

Gotham Early Music Scene (GEMS) presents



Thursday March 30, 2023 1:15 pm  
St Malachy's Church – The Actors' Chapel in New York City  
Live Streamed to [midtownconcerts.org](http://midtownconcerts.org) and [YouTube](https://www.youtube.com/)

## ALBA Consort

Margo Andrea, Artistic Director

### *La Serenissima: Music from the Republic of Venice (697–1797)*

Margo Andrea ~ *mezzo-soprano, vielle & zills* Carlo Valte ~ *oud*

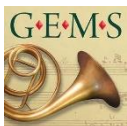
Rex Benincasa ~ *percussion, tenor & psaltery* Jason Priset ~ *lute, guitar & vihuela*

Si dolce e'l tormento	Claudio Monteverdi (1567–1643)
Ch'amor sia nudo	Francesca Caccini (1587– ca. 1645)
Vella de vos, <i>Villancicos de diversos Autores</i>	Mateo Flecha? (1481–1553)
Dime Robadora, aka <i>Cancionero de Uppsala</i>	Anonymous, <i>Cancionero de Venecia</i> (pub. Venice, 1556)
Bashraf Huseyni	Sultan Korkut of Anatolia (1467–1513)
Cypriot Ballad #64: S'on veult d'Amours	Anonymous, <i>Turino Manuscript</i> (Cyprus, 14 <sup>th</sup> c.)
Bashraf Nawa	Emir iHaj (Egypt, 16 <sup>th</sup> c.)
Se mai per maraveglia (laude)	Anonymous, pub. Franciscus Bossinensis (fl. 1509–1511)
Ostinato vo seguire (pub. Venice, 1511) with Ricercar by Francesco da Milano (1497–1535)	Bartoleomeo Tromboncino (1470–1535)
Dunulá	Sephardic Traditional, Greece

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Gotham Early Music Scene, 340 Riverside Drive, Suite 1A, New York, NY 10025 (212) 866-0468  
Steven Marquardt, Midtown Concerts Manager Toby Tadman-Little, Program Editor Paul Arents, House Manager  
Naomi Morse, Director of Marketing Christina Britton Conroy, Announcer and Make-up Artist  
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John Thiessen, Executive Director



[www.gemsny.org](http://www.gemsny.org)

## About the Program

The Republic of Venice, commonly known as *La Serenissima* ("the most serene") was a sovereign state and thalassocracy, a maritime empire, from 697–1797 AD. Its overseas possessions included parts of Greece and Anatolia, Cyprus, and even at one time Alexandria, Egypt. Its mighty fleet and army fought in the 4th crusade (1204) and the Ottoman-Venetian wars (1396–1718). The Republic was also called "The Republic of Music". Venice hailed Monteverdi, Barbara Strozzi, and Vivaldi, and was home to Ottaviano Petrucci and Franciscus Bossinensis, music printers and publishers whose work was distributed internationally. In this program, ALBA Consort summons the music one might hear in the ports of *La Serenissima*.

## About the Ensemble and Artists

**ALBA Consort** performs Medieval, Renaissance Baroque and modern music on period instruments, bridging the ancient to the present. ALBA has performed at distinguished concert series including "University of Chicago Presents", Early Music Now, Milwaukee; Academy of Early Music, Michigan, for CUNY.TV's Classic Artist Showcase, the Long Island Baroque Ensemble, on GEMS' Midtown Concerts Series, Barge Music, at the Jerome L. Greene Space (podcast on WQXR NYC radio) and was part of The New York Philharmonic's *New World Initiative* for their 175th Anniversary. [www.albaconsort.com](http://www.albaconsort.com)

Noted by *Chicago Classical Review* for "effortlessly pure intonation" and by *Early Music America* for her "unique voice", **Margo Andrea**, mezzo-soprano, vielle & zills, has sung with New York's Ensemble for Early Music, New York Collegium, University of Chicago Presents, Indianapolis Early Music Festival, Bloomington Early Music Festival, the Cloisters, Academy of Ancient Music, Bargemusic, Early Music Now Milwaukee, and the Long Island Baroque Ensemble. Recordings include *Einstein on the Beach* by Philip Glass and Robert Wilson on *Sony Classics*, "Music of Medieval Love" (Metropolitan Museum of Art/EMNY), "Jesus Blood Never Saved Me Yet" (Gavin Breyers with Tom Waits), and the score of *Kundun* by Philip Glass.

**Carlo Valte**, oud, has performed at Alice Tully Hall, Carnegie Hall, L'Auditori de Barcelona, The Metropolitan Museum of Art, Lincoln Center's Out of Doors, Museo Tamayo (Mexico), and The United Nations. Carlo has given master classes at The Metropolitan Museum of Art, Queens College, Northern Illinois University, and the New York Guitar Seminar. He performs with Hesperus' film project *The Golem*. Carlo is currently a faculty member of Mannes College of Music's Prep department. His recordings are with *One Soul Records*, *Vienna Modern Masters*, and N.Y. Collegium. He studied oud with Simon Shaheen in New York City and Nasser Houari in Morocco.

**Jason Priset**, lute, guitar & vihuela, has appeared with the Chamber Music Society of Detroit, Early Music New York, and at the Cathedral of St. John the Divine & Alice Tully Hall. Internationally he has performed in Taiwan, the United Kingdom and Spain including *L'Auditori & Museu de la Música de Barcelona*. Jason holds a Doctor of Musical Arts from Stony Brook University and a post Doctorate degree from Escola Superior de Música de Catalunya (ESMUC), Spain. Dr. Priset currently serves as Executive Director for the Lute Society of America (LSA) summer festival, and on the faculty for Amherst Early Music (AEM) and Montclair State University, New Jersey.

**Rex Benincasa**, percussion, tenor & psaltery, has been a freelancing drummer and percussionist in New York City since 1978. He has performed with Concordia Chamber Players, Apollo's Fire, Ensemble Caprice, Alba Consort, BaBan Chinese Music Society, Flamenco Latino, Carlota Santana Spanish Dance, Andrea Del Conte Danza España, Zorongo Flamenco Dance, Pilar Rioja, and Amanecer Flamenco Progressivo. He has recorded with Marty Balin, Karen Mason, Andrea Marcovacci, Stephanie Pope, Foday Musa Suso, Douglas Cuomo, Philip Glass, Sesame Street and NFL Films. Broadway credits include *Fosse*, *Flower Drum Song*, *Man Of La Mancha*, *Dirty Rotten Scoundrels*, *Hairspray*, *The Drowsy Chaperone*, *The Color Purple*, *In The Heights*, *Billy Elliot*, *Peter And The Starcatcher*, *Motown the Musical*, and *Mrs. Doubtfire*.

**NEXT WEEK: Belladonna with Laura Heimes**  
*Rhythm and Verse*

**Si dolce è'l tormento** ch'in seno mi sta,  
ch'io vivo contento per cruda beltà.  
Nel ciel di bellezza s'accreschi fierezza  
et manchi pietà: che sempre qual scoglio  
all'onda d'orgoglio mia fede sarà.

Per foco, e per gelo riposo non ho.  
Nel porto del cielo riposo haverò.  
Se colpo mortale con rigido strale  
il cor m'impiegò, cangiando mia sorte  
col dardo di morte il cor sanerò.

Se fiamma d'Amore già mai non senti.  
Quel riggido core ch'il cor mi rapì,  
se nega pietate la cruda beltate  
che l'alma invaghì ben fia che dolente  
pentita, e languente sospirimi un dì.

**Ch'Amor sia nudo**, e pur con l'ali al tergo  
Stia sotto il cielo e non procuri albergo  
È vanità.  
Ma che per gli occhi egli dicend' al petto  
Et ivi posi et ivi abbia ricetta  
È verità.  
Che fra mortali, e che fra cor celesti  
Leggier sen voli, e non già mai s'arresti  
È vanità.  
Ma ch'ove posi un giorno sol le piume  
Eternamente abbia di star costume  
È verità.  
Et io mel so, che s'egli avvien ch'io nieghi,  
Ch'a suoi fier gioghi questo collo io pieghi  
È vanità.  
Ma s'io dirò, che 'n amorose tempere,  
Et ardo, et arsi, et arderò mai sempre  
È verità.

**Dime Robadora** que te mereçi,  
Que ganas agora, que muera por ti,  
Yo siempre struendo, tu siempre olvidando.  
Yo soy quien t'adora, y tu contra mi,  
Yo siempre muriendo, tu siempre matando.

**S'on veult d'Amours** avoir la compangnie  
Et a ses biens joyeusement partir  
Doit sens avoir et toute courtoisie  
Avoir en luy pour singular plaisir.  
Car parletz poins peut en amer joir;  
*Aultrement bien se peut d'amours passer,*  
*Car mieux li est que son temps occuper.*

**So sweet is the torment** that lies in my heart,  
that I live happily from its cruel beauty.  
In Heaven's beauty fierce pride  
may grow bold without pity but always my faith  
will be a rock against that wave of pride

From fire and ice I will find no repose;  
only at the gate of Heaven shall I find repose.  
should the deadly strike of an arrow injure my heart,  
my heart shall heal by changing my lot  
with that arrow of death.

If that unyielding heart that has captured mine  
has never felt the flames of love,  
if the cruel beauty that enthralled my soul  
denies me pity, may she well, pained, repenting,  
languishing, sigh for me one day.

Poem by Carlo Milanuzzi (c.1590–c.1647)

**That love is naked**, and has wings on his back,  
That he lives under the heavens and needn't look for shelter,  
That is arrogance.  
But that he descends into the breast through the eyes,  
And that he alights there, and there finds refuge,  
That is the truth.  
That among mortals, and among heavenly hearts,  
He flies lightly, and never rests,  
That is arrogance.  
But that wherever he rests his feathers even for a day  
He has a habit of remaining forever,  
That is the truth.  
And I know, that if it happens that I should refuse  
To bend my neck to his cruel yoke,  
That is arrogance.  
But if I say, that in amorous tempers  
I burn, and have burned, and will always burn,  
That is the truth.

**Tell me thief**, you I deserved,  
What do you gain if I die for you,  
I always crashing, you always forgetting  
I am the one who adores you, and you against me,  
I always dying, you always slaying me.

**If we want to find Love** between us  
and reap its many benefits,  
we need faith and courtesy  
and obtain a single pleasure.  
Say little so that you can enjoy the love,  
*Otherwise we can do without love.*  
*And have better things to do to occupy our time.*

Sur toute rien fuir doit vilanie  
Et mal engin, s'il se veult maintenir  
Pour vrai amant toustans sans departie,  
Et toute honnour partaitement chierir,  
Che m'est avis, vrayement sans mentir;  
*Aultrement bien se peut d'amours passer,  
Car mieux li est que son temps occuper.*

**Se mai per meraviglia** alzando al viso  
al chiaro ciel pensate o cieca gente  
A quel vero Signor d'il paradiso.  
Ecco che hor vi dimostra il volto esangue,  
Le chiome lacerate: e'l capo basso  
come rosa dismessa in terra languie.  
Gia le ferrate e inespugnabil porte  
de l'inferral reame ha rotte e prese  
Per far il mondo piu constate e forte  
Et aspetarci con le braccia stese.

**Ostinato vo' seguire**

La magnanima mia impresa:  
Fame, amor, qual voi offesa,  
S'io dovesse ben morire,  
Ostinato vo' seguire  
La magnanima mia impresa.  
Fame, ciel, fame, fortuna,  
Bene o male como a te piace:  
Né piacer né ingiuria alcuna  
Per avilirmi o far più audace:  
Che de l'un non son capace,  
L'altro più non po' fuggire.  
Ostinato vo' seguire  
La magnanima mia impresa.

**Dunulá,** vos cara de luna

Avrimos la puerta que esta haziendo lluvia  
Mancevo alto y delicado  
Por ver una moza quedo dezmayado  
Dunulá mi cara de luna  
Avrijme la puerta que esto en medio la lluvia  
De avriarte, avro mi lindo mancevo  
Non te doy la mano Si non te conosco.

We must avoid all wickedness and bad deeds  
If we want to forever maintain  
true love between two lovers,  
Always to cherish and honor  
That's my opinion, honestly, truthfully,  
*Otherwise we can do without love  
And have better things to do to occupy our time.*

**If ever you marvel as you raise your face**  
to the bright sky do you think, Oh blind people,  
Of that true Lord of paradise.  
Now is revealed the anemic face,  
The lacerated hair, and the head bowed  
like a rose torn from the languishing earth.  
Yet, rid of the impenetrable door  
the infernal realm is taken and broken  
Foreseeing the eternal and victorious world  
Waiting with arms outstretched.

from Poem by Jacopo Sannazaro (1456–1530)

**Resolutely I shall pursue**

My great and noble venture:  
Love, do your worst to me  
And I shall die a good death.  
Resolutely I shall pursue  
My great and noble venture.  
Heaven and Fate, do me  
Good or ill as you please:  
No joy or injustice can  
Dishearten or embolden me:  
For one is beyond me,  
The other I can't escape.  
Resolutely I shall pursue  
My great and noble venture.

**Dunulá, your face is as the moon**

Open the door For it is raining  
Tall and delicate young man  
To see such a handsome fellow makes me swoon  
Dunulá, my face of the moon  
Open the door for me for I am in the pouring rain  
I will open it, my handsome young man.  
I will not give you my hand If I do not know you.