



In Mulieribus

luminous in song

presents

BARBARA STROZZI:
VIRTUOSO OF VENICE



Saturday, October 12, 2019 at 7:30pm
Providence Academy Chapel
400 E Evergreen Boulevard Vancouver, WA

Sunday, October 13, 2019 at 3:00pm
The Old Church Concert Hall
1422 SW 11th Avenue Portland, OR

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Barbara Strozzi: Virtuoso of Venice

(1619-1677)

– PROGRAM –



voices

Blake Applegate * BA
Kari Ferguson * KF
Susan Hale * SH
Amanda Jane Kelley * AJK
Arwen Myers * AM
Hannah Penn * HP
Catherine van der Salm * CV
David Stutz * DS

OP. 8 NO. 4 **L'ASTRATTO** * HP, JL
OP. 1 NO. 9 **GODERE E TACERE** * KF, CV, JL
OP. 1 NO. 6 **SILENTIO NOCIVO** * AJK, SH, BA, DS, AMS, JL
OP. 2 NO. 12 **LILLA CRUDELE AD ONTA D'AMORE** * AM, AMS, JL
OP. 2 NO. 22 **AMOR DORMIGLIONE** * CV, JL
OP. 2 NO. 13 **NOIOSA LONTANANZA** * SH, AMS, JL
OP. 6 NO. 5 **PARLA ALLI SUOI PENSIERI** * KF, AMS, JL
OP. 2 NO. 14 **L'ERACLITO AMOROSO** * AM, JL

baroque cello

Adaiha MacAdam-Somer * AMS

 *intermission* 

theorbo

John Lenti * JL

artistic director

Anna Song

OP. 5 NO. 2 **IN MEDIO MARIS** * HP, AMS, JL
OP. 5 NO. 11 **SALVE REGINA** * CV, AMS, JL
OP. 2 NO. 16 **L'AMANTE SEGRETO** * HP, AMS, JL
OP. 3 NO. 9 **Begli Occhi** * AM, SH, AMS, JL
OP. 7 NO. 4 **LAGRIME MIE** * AJK, AMS, JL

World premiere **SOSPIRA, RESPIRA** * KF, AJK, AM, CV, HP, SH, AMS

Stacey Philipps (b. 1944)

Winning composition selected from a Call for Scores through Cascadia Composers. The composer writes: "Inspired by virtuosic Venetian composer and singer Barbara Strozzi, *Sospira, respire* features a text she set and perhaps wrote for a duet of treble voices with continuo that further expands on her powerful artistic vision of the voice as pure sound, freed from the bounds of text and released into the emotional realm. Modal scales, select chromaticism, and the allusion to continuo in the cello solo combine with modern vocal techniques and textures to bring a fresh perspective to Strozzi's alliterative, rhythmic, sound-based lyrics while paying tribute, four centuries after her birth, to this original powerful female voice as wielded by a mistress of her craft."

OP. 1 NO. 14 **IL CONTRASTO DE CINQUE SENSI** * KF, AJK, SH, BA, DS, AMS, JL



All are invited to join us for a cake reception to celebrate Barbara Strozzi's 400th birthday after the concert in Vancouver.

PROGRAM NOTES

“Where are the *female* composers?” It is a perennial question and an important one. The simplest answer of course, is that female composers *do* exist. In every era of music, a talented and persistent few have managed to surmount all obstacles and produce remarkable works. In many cases, these women and their works simply lack visibility; they have been confined to the dustbin of history from which musicologists are slowly rescuing them. The more complicated answer is that women are undeniably underrepresented in classical composition. We may speculate about the reasons. Women have historically faced many barriers to composition; they have been denied training, they have lacked the support of families and partners, they have not had the financial independence to fund their own endeavors, and they have found it difficult to find time to compose once they began bearing children. Through much of history, they have also had the disheartening knowledge that should they manage to produce compositions in spite of the obstacles, there could be no outlet for their public performance.

Until the 1600s, women’s compositional activity was confined to three “amateur” spheres: the convent, the court, and the home. In addition to being unpaid, all of these endeavors had extra-musical motivations. Nuns used their music to glorify God; musical skills helped young marriageable ladies display good breeding as well as the wealth that funded their training; courtesans used music to heighten their sexual appeal. There was no such thing as a professional, secular, female musician. The fledgling genre of “opera,” however, would change all of that.

Barbara Strozzi was born in Venice in 1619. Opera was only 19 years old and the focus of operatic activity and innovation had recently moved from Florence, where private performances were given in the court, to Venice, where an operatic “season” was funded by public ticket sales. Early operas echoed the Church’s use of exclusively male singers with castrati playing all female roles. But by the 1640s, the creation of a public audience in Venice had also created a market for female singers. Anna Renzi, often referred to as “the first diva,” made her Venetian debut in 1641 in an opera with a libretto by Barbara Strozzi’s father, Giulio. A great wave of female singers would follow in Renzi’s path. These women commanded exorbitant fees and enjoyed unprecedented levels of financial freedom and independence.

With the genesis of the “diva” and the fetishizing of the female voice, women had finally found a path into professional music making. There were social consequences, however. For centuries, European culture had conflated public female “display” of musical

virtuosity with prostitution. These associations were hard to break. Well-bred women simply did not perform outside of the home. For several more centuries, society would make assumptions about the sex lives of female musicians. Strozzi suffered libelous attacks on her virtue throughout her life. She was one of the first to have to navigate these treacherous waters, but she was certainly not the last.

Female singers were rare, but female composers were almost unheard of. An extraordinary collection of fortuitous and unusual circumstances had to coincide to make Strozzi’s career possible. Strozzi was the illegitimate child of a servant and a nobleman, which simultaneously gave her access to wealth and training, and freed her from certain expectations about her behavior. She was a virtuosic and engaging singer who, like many female composers since, used her reputation as a performer to provide a platform for her own music. She was not pressured into motherhood and marriage at a young age, which gave her time to develop her skills. She was a responsible businesswoman and a charming networker who made the most of every advantage she had. She lived in a city known for its music printing and oversaw the publishing of her own works, which has preserved her legacy. And, of course, she had the right connections.

Barbara Strozzi’s father was the respected librettist and poet Giulio Strozzi. Because of his social connections, she grew up in a house frequented by the Venetian musical elite. Giulio’s wealth afforded her lessons with Francesco Cavalli, a brilliant contemporary composer. Her father also founded the “Accademia degli Unisoni” – a kind of intellectual gentleman’s club – specifically to provide an outlet for her performances. The group met in the Strozzi home with Barbara serving as both charming host and musical entertainment. It afforded Barbara the opportunity to have her works heard and criticized by some of the most influential composers of the day. Some of these men considered themselves proto-feminists, and may have been open to the idea of a female composer. But while their views may have been *comparatively* more open, we should understand how limited those views still were; the *Veglie* of the Academy describe debate topics such as “Do Women Have Souls” and “Are Women Human?”

As one might expect, much of Venetian society found Strozzi’s lifestyle shocking. Audiences, then and now, have been morbidly fascinated with her sex life and have wondered whether her “real” source of income may have been prostitution. A satire published during Strozzi’s life criticized a meeting of the Academy during which Strozzi distributed flowers to the male members saying,

“Bella cosa donare i fiori dopo aver dispensati i frutti.” (“A fine thing, to give away the flowers, after having already given away the fruit.”)

We cannot be sure of Strozzi’s source of income but we do know that she had her own money. Recent research by Beth L. Glixon reveals Strozzi to have been a particularly savvy investor with considerable income from capital gains. As early as age twenty, Strozzi’s investments in the Venetian mint totaled 1,050 ducats – the equivalent of about ten years’ rent for a modest Venetian home. Strozzi never married, and yet she managed to support herself, her four children, and perhaps even her parents, while preserving enough free time and financial independence to maintain her compositional activities. Although the general assumption had been that Strozzi lived off the generosity of others – including her adopted father and possibly the father of her illegitimate children, Count Vidman – she may have actually supported *them*. Giulio Strozzi’s will reveals his last place of residence as three rooms within Barbara’s house. He leaves her nothing, but asks her to make certain charitable donations out of her own finances. As for Count Vidman, he was a nobleman but he was not wealthy. After the birth of their second child, Strozzi made Vidman an enormous loan of over 2,000 ducats at a rather exorbitant interest rate of 10%! Where did this money come from? It is, of course, entirely possible that Strozzi *was* a courtesan but there is another possibility.

Strozzi scholar Candace Magner has lamented the fact that Strozzi “failed to secure a patron.” Each of Strozzi’s eight published volumes was dedicated to a different patron, which Magner interprets as proof that Strozzi was unable to secure a permanent patron. But Magner may

be defining “patron” too narrowly. As a woman, Strozzi was barred from a position as court composer – the traditional goal of composers seeking a patron – but she does seem to have received support in varying amounts from each of the people named in her eight dedications. A letter addressed the Duke of Mantua dated 14 April 1655 claims that “Barbara Strozzi dedicated to the Archduchess of Innsbruck some of her music; her Highness sent to her the other day a small gold box adorned with rubies and with her portrait, and a necklace, also of gold with rubies, which the said Signora prizes and shows off...” Rather than focusing her energies on one patron, which would have been pointless, Strozzi varied her dedications to avoid overtaxing the generosity of individual patrons. This demonstrates not failure, but innovation. If other dedicatees had responded with equal generosity, Strozzi may actually have made most of her wealth from composing.

It may be impossible from a distance of 400 years to ever know the truth about Strozzi’s private life, but it has no bearing on the quality of her music or her legitimacy as a composer. Strozzi made many sacrifices to achieve her career. She was totally dedicated to her art, taking care to preserve her own legacy through overseeing the publication of her works during her lifetime while finding ways to maintain her financial independence and fund her creative endeavors. She deserves to be celebrated for all these successes. She has left us an incredible body of work, full of innovations in form and style, rich with idiosyncratic compositional voice, and powerful in its emotional content. Her work speaks for itself.

Hannah Penn



TEXTS & TRANSLATIONS

(translations by Richard Kolb unless otherwise indicated)

L'ASTRATTO (Giuseppe Artale)

*Voglio sì, vò cantar, forse cantando
Trovar pace potessi al mio tormento.
Ha d'opprimere il duol forza il concento.
Sì, sì, pensiero aspetta;
A sonar cominciamo,
E a nostro senso una canzon troviamo.*

"Hebbi il core legato
Un dì, d'un bel crin..."
*La stracerei; subito ch'apro un foglio
Sento che mi raccorda il mio cordoglio.*

"Fuggia la notte e sol spiegava intorno..."
Eh sì, confondo qui la notte'l giorno.

"Volate o furie
E conducete
Un miserabile
Al foco eterno."
Mà che fò nell'inferno?

"Al tuo ciel, vago desio,
spiega l'ale e vanne a fè..."
*Che quel che ti compose
Poco sapea del amoroso strale,
Desiderio d'amante in ciel non sale.*

"Goderò sotto la luna..."
*Hor questa sì ch'e peggio!
Sa il destin degl'amanti e vuol fortuna.*

*Misero, i quai m'ha da me stesso astratto,
E cercando un soggetto
Per volerlo dir sol cento n'ho detto.*

*Chi nel carcere d'un crine
I desiri ha prigionieri,
Per sue crude aspre ruine
Ne men suoi sono i pensieri.*

*Chi ad un vago alto splendore
Diè fedel la libertà,
Schiavo alfin tutto d'amore
Ne men sua la mente havrà.*

*Quind'io misero e stolto,
Non volendo cantar, cantato ho molto.*

THE DISTRACTED ONE

I want, yes, I want to sing: maybe in singing
I can find relief from my torment;
Music has the power to overcome suffering.
Yes, yes, wait, I'm thinking,
Let's start playing
and find a song that suits our mood.

"If one day my heart were bound
by beautiful tresses..."
I'd rip them off! As soon as I look at a page
of music I'm reminded of my torment.

"The night fled and the sun spread its light..."
Oh sure, here we go confusing day and night!

"Fly, o Furies,
and carry
this miserable creature
to the eternal fire."
But what am I doing in Hell?

"To your heaven, blithe yearning,
spread your wings and go..."
Clearly, the person who wrote you
didn't know much about love.
A lover's desires don't rise to Heaven.

"I'll rejoice under the moon..."
This is even worse!
He knows what happens to lovers and
expects good fortune.

O misery! My woes have estranged me
from myself, and seeking a subject to
express it I've proposed a hundred.

For one whose hopes are bound
by beautiful tresses,
to his cruel bitter ruin,
not even his thoughts are his own.

One who entrusts his liberty
to a fair proud beauty,
in the end is completely enslaved by love,
and he won't even have his mind.

Thus I, miserable and foolish,
not wanting to sing, have sung much.

GODERE E TACERE (Giulio Strozzi)

*Gioisca al gioir nostro e l'aura e l'onda,
Scherzin tra l'erbe e i fiori
I lascivetti Amori,
A nostri dolci canti ecco risponda.
In questo lieto e fortunato giorno
Volin le Grazie intorno,
Vengan sul labbro i cori
E s'annodino l'alme al suon de' baci.
Ah, non dir più, taci, mia lingua, taci!*

SILENTIO NOCIVO (Giulio Strozzi)

*Dolcissimi respiri
De' nostri cori amanti
Son le parole affettuose e i canti.*

*Sfoga, o mio core, il tuo cocente ardore,
Se tal'hor non ti tocca
Nodrirti almen di due soavi baci.
Afflittissima bocca,
Stolta sei se tu taci:
Parla, canta, respira, esala il duolo,
Canta, canta, che solo
Dolcissimi respire...*

LILLA CRUDELE AD ONTA D'AMORE

*Lascia sì la benda e l'ali,
Cieco fanciul di Venere!
Dell'arco e degli strali
Fa' pur, fanne pur cenere,
Spegni, spegni la face
Mentre accender, Amore,
Non puoi di Lilla il core:
Troppo l'esser crudel, troppo le piace!*

*Taci sì, bamboccio dio!
Non trattar più d'uccidere,
Che dei tuoi strali anch'io
Vo' pur burlarmi e ridere,
Frena, frena l'ardire.
Tu ti vanti, insolente,
Di stral onnipotente:
E una femmina vil, non puoi ferire!*

DELIGHT AND BE SILENT

Rejoice in our joy and the breeze and waves,
 frolicking amid greenery and flower
 the lusty cupids,
 to our sweet songs echo responses.
 In this merry and fortunate day
 the Graces surround us,
 bringing to our lips our hearts
 intertwining our souls to the sound of kisses.
 Ah, say no more, be silent my tongue,
 be silent.

NOISOME SILENCE

Sweetest breaths
 are the passionate words and songs
 of our loving hearts.
 Express, oh my heart, your burning desire,
 when at times you cannot
 at least nourish yourself with two sweet kisses.
 Afflicted mouth,
 you're foolish if you remain silent:
 Speak, sing, breathe, exhale your sorrow,
 sing, sing, for only
 Sweetest breaths...

CRUEL LILLA IS LOVE'S DISGRACE

Drop the blindfold and wings,
 blind child of Venus!
 With your bow and arrows
 you're only making ashes.
 Deflate your ambition
 since you can't, Cupid,
 inflame Lilla's heart:
 The crueler she can be, the more she likes it.

Be quiet, infant god!
 Think no more of slaying,
 for even I make fun of your arrows
 and laugh at them;
 Curb your pride,
 you braggart,
 you glory in your omnipotent arrows,
 but you can't even wound a simple country girl.

AMOR DORMIGLIONE (Luigi Rossi)

*Amor, non dormir più!
 Su, su, svegliati omai,
 Che mentre dormi tu,
 Dormon le gioie mie, vegliano i guai.
 Non esser, Amor, dappoco!
 Strali, foco, su, su, su!*

*O pigro o tardo
 Tu non hai senso!
 Amor melenso, Amor codardo!
 Ahi, quale io resto.
 Che nel mio ardore
 Tu dorma, Amore:
 Mancava questo,
 Ahi, quale io resto.*

Amor, non dormir...

NOIOSA LONTANANZA

*Dimmi, ah dimmi dove sei,
 Che mi neghi il dolce aspetto,
 Ricca gemma del mio petto,
 Vago sol degl'occhi miei?
 Ove prese, ohimè, la via
 Senza me il tuo piè,
 E va senza il suo cor l'anima mia?*

*Dura, ah dura dipartite,
 Non ti vedo eppur io sento
 Che m'uccide il mio tormento,
 Se non torna la mia vita.
 Riedi, riedi anima mia
 Al tuo cor, amor,
 Riedi à colei che ti desia!*

PARLA ALLI SUOI PENSIERI

*Miei pensieri, e che bramate?
 Non mi state più a stordire,
 Le bellezze ch'adorate
 Non vi vogliono aggradire.
 Se goder voi non sperate,
 Miei pensieri, e che bramate?*

*Miei capricci, homai cessate
 Di seguir chi vi dà pene;
 Quelle luci dispietate
 Mai per voi non sian' serene.
 Se in amor voi delirate,
 Miei capricci, omai cessate.*

*Mie speranze, v'ingannate,
 Quel bel sen' non è per voi;
 Altre labra venturate
 Godon' hora i pomi suoi.
 Troppo, ah troppo, vaneggiate,
 Mie speranze, v'ingannate.*

SLEEPYHEAD CUPID

Cupid, no more sleeping!
 Up, up, wake up right now,
 for while you sleep,
 my joys sleep, keep watch for trouble.
 Don't be useless, Cupid!
 Arrows, fire, up, get up!

Oh lazy, oh late,
 you've got no sense!
 Foolish Cupid, cowardly Cupid,
 Ah, what can I do?
 In spite of all my ardor
 you slumber, Cupid:
 That's all I need.
 Ah, what can I do?

Cupid, no more sleeping...

DOLEFUL DISTANCE

Tell me, oh, tell me where you are,
 denying me your sweet presence,
 rich jewel of my heart,
 fair sun of my eyes.
 What path have you taken
 without me, where goes
 my soul without its heart?

Harsh, ah harsh parting!
 I don't see you and I feel
 that my torment will kill me,
 if my life doesn't return.
 Return, return, my soul
 to your heart, Love,
 return to the one who desires you.

SPEAKS TO HIS THOUGHTS

My thoughts, for what do you yearn?
 No longer stun me.
 The beauties which you adore
 no longer want to please you.
 If you have no hope for your own joy,
 my thoughts, for what do you yearn?

My fancies, cease now
 to follow one who gives you pain:
 those unmerciful eyes
 would never be calm for you.
 If you are delirious with love,
 my fancies, cease now!

My hopes, you are deceived!
 That beautiful breast is not for you:
 Other fortunate lips
 now enjoy its fruits.
 Ah, it is too much, you are raving!
 My hopes, you are deceived!

(translation Candace A. Magner)

L'ERACLITO AMOROSO

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

*Vaghezza ho sol di piangere,
Mi pasco sol di lagrime,
Il duolo è mia delitia
E son miei gioie i gemisti.
Ogni martire aggradami,
Ogni dolor diletissimi,
I singulti mi sanano,
I sospir mi consolano.
Oh Dio, nell' adorato e bello idolo mio,
Che sì fido credei, la fede è morta.*

*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 affliggami
Che m'uccida e sotterrimi.*

HERACLITUS IN LOVE

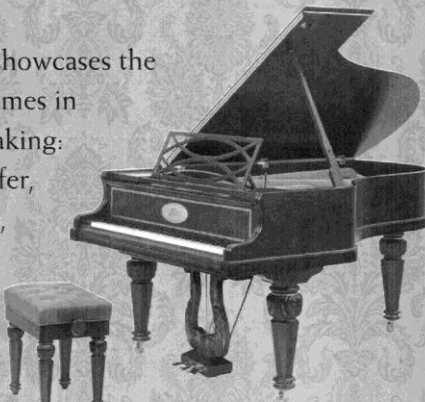
Listen you lovers, to the cause, oh God,
of my weeping, oh God:
In my handsome and adored idol,
whom I believed to be faithful, faith is dead.

I have pleasure only in weeping,
I nourish myself only with tears;
grief is my delight
and moans are my joys.
Every anguish gives me pleasure,
every pain delights me,
sobs heal me,
sighs console me.
Oh God, in my handsome and adored idol,
whom I believed to be faithful, faith is dead.

But if that inconstant traitor
denies me constancy,
at least let my devotion serve me
until death, o tears.
Every sadness soothes me,
every sorrow sustains itself,
every ill afflicts me so much
that it slays and buries me.

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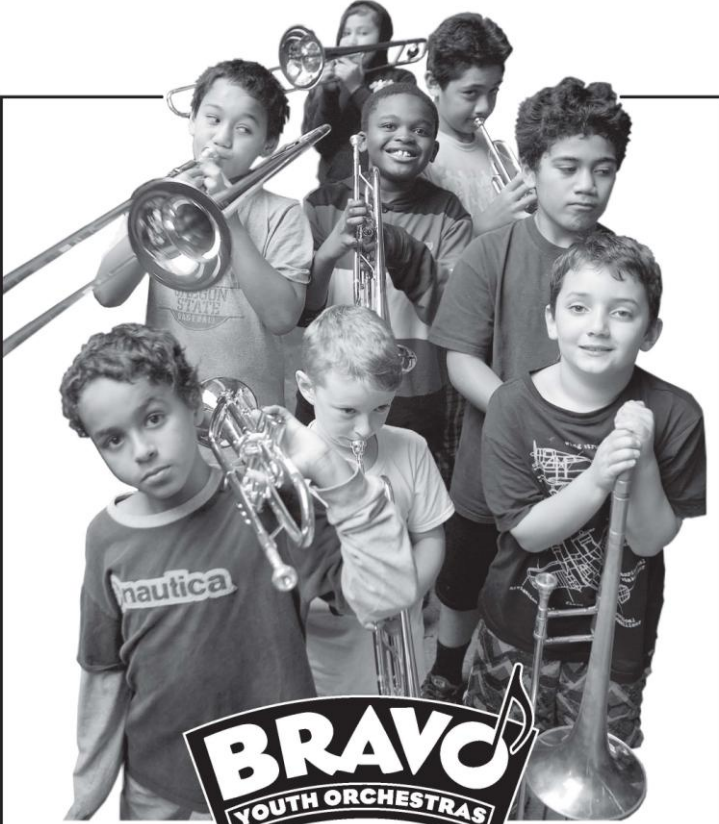
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IN MEDIO MARIS Per S. Pietro
*In medio maris contrarius erat ventus.
In imbre, in unda, in fluctibus levis
Navicula levis, navicula iactabatur.
Iam quarta vigilia noctis errabant,
Dolentes, lugentes.*

*Ecce a longe, ecce ambulans super mare.
Ecce venit ad eos.
Turbati sunt stupore, timore,
Clamabant pavidī, "fantasma est."
Locutus est Iesus, "Ego sum.
Veni et tu, Petrus, super aquas."
Discessit e navicula, ambulavit, tremuit,
Precatus est Petrus.*

*In vento valido, in unda liquida
Cupes immergitur.
"Iam cado, iam pereō! Me salvum fac, Iesu."*

*Apprehendit, reprehendit eum Dominus:
"Modicæ fidei, quare dubitasti?"
Clamabant undique gentes,
"Fili Dei vere tu es. Alleluia."*

IN THE MIDST OF THE SEA for Saint Peter
In the midst of the sea there was a contrary wind.
In a storm, on a surge, on the waves,
a small boat was being tossed about.
Now in the fourth watch of the night, they
were losing their way, grieving, complaining.

Behold from afar, behold a man walking on the sea.
Behold, He came toward them.
Troubled with astonishment, with terror,
they cried out in fright, "It is a ghost."
Jesus spoke, "It is I.
You, too, Peter, come upon the waters."
Peter got out of the boat, and walked and was
fearful, and cried out in prayer.

In the powerful wind, he is plunged
beneath the watery billows.
"I'm sinking, I perish! Save me Jesus!"

The Lord takes him up and reproved him:
"Oh you of little faith, why did you doubt?"
Then all the people exclaimed,
"You truly are the son of God. Alleluia."
(translation David Larrick)

SALVE REGINA
*Salve Regina, Mater misericordie.
Salve vita dulcedo et spes nostra.
Regina ad te clamamus, exules filii Evæ.
Regina ad te suspiramus
Gementes et flentes in hac lacrimarum valle.*

*Eia ergo advocata nostra illos tuos
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 QUEEN
Hail Queen, Mother of mercy.
Hail our life, our sweetness, and our hope.
Queen, to you we cry, poor banished
children of Eve.
Queen, to you we send up our sighs,
mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
your merciful eyes on us,
And after this our exile show unto us the
blessed fruit of thy womb, Jesus,
O clement, O loving, O sweet Virgin Mary.

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L'AMANTE SEGRETO

*Voglio, voglio morire,
Piuttosto ch'il mio mal venga à scoprire.
O, disgrazia fatale!
Quanto più miran gl'occhi il suo bel volto
Più tien la bocca il mio desir sepolto;
Chi rimedio non hà taccia il suo male.
Non resti di mirar chi non ha sorte,
Né può da sì bel ciel venir la morte.*

*Là bella donna mia sovente miro
Ed ella è mè volge pietoso il guardo,
Quasi che voglia dire:
"Palesa il tuo martire"
Ché ben s'accorge che mi struggo e ardo.
Ma io voglio morire...
Piuttosto ch'il mio mal venga a scoprire.*

*L'erbetta, ch'al cader di fredda brina
Languida il capo inchina,
All'apparir del Sole
Lieta verdeggia più di quel che suole:
Tal io, s'alcun timor mi gela il core,
All'apparir di lei prendo vigore.
Ma io voglio morire...*

*Deh, getta l'arco poderoso e l'armi,
Amor, e lascia omai di saettarmi!
Se non per amor mio
Fallo per onor tuo, superbo dio,
Perché gloria non è d'un guerrier forte
Uccider un che stà vicino a morte.*

THE SECRET LOVER

I want to die,
rather than let my distress be discovered.
Oh, fatal misfortune!
The more my eyes see her beautiful face
the more I must keep my desire hidden;
One who has no remedy stays silent in his distress;
One with no luck can only look,
nor could death come from such a clear sky.

I often look at my beloved
and she looks on me with compassion,
as if to say:
"Reveal your torment," for she
is well aware that I am consumed and burn.
But I want to die...
rather than let my distress be discovered.

The tender grasses bow their languishing heads
with the fall of the cold frost,
Then, when the sun appears
they happily revive from the soil;
Just as I, when fear freezes my heart,
become revived when I see her.
But I want to die...

Oh, throw down your mighty bow and
weapon, Cupid, and stop wounding me!
If not for my sake,
then do it for your own honor, proud god,
For it is inglorious for a mighty warrior
to kill one who is already near death.
(translation Candace Magner)

BEGLI OCCHI

*Mi ferite, oh begli occhi.
Pensate che farebbono quei baci
si cocenti e mordaci;
Langue l'anima e il cor vien meno.
Ahi ch'io vi moro in seno!*

*Pensate che farebbono gli strali;
si pungenti e mortali.
Langue l'anima e il cor vien meno.
Ahi ch'io vi moro in seno!*

*Ma forse non morò senza vendetta;
Ch'ai fin chi morte da la morte aspetta!*

BEAUTIFUL EYES

You wound me, oh beautiful eyes.
Imagine what these kisses could do;
So burning and biting.
My soul languishes and my heart faints:
Oh that I die there in my breast!

Imagine what arrows could do;
So sharp and deadly.
My soul languishes and my heart faints:
Oh that I die there in my breast!

But perhaps I will not die without revenge;
for he who deals death,
awaits it in the end!



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LAGRIME MIE (Pietro Dolfino)

*Lagrimie mie, à che vi trattenete?
Perché non isfogate il fier dolore
Che mi toglie'l respiro e opprime il core?*

*Lidia, che tant'adoro,
Perch'un guardo pietoso, ahi, mi donò,
Il paterno rigor l'imprigionò.
Tra due mura rinchiusa
Sta la bella innocente,
Dove giunger non può raggio di sole;
E quel che più mi duole
Ed' accresc'al mio mal tormenti e pene,
È che per mia cagione
Provi male il mio bene.
E voi, lumi dolenti, non piangete?
Lagrimie mie, à che vi trattenete?*

*Lidia, ahimè, veggio mancarmi
L'idol mio che tanto adoro;
Sta colei tra duri marmi,
Per cui spiro e pur non moro.*

*Se la morte m'è gradita,
Hor che son privo di spene,
Dhe [deh], toglietemi la vita,
Ve ne prego, aspre mie pene.*

*Ma ben m'accorgo che per tormentarmi
Maggiormente la sorte
Mi niega anco la morte.
Se dunque è vero, o Dio,
Che sol del pianto mio
Il rio destino ha sete,
Lagrimie mie, à che vi trattenete?*

SOSPIRA, RESPIRA

*Sospira, respire.
Amato,
Sprezzato,
Mio core,
Traditore,
Chi t'inganno?
Chi ti fidò?*

*No, no pene non più!
È sprezzata d'amor la servitù.*

*Chi mi tiene?
Catene
Desiri
Sospiri
Contenti
Tormenti
Chi m'inganna?
Una tiranna.*

MY TEARS

My tears, why do you hold back?
Why do you not let burst forth the fierce pain
that takes my breath and oppresses my heart?

Because she looked on me with a favorable glance,
Lidia, whom I so much adore,
is imprisoned by her stern father.
Between two walls
the beautiful innocent one is enclosed,
where the sun's rays can't reach her;
And what grieves me most
and adds torment and pain to my suffering,
Is that my love
suffers on my account.
And you, grieving eyes, you don't weep?
My tears, why do you hold back?

Alas, I miss Lidia,
the idol that I so much adore;
She's enclosed in hard marble,
the one for whom I sigh and yet do not die.

Because I welcome death,
now that I'm deprived of hope,
Ah, take away my life,
I implore you, my harsh pain.

But I well realize that to torment me
all the more
fate denies me even death.
Thus since it's true, oh God,
that wicked destiny
thirsts only for my weeping,
Tears, why do you hold back?

SIGH, BREATHE

Sigh, breathe.
Beloved,
spurned one,
my heart,
betrayed,
who deceives you?
who is faithful to you?

No, no, no more suffering!
The servitude of love is rejected.

Who holds me?
chains
desires,
sighs,
pleasures,
torments,
who deceives me?
a tyrant. (*translation Pamela Dellal*)

IL CONTRASTO DE' CINQUE SENSI (Giulio Strozzi)

Chi di noi vaglia più,

E di gioia maggior ministro sia,

Fiera lite ognor fu.

Io miro, io sento, io gusto, io fiuto, io tocco,

E nella donna mia

Tal'hor, anco mercé d'un picciol bacio,

Tutto trabocco.

Tocca pur quanto sai,

Che nel sol tocco Amore

Il verace gioir non pose mai.

Ne sia giudice il cor mesto e languente;

"Ohimè" senti ch'il cor dentro ci dice,

Ch'un sol bacio, ch'è niente, il fa felice.

THE QUARREL OF THE FIVE SENSES

Who among us is most worthy,

and is the greatest source of joy,

has always been a fierce argument.

I see; I hear; I taste; I smell; I touch;

And in my lady sometimes,

thanks to just one little kiss,

everything in me overflows.

Touch, then, all you want,

for in touch alone Love

never attains true delight.

May the sad and languishing heart be the judge;

Let the heart within say "alas," and then one kiss,

which counts for nothing, makes one happy.



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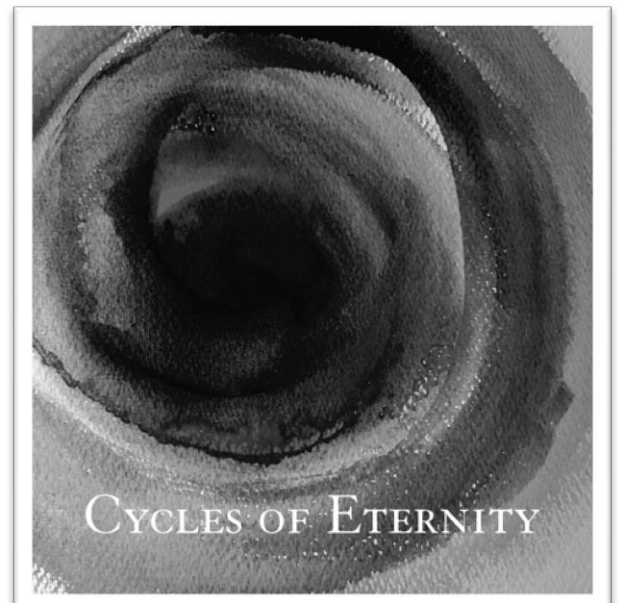
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In Mulieribus (the Latin phrase meaning "amongst women") is a female vocal ensemble dedicated to the promotion and enrichment of community through the art of music with a focus on works written primarily before 1750.

Founded in 2004, In Mulieribus (IM) has been presenting its own annual concert series in Portland since 2007. The ensemble also appears frequently as guest artist around the region with past performances at the Arlene Schnitzer Concert Hall with the Portland Youth Philharmonic, Portland Art Museum, Mount Angel's Abbey Bach Festival, and University of San Diego. IM is regularly broadcast on nationally syndicated radio shows such as *Performance Today* and *Millennium of Music*. IM's five CDs have been released to critical acclaim with two being featured as Critics' Picks in *The Oregonian*, a positive review in *Early Music America*, and the latest release, *Cycles of Eternity*, described as "an exemplary recording of one of Oregon's premier ensembles at the top of their form" in *Oregon ArtsWatch*.

In recent years, IM has reached beyond its focus on early music to highlight works by women composers and support new music, commissioning works by Ivan Moody, Richard Toensing, Kay Rhie, Andrea Reinkemeyer, John Vergin, Craig Kingsbury, and Robert Lockwood. The ensemble has been awarded grant funding from the Oregon Cultural Trust, Regional Arts and Cultural Council (2010, 2013, 2016, 2019), the James F. and Marion L. Miller Foundation, the Meyer Memorial Trust, the Oregon Arts Commission, and METlife Meet the Composer.

THE ARTISTS

Anna Song, *Artistic Director and Conductor*, co-founded In Mulieribus with former member and Executive Director Tuesday Rupp in 2004. She was awarded the Julie Olds and Thomas Hellie Creative Achievement Award in 2018 for her work with the ensemble. She is an Associate Professor of Music at Linfield College where she also serves as Chair of the Music Department and Director of Choral Activities. Her past positions include Associate Director of Choral Activities at DePaul University in Chicago, and Assistant Conductor of the Portland Symphonic Choir. Anna is a frequent choral clinician and adjudicator in the Portland area, and co-directs the choral program at Young Musicians and Artists Summer Camp held at Willamette University with her husband Blake Applegate. Anna holds a Bachelor of Arts degree in music composition from UCLA, Master of Music degree in conducting from Yale University, and Doctor of Music Education degree from Teachers College, Columbia University.

Blake Applegate, *tenor*, is currently the Director of Cantores in Ecclesia, a choral organization of adult and youth choirs dedicated to the preservation and promotion of Gregorian chant and sacred polyphony in its liturgical context. He has conducted Cantores in Ecclesia at home and abroad, including performances of Poulenc's Mass in G at Notre Dame Cathedral in Paris, and music by Casals, Guerrero, Victoria, and Vivanco throughout Portugal and Spain. He is also a conductor and member of the artistic staff for the annual Portland-based International William Byrd Festival, now in its 23rd year. An accomplished tenor, Blake spent a formative year as a choral scholar under Dr. Richard Marlow of Trinity College Cambridge, and is one of Cappella Romana's original singers, having taken part in the ensemble's first concert in 1991. He has performed widely throughout the Pacific Northwest with groups such as Trinity Consort, Portland Baroque Orchestra, and the Oregon Bach Festival. He has also participated in numerous recordings, and was featured as solo cantor on a series of Cantores in Ecclesia's Gregorian chant CDs produced by Oregon Catholic Press. As a member of the Schola Cantorum at Holy Rosary Church for over a decade, Blake continues to serve as principal cantor for the parish. Deeply committed to the musical education of children and young adults, he and his wife, Anna Song, direct the choral program at Young Musicians and Artists Summer Camp at Willamette University in Salem, Oregon.

Kari Ferguson, *soprano*, grew up in the rural outskirts of Canby, Oregon. She completed a Bachelor of Arts in Music at Goshen College, Indiana, and was a two-time winner of the Concerto-Aria Contest. Her love of early music led her to study at Longy School of Music in Cambridge, Massachusetts. She then returned to Oregon and became involved in the Portland music scene. She is currently singing with Cantores in Ecclesia and has performed with local ensembles such as Wildwood Consort, Urban Baroque, Resonance Ensemble, Cappella Romana, and the Oregon Renaissance Band. She is currently a piano instructor at Portland School of Music and Dance, and resides with her husband, son and daughter in North Portland.

Susan Hale, *alto*, Susan Hale has been actively involved with choral music for many years in the Portland area as an ensemble singer, soloist and educator. She has sung with Choral Cross-Ties, Cappella Romana, Trinity Consort, Portland Baroque Orchestra Chorus, Oregon Repertory Singers, and Cantores in Ecclesia. Susan performed for many years as a member of the Berwick Chorus of the

Oregon Bach Festival in Eugene. Solo appearances include performances with the Portland Symphonic Choir, the Oregon Chorale, and the Oregon Ballet Theater. She has recently completed a long tenure as choral director at Tigard High School. Susan's love of music education has encompassed elementary, middle school, and high school vocal music as well as private instruction. She is now mentoring student teachers in music education at Portland State University. She lives in Wilsonville, Oregon with her husband Paul Klemme, a church musician and conductor in Salem.

Amanda Jane Kelley, *soprano*, enjoys singing historically informed music. Last year, Amanda performed with The Rose Ensemble from St. Paul, Minnesota at the World Choral Symposium in Barcelona, Spain and toured in Provence, France. Previously, she has sung at the International Sacred Music Festival with Ensemble Lipzodes in Quito, Ecuador; been a soloist in "Messiah" with the Portland Baroque Orchestra in Portland, Oregon and Seattle, Washington; and toured with PBO/Oregon Bach Festival in "Dido and Aeneas". She depicted Heloise in the concert "Heloise and Abelard" with the Medieval Women's Chorus in Seattle, Washington; and sang the role of Anima in the Seattle Academy of Baroque Opera and Oratorio's staged production of "Il Rappresentazione di Anima et Corpo" by Cavalieri. She lives in Portland with her husband and daughter and works at Oregon Catholic Press.

John Lenti, *theorbo*, specializes in music of the seventeenth century and has made basso continuo improvisation on lute, theorbo, and baroque guitar the cornerstone of a career that encompasses baroque and modern orchestras, chamber music, recitals, and opera. Recent highlights include performances with the Seattle Symphony, the Cincinnati Symphony, and Philharmonia Baroque Orchestra, recitals with violinists Carrie Krause, Ingrid Matthews, and Monica Huggett, and chamber music with the I-90 Collective, the Dark Horse Consort, and Acronym. The 2019-2020 season will include performances with the Metropolitan Opera, Quicksilver, Helicon Foundation, Musica Pacifica, and the Diderot String Quartet. He has played at early and modern music festivals in Boston, Berkeley, Indianapolis, Bloomington, Vancouver, Carmel, the Proms, Aldeburgh, Valletta (Malta), and the San Juan Islands (Washington state). His research interests include the lute music of Alfonso Ferrabosco the Elder and the metaphysics of historically informed performance. His commitment to the music of our own time is negligible and could be considered more of an aversion, honestly. John went to North Carolina School of the Arts and Indiana University and studied lute with Nigel North, Jacob Heringman, and Elizabeth Kenny. Crucial help and inspiration came from Pat O'Brien and Ricardo Cobo. He lives in Seattle.

Adaiha MacAdam-Somer, *baroque cello*, is a multi-instrumentalist highly sought after as a chamber and orchestral musician across the United States and Europe. She splits her time and passion equally between cello, baroque cello, and all branches of the viola da gamba family. From her home base in Portland, Adaiha performs with a variety of ensembles including Portland Baroque Orchestra, Seattle Baroque Orchestra, Voices of Music, Philharmonia Baroque Orchestra, the Archetti Baroque String Ensemble, and Voice of the Viol, which she is Artistic Director of. As an educator she maintains a studio of private students, coaches the Bridgetown Baroque Ensemble, substitute teaches for youth orchestras and chamber ensembles across the Pacific Northwest, and is a regular guest instructor of workshops nationwide. Adaiha was a participant in the prestigious American Bach Soloists Academy in 2011 and returned the following summer after winning the 2012 Voices of Music International Young Artists Bach Competition. Miss MacAdam-Somer holds degrees from the San Francisco Conservatory of Music and the University of Wisconsin-Madison. Her principal teachers include Jean-Michel Fonteneau, Elisabeth Reed, Uri Vardi, and Laszlo Varga. In the summer you can find her performing with various festivals as well as teaching chamber music and cello at Kinhaven Music School, her home away from home. Adaiha is forever grateful to Indre Viskontas and Adam Bristol for facilitating the acquisition of her bass viol, made by master luthier Francis Beaulieu.

Arwen Myers, *soprano*, has been praised for her "crystalline tone and delicate passagework" (SF Chronicle), and is known as a captivating & sensitive interpreter of repertoire spanning early to new music. Recent & upcoming highlights include solo appearances Philharmonia Baroque Orchestra, Oregon Bach Festival, Portland Baroque Orchestra, Early Music Vancouver, and Pacific MusicWorks, in addition to engagements with Seraphic Fire, Bach Akademie Charlotte, and Cappella Romana. She is also a core member (and only singer) in acclaimed new music ensemble Fear No Music. A member of Beyond Artists, Arwen pledges a percentage of her income to nonprofits through 1% to the Planet. Based in Portland, Arwen is an active freelance artist across the United States & beyond. arwenmyerssoprano.com

Hannah Penn, *mezzo-soprano*, enjoys a diverse career as a performer of opera, oratorio, and recital literature. Frequently praised for her musicality and the timbre of her voice, Ms. Penn has recently been called "...a major talent", and "...an intelligent and wonderfully musical singer" by Portland's Willamette Week, and was praised for having "...intriguing colors at both ends of her range" by The Oregonian. She has sung more than twenty operatic roles with Glimmerglass Opera, Florida Grand Opera, Portland Opera, Tacoma Opera, Opera Bend, Eugene Opera, Opera Coeur D'Alene, and many other companies. As a past member of Portland Opera's studio artist program, Ms. Penn sang the roles of Diana (*La Calisto*), Thisbe (*La Cenerentola*), Mercedes (*Carmen*), Flora (*La Traviata*), and Nancy (*Albert Herring*). She also sang her first Carmen with Portland Opera, which garnered critical acclaim and resulted in a chance to reprise the role following season with the Teatro Nacional Sucre in Quito, Ecuador. Ms. Penn has since returned to Portland Opera many times as a guest artist, most notably as "Hannah After" in *As One*, Julie in *Show Boat*, and L'enfant in Ravel's *L'enfant et les sortilèges*. A strong proponent of new works, Ms. Penn has performed in the American premiere tours of John Adam's *El Nino* and Sven-David Sandstrom's

High Mass, and has been involved in the American premiers of several operas, including Anthony Davis' *Wakonda's Dream*, Richard Rodney Bennett's *The Mines of Sulphur*, and David Carlson's *Anna Karenina*. Ms. Penn also enjoys a full concert schedule, having been featured with orchestras around the country, including several appearances with the Oregon Symphony, the Portland Baroque Orchestra, the Sunriver Music Festival, the Florida Philharmonic, and the Seattle Baroque. A dedicated and passionate teacher, Ms. Penn maintains a large private studio, in addition to positions on faculty at Portland State University and Aquilon Musical Festival. She has been Portland Opera's regular pre-show lecturer for the past four years. Upcoming engagements include performances with Eugene Opera (*The Little Match Girl*) and Opera Theater Oregon (*WWI: A Memorial in Song*), and a series of Bach cantatas in Leipzig, Berlin, and Prague, with the Leipzig Bach Festival.

Stacey Philipps, *composer*, writes music exploring the human experience and the timbre of voices and instruments in minute, exposed detail and vibrant, sweeping gestures. A lifelong choral singer, Philipps is an early- and new-music devotee, and she sings with the Oregon Repertory Singers. Her vocal interests extend to a love of composing choral music and art song, as well as collaborating with solo instrumentalists and chamber music ensembles. A sometime pianist and frequent dabbler in playing underappreciated instruments – Philipps has an accordion, mountain dulcimer, ukulele, and banjo and pines for a harpsichord, viola da gamba, and all the crotales – she holds degrees in music composition from Portland State University and in philosophy from St. John's College, Santa Fe. She is a member of the American Composers Forum, the **National Association of Composers, Cascadia Composers, and ASCAP** and is the proprietor of Sirensong Publishing online at www.staceyphilipps.com.

Catherine van der Salm, *soprano*, is a versatile musician praised for her “agile, supple and richly expressive” voice (*The Oregonian*). She is an active collaborative artist singing with Cappella Romana, In Mulieribus, The Ensemble of Oregon, Cantores in Ecclesia, Portland Baroque Orchestra, Resonance Ensemble and Oregon Catholic Press. She has appeared as a guest artist with 45th Parallel, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Musica Maestrale and Bach Cantata Vespers at St. James Lutheran Church. Catherine makes her home in Vancouver, Washington, with her husband, Ruud and their daughters Juliana and Annelies.

David Stutz, *bass*, is a singer who has enjoyed over fifty years of performing early music professionally, both as a soloist and as a member of numerous ensembles. He is also a composer who continues to explore the intersections between computers, music, theater, and the abstract world of pure mathematics. When not holding drones or reading proofs, he has managed to collaborate on full-length biographical intermedia theater pieces about Alan Turing and Douglas Hofstadter, incidental music for plays, ballets, and films, as well as experimental vocal music to accompany Neal Stephenson's book *Anathem*.



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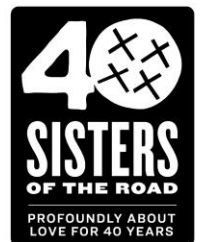


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