An Early Christmas

PROGRAM

THE SHEPHERDS

Angelus ad pastores ait ⇒ Jan Pieterszoon Sweelinck, 1562–1621
Chorus

Ensemble

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THE OLD & THE OLD RENDERED...OLDER!

Riu, riu, chiu ⇒ attributed to Mateo Flecha, c.1481–1553; Cancionero de Upsala, 1556
Brett Barnes, soloist

Danse Roial ⇒ based on Riu, riu chiu; D. Johnson, 2003, 2017
Instrumental

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THE NORTH (EUROPE, IRELAND, & SCOTLAND)

Pueri concinite ⇒ Jacob Handl, aka Jacobus Gallus, 1550–1591
Small Chorus

Ye sons of men, with me rejoice ⇒ Ireland, traditional, 18th century; arr. D. Johnson (2008, 2012)
Men’s Chorus

Balooloo, my lammie ⇒ Scotland, traditional; 17th century; text by Carolina Nairne?, 1766–1845;
Stephanie Prewitt, soloist

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

Mary’s Lullaby (Mairi bhan og) ⇒ Scotland, Anonymous; 17th century;
Instrumental

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GALIC JOY

Meredith Raduski & Jenifer Thyssen, soloists

Guillô, pran ton tamborin ⇒ Provençe, traditional; Bernard de La Monnoye (1641–1728);
Ensemble

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YOU KNOW, IT’S NOT REALLY THAT COLD

Drive the cold winter away ⇒ England, traditional; arr. John Playford (1623–c. 1687),
David Lopez, soloist

/* INTERMISSION */
**THOSE EVER-WATCHFUL SHEPHERDS...AGAIN!**

While shepherds watched their flocks by night \(\Rightarrow\) arr. Richard Alison (fl. 1592–1606); arr. D. Johnson (2012)  
\(\Rightarrow\) Hannah McGinty, Robbie LaBanca, \& Jenifer Thyssen, soloists

* **GERMANY: IN DULCI JUBILO**

Verse 1, à2 \(\Rightarrow\) Michael Praetorius, 1571–1621  
Instrumental, à3 \(\Rightarrow\) Michael Praetorius; Bruce Colson, Marcus McGuff, \& Stephanie Raby, soloists

Verse 2, à4 \(\Rightarrow\) Michael Praetorius \& Chorus

Verse 3, à3 \(\Rightarrow\) Dietrich Buxtehude, 1637–1707 \(\Rightarrow\) Hannah McGinty, Sean Lee, \& Brett Barnes, soloists

Verse 4, à8 \(\Rightarrow\) Hieronymus Praetorius, 1560–1629 \(\Rightarrow\) Chorus

* **FROM THE NORTH TO THE SOUTH AND BACK**

Seven rejoices of Mary \(\Rightarrow\) Ireland, traditional; arr. D. Johnson (2011, 2013)  
Jenifer Thyssen, Jenny Houghton, Jeffrey Jones-Ragona, \& David Lopez, soloists

Hodie Christus natus est, à8 \(\Rightarrow\) Giovanni Gabrieli, c. 1554–1612  
Double choir

In natali Domini \(\Rightarrow\) Anonymous

Verses 1 \& 2 \(\Rightarrow\) Codex Speciálnik, Czechoslovakia, c. 1500

Verses 3, 4, \& 5 \(\Rightarrow\) Anonymous, Hungary; melody from Eperjesi Gradual, 1635; arr. D. Johnson (2012)

All

* **DUTCH TREAT \& SCOTTISH DELICACY**

O salich Heylich Bethlehem \(\Rightarrow\) Guilielmus Messaus; Cantiones natalitiae, 1629; divisions by Jacob van Eyck, c.1589-1657; arr. D. Johnson (2012, 2016)  
Meredith Ruduski, Jeffrey Jones-Ragona, \& David Lopez, soloists

With Voices \& Instruments

Oidche mhath leibh, beannachd leibh \(\Rightarrow\) Isle of Man, traditional; arr. D. Johnson (2011, 2017);  
Poem by Ian MacPhaidein, c.1890

Jenifer Thyssen, soloist

* **ALL THE WORLD'S A STAGE AND THE OLD YEAR MAKES ITS EXIT**

Blow, blow thou winter wind \(\Rightarrow\) Anonymous, 16th century; arr. D. Johnson (2012)  
Brett Barnes \& Jeffrey Jones-Ragona, soloists

The old year now away is fled \(\Rightarrow\) England, traditional; 16th–18th centuries;  
Jenifer Thyssen, soloist

* **FINE**

**TEXAS EARLY MUSIC PROJECT**

**SPECIAL GUEST:**

Therese Honey, harps

Brett Barnes, baritone

Cayla Cardif, mezzo-soprano

Bruce Colson, vielle \& violin

Rebecca Frazier-Smith, alto

Don Hill, tenor

Scott Horton, lutes \& guitar

Jenny Houghton, soprano

Daniel Johnson, tenor

Eric Johnson, bass

Jeffrey Jones-Ragona, tenor

Morgan Kramer, bass

Robbie LaBanca, tenor

Sean Lee, alto

David Lopez, baritone

Hannah McGinty, soprano

Marcus McGuff, flute

Brad Merrill, bass

Josh Peters, percussion

Stephanie Prewitt, alto

Stephanie Raby, vielle \& bass viol

Susan Richter, alto \& recorders

Meredith Ruduski, soprano

Jenifer Thyssen, soprano

John Walters, mandolin, vielle, \& bass viol

Please visit www.early-music.org to read the biographies of TEMP artists.
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. We hope that our musical offerings will foster and sustain a joyous spirit throughout the holiday season as well as the entire year.

Joyeux Noël!
Daniel Johnson
December, 2017

The Shepherds

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.

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

The popular Riu, riu, chiu is based on the traditional call of Spanish shepherds and, with its catchy verse, homophonic refrain, and dance-like character, has been recorded by such diverse groups as Chanticleer, the King’s Singers, and even The Monkees! Yes, it’s true; find it on YouTube! The Danse Roial which follows was written in 2003 in preparation for the TEMP production of The Play of Daniel; we needed a lively instrumental for the prelude section and I was inspired by a very small snippet of melody from one of the marches in the play. As it evolved, it became clear to me that Riu, riu chiu also had a hand in its inspiration, and so the piece became a sort of ‘medievalized’ version of the famous Renaissance Christmas villancico.

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

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

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

Danse Roial Instrumental based on Riu, riu chiu; D. Johnson, 2003, 2017

The NORTH (EUROPE, IRELAND, & SCOTLAND)

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 dicit: 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.
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.

Balooloo, my lammie  
I was introduced to this hypnotic lullaby by Jeffrey Jones-Ragona, as part of the “Celtic Christmas at the Cathedral” concerts. His beautiful arrangement, along with the enchanting melody and evocative harmonies, enticed me to make a setting as well, incorporating a countermelody to accentuate the rocking motion of the cradle.

Balooloo, my lammie, balooloo my dear, sleep sweetly wee lammie; ain Minnie is here.
The King of Creation now lies on the hay, with Mary as mother, so prophets did say.

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.

And now shall Mary’s wee little Boy forever and aye be our hope and joy.
Eternal shall be His reign here on Earth, rejoice then, all nations, in His holy birth.

Sleep soundly, sweet Jesus, sleep soundly my dear, while Angels adore and watch Thee here.
God’s Angels and Shepherds, and kine in their stalls, and Wise Men and Joseph, Thy guardians all.

Good people all, this Christmas time (*The Wexford Carol*)  
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.
*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.

**Gallic Joy**

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

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

Quand je le vis, mon coeur fut resjouy  
Car grande clarté resplendissait de luy,  
Comme le soleil qui luit au matinet.  
Noël nouvelet! Noël chantons icy!

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

**Guillô, pran ton tamborin** \* Provence, traditional; Bernard de La Monnoye (1641–1728); Noël borguignon de Gui Barôzai (pseud.), 1720; arr. D. Johnson (2017)
This French Christmas carol in Burgundian dialect remains popular in France and is also part of the Christmas midnight mass, where it is performed on pipe and tabor. The *tamborin* in Provence is actually a large tabor, not a tambourine; the *fleûte* that is mentioned is a three-holed pipe that dates back to the Middle Ages.

Guillô, pran ton tamborin;  
Toi, pran tai fleûte, Rôbin!  
Au son de cés instruman:  
Turelurelu, patapatapan,  
Au son de cés instruman:  
Je diron Noël gaiman!

C’étó lai môde autrefoi:  
De loué le Roi dé Roi.  
Au son de cés instruman:  
Turelurelu, patapatapan,  
Au son de cés instruman:  
Ai nos an fau faire autan.
Ce jor le Diale at ai cu
Randons an graice ai Jé su
Au son de cé instruman:
Turelurelu, patapatapan,
Au son de cé instruman:
Fezon lai nique ai Satan.

Today the devil is vanquished,
Let’s thank Jesus for it,
To the sound of these instruments:
Turelurelu, patapatapan,
To the sound of these instruments:
Let us mock Satan.

L’homme et Dei son pu d’aicor
Que lai fleûte et le tambor.
Au son de cé instruman:
Turelurelu, patapatapan,
Au son de cé instruman:
Chanton, danson, sautons-an.

Man and God are in agreement
About the flute and the little drum.
To the sound of these instruments:
Turelurelu, patapatapan,
To the sound of these instruments:
Joyfully sing and dance.

**YOU KNOW, IT’S NOT REALLY THAT COLD**

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 apparel’d in greene and January, fresh as May,
Comes dancing along with a cup or a Song to drive the cold winter away.

This time of the yeare is spent in good cheare, kind neighbours together to meet;
To sit by the fire, with friendly desire, each other in love to greet:
Old grudges forgot are put in a pot, all sorrows aside they lay;
The old and the young doth carrol this Song, to drive the cold winter away.

When Christmas tide comes in like a Bride, with Holly and Ivy clad,
Twelve dayes in the yeare much mirth and good cheare in every household is had:
The Countrey guise is then to devise some gambols of Christmas play;
Whereas the yong men do best that they can to drive the cold winter away.

*INTERMISSION*

**The English Dancing Master**

*Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance.*

*LONDON,*
Printed by Thomas Harper, and are to be sold by John Playford, at his Shop in the Inner Temple near the Church door. 1654.
**THOSE EVER-WATCHFUL SHEPHERDS...AGAIN!**

**While shepherds watched their flocks by night**


Numerous composers and arrangers from the 16th century through the 19th century have set this popular psalm tune. This is one of the earliest versions, though its origin is unclear, with mutations from Christopher Tye, Richard Alison, and other 16th-century composers. The text is by the Irish poet Nahum Tate (1652–1715) and is taken from the account in the Gospel of Luke.

Whilst shepherds watched their flocks by night, all seated on the ground,
The angel of the Lord came down and glory shone around.

Fear not, said he, for mighty dread had seized their troubled mind.
Glad tidings of great joy I bring to you and all mankind.

To you, in David's town, this day is born of David's line
A Saviour, which is Christ the Lord, and this shall be the sign.

The heavenly Babe you there shall find to human view displayed,
All meanly wrapped in swaddling bands, and in a manger laid.

Thus spake the Seraph, and forthwith appeared a heavenly throng
Of Angels praising God and thus, addressed their joyful song.

All glory be to God on high and to the earth be peace;
Good will henceforth from heaven to earth begin and never cease!

**GERMANY: IN DULCI JUBILO**

**In dulci jubilo**

Michael Praetorius (1571–1621), Dietrich Buxtehude (1637–1707), Hieronymus Praetorius (1560–1629)

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 praeceptum,
Und leuchtet als die Sonne Matris in gremio,
Alpha et 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, wärn wir da!

*Ubi sunt gaudia* nirgend mehr denn da!
Da die Engel singen nova cantica,
Und die Schellen klingen in regis curia.
Eia, wärn 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!
Seven rejoices of Mary Ʌ 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.

Hodie Christus natus est, à8 Ʌ Giovanni Gabrieli, c.1554–1612
When we think of Giovanni Gabrieli, we think of St. Mark's Basilica in Venice; when we think of St. Mark's, we think of polychoral works, with two or more choirs separated by some distance in the technique known as cori spezzati, or separated choirs. The stereophonic effect of this special effect was very popular in Venice and soon it was copied in cathedrals across Europe, especially in Germany, where Giovanni Gabrieli studied with Orlando Lassus. After Gabrieli returned to Venice, where he was born, he polished the polychoral style to the degree that if we think of St. Mark's and polychoral, we think of him.

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
Laetantur Archangeli:
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.
Birthday songs to the Christ Child (*In natali domini*) were a favored subject matter throughout the Medieval to the Baroque periods. We present two musical references for the same song: The first two verses of the text are from the *Codex Speciálnik*, a 15th-century songbook from a monastery in the Prague region. It is one of the oldest surviving compilations of Czech late-Medieval and early Renaissance music. Verses three through five are from a later Hungarian collection, with the melody coming from the *Eperjesi Gradual* (1635).

**In natali Domini ≠ Anonymous**

*In natali domini*  
Gaudent omnes angeli  
Et cantant cum iubilo  
Gloriam uni deo.  
*Refrain: Virgo deum genuit,*  
Virgo deum preperit,  
Virgo semper intacta.  

Natus est Emanuel  
Quem predixit Gabriel  
Testis est Ezechiel,  
A patre processit El.  
*Refrain: Virgo deum genuit …*

Nuncaviit angelus  
Gaudium pastoribus  
Christi nativitatem.  
*Refrain: Virgo deum genuit…*

Christus natus hodie  
Ex Maria virgine  
Non conceptus semine  
Apparuit hodie.  
*Refrain: Virgo deum genuit…*

Magi Deum adorant  
Aurum, thus et myrrham dant  
Regi regum domino  
Gloria uni deo.  
*Refrain: Virgo deum genuit…*

**DUTCH TREAT ≠ SCOTTISH DELICACY**


Christmas songs, or *Cantiones natalitiae*, were exceptionally popular in the 16th- and 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 heylich 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.

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

*O salich Heylich Bethlehem,*  
O blessed, holy Bethlehem,  
O chosen from a thousand,  
Honored before Jerusalem,  
For that is where Jesus was born.
O Bethlehem, cley groote stadt,
Cley van begrijp maer groot van weerd.
Ghy sijt dat alder edelste vat,
En d’alder riekste stad der aerden.

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

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

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

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.

Refrain: Soraigh leibh ’s oidheche mhathe leibh
Oidheche mhathe leibh, beannachd leibh;
Guidheam slàinte ghnàth bhi mar ribh;
Oidheche mhathe leibh, beannachd leibh.

Refrain: Farewell and goodnight to you,
Goodnight and blessings upon you;
Let me wish health always to be with you,
Goodnight and blessings upon you.

Cha’n eil innal ciuil a ghleusar,
Dhuighgas smuain ’s o chlièibh gu aoi bh
Mar ni duan ’o bheòil nan caileag;
Oidheche mhathe leibh, beannachd leibh.

Refrain: Farewell and goodnight to you,
Goodnight and blessings upon you;
Let me wish health always to be with you,
Goodnight and blessings upon you.

There is not a musical instrument that is tuned
Which awakens the thoughts of my heart
As does a song from the lips of the lasses,
Goodnight and blessings upon you.

Refrain: Soraigh leibh is oidheche mhathe leibh
Oidheche mhathe leibh, beannachd leibh;
Guidheam slàinte ghnàth bhi mar ribh;
Oidheche mhathe leibh, beannachd leibh.

Refain: Farewell and goodnight to you,
Goodnight and blessings upon you;
Let me wish health always to be with you,
Goodnight and blessings upon you.

The goodness of water from a well of pure water:
That is the language of our ancestors, the essence of our

Mattair uisge ’n tobair fhioruisg’:
Cainnt ar sinnis brigh na loinn.
joy.
’S faochadh tàth o àranadh m’inninn’
’Nuair bheir rann na glinn a’m chuirinn’.

A gentle soothing of the mind’s distress
When a verse reminds me of the glens.

Refrain: Soraigh leibh is oidheche mhathe leibh
Oidheche mhathe leibh, beannachd leibh;
Guidheam slàinte ghnàth bhi mar ribh;
Oidheche mhathe leibh, beannachd leibh.

Refain: Farewell and goodnight to you,
Goodnight and blessings upon you;
Let me wish health always to be with you,
Goodnight and blessings upon you.

The width of an ocean will not separate us
And our good wishes will go to those
Who are connected to us with enduring ties
Goodnight and blessings upon you.

Oidche mhath leibh, beannachd leibh ☞ Isle of Man, traditional; arr. D. Johnson (2011, 2017);
Poem by Ian MacPhaidein, c.1890
Though not a traditional Christmas song, the poem of this 19th-century song conveys some of the
warmer and more enduring thoughts about friendship and unity. This very well-known song is often sung
at the end of traditional ceilidhs.

Refrain: Soraigh leibh ’s oidheche mhathe leibh
Oidheche mhathe leibh, beannachd leibh;
Guidheam slàinte ghnàth bhi mar ribh;
Oidheche mhathe leibh, beannachd leibh.

Refrain: Farewell and goodnight to you,
Goodnight and blessings upon you;
Let me wish health always to be with you,
Goodnight and blessings upon you.
ALL THE WORLD’S A STAGE AND THE OLD YEAR MAKES ITS EXIT

The final set of the concert contains three references in one. Although we might be most familiar with it from *As You Like It*, Act II, Scene VII, *Blow, blow thou winter wind* is based on the popular folk tune “A North Country Lass” and *The old yeare now away is fled* first comes to us as “Greensleeves” in settings by Byrd, Dowland, and in anonymous lute versions. The earliest sources are from the 1580s; by the end of the 17th century, the song had developed many variants in melody, harmony, and meter. We use several sources to create our performance, including versions by William Cobbold from the early 17th century, John Playford’s 1652 version, and others, both improvisatory and speculative. The third reference: both songs are set to popular Continental ground bass patterns (repeating harmonic patterns) often used for dances; the *passamezzo antico* is used in “Blow, blow” and the first half of *The old yeare now away is fled/Greensleeves* and the *romanesca* is the pattern for the second part, the refrain.

**Blow, blow thou winter wind** Anonymous, 16th c.; arr. D. Johnson (2012)

Blow, blow thou winter wind, thou art not so unkind as man’s ingratitude.
Thy tooth is not so keen, because thou art not seen, although thy breath be rude.
Heigh ho, sing heigh ho, unto the green holly,
Most friendship is feigning; most Loving, mere folly;
Heigh ho, sing heigh ho, unto the green holly, this life is most jolly!

Freeze, freeze thou bitter sky, that dost not bite so nigh as benefits forgot.
Though thou the waters warp, thy sting is not so sharp as friends remembered not.
Heigh ho, sing heigh ho, unto the green holly,
Most friendship is feigning; most Loving, mere folly;
Heigh ho, sing heigh ho, unto the green holly, this life is most jolly!

**The old yeare now away is fled** England, traditional; 16th–18th centuries; Dance versions by John Playford (1652); arr. D. Johnson (1999, 2008, 2012, 2016)

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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UPCOMING CONCERTS

Ensemble VIII
James Morrow, Artistic Director

Vivaldi Gloria: Christmas with Ensemble VIII
Ensemble VIII celebrates the joy of Christmastime with Vivaldi’s infectious Gloria. With voices and chamber orchestra, other sparkling works of the Baroque will thrill and inspire.

Thursday, December 14, 2017, 7:30 PM, Westlake Hills Presbyterian Church, 7127 Bee Caves Road, Austin, TX 78746
Friday, December 15, 2017, 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

J.S. Bach's Herd of Harpsichords
La Follia will reprise one of their most popular concerts: Concertos for 1, 2, 3, and 4 harpsichords by J.S. Bach.

Friday, January 5, 2018, 8:00 PM
Saturday, January 6, 2018, 3:00 PM
Redeemer Presbyterian Church, 2111 Alexander Ave., Austin, TX, 78731

www.lafollia.org

Austin Baroque Orchestra and Chorus
Billy Traylor, Artistic Director

When Freddie Met Frankie
ABO’s program will consist of works by composers employed, admired, or coveted by Frederick the Great, interspersed with readings from his correspondence with Voltaire.

Saturday, January 20, 2018, 7:00 PM
Redeemer Presbyterian Church, 2111 Alexander Ave., Austin, TX, 78731
Sunday, January 21, 2018, 4:00 PM
Mission Concepción, 807 Mission Rd., San Antonio, TX, 78210

www.austinbaroqueorchestra.org

Texas Early Music Project
Daniel Johnson, Artistic Director

It’s About Time: Companions
TEMP does its duty in Keeping Austin Weird! Expect the unexpected as we explore the musical and theatrical dreamscape of a young girl in love in different times and places in history.

Saturday, February 10, 2018, 7:00 PM
Sunday, February 11, 2018, 3:00 PM
University Presbyterian Church, 2203 San Antonio Street, Austin, TX, 78705

www.early-music.org