

ORLANDO! MUSIC BY DI LASSO



Saturday, February 11, 2023 at 7:30 PM
Sunday, February 12, 2023 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722. Visit the Arts on Alexander 2022-2023 events on www.artsonalexander.org/events

TEXAS *EARLY*
MUSIC PROJECT
DANIEL JOHNSON, ARTISTIC DIRECTOR

TEMP 2022-2023 Season

Mark your calendar. Get your tickets.



1 When Max was the Emperor: *Musical Splendor for the Holy Roman Court*

**Saturday, October 8, 2022
at 7:30 PM**
Redeemer Presbyterian Church, 2111 Alexander Ave.

**Sunday, October 9, 2022
at 3:00 PM**
Redeemer Presbyterian Church, 2111 Alexander Ave.

Maximilian I, Holy Roman Emperor from 1508 until his death in 1519, was an ardent supporter of the arts and his courts in Vienna and elsewhere reflected his artistic interests. Music for soloists, choir, and Renaissance orchestra by Isaac, Senfl, and others.

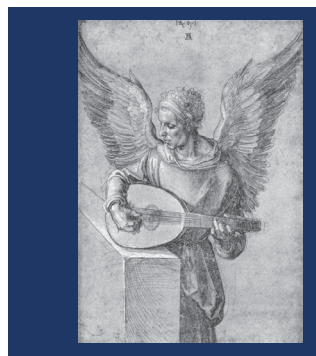


2 An Early Christmas

**Saturday, December 10, 2022
at 7:30 PM**
Redeemer Presbyterian Church, 2111 Alexander Ave.

**Sunday, December 11, 2022
at 3:00 PM**
Redeemer Presbyterian Church, 2111 Alexander Ave.

We explore the intangible essence of the season as TEMP puts its unique stamp on beautiful and joyful carols, motets, dances, and traditional songs from Europe and the British Isles with innovative arrangements for solo voices, small chorus, and instruments.

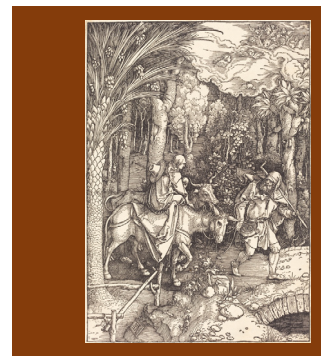


3 Orlando! *Music by di Lasso for Voices & Viols*

**Saturday, February 11, 2023
at 7:30 PM**
Redeemer Presbyterian Church, 2111 Alexander Ave.

**Sunday, February 12, 2023
at 3:00 PM**
Redeemer Presbyterian Church, 2111 Alexander Ave.

Orlando di Lasso was one of the most prolific and versatile composers of the late Renaissance or any other musical era. He was one of the rare composers equally adept at the truly silly and the utterly somber, whether in Latin, French, Italian, and German.



4 Medieval Pilgrimage in Iberia

**Saturday, May 13, 2023
at 7:30 PM**
Temple Beth Shalom, 7300 Hart Lane

**Sunday, May 14, 2023
at 3:00 PM**
Redeemer Presbyterian Church, 2111 Alexander Ave.

Explore the routes of pilgrimage in Medieval Spain. At times meditative, at times joyously mesmerizing, always beautiful, with a chorus of women singers and a small Medieval orchestra of vielles, oud, and harps.

Images for this season are by German painter and printmaker, Albrecht Dürer, 1471-1528. He is considered one of the most important figures of the Northern Renaissance. For more information about the featured works, please visit <https://www.early-music.org/20222023-image-credits>.



It's coming! The biggest giving event in Central Texas March 1-2, 2023

Amplify Austin Day is I Live Here I Give Here's signature program, inspiring residents across a seven-county region to come together and support more than 700 local nonprofits during a single 24-hour period. TEMP is one of those! You can give during the event or make a contribution today at www.amplifyatx.org/organizations/texas-early-music-project.

Dedicated to preserving and advancing the art of Medieval, Renaissance, Baroque and early Classical music through performance, recordings, and educational outreach. www.early-music.org

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

ORLANDO!

MUSIC BY DI LASSO FOR VOICES & VIOLS

PROGRAM

THE GIFT OF MUSIC

Musica, Dei donum optimi, à 6 ♪ Orlando di Lasso (1532-1594); *Cantiones sacrae, sex vocum, quas vulgo motectas vocant*, no. 26, Graz: Georg Widmanstetter, 1594

Quam pulchra es, à 6 ♪ Orlando di Lasso; *Cantica sacra sex et octo vocibus*, no. 9, Munich: Adam Berg, 1585; *Song of Songs* 7:7–10

THE COOK, THE GOOSE, THE LADY, AND THE SPANIARD

Audite nova!, à 4 ♪ Orlando di Lasso; *24 Cantiones, lieder, chansons, et madrigali*, no. 12, Munich: Adam Berg, 1573

Par ch'hai lasciato, à 4 ♪ Orlando di Lasso; *Libro de villanelle, moresche et altre canzoni*, no. 6, Paris: Adrian le Roy et Roberto Ballard, 1581
Laura Mercado-Wright, soloist, with Viols

AGAPE / EROS

Du fond de ma pensée, à 4 ♪ Orlando di Lasso; *Le premier livre de chansons à quatre parties*, no. 4, Antwerp: Jacob Susato, 1564; text by Clément Marot (1496–1544) based on Psalm 130
Ryland Angel & Cayla Cardiff, soloists, with Viols

Anna, mihi dilecta, à 4 ♪ Orlando di Lasso; *Alter pars selectissimarum cantionum...* *quinque et quator vocibus*, no. 71; Nuremberg: Katharina Gerlach & Johann vom Bergs Erben, 1579

NUIT ET JOUR / NIGHT AND DAY

Toutes les nuitz, à 5 ♪ Orlando di Lasso; *Il terzo libro di madrigali a cinque voci*, no. 18, Rome: Antonio Barrè, 1563; poem by Clément Marot

Bon jour, mon cœur, à 4 ♪ Orlando di Lasso; *Quatriesme livre des chansons a 4 et 5 parties*, *Edition 1, no. 1, 1564*; poem by Pierre de Ronsard (1524-1585)

Bon jour, mon cœur, à 8 ♪ Andreas Pevernage (1542/43–1591); *Livre quatrieme des chansons d'André Pevernage*, Antwerp: Christophe Plantin, 1591; poem by Pierre de Ronsard
Tutti

INTERMISSION

THE DARK NIGHT OF THE SOUL WITH TRACES OF LIGHT

Tristis est anima mea, à 5 ♪ Orlando di Lasso; *Modulorum...4–10 vocibus secundum volumen*,
Paris: Adrian le Roy et Roberto Ballard, 1565; first two lines of text from Matthew 26: 38

La nuit froide et sombre, à 4 ♪ Orlando di Lasso; *Les meslanges, tant en vers latins qu'en ryme francoyse*,
Paris: Adrian Le Roy et Roberto Ballard, 1576; poem by Joachim du Bellay (1522–1560)

THE ORACLE OF LOVE

Prophetiæ Sibyllarum: Sibylla Persica, à 4 ♪ Orlando di Lasso; *Prophetiæ Sibyllarum...
chromatico more singulari confectæ, 4vv*, Munich: Nikolaus Heinrich, 1600
Viol Consort

Ardant amour souvent me fait, à 4 ♪ Orlando di Lasso; *Quatriesme livre des chansons à quatre et cinq parties*,
Leuven: Pierre Phalese, *Edition 1, no. 6, 1564*
Jenifer Thyssen, soloist, with Viol Consort

Que dis-tu, que fais tu, à 8 ♪ Orlando di Lasso; *Les Meslanges d'Orlande de Lassus*,
Paris: Adrian Le Roy et Roberto Ballard, 1576; text by Pierre de Ronsard
Gitanjali Mathur, Laura Mercado-Wright, Cristian Cantu, & Joel Nesvadba, soloists

MARTINO AND HIS ECHO

Chi chilichi, à 6 ♪ Orlando di Lasso; *Libro de villanelle, moresche et altre canzoni*,
Paris: Adrian le Roy et Roberto Ballard, 1581

O là, o che bon Eccho, à 12 ♪ Orlando di Lasso; *Libro de villanelle, moresche et altre canzoni*,
Paris: Adrian le Roy et Roberto Ballard, 1581; arr. D. Johnson, 2014, 2023
Adrienne Pedrotti Bingamon, Laura Mercado-Wright, Ryland Angel, & Tim O'Brien, soloists

SOMETIMES A KISS IS NOT JUST A KISS

Osculetur me, à 8 ♪ Orlando di Lasso; *Fasciculi aliquot sacrarum cantionum*,
Nuremberg: Katharina Gerlach, 1582; text from *Song of Songs* 1:1–4

Domine, quid multiplicati sunt, à 12 ♪ Orlando di Lasso, *Magnum opus musicum*, no. 515
Munich: Nicholas Henricus, 1604; text from Psalm 3
Tutti, with Shari Alise Wilson, soloist

END

TEXAS EARLY MUSIC PROJECT

Ryland Angel, *countertenor & tenor*
Adrienne Pedrotti Bingamon, *soprano*
Todd Brennan, *tenor*
Cristian Cantu, *tenor*
Cayla Cardiff, *soprano*
Jenny Houghton, *soprano*
Daniel Johnson, *baritone*
Jeffrey Jones-Ragona, *tenor*
Morgan Kramer, *bass*

Jane Leggiero, *bass viol*
Gitanjali Mathur, *soprano*
Laura Mercado-Wright, *alto*
Joel Nesvadba, *baritone*
Tim O'Brien, *bass*
Susan Richter, *recorder & alto*
Kit Robberson, *treble viol*
Trevor Shaw, *tenor*
Holt Skinner, *countertenor & tenor*

Mary Springfels, *treble viol*
Jenifer Thyssen, *soprano*
Angela Tomasino, *alto*
Héctor Alfonso Torres, *lutes & guitar*
John Walters, *bass viol*
Nooshin Wilson, *alto*
Shari Alise Wilson, *soprano*
Gil Zilkha, *bass*

INTRODUCTORY NOTES

Welcome to our first concert of 2023. It shares some historical space with our first concert of this season, *When Max was Emperor: Musical Splendor for the Holy Roman Court*, which featured music by Isaac and Senfl. As our colleague, musicologist Dr. Susan Jackson, reminded us, “2023 is the 500th anniversary of the Munich Court Chapel. The chapel existed before 1523, but it was the arrival of Ludwig Senfl in that year, and his organization of a disparate set of musicians into the chapel that is generally used at the starting date of this important group.” Orlando di Lasso (1532-1594) joined the chapel in 1556 as a tenor in the chapel choir and he was appointed *maestro di cappella* in 1563, a position he retained for the rest of his life, although he continued to travel often at ducal behest. Here are a few other important highlights in his life.

He was born in Franco-Flemish lands (in what is now Belgium) in 1532 and developed an extraordinarily beautiful singing voice as a youth. At the age of 12, he entered the service of Ferrante Gonzaga of the Mantuan Court and left the Low Countries to live and work in Mantua, Sicily, and Milan, and Naples. During this time, he began to compose, developing the skills he learned from the composer Hoste da Reggio of the Gonzaga court. He moved to Rome in 1551, where he worked at the Roman house of the Archduke of Florence. In 1555, he returned to the Low Countries and had his early works published in Antwerp. In 1556 he joined the court of Duke Albrecht V of Bavaria in Munich, as noted above. He had become quite famous by the 1560s. Editions of his music were published regularly in Nuremberg and Paris in both individual works and collected volumes. Composers went to Munich to study with him: Andrea Gabrieli went there in 1562, and Giovanni Gabrieli likewise in the 1570s. In 1570, Emperor Maximilian II conferred nobility upon him; the king of France, Charles IX, invited him to visit on numerous occasions. In 1574, Pope Gregory XIII made him a knight of the Golden Spur, a rare honor for a composer. His health began to decline in the 1590s and he went to a doctor for treatment of what was called *melancholia hypocondriaca*. On June 14, 1594, his employer decided to dismiss him for economic reasons and sent him an official letter of dismissal; Orlando di Lasso died on the same day and never saw the letter.

Many young choristers are familiar with some ‘cute’ Renaissance pieces by a composer named variously as Orlando di Lasso, Rolande or Orlande de Lassus, or even Roland Delattre; henceforth, we shall refer to the composer as Orlando di Lasso. We perform a few of those ‘cute’ pieces in this concert, as well as others more fitting of the *Divin Orlande* or *Princeps Musicorum*, as he was known in his time. Existing letters from his life reveal di Lasso as a sophisticated polyglot of immense wit, charm, and intellect. Many notes interweave playful, half-macaronic Latin, Italian, French, and German words. Since it takes one to know one: In the Arthur Conan Doyle short story *The Adventure of the Bruce-Partington Plans*, Sherlock Holmes is working on a monograph about the polyphonic motets of Lassus (aka di Lasso).

Daniel Johnson
February 2023

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, & NOTES

THE GIFT OF MUSIC

This anonymous, very popular 16th-century Latin poem has been set by composers as diverse as Renaissance composers Jacobus Clemens non Papa, Jacob Handl, Jacobus Vaet, and, among others, American composer Daniel Pinkham (in 2003). The version by Orlando di Lasso for six parts contains the expected intricate counterpoint alternating with a little bit of chordal work. But, as elsewhere in this concert, di Lasso strives for emotional impact, and the sheer beauty of the melodic motif on the return of the word *Musica* is ethereal genius.

Musica, Dei donum optimi, à 6 ♪ Orlando di Lasso (1532-1594); *Cantiones sacrae, sex vocum*,
quas vulgo motectas vocant, no. 26, Graz: Georg Widmanstetter, 1594

Musica, Dei donum optimi,
trahit homines, trahit deos:
Musica truces mollit animos
tristesque mentes erigit.
Musica vel ipsas arbores
Et horridas movet feras.

Music, the gift of the supreme God,
Draws men, draws gods:
Music makes savage souls gentle
And uplifts sad minds.
music moves the trees themselves
And wild beasts.
— Translation by Edward Tambling

The Song of Songs, also known as *The Song of Songs by Solomon* (*Shir ha-shirim asher li-shelomo*), along with the books of Ruth, Lamentations, Ecclesiastes, and Esther, comes from the section of the Hebrew Bible that makes up the *Megillot*, five scrolls that are read on various religious festivals of the Jewish year. This book is the festal scroll for Pesach (Passover), which celebrates the Exodus of the Israelites from Egypt. The book in its present form postdates the Babylonian Exile (5th century BCE onward), but the poems that it preserves date from about the 10th century BCE. The book, whose author is unknown although traditionally attributed to King Solomon, is a collection of love poems spoken alternately by a man and a woman, without an apparent cohesive story to the narrative. The Latin translation of the Hebrew text set by di Lasso is passion-filled and fairly explicit, but the implied metaphor evokes the spiritual connection with the Divine. —AW

Quam pulchra es, à 6 ♪ Orlando di Lasso; *Cantica sacra...sex et octo vocibus*, no. 9,
Munich: Adam Berg, 1585; *Song of Songs* 7:7–10

Quam pulchra es et quam decora,
Carissima, in deliciis!
Statura tua adsimilata est palmæ,
Et ubera tua botris.
Dixi: ascendam in palmam
Et apprehendam fructus eius;
Et erunt ubera tua sicut botri vineae,
Et odor oris tui sicut malorum.
Guttur tuum sicut vinum optimum,
Dignum dilecto meo ad potandum,
Labiisque et dentibus illius ad ruminandum.

How fair you are, how beautiful,
O Love, with all its rapture!
Your stately form is like a palm,
And your breasts are like clusters.
I say: Let me climb the palm,
Let me take hold of its branches;
Let your breasts be like clusters of grapes,
Your breath like the fragrance of apples.
And your mouth like the choicest wine,
Let it flow to my beloved as new wine,
Gliding over the lips of sleepers.



Quam pulchra es, discantus part

THE COOK, THE GOOSE, THE LADY, AND THE SPANIARD

Orlando di Lasso began composing German *lieder* later in life, after he became acquainted with the customs of life in Bavaria. Many of his 100 *lieder* are drinking songs as well as several with religious, yet comedic, overtones. *Audite nova* begins seemingly “respectably” in the style of a motet and then becomes a comedic scene in which everyone (except for an unfortunate goose) enjoys a good feast.

Audite nova!, à 4 ♪ Orlando di Lasso; 24 *Cantiones, lieder, chansons, et madrigali*, no. 12, Munich: Adam Berg, 1573

Audite nova!

Der Bawr von Eselskirchen,
Der hat ein feiste ga-ga Gans,
Das gyri gyri ga-ga Gans!
Die hat ein langen, feisten, dicken, weidelichen Hals.

Bring her die Gans,
Hab dir's, mein trauter Hans!
Rupf sie, zupf sie, feud sie,
Brat sie, z'reiß sie, friß sie!

Das ist Sankt Martins Vögelein,
Dem können wir nit Feind sein!

Knecht Heinz, bring her ein guten Wein
und schenk uns tapfer ein;
Laß umher gahn, in Gottes Nam'
Trinken wir gut Wein und Bier.

Auf die g'sottne Gans!
Auf die bratne Gans!
Auf die junge Gans!
Daß sie uns nit schaden mag.

Hear the news!

The farmer from Eselkirchen
Has a plump goo-goo goose,
A honking, honking goo-goo goose!
That has a long, fat, thick, gracious neck.

Bring the goose hence,
Have at it, my trusty Hans!
Shear it, pluck it, scald it,
Roast it, carve it, devour it!

That's St. Martin's bird,
We can't be enemies with him!

Servant Heinz, bring here some good wine
And pour us a hearty draught;
Let it go all around, and in God's name
We drink good wine and beer.

To the boiled goose!
To the roasted goose!
To the young goose!
May it do us no ill.

The *villanella* was a light genre, originating in the popular music of Naples. The idiom is always mirthful and the counterpoint simple, as they are really miniature comedies with texts full of puns, metaphors, and sexual banter. Di Lasso served as a singer in Italy when he was 12 to 22 years of age, and he spent at least two years (1549–1551) in Naples itself. There, he learned the local dialect and probably heard many examples of *villanella*. The text of *Par ch'hai lasciato* is spoken from the point of view of a character from a play in the vein of the *commedia dell'arte*, a desperate Spaniard named Don Diego, who is frustrated by his lady's unwillingness to appear at the window for a serenade.

Par ch'hai lasciato, à 4 ♪ Orlando di Lasso; *Libro de villanelle, moresche et altre canzoni*, no. 6,
Paris: Adrian le Roy et Roberto Ballard, 1581
Laura Mercado-Wright, soloist, with Viols

Par ch'hai lasciato de non t'affacciare?
Per far sapere ca si malatesta?

Refrain:

Deh, poverella, con tanto susiego,
Non far che conte sape lo Don Diego.

Forse te credi di me laniare
Che me stà'inchiusa come stess'in cella.

Refrain:

Deh, poverella, con tanto susiego...

Tira, ca te dovrissi vergognare,
Tutto lo giorno farsi Iacovella.

Why have you stopped appearing at the window?
Is it to let me know that you wish to hurt me?

Refrain:

Well, poor, contemptible girl,
Do not imagine you will convince Don Diego

That you stay away from me
By complaining that it is I the recluse.

Refrain:

Well, poor, contemptible girl...

Stop it; you should be ashamed.
All day you are quarrelling.

Refrain:

Deh, poverella, con tanto susiego...

Donna che face quello che non suole
O t'ha gabbato, o gabbare ti vuole.

E senti due parole, se tu voi,
Cà saccio quanto para fan tre Boi.

Refrain:

Well, poor, contemptible girl...

A woman who does not behave as she should
Has either deceived you or is about to do so.

So listen to two words if you will:
I know how many "pairs" can be made from three oxen.

AGAPE / EROS

The next piece is an example of di Lasso using a pre-existing melody, possibly of Huguenot origin, with which to set Marot's poetic expression of Psalm 130. The melody, in the tenor line, is enriched by contrapuntal cantus, altus, and bassus parts. It is a bit reminiscent of the *tenor-lied* by Senfl and Isaac earlier in the century, some of which were also religious songs.

Du fond de ma pensée, à 4 ♪ Orlando di Lasso; *Le premier livre de chansons à quatre parties, no. 4*,

Antwerp: Jacob Susato, 1564; text by Clément Marot (1496–1544) based on Psalm 130

Ryland Angel & Cayla Cardiff, soloists, with Viols

Du fond de ma pensée
Au fond de tous ennuis
À toi s'est adressee
Ma clameur jour et nuictz.
Entens ma voix plaintive
Seigneur, il est saison:
Ton oreille ententive
Soit à mon oraison.

En Dieu, je me console,
Mon âme s'y attend;
En sa ferme parole
Tout mon espoir s'estend.
Mon âme à Dieu regarde
Matin est sans séjour
Plus matin que la garde
Assise au poinct du jour.

From my deepest thoughts,
From my deepest worries
I address my lament to you
By day and by night.
Hear the voice of my complaint,
For now, Lord, it is time:
May your ear be inclined
To hear my prayer.

I find my consolation in God,
My soul waits for Him;
All my hope is placed
In His steadfast love.
My soul looks to God
In the morning without cease,
Earlier in the morning than the guard
Who watches at daybreak.

Orlando di Lasso rarely—but strikingly—used a style known as *musica reservata*, an intensely expressive setting of text using chromaticism, ornamentation, and word-painting. A famous composition by di Lasso representative of this style is his series of 12 motets entitled *Prophetiae Sibyllarum*, in a wildly chromatic idiom that anticipates the work of Carlo Gesualdo (1566–1613); some of the chord progressions in this piece were not to be heard again until the 20th century. We will perform one of the pieces from that work later, but here is another, possibly more mature work in the *musica reservata* style. *Anna, mihi dilecta*, in which the words of both the lover's entreaty (*prima pars*) and Anna's ardent response (*secunda pars*) make this an erotic and sophisticated piece. Although it does have a constantly changing tonal center due to its constant chromaticism, the individual lines are fairly melodic and contain few bizarre leaps, as though di Lasso was trying to help the singers navigate through these unusual waters. In addition to the text's explicit sexuality, it also includes an acrostic, with the first letter of each line and in each verse forming the word *Anna*.

Anna, mihi dilecta, à 4 ♪ Orlando di Lasso; *Altera pars selectissimarum cantionum...*
quinque et quator vocibus, no. 71; Nuremberg: Katharina Gerlach & Johann vom Bergs Erben, 1579

Prima pars:

Anna, mihi dilecta, veni, mea sola voluptas,
 Nectareus stillat cujus ab ore liquor,
 Nympha, mihi dare basiolum digneris, in omni
 Altera te nulla est charior orbe mihi.

Secunda pars:

Accipe, daque mihi pro votis oscula, faxint
 Numina, sic semper mutuus adsit amor,
 Nec nisi sola quibus restinguat adurimur ignes
 Atropos, atque tibi sola placere queam.

First part (The Lover):

Anna, my beloved, come, my only delight,
 From whose mouth honeyed essence drips,
 Nymph, may you deign to give me a little kiss,
 In the whole world no one else is dearer to me.

Second part (Anna):

Receive and give me kisses in return for my prayers
 May the gods cause our mutual love thus always to be present,
 Let Atropos alone quench the fires with which we burn
 And let me be the only woman who can please you.

NUIT ET JOUR / NIGHT AND DAY

Orlando di Lasso composed about 200 Italian madrigals and *villanelle* and 100 German *lieder*, compared to about 150 French *chansons*, most of which date from the 1550s, but he continued to write the *chansons* even after he was in Germany: His last productions in this genre come from the 1580s. They were enormously popular in Europe, and of all his works, they were the most widely arranged for instruments such as lute and keyboard. Most were collected in the 1570s and 1580s in three publications: one by Petrus Phalesius the Elder in 1571, and two by Le Roy and Ballard in 1576 and 1584. Stylistically, he explored a rich range of emotions and settings as they ranged from the dignified and serious, to playful, bawdy, amorous compositions, as well as drinking songs suited to taverns. The five-voice *Toutes les nuitz* reflects the elegance of Clément Marot's tender love poetry with close imitation in sensual thirds, dissonance lovingly prepared, and a hollowness in the harmonies reflecting the singer's loneliness.

Toutes les nuitz, à 5 ♪ Orlando di Lasso; *Il terzo libro di madrigali a cinque voci*, no. 18,
 Rome: Antonio Barrè, 1563; poem by Clément Marot

Toutes les nuitz que sans vous je me couche,
 Pensant à vous ne fais que sommeiller;
 Et en rêvant jusques au réveiller
 Incessamment vous quiers parmi la couche,
 Et bien souvent au lieu de votre bouche,
 En soupirant je baise l'oreiller.

Every night that I lie down without you,
 Thinking of you, I sleep restlessly;
 Dreaming until I awake,
 I continually seek you in the bed,
 And all too often, instead of your lips,
 Sighing, I kiss the pillow.

Bon jour, mon cœur, set to a text by Ronsard, displays one of di Lasso's greatest talents: taking a very simple text that would appear almost monotonous at first glance, and, by masterly phrasing and strict attention to harmonic development, creating a strong, cohesive, compelling composition. It becomes sweetly personal with the use of diminutives and nicknames, and the rhythmic acceleration indicates the urgency of the situation. The Flemish composer Andreas Pevernage (1542/43–1591) created a "parody" of di Lasso's original by adding a second choir of four voices and used the double-choir effect to expand the proportions and harmonic realizations of the original. (The term *parody* is in no way derogatory in this style of composition; imitating and trying to expand on an original was one way of paying homage to the original, and the act was praiseworthy in itself.) Pevernage makes no effort to conceal the inspiration of the original and some phrases from the original appear without much alteration at all. (Pevernage does, either by mistake or by intent, change a word in the second line. He uses *douce amie* instead of the original's *chère amie*. This is not grounds for a refund.)

Bon jour, mon cœur, à 4 ♪ Orlando di Lasso; *Quatriesme livre des chansons a 4 et 5 parties*,
Edition 1, no. 1, 1564; poem by Pierre de Ronsard (1524-1585)

Bon jour, mon cœur, à 8 ♪ Andreas Pevernage (1542/43–1591); *Livre quatrieme des chansons d'André Pevernage*,
Antwerp: Christophe Plantin, 1591; poem by Pierre de Ronsard
Tutti

Bon jour, mon cœur, bon jour ma douce vie,
Bon jour, mon œil, bon jour, ma cher'/douc' amie:
Hé, bon jour, ma toute belle,
Ma mignardise, bon jour,
Mes délices, mon amour,
Mon doux printemps, ma douce fleur nouvelle,
Mon doux plaisir, ma douce colombelle,
Mon passereau, ma gente tourterelle,
Bon jour, ma douce rebelle.

Good day, my heart, good day, my sweet life,
Good day, my eye, good day, my dear friend:
Ah, good day, my beauty,
My pretty one, good day,
My delight, my love,
My sweet spring, my sweet young flower,
My sweet pleasure, my sweet dove,
My sparrow, my gentle turtledove,
Good day, my sweet rebel.

—Translation by Gerald R. Hoekstra

INTERMISSION

THE DARK NIGHT OF THE SOUL WITH TRACES OF LIGHT

Even in motets with standard Biblical texts, the range of expression and harmonic approach of di Lasso's "normal" style made the typical become extraordinary. In *Tristis est anima mea*, the intensity of the music reflects the drama of the Biblical text, liturgically appropriate to be sung on Maundy Thursday: It restates some of Jesus's words to his disciples in the Garden of Gethsemane. Di Lasso set the words *Vos fugam capietis* (*You will take flight*) to a descending musical scale and spread throughout the five voices, so we hear the phrase eleven times, once for each of the disciples except Judas.

Tristis est anima mea, à 5 ♪ Orlando di Lasso; *Modulorum...4–10 vocibus secundum volumen*,
Paris: Adrian le Roy et Roberto Ballard, 1565; first two lines of text from Matthew 26: 38

Tristis est anima mea usque ad mortem:
Sustinete hic, et vigilate mecum:
Nunc videbitis turbam,
Quæ circumdabit me:
Vos fugam capietis,
Et ego vadam immolari pro vobis.

My soul is sorrowful even unto death:
Stay you here, and watch with me:
But now you shall see the crowd
That surrounds me:
You will take flight,
And I shall go to be sacrificed for you.

Among the favorites of the *chansons* by di Lasso is his 'epic' miniature setting of Joachim du Bellay's renowned poem, *La nuit froide et sombre*. Famous for its subtle word-painting and long, sustained phrases, it also provides remarkable contrasts between the "honey-sweet sleep" of night (slow harmonic movement with a few well-prepared dissonances) and the dawning day (quicker movement and abruptly lively polyphony).

La nuit froide et sombre, à 4 ♪ Orlando di Lasso; *Les meslanges, tant en vers latins qu'en ryme francoyse*,
Paris: Adrian Le Roy et Roberto Ballard, 1576; poem by Joachim du Bellay (1522–1560)

La nuit froide et sombre,
Couvrant d'obscur ombre
La terre et les cieux,
Aussi doux que miel
Fait couler du ciel le sommeil aux yeux.

Night, cold and somber,
Covering with dark shadow
Earth and the heavens,
Brings honey-sweet sleep
Flowing from the sky to our eyes.

Puis le jour suivant, au labeur duisant,
Sa lueur expose, et d'un tein divers
Ce grand univers tapisse et compose.

Then the next day, encouraging toil,
Spreads its light, and with varied hues
Adorns this great universe and gives it form.

THE ORACLE OF LOVE

We mentioned the *musica reservata* style earlier; here we have another exemplar of that style by di Lasso. The *Prophetiae Sibyllarum*, likely to be from his years in Italy, consists of 12 brief motets in addition to a prologue. In writings going back as far as Greek antiquity, the sibyls are described as female figures who prophesy in a state of ecstasy. Although Virgil's original (Eclogue IV, ca. 41 BCE), which proclaims the coming of a boy who would bring salvation, is likely an allusion to Augustus, the poem in the world of Christianity was understood as a "pagan" prophecy of the coming of Christ, of the glad tidings of Christmas.

Prophetiae Sibyllarum: Sibylla Persica, à 4 ♪ Orlando di Lasso; *Prophetiae Sibyllarum...*
chromatico more singulari confectae, 4vv, Munich: Nikolaus Heinrich, 1600
Viol Consort

I. Sibylla Persica

Virgine matre satus, pando residebit asello	The son of a virgin mother shall sit on a crook-backed ass,
Iucundus princeps, unus qui ferre salutem	The joyful prince, the only one who can rightly bring
Rite queat lapsis; tamen illis forte diebus	Salvation to the fallen; but it will happen in those days that
Multi multa ferent, immensi facta laboris.	Many shall tell many prophecies of great labor.
Solo sed satis est oracula prodere verbo:	But it is enough for the oracles to bring forth with a single word:
Ille Deus casta nascetur virgine magnus.	That great God shall be born of a chaste virgin.



Sibylla Persica, tenor part

Ardant amour souvent me fait is a four-voice chanson, but it is among the minority of this genre that can also be an effective solo. The intimacy and melancholy of the text projects very nicely when re-cast for treble solo with three viols as accompaniment. This piece was later turned into a religious song with a few changes in the text.

Ardant amour souvent me fait, à 4 ♪ Orlando di Lasso; *Quatriesme livre des chansons à quatre et cinq parties*,
 Leuven: Pierre Phalese, *Edition 1*, no. 6, 1564
Jenifer Thyssen, soloist, with Viol Consort

Ardant amour souvent me fait instance
 De déclarer mon cœur ouvertement,
 Mais du refus la si grande doutance
 Ne me le veut permettre nullement.

Ardent love often insisted that I should
 Declare my heart openly,
 But I had such a great doubt of being refused
 That I could never allow this.

Dont à jamais souffrirai le tourment
 Qu'amour craintif donne aux siens pour martire,
 Si Dieu ne fait pour mon allégement
 Qu'elle entende mon vouloir
 Sans le dire.

I will always suffer the torments
 With which timid love martyrs his adepts,
 Unless God can relieve my pain
 By making her hear my desires
 Without my saying them.

—Translation by Peter Lockwood

The double-choir technique is used to great effect in the next piece. Ronsard's famous poem *Que dis-tu, que fais tu* is a dialogue, so each choir is part of the conversation between the poet (R) and the turtledove (T) with sweetness and a bit of melancholy. Each character has its own musical personality until the final section, when the two choirs join together in the voice of the poet.

Que dis-tu, que fais tu, à 8 ♫ Orlando di Lasso; *Les Meslanges d'Orlande de Lassus*,
Paris: Adrian Le Roy et Roberto Ballard, 1576; text by Pierre de Ronsard
Gitanjali Mathur, Laura Mercado-Wright, Cristian Cantu, & Joel Nesvadba, soloists

R: Que dis-tu, que fais tu,
Pensive touterelle, dessus cest arbre sec?

T: Las! passant, je lamente.

R: Hé pourquoi dy-le moy?

T: De ma compagne absente,
Plus chere que ma vie.

R: En quelle part est elle?

T: Un cruel oyseleur, par glueuse cautelle
L'a prinse et l'a tuée,
Et nuict et jour je chante
Son trespas dans ce bois,
Nommant la mort meschante,
Qu'elle ne m'a tuée avecques ma fidelle.

R: Voudrois tu bien mourir
Avecques ta compagne?

T: Oüy, oüy, car aussi bien je languis en douleur,
Et toujours le regret de sa mort m'accompagne.

R: O gentilz oyseletz, que vous estes heureux
D'aymer si constamment:
Qu'heureux est vostre cœur
Qui sans point varier
Est toujours amoureux.

R: What are you saying, what are you doing,
Pensive turtledove, upon this tree?

T: Alas, passer-by, I am lamenting.

R: Ah, tell me why.

T: For my absent mate,
Dearer than my life.

R: Where is she?

T: A cruel bird-catcher, by treacherous deceit,
Took her and killed her,
And night and day I sing in these woods
Of her passing,
Chiding harsh Death
For not killing me with my faithful one.

R: Would you really want to die
With your mate?

T: Yes, yes, yes, for I languish in such pain,
And the grief of her death is with me always.

R: O sweet little birds, how happy you are
To love so steadfastly:
How happy your heart
Which, without being unfaithful,
Is always in love.

MARTINO AND HIS ECHO

Orlando di Lasso served as a singer in Italy when he was 12 to 22 years of age and he spent at least two years (1549–1551) in Naples itself, where he learned the local dialect and probably heard the earliest examples of the *moresca* by composers of the previous generation, especially those by Giovanni Domenico da Nola. (Coincidentally, da Nola's three-voice version of *Chi chilichi* was the one I performed often with the Collegium Musicum at Texas Tech. We thought we were such rebels for performing something so wild!) *Morescas*, which became popular in the 1530s, are basically small burlesques that imitate Neapolitan traditions of the street with the speech of 'moors,' who in this case were Africans. (The word 'moor' was used indiscriminately to refer to anyone from the Middle East or Africa, whether Muslim or not). *Chi chilichi* is macaronic, combining Italian, Neapolitan, and Kanuri, the main language of the Kanem-Bornu Empire (present day Cameroon, Chad, Niger, and Nigeria) as well as many nonsense words and onomatopoeia to express action and emotions. The words in Kanuri are set in bold italics in our text.

Chi chilichi, à 6 ♪ Orlando di Lasso; *Libro de villanelle, moresche et altre canzoni*,
Paris: Adrian le Roy et Roberto Ballard, 1581

Il Gallo: Chi chilichi? Cucurucu!

The Rooster: Cock-a-doodle-doo? Cock-a-doodle-doo!

Lucia: **U**, scontienta, **U**, *beschina*,
U sprotunata me, Lucia!
Non sienta Martina galla cantara?

Lucia: O, unhappy, O, miserable,
O, unfortunate me, Lucia!
Martino, don't you hear the cock crowing?

Martino: Lassa cantà, possa clepare,
Porca te, piscia sia cicata!
Ia dormuta, tu scitata.
Ba con dia, non bo più per namolata.

Martino: Let him crow, may he die,
I only wish you'd go blind!
I was asleep and you woke me up.
The devil take you, you're bothering me!

Lucia: Tutta notte tu dormuta,
Mai a me tu basciata.

Lucia: You slept all night
Without kissing me a single time.

Il Gallo: Chi chilichi? Cucurucu!

The Rooster: Cock-a-doodle-doo? Cock-a-doodle-doo!

Martino: Che papa la sagna,
Metter' uccelli entra' a gaiola.

Martino: If the Pope heard this racket
He would have that bird put in a cage.

Lucia: Leva da loco, piglia zampogna,
Va sonando per chissa cantuna,
lirum, lirum li.

Lucia: Away with you, take your pipes
And go play somewhere else,
lirum, lirum, li.

Martino: Sona, sei voi sonare!
Lassa, carumpa canella. Lassa Martina!

Martino: Well, play if you want to play!
But watch out for the pipe. Poor Martino!

Lucia: Lassa Lucia!

Lucia: Poor Lucia!

Martino: **U**, madonna.

Martino: O, my lovely one.

Lucia: **Ati cilum barbu ni.**

Lucia: Go and get stuffed.

Martino: **U**, macera catutunil!
Sona, son' o non gli dare,
lirum, lirum li.

Martino: My little pussycat!
Go on, either play or leave me alone,
lirum, lirum li.

Lucia: "La moglie del peccoraro
Sette pecor' a no danaro;
Se ce fussa caroso mio,
Cinco pecor' a no carlino."

Lucia: "The shepherd's wife
Wanted a penny for seven sheep;
If it had been my little loved one,
It would have been a pug for five sheep."

Martino: Auza la gamba, madonna Lucia,
Stiendi la mano, piglia zampogna,
Sauta no poco con Mastro Martino!
Lirum lirum li.

Martino: Lift up your legs, fair Lucia,
Stretch out your hands and touch my pipe,
Dance a little with Master Martino!
Lirum lirum li.

Of the almost 200 Italian madrigals and *villanelle* di Lasso composed, a couple from the lighter side of the Italian Renaissance have become standard pieces of repertoire for young singers. *O là, o che bon Eccho* is a playful and sarcastic echo song for two choirs of four voices each, and the opportunities for text painting are obvious. However, as Rod Serling suggested many times, it is important to be aware that sometimes the laws of physics are broken: There might be more than one echo or perhaps the echo turns the table and becomes the primary voice, causing the other voices to become the echo, if only temporarily. Or at least that happens in our 'new' version, which has a third choir.

O là, o che bon Eccho, à 12 ♫ Orlando di Lasso; *Libro de villanelle, moresche et altre canzoni*,
 Paris: Adrian le Roy et Roberto Ballard, 1581; arr. D. Johnson, 2014, 2023
Adrienne Pedrotti Bingamon, Laura Mercado-Wright, Ryland Angel, & Tim O'Brien, soloists

O là, o che bon Eccho!
 Pigliamoci piacere!
 Ha, ha, ha, ha, ha!
 Ridiamo tutti!
 O bon compagno,
 Che voi tu?
 Voria che tu cantassi una canzona.
 Perchè? Perchè sì?
 Perchè no? Perchè non voglio.
 Perchè non voi?
 Perchè non mi piace!
 Taci, dico! Taci tu!
 O gran poltron! Signor, sì!
 Orsu non più!
 Andiamo! Adio, bon Eccho!
 Rest' in pace! Basta!

Ho there, what a lovely Echo!
 Let's have some fun!
 Ha, ha, ha, ha, ha!
 Let's all laugh!
 Good companion,
 What is it you want?
 I want you to sing us a song.
 Why? Why yes?
 Why not? Because I don't want to.
 And why don't you want to?
 Because it doesn't please me.
 Shut up then, I say to you! Shut up yourself!
 Scoundrel! Sir, yes!
 Come on, let's leave it at that!
 Let's go! Farewell, fair Echo!
 Rest in peace! That's quite enough.

O là, o che bon Eccho, tenor part

SOMETIMES A KISS IS NOT JUST A KISS

The second of our two pieces from *The Song of Songs*, like the first, is passion-filled and fairly explicit. The opening of the poem provides some insight: The request for kisses represents wishes for contact with the Divine, symbolized by a kiss. Spiritually, the kiss is the co-infusion of breath or spirit between one being and another. The speaker yearns for a connection to the divine whole—the kiss being the expressive figure for such contact and the desire to transcend individuality for a Higher Unity. Sometimes a kiss is not just a kiss. Here is a little interesting socio-economic historical tidbit related to this motet: Holy Roman Emperor Rudolph II granted di Lasso a rare personal printing privilege in 1581 and gave him extraordinary rights to the publication of his own music; the concept of ‘copyright’ did not exist at the time. He contracted with Nuremberg printer Katharina Gerlach (c. 1515/20–1592), who had decades of experience in her industry, had secured lucrative contracts from the local government, and had mastered the intricacies of printing music. Munich printer Adam Berg challenged di Lasso’s new rights indirectly, taking Katharina Gerlach to local and imperial courts to stop the publication of her 1582 *Fasciculi aliquot sacrarum cantionum*, a volume printed with di Lasso’s permission. The case reached the highest court in the Holy Roman Empire, the Vienna *Reichshofrat*, which ruled in favor of Gerlach.

Osculetur me, à 8 ♫ Orlando di Lasso; *Fasciculi aliquot sacrarum cantionum*,
Nuremberg: Katherina Gerlach, 1582; text from *Song of Songs* 1:1–4

Osculetur me osculo oris sui,
Quia meliora sunt ubera tua vino.
Fragrantia unguentis optimis.
Oleum effusum nomen tuum,
Ideo adolescentulæ dilexerunt te.

Oh, give me the kisses of your mouth,
For your breasts are more delightful than wine.
Your ointments yield a sweet fragrance.
Your name is like finest oil,
Therefore, do maidens love you.

Trahe me post te,
Curreremus in odorem unguentorum tuorum.
Introduxit me Rex in cellaria sua:
Exultabimus et laetabimur in te
Memores uberum tuorum super vinum:
Recti diligunt te.

Draw me after you,
Let us fly in the scent of your perfume.
The king has brought me to his chambers:
Let us delight and rejoice in your love,
Savoring it more than wine:
Like new wine they love you.



Frontispiece for *Fasciculi aliquot sacrarum cantionum*,
Nuremberg: Katherina Gerlach, 1582

Orlando di Lasso passed away in 1594; in 1604, his sons—both accomplished composers in their own right—published a posthumous collection of 516 of his Latin motets in the *Magnum Opus Musicum*. It included, with a handful of exceptions, all of di Lasso's published and unpublished motets. Our final piece was published only in the *Magnum Opus Musicum* and as it wasn't associated with a particular feast day or ceremonial function, there are no records as to its actual composition date. *Domine, quid multiplicati sunt* is for 12 voices arranged into three choirs in the polychoral fashion associated with St. Mark's in Venice. The three choirs interact on occasion and join together to create gloriously rich textures, but for the most part each choir takes a phrase or even part of a phrase on its own, sometimes to answer a question posed by one of the other choirs. In our performance, the third choir is composed of viols and soprano soloist.

Domine, quid multiplicati sunt, à 12 ♪ Orlando di Lasso, *Magnum opus musicum*, no. 515
Munich: Nicholas Henricus, 1604; text from Psalm 3
Tutti, with Shari Alise Wilson, soloist

Psalmus David, cum fugeret a facie Abessalon filii sui.

The psalm of David when he fled from the face of his son Absalom.

Prima pars:

Domine, quid multiplicati sunt qui tribulant me?
Multi insurgunt adversum me.

First part:

Why, O Lord, are they multiplied that afflict me?
Many are they who rise up against me.

Multi dicunt animae meae: non est salus ipsi in Deo eius.

Many say to my soul: There is no salvation for him in his God.

Tu autem Domine, susceptor meus es, gloria mea, et exaltans caput meum.

But Thou, O Lord art my protector, my glory, and the lifter up of my head.

Voce mea ad Dominum clamavi; et exaudivit me de monte sancto suo.

I have cried to the Lord with my voice: and he hath heard me from His holy mountain.

Secunda pars:

Ego dormivi et soporatus sum; et exsurrexi, quia Dominus suscipiet me.

Second part:

I have slept and taken my rest: and I have risen up, because the Lord hath protected me.

Non timebo millia populi circumdantis me.
Exsurge, Domine; salvum me fac, Deus meus.

I will not fear thousands of the people, surrounding me: Arise, O Lord; save me, O my God.

Quoniam tu percussisti omnes adversantes mihi sine causa; dentes peccatorum contrivisti.

For thou hast struck all them who are my adversaries without cause: Thou hast broken the teeth of sinners.

Domini est salus; et super populum tuum benedictio tua.

Salvation is of the Lord: and Thy blessing is upon Thy people.

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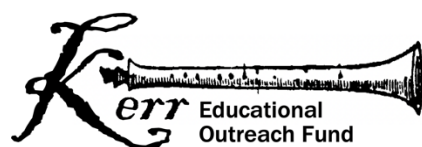
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TEXAS *EARLY* MUSIC PROJECT

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

Wendy & Bob Brockett	Terry Gansle	Tony & Lila Peregrino
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Jeanne Devine	Diane Nousanen	Ian Tuski & Sarah Wing-lam Au
Dianne Donovan of KMFA		Philip Stuart Williams

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.



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.



**Texas
Commission
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ARTS ON
Alexander

Texas Early Music Project is grateful to Reverend Eric Landry (Senior Pastor), Reverend Jack Smith (Associate Pastor), George Dupere (Chief Musician), Cathy Collier (Pastoral Assistant), and the staff and members of Redeemer Presbyterian Church in conjunction with Arts on Alexander for their generous support and commitment to the Arts, which has helped make this season possible.

TEMP Board of Directors

Marcia Toprac, Interim President
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TEMP Staff

Juli Orlandini, *Director of Operations
& Web Administrator*
Jonathan Riemer, *Design*
Allison Welch, *Production Coordinator*

Additional Thanks



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



Up Next...

MEDIEVAL PILGRIMAGE IN IBERIA



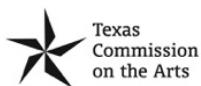
Saturday, May 13, 2023 at 7:30 PM
Redeemer Presbyterian Church,
2111 Alexander Ave.

Sunday, May 14, 2023 at 3:00 PM
Redeemer Presbyterian Church,
2111 Alexander Ave.

There was never a more popular time for religious pilgrimage than during the Middle Ages, when people made long and dangerous trips, lasting months or years, in a search for spiritual meaning or fulfillment or as an act of penance. A chorus of women singers, accompanied by a small Medieval orchestra explores the music of pilgrimage in Medieval Iberia.

ETCHED IN TIME

TEXAS EARLY MUSIC PROJECT • 2022-2023



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