

V. *Recitatif*: The sea, in order to engulf his senseless army, has brought together the avenging waters, and showing the army floating in the distance, scattered, the sea satisfied the conquerors with the debris of the defeated.

VI. *Air*: People, sing of the powerful hand, that for you controls with the blasting trumpet. May the noise mingle with your own interests, and let the songs of your successful flight resound.

Heidi Bindhammer, soprano

Terry Moore, violin

Sarah Schenkman, cello

Gene L. Jarvis, harpsichord

Quid pavemus sorores

Maria Xaveria Peruchona

personnel

Vonté Abrams

Donna Berry

Dan Bolta

Peggy Breese

Randall Canady

Raymond R. Ellis, jr.

Rachel Finley

Mari Harris

Edie Hockspeier

Mary Catherine Huston

Gene L. Jarvis

Matthew Jones

Gregory Martin

Carla McCurry

Denise Norman

Amanda Phillips

Catherine Rogers

Elizabeth Van Beest

Jack Van Eck

Kathryn Van Eck

Timothy Wheelles

Angela Wilson

Billy Wooten

Jim Worrell

I Cantori Spring Concert
A 13th Anniversary Celebration
and Musical Rummage Sale
to Benefit FM-91
Friday, May 7, 2003

I Cantori

Dr. Robert L. Harris, conductor

with

Heidi Binghammer, soprano

Stephen Branyon, organ

Gene L. Jarvis, harpsichord

Terry Moore, violin

Sarah Schenkman, 'cello

St. Cecilia's Forgotten Saints, II

Baroque Music by Women Composers

St. Paul's Lutheran Church
March 6 - 7:30 pm

2003

program

Ave Regina Caelorum

Carol Rogers, soprano
Raymond R. Ellis, tenor
Elizabeth Van Beest, mezzo soprano

Con le belle non ci vuol fretta

Domine Dominus Noster

Amanda Phillips, soprano
Elizabeth Van Beest, soprano
Carla McCurry, mezzo soprano

Amor mio

Angela Wilson, soprano
Mary Catherine Huston, soprano

Sonata Duodecima, Op. 16

Adagio

Allegro e Presto – Vivace e Largo

Adagio

Aria – Allegro

Veloce

Terry Moore, violin
Sarah Schenkman, cello
Gene L. Jarvis, harpsichord

Surge virgo

Jack van Eck, baritone
Elizabeth Van Beest, soprano

Isabella Leonarda

Barbara Strezzi

Lucretia Vizzana

Antonia Bembo

Isabella Leonarda

Isabella Leonarda

intermission

Women composers are still, sadly, something of a curiosity. It is not without certain reservation that we put together a program made up exclusively of women composers from the Baroque Era. However, in honesty these wonderful musicians are very much a recent "discovery." Only recently musicologists have turned their attention to their work. Several of them were well known, published and recognized for their talents. Thirty years ago, however, few of their names were known and only a couple of isolated works were published in modern editions. Perhaps with the passage of time we will totally be able to ignore gender and present this wonderful music on its own merit. At this point in time it seems more appropriate to make a small attempt to compensate for years of neglect by featuring them in a special program devoted to their music.

Perhaps the best known of the composers presented this evening, at least in her own time, **Elisabeth-Claude Jacquet de la Guerre (c1664-1729)** was born in Paris into a musical family. A child prodigy, she made her first appearance at the court of Louis XIV at the age of five, singing and playing the harpsichord. Her first published volume, a collection of keyboard works (*Pieces de Clavecin I*) appeared in 1687. She composed an opera in 1694 which was not well received. From that point on she devoted herself to vocal and keyboard works. She was a pioneer in the development of the French solo cantata and published three volumes of these works. The prestige of her court position and the public recognition earned by her music made her a leading figure on the Paris music/social scene.

Isabella Leonarda (1620-1704) was the most important of a large number of female composers who spent their lives in the convent. Although born into a family of lower nobility and comfortable means she entered the Ursuline convent at the age of sixteen and published her first music four years later. In her lifetime she published 20 volumes of music during her lifetime. The eighteen surviving collections contain more than 200 works which display a varied command of her art. In addition to sacred motets and masses she also composed number of instrumental works one of which is programmed this evening. Among her choral works are four settings of the mass, several magnificats and numerous psalm settings, most of them written for mixed chorus.

Lucretia Orsina Vizzana (1590-1662) Although born into a noble family, at the age of eight, upon the death of her mother, Vizzana entered the convent of St. Christina. There she was trained in both composition and singing. She adopted the (for the time) modern style pioneered by Monteverdi, and was possibly the only nun to have her music published during the 17th century. Her published music, which was dedicated to the sisters of her convent, ranges from motets for women's voices, duets, and a few instrumental pieces.

Maria Xavier Peruchona (c1652-c1709) Little is known about the life of Maria Xavier Peruchona. At the age of sixteen she entered the convent of the Collegio di Sant'Orsola in Galliate where it is known that she studied music. To the best of our knowledge she published only one volume of music comprised of sacred motets ranging from solos to quartets, some of them with instruments.

Antonia Bembo (c1640-1722) Bembo was an Italian singer and composer. Born into a reasonably wealthy family, she studied with the renowned Francesco Casvalli. She married a nobleman, Lorenzo Bembo, in 1655 and bore him three children. Sometime before 1676 she left her family in Venice and settled in Paris where she was soon greatly favored by Louis XIV, from whom she received a pension. She is known to have composed an opera (*Ercole amante* – 1707) as well as sacred and secular vocal music which she dedicated to Louis XIV and other members of the royal family. Six volumes of her music are preserved in the Bibliothèque Nationale.

Suite III en la mineur pour clavecin

Menuet

Gavotte

Sarabande

Gigue

Chaconne

Gene L. Jarvis, harpsichord

**Elisabeth Jacquet
de la Guerre**

Cantate

Elisabeth Jacquet de la Guerre

Le Passage de la Mer Rouge - The Crossing of the Red Sea

I. Recitatif: Israel, for whom Heaven wanted to break their bondage, fled far from the sad servitude of the tyrant, but upon looking at the sea Moses feels his uncertainty revive. Moses already hears some new murmurings; "Did you have to lead us to these frightful depths? And Egypt, for her victims had she lacked tombs?"

II. Air: Ungrateful ones, if only your complaints would cease, take again a sweeter hope; there is a supreme power whom the waves obey. He arms himself for your aid, the parting waters are going to teach you that the hand that ruled their course has the power to stop the waves.

III. Recitatif: Moses gives the order to the angry waters: They calm themselves, they separate. To Israel's surprise they open and prepare an immense coffin for the jealous tyrants. Heaven! What a wonder! What a spectacle! One saw in the heart of the sea the floating banners. The waves which he thought an obstacle part themselves, raise up and serve as ramps. That will the tyrant do as a witness of this miracle.

IV. Air: The trouble and the horror reign in the soul, the blind fury irritates and inflames it. He dares to attempt the same path, but in vain his rage tries to flatter itself: Can he avoid the cruel shipwreck that is going to stop him?