

ALL IN  
A GARDEN  
GREEN

**Friday, February 12 at 7:30pm**

Zilkha Hall

*Hobby Center for the Performing Arts*

MATTHEW DIRST

*Artistic Director*

Welcome to *All in a Garden Green*, Ars Lyrica's celebration of springtime and our artistic contribution to the 2016 Houston Early Music Festival. We're delighted to have you with us tonight for a program that features Antonio Vivaldi's "Spring" Concerto from *The Four Seasons* plus seasonal works from a wide range of Renaissance and Baroque composers and arrangers. The 4th Annual Houston Early Music Festival, which began last weekend, continues through Valentine's Day: for information see [houstonearlymusicfestival.org](http://houstonearlymusicfestival.org).

Next on the Ars Lyrica calendar is *An Easter Messiah* in early April. Join us on Friday, April 1 at 2:30 pm at the Moores School of Music at UH for "And His Burthen is Light? Handel's *Messiah* and its Cultural Baggage" and for the complete oratorio on Saturday, April 2 at 7:30 pm here at the Hobby Center. This performance, produced in collaboration with the Orpheus Chamber Singers from Dallas, will be under the guest baton of Gramophone Award winner John Butt and features a stellar array of soloists, including recent Grammy winner Aaron Sheehan. More details on 2015/16 Ars Lyrica programs can be found in our *Seasonal Rituals* brochure, available in the Zilkha Hall Lobby or online at [arslyricahouston.org](http://arslyricahouston.org).

With warm thanks for your continued patronage and support—enjoy the program!



MATTHEW DIRST  
Artistic Director

## PROGRAM

### I — BREEZES EARTHLY & DIVINE

<i>La Vittoria</i>	Barbara Strozzi (1619–1677)
<i>Ayreçillos manços</i>	António Marques Lésbio (1639–1709)
<i>Zefiro torna</i>	Claudio Monteverdi (1567–1643)

### II — BIRTH OF A GODDESS

Concerto in E Major, Op. 8/1 ("Spring" from <i>The Four Seasons</i> )	Antonio Vivaldi (1678–1741)
<i>Allegro</i>	
<i>Largo</i>	
<i>Allegro</i>	

### III — FLORA

<i>White though ye be (on the Lilies)</i>	William Lawes (1602–1645)
<i>Clear or Cloudy</i>	John Dowland (1563–1626)
<i>Aria Amorosa</i>	Nicola Matteis (c1670–1714)
<i>Gather ye rosebuds</i>	William Lawes

## INTERMISSION

### IV — FAUNA

<i>The nightingale so pleasant and so gay</i>	William Byrd (c1540–1623)
<i>Engels Nachtegaeltje</i>	Jacob van Eyck (c1590–1657)
<i>My Robin is to the Greenwood Gone</i>	Dowland
<i>About the sweet bag of a bee</i>	Henry Lawes (1595–1662)
<i>Earl of Essex Gaillard</i>	Dowland

<i>All in a Garden Green / Onder een Linde groen</i>	arr. John Playford (1623–1686) Jan Pieterszoon Sweelinck (1562–1621)
Sonata in G major	Henry Butler (d. 1652)
<i>La Rosa que Reyna</i>	Juan de Navas (c1650-1719)
<i>Ay que si</i>	Juan Hidalgo (1614-1685)
Divisions on “John Come Kiss Me Now”	arr. Playford
<i>A señores los de buen gusto</i>	Ignacio Quispe (fl. late 17th century)

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## ARTISTIC PERSONNEL

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Cecilia Duarte	<i>mezzo-soprano</i>	Mary Springfels	<i>viola da gamba</i>
Zachary Averyt	<i>tenor</i>	Deborah Dunham	<i>violone</i>
Kathryn Montoya	<i>recorder</i>	Becky Baxter	<i>Baroque harp</i>
Alan Austin	<i>violin</i>	Michael Leopold	<i>archlute</i>
Brandi Berry		Matthew Dirst	<i>harpsichord</i>

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*With thanks to the Moores School of Music, University of Houston, for use of its John Phillips Florentine-style harpsichord, and to St Philip Presbyterian Church for providing rehearsal space for this program, and to Bettie Cartwright for providing accommodations to Ars Lyrica artists.*

## PROGRAM NOTES

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Songs about spring have been around since the dawn of human history, when our ancestors first gave thanks for bright sunshine, warm breezes, gentle rain, and flowering plants. Differently put: there is no shortage of good material for this program. Indeed, of the four overtly “seasonal” programs on Ars Lyrica’s 2015/16 menu, *All in a Garden Green* presented the greatest number of programming choices—from virtually all of music history! We’ve settled on a selection of popular tunes and more elaborate pieces from the late 16th through the early 18th centuries—from composers and arrangers of Italian, Portuguese, English, Spanish, and Peruvian origins—that take us on journey of annual rejuvenation.

Since spring manifests itself first with mild weather, we begin with music addressed to breezes both earthly and divine. Both Claudio Monteverdi and Barbara Strozzi lived and worked in Venice, whose avant-garde musical culture in the early 17th century left its imprint on madrigalistic duets that are full of harmonic and melodic surprises. The musical culture of the Iberian peninsula, by contrast, placed great emphasis on the seasonal genre of the villancico. Villancico texts, including António Lésbio’s *Ayreçillos manços*, typically combine veneration of the Christ child with observations about the natural world. In this respect, they stand outside the more canonic repertory of European art music, with texts that freely mix the sacred with the secular.

Vivaldi’s Op. 8 first appeared in a 1725 publication with introductory sonnets for four concerti that have since become known collectively as *The Four Seasons*. *La Primavera* (“Spring”) celebrates the reappearance of birds, whose “cheerful song” animates this concerto’s opening Allegro until storm clouds briefly intrude. In the ensuing Largo, Chloris, goddess of spring, smiles benignly as a shepherd dozes beside a watchful dog, whose rhythmic barking is made palpable in an oddly obsessive inner part. The final Allegro brings the “festive sound of a rustic bagpipe [while] nymphs and shepherds dance.”

The multiple meanings of English song texts are, for native speakers at least, usually not difficult to discern, especially in music of the Elizabethan and Jacobean eras. Among the English pieces in our “flora” group are a song that makes elaborate comparisons between the beloved and nature’s bounty (“Clear or Cloudy”), another that relates nature’s fecundity to the rewards of love (“Gather ye rosebuds”), and finally one that is shamelessly erotic (“White though ye be”). Rounding out this set is a wordless “Aria Amorosa” from an Italian violin virtuoso who spent most of his career in London.

Song lyrics from the late Renaissance and early Baroque are also dotted with fauna of all kinds, especially birds and bees. Such creatures summon a wider range of responses, perhaps because they—in contrast to flowers—are one step closer to us on the evolutionary chain and thus able to suggest emotion in their actions. William Byrd’s intricate polyphonic trio, for example, draws a sharp contrast between a nightingale’s blissful chanting and the poet’s melancholy: the bird, despite its charms, brings no comfort to a sorrowful heart. Henry Lawes, working with a much earthier piece of verse, sets his humble song about a bee with classic English deadpan. Both *Engels Nachtegaeltje* (“The English Nightingale”) and *My Robin is to the Greenwood Gone* are, by contrast, instrumental “divisions” (variations) for recorder and archlute, respectively, on well-known tunes. A lushly scored five-part gaillard, one of the most popular of English Renaissance dances, completes this set.

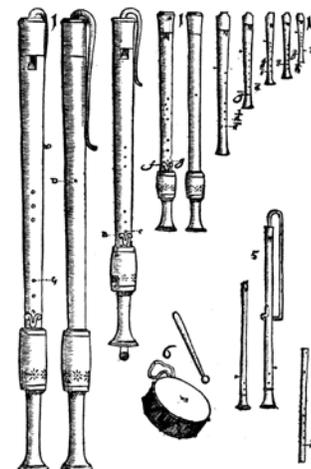
Finally, no program about spring would be complete without Cupid, whose arrows fly far and wide during this most fertile time of the year. As the text of our title song explains: “All in a garden green/Two lovers sat at ease/As they could scarce be seen/Among the leafy trees.” This charming folksong was common to multiple European cultures: the Dutch organist J. P. Sweelinck, who knew it as “Onder een Linde groen” (“Under the Linden Tree”), left a nimble set of variations around which we weave the English lyrics. The other two instrumental works in this final set show how English musical culture embraced both serious and popular styles in the 17th century: the viol player Henry Butler, who spent most of his career in Spain, put the new idiom of the “sonata” to use in works that show off his chosen instrument; while John Playford collected and arranged a treasure trove of well-known melodies. The remaining texted works, all in Spanish, come from two Madrid court musicians who both played the harp (Juan Hidalgo and his student Juan de Navas) and a 17th-

century Peruvian composer (Ignacio Quispe), about whom little is known beyond a few surviving works from the Cuzco archives.

© MATTHEW DIRST *Artistic Director*

## INSTRUMENT SPOTLIGHT

The recorder has been around since at least the early Renaissance. Its distinctive hollow tone reflects its simple construction of a hollowed out cylindrical piece (or pieces) of wood, through which finger holes are drilled to enable a range of different pitches. Recorders come in all shapes and sizes, from bass to treble instruments, and were often played during the Renaissance as a family—that is, with a complete set of four to six recorders of different sizes, as this illustration from Michael Praetorius’ *Syntagma Musicum* shows. By the early 17th century, the treble recorder had become a virtuoso instrument for musicians who often played multiple wind instruments, such as the cornetto, shawm, or (later) the oboe.



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## TEXT AND TRANSLATIONS

### La Vittoria

*Il gran Giove non si gloria  
d'altre belle essere amante;  
gode solo il dio costante  
quando in seno è di Vittoria.  
La Vittoria d'un bel Rovere  
al suo Giove adorna il crine,  
nel cui verde in aure e brine  
già la Gloria venne a piovere.  
Nacque già nobil primizia,  
già gli rese il ciel fecondi;  
ma d'Etruria anco i sei mondi  
d'alti Eroi voglion dovizia.*

Great Jove takes no glory  
by loving another beauty;  
the constant god rejoices only  
when he clasps Victory to his breast.  
Victory is the great oak tree  
with which Jove adorns his head,  
in which greenery, in breeze and frost  
Glory already pours down.  
The noble first fruits are already born  
and the heavens made Victory fertile  
but in Etruria as in the six worlds,  
devotion must be to the high heroes.

### Ayreçillos manços

*Ayreçillos manços,  
passo quedito que duerme  
duerme el niño  
y le bastan los ayres de sus suspiros.  
No me le recuerde el ayre  
el amor que está dormido  
que quando está el sol en calma  
no soplan los ayreçillos.  
Dexen que el amor descance  
pareçe el zephiro frío  
que aun ayre leve despierte  
un cuidadozo dormido.*

Soft and mild breezes  
pass gently because the  
infant sleeps,  
while muffling his sighs.  
Oh, that the breeze will not awaken  
the love that rests dormant;  
since as the sun rests,  
so, too, do the gentle breezes.  
Wherever love is buried,  
the zephyr seems cold,  
but gentle breezes awaken  
even those who rest profoundly.

### Zefiro torna

*Zefiro torna, e di soavi ordori  
l'aer fa grato, e'l piè discioglie  
a l'onde,  
e mormorando tra le verdi fronde,  
fa danzar al bel suon su' prato i fiori.*

Zephyr returns, and enchants the air  
with his sweet perfume and  
awakens the waves,  
and murmuring through the  
green leaves  
he invites the flowers to dance to  
his tune.

*Inghirlandat' il crin Fillide e Clori*

*note tempran d'amor care e gioconde;  
e da monti e da valli ime e profonde*

*raddoppian l'armonia gli antri canori;*

*Sorge più vaga in ciel l'aurora, e'l sole  
sparge più luci d'or, più puro argento*

*fregia di Teti il bel ceruleo manto.*

*Sol io per selve abbandonate e sole,  
l'ardor di due begli occhi e'l  
mio tormento  
come vuol mia ventura, or piango  
or canto.*

Phyllis and Cloris, their hair in  
garlands,  
sing joyful love songs so dear to them,  
and from high mountains and  
deep valleys,  
the caves sing an echo to their melody.

Dawn is more lovely in the sky; the sun  
pours down gold yet brighter, and  
purer silver  
tops Thetis' azure mantle.

Alone I wander through lonely woods,  
the brightness of two fair eyes, and  
my torment.  
and, as fate has it, now weep,  
now sing.

### La Rosa que Reyna

*La Rosa que reyna  
El dominio del prado,  
porque oye un gilguero  
que al alva ma druga a llorar affectos,  
vierte, rompe, exbala  
sus perlas, sus ojos, su aliento.  
Y el alva le dize:  
no pierdas o ciosos floridos  
requiebros.  
Recoje ese llanto,  
pues aquel gilguero cruzará la esfera  
con rapido buelo  
y al ir a otro clima,  
tus ansias buyendo  
quiza aun tu memoria  
dejara en el viento.*

The rose that reigns  
over the domain of the meadow  
because she hears a goldfinch  
rising at dawn to weep for his loves,  
then pours out, breaks, and exhales  
her pearls, her leaves, her breath.  
And the dawn says to her:  
do not waste such idle, flowery  
compliments.  
Cease this weeping!  
The goldfinch will cross the sphere  
in his rapid flight  
and will leave for other climes,  
fleeing your longings,  
and perhaps even your memory  
will be gone with the wind.

### Ay que si

*Ay que si (ay que no)  
que lo que me duele, me lo siento yo;  
que soy Pedro Grullo de mi pasión:  
y es pesadilla mi pena,  
que no reconoce, no,  
del plomo del sentimiento  
ligerezas de la voz.*

*Pues vaya, amigas del alma,  
de ensanchas a mi dolor  
que un corazón apretado  
merece lo que un jubón.*

*Dos amas que Dios me ha dado,  
si es que de las amas Dios*

*que no es por cuenta del cielo  
el mal que me busco yo.*

### A señores los de buen gusto

*Ah, señores, los del buen gusto,  
háganse, por vida mía a mis tonos.  
Oiganme una tonadilla  
con que celebrar intento  
a un cordero de aquí que el sol brilla.  
Oigan, miren, escuchen, atiendan:  
Esto sí es morir de risa!*

*A questa digo, señores  
palabra la más divina  
que ideó el orden supremo  
para nuestra maravilla.*

*Sus harpones y sus flechas  
con herirme me cautivan  
quando me las arroja*

*siempre el corazón me tira.*

Oh yes (Oh no)  
for I really feel what afflicts me.  
Yet I speak in clichés about my passion;  
and my sorrow is a nightmare  
that does not recognize  
my own silliness  
in its heavy weight of emotion.

Go on, my dear friends,  
allow my grief to expand;  
for a constricted heart  
deserves the same as a bodice.

God has given me two mistresses,  
if indeed it is God who assigns  
mistresses,  
since the harm I bring on myself  
is not heaven's fault.

Oh gentlemen of good taste,  
humor me and lend ear to my song.  
Listen to my tonadilla  
by which I would honor  
a lamb that shines like the sun.  
Hear, look, listen, pay attention:  
It will slay you with laughter!

I speak, gentlemen.  
words so divine  
which for our delight the Almighty  
and nature have imagined.

His spears and arrows  
mesmerize and hurt me,  
because when they are launched  
against me,  
they pierce my heart.

## ABOUT THE ARTISTS



Mezzo-soprano **Cecilia Duarte** returns to Ars Lyrica this season, after an appearance in Charpentier's chamber opera *Les arts florissants* in November. Other recent performances include singing for Nobel Prize Mario Vargas Llosa last October with the Casa Cultural de las Americas, Zerlina in *Don Giovanni* with Opera in the Heights, Jessie Lydell in *A Coffin in Egypt* with HGO and Loma Williams with the University of Houston.

Cecilia created the role of Renata in Houston Grand Opera's world premiere of *Cruzar la Cara de la Luna*—the first opera with mariachi music, and has toured with it at the Théâtre du Châtelet in Paris, France, Chicago Lyric Opera, San Diego Opera and Arizona Opera. Cecilia has premiered several chamber operas and contemporary works through HGOco such as *A Way Home* by Ethan Greene, *The Ninth November* by David Hanlon and *I Am a Memorial* by Paul English. An early music enthusiast, she often performs with the Bach Society of Houston, the Oregon Bach Festival, the Festivalensemble in Stuttgart, Germany, and the Festival de Música Barroca de San Miguel de Allende, México. She lives in Houston, where she is active in the contemporary music circle, performing and collaborating with composers and premiering their works.



Returning soloist, **Kathryn Montoya**, teaches baroque oboe and recorder at Oberlin Conservatory and the University of North Texas. She appears with a variety of orchestral and chamber music ensembles including the internationally-acclaimed Boston Early Music Festival Orchestra, Tafelmusik, the Wiener Akademie, Arion, Pacific Musicworks, and Apollo's Fire among others. Kathryn received her degrees at Oberlin Conservatory and Indiana University School of Music, Bloomington. While at IU she was the recipient of the prestigious Performer's Certificate and was awarded a Fulbright Scholarship to study in Germany. Recent projects include the Globe's Tony award winning productions of *Twelfth Night* and *Richard III* on Broadway, concerts and master classes in Shanghai, and tour of Steffani's *Niobe, Regina di Tebe* with Philippe Jaroussky, Karina Gauvin and the BEMF orchestra. Kathryn very much enjoys the various thrills of recording, has been broadcast on NPR's Performance Today and can be heard on the Erato, Naxos, CPO, NCA, Analekta, and Dorian Sono Luminus labels.



Texas-born Tenor **Zachary Averyt** made his operatic debut in 2001, and has since continued to delight audiences. He appears frequently with many of Houston's most notable ensembles. The 2015/16 season opened with a production of Massenet's *Manon* at the Moores Opera Center, where he also appears as Ruggero in Puccini's *La Rondine* and as Stiva in a new production of David Carlson's *Anna Karenina*. In February, he presents Schumann's *Dichterliebe* with pianist

Jessica Myers. Averyt has toured the Mediterranean with Garrison Keillor and *A Prairie Home Companion*, and he began the 2013/14 season with performances of two of Britten's masterpieces: *Serenades for Tenor and Horn* and *Les Illuminations*, garnering praise for "the warmth and power of his voice" and "a notable stage presence with solid theatrical bearing and intense focus." That season also included the Texas premiere of Handel's *Susanna*, as well as debuts in Louisiana and Colorado.

Mr. Averyt holds degrees from both the Shepherd School of Music at Rice University and the Moores Opera Center at the University of Houston, where he is now pursuing a doctorate in performance and pedagogy. He is on staff at the Bel Canto Institute of the Texas Music Festival, has served on the faculty of the American Festival of the Arts and currently lives and teaches privately in Houston.



Ars Lyrica Founder & Artistic Director **Matthew Dirst** is the first American musician to win major international prizes in both organ and harpsichord, including the American Guild of Organists National Young Artist Competition (1990) and the Warsaw International Harpsichord Competition (1993). Widely admired for his stylish playing and conducting, the *Dallas Morning News* recently praised his "clear and evocative conducting" of Handel's *Alexander's Feast*, which

"yielded a performance as irresistibly lively as it was stylish." Dirst's recordings with Ars Lyrica have earned a Grammy nomination and widespread critical acclaim. His degrees include a PhD in musicology from Stanford University and the *prix de virtuosité* in both organ and harpsichord from the Conservatoire National de Reuil-Malmaison, France, where he spent two years as a Fulbright scholar. Equally active as a scholar and as an organist, Dirst is Professor of Music at the Moores School of Music, University of Houston, and Organist at St Philip Presbyterian Church in Houston. His book *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* was published by Cambridge University Press in 2012. He is also the editor of *Bach and the Organ*, which appears in the *Bach Perspectives* series from the University of Illinois Press in early 2016.

## ARS LYRICA HOUSTON

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### ABOUT ARS LYRICA

Founded in 1998 by harpsichordist and conductor Matthew Dirst, Ars Lyrica Houston presents a diverse array of music from the 17th and 18th centuries on period instruments. Its local subscription series, according to the *Houston Chronicle*, "sets the agenda" for early music in Houston and it also appears regularly at major festivals and conferences, including the 2014 Berkeley Early Music Festival & Exhibition. Ars Lyrica's distinctive programming favors Baroque dramatic and chamber works, and its pioneering efforts have won international acclaim: the ensemble's world première recording of Johann Adolf Hasse's *Marc'Antonio e Cleopatra*, hailed by *Early Music America* as "a thrilling performance that glows in its quieter moments and sparkles with vitality," was nominated for a Grammy Award® for Best Opera 2011. Both the Hasse recording and Ars Lyrica's recording of Domenico Scarlatti's comic intermezzo *La Dirindina* feature 2013 Cardiff Singer of the World Jamie Barton, who returns for a program with the ensemble during the 2015/16 season. Details about Ars Lyrica's latest recordings and upcoming programs can be found at [www.arslyricahouston.org](http://www.arslyricahouston.org).

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**Voices Appeared: Silent Cinema and Medieval Music**

Pre-concert lecture with Donald Grieg of Orlando Consort and

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**Orlando Consort**

Friday, April 1, 8:00 PM  
 Cullen Theater, Wortham Theater Center

The world-renowned vocal ensemble Orlando Consort present an entirely new, carefully crafted soundtrack of music from the era in which Carl Theodor Dreyer's silent film masterpiece film is set. The intricate beauty of 15<sup>th</sup>-century works by Binchois and Dufay, together with animated motets and haunting plainsong, amplify the poignant depiction of medieval France.

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*Five Centuries of  
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Saturday, March 5, 2016, 7:30 pm  
 Church of St. John the Divine  
 2450 River Oaks Blvd., Houston, TX 77019

**Just Gettin' Started**  
*with the Grammy-winning  
 Christian McBride Trio*

Sunday, May 22, 2016, 4:00 pm  
 Cullen Theater, Wortham Theater Center

**Tickets: HoustonChamberChoir.org 713-224-5566**

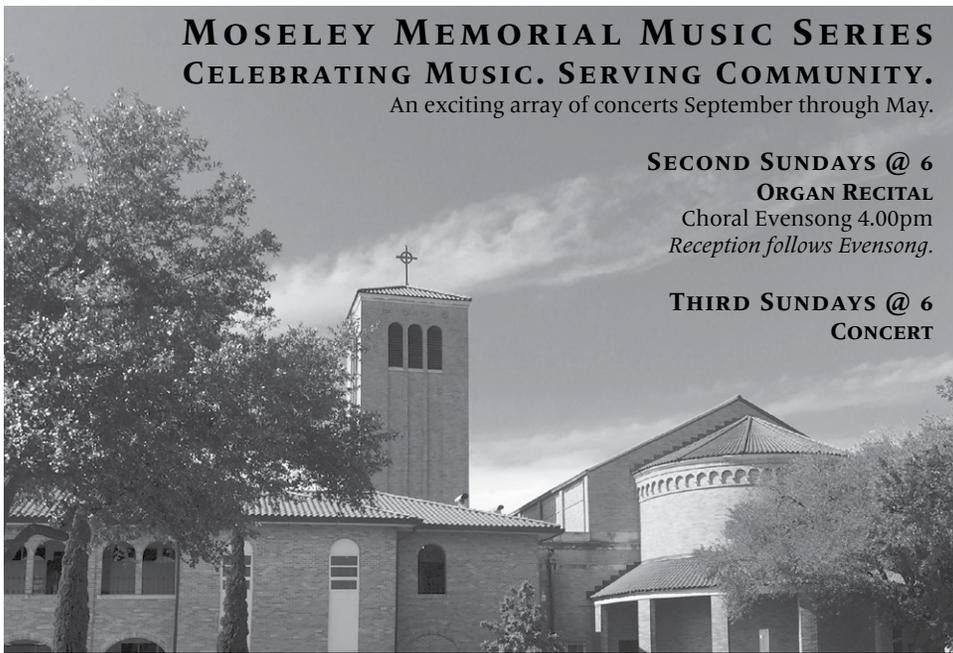
  
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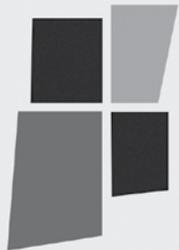
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JOHN BUTT, CONDUCTOR

The critically acclaimed Orpheus Chamber Singers from Dallas return for a collaboration on Handel's *Messiah* with conductor John Butt, whose recent recording of the *Mozart Requiem* with the Dunedin Consort won a Gramophone Award in 2014. This *Easter Messiah* will be a performance of the complete work, with a cast of stellar soloists and full Baroque orchestra.

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Aaron Sheehan, *tenor*  
(2015 Grammy Winner for  
Best Opera Recording)

Melissa Givens, *soprano*

Jay Carter, *countertenor*

Curtis Streetman, *bass*

The Orpheus Chamber Singers  
Donald Krehbiel, *Artistic Director*

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**SATURDAY, APRIL 2 AT 7:30 PM**

Zilkha Hall, Hobby Center for the Performing Arts