

Ansámbli Luython
“A Renaissance Slovene Easter”
Slovene Renaissance Music



ANSÁMBLI LUYTHON

Doris Williams, *Soprano*; Lauren Carley, *Alto*; Derek Tam, *Tenor*; Richard Mix, *Bass*; Eric Finley, *Renaissance Soprano Violin*; Colin Hamilton, *Renaissance Alto Violin*; Gretchen Claassen, *Renaissance Tenor Violin*; Roy Wheldon, *Viola da Gamba*; Millie Martin, *Contrabass*; Joyce Hamilton, *Cornetto*; Joshua Romatowski, *Renaissance Tenor Flute*; Peter C Fisher, *Renaissance Tenor Flute*; Gesine Lohr, *Harpsichord*; Desdemona Gare-Frantisek, *Renaissance Hurdy-Gurdy*; Vince B Ho, *Regal*

Vince B Ho, artistic director

March 23rd 2013 Saturday 5:00PM
Northbrae Community Church
941 The Alameda, Berkeley, CA 94707

Tickets: \$25 General Admission, \$20 SFEMS/Seniors/Students

"A Renaissance Slovene Easter"

Music by Slovene Composers

Part I:

1. Slovenian folk songs,:

Dober večer

Rasti rožmarin

Vsaki dan

2. Giacomo de Gorzanis (Giacomo Gorzanis) 1520-1579

Piece for Lute and Renaissance Flute

3. Jakob Petelin Kranjec (Jacobus Handl-Gallus) 1550-1591

Amavit eum Dominus (Regal)

4. Georg Prenner (Pyrenaeus Carniolus) 1530?-1590

Peccantem me quotidie

Ave verum corpus

Part II:

1. Georg Prenner (Pyrenaeus Carniolus)

Ave verum corpus (Regal)

2. Jakob Petelin Kranjec (Jacobus Handl-Gallus)

Lamentationes Ieremiae Prophetae

Miserere Mei

Artists Bio

Ms. Doris Williams received degrees from Oakland University of Rochester, MI, and Stanford University of Stanford, CA, in vocal music of the Renaissance and Baroque periods. She has performed with numerous chamber choirs, including the California Bach Society, Philharmonia Baroque Chorus, and the San Francisco Choral Artists. Also, she has presented numerous recitals, including jazz, French, Italian, sacred, Renaissance and Celtic repertoire. She has studied with Gregory Wait and Maureen Chowning in Palo Alto, and also had master classes with some of the top early music performers in the world, including Andrea von Ramm, Nigel Rogers and Julianne Baird. She has also directed chamber vocal groups in early music, jazz, and spiritual music. Her recent CD “Renaissance and Beyond” has had rave reviews. She performs with Howard Kadis, Mary Prout, and Jonathan Harris in her early music group Musica della Doria, specializing in lute songs of the 16th and early 17th centuries. Ms. Williams also directs Celtic Rose, a Celtic Band that has performed at various festivals and venues. Within the last six months, Ms. Williams has been inspired to write original settings to scripture based texts, and other spiritual poems.

Ms. Williams is the cantor and choir director of Ansámbl Luython.

Joyce Johnson Hamilton (cornetto) performs frequently with The Whole Noyse and WAVE (Women's Antique Vocal Ensemble). She has performed on both cornetto and baroque trumpet with early music ensembles in the San Francisco Bay Area, the Carmel Bach Festival, the Northwest Chorale in Seattle, Vancouver, B.C., Washington (D.C.) Sackbut and Cornett Ensemble and the Los Angeles Baroque Orchestra. She teaches trumpet at Stanford. She was formerly Principal Trumpet of the Oakland and San Jose Symphonies. She has been a frequent guest conductor and trumpet soloist with the Seoul Philharmonic. She has served as principal trumpet of the Oregon Symphony, The Oakland Symphony and San Jose Symphonies as well as principal trumpet of the Cabrillo Festival Orchestra. She has been a member of the San Francisco Symphony and the Aspen Festival Orchestra. In 2011 Joyce Johnson Hamilton retired from a 30-year career as a symphony conductor. She has been a featured soloist at International Trumpet Guild and International Women's Brass Conferences. She earned Bachelor and Masters Degrees in music from the University of Nebraska and has done doctoral study historical performance practice and conducting at Stanford University.

Ms. Hamilton is the concert meastra of Ansámbl Luython.

Violinist **Eric Finley** started his musical training at the age eight, and now plays both the modern and baroque violin. He has played with, and served as concertmaster with many orchestras and ensembles in the Bay Area, including the Berkeley West Edge Opera, Redwood Symphony, Nova Vista Symphony, the San Jose State University Symphony and Chamber Ensemble. He has also played in early music ensembles throughout the Bay Area including Les Savages, Gabrieli West, and The Pacific Collegium. He currently studies baroque violin with Carla Moore. In addition to his musical life, Eric is a 5th grade teacher in the San Jose Unified School District.

Mr. Finley is the vice-concert master of Ansámbl Luython.

Vince B Ho was a student of James Darling and Tom Marshall of Colonial Williamsburg, and also Sandra Soderlund while working on his Masters, concentrating on basso continuo studies. His thesis was on Early Italian Harpsichord and Keyboard Music. Since the year 2000, Vince has conducted numerous workshops, performed solo and ensemble concerts including the Fringe concerts at the Berkeley Music Festival and Exhibition, and also participated in large scale orchestral and choral productions.

Vince's current projects include working on demonstration sound recordings with Sonus Paradisi, a Czech company that provides Hauptwerk organ sound samples; and also publishing 16th century keyboard music in conjunction with Magdalena Press. Vince is also one of four active harpsichord

technicians in the Bay Area, having obtained his first technician job at New Mexico State University in 2004. Over the years Vince has worked on over sixty instruments, from harpsichord to Regal. Vince's early keyboard music interest mainly centered on the period of medieval to pre-High Renaissance Europe. For the Baroque and Rococo period, he prefers the Italian and Austrian music, as well as restoration English repertoire. Needless to say as a student of James Darling, Vince is also very familiar with Colonial American Keyboard music.

Vince is a member of the Early Music America, San Francisco Early Music Society, the British Harpsichord Society, the American Guild of Organists, Gesellschaft der Orgelfreunde Arbeitskreis Hausorgel, Organ Historical Society, Deutschen Clavichord Societät e.V., Southeastern Historical Keyboard Society, Western Early Keyboard Association, and the American Musicological Society. Vince is the Founder and Artistic Director of Ansambl Luython, a group that specialized in Eastern European Renaissance and Early Baroque Music. For more information about Vince, please visit vincebho.net.

Mr. Ho is the artistic director of Ansámbl Luython.

Colin Hamilton studied music at University of Oregon and teaches privately in the Bay Area in addition to performing as a guitarist, pianist, violist, bassist, and singer. He holds a BA in Psychology from UC Santa Cruz. For more information on Colin or to hear audio samples of his music, visit www.chamiltonmusic.com.

Currently based in the Bay Area, harpsichordist and conductor **Derek Tam** performs frequently with many ensembles. The assistant music director of the Berkeley Community Chorus and Orchestra, he also serves as a conductor with the Star Valley Children's Choir, based in Millbrae, and was recently appointed artistic director of Opus Q, a men's vocal ensemble based in Berkeley. Derek is also the music director at Bethany Presbyterian Church in San Bruno. Derek is also a founding member and harpsichordist with MUSA, a new Baroque ensemble in the Bay Area. He also teaches private piano lessons and is also in demand as a piano accompanist and continuo player. Derek graduated from Yale University with a degree in music and political science; his principal teachers there were Jeffrey Douma for conducting, Elizabeth Parisot on piano and Ilya Poletaev on harpsichord. Visit his website, www.dereksaihotam.com for more information.

(Kathy) Gesine Lohr studied harpsichord with the late Eileen Washington, who was a participant in the early early-music renaissance. She then studied harpsichord with Kathleen McIntosh. Her first public harpsichord performance was playing a master class for Edward Parmentier (told by Kathy M, 'no, really, it's no big deal'). At Cal State Long Beach in 1980 in the early music program, her baroque and early-music quartets were coached by Stephen Schultz.

Discovering the diminution manuals of Ganassi and Ortiz, and realizing 4 part chordal dance music (like Susato) would have been divided, she got into blues and rock music which is very similar. She played Hammond B3 with Leslie speaker for 13 years in psychedelic rock blues groups. Gesine ran broken consorts for some years, playing renaissance recorder and percussion. Gesine has played harpsichord for Alameda's Sing-it-yourself-Messiah for the past decade. She volunteers teaching rock keyboard at Bay Area Girls Rock Camp, which uses music as a metaphor for empowerment.

Cellist **Gretchen Claassen** began her musical training in Arizona, where she had won numerous regional prizes. Gretchen has participated in various distinguished music festivals in the past, including Kneisel Hall Chamber Music Festival, Chamber Music Master Classes with members of Juilliard String Quartet, Cleveland Quartet, Calder Quartet, and Chiara Quartet. She received her Bachelor of Music in Cello performance at Juilliard School of Music, where she studied with Bonnie Hampton. Currently she is pursuing Professional Diploma in Chamber Music at San Francisco Conservatory of Music, and actively performing in the Bay Area as a renowned cellist.

Joshua Romatowski holds a Master of Music in Flute Performance from the San Francisco Conservatory of Music and a Bachelor of Music in Flute Performance from the University of Texas at Austin. With the St. Claire Shores Symphony, Joshua held the piccolo position for the 2004-2005 season. In 2005, Joshua was the first prize winner of the South Eastern Michigan Flutists Association young artist competition. In 2006, Joshua performed the Nielsen Flute Concerto with the Dearborn Symphony Orchestra under the baton of Kypros Markou.

While in Austin, Joshua had the opportunity to work with movie composer Hanan Townshend and can be heard on the movie soundtracks for Terrance Mallick's *Tree of Life* and *To the Wonder*.

Since moving to San Francisco, Joshua has started to develop an interest in early music. Recently, Joshua won the 2012 San Francisco Conservatory of Music Baroque Concerto Competition with C.P.E. Bach's Concerto for Flute and Orchestra in D Minor, to be performed in the spring of 2013 on baroque flute. Joshua also performed at the 2012 BFX Festival in Berkeley as a member of Ansámbl Luython, the USA's premier performing groups of Eastern European Renaissance and Early Baroque Music, using original instruments, pitch, and temperament. On baroque flute, Joshua has played for and received lessons from Greer Ellison, Stephen Schultz, Janet See, and Philippe Allaine-Dupre.

Joshua is currently on faculty with UC Berkeley's Young Musician's Program. Based in San Francisco, Joshua teaches privately across the Bay area. Joshua's major teaching influences are Timothy Day, Marianne Gedigian, and Jeffery Zook.

Lauren Carley, *mezzo-soprano*, performs chamber music, oratorio, sing Renaissance repertoire with Schola Adventus and popular music*, *and tours her original cabaret interpreting the songs of Kurt Weill. Ms. Carley teaches the *Joy of Singing *for UC Berkeley and San Francisco State University maintains a private studio teaching voice, choral workshops and sight singing, conducts community choruses and retreats, and leads the *Joy of Singing* retreats each summer in Italy and California. Past appointments include Vocal/Choral Director for the Oakland Public Conservatory of Music, Oakland Youth Chorus choral conductor, Guest Professor in Drama at Colorado College, Adjunct Professor of Voice at New York University and Vocal Faculty for the American Musical and Dramatic Academy.

Millie Martin, String Bass, modern and baroque, moved from the Washington DC to the San Francisco Bay area in 2011 and this past fall was appointed as the new Double Bass instructor at Humboldt State University. In 2012 Millie Martin was the soloist with the Albany Consort performing the Dittersdorf Double Bass Concerto, premiered Clarisse Assad's *Scattered* at the San Francisco of Music and performed the Telemann Concerto in G Major for Musical Sources 25th Anniversary Benefit. In 2012 Millie Martin also performed at the National Gallery of Art with the National Gallery of Art Chamber Players in a concert of rarely heard Brazilian early music for the Embassy of Brazil. In addition she has performed with local groups including Soli Deo Gloria and the Pacific Collegium and the Golden Gate State Park Band on electric bass. Millie Martin has recorded with the Washington Bach Sinfonia, the Morman Tabernacle Choir and has played with such greats as James Taylor, Al Jereau, the Moody Blues and Roberta Flack. A huge fan of modern music Millie Martin has premiered and recorded Dominick Argento's *Mass Evensong* celebrating the 100th anniversary of the Washington National Cathedral and she has performed under the baton of John Adams while doing his east coast premiers of *Harmonium* and *El Nino* at the Kennedy Center. A great lover of opera Millie Martin has spent many happy summers playing with the AIMS Festival Orchestra in Graz, Austria.

Peter Fisher plays baroque flute with the ensemble Briarbird and is **Director of Coro Ciconia**, a chamber choir specializing in 14th & 15th C. music. He studied renaissance flute with Nancy Hadden, baroque flute with Kathleen Kraft, and modern flute with John Krell of the Philadelphia Orchestra.

Richard Mix (Commendatore) appears with over a dozen Bay Area opera companies singing a repertoire that embraces Wagner and Monteverdi as well as Scelsi and Stockhausen. A former cellist, he

made his singing debut as Truelove in Berkeley Contemporary Opera's 1992 production of *The Rake's Progress* and went on to the Darmstädter Sommerferienkurse für neue Musik, where he was awarded a Patenring grant and re-invited in 1994 and 1996. West coast premieres range from Arthur in Maxwell Davis' *The Lighthouse* to C.P.E. Bach's 1789 *Matthaeuspassion*, and most recently Vladimir in *Butterfly Country*, whose Nabokovian title role was written for him by his wife, Ann Callaway. He directs Berkeley's *Bella Musica* (Spring concert April 28) and the choirs at St. David of Wales Church in Richmond.

Roy Whelden, composer and viola da gamba player, has performed and recorded with many internationally known ensembles, including *Sequentia* (Cologne) and *Ensemble Alcatraz* (San Francisco). As a composer, he has received commissions for diverse compositions — chamber music, songs cycles, choral works, incidental music for plays, etc. Early commissions include works for the Montreal viol duo *Les Voix Humaines*. Recent works include a *St. Cecilia Ode* for chorus and string orchestra commissioned by the *Corona del Mar Baroque Festival* and a *Quartet-Satz* for the inaugural concert of *Les Surprises Baroques*, a newly formed Los Angeles string quartet.

As both composer and performer, he founded in 2005 the *Galax Quartet* (2 violins, cello and gamba), a string quartet based on the performance practice of Carl Friedrich Abel, last of the great 18th century gamba virtuosi. The *Galax Quartet*, in collaboration with the contralto Karen Clark, recently released a recording on *Innova Records* of newly commissioned song cycles: "*On Cold Mountain—Songs on Poems of Gary Snyder*."

Dober večer

Dober večer bogdaj, moje pupce sem fraj,
ki m'je dala, mi je poslala moj prstan nazaj,
ki m'je dala, mi je poslala moj prstan nazaj.

O, moj prstan je zlat, 'ma ruduče oko,
okol' njega je zapisala, da m'je dala slovo,
okol' njega je zapisala, da m'je dala slovo.

Good Evening

Good evening! I am free of my woman,
Who she gave me, she sent me my ring back,
Who gave me, she sent me my ring back.

Oh, my ring is gold, it has a red gem,
Around it she wrote, that she gave me honor,
Around it she wrote, that she gave me honor.

Rasti rožmarin

Rasti, rasti rožmarin! Ti deviški drag spomin. Rožmarin ima svoj duh, naj bo zelen al' pa suh, rožmarin ima svoj duh,
naj bo zelen al' pa suh.

Kadar jaz umrla bom, venec lep imala bom 'z rožmarina zelen'ga, nageljna rudečega,
rožmarina zelen'ga, nageljna rudečega

Grow, Rosemary

Grow, grow, Rosemary -- you virginal precious symbol!
Rosemary has its own smell, be it green or be it dry.
Rosemary has its own smell, be it green or be it dry.

When I die, a wreath I will have of
Green rosemary and red carnations,
Green rosemary and red carnations

Vsaki dan

Te, te, te dobro poznam, b'te rada videla, b'te rada videla.
Te, te, te dobro poznam, b'te rada videla oj, vsaki dan.

Kaj, kaj, kaj jaz tebi dam, da bom tvoj ljubi sam?
Kaj, kaj, kaj jaz tebi dam, da bom tvoj ljubi sam oj, vsaki dan?

Nič, nič, nič mi ti ne dej, samo le prid še kej, samo le prid še kej.
Nič, nič, nič mi ti ne dej, samo le prid še kej oj, vsak večer.

Every Day

You, you, you I know very well, I'd like to see you, like to see you. You, you, you I know very well, I'd like to see
you, oy -- every day.

What, what, what should I give you, so that I will be your only love? What, what, what should I give you, so that I
will be your only love, oy -- every day?

Don't, don't, don't give me anything, just come again, just come again. Don't, don't, don't give me anything, just
come again, oy -- every evening.

Peccantem me quotidie

Peccantem me quotidie
et non penitentem,

Timor mortis conturbat me.

Quia in inferno nulla est redemptio.
Miserere mei, Deus, et salva me.

Deus, in nomine tuo salvum me fac,
et in virtute tua libera me.

I who sin every day

I who sin every day
and am not penitent
the fear of death upsets me:

For in hell there is no redemption.
Have mercy upon me, O God, and save me.

God, in your name save me,
and in your virtue set me free.

Ave verum corpus

Ave verum corpus, natum de Maria Virgine,
vere passum, immolatum in cruce pro homine,
cuius latus perforatum fluxit aqua et sanguine:
esto nobis praegustatum in mortis examine
O Iesu dulcis, O Iesu pie, O Iesu, fili Mariae. Miserere mei. Amen

Hail, true Body

Hail, true Body, born of the Virgin Mary,
who having truly suffered, was sacrificed on the cross for mankind,
whose pierced side flowed with water and blood:
May it be for us a foretaste in the trial of death.
O sweet Jesus, O pious Jesus, O Jesus, son of Mary, have mercy on me. Amen.

Lamentations Chapter 1

1 Et factum est, postquam in captivitatem redactus est Israël, et Jerusalem deserta est, sedit Jeremias propheta flens, et planxit lamentatione hac in Jerusalem: et amaro animo suspirans et ejulans, dixit: [Quomodo sedet sola civitas plena populo! Facta est quasi vidua domina gentium; princeps provinciarum facta est sub tributo

2 Plorans ploravit in nocte, et lacrimae ejus in maxillis ejus: non est qui consoletur eam, et omnibus caris ejus; omnes amici ejus spreverunt eam, et facti sunt ei inimici.

3 Migravit Judas propter afflictionem, et multitudinem servitutis; habitavit inter gentes, nec invenit requiem: omnes persecutores ejus apprehenderunt eam inter angustias.

4 Viæ Sion lugent, eo quod non sint qui veniant ad solemnitatem: omnes portæ ejus destructæ, sacerdotes ejus gementes; virgines ejus squalidæ, et ipsa oppressa amaritudine.

5 Facti sunt hostes ejus in capite; inimici ejus locupletati sunt: quia Dominus locutus est super eam propter multitudinem iniquitatum ejus. Parvuli ejus ducti sunt in captivitatem ante faciem tribulantis.

6 Et egressus est a filia Sion omnis decor ejus; facti sunt principes ejus velut arietes non inventes pascua, et abierunt absque fortitudine ante faciem subsequenti.

7 Recordata est Jerusalem dierum afflictionis suæ, et prævaricationis, omnium desiderabilium suorum, quæ habuerat a diebus antiquis, cum caderet populus ejus in manu hostili, et non esset auxiliator:

viderunt eam hostes, et deriserunt sabbata ejus.

8 Peccatum peccavit Jerusalem, propterea instabilis facta est; omnes qui glorificabant eam spreverunt illam, quia viderunt ignominiam ejus: ipsa autem gemens conversa est retrorsum.

9 Sordes ejus in pedibus ejus, nec recordata est finis sui; deposita est vehementer, non habens consolatorem. Vide, Domine, afflictionem meam, quoniam erectus est inimicus...

Lamentation of Jeremiah Chapter 1

1 How doth the city sit solitary, that was full of people! how is she become as a widow! she that was great among the nations, and princess among the provinces, how is she become tributary!

2 She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies.

3 Judah is gone into captivity because of affliction, and because of great servitude: she dwelleth among the heathen, she findeth no rest: all her persecutors overtook her between the straits.

4 The ways of Zion do mourn, because none come to the solemn feasts: all her gates are desolate: her priests sigh, her virgins are afflicted, and she is in bitterness.

5 Her adversaries are the chief, her enemies prosper; for the LORD hath afflicted her for the multitude of her transgressions: her children are gone into captivity before the enemy.

6 And from the daughter of Zion all her beauty is departed: her princes are become like harts that find no pasture, and they are gone without strength before the pursuer.

7 Jerusalem remembered in the days of her affliction and of her miseries all her pleasant things that she had in the days of old, when her people fell into the hand of the enemy, and none did help her: the adversaries saw her, and did mock at her sabbaths.

8 Jerusalem hath grievously sinned; therefore she is removed: all that honoured her despise her, because they have seen her nakedness: yea, she sigheth, and turneth backward.

9 Her filthiness is in her skirts; she remembereth not her last end; therefore she came down wonderfully: she had no comforter. O LORD, behold my affliction: for the enemy hath magnified himself.

Miserere mei, Deus: secundum magnam misericordiam tuam.

Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.

Asperges me hysopo, et mundabor: lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.

Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.

Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.

Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.

Docebo iniquos vias tuas: et impii ad te convertentur.

Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea justitiam tuam.

Domine, labia mea aperies: et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias.

Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Ierusalem.

Tunc acceptabis sacrificium justitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

Have mercy upon me, O God, after Thy great goodness

According to the multitude of Thy mercies do away mine offenses.

Wash me thoroughly from my wickedness: and cleanse me from my sin.

For I acknowledge my faults: and my sin is ever before me.

Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged.

Behold, I was shapen in wickedness: and in sin hath my mother conceived me.

But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.

Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be whiter than snow.

Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice.

Turn Thy face from my sins: and put out all my misdeeds.

Make me a clean heart, O God: and renew a right spirit within me.

Cast me not away from Thy presence: and take not Thy Holy Spirit from me.

O give me the comfort of Thy help again: and establish me with Thy free Spirit.

Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee.

Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness.

Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise.

For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings.

The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise.

O be favourable and gracious unto Sion: build Thou the walls of Jerusalem.

Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young calves upon Thine altar.

Psalm 51

Composers Bio

Giocomo Gorzanis was born in Apulia Italy around 1530, and moved to Trieste in 1557. Establishing friendship with various noblemen in Slovenia, including the families of Dornberg, Dietrichstein and Khisel (in Ljubljana). A great lutenist, he published most of his works in Venice despite living in Slovenia, dedicating to his Slovene patrons. He died in 1579.

Gregor Prenner was a clergyman who was born around 1530. Originally from Ljubljana, he entered the University of Vienna in 1551, and then joined the Habsburg court in 1560, gradually rising in rank for his court duties, but never as a composer. He was named Imperial councilor by Emperor Rudolf II while in Prague. He died in 1590, and not until after his death did we discovered the vast amount of work that he composed, stashed in various monasteries mostly in Eastern Europe.

Jakob Petelin Kranjec was born in Šentviška Gora at 1550. He was educated early in a monastery in Stična. Afterward he sought his fortune in the Habsburg court in Prague, as well as other positions in Wroclaw and Olomuc. He composed numerous choral music, including around 400 motets, but his 53 madrigals in *Harmoniae Moralia* is considered his greatest contribution in the realm of Renaissance music. He was considered equal to Palestrina and Orlando di Lasso. He died in 1591 in Prague.

We would like to thank our diction tutor Eva Ursula Derzic for working with us for this program, as well as University of California at Berkeley Department of Slavic Languages and Literatures, Ministry of Culture of the Republic of Slovenia, Dr. Mojca Kovacic, Dr. Mihela Jagodic, and Dr. Anne Smith.

We also would like to thank Gilbert Martinez (Artistic Director of Music Sources), Archbishop the Most Reverend Robert Sherwood Morse, Marty Lal, Stanton McCandlish, Jean Richter and Bonnie, Katy Kaminski, Bruce Lesser, and numerous others as Donors in Kind, without which this production will not be possible.

Ansámbľ Luython is the USA's premier performing group of Eastern European Renaissance and Early Baroque Music, using original instruments, pitch, and temperament. The group relies on extensive musicological, organological and linguistic research in an attempt to perform the music in its original spirit. One of our trademarks is that every instrument is commissioned in customized form that are as close to historical museum pieces or musical treatise as possible. Our group does not play at the pitches and temperament that other HIP group uses because of convenience. We believe that musical instruments serve the music, not the other way around. Subsequently all instruments of the group are unique. We commission our instruments not just from the best luthiers, but also those that will go the extra mile in their craft. The unique instruments that we use also pose challenges to our musicians that other HIP groups will not encounter.

For Ansámbľ Luython, we consider ourselves as spiritual descendants of pioneer groups and individuals from the dawn of the early music revival movement. Our motto is $a! = 392\text{Hz}$.

We are currently actively looking for patrons and donations to help commission more unique and historically correct instruments. Please contact Vince B Ho at director@luython.com

<http://www.luython.com>