



Sebastián Durón

Salir el Amor del Mundo

*"Love Leaves the World"
(Cupid's Final Folly)*

El Mundo

Richard Savino, Director



Sebastián Durón
*Salir
 el Amor
 del Mundo*
"Love Leaves the World"
(Cupid's Final Folly)

1) Seguidillas - José Nebra

Salir el Amor del Mundo – Sebastián Durón (1660–1716)

- 2) ¡Muera Cupido! (Musica) (b,c,e)
 - 3) Dorada luziente esfera (Diana, Musica) (a,c,f)
 - 4) Y ya que en la selba (Apolo, Mars, Jupiter) (b,c,e)
 - 5) ¿Qué importa que airada? (Musica, Zagala) (a,c,f)
 - 6) Sosieguen descansan (Amor) (b,c,e)
 - 7) Descanse el Amor (Morfeo) (b,d,e)
 - 8) Del Amor los arpones rompa mi sueño (Diana, Apolo, Mars, Jupiter) (a,c,e)
 - 9) ¿Qué horror? (Amor) (a,c,f)
 - 10) ¡Huye, huye cobarde! (Diana, Amor, Musica) (a,c,f)
 - 11) De cuantos yerros forjó (Musica) (a,d,e)
 - 12) Temores, ¿qué ruido es este? (Amor) (a,d,e)
 - 13) Pues vibre la cuerda (Jupiter) (a,g)
 - 14) ¿Dónde vas, cobarde? (Mars, Amor) (b,c,e)
 - 15) ¡Eso no cobarde! (Apolo) (c, e)
 - 16) ¡Ay de mí! (Amor) (b,c,e)
 - 17) En el cóncavo profundo (Musica) (b,c,e)
- 18) Luceros y flores – Juan Hidalgo (1614-1685) – Jennifer Ellis Kampani, soprano
- 19) Ojos pues me dedeñais – José Marin (1619-1699) – Nell Snaidas, soprano
- 20) Xacara de Clarín - Juan Hidalgo (1614-1685) – Paul Shipper, bass
- 21) Ay que sí - Juan Hidalgo (1614-1685) – Jennifer Ellis Kampani, soprano
- 22) Aquella sierra nevada - José Marin (1619-1699) – Erica Schuller, soprano
- 23) Fandango – Santiago de Murcia (1685-c.1732)/Anonymous/Antonio Soler (1729-1783)

Personnel:

Jennifer Ellis Kampani – Cupid (Amor)
 Karen Clark – Diana/Morpheus (Morfeo)
 Nell Snaidas – Jupiter (Jove)
 Ann Moss – Apolo (Apolo)/Zagala (shepherd)
 Erica Schuller – Mars (Marte)

Soprano:
 Phoebe Jevtovich

Bass:

Paul Shipper

Trumpet (clarin):
 Kathryn Adducci

Harpsichord:
 Avi Stein

Percussion:

Kent Reed
 Paul Shipper

Viola da gamba:

John Dornenburg
 William Skeen (Luceros y Flores)

Violone:

John Dornenburg

Continuo:

Richard Savino – (a) Baroque Guitar, (b) Theorbo
 John Schneiderman – (c) Baroque Guitar, (d) Archlute
 Daniel Zuluaga – (e) Baroque Guitar, (f) Theorbo
 Paul Shipper – (g) Baroque Guitar

Violins:

Adam LaMotte, principal

Lisa Grodin

Aaron Westman

Cello:

William Skeen



Salir el Amor del Mundo - Richard Savino, Director – DSL-92107

Recorded at Skywalker Sound, Marin County, CA on August 19-21, 2009

Producer: Dan Merceruio

Recording Engineer: Brandie Lane
 Assistant Engineer: Dann Thompson
 Editing Engineers: Dan Merceruio, Brandie Lane
 Mixing Engineer: Brandie Lane
 Mastering Engineer: Brandie Lane

Liner Notes: Richard Savino
 Libretto: José de Cañizares
 Translations: John Deredita, Ph.D, Yale University

Art Direction: Brandon Bloodworth

Special thanks to Sandy Lerner, the entire crew at Dorian Sono Luminus for their continued support, and of course to my daughter Maria Luisa Savino. An additional special thank you to the staff at the Biblioteca Nacional, Madrid for allowing me access to Durón's autographs. —Richard Savino



©2010 Dorian Recordings® A division of Sono Luminus LLC
 328 Independence Drive, Winchester, VA 22602, USA
 Visit our websites: www.Dorian.com www.SonoLuminus.com • Info@SonoLuminus.com
 WARNING: All Rights Reserved. Unauthorized reproduction is prohibited by law and will result in criminal prosecution.

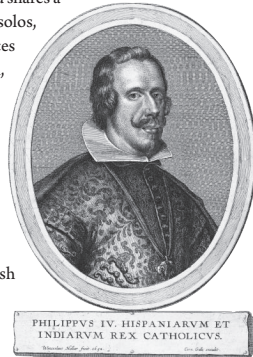
Spanish Vocal Music of the 17th & 18th centuries

Seventeenth-century Spain is a country of illusion and contradiction. Having been defeated by the British in 1588, 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 and the writings of Cervantes. 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 and the *zarzuela* was born.

Originally named after Philip IV's hunting retreat outside of Madrid, where some of the earliest productions took place, the zarzuela evolved at approximately the same time as did Italian opera, and shares a number of characteristics with its musical cousin. Both consist of numerous vocal solos, ensembles and choruses accompanied by basso continuo. The instrumental forces were also similar to those that one might find in an opera by Peri or Monteverdi, two or three violins, an occasional cornetto and an elaborate continuo section. More intriguingly, according to noted seventeenth-century Spanish scholar Louise Stein, these works were often performed with only female casts in order to satisfy the Madrid court's taste for "girlie shows," featuring the actresses and singers who provided erotic servicing for their masculine needs.

In the Italian repertory secular vocal works accompanied by a basso continuo part are now referred to as *monody*, in Spain they were called *tono humanos*; humanist, or secular songs. The latter are structurally quite similar to the 16th century Spanish villancico in that they consist of an *estribillo* (refrain) that alternates with a series of *coplas* (verses). This is the musical basis of the zarzuela, a dramatic musical genre that is unique to Spanish culture. What further separates a zarzuela from its Italian counterpart is that they consisted of no, or very little, recitative. Instead, the dramatic action was propelled by spoken dialogue. Eventually certain elements of the Italian style crept into the zarzuela.

Following the death of Queen María Luisa Gabriela in 1714, Philip V remarried the Italian Isabel Farnese. This precipitated a significant change of culture at the court. Fashions changed dramatically and with the arrival of the great Farinelli (Carlo Broschi) in 1737, Italian opera became the rage in Madrid. The result was that the zarzuela evolved into a more operatic-like work that consisted of recitatives and da capo arias, yet it still retained passages of spoken dialogue accompanied by dramatic stage action. (Note: While there was a decided change to an Italianate style in music of the Royal Court and the Royal Theatre, the more traditional Spanish style continued to be employed throughout



PHILIPPVS IV. HISPANIARVM ET INDIARVM REX CATHOLICVS.
King Philip IV of Spain, 1605 – 1665

the eighteenth century in the public theatres through the genre known as the *tonadilla* and in the church through the continued use of the villancico.)

A musician closely identified with the Spanish theatre music is Sebastián Durón (1660–1716) who left us a wonderful repertory of zarzuelas, operas and tonos humanos. 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 1702 he was appointed maestro of the royal chapel by the new Bourbon dynasty but, 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 Spanish and Italian styles into single compositions, for which Padre Benito Jeronimo Feijoo criticized him in his *Teatro critico universal*, Discourse XIV: "Music of the Temples (1736–1739).

Salir el Amor del Mundo by Sebastián Durón tells the story of Cupid (Amor) who has brazenly entered the forest of the chaste huntress Diana. From the outset Diana declares war on Cupid, in the opening chorus she and her minions shout: ¡Muera Cupido! (Death to Cupid!). She then summons the Gods Apollo, Mars, and Jupiter to assist her in her pursuit, each of who has a confrontational moment with Venus' offspring. Eventually Cupid is captured and is banished to a cave.

Throughout this work Durón demonstrates wonderful compositional technique, and introduces some Italian recitative into this work, all the while retaining the basic tonos humanos structure of the "arias." One work which stands out in particular is Cupid's *Sosieguen descansen* which is scored for solo voice, obligatto *vihuela de arco* (viola da gamba) and basso continuo. It consists of a luxurious opening section (*estribillo*), followed by a series of rants (*coplas*), a short recitative, and a return back to the opening. In this part of the story, Cupid is on the run from Diana and has exhausted himself. He sings: "be at peace, be at rest," but then flies into a rage, after which he eventually returns to his initial perspective. It is a work of extraordinary beauty. Following this *Morfeo* (acting as agent of Diana) emerges from the mouth of a cave and poisons Cupid with opium securing his deep slumber. In the margin of the handwritten libretto it states that Morfeo is crowned with opium and is bearing poppies, a scene right out of the Wizard of Oz! The piece is filled with other such wonderful solos and ensembles.

Yet, there is an inherent difficulty in recording early zarzuelas. A number of the vocal numbers are quite short and would often have been performed in alternation with extensive spoken dialogue, a setting that is not conducive to a modern recording. The result is that they do not warrant being included on a recording that is to be listened to as a musical work. They are, in fact, vehicles for the drama and spoken dialogue. For these reasons I have chosen to not include the opening *loa*, which has nothing to do with Cupid and Diana (it pays homage to the royal family) and a couple of other incidental pieces. Rather, I opted to "stitch together" certain scenes into cohesive musical numbers and then augment this recording with additional works that I felt complemented the zarzuela and better reflected the overall aesthetic I hope to project.

Two other musicians closely identified with the Spanish theatre were Juan Hidalgo (1614–1685) and José Marin (1619–1699). Although an ordained priest, Marin was imprisoned in Madrid for theft in 1654. Following an attempted escape he was sentenced to exile, yet two years later he was again in Madrid where he was implicated in another murder scheme and was caught planning a robbery scheme for which he was again tortured and jailed, certainly the stuff of good theatre. Yet, he was an extraordinary and prolific composer of tonos humanos and a contemporary obituary praised his abilities as a performer and composer. Marin's works are unique for their more passionate style, often coupled with meter changes and a more liberal use of chromaticism. Juan Hidalgo was active as court harpist from 1632 until his death and was also responsible for the palace's chamber music, but it was his association with the playwright Calderón for which he is most noted. Like Durón, Hidalgo also left us a wonderful repertory of zarzuelas, operas and tonos humanos. In addition to two tonos humanos, we also present a *xacara* from his opera *Celos aun del aire matín*, the only known through-composed *xacara* for solo voice. Coincidentally, he was also the uncle of guitarist Santiago de Murcia.

Seventeenth and eighteenth century Spanish and Latin American instrumental music can be summed up in two words: *danza y diferencias*, that is, dance and variations. However, most Spanish baroque music remains unknown and the performance practices enigmatic. The reason for this is that very little music was published in Spain: only two volumes of guitar music were published there throughout the 17th century. In his book *Dance and Instrumental Diferencias in Spain during the 17th and 18th Centuries*, Maurice Esses describes the environment surrounding music publishing:

During the 16th, 17th, and early 18th centuries few music publications of any kind were issued in Spain. The small number of music publications does not appear to accurately reflect the amount of musical activity which existed; for in Spain there were numerous constraints of a bureaucratic, theological, economic, and technical nature which impeded publishing in general and music printing in particular.

During the first decade of the 18th century Santiago de Murcia (1685–c.1732), was the guitar tutor to the Queen Dona Maria Luisa Gabriela de Savoy. Although born and raised in Spain, it is interesting to note that all of his works have been found in original copies in Mexico. His music is particularly unique, for interspersed amongst original compositions are transcriptions of works by French guitarists Viseè, Campion and LeCocq. His collection of 1732, *Passacalles y Obras*, contains numerous passacalles and sonatas as well as transcriptions of violin works by Arcangelo Corelli. Of equal significance is a manuscript that was discovered in León, Guanajuato, Mexico. This manuscript, Saldívar Codex No.4, has been identified as the first volume of de Murcia's *Passacalles y Obras*. It contains a varied collection of Spanish dances, including one the earliest known fandangos, as well as dances of African origin.

The *Fandango* on this recording is an amalgam that begins with a Fandango composed by Murcia, which then segues into a fandango from an anonymous source and an excerpt from the famous harpsichord fandango by Padre Antonio Soler (1729–1783). We present this piece in the spirit of trying to recreate an eighteenth century fandango “jam session. ~Richard Savino

Synopsis: *Salir el Amor del Mundo*

Act 1

Our story opens with Cupid, son of Venus the goddess of love, who is being pursued by the chaste huntress Diana and her Nymphs. Cupid has provoked her rage by entering her sacred forest without permission and by daring to aim his arrows in her direction. In response, Diana's nymphs shout:

Track 2. ¡Muera Cupido!

Cupid, having evaded Diana and her nymphs, escapes into the forest. But Diana, desiring victory, summons the gods Apollo, Mars and Jupiter to assist in her cause. Sensing hesitation, Diana recalls how Cupid's contagious arrows have forced the deities to succumb to *love's* power, rendering each of them utterly impotent. The Gods, convinced of Diana's plight, and recalling their own defeats, rally around her cause.

Track 3. Dorada luziente esfera

Track 4. Y ia que en la selba

Meanwhile, Cupid, who is on the run, eventually finds himself amongst a group of shepherds who do not seem to be concerned about Diana's pursuit. They express confidence in Cupid's ability to conquer even while fleeing...

Track 5. ¿Qué importa que airada deidad?

Cupid appreciates their perspective yet is still uneasy. He convinces them to leave him alone so that he may rest, and reflect on what might lie ahead.

Track 6. Sosieguen descansen

As Cupid nervously sits to rest, Morfeo, an agent of Diana and the Gods, emerges from the mouth of a nearby cave and poisons Cupid with opium securing his deep slumber.

Track 7. Descanse el Amor

Diana and the Gods, in steady in pursuit, arrive to find Cupid in a deep sleep. They determine that a just punishment is to destroy his dangerous “*arrows of love.*”

Track 8. Del Amor los arpones rompa me seño

Cupid awakes from his slumber in horror, having discovered that his arrows have been shattered. As his emotions shift to rage he swears revenge and dares to confront Diana and the Gods. They respond by shouting at him to flee from their growing ire, to which Cupid defiantly swears his revenge.

Track 9. ¿Qué horror?

Track 10. ¡Huye, huye cobarde!**Act 2**

Having received word of his fate, the forest shepherds forge a great, new *super-arrow* for Cupid, who, upon hearing the noise of iron being pounded upon an anvil in the distance, nervously wonders what could possibly create such a combination of beautiful, yet frightening sounds.

Track 11. De cuantos yerros forjó**Track 12. ¿Temores, que ruido es este? (return to No. 9)**

Cupid follows the noise and finds the shepherds who present him with his new weapon and assure him of its power. Ever confident, as well as ignorant, he leaves to seek his revenge against Diana and the Gods.

In another part of the forest, Diana and her nymphs are hunting a wild boar to avenge Adonis' death. Her nymphs warn her not to be so confident of Cupid's defeat, but Diana doesn't care, and trusts in the forest's safety.

Yet Cupid is persistent, and having found his prey, prepares to fire his new *super-arrow*. As he prepares to shoot, Jupiter intervenes to save Diana. A startled yet brazen Cupid decides to confront the god, who responds:

Track 13. Pues vibre la cuerda

Cupid attempts to draw the bow, yet he is still tired from his deep sleep and is unable to muster enough strength to shoot. Jupiter mocks him stating: "you can't take revenge on ME, a powerful god!" But Cupid reminds him of the many times he has been more powerful than Jupiter, having caused him to fall in love with Europa, Danae and Semele, numerous loves to which he has fallen victim. Jupiter wonders if Cupid will try to wound him with a love even more significant than these three put together. Cupid shoots and is suddenly confronted by Mars.

Track 14. ¿Dónde vas, cobarde?

Mars easily deflects Cupid's arrow with his shield, and leaves the scene amused and singing. A dejected Cupid tries to rebuild his strength and rage but is immediately met by Apollo who picks the arrow up off the ground before Cupid has a chance to grab his weapon.

Track 15. ¡Eso no cobarde!

Cupid responds to Apollo saying: "You think you are so powerful, and yet you had to take away my arrows. Is it really decent for a god to behave like a mortal coward?" Apollo responds sympathetically by returning the arrow to Cupid who grabs the weapon and snarls: "I will shoot like a viper!" As he tries to shoot, the cord on his bow snaps.

Apollo, having had enough of Cupid's antics, decides to take him to Diana. Cupid shows his wings and summons the help of his mother Venus, but his calls fall on deaf ears as the goddess of love will have no part in helping him against the other deities.

Cupid flees with Apollo in pursuit. He hides and asks for protection from the forest but sees Diana and again swears his revenge! She scoffs at him saying that this is impossible since the cord of his quiver is broken. He responds that he will use his arrow as a knife, they fight, and Cupid is the one who is wounded.

Fed up with his behavior and determined to remedy the situation the Gods decide that Cupid must be banished and sealed forever in a cave.

Track 16. ¡Ay de mí!**Track 17. En el cóncavo profundo****2.) ¡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 fríos!
¡Muera Cupido, muera Cupido!

3.) 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.

DIANA

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

2.) Death to Cupid!

DIANA AND MUSICA

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!

3.) 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.

DIANA

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



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.

4.) Y ya que en la selva**APOLO**

Y ya que en la selva, Diana, me miro,
aliento dorado del vulgo pajizo,
¿qué es lo que quieres de Apolo divino?
Dímelo.

LOS 3

Dilo,
¿Qué es lo que quieres de Apolo divino?

MARTE

Y ya, Prosperina, que numen benigno
desciende en mi enojo del orbe el castigo,
¿qué es lo que quieres de Marte divino?
Dímelo.

LOS 3

Dilo,
¿Qué es lo que quieres de Marte divino?

JUPITER

Ya. en fin, luna hermosa, que el ánimo mío
es ver si se logra saber que te sirvo,

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.

4.) And now that in the forest**APOLLO**

And now that in the wood, Diana,
I see myself as the gilded breath of the blonde tribe,
What do you wish from divine Apollo?
Tell me.

THE 3 GODS

Say it,
What do you wish from divine Apollo?

MARS

And now, Prosperina, that a benign inspiration
Brings down in my rage the punishment of the world,
What do you wish from divine Mars?
Tell me.

THE 3 GODS

Say it,
What do you wish from divine Mars?

JUPITER

Now that at last, beautiful moon goddess,
My intention is to see if it can be known that I serve you;

¿qué es lo que quieres de Jove divino?
Dímelo.

LOS 3

Dilo, ¿qué es lo que quieres de Jove divino?

5.) ¿Qué importa que airada?**MUSICA**

¿Qué importa que airada
deidad amenace
de amor en la vida las almas amantes?
Quien huyendo vence,
quien venciendo nace.

ZAGALA

Qué importa que contra
sus flechas volantes
esquivos arpones
los ceños disparen?

¿Qué importa que fiera
beldad arrogante
de más perfecciones
sus cóleras arme?

6.) Sosieguen, descansen**AMOR****Estríbillo**

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,

What do you wish from divine Jove?
Tell me.

THE 3 GODS

Say it, What do you wish from divine Jove?

5.) What does it matter?**MUSIC**

What does it matter that an enraged
Deity threatens loving souls
With love in life?
Whoever flees conquers,
Whoever conquers is born.

SHEPHERDESS

What does it matter that against
His flying arrows
The scowling brows shoot
Scornful spears?

What does it matter
That a cruel, arrogant beauty
Arms her rages
With more perfections?

6.) Be calm, be at rest**CUPID****Refrain**

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

Verses

Am I not that blind,
Raging, glowing,
Intractable volcano

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?

¿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,

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?

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,

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 descansen,
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:

7.) 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 inçierto,
su miedo, despierto,
su oçio dormido,

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.

7.) 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;

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.

8.) Del amor los arpones rompa me ceño

DIANA
Del Amor los arpones rompa mi ceño.

APOLO
Triunfos son divididos,
mas no deshechos.

JUPITER
De la aljaba los hurte
nuestra venganza.

MARTE
Aún vacía amedrenta
de Amor la aljaba.

DIANA
En esta fineza
quiebre el desvío,
que aunque parece bronce
no es más que vidrio.

APOLO
Los delirios amantes
divida en ésta,
si para su locura
basta mi ciencia.

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.

8.) Let my scowling brow break Cupid's arrows

DIANA
Let my scowling brow break Cupid's arrows.

APOLLO
Triumphs are divided
But not undone.

JUPITER
Let our vengeance
Steal them from the quiver.

MARS
Even empty, Cupid's quiver
Is frightening.

DIANA
In this perfection
May his defiance be broken,
Since although it looks like bronze
It is no more than glass.

APOLLO
May I break up
Loving deliriums in this,
Since my knowledge
Is enough for their madness.

JUPITER
El poder de esta flecha
burle las iras,
cetro que se guarnece
de tiranías.

MARTE
El valor del recelo
las armas vence
que no es bien que se anime
con lo que teme.

DIANA
Ya la arena salpiquen
rotos arpones.

APOLO
Pues descansan las vidas
penen las flores.

JUPITER
Víboras son del prado
sus desperdicios.

MARTE
¿Quién dirá que aun postrado
vence Cupido?

DIANA
Y para que eche menos amor sus armas,
el estruendo le avise de la amenaza.

APOLO
Marte, suenen tus trompas
porque, asustado, cuando encuentre al aviso
dé en el estrago.

MARTE
Vuestras voces me avisen y a un tiempo diga

JUPITER
May the power of this arrow
Thwart angers,
A scepter that is adorned
With tyrannies.

MARS
The courage of suspicion
Conquers weapons.
It is not good to be encouraged
By what one fears.

DIANA
And broken arrows
Sprinkle over the sand.

APOLLO
So lives have a rest,
But may the flowers grieve.

JUPITER
His leavings
Are vipers of the field.

MARS
But who will say that even prostrate
Cupid wins?

DIANA
And so his weapons spread less love,
May the uproar warn him of the threat.

APOLLO
Mars, sound your horns
So that, frightened, when he finds the warning
He encounters havoc.

MARS
Let your words advise me and at one moment

la disonancia acorde de la armonía:

LOS 4 (DIANA, MARTE, JUPITER, APOLLO)

¡Alarma contra el ciego rayo con alas,
y, pues triunfa con penas,
lidie con ansias!
¡Alarma, Alarma, Alarma!

9.) ¿Qué horror?

AMOR

¿Qué horror, qué espanto, qué pavor, qué miedo
es éste, a quien postrado, mi desnudo
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 adad 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?

¡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!

Let dissonance speak in tune with harmony.

ALL 4 (DIANA, MARS, JUPITER, APOLLO)

Alarm against the blind, winged lightning flash,
And, since he triumphs with sorrows,
May he fight against anguish!
Alarm, Alarm, Alarm!

9.) 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?

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!

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.

MARTE

¡Amor, espera!

AMOR

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

DIANA

¡Oye, Cupido!

10.) ¡Huye, huye cobarde!

LOS 4 (DIANA, MARTE, 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

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!

10.) 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

que repite en ofensa de un Dios!

LOS 4

¡Huye, huye, cobarde!
¡Huye, huye traidor!

11.) De cuantos yerros forjó

MÚSICA

De cuantos yerros forjó
el fuego de la ignorancia.
uno despide a Cupido
de la ofensa de Diana.
Y el yunque sufriendo
y ardiendo la fragua,
sonando el martillo
arda, arda,
en ella las vidas aun más que las ascuas!
¡Arda la fragua, arda la fragua!

12.) Temores, ¿qué ruido es éste?

AMOR

Temores, ¿qué ruido es éste
cuya acorde disonancia
mezcla armonías que asustan
Con sobresaltos que halagan?
¿Que será, que será la causa?

¿Qué será que en aquel risco,
aborte la niebla parda
en el humo que se arropa
otra noche que se cuaja?
¿Que será, que será la causa?

¿Qué será que a un mismo tiempo
algunas volantes brasas
duplicándose en centellas
son chispas y salamandras?
¿Que será, que será la causa?

Which repeats in offense of a god!

ALL 4

Flee, flee, coward!
Flee, flee, traitor!

11.) Among all the errors

MUSIC

Among all the errors
That the fire of ignorance forged,
One dismisses Cupid
From the offense of Diana.
And the anvil supporting,
And the forge burning,
The hammer sounding.
Let burn, let burn in it
The lives even more than the embers!
Let the forge burn, let the forge burn!

12.) Fears, what noise is it?

CUPID

Fears, what noise is this
Whose tuneful dissonance
Mixes harmonies that frighten
With sudden shocks that please?
What can it be? What can the cause be?

What can it be that on that cliff
Terminates the gray-brown fog
In the smoke that wraps around
Another night that falls fast asleep?
What can it be, what can the cause be?

What can it be
That some flying embers
Duplicating into flashes of lightning
Are sparks and salamanders?
What can it be, what can the cause be?

13.) Pues vibre la cuerda

JUPITER

Estríbillo:

Pues vibre la cuerda la flecha que enoja,
verá que la arroja para que la pierda.

Coplas:

El corbo marfil al trágico ardor
dispare traidor incendio sutil,
que aunque me recuerda mi amada congoja, verá,
que la arroja para que la pierda.

Vibrado cometa, rayo sin trueno escupa
el veneno tu alada saeta
que por más que muerda la flor o la hoja, versa.
que la arroja para que la pierda.

Mi pecho amenace tirano y sangriento
arpon que en el viento el viento deshace
que aunque su ira acuerda que triunfa y despoja, versa.
que la arroja para que la pierda.

14.) ¿Dónde vas cobarde?

MARTE

¿Dónde vas, cobarde?

AMOR

No sé, pero sí lo sé, pues sé que
voy a que en ti despique mi ardor cruel una ofensa.

MARTE

¿Cómo?

AMOR

Haciendo, ya que en Jove no logré mi venganza,
que en ti sea mayor mi venganza, pues,
en uno ultrajo a los dos.

13.) So let the arrow

JUPITER

Refrain:

So let the arrow that angers vibrate the string;
He will see that he shoots it only to lose it.

Verses:

Let the ivory arc treacherously shoot
A subtle blaze at the tragic ardor,
Which although it reminds me of my own amorous distress,
He shoots it only to lose it.

Vibrating comet, lightning without thunder,
Spit the poison of your winged arrow
Because no matter how much it bites the flower or the leaf,
He shoots it only to lose it.

Let the treacherous, bloody arrow that the wind breaks apart
Threaten my heart, for although his anger remembers
That he triumphs and pillages,
He shoots it only to lose it.

14.) Where are you going, coward?

MARS

Where are you going, coward?

CUPID

I don't know, but I do know that
My cruel ardor will take revenge on you for an offense.

MARS

How is that?

CUPID

Acting, since I did not achieve my vengeance on Jove,
My vengeance on you will be greater,
Since with one I offend both.

MARTE

¡Oh! como rapaz, se ve
que dos veces ciego miras,
pues no reparas, infiel,
en que en el flamante escudo del valor no
puede hacer impresión tu tiranía.

AMOR

Presto escarmiento daré a tu loca vanidad.

MARTE

¿Qué aguardas? ¡Dispara, pues!
Verás cómo mi esperar desaira tu a cometer.

AMOR

A tanta osadía, sólo respuesta el castigo,
dé que en esta alada serpiente despide mi saña.

MARTE

¿Ves qué fácil de resistir es tu herida
con poner el escudo del valor por blanco de tu esquivéz?

AMOR

Bien a mi pesar lo miro.

MARTE

Y yo, solo por hazer mayor tu ultraje te dejo,
porque no hay mayor desdén para un amor que dejarle
incapaz de responder.

AMOR

¡O pese a mi saña!
¡O, pese a la infame timidez de mis iras
y a quien puso toda su esperanza en el arpon
que sirve de solo ignorar lo que he de hacer!

Mas ¿Cómo lo dudo?
Vuelva el arco segunda vez

MARS

Oh! One can see that as a boy,
You are staring blind twice,
Since you don't realize, unfaithful one,
That your tyranny cannot
Make a dent on my brilliant shield of courage.

CUPID

I will quickly give a lesson to your wild vanity.

MARS

What are you waiting for? Shoot, then!
You will see how my patience disregards your action.

CUPID

To such daring the only response is the punishment;
May it set off my rage in this winged serpent.

MARS

Do you see how easy your wound is to resist
By putting up the shield of courage as target for your scorn?

CUPID

I'm looking at it to my strong regret.

MARS

And I leave you only to make the affront to you greater,
Because there is no greater disdain for a love than to leave it
Unable to respond.

CUPID

Oh, despite my rage!
Oh, despite the infamous timidity of my angers,
And despite him who put all his hope in the arrow
That serves only to ignore what I am to do!

But how can I doubt it?
Let the bow return a second time

porque desde él al volar
conozca lo que es arder.

15.) ¡Eso no, cobarde!*APOLO**Estribillo*

¡Eso no, cobarde, Cupido traidor!
¡Eso no, que no quiero
yo que osado se atreva tu ardor a mi ardor!
¡Eso no, que no quiero yo, que no quiero yo!

Coplas:

¡Eso no, que fuera agravio de mi deidad superior
que en la sombra de tu luz encienda su luz el sol.
Eso no, eso no, que no quiero yo, que no quiero yo.

¡Eso no, que desairará mi supremo resplandor
el que sabe la ignorancia atreverse a la razón.
Eso no, eso no, que no quiero yo, que no quiero yo.

Eso no que aunque mi ser libre del riesgo nació
al amago para ofensa le sobra la ejecucion.
Eso no, eso no, que no quiero yo, que no quiero yo.

16.) ¡Ay de mi!*AMOR*

¡Ay de mi, ¡Ay de mi!
que en el frenesí de tanto pesar,
sólo sirve el animar de dar más fuerza al morir.
¡Ay de mi! ¡Ay de ti!

DIANA

El bronce del desdén que te aprisiona así,
sabrás tenerte inmóvil mas no hacerte infeliz.
¡Ay de ti!

AMOR

¡Ay de mi, que no hay distancia
entre despreciar y entre herir!

So that from it when it flies
He knows what burning with love is.

15.) Not that, coward!*APOLLO**Refrain*

Not that, coward, treacherous Cupid!
Not that, I don't want
Your daring ardor to challenge my ardor!
Not that, I don't want it, I don't want it.

Verses:

Not that, for it would be an insult to my superior divinity
For the sun to shine its light in the shadow of your light.
Not that, I don't want it, I don't want it.

Not that, for he who knows ignorance to undertake reason
Would disregard my supreme luminosity,
Not that, I don't want it, I don't want it.

Not that, for although I myself was born free of risk,
The threat of an offense is surpassed by its implementation.
Not that, I don't want it, I don't want it.

16.) Woe is me!*CUPID*

Woe is me! Woe is me!
In the frenzy of so much sorrow,
Encouragement only gives more power to death.
Woe is me! Woe is me!

DIANA

The bronze of the scorn that imprisons you this way
Will hold you immobile but not to make you unhappy.
Woe to you!

CUPID

Woe is me, for there is no distance
Between despising and wounding!

MARTE

Contra Cupido muestre mi desnudo gentil,
que ya es solo despojo el que antes fue adalid.
¡Ay de ti!

AMOR

¡Ay de mí! ¡Qué mal puede el valor vencer sin destruir!

JUPITER

El brazo del poder castigue desde aquí
el que ande la traición con título de ardid.
¡Ay de ti!

AMOR

¡Ay de mí, cuando él es el poderoso árbitro del feliz!

APOLO

Tú sombra y yo reflejo conocerás así que
son distantes polos tu ocaso y mi cenit.

AMOR

¡Ay de mí, que de mí oscurecer se forma tu lucir!

¡Ay de ti!
¡Ay de mí!

17. En el cóncavo profundo**TODOS Y MÚSICA**

En el cóncavo profundo
de un risco colore el rigor
ya que vino al mundo Amor,
que salga el Amor del mundo.

**18.) Luceros y flores****estribillo:**

Luceros y flores
arded y lucid,

MARS

Let my gentle valor show against Cupid,
For he who before was a champion is now only spoils.
Woe to you!

CUPID

Woe is me! For courage can hardly avenge without destroying.

JUPITER

May the arm of power punish from here
The one who follows treason with the quality of a ruse.
Woe to you!

CUPID

Woe is me, when he is the powerful arbiter of the happy one!

APOLLO

You are a shadow and I am light; you will see
That your twilight and my zenith are distant poles.

CUPID

Woe is me, for from my dimming is formed your shining!

Woe is he!
Woe is me!

17. In the deep hollow**ALL AND MUSIC**

In the deep hollow of a cliff
Let severity be shown.
Since Cupid came into the world,
Let Cupid leave the world!

18.) Stars and Flowers**refrain:**

Stars and flowers
Glow and shine

al ver una aurora
que ilustra el zafir.

coplas:

Las flores del cielo ardan
los astros del campo brillen;
y exhalando sus alientos
en esfereas y pensiles,
las flores ardan,
los astros brillen.

Las rosas sus rayos copien;
los orbes sus luces pinten;
pues no imitan sus reflejos
con el claro sus perfiles,
las rosas copien,
los orbes pinten.

La estrella a sus ojos muere;
el alba al valiente vive;
que a la luz de sus candores
en encuentros tan felices.
la estrella muere,
el alba vive.

Luceros su planta huella;
claveles su vista tiñe
pues con puras influencias
en milagros de matices,
luceros huella,
claveles tiñe.

19.) Ojos, pues me desdeñáis

Ojos, pues me desdeñáis
No me miréis, no, no,
pues no quiero que logréis
el ver como me matáis.

when you see a dawn
that brings glory to the sapphire.

verses:

Let the flowers of heaven burn;
let the star of the field shine;
and exhaling their breath
in spheres and gardens,
let the flowers glow,
let the stars shine.

Let the roses copy their rays;
let the orbs paint their lights;
since their reflections do not imitate
their profiles with clarity,
let the roses copy,
let the orbs paint.

The star dies before its eyes;
the dawn lives for the valiant;
for at the light of its whiteness
in such happy encounters,
the star dies,
the dawn lives.

Its step tramples the stars;
its view tinges the carnations;
so with pure influences
in miracles of hues,
may it trample the stars
may it tinge the carnations

19.) Eyes, since you scorn me

Eyes, since you scorn me,
don't look at me, no, no,
for I don't wish for you to be able
to see how you kill me.

Cese el ceño y el rigor,
ojos, mirad que locura
arriesga vuestra hermosura
por hazerme un disfavor

Si no os corrige el temor
si no os corrige el temor
de la gala que os quitáis.

Y si el mostraros serenos
es no más que por matarme
podéis la pena excusarme,
pues morirme de no veros.

Pero si no he de deveros,
pero si no he de deveros
que de mi os compadezcáis.

20.) Xacara de Clarin
(Noble en Tinacria naciste)

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

End the frowns and the severity;
eyes, look: madness
endangers your loveliness
by doing me a bad turn.

If you aren't corrected by fear,
if you aren't corrected by fear
of the gracefulness that you give up,

and if your showing yourself calm
is for nothing more than to kill me,
you may let me forgo the pain,
for I will die from not seeing you.

But if I am not to see you,
but if I am not to see you,
may you pity me.

20.) Xacara de Clarin
(You Were Born in Noble Sicily)

You were born 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,
the vanities of the famous man
over the needs of the poor man.

God and your good fortune willed
that in this situation you should receive
the legacy 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,

venías, cuando en la cumbre
de aquel monte los cielos
quisieron que el eco escuchase
de una desmayada voz,
y que de oírlo 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 toscos sayal encubres
¿qué es esto señor?

21.) 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,

when on the summit
of that mountain, the heavens
wanted you to hear the echo
of a voice in distress.
And from hearing it, that it came about
that one nymph pay 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 found ourselves
not knowing why
love may use voices on you.
(For in your tender and sweet
condition, I had no doubt
how useless diligence would be;
whoever has a good 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 farmstead,
where you disguise your glorious splendor
by covering it over with coarse sackcloth.
So what is it all about, sir?

21.) Oh yes (Oh no)
For I myself
feel what afflicts me.
For I say clichés
about my passion:
and my sorrow is a nightmare

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;

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

Dos amas que Dios me ha dado,
si es que da 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 dicen
cuanto recata su voz.

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.

that does not recognize
the flippancy of my voice
in its leaden weight of emotion.
Oh! yes, Oh! no:
For I myself
feel what afflicts me.

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

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

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

The soft breathing
of the secrets of the soul
explains all that is not spoken
by the concealment of pain.

Because Helice despised him
she put Theocles, turned into a lion,
in a castle,
and the room is not Spanish.
And may Antigone join her.
She showed her indignation,
punishment of the fraternity
of the team of love.

22.) *Aquella sierra nevada*

coplas:

Aquella sierra nevada
que densa nube parece
con el calor del estío
en pardo escollo se vuelve.

Aquel ruisñor que triste
largo silencio enmudeze
a la hermosa primavera
recibe en selvas alegres.

Todo se trueca y se muda
sin que haya paz permanente.
Cuantas veces muere el sol
renace otras tantas veces.

estribillo:

Desabrida esperanza
remedio mortal
que me quieres ya,
dejame morir
sin esperar.

Pues en nada hay firmeza
si no es mi mal.

copla:

Solo en mi mal no hay mudanza
ni alivio que le consuele
ni muerte para mi vida
ni vida para mi muerte.

22.) *That Snowy Mountain*

verses:

That snowy mountain
where a dense cloud seems,
amidst the heat of summer,
to return as a dark threat

That nightingale, who quiets
With a long, sad silence
the beautiful spring,
is received in merry forests.

Everything changes, everything moves
without there being permanent peace.
How many times the sun dies
only to be born again and again.

refrain:

Bitter hope
mortal remedy
who wants me already,
allow me to die
without hope.

Since there is stability in nothing
except my own misfortune.

verse:

Only in my misfortune there is no change,
nor relief that may console it,
nor death for my life,
nor life for my death.



Richard Savino's performances and recordings has been praised by critics throughout the world. In addition to receiving a *Diapason d'Or from Compact (Paris)* and a *10 du Répertoire (Paris)*, the latter has also placed his Boccherini recordings in their "Great Discoveries" category which they deem as essential to any classical music collection. His over thirty five recordings include romantic guitar music of Johann Kaspar Mertz, virtuoso sonatas by Paganini and Giuliani with violinist Monica Huggett, and sonatas for flute and guitar with flutist Laurel Zucker, as well as 18th century guitar music from Mexico by Santiago de Murcia (4 Stars: Goldberg), late seventeenth sonatas by Ludovico Roncalli, and classical sonatas by Ferdinando Carulli. His recording of the first period instrument versions of the *Boccherini Guitar Symphonia* and the *Op. 30 Concerto for Guitar* by Mauro Giuliani with Ms. Huggett and the Portland Baroque Orchestra are considered to be among the finest. As director of **El Mundo** he has recorded *Venice Before Vivaldi*, a *Portrait of Giovanni Legrenzi*, *Villancicos y Cantadas* (sacred music from Spain and Latin America), *The Essential Giuliani Vol.1*, and *Salir el Amor del Mundo (Love Leaves the World: Cupid's Final Folly)*. As a member Ensemble Galatea he has recorded the music by Barabara Strozzi (Emanuella Galli, mezzo soprano), Biagio Marini (with Monica Huggett) and Giovanni Buonamente (with Monica Huggett and Bruce Dickey). This year will see the release of *The Essential Giuliani Vol. II* and *Music Fit for a King* (solo baroque guitar music by Robert De Viseé and François Campion). His recordings can be found on the Koch, Harmonia Mundi, Naxos, Stradivarius, Dorian Sono Luminus, and Magntune.com labels.

In addition to his recordings Mr. Savino performs regularly with some of the world's most important musicians and organizations including the Houston Grand Opera, New York Collegium, Portland Baroque Orchestra, San Francisco Symphony, Santa Fe and Glimmerglass Operas, Ars Lyrica, and the vocal ensemble Chanticleer. In 2009 he was guest Artistic Director of the baroque ensemble Rebel in a national tour with noted Spanish soprano Marta Almajano. He has been featured on the Public Radio International program *The World* and was the subject of a one hour special on the PRI program *Harmonia*.

From 1986-98 Mr. Savino directed the CSU Summer Arts Guitar and Lute Institute. Presently he is director of the ensemble **El Mundo** and in 1995, 2005, 2009, and 2010 was Visiting Artistic Director of the prestigious Aston Magna Music Festival. An avid writer, Mr. Savino has had articles and editions published by *Cambridge University Press*, *Editions Chantarelle* and *Indiana University Press*. He is a lecturer and instructor at the San Francisco Conservatory of Music



and a Professor of Music at CSU Sacramento where he has been the only music professor to receive "outstanding and exceptional" and "best" sabbatical awards. Mr. Savino's instructors have included Andres Segovia, Oscar Ghiglia, Albert Fuller and Jerry Willard. He received his Doctorate from SUNY at Stony Brook.

Soprano **Jennifer Ellis Kampani**, who offers a freshness of voice, fineness of timbre, and ease of production that place her in the front rank of early-music sopranos, is emerging as one of the leading interpreters of the baroque repertoire. She has sung with the Richmond Symphony, the Bach Choir of Bethlehem, Washington Bach Consort, American Bach Soloists, El Mundo, the New York Collegium, and on a tour of "Le Tournoi de Chauvency" (a medieval opera production) throughout Europe. Opera highlights include title roles in Handel's *Acis and Galata*, Blow's *Venus and Adonis*, Pergolesi's *La Serva Padrona*, and Purcell's *Dido and Aeneas*. Ms. Kampani has also performed regularly with most of the baroque orchestras and ensembles across the country. She has recorded for Koch, Musica Omnia, and Hungaroton. Born in San Francisco and a graduate of the University of Michigan and the Guildhall School of Music in London, Jennifer currently lives in Washington DC.

Contralto **Karen Clark** enjoys a rich and varied career in repertory that spans the centuries. Her appearances with some of the world's finest musicians, such as, Ensemble Sequentia, the Rifkin/Bach Ensemble, Newberry Consort, and Boston Camerata received high praise from the New York Times, the New Yorker, the San Francisco Chronicle, and many others. In 2008, with the Galax Quartet, Karen premiered several song cycles on poems of Pulitzer poet, Gary Snyder which are recorded and due for release in 2010. Karen is also recorded on the Erato, New Albion, Deutsche Harmonia Mundi, Dorian, Musica Omnia, Focus, and MHS record labels. Karen lives in Northern California where petals fall in Petaluma. www.karenclark.com

Nell Snaidas has been praised by the *New York Times* for her "beautiful soprano voice, superb sense of line" and "vocally ravishing" performances. She began her career singing leading roles in zarzuelas at New York City's Repertorio Español. Specialization in Italian and Spanish Baroque music has since taken her all over Europe, North and Latin America. Operatic performances include her European debut in Alessandro Scarlatti's *Gli Equivoci nel Sempiente* at the Teatro Garibaldi in Palermo, Sicily as well as creating the role "Princess Olga" in the world-premiere of the Boston Early Music Festival's production of Matheson's opera *Boris Goudenow* in Boston and Tanglewood. She has been a featured soloist with the Los Angeles Philharmonic, Apollo's Fire, The Boston Early Music Festival Orchestra, Tragicomedia, Seattle Baroque, The Dallas Bach Society, and Ex Umbris. Nell starred internationally as "Christine" in *The Phantom of the Opera*, is heard in Mel Brooks' movie-musical *The Producers*, and was a soloist in the Grammy-nominated Broadway cast album *Hair*. She also collaborated with Alicia Keys in the musical arrangement and Italian translation of her song "Superwoman" and for Kathleen Battle for the grand finale of the 2008 America Music Awards. She has recorded for Sony Classical, Dorian Sono Luminus, Koch International and Naxos and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song.

Noted for her consummate stage presence and sensitive, engaging interpretations, soprano **Erica Schuller** brings committed artistry to her performances of 17th and 18th century repertory. She is a frequent soloist with the San Francisco Bach Choir, and has performed such works as Bach's *Johannes Passion*, *Jesu meine Freude* and *Aus der Tiefe*. This summer Erica made her second appearance with the Boston Early Music Festival in Monteverdi's *L'incoronazione di Poppea*, and was commended for performing her roles with skill and grace by the *Boston Globe*. She can also be heard on the Festival's Grammy-nominated recording of Lully's opera, *Psyche*, which she performed in 2007.

Operatic highlights include Armida in Handel's *Rinaldo*, Pamina in Mozart's *Magic Flute*, Belinda in Purcell's *Dido and Aeneas*, and Amor in Cavalli's *L'Egisto*. She has also appeared as Noémie in Massenet's *Cendrillon*, Euridice in Rossi's *L'Orfeo*, Axinia in *Boris Goudenow* by Johann Mattheson, and Lazuli in Chabrier's *L'Étoile*.

Soprano **Ann Moss**'s recent performance highlights include Handel's *Dixit Dominus* with Bay Area Choral Guild, Schubert's *Der Hirt auf dem Felsen* with SF Symphony clarinetist Carey Bell, *Ravel L'enfant et les sortilèges* (Fire, Princess, Nightingale) with Berkeley Opera, Schubert's *Mass in G* with Jeffrey Thomas, *The Magic Flute* (*Queen of the Night*) with Marin Symphony, Haydn's *Paukenmesse* with Oakland Symphony, Kuhnau's *Magnificat* and Zelenka's *Requiem* with Chora Nova. Recognized as a champion of contemporary vocal music, Ms. Moss has collaborated with acclaimed composers Jake Heggie, John Harbison, Aaron Jay Kernis, Eric Sawyer, and Wayne Peterson, as well as emerging artists Liam Wade, Heather Gilligan, Vartan Aghababian and Weslie Brown. Co-founder and Artistic Director of new-music repertory group CMASH, she has lectured on composition for the solo voice at MIT, CSU Fresno, UT Pan American, and CSU Los Angeles, and has performed contemporary repertoire with Earplay, New Music Works, the Ives String Quartet, Sacramento Festival of New American Music, SFSong Festival, Other Minds, Switchboard Music Festival, and CNMAT. Ms. Moss holds graduate degrees from SF Conservatory of Music and Longy School of Music.

In **Paul Shipper**'s confusing career, he performs as singer, instrumentalist, actor and director. He is a founding member of Ex Umbris and the lute band Ensemble Viscera, and co-director of the theater group Bottom's Dream. He currently performs extensively with early music groups **El Mundo** and Apollo's Fire and over the years has performed as solo singer and instrumentalist with Artek, Pomerium, Early Music New York, The Harp Consort, Tragicomedia, The Baltimore Consort, Hesperus, Concert Royale, The Folger Consort, Piffaro, and many other ensembles. Paul has performed at festivals abroad in Utrecht, Edinburgh, Cracow, Hong Kong, Tokyo, Athens, London, Paris, Brussels, Spoleto, Florence, and Regensburg, as well as at festivals in music centers throughout the USA including Ravinia, Boston, Tanglewood, Miami, Indianapolis, and Bloomington. In the opera world, he has performed and recorded many of the low bass roles of the 17th and 18th centuries, and enjoys the basso buffo world of standard rep from Mozart to Puccini. For the last two decades, he has also served as stage director for regional opera companies, The New York Continuo Collective, and various workshops, schools and universities. Spring 2010, he is directing *the Marriage of Figaro* and singing *Antonio* for Juneau Lyric Opera. Recordings of Paul's work can be found on Harmonia Mundi, RCA, Windham Hill, BMG, Dorian Sono Luminus, Koch, Arabesque, Lyricchord and on the scores of several PBS miniseries labels, the Showtime hit *The Tudors* and numerous bad horror films.





DORIAN.
sono luminus

DSL-92107

©2010 Dorian Sono Luminus