

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

An Early Christmas

PROGRAM

THE SHEPHERDS

Angelus ad pastores ait ♪ Jan Pieterszoon Sweelinck, 1562–1621
Chorus

Il est né le divin Enfant! ♪ Traditional, France, 18th century; arr. D. Johnson (2009, 2014, 2015)
Ensemble

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THE OLD & THE OLD RENDERED...OLDER!

Riu, riu, chiu ♪ attributed to Mateo Flecha, c.1481–1553; *Cancionero de Upsala*; 1556
Brett Barnes, soloist

Danse Roial ♪ based on *Riu, riu chiu*; D. Johnson, 2003, 2017
Instrumental

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THE NORTH (EUROPE, IRELAND, & SCOTLAND)

Pueri concinite ♪ Jacob Handl, aka Jacobus Gallus, 1550–1591
Small Chorus

Ye sons of men, with me rejoice ♪ Ireland, traditional, 18th century; arr. D. Johnson (2008, 2012)
Men's Chorus

Balooloo, my lammie ♪ Scotland, traditional; 17th century; text by Carolina Nairne?, 1766–1845;
arr. D. Johnson (2007, 2015)
Stephanie Prewitt, soloist

Good people all, this Christmas time (The Wexford Carol) ♪ Ireland, traditional;
arr. D. Johnson (2010, 2013, 2015, 2017)
Cayla Cardiff, soloist

Mary's Lullaby (Mairi bhan og) ♪ Scotland, Anonymous; 17th century;
arr. D. Johnson (2007, 2011, 2013, 2015, 2016)
Instrumental

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GALLIC JOY

Noël nouvelet! ♪ France, traditional; 17th century; arr. D. Johnson (2008, 2010, 2014)
Meredith Ruduski & Jenifer Thyssen, soloists

Guillô, pran ton tamborin ♪ Provence, traditional; Bernard de La Monnoye (1641–1728);
Noei borquignon de Gui Barôzai (pseud.), 1720; arr. D. Johnson (2017)
Ensemble

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YOU KNOW, IT'S NOT REALLY THAT COLD

Drive the cold winter away ♪ England, traditional; arr. John Playford (1623–c. 1687),
The English Dancing Master (1651); arr. D. Johnson (2011, 2014, 2015)
David Lopez, soloist

* INTERMISSION *

THOSE EVER-WATCHFUL SHEPHERDS...AGAIN!

While shepherds watched their flocks by night ♪ arr. Richard Alison (fl. 1592–1606); arr. D. Johnson (2012)
Hannab McGinty, Robbie LaBanca, & Jenifer Thyssen, soloists

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GERMANY: IN DULCI JUBILO

Verse 1, à2 ♪ Michael Praetorius, 1571–1621

Instrumental, à3 ♪ Michael Praetorius, ♪ Bruce Colson, Marcus McGuff, & Stephanie Raby, soloists

Verse 2, à4 ♪ Michael Praetorius ♪ Chorus

Verse 3, à3 ♪ Dietrich Buxtehude, 1637–1707 ♪ Hannab McGinty, Sean Lee, & Brett Barnes, soloists

Verse 4, à8 ♪ Hieronymus Praetorius, 1560–1629 ♪ Chorus

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FROM THE NORTH TO THE SOUTH AND BACK

Seven rejoices of Mary ♪ Ireland, traditional; arr. D. Johnson (2011, 2013)

Jenifer Thyssen, Jenny Houghton, Jeffrey Jones-Ragona, & David Lopez, soloists

Hodie Christus natus est, à8 ♪ Giovanni Gabrieli, c. 1554–1612

Double choir

In natali Domini ♪ Anonymous

Verses 1 & 2 ♪ *Codex Speciálník*, Czechoslovakia, c. 1500

Verses 3, 4, & 5 ♪ Anonymous, Hungary; melody from *Eperjesi Graduál*, 1635; arr. D. Johnson (2012)

All

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DUTCH TREAT & SCOTTISH DELICACY

O salich Heylich Bethlehem ♪ Guilielmus Messaus; *Cantiones natalitiae*, 1629;

divisions by Jacob van Eyck, c.1589-1657; arr. D. Johnson (2012, 2016)

Meredith Ruduski, Jeffrey Jones-Ragona, & David Lopez, soloists

With Voices & Instruments

Oidche mhath leibh, beannachd leibh ♪ Isle of Man, traditional; arr. D. Johnson (2011, 2017);

Poem by Ian MacPhaidein, c.1890

Jenifer Thyssen, soloist

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ALL THE WORLD'S A STAGE AND THE OLD YEAR MAKES ITS EXIT

Blow, blow thou winter wind ♪ Anonymous, 16th century; arr. D. Johnson (2012)

Brett Barnes & Jeffrey Jones-Ragona, 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, 2016)

Jenifer Thyssen, soloist

* FINE *

TEXAS EARLY MUSIC PROJECT

SPECIAL GUEST:

Therese Honey, *harps*

Brett Barnes, *baritone*
Cayla Cardiff, *mezzo-soprano*
Bruce Colson, *vielle & violin*
Rebecca Frazier-Smith, *alto*
Don Hill, *tenor*
Scott Horton, *lutes & guitar*
Jenny Houghton, *soprano*
Daniel Johnson, *tenor*
Eric Johnson, *bass*

Jeffrey Jones-Ragona, *tenor*
Morgan Kramer, *bass*
Robbie LaBanca, *tenor*
Sean Lee, *alto*
David Lopez, *baritone*
Hannah McGinty, *soprano*
Marcus McGuff, *flute*
Brad Merrill, *bass*
Josh Peters, *percussion*

Stephanie Prewitt, *alto*
Stephanie Raby, *vielle & bass viol*
Susan Richter, *alto & recorders*
Meredith Ruduski, *soprano*
Jenifer Thyssen, *soprano*
John Walters, *mandolin, vielle, & bass viol*

Please visit www.early-music.org to read the biographies of TEMP artists.

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, we found wonderful examples of distinctive seasonal works brought to us by immigrants from across Europe who enriched our sonic milieu. We celebrate this diversity of musical ritual for Advent through the New Year from c. 1300–c. 1900 with our own style, in our own musical language, inspired by those who came before. We hope that our musical offerings will foster and sustain a joyous spirit throughout the holiday season as well as the entire year.

Joyeux Noël!

Daniel Johnson

December, 2017

THE SHEPHERDS

Angelus ad pastores ait 🌀 Jan Pieterszoon Sweelinck, 1562–1621

Sweelinck, the most important composer of the culturally rich “golden era” of the Netherlands, was known as the *Orpheus of Amsterdam*. Known primarily as an organist, he also excelled on the carillon and the harpsichord, and his improvisational skills were legendary. His vocal music, from casual two-voice *bicinia* to more formal motets, are complex and, not unexpectedly, use many of the same compositional skills he pioneered in his organ works. The ebullient *alleluia* section sequences through a number of surprising tonal centers with ease and grace.

Angelus ad pastores ait:
“Annuntio vobis gaudium magnum,
Quia natus est vobis hodie
Salvator mundi.” Alleluia.

The angel said to the shepherds:
“I bring you tidings of great joy,
For the Saviour of the world has been born
To you today.” Alleluia.

Il est né le divin Enfant! 🌀 Traditional, France, 18th century; arr. D. Johnson (2009, 2014, 2015)

Il est né le divin enfant,
Jouez hautbois, résonnez musette.
Il est né le divin enfant,
Chantons tous son avènement.

He is born the divine child,
Play oboe, resonate bagpipe.
He is born the divine child,
Let’s all sing his accession.

Depuis plus de quatre mille ans
Nous le promettaient les prophètes,
Depuis plus de quatre mille ans
Nous attendions cet heureux temps.
Refrain: Il est né le divin enfant...

For more than four thousand years
The prophets have promised us,
For more than four thousand years
We’ve been waiting for this happy time.
Refrain: He is born the divine child...

Ah! qu’il est beau, qu’il est charmant!
Ah! que ses grâces sont parfaites!
Ah! qu’il est beau, qu’il est charmant!
Qu’il est doux, ce divin Enfant!
Refrain: Il est né le divin enfant...

Ah! He is so beautiful, so charming!
Ah! His grace is such perfection!
Ah! He is so beautiful, so charming!
He is so sweet, the divine child!
Refrain: He is born the divine child...

O Jésus, ô roi tout puissant,
Tout petit enfant que vous êtes,
O Jésus, ô roi tout puissant,
Régnez sur nous entièrement.
Refrain: Il est né le divin enfant...

O Jesus, o all powerful King,
Such a little child you are,
O Jesus, o all powerful King,
Rule completely over us.
Refrain: He is born the divine child...
Additional translation by Valérie Chaussonnet

THE OLD & THE OLD RENDERED...OLDER!

Riu, riu, chiu ♪ attributed to Mateo Flecha, c.1481–1553; *Cancionero de Upsala*, 1556

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 *Danse Roial* which follows was written in 2003 in preparation for the TEMP production of *The Play of Daniel*; we needed a lively instrumental for the prelude section and I was inspired by a very small snippet of melody from one of the marches in the play. As it evolved, it became clear to me that *Riu, riu chiu* also had a hand in its inspiration, and so the piece became a sort of 'medievalized' version of the famous Renaissance Christmas *villancico*.

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.

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.

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, 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.

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.

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, 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.

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 nasciera."

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, 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.

Danse Roial ♪ *Instrumental* based on *Riu, riu chiu*; D. Johnson, 2003, 2017

THE NORTH (EUROPE, IRELAND, & SCOTLAND)

Pueri concinite ♪ Jacob Handl, aka Jacobus Gallus, 1550-1591

Jacob Handl was born in Slovenia and studied and worked there as well as in Vienna, Prague, and elsewhere. He was quite a prolific composer of both sacred and secular works, which are in the style of the Franco-Flemish school of polyphony along with certain elements of the Venetian school. *Pueri concinite* is a four-voice motet with close imitation that is very handled very well, along with a bit of text-painting.

Pueri concinite,
Nato regi psallite;
Voce pia dicite: Apparuit quem genuit Maria.
Sum implenta quae praedixit Gabriel:
Eia, Eia! Virgo Deum genuit,
Quem divina voluit clementia.
Hodie apparuit, apparuit in Israel.
Ex Maria virgine natus est Rex! Alleluia.

Sing together, children,
Sing songs to the newborn King;
In pious tones, say: He who was born of Mary appears.
Now we see fulfilled the word of Gabriel:
Indeed, Indeed! The Virgin has given birth to God,
As the divine mercy willed.
Today appears, appears in Israel.
To the Virgin Mary is born the King! Alleluia.

Ye sons of men, with me rejoice ♫ Ireland, traditional, 18th century; arr. D. Johnson (2008, 2012)

This tune, from the *Wexford Carols*, is part of an oral tradition handed down through the Devereux family of Kilmore, Ireland. The text is by Fr. William Devereux, fl. 1728; 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; text by Carolina Nairne?, 1766–1845;
arr. D. Johnson (2007, 2015)

I was introduced to this hypnotic lullaby by Jeffrey Jones-Ragona, as part of the “Celtic Christmas at the Cathedral” concerts. His beautiful arrangement, along with the enchanting melody and evocative harmonies, enticed me to make a setting as well, incorporating a countermelody to accentuate the rocking motion of the cradle.

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.

Good people all, this Christmas time (The Wexford Carol) ♫ Ireland, traditional; arr. D. Johnson (2010, 2013, 2015, 2017)

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.

Mary's Lullaby (*Mairi bhan og*) ♪ *Instrumental*; Scotland, Anonymous; 17th century; arr. D. Johnson (2007, 2011, 2013, 2015, 2016)

Mairi bhan og is simply one of the most beautiful melodies I have encountered. Our current version is the seventh or eighth incarnation of my original version of this 17th-century violin air, and uses two countermelodies, or non-imitative polyphony, one of which is passed around by the various instruments and one which is heard just in the bass viol.

GALLIC JOY

Noël nouvelet! ♪ France, traditional; 17th century; arr. D. Johnson (2008, 2010, 2014)

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’esveille 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!

Guillô, pran ton tamborin ♪ Provence, traditional; Bernard de La Monnoye (1641–1728); *Noei borguignon de Gui Barôzai (pseud.)*, 1720; arr. D. Johnson (2017)

This French Christmas carol in Burgundian dialect remains popular in France and is also part of the Christmas midnight mass, where it is performed on pipe and tabor. The *tamborin* in Provence is actually a large tabor, not a tambourine; the *fleûte* that is mentioned is a three-holed pipe that dates back to the Middle Ages.

Guillô, pran ton tamborin;
Toi, pran tai fleûte, Rôbin!
Au son de cés instruman:
Turelurelu, patapatapan,
Au son de cés instruman:
Je diron Noei gaiman!

C’étô lai môde autrefoi:
De loué le Roi dé Roi.
Au son de cés instruman:
Turelurelu, patapatapan,
Au son de cés instruman:
Ai nos an fau faire autan.

Willie, take your little drum,
You, take your flute, Robin!
To the sound of these instruments:
Turelurelu, patapatapan,
To the sound of these instruments:
I will joyfully sing Noel!

It was the way of olden days
To praise the King of Kings.
To the sound of these instruments:
Turelurelu, patapatapan,
To the sound of these instruments:
We must do the same.

Ce jor le Diale at ai cu
Randons an graice ai Jésu
Au son de cés instruman:
Turelurelu, patapatapan,
Au son de cés instruman:
Fezon lai nique ai Satan.

L'homme et Dei son pu d'aïcor
Que lai fleúte et le tambor.
Au son de cés instruman:
Turelurelu, patapatapan,
Au son de cés instruman:
Chanton, danson, sautons-an.

Today the devil is vanquished,
Let's thank Jesus for it,
To the sound of these instruments:
Turelurelu, patapatapan,
To the sound of these instruments:
Let us mock Satan.

Man and God are in agreement
About the flute and the little drum.
To the sound of these instruments:
Turelurelu, patapatapan,
To the sound of these instruments:
Joyfully sing and dance.

YOU KNOW, IT'S NOT REALLY THAT COLD

Drive the cold winter away ♪ England, traditional; arr. John Playford (1623–c. 1687), *The English Dancing Master* (1651); arr. D. Johnson (2011, 2014, 2015)

This popular tune, first known as *When Phoebus did rest*, was set and arranged by John Playford for his 1651 country dance primer, *The English Dancing Master*. Related versions of it are also found in the Samuel Pepys collection of broadsides under the title “A pleasant Countrey new ditty: Merrily shewing how To drive the cold winter away.” It has remained one of the more popular English ballads in its several incarnations.

All hayle to the days that merite more praise then all the rest of the year;
And welcome the nights that double delights as well for the poor as the peer:
Good fortune attend each merry man's friend that doth but the best that he may,
Forgetting old wrongs with Carrols and Songs to drive the cold winter away.

Thus none will allow of solitude now, but merrily greets the time,
To make it appeare of all the whole yeare that this is accounted the Prime,
December is seene apparel'd in greene and January, fresh as May,
Comes dancing along with a cup or a Song to drive the cold winter away.

This time of the yeare is spent in good cheare, kind neighbours together to meet;
To sit by the fire, with friendly desire, each other in love to greet:
Old grudges forgot are put in a pot, all sorrows aside they lay;
The old and the young doth carrol this Song, to drive the cold winter away.

When Christmas tide comes in like a Bride, with Holly and Ivy clad,
Twelve dayes in the yeare much mirth and good cheare in every household is had:
The Countrey guise is then to devise some gambols of Christmas play;
Whereas the yong men do best that they can to drive the cold winter away.

* INTERMISSION *



THOSE EVER-WATCHFUL SHEPHERDS...AGAIN!

While shepherds watched their flocks by night ✎ arr. Richard Alison (fl. 1592–1606); arr. D. Johnson (2012)
Numerous composers and arrangers from the 16th century through the 19th century have set this popular psalm tune. This is one of the earliest versions, though its origin is unclear, with mutations from Christopher Tye, Richard Alison, and other 16th-century composers. The text is by the Irish poet Nahum Tate (1652–1715) and is taken from the account in the Gospel of Luke.

Whilst shepherds watched their flocks by night, all seated on the ground,
The angel of the Lord came down and glory shone around.

Fear not, said he, for mighty dread had seized their troubled mind.
Glad tidings of great joy I bring to you and all mankind.

To you, in David's town, this day is born of David's line
A Saviour, which is Christ the Lord, and this shall be the sign.

The heavenly Babe you there shall find to human view displayed,
All meanly wrapped in swaddling bands, and in a manger laid.

Thus spake the Seraph, and forthwith appeared a heavenly throng
Of Angels praising God and thus, addressed their joyful song.

All glory be to God on high and to the earth be peace;
Good will henceforth from heaven to earth begin and never cease!

GERMANY: IN DULCI JUBILO

In dulci jubilo ✎ Michael Praetorius (1571–1621), Dietrich Buxtehude (1637–1707), ✎ Hieronymus Praetorius (1560–1629)

The text of this famous carol, attributed to the German mystic Heinrich Seuse in the early 14th century, features alternation of Medieval German and Latin (a *macaronic* device). The tune was first published around 1400, with one verse, although it probably existed well before that date, probably in the form of a round dance. By the 1500s there were four verses and already many arrangements, evidence of the popularity of the tune and its potential for variety. We are using three versions by Michael Praetorius: complicated imitative à2 and à3 versions for the first verse and an instrumental verse and a chorale version of the second verse. In the setting for the third verse and the “coda,” Dietrich Buxtehude alternates vocal and instrumental passages in his trademark lyrical, mellifluous style. The fourth verse setting by Hieronymus Praetorius is a rich setting for eight voices with counter-melody type descants, and we return to the Buxtehude setting for the coda.

In dulci jubilo, nu singet und seid froh!
Unsers Herzens Wonne leit *in praesepio*,
Und leuchtet als die Sonne *Matris in gremio*,
Alpha es et O!

O Jesu parvule nach dir ist mir so weh!
Tröst' mir mein Gemüte, *o puer optime*,
Durch alle deine Güte, *o princeps gloriae*.
Trabe me post te!

O Patris caritas! O Nati lenitas!
Wir wären all verloren *per nostra crimina*,
So hat er uns erworben *coelorum gaudia*.
Eia, wärn wir da!

Ubi sunt gaudia nirgend mehr denn da!
Da die Engel singen *nova cantica*,
Und die Schellen klingen *in regis curia*.
Eia, wärn wir da!

In quiet joy now sing with hearts aglow!
Our delight and pleasure lies in a manger;
Like sunshine is our treasure in the mother's lap.
Thou art Alpha and Omega!

O tiny Jesus, for thee I long away;
Comfort my heart's blindness, o best of boys,
With all Thy loving kindness, o prince of glory
Draw me after Thee.

O love of the Father! O gentleness of the Son!
Deeply were we stained through our sins,
But Thou for us hast gained the joy of heaven.
O that we were there!

Where are joys in any place but there?
There are angels singing new songs,
And there the bells are ringing in the king's court.
O that we were there!

FROM THE NORTH TO THE SOUTH AND BACK

Seven rejoices of Mary ♪ Ireland, traditional; arr. D. Johnson (2011, 2013)

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.

Hodie Christus natus est, à8 ♪ Giovanni Gabrieli, c.1554–1612

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 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.

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.

Birthday songs to the Christ Child (*In natali domini*) were a favored subject matter throughout the Medieval to the Baroque periods. We present two musical references for the same song: The first two verses of the text are from the *Codex Speciaľnik*, a 15th-century songbook from a monastery in the Prague region. It is one of the oldest surviving compilations of Czech late-Medieval and early Renaissance music. Verses three through five are from a later Hungarian collection, with the melody coming from the *Eperjesi Gradual* (1635).

In natali Domini ♪ Anonymus

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 ...

Nunciavit angelus
Gaudium pastoribus
Christi nativitatem
Magnam jucunditatem.

Refrain: Virgo deum genuit...

Christus natus hodie
Ex Maria virgine
Non conceptus semine
Apparuit hodie.

Refrain: Virgo deum genuit...

Magi Deum adorant
Aurum, thus et myrrham dant
Regi regum domino
Gloria uni deo.

Refrain: Virgo deum genuit...

On the Birthday of the Lord
Angels joy in glad accord,
And they sing in sweetest tone
Glory be to God alone.

Refrain: God is born of maiden,
Mary doth the Saviour bear;
Mary ever pure.

Born is now Emmanuel,
He, announced by Gabriel,
He, Whom Prophets old attest,
Cometh from His Father's Breast.

Refrain: God is born of maiden ...

These good tidings an Angel told
To the shepherds by their fold,
Told them of the Saviour's Birth,
Told them of the joy for earth.

Refrain: God is born of maiden...

Born today is Christ the child,
Born of Mary undefiled,
Born the King and Lord we own;
Glory to God alone.

Refrain: God is born of maiden...

See the wise their gifts unfold
Incense, myrrh, and royal gold;
Kneeling to the eternal King,
Glory to our God! they sing.

Refrain: God is born of maiden...

DUTCH TREAT ♪ **SCOTTISH DELICACY**

O salich Heylich Bethlehem ♪ Guilielmus Messaus; *Cantiones natalitiae*, 1629; divisions by Jacob van Eyck, c. 1589–1657; arr. D. Johnson (2012, 2016)

Christmas songs, or *Cantiones natalitiae*, were exceptionally popular in the 16th– and 17th–century Lowlands regions. The composers of the *Cantiones Natalitiae* are mostly unknown, but their songs still captivate. For our first Christmas song of the closing section, we return to the work of Guilielmus Messaus, the composer of the concert opener. *O salich heylich Bethlehem* 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 Flyuten Lust-Hof*, 1649). We incorporate some of his divisions (ornaments for the melodies) in the second verse and in the instrumental verse, as well.

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 begriyp maer groot van weerden.
Ghy sijt dat alder edelste vat,
En d'alder rijckste stad der aerden.

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

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

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

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

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

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

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

Oidche mhath leibh, beannachd leibh ♪ Isle of Man, traditional; arr. D. Johnson (2011, 2017);

Poem by Ian MacPhaidein, c.1890

Though not a traditional Christmas song, the poem of this 19th-century song conveys some of the warmer and more enduring thoughts about friendship and unity. This very well-known song is often sung at the end of traditional *ceilidhs*.

Refrain: Soraidh leibh 's oidhche mhath leibh
Oidhche mhath leibh, beannachd leibh;
Guidheam slàinte ghnàth bhi mar ruibh;
Oidhche mhath leibh, beannachd leibh.

Cha'n 'eil inneal ciùil a ghleusar,
Dhùisgeas smuain mo chléibh gu aoibh
Mar ni duan 'o bheòil nan caileag;
Oidhche mhath leibh, beannachd leibh.

Refrain: Soraidh leibh is oidhche mhath leibh
Oidhche mhath leibh, beannachd leibh;
Guidheam slàinte ghnàth bhi mar ribh;
Oidhche mhath leibh, beannachd leibh.

Mathair uisge 'n tobair fhioruisg':
Cainnt ar sinnsir brìgh na loinn.
joy.

'S faochadh tlàth o ànradh m'intinn
'Nuair bheir rann na glinn a'm chuimhn'.

Refrain: Soraidh leibh is oidhche mhath leibh
Oidhche mhath leibh, beannachd leibh;
Guidheam slàinte ghnàth bhi mar ribh;
Oidhche mhath leibh, beannachd leibh.

Astar cuain cha dean ar agaradh
'S darachd daimh am bannaibh toinnt';
Gleidh an t-àgh na dh'fhàg a bheannachd
Oidhche mhath leibh, beannachd leibh.

Refrain: Farewell and goodnight to you,
Goodnight and blessings upon you;
Let me wish health always to be with you,
Goodnight and blessings upon you.

There is not a musical instrument that is tuned
Which awakens the thoughts of my heart
As does a song from the lips of the lasses,
Goodnight and blessings upon you.

Refrain: Farewell and goodnight to you,
Goodnight and blessings upon you;
Let me wish health always to be with you,
Goodnight and blessings upon you.

The goodness of water from a well of pure water:
That is the language of our ancestors, the essence of our

A gentle soothing of the mind's distress
When a verse reminds me of the glens.

Refrain: Farewell and goodnight to you,
Goodnight and blessings upon you;
Let me wish health always to be with you,
Goodnight and blessings upon you.

The width of an ocean will not separate us
And our good wishes will go to those
Who are connected to us with enduring ties
Goodnight and blessings upon you.

ALL THE WORLD'S A STAGE AND THE OLD YEAR MAKES ITS EXIT

The final set of the concert contains three references in one. Although we might be most familiar with it from *As You Like It*, Act II, Scene VII, *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 c.; arr. D. Johnson (2012)

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 ♪ England, traditional; 16th–18th centuries; Dance versions by John Playford (1652); arr. D. Johnson (1999, 2008, 2012, 2016)

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 eate and drink now is no shame: God send us a merry new yeare!

* FINE *

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 Istanpitta.

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.

TEMP FOUNDER & ARTISTIC DIRECTOR



Daniel Johnson has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.



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