

Welcome Gule



Medieval music for the Christmas Season

performed by

CANCIONERO

Anne Purnell – voice, recorders, hurdy-gurdy, percussion

Anthony Purnell – voice, bagpipes, strings

Helen Johnson – voice, rebec, percussion

Emily Mason – voice, recorder, percussion

Tonbridge Decorative and Fine Arts Society

Wednesday 12th December 2007

Veni, veni Emmanuel

13th century French Franciscan processional

This is the familiar Advent hymn “O come, o come Emmanuel”. The text is known to date from the 13th century and the tune probably does as well although the earliest written version dates from the 15th century.

Branle de l’Official

16th century French dance

The earliest printed source of this tune is Arbeau’s dance manual of 1588 but the tune may well be considerably older. The familiar Christmas words only date from late Victorian times.

THE ANNUNCIATION

Angelus ad Virginem

14th century French Franciscan song

In the Miller’s Tale Chaucer describes Nicholas, the young student, playing the Psaltery and singing this song. The song was very popular and survives in several versions and was translated into English as “Gabriel, fram Heven-King Sent to the Maide sweete.”

Cuncti simus concanentes

Laudamus virginem

14th century songs from the Llibre Vermell

The Llibre Vermell was compiled at the monastery of Montserrat to provide suitable songs and dances for pilgrims to sing while waiting to visit the shrine of the Black Madonna. “Let us all sing together: Hail Mary” “Let us praise the Virgin mother of Jesus”

Nova, nova

15th century, English

This song known from a 15th century manuscript seeks to link Mary and Eve through the Latin greeting of Gabriel; Hail Mary – Ave Maria. “News! News! Ave is made from Eva”

THEOLOGICAL RESPONSES

Verbum patris humanatur

13th century English

“The Word of the Father is made man, when a maiden is greeted; she, being greeted, conceives without knowledge of a man. Ey! ey! eya! new joys! God made man is given to us; this gift is shown to us while peace on earth is announced with glory in the heavens.”

Salva nos stella maris

13th century Anglo-Norman

This song was to be sung while performing a round dance. The words compare the mystery of the virgin birth with feeding on manna from heaven.

INCARNATION

Sussex Carol

English traditional

Many traditional carols are very difficult to date. Folk tunes belong to an aural tradition and often exist for several centuries before being notated. The text of this carol dates from the 17th century but the tune is probably older.

In dulci jubilo
13th century German

The earliest written source for this German carol dates from about 1400. The original words are a mixture of Latin and German. It has stayed popular ever since and there are many settings dating from the Renaissance and Baroque eras including the Swedish *Piae Cantiones* of 1582.

Edi be thu heven-queene
13th century English

“Edi be thu, heven-queene” – “Blessed be you O heavenly queen” – was written in the late 13th century at the Augustinian Priory of Llanthony in Gloucestershire. It was written for two voices or a voice and an instrument.

Gaudete
15th century Bohemian

“Rejoice, rejoice, Christ is born of the Virgin Mary”. This carol dates from 1420 and became well known throughout Europe after being included in the *Piae Cantiones*.

There is no rose
15th century English

This carol comes from an early 15th century manuscript in the library of Trinity College, Cambridge. The words were also set by Benjamin Britten in his “Ceremony of Carols”.

THE SHEPHERDS
Quem pastores laudavere
14th century German

“Shepherds sang their praises, summoned by angels. Kings brought gold, frankincense and myrrh. Let’s join together with Mary in songs of praise, honour and glory”. This 14th century carol has enjoyed constant popularity and was arranged by several leading Renaissance composers.

Les anges dans nos campagnes
French traditional

This is a *noël* tune which probably originated in Lorraine in the 16th or 17th century. It acquired words in the 1840’s and was subsequently translated into English first as “The angels we have heard on high” and later as “Angels from the realms of glory”.

THE MAGI
Orientis partibus
12th century French

In Beauvais this song accompanied a street procession celebrating the arrival of the kings. The events are related through the eyes of the ass which was, according to tradition, present in the stable.

Marcho di Rei
Provençal traditional

This “march of the kings” is a traditional Farandole dance tune from Provence and owes much of its popularity to its use by Bizet in his music for Alphonse Daudet’s play “The Girl from Arles”. Like Bizet we include snatches of a second Farandole – “Danso di Chivau Frus” – “The dance of the lively horses

THE INNOCENTS

Coventry Carol

16th century English

The Coventry Carol comes from a cycle of mystery plays dating back to 1392. It is not included in a script dating from 1534 but had definitely been added by 1591.

Puer nobis nascitur

14th century German

“Unto us a boy is born, the Ruler of the Angels; The Lord of Lords lives in this world.” It dates back to the mid 14th century and remained popular and appeared in the *Piae Cantiones*.

THEOLOGICAL RESPONSES

Down in yon forest

English traditional

This carol dates back to the early 16th century and weaves elements of the Holy Grail legends with the nativity.

Personent hodie

14th century German

“Let children’s voices resound today, merrily praising him who has been brought forth from a virgin’s womb. He was born into the world, wrapped in swaddling clothes and placed in the manger in a cattle shed, the Lord of the heavens. Three wise men appeared following a star; they worshipped him, offering him gold, frankincense and myrrh. Let all the clerics, and likewise boys, sing like the angels: Glory to God in the highest!”
This is another 14th century German carol which has enjoyed enduring popularity and appeared in the *Piae Cantiones*.



CANCIONERO

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Cancionero perform music from the Middle Ages and early Renaissance with an emphasis on the troubadour and Spanish repertoire but also music from the Tudor court. Programmes are available with from 2 to 5 performers. Performances in period costume at Penshurst Place and Tudor workshops for schools have been a regular feature.

The group have performed on BBC Radio 4’s programme “Open Country” and on Radio Kent.

Instruments featured in this concert: *Soprano Recorders* by John Hanchet (Germany), Phil Bleazey (Nottingham) and Mollenhauer (Germany), *Alto Recorders* by Moeck (Germany) and Mollenhauer (Germany), *Bagpipe* by Wolfgang Paukstatt (Germany), *Rebec* by NRI (Manchester), *Hurdy-Gurdy* by Martin Turner (Norwich), *Oud* from Gamil Georges (Cairo), *Saz* by Bagdat Sazevi (Izmir, Turkey), *Lyre, Psaltery, Crwth, and Dulcimer* by Anthony Purnell (Kent), and percussion collected from a variety of sources.