

CENTRE D'ACTION ARTISTIQUE  
SACKVILLE FESTIVAL OF EARLY MUSIC



FESTIVAL  
DE MUSIQUE  
ANCIENNE  
SACKVILLE  
FESTIVAL  
OF EARLY  
MUSIC



MountAllison  
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NEW BRUNSWICK

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September 17-19 / 2021

*Sackville is located on the unceded territory of the Mi'kmaq People who are the historic inhabitants, custodians, and dwellers on the land.*

Centre d'Action Artistique  
**SACKVILLE FESTIVAL OF EARLY MUSIC**

Thanks to our generous donors for supporting the 2021 Outreach Program!

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**SCHEDULE OF EVENTS**

**September – November: Outreach Programme**

As an added support to our schools, students, and parents, and as an extension of our educational mission, we have prepared a video-based learning series that is available free of charge to all Maritime middle, high, and home schools, and to the Drew Nursing Home. Four modules designed by video producer Matthew Thompson focus on music technology and eleven modules focus on early music topics, including music performance and instruction by *L'Harmonie des saisons* (Festival 2020) and music from *Écoute comme je danse* (Festival 2021).

**September 17 – 19: Public Concerts**

This year's festival is presented in a hybrid format. Two virtual concerts were pre-recorded especially for our festival: *Listen to how I dance*, a collaboration between leading Canadian dancers and musicians, and *Music Written in Praise of the Virgin Mary*, featuring the English vocal ensemble *Stile Antico*. In addition to their in-person streaming in Brunton, these concerts will be available September 16 to 18. Our third and final concert on September 18 features musicians from the Maritimes performing *Concerto delle donne* in what will be a celebration of fine local artists and early European art music written by women.

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PO Box 6375  
Sackville, NB E4L 1G6  
[www.sackvilleearlymusic.com](http://www.sackvilleearlymusic.com)

506.878.3786

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### **A note from our President, Andrew Wilson & Artistic Director, Linda Pearse**

As the arts sector has teetered on the verge of collapse and many talented artists have struggled to continue their artistic work, our Festival has retained its commitment to supporting artists near and far, facilitating educational offerings for hearts young and old, and bringing high-quality music experiences to you, our audiences. We are overjoyed to be able to present such a fine roster of artists and to gather an equally fine audience in a flexible and accessible variety of formats. We are elated to offer these gifts of celebration at no cost to our audience members.

Many festivals have been forced to close this year, making us particularly appreciative of our donors and financial supports from a variety of sectors. The Sackville Festival of Early Music is more than simply a collection of concerts. It is an opportunity for our community to welcome talented musicians into our midst, to come together to hear their performances and learn from them as they engage with us in so many ways. It provides opportunities for meaningful outreach to schools, the Drew Nursing home, and points of interdisciplinary connection with courses on our university campus. This year, we prioritized support for our Maritime artists and continued our engagement with ensembles in Canada and beyond. We hope that you enjoy and savour these performances, music, and artists who created them especially for our community. At this time, like no other, it is important to emphasize connection, community, and education.

We extend our heart-felt thanks to our amazing board members for making this year's festival a reality, to our talented J.E.A. Crake Intern Annika Williams, and to our administrative director, Shawn Bostick, for his dedication, ingenuity, and hard work. And of course, none of this would be possible without the wonderful gifts of our generous donors, some of whom have faithfully supported this music festival for many years. Thank you.

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# Listen to how I dance

*Music to be seen and a dance to be heard*

Friday September 17, 2021, 7:30 p.m.

Elinor Frey, *viola d'arco*    Anthony Harvey, *lute*  
Stéphanie Brochard, *choreography and dance*  
Esteban La Rotta, *musical direction, lute and vihuela,*

## Programme

<i>Recercare</i>	Marco Dall'Aquila (1480–1544)
Improvisation upon <i>Vergine bella</i>	Lauda
<i>Amor dona, ch'io ti porto</i>	Anon., Cancionero Palacio (15 <sup>th</sup> century)
<i>De tous biens plaine</i>	Hayne van Gizeghem (1445–1497?)
<i>De tous biens plaine a 3</i>	Josquin des Prez (c. 1420–1521)
<i>Para discantar sobre un punto</i>	Enriques de Valderrabano (c. 1500–1557)
<i>Recercada segunda</i>	Diego Ortiz (c. 1510–c. 1576)
<i>Recercada quinta</i>	
<i>Guardame las Vacas</i>	Luis de Narvaez ( <i>fl</i> 1526–49)
<i>Recercada settima</i>	Diego Ortiz
<i>Falla con misuras</i>	Guglielmo Ebreo (c. 1420–c. 1484)
<i>De tous biens playne</i>	Roelkin (Rudolf Agricola; 1444–1485)
<i>De tous bien plaine a 3</i>	Alexander Agricola, Basevi MS2439
<i>Tres Morillas</i>	Anon., Cancionero Palacio
<i>Pase el agoa</i>	
<i>Din Dirin Din</i>	
<i>Alle Stamagne Donne</i>	Anon., Montecasino (15 <sup>th</sup> century)
<i>Al Alba venir</i>	Anon., Cancionero Palacio
<i>De mon triste displasir</i>	Francesco Canova da Milano (1497–1543)

## Listen to how I dance / notes

Music cannot emerge from stillness; it is the organization of sound vibrations in a coherent and harmonious way. Where there is music, there is movement: movement that creates music and movement that responds to it. Music is nothing more than sounds that slide in the "movement" of time. Renaissance music embodies this spirit with its liveliness and spontaneity. Les Jardins chorégraphiques presents Listen to how I dance, a show where sound and movement become one and eras converge. This visual concert allows to "see" musical pieces from the Renaissance repertoire performed on period instruments, through choreography where the early and the contemporary merge. The boundaries between disciplines are blurred to make way for a show where dance sets music in motion and music shapes the dance. Listen to how I dance is music to be seen and a dance to be heard.

*Listen to how I dance* is music to be seen and a dance to be heard. The project was born when **Esteban La Rotta**, lutenist, and **Stéphanie Brochard**, contemporary dancer and specialist in early dance, were united by their shared desire to create projects in which musicians understand the needs of movement and dancers the nature of music. For them, music and movement are intrinsically linked. Their collaboration attempts to reinvent the intangible dialogue of these two artistic disciplines through the questioning of space and the scenic presence of the two arts. By placing musicians and dancers equally at the heart of the staging, each discipline is encouraged to go beyond its usual scenic convention and explore their interconnectivity. Inspiration was drawn from visual works of the Renaissance in order to establish a common corporal language. The choreography, through which contemporary and Renaissance dance merge, is also greatly inspired by paintings and sculptures from the 15th to the 17th centuries. The music chosen is drawn from the European repertoire of the late 15th century and played on rare period instruments that blend complementary visual aesthetics and old sonorities.

*Stile Antico*

# Music in Praise of the Virgin Mary

Saturday September 18, 2021, 7:30 p.m.

***Sopranos***

Helen Ashby  
Kate Ashby  
Rebecca Hickey

***Tenors***

Andrew Griffiths  
Jonathan Hanley  
Benedict Hymas

***Altos***

Emma Ashby  
Cara Curran  
Eleanor Harries Clarke

***Basses***

James Arthur  
Will Dawes  
Nathan Harrison

## Programme

1. *Salve Regina* Josquin des Prez (c. 1450–1521)
2. *Ego flos campi* Clemens non Papa (c. 1510–1555)
3. *Ave Maria* Josquin des Prez
4. *Gaude Maria Virgo* Peter Philips (c. 1560–1628)
5. *Virgo salutiferi / Ave Maria* Josquin des Prez
6. *Ave maria, gratia plena* William Byrd (c. 1540–1623)
7. *Inviolata, integra et casta est* Josquin des Prez
8. *Ave Dei Patris filia* John Taverner (c. 1490–1545)

## Music in Praise of the Virgin Mary / notes

Stile Antico performs a sumptuous selection of music written in praise of the Virgin Mary, including no fewer than four masterpieces by Josquin, the 'Father of the Renaissance,' in honour of the quincentenary of his death in 1521. Woven between Josquin's motets are works by composers from successive generations: the serene *Ego flos campi* by Clemens non Papa, William Byrd's exquisite miniature *Ave Maria*, and the ebullient *Gaude Maria Virgo* by Peter Phillips. Crowning this rich programme is John Taverner's superb antiphon *Ave Dei Patris filia* by John Taverner: an extraordinary, fifteen-minute span of music, whose dazzling final 'Amen' is one of the glories of pre-Reformation church music.

### Texts and Translations

#### I. **Salve Regina** (Compline antiphon)

*Salve Regina, Mater Misericordiae,  
Vita, dulcedo, et spes nostra, Salve!  
Ad te clamamus, exsules filii Hevae,  
Ad te suspiramus, gementes et flentes,  
In hac lacrimarum valle.*

*Eja ergo, Advocata nostra,  
Illos tuos misericordes oculos ad nos converte  
Et Jesum, benedictum fructum ventris tui,  
Nobis, post hoc exilium, ostende,  
O clemens, O pia, O dulcis Virgo Maria.*

Hail, Holy Queen, Mother of mercy,  
Our life, our sweetness and our hope!  
To thee do we cry, poor banished children  
of Eve, to thee do we send up our sighs,  
mourning and weeping in this valley of tears.

Turn, then, most gracious advocate,  
thine eyes of mercy toward us,  
and after this, our exile, show unto us  
the blessed fruit of thy womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.

#### 2. **Ego flos campi** (Song of Songs 2:1-2, 4:15)

*Ego flos campi et lilium convalium; sicut lilium inter spinas, sic amica mea inter filias: fons hortorum et puteus aquarum viventium; quæ fluunt impetu de Libano.*

I am a flower of the field and a lily of the valley; as a lily among the thorns, so is my beloved among the daughters: a garden fountain and a well of living water, flowing streams from Lebanon.

#### 3. and 6. **Ave Maria**

*Ave Maria, gratia plena, Dominus tecum, Virgo serena.  
Ave cuius conceptio, solemnè plena gaudio  
Caelestia, terrestria, nova replet laetitia.  
Ave, cuius nativitas nostra fuit solemnitas,  
Ut lucifer lux oriens verum solem praeveniens.  
Ave pia humilitas, sine viro fecunditas,  
Cuius annunciatio nostra fuit salvatio.  
Ave vera virginitas, immaculata castitas,  
Cuius purificatio nostra fuit purgatio.  
Ave, praeclara omnibus angelicis virtutibus,  
Cuius fuit assumptio nostra glorificatio.  
O Mater Dei, memento mei. Amen.*

Hail Mary, full of grace, the Lord is with you, fair virgin.  
 Hail to you, whose conception, full of holy joy, fills heaven and earth with new rejoicing.  
 Hail to you, whose birth we celebrated, like the day-star rising, foretelling the true sun.  
 Hail, holy and humble one, fruitful without a man, whose annunciation was our salvation.  
 Hail, true virginity, spotless chastity, whose purification cleansed us also.  
 Hail to you who excel in all the angelic virtues, you whose assumption glorified us also.  
 O Mother of God, remember me. Amen.

4. **Gaude Maria Virgo** (Tract for Votive Mass of the Blessed Virgin; Feast of the assumption)

*Gaude Maria Virgo, cunctas haereses sola interemisti, in universo mundo, Alleluia.*

*Virgo prudentissima, quo progredieris, quasi aurora valde rutilans? Filia Sion, tota formosa et suavis es: pulchra ut luna, electa ut sol, Alleluia.*

Rejoice, Virgin Mary, you alone have destroyed all heresies in the whole world, alleluia.  
 Most wise virgin, where are you going, shining gloriously as the morning? Daughter of Zion, you are all comely and sweet, beautiful as the moon, set apart as the sun, alleluia.

5. **Virgo salutiferi / Ave Maria**

*Virgo salutiferi genitrix intacta tonantis unicaque undosi stella benigna maris, quam rerum pater, ut lapsus succurreret orbi nondum distincto, jussit esse chaos Iesseaeque sacro nasci de sanguine gentis et matrem statuit virginitate frui*

*Ave Maria, gratia plena, Dominus tecum.*

*Tu potes es prime scelus expurgare parentis, humanumque Deo conciliare genus, lacte tuo, qui te cuncta elementa crearat, pavisti vilis culmine tecta case*

*Ave Maria, gratia plena, Dominus tecum.*

*Nunc, celi regina, tuis pro gentibus ora, quosque tuos jovit filius, ipsa juva. Alleluia*

*Ave Maria, gratia plena, benedicta tu in mulieribus. Alleluia.*

Virgin bearer of salvation, inviolate mother of the thunderer [God], sole loving star of the stormy sea, whom the father of all things, to rescue a fallen world, even before he had made order from the chaos, would be born from the holy line of Jesse, and to be a mother, although a virgin

Hail Mary, full of grace, the Lord is with you.

You can cleanse the sin of our first ancestor and reconcile the human race to God; with your milk you fed the one who created you and all the elements, beneath the roof of a humble dwelling

Hail Mary, full of grace, the Lord is with you.

Now, queen of heaven, pray for your people; come to the aid of those whom your son too helped. Alleluia

Hail Mary, full of grace, blessed are you among women. Alleluia.

*Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui. Alleluia*

Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb. Alleluia



7. **Inviolata, integra et casta es** (12<sup>th</sup>-century, sequence hymn for Candelmas)

*Inviolata, integra et casta es Maria:  
Quae es effecta fulgida caeli porta.  
O Mater alma Christi carissima:  
Suscipe pia laudum praeconia.  
Te nunc flagitant devota corda et ora:  
Nostra ut pura pectora sint et corpora.  
Tua per precata dulcisona:  
Nobis concedas veniam per saecula.  
O benigna! O Regina! O Maria!  
Quae sola inviolata permansisti.*

Inviolata, whole and chaste are you, Mary:  
you are the shining gate of heaven.  
O kind mother, dearest to Christ,  
accept our faithful hymns of praise.  
To you our hearts and lips cry out:  
may our souls and bodies be pure.  
Through your prayers' sweet sounds  
grant us forgiveness for ever.  
O kindly one! O Queen! O Mary!  
you alone remain inviolate.

8. **Ave Dei patris filia** (Votive antiphon)

*Ave Dei patris filia nobilissima,  
Dei filii mater dignissima,  
Dei Spiritus sponsa venustissima,  
Dei unius et trini ancilla subiectissima.  
Ave summae aeternitatis filia clementissima,  
summae veritatis mater piissima,  
summae bonitatis sponsa benignissima,  
summae trinitatis ancilla mitissima.  
Ave aeternae caritatis desideratissima filia,  
aeternae sapientiae mater gratissima,  
aeternae spirationis sponsa sacratissima,  
aeternae maiestatis ancilla sincerissima.  
Ave Jesu tui filii dulcis filia,  
Christi Dei tui mater alma,  
sponsa sine ulla macula,  
deitatis ancilla sessioni proxima.  
Ave Domini filia singulariter generosa,  
Domini mater singulariter gloriosa,  
Domini sponsa singulariter speciosa,  
Domini ancilla singulariter obsequiosa.  
Ave plena gratia solis regina,  
misericordiae mater, meritis praeclara,  
mundi domina, a patriarchis praesignata,  
imperatrix inferni, a prophetis praeconizata.  
Ave virgo facta ut sol praelecta,  
mater intacta, sicut luna perpulcra,  
salve parens inclita, enixa puerpera,  
stella maris praeifulgida, felix caeli porta:  
esto nobis via recta ad aeterna gaudia,  
ubi pax est et gloria.  
O gloriosissima semper virgo Maria. Amen.*

Hail, most noble daughter of God the father,  
most worthy mother of the Son of God,  
most graceful bride of God's Spirit,  
closest servant of God one and threefold.  
Hail, most clement daughter of the highest Eternity,  
most blessed mother of the highest Truth,  
most benign bride of the highest Kindness,  
meekest servant of the highest Trinity.  
Hail, most beloved daughter of everlasting Charity,  
most thankful mother of everlasting Wisdom,  
most sacred bride of everlasting Inspiration,  
sincerest servant of everlasting Majesty.  
Hail, sweet daughter of your son Jesus,  
bountiful mother of Christ, your God,  
bride without the slightest blemish,  
handmaid of the coming of the Lord.  
Hail, most singularly generous daughter of the Lord,  
most singularly glorious mother of the Lord,  
most singularly beautiful bride of the Lord,  
most singularly obedient handmaid of the Lord.  
Hail, queen of the sun, full of grace,  
mother of mercy, famous by her merits,  
mistress of the world, preordained by the patriarchs,  
empress of hell, foretold by the prophets.  
Hail, virgin made as unique as the sun,  
mother unblemished, as beautiful as the moon,  
hail, famous begetter, diligent mother,  
splendid star of the sea, auspicious gate of Heaven:  
be for us a straight path to eternal joy,  
where peace and glory are.  
Oh, most glorious and ever-virgin Mary. Amen

# Concerto delle donne

*A celebration of music by women composers*

Sunday September 19, 2021, 3:00 p.m.

Erin Bardua, *soprano*    Vicki St. Pierre, *contralto*  
Kirsty Money, *violin*    Celeste Jankowski, *violin*    Hilary Brown, *cello*  
Madeleine Owen, *theorbo/guitar*    Marie Bouchard, *organ*  
Linda Pearse, *programming and notes*

## Programme

1. *Ave generosa*    Hildegard von Bingen (1098–1179)
2. “Salve, O regina”    Chiara Margarita Cozzolani (1602–1677)  
- from *Concerti sacri* (1642)
3. *Sonata decima*, from *Sonate* (op. 16, 1693)    Isabella Leonarda (1620–1704)
4. “Io veggio campi verdeggiar fecondi”    Francesca Caccini (1587–c. 1641)  
- from *Il primo libro delle musiche* (Florence, 1618)
5. *Sonata nona*, from *Sonate* (op. 16, 1693)    Isabella Leonarda
6. “S’io men vo moriro”, *canzonetta*    Francesca Caccini  
- from *Il primo libro delle musiche* (Florence, 1618)

## Intermission

7. “Cari musici”    Bianca Maria Meda (c. 1665–c. 1700)  
- from *Mottetti* (1691)
8. *Passacaglia*    Donatella Galletti [Alessia Aldobrandini] (1702)
9. “L’Eraclito amoroso”    Barbara Strozzi (1619–1677)  
- from *Cantate e ariette* (op. 3, 1654)
10. *Trio Sonata no. 1 in G*    Élisabeth Jacquet de la Guerre (1665–1729)  
(manuscript dated 1695)
11. *Chaconne in D, Les pièces de clavessin*    Élisabeth Jacquet de la Guerre  
- from *Suite no. 1* (Paris, 1687)
12. “Canto di bella bocca”    Barbara Strozzi  
- from *Il primo libro de madrigali* (op. 1, 1644)

## Concerto delle donne / notes

The *Concerto delle donne*, an ensemble of women singers at the Ferrarese court in the late 16<sup>th</sup> century, broke a proverbial glass ceiling, inspiring similar ensembles at other courts and the eventual inclusion of women in professional settings. Today's programme resonates with this type of intelligent, ardent, and oftentimes rebellious agency of musical women by featuring a range of works from Hildegard of Bingen to the modern-day fictional Alessia Aldobrandini. These creative souls were musically active in a variety of diverse roles as nuns, aristocrats, singers, and perhaps courtesans. Their music reflects varied life experiences, encompassing chants, sacred motets, secular madrigals, operas, cantatas, and a variety of dazzling instrumental works.

Women's music-making was viewed variously as a threat, a provocation, and even a sacrilegious act. Severe restrictions were placed on women's musical bodies, limiting their access to instruction, to performance venues, and to publication. Such restrictions meant that a portion of ingenuity, cunning, rule-breaking (and often a convenient birth in a liberal-minded wealthy and artistic family), were required to access the necessary education, and social and political milieu that might support their artistic and intellectual agency. With their bodies controlled variously by church authorities, the court, and the rigid expectations of society, it is remarkable indeed that women's musical voices from the past resound in our performance hall today.

The mystic, visionary, composer, and abbess **Hildegard of Bingen** (1098–1179) is one such woman who defied conventions and the rule of the church to chart her own path. She founded an abbey, articulated ecstatic visions, and nurtured a religious cult of women who lived in monastic seclusion. A prolific writer, thinker, and composer, her publications include literary, musical, and scientific works. She recorded her visions, wrote hagiographies and letters, as well as lyrical and dramatic poetry, setting some with monophonic melodies (solo voice).

Hildegard's hymns are mostly syllabic (one note per syllable of text), accentuated with brief melismatic passages (several notes per syllable of text) and higher tessituras that emphasize important words or mark the end of textual segments. In *Ave generosa*, examples of melismas can be heard at the opening on "generosa"; ecstatic high points combined with melismas spill forth on the words "celestis symphonia" (celestial symphony) and "in Deo" (in God). There is a meditative and contemplative quality to this music that invites introspection and reflection.

The Milanese singer and composer **Chiara Margarita Cozzolani** (1602–1677) followed the path of many Italian women in the 16<sup>th</sup> and 17<sup>th</sup> centuries: she entered a convent, the convenient location for Italian families to dispose of their daughters given the oftentimes prohibitive costs of dowries and in some locations, limits on allowable marriages. Cozzolani was known as an avid critic of the restrictions placed on women's musical activities in convents by Milan's archbishop. Despite these barriers, which made access to musical instruction difficult, almost two thirds of the convents were known for their exceptional music-making. The nuns' performance of *musica secreta* (secret music) hidden from the public behind screens became a source of fascination and fame for many distinguished convents.

Cozzolani's publication of solo and duet motets (1642) incorporates highly affective and expressive texts and demonstrates many of the important developments made in Italian dramatic music in the early decades of the seventeenth century – smaller-scale textures with *basso continuo* (continuous bass) predominate, and often feature virtuosic singing and a sectional form that alternates duple and triple meters.

A biographical feature common to these prominent women musicians is an influential and wealthy family. Elite families had access to the finest musical education, found placements for their daughters in wealthy convents, and sometimes facilitated connections to publication. **Isabella Leonarda** (1620–1704) was born into one such prominent Novarese family, entering an Ursuline convent at age sixteen and staying until her death. A versatile and prolific composer, her over 200 compositions provide examples of every sacred genre including mass, motet, psalm settings, often including instrumental ritornellos and solo passages. Leonarda's instrumental collection (op. 16, 1693) is the earliest publication of sonatas by a woman.

Although we know little about **Bianca Maria Meda** (1661?–1732/3), a nun of the Benedictine convent of San Martino del Leano in Pavia, her publication of motets (Bologna, 1691) comprises works of considerable beauty and compositional skill. “Cari musici” is a solo motet with two *obbligato* (necessary) violin parts that exploits the possibility for diverse textural and metrical settings: the opening *sinfonia* for two violins is set sweetly in parallel thirds, introducing what will become the opening vocal melody of the first solo section. Subtle shifts of meters and textures create a sumptuous blend of melodic virtuosity and articulate formal structures.

Florentine composer **Francesca Caccini** (1587–c. 1641) thrived within her prominent intellectual family and the rich artistic community at the court of Francesco I de' Medici (1549–1602). Avoiding a life in the convent, Caccini sang regularly at court in a trio of three sopranos, modeled on the famous women's singing ensemble *Concerto delle donne* of Ferrara (also the title of today's programme).

An accomplished poet and multi-instrumentalist, singer, composer, and teacher, Caccini's prestige includes her lead roles in several of the important genre-defining early operas at the turn of the 17<sup>th</sup> century. Caccini was also the first woman to publish an opera, *La liberazione di Ruggiero* (1625), based on three cantos of Ariosto's *Orlando furioso* but with changes to the plot that challenge the assumptions about society's female norms in the early seventeenth century. Her *Il primo libro delle musiche* (1618) comprises a variety of song types including *sonetti*, *ottave*, *ottave sopra la Romanesca*, *canzonetta*, *mottetti*, *hinni*, *arie*, *madrigali*, and is one of the largest monody collections of any composer up until that point.

Caccini's *canzonette* tend to be less florid than her madrigals, are set in triple meter, and are influenced by popular song – audibly novel in “S'io men vò moriro” with syncopated rhythms and guitar accompaniments on the *ripresa* (refrain). Her “Io veggio i campi” employs a relatively fixed bass, indicated with its marginal text *Aria sopra la Romanesca*.

**Barbara Strozzi** (1619–1677) was born into a vibrant intellectual family in Venice, an environment that afforded her considerable artistic freedom. The illegitimate daughter of a famous poet (Giulio Strozzi), Barbara Strozzi enjoyed access to a rich artistic and intellectual

community, particularly in Florence where experimentation with the fledgling genre of opera was ongoing. Remarkably prolific by any standard, Strozzi published eight collections of songs and did so without support of the church or a fixed noble patron. As a composer, she was influential in forming and nurturing the genre of the cantata. And as a liberal woman with unbridled access to intellectual and philosophical milieus, elite performance opportunities, and musical instruction with the foremost composers of her time, her lack of articulated profession has led scholars to frame her as a courtesan (without significant proof). Recent scholarship has cast aspersions on these assumptions, reasserting a focus on her outputs and contributions as a musician and artist.

The achingly passionate text of “L’Eraclito amoroso” is set to music that accentuates its expressive words. Listen, for example, to the downward dissonant leap in the voice (C to F# over an E-flat in the bass) on the word “lagrimar” (weeping). The musical form unfolds in five sections: three shorter recitative (speech-like) sections frame two longer sections of aria (songlike) set over a lament bass – a repeating descending tetrachord bass line (D – C – Bb – A). The descending tetrachord bass was a symbol of the lament in the Baroque period (first codified by Claudio Monteverdi with the lament for his opera *Arianna*, 1608). The sectional form of “L’Eraclito”, set off by the beginning, middle, and final sections of recitative, allows each lament section to assert its own character, reflected by subtle shifts in affect and meter.

“Canto di bella bocca” embraces the sonic possibilities of virtuosic singing of seventeenth-century Italy. The imitative entries of the opening quickly give way to virtuosic solo passages placed on expressive words such “cantar” (to sing), “passagio” (quick passage), and “d’amore” (love). Strozzi engages a broad palette of textural variety, alternating meters (duple and triple), extended solo passages, imitative textures in which one voice echoes or responds to the other, and homorhythmic emphasis (when both voices sing with the same rhythm).

A child prodigy from a prominent French family, **Élisabeth Jacquet de la Guerre** (1665–1729) was encouraged by King Louis XIV to join the group of musicians at his court, exposing her to the leading composers and performers of her time. De la Guerre is historically important for her adaptation of the Italian sonata to French tastes and styles, and the Trio Sonata no. 1 in g minor represents the first of these Italian-style works to be composed in France. In contrast to the vocal works on this program that include parts for instruments that often imitate the voice, these are clearly instrumental works. The French style is marked by its restraint, its attention to ornamentation, and its marked character.

A final note about **Alessia Aldobrandini**, the Baroque alter-ego of modern-day lutenist **Donatella Galletti**. Galletti created this eighteenth-century noblewoman who composed for the archlute and theorbo because it seemed to her that women composers are only appreciated after death (and even then, not often). Yet Aldobrandini has taken on a life of her own, with her music featured in the play *Le Voyage de Filiberto Tula* and recorded by other artists. In this programme, Aldobrandini recognizes a modern woman’s voice that reaches back, serving as a counterpoint to that of Hildegard, one that sings forward to today.

Linda Pearse, September 3, 2021

## Texts and Translations

### I. **Ave generosa**, Hymn to the Virgin (D 155v, R 474v)

Trans. by Nathaniel M. Campbell

*Ave generosa gloriosa et intacta  
puella, tu pupilla castitatis,  
tu materia sanctitatis,  
que Deo placuit.*

*Nam hec superna infusio in te fuit,  
quod supernum Verbum in te carnem induit.*

*Tu candidum liliū quod Deus ante omnem  
creaturam inspexit.*

*O pulcherrima et dulcissima,  
quam valde Deus in te delectabatur,  
cum amplexionem caloris sui in te posuit,  
ita quod Filius eius de te lactatus est.*

*Venter enim tuus gaudium habuit  
cum omnis celestis symphonia de te sonuit,  
quia virgo Filium Dei portasti,  
ubi castitas tua in Deo claruit.*

*Viscera tua gaudium habuerunt  
sicut gramen super quod ros cadit  
cum ei viriditatem infundit,  
ut et in te factum est,  
O mater omnis gaudii.*

*Nunc omnis ecclesia in gaudio rutillet  
ac in symphonia sonet  
propter dulcissimam Virginem  
et laudabilem Mariam,  
Dei Genitricem. Amen.*

Hail, nobly born, hail, honored and inviolate,  
you, Maiden, are the piercing gaze of chastity,  
you the material of holiness —  
the one who pleased God.

For heaven's flood poured into you  
as heaven's Word was clothed in flesh in you.

You are the lily, gleaming white, upon which  
God has fixed his gaze before all else created.

O beautiful, O sweet! How deep is that delight  
that God received in you, when  
'round you he wrapped his warm embrace  
so that his Son was suckled at your breast.

Your womb rejoiced as from you  
sounded forth the whole celestial symphony.  
For as a virgin you have borne the Son of God  
— in God your chastity shone bright.

Your flesh rejoiced just as a blade  
of grass on which the dew has fall'n,  
viridity within it to infuse —  
just so it happened unto you,  
O mother of all joy!

So now in joy gleams all the Church like dawn,  
resounds in symphony  
because of you, the Virgin sweet  
and worthy of all praise, Maria,  
God's mother. Amen.

### 2. **Salve, O regina**, Marian antiphon

*Salve, O regina, mater misericordiæ:  
vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exules, filii Hevæ.  
Ad te suspiramus, gementes et flentes  
in hac lachrymarum valle.  
Eia ergo, advocata nostra, illos tuo  
misericordes oculos ad nos converte.  
Et Iesum, benedictum fructum ventris tui,  
nobis post hoc exilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.*

Hail, O queen, mother of mercy:  
our life, sweetness, and hope, hail.  
To you we cry, the exiled children of Eve.  
To you we sigh, mourning and weeping  
in this vale of tears.  
So, our advocate, turn your merciful eyes to us.  
And show us Jesus,  
the blessed fruit of your womb,  
after this our exile,  
O merciful, O good, O sweet Virgin Mary.

4. **Io veggio campi verdeggiar fecondi**

Trans. Ronald Alexander, Richard Savino: *Francesca Caccini...* (Indiana, 2004)

*Io veggio i campi verdeggiar fecondi,  
E le rive fiorite, e i coll'intorno  
E gravidi di pomi arbori, e frondi,  
E d'infinite ville il lido adorno*

*Sento i venti spirar dolci e giocondi  
Serenissimo il sol qui spiega il giorno  
Scendete omai, prendete al fin riposo  
Sperando ai vostri affann' il ciel pietoso.*

I see fertile fields turning green,  
And flowery banks, and hills all around,  
And trees laden with apples, and leafy boughs,  
And the countryside adorned with houses.

I hear winds blowing gentle and playful,  
The most serene sun unfolds the day.  
Come down, and take your rest at last / Hoping  
that the heavens have mercy upon your cares.

6. **S'io men vo moriro**

Trans. by Ronald Alexander, Richard Savino: *Francesca Caccini...* (Indiana, 2004)

*S'io men vò morirò,  
ahi crudel dipartita.*

*S'ora il cor non ha virtù  
contra il duol di sua ferita  
come lei non miri più  
Chi salvar potra mia vita.*

*Onde omai spero pietà,  
O sventur empia infinita  
statti addio somma beltà  
mia zperanz'al vento egita.*

*Deh se voce di mercè appò  
voi fu mai sentita la memoria,  
la memoria di mia fè  
su'l partir non sia schernata.*

If I leave, I will die,  
Alas, cruel farewell.

If now the heart has no virtue  
Against the pain of its wound,  
How will it no longer look upon her?  
Who will save my life?

Since at this point I hope for mercy,  
Oh misfortune, cruel and endless,  
Stay! Good-bye, exalted beauty,  
My hope has gone with the wind.

Alas, if the voice of mercy  
Was ever heard by you,  
Let the memory of my faith  
Not be scorned upon its departure.

7. **Cari musici**

*Cari musici, cum grato silentio  
voces comprimite, suspendite sonos,  
cantare cessate, et contemplate dilecte,  
Jesu amores.*

*Non me turbate, no, amante,  
armonici chori, cantare cessate.*

*Quantae deliciae,  
quantae fortunata beant me,  
rapit meum cor  
ad se Jesus solus voce amante.*

*Quanta Laetitia,  
quanta me divina replet lux.  
In amore verus dux mihi  
donat gaudia tanta.*

Dear Music makers, in welcome silence  
lower your voices, make no noise,  
sing no more and reflect, dear sisters,  
on Jesus' love.

Do not disturb me, no, beloved,  
you, harmonious choirs, sing no more.

What delights, what fortunate delights,  
have blessed me!  
Jesus alone can draw my heart to Him,  
in lover's tones.

What joy,  
what great divine light fills my being!  
In his love my true leader  
has made me the gift of so many joys.

*Ah! Quid dico! Anima ingrata,  
in silentio taciturno amores  
sponsi audio sepelire?  
Ah non tacete, nò, ò voces canorae,  
non tacete.*

*Amare et silere, cor, tentas impossibile,  
Plus tormentum sit terribile  
quando curat reticere.*

*Tacere et ardere?  
Nò, non potes tam firmissime,  
tuae pene sunt durissimae,  
si tacendo vis languere. Alleluia!*

9. **L'Eraclito Amoroso**

Trans. by Rosemary Galton (2012)

*Udite amanti la cagione, oh Dio!  
Ch'a lagrimar mi porta:  
Nell'adorato e bello idolo mio,  
Che si fido credei, la fede è morta.*

*Vaghezza ho sol di piangere,  
Mi pasco sol di lagrime,  
Il duolo è mia delizia  
E son miei gioie i gemiti.*

*Ogni martire aggradami,  
Ogni dolor diletta mi,  
I singulti mi sanano,  
I sospir mi consolano.*

*Ma se la fede negami  
Quell'incostante e perfido,  
Almen fede serbatemi  
Sino alla morte, O lagrime!*

*Ogni tristezza assalgami,  
Ogni cordoglio eternisi,  
Tanto ogni male affligami  
Che m'uccida e sotterrimi.*

Ah! What am I saying! Do I, ungrateful  
soul, hear the bridegroom's love  
buried in a gloomy silence?

Ah, don't fall silent, no,  
melodious voices, don't fall silent.

My heart, you attempt the impossible, to be  
mute in loving. The torture becomes more  
terrible when it strives to suffer in silence.

Say nothing and burn? No, you cannot  
resolutely keep silent and yet burn.  
Your punishments become all the harsher  
when you pine away in silence. Alleluia!

Listen, you lovers, to the reason – oh God!  
For my weeping:  
In my adored and beautiful idol,  
Who I believed to be faithful, faith is dead.

I find charm only in weeping,  
I nourish myself by my tears,  
Grief is my delight  
And my moans are my joy.

Every anguish pleases me,  
Every sadness is my delight,  
My sobs heal me,  
And my sighs console me.

But if he denies faith,  
He who is fickle and treacherous,  
At least faithfully serve me  
Until death, oh my sorrow!

Every tear soothes me,  
All my mourning lasts for ever,  
So much does each ill afflict me  
That it kills and buries me.



12. **Canto di bella bocca**

Trans. by Richard Kolb (2017)

*Che dolce udire una leggiadra bocca  
Tutta lieta cantar versi d'amore.*

*Vaga, vezzosa voce  
Con passaggio veloce  
T'alletta, ti circonda, anzi ti tocca  
E dentro va quasi a baciarti il core.*

*Che dolce udire una leggiadra bocca  
Tutta lieta cantar versi d'amore,  
Mentre musico labbro  
Spiega d'amore i pregi.*

*Altro non dice  
Quel canoro felice  
Che le gioie che senti;  
Altro non dice  
Che i dilette che provi;  
Altro non dice  
Che i tuoi piaceri nuovi,  
I tuoi vecchi contenti.*

*Dillo, o mio core,  
Che dolce udir una leggiadra bocca  
Tutta lieta cantar versi d'amore.*

*Quell'aura armonizzata  
Da una gorga canora  
Ti ravviva e ristora,  
Ti fa l'anima beata.*

*Folle sei se non godi e non cominci,  
Qua giù ristretto in un caduco velo,  
Tirsi, a gustar le melodie del Cielo.*

**Song from a beautiful mouth**

How sweet it is to hear a lovely mouth  
joyfully sing verses of love.

A lyrical, charming voice  
entices you with fleeting melody,  
encircles you, even touches you,  
and enters you as if to kiss your heart.

How sweet it is to hear a lovely mouth  
joyfully sing verses of love,  
as the musical lips  
affirm the virtues of love.

That joyful song  
clearly describes  
the joys that you feel;  
clearly describes  
the delights you experience;  
clearly tells  
of your new pleasures,  
your past contentments.

Proclaim it, oh my heart,  
how sweet it is to hear a lovely mouth  
joyfully sing verses of love.

That harmonious breath  
from a sweet-voiced throat  
revives and restores you,  
sanctifies your soul.

You're foolish, Thyrasis, if you don't rejoice and  
don't begin, imprisoned here below in this  
mortal veil, to enjoy the melodies of paradise.

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