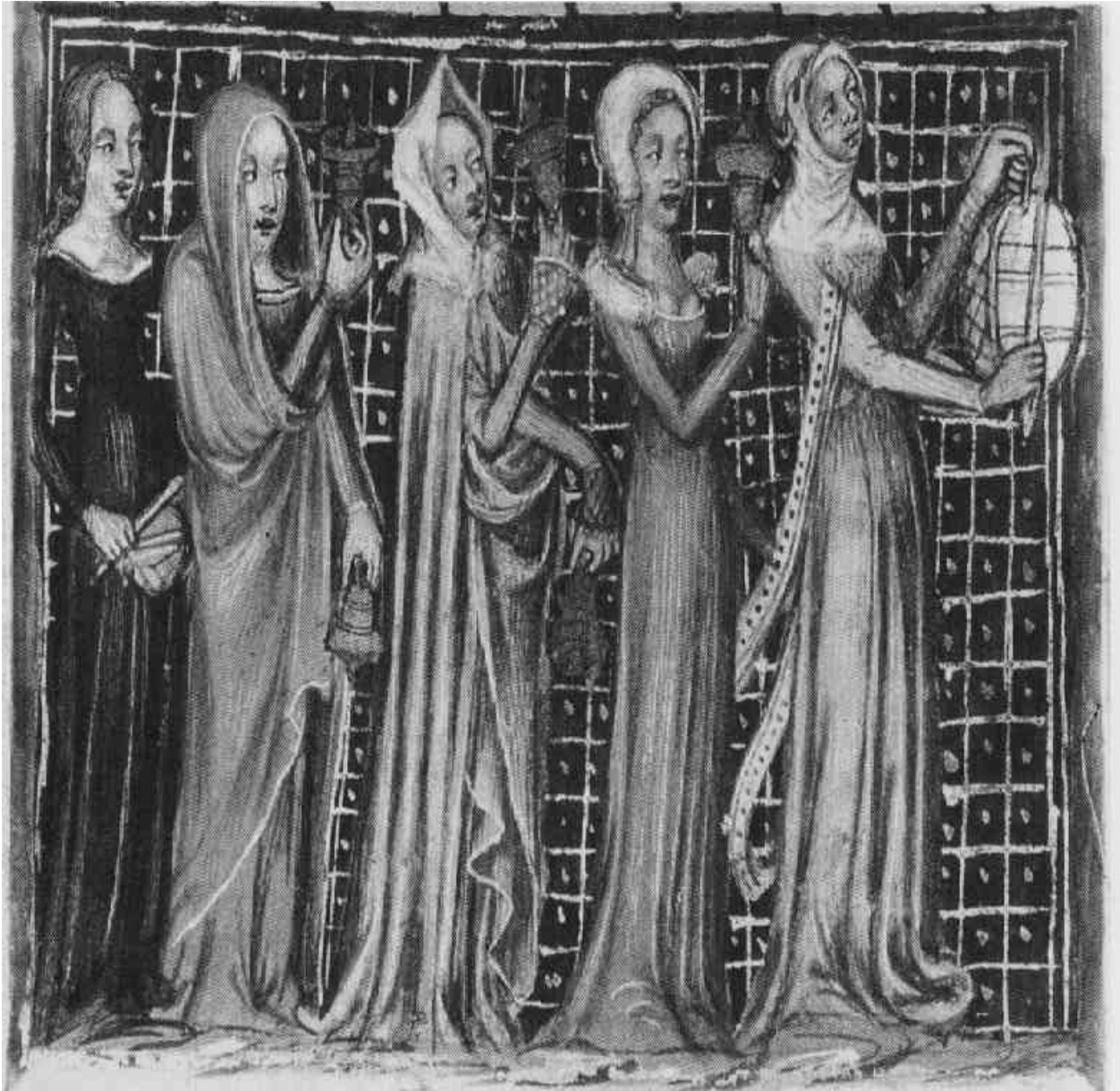


**WOMEN COMPOSERS' FESTIVAL:
WOMEN COMPOSERS BEFORE 1750**



COLLEGIUM MUSICUM

Leon W. Couch III, Music Director and Conductor of Collegium Singers

Peter Lingen, Conductor of Viols, Guitars, and Lutes

Rebekah Gilmore, Conductor of Renaissance Pipers

Ben Kirby, Conductor of Luther Brass Ensemble

Sunday, November 21 at 4:00 PM at Center for Faith and Life

Luther College, Decorah, Iowa

The Luther Collegium Musicum

presents

MUSIC BEFORE 1750 BY WOMEN COMPOSERS

Facta est cum Angelo (Motet à 5v)

Raffaella Aleotti (c. 1574-c. 1646)
arr. Ben Kirby

Luther College Brass Ensemble

Women from Antiquity and the Middle Ages

Edessa Rejoices (Byzantine chant)

Kassia (c. 810-c. 843-867)

Christine Seitz, soprano; Collegium Singers.

O quam mirabilis est (Plainchant)

Hildegard von Bingen (1098-1179)

Rebecca Lister, soprano; Collegium Singers

Women from the Renaissance

Angelus ad pastores ait (Motet à 5v)

Raffaella Aleotti (c. 1574-1646)

Renaissance Pipettes

Two Basses Danses (Renaissance Dances, c. 1540)

Marie de Bourgogne (1457-1482)

Beauté et variations

La Franchoise Nouvelle

Renaissance Pipers "Scheidt"

Baciami per haver vita (Madrigal à 4v)

Vittoria Aleotti (c. 1574-1646)

Morir non puo il mio cuore (Madrigal à 4v)

Maddalena Casulana (c. 1540-1590)

Collegium Singers

O Death, rock me asleepe (Song)

Anne Boleyn (1507-1536)

viol consort; Rebecca Olthafer, singer

A Fretted Instrument Interlude

Mrs. Winter's Jump

John Dowland (1562-1626)

Kurt Gellersted, guitar; Peter Lingen, gamba

Lord Willoughby's Welcome Home

John Dowland (1562-1626)

Christian Salter, guitar; Peter Lingen, lute

Women from the Renaissance

Hor che la vaga Aurora (Madrigal à 4v) Vittoria Aleotti (c. 1574-1646)
Renaissance Pipers "Praetorius"

Se scior si ved' il laccio a cui dianz'io (Madrigal à 4v) Maddalena Casulana (c. 1540-1590)
Renaissance Pipers "Josquin"

Ego flos campi (Motet à 4v) Caterina Assandra (1590?-1620)
Miriam Zach, organ

Parvulus filius (Motet à 12v) Sulpitia Cesis (1577-c. 1619)
Collegium Singers

(Brief Intermission)

Women from the Baroque

Ave Regina Caelorum (Plainchant) Anonymous, Twelfth Century
Ave Regina Caelorum (Motet à 4v) Isabella Leonarda (1620-1704)
Collegium Singers; Sara Renaud, organ

Gloria in altissimis Deo (Motet à 4v) Chiara Margarita Cozzolani (1602-c. 1677)
Heather Ciernia and Rebekah Gilmore, sopranos;
Arick Anderson, Alyssa Erickson, recorders; Peter Lingen, viol; Sara Renaud, continuo

A Lyra Viol Interlude — Musicke of Sundrie Kindes

A Jigge Tobias Hume (17th century)
Tickle me Quickly Tobias Hume (17th century)
Forget me Not Thomas Ford (c. 1607-1648)
Andrea Dunker and Peter Lingen, lyra viols

Women from the Baroque

Amor non si fugge, Op. 3, No. 6 (Solo Cantata, 1654) Barbara Strozzi (1619-1664?)
Kristen Williamson, mezzo-soprano; Kathy Reed-Maxfield, harpsichord

Le lis et la rose (Solo Cantata, 1703) Élizabeth Claude Jacquet de la Guerre (1659-1729)
Rebekah Gilmore, soprano; Jamie Rowe, flute; Kathy Reed-Maxfield, harpsichord

Cembalokonzert in g-moll (Solo Concerto) Wilhelmine von Bayreuth (1709-1758)
Allegro
Cantabile
Gavotte I

Kathy Reed-Maxfield, harpsichord; Jaime Rowe, flute;
Jonathan West, Julia Wymore, violins; Peter Calhoun, viola; Laura Shaw, cello

Please join the performers for a reception afterwards in the Qualley lounge!

ENSEMBLE PERSONNEL

COLLEGIUM SINGERS

Bass	Tenor	Alto	Soprano
Zach Bacon	Dan Bahr	Tana Field	Katie Grasley
Lukas Hoffland	Andrew Ellington	Deborah Gravrock	Amy Mein
Mark Robinson	Kurt Gellersted	Rebecca Olthaffer	Becky Skaar
Jonathan Struve	Eli Williamson	Beth Willer	Sarah Strandjord

*Leon W. Couch III, conductor**

RENAISSANCE PIPERS

“Josquin”	“Praetorius”	“Scheidt”	“Pipettes”
Kristi Peterson, soprano	Amanda Bucheit, soprano	Katie Renze, soprano	Carin Boelman, soprano
Christina Pamperin, alto	Amanda Nelson, alto	Jen Larson, alto	Angela Rebek, soprano
Angela Sweeny, tenor	Lisa Brodhun, tenor	Anita Smallin, tenor	Heidi Gericke, alto
Alyssa Erickson, bass	Arick Andersen, bass	Josh Kail, bass	Grant Appelhans, tenor
	<i>Rebekah Gilmore, conductor</i>		Wendy Richardson bass

VIOLS DE GAMBA CONSORT

Andrea Dunker, treble/bass	Eric Grant, bass	Anita Smallin, tenor	Peter Lingen.*
	<i>Peter Lingen, ensemble coach*</i>		

BRASS ENSEMBLE

Trumpet	Horn	Trombone	Euphonium	Tuba
Nick Burdick	Laura Bartlett	Tom Kodet	Jeremy Olson	Bryan Rieck
Rebecca Karner	Kimberly Brathol	Jennifer Larson	Jon Rask	
Danielle Olson	Erica Brewster	Jeanine Otte	Rich Winkels	
Dan Reiff	Lacasta Countryman	David Smith		
Chris Weisgram	Marie Drews	William Scheidecker		

*Ben Kirby, conductor**

STRING QUARTET

Jonathan West, violin	Julia Wymore, violin	Peter Calhoun, viola	Laura Shaw, cello
	<i>Kathryn Reed-Maxfield, ensemble coach*</i>		

KEYBOARDIST AND SOLOISTS

Kurt Gellersted, guitar Rebecca Lister, soprano* Sara Renaud, organ Jaime Rowe, flute
Christine Seitz, soprano* Kristen Williamson, soprano Miriam Zach, guest organist
Kathryn Reed-Maxfield, harpsichord*

* On faculty at Luther College.

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PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Raffaella Aleotti (1574–after 1646) was an accomplished organist and composer of madrigals and motets at San Vito’s convent in Ferrara. There, she rose to fame as music director of a 23-person instrumental ensemble. Because of her incredible musical talent, Raffaella was sent to San Vito at age six for further musical education and entered the order at fourteen. Her musical works were published in full volumes instead of isolated pieces, which was unusual for a woman composer in the sixteenth century. Some confusion exists over the identity of Vittoria Aleotti, who reportedly possessed similar musical skills as Raffaella. Many musicologists now believe that Vittoria and Raffaella were indeed the same person, Raffaella being the name Vittoria took after entering the San Vito convent.

Raffaella’s motet “Facta est cum angelo” describes the heavenly host of angels appearing to the shepherds, praising God for the birth of the Savior (Luke 2:13-14). This SAATB composition employs the common technique of contrasting chordal and imitative sections. The narrative parts of this piece represent the angel speaking to the shepherds, and the chorus, in its brilliance, the heavenly host. Serving as organist at San Vito far into old age, Raffaella inspired many nuns at San Vito to compose music, but only her works remain today.

Emilie Fraley

Edessa Rejoices

Kassia (810-867?) was one of the most original and well-documented Byzantine women composers. Born into an aristocratic family, she participated in the bridal show for Emperor Theophilos. Despite her great beauty, Kassia was not chosen as empress because of her witty retort to the Emperor’s statement that women had been cause of much evil in the world. Theophilos later regretted his marriage decision and pursued Kassia without success despite the fact that she had entered a monastic order. Kassia composed 49 liturgical chants, most in the form of a *sticheron*. Using lengthy verses from Byzantine religious services, the monophonic *sticheron* melody usually follows traditional modal patterns while choirs provide drones.

Sarah Strandjord

Edessa Rejoices

that she has been enriched by the tomb of the saints;
Gurias, Samonas and Abibus;
and summoning together the Christ-loving flock,
she calls out.

Come, you that love martyrs, rejoice
in their glorious memory.

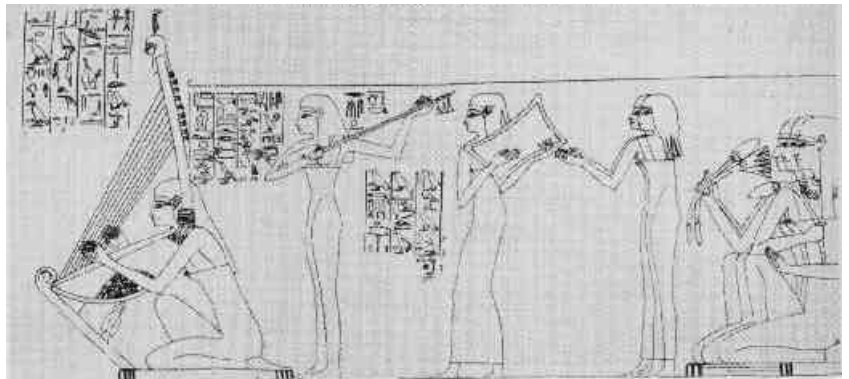
Come, you that love holy days, be enlightened;
behold the heavenly luminaries
walking upon the earth.

Come and hear
what kind of bitter death
these unconquerable brave men underwent
for everlasting life.

Whereby, being sureties for the truth
they save the maiden who had been thrown alive in the tomb.

And the all-abominable one who behaved despicably
they committed to destruction
as murder and unmerciful.

And zealously they implore
the All-Holy Trinity
to save from ruin and temptation
and all manner of danger
those who in faith keep
their memorial rite.



O quam mirabilis est

In a time when women were rarely heard in public forums, Hildegard von Bingen’s visions, poetry, writings, and political acumen were known throughout Europe. Much of her genius seems to have emerged early without much formal training. As a leader of nunnery, she wrote music to augment the liturgy. She also wrote the first musical drama, entitled *Ordo Virtutum* (The Ritual of the Virtues). “O quam mirabilis est” comes from an integrated compilation of her music called *Symphonia armonie celestium revelationum* (The Symphony of the Harmony of the Heavenly Revelations). The melody carries the heavenly inspiration typical of her music, while the text celebrates the creation of mankind and God’s

ineffable love. The melismatic melody enjoys a complex structure involving many vocal ornaments over a large vocal range with multiple peaks and valleys typical of Medieval chant. Ronney Hunter

O quam mirabilis est praescientia divini pectoris,
quae praescivit omnem creaturam.
Nam cum Deus inspexit faciem hominis,
quem formavit
omnia opera sua
in eadem forma hominis integra aspexit.
O quam mirabilis est inspiratio,
quae hominem sic suscitavit.

O how wondrous is the foreknowledge of the divine heart,
Which foreknew all creation.
For when God looked upon the face of man
Whom he had formed
He saw all his works
complete in this same form of man.
O how wondrous is the inspiration
That in this way brought man to life.

Angelus ad pastores ait

The Italian composer and organist Rafaella Aleotti (1750-after 1646) was the daughter of the architect Giovanni Battista Aleotti in Ferrara. Rafaella studied harpsichord and composition with Alessandro Milleville, and after his death in 1586, with Ercole Pasquine. She entered the Augustine convent at a young age, and took her vows around 1590. At the convent, Aleotti's musical talents grew, and by 1593, she began to direct an ensemble of about 23 singers and instrumentalists. Composers such as Wert, Merulo, and Fontanelli expressed admiration for this ensemble that had even performed for Pope Clement VIII and the Queen of Spain. Records show Rafaella Aleotti was living in 1646, but no one knows when she died.

With a text from Luke 2:10,13, the motet "Angelus ad pastores ait" serves as an antiphon for Lauds on the Feast of Nativity. It comes from a volume of five, seven, eight and ten-voice motets entitled *Sacrae contiones... liber primus* (Venice, 1593). Laura Coste

Angelus ad pastores ait:
"Anuntio vobis gaudium magnum
Quia natus est vobis hodie salvator."
Alleluia.

The angel said to the shepherds:
"I announce to you a great joy
because today is born to you a savior."
Alleluia.

Two Basses Danes

The noblewoman Marie de Bourgogne (Mary of Burgundy) (1457-82) studied with chanson composer Antoine Busnois. According to early sources, the basse dance is of French origin, and it was cultivated in fifteenth-century European courts. Couples performed this sedate dance with slow, gliding steps in contrast to more lively dances. Laura Coste

Bacai per haver vita

As one of Geovanni Battista Aleotti's five daughters, Vittoria Aleotti (c. 1574-after 1646) is often confused with Raffaella because musicologists still do not know if Geovanni Aleotti actually had two musically talented daughters, or just one, for Vittoria may have simply taken the name Raffaella after she entered the convent. Vittoria's official musical training began around age six or seven at the Augustan convent of San Vito. By fourteen, she decided to become a nun. Her musical skills advanced so rapidly in her seven years of study that her father asked the poet Giovanni Battista Guarini for some verses. Vittoria set these, producing her first book of four-part madrigals, the *Ghirlanda de madrigali a quatro voci* (1593). Shortly thereafter, the name Vittoria disappeared and Raffaella rose to prominence. Although not considered a professional composer, the nun Vittoria/Raffaella Aleotti was among the small number of women in her time publishing full volumes of music. "Bacai Per Haver Vita" from her *Ghirlanda* collection demonstrates her solid sixteenth-century compositional technique. Claire Martin

Bacai per haver vita
Ch'ovè bellezza è vita,
Et hebbi morte;
Ma morte si gradita,
Che più bramata sorte
Vivendo non havrei:
Nè più bramar potrei.
Da si soave bocca
in un bel volto, baciando,
il cor mi fu rapito e tolto.

I kissed to have life,
because where there is beauty, there is life,
. . .and I had death.
But a death so pleasing,
that a more desired fate
I would not have while alive.
Nor could I desire more
from such a sweet mouth
kissing in a beautiful face, kissing,
my heart was ravished and taken away.

Morir non puo il mio cuore

Not only was Maddalena Casulana (ca. 1540-ca. 1590) the first woman to publish her music, but she also was the first to consider herself primarily a composer. Born at Casola d'Elsa near Siena (hence the name Casulana), Maddalena received her early musical training there and also in Florence, where her first compositions were heard. Her public career as a composer began in 1566 with the publication of four madrigals in *Il Desiderio* by Girolamo Scotto. In 1568, Maddalena dedicated her *First Book of Madrigals à 4* to Isabella de Medici, daughter of the Grand Duke of Tuscany Cosimo I. This dedication demonstrated Maddalena's awareness of and pride in her uncommon status as a female composer. She wished to show that women possessed the same intellectual gifts as men. In 1570, the *Second Book of Madrigals* was published. In the following years, she lived in northern Italy, as is implied by sentiments of her later music. Her compositions cover a large expressive range, using contemporary madrigalisms in both simple and more complicated settings. The passionate declarations expressed in "Morir non puo il mio cuore" (My heart cannot die) describe the anguish felt as the heart of one lover remains in the soul of a partner. The numerous chromatic pitches reinforce the torture and desperation that still thrives in one's heart beyond the extent of a relationship. By the 1580's, motherhood and domestic roles prevented her from pursuing musical venues so vigorously. Maddalena Casulana demonstrates her determination to overcome many obstacles to women's professional success. She is a prominent figure in the history of women's music. Angela Freese

Morir non puo'il mio cuore,
ucciderlo vorrei, poi che vi piace;
ma trar non si puo fuore
dal petto vostr' ove gran tempo giace.
Et uccidendolio, come desio,
so che morreste voi,
so che morend' anch'io.

My heart cannot die,
I would like to kill it, since it would please you,
but it cannot get out of your bosom,
where it has been lying for some time.
And killing it as I wish to do,
I know that you would die,
since I would be dying too.

O Deathe, rock me asleepe

Like her wayward husband Henry VIII and others of the musically prolific Tudor era, Anne Boleyn possessed many musical talents, including composition. Although today we remember her ill fate at the hands of her husband's executioners, she was known at the time as a fiery woman that encouraged Henry to reform of the church. (This eventually allowed him to divorce his first wife, Katharine of Aragon, and marry Anne.) She was a woman of international tastes, spending much of her childhood and adolescence in the French courts, where "she was such a graceful maiden that no one would have believed she was in fact English." She also absorbed English musical traditions, which flourished during the reign of Henry VIII. In her compositions, some Spanish and Italian influence can also be heard.

After giving birth to the future queen Elizabeth I (who certainly inherited her mother's fiery stubbornness), Anne tried unsuccessfully to provide Henry with a male heir. Frustrated by what he saw as his wife's incompetence and infatuated with her maid Jane Seymour, Henry charged Anne with incest with her brother and adultery with four other men. Before her trial even began, Henry hired her executioner and sealed her fate without a word in her own defense.

Anne Boleyn supposedly composed "O Death, rock me asleepe" as she awaited execution in the Tower of London. The text expresses great desperation and a longing for death. The repeating bass-line tolls relentlessly like the tower bells while the unadorned melodic line delivers its poignant message. The song "bespeaks the grief of the condemned queen," concluding with an unwavering pitch for the tormented statement: "I dye, I dye, I dye," Nora Bringer

O Deathe, rock me asleepe,
bring me to quiet rest,
let passe my wearye giltles ghost
out of my careful brest.
Tole on thou passing bell,
ringe out my dolefull knell
Lett thye sound my deathe tell,
for I must dye.
There is no remedye.
I dye, I dye, I dye, ...

Alone in prison stronge
I wayle my destenye;
Wo worth this cruel hap that I
Should taste this miserye.
Tole on thou passing bell,
ringe out my dolefull knell
Lett thye sound my deathe tell,
for I must dye.
There is no remedye.
I dye, I dye, I dye, ...

My paynes who can expres,
Alas they are so stronge;
My dolor will not suffer strength
My lyfe for to prolonge.
Tole on thou passing bell,
ringe out my dolefull knell

Farewell my pleasures past,
Welcum my present payne,
I fele my torments so increse
That lyfe cannot remayne.
Cease now the passing bell,
Rong is my doleful knell,

(Text continues on next page.)

Lett thye sound my deathe tell,
for I must dye.
There is no remedye.
I dye, I dye, I dye, ...

For the sound my deth doth tell,
Deth doth draw nye,
Sound my end dolefully,
For now I dye.

A Fretted Instrument Interlude

As one of the greatest musicians of the Elizabethan and Jacobean eras, John Dowland (1562-1626) created compositions that were admired not only in England but throughout the greater part of Renaissance Europe. His lute performances were legendary in their brilliance.

“Mistris Winters Jumpe” is a short, happy piece that uses rhythms suggestive of the *coranto* or *volta* dance. The word “jump” in the title may refer to the moment in the *volta* when the female partner leaps into the air, assisted by the male partner’s knee under her bottom. In the painting at Penshurst Place, Queen Elizabeth is caught in such a pose while dancing with the Earl of Leicester.

The words of the popular song “My Lord Willobeis tune” celebrate Lord Willoughby’s 1589 victory at the siege of Bergen in the Low Countries. *Peter Lingem*

Hor che la vaga Aurora

Vittoria Aleotti (ca. 1574-1646) was one of the five daughters of Giovanni Battista Aleotti, architect to Alfonso II d'Este, Duke of Ferrara. Her genius at the keyboard was discovered when she was five, after she had been sitting in on an older's sister's music lessons for a year. When Vittoria was seven, her teacher, Ercole Pasquini, suggested that she be placed in the Augustinian convent of San Vito, renowned for its excellence in music, and when she was fourteen, she decided to become a nun. She lived to an old age and she remained associated with San Vito until her death.

“Hor che la vaga aurora” opens a collection of madrigals that Vittoria published. It describes dawn's musical power to raise souls to heaven. *Plarent and Kesiana Ymeri*

Now that lovely Dawn on a chariot of fire
appears everywhere with the son of Latona,
and that he shows his golden mane
to the Alps and the countryside near us,
attentive, with these soft accents, he plays the well-tempered lyre,
and wandering spirits hear the harmony
that raises and sends our souls to the sky.

Se scior si ved'il laccio a cui dianz'io

In the latter sixteenth century, Madalena Casulana (ca. 1540 - ca.1590) proved to be one of the more significant female composers in the burgeoning Italian madrigal scene. She published five madrigals in three collections that included other works by major madrigal figures such as di Lasso and Gabrieli. Casulana went against the grain of traditional Renaissance thought about women’s role in society, rising to higher prominence than perhaps any other female composer/performer of her time. She even wrote a dedication to her publication *First Book of Madrigals for Four Voices* stating how women can be on an even par with men in musical composition, and how those same men never seem to realize it. However, marriage and domestication ironically brought an end to Casulana's public stature.

In “Se scior si ved'il laccio a cui dianz'io,” Casulana follows the trend of using texts imitating Petrarch’s fourteenth century style; in this case, she sets the text of Jacopo Sannazaro (1458-1530). Although little lyrical expression occurs in “Se scior,” some word painting does exist: note the multiple opposing directions of the various choral parts at the words “laccio” (snare) and “legai” (entangled), early in the madrigal; and the slight upward motion of “fuoco” (fire) near the midpoint. *Lukas Hoffland*

If the noose is untied, which just now has strongly bound me,
seeing that pretty face,
If another desire or fire makes my heart burn more,
I thank you, love,
if a woman ever takes pity on my suffering.

Ego flos campi

Caterina Assandra (fl. 1609-1618) was an Italian composer of motets for several voices and organ continuo in the new Baroque concertato style. She flourished from 1609-1618 in a convent near Milan. *Miriam Zach*

Parvulus filius

Sulpitia Cesis, the daughter of an Italian count, took her vows in 1593 at San Germinaino, an Augustinian convent. Contemporaries remarked on her extraordinary ability at motet composition, playing lute, and expelling unwanted dogs from the convent. The polychoral motet "Parvulus filius" from her only preserved collection *Motetti spirituali* employs two six-voice *a capella* choruses. One choir presents the text of Isaiah 9:6 while other punctuates the "Gloria" sections. In the second section of text on "Admirabilis Deus fortis" (wonderful God [who is] mighty), the music paints the words sonically. Perky syncopations set "Admirabilis," and strong, held notes embody the meaning of "fortis." The next line, "Pater futuris aeculi" illustrates gods everlasting presence through constant half-notes that consume the score. *Grant Appelhans*

Parvulus filius hodie natus est nobis,	A small Son has been born to us today
Gloria in excelsis Deo	Gloria in the highest to God
Et vocabitur nomen eius	And His name will be called
Admirabilis Deus, fortis Pater futuri saeculi	The wondrous God, the mighty Father of the age to come
Gloria in excelsis Deo	Gloria in the highest to God
Et factus est principatus eius super humerum eius	And His rule has been established upon His shoulder
Gloria in excelsis Deo	Gloria in the highest to God

Ave, Regina coelorum

Seventeenth-century Lombardy claimed more published nun composers than anywhere else in Italy. One of the most prolific, Isabella Leonarda (1620-1740) published twenty collections of motets and other sacred music as well as the only complete collection of instrumental music by a woman at the time. Her texts derive from liturgical sources as well as spiritual and devotional language. Leonarda belonged to the *Collegio di Sant'Orsola*, an organization that attracted large numbers of women in the seventeenth and eighteenth centuries to a religious but non-monastic lifestyle. Members of the organizations were later referred to as Ursulines. As a composer of many popular Marian antiphons, the music theorist Herman Contractus (+1054) may have created the popular twelfth-century Marian antiphon *Ave Regina Caelorum* (Hail, Queen of the Heavens). This antiphon has been traditionally used since the thirteenth century. The motet *Ave Regina Caelorum* uses mixed chorus (SATB), basso continuo, and solo soprano, tenor, alto to declaim the antiphon text. Written in a lilting 6/8 meter, the work displays Leonarda's flowing melodic lines with homophonic choral interjections in a pseudo-ritornello form. The final tutti section achieves a glorious effect with counterpoint and pervasive dance rhythms. *Soo Goh*

Ave, Regina coelorum, ave, Domina Angelorum:	Hail queen of the heavens, hail mistress of the angels:
Salve radix, salve porta, ex qua mundo lux est orta:	Hail O root, hail O gate, from whom a light for the world has arisen:
Gaude, Virgo gloriosa, super omnes speciosa!	Rejoice, glorious virgin, preeminent over all!
Vale, o valde decora, et pro nobis Christum exora.	Hail, O most graceful one, and pray to Christ for us.

Gloria in altissimis Deo

Born in 1602, Chiara Margarita Cozzolani was the daughter of a prosperous merchant in Milan, Italy. No account of her musical training survives, but her family lived next door to the viola bastarda virtuoso Riccardo Rognoni. Rognoni and his sons Francesco and Giovanni Domenico, prominent urban musicians, might have instructed Margarita in her youth. She entered a nunnery and professed her final vows in 1620.

Typical of northern Italian devotional writing, Cozzolani's text's express an intense, internalized spirituality with emphasis on the corporeality of Christ's Passion. In "Gloria in Altissimis Deo," angel's tell shepherds of Christ's birth. This adaptation of Luke 2:10 and 14 would be used for the Feast of the Nativity. *Plarent and Kesiana Ymeri*

Angeli: Gloria in altimissis Deo, et in terra pax hominibus bonae voluntatis. Agite, pastores! Expergiscimini, accurite, videte, adorate!
Pastori: Quae nova lux? Quae laeta vox? Quis nuntius alacer?
Angelo Primo: Ecce vobis gaudium magnum: ecce de caelo labitur Deus, nascitur Deus; ecce splendor patris, ecce candor lucis aeternae terras irradiat, homines visitat.
Pastore Primo: O beata nox, O lucidae tenebrae, O dulce, O canorum noctis silentium!
Angelo Secondo: Vobis edicitur virginis partus, verbi nativitas. Vobis indicitur jubilus mentis, cordis jucunditas, aurea pax, serenitas, tranquillitas, gloria.
Pastore Secondo: O felices nos! O dicite, cives caelici, ostendite verbum quod factum est, reserate mysterium, revelate miraculum.
Angeli: Agite, ergo, agite, pastore! Expergiscimini, accurite, venite, adorate!
Tutti: Alleluia.

A Lyra Viol Interlude — Musicke of Sundrie Kindes

Written for solo, duo, or trio ensembles, music for the lyra viol is distinguished by both chordal and polyphonic writing that use French lute tablature. During the first fifteen years of the seventeenth century only three or four tuning variants (*scordatura*) had achieved popularity. With this type of tablature notation, players can read any piece with equal ease, regardless of the *scordatura*. Thus, this notation encouraged the development of sixty different lyra viol tunings by the third quarter of the seventeenth century. In 1676, Thomas Mace wrote “The Wit of Man shall never Invent Better Tunings ...for questionless, All ways have been tryed to do It” (*Musick’s Monument*). He comments on lyra performance style: “We...take Liberty and very often, for Humor, and good Adornments-sake, certain Places to Break Time; sometimes Faster, and sometimes Slower, as we perceive, the Nature of Thing Requires, which often adds, much Grace, and Luster, to the Performance.”

Peter Lingen

Amor non si fugge (You Cannot Escape Love)

Barbara Strozzi (ca.1619-ca.1664) was born in Venice to Isabella Griega. Most consider her the illegitimate child of the distinguished poet Giulio Strozzi, by whom she was legally adopted and significantly influenced. Her father’s prominence allowed Barbara Strozzi to be educated in arts and letters. She had the opportunity to attend meetings of the *Accademia degli Unisoni*, a group of Venetian intelligentsia. Through these connections, she avoided slander and rejection other women composers suffered in Venice. She studied music with the composer and organist Francesco Cavalli. Strozzi succeeded in publishing eight books of music, with more than one hundred compositions for solo voice. Thus, Strozzi became one of the most important Italian cantata composers and the most prolific female composer of the seventeenth century.

Like most of her compositions, “Amor non si fugge” contains a secular text set for solo voice and continuo. With two others, this short arietta sits in the center of a collection of eleven cantatas entitled *Cantate, ariete a una, due, e tre voci*. Strozzi’s mastery of formal organization is evident in this arietta, for she uses contrasting meter to project the ABABA form. In this way, she achieves formal clarity as well as poetic beauty.

Kelly Holst

Cara, Cara filli, quella tu sei, quella ch'adoro,
Per te sola, per te, per te sola, per te languisco e moro

Cara, darling, you are the one that I adore,
For you alone, for you I languish and die

Ben vid'io ch'un guardo adescia Ch'allettando il seno adugge,
Ma pur ardo e il cor si strugge,
Che non fugge d'amor, chi seco tresca,

I see well enough that one glance charming entices your heart,
But for this I burn and my heart is consumed
Cannot escape from love [are those] who plot such things

Cara, Cara filli, quella tu sei, quella ch'adoro,
Per te sola, per te, per te sola, per te languisco e moro

Cara, darling, you are the one that I adore,
For you alone, for you I languish and die

S'e il languir colpo d'amore Fuggiro s'amor m'assale,
Ma'l fuggir, ohime, che vale,
Non si scioglie dal pie laccio del core, no, no, ...

Love’s sorrowful dart [if I escape], love itself will assail me
but escape, ah me, what is it worth?
One cannot untie from one's feet the heartstrings, no, no, ...

Cara, Cara filli, quella tu sei, quella ch'adoro,
Per te sola, per te, per te sola, per te languisco e moro

Cara, darling, you are the one that I adore,
For you alone, for you I languish and die

Le lis et la rose

Élizabeth-Claude Jacquet de la Guerre (1665-1729) was known as a child prodigy. Taught early by her father Claude Jacquet, a Parisian organist and a respected harpsichord instructor, Élizabeth was already known for her stunning harpsichord playing by the age of five. Louis the XIV encouraged her early career. In 1673, Élizabeth was hired to provide musical entertainment for the king’s mistress Mme de Montespan. Here, Élizabeth demonstrated her exceptional abilities as a singer, harpsichordist, and composer. On July 1, 1685, she made her first compositional debut with a short opera for Louis XIV. As her professional success increased, tragedy struck her family. Her only son died at age ten, and her father died in 1702. Soon thereafter her husband Marin de la Guerre died in 1704. Élizabeth wrote “Le Lis et La Rose” (The Lily and the Rose) in 1703 during these difficult times. She remained in Paris, presenting an array of concerts in her home. On June 27, 1729, Élizabeth-Claude Jacquet de la Guerre died, known as one of the greatest musicians of her time. Her compositions include cantatas, popular songs, dramatic music, sonatas, and harpsichord pieces.

Dana Ann Meinders

Recitative

A lily whose virtue equaled that of nobility,
desired to form a charming bond [with another];
with these words, he addressed the goddess of Spring:

(Text continues on next page.)

Air

"Look with favor upon my desires, young and smiling Flora,
create the sweet bonds that will enchain me;
I will never be faithless, and the sun and the dawn
will vouch for my faithfulness.

Recitative

"I hear with pleasure your faithful pledge," responds the spouse of Zephyr.
"And I have already chosen the most charming object
whose beloved domain you must follow forever.
Within a delightful abode, sprinkled by the waters of the Murg,
I know a lovely rose, worthy of the devotion of your love."

Air

"The flowers with which my gardens are embellished daily
do not dare compare themselves to this young flower.
All hearts unite to love her,
and all eyes to admire her.

Ariette

Go where love calls you,
seek your precious happiness;
the rose is the most beautiful of the flowers;
it is the most sweet gift of the heavens.
Hope, and cease being afraid of forming tender desires;
her presence, without extinguishing these desires,
will transform them into pleasures.



Cembalokonzert in g-moll

Wilhelmina, Margravine of Bayreuth, was born Sophie Friederike Wilhelmine, Princess of Prussia in 1709. She was one of fourteen children born to King Frederick William I. While both she and her younger sister Anna Amalia were gifted musicians, it is not surprisingly her brother of whom we know. He became the famous King Frederick the Great, a powerful leader who was a devoted patron of music and a fine flutist and composer who employed, among others, Johann Quantz and C. P. E. Bach.

The musical interests of the young Frederick were nurtured largely by Wilhelmina, herself an flutist, and Anna Amalia, a harpsichordist. Until the death of Frederick senior, music was not a welcome pursuit for men and boys in the court; the king budgeted his time and money for the military and dismissed all court musicians (many of whom found jobs in Cöthen, under J. S. Bach). He was reported to have beheaded a friend of his son who was tutoring him in music. While their brother went on to become king, able to avail himself of the training of the best musicians in Germany, the girls evaporated into the margins of music history. We know that Anna Amalia eventually joined a convent and devoted her life to studying, collecting, and composing music; an attractive flute sonata is among her few surviving works. Wilhelmina married another Frederick, also a flutist and patron of arts in Bayreuth. Together they founded the first great opera house in Bayreuth.

Besides the harpsichord concerto, there survives an opera and several arias composed by Wilhelmina. The quality of the concerto would indicate that she was an accomplished and gifted composer, conversant in both the older and new musical styles of her time. The first movement is clearly modeled after Vivaldi and Bach concerti. The second is pure *stile galante*, the pre-classical style becoming the fashion in her time. The third is a pair of gavottes, straight out of a Baroque suite. The scoring for obligato flute in addition to the strings makes perfect sense, given her family disposition for the instrument.

While it is difficult to get a clear reading of Wilhelmina's compositional skill from the heavily souped-up 1959 edition of the pieces that is available (not only interpretive marking but clearly some number of notes have been added), the music and her story are plenty striking enough to attract further attention. For whom did she compose this piece? What else did she write, and where did it go?

Kathy Reed-Maxfield

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