TEXAS EARLY MUSIC PROJECT

An Early Christmas

PROGRAM

FINLAND & FRANCE
Ensemble

Ensemble

TRADITIONAL IRELAND, SCOTLAND & MEDIEVAL ENGLAND

A Leanbh Ghil Mhílis 🎶 Ireland; traditional
Abby Green, soloist, with Therese Honey, harp

Good people all, this Christmas time (The Wexford Carol) 🎶 Ireland, traditional;
Cayla Cardiff, soloist

Mary’s Lullaby (Mairi bhean òg) 🎶 Scotland, Anonymous; 17th century;
Instrumental

Lullay, lullay: Als I lay on Yoolis night 🎶 Anonymous, 14th c., Cambridge University MS
Jenny Houghton, soloist

FRANCE: TRADITIONAL & SACRED BAROQUE

Meredith Ruduski & Jenifer Thyssen, soloists

Jeffrey Jones-Ragona, soloist

MARC-ANTOINE CHARPENTIER, 1643-1704
Excerpts from: In natiavitatem Domini canticum, H.414 🎶
Pastorale sur la Naissance de Notre Seigneur Jesus Christ, H.483
Jenifer Thyssen & Meredith Ruduski, soloists

INTERMISSION

GERMANY: IN DULCI JUBILO
Instrumental, à3 🎶 Michael Praetorius, 1571-1621 ~ Therese Honey, Bruce Colson, & Jane Leggiero, soloists
Verse 1, à2 🎶 Michael Praetorius
Verse 2, à4 🎶 Michael Praetorius
Verse 3, à3 🎶 Dietrich Buxtehude, 1637-1707 🎶 Meredith Ruduski, Stephanie Prewitt, & Brett Barnes, soloists
Verse 4, à8 🎶 Hieronymus Praetorius, 1560-1629 🎶 Chorus

LOWLANDS
Angelus ad pastores ait 🎶 Jan Pieterszoon Sweelinck, 1562-1621
Chorus
TRADITIONAL SCOTLAND & IRELAND

D’ón oíche úd i mBeithil & Dia Do Bheatha Scotland, traditional; text by Fr. Ranald Rankin, 1855;
Abby Green, alto

Stephanie Prewitt, alto

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

SPAIN

Pues a Dios humano vemos Anonymous, Cancioneiro de Belém, 16th c.
Daniel Johnson, soloist

O magnum mysterium Tomás Luis de Victoria (1548-1611)
Chorus

TRADITIONAL SCOTLAND

Tàladh ar Slànaigheir (Lullaby of our Saviour) Scotland, traditional; text by Fr. Ranald Rankin, 1855;
Jenifer Thyssen, 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;
Brett Barnes, soloist

Drive the cold winter away England, traditional;
David Lopez, soloist

The old yeare now way is fled England, traditional; 16th–18th centuries;
Jenifer Thyssen, soloist

FINE

THE PERFORMERS

SPECIAL GUESTS:
Abby Green, alto
Therese Honey, harps

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

Jane Leggiero, bass viol
David Lopez, baritone
Marcus McGuff, flute
Brian Pettrey, bass
Stephanie Prewitt, alto
Susan Richter, alto & recorders
Meredith Ruduski, soprano
Thann Scoggin, baritone
Lisa Solomon, soprano
Jenifer Thyssen, soprano
John Walters, mandolin, vielle, & bass viol

Please visit www.early-music.org to read the biographies of TEMP artists.
NOTES, TEXTS, & TRANSLATIONS

The Advent and Christmas seasons have been wonderful sources of inspiration for composers and poets for centuries. Some of the most memorable and iconic works in the history of music have been created to honor the spirit of Christmas. As we looked at the cultural antecedents of our own musical traditions brought to us by immigrants from across Europe who helped create our rich cultural blend, we also found wonderful examples of distinctive seasonal works from many of those countries. We celebrate this diversity of musical ritual for Advent through the New Year from c.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—Postcards from the Past: A TEMPI Eurotour—and in honor of a couple of memorable trips with Eurail Pass in hand, we skip blithely but with rationale from country-to-country, time frame-to-time frame. There are musical and thematic connections, of course, but really: It’s About Time.

Daniel Johnson
December, 2015

FINLAND & FRANCE

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 provenance 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 rhythmic sounds.

Gaudete! Anonymous, 15th century, Finland; Piae cantiones, 1582
Refrain: Gaudete! Gaudete!
Christus est natus ex Maria virgine. Gaudete!
Tempus adest gratiae, hoc quod optabamus;
Carmina laetitiae devote reddamus.
Refrain: Gaudete! Gaudete!
Deus homo factus est, natura mirante;
Mundus renovatus est a Christo regnante.
Refrain: Gaudete! Gaudete!
Ezechielis porta clausa pertransitur;
Unde lux est orta,
Salus invenitur.
Refrain: Gaudete! Gaudete!
Ergo nostra contio psallat iam in lustro;
Benedicat Domino; salus regi nostro.
Refrain: Gaudete! Gaudete!

Il est né le divin Enfant! Traditional, France, 18th century
Il est né le divin enfant,
Jouez hautbois, résonnez musette.
Il est né le divin enfant,
Chantons tous son avènement.

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…

Refrain: Rejoice! Rejoice!
Christ is born of the Virgin Mary. Rejoice!
The time of grace has come, for which we have prayed;
Let us faithfully offer a song of praise.
Refrain: Rejoice! Rejoice!
God is made human, while nature wonders;
The world is cleansed through the rule of Christ.
Refrain: Rejoice! Rejoice!
The gate of Ezekiel now opens to us,
Sending forth transforming light
Through which holiness is found.
Refrain: Rejoice! Rejoice!
Therefore we meet in pure songs of joy;
We bless the Lord, greetings to our King.
Refrain: Rejoice! Rejoice!
He is born the divine child,
Play oboe, resonate bagpipe.
He is born the divine child,
Let’s all sing his accession.
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! qu’il est beau, qu’il est charmant!
Qu’il est doux, ce divin Enfant!
Refrain: Il est né le divin enfant…

O Jésus, ô roi tout puissant,
Tout petit enfant que vous êtes,
O Jésus, ô roi tout puissant,
Refrain: Il est né le divin enfant…

Refrain: He is born the divine child…

Additional translation by Valérie Chaussonnet

Traditional Ireland, Scotland & Medieval England

From Abby Green: “Irish song is a truly living tradition. The songs are continually passed on from person to person (rather than in a written format) and continually adapted to the singer’s time. Rather than keeping antiquated words generation after generation, the words are altered slightly. It is hard to date traditional songs because of this. It is a fairly modern idea to write the words and melodies down. There are probably half a dozen slightly different versions of each of these songs. Depending on who wrote them down and when, some versions seem older than others by the word usage and grammar that was used in a particular time and region.”

A Leanbh Ghil Mhílis ❁ Ireland; traditional
A Leanbh Ghil Mhílis, do tháinig ón bhflaitheas anuas
Chun scéala dea-mhéine ´s siochána
(Ón neamh do bhraith uainn)?
Nach móir é an t-ionadh le raibh thú
Id’ luí ins an bhfuacht
’s gur tusa, a Shlánaitheoir Ghrámar,
Tiarna na gCumbhacht

Féach orainn, muintir na hÉireann,
Ag teacht ós do chomhair
Mar thána dar aingil ´s aoirí
An oiche úd fadó
Ó molaimid d’ainm ró-naofa,
A Dhia na Slua
Agus beirimid leatsa ár mbuíochas anois ´s go deo.

Go bhfóirese orainn, a Íosa,
A thug dochas do mbeadh áuir amach uainn
Impímid gach uile do mhuintir
Do chosaint ar bhaol
Dhún ainsprid na dei ghilte
Do dhíbirt amach uainn i gcéin
‘Gus is ghear go mbheadh áitreabh ár sinsir
Faoi rath ’s faoi réir

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

Good people all, this Christmas time, consider well and bear in mind
What our good God for us has done in sending his beloved son.
With Mary holy we should pray to God with love this Christmas Day:
In Bethlehem upon that morn there was a blessed Messiah born.
Near Bethlehem did shepherds keep their flocks of lambs and feeding sheep,  
To whom God's angel did appear, which put the shepherds in great fear.  
"Prepare and go," the angels said, "to Bethlehem, be not afraid,  
For there you'll find this happy morn, a princely babe, sweet Jesus, born."

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

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

**Lullay, lullay: Als I lay on Yoolis Night**  
*Anonymous, 14th c., Cambridge University MS*  
This mystical poem by the Franciscan friar John Grimestone in 1372 is preserved in the National Library of Scotland. There are thirty-seven verses in all, though some parts in the middle may have been added later. The melody, not present in the Scottish source, is found in a separate 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.

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

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

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

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

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

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

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

Serteynly this sight I say, this song I herde sing,  
Als I me lay this Yoolis Day, alone in my longynge.  
Lullay, lullay, mi deere moder, synge lullay.  
Lullay, lullay, my dear mother, sing lullay.
**France: Traditional & Sacred Baroque**

**Noël nouvelet**  France, traditional; 17th century

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

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

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

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

**Quelle est cette odeur agréable?**  France, traditional; 17th century

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 semblable
Au milieu des fleurs du printemps?
Quelle est cette odeur agréable,
Bergers, qui ravit tous nos sens?

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?

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.

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?

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?

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.
Marc-Antoine Charpentier, 1643-1704

(Excerpts) In nativitatem Domini canticum, H.414, & Pastorale sur la Naissance de Notre Seigneur Jesus Christ, H.483

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 Pastorale 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 pastorale.

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

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

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

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

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.

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

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

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.

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.

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

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

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

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.

Intermission
GERMANY: IN DULCI JUBILO

In dulci jubilo ☞ Michael Praetorius, Dietrich Buxtehude, ☞ Hieronymus Praetorius

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

In dulci jubilo, nu singet und seid froh!
Unsers Herzens Wonne leit in praesepio,
Alpha es et O!

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

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

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

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

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

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

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

LLOWLANDS

Angelus ad pastores ait ☞ Jan Pieterszoon Sweelinck, 1562-1621

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

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

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

TRADITIONAL IRELAND & SCOTLAND

D’on oíche úd i mBeithil ☞ Ireland; traditional
D’on oíche úd i mBeithil
Beidh tagairt fé ghríon go brách.
D’on oíche úd i mBeithil
Go dtáinig an Briathar slán;
Tá griosa ghrua ar spéartha
’s an talamh ‘na chlúdach bán;
Féach Íosagán sa chliabhán,
’san Mhaighdean in aoibhneas grá.

To that night long ago in Bethlehem
There will forever be a reference under the sun.
To that night long ago in Bethlehem
When the word was made flesh.
There is a hot glow in the sky
And the land covered in white,
Look at Jesus in the cradle
And the Virgin in the joy of love.
Ar leaca loma sléibhe ‘sé
On the bare rocks of the hillside
The shepherds took cover,

A ghlaçann na haoirí scáth,
With the radiant opening of the skies
God’s message was received,

Tá teachtaireacht Dé ar fáil;
A hundred glories now to the Father
In the heavens up so high,

Céad glóire anois don Athair
From now on, on earth,
May men move toward peace.

D’fhearaibh dea-
hence’ siocháin!

Dia do bheatha, a Naí anocht
Hail God, oh infant tonight

Do ghabh id Dhiagacht daonnacht
Who came for our freedom

D’ár saoradh a chrú chroif
In both divine and human form

As broinn mhaoth ghlan Maighdine.
From the womb of the Virgin.

Dia a Mhac dá mhalairt
God gave his Son as an exchange

Dár ndíon ar chathair na gciach,
For our protection in the gloomy city,

A Rí is Athair is Aon Dia.
King and Father and the One God.

Balooloo, my lammie
Scotland, traditional; 17th century; text by Carolina Nairne?, 1766-1845

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

Ye sons of men, with me rejoice
Ireland, traditional, 18th century

This tune, also 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.
Pues a Dios humano vemos
Anonymous, Cancioneiro de Belém, 16th c.
The wonderment of the shepherds at the angelic annunciation (combined with healthy fear) has captured the imagination of both musicians and painters through the centuries. Many texts go to the next phase, of course, and the shepherds are pictured visiting the Christ Child at the manger. This anonymous Christmas villancico from the mid-16th c. comes from the Cancioneiro de Belém, a rare collection of music from Renaissance Portugal.

Pues a Dios humano vemos
As human God we behold
Venid, venid adorarleemos.
Come you all, let us praise Him.
Venid adorar el chiquito
Come, praise the little child
I gram Dios de lo criado
And great God of the created
Pues quiso ser humanado
Who wanted to become a human
Pera alegrar nuestro spirito.
To cheer up our spirits.
I por Dios le confessemos
And let us confess ourselves by God
Venid, venid adorarleemos.
Come you all, let us praise Him.

O magnus mysterium
Tomás Luis de Victoria (1548-1611)
O magnus mysterium is one of the more well-known and celebrated Christmas motets from the Renaissance and has been a favorite among singers since Victoria’s music became known in the early 20th century. It is thought to have been composed during Victoria’s time in Rome, when he was in contact with Palestrina and other great masters of composition. Our performance is in accordance with 16th century performance practice, thus the pitch for this piece is approximately a third or fourth lower than is found in most modern editions.

O magnus mysterium
O great mystery
Et admirabile sacramentum,
And wonderful sacrament
Ut animalia viderent Dominum
That animals should see the new-born Lord
Natum jacentem in praesepio.
Lying in a manger!
O beata Virgo, cujus viscera meruerunt
O blessed is the Virgin, whose womb
Portare Dominum Jesum Christum.
Was worthy to bear Christ the Lord.
Alleluia!

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

Mo ghaol, mo ghràdh, is m’eudail thu,
My love, my pride, my joy, are You,
M’iunntas ùr is mèibhneas thu,
My treasure and my joy are You,
Mo mhacan àluinn, ceutach thu,
My lovely, becoming son are You,
Chan fhiù mi fhèin bhi ’d dhàil. Aleluia.
I’m not worthy to be near You. Alleluia.

Mo ghaol an t-suil a sheallas tà,
My love whose eye has tender gaze!
Mo ghaol an crìdh ’tha liont ’le gràdh,
My love whose heart is filled with love,
Ged is leanamh thu gun chàil though
You are a babe without fault,
’S lionmhor buaidh tha ort a’ fàs. Aleluia.
You grow in victory. Alleluia.

Fair fa’s the licht that hails the daw,
Fair falls the light that hails the dawn,
An scales the mirk frac yin and a’;
And disperses the darkness from one and all;
Ye banish ilka care awa
You banish every care away
An set oor herts alow. Aleluia.
And set our hearts on fire. Alleluia.
AND ON TO THE NEW YEAR IN ENGLAND

Loath to depart  
After settings by John Dowland, c.1563-1626, & Giles Farnaby, c.1563-1640
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. 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.

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)
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 house hold 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;
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!
SPECIAL GUEST ARTISTS

Abby Green has been a performer at heart since childhood, when she would present shows for family, some of whom would fall asleep during the performance. She maintained this love of acting and singing in high school and college, where she performed in choirs, variety shows, musical theater productions, and operas. She graduated from Sam Houston State University in 1997 with many musical awards in hand.

In 2004, she began performing with Istanpitta Early Music Ensemble (Houston) at festivals and concerts nationwide. In 2006, she began performing with Texas Early Music Project and in 2007 she was selected by the San Francisco Early Music Society to be the Artist-in-Residence for the Medieval summer workshop. She has also performed with the Austin Troubadors and Passing Measures.

The 2008 release of her first solo cd, “Éiníní,” announced her presence on the Irish music scene. (Her second cd, “Fig for a Kiss,” was released in 2011.) Abby is known for her rich, soaring voice and for being a ‘story-teller’ in song, whether the tale is in Irish, Scots Gaelic, or English, and for the intimacy of accompanying herself on the bouzouki (Irish cittern). As a native Texan, her love of Celtic songs, languages and tunes has been a true journey of discovery. She currently travels to festivals and workshops across the country as a performer, teacher, and student.

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.
## The Susan Anderson Kerr Scholarship Fund

The Susan Anderson Kerr Scholarship will be awarded to four young musicians for the 2015-2016 season: two from St. Stephen’s School and 2 from McCallum Fine Arts Academy. More scholarships for students between the ages of 14 and 21 are available for the 2015-2016 season. If you know any young musicians or instructors who are interested in these opportunities, or would like to support our efforts in any way, please call (512) 377-6961 or email us at education@early-music.org. We mourn the passing of Susan’s husband, John F. Kerr, and we appreciate his generous designation of the Susan Anderson Kerr Fund for donations in his memory.

All contributions to the scholarship, or directly to TEMP, are fully tax-deductible.

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### Many Thanks to these Donors to TEMP’s General Funds and to the Susan Anderson Kerr Scholarship Fund (SAK) (12-1-14 / 12-1-15)

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UPCOMING CONCERTS

Ensemble VIII
James Morrow, Artistic Director

Gloria in excelsis Deo! An Angelic Christmas
Traditional carols and chorales with warm your heart, and soaring anthems and motets will thrill your spirit in this not-to-be-missed holiday concert!

Thursday, December 17, 2015, 7:30 PM
Friday, December 18, 2015, 7:30 PM

St. Louis Catholic Church Chapel, 7601 Burnet Road, Austin, TX, 78757
www.ensembleviii.org

La Follia Austin Baroque
Keith Womer, Artistic Director

Start the New Year with Bach
Performing in front of the inspiring stained-glass windows of First Presbyterian Church, a quartet of soloists will present solo and chamber works of Johann Sebastian Bach.

Saturday, January 2, 2016, 8:00 PM
Sunday, January 3, 2016, 4:00 PM

First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731
www.lafollia.org

St. Cecilia Music Series
James Brown, Director

Vox Luminis
The award-winning ensemble, Vox Luminis, founded in 2004 in Namur, Belgium, specializes in 16th- through 18th-century vocal music.

Saturday, February 6, 2016, 8:00 PM

First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
www.scmsaustin.org

Texas Early Music Project
Daniel Johnson, Artistic Director

London City Limits: Opera on the Thames
We pay homage to Henry Purcell with a dramatic yet hilarious pastiche of his works and works from English masques featuring a small orchestra and TEMP’s acclaimed soloists.

Saturday, February 13, 2016, 8:00 PM
Sunday, February 14, 2016, 3:00 PM

First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
www.early-music.org

DID YOU KNOW… ticket sales cover only a small fraction of the costs of tonight’s performance?
Please consider adding your name to our growing list of donors. Your gift is tax-deductible and 100% goes to preserving and advancing early music in our community.
Donations can be easily made online at www.early-music.org/support or pick up a donation form in the lobby.