



# IN DULCI JUBILO

Ancient Music for  
Christmastide

*Luo Mignarda*

PRIMA  
CLASSIC





## Ancient Music for Christmastide

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# INTRODUCTION

In dulci jubilo is Mignarda's second of two albums for the Christmas season released in 2025 on the Prima Classic label. While the album *Christe Redemptor* explores polyphonic motets of the 15th and 16th centuries, *In dulci jubilo* offers a selection of more familiar historical hymns and carols in adaptations for the ideal combination of solo voice and lute. The music on this album was arranged for solo voice and lute by Mignarda from the original sources, including traditional carols from the German states, the British Isles and France. Based upon surviving historical evidence, such arrangements were common as 16th century domestic music, and Mignarda carries on a longstanding tradition with sensitive and historically-appropriate and stylistically diverse arrangements of hymns and carols from the 15th through the 18th centuries.

The album title, "In dulci jubilo," sets a joyous tone for our collection of intimate performances of historical music to celebrate Christmas throughout the year.





# N DULCI JUBILO

JOSEPH KLUG, 1533

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

O Jesu parvule  
Nach dir ist mir so weh  
Tröst mir mein Gemüte  
O puer optime  
Durch alle deine Güte  
O princeps gloriae.  
Trahe me post te, Trahe me post te

O Patris caritas  
O Nati lenitas  
Wir wären all verloren  
Per nostra crimina  
So hat er uns erworben  
Cœlorum gaudia  
Eia, wären wir da, Eia, wären wir da

Ubi sunt gaudia  
Nirgend mehr denn da  
Da die Engel singen  
Nova cantica,  
Und die Schellen klingen  
In regis curia.  
Eia, wären wir da, Eia, wären wir da

In sweet rejoicing,  
Now sing and be glad,  
Our hearts' joy  
Lies in the manger;  
And shines like the sun  
In the mother's lap.  
You are the Alpha and Omega

O infant Jesus  
I long after you,  
Console my spirit,  
O noble child  
Through all your goodness,  
O prince of glory  
Draw me unto you.

O loving Father;  
O gentle babe  
We would all be lost  
Through our offenses.  
He has won for us  
The joys of heaven.  
Ah, that we were there.

Where is rejoicing?  
Nowhere more than here  
Where the angels sing  
A new song  
And the bells ring  
Throughout the realm.  
Ah, that we were there.

*“In dulci jubilo” is a familiar German Christmas hymn with a macaronic text that is a mix of Latin and German. The text is attributed to Heinrich Suso (1295- 1366) and the anonymous tune dates from as early as the 14th century.*

*Our unique arrangement highlights the joyous lilting character of the hymn and is inspired by later settings including that of Michael Praetorius (1571 – 1621).*



# OSEF, LIEBER, JOSEF MEIN

ANONYMOUS, 14TH C.

“Joseph, lieber, Josef mein,  
helf mir wiegen mein Kindelein,  
Gott der wird dein Lohner sein  
in Himmlreich”, der Jungfrau Kind Maria.



*Another macaronic text, “Joseph,  
lieber, Josef mein” is thought to  
have originated in German  
mystery plays. Its familiar melody  
is derived from the medieval  
chorale “Resonet in laudibus.”*

*This Weihnachtslied was first  
published in Geistliches  
Gesangbüchlein in 1544 by Johann  
Walter, to which we’ve  
added our own harmonization  
of the bass line.*



“Gerne, leibes Mädlein mein,  
helf ich dir wiegen dein Kindelin,  
Gerne wiegen un singen ein  
Nun schlaf in Ruh die Äuglein zu, O Jesu.”

Eia, eia, Virgo Deum genuit  
Quem divina voluit clementia.

Omnes nunc concinite  
Nato regi psalite,  
Voce pia dicite:  
“Sit gloria Christo nostro infantulo.”

Hodie apparuit, apparuit in Israel.  
Quem prædixit Gabriel est natus Rex.

“Joseph, my dear Joseph,  
Help me rock my little child.  
God will give you your reward in Heaven.”  
So prays the young virgin mother Mary.

“Gladly, my dear maiden  
I’ll help rock this Child of thine.  
Gladly rock and sing lullaby:  
Now, sleep in peace, close your eyes, Jesus”.

Hushaby; a virgin gave birth to God,  
according to the merciful divine will.

All now sing together  
psalms to the newborn king,  
saying with holy voice:  
“Glory be to our newborn Christ.

Today has appeared in Israel He whom  
Gabriel foretold would be born King.





# MARIA DURCH EIN' DORNWALD GING

ANONYMOUS, C.1600



*While this ethereal, macaronic German carol is dated as early as the 16th century, the earliest surviving printed source dates from 1850. Our arrangement restores the carol to the roots of its earlier style with characteristic lute accompaniment. We acknowledge the contribution of Christoph Dalitz whose setting for lute solo inspired our arrangement.*



Maria durch ein Dornwald ging,  
*Kyrie eleison.*  
Maria durch ein Dornwald ging,  
der hat in sieben Jahr'n kein Laub getragen.  
Jesus und Maria.

Wie soll dem Kind sein Name sein?  
*Kyrie eleison.*  
Der Name, der soll Christus sein,  
das war von Anfang der Name sein.  
Jesus und Maria.

Wer soll dem Kind sein Täufer sein?  
*Kyrie eleison.*  
Das soll der Sankt Johannes sein,  
Der soll dem Kind sein Täufer sein.  
Jesus und Maria.

Wer hat erlöst die Welt allein?  
*Kyrie eleison.*  
Das hat getan das Christkindlein,  
das hat erlöst die Welt allein?  
Jesus und Maria.

Mary walked through a forest of thorn  
*Lord, have mercy*  
Mary walked through a forest of thorn,  
Which for seven long years had borne no leaf;  
Jesus and Mary.

What shall the child's name be?  
*Lord, have mercy*  
The name shall be Christ,  
Which was the name foretold  
from the beginning. Jesus and Mary.

Who shall baptize the Child?  
*Lord, have mercy.*  
That shall be Saint John  
Who shall baptize the child.  
Jesus and Mary

Who alone has redeemed the world?  
*Lord, have mercy.*  
That was done by the Christ child.  
Who alone has redeemed the world.  
Jesus and Mary.



## N DULCI JUBILO (lute)

*The setting of “In dulci jubilo” for solo lute is from the historical printed source, Musicalischer Lust-Garten, a collection of Lutheran hymns and chorale tunes arranged for lute by Esaias Reusner (the elder) and published in Breslau in 1645. Very little is known about Reusner the elder, but his lutenist son, also named Esaias, was born in 1636 in Silesia and carried on the family tradition of publishing Lutheran hymns and chorale tunes for solo lute.*



## THE COVENTRY CAROL

ROBERT CROO, 1534

*Although the beloved “Coventry Carol” can be traced to the 16th century, its musical style suggests it may have even earlier roots. The carol is extracted from “The Pageant of the Shearmen and Tailors,” a nativity play that dramatizes the Christmas story as recounted in the Gospel of Matthew. Nativity plays were part of a rich tradition of medieval “mystery plays” — elaborate theatrical productions that brought biblical stories to life, and in Coventry, these plays were staged by the city’s merchant guilds, with records indicating performances as early as 1392. The text of the lullaby is attributed to Robert Croo (1534), who was associated with the Coventry merchant guilds, and the story describes the Massacre of the Innocents: Upon hearing of the birth of Christ in Bethlehem, King Herod ordered all male infants under the age of two to be killed.*

Lullay, Thou little tiny Child,  
By, by, lully, lullay.

O sisters, too, how may we do,  
For to preserve this day;  
This poor Youngling for whom we sing,  
By, by, lully, lullay.

Herod the King, in his raging,  
Charged he hath this day;  
His men of might, in his own sight,  
All young children to slay.

Then woe is me, poor Child, for Thee,  
And ever mourn and say;  
For Thy parting, neither say nor sing,  
By, by, lully, lullay.





# ULLA LULLABY

WILLIAM BYRD, 1588

*William Byrd's evocative "Lulla, lullaby" is from his 1588 collection Psalmes, Sonets and Songs. In the introduction to that volume, Byrd suggested that his pieces could be performed by voices alone, instruments alone, or with voice and instruments together. "Lulla, lullaby" is composed for five voices or instruments with the uppermost line acting as a descant to the more melodic second line. Following Byrd's instructions, we dispense with the descant and employ the second line, where it is labelled "The First Singing Part," assigning the remaining lower parts to be played on the lute. Byrd's setting vividly portrays a terrified young mother desperately pleading with her infant to remain quiet and hidden from the soldiers as they carry out Herod's brutal command.*

Lulla, la lulla; lulla lullaby:  
My sweet little Baby, what meanest thou to cry?

Be still, my blessed babe, though cause thou hast to mourn;  
Whose blood most innocent to shed, the cruel king hath sworn.  
And lo, alas, behold what slaughter he doth make,  
Shedding the blood of infants all, sweet Saviour, for thy sake:

A King is born, they say, which King this king would kill;  
Oh, woe and woeful heavy day, when wretches have their will.

Lulla, la lulla; lulla lullaby:  
My sweet little baby, what meanest thou to cry?





## THE CRADLE PAVAN (lute)

ANTHONY HOLBORNE, C.1599

*Anthony Holborne (c. 1545 – 1602) described himself as “Gentleman and Servant to her most excellent Maiesti” in his published collection of consort music titled *The Pavans, Galliards, Almaines and other short Aeirs*, both grave and light, in five parts, for Viols, Violins, or other Musically Winded Instruments. Holborne’s published music for consort, and the rather large corpus of his lute music that survives in handwritten manuscripts, attests to his prestige and fame. In 1600, John Dowland dedicated the first song in his *Second Booke*, “I saw my Lady weepe,” “to the most famous, Anthony Holborne.” The *Cradle pavan* is a gently rocking piece in three sections, and the manuscript source was lacking the typical ornamented repeats of the section, here composed by the lutenist.*





# CHRIST CHILD LULLABY

TRADITIONAL SCOTS

My love, my pride, my treasure, O  
My wonder new and pleasure, O  
My son, my beauty, ever You  
Who am I to bear You here?



*The Christ Child Lullaby is a traditional Christmas song from the Outer Hebrides, and is known as "Taladh Chriosta" in Scots Gaelic. The song was composed by Catholic priest, Father Ronald Rankin, circa 1855, and is traditionally sung at Midnight Mass on Christmas Eve on Barra in the Outer Hebrides. The text was in originally in Scottish Gaelic with 29 verses.*



The cause of talk and tale am I  
The cause of greatest fame am I  
The cause of proudest care on high  
To have for mine, the king of all

And though You are the king of all  
They sent You to the manger stall  
Where at Your feet they all shall fall  
And glorify my child the king.

There shone a star above three kings,  
To guide them to the king of kings.  
They held You in their humble arms  
And knelt before You until dawn.

They gave You myrrh they gave You gold  
Frankincense and gifts untold  
They traveled far these gifts to bring,  
And glorify their newborn king.

My love, my pride, my treasure, O  
My wonder new and pleasure, O  
My son, my beauty, ever You  
Who am I to bear You here?





## JOSEPH EST BIEN MARIÉ (lute)

CLAUDE BALBASTRE, 1770

*This is a setting of a much older French Noël in an arrangement for organ by Claude Balbastre (1724 – 1799), published in 1770 in a collection of Noël's varies (variations on songs of Christmas). The ancient French tradition of singing Noël's on Christmas eve led to publication of several collections of Noël's in a variety of arrangements for voices and instruments from the 16th century onwards. While this 1770 source is much later than most of our repertory, there survives an engraving of Balbastre where he is depicted playing a baroque guitar, and the style of his organ setting makes it eminently suitable for our adaptation for solo lute.*



## ANGÉLIQUE (lute)

ROBERT BALLARD, 1611

*The Angélique was a plucked-string instrument in the familiar form of a lute, but with an extended neck that was strung with wire strings tuned diatonically, resulting in an ethereal harp-like sound. The instrument was fairly rare, but the aesthetic of the angelic repertory transferred well to the more conventionally-tuned lute. Robert Ballard published several pieces for the conventional lute with the title “Angélique” in his 1611 publication, Premier Livre de tablature de luth.*





# N FLAMBEAU JEANNETTE, ISABELLA

ANONYMOUS, 14TH C.



*Attributed to Nicolas Saboly (1614  
– 1675), organist and choirmaster.  
This French Noël first appeared in  
print in 1688 with the Provençal  
text “Venès lèu, Vèire la piécello;  
Venès lèu, Genti pastourèu,”  
published by Saboly in a collection  
of twelve Provençal noels.*



Un flambeau, Jeannette, Isabelle,  
un flambeau, courons au berceau!  
C'est Jésus, bonnes gens du hameau,  
le Christ est né, Marie appelle.  
Ah! Ah! Ah! Que la mère est belle,  
Ah! Ah! Ah! Que l'Enfant est beau!

C'est un tort quand l'Enfant sommeille  
C'est un tort de crier si fort.  
Taisez-vous l'un et l'autre d'abord,  
Au moindre bruit Jésus s'éveille  
Chut! Chut! Chut! Il dort à merveille  
Chut! Chut! Chut! voyez comme Il dort.

Bring a torch, Jeanette, Isabella  
Bring a torch; let's run to the stable.  
It is Jesus, good folk of the village:  
The Christ is born, and Mary's calling.  
Ah! Ah! How beautiful is the Mother,  
Ah! Ah! How beautiful is the child.

It is wrong when the Child is sleeping,  
It is wrong to cry out so loudly.  
Silence, now, both of you,  
At the slightest noise Jesus awakes.  
Hush! Hush! He's sleeping perfectly;  
Hush! Hush! See, He's fast asleep.





# COURANTE DES ANGES / CHACONNE (lute)

ENNEMOND GAULTIER, C. 1640

*Ennemond Gaultier (c. 1575 – 1651) is the best known of several 17th century lutenists bearing the surname Gaultier. Gaultier was known as le Vieux to distinguish him from his contemporaries, but the nickname “the elder” also acknowledges that his musical roots lie firmly in the 16th century style of music for the lute. Le Vieux Gaultier was a pioneer and innovator in the extremely nuanced French lute style, and his music was very influential to better-known keyboard players including Louis Couperin. The “Courante des Anges” (Courante of the Angels) is an example of the triple-time dance form that was extremely popular in the early 17th century, with strands of counterpoint that come and go, alluding to a subtle harmonic underpinning. The “Chaconne” that follows seamlessly is an angelic set of variations on a well-known chord sequence.*





# ABOUT MIGNARDA

The premiere professional lute song duo in the US, Mignarda has been sharing their engaging approach to historical music since 2003, setting a new standard for repertoire, interpretation and musicianship. Based in Cleveland Heights, Ohio, they have produced twenty critically-acclaimed CDs and published a series of editions of historical music for voice and lute.





Lutenist **Ron Andrico** was a seasoned professional performer of historical music and in theatre before discovering the lute while completing a degree in composition. He promptly set about researching the historical context of early music, and his research has led to publication of a growing series of important music editions and articles of scholarly excellence that have to do with identifying, elucidating and performing the sources of 16th century lute music. In addition to historical music for voice and lute, Andrico edited and published the original lute solos of virtuoso lutenist Ronn McFarlane. He was honored to collaborate on a project with noted Harvard musicologist, John Ward and Edward Doughtie, author of *Lyrics for English Aires 1596 – 1622*. He is the author of the internationally-popular blog, Unquiet Thoughts.

Mezzo soprano **Donna Stewart**, known for her warm tone and crystalline delivery of text, has received critical acclaim for awakening modern audiences to an appreciation for historical music. Her firm grounding in the practical application of Gregorian chant and medieval and renaissance polyphony stems from two decades with a five-voice *schola cantorum* dedicated to providing liturgical music for a weekly Latin Tridentine Mass. Drawing on the unique experience of singing this music in its liturgical context, she has developed an understanding of the use and form of historical sacred music, which lies at the very heart of all early music. In addition to her solo work with Mignarda, she has performed and recorded on the Koch and Onda labels with internationally-renowned Baroque orchestra Apollo's Fire, and has applied her gift for communicating the deeper meanings of texts to both renaissance lute song and old-time harmony, hymnody, and heartsongs. She has released, with great success, two albums of solo Gregorian chant.

**The couple met in Cleveland, Ohio**, singing Gregorian chant & renaissance polyphony in a small *schola* for a weekly Latin Mass. Their first concert came a few months later, in October of 2003. The newly-formed *duo Mignarda* retreated to a remote log cabin in the wilderness of the Siskiyou Mountains to immerse themselves in the repertory and the aesthetic of the 16th century - emerging occasionally to seek advice from insightful performers Nigel North, Hopkinson Smith, and Anthony Rooley, and to tour as a trio with the Baltimore Consort's Ronn McFarlane. Eventually relocating to the eastern US, they made their home for a decade in a handmade house in the forest of rural upstate New York before settling back in Cleveland Heights, Ohio. Now in their 22<sup>nd</sup> year as a duo, they have travelled tens of thousands of miles to share their music with audiences across the U.S.





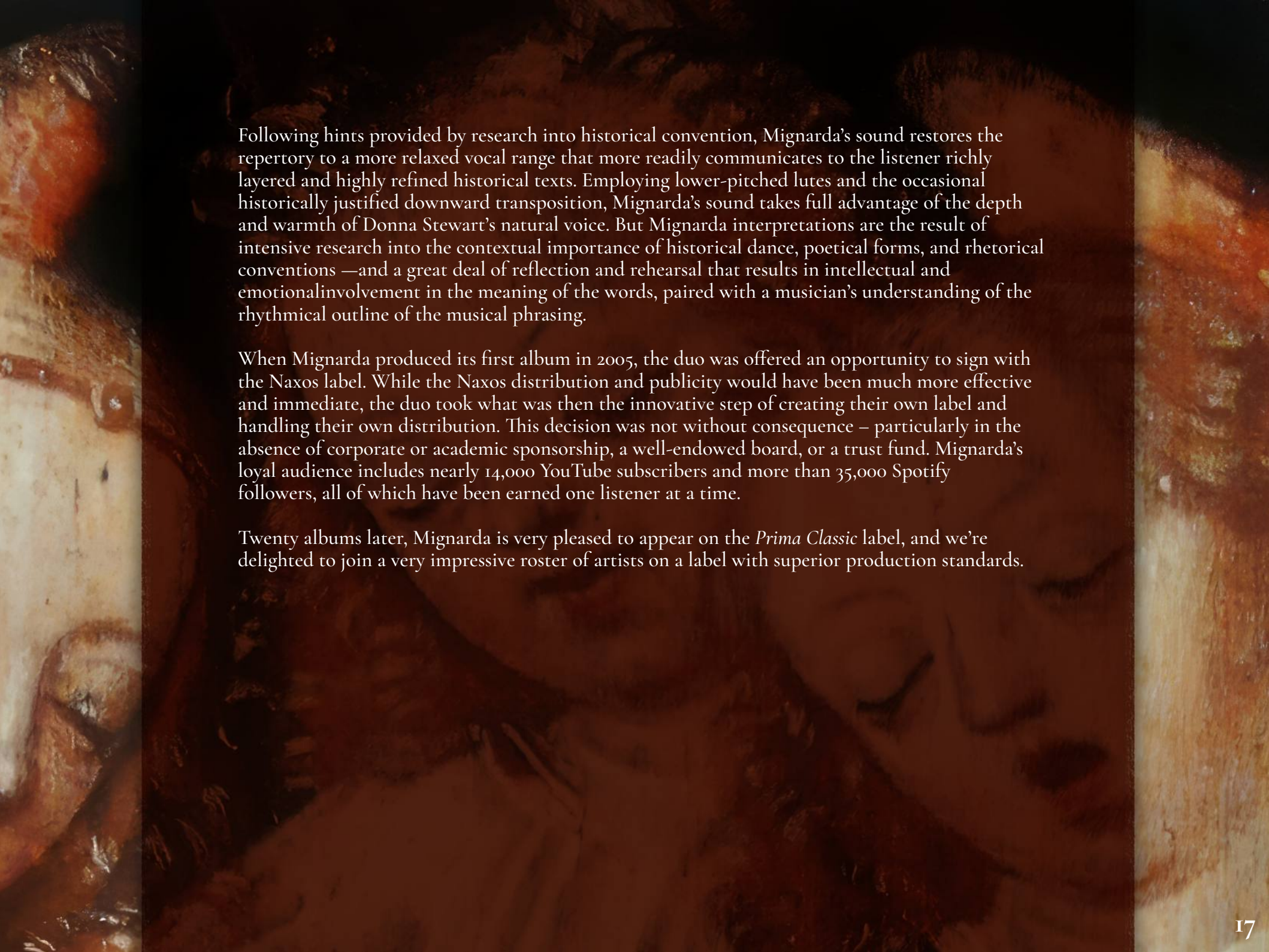
## IGNARDA'S APPROACH TO EARLY MUSIC

Since founding Mignarda in 2003, Donna Stewart and Ron Andrico have garnered widespread attention for their unique sound and for their choice of repertory. Known as “musician’s musicians,” they have received critical acclaim from reviewers and accolades from top early music specialists, vocalists, instrumentalists, and choral directors. Given that a duo devoted to such an arcane repertory is in and of itself a rarity, Mignarda’s music has reached beyond the bounds of early music audiences, finding appeal with a broad range of listeners from pop aficionados to sacred music specialists. How did they manage this? It’s certainly not due to aggressive PR or music industry connections, but rather the appeal of an honest sound informed both by historical research and by extensive rehearsal.

Not satisfied with off-the-shelf editions of repertory, Ron Andrico put his compositional skills to work to create hundreds of new arrangements of 16th century polyphonic vocal ensemble music for solo voice and lute from original sources, following directly in the footsteps of notable historical intabulators including Vincenzo Galilei and Adrian Le Roy. The process of touching each and every note and setting each and every lyric has provided a rare insight into the original composers’ ideas of text underlay, rhythmic organization and musical phrasing —just as was done when the music was new.

The 20<sup>th</sup> century was a high-water mark for the early music revival, with eminent scholars discovering and making available long forgotten masterpieces of music. But many scholars and music editors took the visible evidence of historical music quite literally, not fully informed of the practical aspects of musical performance and quite ignorant of routine historical conventions of original notation and transposition. This resulted in modern editions of historical music appearing in high registers, promoting the misconception that music for voice and lute was meant to be sung by very high voices accompanied by very small lutes. Deeper research revealed that the situation was more nuanced, and the printed or hand-written historical scores were only meant to offer a guideline for highly skilled and pragmatic musicians of the time.





Following hints provided by research into historical convention, Mignarda's sound restores the repertory to a more relaxed vocal range that more readily communicates to the listener richly layered and highly refined historical texts. Employing lower-pitched lutes and the occasional historically justified downward transposition, Mignarda's sound takes full advantage of the depth and warmth of Donna Stewart's natural voice. But Mignarda interpretations are the result of intensive research into the contextual importance of historical dance, poetical forms, and rhetorical conventions —and a great deal of reflection and rehearsal that results in intellectual and emotional involvement in the meaning of the words, paired with a musician's understanding of the rhythmical outline of the musical phrasing.

When Mignarda produced its first album in 2005, the duo was offered an opportunity to sign with the Naxos label. While the Naxos distribution and publicity would have been much more effective and immediate, the duo took what was then the innovative step of creating their own label and handling their own distribution. This decision was not without consequence – particularly in the absence of corporate or academic sponsorship, a well-endowed board, or a trust fund. Mignarda's loyal audience includes nearly 14,000 YouTube subscribers and more than 35,000 Spotify followers, all of which have been earned one listener at a time.

Twenty albums later, Mignarda is very pleased to appear on the *Prima Classic* label, and we're delighted to join a very impressive roster of artists on a label with superior production standards.





# REDITS

All music edited and arranged from original sources by Ron Andrico ©Mignarda Editions

Texts translated by Donna Stewart ©Mignarda Editions

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Recorded by Will Russell

Mixed and mastered by Edgardo Vertanessian

Executive Producer: Edgardo Vertanessian

## Lutes

Ten-course lute in F by Nico Van der Waals

Eight-course lute in G by Richard Fletcher

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