



The Student Becomes the Master Monteverdi & Cavalli in Venice

A VIDEO PREMIERE

Premiere for subscribers and prior ticket holders:
Friday, November 13, 8:00 PM

Premiere for the general public:
Saturday, November 14, 7:30 PM

TEXAS  EARLY
MUSIC PROJECT
DANIEL JOHNSON, ARTISTIC DIRECTOR



Garden of Delights: A Musical Bounty

TEXAS EARLY MUSIC PROJECT
2020-2021 SEASON

Night Music! An Online Mini-Series with Gitanjali Mathur, Daniel Johnson, & Guests

Video Premier December 6, 2020, with new episodes in 2021: January 24, February 28, March 21, April 18, and May 23

Formatted in talk-show style, *Night Music!* will offer short programs of calm and respite, focused on lullabies and the diversity of lullaby styles in cultures around the world.

An Early Christmas: A Video Premier

Video Premier December 18, 2020

We explore the intangible essence of Christmas and Chanukah as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs with innovative arrangements for solo voices, small ensembles, harp, violin, flute, viols, and lutes, on video for the first time.

Fresh Take: Music History Reimagined

Video Premier February 6, 2021

Fresh Take will highlight key aspects of the history of western music from around 1200 to 1750, utilizing music recorded by TEMP musicians for this production, as well as selected examples from TEMP's CDs. Each section of the video will include musical examples, narration with humorous asides, catchy details, and engaging graphics that will be appealing to students of all ages. *Produced by Meredith Ruduski and Sara Schneider!*

Tales from the Decameron: A Video Premier

Video Premier May 8, 2021

Boccaccio's collection of stories from the mid-14th century tells a story of young Florentines who have fled from the Black Plague. In this timely video, TEMP will re-enact several of the stories that were told to entertain these refugees, with music from the 14th century, costumes, and a script by Guggenheim Fellowship winner, Dr. Larry Rosenwald.



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ECONOMIC
DEVELOPMENT

This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.



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

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*5th Age
of Man
"...and then Justice"*

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

THE STUDENT BECOMES THE MASTER: Monteverdi & Cavalli in Venice

IL PROGRAMMA

Sara Schneider & A Very Brief History of Opera

City Streets & Country Sweets

Che città (Francesco Cavalli, 1602–1676) & *L'Ormindo*; Venice, 1644; Act II, Scene 6;
libretto by Giovanni Faustini (1615–1651)
Meredith Ruduski as Nerillo

Non è maggior piacere (Francesco Cavalli) & *La Calisto*; Venice, 1651/52; Act I, Scene 4;
libretto by Giovanni Faustini
Gitanjali Mathur as Calisto

Sara Schneider & Francesco Cavalli: The Crème de la Crema

Cupid's Arrows

Volevo amar anch'io (Francesco Cavalli) & *L'Ormindo*; Venice, 1644; Act II, Scene 5;
libretto by Giovanni Faustini
Jenifer Thyssen as Melide

Su, su, Venere ed Amor (Claudio Monteverdi, 1567–1643) & *L'Incoronazione di Poppea*; Venice, 1643;
Act III, Scene 8; libretto by Giovanni Francesco Busenello (1598–1659)
Meredith Ruduski as Poppea & *Shari Alise Wilson as Nerone*

Sara Schneider & Monteverdi: The Septuagenarian Sensation

By Jove! Even Deities Fall in Love

Illustratevi o Cieli (Claudio Monteverdi) & *Il ritorno d'Ulisse in patria*; Venice, 1639–1640; Act V, Scene 10;
libretto by Giacomo Badoaro (1602–1654)
Cayla Cardiff as Penelope & *David Lopez as Ulisse*

Leva l'ancore (Francesco Cavalli) & *La Didone*; Venice, 1641; Act III, Scene 5;
libretto by Giovanni Francesco Busenello
Ryland Angel as Mercurio

Mio foco fatale / Beata mi sento (Francesco Cavalli) & *La Calisto*; Venice, 1651/52; Act III, Scene 4;
libretto by Giovanni Faustini
Tim O'Brien as Giove & *Shari Alise Wilson as Calisto*

Sara Schneider & Lamento della Ninfa: A View from the Ground

Grounded in Sweetness and Anguish

Oblivion soave (Claudio Monteverdi) & *L'Incoronazione di Poppea*; Venice, 1643; Act II, Scene 12;
libretto by Giovanni Francesco Busenello
Ryland Angel as Arnalta

Lamento della Ninfa: Part II: Amor (Claudio Monteverdi) & *Ottavo libro di madrigali*; Venice, 1638;
text by Ottavio Rinuccini (1562–1621)
Gitanjali Mathur as La Ninfa & *Jeffrey Jones-Ragona, David Lopez, & Tim O'Brien, Coro*

**Sara Schneider ♪ Who the Heck Wrote *Poppea*?
(Young Whippersnappers, That's Who!)**

The Banished

Addio, Roma! (Claudio Monteverdi) ♪ *L'Incoronazione di Poppea*, Venice, 1643; Act III, Scene 7;
libretto by Giovanni Francesco Busenello
Laura Mercado-Wright as Ottavia

Finale:

Wine & Fire: Crazy Little Thing Called Love
Damigella tutta bella (Claudio Monteverdi) ♪ *Scherzi musicali*; Venice, 1607;
text by Gabriello Chiabrera (1552–1638)
Jenifer Thyssen, Cayla Cardiff, Jeffrey Jones-Ragona, David Lopez, & Tim O'Brien

♪ FINE ♪

THE PRODUCTION

Producer & Music Direction ♪ Daniel Johnson
Lecturer & Co-Producer ♪ Sara Schneider
Videographer & Photographer ♪ Evan Solís
Recording Engineer ♪ Jay Norwood
Mixing Engineer ♪ Ryland Angel
Stage manager ♪ Jacob Primeaux

THE PERFORMERS

Ryland Angel, <i>countertenor & tenor</i>	Arash Noori, <i>theorbo & guitar</i>
Cayla Cardiff, <i>soprano</i>	Stephanie Noori, <i>violin 1</i>
Bruce Colson, <i>violin 2</i>	Tim O'Brien, <i>bass</i>
David Dawson, <i>contrabass</i>	Meredith Ruduski, <i>soprano</i>
Jeffrey Jones-Ragona, <i>tenor</i>	Jenifer Thyssen, <i>soprano</i>
David Lopez, <i>tenor</i>	John Walters, <i>cello</i>
Gitanjali Mathur, <i>soprano</i>	Bruce Williams, <i>viola</i>
Laura Mercado-Wright, <i>mezzo-soprano</i>	Shari Alise Wilson, <i>soprano</i>

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

**ART CREDITS
PHOTOGRAPHY**

PxHere
Scopio

ADDITIONAL PHOTOGRAPHY

Cecily Johnson
Tyler Schmitt

INTRODUCTORY NOTES

It's difficult to believe that this is the final event for our 2019-2020 season, which we innocently titled *Love's Illusion*. At the time, that title seemed very fitting for the repertoire we had planned for this season. Little did we know the full extent of the "illusions" we would be witnessing during this tumultuous year! One such "illusion" is that life progresses in a linear fashion and expectations are consistent with reality. For example, it would be nice if a master of some art form were able to inspire a student to become a master as well. Voilà! The Monteverdi/Cavalli nexus fulfills that expectation! Sara Schneider will tell us more about their connection in her lecture.

The early 17th century in Italy was an exciting time, musically, as the transition from the Renaissance to the Baroque was at full speed and composers were experimenting with harmony, rhythms, new modes of expressiveness, and virtuosity. The masterful polyphony of the 16th century involved interweaving several different parts in imitation (or with other constraints) but the early 17th century rebelled with completely sensual music for one or two voices supported only by continuo, thus setting the melody line free while at the same time expanding the harmonic vocabulary in the search for ways to transmit the emotional content of the words.

I hope you will enjoy this, our second concert video! There will be more to come as we launch our 2020-2021 Season: *Garden of Delights: A Musical Bounty*.

Daniel Johnson
November 2020

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.

Sara Schneider ♡ A Very Brief History of Opera

City Streets & Country Sweets

Che città (Francesco Cavalli, 1602–1676) ♡ *L'Ormindo*; Venice, 1644; Act II, Scene 6;
libretto by Giovanni Faustini (1615–1651)

Meredith Ruduski as Nerillo

Che città, che città! Che costumi, che gente sfacciata ed insolente! Ogn'un meco la vole Con fatti e con parole.	What a city, what a city! What customs, what impudent and insolent people! They all try to fool me With deeds and words.
Che città, che città! Che costumi, che gente sfacciata ed insolente!	What a city, what a city! What customs, what impudent and insolent people!
Mille perigli, e mille mi sovrastano al giorno, Ho cento insidiatori ognor d'intorno; Né so il perché capire, chi me 'l saprebbe dire?	A thousand perils, and a thousand threaten me daily, There are a hundred schemers all around; I can't understand it, who can explain it to me?
Tal le guancie mi tocca, che non conosco a pena, Seco cortese m'invita a cena. Né so il perché capire, chi me 'l saprebbe dire?	Someone I barely know strokes my cheek, Everyone politely invites me to dine. I can't understand it, who can explain it to me?
Ogn'un tace, e lo sa, Che città, che città! Non vedo l'ora, che ritorni Amida In Tremisene per partir di qua.	They're all keeping quiet, even though they know, What a city, what a city! I can't wait for Amida to return To Tremisene and get us out of here.
Che città, che città! Che costumi, che gente sfacciata ed insolente!	What a city, what a city! What customs, what impudent and insolent people!

Non è maggior piacere (Francesco Cavalli) ♡ *La Calisto*; Venice, 1651/52; Act I, Scene 4;

libretto by Giovanni Faustini

Gitanjali Mathur as Calisto

Non è maggior piacere, che seguendo Le fere fuggir dell'uomo i lusinghieri inviti: Tirannie de' mariti son troppo gravi, E troppo è il giogo amaro. Viver in libertade è il dolce, il caro.	There is no greater pleasure than to flee Amidst wild animals, men and their false flatteries: The tyranny of husbands is too heavy, And their yoke too cruel. To live in freedom is sweet and it is dear.
Di fiori ricamato morbido letto ho il prato, M'è grato cibo il mel, bevanda il fiume. Dalle canore piume a formar melodie Tra i boschi imparo. Viver in libertade è il dolce, il caro.	Embroidered flowers make my bed, I feed on honey and I drink water from the river. The birds teach me their melodies And I learn them in the woods. To live in freedom is sweet and it is dear.

Sara Schneider ♡ Francesco Cavalli: The Crème de la Crema

Cupid's Arrows

Volevo amar anch'io (Francesco Cavalli) ♪ *L'Ormindo*; Venice, 1644; Act II, Scene 5;
libretto by Giovanni Faustini
Jenifer Thyssen as Melide

Volevo amare anch'io,
Ma vedo che chi serve
Amore, ingiusto dio,
Riceve in guiderdon doglie proterve;
Onde il cor sbigottito
Di non innamorarsi ha stabilito.

Tendi l'arco a tuo volere,
Scocca pure i strali tuoi,
Feri, Amor, quanto tu vuoi,
Non mi avrai fra le tue schiere.

Tuo poter non temo, no,
Credi a me, non amerò.

I, too, would be a lover,
But then I see that whoever serves
Love, an unjust god,
Receives doleful, protracted afflictions;
So my stunned heart
Has decided not to fall in love.

Bend the bow to your will,
And shoot your arrows, too,
Wound me, Love, as much as you want,
You will not have me among your hosts.

I am not afraid of your power, no,
Believe me well, I will not love.

Su, su, Venere ed Amor (Claudio Monteverdi, 1567–1643) ♪ *L'Incoronazione di Poppea*; Venice, 1643;
Act III, Scene 8; libretto by Giovanni Francesco Busenello (1598–1659)
Meredith Ruduski as Poppea ♪ *Shari Alise Wilson as Nerone*

Poppea e Nerone:
Su, su, Venere ed Amor, su,
Esalti, lodi l'alma, esalti il cor.

Nessun fugga l'aurea face,
Ben che strugga sempre piace.

Su, su, Venere ed Amor, su,
Esalti, lodi l'alma, esalti il cor.

Poppea e Nero:
Come, come, Venus and Love, come,
Be honored in our minds, exalted in our hearts.

Let no one flee the golden flame,
That may burn but always pleases.

Come, come, Venus and Love, come
Be honored in our minds, exalted in our hearts.

Sara Schneider ♪ Monteverdi: The Septuagenarian Sensation

By Jove! Even Deities Fall In Love

Illustratevi o Cieli (Claudio Monteverdi) ♪ *Il ritorno d'Ulisse in patria*; Venice, 1639–1640; Act V, Scene 10;
libretto by Giacomo Badoaro (1602-1654)
Cayla Cardiff as Penelope ♪ *David Lopez as Ulisse*

Penelope:
Illustratevi, o Cieli rinfioratevi
Rinfioratevi, o prati, aure, gioite.

Gli augelletti cantando,
I rivi mormorando, hor si rallegrino!

Quell'herbe verdeggianti,
Quell'onde susurranti, hor si consolino!

Giacche sorta felice dal cenere Trojan la mia Fenice.

Ulisse:
Sospirato mio sole, porto quieto e riposo!

Penelope:
Rinovata mia luce!

Penelope:
Shine out, oh heavens, blossom
Rejuvenate, oh meadows, rejoice, oh zephyrs.

You singing birds,
You murmuring brooks, show joy again!

This verdant grass,
The soothing waves, console you!

For my Phoenix arises joyously from the Trojan ashes.

Ulysses:
My longed-for sun, calm haven and rest!

Penelope:
My restored light!

Penelope e Ulisse:
Bramato sì, ma caro!

Penelope
Per te gl'andati affani a benedir imparo.

Ulisse:
Non si rammenti più de tormenti,
Tutto è piacer!

Penelope e Ulisse:
Sì, sì, sì, vita!
Fuggan dai petti dogliosi affetti.
Tutto è godere, tutto è goder!

Sì, sì, sì, core!
Del piacer, del goder venuto è il di.
Sì, sì, sì, vita! Sì, sì, sì, core!

Penelope & Ulysses:
I yearned for you, my beloved!

Penelope:
For you I learn to bless my past torments.

Ulysses:
Forget all the suffering,
Everything is joy!

Penelope & Ulysses:
Yes, yes, yes, my life!
May our hearts shun sadness.
Everything is delight, everything is delight!

Yes, yes, yes, my heart!
The day of pleasure and joy has finally come.
Yes, yes, yes, my life! Yes, yes, yes my heart!

Leva l'ancore (Francesco Cavalli) *↻* *La Didone*; Venice, 1641; Act III, Scene 5;
libretto by Giovanni Francesco Busenello
Ryland Angel as Mercurio

Leva l'ancore, e in alto al gran passaggio
La tua falange spieghi al vento i lini;
Per tuoi nocchier s'accordano i destini,
Nettun sarà il pilota al gran viaggio.

Vanne in Italia, ch'a te sol fa voti
Per partorire alla tua prole i regni.
La terra, e 'l ciel saranno angusti segni
Le palme per capir de' tuoi nipoti.

Or vigoroso movi e 'l core, e 'l piede,
E da ceppi l'arbitrio discatena.
Del vano lagrimar chiudi la vena!
Così t'impon chi 'l tutto intende, e vede.

Weigh anchor, and when you are on the open sea
Have your men spread sail;
Fate will guide your helmsmen,
Neptune will steer you along in your important journey.

Go to Italy, which awaits only you
To prepare a kingdom for your posterity.
Earth and heaven will not be large enough
To contain the glory of your grandchildren.

Now rouse yourself and set forth promptly,
And break the fetters of your resolve.
Dry your vain tears!
He who knows and sees all commands you.

Mio foco fatale/Beata mi sento (Francesco Cavalli) *↻* *La Calisto*; Venice, 1651/52; Act III, Scene 4;
libretto by Giovanni Faustini
Tim O'Brien as Giove *↻* *Shari Alise Wilson as Calisto*

Giove: Mio foco fatale, son Giove, e tormento...

Jove: My predestined beloved, I am Jove, and I suffer...

Calisto: Beata mi sento a questa salita...

Calisto: I feel myself blessed at being raised to heaven...

Giove: ...Per te mia tradita.

Jove: ...for you, my betrayed one.

Calisto: ...Mercè del mio dio.

Calisto: ...by the mercy of my god.

Calisto e Giove: Ò dolce amor mio!

Calisto & Jove: O my sweet love!

Sara Schneider *↻* Lamento della Ninfa: A View from the Ground

Grounded in Sweetness and Anguish

Oblivion soave (Claudio Monteverdi) ♪ *L'Incoronazione di Poppea*; Venice, 1643; Act II, Scene 12;
libretto by Giovanni Francesco Busenello
Ryland Angel as Arnalta

Oblivion soave i dolci sentimenti
In te, figlia, addormenti.

Posatevi, occhi ladri:
Aperti, deh, che fate
Se chiusi ancor rubate?

Poppea, rimanti in pace;
Luci care e gradite,
Dormite omai, dormite.

Let gentle oblivion lull your tender feelings
To sleep, my child.

Close, thieving eyes:
What can you do when open
If you still steal hearts when shut?

Poppea, sleep in peace;
Dear sweet orbs,
Go to sleep, now, go to sleep.

Lamento della Ninfa: Part II: Amor (Claudio Monteverdi) ♪ *Ottavo libro di madrigali*; Venice, 1638;
text by Ottavio Rinuccini (1562–1621)
Gitanjali Matbur as La Ninfa ♪ *Jeffrey Jones-Ragona, David Lopez, & Tim O'Brien, Coro*

La Ninfa e Coro:

Amor!
(*Dicea, e'l ciel mirando, il piè fermò:*)
Amor, dov'è la fé ch'il traditor giurò? (*Miserella*)
Fa che ritorni il mio Amor
Com'ei pur fu, o tu m'ancidi,
Ch'io non mi tormenti più.
(*Miserella, ah più no, no!*)
Tanto gel soffrir non può.

Non vo' più ch'ei sospiri,
Se non lontan da me, (*Miserella*)
No, no che i martiri più non dirammi affè.
(*Miserella, ah più no, no!*)
Tanto gel soffrir non può.

Perchè di lui mi struggo tutt'orgoglioso sta,
Che sì se 'l fuggo, ancor mi pregherà. (*Miserella*)

Se ciglio ha più sereno
Colei che 'l mio non è,
Già non rinchiude in seno Amor sì bella fé.
Ne mai sì dolci baci
Da quella bocca havrai,
Ne più soavi, ah taci, (*Miserella*)
Taci, che troppo il sai.

The Nymph and Chorus:

O Love!
(*She cried, and looking at heaven, she paused:*)
Love, where is the fidelity the traitor swore? (*Unhappy maid*)
Send back my lover
As he once was, or kill me,
So that I may no longer torment myself.
(*Unhappy maid, no, no more!*)
She cannot bear such coldness.

I do not want him to sigh anymore,
Unless he is far from me, (*Unhappy maid*)
No, let him no longer tell me of his suffering.
(*Unhappy maid, no, no more!*)
She cannot bear such coldness.

If I torture myself for his sake, he is unmoved,
But if I flee from him, he will again beseech me. (*Unhappy maid*)

Even if that other girl has a brow
More serene than mine,
Love has not endowed her heart with equal fidelity.
Never again such sweet kisses
From this mouth will you receive,
And none more tender, ah, enough, (*Unhappy maid*)
Enough, you know it only too well.

Sara Schneider ♪ Who the Heck Wrote *Poppea*?
(Young Whippersnappers, That's Who!)

The Banished

Addio, Roma! (Claudio Monteverdi) ♪ *L'Incoronazione di Poppea*; Venice, 1643; Act III, Scene 7;
libretto by Giovanni Francesco Busenello
Laura Mercado-Wright as Ottavia

Addio, Roma! Addio, patria! Amici, addio!
Innocente da voi partir conviene.
Vado a patir l'esilio in pianti amari,
Navigo disperata i sordi mari;
L'aria che d'ora in ora
Riceverà i miei fiati,
Li porterà per nome del cor mio
A veder, a baciare le patrie mura.

Et io starò solinga,
Alternando le mosse ai pianti, ai passi,
Insegnando pietade ai freddi sassi.
Remigate oggi mai, perverse genti,
Allontanatevi omai dagli amati lidi.

Ahi, sacrilego duolo,
Tu m'interdici il pianto quando lascio la patria,
Né stillar una lacrima poss'io
Mentre dico ai parenti e a Roma addio.

Farewell, Rome! Farewell, my fatherland! My friends, farewell!
Though innocent, I must leave you.
I face an exile of bitter tears,
Sailing the heedless seas, devoid of hope;
The winds that from time to time
Will receive my breath,
Shall bear it in my heart's name
To look upon and kiss the walls of the fatherland.

And I shall be alone,
Weeping and pacing up and down by turn,
Teaching compassion to the very stones.
Now ply your oars, perfidious men,
Carry me far from the beloved shore.

Ah, sacrilegious grief,
You forbid me to weep as I leave my fatherland,
Nor may I shed a single tear
While bidding farewell to my family and to Rome.

Finale:

Wine & Fire: Crazy Little Thing Called Love

Damigella tutta bella (Claudio Monteverdi) ♪ *Scherzi musicali*; Venice, 1607
text by Gabriello Chiabrera (1552–1638)
Jenifer Thyssen, Cayla Cardiff, Jeffrey Jones-Ragona, David Lopez, & Tim O'Brien

Damigella tutta bella, versa, versa quel bel vino;
Fa che cada la rugiada distillato di rubino.

Ho nel seno rio veneno,
Che vi sparse Amor profondo;
Ma gittarlo e lasciarlo
Vo' sommerso in questo fondo.

Damigella tutta bella, di quel vin tu non mi sazi;
Fa che cada la rugiada distillata di topazi.

Nova fiamma, più m'infiamma,
Arde il cor foco novello;
Se mia vita non s'aita,
Ah, ch'io vengo un mongibello!

Ma più fresca ognor cresca
Dentro me si fatta arsura;
Consumarmi, e disfarmi
Per tal modo ho per ventura!

Damsel, most fair, pour, pour out that good wine;
Make that dew that is distilled from rubies fall.

I have in my bosom an evil poison,
Put deeply in there by Love;
But I want to discard it and leave it
Submerged in this deep liquid.

Damsel, most fair, you do not satisfy me with that wine;
Make that dew that is distilled from topaz fall.

New flame, the more it inflames me,
It lights my heart with new fire;
If my life receives no help,
Ah, I become a volcano!

But renewed, may this burning
Within me ever increase;
To be consumed and undone
In this way is my good fortune!

♫ FINE ♫



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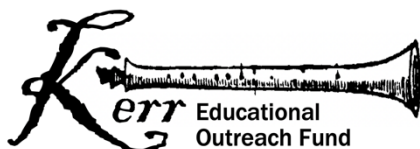
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Jeff Kodosky
David Melanson
Ivan Milman & Janie Keys
Yoshimi Masuo
Lou Mitchell
Judith & Tom Morris
Leslie Morris
Network for Good
Lindley Ray
Karla Renaud & John
Rocklin
Susan Richter
Betty B. Sanders
Rose Schneier
John & Eileen Scott
Annette Stachowitz
John V. Tempesta
Eileen & Guy Thompson
Joanne Zimmerman

Fan (to \$199)
Anonymous (17)
Taren Alexander

Stu & Mindy Ashton
Paul Alvarado-Dykstra
Brett J. Barnes
Ilene Barr
Nancy Bellows
Win Bent
Adrienne Bingamon
Randolph R. Birkman
Pat Fatter Black
Stephen Bloch & Deborah
Peters
Meredith Brethé
Wendy & Bob Brockett
Beth Brotherton & John
Weinstock
Dawn Burgess
Matt & Amy Bush
Charles Callaway
Cristian Cantu
Jean-Pierre Cauvin
Stephen Chapman
Cynthia Christner
Ann Clark
Scott Cook & Priscilla
Lightsey
Jose Cortez
Ghislane De Regge
Jan DeWitt
Gregory Eaton
Donald & Sharon
Flournoy
Linda Foss
Lawrence & Helen Foster:
In honor of Wendy Brockett
Caroline Frommhold
Cheryl Fuller
Charlene Gagon
Therese Gansle
Jim Garrison
Eugene Garver
Allen Garvin
Cynthia I. Gonzales
Melissa Goodrich
Nan Hampton
Ann Haraguchi
Bonnie Harris-Reynolds &
Larry Reynolds
Mary Pendleton Hoffer
Kyle Hoskins
Mark & Eileen Houston
Robert & Patricia Karli
Sydney M. Kilgore
Temmo Korisheli
Tim Kruse
Guy LeBlanc & Donna
Shea-LeBlanc
Susan & Woody
Ledenham
Sherry Lee
Pong & Muriel Lem

Jack & Terry Lieberknecht
Jennifer Loehlin
David Margulis
Susan Marshall
Terry & Molly Martin
Gitanjali Mathur &
Ciji Isen: *In memory of Teresa
Johnson & In memory of
T.S.K.V. Iyer*
Richard Mattingly
Hannah McGinty
Larry McClosky
Suzanne Mitchell &
Richard Zansitis
Natalie N. Morgan
Leslie Morris
Beth Niyogi
Susan Norwood
Barbara Jean Olson
Betty & Charles Oltorf
Jean & Mike Patterson
Rebecca Peppas
Harald & Susan Poelchau:
*In Memory of Bill Patterson
and Jack Waller*
Karen Pope, PhD: *In honor
of Tim & Pat Brown*
Jacob Primeaux
Jack Reeves
Kent Reilly & Michael
Scanlon
Alyce J. Richardson
M. J. Riedlinger
Jonathan & Kari Riemer
Kit Robberson: *In Honor of
Danny Johnson*
Johnna Robinson
Mario Sanchez
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Linda Snow
Monica & Mitch
Solomon: *In honor of Roo*
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TEMP is dedicated to bringing an appreciation of early music to as widely diverse an audience as possible. Through our Kerr Educational Outreach Fund, TEMP offers a variety of educational concerts and programs to schools, universities and senior communities in Austin and Central Texas. Please donate to the Kerr Educational Outreach Fund on our website at www.early-music.org/support or by check made to TEMP (indicating KEO Fund in the note line).

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

UPCOMING CONCERTS

Austin Baroque Orchestra

Billy Traylor, Artistic Director



Lamentación Y Esperanza

Through the collection of Spanish, Portuguese, Mexican, and Peruvian choral works with texts relating to lament and loss, hope and light, we seek to honor and remember those who've been lost, and to express hope for a brighter future. Recorded in high definition video and audio at historic Mission Concepción in San Antonio, this program will include music by Lôbo, Magalhães, Padilla, Guerrero, Morales, and others.

Saturday, November 21, 2020, 7:30 PM

www.austinbaroqueorchestra.org

La Follia Austin Baroque

Keith Womer, Artistic Director

LA FOLLIA

Music for Organ and Strings

La Follia presents a virtual premiere of organ concerti by Mozart, Haydn, Vivaldi, J.C. Bach, Stanley, and Handel featuring the historic Holbrook Organ at Redeemer Presbyterian Church, the oldest organ in Texas. Artistic Director Keith Womer and artist Anton Nel share duties on the organ. The concert will also feature soprano Gitanjali Mathur.

Sunday, November 22, 2020, 6:00 PM

www.lafollia.org

Texas Early Music Project

Daniel Johnson, Artistic Director



Night Music! An Online Mini-Series with Gitanjali Mathur, Daniel Johnson & Guests

Formatted in talk-show style, *Night-Music* will offer short programs of calm and respite focused on lullabies and the diversity of lullaby styles in cultures around the world.

Premiere on December 6, 2020 with new episodes in 2021: January 24, February 28, March 21, April 18, and May 23

www.early-music.org

Texas Early Music Project

Daniel Johnson, Artistic Director



An Early Christmas for 2020: A Video Premiere

We explore the intangible essence of Christmas as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs with innovative arrangements for solo voices, small ensembles, harp, violin, flute, viols, and lutes, on video for the first time.

Premiere scheduled for December 18, 2020

www.early-music.org

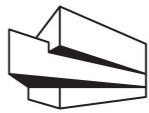
TEXAS EARLY MUSIC PROJECT

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

John Aielli of KUTX
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Cultural Arts
CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.

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



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



Texas Early Music Project is grateful to John H. Van Haneghan (Transitional Pastor), Mike Kaase (Business Manager), Tim O'Brien (Director of Music), and the congregation of St. Martin's Evangelical Lutheran Church for their generous support and commitment to the Arts, which has helped make this season possible.