



*Own the Pow'r of Harmony!
Hidden vocal and instrumental gems
of G.F. Handel*

*Jennifer Lane, mezzo-soprano
with the University of North Texas Collegium
Lyle Nordstrom, director*





Texts and translations for *Own the Pow'r of Harmony! – hidden vocal and instrumental gems of G.F. Handel*

1. Fly, fly, malicious spirit, fly (David/Saul, Charles Jennens, 1700-1773)

*Fly, fly, malicious spirit, fly,
own the pow'r of harmony,
to thy native hell retire!
Gracious Lord, his pain assuage,
and, instead of burning rage,
with thy peace his mind inspire.*

2. Brave Jonathan (David/Saul)

*Brave Jonathan his bow ne'er drew,
but wing'd with death his arrow flew,
and drank the blood of slaughter'd foes;
nor drew great Saul his sword in vain;
it reek'd, where'er he dealt his blows,
with entrails of the mighty slain.*

3. Recitative (Storge/Jephtha, Thomas Morrell, 1703-1784)

*Some dire event hangs o'er our heads,
some woeful song we have to sing in misery
extreme.
O, never, never was my foreboding mind
disturbed before
with such incessant pangs.*

4. Aria (Storge/Jephtha)

*Scenes of horror, scenes of woe,
rising from the shades below,
add new terror to the night.
While in never-ceasing pain,
that attends the servile chain,
joyless flow the hours of light.*

Cantata: Udite il mio Consiglio (Il Cardinale Benedetto Pamphili, 1653-1730)

7. Recitativo

*Udite il mio consiglio,
inesperti d'amor pastori, udite,
se incontraste giammai
qui dove suole guidar l'errante greggia
dal colle al pianto, o dalla selva al fonte,
picciola pastorella,
di membra agili e pronte,
d'att'i languidi e schivi,
che ha nero ciglio in bianco volto,
e freggia della guancia il pallor
labbro vermiglio,
fuggite, ah! Sì, fuggite,
que' suoi furtivi sguardi,
e quelle sua semplicità mentite.*

*Listen to my counsel,
you shepherds inexperienced in love, listen,
if you should ever encounter,
here, where, accustomed to guiding your errant
flocks
from hills to valley, or from woods to fountains,
a little shepherdess,
with quick and agile limbs,
gestures languid and bashful,
who has black lashes in a white face,
and, decorating a pale cheek, red lips,
flee, ah! yes, flee
those, her furtive glances,
and her false simplicity.*

8. Aria

*Innocente rassembra,
e pur niun'alta è al par di lei
cruda, fallace e scaltra.*

*Innocent she seems,
and yet none other is equal to her
in cruelty, falseness, and cunning.*

9. Aria

*Non le scherzate intorno,
ch' il cor v' accenderà.
E in chiederle pietà
del concepito ardore,
dirà che nel suo core
stilla d'amor non ha.*

*Do not joke around,
because she will set your heart on fire.
And when you ask for pity
for the ardor she has engendered,
she will say that in her heart
not a drop of love does she have.*

10. Recitativo

*Al vederla sovente,
non curante e negletta,
abbassar gl'occhi in sua maniera onesta,
o pur vergogno setta,
piegar sul collo la leggiadra testa,
e ognor pargo negiar quando favella,
ognun diria che semplicità è quella:
semplice è ben ch' il crede.
Poichè quallor si vede semplice più,
più di far preda è vaga,
e per ogni suo vezzo apre una
piaga.*

*Seeing her often,
nonchalant and unaffected,
lowering her eyes in her virtuous manner,
or even gracefully bashful,
bowing her head on her lovely neck,
and always girlish when she speaks,
everyone would say that she is simple:
simple indeed is the one who believes it!
For whenever she appears most simple,
to catch her prey she is most eager,
and with each of her charms she opens a
wound.*

11. Aria

*Non esce un guardo mai
da quegli arcieri rai,
che non saetti un cor.
E il cor che vien colpito,
si sente già ferito
che non lo crede ancor.*

*Never does a glance depart
from that archer's rays
that does not pierce a heart.
And the heart that is thus struck
feels itself already wounded
even before it has been hit.*

12. Recitativo

*Volea pur dir, ma tacque il
miserio Fileno,
e quel che trasse doloroso sospir fuori
del petto..*

*He wished to say more, but silent was the
miserable Fileno,
and what drew a sorrowful sigh from
his breast.*

13. Arioso

Non fu già per amor, no, fu per dispetto.

Was not the result of love, no, rather from spite.

18. Recitative (Storge/Jephtha)

*'Twill be a painful separation, Jephtha,
to see the harness'd for the bloody field.
But ah! how trivial are a wife's concerns,
when a whole nation bleeds, and groveling
lies, panting for liberty and life.*

**21. There in myrtle shades reclin'd
(Dejaneira/Hercules)**

*There in myrtle shades reclin'd,
by streams, that thro' Elysium wind,
in sweetest union we shall prove
eternity of bliss and love.*

**19. In gentle murmurs
(Storge/Jephtha)**

*In gentle murmurs will I mourn,
as mourns the mate-forsaken dove;
and sighing wish thy dear return
to liberty and lasting love.*

22. Recitative (Dejaneira/Hercules)

*Oh, joyful news!
Welcome as rising day to the benighted world,
or falling show'rs to the parch'd earth!
Ye lying omens, hence,
hence, ev'ry anxious thought!*

**20. Recitative (Dejaneira/Hercules,
Thomas Broughton, 1704-1774)**

*Then am I lost! oh, dreadful oracle!
My griefs hang heavy on my lab'ring soul,
and soon will sink me to the realms of night.
There once again I shall behold my Hercules,
or whirl the lance, or bend the stubborn bow,
or to the listening ghosts his toils recount.*

**23. Begone my fears
(Dejaneira/Hercules)**

*Begone, my fears, fly, hence, away,
like clouds before the morning ray!
My hero found, with laurel crown'd,
heav'n relenting, fate consenting,
springing joys my griefs control,
and rising transports fill my soul!*

14. Recitativo

*Fuggite, ah, sì, fuggite
quei suoi furtivi sguardi
e quelle sue semplicità menitue;
innocente rassembra e pur niun'altra
è al par di lei cruda fallace
e scaltra.*

*Flee, ah! yes, flee
those, her furtive glances
and her false simplicity;
innocent she seems and yet none other
is equal to her in cruelty, falseness and
cunning.*

**15. Allor che sorge (Giuliano/Rodrigo)
(Antonio Salvi? da Franceso Silvani,
1660-1725)**

*Allor che sorge astro lucente
più non s'adira mare sdegnosa,
e lieto gode saggio nocchier.
Allora sorge, di ciel pietoso,
placata l'ira e nella mente
a rider torna lieto il piacer.*

*At the moment the bright star rises
no longer rages the scornful sea,
and the wise helmsman enjoys his ease.
At the moment it rises, from merciful heaven
his anger is placated, his mind
turns to laughter and light is his pleasure.*

**24. M'allontano (Meleagro/Atalanta)
(librettist unknown, adapted from La
Caccia in Etolia, c. 1715, by Belisario
Valeriano)**

*M'allontano, sdegnose pupille,
per vedervi più liete, e serene,
e per ch'abbian le vostre faville
nutrimento minore di pene.*

*I take my leave of you, haughty eyes,
so that I may see you lighter and more serene,
and so that there will appear in your face
less nourishment for pain.*

**25. Sì, mel raccorderò
(Meleagro/Atalanta)**

*Sì, mel raccorderò,
ma se per te sarò
sù gli occhi del mio ben
più fortunato.
Io ti dirò, mio cor,
se non vedrò il mio amor più disprezzata.*

*Yes, I will better join you,
if I might know from you that,
in the eyes of my beloved, I am to be more
fortunate.
I will tell you all, my heart,
when I see my love no longer scorned*

Biographies for the University of North Texas Collegium

Mezzo-soprano **Jennifer Lane** is "a singer whose dark, bottomless voice is matched by her expressiveness and intelligence." The press has described her singing as "clear, rich, plangent," "compelling and dramatic," and possessing "agility and charisma," "awesome technique and gorgeous tone," praising her Apollo in Handel's *Terpsichore* as "a glowing god of music who dominated the stage." Ms. Lane is internationally recognized for her striking interpretations of repertoire ranging from the early Baroque to today's composers, and has made over fifty commercial CD recordings for Opus 111, Harmonia Mundi, Arabesque, Vox, Lyrachord, Naxos, Koch, Capriccio, Gaudeamus, and other labels, as well as two award-winning films: *Dido & Aeneas* with the Mark Morris Dance Group and *Tafelmusik Baroque Orchestra*; and *The Opera Lover*, a romantic comedy. Her recording of *Airs de Cour* is cited in the Wikipedia article on *Airs de Cour*, and her recording of Schoenberg's *Lied der Waldaube* and *Book of the Hanging Gardens* merited rave reviews, including two paragraphs of praise in the *Sunday NY Times Arts & Leisure* section.



Several of her recordings have won Gramophone, Diapasons d'or, and other awards, and her solo CD *The Pleasures & Follies of Love* has been chosen for honors by Germany's *Musik Aktuell*. Ms. Lane's operatic career has taken her to the Metropolitan, NY City Opera, San Francisco Opera, Palm Beach, Aix-en-Provence, Göttingen, Halle, Glasgow, Champs Elysées, Monte Carlo, and, in 2007-08, throughout Spain as *Messaggiera/Speranza* in Monteverdi's *Orfeo*, in celebration of the opera's 400th anniversary. She also recently created the role of Charmian in London in Libby Larsen's acclaimed *Everyman Jack*, opposite Rod Gilfry as author Jack London. Her career spans opera production and direction as well. She has produced and directed productions for Stanford University, University of Kentucky, Virginia's Blackfriars Theatre (like the Globe, a replica of Shakespeare's original), and at the Lake Placid Institute. She currently serves as Associate Professor of Voice at the University of North Texas, having previously held positions for nine years at Stanford University and for two years at the University of Kentucky. Students of hers have been prize-winners in several competitions, including the Metropolitan Opera National Council, NATS, and Orpheus.



Lyle Nordstrom, director of early music studies, came to the University of North Texas in fall 2000 with a distinguished record of performing, scholarship and teaching. He was honored in the same year by Early Music America with the Thomas Binkley award for outstanding achievements in early music direction, in recognition of the successful early music programs he established at Oakland University (Michigan) and Clayton State College and University (Georgia). In recent years, Nordstrom has served on the Early Music America Board of Directors. He is founder and co-director with Paul O'Dette of *The Musicians of Swanee Alley*, the well-known Elizabethan ensemble with whom he has recorded on the Virgin Classics, Harmonia Mundi and Focus labels. He has performed several times at the Boston Early Music Festival, Utrecht Early Music Festival, Bath Festival, several times on "St. Paul Sunday" on NPR, as well as German, Danish, French and English radio and television. His musical arrangements for *Swanne Alley* were used in the MGM movie *Rob Roy*. Nordstrom is founder and emeritus director of the Atlanta Baroque Orchestra. He has directed early opera performances at UNT, Clayton State College and Ohio State University. Beyond his performances and recordings, he has published several articles on lute-related subjects in journals and in the recent *Grove's Dictionary*, and has written a book on the sixteenth-century wire-strung bandora. Many of his

former students are leaders in the performance and teaching of early music styles.

Cynthia Roberts is one of America's leading Baroque violinists, serving as Concertmaster of the New York Collegium, Apollo's Fire and Concert Royal, as well as appearing as soloist and recitalist throughout the United States, Europe, Asia, and South America. She recently performed as Concertmaster of *Les Arts Florissants* with William Christie. She has appeared regularly with *Tafelmusik*, *Philharmonia Baroque Orchestra* and the *American Bach Soloists* and has performed with the London Classical Players, Taverner Players and the Smithsonian Chamber Players. Cynthia was recently appointed the faculty of the Juilliard School's Historical Performance Program. She also serves on the faculty of the University of North Texas, and has taught at the Oberlin Baroque Performance Institute. She has given master classes at Cornell, Rutgers, and in France. Cynthia debuted with Chicago's Grant Park Symphony at the age of twelve, performing the Mendelssohn Violin Concerto, and subsequently appeared as soloist with the Boston Pops. A student of Joseph Silverstein and Josef Gingold on modern violin, she began Baroque violin studies with Stanley Ritchie at Indiana University, and continued studies with Sigiswald Kuijken in Holland. Her recording credits include Sony Classical, Analekta, BMG/Deutsche Harmonia Mundi, and Eclat labels, and she has produced television specials about the violin for WCVB Boston. She was featured as soloist and concertmaster on the soundtrack of the Touchstone Pictures film *Casanova*. On this recording, Cynthia plays a violin made by Lorenzo and Tommaso, Carcassi, Florence, 1760.

Tamara Meredith, baroque flutes, has performed nationally as an early music specialist. She earned a Master's Degree in Historical Performance from Indiana University's Early Music Institute, and has performed as a soloist at both the Berkeley and Boston Early Music Festivals. Tamara studied baroque flute with Jed Wentz, Janet See, and Eva Legene. A violist/violinist also, she has studied baroque violin/viola with Cynthia Roberts, Stanley Ritchie, and David Douglas. She is currently principal flute of the Dallas Bach Society Orchestra, Baroque Chamber Orchestra of Colorado, and has performed with Concert Royal (NY), Apollo's Fire, and numerous chamber ensembles. In addition to her activities as a performer, Tamara is a frequent lecturer on such diverse topics as historical instruments, performance practices, and intellectual freedom. She is also on faculty at the Western State Chamber Music Institute. Outside of music, Tamara holds an MLIS from the University of North Texas and is Head of the Learning Resource Center at the University of Wyoming.

A Hungarian native, **Gyöngy Erödi** studied choral conducting at the Franz Liszt Academy in Budapest and modern cello at the Hochschule für Musik Würzburg in Germany. Under the tutelage of Balázs Máté, Ms. Erödi focused on historic performance practice and was granted an opportunity to further her studies with master cellist Jaap ter Linden, with whom she completed the "meisterclass" studies in Baroque cello. Ms. Erödi has also completed a master's degree in performance with Eugene Osadchey and is currently completing a second master's in musicology from the University of North Texas. Her thesis is on the earliest extant violoncello from Padua, 1590. She has been the principal cellist of *ModernTimes* (1800 period instrument orchestra in Vienna), *Seraphic Fire* (Miami), *Orchestra of New Spain* (Madrid/Dallas), *Harmony of Nations Baroque Orchestra*, *American Opera Theater* and *European Union Baroque Orchestra*. She is regularly invited to play with *Concerto Köln*, the *Dresdener Barockorchester*, *Indianapolis Baroque Orchestra*, *Baroque Band* (Chicago) and *Telemannisches Collegium* (Germany). She has collaborated in concerts, recordings and radio broadcasts with, among others, Andrew Manze, Ton Koopman, Alfredo Bernardini, Lars Ulrick Mortensen, Gottfried von der Goltz, Jaap ter Linden, Brent Wissick, Graeme Jenkins, Friedemann Immer and *Concerto Palatino*. She has recorded for the Bavarian Radio and the Challenge Classics and Raunklang labels. With her 18th century ensemble *Stella Maris*, Ms. Erödi was honored with the title *Rheinsberger Hofkapelle* in 2002-2003 and was finalist in the York Early Music Competition in 2005. Her 17th century ensemble *Wooden Voices* won second prize at the International Competition *Musica Antiqua Vlaanderen* in Brugge, Belgium in 2006 and second prize and a special recognition for the Best Continuo playing at the International Telemann Competition for Early Music Ensembles (Magdeburg, Germany) in March, 2007. She holds a Teaching Fellowship for Baroque cello at UNT in the College of Music's early music area and recently performed in Carnegie Hall under Ton Koopman.

Historical harpist **Paula Fagerberg** appears regularly at university concert halls and early music festivals both within and outside of the United States. Active as a soloist, lecturer, chamber musician, and a continuo player in Baroque chamber and opera orchestras, she specializes in the harps and repertoire of the late Renaissance, Baroque, and Classical eras. Paula holds a Bachelor of Music in historical harp performance from Clayton College and State University, where she was mentored by lutenist Lyle Nordstrom, named a Spivey Scholar, and awarded the honor of The University System of Georgia Outstanding Scholar for her graduating class. She then won a full scholarship to attend graduate school at Indiana University's Early Music Institute, where she studied the art of continuo with lutenist Nigel North and historical harps with Andrew Lawrence-King. Based in Atlanta, Paula appears regularly with such ensembles as New Trinity Baroque, Atlanta Schola Cantorum and the Atlanta Baroque Orchestra. A former editor of the *Journal of the Historical Harp Society*, Paula has given solo harp performances at the U.S. Embassy in Stockholm as well as at the private residence of the U.S. Ambassador to Sweden. Recent projects include a concert on 200-year-old single-action pedal harps at Oxford University, England, and with the UNT Collegium, a concert tour of Bolivia and Peru (including the *Misiones de Chiquitos Festival*) featuring colonial Latin American music played on the Spanish arpa de dos órdenes, and the Boston Early Music Festival. She was Baroque triple harpist for UNT's production of Handel's *Saul* under maestro Graeme Jenkins of Dallas Opera.

Lenora McCroskey has been professor of music at the College of Music since 1982, where she teaches organ and harpsichord and is the assistant director of early music studies. She performs organ and harpsichord and is the assistant director of early music studies. She performs with the Denton Bach Society and the Orchestra of New Spain, was artistic director of Fort Worth Early Music from 1990 until 2002, and has appeared with Dallas Opera and Dallas Bach Society. She has played solo recitals at Harvard University, Yale University, the University of California at Berkeley, the University of Notre Dame, Methuen Hall in Massachusetts, l'Eglise Notre Dame du Val-de-Grâce in Paris, and the Meyerson Symphony Center in Dallas, among others. Her students have won national and international competitions.

Born and raised in Denton, Texas, **Tess Isaac** is currently pursuing a bachelor's degree in violin performance at the University of North Texas with a minor in French, and studies under Cynthia Roberts and Julia Bushkova. Tess began playing the Baroque violin in 2005 and is a member of the Orchestra of New Spain, Denton Bach Society, and Dallas Bach Society. She was chosen as a Cecil Adkins Scholarship Award recipient for 2006-2008. To name a few, Tess has performed with musicians such as Itzak Perlman, Kanye West, William Prucell, Edgar Meyer, and Paul O'Dette, and with conductors Gerard Schwartz and Graeme Jenkins. A Fort Worth Youth Symphony concerto winner and Interlochen attendee, she is also a pianist, a composer, and a violinist in Celtic and jazz ensembles that perform annually at the Denton Arts and Jazz Festival.

Caitlin Cribbs is pursuing her bachelor's degree in viola performance. She studies viola with Susan Dubois, Baroque viola with Cynthia Roberts and viola da gamba with Patricia Nordstrom. Caitlin is a member of the UNT Symphony and the UNT Baroque Orchestra. She began playing Baroque viola in 2006. She has also played in masterclasses for Don McInnes, Randolph Kelley and Helen Callus, and has been coached in chamber music by members of the Avalon Quartet, Lafayette Quartet, and the Ying Quartet. Upon graduation, Caitlin plans to pursue a master's degree in viola performance and early music performance. She also enjoys chamber music and playing viola in Vibrant Strings, violinist Igor Borodin's large chamber string ensemble at UNT.

Wen-Ling Shih, an avid double bass and violone player, is currently pursuing her doctoral degree at University of North Texas as a teaching fellow of Jeff Bradenich. As an enthusiastic early music performer, she plays viola da gamba and is the violone player of UNT Baroque Orchestra. As an active chamber musician, she has made appearances at Lincoln Center, Carnegie Hall, 92nd Street Y, and with the Young Concert Artists Series and Sarasota Chamber Music Festival. She is also a dynamic orchestral musician and vibrant soloist, and has performed as a member of the New World Symphony, Aspen Festival Orchestra, Verbier Festival Orchestra, Pacific Music Festival Orchestra, National Repertory Orchestra and The Juilliard Orchestra. As soloist, she was the winner in two consecutive years of the Taiwan National Double Bass Competition. Shih holds both bachelor and masters degrees under the honored Accelerated Program from The Juilliard School and the professional study diploma from the Cleveland Institute of Music.

C. Keith Collins holds the first doctorate in historical bassoon from Indiana University's Early Music Institute. He teaches historical bassoon at the University of North Texas, and has also taught at Indiana University's Recorder Academy. Keith has recorded or performed with such groups as Atlanta Baroque Orchestra, Publick Musick, Apollo's Fire, Washington Bach Consort, Chicago Opera Theater, and many others. He is a founding member of the shawm band Ensemble Lipzodes, which was a finalist in Early Music America's Medieval/Renaissance Competition. Keith is the former music specialist at Conner Prairie Living History Museum in Fishers, Indiana. He also enjoys playing the music of his native Appalachia: banjo, dulcimer, and fiddle (shape-note singing).



***Performance information for
Own the Pow'r of Harmony! – hidden vocal and instrumental gems of G.F. Handel***

This stunning new album with mezzo-soprano Jennifer Lane commemorates the 250th anniversary of George Frideric Handel's passing (1685-1759). It contains lesser known vocal and instrumental gems from throughout Handel's career. From the much adored but rarely performed cantata: "Udite il mio consiglio," composed at the court of Cardinal Ruspoli in Rome during the Vatican's ban on opera, to glorious excerpts from the English oratorios Jephtha, Hercules and Saul, composed during a similar ban on Italian opera in England, these works of genius are unjustly overshadowed by Handel's new testament sacred works, particularly Messiah, and those few of his operas regularly offered by the world's opera houses. Also included on this album is the rapturous Sonata in D Major for Violin and Continuo (Cynthia Roberts, violin), two arias from the opera Atalanta, and an aria from one of Handel's earliest Italian operas, Rodrigo. For many years, it was believed that the cantata: "Udite il mio consiglio," the centerpiece of this recording, ended with the Rodrigo aria "Allor che sorge." Handel's 19th century editor, Karl Friedrich Chrysander, found ending the cantata with a recitative too radical and was certain an aria had to be missing. This recording allows the listener to hear the cantata either way. You be the judge!

Some of Handel's most complex women are portrayed here as well as some of his most endearing boys, according to the 18th century tradition in which sopranos and mezzos took leading roles of both genders: Hercules' wife Dejaneyra's jealousy; Jephtha's faithful wife Storge's shock at the news of their daughter's impending sacrifice; David's love for Jonathan; and Meleagro's youthful love and passion for Atalanta. The performers on this recording represent the full array of UNT's early music program, led by lutenist and director Lyle Nordstrom. With mezzo-soprano soloist Jennifer Lane, this recording includes faculty members, alumni and current students. The instrumental soloists are principal violinist Cynthia Roberts, flutist Tamara Meredith, cellist Gyöngy Erödi, baroque triple harpist Paula Fagerberg, harpsichordist Lenora McCroskey, and student soloists Tess Isaac, violin, Caitlin Cribbs, viola, and Wen-Ling Shih, violone.

University of North Texas Baroque Orchestra

Conductor

Lyle Nordstrom

Violin

Cynthia Roberts, concertmaster (1, 4, 5, 6, 15, 16, 17, 19, 21, 23, 24, 25)

Tess Isaac, principal (1, 4, 19, 21, 24, 25)

Hyo Jung Kim (4, 19)

Hyun Sun Oh (4, 19)

Sarah O'Neill (4, 19)

Stephanie Raby (4, 19)

Karolina Radovani (4, 19)

Sophia Ro (4, 19)

Guang Tan (4, 19)

Chun Chia Wang (4, 19)

Viola

Caitlin Cribbs, principal (1, 4, 19, 21)

Micah Behr (4, 19)

Colin Meinecke (4, 19)

Violoncello

Gyöngy Erödi, principal (1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 21, 22, 23, 24, 25)

Rachel Harlos (4, 19)

Yo-ho Chang (4, 19)

Violone

Wen-Ling Shih (1, 4, 19)

Baroque Flute

Tamara Meredith (19)

Bassoon

Keith Collins (4)

Harpsichord

Lenora McCroskey (1, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25)

Theorbo

Lyle Nordstrom (1, 2, 3, 18, 20, 22, 24)

Everett Redburn (4, 19)

Baroque Triple Harp

Paula Fagerberg (1, 2, 24)

*Recorded at Winspear Hall, Murchison Performing Arts Center, University of North Texas, Denton, Texas, November 7 - 9, 2008.
Malcolm Bruno, producer and Blair Liikala, engineer.*

