



WASHINGTON BACH
CONSORT
Dana Marsh, Artistic Director

WOMEN OF THE BAROQUE

Friday, March 22, 2024

Live! at 10th & G

945 G Street NW, Washington, DC

Saturday, March 23, 2024

St. Paul's Episcopal Church

228 S. Pitt Street, Alexandria, VA

WOMEN OF THE BAROQUE

Friday, March 22, 2024 at 7:00 p.m. | Live! at 10th & G, Washington, DC
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PROGRAM

Chi e costei? Mater Anna Maria, dolce Maria	Francesca Caccini (1587–c. 1641/45) Barbara Strozzi (1619–1677) F. Caccini
<i>From Canoro pianto di Maria Virgine (1613)</i> Vattene pur crudel Volto che hor non sei volto O gia della mia mano Come due vive Occhi io vissi di voi	Claudia Sessa (1570–c. 1617/19) Stefano Bernardi (1580–1637) Incerto Hieronimo Fosumbruno (c. 1610) C. Sessa
Jesus meus amore Veni sancte spiritus Sonata Op. 16, No. 12 Si miei tormenti Dispiegate guancie amate Due luci ridenti	Chiara Margarita Cozzolani (1602–1678) Caterina Assandra (1590–1618) Isabella Leonarda (1620–1704) Settimia Caccini (1591–1638) F. Caccini S. Caccini
L'amante segreto Begl'occhi, bel seno, bei crini, e bella bocca	B. Strozzi B. Strozzi

Paulina Francisco, soprano
Paula Maust, harpsichord
Joanna Blendulf, viola da Gamba
Deborah Fox, lute/theorbo

Margarita Brose, *underwriter*

TEXT & TRANSLATION

Chi è costei, qual sorgente Aurora
i passi muove a par del sole eletta
bella come la luna e qual s'aspetta
schiera d'armati eroi tromba sonora

Questa è colei che'l cielo ard'e innamorata
e con un de begl'occhi il cor saetta
d'Iddio magion sovra quei monti eretta
santi ch'ancor l'eternita de onora

Pregiato d'Eva avventuroso scorno
dell'Angel no se con diversa sorte,
ci fe men bell'il cielo Ella l'ha adorno

Così dicea la fortuna corte
di paradiso in quel felice giorno
Ch'ell'aperse a Maria l'eccelse porte.

Mater Anna quisquæ personat
promissionis fœtum peperit.
Dulcis Anna quæ piissima tantum vobis
fructum edidit ex quo dulcis Iesus prodiit.

Mater Anna, dulcis Anna, quam beata
Domus David ex quam prodiisti et venter
in quo Deus sanctificationis aram fabricavit.
Audite gentes inopinatum miraculum,
Audite Annam, congaudete mecum, quia
per Divinum germen ex sterili ventre peperit.

Matrem Annam quisquæ personat
promissionis fœtum peperit.

Audite gentes miraculum,
audite Filium Mariæ,
congaudete mecum quia pratum Divino
opificium formatum supra naturam edidi.

Dulcis Anna quæ piissima
tantum vobis fructum edidit
ex quo dulcis Iesus prodiit.

Mater Anna, dulcis Anna, tu benedictionis
fructum uberibus tuis nutriisti,
non [nos] eius partum Iesum precatis
cruci configimus.

Who is this woman that like the rising dawn
moves as if chosen to be equal to the Sun,
beautiful as the Moon, and terrible as
a host of armed heroes, a sounding trumpet?

This is she who makes heaven burn with love,
who with her beautiful heart,
the home of God built above these
holy hills still honored by eternity.

and blessed shame of Eve,
but not of Lucifer, who by a different fate
beautiful, while she adorned it.

Thus said the lucky court
of Paradise on when
it opened to Maria its sublime doors

*Translation from Suzanne Cusick's
"WHO IS THIS WOMAN?"*

Mother Anna has brought forth
the offspring of promise, and all proclaim it.
Sweet Anna, who, most pious, has produced for all
so great a fruit from which sweet Jesus came forth.

Mother Anna, sweet Anna, how blessed is the
House of David whence you came, and your womb
in which God has erected the altar of sanctification.
Hear, you nations, this unexpected miracle,
listen to Anna [saying], "Rejoice with me, for I
have borne a Divine seed from my sterile womb."

Mother Anna has brought forth the
offspring of promise, and all proclaim it.

Hear, you peoples, this miracle,
hear of the Son of Mary. "Rejoice with me
for I have brought forth an offspring formed by
Divine craftsmanship beyond nature."

Sweet Anna, who, most pious,
has produced for you such a fruit
from which sweet Jesus came forth.

Mother Anna, sweet Anna, you nourished
the fruit of blessing with your breasts;
we who pray to you affix her child Jesus
to the Cross through our sins.

TEXT & TRANSLATIONS *(continued)*

Tu dulcis Anna, tu miserere,
tu salva nos, adiuva nos.

You, sweet Anna, have mercy on us,
save us, help us.

Translation by Robert Kendrick with Owen Daly

Maria dolce Maria, nome soave tanto
Che'n pronunciar t'in paradis'il Core
Nome sacrato, e Santo
che'l cor m'infiamma di celeste amore
Maria mai sempr'io canto

Maria, sweet Maria, name so sweet
that in uttering it, your heart is in paradise
Sacred and holy name
which inflames my heart with heavenly love,
"Maria" I always ever sing

Ne può la lingua mia più felice parola
Trarmi dal sen già mai che dir Maria
nome ch'ogni dolor tempr'a e consola
voce tranquilla ch'ogni affanno acqueta
Ch'ogni cor fa sereno, ong'alma lieta

Nor can my tongue more happily speak,
Draw me to thy breast, that I may utter "Maria"
Name that eases every pain, and consoles,
Peaceful voice, which calms breathlessness,
Which stills every heart, and gladdens every soul.

Vattene pur lasciva orecchia humana,
Tutta ricca e pomposa
Di pendenti e di rosa,
Ma tutta sorda a Dio e tutta vana,
Che son del mio Gesù
rose e pendenti
I rubini cadenti
Dall'orecchie e dal crine
In fior vermigli e in vermiglie brine.
Anzi l'orecchie sue si sanguinose
Altro non son che due vermiglie rose.

Away, lustful human ears,
All rich and pompous
With pendants and roses
But to God all deaf and vain,
The roses and jewels
of my Jesus
Are rubies falling
From his ears and hair
In vermilion blooms and vermilion dewdrops.
Indeed, his ears are so bloody
They are nothing but two vermilion roses.

Translated with Chelsey Belt

Volto, che hor non sei volto,
Ma di misero mostro,
Ohimè, spettacolo horrido e incolto,
lo pur ti bacio in questi baci estremi.
Prendi, deh, prendi l'alma mia che langue
Fra'l mio pianto e'l tuo sangue.
E siano questi dei miei baci e premi,
Se ch'ad Amor, si ch'a dolor si forte,
Del mort'invece sia mercé la morte.

Face, now a face no longer,
But of miserable monstrosity,
Oh, horrid and barbaric spectacle,
Yet I kiss you desperately.
Take, oh, take my soul that languishes
Between my weeping and your blood.
And the rewards of these, my kisses
Are love and pain so deathly intense,
That death is a mercy instead.

Translated with Chelsey Belt

O già della mia mano
Bellissimo lavoro
E di quest'occhi miei caro tesoro,
Chiome già d'oro e hor d'orrore strano,
Deh come del mio core
Siete saette d'immortal dolore

O once such beautiful work
Of my hands
And dear treasure of these eyes of mine,
Hair once gold and now of strange horror,
Alas, as in my heart
You are pangs of immortal sorrow

TEXT & TRANSLATIONS *(continued)*

Sanguine mie ferite e mi legate
Tanto più forte quanto più stracciate,
Perché non duol felice
Viva del sangue dello stratio vostro,
Legat'insiem'et impiagato morto.

My wounds bloody and bound
So much tighter, torn so much deeper,
Because I don't grieve happily,
Living on the blood of your torment,
Bound together and mortally wounded.

Translated with Chelsey Belt

Come due vive piaghe
Lieto ohimè nel mio core,
O guance già più vaghe
D'ogni più vago fiore.
Ahi, che languir non mai
Vidi sì soave le viole
Al tramontar del sole,
Com'hor le veggio a tramontati rai
De quei begli occhi in voi sì lorde e incolte
Sotto rose d'horror spente e sepolte.

Like two living wounds
Glad, alas, in my heart,
O cheeks, already more faint
Than the palest flowers.
Oh, I saw the violets,
which never languish, so sweet
in the setting sun,
As I see them now, in the sunset rays
Of those beautiful eyes, in you
Extinguished and buried under horrific roses, so
glaring and crude.

Translated with Chelsey Belt

Occhi io vissi di voi
Mentre voi fosti voi,
Ma spenti poi
vivo di vostra morte,
Infelice alimento
Che mi nutre al tormento
E mi manca al gioire
Per far vivace morte
al mio martire.

Eyes, I lived by you
While you were you,
But since extinguished
I live by your death,
Unhappy sustenance
That feeds me torment
And deprives me of the joy
That brings lively death
To my martyr.

Translated with Chelsey Belt

Veni Sancte Spiritus,
Amor divini fluminis
Tange et faucia core meus
amoris tui iaculo
O alme Spiritus
Consolator animae
Fortitudo fragilium
Pater orphanorum,
Sydus navigantium,
Veni decus viventium
et miserere mei.

Come Holy Spirit,
River of divine love,
Touch and pierce in my heart
The arrow of your love
O dear Spirit,
Comforter of the soul,
Strength of the fragile,
Father of orphans,
Guiding star,
Come bright light of the living
And have mercy on me

TEXT & TRANSLATIONS *(continued)*

Jesu Meus Amor

mea vita, meum cor, et omnia,
mea lux, mea sors, et omnia,
amo te bone Jesu.
Vel si me fugias sequar te;
vel si me crucies laudabo te;
vel si non diligas amo te.
Ostende mihi faciem tuam et salvabis me;
me respice et beabis.
Quo fugis dilecte mi, o mi Jesu?
Ne recedas, heu meum cor, vita fugit.
En umbra mortis cæca venit nox,
heu miserum me!
Converte faciem tuam o mi Jesu;
revertere, heu mi Jesu, perimis me.
Veni, veni, amo te.
Mea felicitas, mea lux,
redeas, redeas, amo te.
Veni, veni meum cor,
mea lux, mea sors, o veni.
Bone Jesu, mea lux, mea sors,
veni, veni, amo te.
Mea jocunditas, mea felicitas,
veni, veni, amo te.
Bone Jesu, dulcis Jesu,
care Jesu, amo te

O Jesus my love,
my life, my heart, and all things,
my light, my fate, and all things,
I love you, good Jesus.
Even if you flee me, I will follow you;
even if you torment me, I will praise you;
even if you do not value me, I love you.
Show me your face and you will save me;
look upon me and you will bless me.
Whither do you flee, my beloved, O my Jesus?
Do not go, ah my heart, my life is vanishing!
Lo! in death's shadow, dark comes the night,
ah, wretched me!
Turn your face, O my Jesus;
turn back, ah my Jesus, you are killing me!
Come, come, I love you.
My happiness, my light,
return, return, I love you.
Come, come, my heart,
my light, my fate, oh come.
Good Jesus, my light, my fate,
come, come, I love you.
My delight, my happiness,
come, come, I love you.
Good Jesus, sweet Jesus,
dear Jesus, I love you.

Translation by Lucas Harris

Si miei tormenti

con dolci accenti
tempra la vaga e vezzosetta Clori,
Altro non chiamo,
altro non bramo
che dar conforto a'duri miei tormenti.

S'a'miei martiri
caldi sospiri
scoglie da quel che già fu duro core.
Strali pungenti
amor m'avventi:
eterno il duolo, eterno sia l'ardore.

Voi, vaghi rai,
ch'a mesti lai
stille di pianto per pietà versate,
co'vostri sguardi
d'acuti dardi
al crudo arciero la faretrà armate.
Che se sospira,

How my torments
with sweet tones
are tempered by the capricious and charming Chloris.
I call for nothing more,
I long for nothing else
but to find solace for my harsh torments.

How at my suffering
she releases fervent sighs
from what was once a hard heart.
Let love fling
stinging arrows at me:
eternal the pain, eternal be the passion.

You beautiful eyes,
who to sad laments
shed tears out of pity,
with your glances
of sharp arrows
you fill the cruel archer's quiver.
So if she sighs,

TEXT & TRANSLATIONS *(continued)*

ch'in me vi gira,
qualor vede ch'il cor tra to langue,
lumi vezzosi,
lumi pietosi,
dolci, mi a versar l'anima e'l sangue.

Dispiegate

guancie amate
Quella porpora acerbetta
Che perdenti
Che dolenti
Sian le rose in su l'erbetta.

Deh partite,
Deh scoprite
Chiare stelle i vostri rai,
Chi scoprendo,
Chi partendo
Già men chiaro il sol d'assai.

Suela, suela
Quel che cela
Dolce bocca il desir vostro,
Ch'a svelarlo,
Ch'a mostrarlo
Perderan le perle, e l'ostro.

Deh togliete
Quella rete
Auree chiome, aureo tesoro,
Ch'a toccarvi,
Ch'a spiegarvi
Tornerà quest'aria d'oro.

Apri o labro
Di cinabro
Un sorriso ancor tra'l velo,
Ch'ad aprirlo,
Ch'a scoprirlo
Riderà la Terra, e 'l Cielo.

Due luci ridenti con guardo sereno
di dolci tormenti m'ingombrano ii seno. Ma lampi
d'Amore rapiscono ii core
con furto gentile la liberta.
Pur lieto vivra quest'alma cantando,

if she turns to me
(when she sees that my pierced heart languishes)
her lovely eyes,
her sweet, merciful eyes,
I will pour out my soul and my blood.

Translations from Ensemble La Cigale

Display,
Beloved cheeks,
That sharp crimson,
So that defeated
And aggrieved
You may leave the roses in the meadow.

Come, begin,
Come, unveil
Clear stars your rays,
That unveiling,
That leaving,
The sun is already much less bright.
Reveal, reveal,

Sweet mouth,
What your desire hides,
For when it is revealed,
When it is shown,
Pearls and robes of crimson will pale.

Come, remove
That net,
Golden hair, golden treasure,
So that this golden breeze may return
To touch you,
To ruffle you.

Open, o cinnabar
Lips, that
Smile that is still veiled,
For upon opening it,
Upon revealing it,
Earth and Heaven may smile.

Translation by Richard Savino

Two laughing lights, with a serene glance,
fill my breast with sweet torment.
But flashes of love steal, with gentle theft,
liberty from my heart.
Yet will this soul live happily, singing,

TEXT & TRANSLATIONS (*continued*)

s'adora penando celeste belta.

Due labbra di Rose con dolci rossori
le paci amorse promettono ai cori.
Ma in quel be! sereno s'annida ii veleno
che uccide dell'alme la liberta.
Pur lieto vivra ...

Due braccia soavi, mie dolci catene,
far posson men gravi l'acerbe mie pene.
Da quest'io desio sia servo ii cor mio,
si perda, si perda la liberta.
Pur lieto vivra ...

Due risi, due sguardi, due care parole,
sian fiamme, sian dardi, morir non mi duole. Morrom-
mi beato, mom'> fortunato
e perdero lieto la liberta.
Pur lieto vivra ...

L'amante segreto

Voglio, voglio morire,
piuttosto ch'il mio mal venga a scoprire.
Oh, disgrazia fatale!
Quanto più miran gl'occhi il suo bel volto
più tien la bocca il mio desir sepolto;
Chi rimedio non ha taccia il suo male.
Non resti di mirar chi non ha sorte,
né può da sì bel ciel venir la morte.
La bella donna mia sovente miro
ed ella a me 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
piuttosto ch'il mio mal venga a scoprire.
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

if, suffering, it adores celestial beauty.

Two lips of roses, with sweet blushing,
promise amorous peace to hearts.
But in that lovely serenity is nested a poison
which kills the liberty of the soul.
Yet will this soul live happily ...

Two gentle arms, my sweet chains,
can make less terrible these bitter pains of mine. From
this, I wish for my heart to be your servant,
and may it lose, may it lose its liberty.
Yet will this soul live happily ...

Two laughs, two glances, two sweet words:
may they be flames, may they be arrows,
dying does not pain me. I shall die blessed,
I shall die fortunate, and I shall happily lose my liberty.
Yet will this soul live happily ...

Translation by Candace Smith

I just want to die,
rather than let my weakness be discovered.
Oh, inevitable misfortune!
The more my eyes gaze on that beautiful face
the more my mouth will hold my desire entombed;
one who has no remedy stays silent about his pains;
one who has no luck can only look,
accepting his death coming from such a heaven.
I often look at my beloved
who returns a pitying look,
as if she would say,
"Disclose your torment,"
for she is well aware that I am consumed with passion.
But I would rather die
than let my pain be discovered.
The tender grasses which 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 would rather die
than have my hurt be revealed.
Cupid, throw down your mighty bow and weapons,
and finally stop shooting at me!
If not for the love of me,
then do it for your own honor, great god,
because there is no glory for a mighty warrior

TEXT & TRANSLATIONS *(continued)*

uccider un che sta vicino a morte.

Voi pur, begl'occhi, sete

porte d'un paradiso,
voi tra le scherzo e 'l riso
in ciel m'introducete
Ma tanto il cor m'ardete
che dal mio foco eterno
per le porte del ciel corro all'inferno.

Sì, bel seno, che tu sei
una neve animata,
sì che tua giogia grata
consola gl'ardor miei.
Ma tanto alfin godei
che grande a poco a poco
fra le falde di gel provo il mio foco.

Voi pur, bei crini, adoro,
cari dolci legami,
voi, preziosi stami
del mio ricco tesoro.
Ma della selva d'oro
se non mi fate un dono,
fra le miniere d'or povero io sono.

No, no, pomi e rubini,
che voi non paregiate
di quelle labbra amate
i coralli divini.
Ma non mai ne' giardini
di quella bella bocca
coglier quanti vorrei baci mi tocca.

to kill one who is already so close to death.

Translation by Candace Magner

Beautiful eyes, you are indeed
doors to paradise:
with a tease and a laugh
you take me to heaven.
But my heart burns so fiercely
that my everlasting flame causes me to run,
from the doors of heaven to hell.

Beautiful breast, you are
living snow.
O how your graceful throat
feeds my passionate fire.
Yet so sublime is my delight,
that as it grows, little by little,
my fire burns amidst the snow.

I adore you, beautiful hair,
dear sweet bindings,
precious threads
of my rich treasure.
But if you won't give me
some of that golden tangle,
I'm impoverished amid these goldmines.

No, no, apples and rubies,
you don't compare with
the divine corals
within those beloved lips.
Yet never, in the garden
of that beautiful mouth, could I
gather enough kisses to satisfy my yearning.

Translation by Candace Magner

Program Notes

By Paulina Francisco

Welcome to *Canoro pianto et affetti*, a chamber recital featuring the music of seven (maybe eight!) women composers who lived and worked in seventeenth-century Italy. The seventeenth century was an important time of transition in music history—we see advanced development and lingering influence of 16th century polyphony while ushering in recitative, opera, and small-scale dramatic forms. Though there is considerable research and source material available about the lives and music of early modern women, they are still featured predominantly as a separate entity to the rest of music history. In music history textbooks, you will sometimes see information about women in a highlighted box—as if it’s additional supplementary information, but doesn’t really belong in the primary text of history. I think of an anecdote from the movie *Dirty Dancing* when Johnny Castle (played by Patrick Swayze) says, “Nobody puts baby in the corner”—but instead, “Nobody puts Francesca Caccini, Barbara Strozzi, or Isabella Leonarda in a box.” Tonight we bring them out of the box, off of the page, and onto the mainstage. The music on tonight’s program survives in prints, manuscripts, and multi-composer collections, and provides a glimpse into the lives of women who made music at courts, convents, and academies in Florence, Venice, Milan, and Pavia.

A path was forged for these women in 1568, when Madelena Casulana became the first woman to publish an entire collection of her own compositions. She published four collections between 1568 and 1586, all under the patronage of Isabella de Medici (daughter of Cosimo I and Eleanora di Toledo). In the preface to her first collection, Madalena expressed a desire for the increased prominence and visibility of women in the music industry, saying, “also to show the world (as much as possible in the profession of music) the vain error of men that they alone possess intellectual gifts, and who appear to believe that the same gifts are not possible for women” (*Il Desiderio*, 1568). It was in this same generation that history saw the rise of female performing ensembles, called *musica secreta* (secret music) and *concerto delle donne* (concerto of women). These ensembles became highly coveted and well-kept secrets in the courts and academies of Ferrara, Mantua, Florence, and Venice, which were praised in travel journals of musicians and nobles from visiting courts. The introduction of women’s ensembles was met with a parallel rise in the number of compositions written for women’s ensembles and a gradual increase in the number of print collections by women. Between 1568 and 1700, I am aware of nearly 50 collections of printed music by women (the composers on this program together account for more than 25 prints), as well as many other multi-composer prints and manuscripts which contain music by women. These are in addition to the countless sources which have been lost throughout history, those we have yet to discover and catalog, and music by women who will forever be anonymous.

To begin the program, I thought it would be interesting to introduce the opening pieces from two print collections, Francesca Caccini’s 1618 *Il libro primo delle musiche* and Barbara Strozzi’s 1655 *Sacri musicali affetti*. Francesca’s print was the first public dissemination of her music, and the largest single-composer print collection published in the first half of the seventeenth century. It contains 37 pieces—three of them will be heard this evening. The opening monody is the sacred sonnet “*Chi è costei*,” which poses the striking question, “Who is this woman, that like the rising dawn moves as if chosen to be equal to the Sun...” While we later discover that “this woman” is the Virgin Mary, it is a compelling way for Francesca to open her first print collection. Musicologist Suzanne Cusick has suggested that *imitatio virginis*, or likening herself to the virgin, might have been a strategic and protective move to thwart accusations of arrogance that Francesca feared during the preparation of the print. “*Mater Anna*” is the opening motet in Barbara Strozzi’s *Sacri musicali affetti*, her only sacred print collection. The collection

was dedicated to Anna de' Medici, Archduchess of Innsbruck, whose name is honored in the motet. The religious text sings praise to St. Anne, the mother of Mary and grandmother of Jesus, and a patroness of mothers, pregnant women, and unmarried women. The dedication to Anna de' Medici demonstrates one of many attempts by Strozzi to secure patronage throughout her career. The pieces in both Caccini's and Strozzi's collections are spectacular displays of vocality, ornamentation, and thoughtful text setting. In each of the pieces in this first set, you will hear recurring melodies and basslines, strophic variation and ornamentation which is text-driven, and music styles which were both familiar and innovative in the musical landscape of the seventeenth century.

Canoro pianto di Maria Virgine sopra la faccia Christo Estinto (Singing cries of the Virgin Mary over the Face of the Deceased Christ) is a 1613 multi-composer print collection which was the original inspiration for this program. We will perform five of the twenty-five monodies from the print, including the only two surviving compositions by Milanese nun Claudia Sessa. For anyone familiar with Buxtehude's *Membra Jesu Nostri*, this collection is similarly Lenten and each piece is titled in association with a body part—in this case, specifically facial features. Compared to the music of Caccini and Strozzi, these pieces more clearly reflect the transition from 16th century polyphony to 17th century monody. Rather than being a structural foundation for chordal accompaniment, the basslines in the *Canoro pianto* collection function as imitative counterparts to the vocal line. The poetry from the collection is both unsettling and incredibly beautiful; drops of blood are referred to as rubies, fading cheeks likened to pale flowers, and Mary's grief is painted both as deeply painful and tormentingly hopeful.

"Veni sancte spiritus," "Jesu meus Amor," and Sonata Op. 16, No. 12 together present a window into the music of convents and women religious. Caterina Assandra, Chiara Margarita Cozzolani, and Isabella Leonarda spent their adult lives in convents in and around Milan, where it is estimated that as many as 75% of women lived in religious communities. These three pieces are written in quite different musical styles and suggest flexibility in performance practices. Assandra's "Veni sancte spiritus" was published in a collection of two- and three-voice motets, and is scored for soprano and bass singers. The vocal bass line, played by Joanna Blendulf on viol, is a texted and ornamented copy of the instrumental bassline. This was a common practice that demonstrates flexibility for ensemble singing, chamber music for a solo singer, and self-accompaniment for private devotion. "Jesu meus Amor" by Chiara Margarita Cozzolani is a motet for solo soprano and basso continuo which was published in *Scherzi di Sacra Melodia* (1647), Cozzolani's second print collection for which the soprano part book is the only extant source. In 1688, a Polish-German composer named Daniel Speer published a collection of motets for one to three voices and violins, and credits several of the compositions to an anonymous nun who he had heard perform. In 2016, musicologist Jana Bartová identified six motets as belonging to the 1647 collection of Cozzolani, and since then, Lucas Harris has reconstructed the solo motets using the extant Cozzolani partbook and Speer's basso continuo part. Sonata Op. 16, No. 12 is the final piece in Isabella Leonarda's 1683 collection of 12 sonatas, and is originally scored for solo violin. Tonight, Joanna Blendulf will play the sonata on viola da gamba, which is well suited to play the sonata down an octave from where it was originally written. Isabella Leonarda was an incredibly versatile composer. With 20 print collections published between 1641 and 1700, she has the largest extant oeuvre of any composer on this program, and was one of the most prolific composers of the 17th century. While the majority of her compositions are motets for solo voice, her instrumental sonatas place her among the composers who contributed to the development of the trio sonata, and her solo violin sonata is truly a gem of the 17th century instrumental repertory.

The final five pieces on the program were chosen to be secular counterparts to the *Canoro pianto* pieces in the second set. These pieces by Settimia Caccini, Francesca Caccini, and Barbara Strozzi languish at the lust

and torment of unrequited love. The texts draw particular attention to the eyes, cheeks, lips, and hair of the tormenter, rather than the tormented. The role of singers as storytellers and entertainers in secular realms of early modern society is perhaps evident in the strophic setting of these songs. The recurring music allows for more natural spoken-language rhythms, and for longer portions of a story to be told in a relatively short time. The single non-strophic piece in the final set is Barbara Strozzi's *L'Amante Segreto*, a secular cantata from her second print collection. The piece changes style regularly between recitative and arioso sections, and frequently returns to the opening ritornello, "I would rather die than let my weakness be discovered."

In all my years studying women composers, there has never been an opportunity to feature their work so densely on a single program. Though I firmly believe that their rightful place is in the midst of male-dominated music history, I hope this program makes it easier to see that music history can also be told solely through their lives, with few genres or styles unspoken for. Our forces for this evening's program allow us only to celebrate a small portion of the works available. As you continue to explore the lives and works of these extraordinary early modern women, you will find more than 30 single composer print collections, countless solo songs, cantatas, motets, polyphony for 3–12 voices, several psalm and mass settings, a magnificat, 12 instrumental sonatas, a vespers service, and music for nine operas or other staged works.

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The Creation: from Genesis to Milton's Paradise Lost

The creation story is brought into sharp musical focus beginning with the captivating orchestral representation of Chaos, culminating with the union of Adam and Eve.

Michele Kennedy, soprano; Thomas Cooley, tenor; Edmund Milly, bass



Sunday, April 21, 2024 at 4 P.M.
National Presbyterian Church
Washington, DC

bachconsort.org



ABOUT THE ARTISTS

Soprano **Paulina Francisco** is quickly rising as an engaging and versatile performer of Baroque and early Classical music. She is a winner of the 11th edition of Les Jardin des Voix with Les Arts Florissants, with whom she is engaged for an international tour of Henry Purcell's *The Fairy Queen*, staged by Mourad Merzouki. 2023-2024 season highlights include a young artist residency with Opera Lafayette, singing the title role in the North American premiere of John Eccles' *Semele* with the American Baroque Opera Company, and curating a program of chamber music by women composers for the Washington Bach Consort. Paulina has performed as a soloist and chamber musicians with ensembles throughout North America, including TENET Vocal Artists, Bach Akademie Charlotte, Washington Bach Consort, Studio de musique ancienne de Montréal, La Chapelle de Québec, and the Indianapolis Baroque Orchestra. Paulina has been a finalist in international competitions including the Aria Borealis Bodø Chamber Music Competition in Bodø, Norway, and the Handel Aria Competition.



Paulina is passionate about building stronger connections between research and performance. She has presented interdisciplinary research on the 17th-century trillo at the Spheres of Singing, International MedRen, IU Historical Performance Conferences, and has performed new research presentations for Robert Ketterer (University of Iowa), Donald Burrows (The Open University), and Ayana Smith (Indiana University). Paulina's research interests include 17th century monody and chamber music, early voice training, and the education and music making of early modern women. Her Master's thesis "The Virtuosi of Ferrara: The Concerto delle Donne 1580-1601," including a modern edition of Luzzasco Luzzaschi's *Madrigali* (1601), and DM dissertation, "The 17th Century Trillo: Historical Practice for the 21st Century Singer," are available on ProQuest.

Paulina holds advanced degrees in voice and historical performance from Indiana University, the University of Southern California, and Carroll University.

Praised as a "refined and elegant performer" (Boston Musical Intelligencer), **Paula Maust** is a historical keyboardist, scholar, and educator committed to fusing research and creative practice to amplify underrepresented voices. She is the creator of expandingthemusictheorycanon.com, an open-source collection of music theory examples by historical women and/or people of color that has more than 30,000 users around the world. A print anthology based on the project was released by SUNY Press in December 2023. Paula is also an early modern editor for Oxford University Press's women, gender, and sexuality revision of Grove Music Online. As a harpsichordist and organist she co-directs *Musica Spira*, a baroque chamber ensemble dedicated to telling the stories of early modern women musicians through innovative concert programming. Paula also performs extensively in the Baltimore, MD—Washington, D.C. area as a soloist and continuo player with numerous ensembles, including the Washington Bach Consort and the Folger Consort. She is currently working on a recording of works by Isabella Leonarda and Maria Perucona with *Musica Spira*, and her debut solo album featuring Elizabeth Turner's 1756 *Lessons for the Harpsichord* is expected to be released next year. Paula is an Assistant Professor of Music Theory at the Peabody Institute of the Johns Hopkins University, where she teaches courses in counterpoint, expanding the canon, classical form, and analyzing operatic mad scenes.



ABOUT THE ARTISTS

Joanna Blendulf has performed and recorded with leading period instrument ensembles throughout the United States and abroad. She is currently co-principal cellist and principal viola da gamba player of the Portland Baroque Orchestra and has also performed as principal cellist of Pacific MusicWorks, Pacific Baroque Orchestra, American Bach Soloists, Apollo's Fire Baroque Orchestra, and Bach Collegium San Diego. Ms. Blendulf is an avid chamber musician, performing regularly on major concert series and appearing on numerous recordings with her groups, including Ensemble Electra, Ensemble Mirable, Music of the Spheres, Nota Bene ViolConsort, Trio Pardessus and Wildcat Viols. She appears as a frequent guest viol player with the Catacoustic Consort and Parthenia. Joanna's world-premiere recording of the complete cello sonatas of Jean Zewalt Triemer with Ensemble Mirable was released in 2004. Ms. Blendulf's festival engagements have included performances at Tage Alter Musik Regensburg, Musica Antigua en Villa de Leyva in Colombia, the Bloomington, Boston and Berkeley Early Music Festivals, the Ojai Music Festival, as well as the Carmel and Oregon Bach Festivals. Joanna holds performance degrees with honors from the Cleveland Institute of Music and the Jacobs School of Music at Indiana University where she was awarded the prestigious Performer's Certificate for her accomplishments in early music performance. Ms. Blendulf is Associate Professor of Music (baroque cello and viola da gamba) at the Indiana University Jacobs School of Music.



Deborah Fox is a lutenist with a span of repertoire ranging from medieval to baroque music, as a soloist, chamber music player, and baroque opera continuo. She has performed with the major early music ensembles and festivals from Newfoundland to Australia, including the Carmel Bach Festival, Glimmerglass Opera, Les Violons du Roy (Montreal), Spoleto Festival, Opera Atelier (Toronto), Pinchgut Opera (Sydney), Concert Royal (NY), Haymarket Opera and Third Coast Baroque (Chicago), and others. She received the Certificate of Advanced Studies in Early Music at London's Guildhall School, specializing in the improvised accompaniment practices of the baroque. Her teachers have included Paul O'Dette, Pat O'Brien, and Nigel North. She has been a Teaching Artist for the Aesthetic Education Institute. She is the founder and director of Pegasus Early Music in Rochester, NY, and the director of NYS Baroque in Ithaca and Syracuse, NY.



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From Genesis to Milton's Paradise Lost
Sunday, April 21, 2024 at 4:00 p.m.

The Noontime Cantata Series

Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.
Tuesdays at Church of the Epiphany (DC) at 12:10 p.m.

Wer mich liebet, der wird mein Wort halten, BWV 74

Concerto in D minor, BWV 596 (after Vivaldi)
April 8 & 9, 2024

Ihr werdet weinen und heulen, BWV 103

Liebster Jesu wir sind hier, BWV 731, and Prelude &
Fugue in G major, BWV 541
May 6 & 7, 2024

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Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director Dr. Dana T. Marsh, the Washington Bach Consort shares the transformative power of music, with the works of J.S. Bach and other baroque composers at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC community and beyond.

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