

TEXAS *EARLY* MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

Love's Grand *The Sweet Delights of Baroque Opera*

~ Il Programma ~

OVERTURE

Dopo i nembi (*Il Giustino*, 1724; Antonio Vivaldi, 1678-1741)
Orchestra



CRAZY IN LOVE

Non è maggior piacere (*La Calisto*, 1651/52; Francesco Cavalli, 1602-1676)
Meredith Ruduski, soprano

Dolce fiamma (*La Fida Ninfa*, 1732; Vivaldi)
Jenifer Thyssen, soprano

Sorge infausta una procella (*Orlando*, 1733; Handel, 1685-1759)
Peter Walker, baritone



IT TAKES TWO TO TANGO

Mio core respire (*La virtù degli strali d'amore*, 1642; Cavalli)
Jenifer Thyssen, soprano & Jeffrey Jones-Ragona, tenor

Tutto contento or gode (*Tolomeo*, 1728; George Frideric Handel)
Meredith Ruduski, soprano & Sean Lee, alto



LOVE ISN'T REALLY THAT BAD

She loves and she confesses too (*The Mistress*, 1680; Henry Purcell, 1659-1695)
Jenifer Thyssen, soprano

Costanza tu m'insegni (*Orlando furioso*, 1727; Vivaldi)
Peter Walker, baritone

Vedrò con mi diletto (*Il Giustino*, 1724; Vivaldi)
Sean Lee, alto

Castissimi amori (*L'Oronthea*, 1653; Antonio Cesti, 1623-1669)
All

~ L'Interruzione ~

ALL ABOUT THAT BASS

Passacalle (*Il Primo Libro di Canzone, Sinfonie, Fantasiae* ..., 1650; Andrea Falconieri, 1586-1656)
Orchestra



WHAT'S LOVE GOT TO DO WITH IT?

Sento in seno (*Il Giustino*, 1724; Vivaldi)
Meredith Ruduski, soprano

Mio ben, te col il tormento più (*Orfeo*, 1647, Luigi Rossi, c. 1597-1653; arr. DJ, 2015)
Jenifer Thyssen, soprano

LOVE HURTS

Puisque Plûton est inflexible (*Hippolyte et Aricie*, 1733; Jean-Philippe Rameau, 1683-1764)

Peter Walker, baritone

Ah! mio cor! (*Alcina*, 1735; Handel)

Meredith Ruduski, soprano



EINE KLEINE VENDETTA-MUSIK

Arise, ye subterranean winds (*The Tempest*, 1695; Purcell)

Peter Walker, baritone

Il piacer della vendetta (*Giustino*, 1737; Handel)

Jeffrey Jones-Ragona, tenor

Perdo ninfa (*La Fida Ninfa*, 1732; Vivaldi)

Brett Barnes, baritone



I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)

Sarabande & Duet: Quel bonheur suit la tendresse! (*Médée*, 1693; Marc-Antoine Charpentier, 1643-1704)

Jeffrey Jones-Ragona, tenor & Brett Barnes, baritone

Pur ti miro (*L'Incoronazione di Poppea*, 1642; Claudio Monteverdi, 1567-1643)

Jenifer Thyssen, soprano & Sean Lee, alto

Dopo i nembi (*Il Giustino*, 1724; Vivaldi)

All

~ *Fine* ~

TEXAS EARLY MUSIC PROJECT

THE SINGERS

Brett Barnes, *baritone*

Jeffrey Jones-Ragona, *tenor*

Sean Lee, *alto*

Meredith Ruduski, *soprano*

Jenifer Thyssen, *soprano*

Peter Walker, *baritone*

THE ORCHESTRA

Stephanie Raby, *violin, concertmistress*

Bruce Colson, *violin*

David Dawson, *bass*

Bruce Williams, *viola*

Jane Leggiero, *cello*

Scott Horton, *archlute & Baroque guitar*

Billy Traylor, *harpsichord*

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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.

INTRODUCTORY NOTES

In case you've forgotten during the holiday hiatus, TEMP's theme for the season is **IMPETUS**, during which we explore "the movements, changes, and innovations of six centuries." Although we are limiting our explorations for this concert to the developmental years of opera in the early 17th century through the early 18th century, we do survey the changes of style and spirit that evolved in the eclectic world of opera. From its nascent years in the late 16th century in Italy to the fullness of its significance during the 18th century, opera has been one of the cornerstones of classical music. Though Jacopo Peri's *Dafne* (Florence, 1598) is on record as being the first opera, it didn't just appear in a vacuum: There were many elements that led to it, from the *intermedi* performed at Florentine theatrical events and weddings, to the discussions and experiments of the Florentine Camerata in the last quarter of the 16th century. After Peri's second opera, *Euridice* (1600) and Monteverdi's popular *L'Orfeo* (1607), opera rapidly moved from the realm of private performances to the public sphere, then spread to the other cultural centers of Europe and became the unifying element that linked all the performing arts. Our concert features some of the diversity of styles and techniques from some of the primary composers of opera in Italy, France, and England. Though we have grouped most of the pieces into "sets" based on the prevailing emotion of each piece, we have made no effort to create a unified story or follow a plot line. The story, if there is one, involves the fullness of the emotion called *love* and the ways in which composers created wonderful music expressing the full spectrum of that one powerful emotion.

There are very few composers whose careers have spanned two musical eras and even fewer who have excelled majestically in both. More than 50 years separated **Claudio Monteverdi's** *First Book of Madrigals* (1587) from his final, large sacred and secular works in 1642. Those 50 years witnessed the end of the musical Renaissance and the experimentations and changes that led to the Baroque, and Monteverdi was among the leaders of that transition. Monteverdi managed to be at the forefront of musical evolution during a period of rapid artistic and social change and, in so doing, influenced and inspired composers, performers, critics, students, and audiences for centuries. Like other composers, he re-invented himself to stay current with new styles of composition and performance; unlike other composers who worked in transitional musical eras, he was generally successful in the styles he attempted. We present the finale of his final opera, *L'Incoronazione di Poppea*, which premiered in 1643, the same year as his death. The words are of no great literary importance, but they are transformed by the talent of the master and the simplicity of the passacaglia ground bass to elevate a simple dance into a tiny gem. Many questions remain about the true authorship of some of the ending pieces of the opera, and so it is time to meet Francesco Cavalli.

Francesco Cavalli (1602–1676) was famous in 17th-century Europe as one of Monteverdi's star protégées, for his sixty-year career at St. Mark's in Venice as singer, organist, and choirmaster, and for composing groundbreaking and beautiful operas for the stages of Venice. Much of what is delightful and innovative about Cavalli's operas is also present in his sacred music, especially his ability to create beautifully expressive and memorable melodies with appropriately accented poetic lines. Many of the more memorable melodies are indistinguishable from those of Monteverdi's; in fact, it is commonly accepted these days that Cavalli and his wife composed the famous duet finale of Monteverdi's *L'Incoronazione di Poppea* after the master became too ill to complete the work. Cavalli's greatest opera was probably *La Calisto*. We present the title character singing *Non è maggior piacere*, which has a wonderfully singable melody and uses those appropriately accented lines we referenced earlier. The duet *Mio core respire* was long thought to be part of his opera *L'Ormindo*, but it is actually from *La virtù degli strali d'amore*. Like the earlier piece, *Mio core respire* has wonderful orchestral *ritornelli* and great vocal lines.

Luigi Rossi (c. 1597–1653) is best known for his chamber-cantatas, which are among the finest of the 17th century, and for his opera *Orfeo*, which premiered in France in 1647. It was a visual and musical extravaganza that lasted about six hours. Our excerpted aria *Mio ben, te col il tormento più* is about three minutes and is a good example of the *passacaglia* ground bass in a minor mode, both in the simple, four-note descending pattern and in a more complex, chromatic one.

Born in Arezzo in 1623, **Pietro Antonio Cesti** was a student of the Roman composers Abbatini and Giacomo Carissimi. By 1650, he was in Florence, where he sang in the première of Cavalli's *Giasone* and he was lauded as "the glory and splendor of the secular stage." He received much support from the Medici family and produced his first two musical dramas for Carnival in Venice in 1651 and 1652. Also in 1652, Cesti was appointed as *maestro di camera* at the Innsbruck court of Archduke Ferdinand Karl, a brother-in-law of the Medici family and despite frequent trips to Italy, he remained in that post for some five years. During the period of 1655–1657, he produced

three operas, two of which (*L'Oronte* in 1656 and *La Dori* in 1657) were among the most famous of the entire 17th century.

English opera owes its existence to French masques of the early 17th century, which were “Anglicized” by British playwrights and composers and quickly became popular in the English court. The theaters in England were mostly closed during the period of the English Commonwealth but began flourishing again after the Restoration, c. 1660. John Blow composed the first English-language opera in about 1683, but the works of **Henry Purcell** (1659–1695) gave real momentum and art to this genre. In the last few years of his short life, Purcell’s compositional interests focused almost exclusively on writing theatrical works. From 1689 until his death in 1695, he wrote music for more than forty theatrical works, including single pieces, incidental music, dance suites, the chamber opera *Dido and Aeneas*, and four large-scale operatic works: *Dioclesian*, *King Arthur*, *The Fairy Queen*, and then *The Indian Queen* in his final year. His small-scale works of interest include *The Tempest* (c. 1695), though his involvement in the latter may have been limited; research is ongoing.

Marc-Antoine Charpentier (1643–1704) is known primarily for his oratorios and Christmas cantatas, but his secular works are powerful as well. Charpentier’s only full opera, *Médée*, has five acts set to a French libretto by Thomas Corneille; it was premièred in Paris on December 4, 1693. *Médée* was well received by contemporary critics and commentators as well as Louis XIV. We have picked one of the lighter scenes from this grand tragedy for the graceful ease of the vocal lines as well as the lovely elegance of the accompanying *sarabande*. **Jean-Philippe Rameau** (1683–1764) was the pre-eminent composer of French opera in the 18th century. A renowned theorist as well, his experiments in harmonic experimentation are evident in his operas, but they do not interfere with beauty of line or clarity of text. In our example from *Hippolyte et Aricie*, Theseus addresses his father Poseidon, the brother of Pluto, the god of the underworld, also called Hades.

Georg Friedrich Händel (1685–1759) produced his first two operas, *Almira* and *Nero*, in Hamburg in 1705. His first opera composed in Italy was *Rodrigo* in 1707. A seasoned migrant worker, he settled permanently in London in 1712 (and changed his name to **George Frideric Handel**), shortly after the production of his first London opera, *Rinaldo*, which premièred in February 1711 at the Queen’s Theatre. His operas are the most well known and admired in the world of Baroque opera. Some of the most intriguing and effective compositional techniques employed by the great composers of Baroque opera characterized both absolute fury and inconsolable heartbreak. The quickly repeated notes in the orchestra that Lully, Rameau, and Handel used to indicate fury and revenge are clear enough, but the portrayal of heartbreak is much more complex, sadness being such a subjective and individual response. In *Ab! mio cor!*, we hear slowly arpeggiated chords in the strings over a slowly moving harmonic rhythm with subtle but compelling chromaticism, while the vocal line is elongated and legato. The contrasting B section, full of confusion, fear, and anger, is propelled by rapid arpeggiations in the violins and a faster harmonic rhythm. The duet *Tutto contento or gode* from *Tolomeo* is probably among the least well known of his works in our concert; it is joyous and compelling throughout, which probably means something bad is going to happen to those characters!

Most music lovers in the 20th century knew that **Antonio Vivaldi** (1678–1741) was an Italian composer who wrote *The Four Seasons* and a few sacred works, since performances of his *Gloria* were ubiquitous during the last half of the 20th century. His renown as an opera composer during his own time didn’t resurface until the last few decades of the 20th century and the response has been overwhelmingly stunning. The same ease and grace so prevalent in his string writing is obvious also in his vocal lines, which are usually much more suited for singing than those of a few other famous Baroque composers. A great deal of his musical work was centered in Venice throughout his life, though he did travel to the other musical capitals of Europe, as he was very much in demand. The variety of styles and orchestrations is truly impressive and prove to be nearly flawless in sustaining the emotions and subtleties of the vocal lines. Our overture and finale comes from *Il Giustino*, written for the Carnival season in Venice in 1724. *Dopo i nembi* serves to begin and end the show beautifully with a simple and lovely melody, completely whistleable; at the end, it leaves the audience with bright hearts and hope for the future. It serves the same purpose in our concert!

Daniel Johnson
February 2013, 2014, 2017

OVERTURE
Dopo i nembi (*Il Giustino*, 1724; Antonio Vivaldi)
Orchestra



CRAZY IN LOVE

Non è maggior piacere (*La Calisto*, Cavalli, 1651/52; libretto by Giovanni Faustini)

Calisto:

Non è maggior piacere, che seguendo
Le fere fuggir dell'uomo i lusinghieri inviti:
Tirannie de' mariti son troppo gravi,
E troppo è il giogo amaro.
Viver in libertade è il dolce, il caro.

Di fiori ricamato morbido letto ho il prato,
M'è grato cibo il mel, bevanda il fiume.
Dalle canore piume a formar melodie
Tra i boschi imparo.
Viver in libertade è il dolce, il caro.

Calisto:

There is no greater pleasure than to flee,
Amidst wild animals, men and their false flatteries:
The tyranny of husbands is too heavy,
And their yoke too cruel.
To live in freedom is sweet and it is dear.

Embroidered flowers make my bed,
I feed on honey and I drink water from the river.
The birds teach me their melodies
And I learn them in the woods.
To live in freedom is sweet and it is dear.

Dolce fiamma (*La Fida Ninfa*, Vivaldi, 1732; libretto by Francesco Scipione)

Morasto:

Dolce fiamma del mio petto,
Ben cangiarmi nome
E stato poté il fato,
Ma non mai cangiarmi il cor.
A vagar fu il piè costretto,
Ma il pensier in sé ristretto
E in te fisso stette ognor.

Morasto:

Sweet flame in my breast,
Fate may have changed my name
And my condition,
But it can never change my heart.
My feet have been forced to wander,
But my thoughts have always remained
Absorbed in themselves and fixed on you.

Sorge infausta una procella (*Orlando*, Handel, 1733; libretto by Carlo Sigismondo Capeci)

Zoroastro:

Sorge infausta una procella,
Che oscurar fa il cielo e il mare,
Splende fausta poi la stella
Che ogni cor ne fa goder.
Può talor il forte errare,
Ma risorto dall'errore,
Quel che pria gli diè dolore,
Causa immenso il suo piacer.

Zoroastro:

Rough tempests often arise
Which obscure heaven and the seas,
A brighter star does then impart its rays
And gladdens every heart.
The strong may often err,
But when they see their error,
What was once a source of woe,
Causes immense joy.



IT TAKES TWO TO TANGO

Mio core respire (*La virtù degli strali d'amore*, Cavalli, 1642; libretto by Giovanni Faustini)

Meonte & Eumete:

Mio core, respira, gioisci, su, su!
Nemico al suo ardire il ciel non è più,
Mio core, respira, gioisci, su, su!
Oh mia vita, oh mia bene, oh mio sospiro.
Sol per te felice vive il mio core,
In dolce, in dolce ardore.
Oh mia speme, oh mio diletto,
Oh mio spirto, oh mio diletto,
Andiam, andiam ch'Amor c'invita:
Ai baci, al letto!

Meonte & Eumete:

Oh my heart, breathe, rejoice, on, on!
The enemy of our ardor is no more,
Oh my heart, breathe, rejoice, on, on!
Oh my life, oh my love, oh my hope.
Only for you lives my happy heart,
In sweet ardor.
Oh my hope, O my beloved,
Oh my spirit, O my beloved,
Let us go, let us go where Love invites us:
To kisses, to the bed!

Tutto contento or gode (Tolomeo, Handel, 1728; libretto by Nicola Francesco Haym)

Tolomeo & Seleuce:

Tutto contento or gode
Quest'alma innamorata,
E al fin divien beata in te,
Mio caro ben!

Perdè sua forza inganno!
Non è più Amor tiranno,
E bella è ancor la frode
Che diè salute al sen.

Tutto contento or gode...

Tolomeo & Seleuce:

Now my loving heart
Rejoices in happiness,
And at last I am blessed in you,
My dear beloved!

Deceit lost its power!
Love is no longer against us,
And it was a fine deception
That brought happiness to our hearts.

Now my loving heart...



LOVE ISN'T REALLY THAT BAD

She loves and she confesses too (The Mistress, Purcell, 1680; poem by Abraham Cowley)

Honour:

She loves and she confesses too, there's then at last no more to do;
The happy work's entirely done, enter the town which thou hast won;
The fruits of conquest now begin; Iö, triumph! Enter in.

What's this, ye Gods! What can it be? Remains there still an enemy?
Bold Honour stand up in the gate, and would yet capitulate.
Have I o'ercome all real foes, and shall this phantom me oppose?

Noisy nothing, stalking shade! By what witchcraft wert thou made,
Thou empty cause of solid harms? But I shall find out counter charms,
Thy airy devilship to remove from this circle here of love.

Sure I shall rid myself of thee by the night's obscurity,
And obscurer secrecy! Unlike to ev'ry other spright,
Thou attempt'st not men to affright, nor appear'st, nor appear'st but in the light.

Costanza tu m'insegni (Orlando furioso, Vivaldi, 1727; libretto by Grazio Braccioli)

Astolfo:

Costanza tu m'insegni,
E vuoi ch'io spero,
Ma quegl'occhi superbi, e severi
Non danno alle mie pene un guardo solo.

Pascendo di speranza i miei pensieri,
Pur talvolta sospiro, e mi consolo.

Astolfo:

You teach me constancy,
And wish me to hope,
But those proud, cold eyes
Do not give my sorrow a single glance.

Nourishing my thoughts with hope,
At times I sigh, and am consoled.

Vedrò con mi diletto (Il Giustino, Vivaldi, 1724; libretto by Nicolò Beregan & Pietro Pariati)

Anastasio:

Vedrò con mi diletto l'alma dell'alma mia,
Il core del mio cor, pien di contento.

E se dal caro oggetto lungi convien che sia,
Sospirerò penando ogni momento.

Vedrò con mi diletto...

Anastasio:

I will see with delight the soul of my soul,
Heart of my heart, full of content.

And if from my dear object I be far away,
I will sigh, suffering every moment.

I will see with delight...

Castissimi amori (L'Orontea, Cesti, 1653; libretto by Hiacinto Andrea Cicognini)

Tutte:

Castissimi amori, vibrare gli ardori
Beate due cori.
Fuggite tormenti!
Sparite lamenti!
Per te, mio respir,
Per te, caro bene,
Fur dolci le pene,
Fu gioia il martir.
Castissimi amori, vibrare gli ardori
Beate due cori.

All:

The most chaste love, trembling with ardor,
Bless our two hearts.
Flee torments!
Vanish complaints!
For you my life's breath,
For you my dear heart,
The woes were sweet,
The torments were joys.
The most chaste love, trembling with ardor,
Bless our two hearts.

❧ L'Interruzione ❧

ALL ABOUT THAT BASS

Passacalle (Il Primo Libro di Canzone, Sinfonie, Fantasie ..., 1650; Andrea Falconieri)
Orchestra



WHAT'S LOVE GOT TO DO WITH IT?

Sento in seno (Il Giustino, Vivaldi, 1724; libretto by Nicolò Beregan & Pietro Pariati)

Anastasio:

Sento in seno ch'in pioggia di lagrime
Si dilegua l'amante mio cor.

Ma mio core tralascia di piangere,
Ch'il tuo pianto non scema il dolor.

Anastasio:

I feel my tears raining down
And dissolving my loving heart.

But stop crying, my heart;
Tears won't help the pain.

Mio ben, te col il tormento più (Orfeo, Rossi; 1647; libretto by Francesco Buti)

Euridice:

Mio ben, te col il tormento
Più dolce io troverei
Che con altrui il contento.
Ogni dolcezza è sol dove tu sei,
E per me, Amor aduna
Nel girar de' tuoi sguardi ogni fortuna.

Euridice:

My treasure, I would find torment with you
That would be sweeter
Than happiness with another.
Every delight is only wherever you are,
And for me, Love gathers
Every fortune in the turning of your face.



LOVE HURTS

Puisque Plûton est inflexible (*Hippolyte et Aricie*, Rameau, 1733; text by Abbé Simon-Joseph Pellegrin)

Thésée:

Ah! Qu'on daigne du moins, en m'ouvrant les Enfers,
Rendre un vengeur à l'univers!

Puisque Plûton est inflexible,
Dieu des mers, c'est à toi que je dois recourir!
Que ton fils en son père
Epreuve un coeur sensible!
Trois fois dans mes malheurs tu dois me secourir.
Le fleuve, aux dieux mêmes terrible,
Et qu'ils n'osent jamais attester vainement,
Le Styx a reçu ton serment.

Au premier de mes vœux tu viens d'être fidèle:
Tu m'as ouvert l'affreux séjour
Où règne une nuit éternelle.
Grand Dieu, daigne me rendre au jour!

Theseus:

Ah! Deign at least, in opening Hades for me,
To return an avenger to the world!

Since Pluto is inflexible,
God of the sea, I must have recourse to you!
Let your son find
A sympathetic heart in his father!
Three times, in my misfortunes, you have to aid me.
The river Styx, terrible even to the gods,
And which they never dare idly invoke,
Has received your vow.

The first of my wishes you have just granted:
You have opened to me the dreadful abode
Where eternal night reigns.
Great god, deign to return me to the light!

Ah! mio cor! (*Alcina*, Handel, 1735; anonymous libretto)

Alcina:

Ah! mio cor! schernito sei!
Stelle! Dei! Nume d'amore!
Traditore! T'amo tanto;
Puoi lasciarmi sola in pianto,
Oh dei! Perché?
Ah! Mio cor!

Ma, che fà gemendo Alcina?
Son reina, e tempo ancora:
Resti, o mora, peni sempre, o torni a me.

Ah! Mio cor! Schernito sei...

Alcina:

Ah! My heart! You are scorned!
You stars, you gods of love!
Betrayed! I love you so much;
How can you leave me alone in tears,
Oh gods! Why?
Ah! My heart!

But what is Alcina doing sighing?
I am Queen, and there is still time:
Stay or die, suffer eternally, or return to me.

Ah! My heart! You are scorned...



EINE KLEINE VENDETTA-MUSIK

Arise, ye subterranean winds (*The Tempest*, Purcell, 1695; libretto by William Shakespeare)

First Spirit:

Arise, arise, ye subterranean winds, more to distract their guilty minds.
Arise, ye winds, whose rapid force can make all but the fix'd and solid centre shake.
Come drive these wretches to that part o' th' Isle, where Nature never yet did smile.
Come fogs and damps, whirlwinds and earthquakes there:
Let them howl and languish in despair.
Rise and obey the powerful prince o' th' air.

Il piacer della vendetta (*Giustino*, Handel, 1737; libretto by Nicolò Beregani & Pietro Pariati)

Vitaliano:

Il piacer della vendetta già mi chiama,
E già m'alletta per placar l'offeso cor.
Sento al sen l'onor che dice
Vanne, vinci, e più felice
Splenda armato il tuo valor.

Il piacer della vendetta...

Vitaliano:

The pleasure of revenge already calls me
And inspires me to appease my wounded heart.
I feel honor in my breast, which says to me
Go on, conquer, and your valor
Will shine out defended with better fortune.

The pleasure of revenge...

Perdo ninfa (*La Fida Ninfa*, Vivaldi, 1732; libretto by Francesco Scipione)

Oralto:

Perdo ninfa, ch'era una dea,
E il suo prezzo era un tesor.
Vendicarmi, disfogami:
Turba rea al ritorno io ben saprò.
Voi malnati allor farò
Scopo e segno al mio furor.

Oralto:

I lost a nymph, and she was a goddess,
And she was worth a great treasure.
I will be avenged, you base rabble:
When I return I will give vent to my anger.
Then I will make you wretches
The targets of my fury.



I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)

Quel bonheur suit la tendresse! (*Médée*, Charpentier, 1693; libretto by Thomas Corneille)

Quel bonheur suit la tendresse!
Heureux l'amant qui l'obtient.
Quelque désir qui le presse
Dans l'espoir qui l'entretient;
L'Amour n'a point de faiblesse
Quand la gloire le soutient.

C'est un charmant avantage
Que l'heureux nom de vainqueur.
Mais le plus noble courage
N'en goûte bien la douceur
Que lorsque l'Amour l'engage
À la conquête d'un coeur.

What happiness follows tenderness!
Happy is the lover who obtains it.
Whatever the desire that assails him,
In the hope which he sustains;
Love has no weakness
When honor upholds it.

'Tis a charming advantage
That of the happy name of conqueror;
But the most noble courage
Tastes of its sweetness
Only when Love commits it
To the conquest of a heart.

Pur ti miro (*L'Incoronazione di Poppea*, Monteverdi, 1642; libretto by Gian Franco Busenello)

Poppea & Nerone:

Pur ti miro, pur ti stringo,
Pur ti godo, pur t'annodo;
Più non peno, più non moro,
O mia vita, o mio tesoro.
Io son tua, tuo son io.
Speme mia, dillo, di,
L'idol mio, tu sei pur.
Sì mio ben, sì mio cor, mia vita, sì.

Poppea & Nero:

I gaze at you, I possess you,
I press you to me, I enchain you;
No more grieving, no deathly grief,
Oh my life, oh my treasure.
I am yours, you are mine,
My dearest, say you love me too.
You are the idol of my heart,
O yes, my love, my heart, my life, oh yes.

Dopo i nembi (*Il Giustino*, Vivaldi, 1724; text by Count Nicolò Beregan)

Tutte:

Dopo i nembi e le procelle
Il sereno appare al fin.

E nel ciel talor le stele
Fausto mostrano il seren.

Dopo i nembi e le procelle
Il sereno appare al fin.

All:

After the rain-clouds and the storms,
The sky is clear at last.

And by shining up above,
The stars lend joy to the heavens.

After the rain-clouds and the storms,
The sky is clear at last.

~ Fine ~



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LOVE'S GRAND SOLOISTS



Described as a “voice with both power and beauty,” baritone **Brett Barnes**, a native Texan, has traveled the United States, Mexico and Europe performing opera, symphonic and choral works in some of the world’s greatest venues. Brett maintains an active singing career and is a “fixture” within our arts community and within TEMP, with which he has performed since 1999. Performances include Austin Opera’s 30th Anniversary Season in the Texas Premiere of *The Manchurian Candidate* in September 2016 and *Daughter of the Regiment* in January 2017. He is cantor and soloist at St. Mary Cathedral and serves as an Arts Commissioner appointed by Councilman Casar. By day, Brett is the VP of Development for the Long Center and has earned the coveted CFRE and CFRM credentials.



Jeffrey Jones-Ragona, tenor and occasional harpsichordist, has performed with TEMP for several seasons and collaborated with Danny Johnson on a number of other performances and the recording, “Northern Lights.” Jeffrey also serves as the Artistic Director of the Capital City Men’s Chorus, the Director of Music at the Cathedral of Saint Mary, and as Conductor of the Makheilah at Congregation Beth Israel. He has taught on the music faculties of Drake University, St. Edward’s University, and Southwestern University. Jeffrey received his DMA in Conducting from the University of Texas in 2006. He is the 2003 recipient of the Austin Circle of Theatre’s B. Iden Payne Award for Outstanding Musical Direction of Gilbert and Sullivan comic opera *The Pirates of Penzance*.



Up-and-coming countertenor **Sean Lee** participates actively in various ensembles in Austin: Texas Early Music Project (TEMP), King’s Singer and Compline office of St. Louis King of France Catholic Church, Ars Longa with Dr. Steven Brennfleck, and Cantorum Austin. While pursuing the Bachelor of Music in Vocal Performance degree at UT under the tutelage of Mr. Donnie Ray Albert, Sean was regularly featured as a soloist for Chamber Singers, Concert Chorale, Bach Cantata Project, UT Early Music Ensemble “Austinato,” and recent engagements of the “Butler Baroque” series.



Hailed for her “delicate, mellifluous sound,” and “exquisite,” “radiant” tone, **Meredith Ruduski** is a soprano of unusual versatility and artistry. From Hildegard to Sondheim, Meredith excels both as an onstage performer and recording artist. Meredith appears regularly with groups such as Santa Fe Desert Chorale, Grammy-nominated Seraphic Fire and Ars Lyrica, and Austin’s very own Texas Early Music Project. Meredith received her Master’s Degree in Music at the University of Houston and her Bachelor’s Degree in Music at the University of Texas at Austin. More about Meredith and her concert/recording schedule may be found on her website: www.meredithruduski.com.



Jenifer Thyssen, described by one critic as “glorious Austin soprano Jenifer Thyssen (glorious),” has thrilled, delighted, and moved critics and audiences alike, earning her opportunities to perform in various venues throughout Texas, California, and New England. In the late 90s, Jenifer turned her vocal performance focus to early music, as a founding member of TEMP and working with various early music ensembles and directors. Honored as Best Female Classical Singer by the Austin Critics Table Awards in 2003, and nominated again for the award in 2007, 2008, and 2012, “Thyssen’s beautiful vocal storytelling” crosses centuries of music and has also found a home in the contemporary sounds of folk lullabies in her debut solo CD, *Dusk is Drawn*, which can be found on iTunes and Amazon.com.



Described as a “rich-voiced” and “vivid” singer by a recent *New York Times* review, and an “impressive” and “exciting” piper by clevelandclassical.com, **Peter Walker** enjoys a varied career as a singer of folk, early, and classical music. Recent performances include Balthasar and Habbakuk in *The Play of Daniel* with Gotham Early Music, soloist in Handel’s *Messiah* (Hudson Valley Philharmonic), singing and piping in *Sacrum Mysterium: A Celtic Christmas Vespers* (Apollo’s Fire) and in *Latin American Christmas* (Early Music New York). Highlights include appearances with Early Music New York, Handel and Haydn Society, Staunton Music Festival, Three Notch’d Road, Stamford Symphony Orchestra, and Skylark Vocal Ensemble. He has performed with TEMP since 2014. Peter is the founder and director of the medieval ensemble Marginalia.

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UPCOMING CONCERTS

St. Cecilia Music Series

James Brown, Director

Musica Pacifica: Dancing in the Isles

This San Francisco Bay Area ensemble will present a program of rousing Baroque folk and dance music from Scotland, Ireland, and England—something for everyone!

Saturday, February 25, 2017, 8:00 PM, First Presbyterian Church,
8001 Mesa Drive, Austin, TX, 78731

www.scmsaustin.org



La Follia Austin Baroque

Keith Womer, Artistic Director

A Chamber Concert with Anton Nell on Classical Period Instruments

Enjoy chamber music by Mozart, Haydn, and Beethoven featuring Anton Nel (fortepiano), Stephen Redfield (violin), Marcus McGuff (flute), Bruce Williams (viola), and Katie Rietman (cello).

Saturday, March 4, 2017, 8:00 PM
Sunday, March 5, 2017, 4:00 PM

First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731

www.lafollia.org

LA FOLLIA

Ensemble VIII

James Morrow, Artistic Director

Sacred Shadows: Victoria's Tenebrae Responsories

Tomás Luis de Victoria's setting of the Tenebrae responsories will include contemplative readings in celebration of the most poignant of Holy Week services.

Thursday, March 9, 2017, 7:30 PM, Westlake Hills Presbyterian Church,
7127 Bee Caves Road, Austin, TX, 78746

Friday, March 10, 2017, 7:30 PM, St. Louis Catholic Church Chapel,
7601 Burnet Road, Austin, TX, 78757

www.ensembleviii.org

ensemble viii

Austin Baroque Orchestra and Chorus

Billy Traylor, Artistic Director

J.S. Bach's St. John Passion

Composed for Good Friday services, the *Johannespassion* is a testament to Bach's brilliant genius and emotional depth.

Saturday, March 18, 2017, 7:00 PM, Redeemer Presbyterian Church,
2111 Alexander Avenue, Austin, TX, 78722

Sunday, March 19, 2017, 4:00 PM, St. Mary's Catholic Church
304 West San Antonio Street, Fredericksburg, TX, 78210

www.austinbaroqueorchestra.org

