

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

Paris City Limits: *Part Deux*

LE PROGRAMME

MARGOT WORKED ALL DAY, HAD A DRINK, & WENT TO THE DANCE!

Margot labourez les vignes ♪ Jacques Arcadelt, c. 1507-1568; arr. D. Johnson, 2017
Women Singers

Amis, buvons! ♪ Traditional, Burgundy, 16th century; arr. D. Johnson, 2006/2016
Tim O'Brien, Thann Scoggin, & Ryland Angel, soloists

Ton-Bale (Redene) ♪ Traditional, Brittany; arr. D. Johnson, 2013/2016
Instrumental Ensemble



EVERY NIGHT, YOU MAKE ME SUFFER ♪ **TOUTES LES NUITZ, LANGUIR ME FAIS**
Toutes les nuitz ♪ Orlande de Lassus, 1532-1594; poem by Clément Marot, 1496-1544
Vocal Ensemble

Languir me fais ♪ Claudin de Sermisy, c.1490-1562, poem by Clément Marot
Vocal Ensemble with Viol Consort



FROM BRITTANY WITH LOVE

Pennherez Keroulaz & Ton-Bale (Gwened) ♪ Traditional, Brittany; arr. D. Johnson, 2013/2017
Instrumental Ensemble

L'aimante à la grand'messe ♪ Traditional, Brittany, 16th century; arr. D. Johnson, 2009/2016
Cayla Cardiff, soloist



O SWEET SPEECH: *FARIRARIRON FERELY JOLY*

O doux parler, à8 ♪ Orlande de Lassus, 1532-1594; *Sonnet 54* by Pierre de Ronsard, 1524-1585
Choir

Le chant des oyseaux: Réveillez vous ♪ Clément Janequin, c. 1485-1558
Choir

ENTRACTE

LET'S DANCE ♪ DANSONS

Dance Suite ♪ **Danserries à 4 parties, 1547**, Pierre Attaignant, c.1494-c.1552; arr. D. Johnson, 2006/2017
Basse dance / Branle *Mari je songeois l'autre jour* / Branle double / Gaillarde
Instrumental Ensemble



DANCES WITH WORDS

Jouissance vous donneray ♪ Claudin de Sermisy, poem by Clément Marot
Gitanjali Mathur, soloist

Amour pense que je dorme ♪ Claudin de Sermisy
Lisa Solomon & Michael Patterson, soloists

DANCES WITH WOLF, FOX, & HARE

J'ay vû le loup ♪ Traditional, 16th century; arr. D. Johnson, 2006/2016
Meredith Ruduski, Jenny Houghton, & Stephanie Prewitt, soloists

Le grant désir ♪ Anonymous; melody from *Bayeux Manuscript*, 15th c.; arr. D. Johnson, 2007/2016
Erin Calata & Ryland Angel, soloists



LET US DANCE, ME AND MY FRIEND, FOR LOVE

Mon coeur, mon corps, mon âme & mon avoir ♪ Adrian Willaert, 1490-1562
Vocal Ensemble

Pourquoy donc ne fringerons ♪ Pierre Passereau, fl. 1509-1547
Vocal Ensemble



FROM PLEURGAD & HENBONT

Ton-Bale (Pleurgad) & Laridenn (Henbont) ♪ Traditional, Brittany; arr. D. Johnson, 2013/2016
Instrumental Ensemble



VICTOIRE AU NOBLE ROY FRANÇOYS

La Guerre (La Bataille de Marignan) ♪ Clément Janequin
All

FIN

Texas Early Music Project

SPECIAL GUESTS:

Ryland Angel, *alto & tenor* ♪ Peter Maund, *percussion* ♪ Mary Springfels, *treble viola da gamba*

Erin Calata, *mezzo-soprano*
Cayla Cardiff, *soprano*
Bruce Colson, *violin*
Victor Eijkhout, *recorders*
Don Hill, *tenor*
Therese Honey, *harp*
Scott Horton, *theorbo & guitar*
Jenny Houghton, *soprano*
Eric Johnson, *bass*
Jeffrey Jones-Ragona, *tenor*
Robby LaBanca, *tenor*
Jane Leggiero, *bass viola da gamba*
David Lopez, *tenor*

Gitanjali Mathur, *soprano*
Tim O'Brien, *bass*
Michael Patterson, *tenor*
Stephanie Prewitt, *alto*
Stephanie Raby *tenor viola da gamba & violin*
Susan Richter, *alto & recorders*
Meredith Ruduski, *soprano*
Thann Scoggin, *baritone*
Lisa Solomon, *soprano*
Jenifer Thyssen, *soprano*
John Walters, *bass viola da gamba*
Shari Alise Wilson, *soprano*
Gil Zilkha, *bass*

INTRODUCTORY NOTES

Music festivals of one kind or another were popular during the Renaissance and were usually associated with a royal event. I'm not sure that we can *absolutely, undeniably* affirm that some entrepreneur staged a festival celebrating the best of the courtly and popular music in Paris and environs.

But, for a while, just imagine: What if they held a festival? Whose music might they explore? We can be sure they would feature the music of a few local heroes such as Janequin and Sermisy, whose *chansons* epitomize the northern French style popularized by the song-book publications of Pierre Attaignant. They would definitely feature some of the music by the new kid on the block, the new master: Orlande de Lassus. They would certainly feature music set to the poems of French literary celebrities Clément Marot and Pierre de Ronsard. To lighten the mood a bit, they might want to include a few drinking songs and other lively folk tunes and dances from Burgundy and Brittany.

Or, at least, that's what we're doing! Our fictional festival is eclectic, sentimental, a little wild, and a little experimental.

A few years ago, Sara Schneider, TEMP Board member and the producer of KMFA's popular *Ancient Voices* and *Breakfast Blend*, gifted me with a magnificent and overwhelming collection of Breton music: *Tonioù Breizh-Izel: Folk music of Western Brittany* (Rennes: Dastum/Bodadeg ar Sonerion, 2003) by Polig Monjarret, a leading figure in the popularization of Breton music. This collection has 2,365 tunes, separated into categories by the type of dance (*ton-bale, andro, gwerzjoù*, etc.), each with a notation referencing a particular village or district with which the selection is associated or where it was heard. There is also an extremely interesting forward by Monjarret with Breton musical history and theory.

Many thanks to Valérie Chaussonnet for translations and pronunciation guidance. Although we do follow recent research for historical pronunciations, we've made no attempt to standardize the spelling of 16th-century French.

This is the first concert program of our 19th full season, *Time Pieces*, one in which we explore the elements of music that can take you back to a moment in time like nothing else can; one that evokes the moments, the pain, the joy that dwell in our memories. Through the music, we are able to understand some of the fundamental, daily aspirations and expectations of people and cultures that may be long gone, but their passions, loves, fears, and humor live on. Thanks for joining us!

Daniel Johnson
September, 2017



Three ladies playing music: Meister der weiblichen Halbfiguren
Harrach Collection, Schloss Rohrau, Austria
The music depicted in the painting is "Jouissance vous donneray" by Claudin de Sermisy

TEXTS, TRANSLATIONS, & NOTES

MARGOT WORKED ALL DAY, HAD A DRINK, & WENT TO THE DANCE!

Jacques Arcadelt was one of the many Franco-Flemish composers who had a major impact on the music of the Renaissance. He was one of the first composers of the ‘new’ madrigal style in Italy, sang and composed for the Sistine Chapel, and then turned his attention to *chansons* and sacred music for his new employer in Paris, the Cardinal of Lorraine. *Margot labourez les vignes*, probably a pre-existing folk song, was set by several composers who reveled in its simple melody and potential for artful comedy—sometimes with a plethora of verses, a few of which were at least a little naughty. *Amis, buvons!*, from the province of Berry, is a catchy drinking song that Serge Lainé taught me in the 1980s when he was in the ensemble Cocquesigrüë and I was in Clearlight Waites. We end the first set with a Breton *ton-bale* (a type of dance) that I found in the Monjarret book I referenced in the opening notes.

Margot labourez les vignes & Jacques Arcadelt, c. 1507-1568; arr. D. Johnson

Margot, labourez les vignes, vigne, vigne, vignolet,
Margot, labourez les vignes bientôt!
En passant par la Lorraine,
Rencontrai trois capitaines.
Margot, labourez les vignes ...

Margot, go till the vineyards,
Margot, go immediately and till the vineyards!
Coming back from Lorraine,
I met three captains.
Margot, go till the vineyards ...

Ils m’ont appelé vilaine,
Je suis leurs fièvres quartaines.
Margot, labourez les vignes ...

They told me I was ugly,
That I was a very plague to them.
Margot, go till the vineyards ...

Je ne suis pas si vilaine, puisque le fils du roi m’aime!
Margot, labourez les vignes ...

I’m not so ugly, the king’s son loves me!
Margot, go till the vineyards ...

Amis, buvons! & Traditional, Burgundy, 16th century; arr. D. Johnson

Amis, buvons! Mes chers amis, buvons!
Mais n’y perdons jamais la raison;
A force d’y boire, l’on perd la mémoire,
L’on va titubant le soir à tâtons,
Et l’on court les rues à sauts de moutons.

Friends, let’s drink! My dear friends, let’s drink!
But let’s never lose reason;
By drinking too much, one loses memory,
One goes stumbling along in the evening,
And running in the streets playing leap-frog.

J’en ai tant bu de ce bon vin nouveau
Qu’il m’a troublé l’esprit du cerveau;
Avant que je meurs, servez-moi sur l’heure
De ce bon vin clair qui brille dans mon verre
Et qui fait chanter tous les amants sur terre!
Refrain: Amis, buvons! ...

I drank so much of this good new wine
That it scrambled the essence of my brain;
Before I die, serve me at once
Some of this good clear wine that shines in my cup
And makes all of the earth’s lovers sing!
Friends, let’s drink! ...

Ah! Si jamais je vais dedans les Cieux
Je m’y battrai avec le bon Dieu.
A grands coups de lance, tapant sur les anges,
Je leur ferai voir que c’est mon devoir
De boire du vin du matin au soir!
Refrain: Amis, buvons! ...

Ah! If I ever go to the Heavens
I will battle with God.
Hitting the angels with my spear,
I will show them that it is my duty
To drink wine from dawn to dusk!
Friends, let’s drink! ...

Ah! Si jamais je vais dedans l’Enfer
Je m’y battrai avec Lucifer.
A grands coups de sabre, tapant sur les diables,
Je leur ferai voir que c’est mon devoir
De boire du vin du matin au soir!
Refrain: Amis, buvons! ...

Ah! If I ever go to Hell
I will battle Lucifer.
Hitting the devils with my saber,
I will show them that it is my duty
To drink wine from dawn to dusk.
Friends, let’s drink! ...

Translation by Valérie Chaussonnet

Ton-Bale (Redene) & Traditional, Brittany; arr. D. Johnson, 2013/2016

Instrumental Ensemble

EVERY NIGHT, YOU MAKE ME SUFFER ♪ TOUTES LES NUITZ, LANGUIR ME FAIS

Orlande de Lassus, born in what is now Belgium, was generally considered to be the leading composer of his day; in addition, he was a talented and sought-after singer and actor. His career as singer began at the age of thirteen, when he went to Italy to sing in the service of the Gonzaga family. After subsequent positions in Milan, Naples, and Rome, he went to Munich in 1556 where he was employed as a singer in the court of Albrecht V, Duke of Bavaria, and later became choirmaster. He remained in service there the rest of his life. We open with one of his most popular *chansons* (secular French songs), a setting of one of Clément Marot's most popular poems. Marot's poems were particularly admired among *chanson* composers, especially Clément Janequin and **Claudin de Sermisy**, a singer and composer who likely performed in the joint English and French royal chapel masses when François I and Henry VIII met at the Field of the Cloth of Gold in 1520 and in Boulogne in 1532, when the French royal chapel musicians performed one of his motets. By 1547, Sermisy attained the rank of choirmaster at Sainte-Chapelle in Paris. Although he published three books of motets, eleven masses and a Passion, he is best known for the 160 *chansons*, which were published in many printed anthologies, notably those of publisher Pierre Attaignant. Sermisy's chansons were the very model of Parisian style: lyrical miniatures with attractive melodies in a basic four-voice texture, carefully declaiming the text in syllabic fashion and without much contrapuntal elaboration.

Toutes les nuitz ♪ Orlande de Lassus, 1532-1594; poem by Clément Marot, 1496-1544

Toutes les nuitz que sans vous je me couche,	Every night that I lie down without you,
Pensant à vous ne fais que sommeiller;	Thinking of you, I sleep restlessly;
Et en rêvant jusques au réveiller	Dreaming until I awake,
Incessamment vous quiers	I continually seek you
Parmi la couche,	In the bed,
Et bien souvent au lieu de votre bouche,	And all too often, instead of your lips,
En soupirant je baise l'oreiller.	Sighing, I kiss the pillow.

Languir me fais ♪ Claudin de Sermisy, c.1490-1562, poem by Clément Marot

Languir me fais	You make me suffer
Sans t'avoir offensée,	Without my having done anything wrong.
Plus ne m'escrIPTz,	You no longer write to me,
Plus de moy ne t'enquiers,	You no longer ask about me,
Mais non obstant, aultre dame ne quiers:	Nonetheless I do not desire any other lady;
Plus tost mourir, que changer ma pensée.	I would rather die than change my mind.
Je ne dy pas t'amour estre effacée,	I won't say love is over between us,
Mais je me plains de l'ennuy que j'acquier,	But I lament the pain I've received,
Et loing de toy humblement te requiers:	And far from you humbly ask that you,
Que loing de moy, de moy ne sois feschée.	Far from me, not be angry with me.

FROM BRITTANY WITH LOVE

I first heard *Pennherez Keroulaz* (*L'héritière de Keroulaz*) in about 1980 on the Musical Heritage Society recording *Lutunn Noz: Celtic Guitar* with Bernard Benoit. I came close to wearing out the vinyl by listening to that song so much! I really didn't know much about Breton music at that time, but I'm so happy to be able to work with and share this beautiful melody, which is in the category of *gwerzioù*, or laments of an epic or historical nature. It tells the story of the heiress of Keroulaz, who lived in the late 16th century. We learned *L'aimante à la grand'messe*, the entrancing Breton song that follows, from our colleagues Serge Laine, Lisa Whatley, and Heather Gilmer of the group Bourrée Texane.

Pennherez Keroulaz ♪ Ton-Bale (Gwened) ♪ Traditional, Brittany; arr. D. Johnson

Instrumental Ensemble

L'aimante à la grand'messe ♪ Traditional, Brittany, 16th century; arr. D. Johnson

C'est un jeune homme de Carentoir,
En faisant ses études, dans ses études a oublié
Les amours d'une brune.
La fille s'est lassée, a pris un homme marié.

Ah, elle a pris un homme marié,
Pour aller avec elle à Carentoir, pour entendre la messe.
En entrant dans l'église,
Proche du bénitier,

Elle aperçut son bel aimant,
Qui chantait la grand'messe.
Elle est tombée évanouie, parmi toute la presse.
Tout le monde la regarde; personne ne la connaît.

Il n'y a que son cher aimant
Qui chante la grand'messe.
Il est venu la relever parmi toute la presse.
"Marie, ma p'tite Marie, qu'est-ce qui t'amène ici?"
"Ce sont tes fausses promesses
Que tu m'avais promises."

He was a young man from Carentoir,
Getting his education, in his studies he forgot
His passion for a brown-haired girl.
The girl grew weary and took up with a married man.

Ah, she took up with a married man,
For to go with her to Carentoir, to hear the mass.
Entering the church,
Nearing the holy water,

She saw her dear love,
Who was singing the high mass.
She fell down in a faint among all the people.
Everyone looked at her; no one knew her.

No one except her dear love
Who was singing the high mass.
He came and raised her up in the midst of the crowd.
"Marie, my little Marie, what brought you here?"
"It's your false promises
That you made to me."

O SWEET SPEECH: FARIRARIRON FERELY JOLY

Although Clément Marot and **Pierre de Ronsard** were both immensely important poets in the 16th century, they were not allies by any means and their mutual supporters were aggressively virulent towards each other. Ronsard was the leader of the *Pléiade*, a small group of young French poets who met at the Collège de Coqueret and who aimed to break with earlier traditions of French poetry (such as that of Marot) and aimed to demonstrate that French was a worthy language for literary expression. *O doux parler* is among the most popular of the Ronsard texts that were set by Renaissance masters.

O doux parler, à8 ♪ Orlande de Lassus, 1532-1594; *Sonnet 54* by Pierre de Ronsard, 1524-1585

Ô doux parler dont l'apât douxereux
Nourit encore la faim de ma mémoire:
Ô front, d'Amour le Trofée et la gloire;
Ô doux souris, ô baisers savoureux:
Ô cheveux d'or, ô coutaux plantureux
De lis, d'œillets, de porphyre, et d'ivoire;
Ô feux jumeaux dont le Ciel me fit boire
A si longs traits le venin amoureux!

Ô vermillons, ô perlettes encloses,
Ô diamans, ô lis pour prés de roses,
Ô chant qui peut les *Scythes* émouvoir,
Et dont l'accent dans les âmes demeure.
Et dea! Beautés, reviendra jamais l'heure
Qu'entre mes bras je vous puisse r'avoir?

O sweet speech whose soft words
Still nourishes the hunger of my memory:
O brow, the trophy and glory of Love;
O sweet smile, and sweet-tasting kisses;
O golden hair, o bounteous hills
Of lilies and pinks, of porphyry and ivory;
O twin fires from which Heaven made me drink
Such long draughts of love's poison!

O crimson lips, o row of little pearls,
O diamonds, o lilies crimsoned with roses,
O song which could move the hardest Scythians,
Whose tones remain in the soul.
Oh heavens! You beauties, will the time ever come
That I may hold you again in my arms?

Clément Janequin entered sacred orders early in life but, despite a respectable output of sacred compositions for his posts in Bordeaux, Angers, and Chartres, his fame was almost entirely centered on his marvelous *chanson* compositions. His ability to imitate through music the wild sounds of the forest, the markets of the city, or fury of the battle was well known to his contemporaries. The use of musical onomatopoeia wasn't a new technique, but he certainly perfected and extended its possibilities. He was also a first-rate composer of tender, intimate, and introspective love songs. *Le chant des oyseaux* was wildly popular after its publication in 1537: Other composers added voice parts to it, transcribed it for fewer voices, turned it into works for organ, lute, mixed consort, and more. Antoine de Baïf wrote a sonnet in 1559, shortly after Janequin's death: "...whether he ventures on representing an uproar, whether he plays in his song on the prattling of women, whether he depicts the voices of little birds, the excellent Janequin, in all that he sings, has nothing of mortality in him, but he is altogether divine."

Le chant des oyseaux: Réveillez vous ♪ Clément Janequin, c. 1485-1558

Réveillez vous cueurs endormis,
Le dieu d'amours vous sonne.

Awake, you slumbering hearts,
The god of love summons you.

A ce premier jour de mai,
Oyseaulx feront merveilles
Pour vous mettre hors d'esmay.
Destoupez voz oreilles.
Et farirariron ferey joly.
Vous serez tous en joye mis,
Chacun s'i habandonne.

On this first day of May,
Birds will perform wonders
To put you in good cheer.
Take the wool from your ears.
And farirariron ferey joly.
You will all be filled with joy,
Let everyone abandon himself to it.

Vous orrez a mon advis une douce musique
Que fera le roy mauvis (le merle aussi)
D'une voix autentique—*ti ti pity tu*—
Que dy tu, le petit sansonnet,

You will, at my command, hear sweet music
Made by the royal thrush (and the starling)
Singing in his true voice—*ti ti pity tu*—
What do you say, little starling of Paris

Le petit mignon ... Il est temps d'aller boyre.

Little darling ... It's time to go drinking.

Guillemette, Colinette, il est temps...
Sus, madame, a la messe qui caquette.
Au sermon ma maistresse,
A Saint Trotin voir Saint Robin,
Monstrer le tétin,
Le doux musequin.
Rire et gaudir c'est mon devis,
Chacun s'i habandonne.

Guillemette, Colinette, it's time...
Get up, my lady, get you to the gossips' mass.
To the sermon, get you my mistress,
To Saint Trotin there to see Saint Robin,
And show your pretty breasts,
My sweet little musician.
Laughter and merrymaking, that's my motto,
Let everyone join in.

Rossignol du boys joly
A qui la voix résonne:
Pour vous mettre hors d'ennuy
Vostre gorge jargonne.
Frian, frian ... Fuez regretz, pleurs, et souci,
Car la saison est bonne.

Nightingale in the fair wood
Resounding to your voice:
To put yourself in good cheer,
Your throat warbles in song.
Frian, frian ... Be gone regrets, complaints, and care,
For the season is good.

Arriere maistre coqu,
Sortez de nos chapitre.
Chacun vous est mal tenu,
Car vous n'estes qu'un traistre.
Coqu, coqu ... Par traison en chacun nid
Pondez sans qu'on vous sonne.
Réveillez vous cueurs endormis,
Le dieu d'amours vous sonne.

Away, Master Cuckoo,
Be gone from our company.
Everyone holds you in contempt,
For you are nothing but a traitor.
Cuckoo, cuckoo ... Treacherously in every nest
You lay your egg without being invited.
Awake, you slumbering hearts,
The god of love summons you.

ENTRACTE

LET'S DANCE ∞ DANSONS

One of the earliest and most important among the 16th-century music publishers who developed systems by which music could be printed faster and cheaper—and thus more accessible to the middle class—was **Pierre Attaignant**. He published over 1500 *chansons* by many different composers, especially Sermisy and Janequin, and also published several volumes of pieces in lute or keyboard tablature, masses, and motets. Attaignant acquired royal privileges (precursor to modern copyright) for his publications and was eventually named the Royal music-printer and librarian.

Dance Suite ∞ Danseries à 4 parties, 1547, Pierre Attaignant, c.1494-c.1552; arr. D Johnson, 2006/2017
Basse dance / Branle *Mari je songeois l'autre jour* / Branle double / Gaillarde; *Instrumental Ensemble*

DANCES WITH WORDS

Jouissance vous donneray ∞ Claudin de Sermisy, poem by Clément Marot

Jouissance vous donneray,
Mon amy, et vous menneray,
Là où pretend vostre esperance;
Vivante ne vous laisseray,
Encore quant morte seray,
L'esprit en aura souvenance.

I will give you good pleasure,
My love, and will lead you
Whither your hope aspires;
Living I will not leave you,
And even when I am dead,
The spirit will remember.

Si pour moy avez du soucy,
Pour vous n'en ay pas moins aussi,
Amour le vous doit faire entendre,
Mais s'il vous greve d'estre ainsi,
Appaisez vostre cueur transy:
Tout vient à poinct qui peult attendre.

If you are concerned for me,
I am not less so for you,
Love ought to make you grasp it,
But if it grieves you to remain thus,
Give peace to your anguished heart:
Everything comes to him who waits.

Amour pense que je dorme ∞ Claudin de Sermisy

Amour pense que je dorme et je me meurs:
Appelle amour ce la dormir.
De me voir souffrir et gemyr
Tant que c'est mourir en vivant,
Ou vivre pour mourir souvent,
Et plaingt et pleurs.
Amour pense que je dorme et je me meurs.

Love thinks I'm sleeping and I'm dying:
But love calls it sleep.
To see me suffer and groan
As long as it's dying while living,
Or live to die often,
And complain and cry.
Love thinks I'm sleeping and I'm dying.

Amour pense que je dorme et je me meurs:
La mort commune est sans torment
Et passe bien légèrement,
Mais l'amour ne fait pour ainsi.
Car un cueur tient vif et transi
Mort en douleurs.
Amour pense que je dorme et je me meurs.

Love thinks I'm sleeping and I'm dying:
The common death is without torment,
And passes softly,
But love does not do so.
For a heart keeps alive and benumbed
Death in great sorrow.
Love thinks I'm sleeping and I'm dying.

Amour pense que je dorme et je me meurs:
Votre beauté et grant rigueur,
M'ont atainct et percé le cueur.
Et ne puis sans vivre mourir.
Ne vous tuer, ne secourir.
A mes labeurs.
Amour pense que je dorme et je me meurs.

Love thinks I'm sleeping and I'm dying:
Your beauty and great severity
Has reached me and pierced my heart.
And can not die without living.
Do not kill yourself, do not rescue
Me from my labors.
Love thinks I'm sleeping and I'm dying.

DANCES WITH WOLF, FOX, & HARE

J'ay vû le loup is a folk tune dating perhaps to Medieval times and it is also popular as a children's song. Some historians think that the wolf, fox, and hare represent the King, the Lord, and the Church. The *Bayeux Manuscript* is a unique source from the 15th century consisting of 100 monophonic songs in a folk-music style. *Le grant désir* is a romantic dialogue between two lovers. I was attracted to the pentatonic (five-tone) scale of the melody and the thoughtful mood of the text when I chose to adapt it for our first **Paris City Limits** concerts in 2006 and 2007.

J'ay vû le loup ♪ Traditional, 16th century; arr. D. Johnson

J'ay vû le loup, le renard, le lièvre;
J'ay vû le loup, le renard, cheuler,
C'est moi-même qui les ai r'beuillés!

I saw the wolf, the fox, the hare;
I saw the wolf and the fox getting drunk,
And I myself bellowed back at them!

J'ay ouï le loup, le renard, le lièvre;
J'ay ouï le loup, le renard, chanter,
C'est moi-même qui les ai r'chignés.

I heard the wolf, the fox, the hare;
I heard the wolf and the fox singing,
And I myself scowled back at them!

J'ay vû le loup, le renard, le lièvre;
J'ay vû le loup, le renard, danser,
C'est moi-même qui les ai r'virés!

I saw the wolf, the fox, the hare;
I saw the wolf and the fox dance,
And I myself spun them around!

Le grant désir ♪ Anonymous; melody from *Bayeux Manuscript*, 15th c.; arr. D. Johnson, 2007/2016

Le grant désir d'aymer m'y tient,
Quant de la belle me souvient,
Et du joly temps qui verdoye. Et hoye!

I am taken by the great desire to love
When I remember that beautiful woman
And the pretty green season. And hoye!

“Belle, je viens pars devers vous
Pour avoir plaisir et secours:
Vostre amour trop fort me guerroye. Et hoye!”

“Beauty, here I am in front of you
To get pleasure and be rescued:
Your love, so strong, is warring with me. And hoye!”

“Bienviengnez, amy, par amours;
Or, me dictes: que querez-vous?
Vous fault-il rien que de moy j'aye? Et hoye!”

“You are welcome to be here, by love.
Tell me, though: what are you looking for?
Anything that I have? And hoye!”

“Belle, par raison me convient
Dire d'amours ce qu'apartient
Que vostre amy tenu je soye. Et hoye!”

“Beauty, it is reason that,
Out of love, I tell you
That you should hold me as your friend. And hoye!”

“Je suys celle qui rien ne tient
A son amy, quant il y vient;
Bien vous en monstreray la voye. Et hoye!”

“I am one who is not held back
From her lover, when he comes to see her;
I will show you the path. And hoye!”

“Ce faulx jaloux souvent y vient:
Lequel m'a dict qu'il me convient
De laisser l'amoureuse voye. Et hoye!”

“This false jealous man comes often:
The same man has told me I
Have to give up the path of love. And hoye!”

“Maiz, mon amy, c'est pour néant.
Car quant de vous il me souvient,
Mon cueur vit et volle de joye. Et hoye!”

“But, my friend, this is of no avail,
Since when I think of you
My heart lives and flies with joy. And hoye!”

Added translation by Valérie Chaussonnet

LET US DANCE, ME AND MY FRIEND, FOR LOVE

Adrian Willaert was from the area near Bruges. Having studied music in Paris with **Jean Mouton**, he then spent the rest of his life working in Italy in Ferrara, Milan, Rome, and Venice, including a 35-year appointment as *maestro di cappella* at St. Mark's. Highly regarded as a teacher, Willaert became the musical mentor for the next generation of composers, such as Cipriano da Rore, Andrea Gabrieli, Vicentino, and others. He excelled in all the musical styles of the day: not only in the required masses and motets necessary for his important liturgical positions, but also in Italian madrigals and French *chansons*. This Willaert *chanson* was first published in 1545 and exemplifies the Lowlands composers' penchant for both imitative and homophonic textures, long, arching melodies, and seamless architecture. The alto and baritone parts are in strict imitative canon a perfect 5th apart (and four bars apart) and halfway through, they switch and the baritone part becomes the lead part of the canon. **Pierre Passereau** was not only a singer at Bourges Cathedral, but also a composer of at least twenty-five *chansons* for anthologies published between 1533 and 1547. Most of these are humorous and/or obscene; his style is lively, with descriptive passages reminiscent of Janequin. *Pourquoy donc ne fringerons nous* was published in Paris in 1533 by Pierre Attaignant.

Mon coeur, mon corps, mon âme & mon avoir ♪ **Adrian Willaert, 1490-1562**

Mon coeur, mon corps, mon âme & mon avoir
Or et argent, tout ce que puis avoir,
Rien reservé de bon coeur vous presente,
Or pensés donc quant griefve m'est l'attente,
De voz deux yeux un doux regard avoir.

My heart, my body, my soul and my possessions
Gold and silver, all I could own,
Without reservation, with all my heart, I present to you,
So imagine my anguish as I wait
For your two eyes to give me one sweet look.

Translation by Valérie Chaussonnet

Pourquoy donc ne fringerons ♪ **Pierre Passereau, fl. 1509-1547**

Pourquoy donc ne fringerons nous
Entre nous jeunes dames?
Pourquoy donc ne fringerons nous
En despit de ces faulx jaloux?
Ces faulx jaloux par grant envye
M'ont mis dessus qu'ay faict follye,
D'avoir fringué soubz les cortines,
Fust au soir ou devant matines?
Mais quoy qu'en soit, si danserons nous,
Moy et mon amy par amours.

Why don't we go cavorting
With our young ladies?
Why don't we go cavorting
In spite of those falsely jealous ones?
Those falsely jealous ones who out of great envy
Foolishly accuse me
Of capering inside the bed-curtains
In the evening and early morning?
Whatever the case, let us dance,
Me and my friend, for love.

FROM PLEURGAD & HENBONT

The Breton dances of the next set are typical in the use of the strictly modal (often pentatonic) scales so ubiquitous in Breton traditional music. The use of pentatonic scales makes perfect sense since some of the instruments, especially the pipes and the bombarde, couldn't play accidentals (notes not belonging to a scale). The *ton-bale* and the *lariden* are two of many dance types; the names in parentheses indicate the village or area of Brittany from which that particular version probably originated.

Ton-Bale (Pleurgad) & Laridenn (Henbont) ♪ **Traditional, Brittany; arr. D. Johnson;**

Instrumental Ensemble

VICTOIRE AU NOBLE ROY FRANÇOYS

Clément Janequin's most daring programmatic chanson is also his most famous. It was written to commemorate the French victory over the Swiss Confederates at the Battle of Marignano on September 13 and 14, 1515. The French were led by King Francis I, who took a significant role in the fighting, though he was barely 21 years old. Also known as *La Bataille de Marignan*, *La Guerre* was published by Attaignant in 1529.

La Guerre (*La Bataille de Marignan*) ♣ Clément Janequin

Escoutez, tous gentilz Galloys,
La victoire du noble roy François.
Et orrez, si bien escoutez,
Des coups ruez de tous costez.
Phiffres soufflez, frappez tambours;
Tournez, virez, faictes vos tours.
Avanturiers, bon compagnons,
Ensemble, croisez vos bastons.
Bendez soudain, gentilz Gascons.
Nobles, sautez dens les arçons,
La lance au poing, hardiz et promptz comme lyons!
Haquebutiers, faictes voz sons!
Armes bouclez, friskes mignons.
Donnez dedans! Frappez dedans! Alarme, alarme!
Soyez hardiz, en joye mis.
Chascun s'asaisonne.
La Fleur de Lys, Fleur de hault pris,
Y est en personne.
Suivez François, Le roy François.
Suivez la couronne.
Sonnez, trompettes et clarons,
Pour resjouyr les compagnons,
Les com-, les com-, les compagnons.

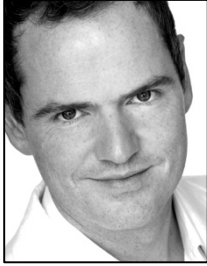
Fan fan, fre re le le lan fan feyne.
Fa ri ra ri ra. A l'estandart tost avant.
Boutez selle, gens d'armes à cheval.
Fre re le le lan fan feyne.
Bruyez, tonnez bombardes et canons.
Tonnez, gros courtaux et faulcons,
Pour secourir les compaignons,
Les cons, les cons, les compaignons.
Von, von, pa ti pa toc, von, von.
Ta ri ra ri ra ri ra reyne
Pon pon pon pon
La la la ... poin poin ... la ri le ron
France courage, courage.
Donnez des horions: Chipe, chope,
Torche, lorgne.
Pa ti pa toc, tricque trac, zin zin
Tue! à mort: serre.
Courage, prenez, frapez, tuez.
Gentilz gallans, soyez vaillans.
Frapez dessus, ruez dessus
Fers émoluz, chiques dessus. Alarme, alarme!
Courage prenez, après suyvez, frapez, ruez.
Ils sont confuz, ils sont perduz.
Ils monstrent les talons.
Escampe toute frelore la tintelore.
Ilz son deffaictz.
Victoire au noble roy François.
Escampe toute frelore bigot.

Listen, all you gallant noblemen,
To the victory of the noble King Francois.
And you shall hear, if you listen well,
Shots hurled from every side.
Fifes, blow; strike, drummers;
Turn, spin, make your turns.
Soldiers, good comrades,
Together, ready your guns.
String your bows, noble Gascons.
Noblemen, jump in your saddles,
The lance in your fist, daring and swift like lions!
Haquebutiers, make your sounds!
Buckle your arms, elegant minions.
Strike them! Hit them! Alarm! alarm!
Be daring, be joyful.
Let everyone spruce up.
The Fleur de Lys, Flower of high prize,
Is here in person.
Follow Francois, The King, Francois.
Follow the crown.
Let trumpets & clarions resound
To delight our comrades,
Our com-, our com-, our comrades.

Fan fan, fre re le le lan fan.
Fa ri ra ri ra. Quickly rally to the flag.
Into the saddle, men at arms.
Fre re le le lan fan feyne.
Roar & thunder, bombards and cannons.
Charge, great swords and foils,
To help our comrades,
Our com-, our com-, our comrades.
Von von, pa ti pa toc [clippety-clop]
Ta ri ra ri ra ri ra reyne
Pon pon pon pon
La la la ... poin poin ... la ri le ron
France, have courage.
Deal your blows: Squeeze them, catch them,
Wipe them out, stare them down.
Pa ti pa toc, tricque trac, zin zin
Kill them, put them to death,
Courage, take, strike, kill them.
Be valiant, you noble, brave men.
Strike them down, hurl yourselves at them.
Freshly cast blades, stab them. Alarm, alarm!
Take courage, pursue, strike, hurl.
They're confused, they're lost.
They take to their heels.
Let all the weaklings flee the field, armor tinkling.
They are defeated.
Victory to the noble King Francois!
Let all the feeble troublemakers flee the field.

FIN

SPECIAL GUEST ARTISTS



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; Horizante Orient Okcident (Berlin); The Kennedy Center; Lincoln Center; Palacio Congressos (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.

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.

MANY THANKS TO THESE DONORS TO TEMP'S GENERAL FUNDS, TO THE AMPLIFY AUSTIN CAMPAIGN FOR 2017, & TO THE SUSAN ANDERSON KERR SCHOLARSHIP FUND (SAK) FROM 9-25-16 THROUGH 9-8-17

Patron (\$5,000+)
Anonymous

Benefactor (\$1,000-\$4,999)
Robert & Evelyn Boyer
Tim & Pat Brown
Annag Chandler
Lola & Coleman Jennings
Milton Miller
Robert & Rory Motl
Steve Saunders:
Charles and Betti Saunders Foundation (at ACF)
Chula Sims
Donna & Darryl Tocker
Anthony & Marcia
Toprac: *In memory of Elsie Goldstein,*
& *In honor of Danny Johnson*

Supporter (\$500-\$999)
Anonymous (1)
Randy Baird & Karen McLinden: *In honor of Daniel Johnson*
Rebecca A. Baltzer
Susan Bassion
Richard & Wanda Childress
M. Christie
Jill Fatzner
Gary & Kris Godfrey
Dana & Meg Houghton
Mark & Eileen Houston
Susan Richter: *In memory of Tom Zajac*
Hal Rutz

Friend (\$200-\$499)
Anonymous (3)
Brett J. Barnes
Klaus Bichteler & Mary Parse
Pat Fatter Black
Valérie Chaussonnet
Harvey & Pam Corn: *In memory of Jim Schneider*

Corn & Corn LLP
Karel R. Dahmen
Ann Daly & Ross Baldick
Sharon Duboise
Thomas Edgar: *In memory of Donna Edgar*
Elsie Goldstein
John W. Grubbs
IBM International
Daniel Johnson
Jeff Kodosky
Peter Lohman
Julia Marsden
Linda & Matthew Masters
Jyoti & Aditya Mathur
David Melanson
Ivan Milman & Janie Keys
Russ & Brenda Nelson
Susan Page
Lindley Ray
Alyce J. Richardson
Johnna Robinson
David & Elaine Schele
John V. Tempesta
Joanne Zimmerman

Fan (to \$199)
Anonymous (16)
Chuck Bailey
Lavinia Baker
Win Bent
Stephen Bloch & Deborah Peters
Martha Tucker Boyd
Kim & John Bradley
Wendy & Robert Brockett
Marjorie Presley Burciaga: *In honor of Karen Burciaga*
Amy Bush
Jerry & Barbara Buttrey
Richard Campbell
Cina Crisara
Anne & John Cuddeback
Ray & Anne Ellison
Dr. & Mrs. Thomas W. Estes
Oliver & Rebecca Finney
Caroline Frommhold
Therese Gansle

Melissa Halbert Goodrich
Graves, Dougherty,
Hearon & Moody
Emma & Lloyd Hampton
Debra Hansen & Douglas Dorst
Dan & Linda Hardy: *In memory of John & Susan Kerr*
Sarah J. Harriman
Bonnie Harris-Reynolds: *In memory of Tom Zajac*
Valerie Horst
Margaret Ingram
A. J. Jalifi: *In memory of Petra V. Jalifi*
Todd Jermstad
Teresa Johnson: *In honor of Daniel Johnson*
Robert Karli
Stan Kearl
Andrew Kerr: SAK *In memory of John & Susan Kerr*
Norman & Marianne W. Kim
Pong & Muriel Lem
Jack & Terry Lieberknecht
Jennifer Loehlin
Beth Niyogi
Natalie N. Morgan
Judy & Tom Morris
Diane Nousanen
Melynda Nuss
AnnMarie Olson, DDS
Charles & Betty Oltorf
Mary Pendleton-Hoffer
Rebecca Peppas
Diana Phillips
Virginia Phillips
Verlea Pierce
Anita Prewett
Keely Rhodes
M.J. Riedlinger
Milton H. Riemer
Kit Robberson: *In honor of Danny Johnson*
Sharon Roos
Brian & Cindy Schaufenbuel
Pete & Frances Schenkkan

Frank Shirley
Anne Simpson
Elizabeth Skerpan-Wheeler
Lisa Solomon: *In honor of Leopold Solomon*
Megan Spencer
Charles Spurgeon
Annette Stachowitz
Patsy Tankersley
The Thyssen Family
James & Carolyn Todd
Wendy Tomlinson
Irene Travis
Ria Vanderauwera
Jennifer Walls
Allison Welch & Brian Marks:
In memory of Kamran Hooshmand & In memory of Joyce Messina-Garrison & In honor of Daniel Johnson on Monteverdi's 450th Birthday
Jim & Jo Wiginton
Hugh Winkler

In-Kind Support
Austin Opera
Austin Symphony Orchestra
Bella Fiori
Body Business Fitness Club
Capital Cruises
Edis' Chocolates
Face to Face Spa at Westlake
Flatbed Press & Gallery
Hai Hospitality
Joe R. & Teresa Lozano
Long Center for Performing Arts
Kendra Scott
LOLA
Total Wine & More
Villa Vigneto
Whole Foods Market at the Domain

The Susan Anderson Kerr Scholarship Fund

The Susan Anderson Kerr Scholarship is dedicated to educational outreach in the greater Austin area. With the help of this scholarship, TEMP's special Outreach Ensemble performs a concert series in Austin area schools.

Please donate to the Kerr Fund on our website at www.early-music.org/support or through checks made to TEMP.

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

UPCOMING CONCERTS

Austin Baroque Orchestra and Chorus

Billy Traylor, Artistic Director



¡Known Unknowns?

ABO presents rarely performed music by composers who are household names: Pachelbel's *Partie a5*, Bach's *Concerto for Oboe & Violin*, and Telemann's *Der Tag des Gerichts*.

Saturday, September 23, 2017, 7:00 PM

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

Sunday, September 24, 2017, 4:30 PM

Basilica of the Little Flower, 1714 N. Zazamora St., San Antonio, TX, 78201

www.austinbaroqueorchestra.org

St. Cecilia Music Series

James Brown, Director



Ron McFarlane and Ayreheart

Founded by Grammy-nominated lutenist Ron McFarlane, Ayreheart blends high Renaissance music with traditional folk music of the time in this captivating and uplifting performance.

Friday, September 29, 2017, 8:00 PM

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

www.scmsaustin.org

Texas Early Music Project

Daniel Johnson, Artistic Director



24 Italian Hits: Arias and Art Songs

For over a century, the volume *24 Italian Art Songs and Arias* has introduced millions of young singers to Italian music. TEMP presents an authentic performance from this enduring and beautiful vocal literature.

Saturday, October 7, 2017, 7:00 PM

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

Sunday, October 8, 2017, 3:00 PM

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

www.early-music.org

La Follia Austin Baroque

Keith Womer, Artistic Director



Chamber Music of J.S. Bach

La Follia will present intimate chamber music featuring the Trio Sonata from the Musical Offering, the flute sonata in A major, the solo violin sonata in g minor, and the gamba sonata 2 in D major.

Saturday, October 14, 2017, 8:00 PM

Sunday, October 15, 2017, 3:00 PM

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

www.lafollia.org

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.