

MUSIC BEFORE 1800

Louise Basbas, director

Ars Lyrica Houston *Crossing Borders*

Matthew Dirst, artistic director, harpsichord and organ

Camille Ortiz, soprano; Cecilia Duarte, mezzo-soprano

Stephanie Noori, Maria Lin, violins; Eric Smith, cello

Richard Savino, guitar; Jesús Pacheco Manuel, percussion

The Natural & The Divine

A tí mi Jesús amado

Joseph Pérez (fl. 1700s)

A quién debo yo llamar

Juan del Encina (1468 - 1530)

La mariposa

José Durán (c. 1730 - 1802)

Christmas Rituals

Sonata in C Major, K 513

Domenico Scarlatti (1685 - 1757)

Al dormir el sol

Sebastián Durón (1660 - 1716)

Un ciego que contrabajo

Antonio de Salazar (c. 1650 - 1715)

Pastorella from the "Christmas" Concerto, Op. 6/8

Arcangelo Corelli (1653 - 1713)

Ay andar a tocar

Juan de Araujo (1646 - 1712)

Love Songs

Ay triste que vengo

Juan del Encina

Pavanas al Aire Español

Gaspar Sanz (1640 - 1710)

Jesus, Jesus

Manuel José Quiroz (d. 1765)

Dancing & Feasting

Chacona "A la vida bona"

Juan de Arañés (d. 1649)

Vaya, pues, rompiendo el aire

Sebastián Durón

Hoy comamos

Juan del Encina

This program is supported, in part, by public funds from the New York City
Department of Cultural Affairs in partnership with the City Council.

Please turn off cell phones. Photography and recording are not permitted.



Sunday, December 19, at 4 p.m., 2021, live at Corpus Christi Church

Sunday, December 26, at 4 p.m., 2021, online concert with live Q&A

MUSIC BEFORE 1800

47th Season

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Music Before 1800 requires everyone who comes to any of our concerts to show proof of vaccination. We also require concert attendees to stay masked while indoors.

Concerts, Sundays at 4 p.m.

December 5

Juilliard415, Robert Mealy, director
Wonders of Baroque Italy

December 19

Ars Lyrica Houston, Matthew Dirst, director
Crossing Borders

January 23

Hesperus, Tina Chancey, director
Hesperus Plays The Hunchback of Notre Dame

February 13

ACRONYM
Ad Astra: To the Stars

February 27

Piffaro, Joan Kimball and
Robert Wiemkin, directors
The Musical Legacy of Charles V

May 8

Blue Heron, Scott Metcalfe, director
Divine Songs: Ockeghem @ 600

Videos of all concerts will be available on demand a week after the live performances.

PROGRAM NOTES

The exchange of goods, services, and cultural expressions across political and ethnic borders has always been with us. Indeed, the historical trajectory covered by just this program, which historians call the “early modern” age, gave birth to media and equipment that soon became ubiquitous across Europe: landscape painting, the novel, the piano. Global trade during the same era, despite its many cruelties and injustices, brought to the “Old World” a taste for sugar and chocolate while the “New World” came to know chickens and rice, among other things. Powerful European empires also disseminated their artistic traditions, which have continued to flourish and evolve in diverse contexts across the Americas.

In the music field, a certain amount of vocational itinerancy enabled the transfer of particular practices like violin playing or organ building. But artistic ideas of all kinds—whether realized in paintings, poetry, or music—can also circulate on their own, sometimes to surprising destinations. Artistic genres also wander in a similar way, as demonstrated by the hard-to-pigeonhole works that comprise this Crossing Borders program, which celebrates the rich flowering of music through Hispanic cultures of the 16th, 17th, and 18th centuries.

Juan del Encina, the earliest of our sundry composers, was a celebrated poet and musician from the region of Salamanca. Equally endowed with administrative savvy, he found favor in Rome around 1500, likely working for Pope Alexander VI, among others, before returning to his native Spain for successive positions at the cathedrals of Málaga and León. More than sixty of his musical works survive, most of which date from his youth. Encina had remarkable melodic gifts; his songs are by turns haunting and infectious as our three selections amply demonstrate.

Next in line chronologically is Juan de Arañés, *mestre de canto* at the cathedral in Seo de Urgel, Spain, for the better part of a decade. A gifted guitar player, Arañés also spent several years in Rome. There he published a collection in 1624 that includes an infectious *Chacona* that now delights audiences worldwide. A heavily syncopated dance with words, this chaconne is essentially 17th-century pop music.

Juan de Araujo was born in Spain but emigrated with his family to Lima, Peru, when he was still a child. Local musical training prepared him well for the appointment as choirmaster of Lima Cathedral during the 1670s, and subsequently for a similar post at the cathedral in La Plata, Bolivia. From Araujo’s long and productive career, over 100 *villancicos* remain extant, including many that embrace the lively dance rhythms of the *xácara* (or *jácara*). The flamboyant theatricality of these latter pieces (such as *Ay andar*) conjure a world in which civic and religious celebrations are essentially one and the same thing.

An immensely popular genre in Spain and Latin America, the *villancico* follows the same format as many popular songs: a refrain (*estribillo*) provides the frame for a series of verses (*coplas*). Because so many *villancicos* reference Jesus’s birth, they are assumed to be Christmas pieces; but

their earthy texts often embrace more than just religion, rendering them suitable for practically any festive occasion.

Born and raised in Mexico, Antonio de Salazar was its most prominent church musician in the last quarter of the 17th century. *Maestro de capilla* at the Puebla Cathedral from 1679, and then at the cathedral in Mexico City from 1688, Salazar mastered the strict contrapuntal style as well as the more accessible *villancico*. The text of his *Un ciego que contrabajo* is a particularly telling combination of local color with bits and pieces of the Christian narrative.

Sebastián Durón, a Spanish organist and composer from the Zaragoza region, served at the Seville Cathedral, then at the cathedrals in Burgo de Osma and Palencia, and finally as organist and eventually *maestro de capilla* at the royal chapel in Madrid. But Durón's good fortune came to an end when he cast his lot with the losing side in the War of Spanish Succession, after which he lived in exile in France. A prolific composer of liturgical music, Durón also wrote many *villancicos* and *zarzuelas* for the theater. Though he never made the journey across the Atlantic, his music circulated widely in the "New World": a manuscript of his lovely lullaby *Al dormir* is housed in the archives of the Puebla Cathedral while *Vaya, pues, rompiendo el aire*, a lively *xácara*, resides in the archive of Guatemala City Cathedral. Both follow the formal plan of the *villancico*, with a refrain and multiple verses.

The Guatemalan composer Manuel José Quiroz collected reams of Italian and Spanish music, thus helping to disseminate it in the Americas, while producing a considerable amount of new work himself. *Maestro de capilla* at the cathedral in Guatemala City from 1738 until his death in 1765, Quiroz inspired his nephew Rafael Antonio Castellanos to follow in his footsteps. Collectively, they created one of the great music collections of Central America, whose contents continue to inspire performances and scholarship.

Joseph Pérez was an organist and composer in Orihuela, Spain, about whom not much is known. The surviving source for his *A tí mi Jesús amado*, dated 1763, somehow found its way into the collection of the Conservatorio de las Rosas in Morelia, Mexico. One of many sacred works from this time for two treble voices plus two violins and continuo, it comprises two sections of text and two corresponding sections of music, with the opening returning *da capo* once the entire text has been delivered.

The Spanish singer and composer José Durán served as *maestro de capilla* in the Palau de la Comtessa in Barcelona from 1754 - 80. Enamored of Italian operatic styles, especially that of Naples, Durán created theatrical works stylistically distinct from those of his Spanish contemporaries. Though little of his output survives, one piece of Latin church music (his *Miserere*) is preserved in an archive in Central America. His aria *La Mariposa*, in the modern *da capo* format, appears not to have been part of any larger work. Its text embraces a naturalistic metaphor popular since the Italian Renaissance, of a butterfly too enamored of the light. Like Icarus in Greek mythology, it dies from a lack of restraint.

Unlike more print-obsessed European cultures, Spain produced little published instrumental music during the Baroque era. And yet, music for solo keyboard and solo guitar circulated in manuscript sources and found avid audiences in Spanish and colonial churches, courts, and in domestic settings. Among the rare published collections are Gaspar Sanz's three volumes for the guitar, from which comes a tender *pavane* (a stately Renaissance dance) on a Spanish tune.

In comparison, the Italian keyboard virtuoso Domenico Scarlatti published none of his 500-plus sonatas, virtually all of which were composed during his long service to the Portuguese and Spanish royal families. Beloved by harpsichordists and pianists for their special effects (which simulate guitar strumming, flamenco, and other Spanish folk rhythms), these singular works include several in the *pastorale* idiom, a familiar genre long associated with Christmas—in Catholic and Protestant cultures alike. Allusions to shepherds and pipes in baroque music typically involve drones and gently swinging dotted notes, as can be found in both K. 513 and the *Pastorella* finale to Corelli's *Christmas Concerto*—which the composer himself considered an independent movement, worthy of performance on its own.

© Matthew Dirst

BIOGRAPHIES

Founded in 1998 by harpsichordist and conductor Matthew Dirst, **Ars Lyrica Houston** presents a diverse array of music in its original context while creating connections to contemporary life. Intelligent programming features neglected gems alongside familiar masterworks while developing their dramatic potential, emotional resonance, and expressive power, especially in the realm of early music. Its local subscription series, according to the *Houston Chronicle*, “sets the agenda” for early music in Houston. Ars Lyrica appears regularly at international festivals and concert series because of its distinctive focus. Its pioneering efforts in the field of authentic performance have won international acclaim, including a Grammy nomination (Best Opera, 2011) for J. A. Hasse's *Marc Antonio e Cleopatra*.

Ars Lyrica Artistic Director **Matthew Dirst** was recently described by the *Washington Post* as an “efficient, extremely precise conductor who has an ear for detail.” Dirst's stylish harpsichord playing and conducting of Ars Lyrica Houston's performances and recordings have won wide acclaim. He 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 and the Warsaw International Harpsichord Competition. Equally active as a scholar and 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 publications include *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012), *Bach*

and the Organ (University of Illinois Press, 2016), and *Learned Play: Bach's Art of Fugue and Musical Offering* (Oxford University Press, forthcoming 2022).

Puerto Rican soprano **Camille Ortiz** is internationally recognized for compelling performances of operatic and concert repertory. In addition to the present program, her 2021/22 season includes recitals and masterclasses of Latin American art song across the United States, Pamina in *The Magic Flute* at Eugene Opera, and a debut with Boston Baroque as Oriana in Handel's *Amadigi di Gaula*. She has appeared with Opera Orlando, Gulfshore Opera, Magic City Opera, Philharmonia Baroque Orchestra, Ars Lyrica Houston, the Naples Philharmonic, the Dallas Bach Society, the Orchestra of New Spain, the Festival of the Aegean in Greece, and the Orchestra da Camera Fiorentina (John Rutter conducting). She appears in an acclaimed recording of Rameau's *Le temple de la gloire* with Philharmonia Baroque (conducted by Nicholas McGegan), for which she was named "the stand-out" of the recording by *BBC Music Magazine*. Ms. Ortiz is currently Assistant Professor of Voice at the University of Oregon's School of Music and Dance.

Cecilia Duarte is a versatile singer who specializes in early music and contemporary opera. Praised recently by the *New York Times* as "a creamy voiced mezzo-soprano," she is a soloist on a Grammy-winning recording of the complete choral works of Maurice Duruflé. Role premieres include Renata in the mariachi opera *Cruzar la Cara de la Luna* and its prequel, *El Milagro del Recuerdo*, both for Houston Grand Opera. Also for Houston Grand Opera she has performed Alma in the new web series *Star Cross'd*, Harriet/First Responder in *After the Storm*, and Alicia in *Some Light Emerges*. Other operatic roles include Maria in *Maria de Buenos Aires*, Loma Williams in *Cold Sassy Tree*, Sarelda in *The Inspector*, and Tituba in *The Crucible*. She has sung with Chicago Lyric Opera, San Diego Opera, El Paso Opera, and New York City Opera. Cecilia is a regular singer with Ars Lyrica Houston and Mercury Houston, the Kaleidoscope Vocal Ensemble, and most recently, she debuted with the Boston Early Music Festival. Future engagements include Handel's *Messiah* in a Spanish language adaptation with Bach Collegium San Diego, and world premieres of music with ROCO Houston and Apollo Chamber Players. Soon she will release her first solo album, *Reencuentros* with Reference Recordings.

Stephanie Noori is a multi-instrumentalist who has performed nationally and internationally and is fluent in a variety of musical styles. She is an active soloist and chamber musician on violin, viola, and viola da gamba, and a specialist in early music performance. She acquired her Bachelor of Music from the University of North Texas and Master of Music from Indiana University. Stephanie now plays with a diverse array of groups including La Folliia, Austin Troubadours, Texas Early Music Project, Ars Lyrica, Mountainside Baroque, Austin Baroque Orchestra (for which she is concertmaster), and is a founding member of the chamber ensemble Les Touches.

Violinist **Maria Lin** is from Rockland County, New York, and has degrees from the New England Conservatory and the Eastman School of Music. She has performed in numerous music festivals including Tanglewood, Spoleto, Grand Teton, and has performed as soloist with

the Hudson Valley Philharmonic and at Weill Recital Hall. She has been on the faculty of the Interlochen Arts Center, and taught and free-lanced in the Northeast for many years before moving to Houston. In Houston she plays with the Houston Grand Opera, Mercury, Bach Society, and Ars Lyrica. She plays on a violin made by Giovanni Baptista Gabrieli in 1770.

Praised by critics for his “flawless lightness and grace,” **Eric Smith** has been called “the very model of an elegant cellist” (*Dallas Morning News*), and his performances have been described as “nuanced, thoughtful, and technically sound” (*Theater Jones*). Eric has concertized on Baroque cello and viola da gamba throughout the U.S., Mexico, South America, and Europe, and with some of the nation’s leading period instrument ensembles. In addition to serving as Artistic Director of the American Baroque Opera Co., Eric collaborates with groups including Ars Lyrica Houston, La Follia Austin Baroque, and Bach Society of Houston.

Spanish born percussionist **Jesús Pacheco** obtained his bachelor’s degree in Percussion Performance from the Conservatory in Seville. During his time in Europe, he studied with percussionists Pedro Estevan and David Mayoral. He performed in a number of ensembles such as the Real Sinfónica de Sevilla and the Bachakademie in Stuttgart. A versatile percussionist, Jesús moved to Houston ten years ago and is currently Music Director at Strake Jesuit College Preparatory. In addition to teaching, Jesús leads an active life as a performer in Texas, playing with Bach Society, Mercury, and Houston Early Music.

Grammy-nominated **Richard Savino** has an extensive discography, including the only recordings of Mauro Giuliani’s Op. 30 *Concerto for Guitar and Orchestra* and Boccherini’s *Symphonia a grandé orchestra con chitarra* on a period instrument with original orchestrations and no cuts. He has toured internationally and has been a featured guest on numerous national and international television and radio programs. From 1986 to 1998, Richard directed the CSU Summer Arts Guitar and Lute Institute. Presently he is director of El Mundo and Professor of Music at Sacramento State University and the San Francisco Conservatory of Music. He is also on the faculty of UC Berkeley.

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TEXTS AND TRANSLATIONS

A tí mi Jesús amado,
dueño a dolorido,
a tí por mi, mi bien afligado,
y todo en sangre bañado.
A tus pies arrodillado,
teofrezco por oblación,
este pobre humilde don,
esperando alcanzarán
los borrones que ativan,
a el alma mi contrición.

Quien pudiera aliviar,
mi bien, mi Jesús, mi amor,
de la tristeza y pavor
que te llega así angustiar.

A tí mi Jesús amado....

¿A quién debo yo llamar
vida mía sino a ti, Virgen María?

Todos te deben servir,
Virgen y Madre de Dios,
que siempre ruegas por nos y tú nos
haces vivir.

Nunca me verán decir
vida mía sino a ti, Virgen María.

Tanta fue tu perfección
y de tanto merecer
que de ti quiso nacer
quien fue nuestra redención,
vida mía, sino en ti, Virgen María.

El tesoro divinal
en tu vientre se encerró,
tan precioso que libró
todo el linaje humano.
¿A quién quefaré mi mal,
vida mía, sino en ti, Virgen María?

To you, my beloved Jesus,
who suffered greatly
and was afflicted for my sake,
even covered in blood.
At your feet I bow tenderly,
offering as an oblation
this poor and humble gift,
hoping that it will ignite
those things that afflict me
and bring contrition to my soul.

Who could alleviate,
my blessed Jesus, my love,
the sadness and dread
that afflicts you.

To you, my beloved Jesus....

Who is my life's consolation
but you, Virgin Mary?

We all should serve you,
Virgin and Mother of God,
because you pray for us and help us live.

I find consolation only
in you, Virgin Mary.

Such was your perfection,
so deserving,
that he who is our redemption
wanted to be born of you.
You are my consolation, Virgin Mary.

The divine treasure
enclosed himself in your womb,
so precious that it freed
all of humanity.
To whom can I turn but to you,
my consolation, Virgin Mary?

La mariposa que al blando fuego
anhela ansiosa muere en su ardor.
Con fiel desvelo rinde a tu amor logra
su anhelo por premio de un rigor.

Estribillo

Al dormir el sol en la cuna del alva,
con arrullos con halagos con olores,
le mezen le aplauden le cantan;
los ángeles puros los zéfiros gratos.
Las fértiles flores las liquidas fuentes,
las rápidas aves las débiles auras,
y todos humildes dicen a una voz
roro rororo dormid niño Dios.

Coplas

Los ángeles puros con dulce canción
la cuna le mezen al dormido amor.
No le despertéis, no, pues su amante voz
el aire repite con leve rumor:
roro rororo dormid niño Dios.

Los zéfiros gratos, con huella veloz
moviendo las plantas no pisan la flor.
No le despertéis, no, pues su acorde unión
se inflama y entona con tierno fabor:
roro rororo dormid niño Dios.

Las fértiles flores, con salvas de olor
perfumes exalen en suave prisión.
No le despertéis, no, su inspiración,
el catre le muellen cantando una voz:
roro rororo dormid niño Dios.

Estribillo

Un ciego que contrabajo
canta coplas por la calle
por elegrar oy la fiesta
es ciego a natibitate.
Oyganle oiganle
que viene cantando
y canta del çielo
de teyas abajo.

The butterfly that in the soft fire
longs for death eagerly dies in its ardor.
With faithful vigilance, surrender to love,
achieve that long-sought goal.

Refrain

To sleep, O Sun, in the cradle of dawn;
with lullabies, caresses, and fragrances,
they rock, applaud, and sing to him;
the holy angels and the graceful zephyrs,
the fertile blossoms and flowing fountains,
the rapid birds and gentle breezes,
all with one voice humbly say:
Go to sleep, child of God.

Verses

With sweet song, the holy angels
and the cradle carry you off to sleep.
Don't awaken him; no, their loving voice
strikes the air with the faintest murmur:
Go to sleep, child of God.

The pleasing breezes, with fleeting step
rustle the leaves but don't harm the flowers.
Don't awaken him; no, their perfect union
yields perfect harmony and tender favor.
Go to sleep, child of God.

The fertile flowers, with bursts of fragrance,
exhale perfumes in tranquil captivity.
Don't awaken him; no, their devotion
fluffs his bed, singing in one voice:
Go to sleep, child of God.

Refrain

The blind man who, with effort,
sings verses by the street
to enliven today's feast
is blind from birth.
Listen to him, listen to him,
as he comes singing
and sings about heaven
to the tiled roofs below.

Coplas

Fue la santa navidad,
de Adan hija de verdad,
por via recta segun su genealogia.
Lo demuestra paso a paso,
y fue el caso susedido,
que Adan de Eva era marido
como çierto autor lo preva.
Y a esta Eva le dio gana
de morder una mançana,
y mordiola que fue culpa
golpe en bola y pecado garrafal.
Y fue tal, que alcanso a feas y lindas

pero no la dieron gindas, ni ensalada,
pues quedo ella condenada,
y todo el mundo comun.

Tumbe tumbe que tumbe tum,
Tumbe que tumbe, tumbe que tumbe.

Viendo el sumo consistorio
como dise el reportorio,
por un bocado todo el mundo condenado.
Dixo el Padre puesto en medio,
buen remedio que el çegundo,
vaia a redimir el mundo,
y el dara un remedio fixo.
Que es buen hijo y sino
vera para que naçio nasca,
y muera que no faltara
quien quiera, darle muerte como digo.
Ni un amigo que le benda aunque se
aborque

pero llebara buen porque, su pecado,
pues rebentara el cuidado,
por donde es bueno el atum.

Tumbe tumbe que tumbe tum,
Tumbe que tumbe, tumbe que tumbe.

Verses

It was the holy birth
of the true daughter of Adam
by the righteous way, according to her lineage.
It shows, step by step,
what came to pass:
Adam was the husband of Eve,
as a certain author shows.
And to this Eve came a desire
to bite an apple,
and in biting it she became guilty
of an outrageous sin.
This bite affected both the beautiful and the
ugly,

and they didn't give her treats or salad,
but rather she was condemned,
and the entire world with her.

Tumbe tumbe que tumbe tum,
Tumbe que tumbe, tumbe que tumbe.

Standing before the highest court,
as the record reads,
for one bite all the world was condemned.
Then the Father, amidst all this, proclaimed
that a good remedy would follow
that would come to redeem the world,
and that the remedy would be permanent.
For he is a good Son, and indeed
you will see that he was born to be born
and die without having committed a crime.
Who else would give himself to death!
Not even a friend who ties a noose for the
condemned

would have fared well, because his sin
would have destroyed his conscience—
from which we may derive a good lesson.

Tumbe tumbe que tumbe tum,
Tumbe que tumbe, tumbe que tumbe.

Estrillo

¡Ay andar a tocar a cantar a baylar!
A cantar todo gargüero!
Que si no quiere cantar
por la ley de los folijones ia garganta perderá.

¡Ay andar a tocar a tocar todo pandero!
Nadie se podrá excusar.
Que donde hay mucho con curso,
muchos panderos abrà.

¡Ay andar a baylar todo juanete!
que no podrá disculpar,
Condénase a zabañones
por huir agilidad.

¡Ay andar que toca y retoca y repica Pascual!
Que hoy a nacido una rrara beldad,
que todos y todas y muchos y más,
astillas se hagan a puro baylar.

Repite Pascual, qual será en creciendo
aquesta deydad,
si resién nasido no tiene otra ygual,
Que toca y retoca y repica Pascual,
Pues hoy ha nasido quien vida nos da.

Coplas

Replica bien las sonajas,
por q'oy hasiendome rajas,
e de bailar con bentajas,
al ayroso vendabal.
Que toca y retoca y repica Pascual,
Pues hoy ha nasido quien vida nos da.

Folijon en español
quiere la Madre del sol
no tiene en su facistol
Otro mejor Portugal.
Que toca y retoca...

Un monasillo atrebido
en cara manda el chillido,
Dio un grito tan desmedido,
que le quito a un sordo el mal.
Que toca y retoca...

Refrain

Go now to play, to sing, to dance!
Sing with all your might!
He who will not sing
will lose his voice by forfeit.

Go now and beat the tambourines!
No one is excused,
Since where many are gathered,
there are sure to be tambourines.

Go now and dance, everyone!
No one is excused,
Since those who flee
will be condemned.

Go now, and Pascal ring his bells!
Today a rare jewel is born,
So each and every one of us
should dance ourselves silly.

Say Pascal, as this deity once grown,
from his peerless newborn state,
Let the bells resound again,
for today He who gives us life was born.

Verses

Rattle your noisemakers,
for today I'm letting loose,
dancing even faster
than the strongest winds.
Let the bells resound again,
for today He who gives us life was born.

A Spanish dance
is what the mother wants;
and nothing like it
can be found in Portugal.
Let the bells resound...

A strapping choirboy
shouted with a loud voice,
making such a piercing noise
that even a deaf man could hear.
Let the bells resound...

Otro dando sapatetas
no le balieron las tretas,
Qu'en lugar de sapatetas
dió el colo brillo al umbral.
Que toca y retoca...

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,

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.

Estribillo

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

Another tried with his feet
some fancy tricks,
But all he achieved
was to polish the floor.
Let the bells resound...

Alas, sad, you see me overcome with love,
though a simple shepherd.
I would have been better off had I not gone to
the market,
from which I returned smitten by love.

I am miserable, overcome with love,
though a simple shepherd.
Last Thursday in town I met a girl
and tried to sweet talk her, but she flew away.

Now the pain kills me, overcome with love,
though a simple shepherd.

I made eyes at her and she made eyes at me;
I did not know her but found her charming.

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

The very sight of her makes me weak.

I have lost my head and am left without repose

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

I realize that I have not much time left in life,
since all my strength ebbs away.

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

If I do not pursue her I will die,
but I am afflicted with great shyness.

I am completely forlorn, overcome with love,
though a simple shepherd.

Refrain

Jesus, you rise luminous
upon a temple of silver clouds,
above which you are radiant.

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.

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 amor,
por que su espiritu baje,
con el fuego en que subió.

Chacona

Un sarao de la chacona
Se hizo el mes de las rosas,
Huvo millares de cosas
Y la fama lo pregona:
A la vida, vidita bona,
Vida, vámonos a chacona.

Porque se casó Almadán,
Se hizo un bravo sarao,
Dançaron hijas de Anao
Con los nietos de Milán.
Un suegro de Don Beltrán
Y una cuñada de Orfeo,
Començaron un guineo
Y acabólo una amaçona.
Y la fama lo pregona:
A la vida, vidita bona,
Vida, vámonos a chacona.

Estribillo

Vaya, pues, rompiendo el aire
la jacarilla de garbo
que como nacida viene
a la noche por lo guapo,
a la salud del Rey niño

Verses

Rise in divine lights
and in a halo of splendor;
it is not the sun rising but God,
who bestows the halo.

He rises, the light everlasting
of that divine heaven,
which, at its peak,
brings us to God.

Rise on wings of fire,
animated by His love,
because His spirit creates
that very same fire.

A chaconne party
was held during the month of roses;
there were thousands of them.
And fame proclaimed it:
Live the good life;
Let's do the chaconne!

Because Almadán got married
we had a great party;
Anao's daughters danced
with Milán's grandsons.
Don Beltrán's father-in-law
and Orpheus's sister-in-law
began a banana
that became a macona.
And fame proclaimed it:
Live the good life;
Let's do the chaconne!

Refrain

Let it go, tearing through the air,
This jaunty little Jacara
As if just born, it comes
In the night for the handsome one,
For the health of the babe king,

que al hielo está tiritando.
Silencio, atención, aplauso,
ay, Jesús, que de risa me caigo
y hasta el sol está tiritando.
No chisten, callen,
silencio, atención, aplauso.

Coplas

Jácara va de lo bravo
de ese jayán formidable
que pegará fuego al mundo
el día que se enojare,
ese que hace creer
que hoy es el día que nace,
cuando sabemos que tiene
tanta edad como su padre.

Reclinado en unas pajas
le han visto, mas no se espantes,
que él será de lo granado,
cuando espigado se halle,
que es descendiente de reyes,
a todos nos persuade,
y si se averigua, habrá
una cruz en su linaje.

Los reyes y los pastores
dicen deben adorarle,
porque cayados y cetros
él los hace y los deshace.
Con unos es un león fuerte,
con otros cordero afable,
y aquesto es como le cogen,
ya le irriten, ya le agraden.

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.

Who shivers in the icy cold,
Silence, attention, applause!
Oh Jesus, how I fall down in laughter
For even the sun is shivering.
Do not grumble, be quiet,
Silence, attention, applause!

Verses

Jacara goes bravely
like that formidable one
who will set the world on fire
in the day of his wrath.
He who makes us believe
that today is the day he is born,
when we know that he is
as old as his father.

Lying in a manger
they saw him, but without fear,
for he will be great
when he is fully grown.
That he is descended from kings
all are convinced,
but if truth be told,
there will be a cross in his lineage.

The kings and shepherds
say that they should worship him
because he can raise up
and then shatter crooks and scepters.
With some he is a ferocious lion,
with others a friendly lamb,
and this is how they catch him,
they irritate him, then they please him.

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.

Que costumbre es de conçejo
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 bebamos tanto
hasta que rrebentemos,
que mañana ayunaremos.

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's eat a ridiculous amount,
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.

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