

Cantabile

the Valley's #1, 4, 9th, Textet



CELEBRATING ORIGINS *10th Anniversary Concert!*

a program of sacred and secular music, combining mass movements and the popular tunes they were based on

music by Josquin, Ockeghem, Isaac, Palestrina
and other masters of the Renaissance

Saturday, February 4, 7:30 PM
Wesley United Methodist Church
98 North Maple Street, Hadley

Sunday, February 5, 2:00 PM
Wistariahurst Museum
238 Cabot Street, Holyoke

This concert was made possible by generous donations from the community

Celebrating Origins

Cantabile's Tenth Anniversary Concert

Program

Little snub-nose ~ Kyrie



Petite camusette (<i>Peter</i>)	reconstructed melody
Petite camusette	Josquin des Prez (c. 1450-1521)
Kyrie, from <i>Missa Petite camusette</i>	Marbrianus de Orto (c. 1460-1529)
Petite camusette (<i>recorders</i>)	Anonymous (Ms. Mus. Munich 1516)

Well then, good fellow, away! ~ Gloria



Wohlauf, gut G'sell von hinnen (<i>Diana</i>)		reconstructed melody
Wolauf! gut G'sell, von hinnen	Anonymous (from <i>Frische teutsche Liedlein</i> , T. 2, 1540)	
Wohlauff gut gsell (<i>viols</i>)		Heinrich Isaac (c. 1450-1517)
Gloria, from <i>Missa Wohlauf gesell von hinnen</i>		Isaac

Mass of many songs ~ Credo

Petite camusette (<i>James</i>)	Johannes Ockeghem (c. 1410-1497)
Je ne pourroie plus celer (<i>Peter</i>)	Anonymous (Ms. BnF nouv. acq. 4379)
Patrem omnipotentem, from <i>Missa Plurimorum carminum I</i>	Jacob Obrecht (c. 1457-1505)
Et incarnatus est, from <i>Missa Plurimorum carminum I</i>	Obrecht
Adieu mes amours (<i>David</i>)	Josquin
Et resurrexit, from <i>Missa Plurimorum carminum I</i>	Obrecht
Acordes moy (<i>James</i>)	Antoine Busnoys (c. 1430-1492)
Et trop penser (<i>Diana</i>)	Bosfrin (Josquin?)
Qui cum Patre, from <i>Missa Plurimorum carminum I</i>	Obrecht

Intermission

A thousand regrets ~ Sanctus



Mille regretz (<i>Kayla</i>)	reconstructed melody
Mille regretz	Josquin
Mille regretz (<i>instruments</i>)	Jean de Castro (c. 1540-c. 1600)
Mille regres	Nicolas Gombert (c. 1495-c. 1560)
Sanctus, from <i>Missa Mille regretz</i>	Cristobal de Morales (c. 1500-1553)

The armed man ~ Agnus Dei



L'homme armé	reconstructed melody
Il sera pour vous/L'homme armé	Robert Morton (c. 1430-c. 1479)
Agnus Dei III, from <i>Missa L'homme armé</i>	Guillaume Dufay (1397-1474)
Benedictus, from <i>Missa L'homme armé (winds)</i>	Antoine Brumel (c. 1460-c. 1512)
Agnus Dei III, from <i>Missa L'homme armé super voces musicales</i>	Josquin
Benedictus, from <i>Missa L'homme armé II (viols)</i>	Pierre de la Rue (c. 1452-1518)
Agnus Dei II, from <i>Missa L'homme armé I</i>	Giovanni Pierluigi da Palestrina (c. 1525-1594)

Cantabile

Diana Brewer, Dorie Goldman, James Mead, David Olsson, Peter W. Shea, Kayla Werlin

Guest artists

Douglas Kirk: cornetto, mute cornetto, recorder; Daniel Stillman: dulcian, douçaine, recorder;
Mack Ramsey: sackbut, recorder; Robert Eisenstein, Meg Pash, Laurie Rabut, violas da gamba

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and extra special thanks to former Cantabile member Jack Tozzi for his recording services.

Cantabile is ...

a high school music teacher, a computer programmer for an educational collaborative, a baker of naturally fermented sourdough breads, a cataloger in a large academic library, an engineer specializing in custom-built radar and radiometer systems, and a professional musician and purveyor of Baroque keyboard instruments.

A History of Cantabile

Cantabile is a self-directed vocal ensemble based in the Pioneer Valley that specializes in a cappella performances of vocal chamber music from the European Renaissance of the fifteenth through seventeenth centuries. We have also performed 18th and 20th century music by special invitation. We are pleased to present our tenth anniversary concert with a celebration of musical origins!

Cantabile was the brain-child of **Laura Doughty** and **Catherine Bowers**, neighbors from Wendell, Massachusetts, who formed the group in the summer of 2001. The original members also included **Deborah Greenebaum**, **Kayla Werlin**, **Jeffrey Douma**, **Marc Winer**, **Jack Tozzi** and **Peter Shea**. Following the departure of Debbie and Jeff, Cantabile was joined by **Sudie Marcuse** and **David Olsson** in time for our debut concert in January 2002 at the Wistariahurst Museum in Holyoke, a program of Venetian Renaissance motets and madrigals. In October 2002 we collaborated with actress/reader Doris Abramson and pianist Gregory Hayes in a program of Emily Dickinson songs and readings in Amherst. In November 2002 **James Mead** and **Brian Stoessel** joined the group to fill vacancies in the tenor and bass sections left by the departing Marc Winer and Jack Tozzi.

2003 was a busy year for Cantabile, with ten performances of six different programs, the most memorable being "Love, Shipwrecks and the Virgin Mary," featuring music of the Spanish Renaissance. We also performed Handel selections on the Mohawk Trails Concert series.

In December of 2003, Cathy Bowers was diagnosed with advanced cancer. She died on March 8, 2004. Individually and as a group we were hit hard by this grievous loss of a beloved friend and colleague. When the surviving members of Cantabile re-convened we decided that what Cathy had fervently wished was also what we most deeply needed: to continue to feed our souls and those of our listeners with beautiful music. Our sadness was inextricably mixed with a joyful sense of how we had been blessed by Cathy's inimitable musicianship, talent, warmth, honesty and enthusiasm. In August and September the seven of us presented the music of Josquin des Prez, sung in Cathy's memory, at King's Chapel, Boston and at Pacem in Terris in Warwick, New York. Following these concerts, we invited **Dorie Goldman** to join us in our music making.

In the fall of 2005, Laura Doughty and Brian Stoessel left the group, and we decided to continue Cantabile as a sextet. Our 2006 spring concert "From Venice to Padua" was sung in Holyoke and Northampton, and featured Marenzio's madrigal cycle *Baci soavi e cari* and Adriano Banchieri's musical comedy *Barca di Venetia per Padova (A Boat Ride from Venice to Padua)*.

In the fall of 2006 Sudie Marcuse left the group to complete graduate work at Boston University, and we invited soprano **Deanna Joseph** to join us. The following year, we were joined by an instrumental ensemble in several performances of music by the Italian Jewish composer Salamone Rossi, and sang English madrigals from *The Triumphs of Oriana*. In early 2008 we started developing the program "A Musical Feast" around the theme of food and drink, which we performed in several versions over a span of three years.

Deanna Joseph returned to Eastman School of Music to pursue a doctorate in conducting in the fall of 2008, and we welcomed soprano **Diana Brewer**. In November of that year we performed a program of “Music for Evensong” from the English Renaissance on the Arcadia Players concert series, collaborating with the Arcadia Players Consort of Viols, at Wesley United Methodist Church, Hadley.

We returned to Arcadia Players' concert series in January 2010 with two performances of “Heartaches and Earthquakes” in Longmeadow and Northampton. This program included chansons and motets on love and loss by Binchois, Ockeghem, Josquin and Brumel, and, as the featured work, Brumel's twelve-voice *Missa Et ecce terrae motus* (Earthquake Mass). Joining us were six guest vocalists for the mass, and in the chansons three viola da gambists - Bob Eisenstein, Laurie Rabut and Meg Pash, who are with us again today.

On February 5, 2011 Arcadia Players again presented Cantabile in a program of sacred and secular music on the themes of love and marriage by the great Renaissance composer Orlando di Lasso at Wesley United Methodist Church, Hadley MA. Joining us were four fantastic Renaissance wind players: Douglas Kirk, Mack Ramsey, Eric Schmaltz and Daniel Stillman, three of whom join us again for today’s concert.

Composers whose works we have sung in concert, 2002-2012

Anonymous (8 works)	John Farmer (1 madrigal)	Jacob Obrecht (1 mass mvt.)
Thomas Arne (1 song)	Gaspar Fernandes (3 motets)	Johannes Ockeghem (3 chansons)
J. S. Bach (1 cantata)	Giovanni Ferretti (1 madrigal)	Marbrianus de Orto (1 mass mvt.)
Robert Baksa (3 songs)	Mateo Flecha (1 song, 1 ensalada)	G.P. da Palestrina (1 mass mvt.)
Adriano Banchieri (madrigal opera)	Melchior Franck (2 motets)	Martin Parker (1 ballad)
Samuel Barber (1 choral work)	Andrea Gabrieli (1 motet)	Vincent Persichetti (4 songs)
Adrian Batten (1 anthem)	Giovanni Gabrieli (1 motet)	Andreas de Pevernage (1 chanson)
Vincenzo Bellavere (1 madrigal)	Carlo Gesualdo (3 madrigals)	Peter Philips (1 motet)
John Bennett (1 madrigal)	Orlando Gibbons (2 anthems)	Pérotin (1 motet)
Gilles Binchois (3 chansons)	Nicolas Gombert (2 chansons)	Michael Praetorius (1 canon)
Bosfrin (1 chanson)	Peter de Groot (1 chanson)	Henry Purcell (5 works)
Arnold von Bruck (1 lied)	G.F. Handel (oratorio selections)	Betty Roe (2 duets)
Antoine Brumel (2 songs, 1 mass)	William Hayes (1 round)	Salamone Rossi (22 works)
Antoine Busnoys (1 chanson)	Alfred Heller (4 songs)	Heinrich Schütz (3 madrigals)
William Byrd (2 motets)	Karl Gottlieb Hering (1 round)	William Smith (service music)
Manuel Cardoso (1 motet)	Heinrich Isaac (1 song, 1 mass mvt.)	Dirck Sweelinck (1 lied)
Richard Carlton (1 madrigal)	Clément Janequin (1 chanson)	Jan Sweelinck (4 works)
Elliott Carter (2 choruses)	Josquin des Prez (18 works)	Thomas Tallis (1 motet)
Michael Cavendish (1 madrigal)	George Kirbye (1 madrigal)	Thomas Tomkins (2 anthems)
J. Clemens non Papa (2 chansons)	Orlando di Lasso (20 works)	Juan Vasquez (4 villancicos)
Loyset Compère (1 chanson)	Luca Marenzio (1 madrigal cycle)	Thomas Vautor (1 madrigal)
Aaron Copland (3 songs)	John Merbecke (1 sacred chorus)	Jan Baptist Verrijt (2 duets)
Giovanni Croce (1 madrigal)	Claudio Monteverdi (5 madrigals)	Tomas Luis da Victoria (5 motets)
Emma Lou Diemer (3 choruses)	Cristobal de Morales (1 mass mvt.)	Thomas Weelkes (2 madrigals)
Guillaume Dufay (1 mass mvt.)	Thomas Morley (4 madrigals)	John Wilbye (2 madrigals)
Thomas D’Urfey (1 ballad)	Robert Morton (1 chanson)	Adrian Willaert (6 works)
Juan del Encina (1 villancico)	Robert Muczynski (1 chorus)	

Program notes

by Peter W. Shea

A fundamental feature of much European polyphonic music written between A.D. 1000 and 1600 is the *cantus firmus* (fixed song), a pre-existing melody used as an organizing principle, around which the additional voices of a new work are composed. This was a natural outgrowth of the medieval mindset of deference to authority. Originality was not valued for its own sake, but was considered more appropriate within the context of commentary on pre-existing, time-tested and authoritative works. At first these melodies (originally called *tenors*) were almost exclusively drawn from the venerable Gregorian chant, but gradually the range of sources widened to include folk song and secular courtly song. Many different techniques were developed over the centuries for the use of these melodies in a polyphonic texture, among them extremely long-held notes, repeating rhythmic patterns, verbatim quotes, migration of the tune from voice to voice, multiple *cantus firmi* in a single work, countless variations on imitative and contrapuntal methods, and eventually paraphrases of entire polyphonic works, not just one melody. The works on today's program, all based on secular songs, are a very small sampling from the thousands of such works that survive from the fifteenth and sixteenth centuries.

The inspiration for this concert came to me when my sister sister-in-law sent me, out of the blue, a used CD of music from a Bohemian manuscript of around 1500, which included an anonymous mass based on the French chanson *Petite camusette*. Cantabile had recently sung both Ockeghem's and Josquin's versions of that song on our 2010 "Heartaches and Earthquakes" program. I got to wondering how much other music was out there based on this lovely and distinctive melody. Putting my librarianship skills to good use, I discovered a fair number of pieces, including eight secular works and five complete masses. It occurred to me that taking a single movement from each of those masses would create a complete "composite" mass, and, with the addition of the secular works, a complete concert. I excitedly brought this idea to my singing buddies in Cantabile, who wisely persuaded me that a whole concert based on a single tune was perhaps a bit much. But, they said, how about a composite mass with each of the five sections based on a different popular Renaissance melody? Back to the library!

After much research and consultation we came to the basic outline of today's program – four of the five standard sections of the mass ordinary, each one by a different composer and based on a different tune, with the fifth section taken from a *carminum* or *quodlibet* mass, a genre which featured multiple popular melodies woven together into the musical fabric. Filling out the program would be secular and instrumental versions of the melodies. Starting with hundreds of possible masses, we narrowed the field with certain criteria in mind – secular *cantus firmus*, six voice parts if possible, appropriate ranges for our voices, and musical interest. The most enjoyable part of the process came next. Over the course of several rehearsals we sang through dozens of pieces, choosing mass movements first, then secular versions of the tunes they were based on, until we arrived at today's program.

The opening **Kyrie** section gives pride of place to the tune that started the whole ball rolling – *Petite camusette*. The rollicking sauciness of Josquin's famous six-voice chanson belies its intricate imitative structure – a perfect canon between the middle two voices, accompanied by two other near-perfect canons between the upper two and lower two voices, respectively. Marbrianus de Orto was a close associate of Josquin's. Despite an illustrious career he is far less well-known today than his contemporary. The *Kyrie* of his *Missa Petite camusette* is in three short parts. In the first, only the bass voice has a bit of the chanson melody, a melodic cell of five notes that it repeats obsessively. This bass ostinato continues in similar fashion in the *Christe* while the other voices take up the same motif. The third section swings into a joyful and jaunty triple time but leaves the *cantus firmus* unheard. We don't know who composed the brief, quirky instrumental setting of *Petite* that concludes our opening section.

The **Gloria** section that follows is based on a tune that started out in France as *Coment peult avoir joye* in the mid-1400s, and then traveled to Germany in the 16th century, becoming *Wohlauf gut Gesell von*

hinnen. The anonymous German setting of *Wohlauf* gives a taste of the original French sources – it is very closely modeled on Josquin’s instrumental version of *Coment peult* of a half century earlier. Both our mass movement and instrumental offering are by Heinrich Isaac, another Flemish contemporary of Josquin, who worked at courts throughout Europe, perhaps most notably that of Holy Roman Emperor Maximilian I (1459-1519). While he was in Milan Isaac used *Coment peult* as the *cantus firmus* of a mass for four voices, composed *alternatim* (alternating sections of chant and polyphony). He later made a more luxuriant arrangement, replacing the chant with polyphony, and augmenting the four-voice passages with two additional parts. A German-speaking scribe renamed it *Missa Wohlauf gesell von hinnen*. You may very well recognize the three-voice *Qui tollis* – indeed the viols will have just played an instrumental version of the same music, found without text or attribution in a Viennese manuscript.

The **Credo** is the centerpiece of the program – five well-known chansons of the late 15th century whose tenor lines are quoted entire and verbatim in Obrecht’s tour-de-force of contrapuntal art. The *Et incarnatus est* lacks a recognizable *cantus firmus*, but the opening and closing sections boast two complete melodies each, the second following on the heels of the first. We attempt to make the quotations as clear as possible. Only the tenor lines are sung in the chansons – all other parts are taken by instruments. The same singer then sings the same melody, with appropriate instrumental reinforcement, in the context of Obrecht’s *Credo*. (But isn’t it odd how two more versions of *Petite camusette* found their way onto the program?)

Josquin’s *Mille regretz*, a haunting lament in Phrygian mode that forms the basis of the fourth **Sanctus** section, became known as “the Emperor’s song” due to its reputation as a favorite of Holy Roman Emperor Charles V (1500-1558). Our choice of this melody is due to Diana, who begged us to include a movement of the *Missa Mille regretz* by Morales, a work she fell in love with when she sang it on a concert last April. Both the Morales mass and Gombert’s reworking of Josquin’s chanson add two voices to the original four, resulting in a sumptuous texture of great expressive power. Both works also share links to the Emperor – the original edition of the mass is headed by a woodcut bearing Charles’s coat of arms, and Gombert was employed in the imperial court (he may also have been a student of Josquin). Castro’s tricinium was published in 1591, perhaps as much as a century after Josquin’s original. With its rapid diminutions in the lower parts it reflects the changing musical taste of a later generation.

It is fitting that the fifth and final part of this concert, **Agnus Dei**, is based on the melody that was used as a *cantus firmus* more than any other. We begin with the earliest known setting of the tune, and one of the few extant secular ones, by the English composer Robert Morton. It is a quodlibet, combining *L’homme armé* with another chanson, *Il sera pour vous*. We take the liberty of following the original tune directly with Morton’s chanson in two, three and four parts, successively. *L’homme armé* may have had its beginning as call to arms for crusaders, but it became one for composers as well. Over a span of two centuries more than 40 masses based on this melody, each one paying homage to its predecessors by attempting to outdo them in arcane contrapuntal intricacy and sheer musical invention. The tripartite form of the *Agnus Dei* prayer provides a ready-made frame for a miniature historical survey of three of the finest *L’homme armé* masses, those of Dufay (c. 1460), Josquin (c. 1500) and Palestrina (c. 1570), while between them the instruments provide brief glimpses of similar works by two other great masters, Brumel and de la Rue. In all three *Agnus Dei* movements the *cantus firmus* appears in augmentation (long-held notes). Dufay initially hides the tune by having the tenor part sing it backward, but suddenly it’s the right way around, twice as fast and quite recognizable. Josquin puts it in the soprano line, with the instruction “Clama ne cesses” (Cry without ceasing), meaning to sing without rests, while the lower voices perfectly embody another meaning of those words in a poignant lamentation of the “armed man’s” inevitable legacy. The *L’homme armé* melody is again given to the tenor in Palestrina’s glorious and characteristically mellifluous six-voice *Agnus Dei*, which rises above the conflict in serene majesty.

Texts and translations

Petite camusette

Petite camusette,
A la mort m'avez mis.
Robin et Marion
S'en vont au bois joli,
Ilz s'en vont bras a bras,
Ilz se sont endormis.
Petite camusette,
A la mort m'avez mis.

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Wohlauf, gut G'sell, von hinnen

Wohlauf, gut G'sell, von hinnen!
Meins bleibens ist nimmer hie;
Der Mai der tut uns bringen
Viel Veiel und grünen Klee.
Im Wald da hört man singen
Der kleinen Waldvöglein Gesang,
Sie singen mit heller Stimme
Den ganzen Summer lang.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te. Adoramus te.
Glorificamus te.

Gratias agimus tibi propter magnam gloriam
tuam, Domine Deus, Rex caelestis, Deus Pater
omnipotens. Domine Fili unigenite
Jesu Christe. Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.

Qui sedes ad dextram Patris,
miserere nobis. Quoniam tu solus sanctus.
Tu solus Dominus, tu solus altissimus,
Jesu Christe. Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Little snubnose

Little snubnose,
You have brought me to death's door.
Robin and Marion
Are going to the pretty greenwood,
They are going off arm in arm,
They have fallen asleep.
Little snubnose,
You have brought me to death's door.

Kyrie

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

Well then, good fellow, away

Well then, good fellow, away!
I'll stay here no longer.
May is bringing us
Violets and clover.
In the woods one hears the singing
Of the little forest-birds' song.
They sing with clear voices
The whole summer long.

Gloria

Glory to God on high.
And on earth peace to men of good will.
We praise thee. We bless thee. We adore
thee. We glorify thee.

We give thanks to thee for thy great glory,
O Lord God, heavenly king, God the Father
almighty, O Lord, the only begotten Son,
Jesus Christ. Lord God, Lamb of God,
Son of the Father.

That takest away the sins of the world, have
mercy on us. That takest away the sins of the
world, receive our prayer.

That sittest at the right hand of the Father,
have mercy on us. For thou alone art holy,
Thou alone art the Lord, Thou alone art most
high, Jesus Christ. With the Holy Ghost in the
glory of God the Father. Amen.

Petite camusette

Petite camusette,
A la mort m'avez mis.
Robin et Marion
S'en vont au bois jouer,
Ilz s'en vont bras a bras,
Ilz se sont endormis.
Petite camusette,
A la mort m'avez mis.

Je ne pourroie plus celer

Je ne pourroie plus celer,
Le deul que jay quant regarder,
Me convient souvent sur la dame,
Que je necte
que feu et flame,
Des yeux pour mon cuer alumer.

Credo (Patrem omnipotentem, Et incarnatus)

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum, et ex Patre natum
ante omnia saecula. Deum de Deo, lumen de
lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nostram salute
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Adieu mes amours

Adieu mes amours, a Dieu vous command,
Adieu je vous dy jusquez au printemps
Je suis en souci de quoy je vivray
La raison pour quoy je le vous diray :
Je n'ay plus d'argent, vivray je du vent,
Se l'argent du roy ne vient plus souvent.

Little snubnose

Little snubnose,
You have brought me to death's door.
Robin and Marion
Are going to the greenwood to play,
They are going off arm in arm,
They have fallen asleep.
Little snubnose,
You have brought me to death's door.

I can no longer hide

I can no longer hide
The pain that I have when I behold
The promise made me by the lady,
As much interconnected for me
as fire and flames,
From those eyes as for my heart enflamed.

Credo (Patrem omnipotentem, Et incarnatus)

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ,
Only begotten Son of God, begotten of his
Father before all worlds. God of God, light of
light, very God of very God. Begotten, not
made, being of one substance with the Father:
by whom all things were made. Who for us men
and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary: and was made man.
And was crucified also for us under Pontius
Pilate: suffered, and was buried.

Farewell my loves

Farewell my loves, to God I commend you.
Farewell I say until the spring.
I am worried about what I shall live on.
The reason why? I will tell you:
I have no more money. Shall I live on air,
if the king's money does not come more often?

Credo (Et resurrexit)

Et resurrexit tertia die, secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum Gloria
judicare vivos et mortuos:
Cujus regni non erit finis.

Acordes moy ce que je pense

Acordes moy ce que je pense,
Pour que mon billet n'entendes;
Ou mi propice chose me donnes,
Pour vous declarer la substance.

Et trop penser me font amours

Et trop penser me font amours, dormir ne puis
Si je ne voy mes amours toutes les nuytz.
"Comment parleray je à vous,
fin franc cueur doux?"
"Vous y parlerez assés, mon amy doux.
Vous viendrez à la fenestre à la minuyt;
Quant mon pere dormira, j'ouvriray l'uyt."

Credo (Qui cum Patre)

Qui cum Patre, et Filio simul adoratur, et
conglorificatur: Qui locutus est per Prophetas.
Et unum, sanctum, catholicam et apostolicam
Ecclesiam.

Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.

Mille regretz

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definer.

Credo (Et resurrexit)

And the third day He rose again according to
the scriptures: and ascended into heaven,
and sitteth at the right hand of the Father.
And He shall come again with glory
to judge the living and the dead:
His kingdom shall have no end.

Give me what I am thinking about

Give me what I am thinking about,
Since you don't understand my letter;
Or (to tell you what it's all about)
Give me something that's favorable.

Love makes me think too much

Love makes me think too much, I can't sleep
If I don't see my beloved every night.
"How shall I speak with you,
my fine sweetheart?"
"You'll speak with me enough, my sweet friend.
Come to my window at midnight;
When my father is asleep, I'll open the door."

Credo (Qui cum Patre)

Who with the Father and Son together is
worshipped and glorified: Who spake by the
Prophets. And in one holy catholic and apostolic
church.

I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead, and
the life of the world to come. Amen.

A thousand regrets

A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
it seems to me my days will soon dwindle away.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit
in nomine Domini.

Hosanna in excelsis.

L'homme armé

L'homme armé doibt en doubter.
On a fait partout crier
Que chascun se viegne armer
D'un haubregon de fer.
L'homme armé doibt en doubter.

Il sera pour vous/L'ome arme

Men: L'homme armé doibt en doubter
– à l'assaut!
On a fait partout crier – à l'assaut!
Que chascun se viegne armer – à l'assaut!
D'un haubregon de fer – à l'assaut!
L'homme armé doibt en doubter.

Women: Il sera pour vous conbatu,
Le doubté turcq, Maistre Symon,
Certainement, ce cera mon,
Et de crocq de ache abatu.

En peu de heure l'aresbatu,
Au plaisir dieu quis dira-t-on,
"Vive Symonet le Breton,
Que sur de turcq s'est enbatu!"

Agnus Dei

Agnus Dei qui tollis peccata mundi, miserere
nobis.

Agnus Dei qui tollis peccata mundi, miserere
nobis.

Agnus Dei qui tollis peccata mundi, dona nobis
pacem.

Sanctus

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of thy glory.

Hosanna in the highest.

Blessed is he who cometh
in the name of the Lord.

Hosanna in the highest.

The armed man

The armed man should be feared.
Everywhere it has been proclaimed
That each man shall arm himself
With a coat of iron mail.
The armed man should be feared.

You are going to fight/The armed man

Men: The armed man should be feared
- attack!
Everywhere it has been proclaimed - attack!
That each man shall arm himself - attack!
With a coat of iron mail – attack!
The armed man should be feared.

Women: You are going to fight
The much-vaunted Turk, Sir Simon,
For certain and for sure,
And you'll chop him down with a battleaxe.

You'll have him beaten in no time,
God willing: then people will say,
"Long live Simon the Breton,
Who fell upon the Turk!"

Agnus Dei

Lamb of God, that taketh away the sins of the
world, have mercy upon us.

Lamb of God, that taketh away the sins of the
world, have mercy upon us.

Lamb of God, that taketh away the sins of the
world, grant us Thy peace.

Guest artist biographies

Robert Eisenstein is a founding member and program director of the Folger Consort, early music ensemble in residence at the Folger Shakespeare Library in Washington, D.C. Recent Consort projects include a new CD, *A New Song*, commemorating the 400th anniversary of the King James Bible, and concerts with Piffaro and Anonymous 4. He is also the director of the Five College Early Music Program, where he teaches music history, performs regularly on viola da gamba, violin, and medieval fiddle, and coordinates and directs student performances. He is an active participant in Five College Medieval Studies, and recently served as Music Director for two Five College Opera Project productions. He particularly enjoys teaching a course at Mount Holyoke College called *Fun with Music and Technology*.

Douglas Kirk studied musicology at The University of Texas at Austin and McGill University (Montreal, Canada), and early music performance practice at the Royal Conservatorium of Music in The Hague, Holland. He is a well-known cornettist and shawm player, who has concertized widely throughout the Americas and Europe and can be heard on numerous recordings of 17th century Venetian, Spanish, and German music with professional ensembles from London, England, Boston, and Montreal. Dr. Kirk directed early music performance projects at The University of Texas and McGill University for many years, as well as teaching cornetto and other early wind instruments at those institutions and also at summer early music festivals in the US, Canada, and Spain.

Meg Pash holds degrees in both vocal and early music performance from New England Conservatory, where she subsequently joined the faculty as the Collegium Director, and instructor in performance practice and renaissance dance. Ms. Pash was a founding member of Boston Renaissance Ensemble with whom she received the Noah Greenberg Award in 1985. After leaving the conservatory her path led to jazz, world music and folk in addition to her work in early music. She currently performs with Circa 1600, teaches in the Palmer Public Schools, and is a member of the Five College Early Music Program faculty.

Laurie Rabut thoroughly enjoys playing Renaissance, Baroque and Classical repertoire on period string instruments at every opportunity! It has been her passion ever since a viol appeared in her life in 1979. Laurie has played renaissance, baroque and classical violin and viola, and various sizes of viols with many orchestras and ensembles in New York and New England including Arcadia Players. She also has a passion for singing Renaissance music and especially enjoys instrumental collaborations with singers. After receiving her formal music training at Boston University, Laurie studied performance practice at the Baroque Performance Institute at Oberlin and with John Hsu at Cornell. She teaches strings in the Amherst Schools by day and occasionally coaches ensembles for the Five College Early Music Program.

Mack Ramsey has been a life-long specialist in the performance of repertoires of the 15th to the 17th centuries. Playing sackbut, recorder and Renaissance flute, he has been especially fascinated with the role of court and cathedral wind bands of the 16th century and the special skills and performance practices that help us interpret this music. He is a member of the Boston Shawm and Sackbut Ensemble and Dark Horse Consort and has often performed with other bands, such as Piffaro, Concerto Palatino and The Whole Noyse. Mr. Ramsey also performs in larger ensembles, including Green Mountain Project, Tafelmusik, The Toronto Consort, Boston Baroque and Clarion Society Orchestra.

Daniel Stillman. As a player of a wide variety of medieval and Renaissance wind instruments, Dan has toured extensively with the Boston Shawm & Sackbut Ensemble, Boston Camerata and Waverly Consort, and has performed and recorded with such groups as the Gabrieli Players, Taverner Players, Oltremontano, Folger Consort, Les Sonneurs, and the avant-garde rock ensemble Roger Miller's Exquisite Corpse. He is a member of the trombone section of Boston Baroque, and has played with other period-instrument orchestras throughout the U. S. Dan has taught at Wellesley College, Tufts University, the Five College Early Music Program and Longy School of Music, as well as at numerous summer workshops. He can be heard on some two dozen recordings of 13th-20th century music.