Dutch Treat: The Golden Age in the Netherlands

PROGRAMMA

THE NEW YEAR & HET NIEUWE JAAR
Met dezen nieuwen Jaar (Guilielmus Messaus, 1589-1640; Cantiones natalitiae, 1629; arr. D. Johnson, 2012)
Jenifer Thyssen, Gitanjali Mathur, & Paul D’ArCY, soloists
With Voices & Instruments

Ave Maria (Nicolas Gombert, c.1495-c.1560)
Choir

Jenifer Thyssen, Gitanjali Mathur, & Jenny Houghton, soloists
With Women Singers & Bass Viols

THE TAVERN ON THE SQUARE IN THE SPRING & DE HERBERG OP HET PleIN IN HET VOORJAAR
Tsat een cleyn meskin (Jacob Obrecht, c.1453-1505)
Viol Consort

Mijn hert altyt heeft verlanghen (Pierre de la Rue, c.1460-1518)
Singers

Passe et medio (Tielman Susato, c. 1510 - after 1570; Dansereye; Antwerp; 1551)
Viol Consort & Lute

Mijn herteken heeft altyts verlanghen (Benedictus Ducis, a.k.a. Benedictus Hertoghs, c.1492-1544)
Jenifer Thyssen, soloist, with Viol Concert

Bransle Dit le Bourguignon (Anonymous; Harmonice Musices Odhecaton; Venecia, 1501)
Instruments

Laet varen alle fantasie (Ludovicus Episcopius, c.1520-1595)
Singers

TORMENT IN THE SPRING & LEED IN HET VOORJAAR
Nu dobbert mijn Liefe op de Ree (Constantijn Huygens, 1596-1687; arr. D Johnson, 2016)
Cayla Cardiff, soloist
With Meredith Ruduski & Stephanie Prewitt, and Instruments

Miserere mei, Domine (Philippe de Monte, 1521-1603)
Choir

Super flumina Babylonis (Philippe de Monte)
Choir

PAUZE
FROM SUMMER TO FALL ☼ VAN ZOMER TOT NAJAAR
Salve Regina (Jacob Obrecht)

Choir

THE TAVERN ON THE SQUARE IN THE FALL ☼ DE HERBERG OP HET PLEIN IN HET NAJAAR
Ronde I: Pour quoy (Tielman Susato; Dansereye; Antwerp; 1551)

Instruments

Ik seg adiu (Ludovicus Episcopius)

Jenny Houghton, soprano, with Viol Consort

Wij comen hier gelopen (Anonymous; Duytsch musyck boeck, Petrus Phalesius, 1572; Antwerp)

Viol Consort

Derde Doen Daphne d’over schoone Maeght (Jacob van Eyck, c.1589-1657)

Victor Eijkhout, recorder

Garrula rondinella (Jan Pieterszoon Sweelinck, 1562-1621)

Gitanjali Mathur, soprano & Mary Springfels, treble viol

Galliarde XV: Le tout (Tielman Susato; Dansereye; Antwerp; 1551)

Instruments

Als ick u vinde (Hubert Waelrant, 1517 -1595)

Jenifer Thyssen, Stephanie Prewitt, & David Lopez, soloists

With Voices & Instruments

Douleur me bat & tristesse m’affolle (Adrian Willaert, c.1490-1562)

Singers

ADVENT AND CHRISTMAS ☼ ADVENT EN KERSTMIS

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

Meredith Ruduski, Jeffrey Jones-Ragona, & Paul D’Arcy, soloists

With Voices & Instruments

Herders hy is geboren (Anonymous, Netherlands; Cantiones natalitiae, 1645; arr. D. Johnson, 1999, 2016)

Stephanie Prewitt, Daniel Johnson, Jenifer Thyssen, & David Lopez, soloists

With Voices & Instruments

EINDE

Texas Early Music Project

SPECIAL GUEST: Mary Springfels, treble viola da gamba

Elaine Barber, triple harp
Cayla Cardif, soprano
Bruce Colson, vielle & violin
Tom Crawford, alto
Paul D’Arcy, tenor
Victor Eijkhout, recorders
Rebecca Frazier-Smith, alto
Rick Gabrillo, baritone
Scott Horton, theorbo & guitar
Jenny Houghton, soprano
Daniel Johnson, tenor
Eric Johnson, bass
Jeffrey Jones-Ragona, tenor

Robbie LaBanca, tenor
Jane Leggiero, bass viola da gamba
David Lopez, tenor
Gitanjali Mathur, soprano
Stephanie Prewitt, alto
Stephanie Raby, tenor viola da gamba
Susan Richter, alto & recorders
Jonathan Riemer, tenor
Meredith Ruduski, soprano
Thann Scoggins, baritone
John Walters, bass viola da gamba
Gil Zhilka, bass
INTRODUCTORY NOTES

In honor of this year’s theme—Postcards from the Past: A TEMP Eurotour—and in honor of a couple of memorable trips with Eurail Pass in hand, we visit the Lowlands of Renaissance and early Baroque Europe. These days we would call this area the Netherlands, Belgium, and northern France: The demarcations were somewhat more fluid in the 16th and 17th centuries. Without going into the quite complicated political and cultural history of the region, we should note that the culturally advanced Duchy of Burgundy ruled the Lowlands in the early Renaissance until the Burgundian Netherlands became part of the Habsburg Empire in 1477. The populace endured a long period of turmoil even amid the artistic and cultural advances due to the often brutal reign of the Spanish Habsburgs, which extended the long arm of the Inquisition to the Lowlands.

History lessons aside, the relatively tiny area of the Lowlands produced an inordinate number of skilled and creative composers who influenced music in the rest of Europe for generations. Many of them were from Antwerp (which was the cultural center until the Spanish troops sacked it in 1576) and northern France. Composers from the Amsterdam area became more prominent after Antwerp fell and Amsterdam rose in wealth and power.

I want to mention briefly one of the long-lived effects of 16th-century music and the rise of the music printing trade. As we will see in the program notes, Tielman Susato was an important figure in the vitality of the music scene of the Lowlands. Because of the rise of an educated middle class and the accessibility of printed music and instruments, newly interested and able amateurs could explore the world of music making. There is a gentle brilliance in Susato’s work: His music appeals to amateur musicians today, as it did centuries ago. This appeal often flowers into an expanded interest in music and the arts in general, into making music casually with friends and family; sometimes it leads to semi-professional solo and ensemble playing and creates a sense of involvement and community for instrumentalists similar to the feelings that are well known to amateur singers who are involved in community or church choirs. All of these are key to the growth of the early music movement in the 20th century and the sustained life of both early music careers and early music workshops, which train even more able amateurs. Dank u wel, meneer Susato!

As you may have gathered, singers who are trained in all the typical languages in school find Dutch/Flemish words to be a little daunting! We give special thanks to our pronunciation coach, Ria Vanderauwera, who helped make the Flemish less mystical and more practical for us! We also consulted our normal pronunciation guide, Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance. It should have the words “Don’t Panic” on its title page.

I toured with the London-based group Musa Oxoniensis, aka Musa Iberica, in the 1980s. Blanca Bartos, a Czech-born singer and lutenist was the director as well as the featured attraction. One of her many showstoppers was her performance of Garrula rondinella, the Sweelinck fugal bicinia that Gitanjali Mathur and Mary Springfels will perform in the second half of the concert. Blanca sang the upper line while playing the lower line on the lute; after you hear the piece later, you’ll understand why this memory has stayed with me for decades. It seems impossible and yet she did it many times. It’s in Italian, but it’s a Dutch Treat of the most lekker type!

Next stop: Paris, Gare du Nord!

Daniel Johnson
April, 2016
THE NEW YEAR & HET NIEUWE JAAR

We begin our program with music for the New Year, which, as part of the long-lived Advent & Christmas seasons, was highly regarded in the Lowlands. Guilielmus Messaus was an Antwerp-based church composer who was very popular for his Christmas songs (Cantiones natalitiae). Met dezen nieuwen Jaar was a popular song for the New Year and has a strong resemblance to lute songs by French composer Gabrielle Bataille. Nicolas Gombert was from southern Flanders, not far from where it is said he studied with Josquin des Prez after the master's retirement. Historically one of the most important composers between Josquin and Palestrina, Gombert was also highly regarded in his own time: Composers from all over the continent often turned to his works for inspiration. His five-voice Ave Maria opens with imitative entrances of the opening motif in all voices. His use of descending harmonic sequences throughout the motet is striking, but even more dramatic is his use of almost fifty gentle suspensions in the middle section of this short motet. Suster Bertken (née Bertha Jacobs) was born in Utrecht and, around the age of 30, entered a cloister in the Utrecht Buurkerk. The cloister was a small brick cell with two tiny windows; she was always barefoot, never used any fire, dairy products, or meat. Two small books of her mystical poetry were published after her death and the second also contains eight sacred songs that are in reality religious love songs in the local dialect. One of the pieces in the second book, “Die werelt hielt mi in haer gewout,” is also in the Utrecht Liederbuch (c.1500) with the melody of the first verse included. It is possible that the melody associated with this song is a contrafacta of a pre-existing chant or hymn melody or even a locally popular tune. I added the countermelodies and viol parts for a 2005 performance.

**Met dezen nieuwen Jaar** (Guilielmus Messaus, 1589-1640; Cantiones natalitae, 1629; arr. D. Johnson, 2012)

In this new year it is announced
How a pure virgin has brought joy to the world.
REF: Praised must be that sweet little child,
Honored must be the sweetest of mothers,
Now and forever.

Hoe wel was haer te moede doen sy in vlees en bloede,
How happy she felt when, in flesh and blood,
Aensach haers hertzen hoede:
She saw the care of her heart:
Den Heer der Heeren wijt.
The Lord of all Lords.

REF: Praised must be that sweet little child,
Honored must be the sweetest of mothers,
Now and forever.

The angels sang beautifully: “Glory in the throne,
In honor of God’s son, Christ the divine.”
REF: Praised must be that sweet little child,
Honored must be the sweetest of mothers,
Now and forever.

**Ave Maria** (Nicolas Gombert, c.1495-c.1560)

Hail Mary, full of grace, the Lord is with Thee,
Blessed are You among women,
And blessed is the fruit of Your womb, Jesus.
Sacred Mary, Queen of heaven, sweet and holy:
O Mother of God, pray for us sinners,
That with the elect we may see You.

Ave Maria, gratia plena, Dominus tecum,
Benedicta tu in mulieribus,
Et beneditus fructus ventris tui Jesus.
Sancta Maria, Regina caeli, dulcis et pia:
O Mater Dei, ora pro nobis peccatoribus,
Ut cum electis te videamus.

Die werelt hiel mi in haer gewout
Mit haren stricken menichfout;
Nu ben ic haer ontcomen.
Och dat sij seer bedrieghelic is,
Dat heb ic wel vernomen.

Die edele minne boven tijt
Die heeft mijn harte seer verblijt;
Is wil my sterven leren.
Waer my die edel minne stuert,
Daer toe wil ic my keren.

Die lelien leven sonder pijn.
Si scencken, si drincken den puren wijn.
Haer vroechde is boven maten.
Si singhen also sueten discant.
Wie mach die ic lelien laten?

Wie sel ons gheeuen een droppelkijn
Al vanden edelen puren wijn.
Hi springhet boven maten.
Laet ons al stille oetmoedich sijn.
Hi daelt in reynen vaten.

Soe wie een droppelkijn heeft ghemaect
Die wort oetmoedich sacht ghemaect,
Satich in den synnen wat liden
Dat hem overcoemt,
Sij houden vrede bynnen.

The world kept me in its sway
With its manifold fetters;
But now I have fled from it.
Oh, how delusive it is,
I have clearly seen.

Noble Love eternal has much
Delighted my heart;
It wants to teach me how to die.
Wherever noble Love guides me,
There I want to go.

The lilies live without pain.
They pour, they drink the pure wine.
Their delight is beyond measure.
They sing such sweet descant.
Who wants to abandon the lilies?

Who will give a drop
Of the precious pure wine?
It flows in abundance,
Let us be humble in silence.
It drops into a pure vessel.

Whoever has tasted a little drop
Is made humble and mild,
Fulfilled in their senses
Whatever suffering befalls them,
They stay peaceful inside.

THE TAVERN ON THE SQUARE IN THE SPRING & DE HERBERG OP HET PLEIN IN HET VOORJAAR

A party at a mythical tavern at the end of winter and the beginning of spring begins with an instrumental piece by Jacob Obrecht, one of the most important of all the Lowlands composers who stayed in the Lowlands throughout most of his career. (He is still important enough that Jacob Obrechtstraat and Jacob Obrechtplein are important locations in Amsterdam; when I first came upon both a street and a square honoring a Renaissance composer, it gave me a fresh feeling of both historical and cultural perspective.) Obrecht grew up in Ghent and worked in Flanders much of his life, with periods of employment in Ferrara at the court of Duke Ercole d’Este I; he died there of the plague during his second stint in Ferrara. Tsat een cleyn meskin (A little maiden sat) is a virtuoso feat of imitation on the light side, possibly based on an earlier folk tune. We follow with Pierre de la Rue’s version of a beloved melody, Mijn hert altyt heeft verlanghen. From what is now northern Belgium, Pierre de la Rue likely had professional associations with Josquin des Prez from an early age. (He is the “Pierchon” mentioned in Josquin’s memorial to Ockeghem, Nymphes des bois.) As a member of the Grande chapelle of the Burgundian-Habsburg court, he traveled extensively as a singer and a composer, and was another of the highly important and influential Franco-Flemish composers of Josquin’s generation.

Mijn hert altyt heeft verlanghen (Pierre de la Rue, c.1460-1518)

Mijn hert altyt heeft verlanghen
Naer u die alderliefste myn.
U liefde heeft my ontfanghen
U eighen vry wil ick zyn
Voor al de weereltgemeene
Soe wie dat hoort oft ziet:
Hebdy myn herte alleene
Daarom lief en begheeft my niet.

My heart always has desire for you,
My most beloved.
My love for you has captured me,
All yours I want to be.
Before all the common world
No one who hears or sees it can be in any doubt:
You alone has my heart.
Therefore, fair love, do not let me down.
Tielman Susato founded the first music publishing house using movable music type in the Netherlands. His shop in Antwerp could be found “At the Sign of the Crumhorn.” He was also a multi-instrumentalist and a skilled composer. His 1551 book of dance music, *Het derde musyck boexken ... alderhande danserye* was composed with the skilled amateur musician of the Flemish middle class in mind. The *Passe et medio* is a subtle and nuanced dance with chord progressions similar to the Italian *passamezzo*. We follow with another version of the previous song, this time with instruments and a solo voice, by another composer from Antwerp, Benedictus Ducis. The bransle *Dit le Bourguignon* (“Called the Burgundian”) was an anonymous dance that was popular enough to be included in the *Harmonie Musices Odhecaton*, published in Venice. Ludovicus Episcopius was from the next generation of Flemish composers; we include two of his Dutch songs in our concert. The first, *Laet varen alle fantasie*, is an exciting finish to our tavern set. It is more complex than its subject might indicate. In the first part, the tenor and cantus parts are in constant imitation of each other, as are the altus and bassus parts; the second part assumes more typical chordal passages and comical off-beat entrances as the singers indulge more and more in the *coele wijn*.

**Mijn herteken heeft altijts verlanghen** (Benedictus Ducis, a.k.a. Benedictus Hertogs, c.1492-1544)

Mijn herteken heeft altijts verlanghen  
Naer u, die alderliefste mijn.  
Ghij houdt mijn herteken bevanghen,  
U vrij eigen willie sijn.  
Voor al die wereldt ghemeene—  
Zo wie dat horeet ofte siet:  
Heb dij mijn herteken alleene:  
Daeromme bidde ic u, vergheedt mij niet.  
My heart longs for you  
Unceasingly, my beloved;  
You have my heart in thrall:  
Let me be your vassal.  
It is common knowledge—  
No one who hears or sees it can be in any doubt:  
That my heart is yours alone:  
Therefore, I beg you, forget me not.

**Laet varen alle fantasie** (Ludovicus Episcopius, c.1520-1595)

Laet varen alle fantasie  
Daer u sinnekens sijn met beswaert,  
En west nu al van herten blye,  
Want altijt sorghen es seer quaet.  
Laet vrolick sijn, alderliefste mijn,  
Schinckt coele wijn en drinckten fijn!  
Want vruechden es goei medecijn,  
Sorghen es een quaet fenij.  
Schinckt coele wijn en drinckten fijn,  
Want sorghen es een quaet fenij.  
Abandon all fantasies  
With which your mind is overcast,  
And be now blithe in heart,  
For continual trouble is very bad.  
Let us be merry, my beloved,  
Pour out cool wine and drink stoutly!  
Whereas enjoyment is good medicine,  
Sorrow is bad poison.  
Pour out cool wine and drink stoutly,  
For sorrow is a bad poison!

**TORMENT IN THE SPRING ~ LEED IN HET VOORJAAR**

We move from early spring into the season of spring storms and Lenten Passion. Rarely do we know the names of both the poet and composer of works during this time period, but it is true of *Nu dobbert mijn Lieffe op de Ree*. Gerbrand Adriaenszoon Bredero was an Amsterdam-born poet and playwright in the Dutch Golden Age. He wrote several plays and a many of his poems were set to music. Constantijn Huygens was born in The Hague and was famous as both a poet and composer. His musical lessons began at the age of five and lessons on the viol, lute, and harpsichord followed soon. The picturesque poetry with its constant references to Greek mythology calls for variation in the accompanying instruments. Philippe de Monte was one of the most prolific and respected Lowlands composers of the late Renaissance. He was born in northern Belgium but worked as a singer in Italy and England from a young age. He became Kapellmeister to the chapel of Maximilian II at the age of 47 and spent most of the rest of his life in Vienna and Prague. Though his madrigal compositions were the key to his success during his life, his masses and motets have been gathering long-overdue attention the last couple of decades.
Nu dobert mijn Liefje op de Ree (Constantijn Huygens, 1596-1687; poem G.A. Bredero, 1585-1618)

Nu dobert mijn Liefje op de Ree,
Op de woelende, springhende baaren,
Van de wytluchtghe, groote Zee
Dien hij, elcy! Nu sal bewaren.
Vaart heen, vaart voorde windt
En denkt altoos, waar datje sint
Op haar die u bemindt.

Och had ick twee ooghen als de Son,
Die de gantsche Werel beschouwen,
Of dat ickje, troosje, volghen kon,
Ick zouw u steets gheselschap houwen.
Maar of’t lichamelijck niet gheschiert—
Vermits de eerbaarheid ’t mijn verbiedt—
Mijn Ziel en latet niet.

Had ick Medeas Tovercracht
Ick sou Aeolus in sijn Klippen:
Bekollen mey sijn volle macht
Dat niet een wintje hem sou ontslippen.
Of borster een stoocker uyt sijn sack;
Die sou ick in u seylen strack,
Gaan stuuren met ghemack.

De winden, ’t water en de vloet,
Hippende Starren en vaste Polen:
Die worden nu mijn hoochste goet
Mijn Lief, mijn licht, mijn leven bevolen;
O goedartern Gode vermaart
O regheerders van Hemel en aart
Mijn waarde Ceyx bewaart.

Alcyone u lieve Bruyt die schreyt
’t Hart wil heur van droefheyt scheuren.
Om datet das buldert, stormt, en wayt
Diet u Tortelduyfje niet van treuren.
O Ceyx! O Ceyx! Waardighen Man!
Wat hartseer gaat u Vroutjen an,
Die can u niet syn en can.

Miserere mei, Domine (Philippe de Monte, 1521-1603)

Miserere mei, Domine,
Quoniam ad te clamavi tota die;
Laetifica animam servi tui:
Quoniam ad te, Domine, animam meam levavi.
Quoniam tu, Domine, suavis et mitis,
Et multae misericordiae omnibus invocantibus te.
Super flumina Babylonis (Philippe de Monte)

Super flumina Babylonis illic sedimus et flevimus,
Cum recordaremur Sion.
Ille interrogaverunt nos,
Qui captivos duxerunt nos, verba cantionum;
Quomodo cantabimus canticum Domini in terra aliena?
In salicibus in medio ejus
Suspendimus organa nostra.

By the waters of Babylon we sat down and wept,
When we remembered thee, O Sion.
They that led us away captive
Required of us then a song,
How shall we sing the Lord’s song in a strange land?
As for our harps, we hanged them
Upon the trees that are therein.

**INTERMISSION ➔ PAUZE**

**FROM SUMMER TO FALL ➔ VAN ZOMER TOT NAJAAR**

More so than in the instrumental works, in the motets and masses we get a stronger feeling of Obrecht’s ties to the earlier style of Ockeghem and others. The melismatic phrases are often very long, with a pronounced arch to them; they often alternate with very short motifs that all the parts will imitate, typically in quick succession (*stretto*) and there is usually a short chordal section or two to set off important or poignant phrases.

**Salve Regina** (Jacob Obrecht, c.1453-1505)

Salve Regina, mater misericordiae;
Vita, dulcedo, et spes nostra, Salve!
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Et Jesus, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende.
O pia!

Hail Holy Queen, Mother of mercy;
Our life, sweetness, and our hope, hail!
To Thee do we sigh, mourning and weeping
In this valley of tears.
And Jesus, the blessed fruit of Thy womb,
Show unto us after this our exile.
O loving!

**THE TAVERN ON THE SQUARE IN THE FALL ➔ DE HERBERG OP HET PLEIN IN HET NAJAAR**

Fall is fully upon us, so where else to go but the tavern on the square. We are entertained first by another piece from Susato’s Dansereye, a rondo based on the chanson *Pour quoy*. Another Dutch song by Ludovicus Episcopius follows and this time it is his version of another popular song that several different composers, both known and anonymous, set in their own manners. This version has a few unexpected harmonic changes as well as an ending section in triple meter, making it friendly for dancing as well.

**Ik seg adieu** (Ludovicus Episcopius, c.1520-1595)

Ik seg adieu, wij twee wij moeten scheiden,
Tot op een ander tijt, zo wil ik troost verbeiden.
Ik laat bij u dat herte mijn,
Want waar gij zijt, daar zal ik zijn.
’t Zij vreugd of pijn,
Altoos wil ik u vrij eigen zijn.

I say adieu, we two must part,
Until we meet again I shall await comfort.
I leave my heart with you,
For where you are, there will I be also.
Whether in joy or in pain,
For ever and a day let me be your vassal.

The anonymous piece that follows, *Wij comen hier gelopen*, is in the same vein as Obrecht’s *Tsat een cleyn meskin*. Though they both sound a little bit like country songs, they both have some nifty imitation and offbeat sections that accentuate the skill of their composers. **Jacob van Eyck** was one of the most remarkable figures in Dutch musical life during the Golden Age. A nobleman, blind from birth, van Eyck was widely known as a *carillonneur*, a leading expert in the field of bell casting and tuning, and was admired as a brilliant recorder virtuoso not only in his home of Utrecht, but all over Europe. His demanding solo variations, preludes and fantasias found in the collection *Der Fluyten Lust-hof* (*The Flute’s Treasure Garden*) are both loved and feared all over the world by recorder players today. Most of the pieces and their variations are based on popular songs of the time; *Derde Doen Daphne* is based on the popular English song “When Daphne did from Phoebus fly” and is one of van Eyck’s most popular set of variations.
Jan Pieterszoon Sweelinck is another of the most iconic Dutch composers of the early 17th century. He was the organist of the Oude Kerk in Amsterdam for more than forty years and one of his sons succeeded him in that position after his death. Nicknamed the Orpheus of Amsterdam, Sweelinck’s compositions and teaching influenced keyboard players for generations. He was known for his vocal compositions, as well, especially his motets and psalms, and for his solo secular chansons and madrigals (he didn’t set any Dutch texts, possibly on the advice of his publisher.) Garrula rondinella is a virtuosic 2-voiced piece that could be performed by instruments or voices; we combine solo soprano and solo viol: a tour de force for both parts.

Garrula rondinella (Jan Pieterszoon Sweelinck, 1562-1621)

Another light dance from Susato’s Danseray serves to introduce another well-known and versatile composer from Antwerp. Hubert Waelrant may have had early music studies in Italy, as progressive Italian madrigals and their chromaticisms influenced his compositions even later in his life and he stayed in contact with current trends through patrons there. Regardless, he spent most of his professional career in Antwerp as a singer, teacher, composer, and creative music editor. Als ik u vinde is very much in the style of the easygoing Italian frottole, with mostly chordal passages, uncomplicated imitative sections, melodic movement in parallel thirds, and an absence of dramatic dissonances. It is, nevertheless, one of his most endearing works. Adrian Willaert was from the area near Bruges. Having studied music in Paris with Jean Mouton, he then spent the rest of his life working in Italy in Ferrara, Milan, Rome, and Venice, including a 35-year appointment as maestro di cappella at St. Mark’s. Highly regarded as a teacher, Willaert became the musical mentor for the next generation of composers, such as Cipriano da Rore, Andrea Gabrieli, Vicentino, and others. He excelled in all the musical styles of the day: not only the required masses and motets required for his important liturgical positions but also Italian madrigals and French chansons. This Willaert chanson we are performing tonight was first published in 1540 and uses Lowlands composers’ penchant for contrapuntal technique containing both imitative and homophonic techniques, long, arching melodies, and seamless architecture.

Als ik u vinde (Hubert Waelrant, 1517 -1595)

When I find you with your spindle and distaff,
With your fair hands and red cheeks,
I find myself captured by you.

The light of your star shines out so far
That moon and sun pale beside it:
Have mercy on me, do not forsake me,
So that I can touch your heart.

Secretly reveling in sweet love for you
Let me mercifully die of torment
If I must forever be deprived of your [fair] breast.

Douleur me bat & tristesse m’affolle (Adrian Willaert, c.1490-1562)

Pain beats me and sorrow maddens me,
Love runs me down and misfortune comforts me.
Desire follows me but cannot help me,
I cannot enjoy the great good that is given me.
For God’s sake lift me away from this life.
Christmas songs, or Cantiones natalitiae, were exceptionally popular in the 16th–17th-century Lowlands regions. The composers of the Cantiones Natalitiae are mostly unknown, but their songs still captivate. For our first Christmas song of the closing section, we return to the work of Guilielmus Messaus, the composer of the concert opener. O salich heylisch Bethlehem was apparently very popular in its time, as it appears in almost two dozen sources in the Lowlands and the celebrated recorder player and composer Jacob van Eyck included it in one of his books of ornamented melodies (Der Fluyten Lust-Hof, 1649). We incorporate some of his divisions (ornaments for the melodies) in the second verse and in the instrumental verse, as well. We close our concert with one of the first pieces that TEMP incorporated as a “regular” in its Christmas repertoire. The anonymous nativity lullaby Herders, by is geboren is still popular in the Netherlands and in Flanders. This arrangement grew out of a version I created for La Follia Austin Baroque in 1998, incorporating a passacaglia bass with variations for the melodic instruments. Our version for this concert begins with a 19th-century arrangement that Belgian singer Francisca Vanherle gave me in the late 90s after she had heard our arrangement. It includes a children’s Christmas tune, Susa Ninna, in the tenor viol part before it gets to the full Herders harmonization. We conclude with this piece to honor the memory of Susan Anderson Kerr, who had a special love for this song, and also in memory of her late husband, John Kerr. We will always remember their quiet but luminous presence in our audience and also in our hearts.

O salich Heylich Bethlehem (Guilielmus Messaus; Cantiones natalitiae, 1629; arr. D. Johnson, 2012, 2016)

O salich heylisch Bethlehem,
O onder duysent uytvercoren,
Vereert boven Jerusalem,
Want Jesus is in u gheboren.

O Bethlehem cleyn groote stad,
Cleyn van begrijp maer groot van weerd.
Ghy sijt dat alder edelste vat,
En d’alder rjekste stad der aerden.

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

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

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

O blessed, holy Bethlehem,
O chosen from a thousand,
Honored before Jerusalem,
For that is where Jesus was born.

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

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

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

You have created the firmament,
Where heaven’s hosts praise you.
But now, all naked,
You are lying amidst the animals.
**Herders hy is geboren** (Anonymous, Netherlands; *Cantiones natalitiae*, 1645; arr. D. Johnson, 1999, 2016)

Herders, hy is geboren, in 't midden van den nacht,
Die soo langh van te voren de wereldt heeft verwacht.
“Vrolijk o Herderkens,” songhen ons d’Engeltjens,
Songhen met blijde stem, “haest u naer Bethlehem.”

Wy arm, en slechte liekens, ghelijkek die boeren sijn,
Ontweckten ons gebuerkens, en in de maneschijn
Liepen met blij gheschal, naer desen armen stal,
Daer ons den Engels sanck, altemael toe bedwanck.

Als wy daer sijn gecomen, siet een kleyn kindeken
Leydt op t’stroy nieu geboren, soet als een Lammerken.
D’oogskens van stonden aen sachmen vol traenen staen,
’t Weenden uyt druck en rou in dese felle cou.

Ick mijn fluytjen, een ander die nam sijn moeseltjen,
En dus fluyten en songhen, voor’t soete Kindeken.
Na na na Kinttjen teer, sus sus et kryt niet meer,
Doet u kleyn oogshskens toe, sy sijn van krijten moe.

Siet wy schenken u ’t samen, een teer wit Lammerken
Boter melk ende Sane, voor u liefe moederken,
Na na na Kinttjen teer, sus sus et kryt niet meer,
Doet u kleyn oogshskens toe, sy sijn van krijten moe.

’t Kind begost nu te slaepen,
De Moeder sprack ons aen,
Lieve Herderkens ’t saemen, wilt soetjens buyten gaen.
U lie sy peys, en vré, dat brenght mijn kint u mé,
Want ’t is Godt uwen Heer.
Comt morgen noch eens weer.
Na na na Kinttjen teer, sus sus et kryt niet meer,
Doet u kleyn oogshskens toe, sy sijn van krijten moe.

Shepherds, He is born in the middle of the night,
He, for whom the world has waited so long.
“Be glad, o shepherds,” the Angels sang to us,
Sang with happy voices, “hurry to Bethlehem.”

We, poor and simple people, just as farmers are,
Woke up our neighbors, and in the moonlight
We walked with happy sounds to the poor stable,
Which the Angels’ singing led us to.

As we arrived there, we saw a little child
Lying on straw, newly born, sweet as a little Lamb.
You could see the eyes full of tears,
Weeping from distress in the bitter cold.

I took my flute, another took his bagpipes,
And thus we played and sang for the little child.
There, there, little child, hush, hush, do not cry,
Close your little eyes, they are tired of crying.

See, we give you, together, a little white Lamb,
Butter, milk, and cream for you, dear mother.
There, there, little child, hush, hush, do not cry,
Close your little eyes, they are tired of crying.

The child asleep,
The mother spoke to us,
“Dear Shepherds, please go gently outside.
The peace that brings my child to me be with you too,
For it is God, your Lord.
Please come again tomorrow.”
There, there, little child, hush, hush, do not cry,
Close your little eyes, they are tired of crying.

**END ✓ EINDE**
**SPECIAL GUEST ARTIST**

**Mary Springfels** remembers hearing New York Pro Musica perform early music for the first time when she was 14 years old. She immediately fell in love with it and began learning early music instruments in college. For most of her adult life, Mary Springfels has devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, Concert Royal, and the Waverly Consort. For twenty years, she directed the innovative Newberry Consort, and can be heard on dozens of recordings. She has taught and performed in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, the Texas Toot, the annual Conclaves of the Viola da Gamba Society of America, and the Pinewoods Early Music Week.

**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.

*Meisje met de parel (Girl with a pearl earring)*, Johannes Vermeer, c. 1655

An exemplar of the Dutch Golden Age in visual art
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 two 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.

<table>
<thead>
<tr>
<th>Patron ($5,000+)</th>
<th>Benefactor ($1,000-$4,999)</th>
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<tr>
<td>Anonymous</td>
<td>Steve Saunders:</td>
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<td>Charles and Betti Saunders</td>
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<td>Foundation (at ACF)</td>
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<td>Anthony &amp; Marcia Toprac</td>
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<tr>
<th>Supporter ($500-$599)</th>
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<tr>
<td>Anonymous (3)</td>
<td>Randy Baird &amp; Karen</td>
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<td>Lindley Ray</td>
<td>June Shopper</td>
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<td>Chula Sims</td>
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<th>Fan (to $100)</th>
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<td>Anonymous (2)</td>
<td>Anonymous: AmpA In memory of Haran Boral</td>
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<td>Anonymous: AmpA</td>
<td>In memory of Joseph Zaba</td>
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<td>Lavis Anderson</td>
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<td>Maxine Barkan:</td>
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<td>David Barton AmpA</td>
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<td>Win Bent: AmpA</td>
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<td>Pat Fatter Black</td>
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<td>Martha Boyd: AmpA</td>
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<td>Kim &amp; John Bradley: AmpA</td>
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<td>Bianca Bischof: AmpA</td>
<td>In honor of Allison Welch</td>
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<td>Delia &amp; George Browntown</td>
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<td>Martha Buchanan</td>
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<td>Karen Bureiga: AmpA</td>
<td>Brian Bush: AmpA</td>
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<td>Jerry &amp; Barbara Butrey: AmpA</td>
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<td>Jim &amp; Sue Caldwell: AmpA</td>
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<td>Barbara Coeyman</td>
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<td>Tiffany Coghill: AmpA</td>
<td>Scott Cook</td>
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<td>Ghislaine De Regge: SAK In memory of John Kerr</td>
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<td>Thomas Edgar &amp; Donna</td>
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<td>Proffitt-Edgar: AmpA</td>
<td>Gwen Flory</td>
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<th>Musician</th>
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<td>Jeff &amp; Gail Kodosky</td>
<td>Cheryl Frommhold</td>
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<td>Joseph &amp; Sharon Lockett: AmpA</td>
<td>Therese Ganske: AmpA</td>
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<td>Gitanjali Mathur &amp; Ciji</td>
<td>James Garrison: AmpA</td>
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<td>Isen: AmpA</td>
<td>Cynthia L. Gonzales &amp; Bill</td>
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<td>David Melanson</td>
<td>Guajardo: AmpA In memory of John &amp; Susan Kerr</td>
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<td>Janie Keys &amp; Ivan</td>
<td>Patricia &amp; James Hadden: SAK In honor of Patricia</td>
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<td>Milman: AmpA</td>
<td>Hadden, Peggy Hadden, Lucy Hadden, &amp; James Hadden IV:</td>
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<td>Susan Page: AmpA</td>
<td>Ann Haraguchi</td>
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<td>Mary Parsc &amp; Klaus</td>
<td>Sarah J. Harriman: AmpA</td>
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<td>Bichteler: AmpA</td>
<td>Rebecca &amp; Jason Haskins: AmpA</td>
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<td>Johnna Robinson:</td>
<td>Jimmy Hendricks: AmpA</td>
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<td>John Tempesta</td>
<td>In honor of Ron Hendricks</td>
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<td>Martin &amp; Myra Tenney</td>
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<td>Allison Welch &amp; Brian</td>
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<td>Marks: In memory of Tom Zajac &amp; AmpA in honor of Daniel Johnson</td>
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<th>Friend ($200-$499)</th>
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<tr>
<td>Brett J. Barnes: AmpA</td>
<td>Wendy &amp; Robert</td>
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<td>Brockett: AmpA</td>
<td>Harvey &amp; Pam Corn: AmpA</td>
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<td>Cina Crisara: Anne &amp; John Cuddeback: AmpA</td>
<td>Ann Daly: AmpA</td>
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<td>Sharon Dubois Rayfield &amp; Nancy Ellison: AmpA</td>
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<td>Raymond &amp; Anne Ellison: AmpA</td>
<td>Gary Godfrey</td>
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<td>Elsie Goldstein: Nena Groskind</td>
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<td>John W. Grubbs: Dan &amp; Linda Hardy: SAK &amp; AmpA In memory of John &amp; Susan Kerr</td>
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<tr>
<td>Lynne Gifford: AmpA</td>
<td>Amy Gifford: AmpA</td>
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<tr>
<td>Marcy &amp; Martha Kang: AmpA</td>
<td>Patrick Kang</td>
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UPCOMING CONCERTS

La Follia Austin Baroque
Keith Womer, Artistic Director

Herd of Harpsichords VI with Anton Nel
Joined by Director and harpsichordist Keith Womer, the incomparable superstar pianist Anton Nel tackles the Herd of Harpsichords on both harpsichord and fortepiano.

Saturday, April 9, 2016, 8:00 PM
Sunday, April 10, 2016, 4:00 PM
First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731
www.lafollia.org

St. Cecilia Music Series
James Brown, Director

The Tallis Scholars
Renowned for their performances and recordings of sacred vocal music of the Renaissance, The Tallis Scholars will perform works by Tallis, Byrd, Taverner, Davy, and Ferrabosco.

Thursday, April 14, 2016, 8:00 PM
First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
www.scmsaustin.org

Ensemble VIII
James Morrow, Artistic Director

Finale V! Voices in Celebration
This festive finale celebrating the ensemble’s fifth season will include works by Josquin, Parson, Palestrina, Byrd, and Gibbons.

Friday, April 29, 2016, 7:30 PM
St. Louis Catholic Church Chapel, 7601 Burnet Road, Austin, TX, 78757
www.ensembleviii.org

Texas Early Music Project
Daniel Johnson, Artistic Director

Paris City Limits: Chansons, Dances, and The Birds
Visit the popular music of Paris from the mid-16th century: dances, folksongs, chansons, and heartfelt songs of love and melancholy by the masters and by some relative unknowns!

Saturday, May 7, 2016, 8:00 PM, University Presbyterian Church
2203 San Antonio Street, Austin, TX, 78705

Sunday, May 8, 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.