



GUITAR & VOCAL

Friday, June 7, 2024 | 7:30 PM

Trinity Episcopal Church

1501 N. Glass St.

LUDWIG VAN BEETHOVEN (1770-1827)

Adelaide, op. 36

Steven Brennfleck, tenor

Isaac Bustos, *guitar*

JOHANN SEBASTIAN BACH (1685– 1750)

From Violin Sonata No 2 in A Minor BWV 1003

- III – Andante

From Lute Suite No. 4 in E Major BWV 1006

- I – Prelude

Isaac Bustos, *guitar*

JOHN DOWLAND (1563-1626)

Come Away, Come Sweet Love

Weep You No More, Sad Fountains

Come Again, Sweet Love

Steven Brennfleck, tenor

Isaac Bustos, *guitar*

GIULIO CACCINI (1551-1618)

Amarilli mia bella

ANTONIO CALDARA (1670-1736)

Come raggio di sol

GIACOMO CARISSIMI (1604-1674)

Vittoria, Vittoria mio core

GIUSEPPE GIORDANI (1743-1798)

Caro mio ben

Laura Mercado-Wright, mezzo-soprano

Isaac Bustos, *guitar*

GIOACHINO ROSSINI (1792-1868)

Se il mio nome saper voi bramate

From *Barbiere di Siviglia*

GIACOMO PUCCINI (1858-1924)

Ch'ella mi creda

From *La fanciulla del West*

RICHARD STRAUSS (1864-1949)

Di rigori armato il seno

From *Der Rosenkavalier*

Steven Brennfleck, tenor

Isaac Bustos, *guitar*

JAY ALTHOUSE, arr. (b. 1951)

Shenandoah

RUTH ELAINE SCHRAM, arr. (b. 1956)

He's Gone Away

MARK HAYES, arr. (b. 1953)

The Water is Wide

Laura Mercado-Wright, *mezzo-soprano*

Isaac Bustos, *guitar*

PAUL MCCARTNEY (b. 1942)

Yesterday (Arr. Takemitsu)

Isaac Bustos, *guitar*

PAUL SIMON (b. 1941), ART GARFUNKEL (b. 1941), AND
FRANK PETERSON, arr.

Scarborough Fair

PAUL SIMON

Homeward Bound

Laura Mercado-Wright, *mezzo-soprano*

Steven Brennfleck, *tenor*

Isaac Bustos, *guitar*

– TEXTS AND TRANSLATIONS: ADELAIDE

Adelaide

Einsam wandelt dein Freund im
Frühlingsgarten,
Mild vom lieblichen Zauberlicht
umflossen,
Das durch wankende Blütenzweige
zittert,
Adelaide!

In der spiegelnden Flut, im Schnee
der Alpen,
In des sinkenden Tages
Goldgewölken,
Im Gefilde der Sterne strahlt dein
Bildnis,
Adelaide!

Abendlüfte im zarten Laube flüstern,
Silberglöckchen des Mais im Grase
säuseln,
Wellen rauschen und Nachtigallen
flöten:
Adelaide!

Einst, o Wunder! entblüht auf
meinem Grabe
Eine Blume der Asche meines
Herzens;

Adelaide

Your friend walks alone in the
spring garden,
Gently bathed in the lovely
magical light
That shimmers through swaying
branches in bloom,
Adelaide!

In the reflecting waves, in the
Alpine snows,
In the golden clouds of the day's
end,
Your image shines in the realm of
the stars,
Adelaide!

Evening breezes whisper in the
delicate leaves,
The silvery bells of May rustle in
the grass,
Waves rush and nightingales
sing:
Adelaide!

One day, O miracle! on my grave
there will bloom
A flower from the ashes of my heart;

Deutlich schimmert auf jedem
Purpurblättchen:
Adelaide!

And every purple leaf will clearly
shimmer:
Adelaide!

– TEXTS AND TRANSLATIONS: AMARILLI ~ AMARYLLIS

Amarilli, mia bella

Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur: e se timor t'assale,
Dubitar non ti vale.
Aprimi il petto e vedrai scritto in
core:
Amarilli, Amarilli, Amarilli
è il mio amore.

Amaryllis, my lovely

Amaryllis, my lovely,
Do you not believe, o my heart's
sweet desire,
That you are my love?
Just believe it: and if fear attacks
you,
Doubting is of no use.
Open up my chest and see what
is written on my heart:
Amaryllis, Amaryllis, Amaryllis,
is my true love.

Come raggio di sol

Come raggio di sol mite e sereno,
Sovre placidi flutti si riposa, Mentre
del mare nel profondo seno Sta la
tempesta ascosa:

Così riso talor gaio e pacato
Di contento, di gioia un labbro
infiora,
Mentre nel suo segreto il cor piagato
S'angoscia e si martora.

Like a sunbeam

Like a mild, serene sunbeam,
Resting upon placid waves While
deep in the bosom of the sea
A storm lies hidden:

So sometimes laughter comes
calmly and cheerfully,
Lips flowering with joy and
contentment,
While in secret the wounded heart
Grows distressed in torment.

– TEXTS AND TRANSLATIONS: VITTORIA, MIO CORE! ~
VICTORY, MY HEART!

Vittoria, mio core!

Vittoria, mio core!
Non lagrimar più,
È sciolta d'Amore
La vil servitù.

Già l'empia a' tuoi danni
Fra stuolo di sguardi,

Victory, my heart!

Victory, my heart!
Don't cry anymore
Love has dissipated,
The vile servitude is over.

To your detriment,
with glances in crowds and

Con vezzi bugiardi
Dispose gl'inganni;

Le frode, gli affanni
Non hanno più loco,
Del crudo suo foco
È spento l'ardore!

Da luci ridenti
Non esce più strale,
Che piaga mortale
Nel petto m'avventi:

Nel duol, ne' tormenti
Io più non mi sfaccio
È rotto ogni laccio,
Sparito il timore!

lying behavior,
the wicked woman deceived you.

The deception, the worries,
No longer have a place.
The embers of her cruel fire
are extinguished!

Her laughing eyes no longer
shoot arrows,
which struck a mortal wound
in my breast:

Neither pain nor torment
worry me any longer;
every bond is broken,
and fear is gone!

– TEXTS AND TRANSLATIONS: CARO, MIO BEN! ~ MY DEAR BELOVED!

Caro mio ben

Caro mio ben,
credimi almen,
senza di te
languisce il cor.

Il tuo fedel
sospira ognor.
Cessa, crudel,
tano rigor!

My dear beloved

My dear beloved,
please believe me,
my heart languishes
without you.

Your faithful one
sighs constantly.
Cruel one, end
all this punishment!

- TEXTS AND TRANSLATIONS: SE IL MIO NOME SAPER VOI
BRAMATE ~ IF YOU WISH TO KNOW MY NAME

Se il mio nome saper voi bramate

Se il mio nome saper voi bramate,
dal mio labbro il mio nome ascoltate.
Io son Lindoro che fido v'adoro,
che sposa vi bramo, che a nome vi
chiamo,
di voi sempre parlando così
dall'aurora al tramonto del dì.
L'amoroso e sincero Lindoro,
non può darvi, mia cara, un tesoro.
Ricco non sono, ma un core vi dono,
un'anima amante che fida e costante
per voi sola sospira così
dall'aurora al tramonto del dì.

If you wish to know my name

If you wish to know my name,
listen to the song from my lips.
I am called Lindoro, who faithfully
adores you,
who wants to marry you, who calls you
by name,
and always talks about you, from
dawn till dusk.
Sincere and enamored Lindoro, cannot
give you a fortune, my dearest.
I am not rich, but I give you my heart,
a loving spirit, faithful and true,
that sighs like this only for you from
dawn till dusk.

- TEXTS AND TRANSLATIONS: CH'ELLA MI CREDA ~ MAY SHE BELIEVE

Ch'ella mi creda

Ch'ella mi creda libero e lontano sopra
una nuova via di redenzione!...

Aspetterà ch'io torni...

E passeranno i giorni,

E passeranno i giorni,

ed io non tornerò...

ed io non tornerò...

Minnie, della mia vita mio solo fiore,
Minnie, che m'hai voluto tanto bene!...
Tanto bene!

Ah, tu della mia vita mio solo fior!

Di rigori armato il seno

Di rigori armato il seno
contro amor mi ribellai
ma fui vinto in un baleno
in mirar due vaghi rai.
Ah! Che resiste poco
cor di gelo a stral di fuoco.

May she believe

May she believe I am free and far away
on a new path of redemption! ...

She will wait for me to come back...

And the days will pass

and the days will pass

and I won't come back...

and I won't come back...

Minnie, the only flower of my life.
Minnie, who loved me so well! ...
So well!
Ah, you are the only flower of my life!

With my breast fully armed

With my breast fully armed,
I rebelled against love
but I was defeated in a flash,
gazing at two dreamy rays.
Ah! It doesn't last long,
a frosty heart facing a fiery arrow!

About the Artists



Laura Mercado-Wright, mezzo soprano

Nominated as a soloist for a Grammy® and a Latin Grammy®, mezzo soprano **Laura Mercado-Wright** loves singing opera, musical theater, choral music, chamber music, and even the blues. Her work has been lauded by the New York Times as “superb”, “dramatically astute” and “stunningly agile”.

After a quiet few years full of virtual projects recorded in her closet due to the pandemic, 2022 brings multiple performances with Conspirare, Vocal Arts Ensemble, Artefact Ensemble, and her debut with Austin Opera in *The (R)evolution of Steve Jobs*.

In 2011 Ms. Mercado-Wright performed the world-premiere of Charles Wuorinen’s cantata *It Happens Like This*, a role she has reprised multiple times since, including in 2015 at Carnegie Hall with The MET Chamber Ensemble.

As a member of the Grammy® Award-winning vocal ensemble Conspirare, she has performed as a soloist on numerous occasions, and can be heard on the Harmonium Mundi label recording of three recent releases.

Her work as one of four soloists on the recording project *Elegia*, by Mexican composer Gabriela Ortiz, was nominated for a Latin Grammy® in 2013. She also has received critical acclaim for her 50th anniversary performance of Luciano Berio’s *Circles* at the Tanglewood Music Festival, and her role as Saint Theresa II in *Fours Saints in Three Acts* with the Mark Morris Dance Group at the Brooklyn Academy of Music.

Ms. Mercado-Wright made her debut with the Boston Pops Orchestra in 2010 in *An Evening of Cole Porter*, sharing the stage with Broadway greats Jason Daniele and Kelli O’Hara, under the baton of Keith Lockhart.

She has appeared in performance with the MET Chamber Orchestra, the Boston Pops, Tanglewood Music Festival, Ensemble Signal, Convergence Ensemble, Austin New Music Co-op, Voices of Change, Fort Worth Opera, Santa Fe Concert Association, Opera Piccola, Fort Worth Symphony, Plano Symphony, Voces Intimae, The Chamber Music Society of Fort Worth, Cliburn at the Modern, Utah Festival Opera, Austin Symphony Orchestra, Los Angeles New Music Festival with Southwest Chamber Ensemble, and the Slee Sinfonietta.

Operatic roles include Rosina in *Il Barbiere di Siviglia*, Sesto in *Giulio Cesare*, Amastre in *Xerxes*, Niklaus in *Les Contes D'Hoffman*, Cherubino in *Le Nozze di Figaro*, Dorabella in *Così fan tutte*, Second and Third Lady in *Die Zauberflöte*, Hansel in *Hansel and Gretel*, Meg Page in *Falstaff*, and both Meg and Jo in Mark Adamo's *Little Women*.

In the world of new and experimental music, Ms. Mercado-Wright has participated in several world premieres in the past few years, including pieces from composers Gabriela Ortiz, Shawn Allison, Lembit Beecher, Jorge Soza, Vincent Manlove, Travis Weller, Brent Fariss, Andrew Stoltz, Sarah Dutcher, Graham Reynolds, and Pulitzer Prize winners Charles Wuorinen, Kevin Puts and Caroline Shaw.

She holds a Bachelor of Music degree from the University of North Texas and a Master of Music degree from the University of Maryland, magna cum laude.



Steven
Brennfleck,
tenor

Praised by the New York Times as “dramatically astute” and a “stand out” performer, tenor **Steven Brennfleck** has been consistently acknowledged for his consummate artistry, vocal flexibility, and moving interpretations on the operatic and concert stage. His operatic credits include Laurie in Adamo’s *Little Women*, Dr. Binch in Aldridge’s *Elmer Gantry*, El Remendado (*Carmen*), Cégeste in Glass’ *Orphée*, Beppe (*I Pagliacci*), Testo in Monteverdi’s *Il combattimento di Tancredi e Clorinda*, Tamino (*Die Zauberflöte*), Parpignol (*La Bohème*), Pang (*Turandot*), Aeneas (*Dido and Aeneas*), Ramiro (*Cenerentola*), Tobias Ragg (*Sweeney Todd*), The Madwoman (*Curlew River*) and Gonsalve (*L’Heure Espagnol*) with companies including Alamo City Opera, American Opera Projects, the Caramoor Festival, Glimmerglass Opera, New York Lyric Opera Theatre, Opera Piccola of San Antonio, Portland Opera, Spoleto Festival USA, The Tanglewood Festival, Theatre Nohgaku and the Westminster Opera Theatre.

On the concert stage, Mr. Brennfleck has been hailed for his “Outstanding presence and clear, lyric voice” (*Texas Classical Review*) and “elegant” musicianship (*The Baltimore Sun*). Mr. Brennfleck is a passionate interpreter of Baroque music including the French haute-contre repertory, but finds himself equally at home with art song and new works. His recent collaborations include concert and recital appearances with the Alabama Symphony Orchestra, American Bach Soloists, Ars Lyrica Houston, Austin Symphony Orchestra, LA International New Music Festival, MET Chamber Ensemble, June in Buffalo Festival, and the Victoria Bach Festival. In addition to his performance schedule, Mr. Brennfleck is a certified teacher of the Alexander Technique, presenting masterclasses for singers and instrumentalists throughout the United States and abroad.



Isaac Bustos,
guitar

Classical guitarist, pedagogue and educator **Dr. Isaac Bustos** enjoys an extensive performing career that has taken him to Canada, Central America, Europe, China, and all over the US. Bustos has made several radio and television appearances and is in demand as clinician and master class teacher invited to perform in festivals around the globe including the Guitar Foundation of America Annual Convention, Panama Guitar Festival, Festival Internacional de Guitarra Monterrey and Festival del Noreste in Mexico. Isaac has appeared as soloist with the Orchestra of New Spain, The Baytown Symphony Orchestra, The Nicaraguan National Symphony Orchestra, and the Buffalo Philharmonic Orchestra under the baton of Maestro JoAnn Falletta.

Dr. Bustos has acquired top prizes in over 12 major international competitions, 7 of which are first prizes. Isaac premiered new guitar works by composers Nico Muhly, Blas Atehortúa, Samuel Zyman, Frank Wallace, Mark Cruz and Joe Williams II. In the Spring of 2019, he premiered a new concerto for guitar and orchestra, commissioned and dedicated to him, by American composer Peter Lieuwen under the baton of maestro Franz Anton Krager and the University of Houston Symphony Orchestra. In 2016, Isaac also released the world-premiere of Peter Lieuwen's Sonata for Guitar on MSR Classics, and a collection of Latin American works titled Canciones a mi Madre for Vgo Recordings.

Chamber music collaborations have included performances with the Grammy award-winning ensembles Los Angeles Guitar Quartet and Conspirare Choir, the Turtle Creek Chorale and legendary Mexican cellist Carlos Prieto. Bustos is also a founding member of the award-winning Texas Guitar Quartet and has released two critically acclaimed discs with the group. Highlights of the 2019-20 season include performances with the East Texas Symphony, Corpus Christi Symphony, and Rapide Symphony Orchestra.

Isaac holds a Bachelor of Music degree in guitar performance from the University of New Hampshire, where he was the only guitarist to ever hold a full scholarship, a Master of Music degree and Doctor of Musical Arts degree from the University of Texas at Austin, where he worked under the guidance of renowned American guitarist Adam Holzman.

As an educator, his commitment to teaching is reflected in the success of his students whose prize-winning performances have included victories in the Eastfield Guitar Festival and competition, Brownsville Guitar Ensemble Competition, “Classical Minds” Guitar Competition, Houston Young Artist, East Carolina University Competition, Rosario Competition, Appalachian State Competition, Boston Guitar Fest International Competition and Guitar Foundation of America International Youth Competition. Dr. Bustos has been on faculty at Texas A&M University and was artistic director of the prestigious Texas A&M Guitar Symposium and competition. Isaac now currently serves on the faculty at the University of Texas – San Antonio Department of Music where he is head of guitar studies.

Dr. Bustos is an Augustine Strings Sponsored Artist and plays on a 2013 Martin Blackwell Double-top spruce guitar.