

TEXAS EARLY MUSIC PROJECT

Daniel Johnson, Artistic Director

TEMP GOES TO THE OPERA: Aires and Arias from the 16th to the 18th Centuries

THE PROGRAM

Please hold applause until the end of each set.

GODDESSES, LOVE, AND...A TREE!

Io, che dal Ciel cader (Intermedi for *La Pellegrina*, 1589; Giulio Caccini) ♪ Gitanjali Mathur as *Maga/Sorceress*

Prologue (*L'Orfeo: Favola in Musica*, 1607; verses 1 & 2; Claudio Monteverdi, 1567-1643)
♪ Gitanjali Mathur & Meredith Ruduski as *La Musica/Music*

Vieni, o cara (*Rinaldo*, 1711; George Frideric Handel, 1685-1759) ♪ Brett Barnes as *Argante*

Ombra mai fu (*Serse*, 1738; George Frideric Handel) ♪ Lisa Alexander as *Serse/Xerxes*

LOVE IS SUCH A DELIGHT, ISN'T IT?

Qu'un Coeur est heureux (*Céphale et Procris*, 1694; Elisabeth-Claude Jacquet de la Guerre, 1666-1729)
♪ Lisa Alexander & Dorea Cook as *Nymphes/Nymphs*, with Gitanjali Mathur, Meredith Ruduski, & Jenifer Thyssen

Oh the sweet delights of love (*Dioclesian*, 1690; Henry Purcell, 1659-1695)
♪ Gitanjali Mathur & Meredith Ruduski

MONTEVERDI: MASTER OF THE CATHEDRAL, THE CHAMBER, & THE STAGE

Prologue (*L'Orfeo: Favola in Musica*, 1607; verse 3; Claudio Monteverdi) ♪ Brett Barnes as *La Musica/Music*

À Dio Roma (*L'Incoronazione di Poppea*, 1643; Claudio Monteverdi) ♪ Dorea Cook as *Ottavia/Octavia*

HEARTBREAK & FURY

Venez, venez, Haïne implacable! (*Armide*, 1686; Jean-Baptiste Lully, 1632-1687) ♪ Dorea Cook as *Armide/Amida*

Pour jamais, l'amour nous engage (*Les Indes galantes*, 1735; Jean-Philippe Rameau, 1683-1764)
♪ Dorea Cook & Paul D'Arcy as *Phani & Carlos*; Brett Barnes as *Huascar*

Ah! mio cor! (*Alcina*, 1735; George Frideric Handel) ♪ Meredith Ruduski as *Alcina*

Furie terribili (*Rinaldo*, 1711; George Frideric Handel) ♪ Gitanjali Mathur as *Armida/Armide*

INTERMISSION

MYTH & LEGEND: THE GODS MUST BE LOVELY/CRAZY/JEALOUS

Prologue (*L'Orfeo: Favola in Musica*, 1607; verse 4; Claudio Monteverdi) ♪ Paul D'Arcy as *La Musica/Music*

Viens, Hymen (*Les Indes galantes*, 1735; Jean-Philippe Rameau) ♪ Jenifer Thyssen as *Phani*

Puisque Pluton est inflexible (*Hippolyte et Aricie*, 1733; Jean-Philippe Rameau) ♪ Brett Barnes as *Thésée/Theseus*

OPERA BRITANNICA

Oft she visits this lone mountain (*Dido and Aeneas*, 1689; Henry Purcell) ♪ Jenifer Thyssen as *Second Woman*

Your hay it is mow'd (*King Arthur*, 1691; Henry Purcell)
♪ Paul D'Arcy, Brett Barnes, Thann Scoggin, & David Lopez as *Comus & Peasants*

PASSACAGLIA: FUN TO SING WITH & YOU CAN DANCE TO IT, TOO

Vieni, Alidoro (*L'Oronthea*, 1656; Antonio Cesti, 1623-1669) ♪ Meredith Ruduski as *Silandra*

Rondeau (*Le malade imaginaire*, 1673; Marc-Antoine Charpentier, 1643-1704) ♪ Instrumental

Atys est trop heureux (*Atys*, 1676; Jean-Baptiste Lully) ♪ Jenifer Thyssen as *Sangaride*

THE DA CAPO ARIA ACCORDING TO HANDEL, LULLY, & RAMEAU

Lascia ch'io pianga (*Rinaldo*, 1711; George Frideric Handel) ♪ Jenifer Thyssen as *Almirena*

Ah! si la liberté (*Armide*, 1686; Jean-Baptiste Lully) ♪ Lisa Alexander as *Armide/Amida*

Ah! faut-il, en un jour (*Hippolyte et Aricie*, 1733; Jean-Philippe Rameau) ♪ Paul D'Arcy as *Hippolyte/Hippolytus*

Tornami a vagheggiar (*Alcina*, 1735; George Frideric Handel) ♪ Gitanjali Mathur as *Alcina*

OUR SATURDAY NIGHT SPECIAL

Stille amare (*Tolomeo*, 1728; George Frideric Handel) ♪ Ryland Angel as *Tolomeo*

A PLACE I CAN CALL MY OWN

Prologue (*L'Orfeo: Favola in Musica*, 1607; verse 5; Claudio Monteverdi) ♪ Jenifer Thyssen as *La Musica/Music*

Lieux écartés, paisible solitude (*Céphale et Procris*, 1694; Elisabeth-Claude Jacquet de la Guerre)
♪ Jenifer Thyssen as *Procris*

THE FINALE

Dopo i nemi (*Il Giustino*, 1724; Antonio Vivaldi, 1678-1741) ♪ All

TEXAS EARLY MUSIC PROJECT

THE SINGERS

Gitanjali Mathur, Meredith Ruduski, & Jenifer Thyssen, *sopranos*

Lisa Alexander & Dorea Cook, *mezzo-sopranos*

Ryland Angel, *countertenor*; Paul D'Arcy & David Lopez, *tenors*; Brett Barnes & Thann Scoggin, *baritones*

THE ORCHESTRA

Veronika Vassileva, *violin, concertmistress*

Joan Ely Carlson, *violin*

Bruce Colson, *violin*

David Dawson, *contrabass*

Scott Horton, *guitar & theorbo*

Jane Leggiero, *cello*

Marcus McGuff, *traverso*

Renata van der Vyver, *viola*

John Walters, *bass viola da gamba & cello*

Allison Welch, *oboe*

Keith Womer, *keyboards*



INTRODUCTORY NOTES

Welcome to Texas Early Music Project's sixteenth season of music from the Medieval, Renaissance, and Baroque periods. We are excited to be back in the swing of the concert season: the off-season is confusing to us! We miss the camaraderie, the excitement, the applause! We began our first full season in 1998-1999 with a concert version of Handel's *Alcina*. To begin this season, we return to the eclectic world of opera from its nascent years in the late 16th century to the fullness of its significance during the 18th century.

Though Jacopo Peri's *Dafne* (Florence, 1598) is on record as being the first opera, it didn't appear in a vacuum. There were many elements that led to it, from the *intermedi* performed at Florentine theatrical events, to the discussions and experiments of the Florentine Camerata in the last quarter of the 16th century. After Peri's second opera, *Euridice* (1600) and Monteverdi's popular *L'Orfeo* (1607), opera rapidly moved from the realm of private performances to the public sphere, spread to the other cultural centers of Europe, and became the unifying element that linked all the performing arts.

We hope you enjoy our "new" opera, created to exhibit some of the highlights of the first 150 years or so of opera's existence and to entertain you with seamless scenes, as it were, that display beautiful singing as well as historical and cultural details, some of which are usually behind the scenes. And yes, this will all be on the test! September, 2013

Daniel Johnson

TEXTS, TRANSLATIONS, & NOTES

Please hold applause until the end of each set.

GODDESSES, LOVE, AND...A TREE!

We begin with a set of four pieces that span almost 150 years, tracing the development of opera from 1589 to 1738. In Renaissance Italy, most notably in Florence, musical numbers called *intermedi* were performed between acts of plays. Though the popular *intermedi* of Florentine theatrical productions did not necessarily lead to opera, there were indeed operatic elements inherent in them. The most lavish *intermedio* production of all was created for the wedding of Ferdinand of Medici and Christine of Lorraine in 1589 and was to be performed between the acts of the comedy *La Pellegrina*, by Girolamo Bargagli. The *intermedi* were composed by both the leading and the up-and-coming composers of Italy and quickly outshone the theatrical production in history's memory. The dramatic elements of our excerpt by Caccini could, out of context, fit into many of the operas of the next 200 years, though the extreme virtuosity of the music itself is quite definitely from the transitional period between the Renaissance and the Baroque. Continuing in the same mode, but with a more established early Baroque form, Monteverdi's *L'Orfeo* opens with the tradition of a god or goddess (or a dialogue between numerous of the same) setting the scene. We have split the five verses of the Prologue by *La Musica*; the remaining ones will appear throughout the concert to "set the scene" for the upcoming subject matter. The next two pieces, by Handel, come from *Rinaldo*, arguably his most popular opera for London, and *Serse*, one of his last operas. The melody of "Ombra mai fu" comes from a lovely and simple orchestral piece by Handel, known today as "Largo" and, yes, Xerxes is, indeed, singing to a tree.

Io, che dal Ciel cader (Intermedi for *La Pellegrina*, Caccini, 1589; text by Giovambattista Strozzi)

Maga

Io, che dal Ciel cader farei la Luna,
A voi, che in alto sete,
E tutto 'l Ciel vedete, voi comando,
Ditene quando il sommo eterno Giove
Dal Ciel in Terra ogni sua gratia piove.

Sorceress

I, who could make the moon fall from the sky,
Invoke you who dwell on high
And see the heavens entire, I urge you,
Tell me when the almighty, eternal Jove
Will pour his every grace from heaven upon the earth.

Prologue (*L'Orfeo: Favola in Musica*, Monteverdi, 1607; verses 1 & 2; text by Alessandro Striggio)

La Musica

Dal mio Permesso amato à voi ne vegno,
Incliti Eroi, sangue gentil de Regi,
Di cui narra la Fama eccelsi pregi,
Nè giunge al ver perch'è tropp'alto il segno.

Io la Musica son, ch'à i dolci accenti
Sò far tranquillo ogni turbato core;
Et hor di nobil ira, et hor d'amore
Posso infiammar le più gelate menti.

Music

From my beloved Permessus I come to you,
Illustrious heroes, noble blood of kings,
Whose glorious deeds are told by Fame
But cannot do justice to your excellence.

I am the Spirit of Music, who, in sweet accents,
Know how to calm every restless heart;
And now with noble anger, now with love,
I can inflame the most frozen minds.

Vieni, o cara (*Rinaldo*, Handel, 1711; text by Aaron Hill / Giacomo Rossi)

Argante

Vieni, o cara, a consolarmi,
Con un sguardo tuo sereno!
Il tuo volto può bear mi,
E scacciar il duol dal sen.

Argante

Come my beloved, and console me,
With your peaceful gaze!
To see your features cheers me
And drives grief from my heart.

Ombra mai fu (*Serse*, Handel, 1738; text by Silvio Stampiglia?)

Serse

Ombra mai fu di vegetabile
Care ed amabile soave piu.

Xerxes

Never was made the shade of a plant
More dear and loving or gentle.

LOVE IS SUCH A DELIGHT, ISN'T IT?

Whether addressing its utter wonderfulness, true unfairness, or absolute misery, Love is overwhelmingly the favorite topic for most opera librettos. Elisabeth-Claude Jacquet de la Guerre, one of the most successful female composers of the 17th century, composed a lovely and tuneful opera that is thoroughly imbued with the idea of tragic love. Purcell's *Dioclesian* (or *The Prophetess*) is a semi-opera, a Restoration-period entertainment full of singing, dancing, and dialogue that are sometimes loosely related to the primary subject. In this case, set in ancient Rome, love is the primary subject, so let's enjoy its sweet delights!

Qu'un Coeur est heureux (*Céphale et Procris*, de la Guerre, 1694; text by Joseph-François de Vancy)

Nymphes:

Qu'un Coeur est heureux dans un doux esclavage!
Qu'un Coeur est heureux dans l'empire amoureux!
Dans la vive ardeur qu'inspire le bel âge,
Quand mille plaisirs peuvent combler ses vœux.
Qu'un Coeur est heureux dans un doux esclavage!
Qu'un Coeur est heureux dans l'empire amoureux!
Les tenders oiseaux de sa charmant bocage,
Semblent nous chanter, en exprimant leurs feux;
Qu'un Coeur est heureux dans un doux esclavage!
Qu'un Coeur est heureux dans l'empire amoureux!

Nymphs:

How happy is the heart in a sweet thralldom!
How happy is the heart in the amorous empire!
In the intense life that inspires youth,
When a thousand pleasures can fulfill his desires.
How happy is the heart in a sweet thralldom!
How happy is the heart in the amorous empire!
The tender birds of this charming grove,
Seem to sing to us, expressing their ardor;
How happy is the heart in a sweet thralldom!
How happy is the heart in the amorous empire!

Oh the sweet delights of love (*Dioclesian*, Purcell, 1690; text by Thomas Betterton)

Duet

Oh the sweet delights of love, who would live and not enjoy 'em?

I'd refuse the throne of Jove, should power or majesty destroy 'em.

Oh the sweet delights of love, who would live and not enjoy 'em?

Give me doubts, or give me fears, give me jealousies and cares;

But let love remove 'em, I approve 'em.

Oh the sweet delights of love, who would live and not enjoy 'em?

MONTEVERDI: MASTER OF THE CATHEDRAL, THE CHAMBER, & THE STAGE

Our homage to Monteverdi begins with the third verse of *La Musica's* Prologue from *L'Orfeo* and leads into a powerful piece from his final stage work, *L'Incoronazione di Poppea*, which premiered in the same year as his death, 1643. There remains many questions about the true authorship of some of the ending pieces, especially the popular duet-finale, but there is no question that Ottavia's tragic aria bidding farewell to Rome after being exiled by her husband, Nero, was penned by none other than Monteverdi.

Prologue (*L'Orfeo: Favola in Musica*, Monteverdi, 1607; verse 3; text by Alessandro Striggio)

La Musica

Io sù cetera d'or cantando soglio
Mortal orecchio lusingar talhora
E in questa guisa a l'armonia sonora
De la lira del Ciel più l'alme invoglio.

Music

Singing to a golden kithara, it is my wont
Sometimes to delight human ears,
That my melodious harmonies
Inspire their desire for heaven's lyres.

Á Dio Roma! (*L'Incoronazione di Poppea*, Monteverdi, 1643; text by Gian Francesco Busenello)

Ottavia

Á Dio, Roma! a Dio, matria! amici, a Dio!
Innocente da voi partir conviene.
Vado a patir l'esilio in pianti amari,
Navigo disperata i sordi mari;
L'aria che d'ora in ora
Riceverà i miei fiati,
Li porterà per nome del cor mio
A veder, a baciare le patrie mura.

Octavia

Farewell, Rome, my fatherland, my friends, farewell!
Though innocent, I must leave you.
I face an exile of bitter tears,
Sailing the heedless seas, devoid of hope;
The winds that from time to time
Will receive my breath,
Shall bear it in my heart's name
To look upon and kiss the walls of Rome.

Et io starò solinga,
Alternando le mosse ai pianti, ai passi,
Insegnando pietade ai freddi sassi.
Remigate oggi mai, perverse genti,
Allontanatevi omai dagli amati lidi.
Ahi, sacrilego duolo,
Tu m'interdici il pianto quando lascio la patria,
Né stillar una lacrima poss'io
Mentre dico ai parenti e a Roma a Dio.

And I shall be alone,
Weeping and pacing up and down by turn,
Teaching compassion to the very stones.
Now ply your oars, perfidious men,
Carry me far from the beloved shore.
Ah, sacrilegious grief,
You forbid me to weep as I leave my fatherland,
Nor may I shed a single tear
While bidding farewell to my family and to Rome.

HEARTBREAK & FURY

Some of the most intriguing and effective compositional techniques employed by the great composers of Baroque opera characterized both absolute fury and heartbreak. The quickly repeated notes in the orchestra that Lully, Rameau, and Handel used to indicate fury are clear enough, but the portrayal of heartbreak is much more complex, sadness being such a subjective and individual response. The drama of "Pour jamais, l'amour nous engage" lies in the contrasts between the aforementioned quickly repeated notes, the lovers' smoothly intertwining melodies, and the villain's angular rage. In "Ah! mio cor!" we hear slowly arpeggiated chords in the strings over a slowly moving harmonic rhythm with subtle but compelling chromaticism, while the vocal line is elongated and legato. We hear a similar technique later in Handel's "Stille amare," our Saturday Night Special.

Venez, venez, Haine implacable! (*Armide*, Lully, 1686; text by Philippe Quinault)

Armide

Venez, venez, Haine implacable,
Sortez du gouffre épouvantable,
Où vous faites régner une éternelle horreur.

Amida

Come, come, implacable Hate,
From out of the fearsome gulf emerge,
Where you cause eternal horror to reign.

Sauvez-moi de l'Amour, rien n'est si redoutable.
Contre un ennemi trop aimable
Rendez-moi mon courroux, rallumez ma fureur.

Save me from Love, nothing is so redoubtable.
Against too amiable a foe
Restore my ire, rekindle my fury.

Venez, venez, Haine implacable...

Come, come, implacable Hate...

Pour jamais, l'amour nous engage (*Les Indes galantes*, Rameau, 1735; text by Louis Fuzelier)

Phani & Carlos

Pour jamais, l'amour nous engage.
Non, non, rien n'est égal à ma félicité.
Ah! Mon Coeur a bien mérité
Le sort qu'avec vous il partage.
Pour jamais, l'amour nous engage.
Non, non, rien n'est égal à ma félicité.

Phani & Carlos

Forever, love unites us.
No, no, nothing is equal to my happiness.
Ah! My heart has well deserved
The fate it shares with you.
Forever, love unites us.
No, no, nothing is equal to my happiness.

Huascar

Non, non, rien n'égal ma rage.
Je suis témoin de leur félicité.
Faut-il que mon Coeur irrité
Ne puisse être vengé d'un si cruel outrage?
Non, non, rien n'égal ma rage.
Je suis témoin de leur félicité.

Huascar

No, no, nothing is equal to my rage.
I am a witness to their happiness.
Should my offended heart
Not be avenged for so cruel an outrage?
No, no, nothing is equal to my rage.
I am a witness to their happiness.

Ah! mio cor! (*Alcina*, Handel, 1735; anonymous libretto)

Alcina

Ah! mio cor! schernito sei!
Stelle! Dei! Nume d'amore!
Traditore! t'amo tanto;
Puoi lasciarmi sola in pianto,
Oh dei! Perchè?
Ah! mio cor!

Alcina

Ah! My heart! You are scorned!
You stars, you gods of love!
Betrayed! I love you so much;
How can you leave me alone in tears.
Oh gods! Why?
Ah! My heart!

Furie terribili (*Rinaldo*, Handel, 1711; text by Aaron Hill / Giacomo Rossi)

Armida

Furie terribili, circondatemi,
Seguitatemi con faci orribili.

Armide

Fearful furies, encircle me,
Trail flames of terror behind me.

MYTH & LEGEND: THE GODS MUST BE LOVELY/CRAZY/JEALOUS

The fourth verse of *La Musica's* Prologue refers to ancient gods and mythology, both of which were prevalent in Baroque opera. In many cases, the scandalous actions of the deities were used to describe the actions of current rulers, aristocrats, and clergy, without having to name them by name and thus face censure or worse. For example, at the Venice presentations of *L'Incoronazione di Poppea*, everyone just "knew" that the brutal actions of Nero and his court were actually sly commentaries on the threats posed to Venice by the Romans. Hymen, the god who is addressed in the incredibly subtle aria from *Les Indes galantes*, was the god of marriage ceremonies in Greek mythology and was the subject of countless madrigals and arias from around Europe. In the final aria of the set, Theseus is addressing his father Poseidon, the brother of Pluto, who was the god of the underworld, also called Hades.

Prologue (*L'Orfeo: Favola in Musica*, Monteverdi, 1607; verse 4; text by Alessandro Striggio)

La Musica

Quinci a dirvi d'Orfeo desio mi sprona
D'Orfeo che trasse
Al suo cantar le fere,
E servo fè l'Inferno à sue preghiere
Gloria immortal di Pindo e d'Elicona.

Music

Now I am spurred to tell you of Orpheus,
Of Orpheus who drew
The wild beasts to him with his song,
And made Hades acquiescent to his pleas,
The immortal glory of Pindus and Helicon.

Viens, Hymen (*Les Indes galantes*, Rameau, 1735; text by Louis Fuzelier)

Phani

Viens, Hymen,
Viens m'unir au vainqueur que j'adore!
Forme tes noeuds, enchaîne-moi!

Phani

Come, Hymen,
Come to join me with the conqueror I adore!
Tie your knots, bind me!

Dans ces tendres instants
Où ma flame t'implore,
L'amour même n'est pas plus aimable qu toi.

Viens, Hymen,
Viens m'unir au vainqueur que j'adore!
Forme tes noeuds, enchaîne-moi!

Puisque Pluton est inflexible (*Hippolyte et Aricie*, Rameau, 1733; text by Abbé Simon-Joseph Pellegrin)

Thésée

Ah! qu'on daigne du moins, en m'ouvrant les Enfers,
Rendre un vengeur à l'univers!

Puisque Pluton est inflexible,
Dieu des mers, c'est à toi que je dois recourir!
Que ton fils en son père
Epreuve un Coeur sensible!
Trois fois dans mes malheurs tu dois me secourir.
Le fleuve, aux dieux mêmes terrible,
Et qu'ils n'osent jamais attester vainement,
Le Styx a reçu ton serment.

Au premier de mes vœux tu viens d'être fidèle:
Tu m'as ouvert l'affreux séjour
Où règne une nuit éternelle.
Grand Dieu, daigne me rendre au jour!

In these tender moments
When my ardor implores you,
Love itself is not more desirable than you.

Come, Hymen,
Come to join me with the conqueror I adore!
Tie your knots, bind me!

Theseus

Ah! Deign at least, in opening Hades for me,
To return an avenger to the world!

Since Pluto is inflexible,
God of the sea, I must have recourse to you!
Let your son find
A sympathetic heart in his father!
Three times, in my misfortunes, you have to aid me.
The river Styx, terrible even to the gods,
And which they never dare idly invoke,
Has received your vow.

The first of my wishes you have just granted:
You have opened to me the dreadful abode
Where eternal night reigns.
Great god, deign to return me to the light!

OPERA BRITANNICA

English opera owes its existence to French masques of the early 17th century, which were “Anglicized” by British playwrights and composers and quickly became popular in the English court. The theaters in England were mostly closed during the period of the English Commonwealth but began flourishing again after the Restoration, c. 1660. John Blow composed the first English-language opera in about 1683, but the works of Henry Purcell gave real momentum and art to this genre. The *Second Woman* revisits the world of mythology in “Oft she visits this lone mountain” and the entire song is constructed over a “ground bass,” or repeating bass line, creating an ever-increasing intensity that culminates with the entrance of the string orchestra. “Your hay it is mow’d” is one of the more timeless pieces from any opera; the text could be used in almost any English work through the 19th century.

Oft she visits this lone mountain (*Dido and Aeneas*, Purcell, 1689; text by Nahum Tate)

Second woman

Oft she visits this lone mountain,
Oft she bathes her in this fountain;
Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discover'd, discover'd too late.
Here Actaeon met his fate.

Your hay it is mow'd (*King Arthur*, Purcell, 1691; text by John Dryden)

Comus & Peasants

Your hay it is mow'd and your corn is reap'd,
Your barns will be full and your hovels heap'd.
Come, boys, come, and merrily roar out our harvest home.

Chorus: Harvest home, harvest home, and merrily roar out our harvest home.

We've cheated the parson, we'll cheat him again,
For why shou'd a blockhead have one in ten?
One in ten, one in ten, for why shou'd a blockhead have one in ten?

Chorus: Harvest home, harvest home, and merrily roar out our harvest home.

For prating so long, like a book-learn'd sot,
Till pudding and dumpling are burnt to pot;
Burnt to pot, burnt to pot, till pudding and dumpling are burnt to pot.

Chorus: Harvest home, harvest home, and merrily roar out our harvest home.

We'll toss off our ale 'till we cannot stand;
And heigh for the honour of old England;
Old England, old England, and heigh for the honour of old England.

Chorus: Harvest home, harvest home, and merrily roar out our harvest home.

PASSACAGLIA: FUN TO SING WITH & YOU CAN DANCE TO IT, TOO

One of the most common and effective compositional techniques used by Baroque composers was the *ostinato*, or repeating bass patterns, over which are continuous melodic variations. This technique is similar to the “walking bass” prevalent in 20th-century jazz. The *ostinato* bass patterns of the Baroque were combined with harmonic patterns as well, such as those in the *passacaglia* and the *ciaccona*. Derived from Spanish street dances, these popular Baroque variation forms were used not only for dance, but also for songs of love and/or devotion. The next set focuses on the *passacaglia* *ostinato* in minor keys, using a descending harmonic pattern that allows for almost endless melodic variation. Cesti's aria for *Silandra* is seductive and enticing, and allows for ornamented melodic variations to embellish the pattern of the bass line. The instrumental *rondeau* that follows is a short example of the sort of dance that might be set to a *passacaglia*, while the very short aria from *Atys* is one of the most effective and powerful love songs ever, despite its miniature scale.

Vieni, Alidoro (*L'Orondea*, Cesti, 1656; text by Giacinto Andrea Cicognini)

Silandra

Vieni, Alidoro, consola chi si more,
E temprando il mio ardore.
Godi in grmbo a Silandra i di sereni.
Vieni, mia vita!

Silandra

Come, Alidoro, comfort one who is dying,
And appease my ardor.
Enjoy blissful days on Silandra's breast.
Come, my life!

Atys est trop heureux (*Atys*, Lully, 1673; text by Philippe Quinault)

Sangaride

Atys est trop heureux!
Souverain de son coeur, maître de tous ses voeux,
Sans crainte, sans melancolie,
Il jouit en repos des beaux jours de sa vie.
Atys ne connaît point les tourments amoureux.
Atys est trop heureux!

Sangaride

Atys is so fortunate!
Sovereign of his heart, master of his desires,
Without fear, without melancholy,
He enjoys the best days of his life.
Atys knows nothing of the torments of love.
Atys is so fortunate!

THE *Da Capo* ARIA ACCORDING TO HANDEL, LULLY, & RAMEAU

Most of us are familiar with the convention of the typical aria in Baroque opera: there's the “A” section, in which the text and musical content are presented once; the “B” section is usually much shorter, often with reduced instrumental forces, and with new melodic/harmonic content and text. Then there's the *da capo* (“from the top”) in which the “A” section is presented again, more or less intact. The conventional wisdom is that, on the *da capo*, the singer is allowed to display vocal fireworks through extended ornaments, perhaps with a small (or large)

cadenza at the end. We look forward with gleeful anticipation to the singer's ornaments, although in a three- or four-hour opera, the formula can be a little tedious. Here we present three different styles of *da capo* form. In the first, one of Handel's most popular and beloved works, the style and restraint of the aria itself precludes all but the most subtle of ornamentations. The two French works reveal one of the main differences between Italian and French opera: at the end of the "A" section of most Italian arias, there's a full cadence and then we go from the top. The French arias, however, tend to return to the "A" section with subtlety, as part of a continuing line and only rarely is the full "A" section repeated. By contrast, "Tornami a vagheggiar" is exactly like the description of the "typical" *da capo* aria in that it allows for creative and effective ornaments and vocal fireworks beyond expectation. Sit back and enjoy the ride!

Lascia ch'io pianga (*Rinaldo*, Handel, 1711; text by Aaron Hill/Giacomo Rossi)

Almirena

Lascia ch'io pianga mia cruda sorte,
E che sospiri la libertà.
Il duolo infranga queste ritorte
De' miei martiri sol per pietà.

Lascia ch'io pianga ...

Almirena

Let me weep over my cruel fate,
And let me sigh for freedom.
May sorrow break these chains
Of my sufferings, for pity's sake.

Let me weep ...

Ah! si la liberté (*Armide*, Lully, 1686; text by Philippe Quinault)

Armide

Ah! si la liberté me doit être ravie,
Est-ce à toi d'être mon vainqueur?
Trop funeste ennemi du bonheur de ma vie,
Faut-il que malgré moi tu régnes dans mon coeur?

E désir de la mort fut ma plus chère envie;
Comment as-tu changé ma colère en languer?
En vain, de mille amants je me voyais suivie,
Aucun n'a fléchi ma rigueur.
Se peut-il que Renaud tienne Armide asservie?

Ah! si la liberté me doit être ravie,
Est-ce à toi d'être mon vainqueur?
Trop funeste ennemi du bonheur de ma vie,
Faut-il que malgré moi tu régnes dans mon coeur?

Amida

Ah! If of liberty I must be bereft,
Is it you who must be my conqueror?
All too fatal foe of my life's happiness,
Must you, in spite of me, rule within my heart?

Your death was my dearest wish;
How have you changed my anger into yearning?
In vain I saw a thousand suitors follow me,
None touched my hard heart.
Can it be that Rinaldo holds Armida in thrall?

Ah! If of liberty I must be bereft,
Is it you who must be my conqueror?
All too fatal foe of my life's happiness,
Must you, in spite of me, rule within my heart?

Ah! faut-il, en un jour (*Hippolyte et Aricie*, Rameau, 1733; text by Abbé Simon-Joseph Pellegrin)

Hippolyte

Ah! faut-il, en un jour, perdre tout ce que j'aime?
Mon père pour jamais me bannit de ces lieux,
Si chéris de Diane même.
Je ne verrai plus les beaux yeux
Qui faisaient mon bonheur suprême.

Ah! faut-il, en un jour, perdre tout ce que j'aime?
Et les maux que je crains, et les biens que je perds,
Tout accable mon coeur d'une douleur extrême.
Sous le nuage affreux dont mes jours sont couverts,
Que deviendra ma gloire
Aux yeux de l'univers?

Ah! faut-il, en un jour, perdre tout ce que j'aime?

Hippolytus

Ah, must I, in a single day, lose all that I love?
My father banishes me forever from this place,
So cherished by Diana herself.
I shall no more see the lovely eyes
That made my happiness complete.

Ah, must I, in a single day, lose all that I love?
Both the misfortunes I fear and the benefits I lose,
All overwhelm my heart with extreme anguish.
Under the dreadful cloud which covers my life,
What will become of my glory
In the eyes of the world?

Ah, must I, in a single day, lose all that I love?

Tornami a vagheggiar (*Alcina*, Handel, 1735; anonymous libretto)

Alcina

Tornami a vagheggiar
Te solo vuol amar quest'anima fedel,
Caro mio bene.

Già ti donai il mio cor,
Fido sarà il mio amor;
Mai ti sarò crudel, cara mia speme.

Tornami a vagheggiar ...

Alcina

Come back quickly to court me,
My faithful heart longs to love you alone,
My dear one.

I have already given you my heart,
And my love will be true;
I will never betray you, it is your love I long for.

Come back quickly to court me...

OUR SATURDAY NIGHT SPECIAL

If you are present for our Saturday concert, you will hear one of my favorite Handel arias sung by one of my favorite singers. After the emotional accompanied recitative, in which Handel reveals his penchant for using chromaticism to explore distantly related chords, the aria is one of restraint and timelessness as *Tolomeo* considers what he thinks to be his impending death. Worry not: His wife, Elisa, has substituted a sleeping potion for what was supposed to be poison.

Stille amare (*Tolomeo*, Handel, 1728; text by Nicola Francesco Haym)

Tolomeo

Accompagnato:
Inumano fratel, Barbara madre,
Ingiusto Araspe, dispietata Elisa,
Numi, o furie del Ciel, Cielo nemico,
Implacabil destin, tiranna sorte,
Tutii, tutti, v'invito
A gustare il piacer dela mia morte.
Ma tu, consorte amata,
Non pianger, no, mentre che lieto spiro;
Basta che ad incontrar l'anima mia,
Quando uscirà dal sen, mandì un sospiro.

Aria:

Stille amare, già vi sento
Tutte in seno, la morte a chiamar;
Già vi sento smorzare il tormento,
Già vi sento tornarmi a bear.
Stille amare, già vi sento
Tutte in seno, la morte a chiamar;
Vi sento... tutte in seno... la morte a...

Ptolomy

Accompanied Recitative:
Heartless brother, savage mother,
Unjust Araspe, merciless Elisa,
Gods, or furies of heaven, hostile heaven,
Implacable destiny, tyrannical fate,
All of you, I invite all of you
To take pleasure in my death.
But you, my beloved wife,
No, do not weep while I die happy;
You need only breathe a sigh,
To meet my soul, as it leaves my breast.

Aria:

Bitter drops, already I feel you
All in my breast, calling for death.
Already I feel you dull my torment,
Already I feel you restore my happiness.
Bitter drops, already I feel you
All in my breast, calling for death.
Already I feel you... all in my breast ... death...

A PLACE I CAN CALL MY OWN

In the final verse of the Prologue from *L'Orfeo*, *La Musica* demands silence from the birds, waves, and breezes. In the same vein, Procris longs for a silent and secluded place where she can suffer in solitude. It's Love again, you see, wreaking havoc on mortals. Elisabeth-Claude Jacquet de la Guerre's aria from her only opera is worthy of more well-known composers from her milieu, such as Lully or Charpentier.

Prologue (*L'Orfeo: Favola in Musica*, Monteverdi, 1607; verse 5; text by Alessandro Striggio)

La Musica

Hor mentre i canti alterno hor lieti, hor mesti
Non si mova augellin far queste piante,
Nè s'oda in queste rive onda sonante,
Et ogni Aurette in suo camin s'arresti.

Music

Now, during my songs both happy and sad,
Let no bird move amongst these trees,
Nor wave be heard on these shores,
And let every breeze be halted in its passage.

Lieux écartés, paisible solitude (*Céphale et Procris*, de la Guerre, 1694; text by Joseph-François de Vancy)

Procris:

Lieux écartés, paisible solitude,
Soyez seuls les témoins de ma vive douleur.
Des peines des amants je souffre la plus rude;
Lieux écartés, paisible solitude,
Cachez le désespoir, qui regne dans mon Coeur.

Hélas! Quand j'ignorais la fatale puissance Alas!
Du dieu qui m'a ravi la paix,
Contente des plaisirs qu'offre l'indifférence,
Que mon sort était plein d'attraits!
Pourquoi, cruel Amour, par d'invincibles traits,
As-tu dompté ma résistance?
Ah! j'aimerais encore les maux
Que tu m'as faits!

Mais les dieux inhumains m'ôtent toute espérance;
J'aime un jeune héros, il m'aime avec constance,
Et le ciel nous condamne à ne nous voir jamais.

Lieux écartés, paisible solitude,
Soyez seuls les témoins de ma vive douleur.
Des peines des amants je souffre la plus rude;
Lieux écartés, paisible solitude,
Cachez le désespoir, qui regne dans mon Coeur.

Procris:

Secluded place, peaceful solitude,
Be the sole witness of my intense grief.
Of the pains of lovers I suffer the most unkind;
Secluded place, peaceful solitude,
Hide the despair that rules in my heart.

When I would ignore the unavoidable power
Of the god who has carried away my peace,
Happy with the pleasures indifference offers,
How my destiny was full of charms!
Why, cruel Love, by some insurmountable blows,
Have you broken my resistance?
Ah! I would delight still in the troubles
That you have caused me!

But the inhuman gods deprive me of all hope;
I love a young hero, he loves me faithfully,
And the heavens condemn us never to see each other.

Secluded place, peaceful solitude,
Be the sole witness of my intense grief.
Of the pains of lovers I suffer the most unkind;
Secluded place, peaceful solitude,
Hide the despair that rules in my heart.

THE FINALE

Our finale comes from the opera *Il Giustino*, written for the Carnival season in Venice in 1724. *Dopo i nemi* served to end the show beautifully with a simple and lovely melody, completely whistleable, leaving the audience with bright hearts and hope for the future. It serves the same purpose in our concert!

Dopo i nemi (*Il Giustino*, Vivaldi, 1724; text by Count Nicolò Beregan)

All:

Dopo i nemi e le procelle
Il sereno appare al fin.

E nel ciel talor le stele
Fausto mostrano il seren.

Dopo i nemi e le procelle
Il sereno appare al fin.

All:

After the rain-clouds and the storms,
The sky is clear at last.

And by shining up above,
The stars lend joy to the heavens.

After the rain-clouds and the storms,
The sky is clear at last.

OUR FEATURED SOLOISTS

Mezzo-soprano **Lisa Alexander** was practically born singing. Ever since the age of six, after shocking her grandmother by belting Aldonza's songs from *Man of La Mancha* in a supermarket parking lot, Lisa has made music part of her life. Although her childhood dreams of playing Annie never came to fruition, she made her professional operatic debut as Marcellina in Austin Lyric Opera's 2013 production of Mozart's *The Marriage of Figaro*. Lisa has been singing with Texas Early Music Project since 2010, and, since moving to Austin in 2004, she has performed with such diverse local groups as the Austin Vocal Arts Ensemble, Texas Choral Consort, La Follia Austin Baroque, Spotlight on Opera, and the Gilbert and Sullivan Society of Austin. In her free time, she plays tenor guitar and sings with her folk trio, The Pine Beetles.

Brett Barnes, baritone, has traveled around the United States and Europe performing opera, symphonic and choral works in some of the world's greatest venues. A "fixture" in the Austin classical music scene, Brett maintains an active singing career in addition to his other professional responsibilities and has been a featured performer with TEMP for over 15 years. No stranger to the operatic stage, Brett has been in 27 productions with Austin Lyric Opera – most recently their award-winning *Le Nozze di Figaro*. During the day, Brett is the Director of Development and External Relations for LifeWorks, a social services agency that provides services for youth and families in need. He is a 2006 graduate of Leadership Austin, a 2009 McBee Fellow with the Austin Area Research organization, was named the 2013 Outstanding Professional Fundraiser of the Year by the Austin Fundraising Professionals and is currently the Chair of the Austin Arts Commission appointed by Council Member Laura Morrison. Brett is a cantor and soloist at St. Mary Cathedral in downtown Austin and shares his home with the love of his life, Ellie Belle – a 4-year old Schnoodle.

Dr. Dorea Cook, mezzo-soprano, is known for her clear sound and stylistic flexibility from solo operatic roles to oratorio, chamber, Baroque, and contemporary repertoire. In the past couple of years, Dorea has enjoyed performances with the Conspirare Chamber of Voices, the Conspirare Symphonic Choir & the Austin Symphony Orchestra, the Bach Cantata Project, the San Antonio Chamber Choir, the UT Choral Arts Society, and the UT Early Music Ensemble. She received her doctorate from UT Austin in May of 2013 and now lives in Houston, where she maintains a private voice studio and sings with the Houston Chamber Choir and the St. John the Divine Chorale. Dorea has a cat named Zelda and is a Tolkien and Doctor Who nerd.

Paul D'Arcy, tenor, maintains an active career as a professional choral singer, soloist, and music educator. Originally from New York's Capital District, Paul now resides in Austin, TX, where he regularly performs with the five time Grammy®-nominated Conspirare, Ensemble VIII, the Texas Early Music Project, Americantiga, the Texas Choral Consort, the Bach Cantata Project at the Blanton Museum, and in the Victoria Bach Festival. Paul also performs with the Santa Fe Desert Chorale, Vox Humana of Nashville, and the Tucson Chamber Artists. He currently teaches voice lessons at Westlake High School in Austin and maintains a private voice studio.

David Lopez, tenor, is as much of a music devotee as he is a vocalist. He graduated from the University of North Texas with a bachelor's degree in Music Education and is currently pursuing his Master's degree in Psychology at the University of Texas at Austin. David has performed with Texas Early Music Project for the past seven years, and is a frequent guest performer with other local groups, such as Conspirare, Texas Choral Consort, and Schola Cantorum of St. Mary Cathedral. Formerly a voice teacher for the Austin ISD, David is currently at Dell Inc. working as a Technical Support Analyst.

Hailed as having "skyrocketing coloratura," "fluid and dexterous voice," "piercingly clear soprano," and being a "natural and convincing comedic actress," soprano **Gitanjali Mathur** completed her higher studies in voice performance at Indiana University, Bloomington, along with minors in Mathematics and Computer science. She then moved to Austin, Texas where she has been blissfully singing with TEMP and Danny Johnson for 11 years! In May 2009 and 2010, she had the honor of being nominated in the Best Singer category for the Austin Critics' Table Awards. She is a full-time member of Conspirare, and is on several of their Grammy®-nominated recordings conducted by Craig Hella Johnson. Gitanjali is a part of the eclectic group Convergence and the early music group Ensemble VIII. She has performed in France, Italy, Germany, and Denmark as a soloist and a

chorister. She sings and records regularly with Seraphic Fire and is featured on their Grammy®-nominated CD *A Seraphic Fire Christmas*. Most recently, Gitanjali has sung the role of Serpina in Pergolesi's *La Serva Padrona*, the role of Gabriel in *The Creation* by Haydn, Mozart's *Exsultate, Jubilate*, and the role of the Witch in Purcell's *Dido and Aeneas*. She made her solo Carnegie Hall debut with Helmuth Rilling in J.S. Bach's *St. Matthew Passion* in 2007 and has sung in the Oregon Bach Festival and Santa Fe Desert Chorale. Ms. Mathur will be debuting with Bach Collegium San Diego and Tucson Chamber Artists this year. She is also excited to be singing the solos for Handel's *Messiah* with the Austin Symphony Orchestra and to be performing a lead role in John Blow's delightful baroque opera *Vénus et Adonis* with the Austin Vocal Arts Ensemble. Gitanjali teaches voice lessons privately at her home in Austin.

Meredith Ruduski has been a repeat offender with TEMP since 2008. Former (well, current, actually) model with a master's degree in voice, Meredith enjoys singing in a variety of genres ranging from opera to techno, although she considers Baroque music especially rad. An active musician, she frequents such organizations as ALO, Santa Fe Desert Chorale, G&S Society of Austin, La Follia Austin Baroque, Ars Lyrica, and she is an active member of the TEMP Outreach committee. Good grief, does this girl ever sleep? More about Meredith and her exploits may be found on her website: www.mruduski.moonfruit.com.

Thann Scoggin, baritone, enjoys performing a wide variety of music and is equally committed to solo and ensemble endeavors. He has performed with Conspirare, Convergence, Boston Baroque, Handel and Haydn Society of Boston, the Dallas Bach Society, and many other ensembles in the US. A native of Pampa, Texas, he received the bachelor's and master's degrees from the University of North Texas and maintains a private voice studio in Austin. This is his second appearance with the Texas Early Music Project.

Jenifer Thyssen, a founding member of TEMP, has delighted audiences and critics alike, earning four nominations and one award for best classical singer in the Austin Critic's Table Awards and an enthusiastic following among early music goers and folk music fans. One of her favorite things to do is to sing with her children, next favorite is to sing in TEMP, and next favorite is to create memorable recordings. Her first solo album, *Dusk is Drawn* - folk lullabies from around the world, utilizes her extensive experience in singing various languages and being a very tired mama with sleepy headed babies. Jenifer is married to her high school sweetheart and together they enjoy the adventure of life with six amazing children.

Special Guest Artist

Internationally acclaimed and Grammy®-nominated countertenor **Ryland Angel** was fittingly born on St. Cecilia's Day and was a chorister at Bristol Cathedral and a lay-clerk at Chester Cathedral. He trained as a lawyer before deciding to pursue a professional career as a singer in 1991 when he started studying with David Mason. Since then, Mr. Angel has received a Grammy® nomination and has performed with William Christie, Rene Jacobs, Ivor Bolton and many others, as well as Cantus Köln, Le Concert Spirituel, Le Parlement de Musique, the Ensemble of Early Music of New York and Ensemble La Fenice. Recently he performed *The Fairy Queen* with Boston Baroque, *Vénus et Adonis* by Desmarest, conducted by Christophe Rousset at Opera de Nancy, and a return engagement with the William Byrd Ensemble in Paris, joining them additionally at the Boston Early Music Festival. Other recent engagements have included *Tolomeo* and *Giulio Cesare* with Opera Colorado and Boston Baroque and concerts with the New York Collegium and *Messiah* with Musica Sacra in a Carnegie Hall debut. He sang on the movies "Henry IV" and "Le Petit Prince" (IMAX), and has appeared on 'Good Morning America' and PBS. His résumé includes extensive recordings. His latest release: a new CD of Buxtehude and Bach for Countertenor with Rick Erickson and the Bach Players. This is his second appearance with TEMP.

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We are delighted to announce a new educational initiative:

The Susan Anderson Kerr Scholarship

Beginning in September, we will be working with area music teachers to select students to receive pairs of season tickets to our concerts, so that they can sit up front and get the full impact of our concerts. As the program continues, we plan to expand it with coaching and instruction in all aspects of early music. If you know a student between the ages of 14 and 21 who would benefit from this program, or would like to make a financial contribution to it, or would simply like more information, please contact us! All contributions to the scholarship are fully tax deductible.



DID YOU KNOW...

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

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

UPCOMING CONCERTS

Ensemble VIII

James Morrow, Artistic Director

Thursday, October 3, 7 pm, at First United Methodist Church, 410 East University Ave., Georgetown

Friday, October 4, 7:30 pm, at St. Louis Catholic Church Chapel, 7601 Burnet Rd., Austin

Renaissance Splendour: Masterworks from German Lands

In addition to Hans Leo Hassler's monumental setting of the Lord's Prayer, Ensemble VIII will perform works by Heinrich Schütz, regarded as one of the most important composers of the 17th century, and Johann Hermann Schein, one of the first composers to incorporate Italian stylistic elements into German music. The season's premier concert also will include exquisite polyphonic compositions of Leonhard Lechner and Heinrich Isaac.

La Follia Austin Baroque

Keith Womer, Artistic Director

Saturday, October 5, 2013, 8:00 PM Redeemer Presbyterian Church, 2111 Alexander Ave.

Sunday, October 6, 2013, 3:00 PM Gethsemane Lutheran Church, 200 West Anderson Lane

Byrd Song: Consort Music of William Byrd

William Byrd was one of the greatest composers in Tudor England, admired by Elizabeth I, in spite of his Roman Catholic faith. Internationally renowned Mary Springfels joins La Follia in performing works for viol consort by Byrd and his contemporaries. Meredith Ruduski, Kate Shuldiner and Karen Burciaga also guest star.

Austin Baroque Orchestra and Coro Settecento

Billy Traylor, Artistic Director

Saturday, October 12, 8pm, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

Sunday, October 13, 3pm, Venue TBA

Croissant Baroque

We return to our roots as a chamber ensemble in this presentation of an imagined musical evening in colonial New Orleans. A strategically-placed trading hub near the mouth of the mighty Mississippi River, it is not surprising that as it grew, New Orleans found itself home to a class of wealthy Creoles who lived almost as lavishly as the French nobility, and this rich lifestyle almost certainly included music. We'll present well-known and not-so-well-known French chamber music from early and mid-eighteenth century, with music from Couperin, Boismortier, Corrette, and featuring violist da gamba James Brown on Marais's virtuosic *La Sonnerie de Ste-Geneviève du Mont-de-Paris* and Settecento newcomer Lacy Rose in Clérambault's cantata *Orphée*.