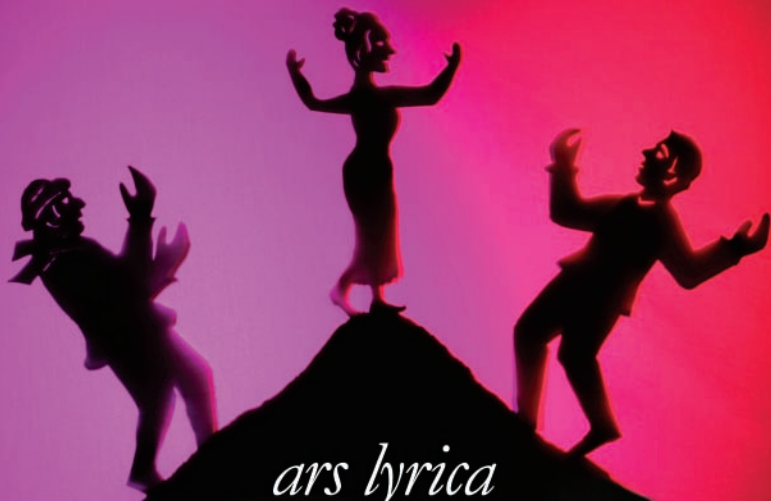




DOMENICO SCARLATTI'S

LA DIRINDINA

AND
PUR NĒL SONNO*



ars lyrica
HOUSTON

BRIAN SHIRCLIFFE

JAMIE BARTON

JOSEPH GAINES

*CÉLINE RICCI

DOMENICO SCARLATTI'S
LA DIRINDINA

Don Carissimo, an old music teacher — Brian Shircliffe, *baritone*
Miss Dirindina, his pupil — Jamie Barton, *mezzo-soprano*
Liscione, a famous castrato — Joseph Gaines, *tenor*

AND
PUR NEL SONNO †

Céline Ricci, *soprano*

Adam LaMotte (concertmaster), Maria Lin, Yung-Hsiang Wang — *Violin I*

Alan Austin, Oleg Sulyga, Matthew Detrick — *Violin II*

Erika Lawson — *Viola*

Barrett Sills — *Cello*

Deborah Dunham — *Violone*

Richard Savino — *Theorbo, Baroque guitar, Mandolin*

Matthew Dirst — *Harpsichord and conductor*

La Dirindina - part I

1. Sinfonia: *Minuet* — 1:21
2. Recitative (Don Carissimo, Dirindina): *Signora Dirindina* — 3:25
3. Aria (Dirindina): *Vo' cantar* — 2:48
4. Recitative (Don Carissimo, Dirindina, Liscione): *E questo basta a me* — 3:31
5. Aria (Don Carissimo): *Sola voi?* — 1:20
6. Recitative (Liscione, Don Carissimo, Dirindina): *Sola, signora sì* — 3:11
7. Trio (Don Carissimo, Dirindina, Liscione): *Commar Dirindona* — 1:40

Sonata in G minor, K. 88

8. Grave — 2:09
9. Andante moderato — 2:17
10. Allegro — 1:24
11. Minuetto — 1:32

La Dirindina - part II

12. Recitative (Dirindina, Liscione): *Ma il vostro sentimento* — 0:42
13. Aria (Liscione): *Queste vostre pupillette* — 1:18
14. Recitative (Dirindina, Liscione): *Di voi mi fido* — 3:38
15. Aria (Dirindina): *A un amante* — 1:34
16. Recitative (Liscione, Dirindina, Don Carissimo): *Ma quell che più pilota* — 6:03
17. Trio (Don Carissimo, Liscione, Dirindina): *Dammi la man, Liscione* — 1:09

Sonata in G Major, K. 91

18. Grave — 1:27
19. Allegro — 3:42
20. Grave — 1:02
21. Allegro — 2:09

Pur nel sonno almen tal'ora

22. Introduzione alla cantata – Allegro — 2:42
23. Introduzione – Minuet — 1:28
24. Aria: *Pur nel sonno almen tal'ora – Andante lento* — 7:15
25. Recitative: *Pria dell'aurora o Fille* — 2:45
26. Aria: *Parti con l'ombra e ver - Allegro Moderato* — 5:07

Total Time — 66:24

A Scarlatti opera usually means a work by Alessandro, the Neapolitan master of both opera and oratorio and father of Domenico. And yet the younger Scarlatti, following in his father's footsteps, composed in his youth some fourteen stage works, only a few of which survive. Once he turned to composition for the keyboard, this Scarlatti never returned to opera—the genre that defined Italian music for generations—despite keen dramatic instincts and a gift for setting poetic texts.



Giuseppe Domenico Scarlatti
(1685-1757)

La Dirindina is, technically speaking, an intermezzo (or, as its original subtitle announces, a “musical farce”) and like all works in this subgenre, it's both comic and compact. Intermezzi typically feature a pretty young girl, a father figure (which could be an uncle, teacher, or guardian), and some kind of love interest. Designed to lighten the mood of a full-length Italian opera, at whose intermissions its two parts were given, the intermezzo gave companies the opportunity to cut loose and poke fun at not only stock character types but the entire edifice of serious opera. Strongly satirical works like *La Dirindina* became more common later in the 18th century, after Domenico Scarlatti had abandoned the opera house for more stable employment at the royal courts of Portugal and Spain.

Set to a libretto by Girolamo Gigli, *La Dirindina* was intended to serve as a companion piece to Scarlatti's *Ambaleto*, a three-act *opera seria*, at its Roman première in 1715. The censors intervened, however, banning *La Dirindina* from the stage—with the collusion, it seems, of the original cast, who feared ridicule—on account of its racy libretto, whose naughtiness ranges from vulgar sexual innuendo to infanticide. Not to be outmaneuvered, Gigli got his outré little satire published elsewhere, and it quickly became a “must-have” among the cognoscenti.

The story concerns the wily but gifted young singer Dirindina and her teacher Don Carissimo, whose interest in his pupil is more than a little untoward. As the curtain goes up, a singing lesson is underway, and it is clear that neither student nor teacher are very interested in the day's lesson plan. Dirindina's independent spirit and her ability to sing (when *she* wants to) annoy Don Carissimo, who is further vexed by the appearance of Liscione, a famous castrato who brings some surprising news: the Milan theater wants to engage Dirindina as its *prima donna*. Don Carissimo flies into a rage, stammering his way through a highly amusing and inventive aria, only to see that his pretty pupil is now flirting openly with the castrato. An obligatory ensemble, with Dirindina and Liscione in musical and dramatic opposition to Don Carissimo, brings Part I to a close.

Part II opens with the unctuous Liscione plying Dirindina with a little minuet, which manages simultaneously to flatter the young singer's ego while sending up the fashionable but sentimental manners of the aristocracy. Dirindina responds with perhaps the oddest aria in the work, full of syncopations and serpentine melodies that cheekily invoke various bodily fluids, with which she promises to seduce the Milanese public. The ensuing “play within a play,” a mock enactment of the tragic Dido's rejection of the feckless Aeneas, is witnessed by Don Carissimo, who fails to get the joke and thinks that his ward is not only with child but ready to commit suicide. As with all good comedies, the joke's on him: the finale is both outrageous and touching, as the capon and the hen are joined in hand by a thoroughly confused old man.

During his long tenure in the Portuguese and Spanish courts, where he served as music master to Maria Barbara, Scarlatti composed more than 500 keyboard sonatas. Nine of these include indications for a figured bass, suggesting origins as sonatas for melody instrument with continuo accompaniment. The practice of transcribing these works began in the 18th century, as the Scarlatti craze took hold in England especially, where publishers created concerto arrangements of various movements from the sonatas. The Scarlatti continuo sonatas were well suited to this kind of treatment, since all but one comprise multiple movements, on the model of the older Baroque church sonata. Both K. 88 and K. 91 work well in various guises, including as sonatas for mandolin and harpsichord, and make for tuneful interludes to the two parts of Scarlatti's intermezzo.

Like his father and virtually all his Italian contemporaries, Domenico Scarlatti composed dozens of Italian cantatas for the delectation of aristocratic and royal patrons. Though the genre's heyday had passed, Scarlatti retained a keen interest in the cantata across a long and productive career. The attraction appears to have been both practical and aesthetic: a genre eminently suited to the intimate cultural pleasures of the Portuguese and Spanish courts, the cantata also offered the opportunity for formal experimentation and great subtlety in expression.

Metastasio's libretto for *Pur nel sonno* suggests a date of composition sometime during Scarlatti's service to Philip V and Maria Barbara in Madrid. This great poet, the leading opera librettist of the 18th century, had begun his literary career in Rome's Arcadian Academy, from whose pastoral verse he borrowed stock characters for this cantata. Its story is delivered from the unlucky suitor's point of view, and from the outset the mood is dark: an *Introduzione* in two parts—something one expects at the head of a full-length opera or oratorio, but rarely in a cantata—is by turns aggressive and pensive. The sinewy first aria introduces a world-weary lover, one rejected by the unattainable Phyllis but unable to forget her, even in sleep; his passion remains sadly one-sided. A highly dramatic recitative follows, as the protagonist's dream veers from lovely visions to fear and shame. The realization that he'll never be free again is given full vent in a tour-de-force concluding aria with abundant vocal fireworks.

• • • LA DIRINDINA • • •

INTERMEZZO PRIMO

2. RECITATIVO

DON CARISSIMO

Signora Dirindina,
così sempre infingardo
al cembalo venite ogni mattina?

DIRINDINA

Or via, che più si tarda?
Cominciamo!

DON CARISSIMO

A voi tocca:
aprite ben la bocca,
ma sporgetevi prima.

DIRINDINA

Ach, sputo!

DON CARISSIMO

O buono:
badate bene al tono!

DIRINDINA

Do, re, mi, fa, mi, do.

DON CARISSIMO

Va più basso quel do!

DIRINDINA

Do, mi, fa, re.

DON CARISSIMO

Più basso, dico!

DIRINDINA

Do...

FIRST INTERMEZZO

2. RECITATIVE

DON CARISSIMO

Signora Dirindina,
are you always so lazy
about getting to the harpsichord every morning?

DIRINDINA

Fine then, if we're so late,
Let's start!

DON CARISSIMO

Then we'll start playing:
open your mouth wide
but first clear your throat.

DIRINDINA

Ew, phlegm!

DON CARISSIMO

Alright, good:
be very careful with your pitch!

DIRINDINA

Do, re, mi, fa, mi, do.

DON CARISSIMO

Lower with that do!

DIRINDINA

Do, mi, fa, re.

DON CARISSIMO

I said, lower!

DIRINDINA

Do...

DON CARISSIMO

Più basso, e tre!

DIRINDINA

Io, da due giorni in qua,
son tutta incatarrata!

DON CARISSIMO

Il catarro è la scusa
di chi cantar non sa!

DIRINDINA

Sentite, o Don Carissimo
come la gola ho chiusa!

DON CARISSIMO

È catarro certissimo;
forse dal troppo stare a quel balcone
ad aspettar Liscione.

DIRINDINA

È la solita vostra gelosia
che di Liscione avete!

DON CARISSIMO

So ben figliola mia
quanto ben gli volete.

DIRINDINA

Quel ben ch'a ogni altro musico si vuole!

DON CARISSIMO

Ma più d'ogn'altro amar si del maestro:
io son quel che v'addestro al canto!

DIRINDINA

Egli a l'azione m'addestra ancor,
che tanto ben passeggia
la scena, ed ogni gesto il mondo incanta.

DON CARISSIMO

Egli però non canta
con molta grazia e non ha ben sicure

DON CARISSIMO

For the third time, lower!

DIRINDINA

For the last two days
my head's been completely stopped up!

DON CARISSIMO

So... congestion is your excuse
for not knowing how to sing!

DIRINDINA

Listen, Don Carissimo
to how closed up my throat is!

DON CARISSIMO

It's certainly stopped up;
maybe from staying out too long on a balcony
waiting for Liscione.

DIRINDINA

That's just the jealousy
you have for Liscione!

DON CARISSIMO

I know quite well, my girl,
how much you want him.

DIRINDINA

The same way everyone loves a castrato!

DON CARISSIMO

But you should love your teacher more:
I'm the one who teaches you how to sing!

DIRINDINA

But his acting also teaches me,
for he crosses the stage so gracefully,
and his every gesture enchants the entire audience.

DON CARISSIMO

But he doesn't sing
with much grace at all, and he's not at all secure

le note tutte tutte:
non va al gisolreutte...
Gli puzzan di castrato
le mani, il viso, il fiato; e non so come
ve 'l raggirate intorno
sera e mattina e giorno
con tanta confidenza
che ancor in mia presenza,
quand'è quel caldo grande,
con voi resta in mutande ed in berretto.
Ed io tanto rispetto
mostro per voi che appena
il ferraio! mi slaccio!

DIRINDINA

Non vo' che tanto impaccio
del fatto mio prendiate.
Se un castrato mi piaccia, od un vitello,
se ad un brutto o ad un bello
abbia donato il core. In pochi detti,
udite i sensi miei: io vo' da voi
documenti di note e non d'affetti!

3. ARIA DIRINDINA

Vo' cantar come a voi piace
voglio amar chi piace a me!
Inghiottite in buona parte questa pillola un po' amara:
altro amor che di scolara nel mio cor per voi non è.

4. RECITATIVO DON CARISSIMO

E questo basta a me: ma l'altre mie
più amorose di voi,
e forse quanto voi belle scolare,
la Garbina, la Tolla e la Fringuella
Prizia dal Faballà, la Pimpinella
e la Pimpa comare,
mi vengono a incontrar sino alla soglia.
Chi di lor mostra doglia
se talor comparisco un po' basito,
e chiede se ho dormito
la notte trapassata;

on all of his notes:
he doesn't even have a high G....
His hands, his face, his breath
all reek of a gelding, and I don't know how
you can sneak around with him
morning, noon and night
with so much confidence,
when, even in my presence,
when the heat is so great,
he hangs around you in a cap and pants.
And I show so much respect
for you that I don't even
unfasten my cloak!

DIRINDINA

I don't want you to keep poking
your nose into my affairs.
Who cares whether I prefer a gelding or a stallion,
or whether I give my heart
to a hideous man or a handsome one. Let me sum up
my feelings in a few words: I want you
to write me music, not love poems!

3. ARIA DIRINDINA

I want to sing as you like
I want to love as I like!
Just choke down this slightly bitter pill:
other than the love of a student, there is nothing
in my heart for you.

4. RECITATIVE DON CARISSIMO

That's fine by me: my other students,
all more affectionate than you
and perhaps just as pretty,
Miss Priestly, Miss Cheeky and Miss Peacock,
Frilly Narcissa, Miss Pimpinella,
and her mother Madam Pimpa,
all come right up to my doorstep to find me.
One shows such sorrow
if I look a little faint,
and asks if I've slept well
the night before;

chi a confortar lo stomaco mi porta
o zuppa o cioccolata
o caffè o pollachina;
chi, s'ho 'l collar pigiato,
la bocca vi avvicina,
la bocca sua vermiglia,
e me 'l bagna col fiato e me 'l distende.
Chi a spazzolar mi prende cappello e ferraio!
chi giunchiglia dal sen si cava
o un limoncel gentile,
per dar al mio brasile conca più grata;
e chi tra guanti fini
mi ripone il salario al fin del mese
in tanti bei grossini.

DIRINDINA

A tempo e luogo anch'io
tutto, come vedrete, oprar mi vanto,
Don Carissimo mio:
Ma a solfeggiar intanto,
per un poco torniamo.

DON CARISSIMO

A solfeggiar... sì bene; e questo bramo.

DIRINDINA

Do, re, mi, fa, sol, mi.

LISCIONE

Miei signori, buon dì!

DIRINDINA

Buon dì, signor Liscione!

DON CARISSIMO

Gli occhi qui alla lezione!
Sol, mi, fa, re, mi, fa.

DIRINDINA

C'è qualche novità?

LISCIONE

Col corrier di Milano
un foglio è giunto a me,

Another brings me things to soothe my stomach:
soup or chocolate
or coffee or Polish brandy;
one, if my collar is wrinkled
brings her mouth close;
her vermilion lips
wash it with her breath and smooth it out.
Another takes my hat and coat for brushing;
another one plucks from her corsage
a daffodil or a sweet lime blossom
to give my tobacco a sweeter scent;
and another who, with her fine gloves,
puts away my salary at the end of the month
as so many beautiful coins.

DIRINDINA

At the right time and place, I too,
as you'll see, know what I should do.
But, my dear Don Carissimo:
Let's return to the singing exercises
if only for a moment.

DON CARISSIMO

Singing exercises...fine; that's right.

DIRINDINA

Do, re, mi, fa, sol, mi.

LISCIONE

Good day, ladies and gentlemen!

DIRINDINA

Good day, Signor Liscione!

DON CARISSIMO

Eyes on your lesson!
Sol, mi, fa, re, mi, fa.

DIRINDINA

So what's new?

LISCIONE

The post from Milan
brought me a letter

che per cantar colà nel *Coriolano*
vi richiede, o signora.

DON CARISSIMO

La, sol, fa, mi, fa, re:
badate qui in malora!

DIRINDINA

Quant'è il regalo?

LISCIONE

Seicento filippi.

DON CARISSIMO

Un corno che vi strippi!
Badate a queste note!

DIRINDINA

È moneta che basta a far la dote.

LISCIONE

E poi sì generosa
è quella nobiltà...

DON CARISSIMO

Non occor altro:
così presuntuosa
non è la giovinetta
che in un palco si metta
senza la mia assistenza!

LISCIONE

Ma il maestro di cappella
è colà provveduto.

DON CARISSIMO

Tant'è, senza il mio aiuto
non verrà la zitella!

LISCIONE

Dunque...

DON CARISSIMO

In una parola,
cercate un'altra!

that to sing in their production of *Coriolanus*
they want you, my lady.

DON CARISSIMO

La, sol, fa, mi, fa, re:
pay attention here, dammit!

DIRINDINA

What's the pay?

LISCIONE

Six-hundred silver coins.

DON CARISSIMO

Devil take you!
Watch these notes!

DIRINDINA

That's enough money for a dowry.

LISCIONE

And then the nobility in Milan
is quite generous...

DON CARISSIMO

Not another word:
I hope the young lady
is not so presumptuous
as to appear on stage
without my assistance!

LISCIONE

But they already provide
a musical director there.

DON CARISSIMO

Actually, without my help,
he'll never see this brat!

LISCIONE

So...

DON CARISSIMO

In a word,
find another girl.

LISCIONE

E un'altra cercherò!

DIRINDINA

Non la cercate, no,
ch'io vo' andare a Milano,
e v'andrò sola!

5. ARIA

DON CARISSIMO

Sola voi? Mi meraviglio!
Se vi sento
dir mai più quella parola
d'andar sola,
e d'espornvi a un tal cimento;
Se vi sento, Ignorantella!
Non avete la favella
sciolta ancor, né asciutto il ciglio.
Sola voi? Mi meraviglio!

6. RECITATIVO

LISCIONE

Sola, signora sì, sola benissimo!
E sa pur Don Carissimo
quant'abbia di virtute
il vostro viso bello
per regalar battute,
se tante ne fa far al suo martello!

DON CARISSIMO

Oh, che gran ribaldone!

DIRINDINA

Sedete qui, Liscione.
Sentite, discorriamola.

DON CARISSIMO

Dirindina, finiamola!

DIRINDINA

La lezione appresa
replicar mi conviene e farne prova.
Badate s'io fo bene.
Caro Liscione, avete voi tabacco?

LISCIONE

Then I'll find someone else!

DIRINDINA

No, don't find anyone else,
because I want to go to Milan
and I want to go alone!

5. ARIA

DON CARISSIMO

You, alone? I'm shocked!
If I ever hear you
say one more word
about going alone,
and exposing yourself to such an ordeal;
if I ever hear you, dimwit!
You still can't get your tongue around speech
or keep your eyes dry.
You, alone? I'm shocked!

6. RECITATIVE

LISCIONE

Alone, yes signora, fabulously alone!
And even Don Carissimo knows
how much power
your beautiful face
has over musical beats
from the jealousy that alters the rhythm of his heart!

DON CARISSIMO

Oh, what a terrible scoundrel!

DIRINDINA

Sit here, Liscione.
Listen; let's discuss it.

DON CARISSIMO

Dirindina, enough!

DIRINDINA

I feel like reviewing the lesson I learned
and seeing how well I remember it.
Do watch to see if I do it well.
Dear Liscione, do you have tobacco?

LISCIONE

Del miglior di Bologna,
ma l'odore è un po' stracco.

DIRINDINA

Questi di Catalogna
freschi fiori odorosi
che in seno mi riposi,
daranno al morto odor concia più fina.

DON CARISSIMO

Finiamola, Dirindina!

DIRINDINA

Dal pallore del volto
mi par che poco sonno abbiate preso stanotte.

LISCIONE

Inver non ho dormito molto.

DIRINDINA

Giacché il fornello è acceso,
volete voi qualche bevanda calda
di rosoli condita, o pollachina?

DON CARISSIMO

Finiamola, Dirindina!

LISCIONE

Prendiam ciò che v'aggrada,
tanto più ch'io son lasso
per certa lunga strada
e fioco per gran polvere raccolta.

DIRINDINA

Scotiamola una volta dal giustacuor!

LISCIONE

Sì, cara mia, scotiamola!

DON CARISSIMO

Dirindina, finiamola,
finiamola, in malora, o Dirindina;
quest'è troppo trascendere

LISCIONE

The best from Bologna
but the aroma is a bit weak.

DIRINDINA

These fresh, fragrant
jasmine flowers
that I wear on my breast
will give life to that dead aroma.

DON CARISSIMO

Enough, Dirindina!

DIRINDINA

From the pallor of your face
it seems to me that you had little sleep last night.

LISCIONE

In truth, I didn't sleep much.

DIRINDINA

The oven is already lit,
would you like some sort of warm drink
perhaps a spiced Rosoli cordial, or Polish brandy?

DON CARISSIMO

Enough, Dirindina!

LISCIONE

Let's just have whatever sounds good to you,
since I'm so exhausted
from my long journey
and weak from all the dust.

DIRINDINA

Well then, let's give your jacket a shake!

LISCIONE

Yes, my darling, shake it out!

DON CARISSIMO

Dirindina, enough,
enough, dammit, oh Dirindina;
this is past the bounds of

la creanza, il rispetto
al maestro, alla scuola, al vostro onore!
Non la volete intendere?
Chiamerò vostra madre Dirindona
se questo ribaldon di qui no sfratta.

DIRINDINA

Gli vo' pria la cravatta
per carità distendere...

DON CARISSIMO

Non la volete intendere?

DIRINDINA

Come fa la Fringuella e la Garbina.

DON CARISSIMO

Finiamola, Dirindina!

7. A TRE**DON CARISSIMO**

Comar Dirindona,
la vostra figliola
non vuole obbedire
e lascia la scuola
per fare il bordello.

DIRINDINA e LISCIONE

Lasciatevi dire:
son savia e son buona/ è savia ed è buona
è tutto martello.

DON CARISSIMO

Comar Dirindona,
La vostra figliola
di me si trastulla
e va con l'amico.

DIRINDINA, LISCIONE

L'amor è pudico,
ch'è amor di Platone.
L'amor è pudico,
m'insegna l'azione.

manners and respect
to your teacher, your school, to your honor!
Don't you understand?
I will call your mother Dirindona
if this scoundrel doesn't leave us.

DIRINDINA

First I'll do him the courtesy
of smoothing out his cravat...

DON CARISSIMO

Don't you understand?

DIRINDINA

Just like Miss Peacock and Miss Priestly do.

DON CARISSIMO

Enough, Dirindina!

7. TRIO**DON CARISSIMO**

Mother Dirindona,
your daughter
doesn't want to obey
and is leaving the school
for a bordello.

DIRINDINA and LISCIONE

Say to yourself:
I'm sensible and good/she's sensible and good.
It's all just his jealousy.

DON CARISSIMO

Mother Dirindona,
your daughter
is mocking me
and goes with her boyfriend.

DIRINDINA and LISCIONE

Love is chaste
when it is Platonic.
Love is chaste
when he's teaching me acting.

DON CARISSIMO
È amor di briccone
insegna il malanno!
Me 'n vo e più non torno.

DIRINDINA, LISCIONE
Andate, buon giorno,
andate, buon anno!

DON CARISSIMO
Comar Dirindona,
voi siete pur buona
venite a spartire
con qualche randello!

DIRINDINA e LISCIONE
Lasciatelo dire,
ch'è tutto martello!

INTERMEZZO SECONDO

12. RECITATIVO
DIRINDINA
Ma il vostro sentimento
è ch'io vada a Milan?

LISCIONE
Sì che v'andiate.

DIRINDINA
Senz'aver fondamento
di musica neppur quanto conviene,
salirò sulle scene?

LISCIONE
Il capitale avete voi
di grazia e di sembiante:
siete bella ed accorta e tanto vale.

13. ARIA
LISCIONE
Quelle vostre pupillette,
tanto vive e tanto nere,
son due note armoniose
fatte al metro d'ogni cor.

DON CARISSIMO
It is a knavish love;
he teaches perditiion!
I'm going and I'll not return again.

DIRINDINA and LISCIONE
Go on, have a nice day,
go on, have a nice year!

DON CARISSIMO
Mother Dirindona,
you're a good one, though
you should come and whack them
with some sort of blunt object!

DIRINDINA and LISCIONE
Let him talk,
it's all just his jealousy!

SECOND INTERMEZZO

12. RECITATIVO
DIRINDINA
But do you think
that I should go to Milan?

LISCIONE
Yes, you should go.

DIRINDINA
Without having the fundamentals
of music, not even the most basic things,
shall I go on stage?

LISCIONE
You have the currency
of your grace and pretty face:
you're beautiful and shrewd, and that's enough.

13. ARIA
LISCIONE
Those little eyes of yours,
so lively and so black,
are two harmonious notes
timed to the beat of every heart.

Son due nuove minuette
della danza delle sfere;
son due chiavi luminose
pe 'l concerto d'ogni amor.

14. RECITATIVO
DIRINDINA
Di voi mi fido.

LISCIONE
Io vi starò da lato
a suggerir la parte; e 'l cembaloro
terrò ben regolato,
che accordi gl'istrumenti
al vostro ton.

DIRINDINA
Ma sto provvista poco
di gioie e vestimenti...

LISCIONE
Terremo in casa il gioco
quando saremo colà;
farem far delle riffe
a quella nobiltà
d'orioli, d'anella e di merletti,
di vezzi, di scarlatti e orrecchini
a que' bei marchesini
a que' conti cadetti,
che verran tra le scene a darvi il braccio;
e che d'amore al laccio
voi farete cascar quali merlotti,
adocchiando dal palco or questo, or quello,
ora il ricco, ora il bravo ed ora il bello,
drizzando verso lor sguardi e sospiri,
benché dica la parte
che 'l musico si miri.

DIRINDINA
Tutto farò! Talor cascare ad arte
farò qualche lucerna della scena
sopra 'l guarnello, e 'l mostrerò macchiato,
perché un nuovo broccato
mi porti 'l giorno poi qualcun de' miei
più fidici cisisbei.

They are two new minuets
in the dance of the the spheres;
they are two luminous clefs
for the concert of every love.

14. RECITATIVE
DIRINDINA
I trust you.

LISCIONE
I will stand by your side,
giving you your lines; and I'll
see that the harpsichord tuner gets gifts
until he tunes the instrument
to your pitch.

DIRINDINA
But I'm barely supplied
with jewels and costumes...

LISCIONE
We'll open our house for gaming
when we get there;
we'll host raffles
for the local nobility
of watches, rings, and lace,
of necklaces, scarlet silks, and earrings.
Those handsome little marquises,
those younger brothers of counts,
will come backstage to give you their arms;
and, ensnared by love,
they will fall to you like so many blackbirds,
since from the stage you are eyeing this one, or that one
now the rich one, now the nice one, now the handsome one,
directing glances and sighs at them,
even should the role require you
to look at the singer.

DIRINDINA
I'll do all of that! I could artfully contrive
to have a stage light fall
onto my petticoat, and show it to be stained,
so that the very next day
one of my faithful lovers will bring me
a new brocade.



LISCIONE

Voi siete lesta
quanto bisogna, e fina
da imparare anche questa
che a Pavia seppe far la Calandrina.

DIRINDINA

Dite. Dite.

LISCIONE

Venne la sedia
per condurla una sera
alla commedia,
dove raccolta s'era
gran paesana e forestiera gente;
quand'ella fece dire
che per un funestissimo accidente
non potea comparire
all'opera quel giorno;
e poi che furie intorno
l'impresario confuso e cento amanti,
ella disse piangendo
che nel cavarsi i guanti
erale il di cascata una maniglia;
e la madre di lei, non meno astuta,
d'esser finge svenuta
al caso della figlia.

DIRINDINA

Oh, che gran furberia! Già intendo il resto.

LISCIONE

Gli amanti presto presto,
e l'impresario ancora,
perché andasse alla scena, a lei portaro
cento fili di perle in men d'un'ora.

DIRINDINA

Questa sì che l'imparo!

15. ARIA**DIRINDINA**

A un amante, quand'è cotto,
il pillotto anch'io darò.

LISCIONE

You're sharp enough
for the job and subtle enough
to learn the trick
that Calandrina played at Pavia.

DIRINDINA

Tell, tell.

LISCIONE

The sedan chair came
to take her one evening
to the opera house,
where were gathered
both great countrymen and foreign gentry,
when she gave word that
because of a most unfortunate accident
she could not appear
at the opera that day.
And as she had raging about
a confused impresario and a hundred lovers,
she said, weeping,
that while removing her gloves
earlier in the day, she had dropped a bracelet;
and her mother, no less astute than her daughter,
pretended to faint
at her daughter's news.

DIRINDINA

Oh, what great cunning! I already know what's coming.

LISCIONE

Her lovers, faster than a blink,
and also the impresario
brought her a hundred ropes of pearls in less than an hour
to bring her back to the stage.

DIRINDINA

This is definitely something I'll learn!

15. ARIA**DIRINDINA**

I'll even baste a lover while he's burning
with drippings that I give him.

Colerò dalle pupille
quattro stille tutte fuoco
le vesciche io gli farò.

16. RECITATIVO**LISCIONE**

Ma quel che più pillotta e che più cuoce
i cuori innamorati,
è una donnesca voce
a grazioso gesto in scena unita.
Ditemi: in vostra vita
rappresentaste mai...

DIRINDINA

Il personaggio di Didone regina,
quando fuggì da lei 'l troiano ingrato,
che dolente e tapina
col ferro sfoderato...

LISCIONE

O bene, o bene!
Dite se vi sovviene
di qualche forte scena alcuna cosa.

DIRINDINA

Aspettate... ma in prosa
era quell'operetta.
Aspettate ch'io vada
pe 'l pugnol che bisogna a far l'azione...

LISCIONE

Prendete la mia spada e dite.

DIRINDINA

Sì, aspettate:
diceva... Ah, memoria c'è maledetta!
Diceva... lo dirò se al cielo piace.
«Enea, crudo e mendace»...

LISCIONE

Mettetevi in più fiera positura!

DON CARISSIMO

(Il congresso ancor dura!)

I'll collect from my eyes
four drops filled with fire
and blister his heart with them.

16. RECITATIVE**LISCIONE**

But what bastes and cooks
lovers' hearts even more,
is a feminine voice
united with a gracious gesture.
Tell me: in your life
have you ever portrayed...

DIRINDINA

The role of Queen Dido
when the ungrateful Trojan had fled,
who, suffering and wretched,
unsheathed her sword...

LISCIONE

Oh yes, yes!
Recite, if you remember,
some powerful scene from that.

DIRINDINA

Hold on, but that work
was in prose.
Wait a minute while I go get
the dagger that I need for the staging...

LISCIONE

Take my sword, and speak.

DIRINDINA

Yes wait:
She said... Oh cursed memory!
She said... Heaven willing, I'll say it.
"Aneas, cruel and deceitful..."

LISCIONE

Give me a prouder posture.

DON CARISSIMO

(So, they're still at their tryst!)

DIRINDINA

«Vattene, infido, va!»

DON CARISSIMO

Che diavolo sarà?
Vuole ammazzarlo! Via, tiragli lì.
Mi nascondo un po' qui.

DIRINDINA

«Va', che 'l cielo, se è giusto,
ti fulmini, fellone!»

DON CARISSIMO

(Sta ancor fermo il barone.)

DIRINDINA

«E vendichi gli oltraggi
che facesti, spergiuo alla mia fede»...

DON CARISSIMO

(Il baron ride e siede!)

DIRINDINA

«Al mio zelo, al mio onore,
perfido traditore,
al mio letto macchiato»...

DON CARISSIMO

(Ah, porcon disgraziato!)

LISCIONE

Quelle parole del «macchiato letto»
voi non avete detto
così forte che il popolo le intenda.

DON CARISSIMO

(Sfacciataggine orrenda!
Voler ch'anche si pubblici tal fatto!
Gran furfante e gran matto!)

DIRINDINA

«Così le sante leggi
del ciel calpesti, e così me dileggi
e rompi i sacri nodi maritali?»

DIRINDINA

“Go hence, traitor, go!”

DON CARISSIMO

What the hell could this be?
She wants to kill him! Go, have at him.
I'll hide here for a bit.

DIRINDINA

“Go, for if Heaven is just,
may lighting strike you down, villain!”

DON CARISSIMO

(He's still there, the rogue.)

DIRINDINA

“And avenge the offenses
with which you falsely repaid my trust...”

DON CARISSIMO

(That scum is just laughing and standing there!)

DIRINDINA

“My zeal, my honor,
perfidious traitor,
my stained bed...”

DON CARISSIMO

(Ah, disgusting pig!)

LISCIONE

Those words about the “stained bed,”
You didn't say them loud enough
for people to hear them.

DON CARISSIMO

(What horrendous gall!
To want to make such things public knowledge!
What a lowlife and what a lunatic!)

DIRINDINA

“Thus, you trample upon the holy laws of Heaven,
thus, you mock
and break the holy vows of marriage?”

DON CARISSIMO

(Con Liscione sponsali?)

DIRINDINA

«Così da questo seno,
empio, disciorti puoi, mentre fecondo
di te lo lasci e pieno?»

DON CARISSIMO

(Vo' veder questa, e poi la fin del mondo!)

DIRINDINA

«Ah, spietato destino!»

DON CARISSIMO

(O sbagliò la natura, o il suo norcino.)

DIRINDINA

«Ma paghi or' or la pena
di troppo amor l'infesta madre, e 'l figlio
ch'è concepito appena»...

LISCIONE

Su via, coraggio, via.

DIRINDINA

«Abbia per questa piaga il suo natale!»

DON CARISSIMO

Sta ferma, anima mia:
lo manderem piuttosto all'ospedale!

LISCIONE

L'accidente é pur bello!

DON CARISSIMO

Piuttosto nel cervello
ficcagli uno spillone allor che nasce,
se d'allattarlo hai tedio!

DIRINDINA

É caso da intermedio.

DON CARISSIMO

(Married to Liscione?)

DIRINDINA

“So easily can you leave this breast,
wicked man, while you
leave me fecund and replete by you?”

DON CARISSIMO

(I'll see this first, and then watch pigs fly!)

DIRINDINA

“Ah, pitiless fate!”

DON CARISSIMO

(Either nature screwed up or the castrator did.)

DIRINDINA

“But now let her pay the penalty
for too much love, the poor mother, and her son
who is barely conceived...”

LISCIONE

Come on, courage, come on.

DIRINDINA

“Have this wound for his birth!”

DON CARISSIMO

Stop there, by God:
let's just send him to an orphanage!

LISCIONE

This is too funny!

DON CARISSIMO

Just stick a pin in his brain
when he's born
if you find nursing him tedious!

DIRINDINA

This is like something out of a comic intermezzo.

DON CARISSIMO

Oppure, in su le fasce,
 fa un notte affogar dalla nutrice
 il muletto infelice
 perché per esser figlio di Liscione,
 ragliar saprà di maggio,
 con trillo e con passaggio!

LISCIONE

Semplice di tal guisa chi vide mai?
 lo crepo dalle risa!

DIRINDINA

Anch'io ne crepo, ohimè;
 ah, poveretta me, mi duol la panza!

DON CARISSIMO

Cattiva gravidanza!
 Il peccato, il peccato!
 Il caso è scandaloso,
 figlioli miei, ma quel ch'è stato è stato;
 purché resti nascosto
 al popolo il negozio,
 eccetera, il negozio,
 che non va detto forte,
 ma va detto pian piano;
 e pur che di consorte
 Liscion porga la mano a Dirindina,
 onde (giacché costui non è impotente)
 resti col matrimonio susseguente...

DIRINDINA, LISCIONE

Non ne faremo niente.

17. A TRE**DON CARISSIMO**

Dammi la man, Liscione.
 Dammela, Dirindina,
 che la creaturina
 legittima sarà.

DON CARISSIMO

Or, while he's still in diapers,
 one night, get the wet-nurse to smother
 the sad little mule,
 since, being Liscione's son,
 he'll bray away in May
 with trills and embellishments!

LISCIONE

Who ever saw such a simpleton in their lives?
 My sides are splitting with laughter!

DIRINDINA

My sides are splitting too, ow;
 oh, poor little me, my belly hurts!

DON CARISSIMO

Wicked pregnancy!
 The sin, the sin!
 The affair is scandalous,
 my children, but what's done is done;
 If we can just keep this business hidden
 from the public,
 this business, et cetera,
 which is not spoken aloud
 but only whispered oh-so-softly,
 and if Liscione just gives his hand
 in marriage to Dirindina,
 to whom (since he's not impotent)
 he will stay married.

DIRINDINA, LISCIONE

We're going to do no such thing.

17. TRIO**DON CARISSIMO**

Give me your hand, Liscione.
 Give me yours, Dirindina,
 so that the little creature
 will be born legitimate.

DIRINDINA

Ferma, ch'io son pollastrina,
 ma tal coppia non combina,
 e l'uovo mai non fa.

LISCIONE

Ferma, ch'io son cappone,
 ma tal coppia non combina,
 e l'uovo mai non fa.

DON CARISSIMO

Dammi la man, Liscione.
 Dammela, Dirindina,
 che la creaturina
 legittima sarà.

DIRINDINA

Stop, for though I'm a hen,
 a couple like that does not go together
 and never makes an egg.

LISCIONE

Stop, for though I'm a capon
 a couple like that does not go together
 and never makes an egg.

DON CARISSIMO

Give me your hand, Liscione.
 Give me yours, Dirindina,
 so that the little creature
 will be born legitimate.



PUR NEL SONNO ALMEN TAL'ORA

24. ARIA

Pur nel sonno almen tal'ora vien colei che m'innamora le mie pene a consolar.
Rendi, rendi amor, se giusto sei, più veraci I sogni miei, o non farmi risvegliar.

25. RECITATIVO

Pria dell'aurora o Fille, io sognando ti vidi;
E così fido ti dispense il pensiero che il segno allor non invidiava il vero;
Solo nel rimirasti pietosa qual non ti vidi mai di vaneggiar sognando io dubbitai.
Oh! Che amorosi accenti, oh!
Che teneri sguardi intesi, e vidi;
Se tu mirar potessi quanto son mai più belle vestite di pietà le tue pupille mai più,
mai più crudel non mi saresti o Fille.
Io non so dir che disse, so che sul vivo della tenera mano, un bacio impressi.
Tu d'un dolce rosor t'ingesti il volto.
Quando improvviso ascolto d'un cespoglio vicin mover le frondi, mi volgo,
e mezzo ascoso veggio il rival Fileno, che d'invido veleno livido in viso I furti miei rimira.
Timor, vergogna, et ira, m'assalir, mi destaro in un momento,
e fu breve anche in sogno, il mio contento

26. ARIA

Parti con l'ombra e ver, l'inganno et il piacer, ma la mia fiammo o Dio,
Idolo del cor, mio con l'ombra non parti.
Se mai per un momento sognando io son felice,
poi cresce il mio tormento quando ritorna il dì.

24. ARIA

At least in sleep my beloved comes to comfort my pains.
Love, if you are just, make my dreams come true, or don't let me wake at all.

25. RECITATIVE

Before dawn, oh Phyllis, dreaming, I saw you;
And my thoughts painted you so faithfully that the truth did not envy the image;
Only seeing you be merciful, as I had never seen you in life, did I doubt that I was but madly dreaming.
Oh! What amorous accents, oh!
What tender, understanding glances, and I saw;
If you could see how much more beautiful your eyes are when clothed in pity, never more,
Never more would you be so cruel to me, oh Phyllis.
I don't know how to tell you what I said; I know that I pressed a kiss onto your tender hand.
Your face takes on a sweet blush.
When suddenly I hear the branches of a nearby bush move, I turn
and I see half-hidden my rival, Fileno, whose face was livid and poisonous upon gazing at my thefts.
Fear, shame, and anger assail me; I awaken in a moment,
And my dream, like my happiness, was brief.

26. ARIA

Deceit and pleasure fade with the shadows leaving only my ardor, oh God,
The Idol of my heart, does not fade with the shadows.
If, for a moment, I am happy dreaming,
Then my torment only grows when the day returns.

ars lyrica

H O U S T O N

Founded in 1998 by harpsichordist and conductor Matthew Dirst, **Ars Lyrica Houston** performs music from the 17th and 18th centuries on period instruments. This GRAMMY®-nominated ensemble's distinctive programming favors little-known Baroque dramatic and chamber works that merit revival, and it "sets the agenda for imaginative period-instrument programming in Houston," according to the *Houston Chronicle*. Its numerous premières include the first American performance of Handel's *Il Trionfo del Tempo e della Verità* and Houston premières of Jacopo Peri's *Euridice*, John Blow's *Venus and Adonis*, Handel's *Flavio*, and Monteverdi's *Vespers of 1610*, among other works. Ars Lyrica's previous CD on the Sono Luminus label features rising opera stars Jamie Barton and Ava Pine in the world première recording of Johann Adolf Hasse's *Marc'Antonio e Cleopatra* (DSL-92115). This 2-disc set, 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 CD of Alessandro Scarlatti's *Euridice dall'Inferno* and *La Concettion e della Beata Vergine* received similar critical acclaim, including a *Grammophone* recommendation for its "impassioned performance of strongly characterized and eloquent music." More information on Ars Lyrica Houston can be found at www.arslyricahouston.org.

MATTHEW DIRST

Artistic Director Matthew Dirst is widely admired for his stylish playing and conducting of Baroque music: the *Dallas Morning News* recently praised his "crisp but expressive direction" of the Monteverdi *1610 Vespers*, which "yielded impressive precision, but also rhythmic buoyancy and rhetorical freedom," while naming this performance "Best Classical Performance of 2010." *Early Music America* described his most recent solo CD of harpsichord works by François and Armand-Louis Couperin, as a "stylish, tasteful, and technically commanding performance...expressive and brilliant playing." His recordings of music by Scarlatti and Hasse with Ars Lyrica have earned a GRAMMY® nomination and widespread critical acclaim. Dirst also serves as Associate Professor of Music at the University of Houston's Moores School of Music and as organist at St. Philip Presbyterian Church in Houston. 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. His scholarly work includes *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012).



Photo by Darren Sabino

JAMIE BARTON

A winner of the 2007 Metropolitan Opera National Council Auditions, mezzo-soprano Jamie Barton has been described by *Opera News* as "a rising star" with a "sumptuous voice." A recent graduate of the Houston Grand Opera Studio, she has already appeared on a number of the world's great stages, including those of the Metropolitan Opera, the Kennedy Center, the Chicago Lyric Opera, the Aspen Music Festival, the Bayerische Staatsoper, Santa Fe Opera, Atlanta Opera, Wolf Trap, the Opera Theater of St Louis, and the Canadian Opera Company. Her roles include Penelope in Monteverdi's *Ulisse*, Suzuki in *Madame Butterfly*, Emilia in *Otello*, the Second Lady in *The Magic Flute*, Annina in *La Traviata*, the Witch in *Hansel and Gretel*, the Nurse in *Boris Gudonov*, and Dryad in *Ariadne Auf Naxos*, among others. Jamie is featured on another Sono Luminus CD with Ars Lyrica Houston: Johann Adolf Hasse's *Marc'Antonio e Cleopatra* (DSL-92115), which was nominated for a GRAMMY® Award for Best Opera 2011.



Photo by Jonathan Timmes

JOSEPH GAINES

Tenor Joseph Gaines has been a featured soloist with the Saint Paul Chamber Orchestra, the Detroit Symphony, the Mendocino Music Festival, and with a number of modern and period-instrument chamber ensembles, including Apollo's Fire and Ars Lyrica Houston. A Rotary scholar and former apprentice artist at Glimmerglass Opera, Sarasota Opera, and Central City Opera and 2007 winner of the prestigious Sullivan Foundation Awards, his operatic engagements have included roles at Pittsburgh Opera, Opera Company of Philadelphia, and the Indianapolis Opera. Gaines made his Lincoln Center debut in 2010 with New York's Teatro Grattacielo at the Rose Theater at Jazz at Lincoln Center. His commercial recordings include Ars Lyrica's debut CD, featuring Alessandro Scarlatti's *La Concettion e della Beata Vergine*, and a recording of *Messiah/The Mozart Orchestration*s by the famed Men and Boys Choir of St Thomas Church Fifth Avenue.



Photo by Claire McAdams

BRIAN SHIRCLIFFE

Lyric baritone Brian Shircliffe has sung with Dayton Opera, Lake George Opera, Utah Festival Opera, Opera in the Heights, Houston Grand Opera, and Opera Vista. Leading roles include Count Almaviva in *Le Nozze di Figaro*, Don Alvaro in *Il Viaggio a Reims*, Masetto in *Don Giovanni*, the Magistrate in *Buoso's Ghost*, Tom in *Face on the Barroom Floor*, Guglielmo and Don Alfonso in *Così fan Tutte*, Melchior in *Amahl and the Night Visitors*, Marcello and Schaunard in *La Bohème*, and Sid in *Albert Herring*. Winner of the Audience Choice Award from the Dallas Opera Guild Vocal Competition in 2007, he recently sang the part of the Celebrant in Leonard Bernstein's *Mass* in multiple performances in Houston. Shircliffe can be heard on the recording of Dominick Argento's *Casanova's Homecoming*, in the role of Lorenzo da Ponte.



Photo by David Schmolli

CÉLINE RICCI

Soprano Céline Ricci was named one of opera's promising new talents in 2005 by *Opernwelt*. A graduate of William Christie's elite vocal academy *Les Jardins des Voix*, she has made numerous appearances with *Les Arts Florissants*. Her large discography includes two solo CDs of French songs on the Sono Luminus label: *Cirque* (DSL-92125) and *Le Bestiaire* (DSL-92149). *Opernwelt* recently praised one of her recorded performances as a "tour de force" with "faultless breath control, total security and perfect round tone." Recent operatic roles include Angelica in Handel's *Orlando* (Sacramento Opera), Clitia in Handel's *Teseo* (Göttingen-Handel Festival), Handel's *Athalia* (Philharmonia Baroque Orchestra), Purcell's *Dido and Aeneas* (numerous companies) and many others. Collaborating conductors include Nicolas McGegan, Hugo Reyne, Enrique Mazzola, Jean-Christophe Spinosi, Martin Haselbock, Martin Gester, and others. Ricci has also worked with choreographer Sasha Waltz and director Deborah Warner on a number of projects; her touring has taken her to Berlin, London, Brussels, Israel, and Barcelona, Paris, Vienna, Amsterdam, Moscow, and St. Petersburg.



Photo by NorbertPhotography.com

ADAM LAMOTTE

GRAMMY®-nominated violinist Adam LaMotte has appeared as soloist, concertmaster, and conductor of numerous orchestras throughout the country, including the Northwest Sinfonietta in Seattle, String Orchestra of the Rockies, Astoria Festival Orchestra, Portland Baroque Orchestra, and the Maggini String Orchestra in Houston. As Artistic Director of the Montana Baroque Festival, he brings first-class period instrument performances to the rural Montana community. He has co-founded two critically-acclaimed ensembles, in Portland and in Houston, and continues to produce many chamber music and chamber orchestra performances. In collaboration with ensembles such as American Bach Soloists, Portland Baroque Orchestra, and Chanticleer, he performs on period instruments, using a fine Italian instrument made in 1730 by Bernardo Calcagni, for which he is indebted to generous patrons.



RICHARD SAVINO

Richard Savino has made numerous recordings that demonstrate an extraordinary breadth of repertoire and command of plucked instruments. In addition to receiving a *Diapason d'Or* from *Compact* (Paris) and a *10 du Répertoire* (Paris), the latter publication also placed his Boccherini recordings in their "Great Discoveries" category. Savino directs the period-instrument ensemble *El Mundo*, with whom he has recorded the music of Giovanni Legrenzi (*Venice Before Vivaldi*), a collection Latin American Baroque music (*Villancicos y Cantadas*) and several new releases on Sono Luminus, including the GRAMMY®-nominated *Kingdoms of Castille* (DSL-92131) and Sebastián Dürón's *Salir el Amor del Mundo* (DSL-92107). As a continuo player and accompanist he has worked with some of the world's most respected performers and is a principal performer with the San Francisco Opera, San Diego Opera, Opera Colorado, Central City Opera, Santa Fe Opera, Houston Grand Opera, Portland Baroque Orchestra, San Francisco Symphony, and Glimmerglass Opera. He currently serves on the San Francisco Conservatory of Music faculty and is a Professor of Music at California State University at Sacramento.



Photo by Nate S. Rhodes



ars lyrica
H O U S T O N

DSL-92159 – Domenico Scarlatti's *La Dirindina* and *Pur nel sonno* – Ars Lyrica

La Dirindina and *Pur nel sonno*: Recorded at Zilkha Hall, Hobby Center in Houston, TX - September 6th and 7th, 2011
Sonata in G Major K. 91 and *Sonata in G minor K. 88*: Recorded at Sono Luminus, Boyce VA - June 15, 2012

Producer: Dan Mercuriuo
Recording Engineer (*La Dirindina*, *Pur nel sonno*): Daniel Shores
Recording Engineer (*Sonata in G Major K. 91*, *Sonata in G minor K. 88*): Dan Mercuriuo
Editing Engineer: Dan Mercuriuo, Daniel Shores
Mixing Engineer: Daniel Shores
Mastering Engineer: Daniel Shores

Image of Domenico Scarlatti (p. 3): Wikipedia Commons (public domain)
Session Photo (pp. 15-16): Brian Shircliffe
Photo of Ars Lyrica with Céline Ricci (p. 22): Nenaji Media Photography
Photo of Ars Lyrica (p. 29): Anthony Rathbun

Liner Booklet Notes: Matthew Dirst
Translations: Jenna Wallis

Graphic Design: Brandon Bloodworth

Thanks to the Moores School of Music, University of Houston, for use of its John Phillips Florentine harpsichord.
(*La Dirindina* and *Pur nel sonno*)

Single-manual German harpsichord (after Vater, 1738) by Thomas and Barbara Wolf, 1995.
(*Sonata in G Major K. 91* and *Sonata in G minor K. 88*)

This recording of *La Dirindina* made possible by arrangement with Boosey & Hawkes.

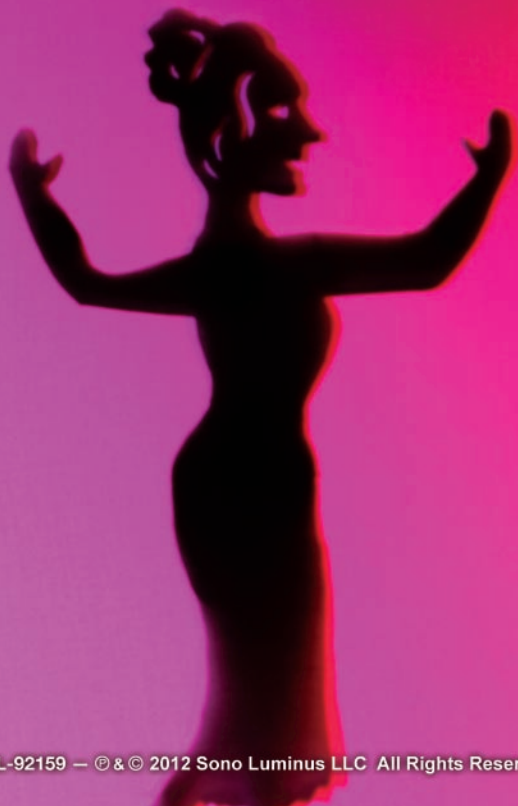
† *Pur nel sonno* published by Cantata Editions

Mixed and Mastered on Legacy Audio speakers — www.legacyaudio.com



© & © 2012 Sono Luminus LLC All Rights Reserved.
P.O. Box 227, Boyce, VA 22620, USA

www.SonoLuminus.com • Info@SonoLuminus.com
WARNING: Unauthorized reproduction is prohibited by law
and will result in criminal prosecution.



DSL-92159 — © & © 2012 Sono Luminus LLC All Rights Reserved