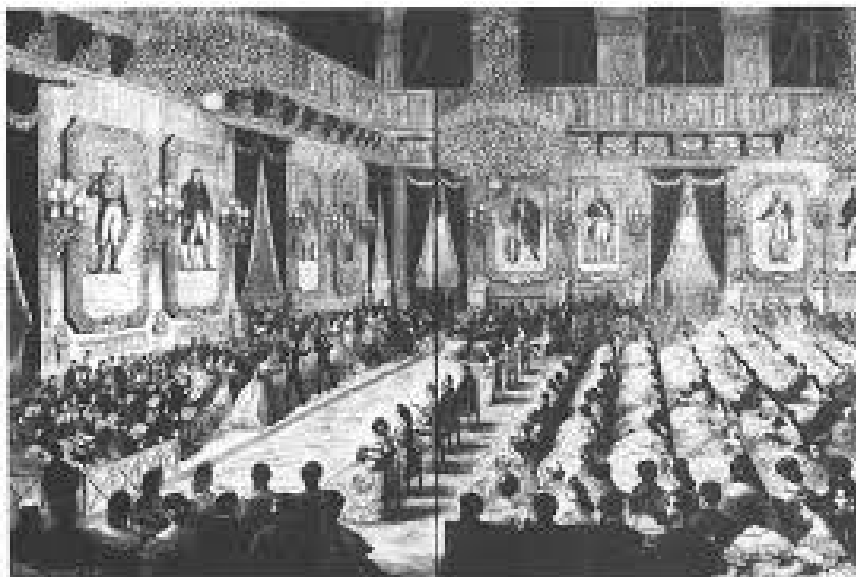


LA FOLLIA AUSTIN BAROQUE

presents



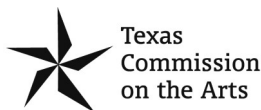
MUSIC FROM THE CONCERT SPIRITUEL IN 18TH CENTURY PARIS

Saturday, March 5, 2022 at 7:30 PM

Sunday, March 6, 2022 at 3 PM

Redeemer Presbyterian Church

2111 Alexander Ave, Austin, TX



PROGRAM

Music from The Concert Spirituel

Arcangelo Corelli (1653 - 1713)

Concerto grosso in G minor, Op. 6, No. 8

Fatto per la notte di Natale (“Christmas Concerto”)

*Grave-Vivace / Allegro / Adagio-Allegro-Adagio /
Vivace / Allegro / Largo (Pastorale ad libitum)*

Michel Richard Delalande (1657 - 1726)

Requiem Aeternum, from *De Profundis*

Jean-Joseph Cassanéa de Mondonville (1711 - 1772)

Introite in conspectu ejus, from *Jubilate Deo*

Jenifer Thyssen, soprano and Gil Zilkha, baritone

Gloria Patri, from *Jubilate Deo*

Georg Philipp Telemann (1681 - 1767)

Ouverture-Suite in B-flat major, TWV 55:B7

Ouverture / Loure / Rondeau / Menuet alternativement trio / Gigue

INTERVAL

PROGRAM

Music from The Concert Spirituel (continued)

Giovanni Battista (Draghi) Pergolesi (1710 - 1736)

Stabat Mater (excerpts)

XI. Inflammatus et accensus / XII. Quando Corpus moreitur

Jenifer Thyssen, soprano and Ryland Angel, countertenor

Wolfgang Amadé Mozart (1756 – 1791)

Andante, from “Paris” Symphony no. 31 K297/300a

Franz Joseph Haydn (1732 – 1809)

Symphony no. 30 in C major, Hob. I:30 “Alleluja”

Allegro / Andante / Finale: Tempo di Menuet, piu tosto Allegro

PERFORMING



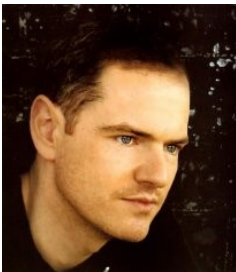
Jenifer Thyssen, soprano, sings music which transports and heals, reconnects and ties us to our past and our future through the musical expressions of human experience written by composers from the 1100's to today. Honored in her hometown of Austin as Best Classical Singer by the Austin Critics Table in 2018, 2003, and nominated again for the award in 2007, 2008, and 2012, "Thyssen's beautiful vocal storytelling" is an Austin staple. In 2001, Jenifer was given the honor to perform the Texas premiere of Handel's "Gloria" which

was at that time being premiered all over the world. Jenifer's work as a founding member of Texas Early Music Project (TEMP) and with other early music ensembles and directors in Texas, the Bay Area, Boston and Paris, has been the mainstay of her professional career while raising 7 beautiful children.



Joan Carlson, soprano, violin, keeps herself busy as a soprano, violinist (both modern and baroque styles), and tenor gambist, performing regularly with the Austin Symphony, La Follia Austin Baroque, the Austin Baroque Orchestra, and the San Antonio Chamber Choir. So busy, in fact, that her kids have been heard saying "What's Mom doing home?" if she shows up there. When she's not on stage you can probably find her lifting heavy weights at her local gym or sitting absolutely still watching

Netflix.



Born on St Cecilia's day, the Grammy-nominated British countertenor **Ryland Angel** has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to new operatic commissions at major opera houses, concert halls and festivals throughout Europe and the USA.

He has performed in Monteverdi's Orfeo, Gavin Bryars's Doctor Ox's Experiment (English National Opera), Fairy Queen (Barcelona), Gluck's Orfeo (Koblenz), Amadigi (Karlsruhe), Venus and Adonis (Flanders Opera), Dido and Aeneas (Opera Comique), The Play of Daniel (Spoleto), and Ballet Comique de

La Royne (Geneva). Angel has sung on over 80 recordings . Recent engagements include Doux Mensonges (Opera National de Paris), Agrippina (NYCO), A Midsummer Night's Dream (Florentine and Kansas Opera), Julius Caesar (Utah and Colorado Opera), Sant Alessio with William Christie (Paris, London, New York), Carmina Burana (Lincoln Center/Prague Proms), and St. John Passion (Saint Thomas Church and Mechanics Hall).

PERFORMING



Praised by the New York Times as “dramatically astute” and a “stand out” performer, **tenor Steven Brennfleck** has been consistently acknowledged for his consummate artistry, vocal flexibility, and moving interpretations on the operatic and concert stage. His operatic credits include performances with Alamo City Opera, American Opera Projects, Glimmerglass Opera, Portland Opera, Spoleto Festival USA, and the Tanglewood Festival. Mr. Brennfleck made his Carnegie Hall debut in 2012 and returned for performances with the MET Chamber Ensemble in 2014. Other recent collaborations include concert appearances with the Alabama Symphony Orchestra, American Bach Soloists, Austin Symphony Orchestra, Handel Choir of Baltimore, LA International New Music Festival, and the Victoria Bach Festival. In addition to his performance schedule, he is also conductor of the Ars Longa Ensemble based in Austin, TX, and a certified teacher of the Alexander Technique.



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 Ceperno in Verdi’s *Rigoletto* with Austin Opera.



John Proft, bass, maintains an active singing career traveling around the country to perform with professional choirs and chamber ensembles in Austin, Atlanta, Boston, Dallas, Tucson, and Santa Fe. He began singing professionally while in school in Dallas with the Dallas Bach Society and the Orpheus Chamber Singers. After receiving his Bachelors of Music from the University of North Texas, John was based for four years in Boston. During this time, he performed with ensembles like Austin’s Grammy award-winning Conspirare, Miami’s Grammy-nominated Seraphic Fire, and the Santa Fe Desert Chorale. As a soloist he has performed with the Harvard Collegium Musicum and Boston Early Music Festival’s 2010 opera, *Dido and Aeneas*. He has worked with world-renowned conductors Harry Christophers, Ton Koopman, and Craig Hella Johnson and has recorded with the labels Harmonia Mundi, CORO, and Clarion. He is currently teaching private music lessons in Austin, TX while continuing his travels to sing.

ALSO PERFORMING

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. Stephen teaches violin at the University of Southern Mississippi School of Music, where he joins his colleagues in the Impromptu Piano Trio.

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.

Alan Austin, violin, has served as concertmaster of Ars Lyrica Houston, Houston's J.S. Bach Society, Texas Bach Collegium (San Antonio), and has performed with the Texas Baroque Ensemble, Baroque Chamber Orchestra of Denver, Dallas Bach Society, Mercury Baroque, Early Music Southwest, Texas Early Music Project (Austin). He is adjunct instructor of Baroque violin at the University of Houston's Moores School of Music. He plays on a Bernardo Calcanius violin made in Genoa, c. 1740.

Bruce Williams is Austin Symphony principal **violist**, 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 Conspirare.

Yvonne Smith, viola, appears regularly in the Houston Symphony, Houston Grand Opera Orchestra, Houston Ballet, and Grant Park Orchestra (Chicago). On baroque viola, Ms. Smith performs frequently with Bach Society Houston, La Follia Austin Baroque, Ars Lyrica Houston, Lyra Baroque Orchestra (Minneapolis/St. Paul), and American Bach Soloists (San Francisco, CA). Yvonne founded La Speranza, the period instrument chamber ensemble, in 2016. She earned her Master of Music and Bachelor of Music degrees in Viola Performance from the Shepherd School of Music at Rice University under the tutelage of Joan DerHovsepian and James Dunham .

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

ALSO PERFORMING

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 Maussell in Nuremberg, Germany.

John Walters, cello, received a degree in Music Education from the University of Texas at Austin. He studied cello under Michael Matesky and Paul Olefsky. He was a founding member of Austin's popular group, The Clearlight Waites, and has been a core member of Texas Early Music Project since its inception.

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.

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.

Sarah Weiner, baroque oboe, performs on both modern and historical oboes, and has performed with several period-instrument ensembles both in Washington, DC (Bach Sinfonia, Folger Consort, Washington Bach Consort) and elsewhere (New Trinity Baroque, Orchestra of New Spain, American Classical Orchestra, and l'Orchestra Classica di Santa Croce in Batignano, Italy). A founding member of Sarabande, an ensemble of three Baroque oboists who perform 18th-century chamber music, She has studied at Oberlin Conservatory and the Early Music Institute at Indiana University, Indiana.

Sarah Bates-Kennard, oboe, currently residing in Cleveland, Ohio, is a Doctoral Candidate in Oboe Performance at Arizona State University. Formerly a resident of Austin, her early music career began while studying at University of Texas at Austin. She was a founding member of the Austin Baroque Orchestra and has performed with the Oregon Bach Festival Orchestra. As a modern oboist, she teaches at the Interlochen Oboe Intensive and has been a guest artist at the Saarburg International Music Festival and School.

ALSO PERFORMING

Kelsey Andrew Schilling, bassoon, completed his studies in Early Music at Indiana University. He has performed with ensembles such as the Atlanta Baroque Orchestra, Bach Collegium–Fort Wayne, Bourbon Baroque, Clarion Music Society, Grand Harmonie, Handel Choir of Baltimore, Indianapolis Baroque Orchestra, Mallarmé Chamber Players, Mercury Baroque, Music City Baroque, Musica Angelica, North Carolina Baroque Orchestra, Opera Lafayette, Pacific MusicWorks, Seattle Baroque, Washington Bach Consort, Washington National Cathedral Baroque Orchestra, as well as other period orchestras throughout the country

Patrick Hughes, horn, is the horn professor at the University of Texas at Austin where he heads the Brass Wind and Percussion division and conducts the award-winning UT Horn Choir. He previously taught horn and theory at the University of New Mexico, where he played principal horn with the Santa Fe Symphony and Santa Fe Pro Musica Chamber Orchestra.

Joel Ockerman, horn, is an active freelance horn player and teacher in Austin. Dr. Ockerman recently served as acting principal horn of the Lubbock Symphony Orchestra and has also frequently performed with ensembles throughout the state of Texas, including the Austin Symphony, Round Rock Symphony, and the United States Air Force Band of the West. Additionally, he has frequently collaborated with the Austin-based New Music ensemble Density512, and has performed on natural horn with the Austin Baroque Orchestra.

Keith Womer, harpsichord, winner of the Austin Critics Table Award for best Austin classical instrumentalist in 2015-2016, has been **director of La Follia** since 2004. He 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 has performed as soloist with the Chautauqua Symphony and the Victoria Symphony, as well as with Conspirare, the Victoria Bach Festival Orchestra, and Texas Early Music Project. He is currently organist at University Presbyterian Church in Austin.

TEXT AND TRANSLATION

Delalande: Requiem Aeternum, from De Profundis

Eternal Rest

Requiem aeternam	Eternal rest
dona eis Domini.	grant to us, Lord.
Et lux perpetua luceat eis.	And let perpetual light shine on us.

Libretto: Mass for the Dead

Mondonville: Introite in conspectu ejus, from Jubilate Deo

Come before His Presence

Introite in conspectu ejus	Come before His presence
in exultatione	with singing

Libretto: Psalm 100 (99)

Mondonville: Gloria Patri, from Jubilate Deo

Come before His Presence

(Chorus)	(Chorus)
Gloria Patri, et Filio,	Glory be to the Father, and the Son,
et Spiritui Sancto.	and the Holy Ghost.

Sicut erat in principio, et nunc,	As it was in the beginning, is now,
Et semper, et in secula saeculorum.	And ever shall be: world without end.

Amen	Amen.
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(Dessus) - sung concurrently	(Sopranos) - sung concurrently
Laudate nomen ejus,	Speak good of His name.
Quoniam suavis est Dominus;	For the Lord is gracious,
In aeternum misericordia ejus,	His mercy is everlasting,
Et usque in generationem et	And His truth endures from genera-
Generationem ejus.	tion to generation.

Libretto: Psalm 100 (99)

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UPCOMING EARLY MUSIC

Ensemble viii
The Young Sebastian
Early cantatas and keyboard works of J.S. Bach

Johann Sebastian Bach is most known for his remarkable and super-human accomplishments during his 27-year tenure at St. Thomas Church in Leipzig. Though born into a musical family of great reputation, Bach's entry into the world of music began in the provincial countryside of Germany. The early compositions of the young Bach, trained by his older brother, are undeniably rooted in the previous generation of compositional style. Yet, the genius of Bach was already apparent from the first stroke of his quill, and his unique and provocative accent began to push the established boundaries towards a new sound which would change the musical world forever. The final concert of the season features cantatas for choir and chamber orchestra along with keyboard works from Bach's earliest periods of composing.

Friday, March 11, 2022, 7:30pm Redeemer Presbyterian Church, 2111 Alexander

amarcord, presented by Arts on Alexander
Restless Love

For the audience, this is now the golden age of amarcord, an ensemble at the height of its abilities. With their musical perfection, conceptual prowess and world-class voices, Wolfram Lattke, Robert Pohlers, Frank Ozimek, Daniel Knauff and Holger Krause leave their mark today where tomorrow their legacy will lie.

Experiencing these five exceptional singers from Leipzig is an unforgettable experience. The ensemble's name is perfectly apt, for in the Emilia-Romagna dialect, the word amarcord means 'I remember'. In their performances, amarcord unearths musical gems from yesteryear and present jewels of contemporary composition, creating an unforgettable evening for the audience which long lives on in the memory.

Friday, March 25, 2022, 7:30pm Redeemer Presbyterian Church, 2111 Alexander

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, 2022, 7:30 PM Temple Beth Shalom, 730 Hart Lane
Sunday, May 15, 2022, 3:00 PM Redeemer Presbyterian Church, 2111 Alexander

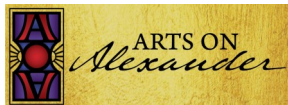
ACKNOWLEDGEMENTS

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of the City of Austin Economic Development Department



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This project is supported in part by an award from the
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