

THE ARTISTS

Suzie LeBlanc
&
Dorothee Miels
SOPRANOS

Lucas Harris
THEORBO

Mark Edwards
HARPSICHORD & ORGAN

THURSDAY AUGUST 8 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

A NEW SAPPHO:
A PORTRAIT OF BARBARA STROZZI

Barbara Strozzi (1619-1677):
Sonetto prœmio dell'opera (Mercé di voi)

Giovanni Girolamo Kapsberger (c.1580-1651):
Toccata terza
(*Libro terzo d'intavolatura di chitarrone*, Rome 1626)

Barbara Strozzi:
Lagime mie, Lamento

Barbara Strozzi:
Per un bacio

Gregorio Strozzi (1615-1687):
Sonata per basso solo
(*Elementorum musicæ praxis*, Naples 1683)

Barbara Strozzi:
L'astratto (*Voglio, sì, vò cantar*)

INTERVAL

Barbara Strozzi:
L'Eraclito amoroso (*Udite amanti*)

Barbara Strozzi:
Mater Anna (*A S. Anna*)

Barbara Strozzi:
Dal pianto de gli amanti scherniti s'imparo a far la carta (*Mordeva un bianco lino*)

Bernardo Strozzi (c.1637-c.1707):
Balletto
(*Selva dei varie compositioni*, Venice 1664)

Barbara Strozzi:
La Vittoria (*Il gran Giove non si gloria*)

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Pre-concert chat with
host Matthew White at 6:45:
Suzie LeBlanc & Lucas Harris



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PROGRAMME NOTES

BY DR. CANDACE MAGNER

Barbara Strozzi had the good fortune to be raised in a world of creativity, intellectual ferment, and artistic freedom. Born in 1619 in Venice, Barbara was baptized on August 6 at the Santa Sofia parish. At that time, Venice was at its cultural peak, a city of wealth, peace, academic curiosity, and musical innovation. In addition to the luck of time and place, Barbara grew up in a household frequented by the greatest literary and musical minds of the age.



Painting by Bernardo Strozzi (c.1630-1640), believed to be of Barbara Strozzi.

The adopted daughter of poet Giulio Strozzi was most likely his natural daughter, recognized or 'legitimized' in his will of 1628 as his *figliuola elettiva*. Her mother Isabella lived in the same household as Giulio and was his principle heir until Barbara should come of age. Though born in Venice, Giulio, himself the illegitimate and later recognized son of Ruberto Strozzi, was nonetheless a distant member of one of the most powerful families of Florence, second only to the Medici in wealth and influence.

That the Strozzi name was recognized far and wide may have assisted Giulio in his ability to mix with many levels of Italian society. He was the founder of several *accademie* or groups of creative intellectuals, and was an influential member of the *Accademia degli Incogniti* formed by the libertine writer Giovanni Francesco Loredano in Venice. This group was almost single-handedly responsible for the genesis and spread of what was to become known as Opera — music and theatre highly intertwined into a new art form which flourished in Venice throughout the 17th century and then expanded throughout the continent. The *Incogniti* counted among its participants famous authors, poets, philosophers, and musicians, possibly including the great Monteverdi. It was into this milieu that young Barbara was introduced as a singer and composer. Poets and musicians dedicated works to her, praising her as "a most virtuosic singer". Giulio created another group, the *Unisoni*, specifically to showcase Barbara's talents. Though women generally were not included in the *accademie*, here Barbara reigned as hostess and arbiter of debates such as "what moves the passions more: tears or song?" Barbara convinces us that it is, indeed, song, for "...I know well that I would not have received the honour of your presence had you invited been invited to see me cry rather than hear me sing."

Frustratingly little is known about Barbara's childhood and musical training. We know that she studied with Francesco Cavalli, director of music at St. Mark's Basilica and a prolific composer of early opera. There are no other known documents pointing to her studies, and little reference to possible early and unpublished songs from the period before 1644.

Barbara made a mark as composer and singer, eventually publishing between 1644 and

1664 eight collections of songs — more music in print during her lifetime than even the most famous composers of her day — without the support of the Church or the permanent patronage of a noble house. She is sometimes credited with the genesis of an entire musical genre, the cantata. In the 17th, 18th, and even 19th centuries her works were included in important print and manuscript collections of song which found their way to the rest of Europe and England. Yet she died in obscurity in Padua in 1677 with little wealth or property.

We can only wish that there were journals, diaries, or more letters regarding her work. Given the few bits of information we now have about Barbara's private life, we have a picture of an extraordinary woman of talent, beauty, intellect, and business savvy, who published 125 pieces of vocal music in her lifetime.

— ❖ —

Her first opus, *Il Primo Libro de Madrigali*, includes 25 inventive works for 2-5 voices, all written on Giulio's poetry. Barbara dedicated it to Vittoria della Rovere of Tuscany, a patron of the arts and women artists. The first of these, *Mercé di voi*, is not only the introduction to the volume but is also an invocation to the stars — and Vittoria — for protection under the sign of the golden oak (*rovere*), that Barbara be crowned with laurels and called a new Sappho. Giulio's poetic language seems to have inspired Barbara to equal and perhaps surpass the intricacy of Monteverdi's late madrigals. Her settings can be playful; they can be serious; and they can be full of passionate longing, as in the delicious *Dal pianto de gli amanti scherniti s'imparo a far la carta - Paper Making Learned From the Tears of Disdained Lovers* where we learn that frustrated lovers, sobbing into their handkerchiefs and gnashing their teeth, were the first creators of paper pulp.

Most of Barbara's works are primarily secular pieces for solo soprano. Opus 5, *Sacri Musicali Affetti*, is her only volume of sacred motets. It opens with *Mater Anna*, an encomium to Sant' Anna, the mother of Mary, patron saint the dedicatee Anna de' Medici of Austria who had been waiting for a child. Perhaps the motet itself was not only a dedication (the name ANNA is capitalized in each recurrence of the text) but a plea for the successful continuation of the lineage of the Medici and the Hapsburgs.

From Opus 7, published in 1659, we have the exquisite *Lagrime mie*, a chromatic and haunting depiction of tears of

grief and suffering. Strozzi captures the inexorable sorrow of lost love.

Strozzi's final work, published in 1664, is her most complex and sophisticated collection of cantatas. *L'Astratto* is almost a sampler of possible emotions and musical styles, and at the same time a poke at the very styles in vogue from the 16th century and in which she excelled her earlier music: the singer is distracted and just can't find any songs to fit her mood. She tries one style, stops, talks to herself, picks something else, throws it aside, but finally settles on the perfect choice – a bit melancholy yet hopeful, deeply loving and serene. ■

THE ARTISTS



Suzie LeBlanc

Suzie LeBlanc SOPRANO

Born in Acadia, Suzie LeBlanc fell in love with the Baroque early in life. Now an international star, the charismatic soprano is well-known for her passionate performances of Early Music, art song, contemporary music and Acadian traditional repertoire.

She has sung with many of the world's leading early music ensembles in concert and opera performances as well as on film and on disc. Concerts have taken her to festivals all over the world and on the opera stage, she has performed for De Nederlandse Opera, Festival de Beaune, Opéra de Montréal, the Boston Early Music Festival, Tanglewood, Festival Vancouver and Early Music Vancouver.

Recently appointed to the Order of Canada for her contribution to Acadian culture and to the performance of Early Music, she has also earned four honorary doctorates and a career grant from the Conseil des Arts du Québec.

Suzie's recordings have received several prestigious awards, including a Grammy award for a recording of Lully's *Thésée* with the Boston Early Music Festival, an Opus award for best world music recording – "Tempi con Variazioni" – and best contemporary album, for a disc of early songs by Olivier Messiaen. In 2014, she was awarded ECMA's Best Classical Album (2014) for "I am in need of music", which was also a finalist for the Lieutenant Governor of Nova Scotia Masterworks Award.



Dorothee Miels

In 2019, she premiered *MOUVANCE*, a multidisciplinary work by Jérôme Blais supported by the Canada Council and made her debut as a conductor with the Studio de Musique Ancienne in a programme of music from 17th century Italian convents. She performed with Vancouver's Elektra, Constantinople and toured Fiorè with Elinor Frey. She frequently performs with Ensemble Constantinople and Elinor Frey, cellist.

Suzie is vocal coach and director of Cappella Antica at McGill University and the founder and co-artistic director of Le Nouvel Opéra, an organisation presenting early and contemporary chamber opera in Montreal.

Dorothee Miels SOPRANO

Dorothee Miels is one of the leading interpreters of 17th- and 18th-century music and is beloved by audiences and critics alike for her unique timbre and moving interpretations.

She appears regularly with the Collegium Vocale Gent, Netherlands Bach Society, L'Orfeo Barockorchester, Freiburger Barockorchester, RIAS Kammerchor, Bach Collegium Japan, Orchestra of the 18th Century, Lautten Compagny Berlin, Tafelmusik Baroque Orchestra Toronto, The English Concert and Klangforum Wien under conductors such as Stefan Asbury, Beat Furrer, Michi Gaigg, Paul Goodwin, Philippe Herreweghe, Emilio Pomarico, Hans-Christoph Rademann, Andreas Sperling, Masaaki Suzuki and Jos van Veldhoven.

Dorothee Miels is a welcome guest at international festivals, including the Leipzig Bach Festival, Suntory Music Foundation Summer Festival in Japan, Boston Early Music Festival, Flanders Festival, Wiener Festwochen, the Handel Festival in Halle, Musikfestspiele Potsdam, Styriarte Graz, Niedersächsische Musiktage, Musikfest Bremen, Mainzer Musiksommer and Mosel Musikfest.

She is a devoted chamber musician and offers a range of highly interesting projects such as “Lord Nelson at the river Nile” (music by Haydn and contemporaries dealing with the battles of Lord Nelson), “White as Lillies was her Face” with songs by John Dowland combined with texts by Heinrich Heine, “Mort exquisite, mort parfumée” with French impressionistic compositions, “Duft und Wahnsinn” (fragrance and lunacy) together with Hille Perl, viola da gamba, and Lee Santana, lute, as well as “Birds” with flutist Stefan Temmingh.

A steadily growing discography with several award-winning recordings documents her artistic achievements. “Inspired by Song” and “Birds” with Stefan Temmingh, “Handel” with Hille Perl, Monteverdi “La dolce vita” with the Lautten Compagnie Berlin and Wolfgang Katschner (all DHM), Bach “Kantaten für Solo-Sopran” with L’Orfeo Barockorchester and Michi Gaigg and Boccherini *Stabat mater* with the Salagon Quartett (both Carus) have been especially well received.

In 2018/19, Dorothee Miels is artist in residence at the Heinrich-Schütz-Musikfest. Upcoming highlights include appearances in Japan with the RIAS Kammerchor, at the Wigmore Hall with The English Concert, with Seattle Symphony, and at the Internationale Orgelwoche Nürnberg, as well as tours with Collegium

Vocale Gent, Freiburger Barockorchester, Gli Angeli Genève and Holland Baroque.

Lucas Harris THEORBO

Lucas Harris discovered the lute during his undergraduate studies at Pomona College, where he graduated *summa cum laude*. He then studied early music in Italy at the Civica scuola di musica di Milano (as a scholar of the Marco Fodella Foundation) and then in Germany at the Hochschule für Künste Bremen. After several years in New York City, he moved to Toronto in 2004 and became the regular lutenist for the Tafelmusik Baroque Orchestra. He is a founding member of the Toronto Continuo Collective, the Vesuvius Ensemble (dedicated to Southern Italian folk music), and the Lute Legends Ensemble (a multi-ethnic trio of lute, pipa, and oud). For many years he has been on faculty at the Tafelmusik Summer and Winter Baroque Institutes as well as Oberlin Conservatory’s Baroque Performance Institute, and has also taught for Vancouver Early Music’s Baroque Vocal Programme, the International Baroque Institute at Longy, and Amherst Early Music. In 2014 Lucas completed graduate studies in choral conducting at the University of Toronto, the degree having been funded by a prestigious SSHRC research grant not often awarded to performers. Upon graduating, Lucas was chosen as the Artistic Director of the Toronto Chamber Choir (which just finished its 50th anniversary season), for which he has created and conducted nearly twenty themed concert programmes. He has also directed projects for the Pacific Baroque Orchestra, the Ohio State University Opera Program, Les Voix Baroques, and the Toronto Consort. Lucas recently became a Canadian citizen and is also the proud father of Daphnée (age 8).

Mark Edwards HARPSICHORD SOLOIST

First prize winner in the 2012 Musica Antiqua Bruges International Harpsichord Competition, Canadian harpsichordist and organist Mark Edwards is recognized for his captivating performances, bringing the listener “to new and unpredictable regions, using all of the resources of his instrument, [...] of his virtuosity, and of his imagination” (La Libre Belgique). Since 2016, he is Assistant Professor of Harpsichord at Oberlin Conservatory.

He has given solo recitals at a number of prominent festival and concert series. He has had concerto performances with a number of award-winning ensembles, including Ensemble Caprice (Canada) and the Montreal Symphony Orchestra. He is also an active chamber musician.

His début solo CD, *Orpheus Descending*, was released in 2017 on the early-music.com label and was reviewed warmly. *Passaggi* (ATMA 2013), his CD with the Canadian recorder player Vincent Lauzer, was nominated for an ADISQ award.

In addition to his success in Bruges, Mark has distinguished himself as a prize-winner in a number of important competitions, including the 2012 Jurov International Harpsichord Competition. He is the recipient of academic grants from the Social Sciences and Humanities Research Council of Canada and the German Academic Exchange Service. He studied at the Eastman School of Music where he earned his Bachelor of Music with highest distinction, and completed graduate degrees at McGill University and the Hochschule für Musik Freiburg. He is currently a doctoral candidate at Leiden University and the Orpheus Instituut, Ghent, where his research examines the intersection of memory, improvisation, and the musical work in seventeenth-century France. ■



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TEXTS & TRANSLATIONS

ALL TRANSLATIONS BY RICHARD KOLB WITH MODIFICATIONS BY THE PERFORMERS, EXCEPT WHERE INDICATED

Barbara Strozzi: Sonetto proemio dell'opera

Mercé di voi, mia fortunata stella,
volo di Pindo in fra i beati chori,
e coronata d'immortali allori
forse detta sarò Saffo novella.

Così l'impresa faticosa e bella
sia felice del canto e degl'amori,
che s'unisco le voci i nostri cori
non disunisca mai voglia rubella.

O che vaga e dolcissima armonia
fanno due alme innamorate e fide,
che quel che l'una vuol l'altra desia,

che gioisce al gioir, ch'al rider ride,
né mai sospiran, che'l sospir non sia
d'una morte che sana e non uccide.

— Giulio Strozzi

First Sonnet of the Work

Thanks to you, my star of good fortune,
I fly from Mount Pindo among the blessed choirs,
and crowned with laurels of immortality
I will perhaps be called a new Sappho.

Let the difficult and beautiful undertaking
be joyful with song and cupids,
so that our hearts united by voices
may never be disjoined by conflicting desires.

Oh, what blithe and sweet harmony
two faithful and amorous souls make,
for what one wants the other desires,

they rejoice with each other's joy, laugh
with each other's laughter, and never sigh except
with the sigh of death that heals and doesn't slay.

Giovanni Girolamo Kapsberger: Toccata terza

(Libro terzo d'intavolatura di chitarrone, Rome 1626)

THEORBO SOLO

Barbara Strozzi: 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' accresc'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?

My Tears - A Lament

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 favourable glance,
Lidia, whom I so much adore,
was 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 it was because of me
that my love is suffering.

And you, grieving eyes, you don't weep?
My tears, why do you hold back?

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?

— Pietro Dolfino

Barbara Strozzi:
Per un bacio

Per un bacio che rubbai
dalle labra del mio bene,
in prigion di mille guai
rinserrato Amor mi tiene.
Al Giudice fiero
ch'udendo ci stà,
la mia sdegnosetta
dimanda vendetta;
io chiedo pietà.
Ma sono intese, oh Dio,
le sue querelle e non il pianto mio.

Ben lo so ch'a suo riguardo
mi fara morire al fine,
o col foco d'un bel guardo,
o col laccio d'un bel crine.
Ma s'egli lo vole,
finir anch'io vò
la vita e'l tormento,
e lieto e contento
a morte n'andrò.
Pur che mi lasci ancora
render ciò che rubbai prima che mora.

- Francesco Piccoli

Gregorio Strozzi:
Sonata per basso solo
(*Elementorum musicæ praxis*, Naples 1683)
THEORBO AND HARPSICHORD

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
even more, fate
even denies me death.
Thus, since it's true, oh God,
that cruel destiny
thirsts only for my weeping,
tears, why do you hold back?

For a Kiss

For a kiss that I stole
from the lips of my love,
Love keeps me locked up
in a prison of a thousand troubles.
From the stern judge
that is hearing our case,
my little disdainful one
demands punishment
while I plead for mercy.
But only her arguments are heard,
oh God, and not my lamenting.

I know well that her treatment
will make me die in the end,
either by the flame of a fair glance,
or by the chains of her beautiful tresses.
But if that's what she wants,
I'd also like to end
the torment of my life,
and, happy and contented
will go to my death.
That is, so long as she still lets me
return what I stole before I die.

Please turn page quietly, and only after the music has ended.

**Barbara Strozzi:
L'astratto**

Voglio, sì, vò cantar: forse cantando
trovar pace potessi al mio tormento;
ha d'opprimere il duol forza il concento.
Sì, sì, pensiero, aspetta,
a sonar cominciamo
e a nostro senso una canzon troviamo.

"Hebbi il core legato un dì
D'un bel crin . . ."

La stracerei: subito ch'apro un foglio
sento che mi raccorda il mio cordoglio.

"Fuggia la notte e sol spiegava intorno . . ."
Eh, si confondon qui la nott' e'l giorno.

"Volate ò Furie
e conducete
un miserabile
al foco eterno . . ."
Ma che fò nell'inferno?

"Al tuo ciel vago desio
spiega l'ale e vanne . . ."
À fè, che quel che ti compose
poco sapea dell'amoroso strale:
desiderio d'amante in ciel non sale.

"Goderò sotto la luna . . ."
Hor questa sì ch'è peggio!
Sà il destin degl'amanti se vuol fortuna.

Misero i guai m'han da me stesso astratto,
e cercand'un soggetto
per volerlo dir sol cento n'ho detto.

Chi nel carcere d'un crine
i desiri hà prigionieri,
per sue crude aspre ruine
nemen suoi sono i pensieri.

Chi ad un vago alto splendore
diè fedel la libertà,
schiavo al fin tutto d'amore
nemen sua la mente havrà.

Quind'io misero e stolto
non volendo cantar cantato hò molto.

- Giuseppe Artale

The Distracted One

Yes, I want to sing! Perhaps by singing
I could find peace for my torment, for harmony
can gather enough force to defeat my sadness!
Yes, yes, wait a minute, my thoughts:
Let's begin to play,
and we'll find the right song for our mood.

"One day my heart was bound
by a beautiful lock of hair . . ."
I'd tear this one up! Yet as soon as I open a page
I can feel my sorrow returning.

"Night fled while the sun spread its rays . . ."
Hey - here they're confusing night and day.

"Fly, oh furies,
and lead
this wretch
into the fiery inferno . . ."
But what am I doing in hell?!

"My sweet desire spreads its wings
and flies to your heavens . . ."
I swear, whoever composed you
knew very little about the amorous dart.
Lovers' desires don't ascend into the sky!

"Under the moon I'll enjoy . . ."
Oh, this one's even worse! It knows
the destiny of lovers but still hopes to get lucky.

Miserable, my troubles have distracted me,
and looking for a melody to express it
I've gone through a hundred.

Whoever's desires are imprisoned
by the bondage of beautiful hair,
to his cruel and bitter ruin
not even his thoughts are his own.

Whoever loyally gives his freedom away
to a lovely beauty
will be Love's slave in the end,
and won't possess even his own mind!

Thus I, miserable and foolish,
Not wanting to sing, have sung too much!

- Trans. Lucas Harris

INTERVAL

**Barbara Strozzi:
L'Eraclito amoroso**

Udite amanti la cagione, oh Dio,
ch' à lagrimar mi porta:
nell'adorato e bello idolo mio,
che si fido credei, là fede è morta.

Vaghezza hò sol di piangere,
mi pasco sol di lagrime,
il duolo è mia delizia,
e son miei gioie i gemiti.
Ogni martire aggradami,
ogni dolor diletta mi,
i singulti mi sanano,
i sospir mi consolano.

Nell'adorato e bello idolo mio,
che si fido credei, là fede è morta.

Ma, se là fede negami
quell'incostante e perfido,
almen fede serbatemi,
sino alla morte, ò lagrime.
Ogni tristezza assalgami,
ogni cordoglio eternisi,
tanto ogni male affliggami
che m'uccida e sotterrimi.

Heraclitus in Love

Listen, you lovers, to the reason - oh God -
I'm brought to tears:
in my handsome and adored idol,
whom I believed to be faithful, faith is dead.

I have pleasure only in weeping,
I nourish myself only with tears.
grief is my delight
and moans are my joys.
Every anguish gives me pleasure,
every pain delights me,
sobs heal me,
sighs console me.

In my handsome and adored idol,
whom I believed to be faithful, faith is dead.

But if that inconstant traitor
denies me constancy,
at least let my devotion serve me
until death, o tears.
Every sadness soothes me,
every sorrow sustains itself,
every ill afflicts me so much
that it slays and buries me.

Please turn page quietly, and only after the music has ended.

Shakespeare in Love
Charlie Gallant & Ghazal Azarbad
Photo: Emily Cooper

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"(Shakespeare in Love is) an exhilarating tour de force." — Georgia Straight

**Barbara Strozzi:
Mater Anna**

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 [partum]
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.
Tu dulcis Anna, tu miserere,
tu salva nos, adiuva nos.

**Barbara Strozzi:
Dal pianto de gli amanti scherniti
s'imparo a far la carta**

Mordeva un bianco lino Aci dolente,
e come è l'uso de' scherniti amanti,
alla sua bella schernitrice avanti
di mal trattar gode a tela innocente.

Ma quel ch'irato lacerava il dente
non mai restavan d'ammollire i pianti,
che trito homai da tanti morsi e tanti,
liquido il rese al fin l'occhio gemente.

Tela non sembra più, ma foglie sparte:
onde tu prima c'insegnasti Amore,
col fiero esempio a fabbricar le carte.

Se nacque già dal femminil rigore
c'una donna crudel sì nobile arte,
che produrrà la cortesia d'un core?

Mother Anna

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

- Trans. Robert Kendrick with Owen Daly

**Paper Making Learned from the Tears
of Disdained Lovers**

Suffering Acis chewed on a white linen cloth,
and as is the way of disdained lovers,
in place of the beautiful disdainer he comforted
himself by mistreating an innocent piece of fabric.

But the cloth torn in anger by his teeth
never assuaged the tears,
and once it became shredded by so much gnawing,
the weeping eyes liquified what was left.

It no longer resembled cloth, but scattered straw:
thus you, before teaching love,
by your harsh example showed how to make paper.

If such a noble art was born
of the harshness of a cruel woman,
what might a heart's kindness produce?

Bernardo Storace:

Balletto

(*Selva dei varie compositioni*, Venice 1664)

HARPSICHORD SOLO

Barbara Strozzi:

La Vittoria

Il gran Giove non si gloria
D'altre belle esser amante;
Gode solo il dio costante
Quando in seno è di Vittoria.

La Vittoria d'un bel Rovere
Al suo Giove adorna il crine,
Nel cui verde in aure e brine
Già la Gloria venne a piovere.

Nacque già nobil primitia,
Già gli rese il ciel fecondi;
Ma d'Etruria anco i sei mondi
D'alti Eroi voglion dovita.

Victory

Great Jupiter glories in being
the lover of no other beauty
the steadfast god is content only
in the affections of Victory.

Victory of a beautiful Rovere (oak laurel) *
adorns the hair of her Jupiter,
from which glory rains down
in green and golden frost.

Now the noble heir is born,**
already heaven has made her fertile;
but from Tuscany the six worlds
of great heroes will yet give riches.

* i.e. Vittoria della Rovere

** Cosimo III was born August 14, 1642.

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