



Tales from the *Decameron*

A Video Premiere

TEXAS *EARLY*
MUSIC PROJECT
DANIEL JOHNSON, ARTISTIC DIRECTOR



Garden of Delights: A Musical Bounty

TEXAS EARLY MUSIC PROJECT
2020-2021 SEASON

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

Video Premiere 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 Premiere

Video Premiere December 18, 2020

Sponsored in part by The Fifth Age of Man Foundation. www.5tbage.org

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 Premiere February 6, 2021

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

Tales from the Decameron: A Video Premiere

Video Premiere 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.



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



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



TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

TALES FROM THE DECAMERON

☀ IL PROGRAMMA ☀

Isabella ☞ Anonymous, 14th century; London, British Library MS. Add. 29987
Mary Springfels, vielle & Peter Maund, percussion

LECTURE

A Tiny Tour of the Trecento with Sara Schneider

Or

Friends 1348: The One with the Plague

PROLOGO

Ecco la primavera ☞ Francesco Landini, c.1325–1397; arr. D Johnson
Ensemble

Day 3, Story 11

Masetto da Lamporecchio pretends to be deaf-mute and becomes the gardener for a convent of nuns, who all compete to lie with him.

Laude novella ☞ Anonymous, 13th c., *Laudario di Cortona*, ed. Tom Zajac; arr. D Johnson
Women Singers

Laudate la surrectione ☞ Anonymous lauda, 13th century, Florence
Eric Johnson

INTERMEDIO

Questa fanciull'amor ☞ Francesco Landini
Men Singers

Day 8, Story 4

The Rector of Fiesole is in love with a lady who is a widow; he is not loved in return by her, and while he is in bed with one of her maidservants, thinking that he is in bed with her, the lady's brothers arrange to have him discovered there by his Bishop.

La bionda treçça ☞ Francesco Landini
Men Singers

I' vo' bene ☞ Gherardello da Firenze c.1320–1362/3; text by Niccolò Soldanieri, d. 1385; arr. D Johnson
Ensemble

Day 7, Story 1

Gianni Lotteringhi hears a knock at his door during the night; he awakens his wife, and she makes him believe it is a ghost; they go and exorcise the ghost with a prayer and the knocking stops.

Alta Trinità beata ☞ Anonymous lauda, 13th century, Florence
David Lopez & Tim O'Brien

Una panthera (excerpt) ☞ Johannes Ciconia (1370–1412); arr. D. Johnson
Instruments

Day 4, Story 1

Tancredi, Prince of Salerno, kills the lover of his daughter and sends her his heart in a gold goblet; she pours poisoned water on it, drinks it, and dies.

Gram piant'agli ochi ♪ Francesco Landini
Cayla Cardiff & David Lopez, soloists, with Bruce Colson (vielle)

Day 6. Conclusion:

The Valley of Ladies

In verde prato ♪ Jacopo da Bologna, fl. 1340–1360
Singers

Day 6, Story 4

Chichibio, Currado Gianfigliuzzi's cook, turns Currado's anger into laughter with a quick word uttered in time to save himself from the unpleasant fate with which Currado had threatened him.

A poste messe (excerpt) ♪ Lorenzo da Firenze, d. 1372/3; arr. D Johnson
Juli Orlandini

Day 9, Story 2

An Abbess quickly gets up from her bed in the dark in order to catch one of her nuns who was reported to be in bed with her lover; the Abbess herself is in bed with a priest, and she puts his pants on her head, thinking that she is putting on her veil. When the accused nun sees the pants and points them out to the Abbess, she is set free and is allowed to return to be with her lover.

La badessa ♪ Anonymous, 14th century; arr. D Johnson
Ensemble

Day 3, Story 9

Having cured the King of France of a fistula, Giletta of Narbonne asks for the hand of Beltramo of Rouissillon, who marries her against his will and then, in disdain, goes away to Florence. There he courts a young woman, whom Giletta impersonates, sleeping with him and bearing two children, as a result of which he finally comes to cherish her and acknowledge her as his wife.

Io son un pellegrin ♪ Lorenzo da Firenze; arr. D Johnson
Jenifer Thyssen, soloist, with Elaine Barber (harp) & Bruce Colson (vielle)

Day 10, Story 7

On learning about the fervent love borne for him by Lisa, who has fallen ill because of it, King Peter comforts her and then gives her in marriage to a young nobleman; and after kissing her on the brow, he declares himself to be her knight forevermore.

Abbonda di virtù ♪ Francesco Landini
Gitanjali Mathur, soloist, with John Walters (vielle)

Sento d'amor la fiamma ♪ Lorenzo da Firenze; text by Gregorio Calonista?
Rylqnd Angel, soloist, with Ian Rutner (burdy-gurdy)

EPILOGO

✻ FINE ✻

Decameron Verses written by Lawrence Rosenwald

The Narrator: Marc Pouhé

Actors for Scenes 3, 5, 6, and 10: Sophia Franzella & Nathan Brockett

Company actors and extras:

Eric Johnson
Gitanjali Mathur
Tim O'Brien
Juli Orlandini
Adrienne Pedrotti Bingamon
Shari Alise Wilson

Additional actors:

Christopher Brockett
Phil Orlandini

THE PRODUCTION

Producer & Music Direction * Daniel Johnson

Lecturer * Sara Schneider

Videographer & Photographer * Evan Solís

Recording Engineer * Jay Norwood

Mixing Engineer * Ryland Angel

Costumes & Props * Juli Orlandini

Stage manager * Jacob Primeaux

THE PERFORMERS

The Singers:

Ryland Angel, <i>tenor</i>	David Lopez, <i>tenor</i>
Adrienne Pedrotti Bingamon, <i>soprano</i>	Gitanjali Mathur, <i>soprano</i>
Cristian Cantu, <i>tenor</i>	Tim O'Brien, <i>bass</i>
Cayla Cardiff, <i>soprano</i>	Juli Orlandini, <i>soprano</i>
Daniel Johnson, <i>tenor</i>	Jenifer Thyssen, <i>soprano</i>
Eric Johnson, <i>bass</i>	Angela Tomasino, <i>alto</i>
Jeffrey Jones-Ragona, <i>tenor</i>	Shari Alise Wilson, <i>soprano</i>

The Orchestra:

Elaine Barber, *harp*
Bruce Colson, *vielle*
Josh Peters, *oud*
Ian Rutner, *burdy-gurdy*
John Walters, *vielle & rebec*

With guest appearances by Mary Springfels, *vielle &* Peter Maund, *percussion*

Recorded in live performance with TEMP:

The Flowering of the Renaissance: Italian Chant to Ciconia, February 28, 2015

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

PHOTOGRAPHY & ART

PxHere

Scopio

Jesse Hurlbut: Manuscript Art

Giotto, *The Manger or Crib at Greccio*, 1297-1300, Assisi, Upper Basilica of San Francesco

Decameron Plates: BNF Arsenal 5070, c.1432.

ADDITIONAL PHOTOGRAPHY

Cecily Johnson
Tyler Schmitt

INTRODUCTORY NOTES

This is the fourth time I've had the honor of collaborating with Dr. Larry Rosenwald on a *Decameron* project. The first was in 1995 at the Amherst Early Music Festival, as a theater project for students and staff (and a few faculty) to present to the rest of the workshop. Being a new member of the faculty after years as a student, I was already in awe of Larry and the talents and insights he brought to vocal masterclasses and the ease and empathy with which he helped coach us. Getting to work as a colleague with him was both thrilling and scary! Anyway, it worked out, so we created a slightly different version in 1996 in Austin for the University of Texas Early Music Ensemble, and again in 2007 for the San Francisco Early Music Society's Summer Med-Ren workshop. Larry is a brilliant colleague and friend; I've lost count of all the projects we have done together at Amherst and SFEMS, to say nothing of projects for TEMP, including TEMP productions of *King Arthur*, *Rinaldo*, *Alcina*, and, of course, *La Pellegrina*. His narrative style and wit contributed to productions that were greater than the sum of their parts.

Last summer, I watched an online program by Austin Shakespeare and one of the featured actors was Marc Pouhé. I also watched him in the one-man production of *Thurgood* with the Public Theatre of San Antonio in January 2021, and he was astounding. I loved the range and styles of his voice and the variety of vocal tones at his command, and I was thrilled that he could accept my invitation to be our Narrator.

This is our final, concert-length video of the 2020-2021 season. We also have one final episode of *Night Music!* to release on May 23, and it promises to be wonderful. Get out your handkerchiefs! In addition to thanking the performers who have gone through our recording processes for four concert videos, I want to give special thanks to the production team we have had since last summer. Jay, Evan, Ryland, Jacob, and I have spent many, many hours putting these movies together, overcoming a steep learning curve but not letting the lack of experience get in the way of maintaining a sense of humor about the reality of making Early Music movies! The performers were also troopers in helping us maintain our COVID-protocols and I think their comfort level shines through in the videos. (There were a few couples who interacted quite closely in this video, but they had already formed their own "pods," a word that we didn't know we would need to use so much in 2020–2021.) Stay tuned for information about the 2021-2022 season; we have solid plans, but we don't feel quite ready to release the details yet. Soon!

Indossa la tua maschera! A presto!

Daniel Johnson

May 2021

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

Isabella ♪ Anonymous, 14th century; London, British Library MS. Add. 29987
Mary Springfels, vielle & Peter Maund, percussion

LECTURE

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Or

Friends 1348: The One with the Plague

PROLOGO

Ecco la primavera ♪ Francesco Landini, c.1325–1397; arr. D Johnson
Ensemble

Ecco la primavera
Che 'l cor fa rallegrare;
Temp'è da 'annamorare
E star con lieta cera.

Here comes Spring
Which gladdens the heart;
It's time to fall in love
And have a joyful face.

No' vegiam l'aria e 'l tempo
Che pur chiam' allegreça;
In questo vago tempo
Ogni cosa a vagheza.
L'erbe con gran frescheça
E fior' coprono i prati
E gli alberi adornati
Sono in simil manera.

We see the air and the weather
Which may also be called happiness;
In this happy time
Everything has beauty.
The grass with great freshness
And the flowers cover the meadows.
And the trees are adorned
In a like manner.

Ecco la primavera...

Here comes Spring...

Day 3, Story 11

Masetto da Lamporecchio pretends to be deaf-mute and becomes the gardener for a convent of nuns, who all compete to lie with him.

Laude novella ♪ Anonymous, 13th c., *Laudario di Cortona*, ed. Tom Zajac; arr. D Johnson
Women Singers

Laude novella sia cantata
A l'alta donna encoronata.

Let a new song of praise be sung
To the noble crowned lady.

Fresca vergene donçella, primo fior, rosa novella,
Tutto'l mondo a te s'appella;
Nella bon'or fosti nata.
Laude novella...

Fresh virgin maid, first flower, new rose,
The whole world appeals to thee;
Thou wert born in happiness.
Let a new song...

Fonte se' d'acqua surgente,
Madre de Dio vivente:
Tu se' luce de la gente,
Sovra li angeli exaltata.
Laude novella...

Thou art a fountain of spring water,
Mother of the living God;
Thou art the light of the people,
Exalted above the angels.
Let a new song...

Prego t'avocata mia ke ne metti en bona via;
Questa nostra compania
Siate sempre commendata.
Laude novella...

I pray thee, my advocate, to put us on the good way;
May this, our company,
Always be commended to thee.
Let a new song...

Laudate la surrectione ♪ Anonymous lauda, 13th century, Florence

Eric Johnson

Laudate la surrectione,
Et la mirabile ascensione.

Praise the resurrection,
And the miraculous ascension.

INTERMEDIO

Questa fanciull'amor ♪ Francesco Landini

Men Singers

Questa fanciull' Amor fallami pia
Che m'a ferito 'l cor nella tuo via.

Love, please make this girl compassionate,
For she has wounded my heart in your manner.

Tu m'a fanciulla si d'amor percosso,
Che sollo in te pensando trovo posa.

Lady, you have so stricken me with love,
I can find rest only when thinking of you.

El cor di me da me tu a' rimosso,
Cogli'ochi belli et la faccia gioiosa.

You have drawn my heart out of my body
With your beautiful eyes and joyous face.

Però ch'al servo tuo deh sie piatosa
Merçè ti chieggo alla gran pena mia.

I beg you to show mercy to your servant
And take pity on my suffering.

Questa fanciull' Amor...

Love, please make this girl...

Day 8, Story 4

The Rector of Fiesole is in love with a lady who is a widow; he is not loved in return by her, and while he is in bed with one of her maidservants, thinking that he is in bed with her, the lady's brothers arrange to have him discovered there by his Bishop.

La bionda treçça ♪ Francesco Landini

Men Singers

La bionda treçça, del fin' or colore
M'a legato la ment' al meço 'l core.

Her blonde tresses, the color of fine gold,
Have bound my mind within my heart.

Simil' è 'l viso a chuell' ombra face,
Ove ridon le perle e vaghi fiori.
Che con pura neve al sol mi sface
E non si cura, perch'io mi scolori.

And that face, lighting the shadows,
Smiling with pearls and sweet flowers,
Melts me like pure snow in the sunlight,
And takes no heed that I grow pale.

E so' gli effetti del' mie ma' maggiori
Che le parole, e bello vede Amore.
La bionda treçça...

My symptoms tell better of my sickness
Than my words, and Love can see this very well.
Her blonde tresses...

I' vo' bene ♪ Gherardello da Firenze c.1320–1362/3; text by Niccolò Soldanieri, d. 1385; arr. D Johnson

Ensemble

I' vo' bene a chi vol bene an me
E non amo chi ama proprio sè.

I love anybody who loves me
And I love no-one who loves only himself.

Non son colui che per
Pigliar la luna
Consuma 'l tempo suo e nulla n'à.

I'm not one of those who,
In order to catch the moon,
Waste all their time and achieve naught.

Se mi fa: "Lima, lima!"
Et io a lei: "Dà, dà!"
E così vivo in questa pura fe'.

If she says to me, "Come on!",
I'll say, "Give!"
So it is that I live in such convictions.

I' vo' bene...

I love anybody...

Day 7, Story 1

Gianni Lotteringhi hears a knock at his door during the night; he awakens his wife, and she makes him believe it is a ghost; they go and exorcise the ghost with a prayer and the knocking stops.

Alta Trinità beata ♪ Anonymous lauda, 13th century, Florence
David Lopez & Tim O'Brien

Alta Trinità beata
Da noi sia sempre adorata.

Let us always adore
The blessed, high Trinity.

Trinità gloriosa, unità maravilliosa
Tu se' manna savorosa a tutt'or desiderata.

Glorious Trinity, admirable unity,
You are savory manna, always desired.

Alta Trinità beata
Da noi sia sempre adorata.

Let us always adore
The blessed, high Trinity.

Una panthera (excerpt) ♪ Johannes Ciconia (1370–1412); arr. D. Johnson
Instruments

Day 4, Story 1

Tancredi, Prince of Salerno, kills the lover of his daughter and sends her his heart in a gold goblet; she pours poisoned water on it, drinks it, and dies.

Gram piant'agli ochi ♪ Francesco Landini
Cayla Cardiff & David Lopez, soloists, with Bruce Colson (vielle)

Gram piant'agli ochi, greve doglia al core
Abonda senpre l'anima, si more.

Great tears in my eyes, deep sorrow in my heart
Still overcome my spirit, so that it dies.

Per quest'amar' ed aspra dipartita;
Chiamo la Mort' e non mi vuol udire.

Because of this bitter, harsh separation,
I call upon Death who will not hear me.

Contra mia voglia dura questa vita,
Che mille morti mi convien sentire.

My life goes on against my will,
For I suffer a thousand deaths.

Ma bench'i' viva, ma' non vo' seguire
Se non vo', chiara stella et dolce amore.

But although I live, I do not wish to pursue anyone
But you, clear star and sweet love.

Gram piant'agli ochi, greve dogli al core
Abonda senpre l'anima, si more.

Great tears in my eyes, deep sorrow in my heart
Still overcome my spirit, so that it dies.

Translation: Lucy E. Cross

Day 6. Conclusion:

The Valley of Ladies

In verde prato ♪ Jacopo da Bologna, fl. 1340–1360
Singers

In verde prato a padigion tenduti
Dançar vidi, cantando a dolçe trescha
Donne ed amanti su per l'erba frescha.

On a green field, under stretched pavilions,
I saw dancing and heard sweet singing by
Women and their lovers on the fresh grass.

Day 6, Story 4

Chichibio, Currado Gianfigliuzzi's cook, turns Currado's anger into laughter with a quick word uttered in time to save himself from the unpleasant fate with which Currado had threatened him.

A poste messe (excerpt) ♪ Lorenzo da Firenze, d. 1372/3; arr. D Johnson
Juli Orlandini

Guarda, guarda qua!
Bu, bu, bu, sança corno
Tatin tintin tatin titin,
Sonava per i scorno no no no no.

Look, look here!
Bu, bu, bu, without a horn.
Tatin tintin, tatin, tintin tatin,
Sounded as if in scorn, no no no no.

Day 9, Story 2

An Abbess quickly gets up from her bed in the dark in order to catch one of her nuns who was reported to be in bed with her lover; the Abbess herself is in bed with a priest, and she puts his pants on her head, thinking that she is putting on her veil. When the accused nun sees the pants and points them out to the Abbess, she is set free and is allowed to return to be with her lover.

La badessa ♪ Anonymous, 14th century; arr. D Johnson
Ensemble

Refrain: La novella de la badessa,
Se nisun la vuole udire
Entri 'm ballo ch'io voi dire
Quel che gl'intervenve ad essa.

Refrain: Here is the story of the abbess
For any who wish to hear it;
Come dance now, and I will tell you
What happened to her.

La badessa era ben nata
Et paria spirituale;
Bene è ver ch'alcuna fiata
L'aspectar gli faccia male.
Riparava a quel cotale
Suo difetto saviamente:
Non se ne sapia niente
Che faccia la patronessa.

Their abbess was a well-born lady
Of great apparent piety;
Though it's true that sometimes
It bothered her to be kept waiting.
She hid her own particular sin
Quite wisely,
So that no one ever knew
What their patroness was doing.

Una nocte esta Madonna
Se giacea col suo divoto,
Che ci andava asconna asconna
Per cessare omne mal coto;
A lei s'era dato toto,
Non per mal ma per diletto.
Intanto una altra un giovanetto
Per lo muro mise ella stessa.

One night this noble lady
Was in bed with her lover,
Who would come there sneakily
So as to avoid evil thought.
He gave himself to her totally,
Not for evil, but for pleasure.
Meanwhile another nun let her lover in
Through the wall to be with her.

Era el lume de la luna
Et per questo fo veduta,
Perchè ci era suora alcuna
Che di ciò era saputa.
A gridar già non fo muta:
A l'acurruomo! a l'acuruomo!
Suora tal di certo uno huomo
Nella cella ella s'ha messa.

There was moonlight that night
So the visitor was observed
By one of the other nuns
Who was wise to her game.
She was not slow to yell:
"Help, a man! Help, a man!
Sister so-and-so has taken a man
To her cell for sure!"

Refrain: La novella de la badessa...

Refrain: Here is the story of the abbess...

La badessa, per la fretta
De trovarse a quel rumore,
Sciugatoio, capella o vetta,
Non trovava a quel furore:
Le mutande, per errore,
De colui che lì giacea,
Queste in capo se ponea
Et a lor tresse cum gran pressa.

Dov'è questa male nata
Che à commesso tal peccato?
Tosto sia inpresgionata,
Chè se l'ha ben meritato.
Ella respose: lo ho fallato,
Ma el veletto v'aconciate!
Quando cercha, hebbe trovate
Le mutande messe a reversa.

Puoi saper se ce fuor risa,
Quando vidder doi cosciale
Sopra 'l capo a cotal guisa
A la badessa monacale.
Dicean tutte: Se havesse ale,
Ella parrebbe una civetta!
Deleggiarla, et poi con fretta
Se fuggi da quella ressa.

Questa ho dicto a mio diletto,
Per alcun che altri repiglia.
Parlar ben et con respecto
Et vedere ciò che bisbiglia
Et non volere alzar le ciglia,
Alcuna fiada quando è gionto,
Et non esser cusì pronto
Come fo questa badessa.

Refrain: La novella de la badessa...

The abbess was in a great hurry then,
To investigate such a disturbance;
She could not find a towel or a cap
Or headband in all the ruckus;
Then, thinking she had found them, by error,
She grabbed the underpants of her lover,
Put them on her head,
And hurriedly confronted the sinners.

“Where is that ill-born girl,
Who has committed such a sin?
Now she'll be locked up but good,
For she has well deserved it!”
The other nun replied: “I have sinned,
But you should adjust your veil.”
And when the abbess reached up to do so,
She felt the drawers on upside down.

You can imagine what laughter there was
At the sight of the two leggings
Sticking up from the head
Of the pious abbess.
They all said, “If she had wings,
She would look like an owl.”
So they mocked her, and she made haste
To escape from their merriness.

This tale I've told for my good pleasure
To show what happens to one who reprimands others.
Speak well and respectfully of others;
And be careful what you gossip about,
And don't raise an eyebrow
At each little rumor you hear,
And don't be quick to condemn,
As was the abbess.

Refrain: Here is the story of the abbess...

Day 3, story 9

Having cured the King of France of a fistula, Giletta of Narbonne asks for the hand of Beltramo of Rouissillon, who marries her against his will and then, in disdain, goes away to Florence. There, he courts a young woman, whom Giletta impersonates, sleeping with him and bearing two children, as a result of which he finally comes to cherish her and acknowledge her as his wife.

Io son un pellegrin ♪ Lorenzo da Firenze; arr. D Johnson
Jenifer Thyssen, soloist, with Elaine Barber (harp) & Bruce Colson (vielle)

Io son un pellegrin che vo' cercando
Limosina, per Dio merçe! chiamando,

E vo cantando colla voce bella,
Con dolce aspetto e colla treçça bionda.
Non ò se no'l bordon' e la scarsella,
E chiamo, chiamo, e non è chi risponda.

E quando credo andare alla seconda
Vento contrario mi vien tempestando.

Io son un pellegrin...

I am a pilgrim who goes seeking
Alms, chanting, “For God's mercy!”

And I go on singing with tuneful voice,
A sweet countenance, and blonde tresses.
I have naught but staff and purse,
And I chant and chant, but no one answers.

And when I think all goes my way,
A contrary wind comes storming.

I am a pilgrim.

Day 10, Story 7

On learning about the fervent love borne for him by Lisa, who has fallen ill because of it, King Peter comforts her and then gives her in marriage to a young nobleman; and after kissing her on the brow, he declares himself to be her knight forevermore.

Abbonda di virtù ∞ Francesco Landini
Gitanjali Mathur, soloist, with John Walters (vielle)

Abbonda di virtù chi è sença viçio
Sera d'Amor con fè sanç'altro indicio.

Abounding in virtue is he who without sin
Faithfully serves Love.

Amor non pregia força nè ricchezza,
Nè gente di naçion, nè d'alto stato.
Vuol senno, con virtù e gentileça
Di cuore et sie cortese et insegnato
Cui d'onestà quel sir vedra dotato,
Per servo lui terra nel suo ospiçio.

Love values neither force nor wealth,
Nor nation, nor high rank.
With reason, virtue and nobility
Of heart, he would be courteous and diligent
Who is with honesty endowed,
Under Love's tutelage to love bound.

Abbonda di virtù...

Abounding in virtue...

Sento d'amor la fiamma ∞ Lorenzo da Firenze; text by Gregorio Calonista?
Rylqnd Angel, soloist, with Ian Rutner (burdy-gurdy)

Sento d'amor la fiamma e'l gran podere
Et veggio che temerere
Non si convien chi vuol vincer la prova.

I feel the fire and the great power of Love
And I see that fear is not suited
To the one who desires to win the battle.

Ma se fiereça in questa ogn'or si trova,
Dè che farò? I' te'l dirò:
Perseverando vincerò la guerra.

But if at every moment, I find cruelty in my fair one,
What shall I do? I shall tell you:
By persevering, I shall win the war.

Non sia però l'ardir contra'l dovere;
Anzi si vuol calere
Che sdego di pietà nolla rimova.

Let not boldness wound her honor,
But on the contrary,
May a ray of pity soften her heart.

EPILOGO

✻ FINE ✻



*Detail for Giornata IX (Day 9)
Giovanni Boccaccio, Il Decameron, Bodleian Library MS. Holkham misc. 49, 1467, fol. 137v*



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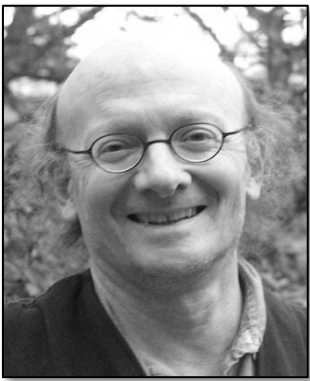
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SPECIAL GUEST ARTISTS



Marc Pouhé is an actor based out of Austin, Texas. He serves as the Board Vice President of Austin Shakespeare, with which he has played leading roles in *Merchant of Venice*, *Much Ado About Nothing*, *Taming of the Shrew*, *Present Laughter*, *Macbeth*, *Othello*, and *Cyrano De Bergerac*. He played the title role in the one-man production of *Thurgood* with the Public Theatre of San Antonio in 2021. At Austin Playhouse, he has starred in *The Mountaintop*, *Satchel Paige* and *the Kansas City Swing*, and *Death of A Salesman* and *A Christmas Carol* at ZACH theatre. He starred in *Mr. Burns a Post-Electric Play*, and *Death and the King's Horseman* at the Mary Moody Northen Theatre. Marc is a winner of multiple Austin Critics' Table Awards and a recipient of the John Bustin Award for Conspicuous Versatility. He has been recognized by The Austin Chronicle as the Best of

Austin "Best Classic Leading Man" and he is a finalist in the Best Actor category in the 2021 Austin Chronicle's annual "Best of Austin" poll. Marc holds a bachelor's degree in Electronic Media and Theatre from Texas State University.



Lawrence Rosenwald is the Anne Pierce Rogers Professor of English at Wellesley College, where he has taught since 1980. Among his large publications are *Multilingual America: Language and the Making of American Literature* published by Cambridge, and *War No More*, an anthology of American antiwar and peace writing published by the Library of America. His current project is a book about being a pacifist critic. He has written and performed some fifty verse scripts for early music theater productions, most often at Amherst Early Music, where he has been teaching since 1982, but also for the San Francisco Early Music Society, the Texas Early Music Project, Artek, and Les Délices. The original script for the *Decameron* was written in 1995 for the Amherst Early Music Festival, revised in 1996 for the UT Early Music Ensemble and TEMP, in 2007 for the San Francisco Early Music Society summer workshop, and now revised again for

TEMP during the year of the pandemic.



The first meeting of the young protagonists outside the church of Santa Maria Novella in Florence
Giovanni Boccaccio, *Il Decameron*, Bodleian Library MS. Holkham misc. 49, 1467, fol. 005r

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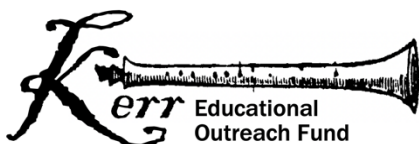
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Austin Baroque Orchestra

Billy Traylor, Artistic Director



Go to the Principals' Office!

ABO will commemorate the midpoint of their tenth season with a video program of chamber music curated and performed by seven of its principal players. We've selected a smörgåsbord of chamber music from all over Europe, and we'll present each piece to you introduced by the player who selected it.

Saturday, May 15, 2021, 7:30 PM

www.austinbaroqueorchestra.org

La Follia Austin Baroque

Keith Womer, Artistic Director

LA FOLLIA

Herd of Harpsichords

La Follia presents an online concert of its enormously popular "Herd of Harpsichords" series, featuring Anton Nel and Matthew Dirst in harpsichord concertos by Mozart and Haydn, and two two-harpsichord concertos by CPE Bach.

Sunday, May 16, 2021, 6:00 PM through Wednesday, June 16, 2021, 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 songs of general comfort and their diversity in cultures around the world. Our final episode is a double feature with music from Greece, brought to us by special guests Anthony Toprac, Rachel Toprac Miller, and Tsambika Bakiris.

Sunday, May 23, 2021, 8:00 PM through Friday, May 28, 2021, 11:00 PM

www.early-music.org

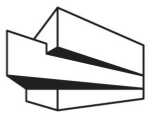
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