

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

24 Italian Hits: *Arias & Art Songs*

IL PROGRAMMA

Music Arrangements ♪ Daniel Johnson

Producer ♪ Meredith Ruduski

Story & Script ♪ Meredith Ruduski

PRELUDIO

Lasciatemi morire ♪ Claudio Monteverdi, 1567–1643; Ottavio Rinuccini, 1562–1621

L'Arianna, Venice, 1608

Gitanjali Mathur, soloist



ATTO PRIMO

SCENA PRIMO

Amarilli, mia bella ♪ Giulio Caccini, c.1545–1614; Giovanni Battista Guarini, 1538–1612

Le nuove musiche, Florence, 1601

Florindo

Vittoria, mio core ♪ Giacomo Carissimi, 1605–1674; Domenico Benigni, 1596–1653

Bravissimo

Se tu m'ami ♪ Alessandro Parisotti, 1853–1913; Paolo Antonio Rolli, 1687–1765

Lauretta

INTERMEZZO

Tu lo sai – Giuseppe Torelli, 1658–1709; Poet Unknown

Come potesti mai lasciarmi, infida; n.d.

Jeffrey Jones-Ragona, soloist



SCENA SECONDO

Se Florindo è fedele ♪ Alessandro Scarlatti, 1660–1725; Domenico Filippo Contini, fl. 1669–1687

La Donna ancora è fedele, 1698

Amarilli

Caro mio ben ♪ Tommaso Giordani, 1730–1806; Poet Unknown

Florindo

Per la gloria d'adorarvi ♪ Giovanni Bononcini, 1640–1747; Paolo Antonio Rolli

Griselda, 1722?

Herr Schadenfreude & Amarilli

Che fiero costume ♪ Giovanni Legrenzi, 1626–1690; Poet Unknown

Echi di riverenza, op. 14; Bologna, 1678

Bravissimo & Florindo

INTERVALLO

PRELUDIO

O del mio dolce ardor ♪ Christoph Willibald von Gluck, 1714–1787; Raniero de Calzabigi, 1714–1795
Paride ed Elena, 1770
Meredith Ruduski, soloist



ATTO SECONDO

Nina ♪ Anonymous
Li tre cicisbei ridicoli, 1749
Herr Schadenfreude

Nel cor più non mi sento ♪ Giovanni Paisiello, 1740–1816; Giuseppe Palomba, 1769–1825
L'amor contrastato, 1789
Nina

Il mio bel foco / Quella fiamma che m'accende ♪ Francesco Bartolomeo Conti, c.1681–1732
Dopo tante e tante pene
Lauretta

Caro mio ben ♪ Tommaso Giordani; Poet Unknown
Bravissimo, Florindo, Lauretta, & Amarilli

Già il sole dal Gange ♪ Alessandro Scarlatti; Felice Parnasso/Giovanni Bernini, 1598–1680
L'Honestà negl'Amori, 1680?
Herr Schadenfreude & Nina
And All



TEXAS EARLY MUSIC PROJECT

THE CAST

Brett Barnes: *Bravissimo*
David Lopez: *Florindo*
Gitanjali Mathur: *Amarilli*
Laura Mercado-Wright: *Lauretta*
Meredith Ruduski: *Nina*
Stephen Ruduski: *Narrator*
Jeffrey Jones-Ragona: *Herr Schadenfreude*
& *Lauretta's Un-named Boyfriend*

THE ORCHESTRA

Bruce Colson, *violin*
Scott Horton, *theorbo*
Stephanie Raby, *violin*
Billy Traylor, *harpsichord*
John Walters, *cello*

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

INTRODUCTORY NOTES

. . . since the new is now-a-days growing scarcer and scarcer, its place may fortunately be filled by the resurrection of the ancient; the more, because it has appeared for some time as if such a resurrection would interest patrons of art far more than current novelties. . . . The songs which follow were gleaned from old manuscripts and ancient editions, where they lay in unmerited oblivion.

—*Alessandro Parisotti: Preface to Arie Antiche, Rome, November, 1885.*

Welcome! You are at a premiere! Sort of. The recently written story and script are new (and yet timelessly familiar); the music, which is old, has been refreshed!

Or, rather, I should say the music, which is old, is certainly familiar to almost everyone who studied voice in high school or college. For decades, gleaming freshmen have roamed college campuses with their brand new—or used—copies of *24 Italian Songs and Arias of the Seventeenth and Eighteenth Centuries* (New York: G. Schirmer, c.1894) and have dutifully set out to learn how to sing Italian music from this well-meaning publication. The 1894 G. Schirmer edition owes its existence to the interest that grew from the work of Alessandro Parisotti (1853-1913), an Italian composer and music editor. Parisotti contributed to the revival of “old and antique music” with his three volumes (1885–c. 1888) of *Arie Antiche: a una voce per canto e pianoforte*. Parisotti transcribed the melodies from manuscripts and created the piano arrangements and performance markings that accompanied the songs. The three Parisotti volumes were eventually whittled down to one volume of *24 Italian Songs and Arias*, beloved, used, and feared by vocal teachers and students today.

Although Parisotti and subsequent 19th- and 20th-century editors were fond of this earlier music from the 17th and 18th centuries, there was much about it that they didn’t understand. We do not intend to denigrate the editors and researchers of the original volumes in any way! They were bold to work on such “ancient” music and the untold number of months of research and development, arranging, and everything else that went into the publication is admirable and praiseworthy. In addition, countless amateur and soon-to-be professional singers became acquainted with this early repertoire through their efforts. In their attempts to make the music more palatable for their audiences, more practically accessible, and, shrewdly, to sell more copies, they altered quite a bit of the core aspects of the earlier repertoire. Harmonies that had typical 17th-century dissonances were often altered to accommodate late 19th-century practices. Likewise, some rhythms that were based on 17th-century dances were deemed not “serious” enough and were accordingly changed to a heavier beat and slower tempo. As was the style for the late 19th century, a plethora of expression marks, tempo changes, and dynamic markings—virtually none of which were found in scores until the late 18th century—filled the original volumes, which incorporated overly romanticized piano accompaniments. Most of the original manuscript scores included the voice part and the bass line, with figured bass numbers indicating the harmonies. There were probably very few keyboardists in the late 19th century who would have had a clue as to the interpretation of figured bass, so the editors were successfully practical in providing fully realized accompaniments.

As the early-music movement grew in the late 20th century, more performers and editors came to understand the anachronisms in the 1894 edition, and several newer source books became available. The most notable one for our purposes is *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources*, edited by John Glenn Paton (Van Nuys, CA: Alfred Pub. Co., c. 1991). Based completely on the earlier *24 Italian Songs and Arias* but with two additional pieces, this 1991 volume corrected some of the mistakes in texts, music, and composer attributions. It offers a variety of translations as well as a phonetic pronunciation guide and copious notes on style and history. It also offers, for at least a few pieces, a somewhat less romanticized version of the accompaniments.

Although many of the songs in the *24 Italian Songs and Arias* are well-documented excerpts from larger works, or at least have evidence verifying the composers’ authorships, several have virtually no documentation at all, or are downright forgeries: more about that in a bit. Our soap-opera-without-a-title uses a few songs from each category. Some of the songs that come from recognized masters are actually quite masterful miniatures. Our prelude, *Lasciatemi morire* by Monteverdi, comes from his 1608 opera *L’Arianna*, which premiered a year after his first opera, *L’Orfeo*. The version that was used in the *24 Italian Songs and Arias* was created by Parisotti for his 1890 volume of *Arie Antiche*; Parisotti softened some of the dissonances and textual accents, here restored. *Amarilli, mia bella*, by Caccini, is from one of the most important music publications of the transitional period between the Renaissance and the Baroque. Caccini’s *Le nuove musiche*, published in 1601, contained extensive (and, admittedly, often self-promotional) notes about interpretation, technique, and ornamentation of the solo song in the early 17th

century. Parisotti didn't alter much of *Amarilli, mia bella*—a near-perfect, deceptively difficult song—except for a line of text, probably to avoid some suggestive imagery. Additionally, faulty meter markings indicate a tempo that is much too slow. We are including two works by Alessandro Scarlatti in our soap opera, both of which appeared in well-received operas in the 17th century. Parisotti altered the text of *Già il sole dal Gange* to take out the long runs, or *melismas*, which were out of favor in the 19th century. Since it's the grand finale of our *dramedy*, we have added a second vocal part and string parts, but haven't altered the flow or harmonies of the original.

There are also works in our soap opera about which much less is known! We don't know who wrote *Nina*; only that it was included in a book that featured some of the 'hits' of the opera *Li tre ciccisbei ridicoli*, which was performed by an Italian troupe in London in 1749. The Paton version of this song includes some unusual melodic intervals which were omitted in the Parisotti. False attribution has been a common occurrence for centuries, often to encourage popularity or music sales. *Il mio bel foco* was attributed to Benedetto Marcello until the late 20th century, when it was discovered to be by the relatively unknown composer Francesco Bartolomeo Conti. This false attribution was probably due to carelessness, not maliciousness; furthermore, the editor in the 19th-century version added an opening recitative of unknown origin. Perhaps the most famous of these false attributions is *Se tu m'ami*. Parisotti misrepresented it as a work by Pergolesi; this is but one of *many* works falsely attributed to Pergolesi. The style is dissimilar to virtually all middle Baroque repertoire, but it's a very catchy song, full of nice turns. The general assessment for the last few decades has been that Parisotti himself wrote it. Paton calls it a forgery and says that it should be performed in full 19th century style. I disagree; I think it's an homage to 'ancient' music, to music that Parisotti labored over as an editor and, quite obviously, loved. I think it should be performed as the composer imagined it.

The G. Schirmer English version of Parisotti's *Arie Antiche* is called *Anthology of Italian Song of the Seventeenth and Eighteenth Centuries*, published in New York in 1885 and it contains translations by Dr. Theodore Baker, as well as a lovely Preface and biographical information about the composers. The Preface (which is the English translation of Parisotti's original introductory notes) makes it clear that music in vogue in the late 19th century was "neurotic, full of startling effects and violent contrasts," and that this is what spurred the interest in the "suave serenity" of ancient music. We are, of course, glad that Parisotti did dig through old sources—sans Google—and created an interest in the time period and a love for the study of singing.

I recall that my first voice assignment as a freshman at Texas Tech from *24 Italian Songs and Arias* was *Amarilli, mia bella*; I don't recall having much success with that song (remember, I described it as 'deceptively difficult'). My second song was *O cessati di piagarmi*, by Scarlatti. I recall learning from that song that I had to pay attention to the text and to the affect and not be so entranced by the sound of my own voice.

Thanks to Meredith Ruduski for creating a script that uses the strengths of each song and that fits with the personality of each of the characters of our soap opera of international origins! We also include two preludes and an interlude to give you, our audience, a brief break from the thrills and heartbreaks of the drama. . . I mean *dramedy*.

Thanks for joining us!

Daniel Johnson
October, 2017

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, & NOTES

PRELUDIO

Lasciatemi morire ♪ Claudio Monteverdi, 1567-1643; Ottavio Rinuccini, 1562-1621

Lasciatemi morire!

E che volete voi che mi conforte

In così dura sorte,

In così gran martire?

Lasciatemi morire!

Let me die!

And what consolation is there for me

Enduring such a cruel fate,

In such great martyrdom?

Let me die!



ATTO PRIMO, SCENA PRIMO

Amarilli, mia bella ♪ Giulio Caccini, c.1545–1614; Giovanni Battista Guarini, 1538-1612

Amarilli, mia bella,

Non credi, o del mio cor dolce desio,

D'esser tu l'amor mio?

Amarillis, my fair one,

Do not believe, o my heart's desire,

That you are my love?

Credilo pur: e se timor t'assale,

Prendi questo mio strale,

Aprimi il petto e vedrai scritto in core:

Amarilli è il mio amore.

Believe it: and if doubts assail you,

Take this arrow of mine,

Open my chest, and see written on my heart:

"Amarillis is my love."

Vittoria, mio core ♪ Giacomo Carissimi, 1605-1674; Domenico Benigni, 1596-1653

Vittoria, mio core! Non lagrimar più,

È sciolta d'Amore la vil servitù.

Victory, my heart! Weep no more,

The abject slavery of Love is dissolved.

Già l'empia a' tuoi danni

Fra stuolo di sguardi,

Con vezzi bugiardi dispose gl'inganni;

Le frode, gli affanni non hanno più loco,

Del crudo suo foco è spento l'ardore!

Vittoria, mio core! Non lagrimar più,

È sciolta d'Amore la vil servitù.

The evil one made you suffer

With her host of glances,

Arranged her deceits with false charms;

The frauds and the pains no longer exist,

The cruel flame has spent all its vigor!

Victory, my heart! Weep no more,

The abject slavery of Love is dissolved.

Da luci ridenti non esce più strale

Che piaga mortale nel petto m'avventi;

Nel duol, ne' tormenti io più non mi sfaccio.

È rotto ogni laccio, sparito il timore!

Vittoria, mio core! Non lagrimar più,

È sciolta d'Amore la vil servitù.

Her smiling eyes no longer send an arrow

That injects a deadly plague into my chest;

I no longer tear myself to pieces in sadness.

Each snare is broken, all fear has disappeared!

Victory, my heart! Weep no more,

The abject slavery of Love is dissolved.

Se tu m'ami ♪ Alessandro Parisotti, 1853-1913; Paolo Antonio Rolli, 1687-1765

Se tu m'ami, se sospiri
Sol per me, gentil pastor,
Ho dolor de' tuoi martiri,
Ho diletto del tuo amor.

If you love me, if you sigh
Only for me, kind shepherd,
I am sorrowful for your sufferings;
I delight in your love.

Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t'ingannar.

But if you think that
I must love only you in return,
Little shepherd, you are subject
To deceiving yourself easily.

Bella rosa porporina
Oggi Silvio sceglierà,
Con la scusa della spina
Doman poi la sprezzerà,

The beautiful purple rose
That Silvio will pick today,
But with the excuse of that it has thorns,
Tomorrow he will despise it.

Ma degli uomini il consiglio io per me non seguirò.
Non perché mi piace il giglio
Gli altri fiori sprezzarò.

I myself will not follow the advice of men.
Just because the lily pleases me,
I do not have to ignore the other flowers.

Se tu m'ami, se sospiri
Sol per me, gentil pastor,
Ho dolor de' tuoi martiri,
Ho diletto del tuo amor.

If you love me, if you sigh
Only for me, kind shepherd,
I am sorrowful for your sufferings;
I delight in your love.

Ma se pensi che soletto Io ti debba riamar,
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t'ingannar.

But if you think that
I must love only you in return,
Little shepherd, you are subject
To deceiving yourself easily.

INTERMEZZO

Tu lo sai – Giuseppe Torelli, 1658-1709; Poet Unknown

Tu lo sai quanto t'amai,
Tu lo sai, crudel!
Io non bramo altra mercé,
Ma ricordati di me,
E poi sprezza un infedel.

You know how much I loved you,
You know it, cruel one!
I do not desire other recompense,
But that you remember me,
And then despise an unfaithful one.



ATTO PRIMO, SCENA SECONDO

Se Florindo è fedele ♪ Alessandro Scarlatti, 1660-1725; Domenico Filippo Contini, fl. 1669–1687

Se Florindo è fedele, io m'innamorerò,

If Florindo is faithful, I'll fall in love with him,

Potrà ben l'arco tendere il faretrato arcier,
Ch'io mi saprò difendere
D'un guardo lusinghier.

That quiverful archer can tighten his bow,
I shall know how to defend myself
From a flattering glance.

Pregghi, pianti e querele, io non ascolterò;
Ma se sarà fedele, ma se sarà fedele,
Io m'innamorerò.

Prayer, cries, and quarrels, I will not listen;
But if he should be faithful,
I'll fall in love with him.

Se Florindo è fedele io m'innamorerò. . .

If Florindo is faithful, I'll fall in love with him. . .

Caro mio ben ♪ Tommaso Giordani, 1730-1806; Poet Unknown

Caro mio ben, credimi almen,
Senza di te languisce il cor.

Dear, my beloved, believe me at least,
Without you, my heart languishes.

Il tuo fedel sospira ognor.
Cessa, crudel, tanto rigor!

Your faithful one always sighs;
Cease, cruel one, so much severity!

Caro mio ben, credimi almen,
Senza di te languisce il cor.

Dear, my beloved, believe me at least,
Without you, my heart languishes.

Per la gloria d'adorarvi ♪ Giovanni Bononcini, 1640-1747; Paolo Antonio Rolli

Per la gloria d'adorarvi
Voglio amarvi, o luci care;
Amando penerò, ma sempre v'amerò,
Sì, sì, nel mio penare:
Penerò, v'amerò, luci care.

For the glory of adoring you
I want to love you, oh dear eyes.
In love I will suffer, yet I will love you always,
Yes, even in my suffering:
I will suffer, I will love you, dear eyes.

Senza speme di diletto
Vano affetto è sospirare,
Ma i vostri dolci rai:
Chi vagheggiar può mai
E non, e non v'amare?
Penerò, v'amerò, luci care.

Without a hope of pleasure
It is a vain affection to sigh,
Yet your sweet glances:
Who can ever admire them,
And not love you?
I will suffer, I will love you, dear eyes.

Che fiero costume ♪ Giovanni Legrenzi, 1626-1690; Poet Unknown

Che fiero costume d'aligero nume,
Che a forza di pene si faccia adoror!
E pur nell' ardore il dio traditore
Un vago sembante mi fe' idolatrar.
Che fiero costume d'aligero nume,
Che a forza di pene si faccia adoror!

What a fierce power this winged god has,
Who, by means of pain, makes himself adored.
And yet in my ardor the traitorous god
Made me idolize a beautiful face.
What a fierce power this winged god has,
Who, by means of pain, makes himself adored.

Che crudo destino, che un cieco bambino,
Con bocca di latte si faccia stimar!
Ma questo tiranno con barbaro inganno,
Entrando per gli occhi, mi fe' sospirar.
Che crudo destino, che un cieco bambino,
Con bocca di latte si faccia stimar!

What a cruel fate, that a blind child,
Yet with a mouth of milk, can be revered!
But this tyrant, with barbarous deception,
Entering through my eyes, made me sigh.
What a cruel fate, that a blind child,
Yet with a mouth of milk, can be revered!

INTERVALLO



Title page, Volume 1 of Alessandro Parisotti's *Arie antiche: a una voce per canto e pianoforte*
Milan: G. Ricordi & C., 1885–c. 1888

PRELUDIO

O del mio dolce ardor ♪ Christoph Willibald von Gluck, 1714-1787; Raniero de Calzabigi, 1714–1795

O del mio dolce ardor bramato oggetto!
L'aure che tu respiri, alfin respiro.
Ovunque il guardo io giro
Le tue vaghe sembianze Amore in me dipinge.
Il mio pensier si finge le più liete speranze,
E nel desio che così m'empie il petto
Cerco te, chiamo te, spero e sospiro!

O desired object of my sweet ardor,
At last I breathe the air which you breathe.
Wherever I turn my glances,
Love paints your lovely features for me.
My thoughts imagine the most happy hopes,
And in the longing which fills my bosom,
I seek you, I call you, I hope and I sigh!

O del mio dolce ardor bramato oggetto!
L'aure che tu respiri, alfin respiro.

O desired object of my sweet ardor,
At last I breathe the air which you breathe.



ATTO SECONDO

Nina ♪ Anonymous

Tre giorni son che Nina in letto se ne sta.
Il sonno l'assassina! Svegliatela, per pietà!
E cimbali e timpani e pifferi
Svegliatemi Ninetta
Perché non dorma più!

Nina has stayed in her bed for three days.
Sleep is killing her! Waken her, for pity's sake!
And cymbals and drums and shawms,
Waken little Nina for me
So that she won't sleep more!

E mentre il sior dottore a visitarla va,
Ninetta per amore in letto se ne sta.
E cimbali e timpani e pifferi
Svegliatemi Ninetta
Acciò non dorma più!

And while the doctor goes to visit her,
Little Nina is staying in bed from love-sickness.
And cymbals and drums and shawms,
Waken little Nina for me
So that she won't sleep more!

Nel cor più non mi sento ♪ Giovanni Paisiello, 1740-1816; Giuseppe Palomba, 1769-1825

Nel cor più non mi sento brillar la gioventù;
Cagion del mio tormento?
Amor, sei colpa tu.
Mi pizzichi, mi stuzzichi,
Mi pungichi, mi mastichi;
Che cosa è questo, ahimè?
Pietà, pietà, pietà!
Amore è un certo che,
Che disperar mi fa.

I no longer feel youth sparkle in my heart
Thou cause of all my torment?
O Love, you are the guilty one.
You sting me, you poke me,
You pinch me, you bite me;
What thing is this, alas?
Pity, pity, pity!
Love is that certain something
That makes me despair!

Il mio bel foco / Quella fiamma che m'accende ♪ Francesco Bartolomeo Conti, c.1681-1732

Il mio bel foco,
O lontano o vicino, ch'esser poss'io,
Senza cangiar, mai sempre
Per voi, care pupille, arderà sempre.

My fire of love,
However far or near I might be,
Never changing, but always,
For you, dear eyes, I will be burning.

Quella fiamma che m'accende
Piace tanto all'anima mia
Che giammai s'estinguerà.
E se il fato a voi mi rende,
Vaghi rai del mio bel sole,
Altra luce ella non vuole
Nè voler giammai potrà.

That flame which sets me on fire
Pleases my soul so much
That it will never be extinguished.
And if fate returns me to you,
Lovely rays of my beloved sun,
My soul does not want any other light
Nor will it ever desire any other.

Caro mio ben ♪ Tommaso Giordani (1730-1806); Poet Unknown

Caro mio ben, credimi almen,
Senza di te languisce il cor.

Il tuo fedel sospira ognor.
Cessa, crudel, tanto rigor!

Caro mio ben, credimi almen,
Senza di te languisce il cor.

Dear, my beloved, believe me at least,
Without you, my heart languishes.

Your faithful one always sighs;
Cease, cruel one, so much severity!

Dear, my beloved, believe me at least,
Without you, my heart languishes.

Già il sole dal Gange ♪ Alessandro Scarlatti, 1660-1725; Felice Parnasso/Giovanni Bernini, 1598-1680

Già il sole dal Gange
Più chiaro sfavilla
E terge ogni stilla dell'alba che piange.
Già il sole dal Gange
Più chiaro sfavilla.

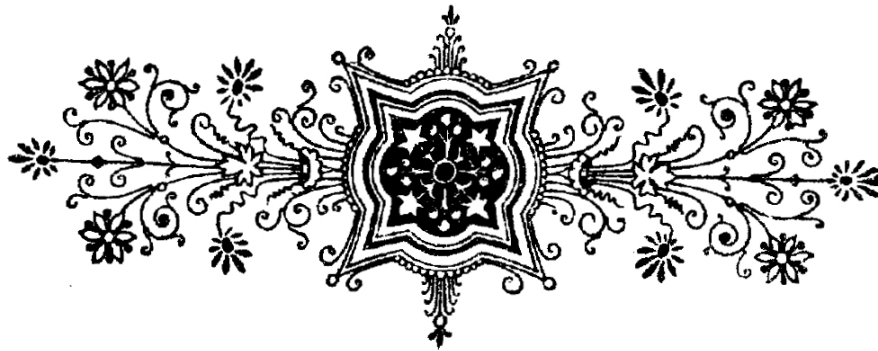
Col raggio dorato,
Ingemma ogni stelo,
E gli astri del cielo
Dipinge nel prato.
Col raggio dorato,
Ingemma ogni stelo.

Already, from over the Ganges, the sun
Sparkles more brightly
And dries every drop of the weeping dawn.
Already, from over the Ganges, the sun
Sparkles more brightly.

With its gilded ray,
It adorns each blade of grass with dew,
And the stars of the sky
Are painted in the field.
With its gilded ray,
It adorns each blade of grass with dew.



FINE



12 ITALIAN HITS SOLOISTS



Described as a “voice with both power and beauty,” award-winning baritone **Brett Barnes** has traveled the United States, Mexico, and Europe performing opera, symphonic, and choral works in some of the world’s greatest venues. Despite a demanding “day job,” Mr. Barnes maintains an active singing career and has become a “fixture” in our arts community and within TEMP, with which he has performed since 1999. Upcoming performances include Austin Opera’s *Ariade auf Naxos* in January 2018, baritone soloist in the Brahms *Requiem* in March 2018, and a soloist in the Bernstein at 100 Celebration of *MASS* in June 2018. In addition to singing, Mr. Barnes is a non-profit fundraiser, cantor and soloist at St. Mary Cathedral, and serves as an Austin Arts Commissioner appointed by Councilman Casar in District 4. For over 20 years, he has served as a judge for Solo & Ensemble contests at the regional and State levels.



Known by his colleagues as a jack-of-all-trades, **David Lopez** 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/Vocal Performance and has since become involved in other aspects of music as well. Since moving to Austin, he has been busy arranging and recording in various music projects as well as working in various industries. He performs with Texas Early Music Project, the Schola Cantorum of St. Mary Cathedral, Conspirare, Texas Choral Consort, and is a frequent guest performer with other local groups. Formerly a voice teacher for the Austin ISD, Mr. Lopez is currently finishing a Master of Education degree at the University of Texas at Austin in Educational Psychology.



Grammy®-winning artist **Gitanjali Mathur** is hailed as having “skyrocketing coloratura,” “fluid and dexterous voice,” “piercingly clear soprano,” and being a “natural and convincing comedic actress.” Ms. Mathur completed her higher studies in voice performance at Indiana University, Bloomington, along with minors in Math and Computer Science. She resides in Austin, Texas where she is a full-time singer with Texas Early Music Project, the early music group Ensemble viii, and Grammy®-winning ensemble Conspirare. In addition, Ms. Mathur is a part of the eclectic ensemble Convergence (winner of the 2013 Austin Critics’ Table Awards for Best Small Ensemble), as well as Florida’s Grammy®-nominated ensemble Seraphic Fire, Bach Collegium San Diego, Spire Ensemble in Kansas City, True Concord in Arizona, and Vox Humana in Dallas. She has performed in France, Italy, Germany, and Denmark.



Nominated for a Grammy® Award in 2015, Mezzo soprano **Laura Mercado-Wright** has been lauded by The New York Times as “superb,” “dramatically astute,” and “stunningly agile.” Notable appearances include The MET Chamber Ensemble at Carnegie Hall, and premieres by Lembit Beecher, Gabriela Ortiz and the west coast premiere of Toshio Hosokawa’s one-woman opera, *The Raven*. Locally, Ms. Mercado-Wright has regularly performed as a soloist with the ASO, Panoramic Voices, and Grammy®-winning ensemble Conspirare.



Hailed for her “delicate, mellifluous sound,” and “exquisite,” “radiant” tone, **Meredith Ruduski** is a soprano of unusual versatility and artistry. From Hildegard to Sondheim, Meredith excels both as an onstage performer and recording artist. Ms. Ruduski appears regularly with groups such as Santa Fe Desert Chorale, Grammy-nominated Seraphic Fire and Ars Lyrica, and Austin’s very own Texas Early Music Project. She received her Master’s Degree in Music at the University of Houston and her Bachelor’s Degree in Music at the University of Texas at Austin. More about Ms. Ruduski and her concert/recording schedule may be found on her website: www.meredithruduski.com.



Jeffrey Jones-Ragona, tenor and occasional harpsichordist, has performed with TEMP for several seasons and collaborated with Danny Johnson on a number of other performances and the recording, “Northern Lights.” Dr. Jones-Ragona also serves as the Artistic Director of the Capital City Men’s Chorus, the Director of Music at the Cathedral of Saint Mary, and as Conductor of the Makheilah at Congregation Beth Israel. He has taught on the music faculties of Drake University, St. Edward’s University, and Southwestern University. Dr. Jones-Ragona received his DMA in Conducting from the University of Texas in 2006. He is the 2003 recipient of the Austin Circle of Theatre’s B. Iden Payne Award for Outstanding Musical Direction of Gilbert and Sullivan comic opera *The Pirates of Penzance*.

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La Follia Austin Baroque

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La Follia will present Bach's intimate chamber music featuring the Trio Sonata from *The Musical Offering*, the flute sonata in A major, and the viola da gamba sonata no. 2 in D major.

Saturday, October 14, 2017, 8:00 PM

Sunday, October 15, 2017, 3:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave., Austin, TX, 78731

www.lafollia.org

Ensemble VIII

James Morrow, Artistic Director

ensemble viii

Celestial Fire: Masterworks of the Renaissance

The Medieval Pentecost hymn *Veni Creator Spiritus* inspires this program of radiant works by Lassus, Byrd, Sweelinck, Josquin, and others.

Thursday, October 19, 2017, 7:30 PM, Westlake Hills Presbyterian Church,
7127 Bee Caves Road, Austin, TX 78746

Friday, October 20, 2017, 7:30 PM, St. Louis Catholic Church Chapel,
7601 Burnet Road, Austin, TX 78757

www.ensembleviii.org

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Billy Traylor, Artistic Director



For All the Saints

ABO's annual performance of Latin American music will feature music for liturgical feasts and holidays by Salazar, Jerusalem, Tollis de la Rocca, Sumaya, Salas, Nebra, and more.

Saturday, October 28, 2017, 7:00 PM

Redeemer Presbyterian Church, 2111 Alexander Ave., Austin, TX, 78731

Sunday, October 29, 2017, 4:00 PM

Mission Concepción, 807 Mission Rd., San Antonio, TX, 78210

www.austinbaroqueorchestra.org

St. Cecilia Music Series

James Brown, Director



Les Délices presents "Myths & Allegories"

The program weaves dramatic depictions of tales from Homer's *Odyssey* with instrumental chamber music inspired by Greek mythology.

Saturday, November 4, 2017, 8:00 PM

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

www.scmsaustin.org

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