

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

An Early Christmas

PROGRAM

FRANCE & FINLAND

Orientis partibus ♪ Anonymous, 13th century, Provence?
Male singers

Gloria: The Play of Herod (excerpt) ♪ Anonymous, c.1200; *Livre de Jeux de Fleury*; arr. D. Johnson (2014)
Ensemble

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

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

CELTIC IMPETUS

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

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

Carol for St. Stephen's Day (Come mad boys, be glad boys) ♪ Anonymous, *New Christmas Carols*, 1642;
arr. D. Johnson (2012, 2016)
Brett Barnes & Tim O'Brien, soloists

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

Ye sons of men, with me rejoice ♪ Ireland, traditional, 18th century; arr. D. Johnson (2008, 2012)
Daniel Johnson & Jeffrey Jones-Ragona, soloists

SUBLIME & BOISTEROUS

Nesciens mater à8 ♪ Jean Mouton, c. 1459-1522
Choir

Falalalanlera ♪ attributed to Bartomeo Cárceres, fl. 1546;
Cancionero de Upsala, 1556 & *Cancionero de Gandía*, c. 1560
All

INTERMISSION

MARC-ANTOINE CHARPENTIER, 1643-1704

Excerpts from: **In nativitatem Domini canticum**, H.414 &
Pastorale sur la Naissance de Notre Seigneur Jesus Christ, H.483; arr. D. Johnson (2015, 2016)
Jenifer Thyssen, Meredith Ruduski, & Lisa Solomon, soloists

DECK THE HALL WITH BROKEN HARP STRINGS

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

FRANCE: TRADITIONAL & NOT-SO-TRADITIONAL

Berger, secoue ton sommeil profond! ♪ contrafacta of *La bella noeva*, Anonymous, Italy, 17th century;
France, traditional, 18th-century text; arr. D. Johnson (2013, 2016)
Jenifer Thyssen, soloist

Célébrons la naissance ♪ France, 15th century; arr. D. Johnson (2009, 2016)
Brett Barnes, Tim O'Brien, Stephanie Prewitt, & Jenifer Thyssen, soloists

RENAISSANCE TO BAROQUE/ NORTH TO SOUTH

Pueri concinite ♪ Jacob Handl, aka Jacobus Gallus, 1550-1591
Cayla Cardiff, Stephanie Prewitt, Meredith Ruduski, & Lisa Solomon, soloists

Angelus ad pastores, à8 ♪ Giovanni Bassano, c. 1558-1617
Choir

O Jesulein süß! O Jesulein mild! ♪ Samuel Scheidt, 1587-1654 & J. S. Bach, 1685-1750;
arr. D. Johnson (2010, 2016)
Meredith Ruduski, soloist

AND ON TO THE NEW YEAR IN ENGLAND

Loath to depart ♪ After settings by John Dowland, c. 1563-1626, & Giles Farnaby, c. 1563-1640;
arr. D. Johnson (2015)
Brett Barnes, soloist

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

The old yeare now away is fled ♪ England, traditional; 16th–18th centuries;
Dance versions by John Playford (1652); arr. D. Johnson (1999, 2008, 2012, 2014)
Jane Leggiero, Therese Honey, & Jenifer Thyssen, soloists

FINE

THE PERFORMERS

SPECIAL GUEST:

Therese Honey, *harps*

Brett Barnes, *baritone*
Cayla Cardiff, *mezzo-soprano*
Bruce Colson, *vielle & violin*
Tom Crawford, *alto*
Don Hill, *tenor*
Scott Horton, *lutes & guitar*
Jenny Houghton, *soprano*
Daniel Johnson, *tenor*
Eric Johnson, *bass*
Jeffrey Jones-Ragona, *tenor*
Robbie LaBanca, *tenor*
Sean Lee, *alto*

Jane Leggiero, *bass viol*
David Lopez, *baritone*
Marcus McGuff, *flute*
Tim O'Brien, *baritone*
Stephanie Prewitt, *alto*
Susan Richter, *alto & recorders*
Meredith Ruduski, *soprano*
Lisa Solomon, *soprano*
Jenifer Thyssen, *soprano*
John Walters, *mandolin, vielle, & bass viol*
Gil Zilkha, *bass*

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.

In honor of this year's theme—*Impetus*—keep in mind that the spirit of Christmas begins within your own psyche. We hope that our musical offerings will foster and sustain a joyous spirit throughout the holiday season.

Gaudete!

Daniel Johnson

December, 2016

FINLAND & FRANCE

Orientis partibus ♪ Anonymous, 13th century, Provence?

The Play of Herod (excerpt) ♪ Anonymous, c.1200; *Livre de Jeux de Fleury*

The *Ordo ad Representandum Herodem* (*The Play of Herod*) comes from the Fleury Playbook (*Livre de Jeux de Fleury*), compiled around 1200. The book contains ten plays, probably written by different authors, possibly from different monasteries, though the Fleury Abbey is the probable source. Each play deals with different subjects from the liturgical calendar; *The Play of Herod* is for the Nativity. In this scene, the Magi begin their journey to visit the Holy Family with the anonymous *Orientis partibus*, which is traditionally inserted into *The Play of Herod* performances. We follow that with an expanded Gloria from *The Play of Herod*.

Hez, va, hez, sire asne, hez!
Orientis partibus adventavit asinus
Pulcher et fortissimus sarcinis aptissimus.
Hez, va, hez, sire asne, hez!

Hey, ho, hey, Sir Ass, hey!
From Orient lands an ass came,
Handsome and strong, an excellent beast of burden.
Hey, ho, hey, Sir Ass, hey!

Hic in collibus Sichan iam nutritus sub Ruben,
Transiit per Iordanem, saliit in Bethlehem.
Hez, va, hez, sire asne, hez!

In the hills of Sichan, he was raised by Reuben,
He crossed over the Jordan and sped into Bethlehem.
Hey, ho, hey, Sir Ass, hey!

Aurum de Arabia, thus et myrrham de Saba
Tulit in ecclesia virtus Asinaria.
Hez, va, hez, sire asne, hez!

Gold from Arabia, incense and myrrh from Saba,
This glorious ass bore to the church.
Hey, ho, hey, Sir Ass, hey!

Dum trahit vehicula multa cum sarcinula,
Illius mandibula dura terit pabula.
Hez, va, hez, sire asne, hez!

While he draws heavy carts laden with baggage,
His jaws masticate tough fodder.
Hey, ho, hey, Sir Ass, hey!

“Amen,” dicas, asine, iam satur de gramine.
“Amen, amen,” itera aspernare vetera.
Hez, va, hez, sire asne, hez!

“Amen,” pray, O Ass, now stuffed with grass.
“Amen, amen,” and hold ancient sins in disdain.
Hey, ho, hey, Sir Ass, hey!

Gloria: The Play of Herod (excerpt) ♪ Anonymous, c.1200; *Livre de Jeux de Fleury*; arr. D. Johnson (2014)

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis,
Alleluia, alleluia.

Glory to God in the highest,
And on earth peace to men of good will,
Hallelujah, hallelujah.

For many of us, the introduction to *Gaudete!* was the wonderfully gnarly and spirited version that the British folk-rock group Steeleye Span recorded in the 70s, though their pronunciation left choral conductors and educators a little exasperated. Its derivation is a little more veiled than the straightforwardness the recording might suggest. It was published in 1582 in the *Piae Cantiones*, a collection of late Medieval songs from about 1430, many of which were Czech traditional songs. The melody is also known as a current Czech folksong, as a chorale tune in Germany, and was also used as a grace before meals in Martin Luther's time. *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 rhythms.

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

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 laetitiae devote reddamus.

Refrain: Gaudete! Gaudete!

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

Refrain: Rejoice! Rejoice!

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

Refrain: Gaudete! Gaudete!

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

Refrain: Rejoice! Rejoice!

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

Refrain: Gaudete! Gaudete!

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

Refrain: Rejoice! Rejoice!

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

Refrain: Gaudete! Gaudete!

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

Refrain: Rejoice! Rejoice!

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

CELTIC IMPETUS

This second version of the *Gaudete!* text is a little more introspective and tropes the “Gloria in excelsis” text in two refrains—and it was written with Cayla Cardiff in mind as the preferred muse. *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 has two countermelodies, or non-imitative polyphony, one of which has an Appalachian undertone and is shared by the various instruments and one which was previously reserved for the solo bass viol but is now featured in most of the melodic lines.

Gaudete/Gloria ♫ D. Johnson (2014)

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

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

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

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.

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.

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!

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!

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.

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

St. Stephen’s Day is the second of the twelve days of Christmas; *The Carol for St. Stephen’s Day*, was set to “Bonny sweet robin,” one of the more popular tunes of the mid-seventeenth century.

Carol for St. Stephen’s Day (Come mad boys, be glad boys) ♫ Anonymous, *New Christmas Carols*, London, 1642; arr. D. Johnson (2012, 2016)

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.

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.

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.

SUBLIME & BOISTEROUS

Jean Mouton was born near Boulogne-sur-Mer, in the northwest corner of France, and after several positions in that province and in Grenoble, he became the primary composer of the French court. He was praised and mentioned often by the theorist Glareanus, who used examples of Mouton's music in his highly prized treatise, the *Dodecachordon*. Mouton's contrapuntal *tour de force*, *Nesciens mater*, is a marvel: Four of the eight voices are in strict imitation, or canon, at the perfect fifth, and it is musically enthralling throughout. *Falalalanlera* has been attributed to Mateo Flecha because of the similarities to *Riu, riu, chiu* and because both were published in the *Cancionero de Upsala*, or at least the secular version was. This sacred version of *Falalalanlera* was published by the Catalanian composer Cárceres a few years before the secular version was published. Which came first? *No es importa!*

Nesciens mater ♪ Jean Mouton, c. 1459-1522

Nesciens mater virgo virum
Peperit salvatorem seculorum;
Ipsum regem angelorum sola virgo lactabat;
Ubera de celo plena.

The Virgin Mother who knew not a man
Bore the Savior of the world;
The Virgin alone suckled the very King of the angels;
Her breasts were filled from heaven.

Falalalanlera ♪ att. Bartomeu Cárceres, fl. 1546; *Cancionero de Upsala*, 1556 & *Cancionero de Gandía*, c. 1560

Falalalanlera, de la guarda riera.
La natura humana queda triunfante,
Pues esta mañana nació tal infante,
Y la gran errada atán lastimera,
Será reparada por nuestra partera.
Falalalanlera, de la guarda riera.

Falalalanlera, as the shepherd herds.
Human nature is made triumphant,
For this morning was born such an infant,
And our grand faults, of such grief,
Will be made right by our midwife.
Falalalanlera, as the shepherd herds.

Esta noche santa, ya por la mañana,
Parió la infanta, hija de Sant'Ana,
Sin corrompimiento y queda entera,
Según que yo siento, Dios y hombre era.
Falalalanlera, de la guarda riera.

This holy night, as all through the morning,
She gave birth to the infant, this daughter of Santa Ana,
Without corruption and unspoiled,
According to what I think, God and man he was.
Falalalanlera, as the shepherd herds.

En Belén Judea dizen qu'es nascido
De nuestra librea viene revestido,
Allí está metido, entre animales,
Con pobres pañales, atán pobre era.
Falalalanlera, de la guarda riera.

In Bethlehem, Judah, they say He is born
Of our form, arriving re-clothed,
There He is lain, between animals,
In swaddling clothes, how poor He was.
Falalalanlera, as the shepherd herds.

INTERMISSION

MARC-ANTOINE CHARPENTIER, 1643-1704

Excerpts from: In nativatem Domini canticum, H.414 ♪ **Pastorale sur la Naissance de Notre Seigneur Jesus Christ, H.483; arr. D. Johnson (2015, 2016)**

Though he was overshadowed by Lully (who enjoyed royal patronage and who conspired against him), Charpentier was renowned in his day for the freshness and daring of his music. In his studies with Carissimi, he learned the sensuousness of melodic line and the importance of dissonance and the vitality it lends to both harmony and rhythm. He was able to combine this lesson with the graceful and transparent qualities of French court music and the flamboyant exuberance of theater music, creating his own distinctive style, which was influential on future generations of French composers and has been strongly influential on the rediscovery of French Baroque music in the last forty years. Charpentier had a particular skill and enjoyment of both the Nativity Pastoral literature in French and the Latin oratorio: Both were partly urban, partly rustic, and full of theatricality and invention. We have created our own format, a combination of the two genres that embraces the formal beauty of the oratorio and the ebullience of the pastorate.

Salve, puerle, salve, tenellule,
O nate parvule, quam bonus es!
Tu caelum deseris,
Tu mundo nasceris
Nobis te ut miseris assimiles.

O summa bonitas: excelsa deitas
Vilis humanitas fit hodie.
Aeternus nascitur,
Immensus capitur
Et rei tegitur sub specie.

Salve, puerle, salve, tenellule,
O nate parvule, quam bonus es!
Tu caelum deseris,
Tu mundo nasceris
Nobis te ut miseris assimiles.

Gloire dans les hauts lieux,
Gloire sans fin, gloire éternelle.
Louange à jamais dans les cieus,
Louange à l'essence immortelle.

Chantez donc à l'envie,
Chantez à la naissance de ce Roi glorieux.
Un si rare présent, un don si précieux
Ne veut être reçu qu'avec réjouissance.
Chantez donc à l'envie,
Chantez à la naissance de ce Roi glorieux.

Gloire dans les hauts lieux,
Gloire sans fin, gloire éternelle.
Louange à jamais dans les cieus,
Louange à l'essence immortelle.

Virgo puerperal, beata viscera
Dei cum opera dent filium,
Gaude flos virginum,
Gaude spes hominum,
Fons lavans criminum proluvium.

Hail, little child, hail, tender little boy,
O tiny newborn child, how good you are!
You forsake heaven,
You are born into the world
To share the lot of us poor mortals.

O highest goodness: the supreme deity
Has become lowly humanity on this day.
The eternal is born,
His immensity is contained
And wrapped in human form.

Hail, little child, hail, tender little boy,
O tiny newborn child, how good you are!
You forsake heaven,
You are born into the world
To share the lot of us poor mortals.

Glory in the highest,
Glory without end, eternal glory.
Praise in heaven for evermore,
Praise to the Immortal Being.

Then sing unceasingly,
Sing of the birth of this glorious King.
So rare a present, so precious a gift
Cannot be greeted with anything but rejoicing.
Then sing unceasingly,
Sing of the birth of this glorious King.

Glory in the highest,
Glory without end, eternal glory.
Praise in heaven for evermore,
Praise to the Immortal Being.

The virgin has given birth, her blessed womb
Through the workings of God has yielded a son.
Rejoice, flower of virgins,
Rejoice, hope of mankind,
Fountain that washes away our abundant guilt.

DECK THE HALL WITH BROKEN HARP STRINGS

Variations on *Nos Galan* ↻ Wales, traditional; early 18th century

Nos Galan is one of the earlier versions of “Deck the Hall with Boughs of Holly.” The original Welsh carol was published in 1794, though it is likely to be much older than that. The anonymous version of variations for harp, performed by our guest artist, Therese Honey, was created around the same time.

FRANCE: TRADITIONAL & NOT-SO-TRADITIONAL

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*! The origin of *noëls* seems to date to the fifteenth century, but it was not until the following century that they attained the fullest vogue and were spread all over the country by the printing presses. Some of the early *noëls* are not unlike the English carols of the period, and are often half in Latin, half in French. *Célébrons la naissance* 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.

Berger, secoue ton sommeil profond! ↻ contrafacta of *La bella noeva*, Anonymous, Italy, 17th century; France, 18th-century text; arr. D. Johnson (2013, 2016)

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

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

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.

Célébrons la naissance ↻ France, 15th century; arr. D. Johnson (2009, 2016)

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

RENAISSANCE TO BAROQUE/ NORTH TO SOUTH

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.

Angelus ad pastores, à8 ♪ Giovanni Bassano, c. 1558-1617

The wonderment of the shepherds at the angelic annunciation (combined with healthy fear) has captured the imagination of both musicians and painters through the centuries. Our example by Giovanni Bassano reflects the composer's association with St. Mark's in Venice, the birthplace—more or less—of the polychoral tradition. Bassano was the nephew of the famous Bassano family who moved from Venice to London to be musicians in the court of Henry VIII. Giovanni was one of the most famous cornettists in Italy and wrote books detailing ornamentation and theory. He was also a fine composer, and his *Angelus ad pastores* conveys the awe and wonder the shepherds would have felt by using short, repetitive phrases at the beginning, as if the speaker was breathless with amazement. The sections gradually become more expansive and peaceful as the events in the story unfold.

Angelus ad pastores ait:
“Annuntio vobis gaudium magnum,
Quia natus est vobis hodie
Salvator mundi.” Alleluia.
Parvulus filius hodie natus est nobis,
Et vocabitur Deus fortis. 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.
A tiny son is born to us today,
And he shall be called Mighty God. Alleluia.β

O Jesulein süß! O Jesulein mild! ♪ Samuel Scheidt, 1587-1654 ♪ J. S. Bach, 1685-1750;
arr. D. Johnson (2010, 2016)

Though the text of this famous song may be from the 16th century, the melody first appeared in 1652, in Samuel Scheidt's *Tabulatur-Buch*. A few decades later, in 1682, it was in the *Gesangbuch* by Leipzig Vopelius, from which J.S. Bach made an arrangement for solo voice and figured bass. Our concert version contains aspects of both Scheidt's and Bach's versions along with a bit of new harmonization.

O Jesulein süß! O Jesulein mild!
Deines Vaters Willen has du erfüllt;
Bist kommen aus dem Himmelreich,
Uns armen Menschen worden gleich,
O Jesulein süß! O Jesulein mild!

O sweet little Jesus! O mild little Jesus!
Thou Father's will you have fulfilled;
You have come from heaven's bright sphere,
To be like us poor mortals here.
O sweet little Jesus! O mild little Jesus!

O Jesulein süß! O Jesulein mild!
Mit Freuden hast du die Welt erfüllt,
Du kommst herab vom Himmelssaal,
Und tröstest uns in dem Jammertal,
O Jesulein süß! O Jesulein mild!

O sweet little Jesus! O mild little Jesus!
With joy Thy birth has filled the world;
From heaven You come to men below,
To comfort us in all our woe.
O sweet little Jesus! O mild little Jesus!

O Jesulein süß! O Jesulein mild!
Sei unser Schrim und unser Schild,
Wir bitten durch dein Geburt im Stall:
Beschütz uns all vor Sündenfall,
O Jesulein süß! O Jesulein mild!

O sweet little Jesus! O mild little Jesus!
Be Thou our guard, be Thou our shield,
By this Thy birth we humbly pray:
Keep us from sin this day.
O sweet little Jesus! O mild little Jesus!

O Jesulein süß! O Jesulein mild!
Du bist der Lieb ein Ebenbild,
Zünd an in uns der Liebe Flamm,
Dass wir dich lieben allzusamm,
O Jesulein süß! O Jesulein mild!

O sweet little Jesus! O mild little Jesus!
In Thee love's beauties are all distilled;
O light in us love's ardent flame,
That we may give You back the same.
O sweet little Jesus! O mild little Jesus!

AND ON TO THE NEW YEAR IN ENGLAND

Loath to depart ♪ After settings by John Dowland, c.1563-1626, & Giles Farnaby, c.1563-1640;
arr. D. Johnson (2015)

A *Loth 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. In modern times, the New York-based early music group Ex Umbris sang an arrangement of *Loath to depart* by Grant Herreid at the end of their performances. Our friend and colleague Tom Zajac was a co-founder of Ex Umbris; about thirty musicians and

two hundred congregants sang and played *Loath to depart* for Tom at his memorial service in New York City, November 6, 2015. We offer this to both Tom and to Kamran Hooshmand, who passed earlier this year.

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.

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 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.

The old yeare now away is fled ♪ England, traditional; 16th–18th centuries; Dance versions by John Playford (1652); arr. D. Johnson (1999, 2008, 2012, 2014)

The old yeare now away is fled first appeared 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. It is set to popular Continental ground bass patterns (repeating harmonic patterns) often used for dances; the *passamezzo antico* is used in the first half of the melody 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 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 *Llibre 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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Keith Womer, Artistic Director

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First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731

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www.scmsaustin.org

Ensemble VIII

James Morrow, Artistic Director

ensemble viii

Three English Gentlemen—Music of Byrd and Dowland

Ryland Angel, Donald Meineke, and James Morrow will perform William Byrd's *Mass for Three Voices*, as well as lute songs by John Dowland; and there may be a few surprises!

Friday, January 27, 2017, 7:30 PM, St. Louis Catholic Church,
7601 Burnet Road, Austin, TX, 78731

www.ensembleviii.org

Austin Baroque Orchestra and Chorus

Billy Traylor, Artistic Director



Friends & Family

The program will include a sinfonia concertante by J.C. Bach, the *Sinfonia da caccia* of Leopold Mozart, overtures to operas by Haydn and Salieri, and a symphony by Michael Haydn.

Saturday, January 28, 2017, 8:00 PM, First English Lutheran Church,
3001 Whitis Avenue, Austin, TX, 78705

Sunday, January 29, 2017, 3:00 PM, UT at San Antonio Dept. of Music Recital Hall
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