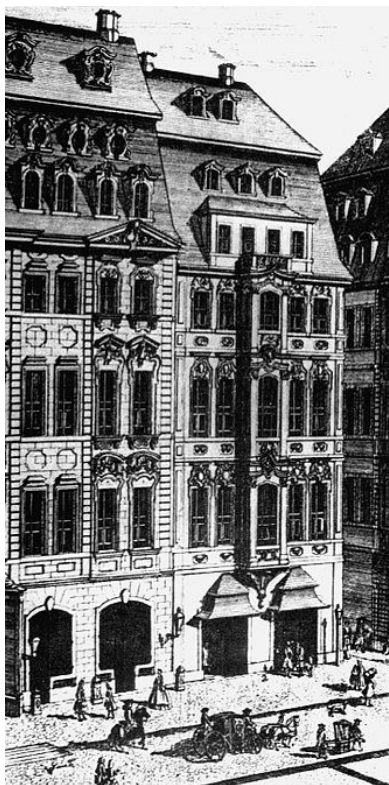


LA FOLLIA AUSTIN BAROQUE

presents



Music from
ZIMMERMANN'S
COFFEE HOUSE

in 18th century Leipzig

Secular music of J. S. Bach

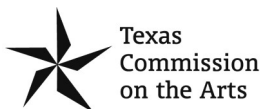
featuring Anton Nel

Saturday, April 23, 2022 at 7:30 PM

Sunday, April 24, 2022 at 3 PM

Redeemer Presbyterian Church

2111 Alexander Ave, Austin, TX



PROGRAM

Music from Zimmermann's Coffee House

in 18th century Leipzig, Germany

Secular music of Johann Sebastian Bach (1685 - 1750)

Allegro from Oboe Concerto in D minor, BWV 1059

Sarah Davol, oboe

Aria: Klein-Zschocher müsse so zart und süße

from *Peasant Cantata*, BWV 212

Jenny Houghton, soprano

Aria: Auf meinen Flügeln sollst du schweben

from *Hercules at the Crossroads*, BWV 213

Jeffrey Jones-Ragona, tenor

Aria: Wie will ich lustig Lachen

from *The Pacified Aeolus*, BWV 205

Gil Zilkha, baritone

Concerto for two Harpsichords in C major, BWV 1061

[*Allegro*] / *Adagio ovvero Largo* / *Fuga*

Anton Nel, harpsichord

Keith Womer, harpsichord

INTERVAL

(Program continues on page 4)

TEXT AND TRANSLATION

“Klein-Zschocher müsse”, from *Peasant Cantata*

Klein-Zschocher müsse

Klein-Zschocher* should be

So zart und süße

as tender and sweet

Wie lauter Mandelkerne sein.

as pure almonds.

In unsere Gemeinde

In our community

Zieh heute ganz alleine

there should be today nothing but

Der Überfluss des Segens ein.

an abundance of blessings.

**In Bach's time, Klein-zschocher was a village southwest of Leipzig*

Libretto: Picander (Christian Friedrich Henrici)

Translation: Frances Browne

“Auf meinen Flügeln sollst du schweben”, from *Hercules at the Crossroads*

Auf meinen Flügeln sollst du schweben,

On my wings you will soar aloft,

Auf meinem Fittich steigest du

on my pinions you will mount

Den Sternen wie ein Adler zu.

to the stars like an eagle.

Und durch mich

And through me

Soll dein Glanz und Schimmer sich

your glory and splendour

Zur Vollkommenheit erheben.

will be raised to perfection.

Libretto: Picander; Translation: Frances Browne

“Wie will ich lustig Lachen”, from *The Pacified Aeolus*

Wie will ich lustig lachen,

How merrily I shall laugh,

Wenn alles durcheinandergeht!

when everything is thrown into confusion!

Wenn selbst der Fels nicht sicher steht

When even the rocks do not stand firm

Und wenn die Dächer krachen,

and when the roofs crash down,

So will ich lustig lachen!

then I shall laugh merrily.

Libretto: Picander; Translation: Frances Browne

PROGRAM

(CONTINUED)

The Coffee Cantata, BWV 211

Jenny Houton, Liesgen
Gil Zilkha, Herr Schlendrian
Jeffrey Jones-Ragona, Narrator
Marcus McGuff, baroque flute (traverso)

1 Recitative: Narrator [Tenor]

Schweigt stille, plaudert nicht

Keep quiet, don't chatter

Und höret, was itzund geschicht:

and hear what's going on now:

Da kömmt Herr Schlendrian

here comes Herr Schlendrian

Mit seiner Tochter Liesgen her,

with his daughter Liesgen

Er brummt ja wie ein Zeidelbär;

he's growling like a honey-bear -

Hört selber, was sie ihm getan!

hear for yourselves what she has done to him.

2 Aria: Herr Schlendrian [Bass]

Hat man nicht mit seinen Kindern

Don't we have with our children

Hunderttausend Hudelei!

a hundred thousand muddles !

Was ich immer alle Tage

What always every day I

Meiner Tochter Liesgen sage,

say to my daughter Liesgen

Gehet ohne Frucht vorbei.

goes in one ear and out the other

[lit. goes by without profit]

The Coffee Cantata (continued)

3 Recitative: Schlendrian [Bass], Liesgen [Soprano]

Schlendrian:

Du böses Kind, du loses Mädchen,

You bad child, you wild girl!

Ach! wenn erlang ich meinen Zweck:

Oh! If only I could have my way :

Tu mir den Coffee weg!

get rid of coffee!

Liesgen:

Herr Vater, seid doch nicht so scharf!

Father, don't be so hard!

Wenn ich des Tages nicht dreimal

If three times a day I can't

Mein Schälchen Coffee trinken darf,

drink my little cup of coffee,

So werd ich ja zu meiner Qual

then I would become so upset

Wie ein verdorrtes Ziegenbrätchen

that I would be like dried up piece of roast goat.

4 Aria: Liesgen [Soprano]

Ei! wie schmeckt der Coffee süße,

Ah! how sweet coffee tastes!

Lieblicher als tausend Küsse,

Lovelier than a thousand kisses,

Milder als Muskatwein.

smoother than muscatel wine.

Coffee, Coffee muss ich haben,

Coffee, I must have coffee,

Und wenn jemand mich will laben,

and if anyone wants to give me a treat,

Ach, so schenkt mir Coffee ein!

ah!, just give me some coffee!

The Coffee Cantata (continued)

5 Recitative: Schlendrian [Bass], Liesgen [Soprano]

Schlendrian:

Wenn du mir nicht den Coffee lässt,
If you don't give up coffee,
So sollst du auf kein Hochzeitfest,
you won't be going to any wedding
Auch nicht spazierengehn.
and you won't go out walking either.

Liesgen:

Ach ja!
Alright then!
Nur lasset mir den Coffee da!
Just leave me my coffee!

Schlendrian:

Da hab ich nun den kleinen Affen!
I'll get the little minx now!
Ich will dir keinen Fischbeinrock nach itzger Weite schaffen.
I shan't get you the latest fashion in just your size.

Liesgen:

Ich kann mich leicht darzu verstehn.
I can easily do without that.

Schlendrian:

Du sollst nicht an das Fenster treten
You're not to stand at the window
Und keinen sehn vorübergehn!
and you won't see anyone going by!

Liesgen:

Auch dieses; doch seid nur gebeten
I don't mind that either; but please, I beg you,
Und lasset mir den Coffee stehn!
just let me keep my coffee!

Schlendrian:

Du sollst auch nicht von meiner Hand
What's more you won't get from me
Ein silbern oder goldnes Band
a silver or gold ribbon
Auf deine Haube kriegen!
to put on your bonnet!

The Coffee Cantata (continued)

Liesgen:

Ja, ja! nur lasst mir mein Vergnügen!

That's fine! Just leave me my pleasure!

Schlendrian:

Du loses Liesgen du,

You're impossible Liesgen, you are,

So gibst du mir denn alles zu?

you would give up everything I say?

6 Aria: Schlendrian [Bass]

Mädchen, die von harten Sinnen,

Girls with obstinate minds

Sind nicht leichte zu gewinnen.

are not easily won over.

Doch trifft man den rechten Ort,

But if you hit the right spot,

O! so kömmt man glücklich fort.

oh then you're in luck.

7 Recitative: Schlendrian [Bass], Liesgen [Soprano]

Schlendrian:

Nun folge, was dein Vater spricht!

Now follow what your father says!

Liesgen:

In allem, nur den Coffee nicht.

In everything else, but not coffee.

Schlendrian:

Wohlan! so musst du dich bequemen,

Well then! You must get used to the idea

Auch niemals einen Mann zu nehmen.

that you won't have a husband either.

Liesgen:

Ach ja! Herr Vater, einen Mann!

Oh yes! Father, a husband!

The Coffee Cantata (continued)

Schlendrian:

Ich schwöre, dass es nicht geschicht.

I swear, that won't happen.

Liesgen:

Bis ich den Coffee lassen kann?

Until I can give up coffee?

Nun! Coffee, bleib nur immer liegen!

Right! Coffee, remain forever untouched

Herr Vater, hört, ich trinke keinen nicht.

Father, listen, I won't drink any at all.

Schlendrian:

So sollst du endlich einen kriegen!

Then you'll have a husband!

8 Aria: Liesgen [Soprano]

Heute noch,

This very day,

Lieber Vater, tut es doch!

dear father, do it now!

Ach, ein Mann!

Ah, a husband!

Wahrlich, dieser steht mir an!

That's just right for me!

Wenn es sich doch balde fügen,

If only it could happen at once,

Dass ich endlich vor Coffee,

so that at last instead of coffee

Eh ich noch zu Bette geh,

before I go to bed

Einen wackern Liebsten kriegte!

I could get a lusty lover!

The Coffee Cantata

9 Recitative: Narrator [Tenor]

Nun geht und sucht der alte Schlendrian,

Now old Schlendrian goes off and looks out

Wie er vor seine Tochter Liesgen

for his daughter Liesgen

Bald einen Mann verschaffen kann;

to see if he can get her a husband soon.

Doch, Liesgen streuet heimlich aus:

But Liesgen lets it be secretly known:

Kein Freier komm mir in das Haus,

no suitor of mine should come to the house

Er hab es mir denn selbst versprochen

unless he himself has promised

Und rück es auch der Ehestiftung ein,

and it is written also in the marriage contract

Dass mir erlaubt möge sein,

that I shall be permitted

Den Coffee, wenn ich will, zu kochen.

to make coffee whenever I want.

10 Chorus (Terzetto) [Soprano, Tenor, Bass]

Refrain:

Die Katze lässt das Mäusen nicht,

The cat does not leave the mouse, [*i.e. the cat does not quit mousing*]

Die Jungfern bleiben Coffeeschwestern.

young ladies remain coffee addicts.

Verse (sung twice):

Die Mutter liebt den Coffeebrauch,

The mother loves her cup of coffee

Die Großmama trank solchen auch,

the grandmother drank it also.

Wer will nun auf die Töchter lästern!

Who can blame the daughters!

(refrain)

*Libretto: Picander; Translation Francis Browne
Courtesy <http://bach-cantatas.com>*

PERFORMING



Jenny Houghton, soprano, is based in Austin, her hometown. Since 2012 she has been appearing as soloist and collaborator with Texas Early Music Project (TEMP), La Follia Austin Baroque, and Austin Baroque Orchestra. Jenny also sings and records with Inversion Ensemble, one of Austin's leading New Music organizations. Jenny earned her Bachelor's of Music from Trinity University (San Antonio) in 2007, and her Master's in Musicology from the University of Maryland in 2010. Jenny lives with her husband, Paul, and two energetic young

sons. When she's not performing, Jenny teaches music at Lotus Montessori, where she seeks to inspire the newest generation of music-lovers!



Gil Zilkha, baritone, has performed in a wide range of repertoire with such ensembles as the Texas Early Music Project, La Follia, Conspirare, the Oregon Bach Festival Berwick Chorus, Vox Humana, and Spire Chamber Ensemble. Some of Gil's favorite credits include Bach's *St. John Passion* and *Ich habe genug*, Durufle's *Requiem*, Dvorak's *Stabat Mater*, Handel's *Messiah*, Monteverdi's *Vespers of 1610*, Mozart's *Requiem* and *C Minor Mass*, and Vaughan Williams' *Five Mystical Songs*. His opera roles include Captain Corcoran in *H.M.S. Pinafore* with the Gilbert and Sullivan Society of Austin, and Count Cepreno in Verdi's *Rigoletto* with Austin Opera.



Jeffrey Jones-Ragona, tenor, serves as the Director of Music at the Cathedral of Saint Mary and as Conductor of the Makheilah at Temple Beth Israel . He was Director of the Capital City Men's Chorus from 1995-2018. He has taught on the music faculties of Drake University, St. Edward's University, and Southwestern University. He has performed regularly with Texas Early Music Project. Jeffrey received his Doctor of Musical Arts 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's

comic opera *The Pirates of Penzance*.

PERFORMING



Winner of the 1987 Naumburg International Piano Competition at Carnegie Hall, **Anton Nel** continues to tour internationally as recitalist, concerto soloist, chamber musician and teacher. Highlights in the U.S. include performances with the Cleveland Orchestra, and the Chicago, San Francisco, Dallas, Seattle, and Detroit Symphonies as well as coast to coast recitals. Overseas he has appeared at the Wigmore Hall in London, the Concertgebouw in Amsterdam, Suntory Hall in Tokyo, and major concert halls in China, Korea and South Africa. He holds the Joe R. and Teresa Lozano Long Endowed Chair at the University of Texas at Austin where he heads the Division of Keyboard Studies. He is also a Visiting Professor at the Manhattan School of Music and teaches annual masterclasses at the Glenn Gould School in Toronto. During the summers he is on the artist-faculties of the Aspen Music Festival and School, the Steans Institute at the Ravinia Festival as well as the Orford Music Academy in Quebec. Mr. Nel also frequently performs as harpsichordist and fortepianist. His teachers include Adolph Hallis at the University of the Witwatersrand and Bela Siki and Frank Weinstock at the University of Cincinnati. More information at antonnell.com.



Keith Womer, harpsichord and director of La Follia, studied organ with Raymond Ocock of Westminster College and harpsichord with Will Volcker in Houston, Texas. He was named “Artist of the Year” by Keyboard Arts, Inc. and twice won the National Federation of Music Clubs award. He was soloist with the Chautauqua Symphony and was a featured artist on the Houston Harpsichord Society concert series. He has performed with the Texas Early Music Project, Chorus Austin, the Victoria Symphony and Conspirare. He has been a member of La Follia since 1994, and director since 2004. He was

awarded the Austin Critic’s Table Award for best classical instrumentalist in 2015-2016. He is currently organist at University Presbyterian Church in Austin.

PERFORMING



Sarah Davol, oboe, enjoys a career performing on historical and modern oboes throughout North America and Europe. She is delighted to return with La Follia Austin Baroque. In Texas she has performed with Houston Chamber Choir, Orchestra of New Spain, Texas Camerata and Bach Society Houston. She is a founding member of American Classical Orchestra in New York, and has been featured as soloist with Amor Artis, Big Apple Baroque, Concert Royal, Los Angeles Baroque Orchestra, Vox Ama Deus, Washington Bach Consort and more. She plays regularly with the Trinity Wall Street "Bach at One" series in NYC. As composer, Fanfare Magazine called her "Gulf Migration" (inspired by a trip to the Gulf while playing at the Victoria Bach Festival) "a wonderfully descriptive work".



Marcus McGuff, Baroque flute (traverso), holds degrees in flute performance from the Eastman School of Music and Indiana University, as well as a Doctor of Musical Arts in flute from the University of Michigan. In addition, he holds degrees in mathematics from the University of Rochester. He has taught flute at Austin Community College and at Concordia University. Currently, he is Professor of Mathematics at Austin Community College and teaches flute privately. He has studied Baroque flute with Wilbert Hazelzet, Michael Lynn, and Jed Wentz and modern flute with Bonita Boyd.



Stephen Redfield, violin, concertmaster, also leads the orchestras of Conspirare, Santa Fe Pro Musica, Arizona Bach Festival and Victoria Bach Festival. A long-time participant with the Oregon Bach Festival, he has performed there as concertmaster, principal and soloist, and has participated in numerous recordings including the Grammy® award-winning disc Credo. Stephen served for five years as Assistant Concertmaster with the Austin Symphony while earning a doctorate at the University of Texas. He also performs internationally as a soloist and a chamber musician on both modern and Baroque violin. Stephen teaches violin at the University of Southern Mississippi School of Music, where he joins his colleagues in the Impromptu Piano Trio.

ALSO PERFORMING

Bruce Colson, violin, winner of the Austin Critics Table 2017 award for Best Classical Instrumentalist, holds a degree in music from the University of Texas. He is a member of the Austin Opera orchestra and the Victoria Symphony Orchestra.

Jann Cosart, violin, is Associate Professor of Musicology and Director of the Early Music Ensembles program at Baylor University. She is the author of the Monophonic Tropes and Conductus of W1 (A-R Editions) and has published a variety of articles on performance practice. An expert in historical performance, Dr. Cosart concertizes on vielle, rebec, crwth, period violin, and early violas across the globe.

Bruce Williams is Austin Symphony principal **violinist**, Artisan Quartet founder, Allegro Chamber Trio member, Mason Chamber Music Festival Artistic Director, and Chamber Music Director for the Texas Bach Festival. He's a past Austin Critics Table Instrumentalist of the year and part of several Harmonia Mundi recordings with Conspire.

Eric Taeyang Mun, cello, performs throughout the US as a soloist, chamber musician, and conductor. In addition to serving as Artistic Director of the American Baroque Opera Co., Eric has collaborated with ensembles including the Dallas Bach Society, Orchestra of New Spain, Ars Lyrica Houston, Ensemble VIII, Dallas Chamber Players, Bach Society of Houston, New York's Concert Royal, and Texas Camerata. Eric performs on a rare cello made in 1751 by Leonhardt Maussiell in Nuremberg, Germany.

David Dawson, bass, winner of a Grammy® Award, currently teaches bass, music theory and humanities at Texas State University. A former member of the professional orchestras of San Antonio and Ft. Worth, he serves as the Principal Bassist for Austin Opera.

Patty Fagan-Miller, bassoon, teaches bassoon at the University of Texas at San Antonio and performs regularly on modern and historical bassoons throughout Texas and Colorado. Dr. Fagan-Miller holds graduate degrees from the Peabody Institute and the University of Colorado at Boulder.

2021-2022 SEASON LA FOLLIA DONORS

La Follia is deeply grateful to the following people and institutions

La Follian (\$5000+)

Anonymous
The Jolly Family
Trust - *in loving
memory of Kevin Jolly*

Sustainer (\$1000 - \$2499)

Anonymous (3)
Anne & Ray Ellison
Martha & Louis
Galie
Sarah Harriman
Chula Sims
Donald Wertz

Patron (\$500 - \$999)

Anonymous
Rebecca Baltzer
Evelyn Boyer
Ara Carapetyan and
Rebecca Pigott
George Dupere
Jill Fatzner
Douglas Gullickson
George & Linda
Henderson
Ronald Jernigan
Jack & Terry
Lieberknecht
Karen Jolly
Paul Rutz, *in honor of
Prof. Harold Rutz*

Benefactor (\$250 - \$499)

Anonymous (2)
Thomas & Nancy
Anger

Scott R Elkin, DO
& Cherrie Smith

Alaire & Tom Lowry
Evandro Menezes
Mary Parse

Donor (\$100 - \$249)

Anonymous
Timothy Beach
Joan Dean
Gregory Eaton
Barbara Epstein
Karlen Gross
Ann Harwood, *in
memory of Joan Dean*
Ciji Isen & Gitanjali
Mathur

Penny Jarmack
Eric Leibrock
Donald & Linda
Lyman

Natalie Morgan, *in
loving memory of
Harold Rutz*

Charles & Betty
Oltorf

Eva & Ray Orbach
Arnie Rodnick

Judd Rogers & Jane-
Elizabeth Madison

Alexandria Shasteen,
*in memory of Mary
Beth Touba*

Megan Spencer
Annette Stachowotz

Jamee & Charlie
Stewart

Charlotte Sullivan

Marcia & Anthony
Toprac

Manfred Trent
David Wight

Lucia Woodruff

Friend (up to \$99)

Anonymous (18)

Derrick Aguren

Barbara & Jerold
Buttrey

Bruce Byers

Hillary Coyle

Karel Dahmen

Dianne Donovan

Helen & Larry
Foster

Michelle Gruhn, *in
memory of Mary Beth
Touba*

Linda Countryman
Gruhn, *in memory of
Mary Beth Touba*

Christopher
Hardesty, *in memory
of Mary Beth Touba*

Sarah Harriman

M H Houston

John Howard

Adrienne Inglis

Phillip Kepler

Jeffrey Kodosky

Pong & Muriel Lem

Patsy Liao

Jennifer Loehlin

Betsy & Bill Martino

Francine

Mastrangelo

Carolyn McFarland
Gail Minault

Karla Renaud & John
Rocklin

Stephen Saunders
Peter Sawyer

Sara Schneider

Paul Smith & Dino
Costa

Mary Smith

Annette Stachowitz

Doug Steves

Anne Vance

Lucia Woodruff

Judith Zamorsky

UPCOMING EARLY MUSIC

Texas Early Music Project **Convivencia: The Three Worlds of Renaissance Spain**

The term Convivencia (or Coexistence) refers to the time period when the three great cultures of early Spain (Muslim, Jewish, and Christian) co-existed in the Iberian Peninsula. The intermingling of the three peoples resulted in intercultural influences on all aspects of life: social, intellectual, political, and artistic. We are delighted to collaborate with our guest scholar, Professor Edwin Seroussi, who will deliver the pre-concert lecture..

Saturday, May 14, 7:30 PM Temple Beth Shalom, 730 Hart Lane, Austin
Sunday, May 15, 3:00 PM Redeemer Presbyterian Church, 2111 Alexander, Austin

Austin Baroque Orchestra **Le Coucher du Roi**

In addition to ruling a nation, Louis XIV presided over one of Europe's most lavish royal musical establishments, and his taste in music strongly influenced musical tastes across France. Only the best French musicians were members of the *musique de chambre*, the king's personal, private retinue of musicians who performed for him in his personal chambers. Louis's highly choreographed day was capped off by the *coucher*, a set of ceremonies that surrounded the king's evening meal and bedtime. The *coucher* always involved music, and over the years the *coucher* brought together such illustrious musicians as Lully, Marais, Couperin, and Rebel, who performed their compositions for the music-obsessed Sun King. We'll recapture what a musical evening in Louis's innermost chambers may have been like, presenting music by the king's favorites in sets interspersed with brief readings from diaries written at Versailles during Louis's life. Join us – it'll be *très magnifique!* ..

Saturday, April 30, 7:30 PM First English Lutheran Church , 3001 Whitis, Austin
Sunday, May 1, 3:00 PM St. Johns Lutheran Church, 502 E. Nueva, San Antonio

ACKNOWLEDGEMENTS

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



Cultural Arts
CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

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

**NATIONAL
ENDOWMENT** for the **ARTS**
arts.gov



for music and the arts in East Austin

La Follia is hosted by Arts on Alexander, on the campus of
Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722

Special thanks to our volunteers and housing hosts

Virginia Hyde Jeanie Divine Sarah Harriman Martha Womer
Charles Smaistrla Charlotte Sullivan Colleen and Rob Tulloh Marcia and Bill Kaylakie

LA FOLLIA AUSTIN BAROQUE

Board of Directors

Tracy Reindel, President
Louis Galie, Vice President
Gregory Eaton, Secretary
Pamela Corn, Treasurer
George Dupere
Charles Smaistrla

Staff

Keith Womer, Director
Frank Adkins, Venue Manager

La Follia Austin Baroque PO Box 29773; Austin, TX 78755

<http://lafollia.org> info@lafollia.org 512.879.6404