



London City Limits: Town & Country

Saturday, October 7, 2023 at 7:30 PM

Sunday, October 8, 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

London City Limits

TOWN & COUNTRY

PROGRAM

ON THE STREET, IN THE HOME, & ON THE STAGE

New Oysters ♪ Thomas Ravenscroft (c.1582–1635); arr. D. Johnson; *Pammelia, Musicks Miscellanie*, No. 5
London: William Barley, 1609
The Men of the Quire

The Honie Suckle ♪ Anthony Holborne (1545–1602)
Pavans, Galliards, Almains and other Short Aires, No.60, London: William Barley, 1599
Instruments

The Nightingale, the Organ of delight ♪ Thomas Weelkes (c. 1576–1623); *Ayeres or Phantasticke Spirites for Three Voices*, No. 25, London: William Barley, 1608
Jenifer Thyssen, Juli Orlandini, Cristian Cantu, & Holt Skinner

O Mistresse mine (from Shakespeare's *Twelfth Night, II, iii*) ♪ Anonymous; consort setting by Thomas Morley (c. 1557–1602), *The First Booke of Consort Lessons*, Book I, No. 19, London: William Barley, 1599
Ryland Angel, soloist

BEST TIME FOR MY COMPLAINING

Draw on, Sweet Night ♪ John Wilbye (1574-1638); *The Second Set of Madrigals for 3-6 voices*, no. 31
London: Thomas Este alias Snodham, for John Browne, 1609
Singers

TALL TALES AT THE PUB & GOING TO THE MALL: THURSDAY, c. 1615

The Joviall Broome Man / Jamaica ♪ Anonymous, 17th c., arr. D. Johnson
Roxburghe Collection of Ballads, 1633–1652?
British Library, EBBA 30105, C.20. f. 7.166–167
The Men of the Quire & Instruments

The City Cries ♪ Richard Dering (c. 1580 - 1630); British Library: GB-Lbl Add. MS 29372–6
(*Tristitia Remedium* of Thomas Myriell), five partbooks, various folios, 1616–1618
Singers, Viols, & Theorbo

INTERMISSION

PLAYFUL FARE

I Goe before, my darling ♪ Thomas Morley; *The First Booke of Canzonets to Two Voyces*, No. 5
London: Thomas Este, 1595
Jenifer Thyssen & Jenny Houghton

Nutmegs and Ginger ♪ Anonymous, arr. D. Johnson; *Cambridge Consort Books*,
comp. Matthew Holmes, c. 1595–1600, GB-Cambridge University Library, Ms.Dd.3.18, f. 33/2
Instruments

Strike it up, Tabor ♪ Thomas Weelkes, *Ayres or Phantasticke Spirites for Three Voices*, no. 18
London: William Barley, 1608
Juli Orlandini, Page Stephens, & Joel Nesvadba, soloists

THE BYRDS

Come wofull Orpheus ♪ William Byrd (1539/40–1623), *Psalmes, Songs, and Sonnets*, no. 19
London: Thomas Snodham, 1611
Singers

Domine salva nos ♪ William Byrd, *Liber secundus sacrarum cantionum (Cantiones Sacrae II)*, no. 31
London: Thomas Este, 1591
Singers

PILLS & POLITICKS

A SATYR on the Times: Fools and Mad-men ♪ Anonymous, based on *Greensleeves*, arr. D. Johnson
Wit and Mirth: or Pills to Purge Melancholy, ed. Thomas d'Urfey
London: W. Pearson for J. Tonson, 1719/1720, vol. VI, p. 223
Cristian Cantu & Jeffrey Jones-Ragona, soloists

The Cloak's Knavery. To the Tune of Packington's Pound. ♪ *Roxburghe Collection of Ballads*, 1660?
arr. D. Johnson; British Library, EBBA 30194, C.20.f.9.394, p. 3.394
Ryland Angel & Jenifer Thyssen, soloists

Newcastle ♪ arr. John Playford (1623–c. 1687), arr. D. Johnson; *The English Dancing Master*, f. 77
London: Thomas Harper, 1651
Instruments

THE UNBEARABLE LIGHTNESS OF GRACE

Move Now with Measur'd sound ♪ Thomas Campion (1567–1620), divisions by Philip Rosseter (1568–1623)
arr. and further divisions by D. Johnson; *The Description of a Mask... in Honor of the Lord Hayes, and his Bride*,
London: John Windet for John Brown, No. 2, 1607
All

END

TEXAS EARLY MUSIC PROJECT

Ryland Angel, *countertenor & tenor*
Elaine Barber, *harp*
Cristian Cantu, *tenor*
Cayla Cardiff, *soprano & percussion*
Joan Carlson, *tenor viol*
Bruce Colson, *violin*
David Dawson, *bass viol*
Michael Follis, *bass*

Jenny Houghton, *soprano*
Jeffrey Jones-Ragona, *tenor*
Joel Nesvadba, *baritone*
Juli Orlandini, *soprano*
Susan Richter, *recorders*
Kit Robberson, *treble viol*
Trevor Shaw, *tenor*
Holt Skinner, *alto & tenor*

Mary Springfels, *treble viol*
Page Stephens, *alto*
Jenifer Thyssen, *soprano*
Héctor Alfonso Torres,
lute & theorbo
André Trahan, *bass*
John Walters, *bass viol & mandolin*
Nooshin Wilson, *alto*

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

INTRODUCTORY NOTES

Sometimes one longs for simpler times when there were more direct, one-to-one relationships with those who supply us with food, clothing, accessories, or tools. On the other hand, if these relationships came in the form of “cries,” then visits to the malls or grocery stores would be deafening. Imagine the cacophony of fifty different vendors singing out the “ingredients” and caloric content of each of their products! Also, delivery directly to one’s door or one’s car came in pretty handy during the recent pandemic, eh?

Often when we think of late Renaissance music from England, we think of the madrigals that don’t really connect with reality or true emotion (fa-la-la!) and rather fall into part of the “Renaissance Faire/Men in Tights” cliché. Selecting a madrigal repertoire has always been extremely difficult for me due to the desire to avoid promulgating that cliché. The madrigal, both in its English grace and in its passion inherited from its Italian cousin, is rich, varied, complex, and deserving. For tonight’s concert, we chose a few ‘ayres’ for two and three voices that are relatively complex and one that evokes a good representation of English country dance society. The one true madrigal we will present, by **John Wilbye**, is considered by many to be the greatest English madrigal. Unlike many of the madrigals and ayres by other composers and by Wilbye himself, *Draw on, Sweet Night* was probably not intended as “household” music, but was rather for professionals and other skilled singers.

Our instrumental selections from the late 16th century and mid-17th century are inspired by popular dance forms but they are most likely intended for listening, not dancing. That is probably not true of *Newcastle*, which has been a favorite among English country dance groups for a few hundred years. It is a toe-tapper!

Our two ballads reveal both the musical humor and the political life of the times. Early ballads were dramatic or humorous narrative songs derived from folk culture that predated printing. Originally spread via oral tradition, many ballads survive because they were printed on broadsides. (A broadside or broadsheet is a single sheet of inexpensive paper printed on one side, often including a ballad, rhyme, news, and sometimes woodcut illustrations.) Musical notation was rarely printed, since tunes were usually established favorites, such as *Greensleeves* or *Packington’s Pound*. The term *ballad* eventually applied more broadly to any kind of topical or popular verse. The two we have chosen, *A SATYR on the Times* and *The Cloak’s Knavery*, are potent illustrations of the times, filled with chaos and division.

The most well-known composer of the concert is probably **William Byrd**. Although he often led a life of secrecy due to his Roman Catholic sympathies while working in the court of the Anglican Queen Elizabeth I, the brilliance of his music is not a secret at all. Byrd died of heart disease in 1623, when he was about 83; we mark his life and death in 2023, 400 years after his death.

We begin our new season of concerts with this lively celebration of music in England during the time frame of about 1580–1680; this is music of the people, a little bit from the courts and cathedrals, and definitely music of the pubs. We do hope that you are entertained, delighted, surprised, touched, and eager for more. We have three more concerts this season and we hope to see you all there! Join us for the diverse joys (and occasional introspection) that we hope to bring you for our holiday *Joy and Light* concert in December!

Daniel Johnson
October 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

ON THE STREET, IN THE HOME, & ON THE STAGE

New Oysters is our adaptation of the popular round by **Ravenscroft**, adjusted to make dramatic sense for the street markets; all of the texts of the round are also heard during *The City Cries*, at the end of the first half, generally with similar musical notation. **Anthony Holborne** was an accomplished lutenist, a courtier in Elizabeth's court, and a contemporary of Thomas Morley, John Dowland, and William Byrd. Continuing a tradition passed on from the court of King Henry VIII, music in Queen Elizabeth I's court flourished under her patronage. The Early Music Consort of London's 1976 recording of Holborne's *The Fairie Round* from his *Pavans, Galliards, Almains and other Short Aeirs* was included on the Voyager Golden Record, copies of which were sent into space aboard the Voyager 1 and Voyager 2 space probes in 1977, as a representation of human culture and achievement to any who might find it. **Thomas Weelkes**, one of the composers more familiar to modern-day madrigal singers, composed more Anglican services than anyone else at the time, though he is equally famous for his lighthearted madrigals. This brief but virtuosic piece was based on rural themes. In his short life (c.1557 – 1602), **Thomas Morley** was responsible for helping to stimulate the musical tastes of England by being a shrewd businessman and a composer with extensive and varied talents. Morley was the student of **William Byrd**, organist at St. Paul's in London, a "Gentleman of the Chapel Royal," probable acquaintance of Shakespeare, businessman in printing and publishing of metrical psalters, composer of sacred works, and works for keyboards, works for viols, lutes, mixed consorts, and madrigals. In short, there was very little about the musical life of late 16th-century England in which he did not play an important role. Morley's modern popularity, though, is owing to his madrigals. *O Mistress mine* survives in consort settings by Morley and keyboard settings by Byrd. Our version combines the consort setting and the version found in *Twelfth Night*.

New Oysters ♪ Thomas Ravenscroft (c.1582–1635); *Pammelia: Musicks Miscellanie*, No. 5
London: William Barley, 1609
The Men of the Quire

New Oysters, new Oysters, new!
Have you any wood to cleave?
What kitchen stuff have you, maids? (kitchen stuff: refuse)

The Honie Suckle ♪ Anthony Holborne (1545–1602)
Pavans, Galliards, Almains and other Short Aeirs, No.60, London: William Barley, 1599
Instruments

The Nightingale, the Organ of delight ♪ Thomas Weelkes (c. 1576–1623); *Ayeres or Phantasticke Spirites for Three Voices*, No. 25, London: William Barley, 1608
Jenifer Thyssen, Juli Orlandini, Cristian Cantu, & Holt Skinner

The Nightingale, the Organ of delight, the nimble Lark, the Blackbird, and the Thrush,
And all the pretty Choristers of flight, that chant their Musicke notes in ev'ry bush:
Let them no more contend who shall excell, the Cuckoo is the bird that beares the bell.

O Mistress mine (from Shakespeare's *Twelfth Night*, II, iii) ♪ Anonymous; consort setting by
Thomas Morley (c. 1557–1602), *The First Booke of Consort Lessons*, Book I, No. 19, London: William Barley, 1599
Ryland Angel, soloist

O Mistress mine, where are you roaming?
O stay and hear! Your true love's coming,
Trip no further, pretty sweetening.
Journeys end in lovers meeting,
Ev'ry wise man's son doth know.

What is love? 'Tis not hereafter.
Present mirth hath present laughter.
Then come kiss me, sweet and twenty.
Youth's a stuff will not endure.

BEST TIME FOR MY COMPLAINING

John Wilbye (1574–1638) was heavily influenced by Morley’s lighter compositions (*canzonets*) and yet was able to incorporate the lightness of style into longer, more dramatic works through repetition (with sequencing and alterations) and modal changes. He never loses balance or control and maintains poise throughout the darkest melancholy. *Draw on, Sweet Night* includes some atypical and unusually effective techniques for the time, especially the return of the opening melodic and textual material.

Draw on, Sweet Night ♪ John Wilbye (1574-1638); *The Second Set of Madrigals for 3-6 voices*, no. 31
London: Thomas Este alias Snodham, for John Browne, 1609
Singers

Draw on, Sweet Night, best friend unto those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
That unto thee I consecrate it wholly.

Sweet Night, draw on! My griefs when they be told
To shades and darkness find some ease from paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

TALL TALES AT THE PUB & GOING TO THE MALL: THURSDAY, C. 1615

Settle in for a little whimsy: The tune of *The Joviall Broome Man* first appeared as a country-dance melody called both *Jamaica* and *The Slow Men of London*. Like most ballads, the origins of the text about the tall tales (or are they?) of a soldier from Kent are murky. Nonetheless, it’s a great tune with a rousing chorus! Are ye not entertained? Our featured piece of the first half is part of an odd and unique genre of extended fantasies for viols and voices. The genre comprises four compositions of urban cries (titled *The Cries of London* or simply *The City Cries*) by well-known composers (Weelkes and Orlando Gibbons) and less well-known and unknown composers (Richard Dering and anonymous). The cries consist of both brief snatches of melody and longer sections of well-known popular tunes from the time. All of these pieces strongly exemplify life in London and the nearby countryside at the end of the 16th century and the early 17th century. We have chosen the ambitious version by the relatively unknown **Richard Dering** (c.1580–1630), who was trained in England and then worked as an organist and composer in Rome, Brussels, and elsewhere. Dering’s *The City Cries* creates an extremely colorful account of a complete day, as we hear the shouts and advertisements of goods to be sold, services to be rendered, lost animals to be found, and more, ending with caveats to make sure that candles are out and doors are locked. More so than the other versions, Richard Dering’s version contains small scenes within the overall panorama, with some longer melodies by the cooper, the rat catcher, the garlic vendor, and others.

The Joviall Broome Man / Jamaica ♪ Anonymous, 17th c., arr. D. Johnson
Roxburghe Collection of Ballads, 1633–1652?
British Library, EBBA 30105, C.20. f. 7.166–167
The Men of the Quire & Instruments

Roome for a Lad that’s come from seas,	<i>Hey jolly Broome-man,</i>
That gladly now would take his ease.	<i>And therefore make me room, man.</i>
To France, the Netherlands, Denmark, Spaine,	<i>Hey jolly Broome-man,</i>
I crost the Seas, and backe again,	<i>And therefore make me room, man.</i>

Yet in those countries lived I,	<i>Hey jolly Broome-man,</i>
And see many a valiant souldier dye,	<i>And therefore make me room, man.</i>
An hundred gallants there I kil’d,	<i>Hey jolly Broome-man,</i>
And beside a world of bloud I spild,	<i>And therefore make me room, man.</i>

In Germany I tooke a town;	<i>Hey jolly Broome-man,</i>
I threw the walls there up side downe,	<i>And therefore make me room, man.</i>
And when that I the same had done,	<i>Hey jolly Broome-man,</i>
I made the people all to run,	<i>And therefore make me room, man.</i>

And now I am safe returned here,
Here's to you in a cup of English Beere,
And if my travels you desire to see,
You may buy't for a peny heere of me.

*Hey jolly Broome-man,
And therefore make me room, man.
Hey jolly Broome-man,
And therefore make me room, man.*

The City Cries ∞ Richard Dering (c. 1580 - 1630); British Library: GB-Lbl Add. MS 29372-6
(*Tristitiae Remedium* of Thomas Myriell), five partbooks, various folios, 1616-1618
Singers, Viols, & Theorbo

-What do ye lack, do ye buy, sir, see what you lack:

Pins, points, garters, Spanish gloves or silk ribbons, (points: laces)

-Will ye buy a very fine cabinet, a fair scarf,

Or a rich Girdle and hangers. (hangers: sword-belts)

-See here, Madam, fine cobweb lawn, good cambric or fair bone lace.

-Will ye buy any very fine silk sheets, sir? -*See here a fair hat of the French block, sir.*

-New oysters, new; lily-white mussels, new! -*New mackerel, mackerel new!*

-New haddocks, haddocks new! -*New great cockles, new!* -Quick periwinkles, quick.

-Plaice, plaice, new great plaice! -*Will ye buy my dish of eels?*

-New sprats, two-pence a peck at Milford Stairs! -*Salt, salt, fine white salt.*

-Will ye buy any milk today, mistress? -*Ha' ye any work for a tinker?*

-Ha' ye any ends of gold or silver? -*Ha' ye any old bowls or trays or bellows to mend?*

-What kitchen stuff ha' ye, maids?

(kitchen stuff: refuse)

My mother was an honest wife, and twenty years she led this life:

What kitchen stuff ha' ye, maids? -*Will ye buy a mat, a mat for a bed?*

-Broom, broom! Old boots, old shoes, pouchrings or buskins for green broom! (buskins: half-boots)

-Hot pippin pies, hot! -*Hot pudding pies, hot!* -Hot apple pies, hot! -*Hot mutton pies, hot!*

-Buy any black, buy any black!

Here cries one dare boldly crack, he carries that upon his back, will make old shoes look very black.

Will you buy any blacking, maids?

-Will ye buy any rocksalt samphire, or a cake of good gingerbread? (rocksalt samphire: herbs used in pickling)

-Ha' ye any wood to cleave?

-A cooper I am and have been long, and hooping is my trade,

And married I am to as pretty a wench, as ever God hath made.

Ha' ye work for a cooper?

-I ha' fresh cheese and cream, I ha' fresh! -*I ha' ripe strawberries, ripe!*

-I ha' ripe cowcubbers, ripe! -*Ripe walnuts, ripe!*

-Ripe small nuts, ripe! -*Ripe chestnuts, ripe!* -Ripe raspis, ripe!

(raspis: raspberries)

-Ripe artichokes, ripe! -*Cherry ripe, ripe, ripe!* -Pippins fine!

-Fine pears, fine! -*Medlars fine!*

-Will ye buy any aquavita, or rosasolis fine-a!

(rosasolis: sundew cordial)

-What coney-skins, coney-skins, maids? I have laces, points and pins,

(coney: rabbit)

Or money for your coney-skins, what coney-skins have you, maids?

-Hard Saint Thomas onions, hard.

-Bread and meat for the poor pris'ners of the Marshal Sea.

-White Radish, white young Radish, white! -*White Lettuce, white young Lettuce, white!*

-White Cabbage, white young Cabbage, white! -*White turnips, white young turnips, white!*

-White parsnips, white young parsnips, white!

-Soop, chimney soop, mistress, soop, with a hoop derry soop,

(soop: 'sweep' in Northern dialect)

From the bottom to the top, soop, there shall no soot fall in your porridge pot,

With a hoop derry derry derry soop!

–A round and sound and all of a colour:

Will ye buy any very fine marking stone?

(*marking stone*: colored crayon)

It is all sinews and no bones, and yet very good marking stones.

–Fine Seville oranges, fine lemons! –*Fine pomegranates, fine potatoes, fine!*

–Oyez! If any man or woman, city or country, that can tell any tidings of a grey mare

With a black tail, having but three legs and both her eyes out, with a great hole in her ear, and there your snout.

If there be any that can tell any tidings of this mare,

Let him bring word to the Crier, and he shall be well-pleas'd for his labour.

–Rats or mice, ha' ye any rats, mice, polecats or weasels,

Or ha' ye any old sows sick of the measles?

I can kill them, and I can kill moles,

And I can kill vermin that creepeth up and creepeth down, and peepeth into holes.

–Pity the poor women for the Lord's sake, good men of God, pity the poor women;

Poor and cold and comfortless in the deep dungeon.

–Buy any ink, will ye buy any ink, buy any very fine writing ink,

Will ye buy any ink and pens?

–Doublets, old doublets, and ha' ye any old doublets?

–Rosemary and bays, will ye buy any rosemary and bays?

'Tis good to lay upon their bones,

Which climbeth over walls to steal your plums,

Then buy my wares so trim and trick,

That gentle is yet very, very quick!

–Will ye buy a very fine almanac? –*Will ye buy a very fine brush?*

–Pitiful gentlemen of the Lord,

Bestow one penny to buy a loaf of bread among a number of poor prisoners.

–Sweet juniper! Will you buy my bunch of juniper?

–Touch and go! Ha' ye work for Kindheart, the toothdrawer? Touch and go!

–Garlic, good garlic, the best of all the Cries:

It is the only physic against all maladies;

It is my chiefest wealth, good garlic for to cry,

And if you love your health, my garlic then come buy!

–Will ye buy any fine glasses?

–Will you buy my sack of small coals, or will you buy any great coals?

–Ha' ye any corns on your feet or toes?

–A good sausage, a good, and it be roasted, go round about the capon, go round.

–Will ye buy a very good tinderbox?

–Lanthorn and candlelight, hang out, maids!

–Twelve o'clock! Look well to your lock,

Your fire and your light, and so goodnight.

INTERMISSION



“Ripe Strawberries” from *The Cries of the City of London Drawne After the Life,*
by Marcellus Laroon (London: 1687)

PLAYFUL FARE

As we mentioned in the opening set, **Thomas Morley** was a driving force in Elizabethan-era music, though often behind the scenes. His arrangements, editing, and promotion of pieces in the Italian style (occurring at the same time as the maturing of his English training) had the utmost influence on the development of the madrigal and created the standard for the other madrigalists. Although he generally eschewed the chromaticism and dramatic word-paintings of other madrigal composers, the beauty, grace, and poetic balance of his madrigals ensure their popularity for audiences and for singers, both professional and amateur. The easy lightness and humor combined with his skillful imitative writing of the duet we present tonight is a prime example of his *canzonet* style. In the waning years of Queen Elizabeth's long reign, singer/composer **Matthew Holmes** (c. 1595–1600) arranged and published *The Cambridge Consort Books* around the period 1588–1597. It is a collection of lesser-known short dances from both unnamed and named authors and featured “consort-of-six” music, referring to that special grouping of instruments (treble viol or violin, flute or recorder, bass viol, lute, cittern, and bandora) that was a favorite of Queen Elizabeth I. Our orchestration of *Nutmegs and Ginger* is necessarily a bit different, but no less charming. Although he was an organist and composer at Winchester Cathedral and later at Chichester Cathedral, **Thomas Weelkes** had a bit more of an “artistic” personality than Morley (and was reported to the bishop for his drinking and for being a “notorious swearer and blasphemer”). As the composer of some of the more popular English madrigals, Weelkes was known for his sharply contrasting sections (in mood and meter) as well as some imaginative use of dissonance. The narrator/commentator of *Strike it Up, Tabor* is a cheery participant who gets things going with a command to the musicians and joins in the dance “until weary bones can scarce frisk.” In the second verse the speaker-singer now discusses one of the essential Morris dance accessories: the napkin, which was tied to the dancer's shoulder or wrist, or held in the hand for the purpose of gesticulation. We also learn that it costs “but a dodkin,” another name for the *doit*, a small Dutch coin. So much detail and color are conveyed in such little space with the proper names and the bits of conversation, that one quickly admires Martin of Compton for being such a great dancer!

I Goe before, my darling ♪ Thomas Morley; *The First Booke of Canzonets to Two Voyces*, No. 5
London: Thomas Este, 1595
Jenifer Thyssen & Jenny Houghton

I Goe before, my darling,
Follow thou to the bowre in the close alley,
Ther wee will together,
Sweetly kisse each eyther,
And, lyke two wantons,
Dally, dally, dally...

Nutmegs and Ginger ♪ Anonymous, arr. D. Johnson; *Cambridge Consort Books*,
comp. Matthew Holmes, c. 1595–1600, GB-Cambridge University Library, Ms.Dd.3.18, f. 33/2
Instruments

Strike it up, Tabor ♪ Thomas Weelkes, *Ayeres or Phantasticke Spirites for Thre Voices*, no. 18
London: William Barley, 1608
Juli Orlandini, Page Stephens, & Joel Nesvadba, soloists

Strike it up, Tabor, and pipe us a favour, thou shalt be well paid for thy labour.
I meane to spend my shoe sole to dance about the May pole.
I will be blithe and briske,
Leap and skip, hop and trip, turne about in the rout,
Until very weary joints can scarce friske.

Lusty Dicke Hopkin lay on with thy napkin, the stitching cost me but a dodkin.
The Morris were halfe undone wert not for Martin of Compton.
O well said, jigging Alce,
Pritty Gill, stand you still, Dapper Jacke means to smacke,
How now, fie, fie, fie, you dance false.

A SATYR on the Times: Fools and Mad-men ♪ Anonymous, based on *Greensleeves*, arr. D. Johnson

Wit and Mirth: or Pills to Purge Melancholy, ed. Thomas d'Urfey
London: W. Pearson for J. Tonson, 1719/1720, vol. VI, p. 229
Cristian Cantu & *Jeffrey Jones-Ragona*, soloists

A World that's full of Fools and Mad-men,
Of over-glad, and over-sad Men,
With a few good, but many bad Men,
Which no Body can deny.

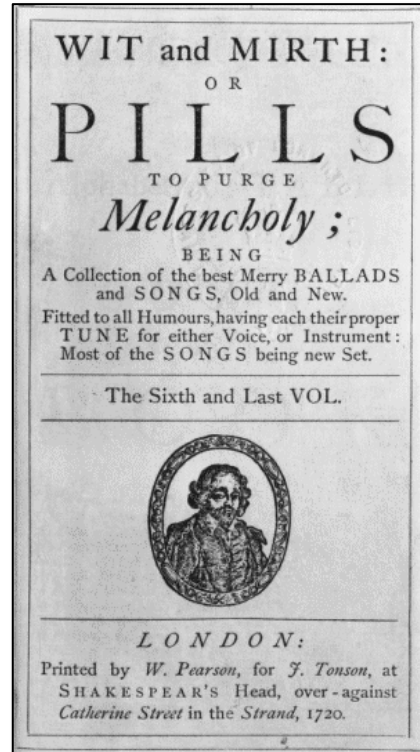
Many Lawyers that undo ye,
But few Friends who will stick to ye,
And other Ills that do pursue ye,
Which no Body can deny.

So many of Religious Sect,
Who quite do mis-expound the Text,
About ye know not what perplex,
Which no Body can deny.

Many Diseases that do fill ye,
Many Doctors that do kill ye,
Few Physicians that do heal ye,
Which no Body can deny.

And if they will not take Offence,
Many great Men of little Sense,
Who yet to Politicks make Pretence,
Which no Body can deny.

A World compos'd, 'tis strange to tell,
Of seeming Paradise, yet real Hell,
Yet all agree to lov't too well,
Which no Body can deny.



Title page of *Wit and Mirth: or Pills to Purge Melancholy*, ed. Thomas D'Urfey, vol. 6, 1719/1720

The Cloak's Knavery. To the Tune of Packington's Pound. ♪ *Roxburghe Collection of Ballads*, 1660?

arr. D. Johnson; British Library, EBBA 30194, C.20.f.9.394, p. 3.394
Ryland Angel & *Jenifer Thyssen*, soloists

Come buy my new Ballad, I have't in my Wallet,
But 'twill not, I fear, please every Palate:
Then mark what ensu'th, for I swear by my Youth,
That every Line in my Ballad is Truth:
A Ballad of Wit, a brave Ballad of Worth,
'Tis newly Printed and newly come Forth.
'Twas made of a Cloak that fell out with the Gown,
That cramp'd all the Kingdom, and crippl'd the Crown.

I'll tell you in Brief a Story of Grief,
That happen'd when Cloak was Commander in Chief:
It tore Common-Pray'rs, imprison'd Lord Mayors,
In one Day it voted down Prelates and Play'rs:
It brought in lay Elders could not Write nor Read,
It set publick Faith up, but pull'd down the Creed;
Then let us endeavour to pull the Cloak down,
That cramp'd all the Kingdom, and crippl'd the Crown.

THE UNBEARABLE LIGHTNESS OF GRACE

Thomas Campion (1567–1620) was prolific as a lute-song composer and poet and was influential in the development of the English *masque*, a popular and usually elaborate theatrical entertainment of the time that included choreographed dancing by disguised or masked players. He was one of the group of poets (along with Ben Jonson) and composers (including Thomas Lupo, John Coprario, Robert Johnson, and others) who produced the lavish masques and other events at the royal court at Whitehall. *Move Now with Measur'd sound*, which closes our concert, is from just such a masque in honor of James Hay, Earl of Carlisle, and his wedding to Honoria Denny. Their marriage was celebrated by *Lord Hay's Masque*, staged on January 6, 1607. The choral music is almost magical: It evokes Flora and a pantheon of supernatural demi-gods with references to an erotic poem, a beautiful melody, and almost tension-free harmony. The divisions (ornamented lines) by Philip Rosseter and myself add short inflections of tension by means of virtuosic instrumental lines for the violin and treble viol that happen to include brief moments of dissonance. It is a wedding, after all.

Move Now with Measur'd sound ♪ Thomas Campion (1567–1620), divisions by Philip Rosseter (1568–1623) arr. and further divisions by D. Johnson; *The Description of a Mask... in Honor of the Lord Hayes, and his Bride*, London: John Windet for John Brown, No. 2, 1607
All

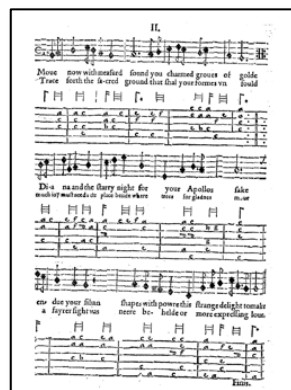
Move now with measur'd sound, you charmed groves of golde,
Trace forth the sacred ground that shal your formes unfolde.

Diana, and the starry night for your Apollo's sake
Endue your Sylvan shapes with powre this strange delight to make.
Much joy must needs the place betide, where trees for gladness move:
A fayrer sight was ne'er beheld, or more expressing love.

Yet nearer Phœbus's throne mete on your winding waies,
Your Brydall mirth make knowne in your high-graced Hayes.

Let Hymen lead your sliding rounds, and guide them with his light,
While we do *Io Hymen* sing in honor of this night:
Joyne three by three, for so the night by triple spell decrees
Now to release Apollo's knights from these enchanted trees.

END



Move Now with Measur'd sound, facsimile of Campion's *The Description of a Mask*, 1607



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ticket sales cover only a small fraction of the costs of tonight's performance?

Please consider adding your name to our growing list of donors. Your gift is tax-deductible and 100% goes to preserving and advancing early music in our community. Donations can be easily made online at www.early-music.org/support or pick up a donation form in the lobby.

**MANY THANKS TO THESE DONORS WHO MADE CONTRIBUTIONS TO TEMP
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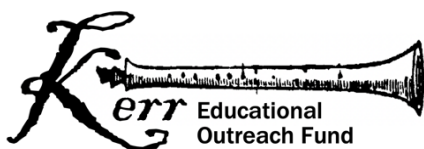
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Ensemble VIII

Donald Meineke, Artistic Director

ensemble viii

Echos of Heaven: Music of 16th-Century Rome

Ensemble VIII opens its season with a signature “renaissance splendor” experience, exploring the music of Palestrina, Victoria, and others who sought to capture a glimpse of heaven through music.

Friday, October 13, 2023, 7:30 PM
St. Louis Catholic Church Chapel
7601 Burnet Road, Austin, TX 78757

www.ensembleviii.org

Vox Luminis

Lionel Meunier, Artistic Director



Bach Cantatas

The early music ensemble from Belgium will present cantatas of J. S. Bach.

Friday, October 27, 2023, 7:30 PM
Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78702

www.artsonalexander.org/events

VOCES8

Barnaby Smith, Artistic Director

VOCES8

20 Songs From 20 Years

The 2023 Grammy-nominated British vocal ensemble celebrates its first twenty years with their favorite and most popular pieces by Gibbons, Pärt, Rusby, Elgar, Monteverdi, Weelkes, di Lasso, Allegri, and others.

Friday, November 3, 2023, 7:30 PM
Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78702

www.artsonalexander.org/events

Austin Baroque Orchestra and Chorus

Billy Traylor, Artistic Director



Serenissima

ABO presents music from and inspired by 17th-century Venice, known as “La Serenissima.” They will perform chamber, sacred, and operatic music by Monteverdi, Caccini, Cavalli, Biber, and more.

Saturday, November 4, 2023, 7:30 PM
Austin, TX, Venue TBA

Sunday, November 5, 2023, 3:00 PM
San Antonio, TX, Venue TBA

www.austinbaroqueorchestra.org



“Buy my fine singing Glasses” *from* The Cryes of the City of London Drawne After the Life,
by Marcellus Laroon (London: 1687)

TEXAS EARLY MUSIC PROJECT

A Special Thanks to the Following Supporters Who Helped Make This Concert Possible

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We'd like to offer special thanks to the **Texas Commission on the Arts**, and the **NEA** for their help in making this concert possible. It is primarily due to generous grants like these that we are able to bring this unique music to life.



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Texas Early Music Project is grateful to Reverend Eric Landry (Senior Pastor), Rev. Jon Herr & Rev. Danny Morgan (Assistant Pastors), George Dupere (Chief Musician), Cathy Collier (Pastoral Assistant), and the staff and members of Redeemer Presbyterian Church in conjunction with Arts on Alexander for their generous support and commitment to the Arts, which has helped make this season possible.

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Up Next...



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.

Joy and Light: Delights of the Season

December 9 & 10, 2023

Redeemer Presbyterian Church



Texas Early Music Project 2023-2024 Season: **Street Songs**

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5th Age
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"...and then Justice"