

# TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

## London City Limits: Opera on the Thames

All music by Henry Purcell (1659-1695) unless noted.  
Arrangements & editions by D Johnson

### THE CAMPING TRIP

Music Direction ♡ Daniel Johnson  
Producer ♡ Meredith Ruduski  
Story & Script ♡ Meredith Ruduski with Daniel Johnson  
Costumes ♡ May Q. Holla Designs  
Stage manager ♡ Stephen Ruduski  
Supertitles ♡ Lisa Solomon

### THE CHARACTERS

Fairy Queen / Phillis ♡ Jenifer Thyssen, *soprano*  
Fairy 2 / Phillis ♡ Meredith Ruduski, *soprano*  
Fairy 3 ♡ Brett Barnes, *baritone*  
Ryan ♡ Ryland Angel, *countertenor*  
Jason ♡ Jeffrey Jones-Ragona, *tenor*  
Paul ♡ Peter Walker, *baritone*  
Phyllis ♡ Lisa Solomon, *soprano*

### ACT I

**Scene 1:** *A secluded mountain valley, north of Santa Fe. Mountain Fairies are preparing a very important ritual.*

**Scene 2:** *The campers set up camp and the Fairies are upset.*

**Scene 3:** *The Fairies discuss what sort of creatures the campers should become.*

**Scene 4:** *The campers celebrate, unaware of the magical fates that await them.*

### INTERMISSION

### ACT II

**Scene 1:** *Paul is entranced and follows Fairy 2 around a la "lovesick puppy."*

**Scene 2:** *Ryan awakes to persisting remnants of frogginess.*

**Scene 3:** *The Fairies confer about how their little plan is progressing.*

**Scene 4:** *Paul stumbles back to camp and thinks he may have lost his new love, if she even exists.*

### END

### THE ORCHESTRA

Daniel Johnson, *director*

Stephanie Raby, *violin 1*  
Bruce Colson, *violin 2*  
Bruce Williams, *viola*

Jane Leggiero, *'cello*  
Scott Horton, *theorbo & Baroque guitar*  
Billy Traylor, *harpsichord*

Please visit [www.early-music.org](http://www.early-music.org) to read the biographies of TEMP artists.

## INTRODUCTORY NOTES

Welcome to Texas Early Music Project's first concert of 2016! After the much-needed holiday break, we are excited to be back in the swing of the concert season: the off-season is confusing to us! We miss the camaraderie, the excitement, the applause! We return to the eclectic world of English music for the theater and opera and its foundations. English opera owes its existence to French masques of the early 17<sup>th</sup> century, which were "Anglicized" by British playwrights and composers and quickly became popular in the English court. The theaters in England were mostly closed during the period of the English Commonwealth but began flourishing again after the Restoration, c. 1660. John Blow composed the first English-language opera (*Venus and Adonis*) in about 1682, but the works of Henry Purcell gave real momentum and art to this genre.

**Henry Purcell** (1659-1695) began his musical training at a very early age. After his father's death in 1664, Purcell was placed under the guardianship of his uncle, who was a gentleman of His Majesty's chapel, and arranged for Henry to be admitted as a chorister. Henry studied music with Captain Henry Cooke, Pelham Humfrey, and Dr. John Blow. He attended Westminster School, and in 1676, at the tender age of seventeen, he was appointed organist at Westminster Abbey. In 1682 he was appointed organist of the Chapel Royal, an office that he was able to hold simultaneously with his position at Westminster Abbey. For some years after this, he was busy in the production of sacred music, odes addressed to the King and royal family, and other similar works.

In the last few years of his short life, Purcell's compositional interests focused almost exclusively on writing theatrical works. From 1688 until his death in 1695, he wrote music for more than forty theatrical works, including single pieces, incidental music, dance suites, the chamber opera *Dido and Aeneas* (1689), and four large-scale operatic works: *Dioclesian* (1690), *King Arthur* (1691), *The Fairy Queen* (1692) and then *The Indian Queen* in his final year, 1695. His small-scale works of interest include *Timon of Athens* (1694), and *The Tempest* (c. 1695), though his involvement in the latter may have been limited to the one aria from it that we are performing, *Dear pretty youth*.

Like opera of Italy and France, there is no spoken dialogue in *Dido and Aeneas*: dialogue and action develop through recitative. It was first performed in Chelsea, London, in late 1689 at a boarding school for young women managed by the wife of Josias Priest. Priest was a dancing master and choreographer for the Dorset Garden Theater and thus had access to the theatrical accessories necessary for a private performance. From this humble beginning, *Dido and Aeneas* has become one of the most beloved connections to Baroque English music. The semi-operas that followed contained both spoken and sung dialogue, airs, and choruses, instrumental interludes, and dances.

Though modern audiences are generally well-acquainted with the ubiquitous *Dido and Aeneas*, the semi-opera *King Arthur* was extraordinarily popular in its day. There were revivals and festivals featuring the opera throughout the 18<sup>th</sup> century and there are records of it being staged as late as the mid-19<sup>th</sup> century. The variety of scenic possibilities established by Dryden's text created ample opportunity for Purcell to stretch his imagination and skills, from the pastoral comedic and romantic shepherd scenes to the incredibly imaginative Cold Genius scenes and the heroic battle scenes.

*King Arthur* wasn't the only one of the semi-operas to present the possibility for spectacular staging. *Dioclesian*, which had its first performance a year earlier, in May 1690 at the Queen's Theatre, Dorset Gardens, London, is heavily influenced by military themes and ceremonies set in ancient Rome, often on a grand scale. The anonymous librettist for *The Fairy Queen* adapted Shakespeare's wedding comedy *A Midsummer Night's Dream* for the occasion. None of Shakespeare's texts were set to music; Thomas Betterton may have collaborated with others to create the texts for Purcell's airs, but nothing is known conclusively about this. *The Indian Queen*, written in the final year of Purcell's life, has another militaristic theme, this one involving a rewriting of history and geography, as the Inca and Aztec empires are at war and are also adjacent to each other. The absurdities of the plot offered Purcell the chance to be at his imaginative best, whether in ritual scenes, war scenes, or the romances.

Throughout Purcell's operas, though especially in *Dido and Aeneas* and *King Arthur*, his love of England shows through proudly. He loves the land, the wide variety of its citizens, whether they are shepherds, knights, sailors, magicians, or kings. Myth, magic, ritual, and prayer are all a part of the English landscape in Purcell's operas. His

favored compositional device—a repetitive ground-bass—either creates sweetly dissonant moments to break the hypnotic spell of the ground or intensifies that hypnotic spell to more strongly imprint the emotion of the song. Examples of this are heard in the prelude’s *Curtain Tune*, the 2<sup>nd</sup> Act prelude *Chaconne*, the short excerpt *Oh, let me weep!* from *The Complaint*, and our finale, *Passacaglia: How happy the lover*.

We have used excerpts from some of Purcell’s lesser-known repertoires, including two works from what are currently being called “symphony songs” as opposed to secular cantatas. They are written for a varying number of voices with accompaniment by two treble instruments and continuo. *Hark how the wild musicians sing* and *We reap all the pleasures* both come from much longer works of the same name. There are also non-operatic examples of Purcell’s “dialogues” for two singers as well as a few solo songs with continuo. We have included one ‘catch’ in our program. Purcell wrote dozens of them; many of them are quite bawdy and would earn quite a severe rating if those rules applied to classical music!

We know of the influence of French music on Purcell’s works, but what of the English influences? The anonymously composed *The poor soul sat sighing* has the very straightforward feeling of a theater piece because that is exactly what it is. The poem comes from the mid-16<sup>th</sup> century, probably, and was adapted by Shakespeare for the 1623 London production of **Othello**. Ben Jonson’s 1631 play **The Devil is an Ass** includes the song *Have you seen but a Whyte Lillie grow* by Robert Johnson (no relation) that was very popular during its time and became so again in the last three decades, during the rediscovery of early music. The setting for the original stage version is somewhat simpler; we are performing a more elaborate version that includes ornaments and divisions as they were likely to have been performed in the 17<sup>th</sup> century. The third of our pre-Purcell works is by Nicholas Lanier, who was a lutenist, singer, and composer, and was also a set designer for plays by Ben Jonson.

We hope you enjoy our “new” opera, created to showcase some of the highlights of Purcell’s music—whether operatic, chamber, or incidental—and to entertain you with a story that is all too human, despite the magical fairies!

Daniel Johnson  
February 2016

### 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.

## MUSICAL SELECTIONS & TEXTS

### ACT I

**Fairest Isle** (from *King Arthur*, 1691)  
**Curtain Tune** (from *Timon of Athens*, 1694)

**Scene 1:** *A secluded mountain valley, north of Santa Fe. Mountain Fairies are preparing a very important ritual.*

**Adagio** (from Act 2: Symphony: *The Indian Queen*, 1695)

**Now join your warbling voices all** (from *The Fairy Queen*, 1692; anonymous libretto)  
*Fairy 2, soloist, with Fairies*

Now join your warbling voices all.  
Sing, sing while we trip it upon the green;  
But no ill vapours rise or fall,  
No, nothing, offend our Fairy Queen.

**Thanks to these lonesome vales** (from *Dido and Aeneas*, 1688; libretto by Nahum Tate)  
*Fairy Queen, soloist, with All*

Thanks to these lonesome vales,  
These desert hills and dales,  
So fair the game, so rich the sport,  
Diana's self might to these woods resort.

**Scene 2:** *The campers set up camp and the Fairies are upset.*

**Hark how the wild musicians sing!** (Symphony Song, excerpt, date unknown; anonymous text)  
*Jason, soloist, with Ryan & Paul*

Hark how the wild musicians sing!	See, fairest, see how the budding trees
A welcome to the newborn spring.	Put on their summer liveries
And in sweet strains, untaught by art,	And deck themselves in green array,
Unto the woods their joys impart.	To wait upon the youthful May.
Look how the fields, clad in a flowery dress,	Pleased Nature, thus dressed up in all her charms,
Seem to forget their winter nakedness.	Smiles, like a bride clasped in her lover's arms.

**The poor soul sat sighing** (Anonymous; poem adapted by William Shakespeare, from *Othello*, London, c. 1623)  
*Ryan, soloist*

The poor soul sat sighing by a Sycamore tree,  
Sing willow, with his hand on his bosom and his head upon his knee,  
Oh willow shall be my garland.  
Sing all a green willow, aye me, the green willow must be my garland.

**O Ryan, to my grief I see** ("Amintas, to my grief I see," 1679; anonymous text, adapted by Meredith Ruduski)  
*Jason, soloist*

O Ryan, to my grief I see:  
A perfect wretch you're made to be!  
Too much to love you are inclined  
And fix your heart on womankind.

Take my word that this is true:  
Leave her alone, and you do you;  
Let go of all your tears and sighs,  
Your lovesick looks and dying eyes.

So have I seen some wretched slave  
A wanton girl's attention crave,  
Despise his health and wealth at will  
Until he gets his iPhone bill.

That, when she sees you're having fun,  
And her attention you do shun,  
I guarantee, she'll come 'round fast  
To give her love to you at last.

**The cares of lovers** (from *Timon of Athens*, 1694; libretto by William Shakespeare)

*Fairy 2, soloist*

The cares of lovers, their alarms, their sighs, their tears, have powerful charms;  
And if so sweet their torment is, ye Gods, how ravishing the bliss!  
'Tis even a pleasure to complain.

**We reap all the pleasures** (Symphony Song, excerpt, date unknown; anonymous text)

*Paul, soloist, with Ryan & Jason*

We reap all the pleasures, we freely enjoy the delights of each meadow and grove.  
With innocent pastimes our minds we employ, and we fly, fly from the mischief of love.

**Scene 3:** *The Fairies discuss what sort of creatures the campers should become.*

**Let not a moment more be wasted!** ("Let Not A Moonborn Elf" from *King Arthur*, 1691;  
libretto by John Dryden, adapted by Meredith Ruduski)

*Fairy 3, soloist*

Let not a moment more be wasted!	See their rude and coarse invasion!
From our fairy ring we've hasted;	Changing them for this occasion
These fools deserve to be lambasted	Is but a minor incantation;
To froggy forms with buggies tasted;	Then we can have our celebration.
Let me change them, every one! Hurry on!	No one will miss them: they'll be gone! Hurry on!

**Scene 4:** *The campers celebrate, unaware of the magical fates that await them.*

**'Tis women makes us love** (Catch, 1685)

*Jason, Ryan, & Paul*

'Tis women makes us love.  
'Tis love that makes us sad.  
'Tis sadness makes us drink.  
And drinking makes us mad!

**Prelude: Act V** (from *The Fairy Queen*, 1692)

**Have you seen but a white lily grow** (Robert Johnson, 1583–1634; poem by Ben Jonson;  
*The Devil is an ass*, London, 1614)

*Fairy 2, soloist*

Have you seen but a white lily grow	Have you felt the wool of beaver, or swan's down
Before rude hands had touched it?	ever:
Have you marked the fall of the snow	Or have smelt of the bud in the briar, or the nard in
Before the soil hath smudged it?	the fire,
	Or have tasted the bag of the bee;
	Oh so white, oh so soft, oh so sweet, so sweet is he.

**Hither, this way, you I found** (from *King Arthur*, 1691; text adapted by Meredith Ruduski)

*Fairy 2, soloist*

Hither, this way, you I found,	On a mountaintop they'll leave ye;
Somehow I got turned around	Hungry bears would be happy to receive ye;
Then discovered your campground!	Therefore stay, and do not leave me!
Hither, this way,	
You can help me, this I know;	If you step no longer thinking,
This way, hither, this way, let us go!	Down you fall a furlong sinking.
	'Tis a lucky situation!
Those are false deluding trails	Thank you, sir, for your helpful navigation!
Where they end a compass fails!	Hither, this way, this way here,
Trust them not, for they'll deceive ye,	Hither, this way, on my dear!

**What power is this, who from below** (from *King Arthur*, 1691; text adapted by Meredith Ruduski)  
*Jason, soloist*

What power is this, who from below  
It makes me wake, unwillingly and slow:  
My bed feels like it's full of snow!  
"Lined with down," they said, a lie they sold;  
It's unfit to bear the bitter cold.  
I can scarcely move or draw my breath!  
At this rate I'll freeze almost, I will surely freeze almost to death.

**Dear pretty youth** (from *The Tempest*, c. 1695, libretto by John Dryden?)  
*Fairy Queen, soloist*

Dear pretty youth, unveil those eyes,  
How can you sleep when I am by?  
Were I with you all night to be,  
Methinks I could from sleep be free.  
Alas! My dear, you're cold as stone.  
You must no longer lie alone,  
But be with me my dear, and I in each arm  
Will hug you close and keep you warm.

**INTERMISSION**

**ACT II**

**Chaconne** (from *King Arthur*, 1691)

**Scene 1:** *Paul is entranced and follows Fairy 2 around a la "lovesick puppy."*

**Dialogue of Coridon and Mopsa** (from *The Fairy Queen*, 1692)  
*Fairy 2 & Paul, soloists*

"Now the maids and men are making of hay,  
We've left the dull fools, and are stolen away.  
Then Mopsa no more be coy as before, but let's  
merrily play,  
And kiss, and kiss the sweet time away."  
  
"Why, how now, Sir Clown, what makes you so  
bold?  
I'd have ye to know I'm not made of that mold.  
I tell you again, Maids must never kiss no Men.  
No, no, no; no kissing at all; I'll not kiss, till I kiss  
you for good and all."  
  
"Not kiss you at all?" "No, no, no!"  
"Not at all?" "No kissing at all!"

"Not kiss you at all?" "No, no, no!"  
"Why no?" "I'll not kiss till I kiss you for good and  
all."  
  
"Should you give me a score,  
I would not lessen your store,  
Then bid me, cheerfully kiss,  
And take my fill, my fill of your bliss."  
  
"I'll not trust you so far, I know you too well;  
Should I give you an inch, you'd soon take an Ell.  
Then Lord-like you rule, and laugh and laugh at the  
fool.  
No, no, no; no kissing at all;  
I'll not kiss till I kiss you for good and all!"

*Scene 2: Ryan awakes to persisting remnants of frogginess.*

**Phillis, I can ne'er forgive it** (Anonymous poem, 1688; adapted by Meredith Ruduski)  
*Ryan, soloist*

Phillis, I can ne'er forgive it,  
Nor I think, shall e'er outlive it,  
Thus to treat me so severely,  
Who have always loved sincerely.  
Jason, you so fondly cherish,  
Whilst poor I, alas, may perish;  
I that love, which he did never,  
Me you slight, and him you favour.

**Hornpipe** (from *King Arthur*, 1691)

**Lost is my quiet forever** (Anonymous poem, 1691; adapted by Meredith Ruduski)  
*Jason & Fairy 3, soloists*

Lost is my quiet forever.  
Lost is life's happiest part.  
Lost all my tender endeavours (Lost all my hopeless endeavours)  
To touch an insensible heart. (To get these damn mortals to part.)  
But though my despair is past curing,  
And much undeserved is my fate;  
I'll show by a patient enduring (I feel strong emotion alluring)  
My love is unmoved, as her hate. (Could this be my love and not hate.)

*Scene 3: The Fairies confer about how their little plan is progressing.*

**Mark how the blushful morn** (Nicholas Lanier, 1588-1666)  
*Fairy Queen, soloist*

Mark how the blushful morn in vain courts the amorous marigold  
With sighing blush and weeping rain, yet she refuses to unfold;  
But when the planet of the day approacheth with his powerful ray,  
Then she spreads, then she receives his warmer beams into her virgin leaves.

So may'st thou thrive in love, fond boy; If silent tears and sighs discover  
Thy grief, thou never shalt enjoy the just reward of a bold lover;  
But when the moving accent thou shalt constant faith and service vow,  
Thy Celia shall receive those charms, with open ears, and with unfolded arms.

*Scene 4: Paul stumbles back to camp and thinks he may have lost his new love, if she even exists.*

**Hence, fond deceiver** (Anonymous poem; 1687; anonymous text)  
*Paul & Fairy Queen, soloists*

"Hence, fond deceiver, hence, be gone! Hence, and some tamer captive find;  
Since hope, thy best companion's flown away, why ling'rest thou behind?  
Naked at first, and blind thou wert, till blinder, I allowed thee part in my unwary hospitable heart;  
But now thou'rt so unruly grown, you needs will make it all your own,  
And in my vanquished breast will tyrannize alone."

"If then thou would'st victorious prove, and with success thy wishes crown,  
With bold assurance speak thy love, and make thy generous passion known;  
When beauty calls, to whine and die, is cowardice, not modesty:  
You by pale asking teach her to deny; and by your faint pursuit, encourage her to fly!"

In vain, fond lovers, of your Phillis's scorn you complain;  
In vain do you talk, of darts, and of fire, sigh, languish, lament, and expire.  
Since the nymph dares not grant what you dare not desire:  
Whilst the brisk eager lover at his prey boldly flies,  
And takes the glad captive by welcome surprise.

**Oh, let me weep!** (from *The Fairy Queen*, 1692; excerpt)  
*Paul, soloist*

Oh, let me weep! Oh, let me forever weep!

**If love's a sweet passion** (from *The Fairy Queen*, 1692)  
*Fairy Queen, soloist*

If love's a sweet passion, why does it torment?  
If a bitter, oh! Tell me whence comes my content?  
Since I suffer with pleasure, why should I complain,  
Or grieve at my fate, when I know 'tis in vain?  
Yet so pleasing the pain is, so soft is the Dart,  
That at once it both wounds me and tickles my heart.

**Turn then thine eyes** (from *The Fairy Queen*, 1692)  
*Fairy Queen & Fairy 2, soloists*

Turn then thine eyes upon those Glories here,  
And catching flames, will on thy torch appear.

**How happy the lover** (from "Passacaglia: How happy the lover"; *King Arthur*, 1691)  
*Jason, soloist, with All*

How happy the lover, how easy his chain,  
How sweet to discover He sighs not in vain.

**Great love, I know thee now** (from *King Arthur*, 1691)  
*Fairy 3, soloist*

Great love, I know thee now:  
Eldest of the gods art thou.  
Heaven and earth by thee were made.  
Human nature is thy creature.  
Everywhere thou art obeyed.

**Yes, Phillis** (from *The Fairy Queen*, 1692; poem adapted by Meredith Ruduski)  
*Ryan, soloist*

Yes, Phillis, in your face I find,  
That longed-for sweetness of delight.  
Past cold disdain, no more I mind  
As we now happily reunite!  
There is no need for stern defense;  
From past behaviors let's depart;  
Return instead to common sense  
And gladly warm each other's heart.

**For love every creature is formed by his nature** (from "Passacaglia: How happy the lover"; *King Arthur*, 1691)  
*Fairy 2 & Paul, soloists, with All*

For love every creature is formed by his nature.  
No joys are above the pleasures of love.  
In vain are our graces, in vain are your eyes,  
In vain are our graces if love you despise.  
When age furrows faces 'tis too late to be wise.  
Then use the sweet blessing  
Whilst now in possessing,  
No joys are above the pleasures of love.

**END**



## LONDON CITY LIMITS SOLOISTS



The Grammy®-nominated tenor, countertenor, and composer **Ryland Angel** (*Ryan*) 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.



Described as a “voice with both power and beauty,” baritone **Brett Barnes** (*Fairy 3*), a native Texan, has traveled the United States, Mexico and Europe performing opera, symphonic and choral works in some of the world's greatest venues. Brett maintains an active singing career and is a “fixture” within our arts community. Upcoming performances include Capital City Men's Chorus later this month and appearing in Austin Opera's 30<sup>th</sup> Anniversary Season in the Texas Premiere of *The Manchurian Candidate* in September 2016 and *Daughter of the Regiment* in January 2017. He is cantor and soloist at St. Mary Cathedral and serves as an Arts Commissioner appointed by Councilman Casar. By day, Brett is the VP of Development for the Long Center and has earned the coveted CFRE and CFRM credentials.



**Jeffrey Jones-Ragona** (*Jason*), 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.” Jeffrey 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. Jeffrey received his DMA in Conducting from the University of Texas 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*.



Hailed for her “delicate, mellifluous sound,” and “exquisite,” “radiant” tone, **Meredith Ruduski** (*Fairy 2/Phyllis*) is a soprano of unusual versatility and artistry. From Hildegard to Sondheim, Meredith excels both as an onstage performer and recording artist. Meredith 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. Meredith 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 Meredith and her concert/recording schedule may be found on her website: [www.meredithruduski.com](http://www.meredithruduski.com).



**Jenifer Thyssen** (*Fairy Queen/Phyllis*), described by one critic as “glorious Austin soprano Jenifer Thyssen (glorious),” has thrilled, delighted, and moved critics and audiences alike, earning her opportunities to perform in various venues throughout Texas, California, and New England. In the late 90s, Jenifer turned her vocal performance focus to early music, as a founding member of TEMP and working with various early music ensembles and directors. Honored as Best Female Classical Singer by the Austin Critics Table Awards in 2003, and nominated again for the award in 2007, 2008, and 2012, “Thyssen's beautiful vocal storytelling” crosses centuries of music and has also found a home in the contemporary sounds of folk lullabies in her debut solo CD, *Dusk is Drawn*, which can be found on iTunes and Amazon.com.



Described as a “rich-voiced” and “vivid” singer by a recent *New York Times* review, and an “impressive” and “exciting” piper by [clevelandclassical.com](http://clevelandclassical.com), **Peter Walker** (*Paul*) enjoys a varied career as a singer of folk, early, and classical music. Recent performances include Balthasar and Habbakuk in *The Play of Daniel* with Gotham Early Music, soloist in Handel's *Messiah* (Hudson Valley Philharmonic), singing and piping in *Sacrum Mysterium: A Celtic Christmas Vespers* (Apollo's Fire) and in *Latin American Christmas* (Early Music New York). Highlights of this season include appearances with Early Music New York, Handel and Haydn Society, Staunton Music Festival, Three Notch'd Road, Stamford Symphony Orchestra, and Skylark Vocal Ensemble. Peter is the founder and director of the medieval ensemble Marginalia.

**MANY THANKS TO THESE DONORS TO TEMP'S GENERAL FUNDS AND TO THE  
SUSAN ANDERSON KERR SCHOLARSHIP FUND (SAK) (1-1-15 / 2-2-16)**

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**The Susan Anderson Kerr Scholarship Fund**

The Susan Anderson Kerr Scholarship will be awarded to four young musicians for the 2015-2016 season: two from St. Stephen's School and 2 from McCallum Fine Arts Academy. More scholarships for students between the ages of 14 and 21 are available for the 2015-2016 season. If you know any young musicians or instructors who are interested in these opportunities, or would like to support our efforts in any way, please call (512) 377-6961 or email us at [education@early-music.org](mailto:education@early-music.org). We mourn the passing of Susan's husband, John F. Kerr, and we appreciate his generous designation of the Susan Anderson Kerr Fund for donations in his memory.

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

## UPCOMING CONCERTS

# TEXAS EARLY MUSIC PROJECT

### Texas Early Music Project

Daniel Johnson, Artistic Director

#### *TEMP Goes to the Blanton*

TEMP presents music from 12<sup>th</sup>- and 13<sup>th</sup>-century Europe in conjunction with the Blanton Museum's exhibition, *The Crusader Bible*.

Thursday, February 18, 2016, 5:30 PM; Free Admission

Blanton Museum of Art, 200 E. Martin Luther King Jr. Blvd., Austin, TX, 78701

Parking (\$4) available in the Brazos Garage, Brazos St. and MLK, Jr. Blvd.

[www.early-music.org](http://www.early-music.org)

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### Austin Baroque Orchestra and Chorus

Billy Traylor, Artistic Director

#### *Les goûts-réunis, pt. 2: Les français*

This concert will feature French sacred and secular works by Marais, Lully, Charpentier, Boismortier, Rameau, and more.

Saturday, February 20, 2016, 8:00 PM, First Presbyterian Church,  
8001 Mesa Drive, Austin, TX, 78731

Sunday, February 21, 2016, 4:00 PM, Ursuline Chapel at the Southwest School of Art,  
300 Augusta Street, San Antonio, TX 78205

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

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### Gilbert & Sullivan Society of Austin

Ralph McPhail, Jr., Artistic & Stage Director • Jeffrey Jones-Ragona, Music Director

#### *Very Truly Yours, Gilbert & Sullivan by Gayden Wren*

An Austin premiere, this 2-act play features dramatic and comic readings from the correspondence of W.S. Gilbert and Arthur Sullivan along with songs from their operas.

Sunday, February 21, 2016, 2:00 PM (\$25 reserved seating) and 3:00 PM (suggested \$10 donation)  
First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731

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

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### La Follia Austin Baroque

Keith Womer, Artistic Director

#### *Masterworks of Mozart and Haydn on Classical Period Instruments*

La Follia performs two of the "greatest hits" of the Classical Era: the *Trumpet Concerto* by Haydn and the *Jupiter Symphony* by Mozart.

Saturday, March 5, 2016, 8:00 PM

Sunday, March 6, 2016, 4:00 PM

First Presbyterian Church,  
8001 Mesa Drive, Austin, TX, 78731

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

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LA FOLLIA



#### DID YOU KNOW...

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

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