Melissa Givens
soprano

Cecilia Duarte
mezzo-soprano

Wednesday, December 31: 8 pm Dinner, 9 pm Concert, 10:30 pm Gala

On New Year’s Eve, we offer a festive evening of celebration and beautiful music featuring soprano Melissa Givens and mezzo-soprano Cecilia Duarte. Grammy nominee and plucked string expert Richard Savino curates this holiday-inspired program, which includes Spanish and Latin American Baroque classics that are sure to be magnificos. Our annual fundraising gala surrounds the Zilkha Hall program with cocktails and buffet-style dinner of Spanish fare before the concert plus champagne and dessert gala afterward in the Sarofim Hall Grand Lobby with calls of “¡Feliz Año Nuevo!” at midnight. Choose one of four Fiesta options: full evening, pre-concert dinner and concert, concert and post-concert champagne gala, or concert only.

“Exquisitely... colorful.” —Houston Chronicle

¡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 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 LyricaArtistic Director
PROGRAM

I

Villancicos y romances antigos

Rodrigo Martinez
Ay triste que vengo
Triste España
Amor con fortuna
Hoy comamos

Rodrigo Martinez
Anon. C. 1490
Juan Del Enzina
(1468-1529)

II

Villancicos nuevos

Jesus, Jesus (Guatemala)
Ay que si! Ay que no!
Ciaconna
Oygan una xacarilla (Guatemala)
Fandango
Canarios
Xacara de Clarin (Spain)
Tarara yo soy Antonio (Mexico)

Jesus, Jesus (Guatemala)
Ay que si! Ay que no!
Ciaconna
Oygan una xacarilla (Guatemala)
Fandango
Canarios
Xacara de Clarin (Spain)
Tarara yo soy Antonio (Mexico)

Manuel Joseph Quiroz
Juan Hidalgo
Andrea Falconieri
Rafael Antonio Castellanos
(fl. 18th cent)
Santiago de Murcia/anon
Gaspar Sanz
Juan Hidalgo
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!
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, differencias 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 an Italian style recitative contained within.

Richard Savino
Rodrigo Martínez

a las ánseres, ¡Ahe!
Pensando qu’eran vacas,
silvádas. ¡He!

los tus ansarininos
liévalos el rio, ¡Ahe!
Pensando qu’eran vacas,
silvádas. ¡He!

Rodrigo Martínez
atán garrido,
Rodrigo Martínez,
atán loçano,
los tus ansarininos
liévalos el vado, ¡Ahe!
Pensando qu’eran vacas,
silvádas. ¡He!

Ay, triste, que vengo

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

Más sano me fuera no ir al mercado,
que no que viniera tan aquerenciado;
que vengo cuitado, vencido de amor,
maquera pastor.

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

Aquella me mata, vencido de amor
maquera pastor.

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

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

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

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.
Ay, triste, que vengo (cont)

quedé muy cuidoso, vencido de amor, maguera pastor.

Ahótas que creo ser poca mi vida, según que ya veo, que voy de caída.

Mi muerte es venida, vencido de amor maguera pastor.

Sin dar yo tras ella no cuido ser bivo, pues que por querella, de mů 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 mudanza, 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.

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.
Hoy comamos y bevamos

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

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

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

Por honra de Sant Antruejo
parémonos hoy bien anchos.

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

Embutamos estos panchos,
recalquemos el pellejo;

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

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

Honremos a tan buen santo
porque en hambre nos acorra;

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

comamos a calca porra,
que mañana hay gran quebranto.

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

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

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

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

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

Beve tú primeramente;
quitarnos has desse preito.

And you drink first;
let us all agree.

En bever bien me deleito;
daca, daca, beveremos,
que mañana ayunaremos.

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

 Jesú, Jesús

Estribillo

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

Coplas

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

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

Es quien sube luz eterna
de aquel divinado 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,
sí es queda las amas Dios
que no es por cuenta del cielo
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.
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 Antigona la acompañe
dispuso su indignación
castigo de la hermandad
del cuadrillo de amor.

Oygan una xacarilla

Estribillo
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 Antigona joins her
and shows her anger
with punishment by the militia
for the quarrels of love.

Oygan una xacarilla

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

Estribillo
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.
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
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 tosco 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 is 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?
Tarara qui yo Anton

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

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 pultale
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!

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.

DIANA
MUSICA
Y al eco suave del músico encanto
responde reflejo la voz del Olimpo.
Dorada luziente esphera (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
Estrribillo
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 encendido 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?

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?
¿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 boscaje,
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 descanse,
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:

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.
Descanse el Amor

MORFEO

Estribillo
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 incierto,
su miedo, despierto,
su očio 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,
quién miedo
es éste, a quien postrado, mi denuedo
cede el valor injusto,
sólo se dejó gobernar del susto?

¿A dónde iré? Más, ¿dónde, cielo
ir procuro si encuentra
mi cuidado a pedazos deshechos
dos 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?
¿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.

APOLLO  
¡Amor aguarda!

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

MARTÉ  
¡Amor, espera!

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

DIANA  
¡Oye, Cupido!

¡Huye, huye cobarde!  
LOS 4 (DIANA, MARTÉ, JUPITER, APOLLO)  
¡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, 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
obo/record    Kathryn Montoya
harps/organ    Matthew Dirst
violin       Oleg Sulyga

cello/viola da gamba    Brandy Berry
baroque harp    Barrett Sills

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 premiere 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.
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 Ángelica 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 theorbo/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 Rèpertoire (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 Castile 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 Psalms 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.
BOARD OF DIRECTORS
Birgitt van Wijk, President
Richard Buffett, Vice-President
Richard Viebig, Treasurer
Dorry Shaddock, Secretary
Eugene McKelvey, Immediate Past President
Taylor Faulkner
Jeanie Flowers
Joyce Fox
Schubert Huang
Timothy Jones
John Lemen
Ed Rinehart
Lijda Vellekoop
Eleanor Viebig

DONORS
ARS LYRICA HOUSTON GRATEFULLY ACKNOWLEDGES ITS DONORS FOR THEIR GENEROUS SUPPORT.

* DENOTES MEMBERS OF THE CONTINUO CIRCLE, A THREE-YEAR PLEDGE TOWARDS ARS LYRICA’S ARTISTIC PLANNING.

ANGEL ($10,000 and above)
Anonymous
The Brown Foundation
Robin Angly & Miles Smith*
The Cullen Trust for the Performing Arts
Jeanie Flowers*
Dian Graves Owen Foundation
The George & Mary Josephine Hamman Foundation
The Albert & Ethel Herzstein Charitable Foundation
Houston Arts Alliance and the City of Houston
Houston Endowment, Inc.
Houston Sängerbund Fund
Texas Commission on the Arts
Mike & Joan Weltzien
Birgitt van Wijk*

BENEFACCTOR ($5,000-9,999)
Hillcrest Foundation
Hilary Smith & Lijda Vellekoop*
Rhonda & Donald Sweeney

SPONSOR ($2,500-4,999)
Christina Adams
Richard Buffett*
Chevron
ExxonMobil
Brendan & Kathryn Godfrey
John Lemen*
Florence & Eugene McKelvey
The Accounting Firm of Viebig, McCommon & Associates, PC
Richard & Eleanor Viebig

GUARANTOR ($1,000-2,499)
Al & Beth Atkinson
Phoebe Barnard
Ed & Marie Bosarge
Charles & Loretta Dirst
Matthew Dirst & Sixto Wagan
Robert Durst
Taylor & DeLenn Faulkner
David & Joyce Fox
Dr. Robert Furse
Mikhail & Elena Geilikman
H. Fort Flowers Foundation, Inc.
Houston Haymon & Sonja Bruzauskas
Ed & Janet Hess
Bridget Jensen — in memory of Daniel Fowers
John & Jano Kelley
Margaret Kinalska and Wojciech Burakowski
Robert & Glenna Leonard
Julie Maclemore*
Wil McCorquodale & Mark Hitt
John & Ann Mendelsohn
William Pannill & Molly Hammond
Molly Kelly and Hugh Rice
Mr. & Mrs. Ed Rinehart
The Sentinel Foundation
Shell Oil Company Foundation
StarTex Software, LLC
The Texan-French Alliance for the Arts
David Ashley White & Alan Austin
Charles & Margaret Alkek Williams—
in honor of Robin Angly and Miles Smith
Mary Ruth Williams
United Airlines Foundation

PARTNER ($500-999)
Shelby Allen
Amegy Bank of Texas
American Express
Donald & Cheryl Joe Barker
Robert Chanon
Ralph & Susan Cherrillo
Paul D. Clote
Elizabeth Duerr
Fort & Beth Flowers
Geraldine Gill
Thomas & Paulette Goetz
William & Maarit Harp
Hobby Family Foundation
Polly A. Johnson
Timothy Jones
Cindy Levit
Benigna & Ernst Leiss
Helen Mann
Michael W. Meyer & Eleanor Grant
Gerald & Barbara Moynier
Ellen & Chris Patton
Emilee Peters
Joyce Randolf *
Susan Scarrow
Nan Schissler
Shamay Scimeca*

Carroll & Dorry Shaddock
Robert Wakefield
The Erving & Joyce Wolf Foundation

SUPPORTER ($250-499)
Anonymous x2
Helga Aurisch
Trace Bannerman
Bill & Ginny Camfield
F. Martin Caylor
Carter & Barbara Crawford
Karen & John Dansby
Jeremy & Helen Davis
Kathleen & Joseph Eichberg
Emily Estill
Jose Gonzalez-Jauregui
Zahava Haenosh
Kelley & Harper Trammell Fund
Josephine Helland*
Marcia & Doug Koch
Lee & Jane Larkin
Michael Livingston
John & Penny McClintock
Fred Nevill
Evelyn & Roy Nolen
Robert Richter
Kate & Greg Robertson
Andrew Schirrmeister
Bryan Scrivner
Hinda Simon
Robert & Marianna Simpson
Wayne Shandera
Fran & Jack Steele
Krystyna & Dr. Marec Bela Steffens
Emily Leland Todd
Priscilla Watkins
Rick & Betsy Weber

PATRON ($100-249)
Jane & Paul Bassett
Laura Bodenheimer
Lisa A. Brenskelle
James Broadhead
Sandra Clark
Dean Dalton and Zsofia Sztranyiczki
Jan & Jack Fox
Christianne & Charles Gell
Timothy Hester & Jasmine Hatem
Roger Keele
Frank & Lynda Kelly
Henry Kirby
Marilynn & Bob Kline
Judge & Mrs. Ward Koehler
Rodney & Mary Koenig
Anita Kruse
Fritz Lanham & Kellye Sanford
Edgar & Stephanie Larsen
Dr. & Mrs. William B. Lee
Sylvia Levy
Polly Lewis & Michael Pierson*
Edward Lukasek
Milton & Gail McCollough
Gary & Crista Miller
Rev. Robert & Kathy Moore
Gloria Nath
Catherine O’Harra
Yoshiyuki Ozaki
Phillips 66
Judith Pruitt
Kelly Reynolds
Jack Rooker
John Romeo & Janet Chung
Susan Schmaeling
Jacqueline & Andre Schmeal
John Shaw
Jeffrey Sposato & Peter Cohen
Mark & Pam Taylor
Pieter and Janet Vrancken
Lois Alba Wachter
Elizabeth Williams
Robert Wimpelberg
Vada Woodall
Louis & Stephen Zamora

IN-KIND DONORS
Alley Theatre
American Corporate Transportation
Robin Angly & Miles Smith
The Antiquarium
Josena Arquieta
Artista Restaurant
Karen Bard of Texas Orthopedic Hospital
Black Lab Theatre
British Isles
Buchanans Native Plants
Central Market
Catering to Your Kneads
Penny Cerling
Christ the King Lutheran Church and
Robert & Kathy Moore
Children's Museum of Houston
Christ the King Lutheran Church
Collins Creations
The Conservatory Day Spa
Cutloose Salon and Brandon Gresham
Da Camera of Houston
Matthew Dirst
Divino Italian Restaurant

DoubleTree by Hilton Houston Downtown
Epicure Cafe
Nancy & Pete Etheridge
Founders Salon
David & Joyce Fox
Pedro Funes
Kathryn Godfrey
Molly Hammond & William Pannill
The Hobby Center
Hope Stone
Houston Ballet
Houston Chamber Choir
Houston Grand Opera
Houston Funeral Museum
The Houston Museum of Natural Science
Houston Symphony
Joel’s Classical Shop
KUHF Houston Public Radio
Laub Graphic Design
Nick Lopez
Matthew Goff Investment
Florence & Eugene McKelvey
Main Street Theater
Allen McReynolds
Mercury Baroque
Momentum Porsche
Moores School of Music, UH
Museum of Fine Arts, Houston
Musiqá
Norris of Houston
Hillary Smith & Lijda Vellekoop
Shade Restaurant
Alexander Stadnyk & Roma Ilkiw
Stark Naked Theatre Company
St. Philip Presbyterian Church
Theatre Under the Stars
Tony’s
Kevin Topek
Underbelly Restaurant
Uniquely Houston
United Airlines
Urban Retreat
Eleanor & Richard Viebig
Viebig, McCommon & Associates
Water 2 Wine
Keith Weber
Mike & Joan Weltzien
Whole Foods
Birgitt van Wijk
Paxton Williams
Vada Woodall
Yoga One Studios
SUPPORT AND MAJOR FUNDING PROVIDED BY

The Accounting Firm of Viebig, McCommon & Associates, PC
The Brown Foundation
The Cullen Trust for the Performing Arts
The George & Mary Josephine Hamman Foundation
Houston Sängerbund Fund
United Airlines is Ars Lyrica’s Official Airline
Please return the completed audience survey to an usher or a staff member for a chance to win free tickets to our next concert!

**Audience Survey**

By completing this survey, you will assist Ars Lyrica Houston (ALH) in its reporting and meeting the requirements of its various federal, state and city grants.

**Are you a season subscriber?**
- Yes
- No

**Have you attended a prior ALH event?**
- Yes
- No

**Which best describes your age group?**
- Under 18
- 18-34
- 35-49
- 50-65
- over 65

**Your gender please:**
- Female
- Male

**Your race please:**
- African American
- Hispanic
- Caucasian
- Asian
- Other

**Your ethnicity please. (This is very important in our grant reporting).**
- African-American
- Asian or Asian-American
- White/Caucasian
- Hispanic or Hispanic-American
- Native American
- Multicultural or mixed ethnicities

**Do you have a legal disability?**
- Yes
- No

**Did you travel more than 50 miles to attend?**
- Yes
- No

Your Zip code please: __________

**How did you learn about this concert? Check all that apply.**
- ALH mailing
- ALH email
- Broadcast
- The MusicCard
- Newspaper (Which publication?)__________
- Friend
- Internet arts calendar
- Other

**What do you like best about our season?**

**What do you NOT like about the season - where could we improve?**
Mixteco Ballet Folklórico
SCHOOL OF DANCE

Salsa Lessons,
Flamenco Lessons,
Children’s Dance Classes
and Private Dance Lessons

Office Hours:
Mon. - Fri. 6 to 9 PM

1900 Blalock Rd.
Suite JK
Houston, TX 77080
mixtecobf@yahoo.com
(281) 772-1373
www.mixtecobf.net
MYTHS & LEGENDS
featuring Del Sol String Quartet
Saturday, January 10, 2015  7:30 pm

Zilkha Hall
Hobby Center for the Performing Arts

Join Musiqa for two world premiere performances:
- The 1922 silent film classic “Cinderella”** with a new score by Karim Al-Zand
- Featuring soprano Karol Bennett and baritone Liam Bonner

Also including “String Quartet No. 4” by Musiqa’s Pierre Jalbert
* Presented in partnership with Houston Cinema Arts Society

Tickets available through www.thehobbycenter.org
YOUNG PROFESSIONALS SOCIETY

Deepen your connection to Houston’s Fine Art Scene... ...one Great Performance at a time.

For $105 per person, Members of ARS LYRICA’S YOUNG PROFESSIONALS SOCIETY enjoy all the following benefits:

**EXCLUSIVE ACCESS**
Exclusive access to dress rehearsals AND special invitations to post-concert receptions with the artists, PLUS discounted tickets to Ars Lyrica’s ¡FELICES FIESTAS!
— the premier NYE event in Houston

**THREE CONCERT SUBSCRIPTION**
All the benefits of a Full Series Subscriber

**NETWORKING**
Through performance attendance, volunteer opportunities, and special social events with other organizations, YPS is the best place to grow your professional network

**ONE FREE DRINK**
Enjoy one complimentary drink before each concert at the Zilkha Hall Lobby
LA CLEMENZA DI TITO
JAN. 30 - FEB. 8

Oh! Opera in the heights
OPERAINTHEHEIGHTS.ORG
Baltic Sea Change
Saturday, February 21, 2015
7:30 PM
South Main Baptist Church
4100 Main Street
Houston, TX 77002

Music of Estonia, Latvia and Lithuania with GRAMMY Award-winning conductor Paul Hillier.

Tickets: (713) 224-5566  HoustonChamberChoir.org

Vivaldi & Paganini: The Crimson Prince of Venice
Saturday, January 10, 8 PM
Wortham Center Cullen Theater

www.MercuryHouston.org | (713) 533-0080
A Special Thank You
to our ¡Felices Fiestas! New Year’s Eve Dinner & Gala Liquor Sponsor

The Boldest Spirit Comes From the Oldest Distillery in the Americas

Nestled in the Ica Valley of Peru, amidst the foothills of the Andes, lies the oldest distillery in the Americas, Hacienda La Caravedo, established 1684. From here, Portón is crafted by hand in small batches using traditional artisanal distilling techniques, resulting in the finest expression of pisco, Peru’s national spirit. Distilled entirely from grapes and completely unaltered without even the addition of water, Portón is a robust and versatile white spirit dedicated to honoring the spirit of tradition, craft, and adventure.

Are you ready to discover a whole new world?

TRY THE FINEST EXPRESSION OF PERU’S NATIONAL SPIRIT

PORTÓN
2 oz Portón
1 oz Fresh Lime Juice
Top with ginger ale or ginger beer
2 dashes of Angostura bitters

Directions
Shake in a glass by adding ice cubes, Portón, lime juice, and bitters. Top with ginger ale, gently stir, and garnish with a lime.
AND TO ALL OUR SILENT AUCTION DONORS FOR YOUR GENEROUS CONTRIBUTIONS

AMERICAN CORPORATE TRANSPORTATION
ANTIQUARIUM
ARTE PUBLICO PRESS
BACH SOCIETY
BIRGITT VAN WIJK
BRAZOS BOOKSTORE
BRITISH ISLES
CANOPY / SHADE
CHEF “CHUCK” JOHNSON
CHEZ NOUS
COLLINS CREATIONS
CUCHARRA
CUT LOOSE HAIR SALON
DACAMERA
DIVINOS
HAY MERCHANT & UNDERBELLY
HOLLYWOOD FRAME COMPANY
HOUSTON CHAMBER CHOIR
HOUSTON GRAND OPERA
HOUSTON SYMPHONY
HUGO’S
JOSENA ARQUIETA (Artist)
KEITH WEBER
KRUSTINA STEFFENS
LES TOUCHES VIOL CONSORT
MATTHEW DIRST
MATTHEW GOFF
MAX AND JULIE
MELISSA BORELL
MERCURY
NICK LOPEZ
OPERA IN THE HEIGHTS
PISCO PORTÓN LIQUOR
PRESERVATION HOUSTON
SAKS 5th AVE
ST ARNOLD BREWERY
STONE MOVES INDOOR ROCK CLIMBING
SYDNIE KEMPEN
TACOS A GO GO
THE CONSERVATORY DAY SPA
THEATRE UNDER THE STARS
VILLAGE GREENERY
VIOLA DA GAMBA AND BAROQUE BASS
WATER 2 WINE
WILLIAMS SONOMA
YOGAONE STUDIOS MIDTOWN
YVONAMOR PALIX ART
ZALLA MASSAGE THERAPY
THANK YOU TO OUR NEW YEAR’S EVE HOST COMMITTEE MEMBERS

BIRGITT VAN WIJK, CHAIR
JASON ALTOBELLI
SHELLBY ALLEN & POLLY JOHNSON
MARTIN BANISTER
LAURA BODENHEIMER
DEAN DALTON
BLASE DISTEFANO
JOE FLEMING
JOYCE FOX
JANO & JOHN KELLEY
MICHAEL HAGERTY
SCHUBERT HUANG
LIBBY INGRASSIA
YVONAMOR PALIX
MONICA RHODES
MEGAN STAPLETON
KRYSTYNA STEFFENS
ZSOFIA SZTRANYICZKI
LIJDA VELLEKOOP
JOAN & MIKE WELTZIEN
NANCY & MARK WOZNY
TERESA YATES
Fine Art Auctions for ¡Felices Fiestas! curated by The Yvonamor Palix Gallery, and featuring the following artists:

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
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.