

In dulci jubilo

I) In dulci jubilo
nun singet und seid froh
Unsers Herzen Wonne
leit in praesepeio
und leuchtet als die Sonne
matris in gremio
Alpha es et O.

*In sweet rejoicing,
Let us now sing and be happy.
Our hearts' delight
Lies in the manger*

Program

*O Magnum Mysterium
Haec dies
Verbum caro factum est*

*William Byrd (1543 – 1623)
Mikolaj Zielenski (1550 – 1616)
Hans Leo Hassler (1564 – 1612)*

*Joseph, lieber Joseph mein
Magnificat Quinti Toni
Resonet in laudibus*

*Johann Walther (1496 – 1570)
Johannes Galliculus (c. 1490 – c.1550)
Johannes Eccard (1553 – 1611)*

*Kolenda Dance Carol
The Cobbler / Villager's Dance
Rex, A Court Dance
Organ Praeambulium*

*Anon (c. 1540)
Mikolaj of Cracow (c.1540)
Anon (c. 1540)
Anon (16th cent.)*

*Oczy me mile
Epitaph on a Virtuous Queen*

*Jan of Lublin (fl. c. 1537 - 1548)
Anon
The Zamosc Song Book (c .1588)*

*** *Intermission* ***

*Übers Gebirg Maria geht
Lullaby my sweet little baby
Entlaubet ist der Walde
Entlaubet ist der Walde*

*Johannes Eccard (1553 – 1611)
William Byrd (1543 - 1623)
Ludwig Senfl (c. 1492 – 1555)
Ivo de Vento (1540 – 1575)*

German and Polish dances

*Johannes Christoph Demantius
(1567 – 1643)*

*Es ist ein Ros entsprungen
In dulci jubilo
Puer natus in Bethlehem
Das Gläut zu Speyer*

*arr. Michael Praetorius (1571 – 1621)
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Ludwig Senfl (c. 1492 – 1555)*

in Munich under Roland Lassus (1570) and was also a pupil of Claudio Merulo in Venice. His version of 'Entlaubet is der Walde' sets the popular tune in a simple imitative style.

Entlaubet ist der Walde
gen diesem Winter kalt.
Beraubet werd ich balde,
mein Lieb, das macht mich alt.
Daß ich die Schön' muß meiden,
die mir gefallen tut,
bringt mir heimliches Leiden
und macht mir schweren Mut.

*Bare and stark is the woods,
In this cold winter.
I will soon be bereft,
my love, which makes me old.
That I must avoid the my lovely one,
Who does please me,
Brings me secret pain,
And gives me great grief.*

German and Polish dances

*Johannes Christoph Demantius
(1567 – 1643)*

Johannes Christoph Demantius was born in Reichenberg (Bohemia) and spent his career in Wittenberg and Freiburg, Germany. He was a prolific composer, publishing sacred and secular vocal music as well as four collections containing dances in Polish style and Hungarian 'battle music' for trumpets and drums.

Es ist ein Ros entsprungen

arr. Michael Praetorius (1571 – 1621)

Like Hans Leo Hassler and numerous other renaissance musicians, Michael Praetorius traveled abroad to study with famous composers of the day, such as Giovanni Gabrieli. He was an important organizer of Lutheran church music, and a prolific composer who explored all the forms and techniques of his time. His *Musae Sioniae*, published in nine volumes (1605-1610), contains a variety of Lutheran church music, both polyphonic and homophonic, and arrangements of earlier melodies such as 'Es ist ein Ros entsprungen,' 'In dulci jubilo,' and 'Puer natus in Bethlehem,' which have become a well-known part of present-day choral repertoire.

Es ist ein Ros entsprungen
Aus einer Wurzel zart.
Wie uns die Alten sungen,
Aus Jesse kam die Art
Und hat ein Blümlein bracht,
Mitten im kalten Winter,
Wohl zu der halben Nacht.

*A rose has sprung up
From a tender root!
As the elders sang to us,
This plant came down from Jesse.
And has borne a little flower,
In the middle of the cold winter,
Indeed, halfway through the night.*

Das Blümelein so kleine,
das duftet uns so süß.
mit seinem hellen Scheine
vertreibt die Finsternis;
Wahr' Mensch und wahrer Gott,
hilft uns aus allen leiden
rettet von Sünd und Tod.

*The tiny blossom,
which smells so sweet to us,
with its bright luster
drives away the darkness;
True man and truer God,
rescues us from sorrow
and saves us from sin and death.*

Übers Gebirg Maria geht

Johannes Eccard (1553 – 1611)

Johannes Eccard was one of the most important composers of Lutheran song, and wrote some 250 sacred and secular songs, some almost homophonic ('Übers Gebirg Maria geht'), and others in a restrained counterpoint close to the style of Lassus ('Resonet in laudibus', above).

1. Übers Gebirg Maria geht
zu ihrer Bas Elisabeth.
Sie grüßt die Freundin, die vom Geist
freudig bewegt Maria preist.

Und sie des Herren Mutter nennt;
Maria ward fröhlich und sang:

Refrain:
Mein Seel den Herrn erhebet,
mein Geist sich Gottes freuet;
er is mein Heiland, fürchtet ihn,
er will allzeit barmherzig sein.

2. Was bleiben immer wir daheim?
Laßt uns auch aufs Gebirge gehn,
Da eins dem andern sprechen zu,
des Geistes Gruß das Herz auftu,
Davon es freudig werd und spring,
Der Mund in wahren Glauben sing:

1. *Over the mountain, Mary went
to her cousin Elizabeth.
She blessed the friends, which from a joyful
spirit
Maria praised.
And named her the Mother of the Lord.
Maria was happy and sang:*

*Refrain:
"My soul exalts the Lord,
My spirit rejoices in God;
He is my Salvation, fear Him,
He will be merciful to all."*

2. *Why must we always remain at home?
Let us also go to the mountain,
To speak with each other there,
Our spirits blessing the Lord,
Which makes us rejoice and leap,
The world in true beliefsings:*

Lullaby my sweet little baby

William Byrd (1543-1623)

From Psalmes, sonets, & songs, 1588, no.32

Byrd was a master of keyboard music and the madrigal as well as of sacred music. The consort song is a form especially associated with Byrd, and we have included this selection from the consort repertory. In the consort song, the words of a poem are sung by a solo voice while instruments (preferably a consort of violas da gamba) provides accompaniment. Here, the instruments are not relegated to a subsidiary role, but are equal partners with the voice while providing a rich contrapuntal background for the comparatively straightforward delivery of the text by the singer.

Like the familiar 'Coventry Carol', this lullaby is about the sad fate of the children killed by King Herod in his attempt to eliminate the infant Jesus as a rival for power in Israel.

Entlaubet ist der Walde

Ludwig Senfl (c. 1492 – 1555)

Entlaubet ist der Walde

Ivo de Vento (1540 – 1575)

Here are two contrasting settings of a lovely winter song. Ludwig Senfl's setting of 'Entlaubet ist der Walde' is an example of the *Tenorlied* - a specifically German type of popular song based on a pre-existing vocal line used as a *cantus firmus* (or Tenor) usually surrounded by multiple polyphonic lines. Ivo de Vento was court organist *The Players*

Mary Anne James – soprano voice, recorders, percussion

Sam Kiteley – bass voice, sackbut, viola da gamba

Ted Lorraine – baritone voice, bells, trumpet, percussion

Mike Megas – tenor voice, recorders, keyboard

Ken Miller – tenor voice, recorder, shawm, percussion

Jennifer Randolph – soprano voice, recorders, guitar, keyboard, bells

Lettie Smith – soprano voice, recorders, shawm, rankett

Richard Stefanko – tenor voice, percussion

About Camerata California

Camerata California is a vocal and instrumental ensemble dedicated to performing sacred and secular music from the medieval through Baroque eras. The ensemble was inspired by Dr. Vernon Read, who taught and led Early Music at San Jose State University for 36 years. The members all have varied, long-standing musical experience. We are always looking for skilled musicians to join us for rehearsals and performances throughout the year.

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Scott Barta of Pacific Soundcraft is recording our concert at San Jose State University. Excerpts from this and previous performances can be heard on their website www.pacificsoundcraft.com.



Notes and Translations

O Magnum Mysterium

William Byrd
(1543 – 1623)

William Byrd was one of the dominant composers of the Renaissance, especially in his native England. Although Byrd was a dedicated Roman Catholic in Protestant England, his music influence was widespread, and he helped to develop the English anthem and musical service. The motet, ‘O Magnum Mysterium,’ represents the more polyphonic style of the Catholic service.

O magnum mysterium
et admirabile sacramentum
ut animalia viderent
Dominum natum
jacentem in praesepio.

*O great mystery
and wonderful sacrament
that animals could witness
the birth of the Lord
lying in a manger.*

Haec dies

Mikolaj Zielenski
(1550 – 1616)

Composers of the Renaissance often traveled about Europe and were influenced by regional styles. Several of the composers featured in this concert were influenced by the works of Andrea and Giovanni Gabrieli, who composed glorious choral and instrumental work for St. Mark's Cathedral in Venice. The Venetian style is characterized by alternating choirs of voices or combinations of instruments and voices, mostly in block harmony with occasional polyphonic passages creating a colorful and brilliant effect.

Mikolaj (Nicholas) Zielenski was one of Poland's leading composers of the late 16th century. He most likely studied in Venice, as his works were published there, and the motet ‘Haec dies’ has the hallmarks of Venetian style.

Hæc dies, quam fecit Dominus:
exsultemus, et laetemur in ea.

*This is the day that the Lord has made;
let us rejoice and be glad in it.*

Verbum caro factum est

Hans Leo Hassler
(1564 – 1612)

In 1600, the leading musical figures in Germany included Johannes Eccard and Hans Leo Hassler, pupils of Roland Lassus (Orlando di Lasso), the influential Netherlands composer living in Munich. Although Lassus was a Catholic, and connected with the Catholic court at Munich, his musical power was so great that it influenced the entire field of German music, including Protestant church music.

Hans Leo Hassler was born in Germany, but studied with both Gabrieli, and his motet ‘Verbum caro factum est’ is very much in the Venetian style with its alternating choirs.

Oczy me mile (My Sweet Eyes)

Jan of Lublin
Tablatura (compiled 1537-1548)

Jan of Lublin was a Polish organist and theorist who compiled one of the most comprehensive keyboard tablatures of the 16th century. (A tablature is an alternate music notation system for keyboards or stringed instruments.) The anthology contains not only music, but rules of composition, and other practical information, such as tuning of organs. The tablature includes plainsong melodies, tunes with Polish titles, transcriptions of folk songs and dances known to have been played in Cracow at the time, and works of Polish composers. It also includes compositions by European contemporaries such as Costanzo Festa, Heinrich Finck, Clement Janequin, Josquin desPres, Ludwig Senfl, Thomas Stolzer, Philippe Verdelot, and others. The music of ‘Oczy me mile’ is from Jan of Lublin's keyboard tablature (1540) and the text from the Cracow lute tablature (1550).

Oczy me mile, dokad nie ujrzycie wesela swego, nie chciejcie sie smecic. Nie chciejcie mie wzalosci mej wydawac, Wszakoz nadzieja niech was smutne cieszy wwaszej zalosci, a zapewne wiecie, izwrychle ogladacie swoja mila.	<i>Sweet eyes, grieve not until you have beheld your joy. Do not betray me in my sadness. Yet, sad eyes, let your sorrow be comforted by hope. Soon, surely, you will see your love.</i>
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(With apologies for omitting characters of the Polish alphabet, which failed to print)

Epitaph on a Virtuous Queen

Anon
The Zamosc Song Book (c.1588)

The *Song Book of Zamosc* includes songs lamenting the sad captivity of Hungary during the period of conquest by the Turks, and an epitaph on the tomb of Queen Barbara Radziwill. Barbara was a member of the powerful Lithuanian Radziwill magnate family, and was crowned Queen of Poland in 1550 as the second wife of King Sigismund II. The young king was the personification of the Renaissance spirit, and did much to advance the interests of Poland.

Canticle: Magnificat anima mea (with Christmas interpolations)

1	Magnificat anima mea Dominum.	<i>My soul magnifies the Lord</i>	8	Esurientes (Psallat clerus de virgine Sine virili semine. Geborn ist uns ein Kindelein, gebunden in ein Tüchlein. Cuculus kuck, kuck clamat, Corvus cras crocitat, Alauda lir, lir resonat.) implevit bonis: et divites dimisit inanes.	<i>The hungry (Sing praise, o priests, of the virgin who conceives with no man's help. Born to us is a little child wrapped in a little cloth. The cuckoo exclaims, The crow rasps, Praises resound!) He has filled the hungry with good things and sent the rich away empty.</i>
2	et exultavit spiritus meus (Resonet in laudibus cum jucundis plausibus Sion cum fidelibus; apparuit quem genuit Maria. Sunt impleta quae praedixit Gabriel. Eia, eia. Virgo Deum genuit, Quem divina voluit clementia. Hodie apparuit in Israel, quod annunciatum est per Gabriel) in Deo salutari meo.	<i>and my spirit exults (Let praises ring out and joyful acclaim: the one whom Mary bore has appeared to the faithful in Zion. what Gabriel foretold has been fulfilled. Eia, eia, A virgin has given birth to God, as He wished in His divine mercy. This day appeared in Israel, a king, born of the virgin Mary.) in God my Savior.</i>	9	Suscepit Israel puerum suum recordatus misericordiae suae.	<i>He has helped His servant Israel, remembering His mercy.</i>
3	Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam omnes generationes.	<i>For He has regarded the lowliness of his handmaiden. Behold, all generations will call me blessed.</i>	10	Sicut locutus est (Der Spiegel der Dreifaltigkeit erleuchtet der Welt Finsternheit. Eia, liebe Christenheit, mit Lobgesang seid ihr bereit, Mit Frölichkeit un Innigkeit Dem Kindelein in Ewigkeit. Sause liebe Ninne.) ad patres nostros Abraham et semini ejus in saecula.	<i>As He promised (The mirror of the Trinity illuminates the darkness of the world. Rejoice, dear Christendom, you are ready with songs of praise, with joy and enthusiasm, for the child for eternity Hurry to the dear child.) to our forefathers, Abraham and his seed forever.</i>
4	Quia fecit mihi magna (In dulci jubilo, nun singet und seid froh, Unsers Herzens Wonne leit in praesaepio Und leuchtet als die Sonne matris in gremio. Alpha es et O.) qui potens est et sanctum nomen ejus.	<i>For He has magnified me (In sweet rejoicing, let us now sing and be happy. Our hearts' delight Lies in the manger And shines like the sun On his mother's lap. You are the beginning and the ending.) that is mighty and holy is His name.</i>	11	Gloria patri, Gloria filio Gloria spiritui sancto.	<i>Glory to the Father, Glory to the Son Glory to the Holy Spirit.</i>
5	Et misericordia ejus a progenie in progeniem timentibus eum.	<i>And his mercy is on them that fear Him, throughout all generations</i>	12	Sicut erat (Joseph, wo ist das neugeborne Kindelein? Zu Bethlehem in Judäa, Und sause liebes Kindelein, schlaf' du liebes Kindelein; Dem singen wir alle mit frölichem Schalle. Exsultantes et laetantes in Jesu parvulo Domino.) in principio et nunc et semper et in saecula saeculorum. Amen.	<i>As it was (Joseph, where the newborn child? In Bethlehem in Judea, and hurry to the beloved child, sleep, dear little child: to you we all sing with a joyful sound.</i>
6	Fecit potentiam (Exsultandi tempus est, Deus homo factus est. Venit rex, abit lex, tempus adest veniae, dies adest gratiae. Tritulare philumena, bom, bom, Eia bom, nolo bom, volo bom.) dispersit superbos mente cordis sui	<i>He has showed strength, (The time has come to rejoice greatly: God has become man. The king comes; away with the law, The time visit has arrived, the day to come with thanksgiving. _____, boom, boom, Come one, whether or not you are in the mood.) He has scattered the proud in the imagination of their hearts.</i>			<i>Rejoice and sing praises to Jesus the infant God.) in the beginning, is now and always, world without end. Amen.</i>
7	Deposuit potentes de sede et exaltavit humiles.	<i>He has put down the mighty from their seat and hath exalted the humble.</i>			

Joseph, lieber Joseph mein

Johann Walther
(1496 – 1570)

Johann Walther was closely associated with the Protestant Reformation in Lutheran Germany as Martin Luther's chief musical associate. Walther created polyphonic settings of numerous chorale melodies, including 'Joseph lieber, Joseph mein,' which is an adaptation of the 15th century Latin song 'Resonet in laudibus.'

Verbum caro factum est
Et habitavit in nobis
et vidimus gloriam ejus
gloriam quasi unigeniti a Patre
plenum gratia et veritatis.

*The Word was made flesh
And lived with us
and we saw his glory,
the glory as of the only-begotten by the Father
full of grace and truth.*

Joseph lieber, Joseph mein
hilf mir wiegen mein Kindelein,
Gott der will dein Löhner sein
im Himmelreich der Jungfrau Kind
Maria.

*Joseph, my dearest Joseph,
help me rock my little child,
God will reward you
in heaven, Child of Virgin Mary.*

Eia, eia.
Virgo Deum genuit,
quod divina voluit clementia.
Hodie apparuit in Israel,
Ex Maria virgine est natus rex
Magnum nomen Domini Emanuel
Quod annunciatum est per Gabriel

*Eia, eia,
A virgin has given birth to God,
as He wished in His divine mercy.
This day appeared in Israel,
a king, born of the virgin Mary.
Great is the name of the Lord, Emanuel,
Which was proclaimed by Gabriel.*

Omnes nunc concinite
nato Regi psallite,
voce pia dicite;
sit gloria Christo nostro infantulo.

*Let all sing together to the boy,
strike the harp for the newborn king,
speak with a holy voice:
Thus we give glory to Christ our little child.*

Hodie apparuit in Israel,
sunt impleta quæ prædixit Gabriel.
est natus Rex.

*Today appears in Israel,
As predicted by Gabriel,*

The one born to be King.

Kolenda Dance Carol The Cobbler / Villager's Dance Rex, A Court Dance Organ Praeambulum

**Anon (c. 1540)
Mikolaj of Cracow (c.1540)
Anon (c. 1540)
Anon (16th cent.)**

Cracow was the cultural center of Poland for over 400 years, beginning with the founding of the Casimir University in 1364. In the late 15th and in the 16th century, the town became a center of printing and of music – including instrument making, composition, and performance. At the university, lectures on music had been compulsory since 1406. The professors were in constant and intensive contact with the universities of Italy and France, and the music and musicians of western Europe had great influence on the development of Polish music.

This group of dances displays some of the charmingly different harmonic and rhythmic traits present in Polish dances and instrumental works of the sixteenth century.

Resonet in laudibus

Johannes Eccard
(1553 – 1611)

The original melody of 'Resonet in laudibus' was included in a collection of medieval songs from several European countries known as *Piae Cantiones*, published in 1585. Interestingly, the collection was compiled and edited by a Swedish Lutheran pastor, and published by a Finnish Catholic.

Resonet in laudibus,
cum jucundis plausibus.
Sion confidelibus
apparuit quem genuit Maria.
sunt impleta quæ prædixit Gabriel.
Eia, eia.
Virgo Deum genuit,
quod divina voluit clementia.
Hodie apparuit in Israel,
Ex Maria virgine est natus rex
Magnum nomen Domini Emanuel
Quod annunciatum est per Gabriel.

*Let praises ring out
and joyful acclaim:
the one whom Mary bore has appeared
to the faithful in Zion.
what Gabriel foretold has been fulfilled.
Eia, eia,
A virgin has given birth to God,
as He wished in His divine mercy.
This day appeared in Israel,
a king, born of the virgin Mary
Great is the name of the Lord, Emanuel,
Who was announced by Gabriel.*

Magnificat Quinti Toni

Johannes Galliculus
(c.1490-c.1550)

Johannes Galliculus was a German composer and theorist, born in Dresden. As with several composers of the era, he took the name Galliculus as the Latin form of his German last name (Hähnel, or little rooster). He was a pupil of Heinrich Isaac and an important early Protestant composer of motets, Masses, and a St. John Passion. The 'Magnificat Quinti Toni' is a canticle in twelve parts with interpolations of melody with German and Latin texts from such songs as 'Resonet in laudibus' and 'In dulci jubilo.' Each verse features the the plainchant as long, sustained tones in one voice surrounded by variations of the familiar German carols in the other voices.