

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

Paris City Limits: Chansons, Dances, and The Birds

LE PROGRAMME

ALL THE MORNINGS IN 16TH-CENTURY FRANCE ♪ TOUS LES MATINS EN FRANCE AU 16ÈME

Bon jour, mon coeur ♪ Orlande de Lassus, 1532-1594; poem by Pierre de Ronsard, 1524-1585

Singers

Amis, buvons! ♪ Traditional, Burgundy, 16th century; arr. D. Johnson, 2006/2016

David Lopez, Jeffrey Jones-Ragona, Eric Johnson, & Ryland Angel, soloists

Margot labourez les vignes ♪ Jacques Arcadelt, c. 1507-1568; arr. D. Johnson, 2016

Choir



THE GAME OF LOVE ♪ LE JEU DE L'AMOUR

Au joly jeu du pousse avant ♪ Clément Janequin, c. 1485-1558

Singers & Viols

Il est bel et bon ♪ Pierre Passereau, fl. 1509-1547

Singers



CHILDREN'S SONG OR POLITICAL SATIRE? ♪ CHANSON POUR LES ENFANTS OU SATIRE POLITIQUE?

J'ay vû le loup ♪ Traditional, 16th century; arr. D. Johnson, 2006/2016

Meredith Ruduski, Jenny Houghton, & Stephanie Prewitt, soloists



TO THE COUNTRYSIDE ♪ À LA CAMPAGNE

Pennherez Keroulaz & Ton-Bale (Gwened) ♪ Traditional, Brittany; arr. D. Johnson, 2013/2016

Instrumental Ensemble

L'aimante à la grand'messe ♪ Traditional, Brittany, 16th century; arr. D. Johnson, 2009/2016

Cayla Cardiff, soloist



Baise-moi si m'en irai ♪ Anonymous; Traditional; published, 1615; arr. D. Johnson, 2016

Stephanie Prewitt & Daniel Johnson, soloists



AFFAIRS OF STATE AND OF GOD ♪ LES AFFAIRES D'ETAT ET DE DIEU

Nymphes nappés ♪ Josquin des Prez, c. 1452/1455 – 1521

Singers

Nesciens mater ♪ Jean Mouton, c. 1459-1522

Choir

ENTRACTE

AFFAIRS OF THE HEART ~ LES AFFAIRES DE COEUR

Petite camusette ~ Adrian Willaert (c. 1490-1562)

Singers

Le grant désir ~ Anonymous; melody from *Bayeux Manuscript*, 15th c.; arr. D. Johnson, 2007/2016

Erin Calata & Ryland Angel, soloists



LET'S DANCE ~ DANSONS

Ton-Bale (Pleurgad) & Ton-Bale (Redene) ~ Traditional, Brittany; arr. D. Johnson, 2013/2016

Instrumental Ensemble



GALLIC MELANCHOLY ~ LA MÉLANCOLIE GAULOISE

Regretz sans fin ~ Josquin des Prez

Singers

L'ennuy qui me tourmente ~ Anonymous; pub. Adrian Le Roy, *Premier livre de chansons*; Paris, 1573;

arr. D. Johnson, 2007/2016

Jenifer Thyssen, soloist

Toutes les nuictz ~ Clément Janequin

Singers

Une jeune fillette ~ Anonymous; pub. Jehan Chardevoine, 1576; arr. D. Johnson, 2001/2016

Jenny Houghton, Erin Calata, Meredith Ruduski, & Lisa Solomon, soloists

TRIBUTE TO ATTAIGNANT ~ HOMMAGE À ATTAIGNANT

Attaignant Fantasie ~ Based on *Tourdion La Magdalena*; pub. Pierre Attaignant; D. Johnson, 2006/2016

Instrumental Ensemble



WAKE UP, THE BIRDS ARE HERE ~ DEBOUT, LES OISEAUX SONT ICI

Le chant des oyseaux: Réveillez vous ~ Clément Janequin

Choir

NO, REALLY, THE PAIN ISN'T TOO BAD ~ NON, VRAIMENT, LA DOULEUR EST PAS SI DURE

Ma peine n'est pas grande ~ Clément Janequin

All

FIN

Texas Early Music Project

SPECIAL GUESTS:

Ryland Angel, *alto & tenor* ~ Peter Maund, *percussion* ~ Mary Springfels, *treble viola da gamba*

Amy Bearden, *alto*
Erin Calata, *mezzo-soprano*
Cayla Cardiff, *soprano*
Bruce Colson, *vielle & violin*
Tom Crawford, *alto*
Victor Eijkhout, *recorders*
Don Hill, *tenor*
Therese Honey, *harp*
Scott Horton, *theorbo & guitar*
Jenny Houghton, *soprano*

Daniel Johnson, *tenor*
Eric Johnson, *bass*
Jeffrey Jones-Ragona, *tenor*
Jane Leggiero, *bass viola da gamba*
David Lopez, *tenor*
Steve Olivares, *bass*
Stephanie Prewitt, *alto*
Stephanie Raby, *tenor viola da gamba & violin*
Susan Richter, *alto & recorders*

Jonathan Riemer, *tenor*
Meredith Ruduski, *soprano*
Thann Scoggin, *baritone*
Lisa Solomon, *soprano*
Jenifer Thyssen, *soprano*
John Walters, *bass viola da gamba*
Gil Zhilka, *bass*

INTRODUCTORY NOTES

Music festivals of one kind or another were popular during the Renaissance and were usually associated with a royal event. I'm not sure that we can *truthfully* affirm that some entrepreneur staged a festival celebrating the best of the courtly and popular music in Paris and environs.

But, for a while, just imagine: What if? What if they held a festival? Whose music might they explore? We can be sure they would feature the music of a few local heroes such as Janequin and Passereau, whose *chansons* epitomize the northern French style popularized by the song-book publications of Attaignant. They would definitely feature some of the music by the new kid on the block, the new master: Orlande de Lassus. Some of the Parisian songs in the new-fangled styles published by Ballard and Le Roy would be featured, to be sure. To lighten the mood a bit, they might want to include a few drinking songs and other lively folk tunes and dances from Burgundy and Brittany. In a serious moment, they might explore some sophisticated sacred polyphony by Mouton or Josquin.

Or, at least, that's what we're doing! Our fictional festival is eclectic, sentimental, a little wild, and a little experimental.

A few years ago, Sara Hessel Schneider, former TEMP Board member and the producer of KMFA's popular *Ancient Voices*, gifted me with a magnificent and overwhelming collection of Breton music: *Tonioù Breizh-Izel: Folk music of Western Brittany* (Rennes: Dastum/Bodadeg ar Sonerion, 2003) by Polig Monjarret, a leading figure in the popularization of Breton music. This collection has 2,365 tunes, separated into categories by the type of dance (*ton-bale*, *andro*, *gwerzioù*, etc.) and with a notation with which a particular village or district the selection is associated or where it was heard. There is also an extremely interesting forward by Monjarret with Breton musical history and theory.

Many thanks to Valérie Chaussonnet for translations and pronunciation guidance. Though we do follow recent research for historical pronunciations, we've made no attempt to standardize the spelling of 16th-century French.

This is the final concert program of our 17th full season. Thank you for your generous support, encouragement, and suggestions. We hope you will join us for another exciting musical journey beginning in September with our *Pathways to Bach* concert in which we will explore the musical impetus that led to the venerated master of the German Late Baroque period.

Bon été! (Have a nice summer!)

Daniel Johnson
May, 2016

TEXTS, TRANSLATIONS, & NOTES

ALL THE MORNINGS IN 16TH-CENTURY FRANCE & TOUS LES MATINS EN FRANCE AU 16ÈME

Orlande de Lassus, born in what is now Belgium, was generally considered to be the leading composer of his day; in addition, he was a talented and sought-after singer and actor. His career as singer began at the age of thirteen, when he went to Italy to sing in the service of the Gonzaga family. After subsequent positions in Milan, Naples, and Rome, he went to Munich in 1556 where he was employed as a singer in the court of Albrecht V, Duke of Bavaria, and later became choirmaster. He remained in service there the rest of his life. We open with one of his most popular *chansons* (secular French songs), a setting of the popular greeting by the immensely important poet, Pierre de Ronsard. *Amis, buvons!*, from the province of Berry, is a catchy drinking song that Serge Lainé taught me in the 1980s when he was in the ensemble Cocquesigrüë and I was in Clearlight Waites. **Jacques Arcadelt** was one of the many Franco-Flemish composers who had a major impact on the music of the Renaissance. He was one of the first composers of the ‘new’ madrigal style in Italy, sang and composed for the Sistine Chapel, and then turned his attention to *chansons* and sacred music for his new employer in Paris, the Cardinal of Lorraine. *Margot labourez les vignes*, probably a pre-existing folk song, was set by several composers who reveled in its simple melody and potential for artful comedy, sometimes with a plethora of verses, a few of which were at least a little naughty.

Bonjour, mon coeur & Orlande de Lassus, 1532-1594; poem by Pierre de Ronsard, 1524-1585

Bonjour, mon coeur,	Good day, my heart,
Bonjour ma douce vie,	Good day, my sweet life,
Bonjour, mon oeil,	Good day, my eye,
Bonjour, ma chère amie,	Good day, my dear friend,
Hé, bonjour, ma toute belle,	Ah, good day, my beauty,
Ma mignardise, bon jour,	My pretty one, good day,
Mes délices, mon amour,	My delight, my love,
Mon doux printemps,	My sweet spring,
Ma douce fleur nouvelle,	My sweet fresh flower,
Mon doux plaisir,	My sweet pleasure,
Ma douce colombe,	My sweet dove,
Mon passereau, ma gentille tourterelle,	My sparrow, my gentle turtle dove,
Bonjour, ma douce rebelle.	Good day, my sweet rebel.

Amis, buvons! & Traditional, Burgundy, 16th century; arr. D. Johnson

Amis, buvons! Mes chers amis, buvons!	Friends, let's drink! My dear friends, let's drink!
Mais n'y perdons jamais la raison;	But let's never lose reason;
A force d'y boire, l'on perd la mémoire,	By drinking too much, one loses memory,
L'on va titubant le soir à tâtons,	One goes stumbling along in the evening,
Et l'on court les rues à sauts de moutons.	And running in the streets playing leap-frog.

J'en ai tant bu de ce bon vin nouveau	I drank so much of this good new wine
Qu'il m'a troublé l'esprit du cerveau;	That it scrambled the essence of my brain;
Avant que je meurs, servez-moi sur l'heure	Before I die, serve me at once
De ce bon vin clair qui brille dans mon verre	Some of this good clear wine that shines in my cup
Et qui fait chanter tous les amants sur terre!	And makes all of the earth's lovers sing!
Refrain: Amis, buvons! ...	Friends, let's drink! ...

Ah! Si jamais je vais dedans les cieus	Ah! If I ever go to the Heavens
Je m'y battrai avec le bon Dieu.	I will battle with God.
A grands coups de lance, tapant sur les anges,	Hitting the angels with my spear,
Je leur ferai voir que c'est mon devoir	I will show them that it is my duty
De boire du vin du matin au soir!	To drink wine from dawn to dusk!
Refrain: Amis, buvons! ...	Friends, let's drink! ...

Ah! si jamais je vais dedans l'enfer
Je m'y battrai avec Lucifer.
A grands coups de sabre, tapant sur les diables,
Je leur ferai voir que c'est mon devoir
De boire du vin du matin au soir!
Refrain: Amis, buvons! ...

Ah! If I ever go to Hell
I will battle Lucifer.
Hitting the devils with my saber,
I will show them that it is my duty
To drink wine from dawn to dusk.
Friends, let's drink! ...
Translation by Valérie Chaussonnet

Margot labourez les vignes ♪ **Jacques Arcadelt, c. 1507-1568; arr. D. Johnson**

Margot, labourez les vignes, vigne, vigne, vignolet,
Margot, labourez les vignes bientôt!
En passant par la Lorraine,
Rencontrai trois capitaines.
Margot, labourez les vignes...

Margot, go till the vineyards,
Margot, go immediately and till the vineyards!
Coming back from Lorraine,
I met three captains.
Margot, go till the vineyards...

Ils m'ont appelé vilaine,
Je suis leurs fièvres quartaines.
Margot, labourez les vignes...

They told me I was ugly,
That I was a very plague to them.
Margot, go till the vineyards...

Je ne suis pas si vilaine,
Puisque le fils du roi m'aime!
Margot, labourez les vignes...

I'm not so ugly,
The king's son loves me!
Margot, go till the vineyards...

THE GAME OF LOVE ♪ **LE JEU DE L'AMOUR**

Clément Janequin entered sacred orders early in life but, despite a respectable output of sacred compositions for his posts in Bordeaux, Angers, and Chartres, his fame was almost entirely centered on his marvelous *chanson* compositions. His ability to imitate through music the wild sounds of the forest, the markets of the city, or fury of the battle was well known to his contemporaries. The use of musical onomatopoeia wasn't a new technique, but he certainly perfected and extended its possibilities. He was also a first-rate composer of tender, intimate, and introspective love songs. **Pierre Passereau** was not only a singer at Bourges Cathedral, but also a composer of about twenty-five *chansons* for anthologies published between 1533 and 1547. Most of these are humorous and/or obscene; his style is lively, with descriptive passages reminiscent of Janequin.

Au joly jeu du pousse avant ♪ **Clément Janequin, c. 1485-1558**

Au joly jeu du pousse avant, il fait bon jouer.
L'aultrier m'aloie esbaloyer,
Je rencontray la belle au corps gent.
Soubzriant doucement, la vois baiser.
Elle en fait doute, mais je la boute,
Laissez, laissez, laissez trut avant.

It is merry sport to play at tumbling.
The other day when I was seeking diversion,
I met a beautiful girl with a noble body.
Smiling sweetly, I wanted to kiss her.
She had her doubts about this, but I stumbled,
And then I led her on.

Au joly jeu du pousse avant, il fait bon jouer.
Pour ung reffuz me fault laisser.
Propos luy tins amoureuement;
Soubzriant doucement, la vois baiser.
Elle riotte, Dance sans notte
Laissez, laissez, laissez trut avant.

It is merry sport to play at tumbling.
In the light of her refusal, I released her.
So then I spoke lovingly to her;
Smiling sweetly, I wanted to kiss her.
She laughed gently and danced, even without music.
And then I led her on.

Il est bel et bon ≈ Pierre Passereau, fl. 1509-1547

Il est bel et bon, commère, mon mari.

My husband is handsome and kind, my dear.

Il était deux femmes toutes d'un pays;
Disant l'une à l'autre: "Avez bon mari?"

There were two women from the same village;
One asked the other: "Do you have a good husband?"

"Il est bel et bon, commère, mon mari.

"My husband is handsome and kind, my dear.

Il ne me courrouce, ne me bat aussi.
Il fait le ménage; il donne aux poulaillies
Et je prends mes plaisirs.

He never angers me, nor does he beat me.
He does the housework and feeds the chickens
While I enjoy myself.

Commère, c'est pour rire quand les poulaillies crient:
Petite coquette, qu'est-ce ci?

My dear, it makes me laugh when the chickens squawk:
Oh, little chickie, what's the matter?

Il est bel et bon, commère, mon mari."

My husband is handsome and kind, my dear."

CHILDREN'S SONG OR POLITICAL SATIRE? ≈ **CHANSON POUR LES ENFANTS OU SATIRE POLITIQUE?**

J'ay vû le loup is a folk tune dating perhaps to Medieval times and it is also popular as a children's song. Some historians think that the wolf, fox, and hare represent the King, the Lord and the Church.

J'ay vû le loup ≈ Traditional, 16th century; arr. D. Johnson

J'ay vû le loup, le renard, le lièvre;
J'ay vû le loup, le renard, cheuler,
C'est moi-même qui les ai r'beuillés!

I saw the wolf, the fox, the hare;
I saw the wolf and the fox getting drunk,
And I myself bellowed back at them!

J'ay ouï le loup, le renard, le lièvre;
J'ay ouï le loup, le renard, chanter,
C'est moi-même qui les ai r'chignés.

I heard the wolf, the fox, the hare;
I heard the wolf and the fox singing,
And I myself scowled back at them!

J'ay vû le loup, le renard, le lièvre;
J'ay vû le loup, le renard, danser,
C'est moi-même qui les ai r'virés!

I saw the wolf, the fox, the hare;
I saw the wolf and the fox dance,
And I myself spun them around!

TO THE COUNTRYSIDE ≈ **À LA CAMPAGNE**

I first heard *Pennherez Keroulaz* (*L'héritière de Keroulaz*) in about 1980 on the Musical Heritage Society recording *Lutunn Noz: Celtic Guitar* with Bernard Benoit. I came close to wearing out the vinyl by listening to that song so much! I really didn't know much about Breton music at that time, but I'm so happy to be able to work with and share this beautiful melody, which is in the category of *gwerzioù*, or laments of an epic or historical nature. It tells the story of the heiress of Keroulaz, who lived in the late 16th century. Like the *ton-bale* (a type of dance) that follows and the Breton dances in the second half, I found it in the Monjarret book I referenced in the opening notes. We learned *L'aimante à la grand'messe*, the entrancing Breton song that follows, from our colleagues Serge Lâiné, Lisa Whatley, and Heather Gilmer of the group Bourrée Texane.

Pennherez Keroulaz & Ton-Bale (Gwened) ≈ Traditional, Brittany; arr. D. Johnson, 2013/2016

Instrumental Ensemble

L'aimante à la grand'messe ≈ Traditional, Brittany, 16th century; arr. D. Johnson

C'est un jeune homme de Carentoir,
En faisant ses études, dans ses études a oublié
Les amours d'une brune.
La fille s'est lassée, a pris un homme marié.

He was a young man from Carentoir,
Getting his education, in his studies he forgot
His passion for a brown-haired girl.
The girl grew weary and took up with a married man.

Ah, elle a pris un homme marié,
Pour aller avec elle à Carentoir, pour entendre la messe.
En entrant dans l'église,
Proche du bénitier,

Ah, she took up with a married man,
For to go with her to Carentoir, to hear the mass.
Entering the church,
Nearing the holy water,

Elle aperçut son bel aimant,
Qui chantait la grand'messe.
Elle est tombée évanouie, parmi toute la presse.
Tout le monde la regarde; personne ne la connaît.

She saw her dear love,
Who was singing the high mass.
She fell down in a faint among all the people.
Everyone looked at her; no one knew her.

Il n'y a que son cher aimant
Qui chante la grand'messe.
Il est venu la relever parmi toute la presse.
"Marie, ma p'tite Marie, qu'est-ce qui t'amène ici?"
"Ce sont tes fausses promesses
Que tu m'avais promises."

No one except her dear love
Who was singing the high mass.
He came and raised her up in the midst of the crowd.
"Marie, my little Marie, what brought you here?"
"It's your false promises
That you made to me."

Baise-moi, si m'en irai is part children's song, part nonsense, and part quasi-romantic! This folk song from Normandy is new to us this year but I imagine it was a popular *bransle double* back in the day. (A *bransle* was originally a French round country dance with mostly side-to-side steps.)

Baise-moi, si m'en irai ≈ Anonymous; Traditional; published, 1615; arr. D. Johnson

Mon ami s'en est allé sans de moi congé prendre,
Avant qu'il soit demain nuit, j'en aurai la revanche.
Refrain: Baise-moi, si m'en irai,
Car ma mère m'y mande.

My friend is gone without taking leave of me,
Before tomorrow night, I'll have revenge.
Refrain: Kiss me, as I need to go away,
Because my mother is calling me.

Avant qu'il soit demain nuit, j'en aurai la revanche.
J' m'en irai au bois d'amour, où personne n'y entre.
Refrain: Baise-moi, si m'en irai ...

Before tomorrow night, I'll have revenge.
I will go to the wood of love, where no one enters.
Refrain: Kiss me, as I need to go away ...

J' m'en irai au bois d'amour, où personne n'y entre.
Que ce doux rossignolet qui dans le vert bois chante.
Refrain: Baise-moi, si m'en irai ...

I will go to the wood of love, where no one enters.
Such a sweet nightingale sings in the green wood.
Refrain: Kiss me, as I need to go away ...

"Rossignol, beau rossignol,
Qui dans le vert bois chante.
Va-t'en dire à mon ami
Que par toi je lui mande.
Refrain: Baise-moi, si m'en irai ...

"Nightingale, beautiful nightingale,
Who sings in the green wood.
Fly away and tell my friend
That through you I control him.
Refrain: Kiss me, as I need to go away ...

Va-t'en dire à mon ami
Que par toi je lui mande.
Si je dois m'y marier ou si je dois attendre?
Refrain: Baise-moi, si m'en irai ...

Fly away and tell my friend
That through you I control him.
Do I have to get married or should I wait?
Refrain: Kiss me, as I need to go away ...

Si je dois m'y marier ou si je dois attendre?
"Attendez, belle attendez! Vous êtes bien plaisante."
Refrain: Baise-moi, si m'en irai ...

Do I have to get married or should I wait?
"Wait, wait beautiful! You are very pleasing."
Refrain: Kiss me, as I need to go away ...

"Attendez, belle attendez! Vous êtes bien plaisante.
Il viendra quelque seigneur, en ce pays de France!"
Refrain: Baise-moi, si m'en irai ...

"Wait, wait beautiful! You are very pleasing.
There will come a lord in the country of France!"
Refrain: Kiss me, as I need to go away ...

AFFAIRS OF STATE AND OF GOD ≈ **LES AFFAIRES D'ETAT ET DE DIEU**

Josquin des Prez was born in the Hainault province of modern Belgium—an area that produced an amazing number of famous and influential composers in the Renaissance period. Having completed his training at Cambria and Saint-Quentin, the twenty-year-old Josquin began work at King René's chapel in Aix-en-Provence (1475–1480), after which he was appointed to the royal chapel of King Louis XI (1480-1483). He was in Italy for the next ten years, first at the Milan Cathedral from 1484-1489 and then was connected with the Papal chapel in Rome until 1494. After that, the facts are murky, but the most supported evidence is that he returned to Cambrai, possibly worked for King Louis XII, and possibly accompanied Archduke Philip's retinue on his trip to Spain in 1501-1502. The next two years were spent in Ferrara in the court and chapel of Duke Ercole I; Josquin fled in 1504 due

to an outbreak of the plague. He returned to Condé, near his place of birth, and was provost there at Notre-Dame cathedral, where he remained until his death in 1521. *Nymphes, nappés* is one of Josquin's least heard, but most powerful pieces. The piece is a lament, probably composed upon the death of Louis de Luxembourg, the Count of Ligny, and was possibly penned by the Count's court poet, Jean Lemaire de Belges. Josquin's composition is remarkable for its use of the Latin chant *Circumdede runt me* (from the Office of Matins for the Dead) in canon (imitation) at the perfect fifth for two of the parts while the other four parts sing the French lament text. This is the work that Martin Luther referred to in his famous statement that Josquin was "the master of the notes, because they must do what he wants; the other composers have to do what the notes want." **Jean Mouton** was born near Boulogne-sur-Mer, in the northwest corner of France, and after several positions in that province and in Grenoble, he became the primary composer of the French court. He was praised and mentioned often by the theorist Glareanus, who used examples of Mouton's music in his highly prized treatise, the *Dodecachordon*. Mouton's contrapuntal tour-de-force, *Nesciens mater*, is a marvel: four of the eight voices are in strict imitation, or canon, at the perfect fifth, and it is musically enthralling throughout.

Nymphes nappés ≈ **Josquin des Prez, c. 1452/1455-1521**

Nymphes, nappés, néridriades, driades,	Nymphs of woodlands, sea, stream, and tree,
Venez plorer ma désolation,	Come and weep for my sadness,
Car je languis en telle affliction	For I languish in such affliction
Que mes esprits sont plus mort que malades.	That my spirits are more dead than ill.

Cantus firmus:

Circumdede runt me gemitus mortis,	The groans of death surround me,
Dolores inferni circumdede runt me.	The sorrows of hell encompass me.

Nesciens mater ≈ **Jean Mouton, c. 1459-1522**

Nesciens mater virgo virum	The Virgin Mother who knew not a man
Peperit salvatorem seculorum;	Bore the Savior of the world;
Ipsum regem angelorum sola virgo lactabat;	The Virgin alone suckled the very King of the angels;
Ubera de celo plena.	Her breasts were filled from heaven.

ENTRACTE

AFFAIRS OF THE HEART ≈ LES AFFAIRES DE COEUR

Adrian Willaert was from the area near Bruges. Having studied music in Paris with **Jean Mouton**, he then spent the rest of his life working in Italy in Ferrara, Milan, Rome, and Venice, including a 35-year appointment as *maestro di cappella* at St. Mark's. Highly regarded as a teacher, Willaert became the musical mentor for the next generation of composers, such as Cipriano da Rore, Andrea Gabrieli, Vicentino, and others. He excelled in all the musical styles of the day: not only in the required masses and motets necessary for his important liturgical positions, but also in Italian madrigals and French *chansons*. This Willaert *chanson* was first published in 1540 and exemplifies the Lowlands composers' penchant for both imitative and homophonic textures, long, arching melodies, and seamless architecture.

Petite camusette ≈ **Adrian Willaert, c. 1490-1562**

Petite camusette, à la mort m'avés mis!	Little snub-nose, you've put me to death!
Robin et Marion, ils s'en vont bras à bras,	Robin and Marion go off together arm in arm,
Ils se sont endormis.	They've fallen asleep.
Petite camusette, à la mort m'avés mis!	Little snub-nose, you've put me to death!

The *Bayeux Manuscript* is a unique source from the 15th century consisting of one hundred monophonic songs in a folk-music style. *Le grant désir* is a romantic dialogue between two lovers. I was attracted to the pentatonic (five-tone) scale of the melody and the thoughtful mood of the text when I chose to adapt it for our first **Paris City Limits** concerts in 2006 and 2007.

Le grant désir ♪ **Anonymous; melody from *Bayeux Manuscript*, 15th c.; arr. D. Johnson, 2007/2016**

Le grant désir d'aymer m'y tient,
Quant de la belle me souvient,
Et du joly temps qui verdoie. Et hoye!

I am taken by the great desire to love
When I remember that beautiful woman
And the pretty green season. And hoye!

“Belle, je viens pars devers vous
Pour avoir plaisir et secours:
Vostre amour trop fort me guerroye. Et hoye!”

“Beauty, here I am in front of you
To get pleasure and be rescued:
Your love, so strong, is warring with me. And hoye!”

“Bienviengnez, amy, par amours;
Or me dictez: que querez-vous?
Vous fault rien que de moy j'aye? Et hoye!”

“You are welcome to be here, by love.
Tell me, though: what are you looking for?
Anything that I have? And hoye!”

“Belle, par raison me convient
Dire d'amours ce qu'apartient
Que vostre amy tenu je soye. Et hoye!”

“Beauty, it is reason that,
Out of love, I tell you
That you should hold me as your friend. And hoye!”

“Je suys celle qui rien ne tient
A son amy, quant il y vient;
Bien vous en monstrey la voye. Et hoye!”

“I am one who is not held back
From her lover, when he comes to see her;
I will show you the path. And hoye!”

“Ce faulx jaloux souvent y vient:
Lequel m'a dict qu'il me convient
Delaisser l'amoureuse voye. Et hoye!”

“This false jealous man comes often:
The same man has told me I
Have to give up the path of love. And hoye!”

“Maiz, mon amy, c'est pour neant.
Car quant de vous il me souvient,
Mon cueur vit et volle de joye. Et hoye!”

“But, my friend, this is of no avail,
Since when I think of you
My heart lives and flies with joy. And hoye!”

Added translation by Valérie Chaussonnet

LET'S DANCE ♪ **DANSONS**

The Breton dances of the next set are typical in the use of the strictly modal (often pentatonic) scales so ubiquitous in Breton traditional music. The use of pentatonic scales makes perfect sense since some of the instruments, especially the pipes and the bombarde, couldn't play accidentals (notes not belonging to a scale). The *ton-bale* is one of the many dance types; the names in parentheses indicate the village or area of Brittany from which that particular version might have originated.

Ton-Bale (Pleurgad) & Ton-Bale (Redene) ♪ **Traditional, Brittany; arr. D. Johnson, 2013/2016**

Instrumental Ensemble

GALLIC MELANCHOLY ♪ **LA MÉLANCOLIE GAULOISE**

Josquin des Prez composed several 6-voice *chansons* during his later years in Condé; *Regretz sans fin* is one of his most touching and nonchalantly masterful. **Adrian Le Roy** was a performer and composer, but it was his influence as a publisher that is his true claim to fame. He and his cousin Robert Ballard founded the printing firm **Le Roy & Ballard** in 1551; the firm was influential until the 19th century. *L'ennuy qui me tourmente* is an anonymous *chanson* for four voices; our arrangement treats it in a variety of ways before it settles into the 4-voice version. *Toutes les nuictz* is one of **Clément Janequin's** most tender and introspective songs for 4 voices.

Regretz sans fin ♪ **Josquin des Prez**

Regretz sans fin il me fault endurer,
Et en grant dueil mes doulans iours user,
Par ung rapport meschant dont fuz servie.
Mieulx me vouldroit de brief finer ma vie,
Qu'ainsi sans cesse telle douleur muer.

I must suffer with unending regrets,
And in great grief pass my doleful days,
Because of malicious rumor about me.
It would be better to end my life quickly,
Than thus endlessly endure such grief.

L'ennuy qui me tourmente ≈ Anonymous; pub. Adrian Le Roy, *Premier livre de chansons*; Paris, 1573;
arr. D. Johnson, 2007

L'ennuy qui me tourmente
Est tel que sans secours,
Espoir n'ay n'y attente
De prolonger mes jours;
Et si n'ay confiance da'voir aucun confort,
Toute mon esperance gist en la seule mort.

Mort des autres fuie attendue de moy,
Venez rendre finie ma peine & mon esmoy:
Plus propre à la vengeance d'une grand' cruauté
Vous serez recompense de foy & loiauté.

Et bien qu'il fut durable qu'en sera le repos
Plus ou moins agréable à ma cendre & mes os,
Et m'en sera rendue ma céleste moytié,
Nenni trop tard venue sera ceste pitié.

The grief that torments me
Is such that, without rescue,
I have no hope of expecting
To prolong my days;
And if I don't trust to get comfort,
All my hope is solely in death.

Death, fled by others, waited by me,
Please come finish my pain and anguish;
Rather than revenge for great cruelty,
You will be my reward for faith and loyalty.

Even though the rest will be lasting,
More or less pleasant to my ashes and bones,
And I will be reunited with my spiritual half,
This mercy will not have come too soon.

Translation by Valérie Chaussonnet

Toutes les nuictz ≈ Clément Janequin

Toutes les nuictz tu m'es présente
Par songe doux et gratieux.
Mais tous les jours, tu m'es absente
Qui m'est regret fort ennuyeux.
Puis donc que la nuict me vault mieulx,
Et que je n'ay bien que par songe.
Dormez de jour, o pauvres yeulx,
Afin que sans cesse je songe.

Every night, you are with me
In sweet, contented dreams.
But by day you are absent
And this causes me great pain.
Therefore I treasure the night,
And am happy only in dreams.
So sleep by day, poor eyes,
That I may dream without ceasing.

Une jeune fillette was one of the most popular texts and melodies of the latter 16th century. Its fame lasted well into the early 17th century as composers continued to use it as the basis for subsequent works. Popularized recently in the film *Tous les matins du monde*, it is an attractive and melancholic song that does actually reflect a part of life that many young women experienced.

Une jeune fillette ≈ Anonymous; pub. Jehan Chardevoine, 1576; arr. D. Johnson, 2001/2016

Une jeune fillette de noble coeur,
Plaisant et joliette de grand valeur;
Contre son gre on l'a rendu nonette,
Cela point ne luy haicte,
D'ou vit en grand douleur.

A young girl of noble heart,
Sweet and pretty, of great merit;
They made her a nun against her will,
And as it pleased her not,
She lived in great pain.

Un soir après complie seulette était,
En grand mélancolie se tourmentait.
Disant ainsi, "Douce vierge Marie,
Abrége moy la vie puisque mourir je doy.

One evening after compline she was alone,
In great melancholy, she tormented herself.
She said, "Sweet Virgin Mary,
Shorten my life for me since I want to die.

Mon pauvre coeur souspire incessament,
Aussi ma mort désire journellement;
Qu'a mes parents ne puis mander n'escire,
Ma beauté fort empire, je vis en grand torment.

My poor heart sighs incessantly,
And daily I desire death;
I cannot send for or write to my parents,
My beauty worsens, I live in great torment.

Que ne m'a ton donnée a mon loyal ami,
Qui m'a tant désirée aussi l'ay-je moy luy.
Toute la nuit, m'y tiendrait embrassée,
Me disant sa pensés et moy la mienne à luy.

If only they had given me to my faithful lover,
Who desired me so, and I him;
All night long he would hold me in his embrace,
Telling me his thoughts and I telling him mine.

Adieu vous dis mon père, ma mère et mes parents,
Qui m'avez voulu faire nonnette en ce couvent
Ou'il n'y a point de jouissance.
Je vis en desplaisance, je n'attens que la mort.

Farewell to you, my father, my mother and my family,
Who wished me to be a nun in this convent
Where there is no joy.
I live in unhappiness, longing only to die.

Adieu vous dis les filles de mon païs;
Puis qu'en cette abbaye me fait mourir.
En attendant de mon Dieu la sentence,
Je vis en espérance d'en avoir réconfort.”

I bid you adieu, girls of my country;
For in this abbey I must die.
While awaiting the verdict of my God,
I live in the hope of receiving consolation.”

TRIBUTE TO ATTAIGNANT ≈ HOMMAGE À ATTAIGNANT

Pierre Attaignant was the first important music publisher in France. Like Tielman Susato in Antwerp, his progressive publishing techniques allowed him to print more rapidly and cheaper than predecessors and were important factors in bringing music to middle-class homes and scholars. Attaignant was important to the careers of many French composers, but especially so to Janequin, as he published five books of his *chansons*. There were several books on dance music, mostly anonymous; the *Tourdion La Magdalena* is among my favorite and in 2006, I composed this fantasy that outlines the development of the melody and then subsequent countermelodies.

Attaignant Fantasie ≈ Based on *Tourdion La Magdalena*; pub. Attaignant; D. Johnson, 2006/2016
Instrumental Ensemble

WAKE UP, THE BIRDS ARE HERE ≈ DEBOUT, LES OISEAUX SONT ICI

Le chant des oyseaux was wildly popular after its publication in 1537: other composers added voice parts to it, transcribed it for fewer voices, turned it into works for organ, lute, mixed consort, and more. Antoine de Baïf wrote a sonnet in 1559, shortly after Janequin's death: "...whether he ventures on representing an uproar, whether he plays in his song on the prattling of women, whether he depicts the voices of little birds, the excellent Janequin, in all that he sings, has nothing of mortality in him, but he is altogether divine.”

Le chant des oyseaux: Réveillez vous ≈ Clément Janequin

Réveillez vous cueurs endormis,
Le dieu d'amours vous sonne.

Awake, you slumbering hearts,
The god of love summons you.

A ce premier jour de mai,
Oyseaulx feront merveilles
Pour vous mettre hors d'esmay.
Destoupez voz oreilles.
Et *farirariron ferehy joly*.
Vous serez tous en joye mis,
Chacun s'i habandonne.

On this first day of May,
Birds will perform wonders
To put you in good cheer.
Take the wool from your ears.
And *farirariron ferehy joly*.
You will all be filled with joy,
Let everyone abandon himself to it.

Vous orrez a mon advis une douce musique
Que fera le roy mauvis (le merle aussi)
D'une voix autentique – *ti ti pity tu* –
Que dy tu, le petit sansonnet,

You will, at my command, hear sweet music
Made by the royal thrush (and the starling)
Singing in his true voice – *ti ti pity tu* –
What do you say, little starling of Paris

Le petit mignon ... Il est temps d'aller boyre.

Little darling ... It's time to go drinking.

Guillemette, Colinette, il est temps...
Sus, madame, a la messe qui caquette.
Au sermon ma maistresse,
A Saint Trostin voir Saint Robin,
Monstrer le tétin,
Le doux musequin.
Rire et gaudir c'est mon devis,
Chacun s'i habandonne.

Guillemette, Colinette, it's time...
Get up, my lady, get you to the gossips' mass.
To the sermon, get you my mistress,
To Saint Trostin there to see Saint Robin,
And show your pretty breasts,
My sweet little musician.
Laughter and merrymaking, that's my motto,
Let everyone join in.

Rosignol du boys joly
A qui la voix résonne:
Pour vous mettre hors d'ennuy
Vostre gorge jargonne.
Frian, frian ... Fuiiez regretz, pleurs, et souci,
Car la saison est bonne.

Arriere maistre coqu,
Sortez de nos chapitre.
Chacun vous est mal tenu,
Car vous n'estes qu'un traistre.
Coqu, coqu ... Par traison en chacun nid
Pondez sans qu'on vous sonne.
Réveillez vous cueurs endormis,
Le dieu d'amours vous sonne.

Nightingale in the fair wood
Resounding to your voice:
To put yourself in good cheer,
Your throat warbles in song.
Frian, frian ... Be gone regrets, complaints, and care,
For the season is good.

Away, Master Cuckoo,
Be gone from our company.
Everyone holds you in contempt,
For you are nothing but a traitor.
Cuckoo, cuckoo... Treacherously in every nest
You lay your egg without being invited.
Awake, you slumbering hearts,
The god of love summons you.

NO, REALLY, THE PAIN ISN'T TOO BAD ☞ NON, VRAIMENT, LA DOULEUR EST PAS SI DURE

Ma peine n'est pas grande ☞ Clément Janequin

Ma peine n'est pas grande,
Pensant de mieulx avoir;
Tout ce que je demande
Ce n'est que de la voir.
Ne pensez pas vous aultres amoureux,
Que comme vous je soys si langoureux.
Je suis plus à mon aise quand la voy resjouyr
Ou bien quand je la baise que n'estes d'en jouyr.

Si j'en ay quelque peine
Vous avez le tourment.
Ma peine n'est certaine
D'avoir contentement.
J'ay veu le temps
Que j'eusse aultrement ditz
Mais je prétend avoir si bon crédit
Car elle m'est fidelle sans nulle trahison.
N'ay je pas bien raison dont me contente d'elle?

My pain is not great,
Thinking of having better things;
All that I ask
Is nothing more than to see her.
Do not think, you other lovers,
That I languish away like you do.
I am more at ease when I rejoice at seeing her
Or when I kiss her, which is sheer joy!

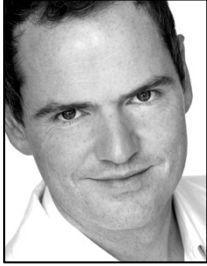
If I have a little pain
You are tormented.
My pain is certain
To be assuaged.
I have seen the time
When I would have spoken differently,
But I pretend to have such good credit
For she is faithful to me, never betraying me.
Am I not right to be happy with her?

Sing with thy mouth, sing with thy heart,
Like faithful friends, sing *Loath to depart*;
Though friends together may not always remain,
Yet *Loath to depart* sing once again.

☞ Thomas Ravenscroft, *Denteromelia*, 1609

FIN

SPECIAL GUEST ARTISTS



The Grammy®-nominated tenor, countertenor, and composer **Ryland Angel** has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to operatic commissions at major opera houses, concert halls and festivals. He has created roles in many world premieres—most recently Gregory Spears’ *Wolf-in-Skins*, the title role in *Tesla in New York* by Phil Kline and Jim Jarmusch, and new works by Tarik O’Regan and Gregory Spears. Angel has performed on over 50 recordings including music by Charpentier, Scarlatti, Stradella, Lorenzani, Peri, Händel, Monteverdi, Beaujoyeux, Bach, Rosenmüller, and Bobby McFerrin. Warner Brothers’ forthcoming documentary *The Mystery of Dante* will feature his original score, as well as his voice on the title track.



Mary Springfels remembers hearing New York Pro Musica perform early music for the first time when she was 14 years old. She immediately fell in love with it and began learning early music instruments in college. For most of her adult life, Mary Springfels has devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, Concert Royal, and the Waverly Consort. For twenty years, she directed the innovative Newberry Consort, and can be heard on dozens of recordings. She has taught and performed in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, the Texas Toot, the annual

Conclaves of the Viola da Gamba Society of America, and the Pinewoods Early Music Week.



A native of San Francisco, **Peter Maund** studied percussion at the San Francisco Conservatory of Music and music, folklore and ethnomusicology at the University of California, Berkeley. A founding member of Ensemble Alcatraz and Alasdair Fraser’s Skyedance, he has performed with early and contemporary music ensembles including Alboka, Anonymous 4, Berkeley Contemporary Chamber Players, Chanticleer, Davka, El Mundo, The Harp Consort, Hesperion XX, Kitka, Los Cenzontles, Musica Pacifica, Philharmonia Baroque Orchestra and Voices of Music, among others. Presenters and venues include Cal Performances, Carnegie Hall, Celtic Connections (Glasgow); Cervantino Festival (Guanajuato), Confederation House (Jerusalem); Edinburgh Festival; Festival Interceltique de Lorient; Festival Pau Casals; Folkfestival Dranouter; Horizante Orient Okzident (Berlin); The Kennedy Center; Lincoln Center; Palacio Congressos (Madrid); Queen Elizabeth Hall (London); and Tage Alter Musik (Regensburg). He is the author of “Percussion” in *A Performers Guide to Medieval Music*, Indiana University Press, 2000. He has served on the faculty of the University of California, Berkeley as well as in workshops sponsored by Amherst Early Music, the San Francisco Early Music Society, the American Recorder Society and the American Orff-Schulwerk Association. Described by the *Glasgow Herald* as “the most considerate and imaginative of percussionists,” he can be heard on over 50 recordings.

TEMP FOUNDER & ARTISTIC DIRECTOR



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

Austin Arts Hall of Fame in 2009.

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The Susan Anderson Kerr Scholarship was awarded to young musicians from St. Stephen's School and from McCallum Fine Arts Academy for the 2015-2016 season. More scholarships for students between the ages of 14 and 21 will be available for the 2016-2017 season. If you know any young musicians or instructors who are interested in these opportunities, or would like to support our efforts in any way, please call (512) 377-6961 or email us at education@early-music.org. We mourn the passing of Susan and her husband, John F. Kerr, and we appreciate the generous designation of the Susan Anderson Kerr Fund for donations for this purpose.

All contributions to the scholarship, or directly to TEMP, are fully tax-deductible.

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James Brown, Director



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Saturday, May 28, 2016, 8:00 PM

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First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

www.austinbaroqueorchestra.org

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Daniel Johnson, Workshop Director



18th Summer Texas Toot Workshop

The Texas Toot is a one-week workshop with instruction in early instruments and voice for eager beginners through seasoned professionals. In conjunction with the workshop, there will be several concerts open to the public.

Sunday, June 12 – Saturday, June 18, 2016

Concordia University, 11400 Concordia University Drive
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www.toot.org

Texas Early Music Project

Daniel Johnson, Artistic Director



Pathways to Bach

J.S. Bach didn't appear out of nowhere. Dietrich Buxtehude, who has been called "the father of German musicians," heavily influenced Bach; Buxtehude, in turn, was influenced by Heinrich Schütz, who along with Bach, is considered one of the most important German composers of the 17th century.

Saturday, September 3, 2016, 8:00 PM

Sunday, September 4, 2016, 3:00 PM

Venues to be determined

www.early-music.org

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15

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