

GLASGOW

MADRIGIRLS



MUSIC & READINGS



FOR ADVENT 2024

FROM AROUND THE BRITISH ISLES

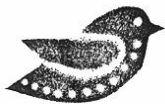


SUNDAY 1 DECEMBER, 6PM & 8PM

GLASGOW UNI MEMORIAL CHAPEL

£6.50 (INCLUDES DONATION TO SHELTER)

TICKETS: MADRIGIRLS.ORG.UK



Welcome to Madrigirls' annual concert of music and readings for Advent.

Our programme tonight celebrates the music and poetry of the British Isles. Each piece of music we are going to sing, and each reading or poet, has links to a different town or area. We have a Cornish wassail, a Hebridean lullaby, music from medieval Cheshire and 17th century Fife and traditional Welsh Plygain. Our readings likewise hail from all corners of the UK, from 15th century Norfolk via the court of Charles I at Whitehall to 20th century Ireland and Lancashire.

In keeping with this patchwork of words and music, our poster for tonight's concert, and the cover of this programme, is made up of many different prints created by several of our members – the result of a very happy afternoon of crafting! You'll also see some of the prints projected behind us as we sing tonight.

We hope you enjoy being part of our concert this year, and that it gives you a chance to reflect on what the season and time of year means to you, whatever your beliefs.

Katy & Catriona



Welcome Rev Roz Lawson, University of Glasgow Assistant Chaplain (6pm)
Rev Scott Blythe, University of Glasgow Chaplain (8pm)

Caedmon's Hymn

Music: Stef Connor

Words: from St Bede's *Ecclesiastical History of the English People* (c.731)
ed. Stef Conner (trans. Craig Williamson)

According to the 8th-century historian Bede, this, the oldest known poem in the English language, came to Northumbrian cowherd Cædmon in a divine dream, even though he couldn't sing or play music. In Bede's narrative, Cædmon sang the song to various people, including the Abbess Hilda at Whitby, who were moved by its quality, and thereafter, it became widely known. No musical notation has survived but this reimagining is a 'creative guess' by Dr Stef Connor, using the closest possible musical sources and some archaeological evidence. In her words, 'imagination meets musicology!'. Find out more at stefconnor.com.

*Nū scylun herġan beofonrīces Weard,
meotodes meabte ond his mōdġebanc,
weorc Wuldorfædur,
swā hē wundra ġebwæs,
ēce Drihten, ōr onstealde.
Hē ærest scōp eorðan bearnum
beofon tō hrōfe,
hāleġ Scyppend.
Ðā middanġeard monncynnes Weard,
ēce Drihten, aſter tēode
firum foldan. Frēa ælmehtig*

Now let us praise the Creator and Guardian
Of the heavenly kingdom, his power
and purpose,
His mind and might, his wondrous works.
He shaped each miraculous beginning,
Each living creature, each earthly kind.
He first made for the children of men
Heaven as a roof. Then our holy Shaper
Crafted middle-earth, a home for mankind:
Our God and Guardian watching over us—
Eternal, almighty—our Lord and King.

Reading 1 That the Earth Rose Out of a Vast Basin of Electric Sea
Anthony Burgess (1917-1993), born and raised in Manchester and Lancashire

This is the Truth Sent From Above

Music: Trad. English **Words:** *A Good Christmas Box* (1847)

Sung by: Catriona Downie & Katy Lavinia Cooper **Accordion:** Daisy Abbott

The text of this carol is selected from the sixteen verses given in *A Good Christmas Box*; an influential chapbook that contained 58 carols published by Walters of Dudley. The tune was collected by Ralph Vaughan Williams from Mr W. Jenkins of King's Pyon, Herefordshire, as published in the *Journal of the Folk-song Society*, vol. 4, no.17 in 1913.

1. This is the truth sent from above,
The truth of God, the God of love;
Therefore don't turn me from your door,
But hearken all, both rich and poor.

2. The first thing that I do relate,
That God at first did man create.
The next thing, which to you I tell,
Woman was made with him to dwell.

3. Then after that, 'twas God's own choice
To place them both in Paradise,
There to remain from evil free
Except they ate of such a tree.

4. Thus we were heirs to endless woes,
Till God the Lord did interpose,
And so a promise soon did run
That He'd redeem us by His Son.

5. And at this season of the year,
Our blest Redeemer did appear,
And here did live, and here did preach,
And many thousands He did teach.

6. Go preach the Gospel new, He said,
To all the nations that are made!
And he that does believe in me,
From all his sins I'll set him free.

Reading 2 Adam lay ibounden

Anon. 15th century English, from a manuscript believed to have belonged to a wandering minstrel (BL Sloane MS 2593, ff. 10v–11). Recent analysis of the dialect suggests the text originates from Norfolk.

Old Mother Eve

Music & words: Trad./?Ruth Tongue (1898–1981) arr. Katy Lavinia Cooper

Solo: Anna Crawford

The Wassail Song

Music & words: Trad. English arr. Ralph Dunstan (1857–1953)

Solos: Kirsty Oates, Helen Beaumont & Keziah Lewis

Two songs about apples! The first comes from Ruth Tongue, a British storyteller and writer based in Somerset who published several collections of folklore and songs in the mid-twentieth century including *The Chime Child* (1968), which includes this subversive retelling of the story of Adam and Eve, attributed to a William Webber of Taunton in 1906. The authenticity of Tongue's material has been called into question, and critics have suggested she fabricated some of her material. Nevertheless, the voice is distinctive and her stories colourful and memorable. By contrast, we know this version of 'The Wassail Song' was collected in 1912, from a Mr Willaim Dunstan of Carnon Downs near Truro. Apple tree wassails are traditionally sung to waken trees from their winter slumber and ensure a good harvest.

1. The apple tree stood in the garden
Its blossoms as white as the snow, the snow,
And there in the cool of the evening,
Our dear Lord God He did go, He did go.

*Refrain: But Old Mother Eve she liked apples
And Adam he liked 'em too,
He liked 'em too, he liked 'em too.*

2. The Serpent he hid in the garden
A-twined about the tree, the tree.
“Yew never did eat of such wonderful meat
And so honey sweet,” said he, he, he, he.
But Old Mother Eve etc.

3. They turned 'em both out of the garden,
Shut out with a fiery key, key, key,
But Old Man Adam he rolled up his sleeves
And planted an apple tree, tree, tree.
But Old Mother Eve etc.

4. There are apple trees down in the garden
There are orchards in valley below, below,
In autumn and spring the apple is king
And we bless it wherever we go, go, go.
But Old Mother Eve etc.



1. O Mistress, at your door our wassail begins,
Pray open the door, and let us come in,
*With our wassail, wassail, wassail, wassail,
And joy come to our jolly wassail!*

2. O Mistress, at your door we kindly salute,
For it is an old custom you cannot dispute.
With our wassail etc.

3. I wish you a blessing, and a long time to live,
Because you're so free and so willing to give
With our wassail etc.

4. I hope that your apples will prosper and grow,
That you may have cider and a plenty to bestow.
With our wassail etc.

Reading 3 There is a Flower Sprung From a Tree

John Audelay (d. c.1426), English priest and poet from Haughmond Abbey, Shropshire
(Bodleian MS Douce 302, trans. Eleanor Parker)

Of These Four Letters Sing Will I

Music: Melody of *Johnny Faa*, or *Gipsy Laddie*, arr. Charles Wood (1866–1926) for
The Cowley Carol Book, adapted/extended by Katy Lavinia Cooper

Words: George Ratcliffe Woodward (1848–1934)

The Cowley Carol Book, published in various editions between 1901 and 1927, takes its name from the Parish of St John in Cowley, Oxfordshire, for which the collection was commissioned. The church is also known for being the home of the Society of St John the Evangelist, also known as the ‘Cowley Fathers’, the first stable religious community of men to be established in the Anglican Communion since the English Reformation. This macaronic carol was written for inclusion in the original edition in 1919 and has a Scottish melody with a text by George Ratcliffe Woodward, the original editor of the collection.

1. Of these four letters sing will I
In dulci melodia (In sweet melody)
Of M and A and R and Y,
De Virgine Maria. (Of the Virgin Mary)
For Mother of th' Incarnate Word,
Virginitatis via, (The way of virginity)
Of women none may be preferr'd
Beata prae Maria. (Blessed is Mary)

2. An Angel, and of high degree
Celesti in hierarchia, (In the heavenly hierarchy)
Came down to greet this Maiden free,
Dicens, 'Ave Maria! (Saying 'Hail Mary!)
Fear not; bedew'd with heav'nly shower
O virga, virgo pia, (O yirgin, pious virgin)
Thy bloom shall be th'immortal Flower:
Ne timeas, Maria.' (Do not be afraid, Mary)

Reading 4 Annunciation

John O'Donohue (1956–2008), Irish poet, priest and philosopher originally from County Clare.

The Birds in Song Now Singeth

Music: 'Den Bortkomne Sauen', trad Norwegian, arr. Katy Lavinia Cooper

Words: English thirteenth century (MS Cambridge, Trinity College B.14.39), trans. and adapted by Catriona Downie

The text for this piece comes from a manuscript long-held at Trinity College in Cambridge containing English poetry from the thirteenth century. The music is a folk song from Norway, the title of which translates as 'The Lost Sheep', and best known for featuring over the opening credits of the 1996 Coen Brothers film *Fargo* and as the theme tune for the long-running BBC R4 drama *Pilgrim*.

1. The birds in song now singeth
And maketh herë bliss
The grass it springeth new
And branches bring forth leaf;
Of one I willën sing
O that is makëles,
The king of allë kings
His moder he her ches.

3. O Gabriel her grettë
And saiden 'Ave,
Maria full of grace,
Our lord be with thee aye,
The fruit of thinë womb
O blessed may it be.
For thou shalt be with childë,
Forsooth I say it thee.'

2. She is withouten sinnë
And ere withouten wrong
She comes of kingës kin
Of Jessës branches long,
The lordë of mankind
Of her was he born
To bring us out of sinnë,
That else we were forlorn.

4. O blessed be that childë
And blessed the moder too,
And blessed the swetë breast
That suckled him al new
And blessed be the time
That such a child was born,
That freed al men from sinnë
That ever was forlorn.

Reading 5 The First Miracle of Christ

Trad. Gaelic, Benbecula, from *Carmina Gadelica*, collected by Alexander Carmichael (1832–1912)

The Sang o the Blissit Virgin

Music: Jhone Angus (c.1515–1596), set by Katy Lavinia Cooper

Words: Scottish Psalter (1566)

Before the Scottish Reformation in 1560, Jhone Angus had been a Benedictine monk, with responsibility for ‘ensuring a high standard of music for the complex Latin-rite services at Dunfermline Abbey, one of the wealthiest and most important religious houses in the country. Nothing whatever has survived of Dunfermline's repertory of music for the old Church. What we do have, however, are fourteen very beautiful settings of Protestant metrical texts, which Angus composed in the mid-1560s, for the worship of the new Kirk’. From Jamie Reid Baxter’s, *Jhone Angus: Monk of Dunfermline & Scottish Reformation Music* (2011)

My soul does magnifie the Lord, my spirit evermore
Rejoiceth in the Lord my God, who is my Saviour.
An why? Because he did regard, and gave respect unto
The base estate of his Handmaid, and let the mighty go.

For now behold all nations, and generations all,
From this time forth for evermore shall me right blessed call.
Because hee hath me magnified, who is the Lord of might:
Whose name be ever sanctified, and praised day and night.

And calling to remembrance his mercies every deale,
Hath holpen us assistantly, his servant Israel.
According to his promise made to Abraham before,
And to his seed successively to stand for evermore.

Reading 6 I am Joseph

UA Fanthorpe (1929–2009), teacher of English at Cheltenham Ladies College, Gloucestershire

Sussex Mummers Carol

Music & words: Trad. English (Roud 1066), arr. Madrigals

Accordion: Daisy Abbott **Violin:** Maria Weronika Turowska **Chamber organ:** Allan Wright

This carol was collected by Lucy Broadwood and published in 1908 in *English Traditional Songs and Carols*. Broadwood explains that this ‘very beautiful carol was sung several years in succession by Christmas Mummers, also called in Sussex ‘Tipteers’ or ‘Tipteerers’, a name still unexplained in our dialect dictionaries. It was noted in 1880 and 1881, after which the Mummers ceased to act in the neighbourhood of Horsham. They clustered together, wooden swords in hand, at the close of their play *St George and the Turk*, and sang, wholly unconscious of the contrast between the solemnity of the carol and the grotesqueness of their appearance, for they wore dresses of coloured calico, and old ‘chimney-pot’ hats, heavily trimmed with shreds of ribbon, gaudy paper fringes and odd ornaments.’ The first and last verses are taken from the Sussex Mummers Carol, with verses 2–6 from ‘When Righteous Joseph Wedded Was’ from *Ancient Christmas Carols* (1823) by Davies Gilbert.

1. When righteous Joseph wedded was
Unto a virtuous maid;
A glorious angel from Heaven came
Unto that virtuous maid.

3. Oh Joseph he to shun the shame,
He thought her to forsake,
But then God's angel in a dream
His mind did undertake.

5. So Mary and her husband kind
Together did remain,
Until the time of Jesus' birth,
As Scriptures doth make plain.

2. Then to her husband she did go
Old Joseph meek and mild,
Who thought it strange his wife should be
Untouch'd and yet with child.

4. Fear not, just Joseph, this thy wife
Is still a spotless maid;
And no consent of sin, said he,
Against her can be laid.

6. Sing praises all, both young and old,
To him that wrought such things;
And all without the means of man,
Sent us the King of Kings.

7. God bless your house, your children too,
Your cattle and your store;
The Lord increase you day by day,
And send you more and more.

Reading 7 The Oxen

Thomas Hardy (1840–1948), longtime resident of Dorset

Toll Requiem

Music: Jessica Curry (b.1973)

Words: George Mackay Brown (1921–1996)

Violin: Maria Weronika Turowska **Chamber organ:** Allan Wright

Jessica Curry is an internationally acclaimed English composer, radio presenter and former co-head of the British video game development studio The Chinese Room. She won a BAFTA award in 2016 for her score for the video game *Everybody's Gone to the Rapture*. This setting of celebrated Orcadian poet George Mackay Brown's words was commissioned by Madrigals in 2016.

'Toll requiem', said sun to earth,
As the grass got thin.
The star-wheel went, all nails and thorns,
Over mill and kirk and inn.
The old sun died. The widowed earth
Tolled a black bell.
'Our King will return', said root to bone,
To the skeleton tree on the hill.
At midnight, an ox and an ass,
Between lantern and star
Cried, Gloria...Lux in tenebris...
In a wintered byre.

Reading 8 What Sweeter Music

Robert Herrick (1591–1674), originally entitled ‘A Christmas Carol sung to the King [Charles I] in the Presence at White-Hall’

Qui Creavit Celum (Song of the Nuns of Chester)

Music & words: Thirteenth/fourteenth century? (Huntington Library MS)

Solos: Moira McKenzie, Frances Hume, Emma Kerr & Phoebe Warren

Once described as ‘a lullaby, in which the nuns of St Mary’s gave vent to their womanly instincts’ by the (male!) editors of *The Oxford Book of Carols* (1928), this beautiful song is found in an early fifteenth-century manuscript associated with St Mary’s, Chester; a nunnery of which nothing now survives. The lullaby is thought to have been used in the fifteenth century Chester Mystery Plays.

- | | |
|---|---|
| 1. He who made the starry skies, <i>Lully, lully, lu</i>
Sleeping in a manger lies, <i>By-by, by-by, by</i>
Ruler of the centuries. <i>Lully, lully, lu</i> | 2. Oxen lowing, stand around, <i>Lully etc.</i>
In the stall no other sound, <i>By-by etc.</i>
Mars the peace by Mary found. <i>Lully etc.</i> |
| 3. On his mother's breast he lies, <i>Lully etc.</i>
She will kiss him if he cries, <i>By-by etc.</i>
Ruler of the earth and skies. <i>Lully etc.</i> | 4. Mother, pray thy sweet childing, <i>Lully etc.</i>
Us eternal joys to bring, <i>By-by etc.</i>
That his praises we may sing! <i>Lully etc.</i> |

Christ Child’s Lullaby

Music: *Taladh Chriosda*, trad Hebrides, arr. Katy Lavinia Cooper

Words: Ranald Rankin (d.1863), translation as sung by Cathal McConnell

Perhaps the best known of all Gaelic lullabies, ‘the words of this ‘memento or ‘*cuimbneachan*’ were written by the Rev. Ranald Rankin, C.C., and given by him to the children of his congregation at Moidart, when he was parting with them for Australia in 1855...’ (*Translations of the Gaelic Society of Inverness*, Volume 15, 1888–89). The hymn’s original melody was called ‘Cumha Mhic Àrois’ and was written down by Father Allan MacDonald in the late 1890s, and later by Margaret Fay Shaw in *Folksongs and Folklore of South Uist* in 1955.

- | | |
|---|--|
| 1. My love and tender one are you
My sweet and lovely son are you
You are my love and darling you
Unworthy, I of you | 2. Your mild and gentle eyes proclaim
The loving heart with which you came
A tiny tender hapless bairn
With boundless grace of face |
| 3. King of Kings, most holy one
God the Son, eternal one
You are my god and helpless son
High ruler of mankind | 4. <i>Haleluia, haleluia,</i>
<i>haleluia, haleluia.</i> |

Reading 9 Ring Out, Wild Bells

Alfred Lord Tennyson (1809–1892), born and educated in Lincolnshire

Teg Wawriodd

Trad. Welsh Plygain carol
v. 2-3 adapted Catriona Downie

Plygain is a Welsh Christmas service which traditionally takes place early on Christmas morning. Possibly from the Latin *pullicantio*, meaning 'when the cock crows at dawn', the service is thought to have been created to replace the pre-Reformation Midnight Mass. Plygain carols were a common feature of Welsh protestant worship from the 17th century until the mid-19th century and the tradition continues to this day.

1. *Teg wawriodd bore-ddydd na
welnyd ei ail
Er cread y byd na thynyniad
yr haul:
Bore gwaith a gofir yn
gynnes ar gân,
Pan fo haul yn duo a
daear ar dân.*

1. Fairly dawned a morning unlike any before,
since the world was made
Or the sun first shone.
A morning's work,
Warmly remembered in song,
When the sun turns dark
And the earth
Is set aflame.

2. We look all around – who might raise such a sight?
The sun, moon and stars, the earth smiling bright?
Through the void they roared, and raged at His word,
While on Mary's bosom, He slumbers undisturbed

3. In great celebration and joyful always,
We praise our redeemer, we shout his praise!
Sing we loud 'Hosanna', til echoes the sky,
We give him all glory, and praise Him for aye.

Gaudete!

Music & words: *Piae Cantiones*, compiled by Jaakko Finne (c.1540–1588)

Additional arr. Katy Lavinia Cooper (verse), Michael Neaum (descant)

Solos: Moira McKenzie, Phoebe Warren, Anna Crawford, Kirsty Oates & Phoebe Warren

Descant: Catriona Downie & Sophie Rintoul

Drum: Allan Wright

This Latin song is found in *Piae Cantiones*, a collection of Finnish and Swedish sacred songs first published in the 1580s. Jaakko Finne was a member of the clergy at the cathedral school at Åbo (now Turku) and it seems likely that the collection he compiled for his *Piae Cantiones* contains the medieval repertory of that school.

*Gaudete, gaudete! Christus est natus
Ex Maria Virgine, Gaudete!*

Rejoice, Rejoice! Christ is born,
Of the Virgin Mary. Rejoice!

*Tempus adest gratiae, hoc quod optabamus;
Carmina laetitiae, devote reddamus*

It is now the time of grace, that we have desired;
Let us sing songs of joy, let us give devotion.

*Deus homo factus est, natura mirante;
Mundus renovatus est, a Christo regnante.*

God was made man, and nature marvels;
The world was renewed by the reigning Christ.

*Ezechielis porta, clausa pertransitur;
Unde Lux est orta, salus invenitur*

The closed gate of Ezechiel has been passed through;
from where the light rises, Salvation is found.

*Ergo nostra contio, psallat iam in lustro;
Benedicat Domino, salus Regi nostro*

Therefore let our preaching now sing in brightness; Let it
bless the Lord, greetings to our King.



As well as fundraising for Madrigirls' own activities, we are proud to support the homelessness charity Shelter tonight. Their work is always vital but particularly at this time of year, so thank you for supporting them by buying a ticket. If you would like to give more you can give online at scotland.shelter.org.uk

Madrigirls 2024

Conductor: Katy Lavinia Cooper

Co-directors: Catriona Downie & Katy Lavinia Cooper

Daisy Abbott, Cailene Barone, Helen Beaumont, Rebecca Bell, Katrina Black, Emilie Boyd, Madeleine Busby, Anna Crawford, Catriona Downie, Marie Driver, Ruby Hirsch, Frances Hume, Claire Johnston, Emma Kerr, Luca Kozma, Keziah Lewis, Olivia Llewellyn, Ilakya Mathialagan, Imogen Marsh, Moira McKenzie, Lindsay McIntyre, Sarah Mills, Naomi Mitchell, Rhian Nicholas, Amanda Nizich, Kirsty Oates, Vyv Perry, Alexandra Renfrew, Sophie Rintoul, Karen Rowney, Rachel Rutherford, Jennie Scammell, Louise Thomas, Jo Tucker, Megan Walker, Cameron Ward, Phoebe Warren & Fiona Webber

Madriguys: Harry Campbell, Edward Marshall, Alasdair Robertson, Kenneth Tay & Allan Wright.

With many thanks to: our readers – Helen Beaumont, Katrina Black, Graham Caie, Harry Campbell, Katy Cooper, Jennie Green, Carolyn Hutchinson, Lindsay McIntyre & Jennie Scammell; Warwick Edwards for the loan of the instruments; Scott Blyth and Roz Lawson, Joan Keenan and the University of Glasgow Chaplaincy; Maria Weronika Turowska; our front of house team and all our candle lighters, stewards and firewatchers.

madrigirls.org.uk

Tack Together

Madrigirls celebrated 20 years in 2021 and as part of our anniversary year we commissioned three new pieces from composer Emily Hall.

This project has become a real celebration of the very varied talents of Madrigirls! Each piece has lyrics written by members of the group, recorded in three beautiful films by Jennie Scammell. You can watch them all now and find out more about the project on our website.

As part of the filming, Catriona Downie created an original linocut to reflect elements of each lyric – then printed by Rhian Nicholas of thepassengerpress.com (please go and check out her website - she sells lovely things!)

You can buy limited edition prints tonight, as well as sets of cards. Look out for them as you leave!



