San Francisco Early Music Society

Breathtaking: A Cornetto and a Voice Entwined

WHEN:
SUNDAY, MAY 6, 2018
4:00 PM

VENUE:
BING
CONCERT HALL
Program

Maurizio Cazzati (1616–1678)
   Regina coeli

Nicolò Corradini (?–1646)
   Spargite flores

Biagio Marini (1594–1663)
   Sonata seconda a doi violini

Sigismondo D’India (c1582–1629)
   Dilectus meus
   Langue al vostro languir

Giovanni Battista Fontana (1589–1630)
   Sonata 11 a 2

Tarquiniu Merula (c 1594–1665)
   Nigra sum

Giacomo Carissimi (1605–1674)
   Summi regis puerpera

—Intermission—

Calliope Tsoupaki (b. 1963)
   Mélena imí (Nigra sum), 2015

Gio. Battista Bassani (c1650–1716)
Three arias from La Morte Delusa (Ferrara, 1680)
   “Sinfonia avanti l’Oratorio”
   “Speranza lusinghiera”
   “Error senza dolor”

Sonata prima a 3, Op. 5

Alessandro Scarlatti (1660–1725)
Three arias from Emireno (Naples, 1697)
   Rosinda: “Non pianger solo dolce usignuolo”
   Rosinda: “Senti, senti ch’io moro”
   Emireno: “Labbra gradite

Artists

Hana Blažíková,
   soprano

Bruce Dickey,
   cornetto

Tekla Cunningham,
   Ingrid Matthews,
   violin

Joanna Blendulf,
   viola da gamba

Michael Sponseller,
   organ and harpsichord

Stephen Stubbs,
   theorbo and baroque guitar

Program Subject To Change. Please be considerate of others and turn off all phones, pagers, and watch alarms. Photography and recording of any kind are not permitted. Thank you.
Breathtaking: A Voice And A Cornetto Entwined

In the 16th and 17th centuries, the cornetto was fabled for its remarkable ability to imitate the human voice. This concert is a celebration of the affinity of the cornetto and the human voice—a exploration of how they combine, converse and complement each other, whether responding in the manner of a dialogue or entwining as two equal partners in a musical texture. This perceived similarity of the voice and the cornetto encompassed not only the instrument’s clear and bright sound timbre, but also its agility, expressive range, dynamic flexibility, and articulation, which could make it sound almost as though the player were speaking through his instrument. Our program, which puts this imitation center stage, is called “breathtaking” both because the voice and the cornetto literally make music with the breath, and because the imitation, we hope, can will literally take the listener’s breath away.

The Bolognese organist Maurizio Cazzati was an important, though controversial and sometimes polemical, figure in the musical life of his city. When he was appointed to the post of maestro di cappella at the basilica of San Petronio in the 1650s, he undertook a sweeping and brutal reform of the chapel, firing en masse all of the cornettists and trombonists, many of whom had given thirty or forty years of faithful service, and replacing them with violins and violoncelli. He was able, however, to attract excellent singers as well as string players to the basilica. His Regina coeli, from a collection of Marian antiphons published in 1667, alternates arioso-like sections with expressive accompanied recitatives, and demonstrates a virtuosity of vocal writing which is nearly instrumental in character. We could almost say that the imitation of the voice by the cornetto and the violin alternates with an imitation of instruments by the voice.

Nicolò Corradini was a Cremonese organist who held posts in a couple of religious institutions in Cremona, including the Cappella delle Laudi at the Cathedral, where he succeeded Tarquinio Merula. His concertato motets are of particular interest here because they include several examples with a high voice and a single high instrument, in this case cornetto. In his Spargite flores, the voice and the cornetto pass musical material back and forth in dialogue, with the instrument sometimes imitating and interweaving with the voice. Occasionally the cornetto elaborates the vocal figures, creating truly instrumental patterns.

The almost total lack of biographical information about Sigismondo D’India has led to a great deal of speculation concerning his origins and training. He claims on one of his title pages to be of noble Sicilian birth. Indications point to connections with the circle surrounding Don Fabrizio Gesualdo, which included innovative composers such as Giovanni de Macque. D’India travelled extensively, holding positions in Turin, Modena and Rome. His monodies, for which he is primarily known, were said to be admired by Vittoria Archilei and Giulio Caccini, and he likely met Monteverdi in Mantua. We have selected a motet and a madrigal of his, both for two sopranos, because they allow the voice and the cornetto to entwine in expressive harmonies while giving the instrument an opportunity to imitate the words being sung.

The Cremonese organist and violinist Tarquinio Merula was one of the most skillful and innovative composers of his generation. Outside of his native city, he was active in Lodi and Bergamo (where he succeeded Alessandro Grandi), and for a certain time was organista di chiesa e di camera in the service of Sigismund III, King of Poland. In Cremona, Merula was three times named organist of the cathedral and maestro of the Cappella delle Laudi. His works, both vocal and instrumental, are characterized by graceful and humorous rhythmic and melodic turns and frequently demand considerable virtuosity from both singers and instrumentalists. His setting of Nigra sum, with its especially fresh and arresting opening figure, is no exception.

Giacomo Carissimi was the most important composer of motets and cantatas in mid-century Rome, and his influence spread rapidly to the rest of

Notes
Europe. *Summi regis puerpera* is written for two sopranos and two violins. In our version, the cornetto takes over the role of one of the sopranos.

The sonatas on this concert are by three of the most important masters of the instrument in the 17th century. Biagio Marini is, together with Giovanni Battista Fontana, undoubtedly the most innovative composer for the violin in the first half of the Seicento, and his reputation as a violinist was considerable on both sides of the Alps. He held positions in his native Brescia, in Parma, at Saint Mark’s in Venice, as well as Milan, Vicenza and Bergamo. He also served as Kapellmeister at the Wittelsbach courts in Neuburg an die Donau and Düsseldorf. He was among the first to write solo pieces for violin (or cornetto) with a basso continuo and pioneered many violin techniques such as double and triple stopping, *scordatura*, and *tremolo con la’arco*. Giovanni Battista Bassani was one of the most celebrated violinists in the generation after Marini. He is said to have studied in Ferrara with Giovanni Legrenzi, and was held by some to be an even better player than Corelli. Burney, in particular, felt that no one before him had written so idiomatically for the violin.

"...Among the best, excellent": this is the way Giovanni Battista Fontana is described on the title page of his posthumous collection of sonatas for one, two, and three instruments published in Venice in 1641. We owe nearly all of our biographical information about Fontana, and indeed the very existence of his sonatas, to Giovan Battista Reginho, *maestro di cappella* in 1641 of the Chiesa delle Grazie at Padua. It was to the Monastery of this church, presumably Fontana’s last place of employment, that he bequeathed his manuscripts upon his death, due probably to the plague, around 1630. According to Reginho, who wrote the dedication to the published collection, “Gio: Batista Fontana of Brescia was one of the most singular violin virtuosi of his age and was known as such not only in his native land but also in Venice, Rome and lastly in Padua..." The Sonata 11 a 2 on tonight’s program truly has one foot in the 16th and the other in the 17th centuries. Slow-moving Passages in long notes alternate with exuberant bursts of ornamentation which recall the written-out ornamentation examples of an earlier generation. The sonata carries the indication “per violino o cornetto” but it is not entirely clear whether this was Fontana’s preference or that of his editor.

As a centerpiece for our program, we invited the Greek composer Calliope Tsoupaki to write a new work exploring the affinity of the cornetto and the voice. This new composition, which sets the Song of Songs text *Nigra sum* in Byzantine Greek (*Mêlena imi*), is inspired by the 17th-century idea of a voice and a cornetto in dialogue. The composer has described the piece as a "serene antiphonal lyric moment" between the cornetto and the voice.

For many days in September of 1686, the city of Ferrara celebrated the defeat of the Turks in a great battle at Budapest. Prominent among the musical works performed in honor of the dead was the oratorio *La Morte Delusa* by the Paduan composer Giovanni Battista Bassani. Bassani, already *maestro di cappella* of the famous *Accademia della Morte* in Ferrara, attained the same position at the Ferrarese Cathedral in the year 1688, very likely as a result of the success two years earlier of his oratorio, standing as it did at the center of those important celebrations. Thus *La Morte Delusa* is not only of great historical interest for its connection to the Battle of Budapest, but also because it represents a high point in the musical output of a composer who, although relatively unknown today, was greatly celebrated by his contemporaries. At the time this music was written, the cornetto was already beginning its long slide into obsolescence, and yet Bassani gives great prominence to the instrument, prefacing each aria with a sinfonia in which the cornetto, accompanied by two violins and basso continuo, anticipates the melody to be sung. We have created a small suite of arias and sinfonie from this oratorio.

While the history of 17th-century Italian opera does not often involve the cornetto, Naples presented a surprising exception in the last decade of the century. Both Giovanni Bononcini and Alessandro Scarlatti included arias in a handful of operas with obbligati for the cornetto of extreme difficulty and displaying an unusually high tessitura. Among these is *L’Emireno, o vero Il consiglio dell’ombra*, composed by Scarlatti and first performed at the Teatro Bartolomeo in Naples in 1697. Though this opera
survives in a Viennese manuscript bearing an attribution to Giacomo Antonio Perti, its true authorship was recognized as early as 1976. The existence of this cluster of operas in Naples in the last decade of the century leads to the intriguing question of who this late cornetto virtuoso may have been, a question we are not yet able to answer. From this opera we perform a selection of three arias including the cornetto, two of Rosinda and one of her lover Emireno. In the first Rosinda shares her lovelorn weeping with a nightingale, whose sound is evoked by the high cornetto.

**Biographies**

Bruce Dickey is one of a handful of musicians worldwide who have dedicated themselves to reviving the cornetto—once an instrument of great virtuosi, but which lamentably fell into disuse in the 19th century. The revival began in the 1950s, but it was largely Bruce Dickey, who, from the late 1970s, created a new renaissance of the instrument, allowing the agility and expressive power of the cornetto to be heard once again. His many students, over more than 30 years of teaching at the Schola Cantorum Basiliensis, have helped to consolidate and elevate the status of this once forgotten instrument. For his achievements the Historic Brass Society awarded him in 2000 the prestigious Christopher Monk Award for “his monumental work in cornetto performance, historical performance practice and musicological scholarship.” In 2007 he was honored by British conductor and musicologist Andrew Parrott with a “Taverner Award” as one of 14 musicians whose “significant contributions to musical understanding have been motivated by neither commerce nor ego.”

In the course of his long career as a performer and recording artist he has worked with most of the leading figures in the field of early music, including the legendary pioneers of historically informed performance, Gustav Leonhardt, Frans Brüggen and Nikolaus Harnoncourt. He was a member for over ten years of Jordi Savall’s Hesperion XX, and has frequently and repeatedly collaborated with Ton Koopman, Monica Huggett, Philippe Herreweghe and many others. Of special importance has been his long-time friendship and collaboration with Andrew Parrott, and in more recent years with Konrad Junghänel.

Bruce Dickey can be heard on countless recordings. His solo CD (Quel lascivissimo cornetto...) on Accent with the ensemble Tragicomedia was awarded the Diapason d’or. His second solo CD, entitled La Bella Minuta, was released on the Passacaille label in 2011, and was described as, “simply a brilliant recording.”
In addition to performing, Bruce Dickey is much in demand as a teacher, both of the cornetto and of seventeenth-century performance practice. In addition to his regular class at the Schola Cantorum he has taught at the Royal Conservatory in The Hague, the Accademia Chigiana in Siena, and the Early Music Institute at Indiana University, as well as master classes in the United States, Canada, Europe and Japan. He is also active in research on performance practice, and has published, together with Michael Colver, a catalog of the surviving cornetto repertoire, and, together with trumpeter Edward Tarr, a book on historical wind articulation. In 1997, together with his wife Candace Smith, he founded Artemisia Editions, a small publishing house which produces editions of music from 17th-century Italian convents.

In 1981, Bruce Dickey moved to Italy, partly to be closer to the origins and source materials for his instrument and its music. He currently lives with his wife and daughter in a country house, surrounded by vineyards, outside of Bologna, home of the original Concerto Palatino.

Hana Blažíková, soprano, was born in Prague. As a child she sang in the children’s choir Radost Praha and played violin. Later she turned to solo singing. In 2002 she graduated from the Prague Conservatory in the class of Jiří Kotouč and later undertook further study with Poppy Holden, Peter Kooij, Monika Mauch and Howard Crook. Today Hana specializes in the interpretation of baroque, Rennaisance and medieval music, performing with ensembles and orchestras around the world, including Collegium Vocale Gent (Philippe Herreweghe), Bach Collegium Japan (Masaaki Suzuki), Sette Voci (Peter Kooij), Amsterdam Baroque Orchestra (Ton Koopman), L’Arpeggiata, Gli Angeli Geneve, La Fenice, Tafelmusik, Collegium 1704, Collegium Marianum, Musica Florea, among others. She has performed at many world festivals, including Prague Spring, Oude Muziek Utrecht, Resonanzen (Vienna), Tage Alter Musik (Regensburg), Festival de Sablé, Festival de La Chaise—Dieu, Festival de Saintes, Arts festival Hong Kong. In 2010 and 2013 she took part in a highly praised world tour performing the St. Matthew Passion under the direction of Philippe Herreweghe, and in 2011 she made her debut in Carnegie Hall with Masaaki Suzuki’s Bach Collegium Japan. She also sang soprano in Boston Symphony Orchestra’s performance of St. John’s Passion during the Easter season, 2011. In November of 2014 she participated in the stage production “Orfeo chaman” with L’Arpeggiata in Bogotá. Hana appears on more than 30 CDs, including the well-known series of Bach’s cantatas with Bach Collegium Japan. She also plays gothic harp and presents concerts in which she accompanies herself on that instrument. She is also a member of Tiburtina Ensemble, which specializes in the Gregorian chant and early medieval polyphony.

Ingrid Matthews long has been established as one of the leading baroque violinists of her generation. She founded the Seattle Baroque Orchestra with Byron Schenkman in 1992, and served as Music Director until stepping down from that position in 2013.

Matthews won first prize in the 1989 Erwin Bodky International Competition for Early Music, and since that time has performed extensively around the world with numerous period-instrument ensembles. She has served as concertmaster for orchestras such as the New York Collegium, the Boston Early Music Festival Orchestra, and Musica Angelica (Los Angeles); and has appeared as a guest director and soloist with many others, including the New York Collegium, the Australian Brandenburg Orchestra, the Magnolia Baroque Festival Orchestra (Winston-Salem, NC), New Trinity Baroque (Atlanta), the Bach Sinfonia (Washington DC), Les Ides Heureuses (Montreal), the Indianapolis Baroque Orchestra, and the Victoria Symphony. For close to a decade she was first violinist of the ensemble La Luna, which specialized in 17th-century music, touring and recording to great critical acclaim.

Matthews’ career as a chamber musician has taken her to such venues as the Frick Collection (New York), the Boston Early Music Festival, the Berkeley Festival, Netwoork voor Oude Muziek (the Netherlands), the Getty Center (LA), the Pittsburgh Renaissance and Baroque Society, Early Music Vancouver, Woodstock Concerts, the Cambridge Society for Early Music, the Newberry Library (Chicago), CBC-Toronto, the San Francisco Early Music Society and the Library of Congress, among many others.
Matthews has won international critical acclaim for a discography ranging from the earliest solo violin repertoire through the Sonatas and Partitas of J.S. Bach. The latter recording was named by *Third Ear’s Classical Music Listening Companion* as “the finest complete set of these works,” and the critic for *American Record Guide* writes “this superb recording is my top recommendation for this music… on either modern or period instruments.”

Ingrid Matthews has served on the faculties of the University of Toronto, the University of Washington, Indiana University, the University of Southern California in Los Angeles, the International Baroque Institute at Longy, and Amherst Early Music; and has given master classes in baroque repertoire and style at numerous colleges and universities. She is currently on the faculty of Cornish College of the Arts in Seattle. Ingrid Matthews is a graduate of Indiana University, where she studied with Josef Gingold and Stanley Ritchie.

**Tekla Cunningham**, baroque violin, viola and viola d’amore, enjoys a varied and active musical life. At home in Seattle, she is concertmaster of Stephen Stubbs’ Pacific MusicWorks, principal second violin with Seattle Baroque Orchestra & Soloists, and plays regularly as concertmaster and principal player with the American Bach Soloists in California. She directs the Whidbey Island Music Festival, a summer concert series presenting vibrant period-instrument performances of repertoire ranging from Monteverdi to Beethoven. She has appeared as concertmaster/leader or soloist with the American Bach Soloists, Baroque Chamber Orchestra of Colorado, Seattle Baroque Orchestra, and Musica Angelica (Los Angeles). She has also played with Apollo’s Fire, Los Angeles Opera, Philharmonia Baroque Orchestra, and at the Carmel Bach Festival, San Luis Obispo Mozart Festival, Indianapolis Early Music Festival, Savannah Music Festival and the Bloomington Early Music Festival. She has worked with many leading directors including Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, Martin Haselböck, Monica Huggett, Nic McGegan, Rachel Podger, Jordi Savall, Stephen Stubbs, Jeffrey Thomas, Elizabeth Wallfisch and Bruno Weil.

An avid chamber musician, Tekla enjoys exploring the string quartet repertoire of the 18th and early 19th century with the period-instrument Novello Quartet, whose abiding interest is the music of Haydn. She is also a member of La Monica, an ensemble dedicated to music of the 17th century, whose concerts have been reviewed as “sizzling”, and praised for their “irrepressible energy and pitch-perfect timing”. With Jillon Dupree, harpsichord, and Vicki Boeckman, recorders, she plays in Ensemble Electra, known for its inventive programs and energetic performances.

She can be heard on recordings with the American Bach Soloists, Apollo’s Fire, Philharmonia Baroque Orchestra, Tafelmusik, Seattle Baroque Orchestra, San Francisco Bach Choir, various movie soundtracks including Disney’s Casanova, La Monica’s release of Amorous Lyre, a recording of repertoire of Merula and his contemporaries and the Novello Quartet’s recording of Haydn’s Op. 50 string quartets. This summer she recorded Mozart’s Flute Quartets with Janet See, Laurie Wells and Tanya Tomkins.

Tekla received her musical training at Johns Hopkins University and Peabody Conservatory (where she studied History and German Literature in addition to violin), Hochschule für Musik und Darstellende Kunst, in Vienna, Austria, and at the San Francisco Conservatory of Music, where she completed a Master’s degree with Ian Swenson. She teaches Suzuki violin in both German and English and is on the early music faculty of Cornish College for the Arts.

**Stephen Stubbs**, who won the Grammy Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world’s most respected lutenists, conductors, and baroque opera specialists and in 2014 was awarded the Mayor’s Arts Award for ‘Raising the Bar’ in Seattle. Before his return, he was based in Bremen, Germany, where he was Professor at the Hochschule für Künste.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle, reflecting his lifelong interest in both early music and contemporary performance. The company’s inaugural presentation was a production of South African artist William Kentridge’s acclaimed multimedia staging of Claudio Monteverdi’s opera *The Return of Ulysses*.
In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handels’ Giulio Cesare and Gluck’s Orfeo in Bilbao, Mozart’s Magic Flute and Cosi fan Tutte for the Hawaii Performing Arts Festival and Handel’s Agrippina for Opera Omaha. In recent years he has conducted Handel’s Messiah with the Seattle, Edmonton, and Birmingham Symphony orchestras. Stephen will make his debut Messiah performance with Houston Symphony this December. His extensive discography as conductor and solo lutenist include well over 100 CDs, many of which have received international acclaim and awards. In 2013, Stephen was appointed Senior Artist in Residence at the University of Washington School of Music. His first major production there was Handel’s Semle in May 2014 followed by Mozart’s Magic Flute in 2015.

Michael Sponseller, harpsichord, has appeared throughout Europe and North America with critical acclaim as a soloist, conductor, and chamber musician. Winner of the American Bach Soloists Competition (1998) and the Jurow International Harpsichord Competition (2002), he holds the distinction of being a two-time prizewinner at the Festival of Flanders International Harpsichord Competition (Bruges), as well as taking prizes in Montréal and Kalamazoo. His recitals, which favor the French “clavecinists” and English virginal repertoire, have been heard at the Smithsonian Institution, Saint Cecilia’s Hall, Alliance Française and at festivals such as Boston, Berkeley, and Edinburgh. Following his return to the U.S. in 1999, Mr. Sponseller has performed and recorded frequently with the Handel and Haydn Society, Smithsonian Chamber Players, American Bach Soloists, New York Collegium, and Apollo’s Fire. Michael Sponseller performs in partnership with leading artists such as Catherine Turocy, Emyln Ngai, Derek Lee Ragin, Malia Bendri Merad, and Sarah Freiburg and performs with numerous ensembles such as La Luna, Aradia, and Rhetoric. In addition to holding degrees from the Oberlin Conservatory of Music and the Royal Conservatory of Music in The Hague, Mr. Sponseller was a teacher of harpsichord at the Baldwin Wallace Conservatory of Music.

Mr. Sponseller’s passionate interest in 17th and 18th century opera led to making his conducting debut in 2000 with Dido and Aeneas of Henry Purcell. Since then he has performed and been assistant conductor in a wide range of repertoire, including Castor et Pollux, Ariodante, Amadigi, Alcina, Cephalé et Procris, and Les Arts Florissants. In 2000, he became a research assistant at the Centre de Musique Baroque de Versailles, working with Lisa Goode Crawford on the operas of Joseph Nicolas Pancrace Royer (1705–1755). This work culminated in 2002 in the modern-day premiere of Royer’s Le Pouvoir de l’Amour with the New York Baroque Dance Company, Oberlin College, and the Centre de Musique Baroque de Versailles, which received recognition and praise from the New York Times, Wall Street Journal and Opera News. Mr. Sponseller can also be heard on several recordings from Electra, Vanguard Classics, Naxos and Centaur.
Vocal Texts

Cazzati—Regina coeli

Regina caeli laetare, alleluia: 
Quia quem meruisti portare, alleluia: 
Resurrexit, sicut dixit, alleluia: 
Ora pro nobis deum, alleluia.

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

Corradini—Spargite flores

Spargite flores, spargite lilia. 
Alleluia. 
Induimini omnes cum sanctis Angelis 
vestimentis iucunditatis et laetitia. 
Coronate vos rosis, 
Victoriam dicite, triumphum ducite, 
victoriam canite. alleluia. 
Prosperatus est Dominus in omnibus viis suis. 
Dominus regnavit a ligno. 
Regnavit et decorem induit. 
Dominus fortitudine et precinxite virtute. 
Alleluia.

Scatter flowers, scatter lillies! 
Alleluia. 
Let us all be clothed with the holy angels 
In garments of pleasure and joy. 
Crown yourselves with roses, proclaim victory, lead the 
triumph, celebrate victory in song. Alleluia. 
The Lord has succeeded in all his ways. 
The Lord has reigned from the Cross. 
He as reigned and put on his adornment. 
The Lord has clothed himself with 
strength and girt himself with virtue. 
Alleluia.

D’India—Dilectus meus

Dilectus meus loquitur mihi, 
Surge prope amica mea et veni. 
Speciosa mea, Columba mea 
Quam pulchrae sunt mammae tuae. 
Soror mea sponsa 
Vulnerasti cor meum 
Crine, colli tui, 
veni quia, Amore langeo.

My beloved said to me, 
Arise and come away. 
My special one, my dove, 
How beautiful are your breasts. 
My sister, my spouse, 
You have ravished my heart, 
with the locks on your neck, 
Come here, I languish from love.
D’India—Langue al vostro languir

Langue al vostro languir l’anima mia,
e dico: “Ah, forse a sí cocente pena
sua ferita la mena.”
O anima d’amor troppo rubella,
Quanto meglio vi fora
provar quel caro ardor che vi fa bella
che quel che vi scolora!
Perché non piace alla mia sorte
ch’io arda del vostro foco
E voi del mio.

My heart aches when I see you suffering
And I think: “Ah, perhaps to this anguished state
Her own wound has led her.”
O spirit too resentful of Love’s power,
how much better it would be for you
to feel the sweet passion that enhances beauty,
rather than that which causes it to fade!
Why is it not to my darling’s liking
That I should be let by your flame,
and you by mine?

Merula—Nigra sum sed Formosa

Nigra sum sed formosa filiae Jerusalem
annunciate dilecto meo quam magnum caritatis
sit incendium et ingens amoris flamma.
Sum nigra sed formosa admiramini gentes
Alleluia.

Black am I, yet lovely, daughters of Jerusalem
Announce to my beloved how great is the fire of charity and
the flame of love.
I am black, yet lovely. Be amazed, O people!
Alleluia.

Carissimi—Summi regis puerpera

Summi regis puerpera
O quam pulchra es in coelis.
Quam decora, quam formosa
in Gloria Domini.

His royal birth,
O how beautiful it is in heaven.
How lovely, how wondrous
In the glory of God.
Calliope Tsoupaiki. Mélena imí

I am black but beautiful,
because the sun hath altered my colour:
the sons of my mother have fought against me,
they have made me the keeper in the vineyards:
my vineyard I have not kept.
Shew me, O thou whom my soul loveth,
where thou feedest, where thou liest in the midday
I am the flower of the field,
As the lily among thorns,
Stay me up with flowers,
compass me about with apples:
because I languish with love.

Gio. Battista Bassani. From La Morte delusa

Giustizia:
Speranza lusinghiera tradisce in consolar
Promette pentimento ne momento può donar.

Pietà:
Se splende in un seno baleno di cara mercè
non ha più ritorte la Morte
per stringere l'alme bastante non è.

Sin dove il foco ardito per eccelsa possanza
aguzza il dente della pentita gente
l'anime stesse a lacerar vorace
è la pietade e refrigerio e pace.
[Adagio]
Error senza dolor un'Anima non hà
dolor senza ristor non soffre la Pietà
Rosinda:
Non pianger solo,
Dolce usignuolo,
Ch’ancor io bramo
Pianger con te.
Almen volando di ramo in ramo
Tu vai vantando libero il piè.
Se l’Idol mio non veggio
Ne pure ad uno speco
Palesar mi conviene i miei tormenti
Che per bocca d’un eco
A l’aure non ridica i miei lamenti.

Rosinda:
Senti, senti ch’io moro
Perché t’adoro,
Caro mio ben.
E come vivo
Se di te privo
Vesta il mio sen?

Emireno:
Labbra gradite,
So che a me dite,
“Caro mio ben”
Onde contento nel suo tormento
Resta il mio sen.

Emireno:
Labbra gradite,
So che a me dite,
“Caro mio ben”
Onde contento nel suo tormento
Resta il mio sen.