

BACH COLLEGIUM SAN DIEGO

SAN DIEGO, CA

Muses of Parnassus

VIRTUAL CONCERT

PREMIERE: TUESDAY, MAY 24 | 12pm

TEXTS & TRANSLATIONS

Lagrimie mie, lamento

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' accres' 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 mancar mi
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?

Regina coeli

Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.
[Iam] Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia

Hor che Apollo

Or che Apollo è a Teti in seno
e il mio sol sta in grembo al sonno,
or ch'a lui pensand'io peno,

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?
--(transl. Richard Kolb)

Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear, alleluia.
[Now] has risen, as He said, alleluia.
Pray for us to God, alleluia.

Now that Thetis rests against Apollo's breast
and my sun is in sleep's lap,
now that I suffer thinking of him,

né posar gl'occhi miei ponno,
a questo albergo per sfogar il duolo
vengo piangente, innamorato e solo.

Sì, Filli, questo core,
che per amor si more,
a te vien supplicante
de' tuoi bei lumi amante.

Mira al pie' tante catene,
lucidissima mia stella,
e se duolti ch'io stia in pene
sii men cruda oppur men bella.

Se men cruda, pietade
avrò del mio servir, saprò che m'ami;
e se men bella, io frangerò i legami.
Vedi al core quante spine
tu mi dai, vermiglia rosa,
e se sdegni mie rovine,
sii men fiera o men vezzosa.

Ma isfogatevi,
spriggionatevi,
miei sospir, s'io già comprendo
che di me ride Filli anco dormendo.

Ride de' miei lamenti
certo questa crudele
e sprezza i preghi miei, le mie querele.
Deggio per ciò partir senza conforto:
se vivo non mi vuoi, mi vedrai morto.

Mentre altrove il pie' s'invia,
io ti lascio in dolce oblio;
parto, Filli, anima mia,
questo sia l'ultimo addio!

on whom I may not rest my eyes,
In this refuge, to relieve my pain,
I come crying in love and alone.

Yes, Filli, this heart
that dies of love,
comes in supplication,
in love with your beautiful eyes.

See my foot so heavily shackled
my brightest star,
and if my suffering hurts you so,
be less cruel - or if not, less beautiful;

if less cruel were the suffering of my slavery,
I would know you loved me
and if you were less beautiful, I could elude these
bonds. See with how many thorns my heart you
pierce, red rose,
and when you scorn my misfortune
be less fierce or less fair;

but vent yourselves,
be liberated, sighs of mine,
for I realize now
that I am mocked by Filli even as she sleeps.

She laughs without a doubt at my disquiet
and ignores the pleading of my lament.
I should therefore leave without consolation;
if alive you do not love me,
dead you will see me.

While to another place my steps do take me,
I leave you in sweet forgetfulness,
I am leaving, Filli, my soul,
may this be the last goodbye.
--(transl. José Luis Greco)

NOTES ON THE PROGRAM

Three seventeenth-century Italian muses—Isabella Leonarda, Francesca Caccini, and Barbara Strozzi—serve as the inspiration for a program featuring scintillating repertoire of the Italian baroque, sung by GRAMMY-nominated soprano Jennifer Ellis Kampani.

“She laughs without a doubt at my disquiet and ignores the pleading of my lament.”

-Barbara Strozzi

These words are expressed through Barbara Strozzi’s *Hor Che Apollo*, which she composed in the 17th century, yet they are still relevant today.

At the turn of the 20th-century, many American women were beginning to take umbrage with what historians have now dubbed the “Cult of True Womanhood” (the idea that the only “true” woman was a pious, submissive wife and mother concerned exclusively with home and family). Thus, the Women’s Suffrage Movement was formed.

In August 2020, we celebrated the 100th anniversary of the Women’s Suffrage Movement and the ratification of the 19th Amendment. While we have come a long way since then, women’s issues continue to populate news cycles and newsfeeds.

The women composers represented on our program faced their own issues of their day (as well as many of the same ones women still face today), but also found tenacity and resilience in pushing the boundaries set by law and men in their time.

Out from behind the shadows cast by 17th-century composers like Monteverdi, Cavalli, Peri, et al, are three composers deserving of long overdue attention: Barbara Strozzi, Francesca Caccini, and Isabella Leonarda. What is interesting about all three is that we know

a lot about them, despite their working in a male-dominated environment.

During her lifetime, Barbara Strozzi enjoyed steady patronage as a singer and composer, and found her way into intellectual circles reserved for the elite. Strozzi managed to publish eight volumes of music, making her the most widely published composer of her era. In particular, her lament *Lagrimie mie* crystallises the totality of her expressive and emotional power, knowledge of the voice, and of the new style (*stilo moderno*).

Likewise, Francesca Caccini (daughter of composer Giulio Caccini) stands as an important voice in 17th-century music as a singer, lutenist, and poet, who also managed to publish many of her important works while employed by the Medici court in Florence.

Finally, the Ursuline nun Leonarda stands out through her ability to publish large volumes of music, as well as compose in almost every possible genre of the day. Leonarda’s *Sonatas for 2 violins and basso continuo*, and in particular her *Sonata for solo violin and basso continuo*, continue to be one of her most celebrated compositions.



ARTIST BIOGRAPHIES

(Artistic Director and soprano soloist biographies in program book)

Andrew McIntosh is a violinist, violist, and composer. He performs regularly on period instruments with Tesseræ, Musica Angelica, and Bach Collegium San Diego, has served as guest concertmaster for baroque operas with LA Opera and Opera UCLA, and has also performed with the Washington National Cathedral Baroque Orchestra and the American Bach Soloists. He is a frequent recitalist, performing with historical keyboardist Ian Pritchard and fortepianist Steven Vanhauwaert, and has been featured performing solo Bach at the San Francisco Symphony's SoundBox series. His compositions have been played at venues across Europe and the US, and he has received commissions from the Los Angeles Philharmonic, The Industry Opera Company, Calder Quartet, Yarn/Wire, Bludenzler Tage Zeitgemäßer Musik, and the Los Angeles Percussion Quartet. He is based in LA and currently serves on the faculty of the California Institute of the Arts teaching violin, viola, composition, chamber music, and historical performance practice.

Susan Feldman, violinist, is an active teacher in LA and performer throughout the US. Susan holds a Bachelor's degree from Illinois Wesleyan University, a Master's degree from the University of Southern California, where she studied with Robert Lipsett, and a Doctorate from USC in early music performance where she studied with James Tyler, Ingrid Matthews, and Elizabeth Blumenstock. She has devoted her professional career to the study of historically-informed performance on period instruments. Susan has played with Baroque Band in Chicago, Seattle Baroque, Los Angeles Baroque, and Musica Angelica. She is an active and founding member of Tesseræ, a period instrument group based in Los Angeles, specializing in music of the late Renaissance and early Baroque. Susan maintains a private studio and teaches private lessons for the Bergmann Project, a part of the Santa Monica/Malibu School District, which gives free music lessons to children from underprivileged families.

Heather Vorwerck is a cellist, viola da gamba player and teacher in San Diego. She is a graduate of the Oberlin Conservatory and Mills College (MFA) and studied at the Royal Conservatory at The Hague, The Netherlands. She was a student of Martha Gerschefski (Georgia) and Catherine Meints (Oberlin). Ms. Vorwerck has played with Apollo's Fire, California Bach Society, Tesseræ, and Musica Angelica. At the Baroque Festival in Corona Del Mar, she has performed in the role of principal cellist with director Elizabeth Blumenstock. Ms. Vorwerck has played Baroque cello and viola da gamba with BCSD since 2011. She teaches private cello and public school strings in San Diego and recently earned her credential to teach science in CA public schools.

Alejandro Jenné is an innovative musician, dedicated to the cultivation of artistic and human development through music, singing, movement, play, and improvisation. He is a highly accomplished musician on the lute, theorbo, baroque guitar, and other plucked instruments. He is a continuo specialist and can expertly balance the intellectual discernment needed for continuo along with listening, musical breath, and spontaneity that brings to life a baroque performance. While residing in Mexico for the last 10 years he performed in the most prestigious theaters in Mexico, including Palacio de Bellas Artes, Teatro Degollado, Paraninfo de UDG, Conjunto de Artes Escénicas, among others. In the USA and Mexico he has played with established groups such as Musica Angelica, Bach Collegium San Diego, Angelus, Orquesta Sonora Barroca, Mercury Baroque, Central City Opera, and other orchestras, chamber ensembles and singers. He has also accompanied on multiple occasions the well-known counter tenor Michael Chance.