

# TEXAS EARLY MUSIC PROJECT

Daniel Johnson, Artistic Director

## THE CRY OF MANY VOICES:

An Illuminated Renaissance

### THE PROGRAM

**Missa Et ecce terrae motus: Kyrie, à 12** ♪ Antoine Brumel, c.1460-c.1512-13?

**Missa Et ecce terrae motus: Gloria, à 12** ♪ Brumel

**Salve Regina, à 9** ♪ (*Eton Choirbook*) Robert Wylkynson, c.1450-1515?

### INTERMISSION

**Stabat mater dolorosa, à 5** ♪ (*Eton Choirbook*) Richard Davy, c.1465-c.1507  
*Small Ensemble*

**Ave Maria, Mater Dei, à 4** ♪ (*Eton Choirbook*) William Cornysh, d.1523  
*Male Chorus*

**O bone Jesu, à 19** ♪ (*Carver Choirbook*) Robert Carver, 1487-c.1570?

**Missa Et ecce terrae motus: Benedictus à 6 & Osanna, à 12** ♪ Brumel  
*Small Ensemble & Tutti*

### FINE

### THE PERFORMERS

Anthony Ashley, *bass*  
Brent Baldwin, *baritone*  
Brett Barnes, *baritone*  
Erin Calata, *mezzo-soprano*  
Cayla Cardiff, *mezzo-soprano*  
Tom Crawford, *alto*  
Paul D'Arcy, *tenor*  
Jenny Houghton, *soprano*  
Eric Johnson, *bass*  
Jeffrey Jones-Ragona, *tenor*  
Temmo Korisheli, *tenor*  
Christopher LeCluyse, *tenor*

Peter Lohman, *tenor*  
David Lopez, *tenor*  
Gitanjali Mathur, *soprano*  
Andrew Perry, *bass*  
Brian Pettey, *baritone*  
Stephanie Prewitt, *alto*  
Meredith Ruduski, *soprano*  
Thann Scoggin, *baritone*  
Sawyer Sellers, *tenor*  
Jenifer Thyssen, *soprano*  
Curt Vaughan, *bass*  
Gil Zilkha, *bass*



The cry of many voices, 24 *a cappella* voices in this case, sing both as individuals and as members of a unit while performing some of the most sublime, moving, and exhilarating music imaginable: the ultimate effect is greater than the sum of its parts. There is magic in the interweaving voices, in the hypnotically static harmonic rhythms alternating with florid vocal lines full of subtle virtuosity, in the dissonances (both artfully prepared and unexpected), and in the architecture of starkly transparent solo lines alternating with thickly colorful choral sections. This is the world of the *Eton Choirbook* in England, the Franco-Flemish composer Antoine Brumel, and the Scottish composer Robert Carver.

Eton College was founded by Henry VI as ‘the College Roiall of Our Ladie of Eton’ and had its formal opening in 1443. Based on the precedent set at New College of Oxford and at Winchester College, the music program was an integral part of the training of youth, churchmen, and future statesmen. The *Eton Choirbook*, compiled between c.1490-c.1505, represents the height of the so-called “florid” style of English sacred polyphony. Very few of the pieces contained in the *Choirbook* were specifically composed for use at Eton. It was designed as a truly national compilation of the music of its time: Choral traditions represented included composers from Eton, the Chapel Royal, St. George’s in Windsor, Magdalen College in Oxford, and others. Though it does serve to document the musical tradition of Eton around 1500, it also tells us a great deal about other institutions whose music books have been lost. Indeed, untold quantities of Tudor church music have been destroyed by political and theological change in the sixteenth century. Choral foundations that had nurtured a strong musical tradition were abolished, significantly altered, or starved of income. Institutions known to have owned impressive collections of music around 1500 lost everything. Of the many choir books listed in inventories at King’s College, Cambridge, and Magdalen College, Oxford, not a single one remains. Even the music library of the Chapel Royal was destroyed by the religious conflict of the Reformation. The very fact that Eton College still possesses its great *Choirbook* is little short of a miracle. Of the three surviving sources of this repertoire (along with Lambeth Palace and Caius College at Cambridge), it is the largest and most valuable document of early Tudor church music still in existence. Without it, the music of its age might have been lost forever.

If one goes by dates, the music in the *Eton Choirbook* is technically part of the Renaissance, but the music retains many points in common with Medieval idioms, especially music from the early years at Eton. Beginning around 1480, the time frame that includes music by John Browne, Richard Davy, and others, we see much more imitation, *cantus firmus* techniques, and frequent cross-relations—a trait which was to become a distinctive sound in later English polyphony as well. **Richard Davy** was one of the most accomplished and fluent of the late fifteenth-century composers and was chaplain to Sir William Boleyn and other members of the Boleyn family. His *Stabat Mater dolorosa* was probably composed for Magdalen College, Oxford, where he was organist and choirmaster in the 1490s. The imitative sections are short, on important phrases, but Davy contrasts the extensive florid sections with long syllabic sections that help traverse the considerable amount of text in the *Stabat Mater dolorosa*. Cross-relations are plentiful but, despite the highly emotional qualities of the text, do not serve as text-painting in any substantial manner. The “Amen” section is powerful in its length and harmonic vagueness; its ending is stark, despite the raised third of the final chord.

The final phase represented in the *Choirbook* includes music composed around 1500 by Robert Wylkynson, William Cornysh, and Robert Fayrfax. Though previous facets remain, certain aspects of Continental composers (especially those of the Lowlands, like Brumel) become progressively intrinsic to the English style. However, the Eton/English music was still unlike anything else coming from the Continent in its size and complexity. Foreigners who heard English choirs around the year 1500 were as surprised as they were impressed. The choirboys were being trained as virtuosos of the highest order, for the music tested their concentration, stamina, and vocal technique in a way no choral music ever had. **William Cornysh** was Master of the Children of the Chapel Royal, court composer to three kings, playwright, entrepreneur, and satirist. His *Ave Maria, Mater Dei* for four lower voice parts addresses Mary as the mediator through whom the soul finds its way to its resting place. The low tessitura itself serves to draw attention to the relative uniqueness of the piece in the Eton repertoire, and the relative lack of dissonance along with some interesting repeating melodic motifs give a restful, reassuring piety to this prayer.

Virtually nothing is known of **Robert Wylkynson**, except that he was a clerk at Eton in 1496 and choirmaster at Eton from 1500 until around 1515. It is almost certain that all of his compositions were written specifically for the singers at Eton College. Wylkynson’s crowning glory, the *Salve Regina*, is the only work for nine voices in the *Choirbook*. Intended for the feast of the Assumption of Mary, Wylkynson labeled the voice parts by the hierarchy of angels: Seraphs, Cherubs, Thrones, Dominations, Virtues, Powers, Principalities, Archangels, Angels. Mary is received into heaven by the Angelic host and serenaded with an abundance of melody, intricacy of texture, richness of sonority, and the interplay of buoyant rhythm, all serving to express the joy of the text. The sumptuousness of the

short sections for all nine voices contrast with stark but intensely florid sections for 2–4 parts that are often paired into contrasting duets. Cross-relations and near-dissonances are frequent and effective, but Wylkynson excelled in his ability to build on the architecture of chords, especially at cadences, often filling in almost every available chord-tone in the three octaves of possibilities.

**Antoine Brumel** was born near Chartres c.1460 and was the most famous of the French-born composers of the Franco-Flemish school. He was one of the most celebrated singers of his day, with “a new style of singing: sweet, pleasant, devout, and beautiful.” He is first mentioned in records as a singer at the cathedral in Chartres from 1483-1486 and then he was master of the choristers in Geneva and later held the same post at Notre-Dame in Paris. He had to flee the city after a dispute with the church and returned to the Duke of Savoy, but his compositions had gained enough fame and prominence that in 1506 Alfonso I d’Este at Ferrara hired him as choirmaster for his court musicians, a position previously held by Josquin. Although it was one of the greatest centers of musical culture in Europe, the Ferrara chapel disbanded in 1510. His whereabouts become fuzzy after that, but it is known that he stayed in Italy and worked in other cultural centers until his death. His *Missa Et ecce terrae motus*, or “Earthquake Mass,” written about 1497, was very popular; the composer Orlando Lassus had the score copied for a performance at the Bavarian court in about 1570 and Lassus himself sang the part of Tenor II. The Mass is scored for three sopranos, one alto, five tenors with wide ranges, and three basses.

The “Earthquake Mass” uses the chant for the Easter plainsong antiphon (“And behold, there was a great earthquake”) as the connective tissue for this unique work. Statements of the chant occur in very long notes compared with the surrounding activity and their details may vary slightly from quotation to quotation. Sometimes the chant is in canon and many of the sections of the mass are free of both chant and canon. Even more so than in the works from the *Eton Choirbook*, slowly moving harmonies are both necessary for, and a result of, the immense pillars of harmony that characterize most of the mass. Contrasting sections might alternate pairs of trios of voices against each other or in dialogue, or perhaps present six voice parts against the other six, as in the Gloria. The Benedictus is written for six parts, with higher and lower voices in dialogue. Though polyphony is still present through most of the movements, it is more reliant on quick imitation of very short motifs, with contrasting motifs often being present at the same time. There is really no other work like the “Earthquake Mass,” which foreshadows Tallis’s forty-part *Spem in alium* by about 70 years. Both pieces use similar techniques, but *Spem in alium* is just a motet, not a complete mass.

**Robert Carver’s** *O bone Jesu* is also “just” a motet, but it is composed for a spectacular 19 parts (unheard of in the British Isles in the first part of the century) made up of three soprano parts, one alto, twelve tenors, and three bass lines. One of the tenor parts has a range of two octaves, suggesting it was written for someone in particular in Carver’s choir. And what was his choir? Documentation is sketchy, but it was probably the Scottish Chapel Royal, so Carver would have access to a large number of singers with the skills to perform such an unusually difficult work. Carver was the most important Scottish composer of the 16<sup>th</sup> century, but there is still a dearth of knowledge about his training or his life. There are aspects of the *Eton Choirbook* evident in Carver’s style: The florid small ensemble sections are very similar to the Eton style popular 20-30 years earlier than the probable date of the composition of *O bone Jesu*. There are also aspects of the Continental style of Brumel in the tutti sections, especially the massive and breathtaking sonorities at the name of Jesus. The pillars of sound mentioned in the “Earthquake Mass” are created with even more sonorous and rich chords. The harmonic movement in the tutti sections are slow and mesmerizing and are made all the more effective by unexpected modal shifts and the stepwise ascending melodic movement heard in many of the parts in the last section. *O bone Jesu* is not a Lenten text but rather a trope on the final section of *Ave verum corpus*, incorporating much of the same passion prevalent in Lenten texts. It is, indeed, a cry of many voices.

Daniel Johnson  
2008, 2012, and 2014

## TEXTS & TRANSLATIONS

### **Missa Et ecce terrae motus: Kyrie, à 12 — Antoine Brumel, c.1460-c.1512-13?**

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

### **Missa Et ecce terrae motus: Gloria, à 12 — Antoine Brumel**

Gloria in excelsis Deo.	Glory be to God on high,
Et in terra pax hominibus bonae voluntatis.	And on earth peace, good will towards men.
Laudamus te. Benedicimus te.	We praise thee, we bless thee,
Adoramus te. Glorificamus te.	We worship thee, we glorify thee,
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to thee for thy great glory,
Domine Deus, Rex caelestis,	O Lord God, heavenly King,
Deus Pater omnipotens.	God the Father Almighty.
Domine Fili unigenite, Jesu Christe.	O Lord, the only-begotten Son, Jesus Christ;
Domine Deus, Agnus Dei, Filius Patris.	O Lord God, Lamb of God, Son of the Father,
Qui tollis peccata mundi,	That takest away the sins of the world,
Miserere nobis.	Have mercy upon us.
Qui tollis peccata mundi,	Thou that takest away the sins of the world,
Suscipe deprecationem nostram.	Receive our prayer.
Qui sedes ad dexteram Patris,	Thou that sittest at the right hand of God the Father,
Miserere nobis.	Have mercy upon us.
Quoniam tu solus sanctus; tu solus Dominus.	For thou only art holy; thou only art the Lord;
Tu solus altissimus, Jesu Christe.	Thou only art most high, O Christ,
Cum Sancto Spiritu, in gloria Dei Patris.	With the Holy Ghost, in the glory of God the Father.
Amen.	Amen.

### **Salve Regina, à 9 — (*Eton Choirbook*) Robert Wylkynson, c.1450-1515?**

Salve Regina, mater misericordiae;	Hail Holy Queen, Mother of mercy;
Vita, dulcedo, et spes nostra, Salve!	Our life, sweetness, and our hope, hail!
Ad te clamamus, exsules filii Evae,	To thee we cry, exiled children of Eve,
Ad te suspiramus, gementes et flentes,	To thee do we sigh, mourning and weeping
In hac lacrimarum valle.	In this valley of tears.
Eia ergo, advocata nostra,	Ah then, o most gracious advocate,
Illos tuos misericordes oculos ad nos converte;	Turn thine eyes of mercy upon us;
Et Jesum, benedictum fructum ventris tui,	And Jesus, the blessed fruit of thy womb,
Nobis, post hoc exilium, ostende.	Show unto us after this our exile.

Virgo mater ecclesiae,	Virgin mother of the church,
Aeterna porta gloriae, esto nobis refugium	Everlasting gate to glory, be our refuge
Apud Patrem et Filium. O Clemens!	Before the Father and the Son. O gentle!

Virgo clemens, virgo pia,	Gentle virgin, loving virgin,
Virgo dulcis o Maria,	O sweet virgin Mary,
Exaudi preces omnium ad te pie clamantium.	Hear prayers of all who humbly cry to you.
O pia!	O loving!

Funde preces tuo nato,	Pour out prayers to your Son,
Crucifixo, vulnerato, et pro nobis flagellato,	The crucified, the wounded, scourged for our sake,
Spinis puncto, felle potato.	Pierced with thorns, given gall to drink.
O dulcis Maria, salve!	O sweet Mary, hail!

**Stabat Mater dolorosa, à 5 — (*Eton Choirbook*) Richard Davy, c.1465-c.1507**

Stabat Mater dolorosa  
Iuxta crucem lacrimosa  
Dum pendebat Filius.

The sorrowful mother stood weeping  
At the foot of the Cross  
Where her Son was hanging.

Cuius animam gementem  
Contristatam et dolentem, pertransivit gladius.

Through her weeping soul,  
Compassionate and grieving, a sword passed.

O quam tristis et afflicta  
Fuit illa benedicta Mater unigeniti!

O how sad and afflicted  
Was that blessed Mother of the Only-Begotten!

Quae maerebat et dolebat,  
Dum videbat et gerebat  
Poenas nati incliti.

How she grieved and suffered  
As she watched and pondered  
The agony of her glorious Son!

Quis est homo qui non fletet,  
Matrem Christi si videret  
In tanto supplicio?

Who is the man who would not weep  
To see the mother of Christ  
In such great agony?

Quis non potest contristari  
Matrem Christi contemplari  
Dolentem cum Filio?

Who could not feel compassion  
On beholding the Holy Mother  
Suffering with her Son?

Eia Mater, fons amoris!  
Me sentire vim doloris  
Fac, ut tecum lugeam.

O thou Mother! fount of love!  
That I might feel the power of that sorrow,  
Would that I might mourn with you!

Fac, ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

Would that my heart might burn  
With love for Christ my God,  
That I might please Him!

Stabat mater, rubens rosa,  
Iuxta crucem crimosa,  
Videns ferre criminosa  
Nullum reum crimine.

The mother stood, a red rose,  
Weeping at the foot of the Cross  
As she saw treated as a criminal  
He who had done no crime.

Et dum stetit generosa,  
Iuxta natum dolorosa,  
Plebs tunc canit clamorosa: “Crucifige!”

And as she stood overwhelmed,  
Weeping at the foot of the Cross,  
The crowd roared: “Crucify him!”

O quam gravis illa poena  
Tibi, virgo poenae plena, commemorans praeamoena  
Iam versa in maestitiam.

O how deep was the pain you felt,  
Virgin so full of pain, remembering former joys  
Now turned to utter sadness!

Color erat non inventus in te, mater,  
Dum detentus stabat natus,  
Sic contentus ad debellandum Sathanam.

No color was to be found in you, mother,  
While in torment stood your Son,  
Content to be treated so in order to defeat Satan.

Per haec, nata praeamata,  
Natum tuum, qui peccata  
Delet cuncta perpetrata,  
Dulciflue (deprecare)  
Ut, nostra tergens ingrata,  
In nobis plantet firme grata,  
Per quem dando praelibata,  
Praestet aeterna requie. Amen.

Hence, best-beloved Lady,  
May your Son, who cancels  
All the sin which we have committed,  
Be entreated with sweet prayers,  
That, wiping away our uncleanness,  
In us He might plant His grace  
And His promises might be  
Fulfilled in everlasting peace. Amen.

**Ave Maria, Mater Dei, à 4 — (Eton Choirbook) William Cornysh, d.1523**

Ave Maria, Mater Dei, Regina caeli,  
Domina mundi, imperatrix inferni:  
Miserere mei et totius populi Christiani,  
Et ne permittas nos mortaliter peccare  
Sed tuam sanctissimam  
Voluntatem adimplere. Amen.

Hail Mary, Mother of God, Queen of heaven,  
Mistress of the world, empress of hell:  
Have mercy on me and on all Christ's people,  
And let us not fall into mortal sin  
But let us fulfill  
Your most holy will. Amen.

**O bone Jesu, à 19 — (Carver Choirbook) Robert Carver, 1487-c.1570?**

O bone Jesu, O piissime Jesu,  
O dulcissime Jesu,  
O Jesu, fili virginis Mariae plenus pietatis  
O dulce Jesu secundum magnam  
Misericordiam tuam miserere mei.  
O clementissime Jesu.  
O dulcis Jesu, recognosce quod tuum est  
Et absterge quod alienum est.  
O amantissime Jesu,  
O desideratissime Jesu,  
O mitissime Jesu, O Jesu,  
Admitte me intrare regnum tuum, dulcis Jesu.

O good Jesus, O most holy Jesus,  
O most sweet Jesus,  
O Jesus, son of the Virgin Mary, full of piety,  
O sweet Jesus according to your great  
Mercy have mercy upon me.  
O most compassionate Jesus.  
O sweet Jesus, accept what is yours  
And wipe away what is otherwise.  
O most beloved Jesus,  
O most longed for Jesus,  
O most gentle Jesus, O Jesus,  
Permit me to enter into your kingdom, sweet Jesus.

**Missa Et ecce terrae motus: Benedictus, à 6 & Osanna, à 12— Antoine Brumel**

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

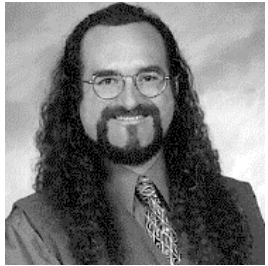


Opening page of Wylkynson's *Salve Regina*, Eton Choirbook c. 1505

## VISITING ARTISTS



**Erin Calata** is an emerging mezzo-soprano in the Seattle-Tacoma area. She is a seasoned soloist, recitalist and chorister, performing a wide variety of genres including Early and Baroque music, opera, and New Music. She holds a Bachelor of Music degree in Vocal Performance from Pacific Lutheran University and completed her Master of Music degree in Vocal Performance at Arizona State University. She has sung professionally in the choruses of the Arizona Opera, Scottsdale Choral Artists, and Stuttgart Festival Ensemble in Germany, and placed in the Ladies Musical Club of Seattle Solo Competition and the National Association of Teachers of Singing regional competition in Arizona. Her interest in Early Music led her to participate in the *Accademia d'Amore* summer program by Pacific Musicworks in Seattle, Washington, and the Amherst Early Music Festival Baroque Academy in New London, Connecticut, which was followed by performances with Pacific Musicworks and the Texas Early Music Project in their recent seasons. Presently, Mrs. Calata sings with the Pacific Lutheran University Choral Union, directs the Shepherd of the Hill Presbyterian Church choir and is an active voice teacher privately and at Pierce College in Puyallup, Washington. She is looking forward to performances with Seattle's Queen City Musicians in their production of Charpentier's *Acteon* and with the Victoria Bach Festival as a New Young Artist in June, 2014.



**Temmo Korisheli** (tenor and baritone) enjoys a wide-ranging musical career, with a particular emphasis on early music. He has performed frequently throughout the United States and Canada with such early music groups as the Renaissance wind band Ciaramella (Los Angeles), Ensemble La Monica (Berkeley), the Los Angeles Baroque Orchestra, Liber unUsualis (Boston), the New York Collegium under Andrew Parrott, and Texas Early Music Project, as well as guesting with the collegiums at UC Berkeley, USC, and UT-Austin. He also has appeared in concerts and theatrical productions at Amherst Early Music Festival in New England (where he teaches and works on staff with TEMP director Danny Johnson) for the past 25 summers.

Mr. Korisheli is active in the wider musical world, as well. He has been a featured soloist with various choral organizations in his native California, has sung in several productions by Opera Santa Barbara, and conducted the recent UC Santa Barbara's Opera Workshop production of Monteverdi's *Orfeo* from the harpsichord. He is the artistic director of the 16-voice *a cappella* Adelfos Ensemble of Santa Barbara, and is a longtime program annotator and member of the Quire of Voyces, another *a cappella* chamber choir based there. For the past 25 years, he has held various leadership roles in the music program of All Saints'-by-the-Sea Episcopal Church (Montecito), presently serving as its associate music director. He has extensive experience in Middle Eastern music, shape-note singing, and on the old-time banjo, and, this past winter, celebrated 24 seasons of spreading Christmas cheer with the Santa Barbara Holiday Carollers. Mr. Korisheli holds degrees in historical musicology and chemistry from UC Santa Barbara, where he is a supervisor and cataloguer in the Music Library and directs an off-the-books early-music ensemble.



**Christopher LeCluyse** (tenor) discovered early music in seventh grade, when an inspired music teacher played Machaut's *Messe de Nostre Dame*. He studied voice and English at the Oberlin Conservatory and Oberlin College and has since continued pursuing both vocations as a singer and an English professor. While completing a Ph.D. in English at the University of Texas at Austin, he sang with Conspirare, Texas Early Music Project, La Follia Austin Baroque, and the Schola Cantorum of St. Mary Cathedral.

In the San Francisco area, Chris has performed with Magnificat, the San Francisco Early Music Society, and Voices of Music. Chris is cofounder of Utopia Early Music, based in Salt Lake City, and an associate professor of English and writing center director at Westminster College. 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."

Please visit <http://early-music.org/performers.html> to read the biographies of other TEMP artists.

## TEXAS EARLY MUSIC PROJECT GRATEFULLY ACKNOWLEDGES OUR DONORS

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### More news about our educational initiatives:

#### The Susan Anderson Kerr Scholarship & The Austin Community Foundation

We are excited about our developing educational initiatives. The Susan Anderson Kerr Scholarship has now been awarded to three young musicians from St. Stephen's School and UT Austin's Butler School of Music. More scholarships are available, so please keep spreading the word to students between the ages of 14 and 21. Additionally, we've received a grant from the Austin Community Foundation to perform at five Austin area schools this year! If you would like to support our efforts in any way, please call (512) 377-6961 or email us at [education@early-music.org](mailto:education@early-music.org)

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



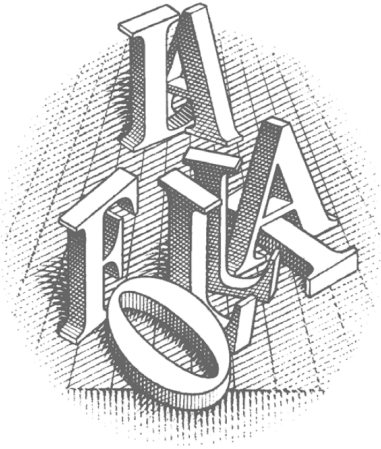
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#### ticket sales cover only a small fraction of the costs of tonight's performance?

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](http://www.early-music.org/support.html) or pick up a donation form in the lobby.



## UPCOMING CONCERTS



### **La Follia Austin Baroque**

Keith Womer, Artistic Director

Saturday, April 5, 2014, 8:00 PM, First Presbyterian Church,  
8001 Mesa Dr., Austin, TX, 78731

Sunday, April 6, 2014, 3:00 PM, First Presbyterian Church,  
8001 Mesa Dr., Austin, TX, 78731

#### *17<sup>th</sup>-Century Masterworks from Eastern Europe*

La Follia performs religious and secular music from the historic Kroměříž collection. The Kroměříž collection, also referred to as the “Czech music collection” or the “Liechtenstein Music Collection,” was compiled by Karl II von Liechtenstein-Kastelkorn during 1664-1695 of the now Czech Republic.

Guest violinist and Kroměříž scholar Mimi Mitchell joins an exotic La Follia ensemble of voices, strings, trombones, organ, harpsichord, and theorbo performing works by Vejvanovsky, Kerll, Biber, Bertali, Poglietti, Rittler and others.

Earlier in the week, La Follia will perform this concert for the 2014 Annual Meeting of the Society for Seventeenth-Century Music in San Antonio.

We are eager to share this wondrous music with Austin audiences.

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

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### **Austin Baroque Orchestra and Coro Settecento**

Billy Traylor, Artistic Director

Saturday, April 12, 2014, 7:00 PM, First Presbyterian Church,  
8001 Mesa Dr., Austin, TX, 78731

Sunday, April 13, 2:00 PM, Location TBA

#### *Carl Heinrich Graun's Montezuma*

Experience the sumptuousness of baroque opera as we present the story of the Spanish conquest of Mexico, with music by Frederick the Great's opera maestro Carl Heinrich Graun, and a libretto by none other than Freddie himself. Touching on perennial operatic themes such as the conflict between love and duty, Frederick's story of the fall of the eponymous Aztec emperor to the *conquistador* Hernán Cortés is fascinating and highly emotional, if not completely historically accurate.

Our first operatic production will be semi-staged and sung in Italian with English supratitles.

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

*Settecento*  
austin baroque orchestra