

Backbeat Concerts

present

Voices of the Golden Age

performing

Love, Drinking, Singing and Sex: Pleasures of the 17th Century

Saturday, November 10, 2007

7:30 PM at Lyons United Methodist Church

Incidental music for *The Libertine*, Act IV

Nymphs and Shepherds, Come Away	Purcell (ca. 1659 - 1695)
Dialog on a Kiss	Mr. William Lawes (1602-1645)
Sweeter Than Roses	Henry Purcell (1659-1695)
Eccomi pronta ai baci	Claudio Monteverdi (1567-1643)
Baci cari	Monteverdi
Parlo miser o taccio	Monteverdi

When Myra Sings	Purcell
Music for Awhile	Purcell
Al lume delle stelle	Monteverdi

Intermission

Come dolce	Monteverdi
Ah, Heaven!	Purcell
If Music Be the Food of Love	Purcell
O sia tranquillo il mare	Monteverdi

John come kisse me now William Byrd (c.1539-1623)

Fair Iris and Her Swain	Purcell
Five Reasons to Drink	Purcell
Bacchus is a Pow'r Divine	Purcell
'Tis Women Makes us Love	Purcell
Tom Kisses the Book	I. King (17th C.)
'Tis Wine Was Made to Rule the Day	Purcell

Evanne Browne & Emilyn Inglis, sopranos

Robert Sussuma, countertenor

Brian du Fresne, baritone

Debra Throgmorton, harpsichord

Sandra Miller, Baroque cello

Texts & Translations

Nymphs and Shepherds, Come Away. In the groves let's sport and play, for this is Flora's holy day. Sacred to ease and happy love, to dancing, to music and to poetry. Your flocks may now securely rove, whilst you express your jollity. We come, no joy like this, now let us sing, rejoice and kiss. The great can never know such bliss.

In these delightful pleasant groves, let us celebrate our happy loves. Let's pipe and dance and laugh and sing. Thus, every happy thing revels in the cheerful spring.

Dialog on a Kiss. Among thy fancies tell me this, what is the thing we call a kiss? I shall resolve you what it is: it is a creature born and bred betwixt the lips, all cherry red, but love and warm desires fed. And makes more sweet the bridal bed.

It is an active flame that flies first to the babies of the eyes, and charms it there with lullabies. And stills the bride, too, when she cries. Then to the chin, the cheek, the ear; it frisks, it flies, now here, now there; 'tis now far off, and now 'tis near. 'Tis here and there and everywhere.

Has it a voicing virtue? Yes. How speaks it then? Do you but this: part your joined lips then speaks the kiss. And this loves sweetest language is. Has it a body? I, and wings, with thousand various colorings, and as it flies is sweetly sings: Love honey yields but never stings!

Sweeter than roses, or cool evening breeze, on a warm flowery shore, was the dear kiss—first trembling made me freeze. Then shot like fire, all o'er. What magic has victorious love! For all I touch or see since that dear kiss, I hourly prove, all is love to me.

Eccomi pronta ai baci. Here I am ready to be kissed. Kiss me, my Ergasto! But kiss me in such a way that your biting teeth don't leave behind any marks on my face, so that no one may point at me and trace your kisses in my shame. Ah, Ah, Ah! You're biting me and not kissing! You have marked me. May I die before I ever kiss you again.

Baci cari. Come back, oh sweet kisses, so I can return to life. I gladly welcome those kisses to relieve my longing heart! I forget how your loving was nectar, given to still my languishing heart; kisses in whose sweet proofs are the sweet taste of delights.

Parlo miser o taccio? Should I, poor wretch, speak or be silent? If I keep silent, what help will my death be in easing my pain? If I speak, will my boldness be forgiven? Stay silent, you who understands the burning of confined flame. Pity speaks in me; beauty speaks in you, and this beautiful face says to the stony heart, "who can look at me and not languish for love?"

When Myra sings, we seek the enchanting sound, and bless the notes which do so sweetly wound! What music needs must dwell upon that tongue whose speech is tuneful as another's song? Such harmony, such wit, a face so fair; so many pointed arrows, who can bear? The slave that from her wit, or beauty flies, if she but reach him with her voice, he dies.

Music for awhile shall all your cares beguile: wondering how your pains were eased, and disdaining to be pleased, 'Til Alecto [one of the Furies or Eumenides] free the dead from their eternal bands, till the snakes drop, from her head, and the whip from out her hands.

Al lume delle stelle. By light of the stars, Tirsi, under a laurel, laments: "Oh heavenly torches, of whom I love and adore, you remind me the bright eyes, beloved and serene lights. I feel my loss, alas, and my woe. Serene and joyful lights, I feel your flames as you flicker."

Come dolce. How sweet is the breeze today, how soft its balmy breath, how wantonly it kisses; kisses my cheeks and breast. 'Tis Cupids that cause the breeze when they soar in flight on outspread wings from heaven to lift the veil of night.

The forest smiles, the meadow shines, the fountain plays, the waves rejoice at the first faint stirring of a

Texts & Translations Continued

cool refreshing breeze. When you come, O balmy breeze, may our hearts, too, be filled with that sweet delight that you distil in every soul.

Ah Heav'n! what is't I hear? The warbling lute enchants my ear. Now beauty's power in flames my breast again, I languish, I sigh in a pleasing pain; the note's so soft, so sweet the Ayre; the soul of love sure must be there; that mine in rapture charms, and drive away despair.

If music be the food of love, sing on till I am filled with joy; for then my listening soul you move, to pleasures that can never cloy. Your eyes, your mien, your tongue declare that you are music everywhere. Pleasures invade both eye and ear, so fierce the transports are, they wound, and all my senses feasted are. Tho' yet the treat is only sound, sure I must perish by your charms unless you save me in your arms.

O sia tranquillo il mare. Whether the sea is tranquil or rough, I will never turn my feet from these waters. Here I wait for you; I lament and complain, deceived by your vows. Often I climb on this rock to see if your ship is returning. I sit there and weep, appearing to the sea as a fountain, and to the sailor as a rock. And often I send you my pain, using the wandering breeze and light winds as messengers. But you never return, Phyllis. And the breeze scatters my lament and pity as can be expected by he who trusts his heart to a woman and his prayers to the wind.

Fair Iris and her swain were in a shady bower, where Thyrsis long in vain had sought the happy hour; at length his hand advancing upon her snowy breast, he said: "O kiss me longer, and longer if you will make me blessed." Iris replies: "An easy yielding maid, by trusting is undone; our sex is oft betrayed by granting love too soon. If you desire to gain me, your sufferings to redress, prepare to love me longer, and longer before you shall possess." Thyrsis: "The little care you show of all my sorrows past, makes death appear to slow, and life too long to last; fair Iris, kiss me kindly, in pity of my fate, and kindly

still, before it be too late." Iris: You fondly court your bliss and no advanced make, 'tis not for maids to give, but 'tis for men to take: so you may kiss me kindly, and I will not rebel; but do not kiss and tell." Thyrsis: "And may I kiss you kindly, and will you not rebel? I'll never, never kiss and tell." Iris: "Yes, you may kiss me kindly and I will not rebel; but do not kiss and tell; no never kiss and tell."

Bacchus is a power divine, for he no sooner fills my head with mighty wine, but all my cares resign, and droop, then sink down dead. Then the pleasing thoughts begin, and I in riches flow, at least I fancy so. And without thought of want I sing stretched on the earth, my head all around, with flowers weaved into a garland crowned. Then I being to live, and scorn what all the world can show or give. Let the brave fools that fondly think of honor, and delight to make a noise and fight, go seek out war, whilst I seek peace and drink.

Then fill my glass, fill it high. Some perhaps think it fit to fall and die, but when the bottles 'ranged make war with me, the fighting fool shall see, when I am sunk, the difference to lie dead drunk; the fighting fool shall see, when I am sunk, the difference to lie dead and lie dead drunk.

'Tis wine was made to rule the day and not the flaring sun; 'tis love that should o'er night bear sway and not the silly moon. Wine is the amazement of the old, that bliss would fain retrieve, and love the business of the bold that can both joys receive.

Infused in wine, let's sink to rest, and dream of what we love; and since she may not be possessed let's thus our wants improve. Oh! lull me couched in soft repose; and sleep ne'er from me take; except the Gods will interpose, and let me enjoy awake.

Chorus: Let my queen live forever, and let's still drink French wine; let my rage be immortal and my liquor divine.

About the Musicians

Soprano **EVANNE BROWNE** studied Baroque performance practices at the Sweelinck Conservatory in Amsterdam and received her Master of Music degree in voice from Rice University. Living in Washington DC over 25 years, she sang with many outstanding early music ensembles, including Smithsonian Chamber Players, Washington Bach Consort, Folger Consort, Handel Festival Orchestra, and Washington Cornett and Sackbutt Ensemble. Specializing in Baroque techniques, she performs Handel's *Messiah*; numerous Bach Cantatas, Passions, and the *Magnificat*; Scarlatti's *Stabat Mater*, Monteverdi and Cavalli *Vespers* (in Venice, Italy), as well as Monteverdi's *Orfeo*, Purcell's *Dido and Aeneas* at the Kennedy Center, and a celebrated performance of Hildegard von Bingen's *Ordo virtutum* at the Washington National Cathedral.

Equally enthusiastic about modern music, she is frequently asked to perform classical music by extant composers. She sang the dramatic soprano solo for the U.S. premier of Bohuslav Martinu's *The Prophecy of Isaiah* and, earlier this year, premiered solo works of Boulder composer David Harris at the Helena Choral Week. She has been broadcast on National Public Radio.

In 2005 Evanne and her family moved to Boulder where she is happily Director of Music at First United Methodist Church and soprano section leader for Ars Nova Singers. Since moving west, she has been soloist for the Boulder Bach Festival; Baroque Chamber Orchestra of Colorado, and in Ars Nova's performance of music of Hildegard von Bingen. This year she toured Argentina with Musikanten, and is soloist for the *St. John's Passion*. In 2008 she appears in the Montana and Washington D.C. early music festivals.

Lyons resident **EMILYN INGLIS** studied voice at Oberlin Conservatory of Music where she earned a BA in Music. Classically trained, she sang in Poland and the Czech Republic, and currently sings with the Ars Nova Singers, with whom she is a frequent soloist. She has led numerous musical groups including an a cappella ensemble, a children's choir, and most recently brought youth from America, Israel, and Palestine together at a

camp by leading them in singing music.

Emilyn taught music at a Montessori School in Boulder for several years; education students about arts integration at Front Range Community College; and teaches nature photography and "Natural Music" at Thorne Ecological Institute. She was Musician in Residence at several schools in Colorado and in Ohio. She currently acts as an arts and music consultant to schools; performs at numerous venues on the Front Range (see emilynsmusic.com); and maintains a private music studio where she teaches piano, guitar, and voice lessons.

You may have heard her playing fiddle or guitar with a bluegrass or country band; or as a solo act singing traditional folk, country, Celtic, and original tunes with her guitar. In addition to singing, playing guitar, and fiddle, she played clarinet in the All State band in high school in New York State, and she also plays recorder, mountain dulcimer, and piano. Her solo CD, *Some Lone Valley*, is available through CD Baby.

ROBERT SUSSUMA, counter-tenor, holds a Bachelor's degree in vocal performance from SUNY, Fredonia, in New York, a Master's degree in Early Music Vocal Performance from the Longy School of Music in Cambridge, Massachusetts, is a Certified Course Instructor of the Estill Voice Training System and Executive Director of the Estill Voice Institute in Boulder, CO. Although he specializes in the performance of early vocal music (Medieval, Renaissance, Baroque), his performance experience and interests include musical theater, jazz, barbershop, rock, pop, choral, world, classical/opera and folk music.

Currently, Robert is a soloist with and vocal coach for Boulder's nationally acclaimed choral ensemble Ars Nova Singers. He serves as adjunct faculty at Naropa University's music department. Additionally he performs regularly in Europe with Ensemble al Verso, and is in training to become a Guild Certified Feldenkrais Practitioner. Robert sang the part of "The Goose" in The Ars Nova Singers' and Frequent Flyers' production of Carl Orff's *Carmina Burana* in Macky Auditorium, and has performed as a soloist with the Boulder Bach

Festival and Baroque Chamber Orchestra of Colorado. He was music and artistic director of Ars Nova Singers' performance of music by Hildegard von Bingen.

Baritone **BRIAN du FRESNE**'s career as a professional musician began when he obtained his first organist position at a church in England at the age of fourteen. Brian attended high schools in London, Munich and Naples, then attended the University of Texas at El Paso where he received his Bachelor and Masters degrees in piano performance. Brian earned a second Masters degree in Music Education at the University of Colorado at Boulder in 1998.

He currently holds the positions of Vocal Music Director and Chair of the Fine Arts Department at Monarch High School in Superior, Colorado, where he directs five choirs and teaches AP music theory, guitar, electronic music, and directs the annual Spring musical. He is bass section leader for Ars Nova Singers. Brian served on the Board of Directors for the Colorado Music Educator's Association and currently serves on the Board of Directors for the Colorado All State Choir.

During college he won numerous vocal competitions and currently is a vocal coach. His love of conducting choirs is evident in his work in school, the Ars Nova Singers and St. John's Episcopal Church, Boulder. An enthusiastic harpsichordist, Brian's work with that instrument is apparent most frequently in his work with Ars Nova and St. John's Church.

Brian's professional organ appearances include work with the Boulder Philharmonic Orchestra, Denver's Congregation Temple Emmanuel, the Denver Pops Orchestra, the Ars Nova Singers, Colorado's All State Symphonic Orchestra, and the El Paso Symphony Orchestra in Texas. In 1996, Brian was selected for the position of Organist at St. John's Episcopal Church in Boulder, serving with Thomas Edward Morgan as Music Director.

DEBRA THROGMORTON, harpsichord, currently teaches harpsichord at the University of Northern Colorado and also serves a fulltime faculty member at Front Range Community College – Larimer campus, where she teaches music courses and directs the Music, Theatre and Dance programs.

Debra maintains an active freelance concert schedule, making regular appearances with local and regional groups, and is a founding member of the *Grand Canonical Ensemble*, a trio specializing in the performance of Baroque music on period instruments. She has appeared as a soloist with many regional orchestras including the Greeley Philharmonic, Ethos West Chamber Orchestra, Cheyenne Symphony Orchestra, Fort Collins Symphony, Greeley Chamber Orchestra, and UNC Chamber Choir and Orchestra. She is currently serving on the board of *Early Music Colorado*, and *Arts Alive Fort Collins*. The harpsichord used tonight was made by **Dana Ciul**, a Lyons resident.

SANDRA MILLER, cellist, is originally from the Boston area and currently resides in Golden, Colorado. She studies baroque cello with Ann Marie Morgan and recently participated in the Baroque Performance Institute at Oberlin College where she studied with Kathy Meintz. Ms. Miller performs regularly with the Baroque Chamber Orchestra of Colorado and is also a founding member of the Eldorado String Quartet. She holds a BA from Wesleyan University and a MM in cello performance from the University of Colorado at Boulder where she studied with Judith Glyde and the Takács String Quartet. Despite the current unpopularity of her "home" team, she remains an avid Red Sox fan.

Voices of the Golden Age

Voices of the Golden Age was formed in the early 1990s by several professional early music specialists in the Washington DC area, including Evanne Browne. With her move to the Boulder area this is the group's first Western appearance. Specializing in music of the early Baroque period (17th Century) *VGA* has performed throughout the nation's capitol and in historic Annapolis and St. Mary's City, Maryland, bringing numerous concerts of unpublished, usual and obscure music to surprise and delight audiences for over 15 years.

Master of Ceremonies **ABBY KILCOYNE** is the Choir Director at Lyons Middle Senior High School. Proceeds from the concessions, sold by the Lyons High School students before the show and during intermission, benefit Blue Heat, the Lyons High School Show Choir. Please show your support!

Voices of the Golden Age

with guest artists

Debra Throgmorton, harpsichord

Sandra Miller, Baroque cello

Present

Love, Drinking, Singing & Sex: Pleasures of the 17th Century

Chamber Music of Claudio Monteverdi and Henry Purcell

Saturday, November 10, 2007 ~ 7:30 pm

Lyons United Methodist Church, 350 Main Street



Voices of the Golden Age

Sponsored by Backbeat Concerts --- www.backbeatconcerts.com