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“A 19 Century Salon”

Rachel Rosales *~* Soprano with *The American Virtuosi*
Kenneth Hamrick *~* Fortepiano
Dennis Cinelli *~* Romantic Guitar & Mandolino
Jay Elfenbein *~* Bass Violin

**Works by Beethoven, Haydn, Giuliani, Brambilla,
Carulli, Castro de Gistau and Saint Georges
for Voice, Fortepiano, Guitar & Mandolino**

Monday, May 10, 2004 at 8 pm *~* Deane Carriage Barn

Presented by Department of Music
Bennington College, Bennington, Vermont

Rachel Rosales

with

The American Virtuosi

Kenneth Hamrick, fortepiano
Dennis Cinelli, romantic guitar & mandolino
Jay Elfenbein, bass violin

Nocturne Op. 131

Largo-Allegro
Larghetto
Allegro

Ferdinando Carulli (1770-1841)

Tiranas

Si te veo, si te hablo...
Como rosa entre espinas
Yo tengo un animalito

Salvador Castro de Gistau (fl. 1770-183?)

Ariette Italiane Op. 5

Un moto di gioia
Se vivere non poss'io
Dal di ch'io vi mirai
Io far l'amore così non sò

Luigi Brambilla (1773-1824)

Chansons

Dans un vallon..
L'autre jour...
O toi, qui regnes dans mon âme.
L'Amour est un enfant trompeur...

J. B. Chevalier de Saint-Georges (1745-99)

Intermission

Original Canzonettes (Anne Hunter)

O Tuneful Voice
The Wanderer
A Pastoral Song

Franz Joseph Haydn (1732-1809)

Sonatine WoO 43

Adagio c-moll
Allegro C-dur

Ludwig van Beethoven (1770-1827)

Cavatine et variée Op.79

"Di tanti palpiti" de l'Opera Tancredi par G. Rossini

Mauro Giuliani (1781-1829)

TEXTS AND TRANSLATIONS

Un moto di gioia

Un moto di gioia mi sento nel petto
Che annunzia di diletto in mezzo al timor.
Speriam che in contento finisca l'affanno
Non sempre tiranno e il fato d'amor, nò.

An emotion of joy I feel in my heart
Saying happiness is coming despite my fears.
We hope that worry will end in contentment.
Fate and love are not always tyrants.

Se vivere non poss'io

Se vivere non poss'io lungi da te mio ben
Lascia che almen ben mio io moia vicino a te
D'ogni dolor più rio del piu crudel velen
Quel tu fatale addio e più crudel per me, si.

I cannot live far away from you, my love,
Let me then die near you, my love,
From the dreadful pain of the venom
That your fatal farewell cast upon me.

Dal di ch'io vi mirai

Dal di ch'io vi mirai pupille lusinghiere
Non sa che sia piacere il povero mio cor.
Voi mi vibraste un dardo così crudel nel seno
Deh non negate almeno pietade al mio dolore.

Since that day that I looked into your
Alluring eyes, I no longer know pleasure
In my heart. You cast a most cruel dart
into my soul. Pray that you not take pity
for my pain.

Io far l'amore così non so

Io far l'amore così non sò
Ah, mio signore o si o nò
L'alma nel seno troppo soffri
Spiegate almeno o nò o si.

To make love, I am not sure how;
Ah, Sire, tell me, yes or no.
My soul has suffered long in my breast,
So please explain, yes or no.

Mai non sperate ch'io cederò
Se non spiegate o si o nò
Scorsero i mesi le notti e i di
Ne mai intesi o nò o si.

But do not hope that I will give in
Whether you explain or not
Though months, nights and days pass,
I would never agree to it, yes or no.

Il mio pensiero appagherò
Con un sincero o si o nò
Questo e un morire sempre così
Mai non sentire o nò o si.

My thoughts would be satisfied
With a sincere yes or no;
I will just die if I don't hear that
"yes" or "no!"

Si te veo

Si te veo, si te hablo,
Si te miro, si te escucho,
Siempre digo he de dejarte
Y siempre te quiero mucho.
Fuerte cosas para un corazon
el querer a una hermosa mujer
El quererla y no dejarle ver
Hasta donde llega su pasión
De este modo callando me muero
Aunque el pecho se abra de amor.
¡Ay! de mi corazon, ¡ay! que dolor.

If I see you, if I speak to you,
If I look at you, if I listen to you,
I always say that I must leave you
And that I will always love you.
These are powerful things for the heart,
To love a beautiful woman
To love her and not to see her
Until passion overcomes you
And from that you fall and die
Though your heart still burns with love.
Ah, from my heart, ah! What pain.

Como rosa entre espinas

Como rosa entre espinas es la belleza
Que es preciso punzarse para cogerla.
Pero gozada su fragancia se pierde
Y es despreciada.

Beauty is like a rose between two thorns
You always get pricked when you pluck it.
But to enjoy its fragrance is fleeting
And is offensive.

Tirana del Animalito

Yo tengo un animalito que se paga del alhago
Que levanta la colita quando le paso la mano
¡Ay, que animalito tan chiquirritito
Y que pulidito! Toma, ven aquí
Y que dientecitos tan resaladitos;
Y que bocadito me atirade a mi.
¿Di como te llamas? Me llamo Titi.
Bien haya el dinero que yo gaste en ti,
Ay titi tirana, yo te quiero a ti
A ti quiere tu a mi.

I have a little pet that I spend a fortune on;
He always lifts his tail when I pet him.
Ah, he is a so tiny and so clean!
Get it, come here!
Such tiny teeth so attractive;
Such a tiny mouth that pulls on me.
What is your name? My name is "Titi."
Good, go find the money that I spent on you.
Ah, Titi, you tyrant, I love you
And you love me.

Dans un vallon

Dans un vallon sous un épais feuillage
Aminte en pleurs rassuroit son amant,
« Avec toi seul je me plais au village.
Ton hautbois seul accompagne mon chant.
Si son troupeau choisit quelqu'autre ombrage
Avec le mien je m'y rends a l'instant
Que te faut il mon cher Silvandre
Chaque moment dans ce riant séjour
Je te promet l'amitié la plus tendre
Mais laisse moi fuir ce cruel amour.

In a valley below a thick forest,
Aminte, in tears, assuring her love,
« Only with you will I leave this village.
You accompany my song with your oboe
If your flock chooses another forest,
I will swiftly follow with mine.
Whatever you need, my dear Silvandre,
Every moment in your happy journey
I will promise friendship most tender
But let me flee from this cruel love.

Un de ces jours étant à la prairie
Quand tu parus, tu vis mon embarras !
Plus d'un berger ici te porte envie.
Pour toi j'évite et Daphnis et Licas.
Je ne vais point danser dans la prairie
Si je prévois que tu n'y sera pas.
Que te faut il...

One day while on the meadow
When you stop to see if I am in trouble,
Never let another shepherd become envious.
That's why I avoid Daphnis and Licas.
I will not go to the meadow to dance
If I foresee that you won't be there.
Whatever you need...

L'autre jour

L'autre jour a l'ombrage
Un jeune et beau pasteur
Racontait ainsi sa douleur,
A l'écho plaintif du bocage.

The other day in the dark woods
A young and handsome shepherd
Was recalling the source of his pain
To the plaintive echoes of the forest.

Bonheur d'être aimé tendrement!
Que chagrins vont à la suite.
Pourquoi viens tu si lentement
Et t'en retourne tu si vite?

To be happy and to love tenderly!
That grief turns into joy.
Why do you take so long and
When will you quickly return?

Ma maîtresse m'oublie
Amour fait moi mourir.
Quand on cesse de nous chérir
Quel cruel fardeau que la vie!
Bonheur...

O toi, qui règues dans mon âme

O toi, que règues dans mon âme
Console moi dans mon malheur,
Toi seul en est l'auteur,
L'amour que de ma flame
Je déteste le souvenir.
Trop de faiblesse entraîne au repentir
Hélas! le trait qui me déchire
Est dans mon cœur.
Hélas! plus de soupire
Moins il est pour moi de bonheur,
Y croire est une erreur.
O toi, que règues...
D'une vaine tendresse viens calmer
La douleur du chagrin qui me presse
A doucir la rigueur,
Viens calmer ma douleur.

L'Amour est un enfant trompeur

L'Amour est un enfant trompeur
Me dit souvent ma mère,
Avec son air plein de douceur,
C'est pis qu'une vipère.
Je voudrais bien savoir pour tant
Quel mal si grand d'un jeune enfant
Doit craindre une bergère?

J'ai vu hier le beau Lucas,
Assis près de Glycère,
Il lui parlait tout près, tous bas,
Et d'un air bien sincère.
Il lui parlait, ce dieu charmant,
Ce dieu c'estoit précisément,
L'enfant que craint ma mère.

Pour sortir de cet embarras,
Je saurai le mystère,
Cherchons l'Amour avec Lucas
Sans rien dire à ma mère.
Et supposé qu'il fût méchant,
Nous serions deux contre un enfant,
Quel mal peut-il nous faire?

My mistress has forgotten me;
I die of love.
When will this feeling stop, this most cruel of
Burdens in my life, my darling?
To be happy...

Oh you, that rules over my soul
Console my affliction,
You alone are the author
Of that love which enflames me
And hate the memory of it.
So much weakness leads to repentance
Alas! The stroke of your pen that you cast
Is on my heart.
Alas! So much sighing,
Less for me than for happiness,
And to know this is wrong.
Oh you, that rules over my soul...
From vain tenderness come and calm
The pain that grief overtakes,
To soften its unrelenting,
Come calm my pain.

Love is a devious child
My mother tells me often.
With his air of softness,
He strikes like a viper.
I would really like to know
How much trouble this child
can cause to make a shepherd fear him?

I saw the handsome Lucas yesterday
Sitting next to Glycere,
Love spoke to him, very softly,
With a sincere tone.
He spoke to him, this charming god,
This is the god who is precisely the child
My mother fears.

To find out just what she meant
I went and searched for Love and Lucas
Without saying anything to my mother
And just suppose he were naughty,
We would be two against him,
How much harm can he do to us?

O Tuneful Voice (Anne Hunter)

O tuneful voice ! I still deplore thy accents,
Which tho' heard no more, still vibrate on my heart.
In echo's cave I long to dwell,
And still to hear that sad farewell,
When we were forc'd to part.
Bright eyes! O that the task were mine,
To guard the liquid fires that shine,
And round your orbits play;
To watch them with a vestal's care,
To feed with smiles a light so fair,
That it may ne'er decay.

The Wanderer (Anne Hunter)

To wander alone when the moon faintly beaming
With glimmering luster darts thro' the dark shade,
Where owls seek for covert, and nightbirds complaining
Add sound to the horror that darkens the glade.

'Tis not for the happy; come, daughter of sorrow,
'Tis here thy sad thoughts are embalmed in thy tears,
Where, lost in the past, disregarding tomorrow,
There's nothing for hopes and nothing for fears.

A Pastoral Song (Anne Hunter)

My mother bids me bind my hair with bands of rosy hue,
Tie up my sleeves with ribands rare, and lace my bodice blue.
For why, she cries, sit still and weep, while others dance and play?
Alas! I scarce can go or creep, while Lubin is away.

'Tis sad to think the days are gone, when those we love were near;
I sit upon this mossy stone, and sigh when none can hear.
And while I spin my flaxen thread, and sing my simple lay,
The village seems asleep or dead, now Lubin in away.

Di tanti palpiti

Di tanti palpiti e tante pene,
Dolce mio ben spero mercè.

Mi rivedrai, ti rivedrò,
Ne tuoi bei rai mi pascerò.
Deliri, sospiri, accenti, contenti –
Sarai felice, Il cor mel dice,
Il mio destino vicino a te.

From such beating of my heart,
From such sufferings, my sweet beloved,
I await your mercy.
You will see me again; I will see you again;
I will bask in the beautiful rays of your eyes.
Delirium, sighs, words, delights –
you will be happy, my heart tells me,
my destiny is to live near you.

ABOUT THE INSTRUMENTS:

The fortepiano used in today's concert, from the collection of Kenneth Hamrick, is a replica of an instrument by Johann Andreas Stein (Augsburg, Austria; 1786) now in the Toledo (OH) Museum of Art made by Earl Russell (Oberlin, OH; 1991). Stein's instruments were the particular favorites of Haydn, Mozart and the young Beethoven.

This classical *Viennese action* fortepiano differs from the modern piano in the lightness of its construction and stringing as well as the principles underlying its action. The shallower and lighter action demands and develops a crisp and nuanced performance style of outspoken clarity which is inherently appropriate to the music of the period. On this instrument, original pedalings as well as sudden dramatic effects such as *szforzando* and *subito piano* acquire a new significance when executed, hinting to the playing styles of classical masters between 1765 and 1825.

From his collection lutes and guitars, Dennis Cinelli performs on an original Viennese Staufer guitar from 1830 and a replica of an early mandolin. The guitar was part of a recent show presented at the Boston Museum of Fine Arts - "Dangerous Curves: the Art of the Guitar".

With Italian guitarist Luigi Legnani, Johann Georg Staufer improved his basic guitar design which was strongly influenced by the guitars of northern Italy. This guitar has a shallow body with curly maple back and sides and a ladder braced spruce top. The black lacquered three piece maple neck is adjustable and has 21 frets with a string length of 64cm. The neck adjustment mechanism is operated with a clock key that attaches to the body at the heel. The 'flying' fingerboard floats above the body like the neck of a violin and permits the top to vibrate freely. This feature increases the sound production and allows the performer to easily raise and lower the height of the strings and play in the high register effortlessly. The head stock has worm gear tuners covered with an ornamented plate.

The mandolino bresciano was made by Federico Gabrielli (Milano, 2003) after a model by Françoise Lupot (Stugart 1760) at the Castello Sforzesco Museum in Milan. A relative to the Neapolitan mandolin, this Cremonese instrument is also tuned like the violin but has single gut strings and not wire pairs. Played throughout Europe in the 18th and 19th centuries, it was popular in Vienna where Beethoven, Hummel and the Italian virtuoso Bortolazzi composed for this particular type of mandolin.

BIOS:

Blessed with a sumptuous voice of magnificent proportions, soprano **RACHEL ROSALES** is capable of delivering the fiery intensity of Verdi's most demanding works or spinning out the delicate filigree of Handel's intricate embellishments and has achieved both popular and critical acclaim on international stages in opera, oratorio and solo recitals. Highlights of the current (2003-04) season include performances of *Messiah* with the Hartford Symphony, recital/concerts of 19th Century salon music with *Duo Virtuosi* on fortepiano and 19th Century guitars, Janáček's *Glagolitic Mass* and New York Premiere of "*Songs of Eternity*," composed by Behzad Ranjbaran, in the *Sacred Music in a Sacred Space* series, Kent Tritle, conductor.

Last season she performed Donna Anna with Opera Illinois' *Don Giovanni* and the Brahms *Requiem* with Johannes Somary - Fairfield County Chorale, on the *Sacred Music in a Sacred Space* series and with Dennis Keene and the *Voices of Ascension*. During the summer she rejuvenated Clérambault's *Medée* and *Il Duello Amorososo* (a fully staged production of Handel cantatas) with The American Virtuosi Baroque Opera Theater with gala performances in Newport and New York City. With the American Symphony Orchestra – Bard Festival Orchestra, Leon Botstein conductor, she has performed scenes from Charpentier's *Louise*, Janáček's *The Adventures of Mr. Brouček* and, most recently, *Epitaffio No. 1* by Luigi Nono on the *Great Performers* series at Lincoln Center-Avery Fisher Hall.

Upon completion of her undergraduate studies at Arizona State University, she joined the Merola Program at San Francisco Opera and later earned her Master of Music degree from The Juilliard School. She was a National Finalist in the Metropolitan Opera National Council Auditions and took First Place in competitions sponsored by the San Francisco Opera Center, the Music Teachers National Association and the National Association of the Teachers of Singing. Recordings include her performances in Roberto Sierra's *El Mensajero de Plata* with the Bronx Arts Ensemble and was recorded for New World Records, *North/South Consonance* and *The Music of John Anthony Lennon* for Composers Recordings, *The Music of Samuel Zyman* for Warner Brothers and *Ritmo Jondo - Music of Carlos Surinach* also for New World Records. She is currently a member of the teaching faculties of Bennington College, Vassar College and Fordham University.

A keyboard soloist, scholar and conductor, **Kenneth Hamrick** specializes in performance practices for a wide variety of repertoires. He performs solo works, chamber recitals and concertos on organ, harpsichord and period pianos, and collaborates with prominent ensembles throughout the world.

He has taken top prizes in numerous international festivals and competitions including Brugge, the Bach Prize of Leipzig, Salzburg, Innsbruck, Odense, Dublin, American Guild of Organists, the USA National Endowments for the Arts & Humanities, The Albert Schweitzer Prize (Switzerland) and MUSICORA (Paris).

His recital programs and recordings range from Baroque to Contemporary compositions dedicated to him. Kenneth has performed at Lincoln Center, Metropolitan Museum of Art, Museum of Fine Arts Boston, Victoria and Albert Museum and has a new recording on Delos with members of the New York Philharmonic.

Dr. Hamrick is Artistic Director and Conductor of The American Virtuosi Baroque Opera Theater in New York City which is also in residence at Newport (RI) performing in the historic mansions and theaters.

Dennis Cinelli maintains an active international career as a soloist, chamber musician and basso continuo player on early guitars, lutes and mandolins. A well-known personality with a range of repertoires, he is heard by a worldwide audience from his recorded selections on the tour "Music & Paintings" at the Metropolitan Museum of Art and on a Christmas CD with pop artist Jewel on Atlantic Records.

An acknowledged expert in fretted instruments with a recent feature in Acoustic Guitar magazine, he is the consultant of historical stringing for early instruments at LaBella Strings/E.& O. Mari. His editions of lute and guitar repertoire, performance treatise studies and arrangements have met with critical acclaim.

A member of The Ivory Consort and the O'Brien/Cinelli Duo with Pat O'Brien, he has concertized throughout North America and Europe. Mr. Cinelli has also performed at the International Toscanini Early Guitar Festival/Competition Stresa, Italy; Festival de Wallonie, Belgium; Lincoln Center, Boston Early Music Festival and the Lute Society of America's Summer Seminar.

Additional appearances include collaborations with the American Symphony, The Bach Aria Group, Artek, Ars Antigua, the American Virtuosi, the New York Collegium and Lord Chamberlain's Consort. As a soloist, accompanist and lecturer, Mr. Cinelli has performed at Yale, Ohio and Wake Forest Universities and in recitals sponsored by many American classical guitar societies.

The performances of **Jay Elfenbein** have been described by the *New York Times* as “virtuosic...played magnificently” and “with virtuosity and flair”. Principal bassist and violone player with New York Collegium, The American Classical Orchestra and Concert Royal among others, he has performed with both early and modern orchestras such as St. Luke’s, the Bach Ensemble (Joshua Rifkin), Boston Baroque, Portland Baroque (Monica Huggett), Mandel & Haydn Society, and the American Symphony. He has appeared as a viola da gamba soloist in both Bach Passions throughout the Northeast, including the Brooklyn Academy of Music. He has recorded for Sony Classica, CBS, PGM, and Newport Classics, among others, and can be heard playing vihuela and vielle on Paul Simon’s Warner Brothers release, *You’re The One*.

Mr. Elfenbein is the founder and director of the Ivory Consort, an early music ensemble that specializes in medieval music and has been heard on WNYC, among other stations, and GambaDream, the only jazz ensemble in the U.S. that features the viola da gamba.

He is also a composer whose work has been commissioned and performed in the U.S., Canada, Europe, and South America. He works in a wide variety of genres, and has written for many vocal and instrumental combinations, some with early instruments. His orchestral and large jazz ensemble works have been premiered in New York City.