, lullay!”

3. “My Son, I say, wythowtyn nay, thou art my derlyng der;  
I shall the kep whyle thow dost slepe and made the goode chere’  
And all thy whylle<sup>6</sup> I wyll fulfill, thow wotyst hyt well, yn fay<sup>7</sup>,  
Yet more then thys, I wyll the kys and syng: By, Baby, lullay!”

4. “My moder swete, when I have slepe, then take me up at last,  
Upon your kne that ye sett me and handell me full soft;  
And yn your arme lap<sup>8</sup> me ryght warme, And kepe<sup>9</sup> me nyght and day,  
And yff I wepe and cannot slepe, syng: By, Baby, lullay!”

<sup>1</sup>the other night [a few nights ago]

<sup>2</sup>pure

<sup>3</sup>rich

<sup>4</sup>disobedient

<sup>5</sup>though

<sup>6</sup>will

<sup>7</sup>thou knowest it well, in faith

<sup>8</sup>wrap

<sup>9</sup>preserve

**Swete was the song the Virgine soong** was originally a song for soprano and four viols. Our performance is an arrangement from 1610-1620 by Thomas Hammond for four voice parts with viols.

“Swete was the song the Virgine soong  
When she to Bethlem Juda came  
And was deliver’d of hir Sonne,  
Who blessed Jesus hath to Name.  
La lulla, lulla, lullaby, swete Babe! Soong she;  
My Sonne and eke<sup>1</sup> my Saviour borne,  
Which hath vouchsafed from an high  
To visit us that ware forlone.  
La lulla, la lulla, la lullaby, Swete Babe! Soong she,  
And rockt him featly<sup>2</sup> one hir knee.”

<sup>1</sup>also

<sup>2</sup>deftly

The **Magnificat** is a canticle, the Song of Mary, embodying her response to the Annunciation. One of the most frequently treated religious texts, the version sung tonight is one of two settings in English by Orlando Gibbons, a renowned composer, virginalist and organist of the late Tudor and early Jacobean periods. The translation is that of Archbishop Cranmer from the *Book of Common Prayer* of 1562 as set by Gibbons.

“My soul doth magnify the Lord, and my sp’rit rejoiceth in god my Saviour.  
For he hath regarded the lowliness of his handmaiden.  
For behold, from henceforth all generations shall call me blessed.  
For he that is mighty hath magnified me: and holy is his Name.  
And his mercy is on them that fear him thorough out all generations.  
He hath shewed strength with his arm;  
He hath scattered the proud in the imagination of their heart.  
He hath put down the mighty from their seat,  
And hath exalted the humble and meek.  
He hath filled the hungry with good things  
And the rich he hath sent empty a way.  
He remembr’ing his mercy hath holpen his servant Israel,  
As he proclaimed to our forefathers, Abraham and his seed forever.  
Glory be to the Father, and to the Son, and to the Holy Ghost;  
As it was in the beginning and is now,  
And ever shall be world without end. Amen.”



**Thus angels sung** is a paraphrase of Luke 2:14 and is from a collaboration between Orlando Gibbons and George Withers, their *Hymnes and Songes of the Church* of 1623. Only the first verse is by Withers, the remaining six having been added from a book of Christmas carols of William Sandys from 1833.

“Thus angels sung, and thus sing we:  
To God on high all glorie bee!  
Let him on earth his peace bestow  
And unto men his favours show.

If angels sung at Jesus’ birth  
Then we have greater cause for mirth,  
For it was all for our poor sake  
He did our human nature take.

Dear Christ, thou didst thyself abase  
Thus to descend to human race  
And leave thy Father’s throne above:  
Lord, what could move thee to such love?

Man, that was made out of the dust,  
He found a paradise at first:  
But see? The God of heaven and earth,  
Laid in a manger at his birth.

Surely the manger where he lies  
Doth figure forth his sacrifice;  
And, by his birth, may all men see  
A pattern of humility.

Stupendous Babe, my God and King!  
Thy praises will I ever sing,  
In joyful accents raise my voice,  
And in the praise of God rejoice.

My soul, learn by thy Saviour’s birth  
For to abase thyself on earth,  
That I may bee exalted high  
To live with him eternally.

***The Choir will sing the first verse of these three carols. Please join in singing the last two!***

**The first Nowell** has its roots in the 15<sup>th</sup> century, but the earliest publication of the words alone was in 1823. The popular tune today is from William Sandys' collection of carols from 1833, arranged by Sir George Stainer, which appeared in 1871. Please turn to No. 109 in the blue *Hymnal 1982* and join in singing verses 2 and 3.

**What child is this** uses the tune of "Greensleeves", found in several late-16th-century and early 17th-century sources. The Christmastide lyrics are by William Chatterton Dix, a writer of hymns and the general manager of a marine insurance company in Bristol, England. They first appeared in print in 1871. Please join in singing verses 2 and 3 of this lovely carol, found in the *Hymnal 1982* at No. 115.

**Deck the hall with boughs of holly** is technically not English in origin but Welsh and is more properly a New Year's carol than one of Christmastide. An early version of the tune, "Nos Galan", was published in 1784, the version presented here in 1881. With this music we look forward to the joys of 2013 and the music that this little *renaissance* can contribute. Please join in singing verses 2 and 3.

1. Deck the hall with boughs of holly, Fa la la la la, la la la la.  
'Tis the season to be jolly, Fa la la la la, la la la la.  
Don we now our gay apparel, Fa la la la la, la la la la.  
Troll the ancient Yuletide carol, Fa la la la la, la la la la.
2. See the blazing Yule before us, Fa la la la la, la la la la.  
Strike the harp and join the chorus, Fa la la la la, la la la la.  
Follow me in merry measure, Fa la la la la, la la la la.  
While I tell of Yuletide treasure, Fa la la la la, la la la la.
3. Fast away the old year passes, Fa la la la la, la la la la.  
Hail the new, ye lads and lasses, Fa la la la la, la la la la.  
Sing we joyous all together, Fa la la la la, la la la la.  
Heedless of the wind and weather, Fa la la la la, la la la la."

**Merry Christmas and Happy New Year to All!**