PROGRAMME

MARGOT WORKED ALL DAY, HAD A DRINK, & WENT TO THE DANCE!
Margot laboure les vignes \(\rightarrow\) Jacques Arcadelt, c. 1507-1568; arr. D. Johnson, 2017
Women Singers

Amis, buvons! \(\rightarrow\) Traditional, Burgundy, 16\(^{\text{th}}\) century; arr. D. Johnson, 2006/2016
Tim O’Brien, Thann Songin, & Ryland Angel, soloists

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

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

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

FROM BRITTANY WITH LOVE
Pennhèrez Keroulaz \(\rightarrow\) Ton-Bale (Gwened) \(\rightarrow\) Traditional, Brittany; arr. D. Johnson, 2013/2017
Instrumental Ensemble

L’aimante à la grand’messe \(\rightarrow\) Traditional, Brittany, 16\(^{\text{th}}\) century; arr. D. Johnson, 2009/2016
Cayla Cardiff, soloist

O SWEET SPEECH: FARIARIRON FERELY JOLY
O doux parler, à8 \(\rightarrow\) Orlande de Lassus, 1532-1594; Sonnet 54 by Pierre de Ronsard, 1524-1585
Choir

Le chant des oyseaux: Réveillez vous \(\rightarrow\) Clément Janequin, c. 1485-1558
Choir

EXTRACTE

LET’S DANCE \(\rightarrow\) DANSONS
Dance Suite \(\rightarrow\) Danseries à 4 parties, 1547, Pierre Attaignant, c.1494-c.1552; arr. D Johnson, 2006/2017
Basse dance / Branle Mari je songois l’autre jour / Branle double / Gaillarde
Instrumental Ensemble

DANCES WITH WORDS
Jouissance vous donneray \(\rightarrow\) Claudin de Sermisy, poem by Clément Marot
Gitanjali Mathur, soloist

Amour pense que je dorme \(\rightarrow\) Claudin de Sermisy
Lisa Solomon & Michael Patterson, soloists

Paris City Limits: Part Deux

DANIEL JOHNSON, ARTISTIC DIRECTOR

TEXAS EARLY MUSIC PROJECT

Paris City Limits: Part Deux

LE PROGRAMME

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Amour pense que je dorme \(\rightarrow\) Claudin de Sermisy
Lisa Solomon & Michael Patterson, soloists
DANCES WITH WOLF, FOX, & HARE

Meredith Ruduski, Jenny Houghton, & Stephanie Prewitt, soloists

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

Pourquoi 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, gwerzioù*, 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*
Harbach Collection, Schloss Rabran, Austria
The music depicted in the painting is “Jouissance vou donneray” by Claudin de Sermisy
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 Laîné taught me in the 1980s when he was in the ensemble Coqueceigné 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, go till the vineyards, Margot, go immediately and till the vineyards!
En passant par la Lorraine, Coming back from Lorraine,
Rencontrai trois capitaines. I met three captains.
Margot, labourez les vignes … Margot, go till the vineyards …

Ils m’ont appelé vilaine, They told me I was ugly,
Je suis leurs fièvres quartaines. That I was a very plague to them.
Margot, labourez les vignes … Margot, go till the vineyards …

Je ne suis pas si vilaine, I’m not so ugly, the king’s son loves me!
puisque le fils du roi m’aime! Margot, go till the vineyards …

Amis, buvons! 🎧 Traditional, Burgundy, 16th century; arr. D. Johnson
Friends, let’s drink! My dear friends, let’s drink! But let’s never lose reason;
Mais n’y perdons jamais la raison; By drinking too much, one loses memory,
A force d’y boire, l’on perd la mémoire, One goes stumbling along in the evening,
L’on va titubant le soir à tâtons, And running in the streets playing leap-frog.
Et l’on court les rues à sauts de moutons.

J’en ai tant bu de ce bon vin nouveau I drank so much of this good new wine
Qu’il m’a troublé l’esprit du cerveau; That it scrambled the essence of my brain;
Avant que je meurs, servez-moi sur l’heure Before I die, serve me at once
De ce bon vin clair qui brille dans mon verre Some of this good clear wine that shines in my cup
Et qui fait chanter tous les amants sur terre! And makes all of the earth’s lovers sing!
Refrain: Amis, buvons! … Friends, let’s drink! …

Ah! Si jamais je vais dedans les Cieux Ah! If I ever go to the Heavens
Je m’y battrai avec le bon Dieu. I will battle with God.
A grands coups de lance, tapant sur les anges, Hitting the angels with my spear,
Je leur ferai voir que c’est mon devoir I will show them that it is my duty
De boire du vin du matin au soir! To drink wine from dawn to dusk!
Refrain: Amis, buvons! … Friends, let’s drink! …

Ah! Si jamais je vais dedans l’Enfer Ah! If I ever go to Hell
Je m’y battrai avec Lucifer. I will battle Lucifer.
A grands coups de sabre, tapant sur les diables, Hitting the devil with my saber,
Je leur ferai voir que c’est mon devoir I will show them that it is my duty
De boire du vin du matin au soir! To drink wine from dawn to dusk.
Refrain: Amis, buvons! … 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 Attaingnant. 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,
Incessament 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
Sans t’avoir offensée,                          You make me suffer
Plus ne m’escriptz,                            Without my having done anything wrong.
Plus de moy ne t’enquiers,                     You no longer write to me,
Mais non obstant, aultre dame ne quiers:      You no longer ask about me,
Plus tost mourir, que changer ma pensée.       Nonetheless I do not desire any other lady;
Je ne dy pas t’amour estre effacée,             I would rather die than change my mind.
Mais je me plainds de l’ennuy que j’acquiers,   I won’t say love is over between us,
Et loing de toy humblement te requiers:         But I lament the pain I’ve received,
Que loing de moy, de moy ne soit faschée.      And far from you humbly ask that you,

From Brittany With Love

I first heard Pennherez Keroulaz (L’héritière de Keroulaz) in about 1980 on the Musical Heritage Society recording Autum 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 gwergioù, 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 Lainé, 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 bruine.
La fille s’est lassée, a pris un homme marié.

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.”

Ah, elle a pris un homme marié,
Pour aller avec elle à Carentoir, pour entendre la messe.
En entrant dans l’église,
N’as pas aimé son bel aimant,
Qui chante la grand’messe.
Tout le monde la regarde; personne ne la connaît.

En faisant ses études, dans ses études a oublié
His passion for a brown-haired girl.
Getting his education, in his studies he forgot
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,
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 doucereux
Nourit encore la fain de ma mémoire:
Ô front, d’Amour le Trofé 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 lîs pour prés de roses,
Ô chant qui peux les Scytes 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 oiseaux 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 oiseaux: Réveillez vous Clément Janequin, c. 1485-1558

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

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

Vous orrez a mon advis une doulce musique
Que fera le roy mauvis (le merle aussi)
D’une voix autentique—ti ti pity tu—
Que dy tu, le petit sansonnet,
Le petit mignon … Il est temps d’aller boyre.
Guillemette, Colinette, il est temps…
Sus, madame, a la messe qui caquette.
Au sermon ma maistresse,
A Saint Trotin voir Saint Robin,
Montrer le tétin,
Le doux musquin.
Rire et gaudir c’est mon devis,
Chacun s’i habandonne.

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’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.

Awake, you slumbering hearts,
The god of love summons you.
On this first day of May,
Birds will perform wonders
To put you in good cheer.
Take the wool from your ears.
And farirariron feryly joly.
You will all be filled with joy,
Let everyone abandon himself to it.
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
Little darling … It’s time to go drinking.
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.
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.
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 songeais l'aultre jour / Branle double / Gaillarde; Instrumental Ensemble

Dances with Words

Jouissance vous donneray Claudin de Sermisy, poem by Clément Marot
Jouissance vous donneray, I will give you good pleasure,
Mon amy, et vous menneray, My love, and will lead you
Là où pretend vostre esperance; Whither your hope aspires;
Vivante ne vous laisseray, Living I will not leave you,
Encore quant morte seray, And even when I am dead,
L'esprit en aura souvenance. The spirit will remember.

Si pour moy avez du soucy, If you are concerned for me,
Pour vous n'en ay pas moins aussi, I am not less so for you,
Amour le vous doit faire entendre, Love ought to make you grasp it,
Mais s'il vous greve d'estre ainsi, But if it grieves you to remain thus,
Appaisez vostre cuer transy: Give peace to your anguished heart:
Tout vient à poinct qui peult attendre. Everything comes to him who waits.

Amour pense que je dorme Claudin de Sermisy
Amour pense que je dorme et je me meurs: Love thinks I’m sleeping and I’m dying:
Appelle amour ce la dormir. But love calls it sleep.
De me voir souffrir et gemyr To see me suffer and groan
Tant que c’est mourir en vivant, As long as it’s dying while living,
Ou vivre pour mourir souvent, Or live to die often,
Et plaignez et pleurs. And complain and cry.
Amour pense que je dorme et je me meurs. Love thinks I’m sleeping and I’m dying.

Amour pense que je dorme et je me meurs: Love thinks I’m sleeping and I’m dying:
La mort commune est sans torment The common death is without torment,
Et passe bien légèrement, And passes softly,
Mais l’amour ne fait pour ainsi. But love does not do so.
Car un cœur tient viv et transi For a heart keeps alive and benumbed
Mort en douleurs. Death in great sorrow.
Amour pense que je dorme et je me meurs. Love thinks I’m sleeping and I’m dying.

Amour pense que je dorme et je me meurs: Love thinks I’m sleeping and I’m dying:
Votre beauté et grant rigueur, Your beauty and great severity
M’ont atainct et percé le cœur. Has reached me and pierced my heart.
Et ne puis sans vivre mourir. And can not die without living.
Ne vous tuer, ne secourir. Do not kill yourself, do not rescue
A mes labours. Me from my labors.
Amour pense que je dorme et je me meurs. 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

_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!_


_I am taken by the great desire to love_
_When I remember that beautiful woman_
_And the pretty green season. And 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!”_

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

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

_“This false jealous man comes often:_
The same man has told me I_
Have to give up the path of love. And 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 half-way 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 Attaingnant.

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.

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) \textsuperscript{\textcopyright} Clément Janequin

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

Fan fan, fre re le le lan fan fayne.
Fa ri ra ri ra. A l’estandart tost avant.
Boutez selle, gens d’armes à cheval.
Fre re le le lan fan fayne.
Bruyez, tonnez bombardes et canons.
Tonnez, gros courtaux et faulcons,
Pour secourir les compagnons,
Les cons, les cons, les compagnons.
Von, von, pa ti pa toc, von, von.
Ta ri ra ri ri ri reyne
Pon pon pon pon
La la la ...poin poin ... la ri le ron
France courage, courage.
Donnez des hortions: 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 monstrrent les talons.
Escampe toute frelore la tintelore.
Ilz son deffaictz.
Victoire au noble roy Françoys.
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 François, The King, François.
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 fayne.
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 ri ri 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; 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.

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

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