LE PROGRAMME

ALL THE MORNINGS IN 16TH-CENTURY FRANCE ≠ TOUS LES MATINS EN FRANCE AU 16ÈME

Bon jour, mon cœur ≠ Orlande de Lassus, 1532-1594; poem by Pierre de Ronsard, 1524-1585
Singers

Amis, buvons! ≠ Traditional, Burgundy, 16th century; arr. D. Johnson, 2006/2016
David Lopez, Jeffrey Jones-Ragona, Eric Johnson, & Ryland Angel, soloists

Choir

THE GAME OF LOVE ≠ LE JEU DE L’AMOUR

Au joly jeu du poussé avant ≠ Clément Janequin, c. 1485-1558
Singers & Viols

Il est bel et bon ≠ Pierre Passereau, fl. 1509-1547
Singers

CHILDREN’S SONG OR POLITICAL SATIRE? ≠ CHANSON POUR LES ENFANTS OU SATIRE POLITIQUE?

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

TO THE COUNTRYSIDE ≠ À LA CAMPAGNE

Pennherez Keroulaz & Ton-Bale (Gwened) ≠ Traditional, Brittany; arr. D. Johnson, 2013/2016
Instrumental Ensemble

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

Baise-moi si m’en irai ≠ Anonymous; Traditional; published, 1615; arr. D. Johnson, 2016
Stephanie Prewitt & Daniel Johnson, soloists

AFFAIRS OF STATE AND OF GOD ≠ LES AFFAIRES D’ÉTAT ET DE DIEU

Nimphes nappés ≠ Josquin des Prez, c. 1452/1455 – 1521
Singers

Nesciens mater ≠ Jean Mouton, c. 1459-1522
Choir

ENTRACTE
AFFAIRS OF THE HEART  LES AFFAIRES DE COEUR
Petite camusette  Adrian Willaert (c. 1490-1562)

Singers

Erin Calata & Ryland Angel, soloists

LET’S DANCE  DANSONS
Ton-Bale (Pleurgad) & Ton-Bale (Redene)  Traditional, Brittany; arr. D. Johnson, 2013/2016
Instrumental Ensemble

GALIC MELANCHOLY  LA MÉLANCOLIE GAULOISE
Regretz sans fin  Josquin des Prez

Singers

L’ennuy qui me tourmente  Anonymous; pub. Adrian Le Roy, Premier livre de chansons; Paris, 1573;
Jenifer Thyssen, soloist

Toutes les nuitz  Clément Janequin

Singers

Jenny Houghton, Erin Calata, Meredith Ruduski, & Lisa Solomon, soloists

TRIBUTE TO ATTAIGNANT  HOMMAGE À ATTAINGNANT
Attaignant Fantasie  Based on Tourdion La Magdalena; pub. Pierre Attaignant; D. Johnson, 2006/2016
Instrumental Ensemble

WAKE UP, THE BIRDS ARE HERE  DEBOUT, LES OISEAUX SONT ICI
Le chant des oyseaux: Réveillez vous  Clément Janequin

Choir

NO, REALLY, THE PAIN ISN’T TOO BAD  NON, VRAIMENT, LA DOULEUR EST PAS SI DURE
Ma peine n’est pas grande  Clément Janequin

All

FIN

Texas Early Music Project
SPECIAL GUESTS:
Ryland Angel, alto & tenor  Peter Maund, percussion  Mary Springfels, treble viola da gamba

Amy Bearden, alto
Erin Calata, mezzo-soprano
Cayla Cardiff, soprano
Bruce Colson, viol & violin
Tom Crawford, alto
Victor Eijkhoust, recorders
Don Hill, tenor
Therese Honey, harp
Scott Horton, theorbo & guitar
Jenny Houghton, soprano

Daniel Johnson, tenor
Eric Johnson, bass
Jeffrey Jones-Ragona, tenor
Jane Leggiero, bass viola da gamba
David Lopez, tenor
Steve Olivares, bass
Stephanie Prewitt, alto
Stephanie Raby, tenor viola da
gamba & violin
Susan Richter, alto & recorders

Jonathan Riemer, tenor
Meredith Ruduski, soprano
Thann Scoggin, baritone
Lisa Solomon, soprano
Jenifer Thyssen, soprano
John Walters, bass viola da gamba
Gil Zhilka, bass
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 truthfully 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? 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 Passereau, whose chansons epitomize the northern French style popularized by the song-book publications of Attaignant. They would definitely feature some of the music by the new kid on the block, the new master: Orlande de Lassus. Some of the Parisian songs in the new-fangled styles published by Ballard and Le Roy would be featured, to be sure. 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. In a serious moment, they might explore some sophisticated sacred polyphony by Mouton or Josquin.

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 Hessel Schneider, former TEMP Board member and the producer of KMFA’s popular Ancient Voices, 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, gwerzioù, etc.) and with a notation with which a particular village or district 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. Though we do follow recent research for historical pronunciations, we’ve made no attempt to standardize the spelling of 16th-century French.

This is the final concert program of our 17th full season. Thank you for your generous support, encouragement, and suggestions. We hope you will join us for another exciting musical journey beginning in September with our Pathways to Bach concert in which we will explore the musical impetus that led to the venerated master of the German Late Baroque period.

Bon été! (Have a nice summer!)

Daniel Johnson
May, 2016
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 the popular greeting by the immensely important poet, Pierre de Ronsard. *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 Cocquesigruë and I was in Clearlight Waives. 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.

**Bonjour, mon coeur** ➔ Orlande de Lassus, 1532-1594; poem by Pierre de Ronsard, 1524-1585

Bonjour, mon coeur,  
Bonjour ma douce vie,  
Bonjour, mon oeil,  
Bonjour, ma chère amie,  
Hé, bonjour, ma toute belle,  
Ma mignardise, bon jour,  
Mes délices, mon amour,  
Mon doux printemps,  
Ma douce fleur nouvelle,  
Mon doux plaisir,  
Ma douce colombelle,  
Bonjour, ma douce rebelle.

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

Amis, buvons! Mes chers amis, buvons!  
Mais n’y perdonns 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.

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! …

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! si jamais je vais dedans l’enfer
Je m’y battrai avec Lucifer.
À 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! …

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…

The Game of Love  LE JEU DE L’AMOUR

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. Pierre Passereau was not only a singer at Bourges Cathedral, but also a composer of about 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.

Au joly jeu du pousse avant  Clément Janequin, c. 1485-1558

Au joly jeu du pousse avant, il fait bon jouer.
L’aultrier m’aloye esbaloyer,
Je rencontray la belle au corps gent.
Soubzriant doucelement, la vois baiser.
Elle en fait doute, mais je la bouté,
Laissez, laissez, laissez trut avant.

The other day when I was seeking diversion,
I met a beautiful girl with a noble body.
Smiling sweetly, I wanted to kiss her.
She had her doubts about this, but I stumbled,
And then I led her on.

It is merry sport to play at tumbling.
In the light of her refusal, I released her.
So then I spoke lovingly to her;
Smiling sweetly, I wanted to kiss her.
She laughed gently and danced, even without music.
And then I led her on.
Il est bel et bon Pierre Passereau, fl. 1509-1547
Il est bel et bon, commère, mon mari.
Il était deux femmes toutes d’un pays;
Disant l’une à l’autre “Avez bon mari?”
“Il est bel et bon, commère, mon mari.
Il ne me courrouce, ne me bat aussi.
Il fait le ménage; il donne aux poulailles
Et je prends mes plaisirs.
Commère, c’est pour rire quand les poulailles crient:
Petite coquette, qu’est-ce ci?
Il est bel et bon, commère, mon mari.”

My husband is handsome and kind, my dear.
There were two women from the same village;
One asked the other: “Do you have a good husband?”
“My husband is handsome and kind, my dear.
He never angers me, nor does he beat me.
He does the housework and feeds the chickens
While I enjoy myself.
My dear, it makes me laugh when the chickens squawk:
Oh, little chickie, what’s the matter?
My husband is handsome and kind, my dear.”

CHILREN'S SONG OR POLITICAL SATIRE? CHANSON POUR LES ENFANTS OU SATIRE POLITIQUE?

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.

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’beullés!
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.
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 getting drunk,
And I myself bellowed back at them!
I heard the wolf, the fox, the hare;
I heard the wolf and the fox singing,
And I myself scowled back at them!
I saw the wolf, the fox, the hare;
I saw the wolf and the fox dance,
And I myself spun them around!

TO THE COUNTRYSIDE À LA CAMPAGNE

I first heard Pennherez Keroulaz (L’héritière de Keroulaz) in about 1980 on the Musical Heritage Society recording L’autom 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. Like the ton-bale (a type of dance) that follows and the Breton dances in the second half, I found it in the Monjarret book I referenced in the opening notes. We learned L’aimante à la grand’messe, the entrancing Breton song that follows, from our colleagues Serge Laîné, Lisa Whatley, and Heather Gilmer of the group Bourrée Texane.

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

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

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,
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.”

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.

Josquin des Prez was born in the Hainault province of modern Belgium—an area that produced an amazing number of famous and influential composers in the Renaissance period. Having completed his training at Cambrai and Saint-Quentin, the twenty-year-old Josquin began work at King René’s chapel in Aix-en-Provence (1475–1480), after which he was appointed to the royal chapel of King Louis XI (1480–1483). He was in Italy for the next ten years, first at the Milan Cathedral from 1484-1489 and then was connected with the Papal chapel in Rome until 1494. After that, the facts are murky, but the most supported evidence is that he returned to Cambrai, possibly worked for King Louis XII, and possibly accompanied Archduke Philip’s retinue on his trip to Spain in 1501-1502. The next two years were spent in Ferrara in the court and chapel of Duke Ercole I; Josquin died in 1504 due
to an outbreak of the plague. He returned to Condé, near his place of birth, and was provost there at Notre-Dame cathedral, where he remained until his death in 1521. *Nymphes, nappés* is one of Josquin’s least heard, but most powerful pieces. The piece is a lament, probably composed upon the death of Louis de Luxembourg, the Count of Ligny, and was possibly penned by the Count’s court poet, Jean Lemaire de Belges. Josquin’s composition is remarkable for its use of the Latin chant *Circumdederunt me* (from the Office of Matins for the Dead) in canon (imitation) at the perfect fifth for two of the parts while the other four parts sing the French lament text. This is the work that Martin Luther referred to in his famous statement that Josquin was “the master of the notes, because they must do what he wants; the other composers have to do what the notes want.” Jean Mouton was born near Boulogne-sur-Mer, in the northwest corner of France, and after several positions in that province and in Grenoble, he became the primary composer of the French court. He was praised and mentioned often by the theorist Glareanus, who used examples of Mouton’s music in his highly prized treatise, the *Dodecachordon*. Mouton’s contrapuntal tour-de-force, *Nesciens mater*, is a marvel: four of the eight voices are in strict imitation, or canon, at the perfect fifth, and it is musically enthralling throughout.

*Nymphes nappés* & Josquin des Prez, c. 1452/1455-1521

Nymphs of woodlands, sea, stream, and tree,
Venez plorer ma désolation,
Car je languis en telle affliction
Que mes espris sont plus mort que malades.

*Cantus firmus:*
Circumdederunt me gemitus mortis,
Dolores inferni circumdederunt me.

*Nesciens mater* & Jean Mouton, c. 1459-1522

The Virgin Mother who knew not a man
Peperit salvatorem seculorum;
Ipsum regem angelorum sola virgo lactabat;
Ubera de ceo plena.

The Virgin alone suckled the very King of the angels;
Her breasts were filled from heaven.

**ENTRACTE**

**AFFAIRS OF THE HEART** & **LES AFFAIRES DE COEUR**

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 1540 and exemplifies the Lowlands composers’ penchant for both imitative and homophonic textures, long, arching melodies, and seamless architecture.

*Petite camusette* & Adrian Willaert, c. 1490-1562

Little snub-nose, you’ve put me to death!
Robin and Marion go off together arm in arm,
They’ve fallen asleep.
Little snub-nose, you’ve put me to death!

The *Bayeux Manuscript* is a unique source from the 15th century consisting of one hundred monophonic songs in a folk-music style. *Le grand 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.

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

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

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

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

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

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

**Let’s Dance © Dansons**

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** is one of the many dance types; the names in parentheses indicate the village or area of Brittany from which that particular version might have originated.

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

**Instrumental Ensemble**

**Gallic Melancholy © La Mélancolie Gauloise**

Josquin des Prez composed several 6-voice *chansons* during his later years in Condé; *Regretz sans fin* is one of his most touching and nonchalantly masterful. Adrian Le Roy was a performer and composer, but it was his influence as a publisher that is his true claim to fame. He and his cousin Robert Ballard founded the printing firm *Le Roy & Ballard* in 1551; the firm was influential until the 19th century. *L’ennuy qui me tourmente* is an anonymous *chanson* for four voices; our arrangement treats it in a variety of ways before it settles into the 4-voice version. *Toutes les nuictz* is one of Clément Janequin’s most tender and introspective songs for 4 voices.

**Regretz sans fin © Josquin des Prez**

Regretz sans fin il me fault endure,  
Et en grant dueil mes doulans jours user,  
Par ung rapport meschant dont fuz servie.  
Mieulx me vouldroit de brief finer ma vie,  
Qu’ainsi sans cesse telle douleur muer.

Regretz sans fin il me fault endure,  
Et en grant dueil mes doulans jours user,  
Par ung rapport meschant dont fuz servie.  
Mieulx me vouldroit de brief finer ma vie,  
Qu’ainsi sans cesse telle douleur muer.

I must suffer with unending regrets,  
And in great grief pass my doleful days,  
Because of malicious rumor about me.  
It would be better to end my life quickly,  
Than thus endlessly endure such grief.

L’ennuy qui me tourmente
Est tel que sans secours,
Espoir n’ay n’y attente
De prolonger mes jours;
Et si n’ay confiance da’voir aucun confort,
Toute mon esperance gist en la seule mort.

Mort des autres fuie attendue de moy,
Venez rendre finie ma peine & mon esmoy:
Plus propre à la vengeance d’une grand’ cruauté
Vous serez recompense de foy & loiauté.

Et bien qu’il fut durable qu’en sera le repos
Plus ou moins agréable à ma cendre & mes os,
Et m’en sera rendue ma céleste moitié,
Nenni trop tard venue sera ceste pitié.

Translation by Valérie Chaussonnet

Toutes les nuictz  Clément Janequin

Toutes les nuictz tu m’es présente
Par songe doux et gratieux.
Mais tous les jours, tu m’es absente
Qui m’est regret fort ennuyeux.
Puis donc que la nuict me vaut mieulx,
Et que je n’ay bien que par songe.
Dormez de jour, o pauvres yeulx,
Afin que sans cesse je songe.

Every night, you are with me
In sweet, contented dreams.
But by day you are absent
And this causes me great pain.
Therefore I treasure the night,
And am happy only in dreams.
That I may dream without ceasing.

Une jeune fillette was one of the most popular texts and melodies of the latter 16th century. Its fame lasted well into the early 17th century as composers continued to use it as the basis for subsequent works. Popularized recently in the film Tous les matins du monde, it is an attractive and melancholic song that does actually reflect a part of life that many young women experienced.


Une jeune fillette de noble coeur,
Plaisant et joliette de grand valeur;
Contre son gre on l’a rendu nonette,
Cela point ne luy haicte,
D’ou vit en grand douleur.

Un soir après complie seulette était,
En grand mélancolie se tourmentait.
Disant ainsi, “Douce vierge Marie,
Abrége moy la vie puisque mourir je doy.

Mon pauvre coeur souspire incessament,
Aussi ma mort désiré jernellement;
Qu’a mes parents ne puis mander n’escrire,
Ma beauté fort empire, je vis en grand torment.

Que ne m’a ton donnée a mon loyal ami,
Qui m’a tant désirée aussi l’ay-je moy luy.
Toute la nuit, m’y tiendrait embrassée,
Me disant sa pensés et moy la mienne à luy.

My poor heart sighs incessantly,
And daily I desire death;
I cannot send for or write to my parents,
My beauty worsens, I live in great torment.

If only they had given me to my faithful lover,
Who desired me so, and I him;
All night long he would hold me in his embrace,
Telling me his thoughts and I telling him mine.
Adieu vous dis mon père, ma mère et mes parents,  
Qui m’avez voulu faire nonnette en ce couvent  
Où’l n’y a point de rejouissance.  
Je vis en desplaisance, je n’attens que la mort.

Farewell to you, my father, my mother and my family,  
Who wished me to be a nun in this convent  
Where there is no joy.  
I live in unhappiness, longing only to die.

Adieu vous dis les filles de mon païs;  
Puis qu’en cette abbaye me fait mourir.  
En attendant de mon Dieu la sentence,  
Je vis en espérance d’en avoir réconfort.”

I bid you adieu, girls of my country;  
For in this abbey I must die.  
While awaiting the verdict of my God,  
I live in the hope of receiving consolation.”

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TRIBUTE TO ATTAIGNANT  Æ HOMMAGE À ATTAIGNANT

Pierre Attaingnant was the first important music publisher in France. Like Tielman Susato in Antwerp, his progressive publishing techniques allowed him to print more rapidly and cheaper than predecessors and were important factors in bringing music to middle-class homes and scholars. Attaingnant was important to the careers of many French composers, but especially so to Janequin, as he published five books of his chansons. There were several books on dance music, mostly anonymous; the Tourdion La Magdalena is among my favorit

Attaignant Fantasie  Æ Based on Tourdion La Magdalena; pub. Attaignant; D. Johnson, 2006/2016

Instrumental Ensemble

WAKE UP, THE BIRDS ARE HERE  Æ DEBOUT, LES OISEAUX SONT ICI

Le chant des oyseaux: Réveillez vous  Æ Clément Janequin

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

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

Le petit mignon … Il est temps d’aller boyre.

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

Le chant des oyseaux: Réveillez vous  Æ Clément Janequin

Récitez vous cueurs endormis,  
Le dieu d’amours vous sonne.

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

Debout, les oiseaux sont ici.

GUERRE, THE BIRDS ARE HERE  Æ DEBOUT, LES OISEAUX SONT ICI

Le chant des oyseaux: Réveillez vous  Æ Clément Janequin

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To the sermon, get you my mistress,  
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 … Fuiez regretz, pleurs, et souci,
Car la saison est bonne.

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

A qui la voix résonne:
Pour vous mettre hors d’ennuy
Votre gorge warbles in song.
Frian, frian … Be gone regrets, complaints, and care,
For the season is good.

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.

Ma peine n’est pas grande
Pensant de mieulx avoir;
Tout ce que je demande
Ce n’est que de la voir.
Ne pensez pas vous aultres amoureux,
Que comme vous je soys si langoureux.
Je suis plus à mon aise quand la voy resjouyr
Ou bien quand je la baise que n’estes d’en jouyr.

Si j’en ay quelque peine
Vous avez le tourment.
Ma peine n’est certaine
D’avoir contentement.
J’ay vue le temps
Que j’eusse autrement ditz
Mais je prétend avoir si bon crédit
Car elle m’est fidelle sans nulle trahison.
N’ay je pas bien raison dont me contente d’elle?

My pain is not great,
Thinking of having better things;
All that I ask
Is nothing more than to see her.
Do not think, you other lovers,
That I languish away like you do.
I am more at ease when I rejoice at seeing her
Or when I kiss her, which is sheer joy!

If I have a little pain
You are tormented.
My pain is certain
To be assuaged.
I have seen the time
When I would have spoken differently,
But I pretend to have such good credit
For she is faithful to me, never betraying me.
Am I not right to be happy with her?

Sing with thy mouth, sing with thy heart,
Like faithful friends, sing Loath to depart;
Though friends together may not always remain,
Yet Loath to depart sing once again.

Thomas Ravenscroft, Deuteromelia, 1609

FIN
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.

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.

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; Folksfestival Dramouter; Horizonte Orient Okzident (Berlin); The Kennedy Center; Lincoln Center; Palacio Congresos (Madrid); Queen Elizabeth Hall (London); and Tage Alter Musik (Regensburg). He is the author of “Percussion” in *A Performers Guide to Medieval Music*, Indiana University Press, 2000. He has served on the faculty of the University of California, Berkeley as well as in workshops sponsored by Amherst Early Music, the San Francisco Early Music Society, the American Recorder Society and the American Orff-Schulwerk Association. Described by the *Glasgow Herald* as “the most considerate and imaginative of percussionists,” he can be heard on over 50 recordings.

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 and to the Susan Anderson Kerr Scholarship Fund (SAK) (3-15-15 / 4-25-16) And to the Amplify Austin Campaign (AMPA) for 2016. TEMP was in 11th Place Among Small Nonprofits in Arts for Donations!

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The Susan Anderson Kerr Scholarship Fund

The Susan Anderson Kerr Scholarship was awarded to young musicians from St. Stephen’s School and from McCallum Fine Arts Academy for the 2015-2016 season. More scholarships for students between the ages of 14 and 21 will be available for the 2016-2017 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. We mourn the passing of Susan and her husband, John F. Kerr, and we appreciate the generous designation of the Susan Anderson Kerr Fund for donations for this purpose.

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

St. Cecilia Music Series
James Brown, Director

Ora: U.S. Premiere!
The a cappella vocal ensemble from the U.K. showcases classic masterpieces of the Renaissance alongside reflections from contemporary composers.

Thursday, May 19, 2016, 8:00 PM
First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
www.scmsaustin.org

Austin Baroque Orchestra and Chorus
Billy Traylor, Artistic Director

Magnificent, Miraculous, Magical Mozart
ABO closes its fifth season with a celebration of the wunderkind of Salzburg. We’ll present a variety of masterworks, including Symphony no. 33 featuring ABO bassoonist, Elizabeth Hardy, and the Coronation Mass featuring soprano soloist Meredith Ruduski.

Saturday, May 28, 2016, 8:00 PM
Sunday, May 29, 2016, 4:00 PM
First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
www.austinbaroqueorchestra.org

Texas Toot
Daniel Johnson, Workshop Director

18th Summer Texas Toot Workshop
The Texas Toot is a one-week workshop with instruction in early instruments and voice for eager beginners through seasoned professionals. In conjunction with the workshop, there will be several concerts open to the public.

Sunday, June 12 – Saturday, June 18, 2016
Concordia University, 11400 Concordia University Drive
Austin, TX, 78726
www.toot.org

Texas Early Music Project
Daniel Johnson, Artistic Director

Pathways to Bach
J.S. Bach didn’t appear out of nowhere. Dietrich Buxtehude, who has been called “the father of German musicians,” heavily influenced Bach; Buxtehude, in turn, was influenced by Heinrich Schütz, who along with Bach, is considered one of the most important German composers of the 17th century.

Saturday, September 3, 2016, 8:00 PM
Sunday, September 4, 2016, 3:00 PM
Venues to be determined
www.early-music.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.