

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

The Original Carmina Burana: *Unplugged & Organic*

DAS PROGRAMM

Arrangements and new polyphony by D. Johnson

O varium fortune lubricum ♪ *Carmina Burana 14*
Ryland Angel, soloist

Tempus est iocundum ♪ *Carmina Burana 179*
Ensemble

Dulce solum natalis patrie ♪ *Carmina Burana 119*
Tim O'Brien & Thann Scoggin, soloists, with Male Singers

Michi confer, venditor ♪ *Carmina Burana 16*
Jenny Houghton, Jeffrey Jones-Ragona, & Shari Alise Wilson soloists

Ich was ein chint so wolgetan ♪ *Carmina Burana 185*
Instruments

Bache bene venies ♪ *Carmina Burana 200*
Male Singers

Procurans odium ♪ *Carmina Burana 12*
Cayla Cardiff, soloist, with Female Singers

Veris dulcis in tempore ♪ *Carmina Burana 85*
Gitanjali Mathur, Jenny Houghton, & Jenifer Thyssen, soloists, with Female Singers

♪ PAUSE ♪



ALTE CLAMAT EPICURUS ♪ *Carmina Burana 211*
Sean Lee & Ryland Angel, soloists, with Ensemble

Vacillantibus trutine ♪ *Carmina Burana 108*
David Lopez & Cayla Cardiff, soloists

Fas et nefas ♪ *Carmina Burana 19*
Stephanie Prewitt, soloist

Nomen a sollempnibus ♪ *Carmina Burana 52*
Instruments

Ecce torpet probitas ♪ *Carmina Burana 3*

Ryland Angel & Erin Calata, soloists

Tempus transit gelidum ♪ *Carmina Burana 153*

Shari Alise Wilson & Erin Calata soloists

Olim sudor Herculis ♪ *Carmina Burana 63*

Stephanie Prewitt, Thann Scoggin, Gitanjali Mathur, & Erin Calata, soloists

Sic mea fata canendo solor ♪ *Carmina Burana 116*

Daniel Johnson, soloist

Virent prata hiemata ♪ *Carmina Burana 151*

Jeffrey Jones-Ragona & Jenifer Thyssen, soloists

Ensemble

♪ **DAS ENDE** ♪



TEXAS EARLY MUSIC PROJECT

Special Guests:

Ryland Angel, *singer*

Peter Maund, *percussion*

Mary Springfels, *vielle & citole*

Elaine Barber, *harp*
Amy Bearden, *singer*
Erin Calata, *singer*
Cristian Cantu, *singer*
Cayla Cardiff, *singer*
Bruce Colson, *vielle*
Scott Horton, *gittern*
Jenny Houghton, *singer*
Daniel Johnson, *singer & psaltery*
Eric Johnson, *singer*
Jeffrey Jones-Ragona, *singer*
Robbie LaBanca, *singer*
Sean Lee, *singer*
David Lopez, *singer*

Gitanjali Mathur, *singer*
Tim O'Brien, *singer*
Josh Peters, *oud*
Stephanie Prewitt, *singer*
Stephanie Raby, *vielle*
Susan Richter, *singer & recorders*
Jonathan Riemer, *singer*
Kit Robberson, *vielle*
Thann Scoggin, *singer*
Jenifer Thyssen, *singer*
John Walters, *rebec & vielle*
Shari Alise Wilson, *singer*
Gil Zilkha, *singer*

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

INTRODUCTORY NOTES

Welcome to our final concert of the season, aptly named *Time Pieces: A Journey Through Musical Memories!* The 2017–2018 season spanned roughly 800 years of music and we have jogged our memories for past favorites in order to relive some of those initial feelings of poignancy and joy. To quote Sir Thomas Beecham: “Magical music never leaves the memory.”

It is surprising to realize that one of the song traditions that was most inspired by the dynamic creative force known as the troubadours was that of a culture far removed from Occitania, both geographically and stylistically. The *minnesang* composers of Germanic lands developed from the traditions of mostly uncultured and unsophisticated groups, such as the *Scops*, the *Spielmann*, and the *Vagant* in the early 12th century. However, as many of the *minnesang* composers were kings, princes, counts, or other members of the lower nobility, their art developed less as country entertainments and more as cultured—even royal—entertainment, strongly influenced by the advanced poetry and compositions of the troubadours. The word *minne* has been described as ‘courtly love,’ but it is really more than that: It is an erotic passion that is both physical and spiritual, but one that fails to attain fulfillment. It is a combination of the adoration of the Virgin Mary, who must be worshipped from afar, and the virtues of the pagan German heroes, who exalted constancy and loyalty. Just as the melodies, metrical patterns, themes, and sophistication of the troubadours greatly influenced the development of the *minnesang*, the concept of unrequited love and chivalry strongly influenced German culture and myth. From this tradition, the art of poetry and composition developed quickly among German clerics and students.

The *Carmina Burana* or *Codex Buranus* was compiled during the first half of the 13th century in Bavaria, with 1230 being an accepted date associated with the collection. The manuscript, whose title translates as “Songs from [the Cloister of] Benediktbeuren,” contains 254 poems from the 11th through the early 13th centuries. It includes several texts in the Middle High German dialect of the period, as well as macaronic texts alternating Latin and colloquial German. Many of the poems are French in origin but some have been altered to fit the inspirations of the Bavarian students and scribes. About 60 of the poems have music, making the collection one of the most important compilations of Medieval Latin poetry and songs. Much of the music is found in other sources, especially French and Aquitanian sources, but there is also much that is informed by the *minnesang* composers. The *Codex Buranus* is 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*).

The manuscript was discovered in 1803 in the monastery of Benediktbeuern and the first edition of the compilation was published in 1847 by the publisher Johann Andreas Schmeller, who also gave the collection its name.

Our guide for the pronunciation of Middle High German and Medieval German Latin is *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and the Renaissance*, Indiana University Press, 1996.

Daniel Johnson

November 2006, April 2014, and May 2018

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.

NOTES, TEXTS, & TRANSLATIONS

Our opening piece, from the section called Songs of Morality and Satire (*Carmina moralia*), 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.

O varium fortune lubricum *Carmina Burana 14*

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

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

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

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.

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.

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.

This is our arrangement of Thomas Binkley's reconstruction of the melody from the early 1960s. The mostly unreadable notation had to be dealt with using a lot of conjecture by Binkley. This unpredictable piece has become one of the more popular from the Songs of Spring and Love (*Carmina veris et amoris*) and draws on metaphor and *double-entendre* to make its point.

Tempus est iocundum *Carmina Burana 179*

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

Cantat Philomena sic dulciter,
Et modulans auditur; intus caleo.
Refrain: Oh! Oh, totus floreo...

Flo rest puellarum quam diligo,
Et rosa rosarum, quam sepe video.
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 which I see often.
Refrain: Oh! Oh, I bloom completely...

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

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

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

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

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

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

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 the Chartres and Linz libraries. This song is thought to be about a student who has moved to Paris to study and is missing his home and family. The enigmatic asides in brackets are found in the margins next to the end of each verse; we chose to include them as part of the original texts, although they probably aren't. The added polyphony is speculative, as is the rhythmicized final verse.

Dulce solum natalis patrie ∞ *Carmina Burana 119*

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 consortium studii,
Deplangite, 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 Ible vallibus,
Quot vestitur Dodona frondibus,
Et quot natant pisces equoribus —
Tot habundat amor doloribus.
[Usque.]

As many flowers as there are in Ible'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.
[Up to.]

Igne novo veneris saucia
Mens que 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.
Flama 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. [Empty.]



Image depicting *Carmina veris et amoris* (*Songs of Spring and Love*), Bayerische Staats Bibliothek (Bavarian State Library): *Carmina Burana* BSB Clm 4660.

This famous song features a dialogue between Mary Magdalene and a shop-keeper as she entreats him to sell her wares to make her more enticing. Parts of the melody are found in various sources in Bavaria; this is the only work in the concert that features verses in Middle High German.

Michi confer, venditor ♪ *Carmina Burana 16*

Maria Magdalena cantet:

Michi confer, venditor, species emendas
Pro multa pecunia tibi iam reddenda.
Si quid habes insuper odoramentorum,
Nam volo perungere
Corpus hoc decorum.

Mercator cantet:

Ecce merces optime! Prospice nitorem!
Hec tibi convenient ad vultus decorum.
Hec sunt odorifere, quas si comprobabis,
Corporis flagrantiam omnem superabis.

Maria Magdalena:

Cramer, gip die varwe mier diu min wengel roete,
Da mit ich die iungen man
An ir danch der minneliebe noete.
Seht mich an, iungen man, lat mich eu gevallen.

Minnet, tugentliche man, minnekliche vrawen.
Minne tuot eu hoech genuot
Unde lat euch in hoehen eren schauwen.
Seht mich an, iungen man, lat mich eu gevallen.

Wol dir werlt, daz du bist, also vreudenreiche;
Ich wil dir sin undertan
Durch dein liebe immer sicherlichen.
Seht mich an, iungen man, lat mich eu gevallen.

Mercator respondet:

Ich gib eu varwe, deu ist guot, dar zuoe lobelich,
Deu eu machet reht schoene
Unt dar zuoe vil reht wunelicke.
Nempt si hin hab ir si, ir ist niht geleiche.

Mary Magdalene sings:

Merchant, give me the means to enhance my beauty
And I will give you a great deal of money.
If you have perfumes, give me those as well,
I want to drench my beautiful body
With scented oils.

The Merchant sings:

First-class merchandise! Look at its sheen!
This matches the beauty of your face.
If you will put these perfumes to the test,
Your body's glow will outdo every other.

Mary Magdalene:

Merchant, give me colors to redden my cheeks,
So that I may cause all young men
To fall in love with me, even against their wills.
Look at me, young men, and find me pleasing.

Worthy men, love all lovely women.

Love ennobles you

And brings you great honor.

Look at me, young men, and find me pleasing.

Hail to the world, so full of joy;

I desire to be your subject

Forever, for love of you.

Look at me, young men, and find me pleasing.

The Merchant responds:

I shall give you colors, good ones and admirable,
They will make you fair
And desirable.

Take them, they are yours, they are beyond compare.

Rumor has it that since the next piece, *Ich was ein chint so wolgetan*, did not come to us with notation intact, it was written by Austrian René Clemencic, one of the most famous 20th-century musicologists and composers. He was an important resource in the re-popularization of the original *Carmina Burana* in the middle of the 20th century. We omit the text in our performance to feature the instruments in dialogue! The melody of *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)* as the conductus *Jubilemus regi nostro* and, in some cases, the same text appears in both sources. In the *Codex Buranus* version, Bacchus is praised for the salutary effects that wine has on both genders and is one of two examples from the Songs of Drinking and Eating (*Carmina lusorum et potatorum*) in this program.

Ich was ein chint so wolgetan ♪ *Carmina Burana 185*

Instruments

Bache, bene venies ♪ *Carmina Burana 200*

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

Refrain: Istud vinum, bonum vinum...

Bachus forte superans pectora virorum,
In amorem concitat animos eorum.
Bachus numen faciens hominem iocundum
Reddit eum pariter doctum et facundum.

Bachus mentem femine solet hic lenire,
Cogit eam citius viro consentire.
Bachus venas penetrans calido liquore,
Facit eas igneas Veneris ardore.

Refrain: Istud vinum, bonum vinum...

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

Refrain: Wine, good wine...

Bacchus dominates men's hearts,
Stirs them to thoughts of love.
Under Bacchus' influence men are happy
And correspondingly witty and scholarly.

Bacchus has winning ways with women,
Making them consent to the wishes of men.
Bacchus' hot liquor penetrates their veins,
Setting them on fire with the heat of Venus.

Refrain: Wine, good wine...

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), Bayerische Staats Bibliothek (Bavarian State Library): *Carmina Burana* BSB Clm 4660.

Procurans odium is one of the most famous of the 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) and the polyphony found in the *Carmina Burana* is also linked to examples of polyphony from the school of Notre-Dame. The text is likened to Matthew 7, verse 16: “By their fruits shall you know them...”

Procurans odium ❧ *Carmina Burana* 12

Procurans odium effectu proprio,
Vix detrahentium gaudet intentio.
Nexus est cordium
Ipsa detractio:
Sic per contrarium ab hoste nescio
Fit hic provisio,
In hoc amantium felix condicio.

Since slander provokes an automatic backlash,
Its intentions are scarcely successful,
Serving in fact to unite more closely the hearts of
Beleaguered lovers.
The enemy is blissfully unaware
That he safeguards his opponents' position.
The happiest of lovers depends on this.

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

I'm sure that being insulted has its advantages:
One can seize the chance for some excitement.
By a plot my enemies may delay my pleasure,
Yet absence makes the heart grow fonder.
With this antidote, though my enemies sow thorns,
I reap a bumper harvest.

We end the first half 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, it is also found in a Catalan manuscript with some variation. Its distinctive melody in the rare Lydian mode sets it apart from most Medieval tunes.

Veris dulcis in tempore ❧ *Carmina Burana* 85

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

In the season of sweet spring,
Beneath the tree in flower,
Julianna stands with her sister; sweet love!
Whoever lacks love in the spring becomes baser.

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

Look: the trees are in bloom,
The birds sing playfully
And girls, then, grow warm; sweet love!
Whoever lacks love in the spring becomes baser.

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

Look: the lilies are in bloom
And girls offer precious stones —
Songs to the highest of Gods; sweet love!
Whoever lacks love in the spring becomes baser.

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

If I could hold the girl I want
Beneath the leafy trees,
I would kiss her joyfully; sweet love!
Whoever lacks love in the spring becomes baser.

❧ PAUSE ❧



In the Medieval period, the practice of creating a *contrafactum* (using a pre-existing song, usually one that had its own text, and then substituting another text) was a very common practice and was generally thought to be a high tribute to the original poet/composer. The popular Crusade song *Nu alrêst lebe ich mir werde*, by Walther von der Vogelweide (c. 1170 – c. 1228), the most famous of the *minnesang* composers, is a *contrafactum* of the troubadour song *Lanquan li jorn* (Jaufre Rudel, d. c. 1247). A *contrafactum* of this melody is also used in this *Carmina Burana* song, a humorous and in-no-way refined example from the Songs of Drinking and Eating.

Alte clamat Epicurus ☞ *Carmina Burana* 211

Alte clamat Epicurus:
 “Venter satur est securus.
 Venter deus meus erit.
 Talem deum gula querit.
 Cuius templum est coquina,
 In qua redolent divina.”

Ecce deus opportunus,
 Nullo tempore ieiunus.
 Ante cibum matutinum,
 Ebrius eructat vinum.
 Cuius mensa et cratera
 Sunt beatitudo vera.

Cutis eius semper plena,
 Velut uter et lagena;
 Iungit prandium cum cena.
 Unde pinguis rubet iena
 Et, si quando surgit vena,
 Fortior est quam catena.

Sic religionis cultus
 In ventre movet tumultus.
 Rugit venter in agone,
 Vinum pugnatum cum medone.
 Vita felix ociose,
 Circa ventrem operosa.

Venter inquit: “nichil curo
 Preter me, sic me procuro,
 Ut in pace in id ipsum,
 Molliter gerens me ipsum
 Super potum, super escam,
 Dormiam et requiescam.”

Epicurus brags:
 “Happiness is a full belly.
 The stomach shall be my deity
 According to the gullet’s dictates.
 His temple? Naturally, the kitchen,
 The source of divine odors.”

A most convenient deity,
 Who never demands fasting.
 Drunk before breakfast,
 He makes room for it by vomiting.
 His table and his wine-bowl
 Are true beatitudes.

He always has a skinful,
 A bellyful and a flagonful;
 Lunch links up with dinner.
 His fat cheeks glow red
 And his most important blood vessel (when inflated)
 Is stronger than an iron cable.

But the practice of the cult
 Provokes acute dyspepsia.
 The belly creases up in agony
 When you mix your drinks.
 The good life is easy
 But your stomach’s work is hard.

The stomach’s reply: “I care for nobody
 But myself, and make quite sure
 That, gently, for this end,
 The digestive juices
 Act on food and drink,
 While I rest in perfect peace.”

Vacillantibus trutinibus is another Song of Spring and Love found in the *Carmina Burana*, in the Cambridge University Library, and also the British Library Arundel Ms. 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.

Vacillantibus trutinibus *Carmina Burana 108*

Vacillantibus trutinibus libramine
Mens suspensa fluctuat et estuat
In tumultus anxios, dum se vertit et bipertit
Motus in contrarios.
Refrain: O languo causam languoris video
Vivens et prudens pereo.

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!

Sicut in arbore frons tremula,
Navicula levis in equore,
Dum caret anchore subsidio,
Contrario flatu concussa fluitat:
Sic agitat, sic turbine sollicitat
Me dubio hinc amor inde ratio.
Refrain: O languo...

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...

Sub libra pondero quid melius,
Et dubius mecum delibero.
Dum menti refero delicias Venereas:
Que mea michi Florula det oscula,
Qui risus, que labellula,
Que facies, frons, narisque, cesaries.
Refrain: O languo...

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...

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 relation between Justice and Temperance since, though Cicero considers Justice the most important virtue, it has to be temperate not to become a motive for useless quibbles. The three-voice polyphony can be traced to the Florence Manuscript. We pair this with another instrumental dialogue, *Nomen a sollempnibus*.

Fas et nefas *Carmina Burana 19*

Fas et nefas ambulant passu fere pari,
Prodigus non redimit vitium avari.
Virtus temperantia quadam singulari
Debet medium ad utrumque vitium
Caute 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 hilari, verbo licet blando,
Sis equalis omnibus; unum tamen mando;
Si vis recte gloriam promereri dando,
Primum videas granum inter paleas,
Cui des et 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:
cum sim 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!

Nomen a sollempnibus *Carmina Burana 52*

Instruments

One of the Songs of Morality, *Ecce torpet probitas* states that honesty lies in a coma, greed rules the world, people bend the rules to get rich quick. Things haven't really changed that much, but in Medieval times, it also implied the corruption involved in the sale of ecclesiastical offices. This work is found also in the Cambridge/Corpus Christi College holdings.

Ecce torpet probitas ≈ *Carmina Burana 3*

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

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

Regnat avaritia, regnant et avari;
Mente quivis anxia nititur ditari
Cum sit summa gloria, censu gloriari.
Omnes iura ledunt et ad prava
Impie 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.
All break the laws and to every
Wickedness impiously turn.

Multum habet oneris
Do das dedi dare;
Verbum hoc pre ceteris
Norunt ignorare.
Divites, quos poteris
Mari comparare.
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.
All break the laws and exceed
An acceptable profit level.

Tempus transit gelidum is another Spring song that is linked to Aquitanian chant, as it is the secular version of the conductus *Fulget dies celebris* found in the 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*

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.
Cor igitur 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 recia puer pharetratus;
Qui deorum curia prebet famulatus:
Cuius dominatus nimium est latus.
Per hunc triumphatus sum et sauciatus;
Pugnaveram et fueram inprimis 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.

Many of the codex's Songs of Spring and Love are heavily involved with mythology, not only in making comparisons between the romantic feelings of the gods and of humans, but also in relating some of the symbolism inherent in those stories, especially those that involve the cycle of the seasons, growth, and decay. As students conversant in mythology, the clerics and monks who created the *Carmina Burana* would be especially interested in the trials and conquests of Hercules. *Olim sudor Hercules*, with its lines that contrast strength before the greatest monsters of the mythological world and weakness before "a girl with a silly laugh," is engaging for its musical contrasts as well. Besides the *Carmina Burana*, this song is also found in the Florence Ms. and in the Cambridge University Library.

Olim sudor Hercules *≈ Carmina Burana 63*

Olim sudor Hercules
 Monstra late conterens,
 Pestes orbis auferens
 Claris longe titulis emicuit;
 Sed tandem defloruit fama prius celebris,
 Cecis causa tenebris,
 Ioles illecebris Alcide captivato.

Refrain:

Amor fame meritum deflorat,
 Amans tempus perditum non plorat,
 Sed misere defluere cum Venere laborat.

Ydra dampno capitum
 Facta locupletior,
 Omni peste seviore,
 Reddere sollicitum non potuit;
 Quem puella domuit.
 Iugo cessit Veneris;
 Vir, qui maior superis
 Celum tulit humeris
 Atlante fatigato.

Refrain: Amor fame meritum deflorat...

Caco tristis alitus
 Vel flammarum vomitus,
 Vel fuga Nesso duplici non profuit:
 Gerion Hesperius, ianitorque Stygius,
 Uterque forma triplici, non terruit.
 Quem captivum tenuit risu puella simplici.

Refrain: Amor fame meritum deflorat...

Tantis floruerat laborum titulis
 Quem blandis carcerat puella vinculis.
 Quem dum lambit osculis,
 Nectar huic labellis Venereum propinat;
 Vir solutus oculis Veneris,
 Laborum memoriam et gloriam inclinat.

Refrain: Amor fame meritum deflorat...

Sed Alcide fortior,
 Aggredior pugnam contra Venerem.
 Ut superem hanc, fugio.
 In hoc enim prelio fugiendo fortius
 Et levius pugnatur.
 Sicque Venus vincitur:
 Dum fugitur, fugatur.

Refrain: Amor fame meritum deflorat...

Once honest, sweaty Hercules
 Slew monsters far and wide,
 And rid the earth of fearsome fiends.
 His famous epithets blazed his name abroad,
 But finally that once-proud name
 Wilted in black obscurity:
 Seductive Iole enslaved the grandson of Alceus!

Refrain:

Love dishonors glory, however well-deserved.
 A lover has no regret for wasted time,
 But stupidly and pointlessly toils at Venus' command.

The hydra, who, though missing heads,
 Grew multiple replacements,
 Most fell of monstrous creations,
 Could not shake him;
 But a woman broke his spirit.
 This hero bowed to Venus' yoke,
 Though, mightier than the gods,
 He took the sky's weight on his shoulders
 When Atlas felt tired.

Refrain: Love dishonors glory...

Foul fumes and fiery vomit
 Could not save Cacus,
 Though treacherous Nessus fled, it was in vain:
 Geryon of the West, the Doorkeeper of the Styx,
 Each tri-form did not alarm him.
 A girl with a silly laugh took him prisoner.

Refrain: Love dishonors glory...

Once he had prospered, won honors for his labors;
 Now he's a woman's slave in sweet-sounding shackles.
 For, while he licks the kisses from her lips,
 He feeds as well on Venus' nectar;
 And, undone, by Venus' pleasant little pastimes,
 The memory and glory of his struggles fade.

Refrain: Love dishonors glory...

But, braver than Hercules,
 I go forth to do battle with Venus;
 To vanquish her, I run away.
 For, in such battles, braver is he who runs away
 And lives to fight another day!
 The antidote to Love:
 The enemy is put to flight by the victor's fright.

Refrain: Love dishonors glory...

Another of the few songs in the *Codex Buranus* that is firmly in the Lydian mode, *Sic mea fata canendo solor* describes in delicious detail the springtime thoughts of some young student—mostly unrequited, but still quite focused! The origins of the song are associated with Hilarius, a student of Parisian theologian and composer Pierre Abélard (1079-1142), as well as with troubadour repertoire.

Sic mea fata canendo solor *Carmina Burana* 116

Sic mea fata canendo solor
 Ut nece proxima facit holor.
 Roseus effugit ore color,
 Blandus inest meo cordi dolor.
 Cura crescente, labore vigente,
 Vigore labente, miser, morior.
 Hei morior
 Ut quod amem cogor et non amor.

Thus I ease my destiny by singing
 Just like a swan when my death is near.
 From my face the rosy color flees,
 A fawning grief is in my heart.
 With care increasing, difficulty growing,
 Vigor waning, wretched, I am dying.
 Hey, I am dying
 As I am forced to love without receiving love.

Si me dignetur quam desidero
 Felicitate Jovem suppero.
 Nocte cum illa si dormiero,
 Si sua labra semel suxero,
 Mortem subire, placenter obire,
 Vitamque finire, libens potero.
 Hei potero,
 Tanta si gaudia recepero.

If my beloved would think me
 Worth her love, I would be happier than Jove.
 If I could sleep one night with her,
 If I could taste her lips but once,
 I could unhesitatingly suffer death,
 Die satisfied, and end my life.
 Hey, I could,
 If I could be the recipient of such joys.

Ubera cum animadverterem,
 Optavi manus ut involverem.
 Simplicibus mammis ut alluderem
 Sic cogitando sensi Venerem;
 Sedit in ore rosa cum pudore;
 Pulsatus amore quod os lamberem.
 Hei lamberem,
 Luxuriando per characterem.

When I took notice of her breasts,
 I hoped to get my hands on them.
 But thinking thus,
 I prolonged Venus;
 A modest rose rested on her lips:
 Agitated by love, I would lick her mouth.
 Hey, I would lick her into shape
 Without lavishing indulgence!

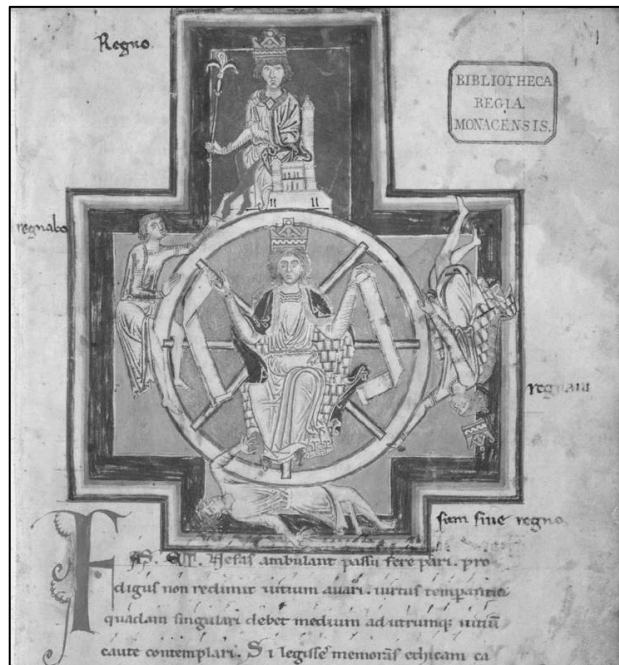


Image depicting *Rad der Fortuna* (*Wheel of Fortune*), with the first verse of *Fas et nefas*. Bayerische Staats Bibliothek (Bavarian State Library): *Carmina Burana* BSB Clm 4660.

We end our program with an exultant ode to Spring and Love! *Virent prata hiemata* is a *contrafactum* of a trouvère song, *Quant je voi l'erbe menue*, by Gautier d'Espinal, who was active between 1232 and 1272.

Virent prata hiemata ♪ *Carmina Burana 151*

Virent prata hiemata tersa rabie;
Florum data mundo grata rident facie,
Solis radio nitent, albent, rubent, candent,
Veris ritus iura pandent
Ortu vario.

Aves dulci melodia sonant garrule,
Omni via voce pia volant sedule,
Et in nemore frondes,
Flores et odores sunt;
Ardescunt iuniores hoc in tempore.

Congregatur, augmentatur cetus iuvenum,
Adunatur, colletatur chorus virginum;
Et sub tilia ad choreas Venereas salit
Mater inter eas sua filia.

Restat una,
Quam fortuna dante veneror.
Clarens luna oportuna, ob quam vulneror,
Dans suspiria, preelecta, simplex,
Recta, cordi meo
Est invicta mutans tristia.

Bleak fields grow green as Winter's ravages depart;
They laugh, showing the bright, clear faces of flowers,
Which glitter, white, red, and brilliant in the sunlight,
And display the justice of Spring's rites
In a million opening buds.

Sweet birds resound with chattering melody,
Flying messengers, eager to spread holy songs,
And the wood is a place of green shoots
And flowers and scents;
Now is the season when youth's blood runs hot.

Crowds of young men congregate,
Groups of maidens cluster together;
And under the linden trees, a mother and
Her daughter dance to Venus's measure.

There remains one who is
The gift of Fate and the object of my veneration.
The moon shines on her at just the right time,
And my love for her wounds me and I sigh,
Upright, frank, she has found her way into my
Heart and changed sadness to joy.

♪ **DAS ENDE** ♪

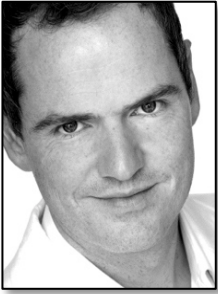


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The Grammy®-nominated tenor, countertenor, and composer **Ryland Angel** has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to operatic commissions at major opera houses, concert halls and festivals. He has created roles in many world premieres—most recently Gregory Spears’ *Wolf-in-Skins*, the title role in *Tesla in New York* by Phil Kline and Jim Jarmusch, and new works by Tarik O’Regan and Gregory Spears. Angel has performed on over 50 recordings including music by Charpentier, Scarlatti, Stradella, Lorenzani, Peri, Händel, Monteverdi, Beaujoyeux, Bach, Rosenmüller, and Bobby McFerrin. Warner Brothers’ forthcoming documentary *The Mystery of Dante* will feature his original score, as well as his voice on the title track.



A native of San Francisco, **Peter Maund** studied percussion at the San Francisco Conservatory of Music and music, folklore and ethnomusicology at the University of California, Berkeley. A founding member of Ensemble Alcatraz and Alasdair Fraser’s Skyedance, he has performed with early and contemporary music ensembles including Alboka, Anonymous 4, Berkeley Contemporary Chamber Players, Chanticleer, Davka, El Mundo, The Harp Consort, Hesperion XX, Kitka, Los Cenzontles, Musica Pacifica, Philharmonia Baroque Orchestra and Voices of Music, among others. Presenters and venues include Cal Performances, Carnegie Hall, Celtic Connections (Glasgow); Cervantino Festival (Guanajuato), Confederation House (Jerusalem); Edinburgh Festival; Festival Interceltique de Lorient; Festival Pau Casals; Folkfestival Dranouter; Horizontante Orient Okzident (Berlin); The Kennedy Center; Lincoln Center; Palacio Congresos (Madrid); Queen Elizabeth Hall (London); and Tage Alter Musik (Regensburg). He is the author of “Percussion” in *A Performers Guide to Medieval Music*, Indiana University Press, 2000. He has served on the faculty of the University of California, Berkeley as well as in workshops sponsored by Amherst Early Music, the San Francisco Early Music Society, the American Recorder Society and the American Orff-Schulwerk Association. Described by the *Glasgow Herald* as “the most considerate and imaginative of percussionists,” he can be heard on over 50 recordings.



Mary Springfels remembers hearing New York Pro Musica perform early music for the first time when she was 14 years old. She immediately fell in love with it and began learning early music instruments in college. For most of her adult life, Mary Springfels has devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, Concert Royal, and the Waverly Consort. For twenty years, she directed the innovative Newberry Consort, and can be heard on dozens of recordings. She has taught and performed in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, the Texas Toot, the annual Conclaves of the Viola da Gamba Society of America, and the Pinewoods Early Music Week.

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