

An Early Christmas

recolliget: gathering again

Saturday, December 11, 2021 at 7:30 PM & Sunday, December 12, 2021 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722

Sponsored in part by The Fifth
Age of Man Foundation

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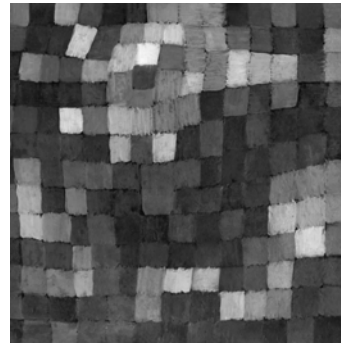
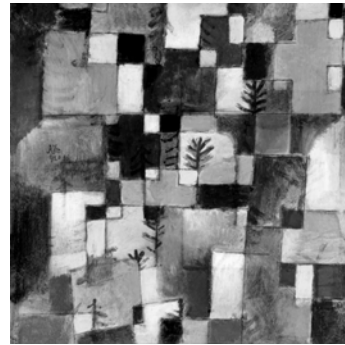


TEXAS *EARLY*
MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

TEMP 2020-2021 Season

Mark your calendar. Get your tickets.



1 Mirie it is! *Medieval English Music*

**Saturday, October 2, 2021
at 7:30 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

**Sunday, October 3, 2021
at 3:00 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

Our first concert of the season explores music from England in the early 13th century up to about 1450, including the earliest surviving sacred and secular music from *really olde* England through the end of the early Renaissance.

Special guests include TEMP founding member Chris LeClayse!

2 An Early Christmas

**Saturday, December 11, 2021
at 7:30 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

**Sunday, December 12, 2021
at 3:00 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

We explore the intangible essence of Christmas as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs with innovative arrangements for solo voices, small chorus, harp, violin, flute, mandolin, viols, and lutes.

3 Celtic Crossings

**Saturday, February 12, 2022
at 7:30 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

**Sunday, February 13, 2022
at 3:00 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

TEMP presents evocative, heartfelt, and humorous Scottish ballads, Irish dances, and more for Valentine's weekend! This 16th- to 18th-century repertoire from Ireland and Scotland—a musical link to another time and place—is still vibrantly alive and flourishing.

4 Convivencia: *The Three Worlds of Renaissance Spain*

**Saturday, May 14, 2022
at 7:30 PM**

*Temple Beth Shalom,
7300 Hart Lane*

**Sunday, May 15, 2022
at 3:00 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

The term *Convivencia* (or *Coexistence*) refers to the time period when the three great cultures of early Spain (Muslim, Jewish, and Christian) coexisted in the Iberian Peninsula. The intermingling of the three peoples resulted in intercultural influences on all aspects of life: social, intellectual, political, and artistic.



Become a TEMPster!

We are excited to expand our TEMPster program this season to include a valuable segment of our TEMP family: our donors! Your annual cumulative giving of \$50 or more earns your place in the TEMPster Circle, complete with TEMPster perks. Please visit www.early-music.org/membership-2021-2022 to view benefits at each level of giving.

Dedicated to preserving and advancing the art of Medieval, Renaissance, Baroque and early Classical music through performance, recordings, and educational outreach. www.early-music.org

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

An Early Christmas

PROGRAM

AND THE NEWS FROM FRANCE IS...

Noël nouvelet! ♪ France, traditional; 17th c.; arr. D. Johnson (2008, 2021)
Jenifer Thyssen & Meredith Ruduski, soloists

Veni, veni Emanuel ♪ D. Johnson (2018; rev. 2021); text from the “O” Antiphons; France, 12th c.
Cristian Cantu, David Lopez, & Nooshin Ghanbari, soloists

ANOTHER MIDDLE ENGLISH CHRISTMAS

Sainte Nicholaes ♪ St. Godric of Victor, d. 1170; British Library MS Royal 5 F VII, f. 85
Ryland Angel, Stephanie Prewitt, Lisa Solomon, Tim O'Brien, Jenifer Thyssen, & Daniel Johnson, soloists

Stella maris nuncuparis ♪ Anonymous, England, late 13th c., Worcester Fragments, MS 654
Women Singers

Angelus ad virginem ♪ Anonymous, 13th c., British Library, BL Arundel 248, f. 154r
♪

Gabriel fram evene king ♪ Anonymous, 13th c., British Library, BL Arundel 248, f. 154r
Joel Nesvadba & Daniel Johnson, soloists

GAUDETE / REJOICE!

Pueri concinite ♪ Jacob Handl, aka Jacobus Gallus, 1550-1591, *Opus musicum*, vol. 1, no. 58 (1586-1591) HK74
Women Singers

Gaudete! ♪ Anonymous, 15th c., Finland; *Piae cantiones*, 1582; arr. D. Johnson (2014, 2015)
Ensemble

Gaudete/Gloria ♪ D. Johnson (2014, 2021)
Cayla Cardiff, soloist

GOOD CHEARE & KIND NEIGHBOURS

Mary's Lullaby (Mairi bhan og) ♪ Scotland, Anonymous; 17th c.; arr. D. Johnson (2007, 2021)
Instrumental

Now is Yole comen ♪ D. Johnson (2018; rev. 2021); Text: Anonymous, English, 15th c.,
B.L. Add. MS. 14997, f. 44v; Unique text, October 4, 1500
Cayla Cardiff, Ryland Angel, & Tim O'Brien, soloists

Drive the cold winter away ♪ England, traditional; arr. John Playford (1623-c.1687),
The English Dancing Master (1651); arr. D. Johnson (2011, 2014, 2015, 2021)
David Lopez, soloist

INTERMISSION

THE ROSE AND THE THORN

There is no rose of swych vertu ♪ Anonymous, 15th c., Cambridge, Trinity Carol Roll MS O.3.58
Jenny Houghton, Jeffrey Jones-Ragona, Adrienne Pedrotti Bingamon, Ryland Angel, Lisa Solomon, & Cristian Cantu, soloists

Hostis Herodes ♪ Guillaume Dufay (c. 1400-1474)
Museo Internazionale e Biblioteca della Musica di Bologna, Italy: I-Bc Q.15, fol. 317r
Ensemble

FESTIVAL OF LIGHTS

Maoz tzur ♪ D. Johnson, 2021; melody by Benedetto Marcello (1686-1739);
based on the harmonic arrangement by Hugo Chaim Adler (1894-1955)
Chorus

Ocho kandelikas ♪ Flory Jagoda, 1923-2021; arr. J. Thyssen, V. Nizhnik, & D. Johnson (2021)
Jenifer Thyssen, soprano, & Viktoria Nizhnik, kantele

SONGS OF GLAD TIDINGS

Quelle est cette odeur agréable? ♪ Traditional, France, 17th c.; arr. D. Johnson (2012, 2021)
Meredith Ruduski, soloist

Il est né le divin enfant! ♪ Traditional, France, 18th c., arr. D. Johnson (2009, 2021)
Tim O'Brien, soloist

Cantate Domino ♪ Jan Pieterszoon Sweelinck, 1562-1621; *Cantiones sacrae*, no. 8, 1619
Chorus

MORE YULE, BRITANNIA!

Seven rejoices of Mary ♪ Ireland, traditional; arr. D. Johnson (2011, 2021)
Meredith Ruduski, Jenny Houghton, Jeffrey Jones-Ragona, & David Lopez, soloists

The old yeare now away is fled ♪ England, traditional; 16th–18th centuries;
Dance versions by John Playford, 1652; arr. D. Johnson (1999, 2021)
Jenifer Thyssen, soloist
Therese Honey (harp), Jane Leggiero (bass viol), & Viktoria Nizhnik (kantele)

END

THIS PERFORMANCE IS SPONSORED IN PART BY
THE FIFTH AGE OF MAN FOUNDATION

WWW.5THAGE.ORG



THE PERFORMERS

Ryland Angel, *tenor*
Adrienne Pedrotti Bingamon, *soprano*
Cristian Cantu, *tenor*
Cayla Cardiff, *mezzo-soprano & percussion*
Bruce Colson, *violin & vielle*
Nooshin Ghanbari, *alto*
Therese Honey, *harps*
Jenny Houghton, *soprano*
Daniel Johnson, *tenor & psaltery*
Eric Johnson, *baritone*
Jeffrey Jones-Ragona, *tenor*
Jane Leggiero, *bass viol*,
David Lopez, *tenor*

Joel Nesvadba, *baritone*
Viktoria Nizhnik, *Karelian chromatic kantele*
Tim O'Brien, *bass*
Stephanie Prewitt, *alto*
Susan Richter, *recorders & alto*
Meredith Ruduski, *soprano*
Lisa Solomon, *soprano*
Jenifer Thyssen, *soprano*
Angela Tomasino, *alto*
Héctor Alfonso Torres, *guitar & theorbo*
John Walters, *bass viol, vielle, & mandolin*
Gil Zilkha, *bass*

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



Annunciation to the Shepherds, Bedford Hours, France, 15th century
British Library, Add MS 18850, f. 70v

INTRODUCTORY NOTES

Thankfully, this Christmas season is very much unlike the same time period in 2020. Concerts were either virtual or, more often than not, they simply didn't happen. TEMP was fortunate to be able to create a video concert that we could present for our fans from Central Texas, the US, and even from distant countries. It was a feat of acting prowess for the performers on the video to exhibit much holiday spirit, though, as we recorded from October 31– November 9. By the time we finally finished editing and were able to debut the video in mid-December, we were fully in Holiday Spirit mode!

This year, we are fortunate to be part of a world-wide trend that we very much hope continues: live concerts. (And then we'll create a video version of the concert to share with distant friends and fans. And with you!) This concert will require very little acting, as you are here with us, and several of us will have already performed in a Christmasy holiday concert or two! Our collective hearts are warmed by the presence of our audience; we hope the feeling is mutual.

In addition to some perennial favorites and simply-must-be-done pieces, there are five or six works that are either new to our Early Christmas repertoire or haven't been performed for a decade or so. We hope you will enjoy the "new" pieces as well as the tried-and-true.

There is no way to adequately express the joy we feel to be able to perform for you, live and in person. Thank you for being here; thank you for your support of our musical offerings. And look for news about the video release in three weeks or so!

Don your masks with boughs of holly & Make we myrie as we may!

Daniel Johnson
September 2021



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

AND THE NEWS FROM FRANCE IS...

Noël nouvelet! 🌀 France, traditional; 17th c.; arr. D. Johnson (2008, 2021)
Jenifer Thyssen & Meredith Ruduski, soloists

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 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!

Veni, veni Emanuel 🌀 D. Johnson (2018; rev. 2021); text from the “O” Antiphons; France, 12th c.
Cristian Cantu, David Lopez, & Nooshin Ghanbari, soloists

Veni, veni, Emanuel is a mixture of the great “O” Antiphons that are used for Vespers during the octave before Christmas (Dec. 17-23). These antiphons are of ancient origin, dating back to at least the 9th century and the reign of Charlemagne. It is thought that the hymn itself was composed in the 12th century in French and the Latin text was added in the 13th century. The popular English text is often mistaken for a Christmas hymn, but it is actually intended for Advent. The English translation is the well-known one written by J.M. Neale in 1851, adapted by T. A. Lacey in 1906. Unlike the calm and serene chant and hymn to which we are accustomed, our version is in a robust and modal folk-song style.

Refrain: Veni, veni, Emanuel,
Captivum solve Israel,
Qui gemit in exilio
Privatus Dei Filio.

Veni, O Jesse Virgula,
Ex hostis tuos ungula,
De spectu tuos tartari,
Educ et antro barathri.

Refrain: Veni, veni, Emanuel,
Captivum solve Israel,
Qui gemit in exilio,
Privatus Dei Filio.
Gaude! Gaude! Emanuel,
Nascetur pro te, Israel!

Refrain: O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.

Draw nigh, O Jesse’s Rod, draw nigh,
To free us from the enemy;
From Hell’s infernal pit to save,
And give us victory o’er the grave.

Refrain: O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel,
To thee shall come, O Israel!

Veni, veni O Oriens,
Solare nos adveniens,
Noctis depelle nebulas
Dirasque noctis tenebras.
Refrain: Veni, veni, Emanuel...

Veni, clavis Davidica
Regna reclude caelica,
Fac iter tutum superum,
Et claude vias inferum.
Refrain: Veni, veni, Emanuel...

Veni, veni Adonai!
Qui populo in Sinai,
Legem dedisti vertice,
In maiestate gloriae.
Refrain: Veni, veni, Emanuel...

O come, O come, thou Dayspring bright!
Pour on our souls thy healing light;
Dispel the long night's lingering gloom,
And pierce the shadows of the tomb.
Refrain: O come, O come, Emmanuel...

Come, O key of David,
And open wide our heav'nly home;
Make safe the way that leads on high,
And close the path to misery.
Refrain: O come, O come, Emmanuel...

O come, Adonai, Lord of might,
Who to Thy tribes, on Sinai's height,
In ancient times didst give the law
In cloud and majesty and awe.
Refrain: O come, O come, Emmanuel...

ANOTHER MIDDLE ENGLISH CHRISTMAS

Sainte Nicholaes ☞ St. Godric of Victor, d. 1170; British Library MS Royal 5 F VII, f. 85
Ryland Angel, Stephanie Prewitt, Lisa Solomon, Tim O'Brien, Jenifer Thyssen, & Daniel Johnson, soloists

Sainte Nicholaes, Godes druð,
Tymbre us faire scone hus.
At þi burth, at þi bare,
Sainte Nicholaes, bring us wel þare.

Saint Nicholas, God's beloved,
Build us a fair, beautiful house.
By your birth, by your bier,
Saint Nicholas, take us safely there.

Stella maris nuncuparis ☞ Anonymous, England, late 13th c., Worcester Fragments, MS 654
Women Singers

Stella maris nuncuparis
Tu que celse coronaris.
Vale virgo glorie.
O quam sacrum pignus paris,
Portus summi salutaris,
Que cum nato gratularis,
Partus tui puellaris
Ob virtutem in preclaris
Transfer tuos hodie.

You are called star of the sea,
you who are crowned on high.
Hail, virgin of glory.
O what a holy pledge you bear,
The gateway of highest salvation,
Who rejoice with your son
At your maidenly childbirth.
By your power among the famous,
Deliver your people today.
Translation by Dr. Christopher LeClyuse

Angelus ad virginem ☞ Anonymous, 13th c., British Library, BL Arundel 248, f. 154r
Daniel Johnson, soloist

This song of the angel's annunciation to Mary was popular throughout the Continent but especially so in Britain. The original version, "Angelus ad virginem," was quite possibly composed by Phillippe, the Chancellor of Paris, in the early 13th century. In the "Miller's Tale," from Chaucer's *The Canterbury Tales*, the cleric of Oxenford is described as playing the psaltery while he sang "Angelus ad virginem." By the late 13th century, the tune and text, in both Latin and English, were notated in the Arundel manuscript in Britain.

Angelus ad Virginem subintrans in conclave,
Virginis formidinem demulcens, inquit:
"Ave! Ave, Regina Virginum.
Caeli terraeque Dominum
Concipies et paries intacta,
Salutem hominum,
Tu porta caeli facta
Medela criminum."

The angel, coming secretly to the Virgin,
Calming the Virgin's fear, said:
"Hail! Hail, Queen of Virgins.
You shall conceive the Lord of Heaven and Earth
And give birth remaining a virgin,
To the salvation of humankind;
You made the Gateway of Heaven.
The cure for sin."

Gabriel fram evene king
Sent to the maide swete,
Broute hire blisful tiding,
And faire he gan hire grete:
“Heil be þu, ful of grace, arith,
For godes sone, þis evene lith,
For mannes loven wile man bicomen
And taken fles of the, maide brith,
Manken fre for to make of senne
And devles mith.”

Mildeliche im gan andsweren
Ðe milde maiden thanne:
“Withewise sold ichs beren child
With hutten manne?”
Ði angel seide, “Ne dred te nout.
Ðurw þo ligast sal ben iwrount
Ðis ilche þing warof tiding ich bringe.
Al manken wurth ibout þurh þine
Swete childinge and hut of pine ibrount.”

Maiden moder makeles of milche ful ibunden,
Bid for hus im þat þe ches,
At wam þu grace funde,
Ðat he forgive hus senne and wrake
And clene of evri gelt us make
And evne blis wan hure time is to sterven,
Hus give for þine sake,
Him soher for to serven
Ðat he us to Him take.

Gabriel from the King of Heaven
Came to the sweet maid,
Brought her joyful news,
And greeted her kindly:
“Hail to you, truly full of grace,
For the Son of God, this light from heaven,
For love of man will become man
And take flesh by you, bright maiden,
To take humankind free from sin
And the devil’s power.”

Then a gentle answer
Came from the fair maiden:
“How should I conceive a child
Without a husband?”
The angel said, “Fear not.
Through the Holy Spirit shall be brought
This thing of which I bring tidings.
All humankind shall be ransomed with this
Sweet birth and brought out of pain.”

Maiden, matchless mother full of mercy,
Pray for us to Him who chose you,
From whom you found grace,
That He forgive our sins and misdeeds
And make us clean from every fault,
And that when it is our time to die,
He give us the joy of heaven for your sake,
That we may so serve Him here
That He will take us to Himself.

GAUDETE / REJOICE!

Pueri concinite ♪ Jacob Handl, aka Jacobus Gallus, 1550-1591, *Opus musicum*, vol. 1, no. 58 (1586-1591) HK74
Women Singers

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:
Rejoice, Rejoice! 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.

Gaudete! ♪ Anonymous, 15th c., Finland; *Piae cantiones*, 1582; arr. D. Johnson (2014, 2015)

Ensemble

Refrain: Gaudete! Gaudete!
Christus est natus ex Maria virgine. Gaudete!

Refrain: Rejoice! Rejoice!
Christ is born of the Virgin Mary. Rejoice!

Tempus adest gratiae, hoc quod optabamus;
Carmina laetitiaē devote reddamus.

The time of grace has come, for which we have prayed;
Let us faithfully offer a song of praise.

Refrain: Gaudete! Gaudete!

Refrain: Rejoice! Rejoice!

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

God is made human, while nature wonders;
The world is cleansed through the rule of Christ.

Refrain: Gaudete! Gaudete!

Refrain: Rejoice! Rejoice!

Ezechiellis porta clausa pertransitur;
Unde lux est orta,
Salus invenitur.

The gate of Ezekiel now opens to us,
Sending forth transforming light
Through which salvation is found.

Refrain: Gaudete! Gaudete!

Refrain: Rejoice! Rejoice!

Ergo nostra contio psallat iam in lustro;
Benedicat Domino; salus regi nostro.

Therefore we meet in pure songs of joy;
We bless the Lord, our Savior and King.

Refrain: Gaudete! Gaudete!

Refrain: Rejoice! Rejoice!

Gaudete/Gloria ♪ D. Johnson (2014, 2021)

Cayla Cardiff, soloist

In the same manner as the previous piece, our arrangement of the *Gaudete!* text combines the old with the new: The ancient text tropes the *Gloria in excelsis* text in two refrains—and it was written with Cayla Cardiff in mind as the preferred muse.

Gaudete! Gaudete!
Christus est natus ex Maria virgine. Gaudete!
Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis,
Alleluia, alleluia.

Rejoice! Rejoice!
Christ is born of the Virgin Mary. Rejoice!
Glory to God in the highest,
And on earth peace to men of good will,
Hallelujah, hallelujah.

Tempus adest gratiae, hoc quod optabamus;
Carmina laetitiaē devote reddamus.
Gaudete! Gaudete!
Christus est natus ex Maria virgine. Gaudete!

The time of grace has come, for which we have prayed;
Let us faithfully offer a song of praise.
Rejoice! Rejoice!
Christ is born of the Virgin Mary. Rejoice!

Deus homo factus est, natura mirante;
Mundus renovatus est a Christo regnante.
Gaudete! Gaudete!
Christus est natus ex Maria virgine. Gaudete!

God is made human, while nature wonders;
The world is cleansed through the rule of Christ.
Rejoice! Rejoice!
Christ is born of the Virgin Mary. Rejoice!

Ergo nostra contio psallat iam in lustro;
Benedicat Domino; salus regi nostro.
Gaudete! Gaudete!
Christus est natus ex Maria virgine. Gaudete!
Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis,
Alleluia, alleluia.

Therefore, we meet in pure songs of joy;
We bless the Lord, our Savior and King.
Rejoice! Rejoice!
Christ is born of the Virgin Mary. Rejoice!
Glory to God in the highest,
And on earth peace to men of good will,
Hallelujah, hallelujah.

GOOD CHEARE & KIND NEIGHBOURS

Mary's Lullaby (*Mairi bhan og*) ♪ Scotland, Anonymus; 17th c.; arr. D. Johnson (2007, 2021)

Instrumental

This text comes from British Library Additional 14997, a manuscript containing poems, charms, and medical recipes in Welsh, English and Latin. This particular carol bears the very precise date “October 4, 1500.” Christmas and New Year are referred to as characters, derived from the Norse legend of the Holly King and the Oak King (the gods of the waning year and the waxing year, respectively.) There is no period music linked to this carol, so I decided to set it as a free monody, with a refrain, and then decided it needed a ‘dance’ section as well.

Refrain: Hey, ay! Make we myrie as we may.
 Now ys Yole comyn wyth gentyll chere,
 Of merthe and gamyn he hath no pere;
 In every londe where he cometh nere
 Is merthe and gamyn, I dar wel say.

Refrain: Hey, ay! Make we myrie as we may.
 Now ys comyn a messyngere
 Of yore lorde, Ser Nu Yere,
 Biddeth us alle be myrie heer,
 And make as myrie as we may.

Refrain: Hey, ay! Make we myrie as we may.
 Therefore every mon that ys heer
 Synge a caroll on hys manere;
 If he con non we schall hym lere,
 So that we be myrie allwey.

Refrain: Hey, ay! Make we myrie as we may.
 Mende the fyr and make gud chere!
 Fyll the cuppe, Ser Botelere!
 Let every mon drynke to hys fere,
 Thys ends my caroll, wyth care away!

Refrain: Hey, ay! Make we myrie as we may.

Refrain: Hey, ay! Make we merry as we may.
 Now Yuletide has come with gentle countenance,
 Of mirth and games he has no peer;
 In every land where he comes near
 Is mirth and games, I dare well say.

Refrain: Hey, ay! Make we merry as we may.
 Now a messenger comes
 Of your lord, Sir New Year,
 Who bids us all to be merry here,
 And make us as merry as we can be.

Refrain: Hey, ay! Make we merry as we may.
 Therefore everyone that is here
 Sing a carol in his own manner;
 If he knows none, we will teach him,
 So that we can be merry always.

Refrain: Hey, ay! Make we merry as we may.
 Mend the fire and make good cheer!
 Fill the cup, Sir Butler!
 Let everyone drink to his companion,
 Thus my carol ends, with care away!

Refrain: Hey, ay! Make we merry as we may.



Detail miniature of a royal feast, calendar page for January
 Queen Mary Psalter, 14th c., BL Royal 2 B VII, f. 71v

Drive the cold winter away ♪ England, traditional; arr. John Playford (1623-c.1687),
The English Dancing Master (1651); arr. D. Johnson (2011, 2014, 2015, 2021)
David Lopez, soloist

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 appareld 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

THE ROSE AND THE THORN

There is no rose of swych vertu ♪ Anonymous, 15th c., Cambridge, Trinity Carol Roll MS O.3.58
Jenny Houghton, Jeffrey Jones-Ragona, Adrienne Pedrotti Bingamon, Ryland Angel, Lisa Solomon, & Cristian Cantu, soloists

This well-loved 15th-century piece identifies the rose with Mary, a popular Medieval thought and adds Latin phrases to the English text. These phrases are at the end of each verse and come from the liturgical sequence *Letabundus* and other sources. The burden, or refrain, includes the common English technique of *fauxbourdon*, or successive chords in first inversion, a technique used in the next piece as well.

Burden: Ther is no rose of swych vertu
As is the rose that bare Jhesu.

Refrain: There is no rose of such virtue
As is the rose that bore Jesu.

Ther is no rose of swych vertu
As is the rose that bare Jhesu. Alleluia.

There is no rose of such virtue
As is the rose that bore Jesu. Alleluia.

Burden: Ther is no rose...

Refrain: There is no rose...

For in this rose conteynynd was
Heven and erthe in lytyl space.
Res miranda.

For in this rose was contained
Both heaven ad earth in a small space.
A wonderful thing.

Burden: Ther is no rose...

Refrain: There is no rose...

Be that rose we may weel see
Pat he is God in personys thre.
Pari forma.

By that rose we may well see
That He is God in three persons.
Of the same form.

Burden: Ther is no rose...

Refrain: There is no rose...

The aungelys sungyn the sheperdes to:
“Gloria in excelsis Deo.” Gaudeamus.

The angels sang to the shepherds:
“Glory to God on high.” Let us rejoice.

Burden: Ther is no rose...

Refrain: There is no rose...

Hostis Herodes impie ∞ Guillaume Dufay (c. 1400-1474),
Museo Internazionale e Biblioteca della Musica di Bologna, Italy: I-Bc Q.15, fol. 317r
Ensemble

Guillaume Dufay, a truly international composer and singer, worked at Cambrai for the Duke of Burgundy, in Rome as a papal singer, in some of the other musical centers of Europe, and was indeed acknowledged by his contemporaries as the leading composer of his day. This relatively straightforward hymn features his use of the sweet harmonies of the *contenance angloise*, or “English manner,” that he had adopted from John Dunstable, of which you might recall from our first concert of this season.

Hostis Herodes impie,
Christum venire quid times?
Non eripit mortalia,
Qui regna dat caelestia.

How vain the cruel Herod's fear,
When told that Christ the King is near!
He takes not earthly realms away,
Who gives the realms that ne'er decay.

Ibant magi, quam viderant
Stellam sequentes praeiviam:
Lumen requirunt lumine,
Deum fatentur munere.

The eastern sages saw from far
And followed on his guiding star;
By light their way to Light they trod,
And by their gifts confessed their God.

Lavacra puri gurgitis
Caelestis Agnus attigit;
Peccata, quae non detulit,
Nos abluendo sustulit.

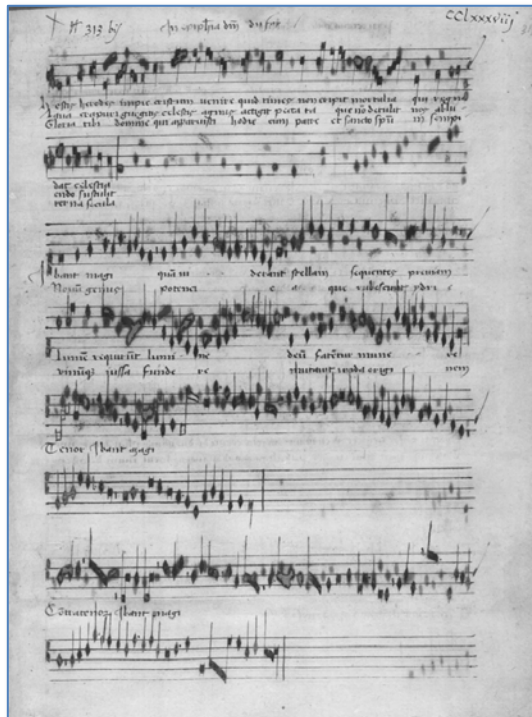
Within the Jordan's sacred flood
The heavenly Lamb in meekness stood,
That he, to whom no sin was known,
Might cleanse his people from their own.

Novum genus potentiae
Aquae rubescunt hydriae,
Vinumque iussa fundere
Mutavit unda originem.

And oh, what miracle divine,
When water reddened into wine!
He spake the word, and forth it flowed
In streams that nature ne'er bestowed.

Gloria tibi, Domine,
Qui apparuisti hodie,
Cum Patre et Sancto Spiritu
In sempiterna saecula. Amen.

All glory, Jesus, be to thee
For this thy glad epiphany:
Whom with the Father we adore
And Holy Ghost for evermore. Amen.



Hostis Herodes impie, Guillaume Dufay, Bologna, Italy: I-Bc Q.15, fol. 317r

FESTIVAL OF LIGHTS

Maoz tzur ♫ D. Johnson, 2021; melody by Benedetto Marcello (1686-1739);
based on the harmonic arrangement by Hugo Chaim Adler (1894-1955)

Chorus

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 B.C.E. 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 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 melody we present in this concert is not the German folk tune, but rather that of the 18th-century Venetian Ghetto. Around 1724, the celebrated Christian composer **Benedetto Marcello** (1686–1739) transcribed 11 melodies from the Italian Sephardi and Ashkenazi (Tedesco) synagogue liturgical traditions, one melody of which was *Maoz tzur*. In his *Estro poetico-armonico: Parafrasi sopra li salmi*, Marcello cleverly notated the music to read from right-to-left to fit the direction of the Hebrew text. This Italian melody for *Maoz tzur* was the preferred melody in the nascent state of Israel and also remains in the Italian tradition. There have been many translations and poetic reinterpretations of the *Maoz tzur* text. 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. -AW

Maoz tzur y'shuati,
L'cha na-ch l'shabei-ach.
Tikon beit t'filati,
V'sham todah n'zabei-ach.
L'eit tachin matbei-ach,
Mitzar ham'nabei-ach.
Az egmor b'shir mizmor
Chanukat hamizbei-ach.

Rock of Ages, let our song
Praise Thy saving power.
Thou, amidst the raging foes,
Wast our sheltering tower.
Furious they assailed us,
But Thine arm availed us.
And Thy word broke their sword
When our own strength failed us.

Intonazione degli Ebrei Tedeschi sopra
מעוז צור ישועתי ונו

מעוז צור ישועתי ונו
ושם תודה נאה לשבח תכון בית תפילתי לך מעוז צור ישועתי
y'shuati tzur Maoz
נובת לעת תכין מטבח מצר המנבה אז אנמור בשיר
מזמור תנוכת המזבח

Maoz tzur y'shuati from Marcello's *Estro poetico-armonico: Parafrasi sopra li salmi*, vol. 3
Selfridge-Field B615, piyyut for the festival of Chanukah, Italian Ashkenazi (Tedesco) tradition

Ocho kandelikas ♪ Flory Jagoda, 1923-2021; arr. J. Thyssen & V. Nizhnik, ♪ D. Johnson (2021)
Jenifer Thyssen, soprano, ♪ Viktoria Nizhnik, kantele

The much beloved Chanukah song *Ocho kandelikas* (*Eight Little Candles*) is written in Ladino (Judeo-Spanish), by the renowned Sephardic American musician **Flory Jagoda** (1923–2021), who dedicated her career to the preservation of her Sephardic heritage by performing and recording Ladino folksongs taught by her maternal grandmother as well as composing works of her own. Although *Ocho kandelikas* is of her own creation, it has become so popular that it is now included in the “traditional” canon. The text recalls fond memories of Chanukah parties of Ms. Jagoda’s childhood when children sang and danced while the adults planned future weddings. In recognition of her contributions to Sephardic heritage, Ms. Jagoda was named a National Heritage Fellow by the National Endowment for the Arts in 2002 and was the subject of the documentaries *The Key from Spain* (2002) and *Flory’s Flame* (2014). Flory Jagoda died in January of this year, and we offer her delightful *Ocho kandelikas* in her memory. -AW

Hanuká linda sta aki,
 Ocho kandelas para mi!
Refrain: O! Una kandelika, dos kandelikas,
 Tres kandelikas, kuarto kandelikas,
 Sintyu kandelikas, sej kandelikas,
 Siete kandelikas, ocho kandelas para mi!

Beautiful Chanukah is here,
 Eight candles for me!
Refrain: Oh! One little candle, two little candles,
 Three little candles, four little candles,
 Five little candles, six little candles,
 Seven little candles, eight candles for me!

Muchas fiestas vo fazer
 Kon alegriyas i plazer.
Refrain: O! Una kandelika, dos kandelikas...

Many parties I will have
 With happiness and pleasure.
Refrain: Oh! One little candle, two little candles...

Los pastelikos vo kumer
 Kon almendrikas i la myel.
Refrain: O! Una kandelika, dos kandelikas...

The little pastries we will eat
 Filled with little almonds and honey.
Refrain: Oh! One little candle, two little candles...

SONGS OF GLAD TIDINGS

Quelle est cette odeur agréable? ♪ Traditional, France, 17th c.; arr. D. Johnson (2012, 2021)
Meredith Ruduski, soloist

This tune appears in English sources as early as 1710 so it was probably popular in France for at least a decade before that. It was used in John Gay’s *The Beggar’s Opera* in 1728 as well. The text is a variant of the annunciation to the shepherds in Luke.

Quelle est cette odeur agréable,
 Bergers, qui ravit tous nos sens?
 S’exhale t’il rien de semblabl
 Au milieu des fleurs du printemps?
 Quelle est cette odeur agréable,
 Bergers, qui ravit tous nos sens?

Whence is that goodly fragrance flowing,
 Shepherds, to steal the senses all away?
 Was there ever such a fragrance as this
 In the midst of spring flowers?
 Whence is that goodly fragrance flowing,
 Shepherds, to steal the senses all away?

Mais quelle éclatante lumière
 Dans la nuit vient frapper nos yeux
 L’astre de jour, dans sa carrière,
 Fût-il jamais si radieux!
 Mais quelle éclatante lumière
 Dans la nuit vient frapper nos yeux?

Whence comes this dazzling light
 That hits our eyes in the dark night?
 The morning star, in its passage,
 Was never so brilliant as now!
 Whence comes this dazzling light
 That hits our eyes in the dark night?

Ne craignez rien, peuple fidèle,
 Écoutez l’Ange du Seigneur;
 Il vous annonce une merveille
 Qui va vous combler de Bonheur.
 Ne craignez rien, peuple fidèle,
 Écoutez l’Ange du Seigneur.

Fear not, faithful people,
 Hear the Angel of the Lord;
 He announces news of a great marvel
 That will fill you with happiness.
 Fear not, faithful people,
 Hear the Angel of the Lord.

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

Tim O'Brien, soloist

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 1875-76. Its rustic nature and hunting song background calls for a rather rowdy arrangement, with the instruments imitating bagpipes, hurdy-gurdies, and percussive rhythmic sounds.

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...

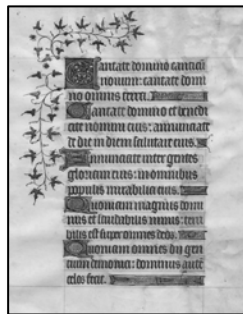
Cantate Domino ♪ Jan Pieterszoon Sweelinck, 1562-1621; *Cantiones sacrae*, no. 8, 1619

Chorus

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. As you will hear, he was fond of unexpected chromaticism for both modulation and text-painting.

Cantate Domino canticum novum;
Cantate Domino omnis terra.
Cantate Domino, et benedicite nomini ejus;
Annuntiate de die in diem salutare ejus.
Annuntiate inter gentes gloriam ejus;
In omnibus populis mirabilia ejus.

O sing unto the Lord a new song:
Sing unto the Lord, all the whole earth.
Sing unto the Lord, and praise his Name:
Tell of his salvation from day to day.
Declare his glory among the nations;
And his wonders unto all people.



Cantate Domino (Psalm 96/97) from a French Book of Hours, c. 1450
The Manhattan Rare Book Company

MORE YULE, BRITANNIA!

Seven rejoices of Mary ♪ Ireland, traditional; arr. D. Johnson (2011, 2021)
Meredith Ruduski, Jenny Houghton, Jeffrey Jones-Ragona, & David Lopez, soloists

The tradition of notating Mary's joys began as a devotion to the Virgin Mary began 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.

The old yeare now away is fled ♪ England, traditional; 16th–18th centuries;
Dance versions by John Playford, 1652; arr. D. Johnson (1999, 2021)
Jenifer Thyssen, soloist
Therese Honey (barp), Jane Leggiero (bass viol), & Viktoria Nizhnik (kantele)

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. *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, 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!

END



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Ensemble VIII

Donald Meineke, Artistic Director

ensemble viii

The Young Sebastian: Early Cantatas and Keyboard Works of J.S. Bach

The genius of Bach was already apparent from the first stroke of his quill, and his unique and provocative accent began to push the established boundaries towards a new sound which would change the musical world forever. The final concert of the season features cantatas for choir and chamber orchestra along with keyboard works from Bach's earliest periods of composing.

Friday, March 11, 2022, 7:30 PM, Redeemer Presbyterian Church,
2111 Alexander Avenue, Austin, TX 78722

www.ensembleviii.org

TEXAS EARLY MUSIC PROJECT

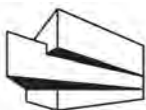
A Special Thanks to the Following Supporters Who Helped Make This Concert Possible

John Aielli of KUTX
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Sara Schneider of KMFA
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Anthony & Marcia Toprac
Ian Tuski & Sarah Wing-lam Au
Philip Stuart Williams
Abraham Zilkha

We'd like to offer special thanks to the **City of Austin Cultural Arts Division**, the **Austin Community Foundation**, the **Texas Commission on the Arts**, and the **NEA** for their help in making this concert possible. It is primarily due to generous grants like these that we are able to bring this unique music to life.



Cultural Arts
CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.



**Texas
Commission
on the Arts**

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ARTS ON
Alexander

Texas Early Music Project is grateful to Reverend Eric Landry (Senior Pastor), Reverend Jack Smith (Associate Pastor), George Dupere (Chief Musician), Cathy Collier (Pastoral Assistant), and the staff and members of Redeemer Presbyterian Church in conjunction with Arts on Alexander for their generous support and commitment to the Arts, which has helped make this season possible.

TEMP Board of Directors

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& *Web Administrator*

Additional Thanks



*TEMP is very proud to be in residence at the
Armstrong Community Music School*



Up Next...



Celtic Crossings

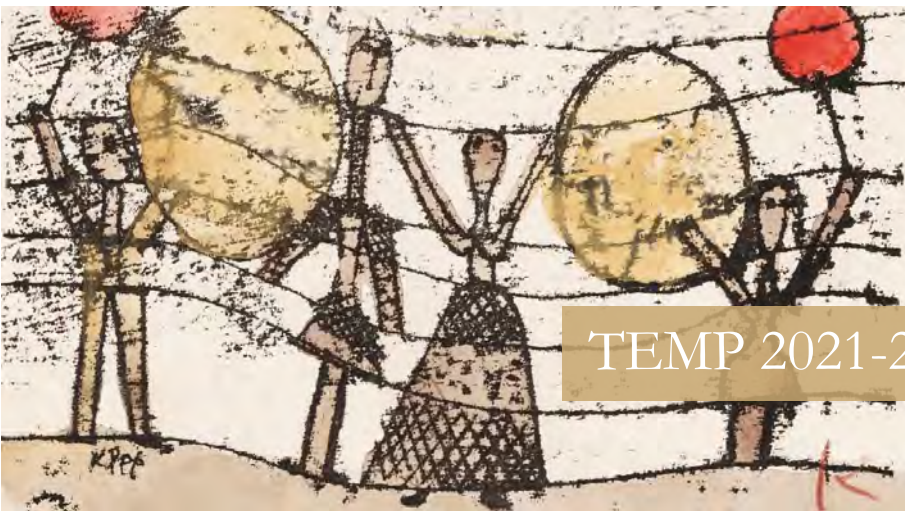
ag bailiú arís: gathering again

Saturday, February 12, 2022 at 7:30 PM

Sunday, February 13, 2022 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722

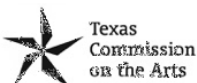
TEMP enjoys presenting this 16th- to 18th-century repertoire from Ireland and Scotland and some of its influences in England. This musical link to another time and place is still vibrantly alive and flourishing.



TEMP 2021-2022 Season

gathering again

Images for this season are by Swiss-born German artist Paul Klee (1879-1940). In the public domain, this small sample of his work represents a special gathering of its own: the joys and mysteries of expressionism, cubism, and surrealism in one. For more Klee info, please visit www.early-music.org/2021-22-image-credits



This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department. This project is supported in part by an award from the National Endowment for the Arts.

