



The Original Carmina Burana: Fortune's Slippery Way

Saturday, March 2, 2024 at 7:30 PM
Sunday, March 3, 2024 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722. Visit the Arts on Alexander 2022-2023 events on www.artsonalexander.org/events

TEXAS *EARLY*
MUSIC PROJECT
DANIEL JOHNSON, ARTISTIC DIRECTOR

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The *Original* Carmina Burana: Fortune's Slippery Way

March 2 & 3, 2024

Redeemer Presbyterian Church

Neil deGrasse Tyson mentioned this 13th-century manuscript from Bavaria in *Cosmos*! These unabashedly joyful and passionate songs for soloists and Medieval instruments entertain and educate us about love, spring, mythology, ethics, the divine, drinking, and eating.

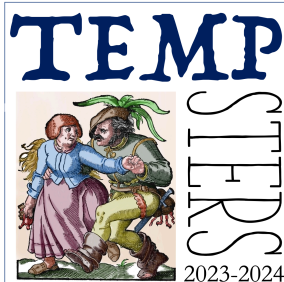


Italia Mia: Diverse Voices of the Late Renaissance

May 11 & 12, 2024

Redeemer Presbyterian Church

This concert explores some of the underrepresented music of the 16th century in Italy. We will feature works by the first published black composer, Vicente Lusitano, as well as music by Maddalena Casulana, the first woman composer to have an entire book of her music published. In addition to a few works by popular masters like Monteverdi, we will feature works by Salomone Rossi, an Italian Jewish violinist and composer who, like Monteverdi, was a transitional figure between the late Italian Renaissance period and early Baroque.



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TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

The *Original* Carmina Burana FORTUNE'S SLIPPERY WAY

PROGRAM

Codex Buranus [Carmina Burana], Munich, Germany: Bayerische Staatsbibliothek, BSB Clm 4660–4660a, c. 1230
Arrangements and new polyphony by D. Johnson

O Fortuna velut luna *Carmina Burana 17, f. 1r*

Melody: Paris, France: Bibliothèque nationale, F-Pn Français 844, f. 83r
Ensemble

I

Fas et nefas *Carmina Burana 19, ff. 1r–1v*

Three-voice polyphony: Florence, Italy: Biblioteca Medicea-Laurenziana, I-FI MS Pluteus 29.1, ff. 225r–225v
Jenny Houghton, Page Stephens, & Shari Alise Wilson, soloists

O varium Fortune lubricum *Carmina Burana 14, ff. 47v–48r*

Melody: Florence, Italy: Biblioteca Medicea-Laurenziana, I-FI MS Pluteus 29.1, f. 351v
Page Stephens & Tim O'Brien, soloists

II

Procurans odium *Carmina Burana 12, f. 47v*

Melody: Florence, Italy: Biblioteca Medicea-Laurenziana, I-FI MS Pluteus 29.1, ff. 226r–226v
Cayla Cardiff, soloist

III

Vacillantis trutine *Carmina Burana 108, f. 80r*

Melody: Cambridge, England: University Library, GB-Cu Ff.1.17.1, ff. 1r–1v
Ryland Angel & Jenifer Thyssen, soloists

Tempus est iocundum *Carmina Burana 179, f. 70v*

Ensemble

Veris dulcis in tempore *Carmina Burana 85, f. 36v / Carmina Burana 159, f. 64r*
Jenifer Thyssen, Jenny Houghton, & Adrienne Pedrotti Bingamon, soloists

INTERMISSION



Sic mea fata canendo solor ♪ *Carmina Burana 116, ff. 82r–82v*
Melody: Paris, France: Bibliothèque nationale, F-Pn Latin 3719, f. 88r
Daniel Johnson, soloist

Michi confer, venditor ♪ *Carmina Burana 16*, ff. 107r–107v*
Jenny Houghton, Jeffrey Jones-Ragona, & Shari Alise Wilson, soloists

Tempus transit gelidum ♪ *Carmina Burana 153, ff. 61v–62r*
Polyphony: Paris, France: Bibliothèque nationale, F-Pn Latin 3719, f. 27r
Cayla Cardiff & Page Stephens, soloists

IV

Dulce solum natalis patrie ♪ *Carmina Burana 119, f. 50r*
Tim O'Brien & Eric Johnson, soloists

Ecce torpet probitas ♪ *Carmina Burana 3, f. 43r*
Melody: Cambridge, England: Cambridge University Library, GB-Cu Ff.1.17 (1) , ff. 1v–5r
Ryland Angel & Page Stephens, soloists

V

Nomen a solemnibus ♪ *Carmina Burana 52, f. 17r*
Melody: Paris, France: Bibliothèque nationale, F-Pn Latin 3549, ff. 164r–164v
Instruments

Bache, bene venies ♪ *Carmina Burana 200, f. 89r*
Melody: London, England: British Library, GB-Lbl Egerton 2615, f. 95v
Ensemble

Clauso cronos et serato ♪ *Carmina Burana 73, ff. 29r–29v*
Melody: Saint Gall, Switzerland: Stiftsbibliothek: CH-SGs Cod. Sang. 383, pp. 158–162
Jenifer Thyssen, Adrienne Pedrotti Bingamon, Ryland Angel, & Jeffrey Jones-Ragona, soloists

END



TEXAS EARLY MUSIC PROJECT

Ryland Angel, *singer*
Benedict Anwukah, *singer*
Elaine Barber, *harp*
Adrienne Pedrotti Bingamon, *singer*
Cayla Cardiff, *singer & percussion*
Bruce Colson, *vielle*
Therese Honey, *harp*
Jenny Houghton, *singer*
Daniel Johnson, *singer & psaltery*

Eric Johnson, *singer*
Jeffrey Jones-Ragona, *singer*
Jayda Maret, *singer*
Joel Nesvadba, *singer*
Viktoria Nizhnik, *kantele & jouhikko*
Tim O'Brien, *singer & percussion*
Juli Orlandini, *singer*
Josh Peters, *oud*
Susan Richter, *recorders & singer*

Kit Robberson, *vielle*
Trevor Shaw, *singer*
Holt Skinner, *singer*
Page Stephens, *singer*
Jenifer Thyssen, *singer*
John Walters, *vielle & rebec*
Shari Alise Wilson, *singer*

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

INTRODUCTORY NOTES

When I was a young music student, I thought I could simply open up the *Big Book of Medieval Music* and all sorts of brilliant options would suddenly be right at hand. Well, I learned long ago that the truth of the matter was in a decidedly opposite direction. The *Carmina Burana* is even more problematic to perform than most Medieval music, much more than most of us realized. *Carmina Burana* is indeed a *collection* of some of the favorite ‘songs’ from all over Europe: There are poems with music, poems without music in any concordant source, poems with almost illegible music, and poems with strong oral traditions of associated music. There is a wealth of information, most of it conflicting! Our team leapt into the fray, armed with eye drops and reading glasses, and managed to resolve most of the questions, at least for now.

We make no claim that our arrangements echo precisely how any of these pieces would have been performed in the 13th century. Although we are steeped in historically informed possibilities, we aim to entertain (and educate, to a small degree), and we embrace a wide range of performance options. There are verses in non-rhythmicized chant style, as the manuscripts all indicate, but we also perform refrains and verses with dance-like or procession-like motion, rousing instrumental interludes, and added non-imitative polyphony—none of which were indicated by the original manuscripts. There are also my completely speculative or even fantasist arrangements, with added voices, atypical modal progressions, or several simultaneous countermelodies: *Dulce solum natalis patrie* and *Veris dulcis in tempore* are examples. But, what exactly is the *Carmina Burana*, you may ask? Here are a few facts.

The *Carmina Burana* or *Codex Buranus* was compiled during the first half of the 13th century in Bavaria. In 1803, the manuscript was removed from its home in the monastery of Benediktbeuern and taken to the Bavarian State Library in Munich. The first modern edition was published in 1847 by J. A. Schmeller, who also gave the collection its name—the modern title *Carmina Burana* translates as “Songs from [the Cloister of] Benediktbeuern.” The manuscript contains 254 poems dating from the 11th through the early 13th centuries, and fifty-one of the poems also have notated music, making this one of the most important compilations of Medieval Latin poetry and songs. Some of the texts are written in Middle High German while a few texts are macaronic, alternating Latin and colloquial German. The poems of *Codex Buranus* are organized by subject matter: Songs of Morality and Satire (*Carmina moralia*), Songs of Spring and Love (*Carmina veris et amoris*), Songs of Drinking and Eating (*Carmina lusorum et potatorum*), and Sacred Songs (*Carmina divina*).

My history with some of these pieces goes back more than thirty years, as far back as my UT Early Music Ensemble days. I have many warm memories of my initial acquaintance with this repertoire, the development of several favorites, and the discovery of many new-to-me gems. Although the drinking songs, erotic songs, and exuberant Spring songs often create immediate visceral responses, many of the pieces about mythology, philosophy, and protests against political scandals of the day are quite delicate and thoughtful, often beautifully virtuosic. The truth is that we owe a debt of gratitude to Carl Orff for popularizing this incredible collection, otherwise much of the research on its creation and history might still be sitting in a library. For that momentous, if not serendipitous consequence, we should shout out a hearty “O FORTUNA”!

Daniel Johnson
March 2024

TEMP FOUNDER & ARTISTIC DIRECTOR



Daniel Johnson has performed and toured both as a soloist and ensemble member with the New York Ensemble for Early Music, Sotto Voce (San Francisco), Musa Iberica (London), and many others. 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

No doubt you've heard Carl Orff's dramatic movement *O Fortuna velut luna* from his 1935–1936 cantata, *Carmina Burana*. The piece has appeared in advertisements, film soundtracks, and even video games, making it one of the most recognizable compositions today. In contrast to the Orff version, we provide an approximation of what a 13th-century version may have sounded like. Like many others in our concert, this piece is not notated in the *Codex Buranus*, but neither is it available from other sources. Our version takes its inspiration from Joel Cohen (Director, Boston Camerata) who adapted the melody from the 13th-century French trouvère song *Quant li roussignols jolis*, which is notated in many medieval sources, including a beautifully illuminated manuscript in the French National Library. The subject of this anonymous poem is a complaint about the goddess Fortune who turns her Wheel, randomly affecting the fate of both mythological deities and mortals. The poem is found on the first folio of *Codex Buranus*, along with our next selection *Fas et nefas*, underneath the illumination of the *Wheel of Fortune*.

O Fortuna velut luna & *Carmina Burana* 17, f. 1r

Melody: Paris, France: Bibliothèque nationale, F-Pn Français 844, f. 83r

Ensemble

O Fortuna velut [uelud] luna
Statu variabilis, semper crescis
Aut decrescis; vita detestabilis
Nunc obdurate et tunc curat
Ludo mentis aciem, egestatem,
Potestatem dissolvit ut glaciem.

Sors immanis et inanis,
Rota tu volubilis, status malus,
Vana salus semper dissolubilis,
Obumbrate et velata
Michi quoque niteris;
Nunc per ludum
Dorsum nudum
Fero tui sceleris.

Sors salutis et virtutis
Michi nunc contraria,
Est affectus et defectus
Semper in angaria.

Hac in hora sine mora
Corde pulsum tangite;
Quod per sortem sternit fortem,
Mecum omnes plangite!

O Fortune, like the moon
You are constantly changing, ever growing
And waning; hateful life
Now oppresses and then soothes
As fancy takes it; poverty
And power it melts them like ice.

Fate—monstrous and empty,
You whirling wheel, you are malevolent,
Well-being is vain and always fades to nothing,
Shadowed and veiled
You plague me too;
Now through the game
I bring my bare back
To your villainy.

Fate, in health and virtue,
is against me
driven on and weighted down,
always enslaved.

So at this hour without delay
Pluck the vibrating strings;
Since Fate strikes down the strong man,
Everyone weep with me!



Rad der Fortuna (Wheel of Fortune), with the first verse of *Fas et nefas*.
Munich, Germany: Bayerische Staatsbibliothek, BSB Clm 4660, f. 1r

I

One of the more famous of the Songs of Morality & Satire, *Fas et nefas* is attributed to the 12th-century French poet and theologian Walter of Châtillon. The text of the first verse appears under the illumination of the Wheel of Fortune in the codex and emphasizes the relationship between Justice and Temperance since there must be a balance to avoid useless quibbles.

Fas et nefas ♪ *Carmina Burana* 19, ff. 1r–1v

Three-voice polyphony: Florence, Italy: Biblioteca Medicea-Laurenziana, I-FI MS Pluteus 29.1, ff. 225r–225v
Jenny Houghton, Page Stephens, & Shari Alise Wilson, soloists

Fas et nefas ambulat passu fere pari;
Prodigus non redimit vitium avari.
Virtus temperantie quadam singulari,
Debet medium ad utrumque vitium
Cautè contemplari.

Right and Wrong almost keep in step;
The spendthrift cannot make up for the miser's vice.
True virtue, by a singular display of restraint,
Must carefully consider the way of compromise
Between the vices I have mentioned.

Vultu licet hylari, verbo licet blando,
Sis equalis omnibus; unum tamen mando:
Si vis recte gloriam promereri dando,
Primum videas granum inter paleas:
Cui deset quando.

You may smile and use kindly words,
Treat all as your equals; but one thing I bid you:
If you want properly to merit glory by your gifts,
First look for the grain among the chaff:
When and to whom you give.

Si prudenter triticum paleis emundas,
Famam emis munere: sed caveto, dum das,
Largitatis oleum male non effundas.
In te glorior:
Quia codro codrior,
Omnibus habundas!

If you carefully separate the grain from the chaff,
Your gifts buy you fame; take care, when you give,
Not to spill the oil of generosity wastefully.
You're the proof:
While I'm poorer than a church mouse,
You've got everything!

O varium Fortune lubricum, the inspiration for our concert subtitle, is from the section called Songs of Morality and Satire (*Carmina moralia*). This text presents Lady Fortune as a sort of capricious semi-goddess, balancing the eternally rising and falling fates of humankind. The tune is one of several in the *Carmina Burana* that can be traced to the *Florence Manuscript*, a major source of French monody and polyphony from the Middle Ages. The first two verses are directly from the *Codex Buranus*, while the final verse (missing from the *Codex*) is taken from a manuscript in the Bodleian Library in Oxford.

O varium Fortune lubricum ♪ *Carmina Burana* 14, ff. 47v–48r

Melody: Florence, Italy: Biblioteca Medicea-Laurenziana, I-FI MS Pluteus 29.1, f. 351v
Page Stephens & Joel Nesvadba, soloists

O varium Fortune lubricum,
Dans dubium tribunal iudicum.
Non modicum parans huic premium,
Quem colere tua vult gratia et petere.
Rote sublimia dans dubia,
Tandem, prepostere, de stertore
Pauperem erigens,
De rethore consulem eligens.

O Fortuna's slippery way,
Rendering the questionable verdict of judges.
It is no modest reward that you prepare for him
Whom your kindness desires to favor and to seek out.
You grant the uncertain heights of fortune's wheel,
However, perversely, from the trash,
Raising the pauper from his former dung-heap,
And making a consul from a rhetorician.

Edificat Fortuna, diruit;
Nunc abdicat, quos prius coluit,
Quos noluit, iterum vendicat
Hec opera sibi contraria,
Dans munera nimis labilia.
Mobilia sunt fortis federa;
Que nobiles premens debilitat
Et debiles ditans nobilitat.

Fortuna builds and destroys;
She renounces her former favorites,
She claims those she once refused
By actions which are contradictory,
And her gifts are all too fleeting.
Fickle are Chance's bonds,
She richly ennobles the weak
And repressingly weakens the noble.

Nil gratius Fortune gratia.
Mel dulcius inter dulcia,
Quam gloria, si staret longius.
Sed labitur ut oliis marcidum
Et sequitur agrum nec floridum,
Quem aridum cras cernes, igitur.
Improprium non cedo canticum:
O varium Fortune lubricum.

Nothing is finer than Fortuna's favor.
Naught is sweeter of all sweet things
Than glory, if only it lasted longer.
But it wastes away like a rank weed
As does also the now blossoming field,
Which tomorrow you see as barren.
Wherefore I bring forth no unfitting song when I sing:
O Fortuna's slippery way.

II

Procurans odium is one of the most famous Songs of Morality and Satire (*Carmina moralia*). It is based on *L'amours dont sui espris* by the *trouvère* Blondel de Nesle (c. 1155–1202). As you can tell from the translation, vicious gossip has been around for quite a while and the punishments of instant karma can be delicious to observe, as one's enemies perish, impaled on their own thorns. (This is indeed one of my 'fantasist' arrangements.)

Procurans odium ♪ *Carmina Burana 12, f. 47v*

Melody: Florence, Italy: Biblioteca Medicea-Laurenziana, I-FI MS Pluteus 29.1, ff. 226r–226v
Cayla Cardiff, soloist

Procurans odium effectu proprio,
Vis detrahentium gaudet intentio.
Nexus est cordium ipsa detractio:
Si per contrarium ab hoste nescio
Fit hic provisio;
In hoc amantium felix conditio.

The effects of hate turn back on the haters,
Scarcely detracting from our joy, as they intend.
Connection is the heart of detraction:
So, contrary to the enemy's will, I know
The provision is made;
In this situation, lovers are happy.

Insultus talium prodesse sentio,
Tollendi tedium fluxit occasio;
Suspendunt gaudium provo consilio,
Sed desiderium auget dilatio:
Tali remedio de spinis hostium
Uvas vindemio.

I feel the benefit of such attacks,
A shining opportunity of removing our tedium;
Their perverse plan is to suspend joy,
But desire is increased by delay:
Such a remedy from the thorns of my enemy
I harvest grapes.

—*Translation by Carol Anne Perry Lagemann*

III

Vacillantibus trutine is another Song of Spring and Love found in the Cambridge University Library manuscript. The combat in this poem is between Love and Reason; if the refrain is any indication, Love is winning. The poem is attributed to Peter of Blois (c. 1135–c. 1211), whose patron was Eleanor of Aquitaine (1122–1204), the mother of Richard the Lionheart, himself a composer. Although this piece is notated in the *Codex Buranus*, we have elected to use the melody found in the Cambridge manuscript.

Vacillantibus trutine ♪ *Carmina Burana 108, f. 80r*

Melody: Cambridge, England: Cambridge University Library, GB-Cu Ff.1.17.1, ff. 1r–1v
Ryland Angel & Jenifer Thyssen, soloists

Vacillantibus trutine libramine,
Mens suspensa fluctuat et estuat
In tumultus anxios, dum se vertit et bipertit
Motus in contrarios.
Refrain: O languor! Causam languoris video
Nec caveo videns et prudens pereor!

In the balance on wavering scales,
My thoughts swell and surge
In storms of anxiety while it twists and splits
Into contrary movements.
Refrain: O, I languish! I see the cause of my languor,
Alive and aware, I am dying!

Sub libra pondero quid melius,
Et dubius mecum delibero.
Nunc menti refero delicias Vinerias:
Que mea michi Florula dat oscula,
Que risus, que labellula,
Que facies, frons, naris aut, cesaries.
Refrain: O langueo!...

Sicut in arbore frons tremula,
Navicula levis in equore,
Dum caret anchore subsidio,
Contrario flatu concussa fluitat:
Sic agitat, cum turbine sollicitat
Me dubio hic Amor inde Ratio.
Refrain: O langueo!...

On the scales I weigh which course is better,
And I deliberate on doubt.
Then I call to mind the pleasures of love:
My little Flora's kisses,
Her laughter, her lips,
Her face, her forehead, her nose, her hair.
Refrain: O, I languish...

As a quivering bough on a tree,
Or a boat bobbing on the sea,
Adrift from its anchor,
Floating aimlessly where the wind takes it:
So by an uncertain hurricane, I'm stirred
This way and that way by Love and Reason.
Refrain: O, I languish...

Since the original notation of *Tempus est iocundum* is mostly unreadable in the *Codex Buranus*, the late musicologist and lutenist Thomas Binkley created a reconstruction in the early 1960s. His version required a lot of conjecture; this is our arrangement of Binkley's version. This impulsive piece has become one of the more popular from the Songs of Spring and Love (*Carmina veris et amoris*) and draws on metaphor, energy, and *double-entendre* to make its point. (Long-time early music fans might recall that Dr. Binkley led the trail-blazing German group, Studio der Frühen Musik, in Munich before he became the founding director of the Indiana University Early Music Institute at Bloomington, Indiana in 1979.)

Tempus est iocundum ∞ *Carmina Burana* 179, f. 70v
Ensemble

Tempus est iocundum, o virgines,
Modo congaudete vos iuvenes.
Refrain: O! O, totus floreo,
Iam amore virginali totus ardeo,
Novus, novus amor est, quo pereo.

Cantat phylomena sic dulciter,
Et modulans auditor; intus caleo.
Refrain: O! O, totus floreo...

Flos est puellarum quam diligo,
Et rosa rosarum, quam sepe video [intus caleo].
Refrain: O! O, totus floreo...

Mea me confortat promissio,
Mea me deportat negatio.
Refrain: O! O, totus floreo...

Mea mecum ludit virginitas,
Mea me detrudit simplicitas.
Refrain: O! O, totus floreo...

Sile, phylomena, pro tempore!
Surge, cantilena, de pectore!
Refrain: O! O, totus floreo...

Tempore brumali vir paciens,
Animo vernali lasciviens.
Refrain: O! O, totus floreo...

Veni, domicella, cum gaudio;
Veni, veni, pulchra, iam pereo.
Refrain: Oh! Oh, totus floreo...

It is the time of joy, O maidens,
Now enjoy yourselves together, O young men.
Refrain: Oh! Oh, I bloom completely,
Now with my first love I am all afire,
A new love it is, of which I am dying.

Philomena sings thus more sweetly,
And she is heard playing; I burn within.
Refrain: Oh! Oh, I bloom completely...

It is the flower of girls which I love
And the rose of roses is hot within the hedge.
Refrain: Oh! Oh, I bloom completely...

I am elated when I say yes;
I am depressed when I say no.
Refrain: Oh! Oh, I bloom completely...

My innocence plays with me,
My shyness pushes me back.
Refrain: Oh! Oh, I bloom completely...

Be silent, Philomena, for the time being!
Arise, song, from the breast!
Refrain: Oh! Oh, I bloom completely...

A patient man in the winter season,
A playful spring spirit.
Refrain: Oh! Oh, I bloom completely...

Come, my mistress, with your joy
Come, come, fair girl, already I die.
Refrain: Oh! Oh, I bloom completely...

We end the first half of the concert with one of our favorite odes to Spring: *Veris dulcis in tempore* is both delicate and ethereal, robust and joyous. Besides the *Carmina Burana*, where it is found twice, once with just the text and again with musical notation, the piece is also found in a Catalan manuscript with some variations. Its distinctive melody in the unusual Lydian mode sets it apart from most popular Medieval tunes.

Veris dulcis in tempore ♪ *Carmina Burana* 85, f. 36v/*Carmina Burana* 159, f. 64r
Jenifer Thyssen, Jenny Houghton, & Adrienne Pedrotti Bingamon, soloists

Veris dulcis in tempore,
 Florenti stat sub arbore,
 Iuliana cum sorore; dulcis amor!
Refrain: Qui te caret hoc tempore fit vilior.

In the time of gentle spring,
 Underneath a flowering tree,
 Julianna and her sister stand; Gentle love!
Refrain: Whoever lacks you at this time loses nobility.

Ecce florescunt arbores
 Lascive canunt voluchres
 Inde tepescunt virgines: dulcis amor!
Refrain: Qui te caret hoc tempore fit vilior.

Look how the trees begin to flower,
 Seductively the birds are singing
 With this the girls grow less cold; Gentle love!
Refrain: Whoever lacks you at this time loses nobility.

Ecce florescunt lilia
 Et virgines dant agmina
 Summa deorum carmina; dulcis amor!
Refrain: Qui te caret hoc tempore fit vilior.

Look how the lilies burst into flower,
 And hosts of young girls offer up
 Songs to the highest of the gods; Gentle love!
Refrain: Whoever lacks you at this time loses nobility.

Si tenerem quam cupio
 In nemore sub folio,
 Oscularer cum gaudio; dulcis amor!
Refrain: Qui te caret hoc tempore fit vilior.

If only I could hold her whom I long for,
 In the grove, under the leaves,
 I would kiss her joyfully; Gentle love!
Refrain: Whoever lacks you at this time loses nobility.
 —*Translation by Peter Dronke*

INTERMISSION



We start the second half with another song firmly in the Lydian mode. *Sic mea fata canendo solor* describes in delicious detail the springtime lovelorn thoughts of a young student. Although his love is unrequited, it doesn't seem to prevent him from focusing his complete attention on the possibilities. The origins of the song are associated with *Troubadour* repertoire and with the poet Hilarius (fl. 1125), a student of the Parisian theologian and composer Pierre Abélard (1079-1142). Since the poem is not notated in the *Codex Buranus*, we are using a version of the melody found in a manuscript in the Bibliothèque nationale de France. I learned this song in the '80s at the Amherst Early Music Workshop; Andrea von Ramm, of Munich's Studio der Frühen Musik, was the teacher, and this is really her version of the Paris manuscript.

Sic mea fata canendo solor ♪ *Carmina Burana* 116, ff. 82r–82v
 Melody: Paris, France: Bibliothèque nationale, F-Pn Latin 3719, f. 88r
Daniel Johnson, soloist

Sic mea fata canendo solor
 Ut nece proxima facit olor.
 Blandus eret meo corde dolor;
 Roseus effugit ore color,
 Cura crescente, merore vigente,
 Vigore labente, miser, merior.
 A morior, a morior, a morior,
 Dum quod amem cogor et non amor!

According to my fate I sing,
 Like a swan close to death.
 Sweet and worsening is the pain in my heart;
 My pink cheeks pale.
 My concern increases, merely in force,
 My energy wanes, miserable, deserving.
 I die, I die, I die,
 While the one I love is not compelled to love!

Felicitate Iovem supero,
Si me dignetur quam desidero.
Si sua labra semel novero,
Una cum illa si dormiero,
Mortem subire, placent obire,
Vitam que finire [stari?] potero.
Hei potero,
Tanta si gaudia recepero.

Happiness more than Jupiter,
If you ask me what I desire.
If her lips I could once know,
If I slept with her,
Submitting to death, I would be pleased to come.
To the end of life, as soon as possible.
Ah, if I could,
I would receive such joy.

Michi confer, venditor is embedded within the Passion Play in the section of Sacred Songs. It features a dialogue between Mary Magdalene and a Merchant, as she entreats him to sell her products that will make her more enticing. This episode within the play highlights Mary Magdalene's conversion from a life of sin to one of penance. The piece is one of the few that we are performing that is fully musically notated in the *Codex Buranus* and is the only work in the concert that features verses in Middle High German.

Michi confer, venditor *≈ Carmina Burana 16*, ff. 107r–107v*
Jenny Houghton, Jeffrey Jones-Ragona, & Shari Alise Wilson, soloists

Modo vadat Maria cum puellis ad mercatorem, cantando:
Michi confer, venditor, species emendas:
Pro multa pecunia tibi iam reddenda,
Si quid habes insuper odoramentorum;
Nam volo perungere corpus hoc decorum.

Mary, walking with the girls to the merchant, singing:
Merchant, bring me cosmetics to buy:
A lot of money will now come your way,
Especially if you have some perfumes, too;
I want to use them on this shapely body.

Mercator cantet:
Ecce merces optime! Prospice nitorem!
Hec tibi convenient ad vultus decorum.
Hee sunt odorifere; quas si comprobaris,
Corporis fragrantiam omnem superabis.

The Merchant sings:
Look, here are my finest wares! See how they glow!
This is what is right for you, for your lovely face.
They are laden with scent; if you've tried them once,
You'll surpass all women in your body's fragrance.

Maria Magdalena:
Cramer, gip die varwe mier div min wengel roete,
Da mit ich die iungen man
An ir danch der minneliebe noete!
Seht mich an, iungen man; lat mich ev gevallen!

Mary Magdalene:
Merchant, give me the rouge to colour my cheeks,
So that I may compel young men
Even against their will, to love!
Look at me, young men; let me captivate you!

Minnet, tugentliche man, minnekliche vrawen.
Minne tuot ev hoech gemuet
Unde lat euch in hoehen eren schauwen.
Seht mich an, iungen man; lat mich ev gevallen!

Men of excellence, love women apt for loving.
Love exalts your inner joy
And lets others see you in high honor.
Look at me, young men; let me captivate you!

Wol dir, Werlt, daz du bist also vredenreiche!
Ich wil dir sin vndertan,
Durch dein liebe immer sicherlichen.
Seht mich an, iungen man; lat mich ev gevallen!

Bless you, World, because you are so rich in joys!
I want to be your subject,
For your love's sake, assuredly forever.
Look at me, young men; let me captivate you!

Mercator respondet:
Ich gib ev varwe, deu ist guoet,
dar zuoe lobelich:
Dev eu machet reht schoene
Vnt dar zuoe vil reht wunelicche.
Nempt si hin hab ir si; ir ist niht geleiche!

The Merchant responds:
I'll give you a rouge that's fine
And deserves every praise:
It will make you beautiful,
And what's more, all full of joy.
Take it, have this one; there's none that can compare!
—Translation by Peter Dronke

Tempus transit gelidum is another Spring song linked to Aquitanian chant from St. Martial; it is a secular version of the conductus *Fulget dies celebris* found in the famous St. Martial manuscript. In our version, we add the polyphony slowly to imitate the process of composition in Medieval music.

Tempus transit gelidum ♪ *Carmina Burana* 153, ff. 61v–62r
Polyphony: Paris, France: Bibliothèque nationale, F-Pn Latin 3719, f. 27r
Cayla Cardiff & Page Stephens, soloists

Tempus transit gelidum mundus renovatur.
Verque redit floridum forma rebus datur.
Avis modulatur modulans letatur;
Lucidior et lenior aer iam serenatur.
Iam florea, iam frondea,
Silva comis densatur.

The icy-cold is passing, the world is reborn.
Verdant Spring returns, things grow and shape.
Birds sing, sing with joy;
Brighter, more gentle, the air is calm.
The woods are in blossom, put out shoots,
And are dense with leaves.

Ludunt super gramina virgines decore.
Quarum nova carmina dulci sonant ore
Annunt favore voluchres canore.
Favent et odore tellus picta flore.
Corrigitur et scingitur
Et tangitur amore,
Virginibus et avibus strepentibus sonore.

Beautiful girls play in the fields.
Their sweet voices sing new songs
And birds approve with their accompaniment.
The earth applauds with flowery perfume.
And so the heart is encircled
And touched by love,
By the sounds of girls and birds singing.

Tendit modo retia puer pharetratus;
Qui deorum curia prebet famulatus:
Cuius dominatus nimium est latus.
Per hunc triumphatus sum et sauciatus;
Pugnaveram et fueram in primis reluctatus;
Et iterum per puerum,
Sum Veneri prostratus.

Cupid spreads his hunting net;
The mightiest gods are subject to him:
His domination is total.
I am wounded and join the prisoners;
I fought and struggled at first;
But once again, through her son,
I am in thrall to Venus.

IV

Dulce solum natalis patrie, another of the Songs of Spring and Love (*Carmina veris et amoris*), appears in several sources besides the *Codex Buranus*, including those in the Chartres and Linz libraries. This strophic lament, with notated music in the *Codex Buranus*, is thought to be about a student who has moved to Paris to study and is missing his home and family. Along with *Sic mea fata canendo solor*, this piece is associated with the poet Hilarius of the Abélard School. The enigmatic asides in brackets are found in the margins next to the end of each verse. The added polyphony is speculative, as is the rhythmicized final verse.

Dulce solum natalis patrie ♪ *Carmina Burana* 119, f. 50r
Tim O'Brien & Joel Nesvadba, soloists

Dulce solum natalis patrie,
Domus ioci thalamus gratie,
Vos relinquam aut cras aut hodie
Periturus amoris rabie. [Exul.]

Sweet soil of my native land,
My happy home, hall of grace,
I must leave you today or tomorrow
To perish in love's madness. [Exile.]

Vale tellus valete socii
Quos benigno favore colui;
Et me dulcis expertem studii,
De plangite, qui vobis perii. [Igne.]

Farewell my land and friends
Whom I have loved devotedly;
Once your companion in the joys of scholarship,
Mourn my passing. [Fire.]

Quot sunt flores in Ibble vallibus,
Quot redundat Dodona frondibus,
Et quot pisces natant equoribus—
Tot habundat amor doloribus.
[Usque.]

As many flowers as there are in Hyble's valleys,
As many leaves as there are in Dodona,
And as many fish swimming in the sea—
There is the same abundance of love's agonies.
[Until then.]

Igne novo veneris saucia
Mensque pia non novit talia;
Ut fatentur vera proverbia:
Ubi amor ibi miseria. [Gravis.]

My once innocent heart now burns
With love's new fire;
Now the old saying rings true:
"Where there's love, there's misery." [Heavy.]

Heu dolor! Quam dira premia.
Flammia calet amantes nimia.
Nova nutrit venus suspiria;
Ungent eam quando dulcia. [Nimis.]

O sadness! How bitter is love's recompense.
Lovers are cremated in her flames.
Each new sigh is nurtured carefully by Venus;
Sweet sighs are love's attraction. [Too much.]

One of the Songs of Morality, *Ecce torpet probitas*, states that honesty lies in a coma, greed rules the world, and people bend the rules to get rich quick. Things haven't really changed that much, but in Medieval times, greed also implied the corruption involved in the sale of ecclesiastical offices. The notation for this solemn work is found in the Cambridge University Library manuscript known as *The Later Cambridge Songs*.

Ecce torpet probitas ♪ *Carmina Burana 3, f. 43r*

Melody: Cambridge, England: Cambridge University Library, GB-Cu Ff.1.17 (1), ff. 1v–5r
Ryland Angel & Page Stephens, soloists

Ecce torpet probitas,
Virtus sepelitur;
Fit iam parca largitas,
Parcitas largitur;
Verum dicit falsitas veritas mentitur.
Refrain: Omnes iura ledunt et ad res illibitas
Licite recedunt.

Look, honesty sleeps,
Virtue is buried;
Generosity has become stingy,
Thrift is over-generous.
Deceit speaks truth and truth deceives.
Refrain: All break the laws and to unlawful acts
Lawfully turn.

Regnat avaricia, regnant et avaria;
Mente quivis noxia nititur ditari
Cum sit summa gloria, censu gloriari.
Refrain: Omnes iura ledunt et ad res illicitas
Licite recedunt.

Greed rules, and the greedy rule;
Everyone is anxious, striving to be rich,
As if the height of glory were to glory in wealth.
Refrain: All break the laws and to every
Wickedness impiously turn.

Multum habet oneris
Do das dedi dare;
Verbum hoc pre ceteris
Volunt ignorare.
Divites, quos poeteris
Mari comparare.
Refrain: Omnes iura ledunt et in rerum
Numeris numeros excedunt.

It is irritating to conjugate
I give, you give, I gave, to give;
This word above all others
The rich know how not to know.
You can compare their greed
With the appetite of the sea.
Refrain: All break the laws and exceed
An acceptable profit level.

V

Even though *Nomen a solemnibus* comes from the section called Songs of Morality (*Carmina moralia*), we have adapted it as a light-hearted instrumental piece with which to show off our little Medieval band, especially the *joubikoko*, a traditional, three-stringed bowed lyre from Northern Europe. The music itself is found in the Paris manuscript and references pieces from St. Martial in Limoges, Occitania. The gaiety of this piece continues with the next piece.

Nomen a solemnibus ♪ *Carmina Burana 52, f. 17r*

Melody: Paris, France: Bibliothèque nationale, F-Pn Latin 3549, ff. 164r–164v
Instruments

Bache, bene venies is one of the most popular tunes of the 12th and 13th centuries. It appears in *Ludus Danielis* (*The Play of Daniel*) from Beauvais in the mid-12th century as the conductus *Jubilemus regi nostro*. In the *Codex Buranus* version, Bacchus is praised for the salutary effects that wine has on both genders; this is our sole example from the Songs of Drinking and Eating on this program.

Bache, bene venies ♪ *Carmina Burana* 200, f. 89r

Melody: London, England: British Library, GB-Lbl Egerton 2615, f. 95v

Ensemble

Bache, bene venies, gratus et optatus,
Per quem noster animus fit letificatus.

Refrain:

Istud vinum, bonum vinum, vinum generosum,
Reddit virum curialem, probum, animosum.

Iste cyphus concavus
De bono mero profluus:

Siquis bibit sepius satur fit ex ebrius.

Refrain: Istud vinum, bonum vinum...

Ex hoc cypho conscii bibent sui domini
Bibent sui socii, bibent et amici.

Bachus forte superans pectora virorum,
In amorem concitat animos eorum.

Bachus sepe visitans mulierum genus,
Facit eas subditas tibi, o tu Venus.

Refrain: Istud vinum, bonum vinum...

Bachus venas penetrans calido liquore,
Facit eas igneas Veneris ardore.

Bachus mentem femine solet hic lenire,
Cogit eam citius viro consentire.

Bachus numen faciens hominem iocundum
Reddit eum pariter doctum et facundum.

Bache, deus inclite, omnes hic astantes
Leti sumus munera tua prelibantes.

Refrain: Istud vinum, bonum vinum...

Omnes tibi canimus maxima preconia:
Te laudantes merito tempora per omnia.

Refrain: Istud vinum, bonum vinum...

Welcome, Bacchus esteemed and long-desired,
Making our spirits full of joy.

Refrain:

Wine, good wine in generous amounts
Ennobles, purifies, and revitalizes a man.

This hollowed-out goblet is flowing
With goodness for the toper:
He who drinks wisely will be well filled and merry.

Refrain: Wine, good wine...

From the cup let all masters drink together,
Let partners drink and let friends drink.

Bacchus dominates men's hearts,
Stirs them to thoughts of love.

Bacchus often visits the female sex,
Making them susceptible to you, O Venus.

Refrain: Wine, good wine...

Bacchus' hot liquor penetrates their veins,
Setting them on fire with the heat of Venus.

Bacchus has winning ways with women,
Making them consent to the wishes of men.

Under Bacchus' influence men are happy
And correspondingly witty and scholarly.

Illustrious Bacchus, all of us here
Can enjoy ourselves after just one sip!

Refrain: Wine, good wine...

All sing the praises of your gifts:
And you deserve them for eternity.

Refrain: Wine, good wine...



Image depicting *Carmina lusorum et potatorum* (*Songs of Drinking and Eating*),
Munich, Germany: Bayerische Staatsbibliothek, BSB Clm 4660, f. 89v

We end our program with another of the Spring songs with ties to ancient mythology, the rebirth of the seasons, and the release of giving oneself over to Venus/Cypris/Dione! Only the unnotated text is found in the *Codex Buranus*, but the popular tune is included in the manuscript of the St. Gall Abbey Library. As is usual with texts from a variety of sources, there are variants among the texts; we have elected to use the text found in the notated Saint Gall manuscript.

Clauso cronos et serato *Carmina Burana 73, ff. 29r–29v*

Melody: Saint Gall, Switzerland: Stiftsbibliothek: CH-SGs Cod. Sang. 383, pp. 158–162

Jenifer Thyssen, Adrienne Pedrotti Bingamon, Ryland Angel, & Jeffrey Jones-Ragona, soloists

<p>Clauso cronos et serato, Carcere ver exit; Risu Iovis reserato, Faciem detexit.</p>	<p>Chronos is firmly under lock and key, Spring is released from her prison; As Jove's laughter is set free, She reveals her lovely face.</p>
<p>Coma celo rutilante, Cintius emundat. Et sereno fecondante Aera fecondat.</p>	<p>Cynthius's light purifies Heaven, (<i>Cynthius = Phoebus Apollo</i>) Lights gleam in his hair. His gentle breezes Awaken earth's teeming life.</p>
<p>Purpurato flore prato, Ver tenet primatum, Ex argenti renitentis Specie renatum.</p>	<p>In fields of purple flowers, Spring holds court, Reborn out of the beauty Of glittering silver frost.</p>
<p>Iam odora rerum flora Clamide vestivit, Que ridenti et florenti Specie lascivit.</p>	<p>Now Flora cloaks the earth In fragrance, And, smiling and beautiful, Thinks of love.</p>
<p>Vernant veris ad amena Tigma, rose, lilia His alludit philomena, Merops et lucinia.</p>	<p>Spring's true loveliness is formed by greening shoots of Thyme, roses, and lilies. Among them play swallows, Martins and nightingales.</p>
<p>Satiros hos excitat Et driadum chorea, Redivivos excitat, Hoc ignibus Napea.</p>	<p>The Satyrs awake And the dancing Dryads, The nymphs of the deep valleys, Answer the summons of the sun's return.</p>
<p>Hoc Cupido concitus, Hoc amor innovator. Hoc ego sollitus: Hoc michi me furatur.</p>	<p>Cupid stirs, Love renews his power. I agonize: All my self-possession is gone.</p>
<p>Ignem alo tacitum, Amo nec ad placitum; Ut qui contra libitum cupio prohibitum. Voti Venus meritum ratum facit iritum; Trudit in interitum Quem rebar emeritum.</p>	<p>I stoke a silent fire within, There's no pleasure in my loving; Against my will I desire that which is forbidden. Venus ritually invalidates her followers' prayers; Puts into the front line A man I thought too old to serve.</p>
<p>Si quis amans per amare mereri Posset amari, Vellet amor mea dagna mederi Vel moderari.</p>	<p>If a lover, deserving a reward for his constancy Should duly find his love requited, Surely Love could grant my wish And bless me with a cure for my sickness.</p>
<p>Quas fragiles michi cerno medelas Posse parari; Tot steriles ibi perdo querelas Absque levvari.</p>	<p>I see so many simple remedies Available for this malady of mine; Yet I waste my breath in useless complaints Without finding relief.</p>

Imminet exitus igne vigente;
Morte medullitus ossa tenente.
Quod caro predicat hec macelanta
Hoc sibi vendicat usque peremptor.

Dum mala sentio, summa malorum,
Pectora saucia, plena furorum,
Pellere debita nitor amorum.

At Venus artubus usa nefandis,
Dum sibi palliat aspera blandis;
Unguibus athrait ora pandis.

Parce dato pia Cipris agone;
Et quia vincimur arma repone.
Et quibus est Venus esto Dione.

The flames scorch: my end is near;
Death grips the marrow of my bones.
My wasted flesh proclaims
Its mortification.

While I feel the pain, the agony,
The wound in my breast, the madness,
I struggle to root out the spore of love.

But Venus, with malice and her magic art,
Feigns to soothe the pain away;
Yet her cruel talons claw my heart.

Spare me, holy Cypris: I concede the struggle;
Lay down your arms, I'm already beaten.
Show us the gentleness of your divinity.

END

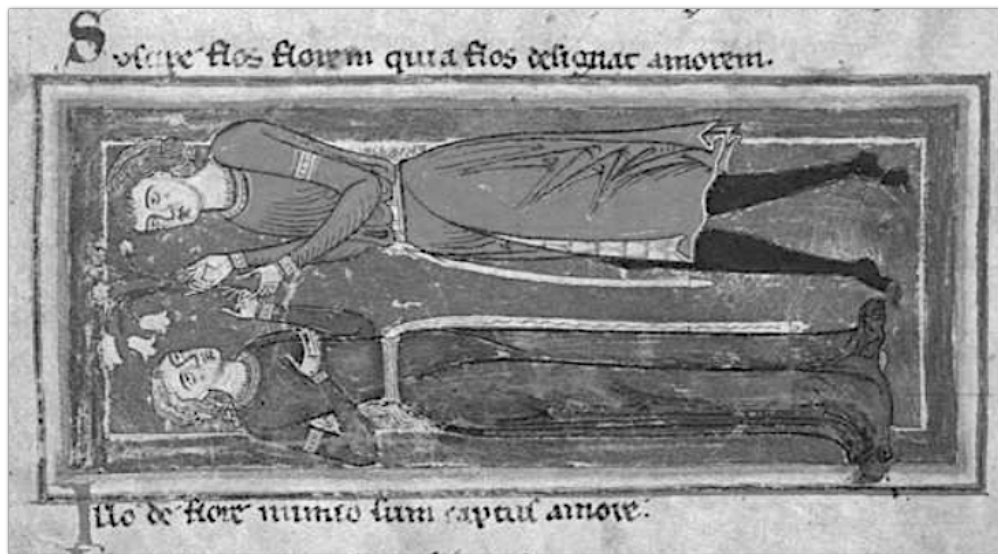


Image depicting *Carmina veris et amoris* (*Songs of Spring and Love*)
Munich, Germany: Bayerische Staatsbibliothek, BSB Clm 4660, f. 72v



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Joel Nesvadba
James & Barbara Nieminen:
In Memory of Tim Brown
John Nikolatos
Beth Niyogi
Susan Norwood
Diane Nousanen
Juli Orlandini: *In Honor of
Daniel Johnson & Adrienne
Pedrotti Bingamon*
Marcus Osborn: *In Memory of
Malcolm Osborne*
Jean & Mike Patterson
Adrienne Pedrotti
Walton Persons
Deborah Peters
Beth Pickett
Karen Pope, PhD: *In Memory
of Tim Lynn Brown*
D Alex Rendahl
MJ Riedlinger
Jonathan & Kari Riemer
Joel Rinsema: *In Honor of
Juli Orlandini*
Kit Robberson: *In Memory of
John Aielli & In Memory of Tom
Zajac*
JS Robinson
Sharon Roos
Elizabeth Salvia
Mario L. Sanchez
W. Murray Sexton

Elizabeth Skerpan
Paul Kevin Smith & Dino
Costa
Tracy Sole: *In Memory of
Tim Brown*

Lisa Solomon
Monica & Mitch Solomon: *In
Honor of Ollie Solomon and In
Honor of Sylvia Solomon*
Megan Spencer

Jamee & Charlie Stewart
Anne Summers
Elizabeth Susser: *In Memory of
Tim Brown*
Dr. Gena & Mr. Ron Tabery

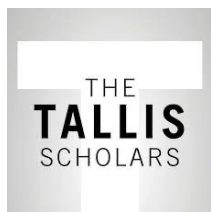
Kristen Thomas
Irene Travis
Sheila Twombly
UKOGF Foundation
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TEMP is dedicated to bringing an appreciation of early music to as widely diverse an audience as possible. Through our Kerr Educational Outreach Fund, TEMP offers a variety of educational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

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

UPCOMING CONCERTS



The Tallis Scholars

Peter Phillips, Artistic Director

Darkness to Light

The premiere British early music choral ensemble will present Lenten and Easter music by Thomas Tallis, Robert White, Robert Parsons, and William Byrd.

Friday, April 12, 2024, 7:30 PM
Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78722

www.artsonalexander.org/events

Ensemble VIII

Donald Meineke, Artistic Director

ensemble viii

Mozart Requiem and Symphony No. 39

Ensemble VIII joins forces with Philharmonie Austin, a resident period-instrument orchestra directed by Mark Dupere, to present Mozart's popular Symphony No. 39 and his great choral work, the *Requiem*.

Friday, May 3, 2024, 7:30 PM
Saturday, May 4, 2024, 7:30 PM
Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78722

www.ensembleviii.org



Texas Early Music Project

Daniel Johnson, Artistic Director

Italia Mia: Diverse Voices of the Late Renaissance

TEMP's final concert of the season explores music by some of the underrepresented composers of 16th century Italy, featuring works by the first published Black composer, Vicente Lusitano; Maddalena Casulana, the first woman composer to have an entire book of her music published; and Salamone Rossi, a Jewish-Italian violinist and composer, along with a few works by Monteverdi and others.

Saturday, May 11, 2024, 7:30 PM
Sunday, May 12, 2024, 3:00 PM
Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78722

www.early-music.org



Image depicting *Carmina veris et amoris* (*Songs of Spring and Love*)
Munich, Germany: Bayerische Staatsbibliothek: BSB Clm 4660, f. 64v

TEXAS EARLY MUSIC PROJECT

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

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Jay Norwood
Diane Nousanen
Tony & Lila Peregrino

Sandra Ragona
Sara Schneider of KMFA
Frank Shirley
L.J. Smith
Jenifer Thyssen
Anthony & Marcia Toprac

We'd like to offer special thanks to the **Texas Commission on the Arts**, and the **NEA** for their help in making this concert possible. It is primarily due to generous grants like these that we are able to bring this unique music to life.



ARTS ON
Alexander

Texas Early Music Project is grateful to Reverend Eric Landry (Senior Pastor), Rev. Jon Herr & Rev. Danny Morgan (Assistant Pastors), George Dupere (Chief Musician), Cathy Collier (Pastoral Assistant), and the staff and members of Redeemer Presbyterian Church in conjunction with Arts on Alexander for their generous support and commitment to the Arts, which has helped make this season possible.

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Adrienne Pedrotti Bingaman, *Operations Manager*
Jonathan Riemer, *Design*
Allison Welch, *Production Coordinator*

Additional Thanks



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



Up Next...

This concert explores some of the underrepresented music of the 16th century in Italy. We will feature works by the first published black composer, Vicente Lusitano, as well as music by Maddalena Casulana, the first woman composer to have an entire book of her music published. In addition to a few works by popular masters like Monteverdi, we will feature works by Salomone Rossi, an Italian Jewish violinist and composer who, like Monteverdi, was a transitional figure between the late Italian Renaissance period and early Baroque.

Italia Mia: Diverse Voices of the Late Renaissance

May 11 & 12, 2024

Redeemer Presbyterian Church

Texas Early Music Project 2023-2024 Season: **Street Songs**



This project is supported in part by an award from the National Endowment for the Arts.



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