

Mirie it is! Medieval English Music

gaderen: gathering again

Saturday, October 2, 2021 at 7:30 PM

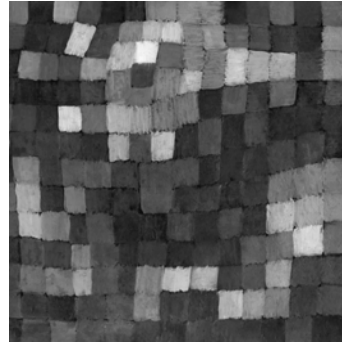
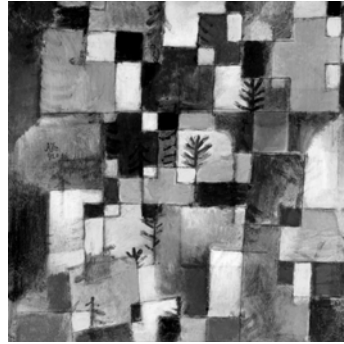
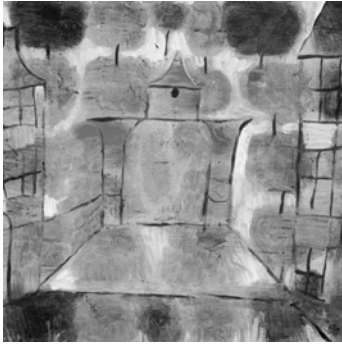
Sunday, October 3, 2021 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer
Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722

TEXAS *EARLY*
MUSIC PROJECT
DANIEL JOHNSON, ARTISTIC DIRECTOR

TEMP 2020-2021 Season

Mark your calendar. Get your tickets.



1 Mirie it is! *Medieval English Music*

**Saturday, October 2, 2021
at 7:30 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

**Sunday, October 3, 2021
at 3:00 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

Our first concert of the season explores music from England in the early 13th century up to about 1450, including the earliest surviving sacred and secular music from *really olde* England through the end of the early Renaissance. *Special guests include TEMP founding member Chris LeChyise!*

2 An Early Christmas

**Saturday, December 11, 2021
at 7:30 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

**Sunday, December 12, 2021
at 3:00 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

We explore the intangible essence of Christmas as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs with innovative arrangements for solo voices, small chorus, harp, violin, flute, mandolin, viols, and lutes.

3 Celtic Crossings

**Saturday, February 12, 2022
at 7:30 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

**Sunday, February 13, 2022
at 3:00 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

TEMP presents evocative, heartfelt, and humorous Scottish ballads, Irish dances, and more for Valentine's weekend! This 16th- to 18th-century repertoire from Ireland and Scotland—a musical link to another time and place—is still vibrantly alive and flourishing.

4 Convivencia: *The Three Worlds of Renaissance Spain*

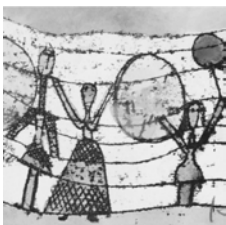
**Saturday, May 14, 2022
at 7:30 PM**

*Temple Beth Shalom,
7300 Hart Lane*

**Sunday, May 15, 2022
at 3:00 PM**

*Redeemer Presbyterian Church,
2111 Alexander Ave.*

The term *Convivencia* (or *Coexistence*) refers to the time period when the three great cultures of early Spain (Muslim, Jewish, and Christian) coexisted in the Iberian Peninsula. The intermingling of the three peoples resulted in intercultural influences on all aspects of life: social, intellectual, political, and artistic.



Become a TEMPster!

We are excited to expand our TEMPster program this season to include a valuable segment of our TEMP family: our donors! Your annual cumulative giving of \$50 or more earns your place in the TEMPster Circle, complete with TEMPster perks. Please visit www.early-music.org/membership-2021-2022 to view benefits at each level of giving.

Dedicated to preserving and advancing the art of Medieval, Renaissance, Baroque and early Classical music through performance, recordings, and educational outreach. www.early-music.org

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

Mirie it is!

Medieval English Music

IN MEMORIAM

Karel Dahmen ♦ Beth Placek ♦ Dr. Nan Hampton ♦ Scott McNulty

PROGRAM

Music Editions by Judith Overcash Acres*
Added Polyphony and Countermelodies by Daniel Johnson♦

IN PRAISE OF GOOD WEATHER

Ave rex angelorum/Hayl most myghty ♪ Anonymous, 15th c.; British Library Egerton 3307, ff. 55v–57
Singers

***Mirie it is while sumer ilast** ♪ Anonymous, c. 1225; Bodleian Library, MS Rawlinson G 22, f. 1v♦
Gitanjali Mathur & Christopher LeCluyse, soloists

THE PRISONER'S LAMENT

Eyns ne soy ke pleynte fu ♪ Anonymous, c. 1274, London Metropolitan Archives,
GB-Llma *Liber de antiquis legibus*, ff. 160v–161v
Christopher LeCluyse, soloist

VISIONARY SONGS

***Sainte Marie virgine** ♪ St. Godric of Victor, d. 1170; British Library MS Royal 5 F VII, f. 85
Ryland Angel, soloist

***Crist and Sainte Marie** ♪ St. Godric of Victor; British Library MS Royal 5 F VII, f.85♦
Cayla Cardiff, Angela Tomasino, & Shari Alise Wilson, soloists

PRIMAL INSTINCT

***Foweles in þe frith** ♪ Anonymous, c. 1270; Oxford, Bodleian Library, MS Douce 139, f. 5r♦
Christopher LeCluyse, Daniel Johnson, & Ryland Angel, soloists

English Dance ♪ Anonymous, c. 1270; Oxford, Bodleian Library, GB-Ob MS Douce 139, f. 5v♦
Instrumental

A MIDDLE ENGLISH CHRISTMAS

Mater Christi nobilis ♪ Anonymous, early 14th c.; Cambridge: Gonville and Caius College MS 334/727, f. 199r
Adrienne Pedrotti Bingamon, soloist

Lullay, lullay: Als I lay on Yoolis Night ♪ Anonymous, 14th c., Cambridge University Add. 5943, f. 169♦
Poem by John Grimestone, 1372; Edinburgh: National Library of Scotland, MS Advocates 18.7.21, f. 3v–4v
Jenny Houghton, soloist

INTERMISSION

A TALE OF TWO SAINTS

Solaris ardor Romuli/ Gregorius sol seculi/ Petre, tua navicula vacilat/ Marionette douche ☞

Anonymous, 14th c.; Oxford, New College Library, GB-Onc MS 362, f. 89r

Ensemble

HOW BEAUTIFUL, BRIGHT BIRD ON A BRIAR

Quam pulchra es ☞ John Dunstable, c. 1390–1453; *Song of Songs* 7:5–13

Cambridge, Pembroke College GB-Cpc MS 314, f. p.7

Singers

***Bryd one brere** ☞ Anonymous, c. 1300; Cambridge, King's College, MS Muniment, Roll 2 W, f. 32r ❖

Gitanjali Mathur, singer & John Walters, vielle

Ductia ☞ Anonymous, 13th c.; British Library Harley MS 978, ff. 8v-9r ❖

Instrumental

MILSFUL MODER/MERCIFUL MOTHER

Beata viscera ☞ Leonel Power, c. 1370-1445; Aosta, Italy: Seminario Maggiore I-AO Cod. 15, f. 10v

Singers

Ave, Regina cælorum ☞ Leonel Power; BL Add MS 57950 (Old Hall MS), f. 36r

Singers

***De milde Lomb** ☞ Anonymous; late 13th c.; British Museum, MS Arundel 248, f. 154r ❖

Christopher LeCluyse, Daniel Johnson, Cayla Cardiff, & Shari Alise Wilson, soloists

Ave maris stella ☞ John Dunstable, Florence, Biblioteca Nazionale Centrale, I-Fn MS Magl. XIX 112bis, f. 9r ❖

Christopher LeCluyse & Cristian Cantu, soloists

TWO THOMASES & A REPRISE

Thomas, gemma Cantuarie / Thomas cesus in Doveria ☞ Anonymous, 14th c.

Cambridge: Gonville and Caius College GB-Cgc MS 512/543, ff. 254r–255r

Ensemble

***Reprise: Mirie it is** ☞ Anonymous, c. 1225; Bodleian Library, MS Rawlinson G 22, f. 1v ❖

Ensemble

END

THE PERFORMERS

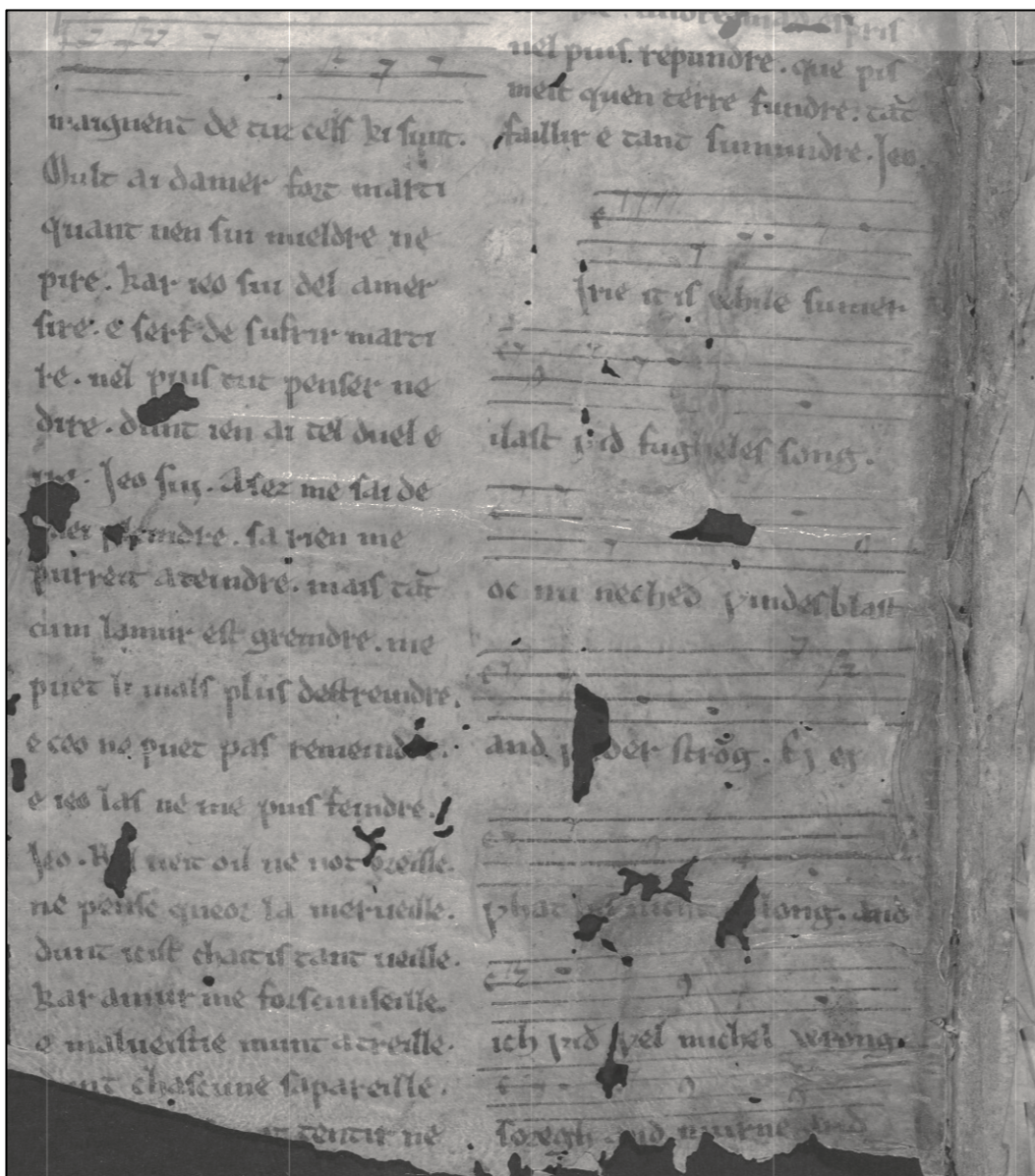
SPECIAL GUESTS:

Ryland Angel, *tenor & countertenor* ❖ Christopher LeCluyse, *tenor* ❖ Mary Springfels, *vielle & citole*

Elaine Barber, *harp*
Adrienne Pedrotti Bingamon, *soprano*
Cristian Cantu, *tenor*
Cayla Cardiff, *mezzo-soprano & psaltery*
Nooshin Ghanbari, *alto*
Therese Honey, *harps*
Jenny Houghton, *soprano*
Daniel Johnson, *tenor & psaltery*

Jeffrey Jones-Ragona, *tenor*
Gitanjali Mathur, *soprano*
Susan Richter, *recorders*
Kit Robberson, *vielle*
Angela Tomasino, *alto*
John Walters, *vielle*
Shari Alise Wilson, *soprano*

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



Mirie it is manuscript (right column)
Bodleian Library, MS Rawlinson G 22, f. 1v

INTRODUCTORY NOTES

Some of you who are **very** long-time fans of TEMP might recognize the title and theme of this concert and maybe some of the pieces. It was a part of our *3rd Annual Mid-Winter Festival of Music* in 2001. The concert was based on research by former UT Early Music Ensemble and TEMP performer, Judith Overcash Acres, during her studies at Case Western Reserve University, where she earned a Doctoral degree in Historical Performance Practices in 2001. (A few of us, including Christopher LeCluyse, Stephanie Prewitt, and I, had performed this concert earlier for Dr. Overcash Acres's recital in Cleveland and we decided it would be a brilliant addition to our festival in Austin!) The original concert, *Mirrie it is! Early Middle English Songs*, consisted of eighteen pieces with Middle English texts from about 1170 through about 1330.

This current incarnation of *Mirrie it is!* expands the time frame of the concert until almost 1450, well into the early Renaissance in England. During the process of finding music from the TEMP concert archives for our series of painless musicology movies, *Fresh Take: Music History Reimagined* (released in February 2021 as part of our virtual programming), we discovered that there was a dearth of examples of English music from the late 14th and early 15th centuries. So, we decided to reprise our memorable 2001 program and expand its scope.

We have been hoping to revisit the repertoire that Dr. Overcash Acres researched for quite some time. In fact, it was scheduled to be in our concert series for Fall 2020, before we and other music groups had to change plans due to the pandemic. We are pleased that we are finally presenting this beautiful repertoire and spotlighting once again the research by Dr. Judith Overcash Acres.

As a result, we get to perform the best of several centuries of English music that is rarely heard and even more rarely performed. We have the stark beauty of the vision-inspired songs of St. Godric, the primal and visceral Middle English songs about the rhythm and life force of nature, and the rich and luscious harmonies created by Dunstable and his English colleagues in the early 15th century that would alter the sounds of early-Renaissance music on the Continent, thus transforming the course of music history.

There is no way to adequately express the joy we feel to be able to perform for you, live and in person. Thank you for being here; thank you for your support of our musical offerings.

Put on your masks! Let's get started!!

Daniel Johnson
September 2021

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

IN PRAISE OF GOOD WEATHER

This, our first opening set in a live concert since February 2020, features contrast: Something new and something quite old. By something *new*, I mean it is from the mid-fifteenth century. *Ave rex angelorum/Hayl most myghty* is thought to originate from St. George's Chapel at Windsor Castle. It is full of the *fauxbourdon* (*false bass*) and exciting accidentals customary for English compositions of the time. Though the refrains (*burdens*) are in Latin, the verse in the middle section is in Late Middle English, and it seems to be spoken by one of the three Wise Men. The much older piece, *Mirie it is*, is a single-voice piece from more than 200 years earlier; it quite probably had more verses, but they have been lost to us, as has the original final word and pitch level. We have added a voice part to compensate for all the missing verses.

Ave rex angelorum/Hayl most myghty ♪ Anonymous, 15th c.; British Library Egerton 3307, ff. 55v–57
Singers

Burden 1:

Ave rex angelorum,
Ave rexque celorum,
Ave princepsque polorum.

Hail, King of angels,
Hail, King of the heavens,
Hail, Prince of the skies.

Verse:

Hayl most myghty in þi werkyng,
Hail, þu Lord of alle þing;
I offre þe gold as to a kyng;
Ave rex angelorum.

Hail, most mighty in Thy working,
Hail, Thou Lord of all things;
I offer Thee gold as to a king;
Hail, King of angels.

Burden 2:

Ave rex angelorum,
Ave rexque celorum,
Ave princepsque polorum.

Hail, King of angels,
Hail, King of the heavens,
Hail, Prince of the skies.

***Mirie it is while sumer ilast** ♪ Anonymous, c. 1225; Bodleian Library, MS Rawlinson G 22, f. 1v ❖
Gitanjali Mathur & Christopher LeChyse, soloists

Mirie it is while sumer ilast with fugheles song.
Oc nu neched windes blast
And weder strong.
Ei! Ei! What! This nicht is long!
And ich wið wel michel wrong
Soregh and murne and [fast.]

Merry it is while summer lasts with bird's song,
But now the wind's blast draws near
And the weather is powerful.
Hey! hey! what! This night is long!
And I with great injustice:
Sorrow and mourn and [starve].



Ave rex angelorum/Hayl most myghty
British Library Egerton 3307, ff. 55v–57

THE PRISONER'S LAMENT

One of the most beautiful extended melodies of this period has a colorful history. TEMP has performed *Eyns ne soy ke pleynte fu* before in its Middle English version, *Ar ne kenth ich sorghen non*. For this concert, Christopher LeCluyse will perform it in Anglo-Norman, the primary language in which it is found. The Middle English version is actually a skilful *contrafactum* of the Norman French; it reproduces, line-by-line, the number of syllables used in the French and, in most cases, it matches the emotional meaning of the text. Our soloist, Dr. LeCluyse explains, “*Eyns ne soy ke pleynte fu* shows just how widely a song could circulate throughout medieval Europe. It is itself a *contrafactum* (in two languages) of Godefroy de St. Victoire’s *Planctus ante nescia*, which appears in the *Carmina Burana*. The original text is the lament of Mary upon the death of Jesus, but in the English versions it becomes the lament of someone who has been wrongfully imprisoned, broadening to a larger meditation on mortal life. Another rendition of the Latin origin even appears in Hungarian!”

Eyns ne soy ke pleynte fu ∞ Anonymous, c. 1274, London Metropolitan Archives,
GB-Llma *Liber de antiquis legibus*, ff. 160v–161v
Christopher LeCluyse, soloist

Eyns ne soy ke pleynte fu,
Ore, pleyn d’anguisse, tressu;
Trop ail mal e contreyre.
San decerte en prisun sui;
Car m’aydez, tres puissant Jesu;
Duz deus e deboneyre.

Jesu Crist, veirs Deu, veirs hom,
Prengre vus de mei pite!
Jetez mei de la prisun
U je sui a tort gete.

Jo e mi autre cumpaignun
(Deus en set le verite)
Tut pur autri mesprisun
Sumes a hunte livere.

Sire Deus, ky as mortels
Es de pardun veine, sucrez,
Deliverez nus de ceste peine.
Pardonez et assoylez icels, gentil sire,
Sil te plest, par ki forfet
Nus suffrun tel martire.

Fous est ke se afie
En ceste mourteu vie,
Ke tant nus contralie
Et u nad fors boydie.
Ore est hoem en leesse,
Et ore et en tristesse;
Or le garist, or blesce
Fortune k’ele guie.

Virgine e mere au souverrein
Ke nus jeta de la mayn
al maufe, ki par Evayn
nus out trestus en sun heim,
A grant dolur e peine.
Requerez icel Seignur
Ke il, par sa grant dulcur,
Nus get de ceste dolur
U nus sumus nuyt e jor
Et doint joye certeine.

Formerly, I did not know what sorrow was,
Now, full of anguish, I sweat it out;
I have too much misfortune and harm.
Undeservedly I am in prison;
Therefore aid me, all-powerful Jesus;
Sweet and gracious God.

Jesus Christ, true God, true man,
Take pity on me!
Bring me from the prison
Into which I’ve been wrongly thrown.

I and my companions
(God knows the truth of it)
Have been delivered up to shame entirely
Because of the misdeeds of others.

Lord God, who is for mortals
The channel of pardon, give aid,
Deliver us from this punishment.
Pardon and absolve, gentle Lord,
If it please thee, those by whose crime
We suffer such martyrdom.

He is foolish who places his trust
In this mortal life,
Which so assails us
And in which there is naught but deceit.
Now man is in bliss,
And now he is in grief;
Now Fortune cures, now wounds,
Him whom she guides.

Virgin and mother of the sovereign Lord
Who has delivered us from the hand
Of the devil, who through Eve
Had us all on his hook
In great sorrow and torment.
Entreat that Lord
That he, of his great kindness,
Might bring us from this sorrow
In which we are, night and day,
And give us certain joy.

VISIONARY SONGS

The biography of **St. Godric**, also known as St. Godric of Finchale, although he was never formally canonised, reads like an impossible fiction novel. He was born in Norfolk of poor parents and became a peddler at quite an early age. In his late teens, he became a ship's captain and part owner of two vessels, making pilgrimages to Rome, Jerusalem, and Santiago de Compostela. He was probably "Gudric the pirate from England" who assisted Baldwin I of Jerusalem after his defeat at Ramla in 1102. He visited Rome twice, once with his mother. After his second trip, he lived for a time near Whitby in North Yorkshire, and then withdrew to a hermitage in Finchale, near the River Wear. At this point, he was 40 years old; he lived there for 60 more years! He was visited by family members and several notable individuals who consulted him, including Thomas à Becket, Pope Alexander III, and King William the Lion of Scotland. St. Godric's songs are the oldest songs in English for which the original musical settings survive; they are all based on visions. St. Mary and St. Mary Magdalene both sang *Sainte Marie virgine* over and over to him until he had it memorized. The second song was created on the occasion of his sister's death: Two angels and St. Mary accompanied his sister's soul into his chapel; his sister sang the verse, and the two angels, one on the left and one on the right, sang the response *Kyrie eleison. Christe eleison.* (Speaking of biographies, the novel *Godric* by Frederick Buechner [1980] is a fictional retelling of his life and travels. It was a finalist for a Pulitzer Prize in 1981.)

***Sainte Marie virgine** ♪ St. Godric of Victor, d. 1170; British Library MS Royal 5 F VII, f. 85
Ryland Angel, soloist

Sainte Marie virgine,
Moder ihesu cristes nazarene,
Onfo, schild, help þin godric.
Onfang bring hezilich wið þe
In godes riche.

Saint Mary the Virgin,
Mother of Jesus Christ the Nazarene,
Accept, protect, and help your Godric.
Accepted, bring him nobly with you
Into God's kingdom.

Sainte Marie, xristes bur,
Maidenes clenhad moderes flur,
Dilie min sinne, rix in min mod,
Bring me to winne wið þe selfd God.

Saint Mary, Christ's dwelling,
Purest of maidens, flower of mothers,
Blot out my sins, reign in my spirit,
Bring me to joy with God himself.

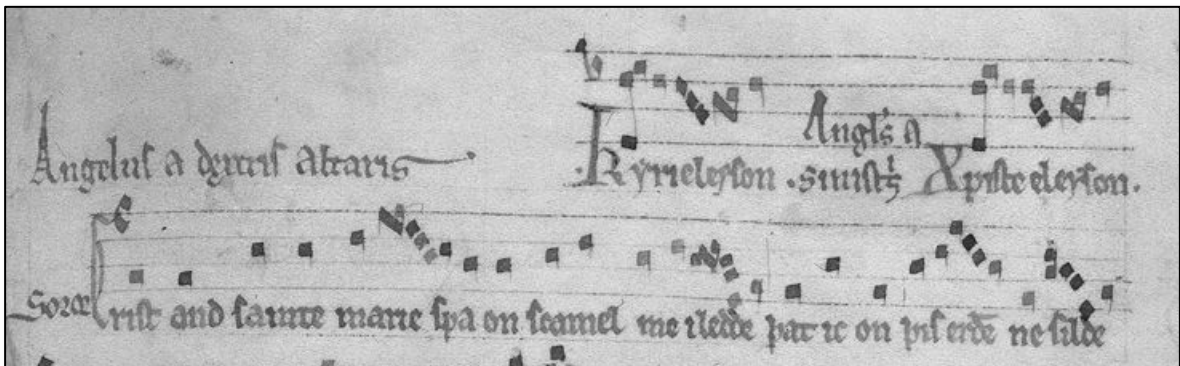
***Crist and Sainte Marie** ♪ St. Godric of Victor; British Library MS Royal 5 F VII, f. 85 ♠
Cayla Cardiff, Angela Tomasino, & Shari Alise Wilson, soloists

Kyrie eleyson. Criste eleyson.
Crist and sainte marie swa on scamel me iledde,
Þat ic on þif erðe ne filde
Wid mine bare fote itredde.

Lord have mercy. Christ have mercy.
Christ and Saint Mary thus have led me to the altar,
So that I might not on this earth
Tread with my bare foot.

Kyrie eleyson. Criste eleyson.

Lord have mercy. Christ have mercy.



*Crist and Sainte Marie manuscript detail
British Library MS Royal 5 F VII, f. 85*

PRIMAL INSTINCT

This guileless gem from East Anglia uses the conventions of love songs immemorial. It is spring; the fishes and the birds are mating and are happy. The singer, however, is suffering from unrequited love for a woman who is the “best of bon and blod,” meaning she is the best of womankind. The melody is in the lower part of this two-voice piece; we start with unmeasured versions in the plainsong style of the original, and then add new voices and newly composed harmonizations for the arranged part of the piece. The instrumental dance that follows is one of the earliest surviving pieces of English instrumental music. It is exciting in its musical drive and complexity, but interpretation has its problems. The scribe appears to have changed his mind partway through on several issues of notation and order, leaving us to make guesses about intention. The music is untitled and is often named Estampie or English Dance in modern sources, but it doesn’t consistently follow the form of the *estampie*, with its open and closed endings, and sometimes repeats sections that wouldn’t normally be repeated. Following that design, we allow it to start fairly calmly and regularly, until it suddenly is neither calm nor regular.

***Foweles in þe frith** ♪ Anonymous, c. 1270; Oxford, Bodleian Library, MS Douce 139, f. 5r ♠
Christopher LeCluyse, Daniel Johnson, & Ryland Angel, soloists

Foweles in þe frith,
þe fiffes in þe flod.
And I mon waxe wod
Sulch sorw I walke with
For befe of bon and blod.

Fowls in the firth,
The fishes in the water.
And I must go mad,
I go about with much sorrow
For the best of bone and blood.

English Dance ♪ Anonymous, c. 1270; Oxford, Bodleian Library, GB-Ob MS Douce 139, f. 5v ♠
Instrumental

A MIDDLE ENGLISH CHRISTMAS

Although *Mater Christi nobilis* can be dated to the early 14th century, it seems like a transitional work looking forward to the early Renaissance. There are aspects that are similar to contemporary Medieval styles in France (e.g., double leading tones), but the use of what would come to be called “the English manner” (with its use of chordal thirds and *fauxbourdon*) indicates that it was created as a look forward rather than a look backward. (It also seems that Ralph Vaughan William might have been influenced by it in some way: His song *The Call* from *5 Mystical Songs* (1911) follows the ending patterns of *Mater Christi nobilis* quite closely.) TEMP has performed *Lullay, lullay: Als I lay on Yoolis Night* in a few of our Christmas concerts since 2011. This mystical poem in the form of a dialogue by the Franciscan friar John Grimestone in 1372 is preserved in the National Library of Scotland. Though we use only seven verses, there are thirty-seven verses in all, although some middle verses may have been added later. The melody, not present in the Scottish source, is found in a separate English manuscript that gives the refrain and first verse. Our arrangement adds some polyphony, first for the mother’s reply and then for the Christ-Child’s responses. The responses of the Angel are in *fauxbourdon* style.

Mater Christi nobilis ♪ Anonymous, early 14th c.; Cambridge: Gonville and Caius College MS 334/727, f. 199r
Adrienne Pedrotti Bingamon, soloist

Mater Christi nobilis, O virgo Maria,
Tuis esto famulis, miseratrix pia.

Ut sinc possint vivere,
Vite via meta
Quatinus percipere queant celi lata.

Noble mother of Christ, o Virgin Mary,
Bestow thy kind mercy on thy servants.

Thus they may be able to live,
So that at the living end of life
They may partake of the joys of heaven.

Lullay, lullay, mi deere moder, synge lullay.

Als I lay on Yoolis Night, alone in my longynge,
 Me thought I saw a well faire sight,
 A may hir child rockynge.
 Lullay, lullay, mi deere moder, synge lullay.

The maiden wold withouten song,
 Hir childe o'slepe to brynge.
 The Childe, him thought sche ded him wrong,
 And bad his moder synge.
 Lullay, lullay, mi deere moder, synge lullay.

“Synge, nou, Moder,” sayed the Childe,
 “Wat schal to me befall heerafter,
 Wan I com to eld, for so doon modres all.”

“Ich a moder trewely,
 That kan hir credel kepe,
 Is wun to lullen luvly
 And sing hir childe o slepe.”
 Lullay, lullay, mi deere moder, synge lullay.

“Swete moder, fair and fre, because that it is so,
 I pray thee that thou lulle me and sing sumwat therto.”

“Swete sune,” saide sche, “Weroff schuld I synge?
 Ne wist I nere yet more of thee
 But Gabriele’s gretynge.”
 Lullay, lullay, mi deere moder, synge lullay.

Serteynly this sight I say, this song I herde sing,
 Als I me lay this Yoolis Day, alone in my longynge.
 Lullay, lullay, mi deere moder, synge lullay.

Lullay, lullay, my dear mother, sing lullay.

As I lay on Christmas Night, alone in my desire,
 I thought I saw a very lovely sight,
 A maid rocking her child.
 Lullay, lullay, my dear mother, sing lullay.

The maiden wanted, without singing,
 To put her child to sleep.
 To the child it seemed that she wronged him,
 And he told his mother to sing.
 Lullay, lullay, my dear mother, sing lullay.

“Sing now, mother,” said the child,
 “What is to befall me in the future,
 When I am grown up, for all mothers do that.”

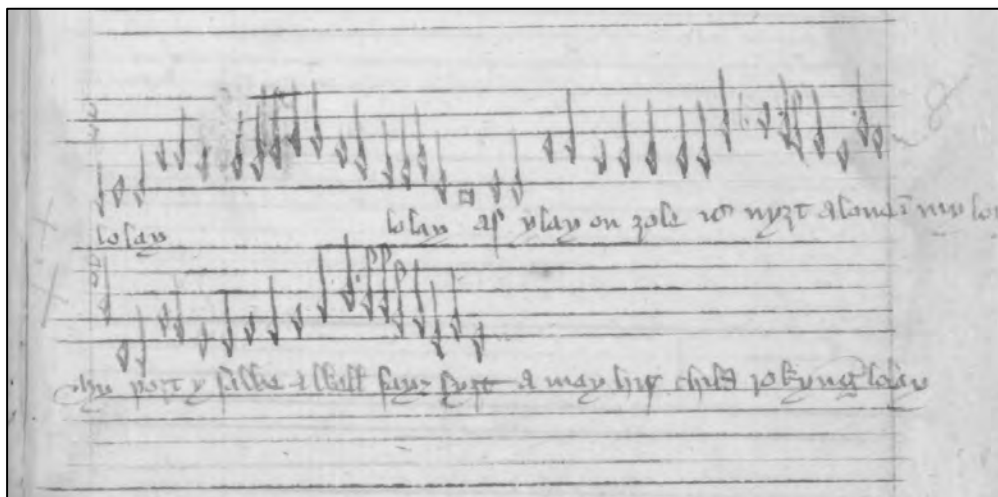
“Every mother, truly,
 Who knows how to watch over her cradle,
 Knows how to lull lovingly
 And sing her child to sleep.”
 Lullay, lullay, my dear mother, sing lullay.

“Sweet mother, fair and free, since that is so,
 I pray you lull me and sing something as well.”

“Sweet son,” said she, “Of what should I sing?
 I never knew anything more about you
 Than Gabriel’s greeting.”
 Lullay, lullay, my dear mother, sing lullay.

Certainly I saw this sight, I heard this song sung,
 As I lay this Christmas Day, alone in my desire.
 Lullay, lullay, my dear mother, sing lullay.

INTERMISSION



*First verse of Lullay, lullay: Als I lay on Yoolis Night
 Cambridge University Add. 5943, f. 169*

A TALE OF TWO SAINTS

The second half of our program begins with an anomaly: Most of the 14th-century English polyphonic repertoire is scored for three voices, but this one is for four voices. The untexted *cantus firmus*, performed here on instruments, is based on a French chanson, *Sweet Marionette*. The upper three parts all have different texts, akin to Continental styles of the 13th and 14th centuries. The texts concern St. Augustine of Canterbury and St. Gregory, primarily, and their importance to the English people; and the people of the South East are spiritually connected to the continent through the influence of St. Augustine and others. The frequent double leading tones and *cantus firmus* techniques point firmly to the polyphony of Medieval France; the frequency of chordal thirds at cadences and in extended passages point firmly to the *contenance angloise* (*the English manner*) of the early Renaissance in England.

Solaris ardor Romuli/ Gregorius sol seculi/ Petre, tua navicula vacilat/ Marionette douche ♪

Anonymous, 14th c.; Oxford, New College Library, GB-Onc MS 362, f. 89r

Ensemble

Quadruplum:

Solaris ardor Romuli
Solvit gelu Britannie,
Mundana corda populi
A scoria resanie
Cometa cum signifera dum lucem moderancie
Dedere dena sidera quarter in ortu Cancie:
Que tenebras perfidie,
demere flamme fidei
Quocumque fluctus hodie
claudent Anglos equorei.

Treble:

Gregorius sol seculi
Iovem de cancro Romuli misit in libram Anglie;
De medio qui populi
Tulit lunam perfidie.
Zodiaci per singula transit signa tripharie
Lucenscens sine macula
Decursoque summarie
Cursu se finxit firmiter mansurum eternaliter
In gradu Cantuarie.

Motetus:

Petre, tua navicula vacillat aliquociens,
Resultat set pericula post plurima multociens
In insula Britannie fides olim convaluit,
Timore sed vesanie gentilis
Diu latuit.
Sequacem per Gregorium
Tuum pati consulitur
Per Augustinum monachum
Et fidei reducitur.

Tenor:

Mariounette douce

Quadruplum:

The heat of the sun of Rome
Melts the ice of Britain,
And heals the people's worldly hearts
Of the filthiness of madness,
When, with the sign-bearing comet, the forty stars
Bestowed the light of moderation in the Kentish dawn:
Which blazing torches of faith
dispelled the darkness of unbelief
Wherever the ocean's tides today
surround the English.

Treble:

Gregory, the sun of his age,
Sent Jove from Cancer of Rome to Libra of England;
Who from the midst of the people
Removed the moon of unbelief.
He crossed through each sign of the Zodiac three times
Shining without obscuration,
And descending from the highest track,
He located himself firmly to remain eternally
In the degree of Canterbury.

Motetus:

Peter, your little boat falters sometimes,
But it recovers many times after frequent perils.
In the isle of Britain, once the faith grew strong;
But through fear of gentile madness
It has long lain in hiding.
Through your successor, Gregory,
It is encouraged to endure,
And by Augustine, the monk,
It is led back into the faith.

Tenor:

Marionette, my sweet

HOW BEAUTIFUL, BRIGHT BIRD ON A BRIAR

The first piece of this set is from *The Song of Songs*, also known as *The Song of Songs by Solomon* (*Shir ha-shirim asher li-shelomo*). There are many different ways to interpret the poems from both religious (Jewish and Christian) and secular perspectives. For example, in Christian Medieval mysticism, the interpretation applies to the love between Christ and the human soul. Another interpretation, one that has perhaps gained the most credence among modern scholars, is simply that the *Song of Songs* is a collection of love poems that celebrate the joy and goodness of human love and the sense of inner fulfillment and harmony with God's creation that arise from such love. One of the most striking Medieval or Renaissance settings of this text comes from John Dunstable (or Dunstaple), the composer who was most influential in the transition between the late Medieval and early Renaissance periods. His music represents the zenith of the English tradition of full, sonorous harmonies based on the third and sixth, known as the *contenance angloise*. We follow Dunstable's piece with a song in Middle English that is among the first with existing English love lyrics and notation, although the notation has scribal errors in some cases. In fact, there is also a strong case for the possibility that there were originally two voices in the song, but that the second voice, which would have actually been the melody, was left unwritten. We picked one of the versions and added a countermelody for the third verse to make up for the missing part. Unlike the instrumental piece from the first half, the *Ductia* that follows is very clearly and plainly notated. The actual melody is in the lower voice, as was the norm of the time, with the upper voice creating simple but effective polyphony.

Quam pulchra es ♪ John Dunstable, c. 1390–1453; *Song of Songs* 7:5–13
Cambridge, Pembroke College GB-Cpc MS 314, f. p.7

Singers

Quam pulchra es et quam decora,
Carissima, in deliciis!
Statura tua adsimilata est palmæ,
Et ubera tua botris.
Caput tuum ut carmelus
Collum tuum sicut turris eburnean.
Veni dilecte mi;
Egrediamur in agrum et videamus;
Si flores fructus parturiunt,
Si floruerunt mala punica.
Ibi dabo tibi ubera mea.

How fair you are, how beautiful!
O Love, with all its rapture!
Your stately form is like a palm
And your breasts are like clusters.
The head upon you is like crimson wool,
Your neck is like a tower of ivory.
Come, my beloved;
Let us go early to the vineyards;
Let us see if the vine has flowered,
If the pomegranates are in bloom.
There I will give my love to you.

***Bryd one brere** ♪ Anonymous, c. 1300; Cambridge, King's College, MS Muniment, Roll 2 W, f. 32r ♠
Gitanjali Mathur, singer & John Walters, vielle

Bryd one brere, brith bryd one brere,
Kynd is come of Love, love to crave.
Bliðful biryd, on me þu rewe
Or greið, lef, greið þu me my grave.

Bird on a briar, bright bird on a briar,
Nature is come of Love, to beg for love.
Gracious lady, have pity on me,
Or prepare, love, prepare thou for me my grave.

Ich am so bliþe, so bryht, bryd on brere,
Whan i se þat hende in halle:
Yhe is whit of lim,
Yhe is fayr and flur of alle.

I am so happy as a bright, bird on a briar,
When I see that gracious one in the hall:
She is white of limb,
She is fair and flower of all.

Mihte ich hir at welle haven,
Stedefast of love, loveli trewe,
Of mi sorwe yhe mai me save.
Joye and blisse wer er me newe.

If I might have her willingly,
Steadfast of love, lovingly, true,
From my sorrow she might save me.
Joy and bliss would ever renew me.

Ductia ♪ Anonymous, 13th c.; British Library Harley MS 978, ff. 8v-9r ♠
Instrumental

MILSFUL MODER/MERCIFUL MOTHER

Now we have four pieces about the Holy Mother, who inspired countless works of art, music, and architecture in the Middle Ages. Our collection includes *Beata viscera*, which celebrates the mystery of the Virgin Mary, and was sung during a Mass celebrated for the Virgin Mary. The *Ave, Regina caelorum* is one of the four Marian Antiphons, this one being sung after Compline. We follow that with a devastating Lenten hymn, and finally the popular *Ave maris stella*, which presents Mary as a merciful and loving Mother and the *star of the sea*. **Leonel Power** was the slightly older contemporary of **John Dunstable**; he was probably a native of the Kent area in the South East, which figures prominently in the arts of this time period. Many of Power's works are found in the *Old Hall Manuscript*, which is the largest, most complete, and most significant source of English sacred music of the late 14th and early 15th centuries, and as such represents the best source for late Medieval English music. It is one of the few undamaged sources of English music from the early 15th century. (Most of the musical manuscripts of Catholic provenance were destroyed during the Dissolution of the Monasteries in 1536–1540 under Henry VIII.) Another important source for English sacred music is in the Italian *Aosta* manuscript, which also contains several works by Power. Both motets by Power are for three voices, and both display aspects of the transitional period from Medieval to Renaissance, though in a less refined and powerful manner than Dunstable. *De milde Lomb* is, in my opinion, one of the most moving and effective Lenten pieces from any period. It is a simple hymn with the same metrical pattern and melodic content for each verse, with only mild variation. This anonymous piece comes from the *Arundel Manuscript*. While the notation indicates basic guidelines for performance, it is for each singer to fashion the delivery into something meaningful. We have added a few vocal and instrumental drones and a slightly varying countermelody to heighten the tension of the scene at the foot of the cross. Dunstable's setting of the hymn *Ave maris stella* is quite simple, alternating chant verses with his stellar 3-voice polyphony "in the English manner" (*contenance angloise*). We have added harmonization to the verse 5 chant, focusing mainly on the use of *fauxbourdon*.

Beata viscera ♪ Leonel Power, c. 1370-1445; Aosta, Italy: Seminario Maggiore I-AO Cod. 15, f. 10v
Singers

Beata viscera Marie Virginis,
Que portaverunt eterni Patris Filium.

Blessed is the womb of the Virgin Mary,
That bore the son of the everlasting Father:

Ave, Regina caelorum ♪ Leonel Power, BL Add MS 57950 (Old Hall MS), f. 36r
Singers

Ave, Regina caelorum,
Ave, Domina Angelorum:
Salve, radix sancta
Ex qua mundo lux est orta.

Hail, O Queen of Heaven.
Hail, O Lady of Angels:
Hail! thou root,
From whom unto the world a light has arisen.

Ave, gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis semper Christum exora.

Rejoice, O glorious Virgin,
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray for us to Christ.

***De milde Lomb** ♪ Anonymous, late 13th c.; British Museum, MS Arundel 248, f. 154r ♠
Christopher LeChyuse, Daniel Johnson, Cayla Cardiff, & Shari Alise Wilson, soloists

De milde Lomb, isprad o rode,
Heng bihornen al o blode,
For hure gelte, for hure gode,
For he ne gelte nevre nout.

The gentle Lamb, stretched on the cross,
Hung all drenched in blood,
For our guilt, for our good,
For He never committed sin.

Feawe of hise im warn bileved:
Dred hem hade him al bireved
Wan he seyen here heved
To so scanful deth ibrou.

Few of his friends were left to him;
Fear had deprived him of them all
When they saw their leader
Was brought to so shameful a death.

His moder þar im stud bisiden
Ne let no ter other unbiden,
Wan hoe sei hire child bitiden
Swics pine and deien gelteles.

Saint Johan, þat was im dere,
On other alve im stud ek fere,
And biheld with murne chere
His maister, þat im lovede and ches.

Sore and arde he was iswungen,
Feet and handes þurw istungen,
Ac mes of alle is othre wunden
Im dede is modres sorwe wo.

In al his pine, in al his wrake
Þat he drei for mannes sake,
He sei is moder serwen maken:
Wol reufuliche he spac hire to.

Reuful is þe meneginge
Of þis deth and tis departinge,
Þarin is blis meind with wepinge,
For þarþurw us kam alle bot.

He þat starf in hure kende,
Leve us so ben þarof mende,
Þat he give us atten ende
Þat he havet us to ibout.

Milsful moder, maiden clene,
Mak þi milce up on hus sene
And bring hus þurw þi suete bene
To þe blis þat faillet nout.

His mother there stood beside him
Let no tear for the other wait
When she saw her child endure
Such pain and die guiltless.

Saint John, who was so dear to him,
On the other side stood with him,
And beheld with mournful countenance
His master, who loved and chose him.

Beaten sore and hard he was,
Feet and hands pierced through,
But more than all his other wounds,
His mother's sorrow grieved him.

In all his pain, in all his agony
That he endured for humanity's sake,
He saw his mother grieving so,
So compassionate, he spoke to her.

Rueful is the remembrance
Of this death and this departing,
Wherein bliss is mingled with weeping,
For through this came our deliverance.

He who died in our form,
Grant us to be mindful of that,
That he may give us at the end
What he has bought for us.

Merciful mother, maiden pure,
Make your mercy seen upon us
And bring us through thy sweet goodness
To the bliss that never fails.

Ave maris stella ∞ John Dunstable, , Florence, Biblioteca Nazionale Centrale, I-Fn MS Magl. XIX 112bis, f. 9r ❖
Christopher LeCluyse & Cristian Cantu, soloists

Ave maris stella, Dei mater alma
Atque semper virgo, felix celi porta.

Sumens illud Ave Gabrielis ore,
Funda nos in pace mutans Eve nomen.

Solve vincla reis,
Profer lumen cecis,
Mala nostra pelle, bona cuncta posce.
Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus, tulit esse tuus.

Virgo singularis, inter omnes mitis,
Nos culpīs solutos
Mites fac et castos.

Vitam presta puram, iter para tutum,
Ut videntes Iesum, semper collætetur.

Hail, star of the sea, life-giving mother of God
And perpetual virgin, happy gate of heaven.

Receiving that *Ave* from the mouth of Gabriel,
Keep us in peace, reversing the name *Eva*.

Loosen the chains from the guilty,
Bring forth light to the blind,
Drive out our ills, ask for blessings for all.
Show yourself to be a mother:
May he accept prayers through you
Who, born for us, deigned to be yours.

Peerless virgin, gentle above all others,
When we are pardoned for our sins,
Make us gentle and pure.

Grant us a pure life, prepare a safe journey,
So that seeing Jesus, we may rejoice forever.

TWO THOMASES & A REPRISE

Like the motet with which we began the second half, this motet is also for four parts; however, this one has only two texted lines and there are two untexted lines. One of the texts is about Thomas à Becket, Archbishop of Canterbury, who, on December 29, 1170, was murdered by four of Henry II's henchmen while he was praying in Canterbury Cathedral. The second text commemorates another "Thomas" martyr, Thomas de la Hale, a Benedictine monk murdered by the French forces who attacked his priory in the port city of Dover in 1295. This motet is not crafted from an existing chant; rather, a harmonic scheme between the two bottom voices forms the architecture of the work. This scheme comprises a short series of chords that, in some ways, sound quite modern for the period and features the Medieval devices of hocket and double leading tones. Lest we end the concert singing about two murders, we return to our title song for a *mirie* ending!

Thomas, gemma Cantuarie / Thomas cesus in Doveria ♪ Anonymous, 14th c.
Cambridge: Gonville and Caius College GB-Cgc MS 512/543, ff. 254r–255r
Ensemble

Treble:

Thomas, gemma Cantuarie primula
Fide pro tuenda cesus in ecclesia,
A divina repentina mira caritate fulgens,
Matutina vespertina lucis increate gratia late:
Tibi nova reparate, sublimaris.
Curia Regis pro fidelitate tua;
A ruina leti bina per te liberate.
Sunt a fece et ab amaro malo frivolo,
A sentina serpentina gentes expiate et a viciis.
Singularis nuncuparis, gratia ditatus super;
Hinc perfectos et electos tu es sublimatus;
Rivulo madido pie sanans egros;
Preciosis generosis gemmis tumulatus,
Aureis modulo tumulo.
Cum decore vel honore pie laureatus in celis
Inter cives celicos digne veneratus;
Thoma, nunc pro populo stimulo,
Tempestatis caritate fervida rogatus.

Duplum:

Thomas, cesus in Doveria,
Emulo Iesus a divina repentina mira caritate fulgens,
Matutina vespertina lucis increate gratia:
Rivulo, patulo.
Sublimaris curia manens in eternitate patris.
A ruina repentina per te liberate sunt sane;
Tu doctrina medicina serva sanitate;
Tremulo, sub dolo purga,
A sentina serpentina gentes expiate dirige;
Singularis nuncuparis gratia ditatus super,
Remo atque Romulo, tremulo,
Tu per sanctos et electos pie sublimatus merito.
Peris in ecclesia decora tumulatus,
Stimulo, primulo de sancto;
In honore et decore pie laureatus gaudiis,
Inter cives celicos summe veneratus, querulo celo,
Sine fine manens tam beatus.

Treble:

Thomas [à Becket], foremost jewel of Canterbury,
Slain in church for observing the faith,
Suddenly shining by divine, wondrous love,
At morning and evening in the grace of uncreated light:
Lofty places were restored to you again.
You are elevated to the court of the King for your loyalty
Through you, humanity is freed from the destruction of death.
From filth and bitterness, the evil and the trivial,
Purified from the filth of the serpent.
May you be called by the title "distinguished in grace";
You are elevated above the perfect and the chosen ones;
Healing the sick with a river of compassionate tears,
Buried with precious gems
And abundant gold measured out in your tomb.
Granted the holy crown with joy in honor
And and grace, venerated among the blessed in heaven;
O Thomas, you have prayed now on behalf of the people,
With impassioned charity, inspired by these stormy times.

Duplum:

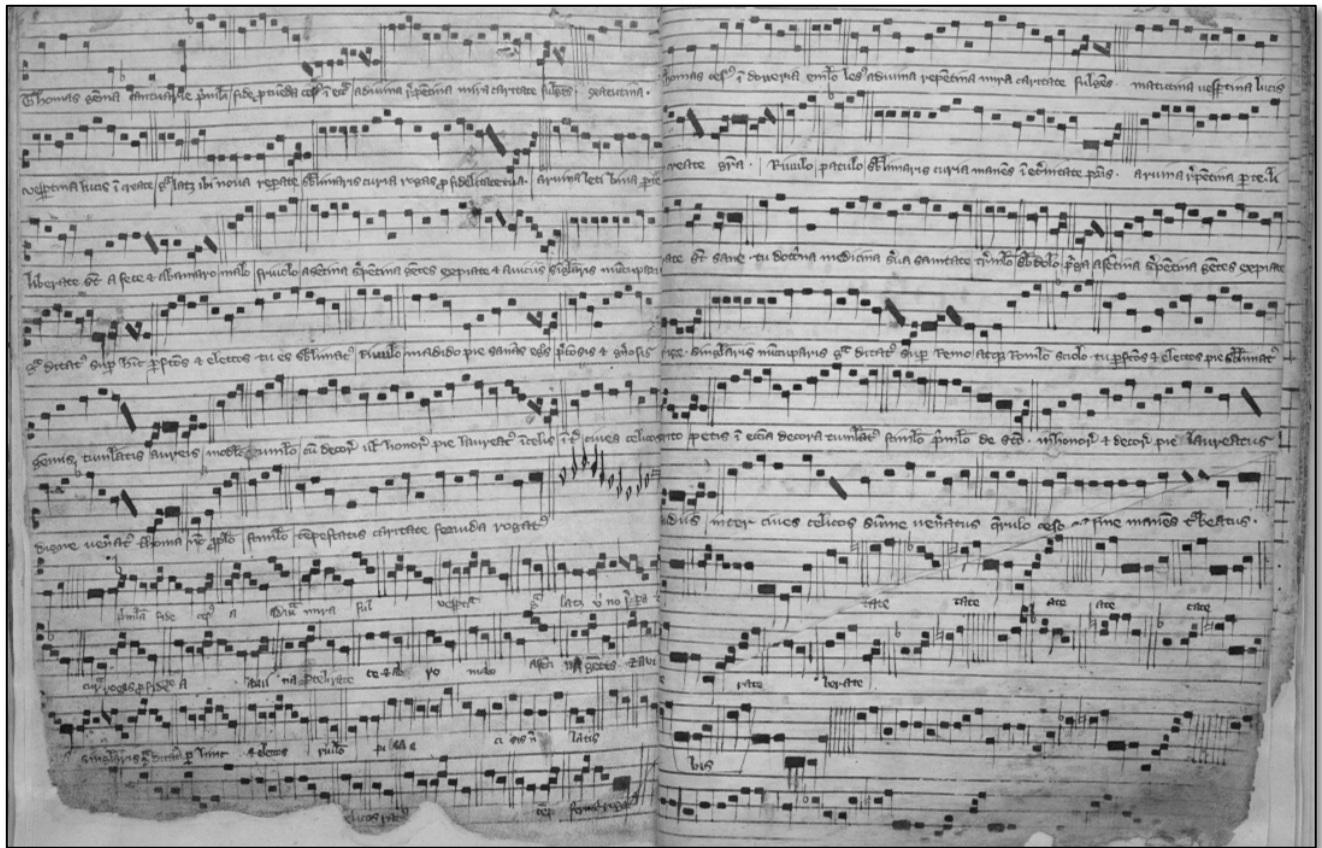
Thomas [de la Hale], slain by the enemy in Dover,
And suddenly shining by divine, wondrous love
At morning and evening in the grace of uncreated light:
Like a spreading stream.
You are raised to the courts of the Father for eternity.
Through you, all are truly liberated from sudden ruin;
You preserve health with your knowledge of medicine;
Purge the forgiven people from its wrongdoing,
And free humanity from the serpent's filth and direct it;
May you be called by the title "distinguished in grace,"
Spoken of above Remus and Romulus with trembling,
Thou art rightly exalted by the holy elect;
Buried in the beautiful church
Due to your merits upon death, your preeminent sanctity;
You were granted the holy crown in honor and grace,
Most highly venerated among the heavenly host,
Remaining so blessed without end.

Ensemble

Mirie it is while sumer ilast with fugheles song.
Oc nu neched windes blast
And weder strong.
Ei! Ei! What! This nicht is long!
And ich wið wel michel wrong
Soregh and murne and [fast.]

Merry it is while summer lasts with bird's song,
But now the wind's blast draws near
And the weather is powerful.
Hey! hey! what! This night is long!
And I with great injustice:
Sorrow and mourn and [starve].

END



Thomas, gemma Cantuarie / Thomas cesus in Doveria
Cambridge: Gonville and Caius College GB-Cgc MS 512/543, ff. 254r-255r



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SPECIAL GUEST ARTISTS



Born on St. Cecilia's day, the Grammy-nominated British countertenor **Ryland Angel** has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to new operatic commissions at major opera houses, concert halls and festivals throughout Europe and the USA. He has performed in Monteverdi's *Orfeo*, Gavin Bryars's *Doctor Ox's Experiment* (English National Opera), *Fairy Queen* (Barcelona), Gluck's *Orfeo* (Koblenz), *Amadigi* (Karlsruhe), *Venus and Adonis* (Flanders Opera), *Dido and Aeneas* (Opera Comique), *The Play of Daniel* (Spoleto), and *Ballet Comique de La Roynne* (Geneva). Angel has sung on over 80 recordings, including music of Buxtehude, Charpentier, Scarlatti, Stradella, Spears, O'Regan, Handel, Monteverdi, Purcell, Bach, and on the film soundtracks includes of *Jack Reacher - never go back*, *Zoolander 2*, *The Mystery of Dante*, and the PBS TV special *Heavenly Voices*. This season's highlights include recordings of *Le Petit Prince* by Georgia Shreve, *La Sposa* (Solo Luminus Records), Monteverdi's "Madrigals, Book VIII" (Artek), *Gemini Man* (film soundtrack with Will Smith/Clive Owen), *Bleed for The Throne* (SXSW recording based on *Game of Thrones*), a recital at the National Gallery (Washington) with Parthenia Viol Consort, *Messiah* at Carnegie Hall and Mechanics Hall, and the creation/recording of *Including Words*, new music and directed improvisation utilizing the love letters from John Cage to Merce Cunningham as text.



Christopher LeCluyse discovered early music in seventh grade, when an inspired music teacher played Machaut's *Messe de Notre Dame* for his class. He studied voice and English at the Oberlin Conservatory and Oberlin College and has since continued pursuing both vocations as a singer and a teacher. While completing a PhD in English at the University of Texas at Austin, he sang with Conspirare, the Texas Early Music Project, La Follia Austin Baroque, and the Schola Cantorum at St. Mary's Cathedral and appeared as a guest artist with the Houston-based groups Ars Lyrica and Canzonetta. In the San Francisco area, Christopher has performed with Magnificat, the San Francisco Early Music Society, and Voices of Music. Christopher is cofounder of Utopia Early Music and a professor of English and writing center director at Westminster College in Salt Lake City. He has appeared as a soloist with the Utah Symphony and Salt Lake Choral Artists and is a section leader at the Cathedral Church of St. Mark. His recordings include *Threshold of Night*, a Conspirare CD of choral works by Tarik O'Regan, nominated for two Grammy awards: "Best Classical Album" and "Best Choral Performance." He also appears on Utopia's recently released recording *Echoes of Old Gods: Music from the Fringes of Europe*.



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.

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Jean & Mike Patterson
Harald & Susan Poelchau: *In
Memory of Bill Patterson and Jack
Waller*
Karen Pope, PhD: *In honor of
Tim & Pat Brown*
Anita Prewitt
Kent Reilly & Michael
Scanlon
Karla Renaud & John Rocklin
Alyce J. Richardson
Mary Jane Riedlinger
Jonathan & Kari Riemer
Kit Robberson: *In Honor of
TEMP performers struggling with
performing in
COVID times*
Sharon Roos
Betty B. Sanders
Brian & Cindy Schaufenbuel
David Schele
Sara Schneider: *In memory of
Hal Rutz*
Susan Shaw
Judy Shipway & Leon
Grizzard
Anna J. Shouse
Elizabeth Skerpan-Wheeler
Judith Smith
Paul Smith
Monica & Mitch Solomon: *In
honor of Rao*
Linda StClair
Judy Stroup: *In honor of Juli
Orlandini*
Ruth Sullivan
Eileen & Guy Thompson
James & Carolyn Todd
Ria Vanderauwera
Andrea Ware-Medina
Marion & Michael Wernicke
Margaret Weston
Josephine & Jim Wiginton



TEMP is dedicated to bringing an appreciation of early music to as widely diverse an audience as possible. Through our Kerr Educational Outreach Fund, TEMP offers a variety of educational concerts and programs to schools, universities and senior communities in Austin and Central Texas. Please donate to the Kerr Educational Outreach Fund on our website at www.early-music.org/support or by check made to TEMP (indicating KEO Fund in the note line).

All contributions to the Kerr Fund or directly to TEMP are fully tax-deductible.

UPCOMING CONCERTS

Ensemble VIII

Donald Meineke, Artistic Director

ensemble viii

Now We Sing of Gladness: songs of praise for health and life

Ensemble VIII explores music that soothed the soul and lifted the spirits as the world emerged once again into a time of health and prosperity. The program will feature music by Tallis, Cooke, Lechner, and Sheppard, composed as commentary during the time of a pandemic.

Friday, October 8, 2021, 7:30 PM, Redeemer Presbyterian Church,
2111 Alexander Avenue, Austin, TX 78722

www.ensembleviii.org

La Follia Austin Baroque

Keith Womer, Artistic Director

LA FOLLIA

The Ospedale della Pietà

The Ospedale was an institution for orphans and abandoned girls (often of noble parentage), many of whom remained at the Ospedale for life. By the 18th century, it became internationally famous for its all-female musical ensemble and chorus. We perform the music of Antonio Vivaldi, who directed and composed music for the Ospedale for many years. In keeping with the spirit of the venue, we will use an all female cast.

Saturday, October 30, 2021, 7:30 PM, Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78722

Sunday, October 31, 2021, 3:00 PM, Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78722

www.lafollia.org

Texas Early Music Project

Daniel Johnson, Artistic Director

TEXAS
EARLY
MUSIC
PROJECT

An Early Christmas

We explore the intangible essence of Christmas as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs with innovative arrangements for solo voices, small chorus, harp, violin, flute, mandolin, viols, and lutes.

Saturday, December 11, 2021, 7:30 PM, Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78722

Sunday, December 12, 2021, 3:00 PM, Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78722

www.early-music.org

TEXAS EARLY MUSIC PROJECT

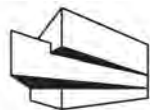
A Special Thanks to the Following Supporters Who Helped Make This Concert Possible

John Aielli of KUTX
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Sara Schneider of KMFA
L.J. Smith
Anthony & Marcia Toprac
Teresa Lautzenheiser of KMFA
Philip Stuart Williams

We'd like to offer special thanks to the **City of Austin Cultural Arts Division**, the **Austin Community Foundation**, 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.



Cultural Arts
CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.



**Texas
Commission
on the Arts**

**NATIONAL
ENDOWMENT** for the **ARTS**
arts.gov



ARTS ON
Alexander

Texas Early Music Project is grateful to Reverend Eric Landry (Senior Pastor), Reverend Jack Smith (Associate Pastor), 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.

TEMP Board of Directors

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Jonathan Riemer, *Design & Marketing*
Allison Welch, *Production Coordinator*
& *Web Administrator*

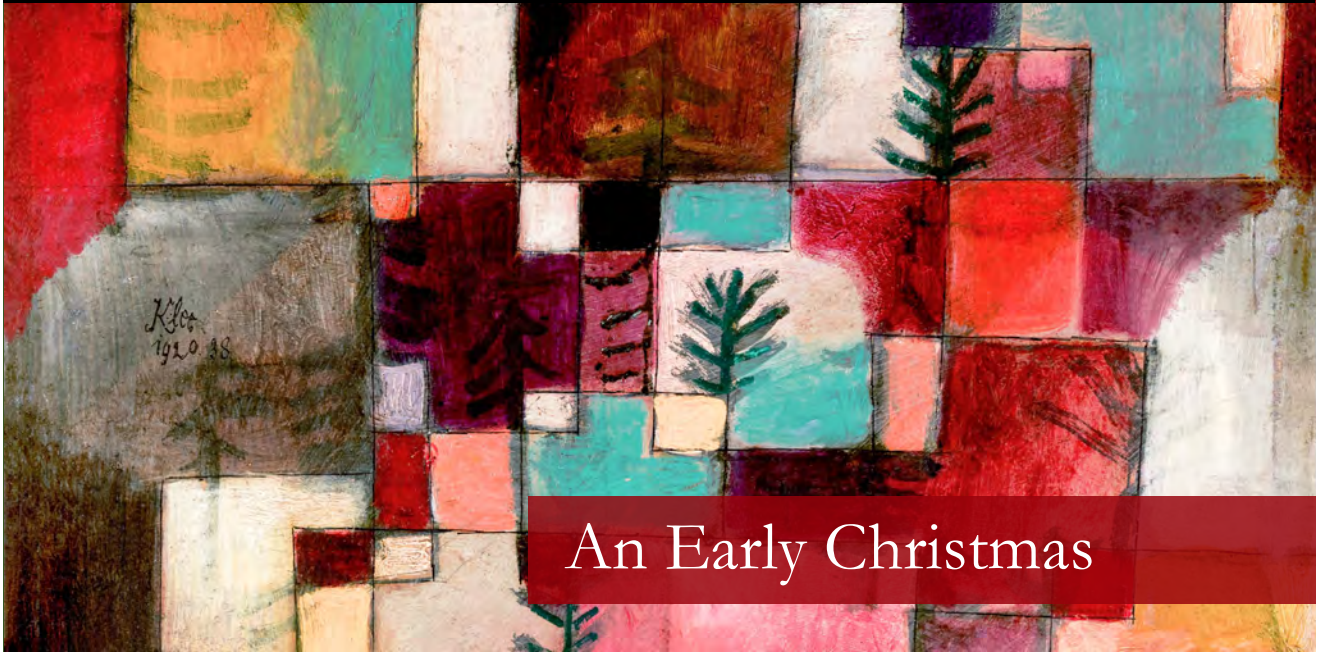
Additional Thanks



*TEMP is very proud to be in residence at the
Armstrong Community Music School*



Up Next...



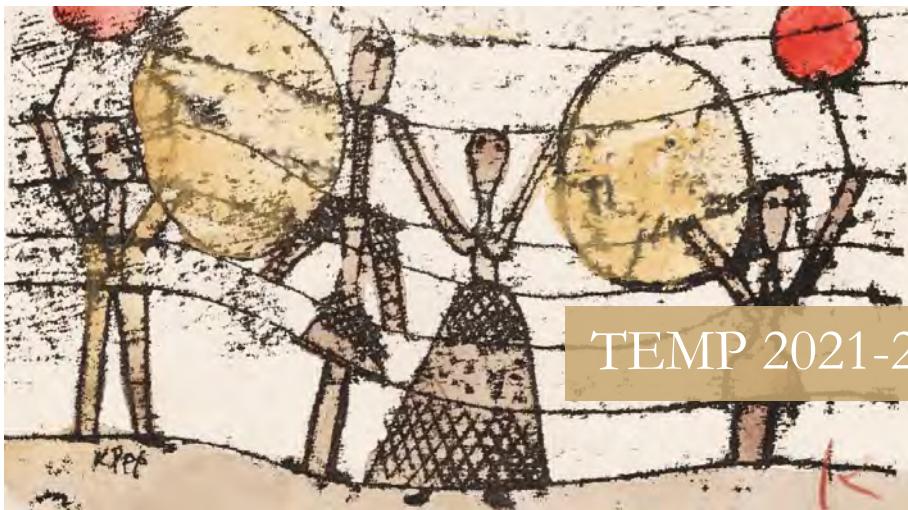
An Early Christmas

Saturday, December 11, 2021 at 7:30 PM

Sunday, December 12, 2021 at 3:00 PM

*Hosted by Arts on Alexander on the campus of Redeemer
Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722*

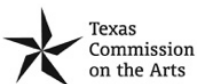
We explore the intangible essence of Christmas as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs with innovative arrangements for solo voices, small chorus, harp, violin, flute, mandolin, viols, and lutes.



TEMP 2021-2022 Season

gathering again

Images for this season are by Swiss-born German artist Paul Klee (1879-1940). In the public domain, this small sample of his work represents a special gathering of his own: the joys and mysteries of expressionism, cubism, and surrealism in one. For more Klee info, please visit www.early-music.org/2021-22-image-credits



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