

Joy and Light: Delights of the Season

Saturday, December 9, 2023 at 7:30 PM

Sunday, December 10, 2023 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722. Visit the Arts on Alexander 2022-2023 events on www.artsonalexander.org/events

TEXAS *EARLY*
MUSIC PROJECT
DANIEL JOHNSON, ARTISTIC DIRECTOR



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TEMP 2023-2024 Season: Street Songs



London City Limits: Town & Country

October 7 & 8, 2023

Redeemer Presbyterian Church

This repertoire for voices, viols, and lutes creates an extremely colorful account of life in London at the end of the 16th century. This is music from the streets, the theater, the Tudor courts, and the cathedrals.



Joy and Light: Delights of the Season

December 9 & 10, 2023

Redeemer Presbyterian Church

TEMP's popular annual *An Early Christmas* concert has expanded its parameters, so we have altered the title to reflect that element of diversity. We will still explore the intangible essence of the Christmas and Chanukah seasons with our unique imprint and innovative arrangements.



The Original Carmina Burana: Fortune's Slippery Way

March 2 & 3, 2024

Redeemer Presbyterian Church

Neil deGrasse Tyson mentioned this 13th-century manuscript from Bavaria in *Cosmos!* These unabashedly joyful and passionate songs for soloists and Medieval instruments entertain and educate us about love, spring, mythology, ethics, the divine, drinking, and eating.



Italia Mia: Diverse Voices of the Late Renaissance

May 11 & 12, 2024

Redeemer Presbyterian Church

This concert explores some of the underrepresented music of the 16th century in Italy. We will feature works by the first published Black composer, Vicente Lusitano, as well as music by Maddalena Casulana, the first woman composer to have an entire book of her music published. In addition to a few works by popular masters like Monteverdi, we will feature works by Salomone Rossi, a Jewish-Italian violinist and composer who, like Monteverdi, was a transitional figure between the late Italian Renaissance period and early Baroque.



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TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

Joy and Light DELIGHTS OF THE SEASON

PROGRAM

Veni, veni Emanuel ♪ D. Johnson (2018; rev. 2023); text from the “O” Antiphons; France, 12th c.
Ryland Angel, David Lopez, & Page Stephens, soloists

Il est né le divin enfant ♪ France, traditional, 18th century; arr. D. Johnson (2009; rev. 2023)
All



Balooloo, my lammie ♪ Scotland, traditional; 17th century; text by Carolina Nairne?, 1766–1845;
arr. D. Johnson (2007; rev. 2023)
Erin Calata, soloist & Marcus McGuff, traverso

Drive the cold winter away ♪ England, traditional; arr. John Playford, 1623–c.1687,
The English Dancing Master (1651); arr. D. Johnson (2011; rev. 2023)
David Lopez, soloist



Mary’s Lullaby (*Mairi bhan og*) ♪ Scotland, anonymous; 17th century; arr. D. Johnson (2007; rev. 2023)
Therese Honey, soloist
Instrumental



In Dulci Jubilo ♪ arr. D. Johnson (2012; rev. 2023)
Verse 1, à2 ♪ Michael Praetorius, 1571–1621 ♪ *Adrienne Pedrotti Bingamon, Jenny Houghton,
Juli Orlandini, & Jenifer Thyssen, soloists*
Instrumental, à3 ♪ Michael Praetorius, ♪ *Bruce Colson, Marcus McGuff, Therese Honey, & John Walters, soloists*
Verse 2, à4 ♪ Michael Praetorius ♪ *Chorus*
Verse 3, à3 ♪ Dietrich Buxtehude, 1637–1707 ♪ *Jenifer Thyssen, Erin Calata, & Joel Nesvadba, soloists*
Verse 4, à8 ♪ Hieronymus Praetorius, 1560–1629 ♪ *Chorus*

INTERMISSION

Mi zeh y’maleil ♪ Sephardic (Casablanca); *Antología de liturgia Judeo-Española*, ed. Isaac Levy, División de Cultura del Ministerio de Educación y Cultura, 1969, vol. 8; arr. D. Johnson (2023)
Cayla Cardiff, soloist

Azeremos una merenda ♪ Sephardic (Adrianopolis, present-day Edirne, Türkiye); *Antología de liturgia Judeo-Española*, ed. Isaac Levy, División de Cultura del Ministerio de Educación y Cultura, 1969, vol. 4;
arr. D. Johnson (2023)
Eric Johnson, Joel Nesvadba, David Lopez, & Morgan Kramer, soloists



Passacaglia & Fugue (for Annie) ♪ D. Johnson (2023); based on *Shchedryk*, Mykola Leontovych, 1877-1921
Bruce Colson (violin), Therese Honey (harp), Viktoria Nizhnik (kantele), & John Walters (bass viol), soloists



Ave spes nostra à 5 ♪ Vicente Lusitano, c. 1522–1561; *Liber primus epigramatum que vulgo motetta dicuntur*,
No. 10, Rome: Valerio & Luigi Dorico, 1551
Men of the Quire

Guillô, pran ton tamborin ♪ Provençe, traditional; Bernard de La Monnoye (1641–1728);
Noei borguignon de Gui Barôzai (pseud.), 1720; arr. D. Johnson (2017; rev. 2023)
Ensemble



Three Prayers ♪ based on Francisco de Peñalosa (c. 1470–1528); D. Johnson (2004; rev. 2022)
Page Stephens & Jenny Houghton, soloists

The old yeare now away is fled ♪ England, traditional; 16th–18th centuries;
Dance versions by John Playford, 1652; arr. D. Johnson (1999; rev. 2023)
Therese Honey (harp), David Dawson (bass viol), & Viktoria Nizhnik (kantele)
Jenifer Thyssen, soloist

END

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TEXAS EARLY MUSIC PROJECT

Ryland Angel, *countertenor & tenor*
Adrienne Pedrotti Bingamon, *soprano*
Erin Calata, *mezzo-soprano*
Cayla Cardiff, *mezzo-soprano &*
percussion
Bruce Colson, *violin*
David Dawson, *bass viol*
Michael Follis, *bass*
Therese Honey, *harps*
Jenny Houghton, *soprano*

Eric Johnson, *baritone*
Jeffrey Jones-Ragona, *tenor*
Morgan Kramer, *bass*
David Lopez, *tenor*
Marcus McGuff, *traverso*
Joel Nesvadba, *baritone*
Viktoria Nizhnik, *kantele*
Tim O'Brien, *bass & percussion*
Juli Orlandini, *soprano*

Susan Richter, *recorders & alto*
Trevor Shaw, *tenor*
Holt Skinner, *countertenor & tenor*
Page Stephens, *alto*
Jenifer Thyssen, *soprano*
Héctor Alfonso Torres, *guitar &*
theorbo
John Walters, *bass viol & mandolin*
Nooshin Wilson, *alto*

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

INTRODUCTORY NOTES

As we approach the holiday seasons of Christmas and Chanukah, we think of the carols and popular songs we grew up with, and the effects they have on our psyches, even when we hear them while shopping much, much too early in the season. These musical memories trigger feelings of expectation, nostalgia, joy, visions of sugar plums, and much more. Similarly, the Advent and Christmas seasons have been wonderful sources of inspiration for composers, poets, and artists for centuries. Some of the most memorable and iconic works in the history of western music and art have been created to honor the spirit of Christmas, and the artistic creators also represent and reflect those feelings to us, so they become symbolic of universal expectation, universal nostalgia, and so on. 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 the world who enriched our sonic milieu. We celebrate this diversity of musical ritual and expression for Advent through the New Year, and for Chanukah, from c. 1200–c. 1900 (and beyond) with our own style, in our own musical language, inspired by those who came before.

In addition to some of our favorites, always reworked at least a little bit, this year we present an encore performance of *Ave, spes nostra* by **Vicente Lusitano**, the first published Black composer of European music! We also perform two beautiful Sephardic pieces for Chanukah, and we reprise a favorite that we haven't performed since 2017, a sort of "medley" of versions of *In dulci jubilo* by three different composers. There is also a world premiere of sorts, a *Passacaglia & Fugue* inspired by the popular tune *Shchedryk*, by Ukrainian composer Mykola Leontovych.

We hope that our musical offerings will foster and sustain a peaceful and joyous spirit throughout the holiday season and also the entire year, and may you enjoy many pleasing ear-worms from this concert!

Daniel Johnson
December 2023

TEMP FOUNDER & ARTISTIC DIRECTOR



Daniel Johnson has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.

TEXTS, TRANSLATIONS, & NOTES

Veni, veni, Emanuel is a mixture of the great “O” Antiphons that are used for Vespers during the octave before Christmas (Dec. 17–23). These antiphons are of ancient origin, dating back to at least the 9th century and the reign of Charlemagne. It is thought that the hymn itself was composed in the 12th century in French and the Latin text was added in the 13th century. The popular English text is often mistaken for a Christmas hymn, but it is actually intended for Advent. The English translation is the well-known one written by J.M. Neale in 1851, adapted by T. A. Lacey in 1906. Unlike the calm and serene chant and hymn to which we are accustomed, our version is in a robust and modal folk-song style. *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 1875–1876. Its rustic nature and hunting song background lends itself to a rather rowdy arrangement, with the instruments imitating bagpipes, hurdy-gurdies, and percussive rhythmic sounds.

Veni, veni Emanuel 🌀 D. Johnson (2018; rev. 2023); text from the “O” Antiphons; France, 12th c.
Ryland Angel, David Lopez, & Page Stephens, soloists

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

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

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

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

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

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

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

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

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

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

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

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

Il est né le divin enfant ♪ France, traditional, 18th century; arr. D. Johnson (2009; rev. 2023)

All

Il est né le divin enfant,
Jouez hautbois, résonnez musette.
Il est né le divin enfant,
Chantons tous son avènement

He is born the divine child,
Play oboe, resonate bagpipe.
He is born the divine child,
Let's all sing his accession.

Depuis plus de quatre mille ans
Nous le promettaient les prophètes
Depuis plus de quatre mille ans
Nous attendions cet heureux temps
Refrain: Il est né le divin enfant...

For more than four thousand years
The prophets have promised us,
For more than four thousand years
We've been waiting for this happy time.
Refrain: He is born the divine child...

Ah! qu'il est beau, qu'il est charmant!
Ah! que ses grâces sont parfaites!
Ah! qu'il est beau, qu'il est charmant!
Qu'il est doux, ce divin enfant!
Refrain: Il est né le divin enfant...

Ah! He is so beautiful, so charming!
Ah! His grace is such perfection!
Ah! He is so beautiful, so charming!
He is so sweet, the divine child!
Refrain: He is born the divine child...

O Jésus, ô roi tout puissant,
Tout petit enfant que vous êtes,
O Jésus, ô roi tout puissant,
Régnez sur nous entièrement.
Refrain: Il est né le divin enfant...

O Jesus, o all powerful King,
Such a little child you are,
O Jesus, o all powerful King,
Rule completely over us.
Refrain: He is born the divine child...



I was introduced to this hypnotic lullaby, *Balooloo, my lammie*, 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. The popular tune, *Drive the cold winter away* (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.

Balooloo, my lammie ♪ Scotland, traditional; 17th century; text by Carolina Nairne?, 1766–1845;
arr. D. Johnson (2007; rev. 2023)

Erin Calata, soloist ♪ *Marcus McGuff, traverso*

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.

Drive the cold winter away ♪ England, traditional; arr. John Playford, 1623–c.1687,
The English Dancing Master (1651); arr. D. Johnson (2011; rev. 2023)
David Lopez, soloist

All hayle to the days that merite more praise then all the rest of the year;
And welcome the nights, that double delights as well for the poor as the peer:
Good fortune attend each merry man's friend that doth but the best that he may,
Forgetting old wrongs with Carrols and Songs to drive the cold winter away.

Thus none will allow of solitude now, but merrily greets the time,
To make it appeare of all the whole yeare that this is accounted the Prime,
December is seene appareld in greene and January, fresh as May,
Comes dancing along with a cup or a Song to drive the cold winter away.

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

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



Mary's Lullaby (*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. It employs two counter melodies, or non-imitative polyphony, one of which is passed around by the various instruments and one which is heard just in the bass viol.

Mary's Lullaby (*Mairi bhan og*) ♪ Scotland, anonymous; 17th century; arr. D. Johnson (2007; rev. 2023)
Therese Honey, soloist
Instrumental



The text of the famous carol, ***In Dulci Jubilo***, attributed to the German mystic Heinrich Seuse in the early 14th century, features alternation of Medieval German and Latin texts (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, by Hieronymus Praetorius, is a rich setting for eight voices; we then return to the Buxtehude version for the coda.

In Dulci Jubilo ♪ arr. D. Johnson (2012; rev. 2023)

Verse 1, à2 ♪ Michael Praetorius, 1571–1621 ♪ *Adrienne Pedrotti Bingamon, Jenny Houghton,*
Juli Orlandini, & Jenifer Thyssen, soloists

Instrumental, à3 ♪ Michael Praetorius, ♪ *Bruce Colson, Marcus McGuff, Therese Honey, & John Walters, soloists*

Verse 2, à4 ♪ Michael Praetorius ♪ *Chorus*

Verse 3, à3 ♪ Dietrich Buxtehude, 1637–1707 ♪ *Jenifer Thyssen, Erin Calata, & Joel Nesvadba, soloists*

Verse 4, à8 ♪ Hieronymus Praetorius, 1560–1629 ♪ *Chorus*

In dulci jubilo, nu singet und seid froh!
Unsers Herzens Wonne leit in praesepio,
Und leuchtet als die Sonne Matris in gremio,
Alpha es et O!

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 *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!

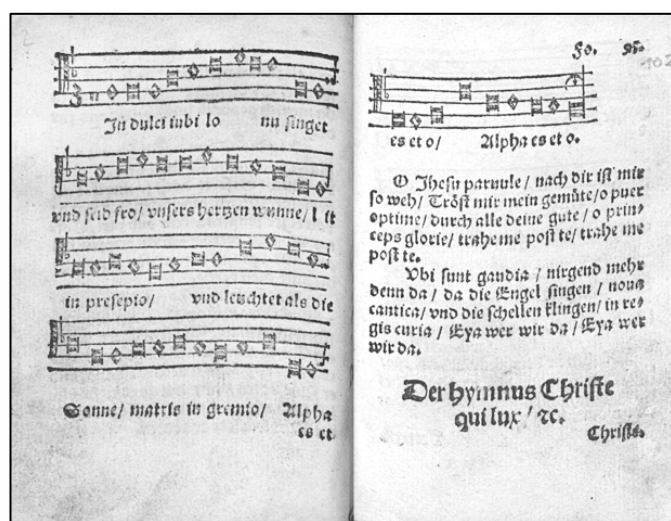
Ubi sunt gaudia nirgend mehr denn da!
 Da die Engel singen *nova cantica*,
 Und die Schellen klingen *in regis curia*.
 Eia, wärn wir da!

O tiny Jesus, for thee I long always;
 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!

INTERMISSION



“In dulci jubilo” from *Geistliche lieder auff's new gebessert zu Wittemberg* (Klug'sches Gesangbuch), by Martin Luther (Wittemberg: Joseph Klug, 1535)



This year, our *Joy and Light* program coincides with the third day of Chanukah, the Jewish holiday commemorating the victory of the small group of brothers known as the Maccabees against the Hellenization of Jerusalem in 165 BCE and the rededication of the Temple in Jerusalem. We present two Sephardic songs, one in Hebrew and one in Judeo-Español (Ladino). Both pieces are included in the ten-volume *Antología de liturgia Judeo-Española*, compiled and edited by Isaac Levy, 1964–1980. *Mi zeh y'maleil*, a sacred text in Hebrew recounting the victory of the Maccabees, is based on a traditional Sephardic melody from Casablanca and, according to Professor Joshua Jacobson (Professor of Music at Northeastern University) is sung by Jews of Tétouan in northern Morocco. The Ladino song, *Azeremos una merenda*, is a festive piece describing the preparation of a Chanukah feast for the final day of Chanukah, particularly the gathering of flour and oil to make *burmuelos* (also *bimuelos* or *buñuelos*), little doughnuts similar to beignets. If you'd like to join in the spirit of the holiday, a recipe for *burmuelos* can be found on Tori Avey's website: <https://toriavey.com/hanukkah-bunuelos>. We are grateful to the Ladino scholar, Bryan Kirschen (Chair, Romance Languages and Literatures, Binghamton University), for providing an updated transcription of the Ladino text and the English translation of the Turkish refrain, *Yar amán enrumé amán!* –AW

Mi zeh y'maleil ♪ Sephardic (Casablanca); *Antología de liturgia Judeo-Española*, ed. Isaac Levy, División de Cultura del Ministerio de Educación y Cultura, 1969, vol. 8; arr. D. Johnson (2023)

Cayla Cardiff, soloist

Mi zeh y'maleil nisei Eil yitbonan
Bimei Matityahu bein Yochanan?
Anochi esmach asis bah-Adonai
Higdil lahasot im b'nei Chashmonai.
Ram hu al ramim nigla v'Sinai
Richbo ribotayim alfei shinan.

Who can express the miracles of God,
In the days of Mattathias, son of Yochanan?
I will rejoice in God,
Who performed great deeds with the sons of Hasmoneans.
High above the highest, God revealed the divine presence in Sinai
In a double chariot to thousands.

L'dor v'dor rabim kamim aleinu
L'chalot zeicher sh'eiriteinu
Lulei Adonai ts'vaot malkeinu
Marom la-arezt hishpil kar'nan.

From generation to generation, enemies stood
To destroy whatever was left of us.
But from the heavens above, God our Sovereign
Humiliated their pride.

—Translation by Gerard Edey & Allison Welch

Azeremos una merenda ♪ Sephardic (Adrianopolis, present-day Edirne, Türkiye); *Antología de liturgia Judeo-Española*, ed. Isaac Levy, División de Cultura del Ministerio de Educación y Cultura, 1969, vol. 4; arr. D. Johnson (2023)

Eric Johnson, Joel Nesvadba, David Lopez, & Morgan Kramer, soloists

Azeremos una merenda
Kuala ora? Vo lo dire.
Yar amán enrumé amán!

Let us have a party!
—What time? —I will tell you.
My love, oh my!

La una kita l'alzeite
De un teneké asta diez.
Yar amán enrumé amán!

One pours the oil
From the jar, ten measures.
My love, oh my!

La otra kita l'arina
De un sako asta diez.
Yar amán, enrumé amán!

Another takes the flour
From the sack, ten measures.
My love, oh my!

Para azer burmuelos
En los días de Hanuká.
Yar amán, enrumé amán!

To make *burmuelos*
During the days of Chanukah.
My love, oh my!

—Ladino transcription by Bryan Kirschen



Lighting a Chanukah (Chanukah menorah), Italy, 1374

British Library, MS Or 5024: Decisions of Isaiah of Trani the Younger (Pisqei Rabbi Yeshayah Aharon), fol. 19r

Fans of early music are probably familiar with the term *passacaglia*, which, for the bulk of the 17th century, meant a descending 4-note bass line that repeats many times, offering the possibility of both harmonic and melodic variation within that repeating pattern. Monteverdi, Strozzi, Purcell, Charpentier, Lambert, Lully, Rameau, Buxtehude, and many others used it frequently and effectively. A *fugue* is a contrapuntal, polyphonic compositional technique in two or more voices, built on a subject (a musical theme) that is introduced at the beginning in imitation (repetition at different pitches), which recurs frequently throughout the course of the composition. The term *fugue* is quite often used, even in normal conversation, but not always in musical terms. Just think of the master of that form, J.S. Bach, who famously wrote a kajillion™ fugues; one is tempted to think of them as really fancy rounds. In our *Passacaglia & Fugue*, the opening theme is imitated closely by each successive instrument for 12–16 measures before new material is added, and there are new sections with drastic changes of mood, atypical for a traditional fugue. Though the *passacaglia* continues throughout the piece, the *fugue* eventually gives way to the principal tune, which I’m sure you will recognize quickly, albeit its unadorned version is fleeting. You will also likely recognize its dual importance this season. We aren’t exactly talking *baseball*. By the way, this was composed for Annie.

Passacaglia & Fugue (for Annie) ♪ D. Johnson (2023); based on *Shchedryk*, Mykola Leontovych, 1877-1921
Bruce Colson (violin), Therese Honey (harp), Viktoria Nizhnik (kantele), & John Walters (bass viol), soloists



Next, we have a sublime motet by Vicente Lusitano. Although we first became aware of Lusitano last year, he is not new to scholarship as he has been deemed the first Black published composer of European music. Little is known about his early life and education—even his surname, Lusitano, simply means “Portuguese”—but we do know that he was born in Olivença, Portugal where he was ordained as a Catholic priest. In 1551, he left Portugal for Rome where he was an accomplished composer and theorist. His book of 23 motets, *Liber primus epigramatum*, was published in 1551 and dedicated to the son of the Portuguese ambassador. By 1561, Lusitano converted to Protestantism, married, and moved to Germany, after which he vanished from historical record. Apart from his motet publication, Lusitano is well known to scholars for winning a theoretical debate with Nicola Vicentino, who thereafter sought to discredit Lusitano’s achievements. We are fortunate that the first edition of Lusitano’s motet collection is publicly available, bringing to light the music of this remarkable composer of color. Lusitano’s compositions have been compared to those of Nicolas Gombert in layered imitative style with continuous, lush harmonies and few cadences. It is known that he idolized Josquin des Prez and there are several points in this motet that are quite reminiscent of specific sections in Josquin’s music. *Ave spes nostra* is the antiphon sung before the Vespers on Christmas day in some eastern European traditions. *Guillô, pran ton tamborin* is a French Christmas carol in Burgundian dialect. It 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.

Ave spes nostra à 5 ♪ Vicente Lusitano, c. 1522–1561; *Liber primus epigramatum que vulgo motetta dicuntur*,
No. 10, Rome: Valerio & Luigi Dorico, 1551
Men of the Quire

Ave, spes nostra, Dei Genitrix Virgo intacta	Hail, our hope, untouched Virgin Mother of God
Ave, illud Ave per angelum concipiens	Hail, who accepted that Hail from the angel
Ave, concipiens Patris splendorem benedicta	Hail, blessed one, who conceived the splendor of the Father
Ave, Virgo sanctissima et Mater sola intacta	Hail, most saintly Virgin and only chaste mother
Te glorificat omnis creatura Matrem luminis.	Every creature glorifies you, the Mother of light.
Alleluia.	Alleluia.

Guillô, pran ton tamborin ♪ Provence, traditional; Bernard de La Monnoye (1641–1728);
Noei borguignon de Gui Barôzai (pseud.), 1720; arr. D. Johnson (2017; rev. 2023)
Ensemble

Guillô, pran ton tamborin;	Willie, take your little drum;
Toï, pran tai fleûte, Rôbin!	You, take your flute, Robin!
Au son de cés instruman:	To the sound of these instruments:
Turelurelu, patapatapan,	Turelurelu, patapatapan,
Au son de cés instruman:	To the sound of these instruments:
Je diron Noei gaiman!	I will joyfully sing Noel!

C'étéo lai môde autrefoi:
De loüé le Roi dé Roi.
Au son de cés instruman:
Turelurelu, patapatapan,
Au son de cés instruman:
Ai nos an fau faire autan.

It was the way of olden days:
To praise the King of Kings.
To the sound of these instruments:
Turelurelu, patapatapan,
To the sound of these instruments:
We must do the same.

Ce jor le Diale at ai cu;
Randons an graice ai Jésus.
Au son de cés instruman:
Turelurelu, patapatapan,
Au son de cés 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 fleüte et le tambor.
Au son de cés instruman:
Turelurelu, patapatapan,
Au son de cés 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.



In our final set, we present first our prayer for tolerance, peace, and understanding among all cultures with the hope of ushering joy and light in these turbulent times. In the Medieval and Renaissance tradition of borrowings and *contrafactum*, the prayer was created using texts taken from the Tanakh, the New Testament, and the Qur'an, each offering a similar message of peace among humanity. Tom Zajac arranged Francisco de Peñalosa's beautiful 6-voiced *Por las sierras de Madrid*, which incorporates pre-existing folk tunes, modifying each musical line by small degrees to fit the style of each particular culture. In 2004, I created the choral version, which uses the idea of Tom's arrangement, but which better utilizes the capabilities of our singers. It has been altered a few times over the years. *The old year 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 used several sources to create our performance, including John Playford's *Dancing Master*, 7th edition of 1686, and others, both improvisatory and speculative. *Greensleeves* is set to two popular continental ground bass patterns (repeating harmonic patterns) often used for dances: The *passamezzo antico* is used in the first half of *The old year now away is fled/Greensleeves* and the *romanesca* is the pattern for the second part, the refrain.

Three Prayers 🌀 based on Francisco de Peñalosa, c. 1470–1528; D. Johnson (2004, rev. 2022)
Page Stephens & Jenny Houghton, soloists

New Testament: Matthew 5:9

Beati pacifici quoniam
Filii Dei vocabuntur.

Blessed are the peacemakers:
For they shall be called the children of God.

Tanakh: Psalms 133:1

Hineih mah tov u'mah na'im
Shevet achim gam yachad.

How good it is, and how pleasant,
When we dwell together in unity.

Qur'an: Surah 60: Ayat 7

'Asa allahu an yaj'ala baynakum
Wa bayn allatheena
'Adaytum minhum mawadda.

It may be that Allah will implant
Love between you and those
With whom you have had enmity.

The old year now away is fled ♪ England, traditional; 16th–18th centuries;
Dance versions by John Playford, 1686; arr. D. Johnson (1999; rev. 2023)
Therese Honey (harp), David Dawson (bass viol), & Viktoria Nizhnik (kantele)
Jenifer Thyssen, soloist

The old year 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!

END



*Greene Sleues (Greensleeves), one of the first sources of the tune in lute tablature
Ballet Lute Book, late 16th c., Trinity College Library, Dublin, IE TCD MS 408, p. 104*



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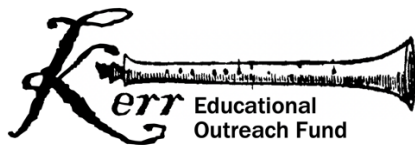
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*Lighting a Chanukiah (Chanukah menorah), Italy, c.1470
Israel Museum, MS Rothschild 24, fol. 113v*

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