

FAVELLA LYRICA

Blind Love, Cruel Beauty

Vocal Duets of George Frideric Handel (1685-1759)

Pamela Murray, soprano

Pamela Dellal, mezzo-soprano

Michael Beattie, harpsichord

Daniel Ryan, baroque cello

Langue, geme, HWV 188 6:41
duet for soprano and alto with continuo (1710-12)

Tanti strali al sen mi scocchi, HWV 197 9:52
duet for soprano and alto with continuo (1710-12)

Va, speme infida pur, HWV 199 7:32
duet for two sopranos with continuo (1710-12)

Beato in ver chi può, HWV 181 9:53
duet for soprano and alto with continuo (1742)

Fronda leggiara e mobile, HWV 186 6:48
duet for soprano and alto with continuo (1740-45)

Ahi, nelle sorti umane, HWV 179 6:11
duet for two sopranos with continuo (1745)

Quel fior che all' alba ride, HWV 192 4:14
duet for two sopranos with continuo (1741)

Nò, di voi non vuo' fidarmi, HWV 190 6:22
duet for two sopranos with continuo (1741)

Recorded August 22-24, 1994 at Emmanuel Church, Boston, MA.

Produced and engineered by Michael Fine.

Production Manager: Susan Napodano-Del Giorno

Musical Assistant: Roy Sansom

Cover: The Linley Sisters, Thomas Gainsborough, 1772.

Harpsichord: Italian single manual, Hubert Bedard.

Photograph by Scott Munsey.

TEXTS AND TRANSLATIONS

Langue, geme, sospira e si lagna
colomba che chiama l'errante compagna.
Mà poi quando vede,
che in braccio le riede,
quel ben che tant' ama:
cangia i gemiti in baci,
e più non brama.

Tanti strali al sen mi scocchi,
quante stelle sono in ciel.
Tanti fior, quanti ne tocchi,
s'innamoranno al tuo bel.
Ma se l'alma sempre geme,
nell' amor arsa e consunta,
questo avvien, perch' arde e teme
dal tuo cor esser disgiunta.
Dunque annoda pur, ben mio,
di catena immortale anch' il desio.

Va, speme infida, pur,
va, non ti credo!
Tu baldanzosa mi vai dicendo al core:
"Presto in dolce pietà vedrai cangiarsi
quel che teco usa Filli aspro rigore."
Ma se mendace e vana fosti ogn'or,
ch'in tal guisa a me dicesti,
fede or vuoi che ti presti,
quando di lei nel volto sdegno e dispetto
accolto
più che mai contro me misero io vedo?
Va, speme infida pur, va, non ti credo!

He languishes, laments, sighs and complains,
the dove who calls his wandering companion.
But then, when he sees her
and welcomes her in his arms,
that darling that he loves well:
the groans become kisses,
and he desires nothing more.

As many arrows pierce my breast
as there are stars in heaven;
As many flowers as you touch
are enraptured by your beauty.
But if my soul always groans
withers and wastes away with love,
this happens because it burns and fears
to be separated from your heart.
Therefore bind, o beloved,
even desire with eternal bonds.

Leave me, faithless hope,
Go, I don't believe you!
It is you who boldly speaks to my heart:
"Soon into sweet mercy you will see change
the bitter harshness with which Phyllis uses
you."
But though you have been lying
and vainly speaking to me thus,
I would that you would be honest now,
when in her glance I see gathered more
disdain and scorn than ever against wretched
me:
Leave me, faithless hope, go, I don't believe
you!

Beato in ver chi può,
lontan da gravi affari
star ne' paterni lari,
e il suo terren solcar.
Troppo ricchezza, nò,
nè povertà l'affanna,
ambizion tiranna
nol fà mai sospirar.

Fronda leggiara e mobile,
fiato d'auretta istabile
è sempre il tuo favor,
sorte incostante!
Saggio quel cor che libero
mai non dà fede al placido
sorriso ingannator
del tuo sembante.

Ahi, nelle sorti umane
quella saria d'un cor felicità maggior
ch'è senza affanno!
Mà le speranze vane ingannano il pensier,
che il duolo ed il piacer compagni vanno.

Quel fior che all' alba ride,
il sole poi l'uccide,
e tomba ha nella sera.
È un fior la vita ancora:
l'ocaso ha nell' aurora,
e perde in un sol dì la primavera.

Nò, di voi non vo' fidarmi,
cieco Amor, crudel beltà!
Troppo siete menzognere,
lusinghiere Dietà!
Altra volta incatenarmi
già poteste il fido cor --
Sò per prova i vostri inganni;
due tiranni siete ogn'or.

Truly he is blessed who can,
far from heavy cares,
remain in the bosom of the family
and cultivate his own earth!
Too much wealth, no,
nor poverty afflicts him,
Tyrannic ambition
never makes him sigh.

A light and mobile bough,
the breath of an unstable breeze,
is your favor always,
inconstant fate!
Wise is the heart that freely
puts no faith in the calm,
deceitful smile
of your countenance.

Ah, among the states of humanity,
one alone would be the greatest happiness
for a heart: to be without suffering!
But the vain hopes deceive the mind,
since grief and pleasure keep company.

That flower that smiles at the dawn
is killed later by the sun
and is buried in the evening.
And life also is a flower;
rising at dawn,
it loses in one day alone its springtime.

No, I do not trust you,
blind Love, cruel beauty!
You are too deceitful,
seductive deities!
Once you were able to capture
my faithful heart;
I know from experience your tricks;
you have always been a pair of tyrants.

translations by Pamela Dellal

FAVELLA LYRICA

Favella Lyrica made its debut appearance in September, 1990, to rave reviews. The Boston Globe exclaimed: "It was an enjoyable, satisfying concert...Murray and Dellal achieved just the right mix of blend and friction to give their sound an extra spin...the musicianship was keen...one half wanted to stop passing strangers on Newbury Street to tell them about it." Since then, *Favella Lyrica* has toured New England presenting concerts for the Summer Series of the Society for Historically Informed Performance and at the Currier Gallery in New Hampshire. Favella Lyrica means "lyric speech" and the ensemble aims to capture the communicative power of its chosen repertoire, the vocal chamber music of the 17th and 18th centuries. Favella Lyrica has an impressive array of concert programs including familiar and rarely-heard works of Monteverdi, Handel, Purcell, Schütz, and Couperin, as well as other composers. Their programming has been universally praised for its variety and imagination. Brilliant guest artists often augment the forces of the ensemble, expanding the range of repertoire available to them.

Its three members, Pamela Murray, soprano, Pamela Dellal, mezzo-soprano, and Michael Beattie, harpsichord, have a wide range of performing experience, with repertoire spanning the 12th to the 20th centuries. Their collective credits include: the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Sequentia, the Dallas Bach Society, Opera Company of Boston, the Banff Festival of the Arts, the Tanglewood Music Center, and the Mozart/Da Ponte operas directed by Peter Sellars.

Favella Lyrica was included in the Boston Globe's roundup of the best events in classical music for 1992. Their first CD, "Sweet Torment," featuring music of 17th century Italy and Germany, was released in November, 1994 by KOCH International, to impressive critical response. In January 1997 Favella Lyrica was a featured ensemble on the Bank of Boston Celebrity Series, performing in renowned Jordan Hall.

"...world-class performance...stunning artistry"

The Weston Crier

"...performed with uncommon intelligence, insight and involvement..."

The Boston Globe

"...altogether captivating album...the combination of the performers' fiery enthusiasm and the composer's passionate settings ...is irresistible."

The Denver Post

"...balances passion with poise...stylish, exhilarating...Harpsichordist Michael Beattie's touch is sympathetic and dramatic."

The Improper Bostonian

"Favella Lyrica has produced a sure hit with this ...exemplary performances..."

H & B Recordings Direct

"The fioritura here is clean and expressive, the intervals and unisons well tuned, the tones beautifully matched one to the other. Fine singing and fine music-making." *Fanfare Magazine*

PAMELA MURRAY

Pamela Murray's "naturally beautiful lyric voice" (The Boston Globe) has placed her among Boston's most sought-after soloists. She has appeared with many of its early music organizations, and her extensive solo oratorio credits include Bach's *St. Matthew Passion* and Handel's *Samson* with Emmanuel Music, Mendelssohn's *Elijah*, Schubert's *Mass in G*, Fauré's *Requiem*, Handel's *Messiah* with Boston Baroque, and Mozart's *c-minor Mass* conducted by John Oliver. In 1995 Ms. Murray appeared as soloist in Handel's *Dixit Dominus* with the Handel & Haydn Society under the direction of Christopher Hogwood, a touring program which included Chicago's Orchestra Hall and Avery Fisher Hall in New York. Later that year she returned to Lincoln Center to perform *The Peasant Cantata* of Bach as part of the *Great Performers* series. Ms. Murray is also a founding member of Favella Lyrica, a Boston-based trio whose debut CD *Sweet Torment*, on the KOCH International label, was released in 1994 to national critical acclaim. The trio will appear on the Bank of Boston Celebrity Series in Jordan Hall in January of 1997. In addition, Ms. Murray is very active in the field of contemporary music. She has premiered numerous works for such groups as Underground Composers, NuClassix, and Extensionworks, and she performed Charles Fussell's *Goethe Songs* as part of the Warebrook Contemporary Festival.

Besides performing, Ms. Murray enjoys a successful teaching career, and is a member of the voice faculties at the Walnut Hill School for the Performing Arts, the Brooks School, the New England Conservatory Extension Division, and the Harvard University choir. Ms. Murray's education includes the Tanglewood Vocal Program, and an M.M. in vocal performance from Boston University, where she was a student of Phyllis Curtin.

PAMELA DELLAL

Mezzo-soprano Pamela Dellal's singing has been praised for its "exquisite vocal color...matched by musical sensitivity." In 1994 she made her Lincoln Center debut, under world-renowned conductor William Christie, singing *Messiah* with the Handel and Haydn Society at Avery Fisher Hall. She has toured the eastern U.S. with the Handel and Haydn Society under Christopher Hogwood as soloist in Bach's *g-minor Mass*; she has also appeared as soloist with some of the nation's leading Baroque ensembles, including Boston Baroque, the Boston Early Music Festival under Roger Norrington, Aston Magna, and the Dallas Bach Society. She has performed with the National Chamber Orchestra, the Baltimore Choral Arts Society and the Jacksonville Symphony Orchestra. Ms. Dellal has received critical acclaim for performances of Handel's *Messiah*, Purcell's *Dido and Aeneas*, Mozart's *Die Zauberflöte* and the *c-minor Mass*, and Bach's *St. Matthew Passion*. She has worked with the New Boston Theatre Project, toured New England with the Opera Company of Boston and the Friends of Dr. Burney, and appeared in concert in Brussels, Paris, Salzburg, and Cologne.

A noted recitalist, she has been featured in recital on "A Note to You" and "Boston Performances" and in Emmanuel Music's three chamber music series of Schumann, Debussy and Brahms. As a

member of Sequentia's women's ensemble Vox Feminae, Ms. Dellal has toured the U.S. and Europe, and made numerous recordings of the music of Hildegard von Bingen, including solo work on the Grammy-nominated "Canticles of Ecstasy." Ms. Dellal is a founding member of Favella Lyrica, an ensemble that performs music for two voices from the 17th and 18th centuries, which released its first compact disc, "Sweet Torment," for KOCH International in 1994; and a member of the eight-voice Cambridge Bach Ensemble. She has been alto soloist in the renowned Bach Cantata series presented by Emmanuel Music since 1984, having performed over 150 Bach cantatas. Ms. Dellal's repertoire encompasses an astounding range: from twelfth-century monody, through Renaissance lute songs, 18th and 19th century art songs, up to premieres of works by contemporary composers. She has recorded for Arabesque Records, Deutsche Harmonia Mundi, and KOCH International.

MICHAEL BEATTIE

Michael Beattie, harpsichord, has established himself as a musician of unusual versatility, and through his work as a keyboard player, vocal coach, and conductor has become a valued member of Boston's musical community.

A respected collaborative pianist and vocal coach, Beattie has taught diction and accompanying at Boston University. This year he has in charge of musical preparation for some of Boston's outstanding musical events, including Boston Lyric Opera's *Xerxes* (soloists) and Emmanuel Music's *St. Matthew Passion* (chorus). He has toured in Europe and in this country as Assistant Conductor of Peter Sellars' controversial stagings of the Mozart/Da Ponte operas. He has prepared numerous operatic productions for Boston University's Opera Institute and maintains an active coaching studio.

As a pianist, he has performed at the Banff, Athens, and Tanglewood festivals and Music from Salem. World premieres to his credit include works by John Harbison, Andrew Imbrie, Earl Kim, and Andy Vores. He has also served as rehearsal pianist for virtually all of Boston's major musical

organizations, including the Boston Symphony. Beattie was included in the Boston Globe's roundup of the best classical performances of 1995.

Beattie has recently been named Associate Conductor of Boston's Emmanuel Music, where he has been active as keyboard soloist and musical assistant since 1988. An accomplished continuo player, he has performed more than 150 of Bach's sacred cantatas at Emmanuel Church under such conductors as Seiji Ozawa, Christopher Hogwood, John Harbison, Christoph Wolff, as well as Music Director Craig Smith. He has made numerous appearances as harpsichordist, organist, and forepianist with the Handel and Haydn Society, Cantata Singers, Boston Baroque, Boston Lyric Opera, Emmanuel Music, the Greenleaf Chamber Players (NYC), and the Mark Morris Dance Group. He is a founding member and harpsichordist of Favella Lyrica, whose 1996-97 concert season includes an appearance on the Bank of Boston Celebrity Series.

Beattie is a graduate of the Eastman School of Music and Boston University. He has recorded for KOCH International Classics.

DANIEL RYAN

Daniel Ryan, cellist, is co-Artistic Director of Musicians of the Old Post Road, a period instrument ensemble founded in 1988. Mr. Ryan has performed with Tafelmusik Baroque Orchestra, Il Complesso Barocco (Venice and Innsbruck), the Camerata Academica of Salzburg, and many ensembles in the Greater Boston area, including the Handel and Haydn Society, Boston Cecilia, and Pro Arte Chamber Orchestra. While studying cello with George Neikrug at Boston University, he pursued his interest in historical performance through course work at the Longy School of Music and masterclasses with Anner Bijlsma, the Kuijkens, and Hopkinson Smith. During the summers of 1986 and 1987 he studied with Christophe Coin at the Sommerakademie in Innsbruck. Also an accomplished organist, Mr. Ryan has been awarded the Associate certificate of the American Guild of Organists. He has recorded for Titanic and Koch record labels.