

Gotham Early Music Scene (GEMS) presents



Thursday December 1, 2022 1:15 pm  
St Malachy's Church – The Actors' Chapel in New York City  
Live Streamed to [midtownconcerts.org](http://midtownconcerts.org) and [YouTube](https://www.youtube.com)

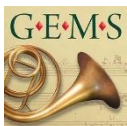
## The Chivalrous Crickets *Bright Morning Stars*

*Fiona Gillespie ~ soprano & Irish whistle Genevieve King ~ vocals & fiddle*  
*Bradley King ~ vocals & violoncello Benya Stewart ~ vocals, percussion & mandolin*  
*Paul Holmes Morton ~ theorbo, Baroque guitar, banjo & harmonica*  
*Ben Matus ~ small pipes, hummelchen, tenor Irish whistle & dulcian*

Sussex Carol/Un flambeau Jeannette, Isabella/In dulci jubilo/ Ding Dong Merrily on High	Traditional English, French & German
Rise up Shepherd and Follow Text from the American gospel tradition	Fiona Gillespie (b. 1988)
Bright Morning Stars	Traditional Appalachian
Or nous dites, Marie Joseph est bien marié	Esprit Philippe Chédeville (1696–1762) & Marc-Antoine Charpentier (1643–1704)
The Wexford Carol The First of Winter	Traditional Irish
Cold, Cold December Winter Nights Text by Thomas Campion (1567–1620)	Paul Holmes Morton (b. 1986) Fiona Gillespie
Qui veut chasser une migraine	Gabriel Bataille (c. 1575–1630)
Michaut qui cause ce grand bruit Malpas Wassail	Esprit Philippe Chédeville Traditional English
A minuit fut fait un Réveil	Esprit Philippe Chédeville
The Holly and the Ivy	Traditional English
Lo, How a Rose e'er Blooming	Michael Praetorius (1571–1621)
Noël pour l'amour de Marie Où s'en vont ce guay bergers	Esprit Philippe Chédeville Esprit Philippe Chédeville & Marc-Antoine Charpentier

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Christina Britton Conroy, Announcer and Make-up Artist  
John Thiessen, Executive Director



[www.gemsny.org](http://www.gemsny.org)

## About the Program

This program is anchored around six tunes by the French composer Esprit Philippe Chédeville (1696–1762) who championed the musette, a French bagpipe dating to the 16<sup>th</sup> century. Musettes were celebrated and played by the French aristocracy during the 18<sup>th</sup> century as a window into the more charming rooms of peasant life, a welcome escape to a quaint past during the less charming days of civil strife along the way to impending revolution. These dances come from Chédeville's *Nouveau recueil de Noël's* (1730), a collection of popular Christmas melodies heard in the parlor rooms of Paris, which he arranged for any two treble instruments, be they musettes, vielles, flutes, or oboes. We exploit the folk origins of his arrangements, with *our* arrangements for Scottish small pipes, Irish whistle, fiddle, frame drums, banjo, Baroque guitar, and violoncello. No doubt Chédeville took inspiration from Marc-Antoine Charpentier's *Noël's sur les instruments*, published a generation earlier. For our arrangements we included Charpentier's four-part setting of "Or nous dites, Marie", as well as his bass lines for "Joseph et bien marié" and "Ou s'en vont ces guay bergers". These numbers (the same, minus a few, as our album, *A Chivalrous Christmas* – released today!) represent a cornucopia of the musical genres, styles, and historical interests that the Crickets share. From the Parisian Baroque to "Olde England" to Appalachia, these selections celebrate the traditions of Yuletide throughout the Celtic lands, neighboring European countries, and the new world. In addition to carols from Ireland, England, Germany, and France, we share a few non-Christmas specific songs. "Cold, Cold December", "Qui veut chasser une migraine", and "Winter Nights", all imparting the wisdom of friendship, firelight, and spirits to see one through the long dark of winter.

## About the Ensemble

**The Chivalrous Crickets** explore the roots, branches and crossroads of Celtic, English, and American folk music and early music. With equal attention to engaging performances and academic rigor, they bring to the stage boldly reimagined arrangements of standards and original songs with traditional influence. Audiences enjoy six band members, all trained vocalists, and a total of 14 instruments (ancient and modern). The Chivalrous Crickets offer a diverse array of performances, from festival sets to Christmas concerts to shows built completely around specific Celtic ballad traditions. They perform this season at the Celtic Classic and Slainte Festivals (Bethlehem, PA), Mohonk Mountain House's "Festival of the Arts" and "Scottish Weekend" (New Paltz, NY), aboard the historic Victory Chimes Schooner, The Strand Theater (Rockland, ME), The West Windsor Arts Center and Herrontown Woods (Princeton, NJ), The Museum of the American Revolution (Philadelphia), Main Line Early Music (Bryn Mawr, PA), and at an inaugural Twelfth Night Celebration Show Bethlehem's music venue, Ice House Tonight. For more: [www.chivlarouscrickets.com](http://www.chivlarouscrickets.com)

**NEXT PROGRAM: Andrew Appel, harpsichord**  
*Around François Couperin*

## About the Artists

**Fiona Gillespie**, soprano & Irish whistle, is a Pennsylvania-based folk and classical singer, songwriter, and composer. Raised in a family of traditional Celtic musicians in Pennsylvania, Fiona grew up step dancing, singing ballads, and playing the Irish whistle. Fiona's debut major compositional work with collaborator Elliot Cole premiered and released in New York with the Five Boroughs Music Festival in 2021. The half-hour "folk-rock" cantata, *Tam Lin*, scored for voices and 12-piece band of historical, modern, and electronic instruments recorded with the Baroque/Folk ensemble Makaris, with whom she has also recorded albums of classically-arranged Scottish folk songs, *Wisps in the Dell*, and *The Gallant David Rizzio*. Fiona performs as a core member with the Grammy-nominated choral ensemble Skylark. Recent and upcoming solo and chamber music highlights include Apollo's Fire, The Baroque Chamber Orchestra of Colorado, Choral Arts Philadelphia, Staunton Music Festival, and Alkemie Medieval Ensemble. [www.fionagillespiemusic.com](http://www.fionagillespiemusic.com)

Pennsylvania-based plucked instrument specialist **Paul Holmes Morton's** (theorbo, Baroque guitar, banjo and harmonica) first music lessons were on his father's banjo. While sowing the seeds for a lifetime of music exploration, Paul pursued both classical and folk traditional music through his primary instrument, the guitar. Continuing graduate studies at The Juilliard School, he studied lute, theorbo, and Baroque guitar. He is a core member of the Baroque band Ruckus, and the Baroque Chamber Orchestra of Colorado, and has played with ACRONYM, Beth Morrison Projects, La Jolla Music Festival, Staunton Music Festival, Opera Lafayette, The Spoleto Festival, The Louisiana Philharmonic, Cantata Profana, and The American Bach Soloists, among others. In addition to recordings with the Crickets, he can be heard on albums with Ruckus and Emi Ferguson, (*Fly the Coop*), Makaris (*The Gallant David Rizzio* and *Tam Lin*) and Oracle Hysterical, (*Pilgrim's Progress*), along with his EP of original "surrealist-folk" songs, *Flowers of the Rhododendron*.

Woodwind specialist and vocalist **Ben Matus**, small pipes, hummelchen, tenor Irish whistle and dulcian, enjoys a widely varied career in music. Ben specializes in modern and historical bassoons including copies of a dulcian from ca. 1600 and Baroque bassoon, as well as modern and historical pipes including the German medieval pipes, Renaissance pipes, and Scottish small pipes. He performs regularly on Renaissance and Baroque recorders, and recently added the tenor whistle to his collection. Based in Doylestown, PA, Ben has played with New York Baroque Incorporated, the Clarion Society, the Sebastians, Early Music New York, Trinity Baroque Orchestra, St. Thomas Fifth Avenue, Alkemie Medieval Ensemble, Opera Lafayette, Washington Bach Consort, the Dryden Ensemble, the Handel and Haydn Society, and Makaris. Recent recordings: with Majel Connery and Edwin Huizinga, *The Rivers are our Brothers*. He holds degrees in music and historical performance from the Eastman School of Music and The Juilliard School.

**Genevieve King**, vocals and fiddle, has been playing Celtic fiddle since she was 5 years old. Before turning her attention to non-profit work, she toured full time for years with various Celtic music bands including Poor Man's Gambit, The John Whelan Band, The Tartan Terrors, and Irish Blessing. She has played at many of the United States's major Celtic Music festivals, including Dublin Irish Festival, Milwaukee Irish Festival, Maryland Irish Festival, Annapolis Irish Festival, Catskill Irish Arts Week, Celtic Fling and Highland Games, and Philadelphia Folk Festival, to name a few. Genevieve formed The Chivalrous Crickets with her sister Fiona in 2018. She is the Director of Development for Urban Arts Partnership in New York City.

**Benya Stewart**, vocals, percussion, mandolin, is a multi-instrumentalist, singer, tune and wordsmith and woodworker. A lifetime resident of Athens, Ohio, he grew up steeped in American Old Time and popular music traditions and spent summers learning Celtic songs with Fiona and Genevieve when their family visited every year. In addition to solo shows and his work with the Crickets, Benya has been a member of Hunna Bee and the Sandy Tar Boys and The Hill Spirits. He has dedicated much of his energy in the past year to his work with "Brother Hill and Benya Stewart", and their international ensemble, Slavalachia, which explores the folk music of Appalachia and Ukraine. Benya and his business partner have raised over \$60,000 from benefit concerts, which has gone to purchasing medical and other supplies that they've delivered on multiple trips to Ukraine since Spring 2022.

**Bradley King**, violoncello and vocals, has been praised by reviewers and audiences for his "profound" and "engaging" style. Bradley performs regularly in a broad range of programs from contemporary to ancient. This season, he appears with Les Canards Chantants, Apollo's Fire, Brandywine Baroque, and the Grammy-nominated ensemble The Western Wind. On stage, Bradley has performed such diverse roles as Anthony from "Sweeney Todd", and Colin from "Le Devin du Village". A frequent collaborator with Doug Balliett, Andrew Lovett and the folk/Baroque ensemble Makaris, he also uses his unique blend of power and sweetness to bring new works to life. Bradley has distinguished himself in international competitions, winning first prize at the James Toland Vocal Arts Competition, as a Semi-finalist in the New York Oratorio Society Competition, and being selected for major performances at the Mozarteum Academy in Salzburg. Hailing from Princeton, New Jersey, he is an avid gardener and rocketry enthusiast.

## Texts

### Rise Up Shepherd/Bright Morning Stars

There's a star in the east on Christmas morn  
*Rise Up, Shepherd, and follow*  
It'll lead to the place where the Christ is born  
*Rise up shepherd and follow, follow the star of Betlehem*  
Leave your sheep and leave your lambs  
Leave your ewes and leave your rams

If you take good heed of the angel's word  
You'll forget your flocks you'll forget your herd

Bright morning stars are rising,  
Day is a'breaking in my soul.  
We are down in the valley praisin'  
Day is a'breaking in my soul.  
We are gone to heaven shouting,  
Day is a'breaking in my soul.

### Cold, Cold December/Winter Nights

Cold, Cold December when the wind blows to bring the  
bodies near.  
Lo, Lo remember how the roses a'bloom with winter  
cheer.  
Let summer have its joys, its endless afternoons,  
For winter blows outside the firelight and revelry in tune!  
Tune, tune the words, tell them smoothly read  
and treasure their discourse.  
Sing, sing divine the harmonies and tread without remorse  
. . .  
Spring has sprung its trap to make us dizzy,  
And Fall befalls its leaves to leave us busy.  
Summer promises a breeze so temporary,  
'But Winter blows outside of something merry.  
Blaze, blaze the chimneys praise the yearly yule  
of yellow waxen lights.  
Flow, flow the wine to bring the tears and joys  
and shorten winter nights.  
Let summer have its joys, its endless afternoons,  
For winter blows outside the firelight and revelry in tune!

Now winter nights enlarge the number of their hours  
And clouds their storms discharge upon the ayrie tower's  
Let now the chimneys blaze and cups o're flow with wine  
Let well tuned words amaze with harmony divine  
Now yellow waxen lights shall wait on teasing love,  
While youthful revels, masks and courtly sights  
Sleep's leaden spells remove.  
This time doth well dispense with lover's long discourse  
Much speech hath some dispense though beauty no  
remorse.  
All do not all things well, some treasures comely tread  
Some knotted riddles tell, some poems smoothly read.  
The summer hath his joys, and winter his delights  
Though love and all his pleasures are but toys,  
They shorten winter nights.

### Qui veut chaser une migraine

The man who wants to get rid of a headache  
has only to drink good wine and keep his table  
loaded with sausage and ham.

Water only rots away the lungs.  
Drink, drink, drink, drink, my hearties!  
Empty this glass and we will fill it up!  
Wine, enjoyed by our worthy Father,  
which makes him such a handsome fellow,  
makes us talk without learning grammar  
and makes us clever without education.

Water only rots away the lungs...

Let us drink then right away  
to make our kidneys function  
and may the one among us die  
who says evil of any comrade.

Water only rots away the lungs...

### Malpas Wassail

Now the harvest being over and Christmas drawing in  
Please open the door and let us come in  
Here's the master and mistress sitting down by the fire  
While we poor wassail boys to trudge through the mire  
Here's the master and the mistress sitting down at their ease  
Put your hands in your pockets and give what you please  
This ancient owd house we do kindly salute  
It is your custom you need not dispute  
Here's the saddle and the bridle they're hung upon the shelf  
If you want any more you can sing it yourself.

### The Holly and the Ivy

The holly and the ivy when they are both full grown,  
of all the trees that are in the wood, the holly bears the crown.  
O, THE RISING OF THE SUN  
AND THE RUNNING OF THE DEER  
THE PLAYING OF THE MERRY ORGAN  
SWEET SINGING IN THE CHOIR  
The holly bears a blossom as white as lily flow'r,  
and Mary bore sweet Jesus Christ, to be our dear Saviour.  
The holly bears a berry as red as any blood,  
and Mary bore sweet Jesus Christ to do poor sinners good.  
The holly bears a prickle as sharp as any thorn,  
and Mary bore sweet Jesus Christ On Christmas Day  
in the morn.  
The holly bears a bark as bitter as the gall,  
and Mary bore sweet Jesus Christ to redeem us all.