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
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 Rudacki 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.
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 Whol!)

**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)

*Jennifer Thyssen, Cayla Cardiff, Jeffrey Jones-Ragona, David Lopez & Tim O'Brien*

 cô FINE âô

**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, countertenor & tenor
Cayla Cardiff, soprano
Bruce Colson, violin 2
David Dawson, contrabass
Jeffrey Jones-Ragona, tenor
David Lopez, tenor
Gitanjali Mathur, soprano
Laura Mercado-Wright, mezzo-soprano

Arash Noori, theorbo & guitar
Stephanie Noori, violin 1
Tim O’Brien, bass
Meredith Ruduski, soprano
Jennifer Thyssen, soprano
John Walters, cello
Bruce Williams, viola
Shari Alise Wilson, soprano

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. Voilá! 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.
TEXTS & TRANSLATIONS

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) \(\text{\textcopyright} L’Ormindo\); Venice, 1644; Act II, Scene 5; libretto by Giovanni Faustini

Jennifer 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,
Seocca 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) \(\text{\textcopyright} L’Incoronazione di Poppea\); 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, lodì l’alma, esalti il cor.

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

Su, su, Venere ed Amor, su,
Esalti, lodì l’alma, esalti il cor.

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) \(\text{\textcopyright} Il ritorno d’Ulisse in patria\); 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 soughing waves, console you!

For my Phoenix arises joyously from the Trojan ashes.

My longed-for sun, calm haven and rest!

My restored light!
Penelope e Ulisse:
Bramato sì, ma caro!

Penelope
Per te gl’andati affanni a benedir imparo.

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

Penelope & Ulisse:
Sì, sì, sì, vita!
Fuggan dai petti doliosi affetti.
Tutto è godere, tutto è goder!
Sì, sì, sì, core!
Del piacer, del goder venuto è il dì.
Sì, sì, sì, vita! Sì, sì, sì, core!

**Leva l’ancore (Francesco Cavalli)** in *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 rimpon chi l’tutto intende, e vede.

**Mio foco fatale/Beata mi sento (Francesco Cavalli)** in *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…
Calisto: Beata mi sento a questa salita…
Giove: ...Per te mia tradita.
Calisto: ...Mercè del mio dio.
Calisto e Giove: Ò dolce amor mio!

Jove: My predestined beloved, I am Jove, and I suffer…
Calisto: I feel myself blessed at being raised to heaven…
Jove: ...for you, my betrayed one.
Calisto: ...by the mercy of my god.
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.

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

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, ab piú no, no!
Tanto gel soffrir non puo.)

Non vo’ piú ch’ei sospiri,
Se non lontan da me, (Miserella)
No, no che i martiri piú non dirammi affè.
(Miserella, ab piú no, no!
Tanto gel soffrir non puo.)

Perché di lui mi struggo tutt’orgoglioso sta,
Che si se ’l fuggo, ancor mi pregherà. (Miserella)

Se ciglio ha piú sereno
Colei che ’l mio non è,
Già non rinchiude in seno Amor si bella fé.
Ne mai si dolci baci
Da quella bocca havrai,
Ne piú 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.
(piteous 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.
(piteous 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 Whol!)
Addio, Roma! Addio, patria! Amici, addio!
Innocente da voi partir conviene.
Vado a patir l’esilio in piani 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 baciar le patrie mura.

Et io starò solinga,
Alternando le mosse ai piani, 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:

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!
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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 Lóbo, Magalhães, Padilla, Guerrero, Morales, and others.

Saturday, November 21, 2020, 7:30 PM
www.austinbaroqueorchestra.org

La Follia Austin Baroque
Keith Womer, Artistic Director

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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Teresa Lautzenheiser of KMFA

Jay Norwood  
Sara Schneider of KMFA

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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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**Additional Thanks**

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.