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*ars lyrica*  
MUSIC OF THE BAROQUE



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¡Felices Fiestas!

¡FELICES FIESTAS!

WEDNESDAY, DECEMBER 31, 2014, 9 PM

ZILKHA HALL • HOBBY CENTER FOR THE PERFORMING ARTS

## FROM THE ARTISTIC DIRECTOR



Happy New Year and welcome to *¡Felices Fiestas!* We're delighted to share with you tonight a festive program of Spanish and Latin American Baroque music—an Ars Lyrica first—as curated by Grammy-nominated lutenist and guitarist Richard Savino, who appears frequently with us and with other ensembles around the world.

The celebration continues upstairs in the Sarofim Hall Grand Lobby with our Annual Gala, where we're looking forward to ringing in 2015 with you!

The first few months of 2015 will be a busy time for Ars Lyrica. On February 14 we'll offer a Valentine's Day program of *Love Letters* as part of the third annual Houston Early Music Festival, which features six different events across a four-day period, produced in collaboration with Houston's leading period-instrument organizations. Our season-long salute to the Bach family continues on March 28, with *Bach & Sons: At Court*, and the 2014/15 Ars Lyrica season concludes on May 17 with a truly grandiose work: *Alexander's Feast* by G. F. Handel, produced in collaboration with Bach Society Houston.

Two new Ars Lyrica recordings will be appearing in Spring 2015 as well: *Heart & Soul* (on the Centaur label) featuring countertenor Ryland Angel and yours truly along with Ars Lyrica principal string players, plus the world première recording of Alessandro Scarlatti's *La Sposa dei Cantici* (on Sono Luminus). See [arslyricahouston.org](http://arslyricahouston.org) for more information and to purchase all Ars Lyrica recordings, including our Grammy-nominated *Marc'Antonio e Cleopatra*.

Looking forward to sharing some wonderful music with you in 2015!

Matthew Dirst, Ars Lyrica Artistic Director

# PROGRAM

## I

### ***Villancicos y romances antiguos***

Rodrigo Martinez	Anon. C. 1490
Ay triste que vengo	Juan Del Enzina
Triste España	(1468-1529)
Amor con fortuna	
Hoy comamos	

## II

### ***Villancicos nuevos***

Jesus, Jesus (Guatemala)	Manuel Joseph Quiroz
Ay que si! Ay que no!	Juan Hidalgo
Ciaconna	Andrea Falconieri
Oygan una xacarilla (Guatemala)	Rafael Antonio Castellanos (fl. 18th cent)
Fandango Canarios	Santiago de Murcia/anon Gaspar Sanz
Xacara de Clarin (Spain)	Juan Hidalgo
Tarara yo soy Antonio (Mexico)	Antonio de Salazar (c.1650-1715)

## III

### ***From the Zarzuela Salir el Amor del Mundo by Sebastian Duron (1696)***

Muera Cupido  
Dorada luçiente  
Sosiegen Descansen  
Descanse el amor  
Que orror  
Huye huye cobarde!

## PROGRAM NOTES

The latter part of the fifteenth century witnessed dramatic changes in Spanish cultural life. Beginning with the marriage of Ferdinand of Castille to Isabella of Aragon in 1474, Spain entered into a period of greater political stability and national unity. The cumulative effects of the capture of Granada, the conquest of the Moors, the expulsion of the Jews, and Columbus' landing in America, all occurring in 1492, quickly established Spain in the sphere of international affairs. No longer was the Iberian peninsula to be thought of as a collection of unorganized states, rather, sixteenth century Spain was quickly becoming *the* world power, both militarily and economically.

Prior to these dramatic changes, Spanish arts, and music in particular, had evolved through the interaction and blend of three unique cultures: Christian, Arabic and Jewish. Furthermore, throughout this period many Spanish monarchs employed musicians from other European nations, in particular France and Italy. Ferdinand and Isabella broke this tradition by employing only Spanish musicians, and following the Queen's death in 1504, the King established the royal chapel of Spain, to which he appointed only the best musicians. These developments provided a fertile environment for an emerging nationalist style in the arts, one that was uniquely Spanish and still exists to this day.

Throughout the 16th century the instrument known as the *vihuela da mano*, an instrument shaped somewhat like a guitar but tuned like a lute, flourished in Spain and then mysteriously disappeared around 1580. Left to us are seven books of tablature that were published between 1536 and 1574 which contain an enormous quantity of high quality music. In these books Spanish compositional idioms such as romances, villancicos, diferencias and tientos stand side by side with intabulations of works by such great Flemish masters as Josquin des Prez and Gombert. More importantly, since many of these publications were also tutorials, they leave an extraordinary legacy of 16th century performance practice.

The two principal forms of Spanish secular music from this period are the romance and the villancico, the former derived from a literary tradition that often told the tales of war with the Moors and is marked by solemnity and a processional style. Although one might argue that during this period a villancico meant just about any kind of Spanish song that wasn't a romance, it generally has the character of a more lively village song in which an initial refrain (estribillo) is followed by a series of verses (coplas) which is then followed by a return to the refrain (vuelta.) These songs were gathered together in various cancioneros, or songbooks, the most famous of which is the *Cancionero Musical de Palacio*. The composer most represented in this collection is Juan del Enzina. During the reign of Ferdinand and Isabella, Enzina served in the court of Don Fadrique de Toledo, and it is this work from his youth which forms the core of this secular Spanish repertory.

Seventeenth century Spain found itself in a precarious position. Having lost to the British in 1588, Spain and its territories were no longer immune from some of the dangers that existed for the rest of the world. Spain's rulers treaded a fine line between presenting an image of strength at home while dealing with severe blows to its empire. The dichotomy presented by this coexistence of fantasy and reality is nowhere more clearly demonstrated than in the Hapsburg court, ruled by Philip IV and immortalized through the paintings of Velázquez. The image presented is one of serenity and order while the reality is crisis and calamity. Such situations are the basis for great theatre and in seventeenth century Madrid, the theatre flourished.

Two musicians closely identified with the Spanish theatre are Juan Hidalgo (1614- 1685) and Sebastian Durón (1660- 1716). Although Hidalgo was active as court harpist from 1632 until his death and was also responsible for the palace's chamber music, it was his association with the playwright Calderón for which he is most noted. Hidalgo left us a wonderful repertory of *zarzuelas*, *operas* and *tonos humanos*, secular songs that are structurally quite similar to the 16th century villancico, that is, consisting of estribillos alternating with coplas.

By this time the term villancico almost always indicated a sacred or semi-sacred composition with a similar structure. In addition, the Italian monodic style with a basso continuo accompaniment had now also become the norm in Spain and most, if not all of Hidalgo's *tonos* are composed in this fashion.

Beyond the shores of the Iberian peninsula Spanish colonial culture developed at an astonishing pace. In contrast to the New England colonies, Mexico City, Guatemala City and Lima, Peru all had functioning printing presses in the early decades of the 16th century. Moreover, court life in these cultural centers was extravagant and the demand for entertainment high. From these cities there remains a significant number of villancicos, cantatas, lamentations and operas that are worthy of further exploration.

Of all instruments the guitar is certainly considered to be the quintessential "Spanish" instrument, both in folk and fine art music. More importantly, in the seventeenth century it was the guitar, often in multiples and combined with harp, and viola da gamba that produced the essential continuo and theatre accompaniment band. Certainly this is not to suggest that the harpsichord played a slight role, but it is important to recognize the uniqueness of this ensemble and its importance to Spanish baroque repertoire. The names most associated with this guitar legacy are Gaspar Sanz, Francisco Guerau, and Santiago de Murcia, who for a time was the guitar teacher to Dona Maria Luisa Gabriela de Savoy, queen of Spain. Following her death in 1714 de Murcia found an artistic climate that was not entirely favorable to his talents and it has been theorized that he eventually emigrated to Mexico, the only country where all of his works have been found.

During the 16th and 17th centuries parts of Italy were under Spanish rule, the most significant of these were the Viceroyalty of Naples and the region surrounding Milan.

It is clear that Italian musicians were strongly influenced by this Spanish presence and some of the most important variation genres exploited by Italian composers, the *folias*, *romanesca* and *ciaconna*, all evolved from Spanish baroque guitar tablatures.

More interestingly, some of these, in particular the *ciaconna*, are of Latin American origin. During this period a number of Italians composed for the Spanish nobility of Naples and included among this group was Andrea Falconieri, a virtuoso lutenist and guitarist from Naples. Falconieri was a widely traveled musician who spent a number of years in Spain, and in 1647 was appointed *maestro di capella* of the royal chapel in Naples, a position that he retained until his death in 1656 of the plague. His works are fresh and spirited, standing squarely between the compositional styles of Monteverdi and Corelli, with a touch of *Iberia*.

We conclude tonight's festivities with a selection of works from Sebastian Durón's zarzuela *Salir el Amor del Mundo*. Durón entered the service of the royal chapel in 1691 and within a few years he became the most important musical figure both inside and outside the court. By 1701 he was appointed maestro of the royal chapel by the new Borbón dynasty and as a supporter of the Austrian party during the War of Succession, he was condemned to exile in 1706 and went to France where he would die ten years later. A prolific composer, Durón was able to successfully integrate the Spanish and Italian styles into single compositions. Note the exquisite *Sosieguen, Descansen* for soprano, viola da gamba and continuo which is essentially a *tono humano* with an Italian style recitative contained within.

## **Richard Savino**

# TEXTS AND TRANSLATIONS

## Rodrigo Martínez

Rodrigo Martínez  
a las ánsares, ¡Ahe!  
Pensando qu`eran vacas,  
silvadas. ¡He!

los tus ansarinos  
liévalos el rio, ¡Ahe!  
Pensando qu`eran vacas,  
silvadas. ¡He!

Rodrigo Martínez  
atán garrido,

Rodrigo Martínez,  
atán loçano,  
los tus ansarinos  
liévalos el vado, ¡Ahe!

Pensando qu`eran vacas,  
silvadas. ¡He!

## Ay, triste, que vengo

Ay, triste, que vengo vencido de amor,  
maguera pastor.

Más sano me fuera no ir al mercado,  
que no que viniera tan aquerenciado;

que vengo cuitado, vencido de amor,  
maguera pastor.

Di jueves en villa viera una doñata,  
quise requerilla y aballó la pata.

Aquella me mata, vencido de amor  
maguera pastor.

Con vista halaguera miréla y mirome.  
Yo no sé quién era mas ella agradóme;

y fuese y dexóme, vencido de amor,  
maguera pastor.

De ver su presencia quedé cariñoso,  
quedé sin hemencia, quedé sin reposo,

## Rodrigo Martínez

Rodrigo Martínez  
among the geese, hey!  
Thinking they were cows,  
he whistled to them, hey!

Rodrigo Martínez  
oh so handsome,  
take your goslings  
to the river. Hey!

Thinking they were cows,  
he whistled to them, hey!

Rodrigo Martínez  
oh so lively,  
take your goslings  
to the river. Hey!

Thinking they were cows,  
he whistled to them, hey!

## Ay, triste, que vengo

Alas, sad, you see me overcome with  
love,  
although a simple shepherd.

I would have better off had I not gone  
to the market whence, I returned  
so smitten by love. Now here I am  
miserable,

overcome with love,  
although a simple shepherd.

Last Thursday in town I met a maiden  
and tried to sweet talk her, but the bird  
flew away.

And now the pain is killing, overcome  
with love,  
although a simple shepherd.

I made eyes at her and she made eyes  
at me  
and I did not know who she was , but I  
found her charming.

Now she's gone and left me, overcome  
with love,  
although a simple shepherd.

The very sight of her has left me  
enamoured.  
I have lost my head and am left without  
repose.



# TEXTS AND TRANSLATIONS

## Ay, triste, que vengo (cont)

quedé muy cuidadoso, vencido de amor,  
maguera pastor.

Ahotas que creo ser poca mi vida,  
según que ya veo, que voyde caída.

Mi muerte es venida, vencido de amor  
maguera pastor.

Sin dar yo tras ella no cuido ser bivo,  
pues que por querella, de mû soy  
esquivo.

Y estoy muy cativo, vencido de amor  
maguera pastor.

## Amor con fortuna

Amor con fortuna me muestra enemiga.  
No sé qué me diga

No sé lo que quiero, pues busqué mi  
daño.  
Yo mesmo m'engaño, me meto do  
muero

y, muerto, no espero salir de fatiga.  
No sé qué me diga

Amor me persigue con muy cruda  
guerra.  
Por mar y por tierra fortuna me sigue.

¿Quién hay que desligue amor donde  
liga?  
No sé qué me diga

Fortuna traidora me haze mudança,  
y amor esperança que siempre  
empeora.

Jamás no mejora, mi suerte enemiga.  
No sé qué me diga

## Ay, triste, que vengo (cont)

Filled with melancholy, overcome with  
love,  
although a simple shepherd.

I certainly think that I have not much  
time left in life.  
For it is true that I see all my strength  
ebbing away.

For death has come; overcome with  
love,  
although a simple shepherd.

If I do not pursue her I will not stay alive.  
Since the cause of my trouble is my own  
great shyness,

and I am all forlorn. Overcome with love,  
although a simple shepherd.

## Amor con fortuna

Love and good fortune have turned  
against me. I don't know what to say.

I don't know where to turn as I  
contemplate my loss.  
I am myself mistaken and put myself to  
death.

And, in death, have I no hope of  
escaping my fatigue.  
I don't know what to say.

Love pursues me and wages cruel war  
on me.  
On the sea and on the earth fate follows  
me.

Who can break off the engagement  
when love is involved? I don't know  
what to say.

Treacherous fortune has proved  
unfaithful.  
In love, has hope always abandoned  
me.

Never will my adverse fate improve.  
I don't know what to say.

# TEXTS AND TRANSLATIONS

## Hoy comamos y bevamos

Hoy comamos y bevamos,  
y cantemos y holguemos,  
que mañana ayunaremos.

Por honra de Sant Antruejo  
parémonos hoy bien anchos.

Embutamos estos panchos,  
recalquemos el pellejo;

que costumbre es de concejo  
que todos hoy nos hartemos,  
que mañana ayunaremos.

Honremos a tan buen santo  
porque en hambre nos acorra;

comamos a calca porra,  
que mañana hay gran quebranto.

Comamos, bevemos tanto  
hasta que reventemos,  
que mañana ayunaremos.

Beve Bras, más tú Beneito.  
Beva Pedruelo y Lloriente.

Beve tú primeramente;  
quitarnos has desse preito.

En beber bien me deleito;  
daca, daca, beberemos,  
que mañana ayunaremos.

## Jesús, Jesús

### *Estribillo*

Jesus, y lo que subes dorando,  
sien das de plata de las nubes  
pues sobre los que nubes ya te  
dilatás.

### *Coplas*

Subir en divinas luces  
y'en alo de esplendor,  
o'es ca no un sol el que sube  
o le da la a los, o le da los alos  
Dios.

## Hoy comamos y bevamos

Let us eat and let us drink,  
let us sing and let us rejoice,  
for tomorrow we will fast.

In honor of St. Carnival  
let us today loosen our belts.

Let us fill up our stomachs,  
let us stretch the skin of our bellies;

it is a local custom  
that today we should be replete,  
for tomorrow we will fast.

Let us honor then a saint so good  
that he may assuage our hunger;

let us eat and let us gaily gorge,  
for tomorrow there will be great  
restraint.

Let us eat and drink so much  
that it will finally make us fart,  
for tomorrow we will fast.

Drink then Bras, and you more  
Bencito.  
Drink Pedruelo and you Loriente.

And you drink first;  
let us all agree.

To drink for me is a great delight;  
give here, let us all drink,  
for tomorrow we will fast.

## Jesús, Jesús

### *Estribillo*

Jesus, you rise illuminating,  
giving a temple of silver clouds,  
and above the clouds you swell.

### *Coplas*

Rise in divine lights  
and in a halo of splendor,  
is it not a sun that rises but God,  
who gives them the halo.

# TEXTS AND TRANSLATIONS

## Jesús, Jesús (cont)

Es quien sube luz eterna  
de aquel divino candor,  
que de encumbrado por alto,  
se le passa al mismo Dios.

Sube con alas de fuego  
animadas de su amor,  
por que su espiritu haze,  
con el fuego en que subió,  
porque su espiritu baje,  
en que con el fuego, en que subió.

## Ay, que sí, ay, que no

### *estribillo*

Ay, que sí, 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.  
Ay, que sí, ay, que no:  
que lo que me duele,  
me lo siento yo;

### *coplas*

Pues vaya, amigas del alma,  
de en sanchas a mi dolor  
que un corazon apretado  
merece lo que un jubon.

Dos amas que Dios me ha dado,  
si es queda las amas Dios  
que no es por cuenta del çielo  
el mal que me busco yo.

Muy finas de sus amantes  
con mucha veneración  
ausentes sus ojos diçen  
cuanto recata su voz.

## Jesús, Jesús (cont)

It is he that rises, the light  
everlasting,  
of that divine whiteness,  
that, lofty atop,  
passes through even God.

He rises with wings of fire,  
alive with love,  
because his spirit creates,  
with the fire in which it rose,  
because its spirit falls,  
with the fire in which it rose.

## Ay, que sí, ay, que no

### *refrain*

Oh! but yes, Oh! but no:  
since I myself  
feel what afflicts me.  
I am "Pedro Grullo" telling tales  
of my passion:  
and my sorrow is a nightmare  
that does not confess  
its leaden weight of emotion  
through the lightness of my voice.  
Oh! but yes, Oh! but no:  
since I myself  
feel what afflicts me.

### *verse*

Go on, my good friends,  
make way for my grief to expand;  
for a constricted heart  
deserves the same as a tight  
bodice.

God has given me two mistesses,  
if indeed it is God who assigns  
mistresses,  
but it is not on heaven's account  
that I procure unhappiness.

They are very elegant to their lovers,  
and treat them with great  
veneration,  
but in absence their eyes reveal  
whatever their voices conceal.

## TEXTS AND TRANSLATIONS

### **Ay, que sí, ay, que no (cont)**

De los secretos del alma  
la blanda respiración  
explica cuanto no dice  
lo escondido del dolor.

Porque Elice le desprecia,  
Teocles, hecho un león,  
en un castillo lo puso  
y no es el cuarto español.

Que Antígona la acompañe  
dispuso su indignación  
castigo de la hermandad  
del cuadrillo de amor.

### **Oygan una xacarilla**

#### *Estríbillo*

Oygan una xacarilla de una niña  
soberana que luce y brilla farol,  
clavel rayo rosa y llama  
que luce y brilla farol.  
Oygan que en ecos e de cantarla.

#### *Coplas*

Ya la niña concebida,  
vida graciosa y sin mancha  
le da Dios eterno  
de luz soberana .

Ana le obtiene en su vientre,  
entre mujeres la clara,  
Ana sera y la contemplo,  
templo de mayor monarca.

Arca de Dios y su Nave,  
ave que sube a la escala,  
a la cumbre donde estrella,  
ella a luzbel es desgracia.

Alma en que Dios se recrea,  
crea el mundo que es sin falta,  
alta por que se confirme,  
firme su ya enamorada.

### **Ay, que sí, ay, que no (cont)**

Of the secrets of the soul,  
the soft breathing  
explains all that is not spoken  
by the concealment of the torment.

Because Elice scorned him  
Toecles was turned into a lion,  
in a castle she put him  
in a room not Spanish.

And now Antígona joins her  
and shows her anger  
with punishment by the militia  
for the quarrels of love.

### **Oygan una xacarilla**

#### *Estríbillo*

Hear the royal girl's jacara,  
the light shines and sparkles,  
the rosey rays blush and call,  
the light shines and sparkles.  
Hear the ecos, I must sing to her.

#### *Estríbillo*

The babe conceived,  
a gracious life and without sin,  
she will give God the eternal,  
royal light of life.

Ana, blessed among women,  
holds her in her womb,  
Ana I pray to you,  
the temple of our Holy Queen.

Fortune of God and of his Church,  
bird that rises to the heavens,  
at the summit she shines,  
triumphant over Satan.

Soul in which God recreating,  
creating world without sin,  
in the lofty heavens he confirms  
his beloved Queen.

# TEXTS AND TRANSLATIONS

## **Noble en Tinacria naciste** *(Xacara de Clarin)*

Noble en Tinacria naciste,  
y como nunca se aúnen,  
de la fortuna y la sangre  
las varias solicitudes  
cansando al mundo vivías  
por lo mal que en él se sufre,  
sobre escaseces de pobre,  
las vanidades de ilustre.

Quiso Dios y su ventura  
que en este estado te acude  
la herencia de un tío que en Lidia  
mataron sus senectudes,  
con cuyas nuevas alegre  
(por estar puesto en costumbre  
que se regocije el vivo  
de lo que el muerto se pudre);  
a tomar la posesión  
venías, cuando en la cumbre  
de aquel monte los cielos  
quisieron que el eco escuches  
de una desmayada voz,  
y que de oírla resulte  
que una ninfa pague en sangre  
lo que otra en aire consume.

Volvimos (porque no sea  
la relación pesadumbre)  
a buscar nuestro caballos  
que por esos cerros huyen,

cuando otra vez nos hallamos  
sin saber para qué use  
de voces contigo amor  
(pues en lo tierno y lo dulce  
de tu condición, no dudé  
cuánto es diligencia inútil,  
quien siempre tuvo buen pleito,  
ver que a voces lo reduce.)

Segunda vez la tal ninfa  
viste, y en vez de que busques  
los caballos, y te vayas  
donde acomodado triunfes,  
veo que en una alquería  
te albergas, y en ella  
el lustre de tu esplendor disfrazado  
en toco sayal encubres  
¿qué es esto señor?

## **Noble en Tinacria naciste** *(Xacara de Clarin)*

You were born as a noble in Sicily  
and since there is never unity  
between what fortune and  
parentage  
variously demand,  
your worldly life was tiring,  
on account of the evil suffered  
under the shortages of poverty  
by the vanities of rank.

God and your good fortune willed  
that in this situation you should  
receive the inheritance of an uncle  
from Lydia, who died of old age.  
Happy at such good news  
(for it is the usual custom  
that the living rejoice  
as the dead rot)  
you came to take possession,  
when on the summit  
of that mountain, the heavens  
wanted you to hear the echo  
of a voice in distress.  
And from hearing it, it came about  
that one nymph pays in blood  
for what another consumes in air.

We returned (to cut a long  
story short)  
to look for our horses,  
which had run off into the hills,

when once again we find ourselves  
not knowing why  
love uses voices on you.  
(for in your tender and sweet  
condition, I had no doubt  
that diligence would be useless;  
whoever has the better case  
only reduces it by shouting)

A second time you saw the same  
nymph, and instead of looking  
for your horses and going  
somewhere where you might easily  
triumph, I see you are lodged at a  
farmhouse,  
where you disguise your glorious  
splendour by covering it over with  
common sackcloth.  
So what is it all about, sir?

# TEXTS AND TRANSLATIONS

## Tarara qui yo Anton

### *Estribillo*

Tarara tarara qui yo Anton  
ninglito li nacimiento  
qui lo canto lo mas y mijo.

### *Coplas*

Yo soy Anton molinela  
y ese niño qui nacio  
hijo es li unos la labialola  
li tula mi estimacion.

Pul eso mi sonajiya  
cascabela y stambo  
voy a bayla yo a Belena,  
pultilica y camalon.

Milalo quantu pastola  
buscando a la niño Dios,  
van curriendo a las pultala  
pala daye la adoracion.

La sagala chilubina  
vistila li risplandor  
las conta sus viyancica,  
gluria cun compas y son.

## ¡Muera Cupido!

### *DIANA Y MUSICA*

¡Muera Cupido!

¡Y en nueva lisonja del ceño divino,  
el vuelo le corten las flechas  
ardientes,  
la planta le muerdan los áspides  
frios!

¡Muera Cupido, muera Cupido!

## Dorada luziente esfera

### *DIANA*

Dorada luziente esfera  
en cuyo brillante giro,  
son fausto del día,  
son pompas del cielo,  
auroras, estrellas,  
planetas y signos.

### *MUSICA*

Y al eco suave del músico encanto  
responde reflejo la voz del Olimpo.

## Tarara qui yo Anton

### *Estribillo*

Tarara tarara, I am Anton,  
little black one since birth,  
and I sing it alot, and oh my oh!

### *Coplas*

I am Anton, a miller,  
and this boy who was born  
is also the son of a peasant woman,  
one that I hold in highest esteem.

So with my rattle,  
my bells and my drum,  
I'm going to dance in Bethlehem,  
dances from Puerto Rico and  
Cameroon.

See how many shepherdesses  
are looking for the Child God,  
they go running to the portal  
to offer him their adoration.

The country-girl cherubim,  
clothed in splendor,  
sings her villancico,  
a gloria with rhythm and melody.

## Death to Cupid!

### *DIANA AND MUSIC*

Death to Cupid!

And in new flattery from the divine  
scowl,  
Let fiery arrows cut off his flight,  
Let cold asps bite his foot!  
Let Cupid die!

## Golden shining sphere

### *DIANA*

Golden shining sphere  
In whose brilliant rotation  
Dawns, stars, planets  
and constellations  
Are the splendor of the day,  
Are heaven's ostentation.

### *MUSIC*

And the voice of Olympus responds  
in harmony  
To the soft echo of the musical  
spell.

# TEXTS AND TRANSLATIONS

## Dorada luziente esfera (cont)

### DIANA

Triunfante solio de aquel  
belicoso Dios altivo  
a quien de laurel fabricaron  
guirnaldas  
la fama, la lid, el valor y el peligro

### MUSICA

Ya en vago precepto en la bélica  
salva  
de estruendo sierpes de bronce,  
son ecos los silbos

### DIANA

Flamante alcázar del sacro  
Hermoso beleño,  
olímpico numen a quien obedecen  
el águila, el rayo, la esfera, el  
abismo.

### MUSICA

Ya en música puesto el horror de  
los truenos,  
la esfera dispara su ardiente  
granizo.

## Sosieguen, descansen

### AMOR

#### Estribillo

Sosieguen, descansen  
las tímidas penas,  
los tristes afanes  
y sirvan los males  
de alivio en los males.  
Sosieguen, descansen.

### Coplas:

¿No soy yo aquel ciego  
voraz ençendido  
volcán intractable,  
en quien aun las mismas  
heladas pavesas  
o queman o arden?

Pues, ¿como es fácil  
que haya nieve  
que apague el incendio  
de tantos volcanes?

## Dorada luziente esfera (cont)

### DIANA

Triumphant throne of that proud,  
Bellicose god for whom  
Fame, combat, courage, and risk  
Made garlands of laurel.

### MUSIC

Now in vague order, in the warlike  
salvo  
The hisses are echoes of bronze  
serpents of turmoil.

### DIANA

Brilliant palace of the sacred,  
Beautiful nightshade,  
Olympic god obeyed by  
The eagle, the thunderbolt, the  
sphere, and the abyss.

### MUSIC

Now that the horror of thunderclaps  
is set in music,  
The sphere shoots out its burning  
hailstones.

## Be calm, be at rest

### CUPID

#### Refrain

Be at peace, be at rest,  
The timid sorrows,  
The sad anxieties,  
And let the ills  
Serve as relief to the ills.  
Be calm, be at rest.

### Verses

Am I not that blind,  
Raging, glowing,  
Intractable volcano  
In which even the  
Frozen embers themselves  
Either burn or smolder?

So how can it be easy  
For there to be snow  
That douses the fire  
Of so many volcanoes?

## TEXTS AND TRANSLATIONS

### Sosieguen, descansen (cont)

¿No soy quien al sacro  
dosel de los dioses  
deshizo arrogante,  
su púrpura ajando  
los fueros sagrados  
de tantas deidades?

Pues, ¿como es fácil  
que en mi oprobio  
tirana sus leyes  
mi culto profanen?

En fin, ¿no soy yo  
de las iras de Venus  
sagrado coraje,  
en cuyos alientos  
respira castigo  
su voz o su imagen?

Pues, ¿como es fácil  
que deidad que fabrica  
mi imperio  
permita mi ultraje.

#### *Recitado:*

Pero ya que la fatiga  
tan rendido el pecho yace,  
que un desaliento palpita  
en cada temor que late,  
y ya que en el verde centro  
de un marañado bosque,  
que compone la frondosa  
tenacidad de los sauces,  
seguro estoy de que puedan  
las cóleras alcanzarme  
de Diana afirmen treguas  
mis repetidos afanes.  
Y en este risco a quien hoy  
para que sobre él descansa,  
hizo el acaso que siendo escollo  
sirva de catre,  
entreguemos a esta dulce lisonja  
de los mortales  
la vida, pues a este efecto  
dijeron mis voces antes:

### Sosieguen, descansen (cont)

Am I not the one who  
Arrogantly shattered  
The holy canopy of the gods,  
Its purple crushing  
The sacred privileges  
Of so many deities?

So how is it easy  
In my disgrace  
For a tyrant to defile  
My cult with her laws?

After all, am I not  
The holy fury  
Of Venus's rages,  
In whose breathing  
Her voice or her image  
Breathes punishment?

For how is it easy  
For a deity who builds  
My empire  
To permit abuse of me?

#### *Recitative:*

But now that fatigue  
Has so exhausted my heart,  
That dismay throbs  
In every fear that beats,  
And since in the green center  
Of an entangled thicket  
Made up of the willows' leafy  
resilience  
I am certain that Diana's rages  
Can reach me;  
Let my repeated anxieties  
Strengthen my respite.  
And on this cliff where today  
So that I might lie on it,  
It gave the opportunity  
That being a rock  
It might serve as a bed;  
Let us offer up our life  
To this sweet flattery of mortals,  
Since for this purpose  
My words spoke before.



# TEXTS AND TRANSLATIONS

## **Descanse el Amor**

**MORFEO**

*Estríbillo*

Descanse el Amor,  
mas, ¿quién me dirá cómo el Amor  
avendrá  
el sueño con el temor?  
Descanse el Amor.

### *Coplas*

Descanse en su pena  
buscando su muerte.  
sin que te despierte  
su misma cadena,  
y pues hoy estrena  
saber que es quietud  
i olvidar que es dolor,  
descanse el Amor.

El daño temido  
dirán que es inçierto,  
su miedo, despierto,  
su ocio dormido,  
con que si el descuido,  
consigue el vencer el dudoso pavor,  
descanse el Amor.

Y pues mi beleño  
le infunde en su calma  
quietudes al alma  
en las dichas del sueño,  
por más que del ceño  
el susto recele el amago traidor,  
descanse el Amor.

### **¿Qué horror?**

**AMOR**

¿Qué horror, qué espanto, qué pavor,  
qué miedo  
es éste, a quien postrado, mi denuedo  
cede el valor injusto,  
sólo se dejó gobernar del susto?

Sin duda, de Diana  
la cólera enemiga,  
descuidada cogiendo mi fatiga,  
se aprovechó inhumana  
de ocio cuyo plácido beleño  
me entregó a la apacible edad del  
sueño.

¿A dónde iré? Más, ¿dónde, cielo  
airado,  
ir procuro si encuentra  
mi cuidado a pedazos deshechos  
los dorados arpones  
que, blanco de amorosos corazones,  
áspides fueron de rebeldes pechos,  
que, siempre a vencer hechos,  
coronaron mi frente de laureles?

## **Let Cupid rest**

**MORPHEUS**

*Refrain*

*Let Cupid rest,*  
But, who will tell me how Cupid  
Will reconcile sleep with fear?  
Let Cupid rest.

### *Verses*

Let him rest in his sorrow,  
Seeking his death,  
And let his very chain  
Not awaken him;  
And since today he begins  
To know what calm is  
And to forget what grief is,  
Let Cupid rest.

They will say that  
Cupid's feared harm  
Is uncertain, his fear, awakened,  
His idleness, asleep;  
If neglect manages  
To overcome doubtful terror,  
Let Cupid rest.

And since my nightshade  
Instills with its calm  
Stillness in the soul,  
In the joys of sleep,  
No matter how fear of the scowling brow  
Is suspicious of the traitorous threat,  
Let Cupid rest.

### **What horror?**

**CUPID**

What horror, what fright, what dread,  
what fear  
Is this, to which prostrate, my bravery  
Yields unjust valor,  
Only it let itself be controlled by fright?

No doubt Diana's hostile rage  
Taking hold of my  
Negligent fatigue  
Inhumanely took advantage  
Of rest whose placid nightshade  
Conveyed me to the peaceful phase of  
sleep.

Where shall I go? But, where, angry  
heaven,  
Do I endeavor to go if my vigilance  
Finds in broken pieces  
The golden arrows  
Which, the target of loving hearts,  
Were the asps of rebellious ones,  
Which, always made to conquer,  
Crowned my forehead with laurels?

# TEXTS AND TRANSLATIONS

## ¿Qué horror? (cont)

¡O, nunca a los vergeles  
de mi enemiga odiosa  
viniera mi osadía!  
Pero ¿cómo este día  
tanto oprobio mi cólera consiente  
sin que en llamas derrame?

### *JUPITER*

¡Amor detente!

### *AMOR*

Jove, poco tu ira me acobarda  
para que no me vengue.

### *APOLO*

¡Amor aguarda!

### *AMOR*

No, Apolo, temo tu amenaza fiera  
y presto lo verás.

### *MARTE*

¡Amor, espera!

### *AMOR*

Quita, Marte, o mi amor  
enfurecido abrasará tu enojo.

### *DIANA*

¡Oye, Cupido!

### **¡Huye, huye cobarde!**

LOS 4 (*DIANA, MARTE, JUPITER,*  
*APOLO*)

¡Huye, huye, cobarde!

¡Huye, huye, traidor!

Pues así solamente te libres  
de Ciencia, Poder, Esquivez y Valor!

### *AMOR*

¡Miente la voz,  
que ni huyen, ni temen, ni agravian  
las flechas de Amor,

### *LOS 4*

¡Huye, huye, cobarde!

¡Huye, huye, traidor!

### *AMOR*

¡Miente la voz  
que repite en ofensa de un Dios!

### *LOS 4*

¡Huye, huye, cobarde!

¡Huye, huye, traidor!

## What horror? (cont)

Oh, would that my daring  
Had never gone to the gardens  
Of my hateful enemy !  
But, today how does my rage  
Tolerate so much ignominy  
Without scattering into flames?

### *JUPITER*

Stop, Cupid!

### *CUPID*

Jove, your anger threatens me very  
little,  
So I can still take revenge.

### *APOLLO*

Hold off, Cupid!

### *CUPID*

Apollo, I do not fear your fierce threat  
And you'll see that soon.

### *MARS*

Wait, Cupid!

### *CUPID*

Go away, Mars, or my furious love  
Will burn up your anger.

### *DIANA*

Listen, Cupid!

### **Flee, flee, coward!**

All 4 (*DIANA, MARS, JUPITER,*  
*APOLLO*)

Flee, flee, coward!

Flee, flee, traitor!

For only that way will you free yourself  
From Knowledge, Power, Scorn, and  
Valor!

### *CUPID*

The voice lies,  
For Cupid's arrows  
Neither flee, nor fear, nor do wrong.

### *ALL 4*

Flee, flee, coward!

Flee, flee, traitor!

### *CUPID*

The voice lies  
Which repeats in offense of a god!

### *ALL 4*

Flee, flee, coward!

Flee, flee, traitor!

## ARTISTIC PERSONNEL

soprano	Melissa Givens
mezzo-soprano	Cecilia Duarte
tenor	Eduardo Tercero
bass/guitar	Paul Shipper
oboe/recorder	Kathryn Montoya
harpsichord/organ	Matthew Dirst
guitar/guest director	Richard Savino
violin	Oleg Sulyga
	Brandy Berry
cello/viola da gamba	Barrett Sills
baroque harp	Becky Baxter

## ARS LYRICA STAFF

Artistic Director	Matthew Dirst
Executive Director	Kinga Ferguson
Marketing Director	Jacqueline Gonzalez
Graphic Design	Rolf Laub, Laub Graphic Design

*Special thanks to St Philip Presbyterian Church for rehearsal facilities and to the Moores School of Music, University of Houston, for use of its Florentine-style harpsichord (John Phillips, Berkeley, 2006) and continuo organ (Bennett-Guittari, 1998) for this program.*

## 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. The ensemble's distinctive programming favors little-known Baroque dramatic and chamber works, and its pioneering efforts have begun to attract international attention: 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. Ars Lyrica's most recent recording, of Domenico Scarlatti's comic intermezzo *La Dirindina* and his chamber cantata *Pur nel sonno*, features mezzo soprano Jamie Barton (recently crowned Cardiff Singer of the World 2013) and soprano Céline Ricci. Details about forthcoming recordings and upcoming programs can be found at [www.arslyricahouston.org](http://www.arslyricahouston.org).



Photograph: Anthony Rathbun

## ABOUT THE ARTISTS



American soprano **MELISSA GIVENS** has been resoundingly praised by audiences and critics alike for her rich, liquid tone and intelligent, musical interpretations, and noted for her expressiveness and elegance on the stage. Hailed as a singer whose music making is “consistently rewarding” and “a pleasure to hear,” Givens is also an extremely versatile artist, regularly performing repertoire from the Baroque era through music of the 21st century.

Her most recent appearance was in Händel’s *Israel in Egypt* with the Houston Symphony Orchestra. She was also featured in concerts with the 2012 Baroque Music Festival in San Miguel de Allende, Mexico. In 2009, Givens toured Europe and Africa in *Pitié!*, a production of Belgium’s *Les Ballets C de la B*. She also appears on the soundtrack recording on Cypres Records. She regularly performs with various chamber ensembles as well as the Grammy® nominated Conspirare: Craig Hella Johnson and Company of Voices. Ms. Givens can also be heard on her solo compact disc, *let the rain kiss you*.



Mezzo-soprano **CECILIA DUARTE** made her Ars Lyrica Houston debut last March, when she stepped in as Daniel in Handel’s *Susanna*. Her latest credits include the creation of Renata in the Mariachi Opera *Cruzar la Cara de la Luna* with Houston Grand Opera, touring with this production at the Théâtre du Châtelet in Paris, France, Chicago Lyric Opera and San Diego Opera; 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 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 has often performed 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. Upcoming performances include the role of Angélica in *Past the Checkpoints* with HGO and *Cruzar la Cara de la Luna* with Arizona Opera.



Grammy nominated Guitarist/lutenist **Richard Savino** has been a featured performer throughout the US and abroad. He has been *Visiting Artistic Director of the Aston Magna Academy and Music Festival (1993, 1995, 2005, 2009, 2010)*, the *Connecticut Early Music Festival (2002)*, *Ensemble Rebel (2010)* and from 1994 – 1997 was Coordinator of Performance Practice at the *Monadnock Music Festival in New Hampshire*. He is the recipient of a *Diapason d'Or* (a French Grammy) and in 2010 his collaborative project with *Ars Lyrica* of Houston also received a Grammy nomination.

From 1987 – 1998 Mr. Savino has directed the *CSU Summer Arts Guitar and Lute Institute* and is presently director of *Ensemble El Mundo*. An active opera enthusiast, Mr. Savino has been principal theorbist/lutenist for the *Santa Fe, Glimmerglass, San Diego, Dallas, Denver, Central City, Portland, San Francisco and Houston Grand Operas*. Early in his career Mr. Savino was chosen twice by *Maestro Andres Segovia* to perform in master-classes at the *Conservatoire de Musique in Geneva, Switzerland*, the *Metropolitan Museum of Art in New York*, and twice at the *International Segovia Fellowship Competition* sponsored by New York University. In 1985 he became the first solo guitarist to be chosen a winner at the *Artists International Carnegie Recital Hall Debut Competition*. His extensive discography of over 30 cds as a director, soloist or principal performer on the *Harmonia Mundi, Naxos, Koch, Stradivarius* and *Dorian* labels includes the first period instrument versions of *Luigi Boccherini's guitar quintets (3 cd's)*, *Mauro Giuliani's Grand Quintetto* and *Johann Kaspar Mertz's Bardenklänge*, all of which have received great critical acclaim.

In addition to receiving a *10 du Répertoire (a French Grammy)* the *Parisian* journal has also placed his Boccherini recordings in their "Great Discoveries" category, which they deem as essential to any classical music collection. He has recorded virtuoso sonatas by Paganini and Giuliani with British violinist *Monica Huggett (HM)*, flute and guitar sonatas with renowned flutist *Laurel Zucker (Cantelina)*, solo sonatas by *Ferdinando Carulli*, an extensive collection of 18th century guitar music from *Mexico by Santiago de Murcia (4 Stars: Goldberg)*, a collection of monody by *Barbara Strozzi* with soprano *Emanuela Galli* and *Ensemble Gallilei, (9 du Répertoire)* and music by *Biagio Marini with Monica Huggett and Ensemble Galatea*.

Koch International has also released his recording of the first period instrument versions of the Boccherini *Guitar Symphonia, the Op. 30 Concerto for Guitar* by *Mauro Giuliani* with *Ms. Huggett* and the *Portland Baroque Orchestra*.

Mr. Savino's cd of Murcia was featured as the *Global Hit* on the Public Radio International program *The World*, and he has also been the subject of a one-hour special on the PRI program *Harmonia*. His most recent recordings include *The Essential Giuliani Vol. 1, ¡Zarzuela! Salir el Amor del Mundo!* and *The Kingdoms of Castille with El Mundo*, and a cd of baroque guitar sonatas by *Ludovico Roncalli* (1696). Mr. Savino has appeared on the CBS and PBS television networks, has been heard "in recital" on National Public Radio's *Performance Today*, *Morning Pro Musica*, *Off The Record*, *England's BBC* and the *CBC's Music from Montreal* and *Music from Vancouver* programs and has been the subject of a one hour special on the NPR's *Harmonia*. He is contributing author to the Cambridge University Press *Studies in Performance Practice* series, has edited the complete works of *Fernando Sor* for *Editions Chanterelle* and a collection of secular monodies by *Francesca Caccini* for Indiana University Press. In 2008 Mr. Savino participated in a series of concerts and a cd/dvd recording project with the renowned vocal ensemble *Chanticleer*, which featured music from historic missions throughout California. In 2011 he has performed throughout North America, lectured at Cambridge University, and guest directed *Milano Classica*. Mr. Savino has studied with Oscar Ghiglia, Eliot Fisk, Albert Fuller, and received his Doctor of Musical Arts degree from SUNY at Stony Brook where he studied under Jerry Willard. He is presently a Collegiate Professor at the San Francisco Conservatory of Music and Professor of Music at the California State University at Sacramento where in 1994 he was the first member of the music faculty to be awarded an *Outstanding and Exceptional* sabbatical, in 1996 became only the seventh CSUS faculty to receive the prestigious *Semester Leave Research Award* and in 2001 was granted a *Best Sabbatical Award*.



Artistic Director **MATTHEW DIRST** is the first American to win major international prizes in both organ and harpsichord, including the National Guild of Organists Young Artist Competition and the Warsaw International Harpsichord Competition. Widely admired for his stylish playing and conducting, the *Dallas Morning News* recently praised his "crisp but expressive direction" of the Monteverdi *1610 Vespers* while naming this performance "Best Classical Performance of 2010." Dirst's recordings of music by Scarlatti and Hasse with *Ars Lyrica*, have earned a Grammy nomination (for Best Opera 2011) 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, his book *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* was published in 2012 by Cambridge University Press.



**EDUARDO ALBERTO TERCERO**, tenor, a native of Panama City, is described as a “dashing” performer by the Houston Chronicle. As a concert artist his credits include the world premiere of *Nicholas of Myra* by Robert Nelson in the role of Marcus, *Piacere* in the Houston premiere of Handel's *Il Trionfo del Tempo e della Verita*, *Adamo* in the Houston premiere of *Il Primo Omicidio* by Scarlatti, *Obidah* in *Elijah* by Mendelssohn, *Messiah* by Handel with the Des Moines and La Cross Symphony Orchetras, Houston Chamber Choir and Bethany (KS) and Augustana (IL) Colleges, Montiverdi's *Vespro della Beata Vergine 1610* with Ars Lyrica Houston, and his Houston Symphony debut as the Narrator in Copeland's *The Lincoln Portrait*. Most recently he has appeared in *Amahl and the Night Visitors* in his debut with the River Oaks Chamber Orchestra of Houston, and the St. Cecilia Early Music Festival in Austin, performing works by Michel-Richard de Lalande and J. J. Cassanea de Mondonville. He is longtime member of the Houston Chamber Choir, frequent soloist for Ars Lyrica, and staff singer at Christ Church Cathedral, Houston. He can also be heard in the Newport Classic's recording of *Cassanova's Homecoming* by one of America's leading composers, Dominick Argento, and is the tenor soloist for the World Premiere Recording of G.P. Colonna *Psalmi ad Vesperas* (1694) on MSR Classics. Tercero is recording a solo debut album of musical theater standards to be released in the fall of 2013.



**KATHRYN MONTOYA** currently 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, the Cleveland Orchestra, Tafelmusik, the Wiener Akademie, Portland Baroque Orchestra, Arion, Musica Angelica, and Apollo's Fire among others. Her interests extend to medieval and renaissance repertoire where she has performed on recorders, shawms, and sordune with Hesperus and the Newberry Consort. 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. Kathryn very much enjoys the various thrills of recording, has been broadcast on NPR's Performance Today and can be heard on the Naxos, CPO, NCA, and Dorian Sono Luminus labels.



**PAUL SHIPPER** is a singer, instrumentalist, actor, and director. A founding member of Ex Umbris, over the years he has performed in all 50 states and 17 countries with early music groups such as Pomerium, The Baltimore Consort, Hesperus, Concert Royale, Early Music New York, The Folger Consort, Piffaro, Artek and many others. He now performs regularly with El Mundo and Apollo's Fire, and appears on their upcoming CD. He has also recently toured with Tragicomedia and The Harp Consort. An experienced dance and theater accompanist, he has toured extensively with The Mark Morris Dance Group, The New York Baroque Dance Company, created videos for Tampa Dance Project, and played live for dozens of Shakespeare and other Elizabethan and Jacobean plays and masques. In the opera world he has sung feature roles from Monteverdi to Berlioz, and devised gestures and stage direction for The New York Continuo Collective, as well as colleges and regional opera companies.

His next directing projects are Blow's Venus and Adonis, and The Marriage of Figaro for Juneau (Alaska) Lyric Opera. Other upcoming projects feature Puccini, Rossini, and Mozart opera roles, and Bach, Handel and Mendelsohn oratorios. He can also be heard on the soundtracks of various bad horror films, and along with fellow Ex Umbrians, in Showtime and PBS mini-series and educational programs.

Native of Moscow, Russia, **OLEG SULYGA** began his music education in Moscow Central Music School; later continuing it at the Idyllwild Arts in California; SMU in Dallas; Paris, France; and finally at the University of Houston under guidance of professor Emanuel Borok. Mr. Sulyga was a member of world-renowned ensemble "The Moscow Virtuosi" led by Vladimir Spivakov; with which he traveled extensively and performed in the world's most prestigious concert halls.

As a chamber musician he performed with the principals of the Wiener Philharmoniker and as a member of the Kopelman Quartet. As orchestral musician he has performed with the Chicago Symphony and the Houston Symphony. In addition, Mr. Sulyga has been a participant of numerous international festivals worldwide such as Ravinia, Prague Spring, Pacific Music Festival, Colmar International Music Festival, and Schlezwig-Holstein Festival. Currently Mr. Sulyga is a violinist of the Houston Grand Opera Orchestra, the River Oaks Chamber Orchestra and the Mercury Baroque. He is a frequent chamber musician in the US and overseas. During the few past seasons he was an Affiliate Artist at the University of Houston where he taught violin and assisted in the quartet in residence program.

# ARS LYRICA HOUSTON

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### **Pep Guerrero**

Spanish, born in Palma de Mallorca, lives and works in Barcelona.

Art to be Presented:

- Violin, 2002 / Painted violin case / Value: \$1,900 / Starting Bid: \$975
- Retrato, (portrait) 2004
- Oil on canvas / Value: \$950 / Starting Bid: \$450
- Bolso, 2000 / Painted purse / Value: \$475 / Starting Bid: \$200
- Zapatillas, (ladies shoes) 2005 / Painted Mary Jane's / Value: \$950 / Starting Bid: \$450

### **Susan Plum**

Susan Plum was born in Houston, Texas, however she spent her early and formative years in Mexico City.

Art to be Presented:

- CANDELABRA, 2014 / Flame worked pyrex glass / Value: \$2,500 / Starting Bid: \$980

### **Lorena Morales**

Lorena Morales was born in Venezuela, she lives and works in Houston.

Art to be Presented:

- Tropical Renaissance, 2014 / Spray Enamel on Plexiglass / Value: \$2,500 / Starting Bid: \$980

### **Juan Pablo Hartman**

Born in Panama, lives and works in Houston.

Art to be Presented:

- "Two hours after midnight", 2009 / enamel, wood, steel, cast iron, hemp / Value: \$700 / Starting Bid: \$300

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FEBRUARY 14

# Love Letters



Ellie Jarrett Shattles,  
*Mezzo Soprano*



John Holiday, *Countertenor*



Matthew Dirst,  
*Harpsichord*

SATURDAY, FEBRUARY 14, 2015, 7:30 PM

Italians make everything sound romantic, especially in music! A swoon advisory is thus in effect for this performance featuring duets from Claudio Monteverdi and cantatas by Vivaldi and Scarlatti. Two rising stars of the opera world return to the Zilkha Hall stage for this special Valentine's Day treat: countertenor John Holiday and mezzo-soprano Ellie Jarrett Shattles. This program is part of the third annual Houston Early Music Festival, which runs from February 13–15, 2015.