

AN EARLY CHRISTMAS



Saturday, December 10, 2022 at 7:30 PM
Sunday, December 11, 2022 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722. Visit the Arts on Alexander 2022-2023 events on www.artsonalexander.org/events



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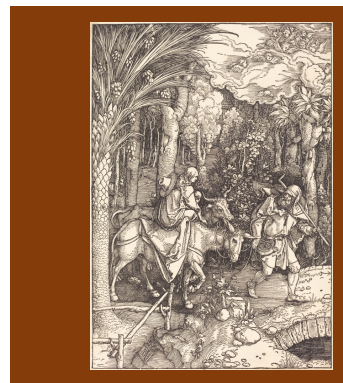
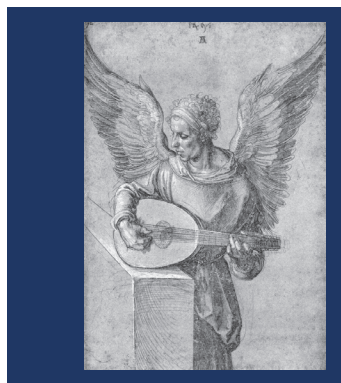
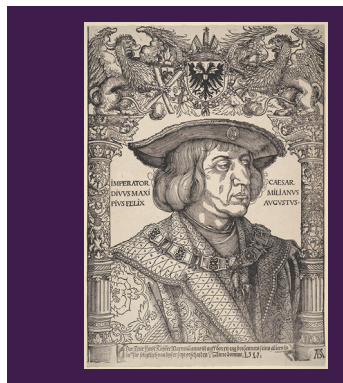
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TEXAS *EARLY*
MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

TEMP 2022-2023 Season

Mark your calendar. Get your tickets.



1 When Max was the Emperor: *Musical Splendor for the Holy Roman Court*

Saturday, October 8, 2022
at 7:30 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Sunday, October 9, 2022
at 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Maximilian I, Holy Roman Emperor from 1508 until his death in 1519, was an ardent supporter of the arts and his courts in Vienna and elsewhere reflected his artistic interests. Music for soloists, choir, and Renaissance orchestra by Isaac, Senfl, and others.

2 An Early Christmas

Saturday, December 10, 2022
at 7:30 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Sunday, December 11, 2022
at 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

We explore the intangible essence of the season as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs from Europe and the British Isles with innovative arrangements for solo voices, small chorus, and instruments.

3 Orlando! *Music by di Lasso for Voices & Viols*

Saturday, February 11, 2023
at 7:30 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Sunday, February 12, 2023
at 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Orlando di Lasso was one of the most prolific and versatile composers of the late Renaissance or any other musical era. He was one of the rare composers equally adept at the truly silly and the utterly somber, whether in Latin, French, Italian, and German.

4 Medieval Pilgrimage in Iberia

Saturday, May 13, 2023
at 7:30 PM

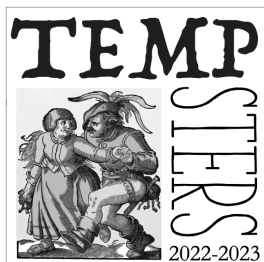
Temple Beth Shalom, 7300 Hart Lane

Sunday, May 14, 2023
at 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave.

Explore the routes of pilgrimage in Medieval Spain. At times meditative, at times joyously mesmerizing, always beautiful, with a chorus of women singers and a small Medieval orchestra of vielles, oud, and harps.

Images for this season are by German painter and printmaker, Albrecht Dürer, 1471-1528. He is considered one of the most important figures of the Northern Renaissance. For more information about the featured works, please visit <https://www.early-music.org/20222023-image-credits>.



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TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

AN EARLY CHRISTMAS

PROGRAM

Ye sons of men, with me rejoice ♪ Ireland, traditional, 18th century; arr. D. Johnson (2008; rev. 2022)
Men's Chorus

Riu, riu, chiu ♪ attributed to Mateo Flecha, c.1481–1553; *Cancionero de Upsala*, 1556;
arr. D. Johnson (2013, rev. 2022)
Joel Nesvadba & Morgan Kramer, soloists

Lullay, lullay: Als I lay on Yoolis Night ♪ Anonymous, 14th century, Cambridge University Add. 5943, f. 169;
Poem by John Grimestone, 1372: Edinburgh: National Library of Scotland, MS Advocates 18.7.21, f. 3v–4v;
arr. D. Johnson (2011; rev. 2022)
Jenny Houghton, soloist

Good people all, this Christmas time (The Wexford Carol) ♪ Ireland, traditional;
arr. D. Johnson (2010; rev. 2022)
Cayla Cardiff, soloist

Ave spes nostra à 5 ♪ Vicente Lusitano, c. 1522–1561; *Liber primus epigramatum que volgo motetta dicuntur*,
No. 10, Rome: Valerio & Luigi Dorico, 1551 [altered to 1555 in unique copy]
Men's Chorus

Berger, secoue ton sommeil profond! ♪ Contrafacta of *La bella noeva*, Anonymous, Italy, 17th century;
France, traditional, 18th-century text; arr. D. Johnson (2013; rev. 2022)
Jenifer Thyssen, soloist

Medley: Resonet in laudibus ♪ arr. D. Johnson (2022)
Introduction: Switzerland: St. Gallen, Stiftsbibliothek, Cod. Sang. 392 (15th c.), p. 87
Therese Honey & Viktoria Nizbnyk, soloists

Verse 1, à4: Bartłomiej Pekieli (fl. 1633–c.1670?)

Verse 2, à7: Michael Praetorius (1571–1621); *Eulogodia Sionia*, 1611
Jeffrey Jones-Ragona, David Lopez, Holt Skinner, & Ryland Angel, soloists

Verse 3, à2: Samuel Scheidt (1587–1654); *Geistliche Concerten*, 1635

Verse 4, à5: Michael Praetorius; *Musae Sioniae, fünffter Theil*, no. 92, 1607

Sunt impleta, à7: Michael Praetorius; *Eulogodia Sionia*, 1611

Magnum nomen Domini, à5: Jacob Regnart (1540/1545–1599); *Sacrae aliquot cantiones 5-6 v*, no. 16, 1575

INTERMISSION

Ecce virgo concipiet ♪ Jan Pieterszoon Sweelinck, 1562–1621; *Cantiones sacrae cum basso continuo ad organum quinque vocum*, 1619 [SwWV.181]; text from Isaiah 7:14

Choir

Noël nouvelet! ♪ France, traditional; 17th century; arr. D. Johnson (2008; rev. 2021)

Jenifer Thyssen & Adrienne Pedrotti Bingamon, soloists

Célébrons la naissance ♪ France, 15th century; arr. D. Johnson (2009; rev. 2022)

Ryland Angel, Tim O'Brien, Angela Tomasino, Page Stephens, & Jenifer Thyssen, soloists

Maoz tzur ♪ Traditional melody, Germany, 16th century; arr. D. Johnson (2022)

Instrumental

El Festin de Hanuká/Dak il tas ♪ Sephardic (Turkey), from the field recording of Sephardic singer

Bienvenida Agudo by Dr. Susana Weich-Shahak, 1993; arr. D. Johnson (2022)

Jenny Houghton, Juli Orlandini, & Gil Zilkha, soloists

Mary's Lullaby (Mairi bhan og) ♪ Scotland, Anonymous; 17th century; arr. D. Johnson (2007; rev. 2022)

Instrumental

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

arr. D. Johnson (2012; rev. 2022)

Joel Nesvadba & Gil Zilkha, soloists

Il est né le divin enfant ♪ Traditional, France, 18th century; arr. D. Johnson (2009, 2021)

All

Loath to depart ♪ After settings by John Dowland (c. 1563–1626) & Giles Farnaby (c. 1563–1640);

arr. D. Johnson (2015; rev. 2022)

Viktoria Nizhnik, kantele, & Ryland Angel, soloist

The old yeare now away is fled ♪ England, traditional; 16th–18th centuries;

Dance versions by John Playford, 1652; arr. D. Johnson (1999; rev. 2022)

Therese Honey (harp), David Dawson (bass viol), & Viktoria Nizhnik (kantele)

Jenifer Thyssen, soloist

END

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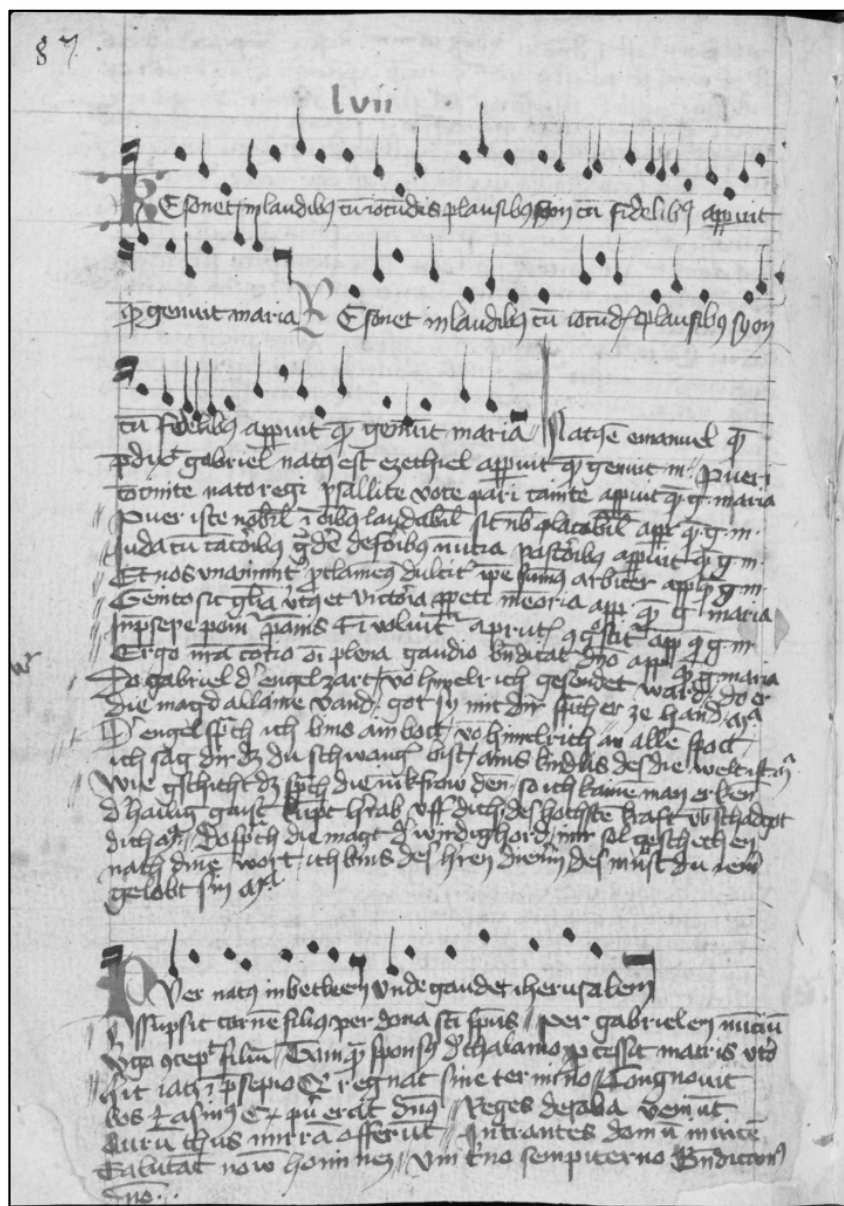
TEXAS EARLY MUSIC PROJECT

Ryland Angel, *countertenor & tenor*
 Adrienne Pedrotti Bingamon, *soprano*
 Cayla Cardiff, *soprano*
 Bruce Colson, *vielle & violin*
 David Dawson, *bass viol*
 Therese Honey, *harps*
 Jenny Houghton, *soprano*
 Angela Irving, *soprano*
 Daniel Johnson, *baritone*
 Eric Johnson, *baritone*

Jeffrey Jones-Ragona, *tenor*
 Morgan Kramer, *bass*
 David Lopez, *tenor*
 Marcus McGuff, *flute*
 Joel Nesvadba, *baritone*
 Viktoria Nizhnik, *kantele*
 Tim O'Brien, *bass*
 Juli Orlandini, *soprano*
 Susan Richter, *recorder & alto*
 Kit Robberson, *treble viol*

Steven Sérpa, *countertenor*
 Trevor Shaw, *tenor*
 Holt Skinner, *countertenor & tenor*
 Page Stephens, *alto*
 Jenifer Thyssen, *soprano*
 Angela Tomasino, *alto*
 Héctor Alfonso Torres, *lutes*
 John Walters, *treble viol & bass viol*
 Gil Zilkha, *bass*

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



Resonet in laudibus, Switzerland: St. Gallen, Stiftsbibliothek, Cod. Sang. 392 (15th c.), p. 87

INTRODUCTORY NOTES

As we approach the holiday season of Christmas and Chanukah, we think of the carols and popular songs we grew up with, and the effects they have on our psyches, even when we hear them while shopping much, much too early in the season. These musical memories trigger feelings of expectation, nostalgia, joy, and much more. Similarly, the Advent and Christmas seasons have been wonderful sources of inspiration for composers, poets, and artists for centuries. Some of the most memorable and iconic works in the history of music and art have been created to honor the spirit of Christmas, and the artistic creators also represent and reflect those feelings to us, so they become symbolic of universal expectation, universal nostalgia, and so on. 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 and expression for Advent through the New Year and for Chanukah from c. 1200–c. 1900 (and beyond) with our own style, in our own musical language, inspired by those who came before.

In addition to some of our favorites, always reworked at least a little bit, this year we present music by **Vicente Lusitano**, the first Black published composer of European music, two new pieces for Chanukah, a new-to-us motet by Sweelinck, and a sort of “medley” of versions of *Resonet in laudibus* by five different composers. We hope that our musical offerings will foster and sustain a joyous spirit throughout the holiday season and also the entire year, and may you enjoy many pleasing ear-worms from this concert!

Daniel Johnson
November 2022

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.

TEXTS, TRANSLATIONS, & NOTES

Ye sons of men, with me rejoice, 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 ♪ Ireland, traditional, 18th century; arr. D. Johnson (2008; rev. 2022)

Men's Chorus

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.

This popular *villancico*, *Riu, riu, chiu*, is based on the traditional call of Spanish shepherds. With its catchy verses and dance-like character, it 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!

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

Joel Nesvadba & Morgan Kramer, soloists

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

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

Yo vi mil garçones que andavan cantando,
Por aquí bolando, haziendo mil sonos,
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 riverbank protects it,
As God kept the wolf from our lamb.

TEMP has performed *Lullay, lullay: Als I lay on Yoolis Night* in a few of our Christmas concerts since 2011. This mystical poem in the form of a dialogue by the Franciscan friar John Grimestone in 1372 is preserved in the National Library of Scotland. Although we use only seven verses, there are thirty-seven verses in all; some middle verses may have been added later. The melody, not present in the Scottish source, is found in a separate English 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 Angel are in *fauxbourdon* style.

Lullay, lullay: Als I lay on Yoolis Night ♪ Anonymous, 14th century, Cambridge University Add. 5943, f. 169;
Poem by John Grimestone, 1372: Edinburgh: National Library of Scotland, MS Advocates 18.7.21, f. 3v–4v;
arr. D. Johnson (2011; rev. 2022)
Jenny Houghton, soloist

| | |
|--|--|
| Lullay, lullay, mi deere moder, synge lullay. | Lullay, lullay, my dear mother, sing 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. | 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 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. | 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. |
| “Synge, nou, Moder,” sayed the Childe, “Wat schal to me befall heerafter, Wan I com to eld, for so doon modres all.” | “Sing now, mother,” said the child, “What is to befall me in the future, When I am grown up, for all mothers do that.” |
| “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. | “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. |
| “Swete moder, fair and fre, because that it is so, I pray thee that thou lulle me and sing sumwat therto.” | “Sweet mother, fair and free, since that is so, I pray you lull me and sing something as well.” |
| “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. | “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. |
| 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. | 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. |

The Wexford Carol, also called *The Enniscorthy Carol* (*Caril 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 (The Wexford Carol) ♪ Ireland, traditional;
arr. D. Johnson (2010; rev. 2022)
Cayla Cardiff, soloist

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.

Next, we have a sublime motet by **Vicente Lusitano**. Although new to TEMP, Lusitano is not new to scholarship as he has been deemed the first Black published composer of European music. Little is known about his early life and education—even his surname, Lusitano, simply means "Portuguese"—but we do know that he was born in Olivença, Portugal where he was ordained as a Catholic priest. In 1551, he left Portugal for Rome where he was an accomplished composer and theorist. His book of 23 motets, *Liber primus epigramatum*, was published in 1551 and dedicated to the son of the Portuguese ambassador. By 1561, Lusitano converted to Protestantism, married, and moved to Germany, after which he vanished from historical record. Apart from his motet publication, Lusitano is well known to scholars for winning a theoretical debate with Nicola Vicentino, who thereafter sought to discredit Lusitano's achievements. We are fortunate that the first edition of Lusitano's motet collection is publicly available, bringing to light the music of this remarkable composer of color. Lusitano's compositions have been compared to those of Nicolas Gombert in layered imitative style with continuous, lush harmonies and few cadences. It is known that he idolized Josquin des Prez and there are several points in this motet that are quite reminiscent of specific sections in Josquin's music. In Hungary and Prague, the *Ave spes nostra* text is the Gregorian antiphon sung before the Vespers on Christmas Day.

Ave spes nostra à 5 ♪ Vicente Lusitano, c. 1522–1561; *Liber primus epigramatum que volgo motetta dicuntur*,
 No. 10, Rome: Valerio & Luigi Dorico, 1551 [altered to 1555 in unique copy]
Men's Chorus

Ave, spes nostra, Dei Genitrix Virgo intacta
 Ave, illud Ave per angelum concipiens
 Ave, concipiens Patris splendorem benedicta
 Ave, Virgo sanctissima et Mater sola intacta
 Te glorificat omnis creatura Matrem luminis.
 Alleluia.

Hail, our hope, untouched Virgin Mother of God
 Hail, who accepted that Hail from the angel
 Hail, blessed one, who conceived the splendor of the Father
 Hail, most saintly Virgin and only chaste mother
 Every creature glorifies you, the Mother of light.
 Alleluia.

Berger, secoue ton sommeil profond! is an adapted 18th-century poem that I used to create a *contrafacta* of the Italian folksong *La bella noeva*. It is typical of the traditional music of the time, blending classical and folk elements around a simple story, in this case a very popular *noël!*

Berger, secoue ton sommeil profond! ♪ Contrafacta of *La bella noeva*, Anonymous, Italy, 17th century;
 France, traditional, 18th-century text; arr. D. Johnson (2013; rev. 2022)
Jenifer Thyssen, soloist

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.

Many of us know the charming and popular tune *Resonet in laudibus* by the title *Joseph, Lieber Joseph mein*, which dates from the 14th century. Both titles were popular with composers in the 16th and 17th centuries and many of the *Resonet in laudibus* motets were fairly large-scale works with multi-voiced and antiphonal sections. Rather than limit ourselves to the interpretations of one composer, we felt it would be more representative (and a lot more fun) to give each verse or section to a different composer from northern Europe, specifically Germany and Poland.

We open with a late medieval-period instrumental from the Abbey of Saint Gall, which contains books and manuscripts from as early as the 9th century. The first verse was interpreted in a fittingly simple style by **Bartłomiej Pękiel**, who became Kapellmeister at Wawel Cathedral Chapel in the beautiful medieval city of Kraków. **Michael Praetorius's** 7-voice *Resonet in laudibus* is the source of the second verse, which begins with an antiphonal section of voices and plucked strings that emulates the rocking of the cradle.

German-born **Samuel Scheidt** composed verse three of our “medley,” and it is very different from any of the other sections. The melodies of this section are primarily in triads and resemble many northern European folk-tunes, but in a much more studied style. The fourth verse marks a return to **Michael Praetorius**, but this time the excerpt is from his 5-voice motet; this section is purely chordal and homophonic. The *Sunt impleta* section, from Praetorius's 7-voice motet, briefly leaves the familiar melody of *Resonet in laudibus* for the first time in this compilation before returning to the cradle-rocking echoes that we heard before. The final section, *Magnum nomen Domini*, presents a composer who is new to me and to TEMP. **Jacob Regnart** was a Franco-Flemish Renaissance composer from the late 16th-century whose first documented appearance is in 1560 as a tenor at the Hofkapelle in Prague under Habsburg ruler Archduke Maximilian. He begins the section with exceptionally skilled imitation and ends with a chordal style similar to that of the opening verse.

Medley: Resonet in laudibus ∞ arr. D. Johnson (2022)

Introduction: Switzerland: St. Gallen, Stiftsbibliothek, Cod. Sang. 392 (15th c.), p. 87
Therese Honey & Viktoria Nizhnik, soloists

Verse 1, à4: Bartłomiej Pękiel (fl. 1633–c.1670?)

Verse 2, à7: Michael Praetorius (1571–1621); *Eulogia Sionia*, 1611
Jeffrey Jones-Ragona, David Lopez, Holt Skinner, & Ryland Angel, soloists

Verse 3, à2: Samuel Scheidt (1587–1654); *Geistliche Concerten*, 1635

Verse 4, à5: Michael Praetorius; *Musae Sioniae, fünfter Theil*, no. 92, 1607

Sunt impleta, à7: Michael Praetorius; *Eulogia Sionia*, 1611

Magnum nomen Domini, à5: Jacob Regnart (1540/1545–1599); *Sacrae aliquot cantiones 5-6 vv*, no. 16, 1575

Instrumental intro: St. Gall MS 392 (15th c.) & Verse 1: Bartłomiej Pękiel

Resonet in laudibus cum jucundis plausibus

Sion cum fidelibus:

Apparuit quem genuit Maria.

Let praises resound with joyous acclaim:

To Sion's faithful

The child born of Mary has appeared.

Verse 2: Michael Praetorius à7:

Christus natus hodie ex Maria Virgine

Sine viri semine:

Apparuit quem genuit Maria.

Christ, born today of the Virgin Mary

without the seed of man:

The child born of Mary has appeared.

Verse 3: Samuel Scheidt à4:

Pueri concinite,

Nato regi psallite,

Voce pia dicite: Apparuit quem genuit Maria.

Sing together, children,

Sing songs to the newborn King,

In pious tones, say: He who was born of Mary appears.

Verse 4: Michael Praetorius à 5:

Sion lauda Dominum, salvatorem hominum,

Purgatorem[lavatorum] criminum:

Apparuit quem genuit Maria.

O Sion, praise the Lord, Saviour of mankind,

He who cleanses sin:

The child born of Mary has appeared.

Sunt impleta: Michael Praetorius à 7:

Sunt impleta quae praedixit Gabriel.
Eya, eya, Virgo Deum genuit
Quod divina voluit clementia.

Hodie apparuit in Israel:
Ex Maria Virgine est natus Rex.

What Gabriel foretold has been fulfilled.
Eia, A Virgin bore God,
As the divine mercy willed.

Today He has appeared in Israel:
From the Virgin Mary is born a King.

Magnum nomen Domini: Jacob Regnart à 5:

Magnum nomen Domini Emmanuel
quod annuntiatum est per Gabriel.

Great is the name of the Lord Immanuel,
As was announced by Gabriel.

INTERMISSION

Jan Pieterszoon Sweelinck is one of the most iconic Dutch composers of the early 17th century. He was the organist of the Oude Kerk in Amsterdam for more than forty years and one of his sons succeeded him in that position after his death. Nicknamed the *Orpheus of Amsterdam*, Sweelinck's compositions and teaching influenced keyboard players for generations. He was known for his vocal compositions as well, especially his motets and psalms, and for his solo secular chansons and madrigals (he didn't set any Dutch texts, possibly on the advice of his publisher). *Ecce virgo concipiet* is a communion motet for the Votive Mass of the Blessed Virgin during Advent IV and also for the Annunciation.

Ecce virgo concipiet ♪ Jan Pieterszoon Sweelinck, 1562–1621; *Cantiones sacrae cum basso continuo ad organum quinque vocum*, 1619 [SwWV.181]; text from Isaiah 7:14
Choir

Ecce virgo concipiet et pariet filium:
Et vocabitur nomen ejus Immanuel:
Nobiscum Deus.
Alleluia.

Behold, a virgin shall conceive and bear a son,
And his name shall be called Immanuel:
God is with us.
Alleluia.

The origin of *noëls* seems to date to the 15th century, but it was not until the following century that they attained the fullest vogue and were spread all over the country by the new availability of printing presses. By the 16th century, the word *noël* had become linked to Christmas and also the New Year, although its meaning originally indicated “news.” Similarly, *nouvelet* can mean “news,” so this *Noël nouvelet!*, with a text that dates to the 15th century, could mean “to bring news of the New Year” or of the “newborn” King. Some of the early *noëls* are not unlike the English carols of the period, and are often half in Latin, half in French as we see in *Célébrons la naissance*, which, when I first started arranging it in 2009, reminded me of a sort of moody yet serene French ballad and thus the arrangement is perhaps less carol-like and more of a nonchalant statement of fact.

Noël nouvelet! ♪ France, traditional; 17th century.; arr. D. Johnson (2008; rev. 2021)
Jenifer Thyssen & Adrienne Pedrotti Bingamon, soloists

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

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

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!

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!

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!

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!

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!

Célébrons la naissance ∞ France, 15th century; arr. D. Johnson (2009; rev. 2022)

Ryland Angel, Tim O'Brien, Angela Tomasino, Page Stephens, & Jenifer Thyssen, soloists

Célébrons la naissance *nostrī Salvatoris*,
Qui fait la complaisance *Dei sui Patris*,
Cet enfant tout aimable, *in nocte media*,
Est né dans une étable *de casta Maria*.

Let's celebrate the birth of our Savior,
Much pleasing to his father God,
This most pleasant child, in the middle of the night,
Was born in a stable from the Virgin Mary.

Cette heureuse nouvelle *olim pastoribus*
Par un ange fidèle *fuit nuntiatus*,
Leur disant laissez paître *in agro viridi*
Venez voir votre maître *filium que Dei*.

This happy news to all the shepherds
Was announced by a faithful angel,
Telling them to leave the sheep in the green fields,
And to "come and see your master the Son of God."

A cette voix céleste, *omnes hi Pastores*
D'un air doux et modeste *et multum gaudentes*,
Incontinent marchèrent *relicto pecore*,
Tous ensemble arriverent *in Bethlehem Judae*.

At this celestial voice all the shepherds
With a gentle and humble air and much joy,
Left immediately, leaving the animals behind,
And arrived all together in Bethlehem of Judea.

Mille esprits angéliques, *sancti pastoribus*,
Chantent dans leur musique, *puer vobis natus*.
Au Dieu par qui nous sommes, *gloria in excelsis*,
Et la paix soit aux hommes *bonae voluntatis*.

A thousand angelic spirits, holy shepherds,
Sing in their music of the child born from You.
To God who has made us, glory in the highest,
And peace to men of good will.

—Translation by Valérie Chaussonnet

Chanukah (dedication) is the Jewish holiday commemorating the victory of the small group of brothers known as the Maccabees against the Hellenization of Jerusalem in 165 BCE. and the rededication of the Temple in Jerusalem. The liturgical poem and song emblematic of the Chanukah holiday is named after its incipit, *Maoz tzur*, which is known by English-speaking Jews and Christians alike as *Rock of Ages*. The first line of the Hebrew text, *Maoz tzur y'shuati* (*Strong rock of my salvation*) appears for the first time in a poem by the 11th-century Sephardic poet and philosopher Solomon Ibn Gabirol (1022–c.1058/70), who combined fragments from Psalms 31 and 89. According to recent research, the full text of the poem more-or-less as we have it today seems to have been composed in the late 12th century by a poet named Mordechai. The most popular tune sung in the U.S. today is derived from a 16th-century German folk song that Martin Luther also used for his chorale *Nun freut Euch, lieben Christen g'mein* (*Dear Christians, one and all rejoice*). The most common English translation, *Rock of Ages*, was written by German American Talmudic scholar Marcus Jastrow (1829–1923) and Rabbi Gustav Gottheil (1827–1903). This non-literal translation was based on a German version by Leopold Stein (1810–1882) and speaks generally about overcoming oppression and (in subsequent verses) rejoicing in the kindling of the lamps in the rededicated Temple. Although our arrangement is instrumental, we provide the text and English translation of the first verse as reference. The lively *El Festin de Hanuká* (also known as *Dak il tas*) is a *copla* (Spanish poetic form) and comes to us from a field recording of the Turkish Sephardic singer, Bienvenida "Berta" Aguado on the CD *Chants Judéo-Espanols de la Méditerranée Orientale*, Paris: INEDIT (Maison des Cultures du Monde), 1993. The Ladino text describes the preparation of the meal for a Chanukah celebration: chicken, meat, and wine. The opening verse describes the sound of striking a metal bowl when gathering ingredients for the meal. Each verse ends with the Hebrew words *Lehadlik ner shel Hanuká* as recited in the benediction for lighting Chanukah candles. —AW

Maoz tzur ♪ Traditional melody, Germany, 16th century; arr. D. Johnson (2022)

Instrumental

| | |
|---------------------------|----------------------------------|
| Maoz tzur y'shuati, | Rock of Ages, let our song |
| L'cha na-eh l'shabei-ach. | Praise Thy saving power. |
| Tikon beit t'filati, | Thou, amidst the raging foes, |
| V'sham todah n'zabei-ach. | Wast our sheltering tower. |
| L'eit tachin matbei-ach, | Furious they assailed us, |
| Mitzar ham'nabei-ach. | But Thine arm availed us. |
| Az egmor b'shir mizmor | And Thy word broke their sword |
| Chanukat hamizbei-ach. | When our own strength failed us. |

El Festin de Hanuká/Dak il tas ♪ Sephardic (Turkey), from the field recording of Sephardic singer Bienvenida Aguado by Dr. Susana Weich-Shahak, 1993; arr. D. Johnson (2022)

Jenny Houghton, Juli Orlandini, & Gil Zilkha, soloists

| | |
|----------------------------------|-------------------------------------|
| Dak il tas, toma'l tas | Bang the bowl, take the bowl |
| Las muchachas meten bas | Insist the girls |
| En shabat de Hanuká | On the Sabbath of Hanukkah |
| Ocho días de Hanuká, | Eight days of Hanukkah, |
| <i>Lehadlik ner shel Hanuká.</i> | Light a Hanukkah candle. |
| La gallina de la cucina | The chicken in the kitchen |
| Dale a gostar a la vicina, | Give it to the neighbor to taste it |
| Que le seia milicina. | May it be for her a medicine |
| Ocho días de Hanuká, | Eight days of Hanukkah, |
| <i>Lehadlik ner shel Hanuká.</i> | Light a Hanukkah candle. |
| Mete la carne al tandur | Put the meat in the oven, |
| Tañeremos un buen <i>santur</i> | We will play a good <i>santur</i> |
| En shabat de Hanuká | On the Sabbath of Hanukkah |
| Ocho días de Hanuká, | Eight days of Hanukkah, |
| <i>Lehadlik ner shel Hanuká.</i> | Light a Hanukkah candle. |
| El vino de la serada | The wine of the evening meal |
| Que a mi mucho m'agrada | Is very much to my taste |
| A beber en Hanuká. | To drink on Chanukah |
| Ocho días de Hanuká, | Eight days of Hanukkah, |
| <i>Lehadlik ner shel Hanuká.</i> | Light a Hanukkah candle. |

Mary's Lullaby (*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. It employs 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.

Mary's Lullaby (*Mairi bhan og*) ♪ Scotland, Anonymous; 17th century; arr. D. Johnson (2007; rev. 2022)

Instrumental

Here we have two much more boisterous pieces to balance the serene beauty of *Mairi bhan og*. Saint Stephen's Day, or the Feast of Saint Stephen, commemorates Saint Stephen, the first Christian martyr or protomartyr, celebrated on 26 December in the Latin Church, and so it is the second of the twelve days of Christmas. This text was set long ago to "Bonny sweet robin," one of the more popular tunes of the mid-17th century. *Il est né le divin enfant* was first printed in the mid-19th century as an *ancien air de chasse* (old hunting song) and the text was first published twenty-five years later, in 1875–1876. Its rustic nature and hunting song background lends itself to a rather rowdy arrangement, with the instruments imitating bagpipes, hurdy-gurdies, and percussive rhythmic sounds.

Carol for St. Stephen's Day (Come mad boys, be glad boys) ♪ Anonymus, *New Christmas Carols*, 1642;
arr. D. Johnson (2012; rev. 2022)
Joel Nesvadba & Gil Zilkha, soloists

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, tho' 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.

Il est né le divin enfant ♪ Traditional, France, 18th century; arr. D. Johnson (2009, 2021)
All

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...

A "loath to depart" was the common term for a song sung (or a tune played) on taking leave of friends in Elizabethan times. The popular tune, of unknown origin, was treated to a number of settings, both vocal and instrumental, and the tune and text were referred to in a number of plays in the 17th century. We dedicate our arrangement of *Loath to depart* to John Aielli and Avraham Zilkha. Our memories of them will be blessings forever.

Loath to depart ♪ After settings by John Dowland (c. 1563-1626) & Giles Farnaby (c. 1563-1640);
arr. D. Johnson (2015; rev. 2022)
Viktoria Nizhnik, kantele, & Ryland Angel, soloist

Sing with thy mouth, sing with thy heart,
Like faithful friends, sing *Loath to depart*;
Though friends together may not always remain,
Yet *Loath to depart* sing once again.

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 John Playford's 1652 version, and others, both improvisatory and speculative. *Greensleeves* is set to two popular continental ground bass patterns (repeating harmonic patterns) often used for dances: The *passamezzo antico* is used in the first half of *The old yeare now away is fled/Greensleeves* and the *romanesca* is the pattern for the second part, the refrain.

The old yeare now away is fled ♪ England, traditional; 16th–18th centuries;
Dance versions by John Playford, 1652; arr. D. Johnson (1999; rev. 2022)
Therese Honey (harp), David Dawson (bass viol), & Viktoria Nizhnik (kantele)
Jenifer Thyssen, soloist

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!

END



Greene Sleues (Greensleeves), one of the first sources of the tune in lute tablature
Ballet Lute Book, late 16th c., Trinity College Library, Dublin, IE TCD MS 408, p. 104



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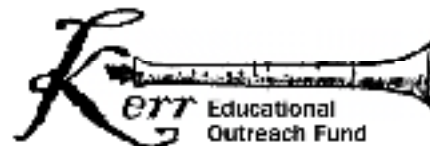
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Armstrong Community Music School*



Up Next...

ORLANDO! MUSIC BY DI LASSO



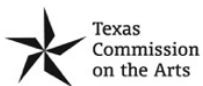
Saturday, February 11, 2023 at 7:30 PM
Redeemer Presbyterian Church,
2111 Alexander Ave.

Sunday, February 12, 2023 at 3:00 PM
Redeemer Presbyterian Church,
2111 Alexander Ave.

Orlando di Lasso was one of the most prolific and versatile composers of the late Renaissance or any other musical era. He was one of the rare composers equally adept at the truly silly and the utterly somber, whether in Latin, French, Italian, and German.

ETCHED IN TIME

TEXAS EARLY MUSIC PROJECT • 2022-2023



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ARTS ON
Alexander

