

Gotham Early Music Scene (GEMS) presents



Thursday January 18, 2024 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)

Emericus Ensemble *Tonos y canciones*

Elise Figa ~ soprano Carlos Cuestas ~ Baroque & 19th century guitar

Fandango

Santiago de Murcia (1673–1739)

No piense Menguilla ya
Ojos pues me desdeñais
Sepan todos que muero

José Marin (ca.1619–1699)

Fandango variado, Op. 16

Dianisio Aguado (1784–1849)

El que quisiere amando
Si dices que mis ojos
Cesa de atormentarme
No doblarian campanas

Fernando Sor (ca.1778–1839)

Variations on *The Magic Flute*, Op. 9, Arr. Fernando Sor

W.A. Mozart (1756–1791)

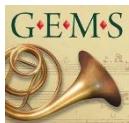
Vedrai, carino from *Don Giovanni*, Arr. Fernando Sor

W.A. Mozart

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from St. Malachy's Church—The Actors' Chapel, The New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the Howard Gilman Foundation; and by generous donations from audience members.

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ABOUT THE PROGRAM

"Tonos y canciones" showcases the enduring tradition of vocal music with guitar accompaniment in Spain. Focused on works by José Marín (ca.1619–1699) and Fernando Sor (ca.1778–1839), these selections represent the composers' interplay between local traditions and the nascent universality of Western music in the Baroque and early Romantic eras.

ABOUT THE ENSEMBLE AND ARTISTS

Emericus Ensemble explores the musical intersections between Europe and the Americas during the times of empire and revolution. The ensemble embraces the popularity of vocal music and plucked instruments to showcase repertoires imbued with transatlantic influences between the sixteenth and nineteenth centuries. Established in 2013, Emericus Ensemble continues to present creative programs with outstanding musicianship for remarkable listening experiences.

Elise Figa is described as a "fabulous young soprano," (*The Alternative Press*). She gained recognition in the early music and chamber music fields for her flexible vocal abilities allowing her to perform a wide variety of styles. Praised as being "the most direct and intimate in her interpretations" (*The Boston Musical Intelligencer*), Elise has performed throughout the United States with the Magnificat Baroque Orchestra in San Francisco, ¡Sacabuche! Ensemble, The Choir of St. Ignatius Loyola, Carnegie Hall Festival Chorus, and The Thirteen Chamber Choir.

Carlos Cuestas is a multi-instrumentalist and scholar based in New York. He has performed as a soloist and in chamber, orchestral, and traditional music ensembles on different plucked instruments in the United States, Mexico, Colombia, and Ireland. Carlos' research spans eighteenth and nineteenth-century guitar repertoire, particularly music for keyboard and guitar, and the art of improvisation in the style of the early Romantic period. Carlos participated in numerous projects as a continuo player, including opera and oratorio productions in New York, New Jersey, Boston, Philadelphia, Seattle, and San Francisco. As an ethnographer, Carlos is an expert on the centuries-old *son jarocho* tradition from Veracruz, Mexico, playing a consort of traditional instruments, and is a former member of the New York ensemble Radio Jarocho. Carlos is a PhD Candidate in Ethnomusicology at the City University of New York, The Graduate Center, researching the effects of environmental change in the poetic and musical practice of *son jarocho*.

Next Week: Schwarz/Shin Duo
Treasures of the High Baroque

Texts and Translations

“No piense Menguilla ya” José Marín (ca.1619–1699)

Translation by Carlos Cuestas

No piense Menguilla ya
Que me muero por sus ojos
Que he sido bobo hasta aquí
Y no quiero ser más bobo.

O que lindo modo
Para que la dejen
Unos por otros

Mucho abandona lo vano
Si poco estima lo hermoso
La que por ser familiar
No repara en ser demonio

Don't you think, Menguilla
That I yet die for your eyes
Yes, I have been a fool thus far
But no longer

Oh, how nice
I am left
For another one

Full forlornness of vanity
But modest regard for beauty
It being commonplace
Cares not to be a demon

“Ojos pues me desdeñais” José Marín

Translation by Carlos Cuestas

Ojos pues me desdeñáis
no me mireis
pues no quiero que logreis
el ver como me matais

Cese el ceño y el rigor
Ojos mirad que es locura
arriesgar buestra hermosura
Por hazerme un disfavor
Si no os corrigie el temor
De la gala que os quitais

Y si el mostraro severos
Es no más que por matarme
Podeis la pena escusarme
Pues moriré de no veros
Pero si no e de veros
Que de mí os compacezcais

Disdainful eyes
Don't look at me
I refuse
Watching you do away with me

Quit your frown and scowl
Eyes, see the madness
Of risking your beauty
To scorn me
If the threat of losing your grace
Fails to frighten you

And if you feign scorn
Only to wound me
Please forgive my agony
Death comes absent you.
Yet if I am not to see you
Do have pity on me

“Sepan todos que muero” J. Marín

Translation by Carlos Cuestas

Sepan todos que muero de un desdén
Que quiero de un desdén
Que quiero

Quiero un desdén apaçible
Y si hay ángeles acá
Un angel que quiero está
más allá de lo imposible.
Quiero sufrir lo insufrible
De amar y no perecer

Everyone, I die of scorn,
I love from scorn
I love

I long for a peaceful scorn
And, if there are angels here
The one I need lives
Beyond the realm of possibility.
I want to suffer the insufferable
To love and not perish

De sembrar y no coger
Pues e de morir primero

Al sol leuento las benas
Luçientes que llaman rayos
Y temo menos desmayos
Contando rayos por penas
Ya de mi amor las cadenas
Arrastran mi libertad
Y en el cielo de piedad
Aun no e mirado un luçero

To sow and not harvest
For I will die first

I count the sun's bright veins,
They call them "rays"
And I reckon less agonies
Swapping rays for sorrows
Now my love's chains
Drag my freedom
And in pitiful heaven
I have yet to see a star

"El que quisiere amando" Fernando Sor (ca.1778–1839)

Translation by Silvia Henao

El que quisiere amando
Vivir sin pena
Ha de tormar el tiempo
Conforme venga.

Quiera querido
Y si te aborrecieren
Haga lo mismo.

He who wishes to love
without pain
must take times
as it comes.

Love adoringly,
should you be scorned,
do likewise.

"Si dices que mis ojos" Fernando Sor

Translation by Silvia Henao

Si dices que mis ojos
Te dan la muerte
Confiésate y comulga
Que voy a verte.

Porque yo creo
Me suceda lo mismo
Si no te veo.

If you say that my eyes
are killing you,
confess and take the sacrament
for I am coming to see you.

I believe
the same may happen to me
if I do not see you.

"Cesa de atormentarme" Fernando Sor

Translation by Silvia Henao

Cesa de atormentarme
Cruel memoria
Acordándome un tiempo
Que fui dichoso

Y aún lo sería
Si olvidarme pudiera
De aquellas dichas

Stop tormenting me,
cruel memory,
reminding me of a time
when I was blissful.

And would still be
if I could forget
those blissful moments.

“No doblarán campanas” Fernando Sor
Translation by Silvia Henao

No doblarán campanas
Cuando yo muera.
Que la Muerte de un triste
Muy poco suena.

Bells won't toll
when I die.
The death of a doleful man
Hardly rings.

“Vedrai, carino” from *Don Giovanni* W. A. Mozart, arr. Fernando Sor
Translation by Marion Hagen

Vedrai, carino, se sei buonino,
Che bel rimedio ti voglio dar!
È naturale, non dà disgusto,
E lo spezziale non lo sa far.

È un certo balsamo ch'io porto addosso,
Dare tel posso, se il vuoi provar.
Saper vorresti dove mi sta?
Sentilo battere, toccami qua!

You'll see my darling, if you are good
What a nice medicine I want to give to you!
It's natural and not disgusting
And you don't know how to do this special mixture

It's a certain balm that I bring on my back
I can give it to you if you want to taste it
If you know where it is?
Here, feel it beating, touch me here!