



Historical Performance Chamber Ensemble Class Concert

Saturday, May 18, 2024, 11:00AM

Pickman Concert Hall

Instructor: Danilo Bonina

Performers

Salomé Sandoval: soprano, archlute, baroque guitar, and castanets

Olusegun Soyemi: countertenor

Catrina Riker: soprano

Caroline Wolfe: soprano

Sariah Young: mezzo-soprano

Katja Pennypacker: soprano

Harry Otero-Rivera: baritone

Sarah Kiel: baroque violin

Long Okada: baroque violin

Ambrose Philipek: baroque violin

Julian Matthew Bernal: baroque viola and bass viol

Itzel Orellana Sierra: baroque cello

Andreina Kasper Salas: baroque cello

Thomas Conrad: bass viol

Kevin Lubin: harpsichord

Dasha Ovchinnikova: organ

ABOUT LONGY

Longy is unlike any music conservatory. Our mission: to train students to make a difference in the world - to make their music matter. Founded in 1915, the Longy School of Music of Bard College is a degree-granting conservatory in Cambridge, Massachusetts. Longy prepares students to meet the challenges of a changing global landscape head-on, giving them the skills to reach new audiences and engage new communities.

**LONGY SEASON
23-24**

PROGRAM

Lagrimie mie, lamento

From “Diporti di Euterpe” Op.7

Barbara Strozzi (1619-1677)

Sonata da Chiesa Op.1 No.11

Grave – Allegro – Adagio – Allegro

Arcangelo Corelli (1653-1713)

Folle è ben che si crede

Tarquinio Merula (1595-1665)

Quoniam tu solus sanctus

from Missa Brevis in F Major BWV 233

Johann Sebastian Bach (1685-1750)

6 Vocal Duets

1. Let us wander
2. Lost is my quiet
3. My dearest, my fairest
4. Sound the trumpet
5. Shepherd, shepherd leave decoying
6. Two daughters of this aged stream

Henry Purcell (1659-1695)

Raccommodement Comique De Pierrot et de Nicole

Élisabeth Jacquet de La Guerre (1665-1729)

Quando Corpus Morietur - Amen

from Stabat Mater

Giovanni Battista Pergolesi (1710-1736)

Quintettino Op.30

Procession of the military night watch in Madrid

Luigi Boccherini (1743-1805)

Seguidillas y Fandango

From the zarzuela “Vendado es Amor, no es Ciego”
 (“Blindfolded Cupid, is not blind”)

José de Nebra (1702-1768)

Texts and Translations

Barbara Strozzi - Lagrime mie, Lamento

Lagrime 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?
Lagrime 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,
Lagrime mie, à che vi trattenete?

Tarquinio Merula – Folle è ben

Folle è ben che si crede
Che per dolci lusinghe amorose
O per fiere minaccie sdegnose
Dal bel idolo mio ritragga il piede.
Cangi pur suo pensiero
Ch'il mio cor prigioniero
Spera che goda la libertà.
Dica chi vuole dica chi sa.

Altri per gelosia
Spiri pur empie fiamme dal seno
Versi pure Megera il veneno
Perchè rompi al mio ben la fede mia.
Morte il viver mi toglia
Mai sia ver che si scioglia
Quel caro laccio che preso m'ha.
Dica chi vuole dica chi sa.

Ben havrò tempo, e loco
Da sfogar l'amorose mie pene
Da temprar de l'amato mio bene
E de l'arso mio cor, l'occulto foco,
E trà l'ombre, e gli orrori
De notturni splendori
Il mio ben furto s'asconderà
Dica chi vuole, dica chi sa.

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?

Mad indeed is anyone who believes
he can, by sweet and amorous flattery
or by proud and haughty threats,
turn my steps away from my beautiful idol.
Let him give up his belief
that my imprisoned heart
hopes to enjoy liberty.
Say what you will, say what you may.

Let others, out of jealousy,
breath foul flames from their hearts;
let Megera pour forth her venom
to destroy my faith in my beloved.
Death may snatch my life away,
but never will it loosen
the previous bond that binds me.
Say what you will, say what you may.

Soon I will have both time and leisure
to vent my amorous pangs,
to fan the flames of the secret fire
of my beloved and of my burning heart,
and, 'twixt the shadows and fears
of nocturnal splendours,
my beloved will be secretly hiding.
Say what you will, say what you may.

Johann Sebastian Bach – Quoniam

Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.

For you alone are holy, you alone are Lord,
you alone are the Most High, Jesus Christ.

Henry Purcell – 6 Vocal Duets

Let us wander (John Milton, *L'Allegro*)

Let us wander, not unseen,
By the elms, on hillocks green,
While the ploughman, near at hand,
Whistles o'er the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe.
And the shepherd tells his tale,
Beneath the hawthorn in the dale.

Lost is my quiet (Henry Purcell)

Lost is my quiet forever,
lost is life's happiest part;
lost all my tender endeavors
to touch an insensible heart.
But tho' my despair is past curing,
and much undeserved is my fate,
I'll show by a patient enduring,
my love is unmov'd as her hate.

My dearest, my fairest (Henry Purcell)

My dearest, my fairest, I languish for you;
Thy sweetness has won me,
Thy charms have undone me,
I ne'er shall be free;
And if from thee parted, I burn till we meet
Ah, why are love's hours so short and so sweet!
Thus loving, and kissing, fresh joys we'll pursue,
And ever be happy, and ever be true.
But alas! should you change
Ah, tell me not so!
No never, my dearest, ah no!

Sound the trumpet (Henry Purcell)

Sound the trumpet!
Sound the trumpet till around
You make the list'ning shores rebound.
On the sprightly hautboy play.
All the instruments of joy,
That skillful numbers can employ,
To celebrate the glories of this day.

Shepherd, shepherd leave decoying (John Dryden)

Shepherd, shepherd leave decoying,
Pipes are sweet on Summer's day,
Whilst your lays we are enjoying,
We to Flora homage pay.
Then with flow'ry garlands 'twining,
Lightly trip it o'er the sward,
Gladsome hearts know no repining,
Beauty brings its own reward.

Two daughters of an aged stream (John Dryden)

Two daughters of an aged stream are we,
And both, our seagreen locks have comb'd for thee,
Come stay with us an hour or two.
What danger from so sweet a foe?
Come stay with us, come stay and share
What pleasures in the flood appear.
We'll beat the waters till they bound
And circle round.

Élisabeth Jacquet de La Guerre - Raccommodement Comique de Pierrot et de Nicole

Pierrot

Pourquoy viens-tu m'agaçer ?

Pierrot

Why do you come to annoy me?

Nicole

Qui t'empêche de passer

Nicole

Who stops you from passing

Pierrot

C'est toi qui m'acroches

Pierrot

It's you who hooks me

Nicole

C'est toi qui m'aproches

Nicole

It's you who approaches me

Pierrot

Oste-toi

Pierrot

Get away

Nicole

Laisse-moi

Nicole

Leave me

Pierrot & Nicole

Nicole une parole, / Pierre un mot,
Sans aucune rancune,
Touche ici/là,
Tens ta main,
Frappe dans la mienne
La voici, avance. / La voilà, commence.
Hà, que de façon
Touche là tout de bon.

Pierrot & Nicole

Nicole a word, / Pierre a word,
Without any hard feelings,
Touch here/there,
Stretch out your hand,
Hit mine
Here it is, go ahead. / Here it is, begin.
Ah, what a manner
Go ahead and hit it.

Giovanni Battista Pergolesi – Quando Corpus, Amen

Quando corpus morietur
fac ut animae donetur paradisi gloria.
Amen.

When the body dies,
grant that the soul is given the glory of paradise.
Amen.

José de Nebra - Seguidillas y Fandango

1. Tempestad grande amigo se armo en la selva
Muchas más tempestades arman las suegras
2. Dicen que contra Anquises la enjergó Venus
Mas que quiso el chiquillo pegarle un perro.
Refrán: Ay, qué Brújula! Ay, que páparo!
Que es tu Títiro, es mi zángano!
Y en bailando este son fandanguítico,
Se les da de estos ruidos un rábano.
3. Las dos diosas hoy llegan a empelazgarse
Con ser ambas vecinas tienen bastante
4. Como dueñas del monte traban pependencias
Que dueñas no se ponen, cual digan dueñas
Refrán: Ay, qué Brújula! ...
5. Que ira mientras al templo nos refugiamos
Para alivio de susto vaya un fandango
Refrán: Ay, qué Brújula! ...

1. My friend, a great storm began in the woods
Often, mothers-in-law stir up worse storms!
2. They say that Venus wanted to get into an affair with Anchises,
but the boy [only] wanted to trick her.
Refrain: Oh, Brújula, you little witch! Oh, Títiro, you idiot!
Who's your Títiro? You are, and such a lazybones!
Now in dancing this little fandango,
we show we don't give a damn about all this nonsense.
3. Today, the two goddesses will fight;
they're neighbors, and they've had enough of one another.
4. These Olympic ladies, so entangled in quarrels,
aren't really behaving like they say ladies should.
Refrain: Oh, Brújula...
5. Such anger! As we take cover in the temple
We'll dance a fandango to relieve our fear!
Refrain: Oh, Brújula...

Program Notes

Barbara Strozzi – Lagrime mie, lamento

Barbara Strozzi (1619-1677) was an influential composer of the mid-baroque era. An outstanding representative of the Venetian school, she studied with Francesco Cavalli, a pupil of Claudio Monteverdi. Barbara's father, Giulio Strozzi, started to promote her talents when she was a teenager. Gifted with virtuosic vocal skills, she also developed the ability to accompany herself on the lute or theorbo. As Giulio established the *Accademia degli Unisoni*, a subsidiary of the *Incogniti*, of which he was a member, he ensured Barbara opportunities of performing as a singer in semi-public performances of her own works. She published eight volumes of music, including about 125 individual works in various vocal genres, such as madrigals, motets, cantatas, ariettes, etc. Included in her collection *Diparti di Euterpe Op.7* and scored for Soprano and basso continuo, the lamento *Lagrime mie* is undoubtedly one of Barbara Strozzi's most successful cantatas. It exemplifies a common mid-century cantata format, consisting of an opening recitative section followed by an aria with subdivisions, usually with a brief concluding recitative. A plaint and a reflection on the subject of tears, it begins and ends with a heart-wrenching harmonic e-minor scale. The text used in this work is from the perspective of a male, yet the cantata is written for soprano voice. Perhaps this could have been meant for a castrato to sing, though it is not uncommon for a poem from a male's perspective to be sung by a woman (Strozzi wrote most of her solo vocal compositions for soprano). Strozzi's setting of the text alternates arioso sections in duple and triple time, all defying description as "recitatives" or as full-fledged arias. After the opening Refrain, the lover invokes his tears again, with more defined rhythms and zigzagging leaps of considerable melodic difficulty. The text speaks in first person about a man whose love interest has been locked away from him. He is in so much pain and depression that his tears are gone and refuse to flow to release this pain and, of course, he wishes for death. All these intense emotions are ripe for text-painting, a favorite musical technique of Baroque composers, and of which Barbara was a master.

Arcangelo Corelli - Sonata da Chiesa Op.1 No.11

Arcangelo Corelli (1653-1713) was an Italian violinist and composer from the Baroque era who further advanced both virtuosic violin technique and the genres of the solo sonata, trio sonata, and the concerto grosso. He primarily trained in Bologna and Rome and spent most of his career in Rome. His solo and trio sonatas are evenly divided between two styles known as *sonatas da chiesa* ("church" sonatas) and *sonatas da camera* ("chamber" sonatas). *Sonatas da chiesa* are typically more musically and technically demanding and serious in affect while *sonatas da camera* are more similar to dance suites. The Trio Sonata No. 11 in D minor, Op. 1 is from Corelli's first collection of *sonatas da chiesa* published in 1681 and dedicated to Queen Christina of Sweden, who had a residence in Rome. It follows the typical four movement *sonata da chiesa* structure of slow-fast-slow-fast. The sonata begins with a grave prelude that features beautiful suspensions. It is followed by a fugal allegro with a descending chromatic subject known as a *passus duriusculus*—a rhetorical figure in Baroque music that denotes pain and sorrow. The third movement is a lyrical slow movement in 3/2 similar to a sarabande. The final allegro movement is typical of Corelli's fast movements with its proud character and moving eighth-note baseline. In Corelli's time, the simple melodies in the violins in the slow movements would have been heavily ornamented, and we greatly enjoyed the challenge of adding our own ornamentation inspired by the "Corelli's graces" ornaments found in his violin sonatas. (Sarah Kiel)

Tarquinio Merula – Folle è ben

Stylistically considered to be part of Venetian School, Tarquinio Merula followed the steps of his predecessors Alessandro Grandi and Claudio Monteverdi, while also innovating in the genres of *canzona*, madrigal and *toccata* for violin and keyboard. He was active as an organist in Northern Italy and Poland in the 1600s. The song *Folle è ben*, describes the antagonistic feelings of love through word painting, challenging the listener to choose to love despite the struggles that come along with it. (Salomé Sandoval)

Johann Sebastian Bach – Quoniam tu solus sanctus

This is a sacred aria from the Mass in F BWV 233 - 5th movement. Titled “Quoniam tu solus sanctus”, “For you alone are Holy”, this music represents an act of worship of a higher being who rules the universe. The aria’s D minor key and its dense and expressive solo violin obligato contribute to the sober attitude in such an act of worship. A glorification that is solemn in nature, as opposed to a more joyful one. (Olusegun Soyemi)

Henry Purcell was a 17th century British composer who was particularly known for his operas and vocal music. The songs in this set were extracted from collections of duet songs as well as from operas and incidental music: *Pausanias the Betrayer* Z. 585 (1695), *Come Ye Sons of Art* Z. 323 (1694), and *King Arthur* Z. 628 (1691). Arranger Albert Moffat was a composer who was also known for compiling music of Baroque composers to make contemporary arrangements with a focus on the works of Purcell. Our performance today will be given from the Moffat arrangements, but informed by the original music. Moffat has edited each movement of this set so that it is contemporary with the musical styles in the late 19th century, which we have prepared without the Romanticized chords and textures that he had written for the piano instead of continuo instruments. However, he has also adapted this music so that all 6 songs (all from different sources) have a similar structural style, which is why we choose to continue using his score as our main point of reference in performance. (Caroline Wolfe)

Élisabeth Jacquet de La Guerre - Raccomodement Comique

Elizabeth-Claude Jacquet de la Guerre (1665-1729) was a prolific French composer and a harpsichord virtuoso from a young age. Protected and loved by King Louis XIV, de la Guerre wrote and published works in numerous forms, as well as pioneered the French cantata. She was one of the first female composers to be recognized for her music in a field generally reserved for men. De la Guerre composed a volume of cantatas around traditional mythological subjects, in which “Le Raccomodement comique de Nicole et Pierrot” is included. This short, comic duet depicts a series of dramatically flirty interactions between Nicole and Pierrot. (Katja Pennypacker)

Giovanni Battista Pergolesi - Quando Corpus Morietur – Amen

One of the most important representatives of the Neapolitan school of baroque, Pergolesi composed the great cantata “Stabat Mater” in the final weeks of his life. One of the most enduringly popular musical settings of the Stabat Mater Dolorosa hymn, it is scored for soprano and alto soloists, violin I and II, viola and basso continuo. Formally a sacred cantata, it describes the suffering of Mary, Jesus Christ’s mother, during his crucifixion. The final movement, presented in this program, consists of a Largo Assai that expresses the deep sorrow of the moment of death (“Quando Corpus morietur”), followed by an energetic Presto Assai on the word “Amen”, which caps the entire duet to a happy ending. (Olusegun Soyemi)

Luigi Boccherini - Quintettino Op.30

Luigi Boccherini was an Italian composer who worked in the Spanish court from 1761 to 1805, and was part of the group of composers in Spain at the time including Manuel Canales, João Pedro de Almeida Mota, and Josep Teixidor who were inspired to compose chamber music by Haydn’s instrumental chamber works. Only published years after Boccherini’s death despite its popularity during his lifetime due to his insistence that people would misunderstand it, he told his publisher: “The piece is absolutely useless, even ridiculous, outside Spain, because the audience cannot hope to understand its significance, nor the performers to play it as it should be played.” A work in 7 parts, it describes scenes from the bustling streets of Madrid at night. It opens with Le campane de l’Ave Maria, church bells signaling the evening prayer. The soldiers’ drum – Il tamburo dei Soldati – is then heard. The cellists are then instructed to strum their instruments ‘a la chitarra’ for the Minuetto dei Ciechi, or dance of the blind beggars. A slow melody titled Il Rosario is then played, which some suggest is a reference to a real person at the time who had the same name. A Passa Calle then follows, which is not a true passacaglia but instead an imitation of men from the lower-class singing as they promenade in the streets. Another drum, Il Tamburo, sounds, and the piece ends with a magnificent military Ritirata or retreat, as the night watch announces the curfew and closes the streets for the night. (Julian Matthew Bernal)

José de Nebra - Seguidillas y Fandango

Jose Melchor Baltasar de Nebra Blasco, was an active composer at the Madrid Cathedral and Court. The opera in the genre of Spanish musical theater *Zarzuela*, shares the characteristics with their other European counterparts but what makes it unique is not only the spoken text, but the inclusion of the *graciosos*, or comedic characters that comment on the dramatic plot in a vernacular and often sarcastic manner. In this scene, the characters *Títiro* and *Brújula* gossip about the fight between Venus and Diana, over a love quarrel with the shepherd *Anquises*, and at the same time, the say that singing a little fandango while they run to hide from the big storm caused by the fight, will let them endure the problem, a point of view that is very much part of the Spanish culture: celebration in time of chaos. (Salomé Sandoval)