

Texas Early Music Project

Daniel Johnson, Artistic Director

Joyous Noël

PROGRAM

Hodie Christus natus est ~ Giovanni Gabrieli, c.1554-1612

Double choir

MEDIEVAL CATALONIA, PRAGUE, & ENGLAND

Polorum regina ~ Anonymous, 13th & 14th centuries, *Llibre vermell*, The Monastery of Montserrat

Women Singers

In natali Domini ~ *Codex Specialnik*, Czechoslovakia, c.1500

Singers

Lullay, lullay: Als I lay on Yoolis night ~ Anonymous, 14th c., Cambridge University MS
Poem by John Grimestone, 1372: National Library of Scotland; arr. D. Johnson (2011, 2013)

Claire Daniels & Jenny Houghton, soloists

TRADITIONAL IRELAND & SCOTLAND

Ye sons of men, with me rejoice ~ Ireland, traditional, 18th century; arr. D. Johnson (2008)

Daniel Johnson & Jeffrey Jones Ragona, soloists

Balooloo, my lammie ~ Scotland, traditional; 17th century; arr. D. Johnson (2007)

Stephanie Prewitt, soloist

THE SHEPHERDS: RENAISSANCE SPAIN & CATALONIA

Quem vidistis pastores ~ Tomás Luis de Victoria, c.1548-c.1611; Venice: apud filios Antonii Gardani, 1572

Choir

Riu, riu, chiu ~ attributed to Mateo Flecha, c.1481-1553; *Villancicos de diversos autores*, 1556

Thann Scoggin, soloist

E la don, don Verges Maria ~ attributed to Mateo Flecha, *Villancicos de diversos autores*, 1556

Cameron Beauchamp, soloist

Ensalada: El fuego (excerpt) ~ Mateo Flecha

All

INTERMISSION

FLANDERS ~ CHRISTMAS SONGS

O salich heylich Bethlehem ~ Guilielmus Messaus (1589-1640); *Cantiones natalitiae*, 1629; divisions by
Jacob van Eyck (c.1589-1657); arr. D. Johnson (2012)

Claire Daniels, Jeffrey Jones-Ragona, & David Lopez, soloists

TRADITIONAL FRANCE & SCOTLAND

Berger, secoue ton sommeil profond! ~ France, traditional, 18th c. text, arr. D. Johnson, 2013

Daniel Johnson, soloist

Mary's Lullaby (*Mairi bhan og*) ~ Scotland, Anonymous; 17th century; arr. D. Johnson (2007, 2011, 2103)
Instrumental

Noël nouvelet! ~ France, traditional; 17th century; arr. D. Johnson (2008, 2010, 2013)
Claire Daniels & Jenifer Thyssen, soloists

TRADITIONAL IRELAND & SCOTLAND

Tàladh ar Slànaigheir (Lullaby of our Saviour) ~ Scotland, traditional; text by Fr. Ranald Rankin, 1855;
arr. D. Johnson (2013)
Jenifer Thyssen, soloist

Seven rejoices of Mary ~ Ireland, traditional; arr. D. Johnson (2011, 2013)
Cayla Cardiff, Jeffrey Jones-Ragona, David Lopez, & Jenifer Thyssen, soloists

Good people all, this Christmas time (The Wexford Carol) ~ Ireland, traditional; arr. D. Johnson (2010, 2013)
Cayla Cardiff, soloist

AND ON TO THE NEW YEAR IN WALES & ENGLAND

Variations on *Nos Galan* ~ Wales, traditional; early 18th century
Therese Honey, soloist

Carol for St. Stephen's Day ~ Anonymous, *New Christmas Carols*, 1642; arr. D. Johnson (2012)
Cameron Beauchamp, soloist

Blow, blow thou winter wind ~ Anonymous, 16th c.; arr. D. Johnson (2012)
Paul D'Arcy & David Lopez, soloists

The old year now away is fled ~ England, traditional; 16th–18th centuries; Dance versions by John Playford, 1652; arr. D. Johnson (1999, 2008, 2012)
Jenifer Thyssen, soloist

THE PERFORMERS

Special Guest:

Therese Honey, *harps*

Cameron Beauchamp, *bass*
Howard Burkett, *tenor*
Cayla Cardiff, *mezzo-soprano*
Bruce Colson, *violin*
Tom Crawford, *alto*
Claire Daniels, *soprano*
Paul D'Arcy, *tenor*
Scott Horton, *lutes & guitar*
Jenny Houghton, *soprano*
Daniel Johnson, *tenor*

Jeffrey Jones-Ragona, *tenor*
Jane Leggiero, *bass viol*
David Lopez, *baritone*
Marcus McGuff, *flute*
Stephanie Prewitt, *alto*
Susan Richter, *alto and recorder*
Thann Scoggin, *baritone*
Jenifer Thyssen, *soprano*
John Walters, *mandolin, vielle, & bass viol*

NOTES, TEXTS, & TRANSLATIONS

The Advent and Christmas seasons have been wonderful sources of inspiration for composers and poets for centuries. Some of the most memorable and iconic works in the history of music have been created to honor the spirit of Christmas. As we looked at the cultural antecedents of our own musical traditions brought to us by immigrants from across Europe who helped create our rich cultural blend, we also found wonderful examples of distinctive seasonal works from many of those countries. We celebrate this diversity of musical ritual for Advent through the New Year from c.1250-c.1900 with our own style, in our own musical language, inspired by those who came before.

When we think of Giovanni Gabrieli, we think of St. Mark's Basilica in Venice; when we think of St. Mark's, we think of polychoral works, with two or more choirs separated by a some distance in the technique known as *cori spezzati*, or separated choirs. The stereophonic effect of this special effect was very popular in Venice and soon it was copied in cathedrals across Europe, especially in Germany, where Giovanni Gabrieli studied with Orlando Lassus. After Gabrieli returned to Venice, where he was born, he polished the polychoral style to the degree that if we think of St. Mark's and polychoral, we think of him. And so we begin!

Hodie Christus natus est ~ Giovanni Gabrieli

Hodie Christus natus est:

Hodie Salvator apparuit:

Hodie in terra canunt Angeli,

Laetantur Archangeli:

Hodie exsultant justi, dicentes:

Gloria in excelsis Deo.

Alleluia.

Today Christ is born:

Today the Savior appeared:

Today on Earth the Angels sing,

Archangels rejoice:

Today the righteous rejoice, saying:

Glory to God in the highest.

Alleluia.

MEDIEVAL CATALONIA, PRAGUE, & ENGLAND

The "Red Book" of Montserrat (*Libre Vermell*) is a collection (in red binding, hence the name) of late medieval songs with origins ranging from c.1280-1380. The monastery of Montserrat in Catalonia, which also holds the shrine of the Virgin of Montserrat, was a major site of pilgrimage in the Middle Ages. Many of the songs are based on folk tunes, but sacred texts were substituted to make them more appropriate for the monastery. Though the songs are all in Catalan or Latin, the sophisticated monks, who were presumably the composers, also used musical techniques from different European regions. Some pieces are monophonic, while others are set in two to three parts and there are also some simple canons. **Polorum regina** is believed to be related to the tradition of sacred dancing — very popular in the Montserrat Abbey, despite various councils' condemnations of its excesses.

Polorum regina ~ *Libre vermell*

Polorum regina omnium nostra,

Stella matutina, dele scelera.

Ante partum virgo Deo gravida.

Semper permansisti inviolata.

Stella matutina, dele scelera.

Queen of us all,

Morning star, take away our offenses.

Before the birth, Virgin filled with God.

You remained always inviolate.

Morning star, take away our offenses.

Et in partu virgo Deo fecunda.

Semper permansisti inviolata.

Stella matutina, dele scelera.

And in the birth, Virgin made fertile by God.

You remained always inviolate.

Morning star, take away our offenses.

Et post partum virgo mater enixa,

Semper permansisti inviolata.

Stella matutina, dele scelera.

And after the birth, ascended Virgin mother,

You remained always inviolate.

Morning star, take away our offenses.

Birthday songs to the Christ Child (**In natali Domini**) were a favored subject matter throughout the Medieval to the Baroque periods. This example is from the *Codex Speciálník*, a 15th-century songbook from a monastery in the Prague region and is one of the oldest surviving compilations of Czech late-Medieval and early Renaissance music.

In natali Domini ~ Codex Specíálnik

In natali Domini gaudent omnes angeli
Et cantant cum iubilo Gloriam uni deo.
Refrain: Virgo deum genuit,
Virgo deum preperit, Virgo semper intacta.

Natus est Emanuel quem predixit Gabriel
Testis est Ezechiel, a patre processit El.
Refrain: Virgo deum genuit ...

Christus natus hodie ex Maria virgine
Non conceptus semine apparuit hodie.
Refrain: Virgo deum genuit ...

Lullay, lullay: Als I lay on Yoolis Night ~ Anonymous, 14th c., Cambridge University MS

This mystical poem by the Franciscan friar John Grimestone is preserved in the National Library of Scotland. There are thirty-seven verses in all, though some parts in the middle may have been added later. The melody, not present in the Scottish source, is found in a separate manuscript that gives the refrain and first verse. Our arrangement adds some polyphony, first for the mother's reply and then for the Christ-Child's responses; the responses of the Angels add male voices.

Lullay, lullay, mi deere moder, synge lullay.

Als I lay on Yoolis Night, alone in my longynge,
Me thought I saw a well faire sight,
A may hir child rockynge.
Lullay, lullay, mi deere moder, synge lullay.

The maiden wold withouten song,
Hir childe o'slepe to brynge.
The Childe, him thought sche ded him wrong,
And bad his moder synge.
Lullay, lullay, mi deere moder, synge lullay.

"Synge, nou, Moder," sayed the Childe,
"Wat schal to me befall heerafter,
Wan I com to eld, For so doon modres all."

"Ich a moder trewely,"
That kan hir credel kepe,
Is wun to lullen luvly
And sing hir childe o slepe."
Lullay, lullay, mi deere moder, synge lullay.

"Swete moder, fair and fre, because that it is so,
I pray thee that thou lulle me, and sing sumwat therto."

"Swete sune," saide sche, "Weroff schuld I synge?
Ne wist I nere yet more of thee
But Gabriele's gretynge."
Lullay, lullay, mi deere moder, synge lullay.

Serteynly this sight I say, this song I herde sing,
Als I me lay this Yoolis Day, alone in my longynge.
Lullay, lullay, mi deere moder, synge lullay.

On the Birthday of the Lord Angels joy in glad accord,
And they sing joyfully 'Glory be to God alone.'
Refrain: God is born of maiden,
Mary doth the Saviour bear; Mary ever pure.

Born is now Emmanuel, announced by Gabriel,
He, as Ezechiel said, comes from His Father's breast.
Refrain: God is born of maiden ...

Born today is Christ, born of Mary undefiled,
Born without seed, He has appeared today.
Refrain: God is born of maiden ...

Lullay, lullay, my dear mother, sing lullay.

As I lay on Christmas Night, alone in my desire,
I thought I saw a very lovely sight,
A maid rocking her child.
Lullay, lullay, my dear mother, sing lullay.

The maiden wanted, without singing,
To put her child to sleep.
To the child it seemed that she wronged him,
And he told his mother to sing.
Lullay, lullay, my dear mother, sing lullay.

"Sing now, mother," said the child,
"What is to befall me in the future,
When I am grown up, for all mothers do that."

"Every mother, truly,
Who knows how to watch over her cradle,
Knows how to lull lovingly
And sing her child to sleep."
Lullay, lullay, my dear mother, sing lullay.

"Sweet mother, fair and free, since that is so,
I pray you lull me and sing something as well."

"Sweet son," said she, "Of what should I sing?
I never knew anything more about you
Than Gabriel's greeting."
Lullay, lullay, my dear mother, sing lullay.

Certainly I saw this sight, I heard this song sung,
As I lay this Christmas Day, alone in my desire.
Lullay, lullay, my dear mother, sing lullay.

TRADITIONAL IRELAND & SCOTLAND

Ye sons of men, with me rejoice ~ Ireland, traditional; text by Fr. William Devereux, fl. 1728

This tune, from the *Wexford Carols*, is part of an oral tradition handed down through the Devereux family of Kilmore, Ireland. Unlike our version, the *Wexford Carols* version contains twenty-seven verses.

Ye sons of men, with me rejoice, and praise the heavens with heart and voice!
For joyful tidings you we bring of this heavenly Babe, the newborn King.

Who from his mighty throne above came down to magnify his love
To all such as would him embrace and would be born again in grace.

The mystery for to unfold: when the King of Kings he did behold
The poor unhappy state of man, He sent His dear beloved Son.

Within a manger there he lay; His dress was neither rich nor gay.
In Him you truly there might see a pattern of humility.

Give Him your heart the first of all, free from all malice, wrath, and gall;
And, now He's on His throne on high, He will crown you eternally.

Balooloo, my lammie ~ Scotland, traditional; 17th century

Balooloo, my lammie, balooloo my dear, sleep sweetly wee lammie; ain Minnie is here.
The King of Creation now lies on the hay, with Mary as mother, so prophets did say.

This day to you is born a wee Child, of Mary so meek, a maiden so mild.
That blessed Bairn so loving and kind, is lulled by sweet Mary in heart and mind.

And now shall Mary's wee little Boy forever and aye be our hope and joy.
Eternal shall be His reign here on Earth, rejoice then, all nations, in His holy birth.

Sleep soundly, sweet Jesus, sleep soundly my dear, while Angels adore and watch Thee here.
God's Angels and Shepherds, and kine in their stalls, and Wise Men and Joseph, Thy guardians all.

THE SHEPHERDS: RENAISSANCE SPAIN & CATALONIA

The wonderment of the shepherds at the angelic annunciation (combined with healthy fear) has captured the imagination of both musicians and painters through the centuries. Many texts go to the next phase, of course, and the shepherds are pictured visiting the Christ Child at the manger. Victoria's *Quem vidistis, pastores*, published when he was just 22, is full of suspense and mystery with suspensions and unexpected turns; he also creates a double-choir effect by alternating the upper and lower voices. We continue in Iberia with three pieces by or attributed to Mateo Flecha. The popular **Riu, riu, chiu** is based on the traditional call of Spanish shepherds and, with its catchy verse, homophonic refrain, and dance-like character, has been recorded by such diverse groups as Chanticleer, the King's Singers, and even The Monkees! Yes, it's true; find it on YouTube! The engaging *villancico* **E la don, don Verges Maria** is of a similar nature, but full of the Catalonian rustic charm that Flecha used so masterfully in these and in his popular *ensaladas*, of which **El fuego** is among the most popular. As an event for Christmas Eve matins services, the *ensaladas* used diverse elements from many sources with mixed meters, mixed languages, dialogues alternating with dances, folk melodies alternating with polyphony of a skilled sort, and so on. Languages were mixed with colloquialisms, regional dialects, intermittent Latin, and sounds in imitation of instruments such as bells, guitars, or bagpipes. This brief excerpt from **El fuego** ends a long and complicated story full of wit, jokes, and the importance of the pious life.

Quem vidistis, pastores ~ Tomás Luis de Victoria

Quem vidistis, pastores, dicite,
Annuntiate nobis: quis apparuit?
Natum vidimus et choros angelorum
Collaudantes Dominum. Alleluia.

Whom did you see, shepherds, speak:
Tell us: who has appeared?
The new-born we saw and choirs of angels
Praising the Lord. Alleluia.

Riu, riu, chiu ~ attributed to Mateo Flecha

Riu, riu, chiu, la guarda ribera;
Dios guardo el lobo de nuestra cordera.

El lobo rabioso la quiso morder,
Mas Dios poderoso la supo defender;
Quisole hazer que no pudiese pecar,
Ni aun original esta Virgen no tuviera.

Riu, riu, chiu, la guarda ribera;
Dios guardo el lobo de nuestra cordera.

Este qu'es nacido es el gran monarca,
Christo patriarca, de carne vestido;
Hanos redimido con se hazer chiquito,
A un qu'era infinito, finito se hiziera.

Riu, riu, chiu, la guarda ribera;
Dios guardo el lobo de nuestra cordera.

E la don, don Verges Maria ~ attributed to Mateo Flecha

E la don, don Verges Maria.
Peu cap de desanque que nos dansaron.

“¡O garçons! Aquesta nit una verges na parit
Un fillo ques tro polit que non au tan en lo mon.”

El fuego (excerpt) ~ Mateo Flecha

Toca Joan, con tu gaitilla,
Pues ha cessado el pesar.
Yo te diré un cantar muy polido a maravilla.
Veslo aquí, ¡ea, pues!, todos decir:
De la virgen sin mancilla
Ha manado el agua pura.
Y es que á hecho criatura al Hijo de Dios eterno
Para que diesse gobierno al mundo se perdió
Y una virgen lo parió según havemos sabido,
Por reparar lo perdido de nuestros padres primeros.
Alegría, cavalleros, que nos vino en este día
Que parió Sancta María al pastor de los corderos.
Y con este nacimiento que es de agua dulce y buena,
Se repara nuestra pena para darnos a entender
Que tenemos de beber de esta agua los sedientos,
Guardando los mandamientos
A que nos obliga Dios, por que se diga por nos:

Riu, riu, chiu (reprise)

Yo vi mil garçones que andavan cantando,
Por aquí bolando, haziendo mil sones,
Diciendo a gascones: “Gloria sea en el cielo
Y paz en el suelo, pues Jesu nasçiera.”

Riu, riu, chiu, la guarda ribera;
Dios guardo el lobo de nuestra cordera.

Riu, riu, chiu, the river bank protects it,
As God kept the wolf from our lamb.

The rabid wolf tried to bite her,
But God Almighty knew how to defend her;
He wished to create her impervious to sin,
Nor was this maid to embody original sin.

Riu, riu, chiu, the river bank protects it,
As God kept the wolf from our lamb.

He who is born is our mighty Monarch,
Christ, our Holy Father, in human flesh embodied;
He has brought atonement by being born so humble,
Though He is immortal, as mortal was created

Riu, riu, chiu, the river bank protects it,
As God kept the wolf from our lamb.

She is our Lady, our Lady, the Virgin Mary.
On pale feet the angels danced for us.

“O fellow shepherds, tonight a virgin has given birth
To a beautiful boy, without rival in this world.”

John, play your pipes,
Because the heavy stuff is done.
I'll sing you a wonderful song.
Look here, then, everyone saying together:
From the virgin without stain
The most pure water has flown.
And she has made man the Son of eternal God
So that he might govern the world he lost
And a virgin bore him according to what we know
To amend what was lost to our forefathers.
Take joy, gentlemen, that he came to us today,
That holy Mary bore the shepherd of the flock.
And with this birth which is sweet and good water,
Our suffering is cured so that we understand
That we, the thirsty, have to drink from this water,
Following the commandments
That God demands of us, as it is said on our behalf:

A thousand singing angels I saw passing,
Flying overhead, sounding a thousand voices,
Exulting to Basques, “Glory be in the heavens
And peace on Earth, for Jesus has been born.”

Riu, riu, chiu, the river bank protects it,
As God kept the wolf from our lamb.

FLANDERS ~ CHRISTMAS SONGS

The composer of **O salich heylich Bethlehem**, Guilielmus Messaus, was an Antwerp-based church composer who was very popular for his Christmas songs (*Cantiones natalitiae*). This particular song was apparently very popular in its time, as it appears in almost two-dozen sources in the Lowlands and the celebrated recorder player and composer Jacob van Eyck included it in one of his books of ornamented melodies (*Der Fluyten Lust-Hof*, 1649). We incorporate some of his divisions (ornaments for the melodies) in the second verse.

O salich heylich Bethlehem ~ Guilielmus Messaus

O salich heylich Bethlehem,
O onder duysent uytvercoren,
Vereert boven Jerusalem,
Want Jesus is in u gheboren.

O blessed, holy Bethlehem,
O chosen from a thousand,
Honored before Jerusalem,
For that is where Jesus was born.

O Bethlehem cleyn groote stadt,
Cleyn van begrijp maer groot van weerden.
Ghy sijt dat alder eelste vat,
En d'alder rijkste stad der aerden.

O Bethlehem, small, great town,
Small in size, but great in value.
You are the most honorable recipient
And the richest town on earth.

Verheught u dan, o Israel,
Hoe mocht m'u blijder bootschap bringen:
Tot u soo komt Emanuel,
Wilt uyt der sonden slaep ontspringhen.

Rejoice then, o Israel,
How could a more joyful message have reached you?
Emmanuel comes to you,
Wake up from your sinful sleep.

O Koninck Christe, Prince groot,
Hoe wort ghy hier aldus ghevonden
In hoy, in strooy, in sulken noot,
In arme doekskens teer gewonden.

O Christ, our King, great Prince,
How is it you are found here
In hay and straw, in such need,
Wrapped in swaddling clothes?

Ghy hebt het firmament gemaect,
Al waer u loven 's hemels geesten.
Maer nu geheel bloot ende naect,
Light gy in't middel van de beesten.

You have created the firmament,
Where heaven's hosts praise you.
But now, all naked,
You are lying amidst the animals.

TRADITIONAL FRANCE & SCOTLAND

Berger, secoue ton sommeil profond! ~ France, traditional

Berger, secoue ton sommeil profond!
Les Anges du ciel, chantant très fort,
Apportez nous la grande nouvelle.
Berger, en chœur chantez Noël!

Shepherd, shake off your deep sleep,
The Angels from heaven sing very strongly,
Bringing us great news.
Shepherd, in chorus sing Noël!

Vois comme les fleurs s'ouvrent de nouveau,
Vois que la neige et rosée d'été,
Vois les étoiles brillent de nouveau,
Jetant leurs rayons les plus lumineux.

See how the flowers open anew,
Seeing the snow as summer's dew,
See the stars glitter again,
Throwing their brightest rays to us.

Berger, levez-vous, hâtez-vous!
Allez chercher l'Enfant avant le jour.
Il est l'espoir de chaque nation,
Tous en lui trouveront la rédemption.

Shepherd, get up, hurry!
Seek the Babe before the break of day.
He is the hope of every nation,
All find redemption through Him.

Noël nouvelet! ~ Paris, Bibliothèque Nationale, Arsenal MS, c.1491; tune, traditional

By the 16th century, the word *noël* had become linked to Christmas and also the New Year, though its meaning originally indicated “news.” Similarly, *nouvelet* can mean “news,” so this popular 17th-century song with a text that dates to the 15th century could mean to bring news of the New Year or of the ‘newborn’ King.

Noël nouvelet! Noël chantons icy;
Dévotes gens, rendons à Dieu merci;
Chantons Noël pour le Roi nouvelet:
Noël nouvelet! Noël chantons icy!

Quand m’esveillay et j’eus assez dormy,
Ouvris mes yeux, vis un arbre fleury,
Dont il issait un bouton vermeillet.
Noël nouvelet! Noël chantons icy;

Quand je le vis, mon coeur fut resjouy
Car grande clarté resplendissait de luy,
Comme le soleil qui luit au matinet.
Noël nouvelet! Noël chantons icy!

D’un oysillon après le chant j’ouy,
Qui aux pasteurs disait: ‘Partez d’ici!
En Bethléem trouverez l’Agnelet!’
Noël nouvelet! Noël chantons icy!

Noël nouvelet! Sing we this new Noël!
We thank our God, and of His goodness tell;
We sing Noël to greet the newborn King:
Noël nouvelet! Sing we this new Noël!

Waking from sleep, this wonder did I see:
In a garden fair there stood a beauteous tree;
Whereon I spied a rosebud opening.
Noël nouvelet! Sing we this new Noël!

How my heart rejoiced to see that divine sight,
For with rays of glory did the rosebud shine,
As when the sun rises at break of day.
Noël nouvelet! Sing we this new Noël!

Then a tiny bird left off its song, to say
Unto certain shepherds: ‘Haste you away!
In Bethlehem you’ll see the Lamb of God!’
Noël nouvelet! Sing we this new Noël!

TRADITIONAL IRELAND & SCOTLAND

Though there is some confusion about the origins of the tune of **Tàladh ar Slànaigheir**, it is known that Fr. Ranald Rankin wrote the 29 verses of the hymn in 1855 before he left his parish in Scotland and immigrated to Australia. The song became popular among 20th-century folk-singers by the title “The Christ-Child Lullaby” or *Tàladh Chrìosda* and remains popular internationally due to its lilting modal melody and easy-to-remember refrain. See the inserted song-sheet for further instructions!

Tàladh ar Slànaigheir ~ Scotland, traditional, 17th c.; text by Fr. Ranald Rankin, 1855

Mo ghaol, mo ghràdh, is m'eudail thu,
M'iunntas ùr is m'èibhneas thu,
Mo mhacan àluinn, ceutach thu,
Chan fhiù mi fhèin bhi 'd dhàil. Alleluia.

Mo ghaol an t-suil a sheallas tlà,
Mo ghaol an cridh 'tha liont 'le gràdh,
Ged is leanamh thu gun chàil though
'S lionmhor buaidh tha ort a' fàs. Alleluia.

Fair fa's the licht that hails the daw,
An scales the mirk frae yin and a';
Ye banish ilka care awa
An set oor herts alow. Alleluia.

My love, my pride, my joy, are You,
My treasure and my joy are You,
My lovely, becoming son are You,
I'm not worthy to be near You. Alleluia.

My love whose eye has ender gaze!
My love whose heart is filled with love
You are a babe without fault
You grow in victory. Alleluia.

Fair falls the light that hails the dawn,
And disperses the darkness from one and all;
You banish every care away
And set our hearts on fire. Alleluia.

Seven rejoices of Mary ~ Ireland, traditional

The tradition of notating Mary's joys began as a devotion to the Virgin Mary in the Medieval church and then became a popular and ubiquitous tradition in the British Isles and especially among the poor, who sang carols for money.

The first great joy our Blessed Lady did receive was a great and heart-some joy,
A joy received from her one noble Son, whom she brought forth into the world.

The second great joy our Blessed Lady did receive was a great and heart-some joy,
A joy received from her one noble Son, that he went to learn of Holy Writ.

The third great joy our Blessed Lady did receive was a great and heart-some joy,
A joy received from her one noble Son, that she would move the hearts of all.

The fourth great joy our Blessed Lady did receive was a great and heart-some joy,
A joy received from her one noble Son, that He came as Saviour to the world.

The fifth great joy our Blessed Lady did receive was a great and heart-some joy,
A joy received from her one noble Son, that He restored the dead to life.

The sixth great joy our Blessed Lady did receive was a great and heart-some joy,
A joy received from her one noble Son, that he gave His blood for heavenly wine.

The seventh great joy our Blessed Lady did receive was a great and heart-some joy,
A joy received from her one noble Son, that He carried Her to heaven to reign.

Good people all, this Christmas time (The Wexford Carol) ~ Ireland, traditional

The Wexford Carol, also called The Enniscorthy Carol, (Carúl Loch Garman) is a traditional carol originating from County Wexford and specifically, Enniscorthy. It is one of the oldest extant Christmas carols in the Old World tradition: the text dates to the 12th century.

Good people all, this Christmas time, consider well and bear in mind
What our good God for us has done in sending his beloved son.
With Mary holy we should pray, to God with love this Christmas Day:
In Bethlehem upon that morn there was a blessed Messiah born.

Near Bethlehem did shepherds keep their flocks of lambs and feeding sheep,
To whom God's angel did appear which put the shepherds in great fear.
"Prepare and go," the angels said, "to Bethlehem, be not afraid,
For there you'll find, this happy morn a princely babe, sweet Jesus, born."

With thankful heart and joyful mind the shepherds went the babe to find,
And as God's angels had foretold they did our Saviour, Christ, behold.
Within a manger he was laid, and by his side the Virgin Maid
Attending on the Lord of Life, who came on earth to end all strife.

AND ON TO THE NEW YEAR IN WALES & ENGLAND

We begin the celebration for the New Year with **Nos Galan**, one of the earlier versions of "Deck the Hall with Boughs of Holly." The original Welsh carol was published in 1794, though it is likely to be much older than that. The anonymous version of variations for harp, performed by our guest artist, Therese Honey, was created around the same time. **The Carol for St. Stephen's Day**, for the second of the twelve days of Christmas, was set to "Bonny sweet robin," one of the more popular tunes of the time.

Carol for St. Stephen's Day (Come mad boys, be glad boys) ~ *New Christmas Carols*, London, 1642

Come mad boys, be glad boys for Christmas is here, and we shall be feasted with jolly good cheer;
Then let us be merry, 'tis St Stephen's Day, let's eat and drink freely, here's nothing to pay.

My master bids welcome and so doth my dame, and 'tis yonder smoking dish doth me inflame;
Anon I'll be with you, thou you me outface, for now I do tell you I have time and place.

I'll troll the bowl to you then let it go round, my heels are so light they can stand on no ground;
My tongue it doth chatter and goes pitter patter, here's good beer and strong beer, for I will not flatter.

And now for remembrance of blessed St Stephen, let's joy at morning, at noon, and at e'en;
Then leave off your mincing and fall to mince pies, I pray take my counsel be ruled by the wise.

The final set of the concert contains three references in one. **Blow, blow thou winter wind** is based on the popular folk tune "A North Country Lass" and **The old yeare now away is fled** first comes to us as "Greensleeves" in settings by Byrd, Dowland, and in anonymous lute versions. The earliest sources are from the 1580s; by the end of the 17th century, the song had developed many variants in melody, harmony, and meter. We use several sources to create our performance, including versions by William Cobbold from the early 17th century, John Playford's 1652 version, and others, both improvisatory and speculative. The third reference: both songs are set to popular Continental ground bass patterns (repeating harmonic patterns) often used for dances; the *passamezzo antico* is used in "Blow, blow" and the first half of **The old yeare now away is fled/Greensleeves** and the *romanesca* is the pattern for the second part, the refrain.

Blow, blow thou winter wind ~ Anonymous, 16th century; from Shakespeare's *As you like it*

Blow, blow thou winter wind, thou art not so unkind as man's ingratitude.
Thy tooth is not so keen, because thou art not seen, although thy breath be rude.
Heigh ho, sing heigh ho, unto the green holly,
Most friendship is feigning; most Loving, mere folly;
Heigh ho, sing heigh ho, unto the green holly, this life is most jolly!

Freeze, freeze thou bitter sky, that dost not bite so nigh as benefits forgot.
Though thou the waters warp, thy sting is not so sharp as friends remembered not.
Heigh ho, sing heigh ho, unto the green holly,
Most friendship is feigning; most Loving, mere folly;
Heigh ho, sing heigh ho, unto the green holly, this life is most jolly!

The old yeare now away is fled ~ *New Christmas Carols*, London, 1642

The old yeare now away is fled, the new year it is entered:
Then let us now our sins downe tread, and joyfully all appeare!
Let's merry be this holy day, and let us now both sport and play;
Hang sorrow! Let's cast care away! God send you a happy new yeare!

And now let all the company in friendly manner all agree,
For we are here welcome, all may see, unto this jolly good cheere;
I thanke my master and my dame, the which are founders of the same;
To eat and drink now is no shame: God send us a merry new yeare!

SPECIAL GUEST ARTIST



Therese Honey began to specialize in Medieval and Renaissance music after attending Historical Harp Society Conferences and hearing early music played on reproductions of historical harps. She draws her repertoire from many sources, including the music of Hildegard von Bingen, the *Cantigas de Santa Maria*, the *Libre Vermell*, the *Faenza Codex*, and Renaissance vocal and dance music. She also plays continuo with Baroque ensembles. Her performances utilize historical harps appropriate to the music and bring her performances to life with anecdotal and humorous stories, garnered from her vast knowledge of harp lore and legend.

Therese presents solo concerts of Medieval and Renaissance music on historical harps, as well as traditional Celtic harp music. She performs and records with the Texas Early Music Project and tours with Houston-based Istanbulpitta.

Ms. Honey tours throughout the US as a clinician and adjudicator. She has an active teaching studio in the Houston area, is a registered Suzuki harp teacher and is the co-director of the annual Houston Baptist University Summer Harp Festival. She teaches workshops on Medieval, Renaissance and Celtic repertoire, arranging and style, and harp ensemble, as well as such practical matters as harp purchase and maintenance, technique and posture, and performance attitude and preparation. She is a dynamic teacher who inspires and motivates her students to learn more about the harp, its technique, repertoire and history.

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We are delighted to announce a new educational initiative:

The Susan Anderson Kerr Scholarship

Beginning in September, we will be working with area music teachers to select students to receive pairs of season tickets to our concerts, so that they can sit up front and get the full impact of our concerts. As the program continues, we plan to expand it with coaching and instruction in all aspects of early music. If you know a student between the ages of 14 and 21 who would benefit from this program, or would like to make a financial contribution to it, or would simply like more information, please contact us! All contributions to the scholarship are fully tax deductible.



DID YOU KNOW...

ticket sales cover only a small fraction of the costs of tonight's performance?

Please consider adding your name to our growing list of donors. Your gift is tax-deductible and 100% goes to preserving and advancing early music in our community. Donations can be easily made online at www.early-music.org/support.html or pick up a donation form in the lobby.

UPCOMING CONCERTS

Ensemble VIII

James Morrow, Artistic Director

Tuesday, December 17, 7:30 PM, at St. Louis Catholic Church Chapel, 7601 Burnet Rd., Austin
Wednesday, December 18, 7:30 PM, at St. Louis Catholic Church Chapel, 7601 Burnet Rd., Austin

Lessons and Carols from King's

The Festival of Nine Lessons and Carols was first introduced at King's College Chapel in Cambridge, England in 1918. Prominent Austinites will be reading the lessons while Ensemble VIII will sing beautiful choral works of the season. Audience members will also be asked to join in the singing of several well-loved, familiar carols.

The featured organist for this concert will be Donald Meineke, the group's co-founder and organist at the Lutheran Church of the Holy Trinity in New York City.

www.ensembleviii.org

La Follia Austin Baroque

Keith Womer, Artistic Director

Saturday, January 3, 2014, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
Sunday, January 4, 2014, 3:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

Bach's Herd of Harpsichords IV

La Follia offers this fourth installment in this enormously popular series, featuring the quintessential Baroque instrument: the harpsichord. For this concert, we turn our attention to works written for harpsichord and orchestra from the 20th century. Don't worry! This is not "stiff stuff," but highly listenable, very enjoyable music which will surprise and delight you. JiMin Kim and Jeffrey-Jones Ragona join director Keith Womer on harpsichord. David Stevens, tenor, and Marcus McGuff, flute, also guest star.

www.lafollia.org

St. Cecilia Music Series

James Brown, Director

Friday, January 17, 2014, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

The Secret of the Muse: The Pardessus de Viole

Discover intimate, clever music of the French Baroque for the rare instrument, the pardessus de viole. Only a few people in the world play this special stringed instrument that dates back to the glory days of Versailles.

This concert will feature Annalisa Pappano and Michael Leopold, performing music that has not been heard since the days of Marie Antoinette.

www.scmsaustin.org