

Gotham Early Music Scene (GEMS) presents



MIDTOWN CONCERTS

Thursday April 13, 2023 1:15 pm
St Malachy's Church – The Actors' Chapel in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com)

Christa Patton, Camila Parias & Hideki Yamaya *Suspiros y Cantos: Songs & Dances of 17th Century Spain*

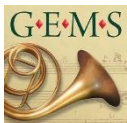
Camila Parias ~ soprano Christa Patton ~ Baroque harp

Hideki Yamaya ~ Baroque guitar

Pajarillo que bien cantas ausente	Cristóbal Galán (1625–1684)
Passacalle de Proporzion por Octabo Tono (1702) Corazón que en prisión	Diego Fernández de Huete (1657–1722) José Marin (1619–1699)
Cumbees No te embarques, pensamiento	Santiago de Murcia (1673–1739) Juan del Vado (1615–1691)
Tiento (1557) Rompa el aire en suspiros	Anonymous Juan Hidalgo (1614–1685)
Folias Gallegas La Borrachita de Amor	Santiago de Murcia Sebastian Durón (1660–1716)
¡Al sarao, que el Amor...! Canzona Francesa	Anonymous Anonymous (arr. Christa Patton)
Otros Canarios Canarios Canario bona de rufa y fa/Canarios (1704) Canarios (1674)	Santiago de Murcia Diego Fernández de Huete Anonymous Gaspar Sans (1640–1710)

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www.gemsny.org

About the Program

Today's program presents the pleasures and treacheries of love depicted in nature by the birds, wind, sea, and forest. This rich poetic landscape is delivered to us by way of the sumptuous sound world of 17th-century Spanish songs and dances and includes master composers: Juan Hidalgo, Juan de Návas, José Marín, Cristóbal Galán, Santiago de Murcia, Diego Fernández de Huete and more. Some of the vocal selections today are taken from a collection of 17th-century songs located at the Hispanic Society of America in New York City and compiled by Lola Jose and Mariano Lambea. (HSA Ms HC 380).

About the Ensemble and Artists

Baroque harpist and multi-instrumentalist, **Christa Patton** and Columbian Soprano, **Camila Parias** welcome Baroque guitarist, **Hideki Yamaya** in a new collaboration exploring works from the Iberian Peninsula and the New World. This program displays the craftsmanship of 17th-century Spanish poetry while exploring Spain's colorful dance forms and their interconnectedness with the song repertoire.

Colombia native **Camila Parias** is a frequent soloist with the Boston Camerata. Parias, whose tone has been praised for its strength and clarity, also collaborates with ensembles including La Donna Musicale, Skylark Ensemble, and the Handel and Haydn Society. Her international appearances include performances in Europe of *Borrowed Light* with the Boston Camerata. She can be heard on Camerata's most recent CDs, *Free America!* and *A Medieval Christmas – Hodie Christus Natus Est*. Recent engagements include concerts with Pegasus, Upper Valley Baroque, and a performance at the Houston Early Music Festival. In addition, she has sung Belinda in *Dido and Aeneas* with the Camerata, a role she has previously performed. Camila is particularly interested in early music of Spain and the New World. She recently introduced *Cantos y Suspiros*, an ongoing collaboration with harp and Baroque guitar/theorbo which celebrates 17th-century Spanish secular songs. In Bogota, she recorded selections of archival manuscripts belonging to that city's Cathedral. She holds a B.M. in Vocal Performance from the Pontificia Universidad Javeriana of Bogota and a M.M. in Historical Performance from the Longy School of Music of Bard College.

Christa Patton, historical harpist and early wind specialist, has performed throughout the Americas, Europe, and Japan with many of today's premier early music ensembles including Piffaro the Renaissance Band, Early Music New York, Boston Camerata, The King's Noyse, Folger Consort, Newberry Consort, Apollo's Fire, Parthenia, ARTEK and Chatham Baroque. As a Baroque harpist specializing in 17th century opera, Christa has performed with New York City Opera, Wolf Trap Opera, Opera Atelier and the Opera Theater of Saint Louis. As an educator and scholar, Christa has served on the faculty of Rutgers University and the Graduate Center at CUNY. She is also the director of the Baroque Opera Workshop at Queens College, a workshop specializing in period-specific performance practice of 17th century musical drama. Christa can be heard on Zefiro, ATMA classiques, Ex Cathedra, Dorian, Navona, and Lyrachord labels.

Hideki Yamaya is a performer on lutes, early guitars, and early mandolins based in Connecticut. Born in Tokyo, Japan, he spent most of his career on the West Coast before settling in New England, where he is a freelance performer and teacher. He has a B.A. in Music and an M.A. in Ethnomusicology from University of California, Santa Cruz, where he studied with Robert Strizich, and an M.F.A. in Guitar and Lute Performance from University of California, Irvine, where he studied with John Schneiderman. He also studied with James Tyler at University of Southern California and with Paul Beier at Accademia Internazionale della Musica in Milan, Italy. In demand both as a soloist and as a continuo/chamber player, Hideki has performed with and for Portland Baroque Orchestra, Portland Opera, Santa Cruz Baroque Festival, Musica Angelica Baroque Orchestra, Los Angeles Master Chorale, Los Angeles Opera, Oregon Bach Festival, Astoria Music Festival, Folger Consort, and Shakespeare's Globe Theatre (London). He is one half of the Schneiderman-Yamaya Duo and is the artistic director of Musica Maestrale, an early music collective based in Portland, Oregon. He is also recognized as an effective communicator and teacher, and has given masterclasses and workshops at Yale University, University of California, Santa Cruz, Montana State University, Oregon State University, and Aquilon Music Festival. A prolific recording artist, Hideki's playing could be heard on Profil, hainssler CLASSIC, and Mediolanum labels. His recordings have received glowing reviews from *Early Music America*, *Classical Guitar Magazine*, and the *Guitar Foundation of America*.

NEXT WEEK: Sandra Miller & James Richman
Music for Flute & Harpsichord

Cantos y Suspiros – Text and Translations

“Pajarillo que bien cantas ausente”

Hispanic Society of America, Manuscript HC 380

Cristóbal Galán (1625–1684)

Text from the comedy, *Euredice y Orfeo* (1662)

by Antonio de Solís

Estrillo: Pajarillo que cantas ausente,
¡calla, no cantes, detente!
Llorar es mejor,
que no cabe en ausencias
dulzura y amor.
Suspende el canto,
pues puso Amor en el llanto
la música y el dolor.

Refrain: Little bird, who sings happily,
be quiet, don't sing, stop!
crying is better,
because with absences,
sweetness and love do not fit.
Hold off your singing,
for the music and the pain
render Love into tears.

Copla: 1 Calla, avecilla ignorante,
que, si sientes como yo,
esplicas tu desconsuelo
con sobrada proporción.

Verse: 1 Be quiet, ignorant bird,
that, if you feel like me,
you can explain your grief
with plenty of gravity.

Copla: 2 Calla, no cantes, que implica
natural contradicción
la destemplanza en el pecho
y la armonía en la voz.

Verse: 2 Be quiet, don't sing,
the ill feeling in the chest,
and the harmony in the voice
are naturally contradictory.

Copla: 5 Calla, que, en la ley de prudente,
de la ausencia el rigor,
el no buscar el alivio
es el alivio mayor.

Verse: 5 Be quiet, it is prudent,
in the absence of rigor,
not to search for relief
for that is the greatest relief.

Estrillo: Pajarillo que cantas ausente,...

Refrain: Little bird, who sings...

Passacalle de Proporzion por Octabo Tono

Compendio Numeroso (1702)

Diego Fernandez de Huete (1657–1722)

“Corazón que en prisión”

Harp accomp: Libro de tonos en cifra de arpa BN Madrid Ms 2478,

Guitar accomp: Cambridge, Fitzwilliam Museum, MU4-1958

José Marín (1619–1699)

Estrillo: Corazón, que en prisión de respetos
cautivo te miras;
ya que el lazo de tanta cadena
te oprime y fatiga,
suspira, descansa, alienta, respira.

Refrain: My heart, you that in prison
behold yourself a captive,
now that the chained shackles
press you down and tire you:
sigh, rest, breathe, gasp.

Copla 1. ¿De qué le sirve a tu incendio
el llanto que solicita,
si el agua llamas enciende
sobre no apagar cenizas?

Verse 1: What good are they against this fire,
the tears that you beg for,
if the water you call for rekindles
the ashes, and doesn't extinguish them?

Estrillo:

1. En el aire hallas más remedio,

Sigh, rest, breathe, gasp.

Air would bring you more relief

si bien lo examinas,
pues es poco a la esfera [del fuego]
que amante acaricias,
suspira, descansa, alienta, respira.

Copla 2. ¿Qué mudas flecheras voces
tu sosiego tiranizan
que la mal curada llaga
con dulce crueldad aviva?
Estribillo: 2. Pero cobra alentado las alas
que un tiempo batías,
que es morir del remedio busca[r]le
en la cobardía.
Suspira, descansa, alienta, respira.

Copla 3. Pena que al sueño se rinde
muy poco tiene de fina;
pues quien se entrega al sosiego
su dolor desacredita.
Estribillo: 3. Rompe, pues, corazón el cuidado
que te martiriza,
que no es bien [que] al partido de infaustas
tus ansias [se] rindan.
Suspira, descansa, alienta, respira.

if you look at it closely,
for it leads to a ring of fire
rather than tenderness from a lover.
Sigh, rest, breathe, gasp.

Verse 2. What mute archers voices
your calm tyrannizes
that the badly cured sore
with sweet cruelty revives?
Refrain: 2. But the wings are encouraged
that you beat for a while,
for it is better to die of the remedy
then seek him in cowardice.
Sigh, rest, encourage, breathe.

Verse 3. Pain that surrenders to sleep
is not very pleasant
because one who subverts pain with false tranquility
his pain discredits.
Refrain: 3. Break then, heart the care
that martyrs you,
because it is not good to surrender
to unfortunate desires.
Sigh, rest, encourage, breathe.

Translation by Grant Herreid

Cumbees
Saldívar Codex, Leon, Mexico (1732)

Santiago de Murcia (1673–1739)

“No te embarques, pensamiento”
HSA Ms HC 380

Juan del Vado (1615–1691)

Estribillo:
No te embarques, pensamiento,
¡huye del mar!,
que acentos de una sirena te perderán.

Refrain:
Do not embark, thoughts,
flee from the sea!
Because you will be lost in the sounds of a mermaid.

Copla:
Sirena te desafía labrando tu sepultura,
en sus voces la dulzura y en sus manos la armonía.
Revoca, pues, tu porfía de riesgo tan singular,
que no podrá aprovechar después tu
arrepentimiento.

Verse:
The mermaid challenges you by digging your grave,
in her voice is sweetness, and in her hands, harmony.
Relinquish, then, your singularly risky determination
because later you will not be able to save yourself.

Copla:
Huye empeño tan sabido en que
yo y tú nos perdemos;
las manos niega a los remos y aplícalos al oído.
Si del daño prevenido fueres el riesgo a buscar,
lástima no ha de causar tu muerte, sino escarmiento.

Verse:
Flee the well known endeavor
where you and I lose ourselves;
Forbid the hands to take the oars and apply them to the ear.
If you go looking for trouble instead of avoiding it
your Death will bring no Pity but rather, a lesson.

Estribillo: No te embarques, pensamiento,...

Refrain: Do not embark

Tiento

Libro de cifra Nueva ... de Lays Venegas de Henestrosa (1557)

Anonymous

“Rompa el aire en suspiros” *Recitativo a lo humano*

HSA Ms HC 380

Juan Hidalgo (1614–1685)

Rompa el aire en suspiros,
queja sin voz, y voz de mi silencio
templada con el llanto
porque no abraza la región del viento.
De las supremas luces
en su crueldad me quejo:
¡dioses de la hermosura,
si labráis imposibles, haced ciegos!
¡Borradme la razón!,
que, si es, en mi dolor, influjo vuestro,
¡quitarame el albedrío!
¿Para qué quiero yo el entendimiento?
La beldad de Narcisa adoro
entre las aras de un incendio,
en cuyo sacrificio
aún de temeridad se viste al ruego
que a imaginar no alcanzo
de tu hermosura el soberano imperio,
que, al querer contemplar,
se me turba también el pensamiento.
Retratada con el alma,
idolatro, la admiro y me suspendo.
¿Cuál será la fatiga,
dónde es la diversión?
El sentimiento callo,
y, por más desgracia,
en lo mismo que callo.
No, no merezco,
que aunque quiera decirlo
no sé cómo se llama mi tormento.
Ejemplo, y no milagro
de tu deidad, en el hermoso templo,
a un corazón de bronce,
rendido colgaré de cera un pecho.

Break the air into sighs,
voiceless complaint, and voice of my silence
intoned with crying
so as to embrace the wind.
Of those haughty eyes
in their cruelty I complain:
Those eyes, gods of beauty,
such impossible eyes, make me blind!
Make me lose my reason!
Because if in my pain, I do what you want,
I will lose my will!
Why would I want understanding?
I adore the beauty of Narcisa
between the altars of fire,
in whose sacrifice
even in fear, I appear as a begger
such that I can't even imagine
the sovereign empire of your beauty,
and when wanting to contemplate it,
my thoughts are also disturbed.
Portrayed with the soul,
I idolize, admire and am struck with awe.
Why do I even try?
Where's the fun?
I'm holding the feeling
and, even worse,
the feeling is my prison.
No, I don't deserve it
even if I wanted to say it,
because I don't know the name of my torment.
The beautiful godlike temple that is your body
is not a miracle,
to a heart of bronze,
I surrender my heart of wax.

Folias Gallegas

Saldívar Codex (1732)

Santiago de Murcia

“La Borrachita de Amor”

Barcelona, Biblioteca de Catalunya, M. 3660
Harp accomp: *Libro de tonos en cifra de arpa*

Sebastian Durón (1660–1716)

Estríbillo: La borrachita de amor:
¡ay, que se ríe! - ¡Ay, que tiritá!
¡Ay, que se quema! - ¡Ay, que solloza!
¡Ay, que se corre, si sabe que llora!

Refrain: The drunk little lover:
Oh, how she laughs! – Oh, how she shivers!
Oh, she burns! – Oh, how she sobs!
Oh, she runs, if she knows she's crying!

Copla: 1. La de los ojuelos negros,
la que mata si se enoja y aun al Amor,
pues deidades son para ella poca cosa.

Copla: 5 Sobresaltado un zagal
su condición belicosa
tuvo, mientras que del alma
no se borró su memoria.

Copla: 6 Pero ya desengañado
no sé si canta o si llora,
mas sólo sé que se explica
su pasión en esta forma:

Recitado: Muera quien te adorare, ¡oh, deidad
rigurosa!,
pues en tu culto sólo hallará ejemplo
que ilustre la inconstancia en su memoria.
Véase el escarmiento de quien tu engaño ignora,
pues logra mal o nunca, o tarde,
hallar la aceptación en lo que logra.
¡Felice desengaño!, infeliz, si te enoja,
que, en quien es lo viviente, en consecuencia,
aunque se libre, nunca se enoja.
Pues sólo mi escarmiento la vida logra
en que tú obedecida quedes gustosa
sin el que te idolatra, porque te enoja.

Estrillo: La borrachita de amor...

“¡Al sarao, que el Amor,...!”

HSA MS HC 380

Canzona Francesa (arr. Christa Patton)

Ms E Mn M.1357

¡Al sarao, que el Amor,
hoy, la flor de lis ofrece!,
porque a luces enriquece
todo el mayo, flor a flor;
en su púrpura y candor
aprendió el feliz oriente,
retratando de su frente
el dulcísimo esplendor.

Mucho más sabe lucir
la francesa peregrina,
cuya augusta luz divina
noble envidia es del zafir.
Si a su influjo ves lucir
astros que llegó a encender,
unos mueren por arder
y otros arden por morir.

Verse: 1. The one with the black eyes,
the one that kills if she gets angry, and even Amor,
for deities mean little to her.

Verse: 5 The bellicose lad
was startled
to the soul
as he could not forget her.

Verse: 6 But already disappointed
I don't know if she sings or if she cries,
but I only know that her passion
is explained in this way:

Recitativo: Death to whomever adores you, -
Oh, rigorous deity!
Because those who follow you will only find an example
that illustrates the inconstancy of your legacy.
Let those who ignore your deceitfulness be punished
because Love delivers badly, never, or late
to those who expect it.
Happy disappointment! Too bad if it angers you,
because living free of this, is living without anger.
The only life lesson achieved here is
that to remain happy one must live
without idolizing you, because otherwise
one will be forever troubled.

Refrain: The drunk little lover:...

Anon

Anon

To the Dance for Love,
the Fleur de Lis is presented!
Because she enriches
all May, from flower to flower,
so purple and fair,
the sunshine from the happy East,
shining from her forehead,
portrays the sweetest splendor.

So well the French pilgrim
knows how to shine,
whose divine shining beauty
is the noble envy of the sapphire.
Under her influence
the Heavenly spheres glow,
some die by burning
and others burn to die.

Milagrosa su beldad,
siendo augusta y más que humana,
para ser tan soberana
le sobra la majestad
por una y otra deidad
incapaz de la pintura,
pues encoge su hermosura
en nuestra capacidad.

Hoy festeja con fervor,
en unidas voluntades,
tres excelsas majestades
a un heroico emperador.
¡Viva su ínclito valor
y las tres deidades vivan,
para que su nombre escriba
en el globo superior!

Miraculous, her mind,
being renowned and more than human,
more than sovereign,
her greatness goes without saying
beyond any other deity,
if we paint her
we could not
capture her beauty.

Today she celebrates with fervor,
in full heart,
three excellent majesties
to a heroic emperor.
¡Long live his honorable valor
and long live the three deities
so that his name will be written
in the highest heavens!

Canarios Medley

Otros Canarios, *Saldívar Codex*

Canarios, *Compendio Numeroso* -

“Canario bona de rufa y fa”/Canarios

Song from: *Villancico al Nacimiento Negro*, Bogotá (1704) (arr. G.C. Herreid)

Harp accomp: *Luz y Norte Musical* (1677) (arr. C Patton)

Canarios

Instrucción de música sobre la guitarra española, Zaragoza, (1674)

Santiago de Murcia
Diego Fernandez de Huete
Anon

Lucas Ruiz de Ribayaz
(1626–ca.1677)
Gaspar Sans (1640–1710)

Canario bona de rufa y fa,
Si lon Dioso menilo la bida me da.

Good canario de rufa y fa,
if blessed God gives me life.

Canario y bona rufa y fa,
Si mi padre lo sabe matarme ha.

Good canario rufa y fa,
if my father knows of it, he'll kill me.

Translations by Camila Parias, Christa Patton and Christine Gevert