Gotham Early Music Scene (GEMS) presents

The Open Gates Project
Joseph Chappel & Michele Kennedy, Co-directors

The Divine Feminine:
Centering Women of Color in Early Music

Friday, November 12 at 7pm
Holy Trinity Lutheran Church, Manhattan

Saturday, November 13 at 7pm
Jamaica Performing Arts Center, Queens

Sunday, November 14 at 4pm
Pregones/PRTT Theater, The Bronx

Nicole Besa ~ soprano
Aine Hakamatsuka ~ soprano
Heather Hill ~ soprano
Amaranta Viera ~ soprano
Tanisha Anderson ~ mezzo-soprano
Guadalupe Peraza ~ mezzo-soprano
AnnMarie Sandy ~ mezzo-soprano
Hai-Ting Chinn ~ alto

Jessica Park ~ violin
Maria Romero Ramos ~ violin
Amelia Sie ~ violin
Patricia Ann Neely ~ viola da gamba
Duangkamon "Wan" Wattanasak ~ music director, keyboards

The Open Gates Project is an initiative of
Gotham Early Music Scene, Inc. 340 Riverside Drive, Suite 1A New York, NY 10025

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PROGRAM

Hail Mary, Full of Grace
Anonymous

Ms. Hakamatsuka and Ms. Chinn

O Dulcis Jesu
Chiara Margarita Cozzolani (1602–1676?)
Ms. Hill and Ms. Viera

O Vive Rose
Francesca Caccini (1587–1640)
Ms. Anderson, Ms. Sandy, and Ms. Sie

I Baci
Barbara Strozzi (1619–1677)
Ms. Besa and Ms. Peraza

Madre de Los Primores
Sor Juana Inés de la Cruz (1651–1695)
Vocal Ensemble

Sinfonia No. 22 in D minor
Alessandro Stradella (1639–1682)
Ms. Ramos and Ms. Neeley

*** PAUSE ***

Stabat Mater
Giovanni Battista Pergolesi (1710–1736)

1. “Stabat mater dolorosa”
2. “Cujus animam gementem” Ms. Hakamatsuka
3. “O quam tristis et afflicta”
4. “Quae moerebat et dolebat” Ms. Chinn
5. “Quis est homo” Ms. Viera and Ms. Sandy
6. “Vidit suum dulcem natum” Ms. Viera
7. “Eja mater fons amoris” Ms. Sandy
8. “Fac ut ardeat cor meum”
9. “Sancta mater, istud agas” Ms. Besa and Ms. Anderson
10. “Fac ut portem Christi mortem” Ms. Peraza
11. “Inflammatus et accensus” Ms. Hill and Ms. Chinn
12. “Quando corpus morietur”
About the program

Named for the almighty creative source of all living beings, The Divine Feminine program is a triumphant celebration of womanly influence in the world. Our program this evening presents a range of visionary female voices from the early repertoire, from Italy’s Chiara Margarita Cozzolani, Barbara Strozzi, Francesca Caccini, and Giovanni Batista Pergolesi, to Mexico’s Sor Juana Inés de la Cruz.

From the jubilant medieval setting Hail Mary, Full of Grace to Pergolesi’s grand masterpiece, the Stabat Mater, we bring the face of womanhood – personified in Mary, and yet universal – to life in its many nuances: in deepest love and profound grief; in anguish; in hopefulness and profound strength, in sensuality, and in the foundational joy of creation. From sacred to secular and back again, our program honors the strength and grace of these masterful historic composers as presented by living masters of their craft: brilliant women of color, every one.

Our program begins with a festive medieval carol dating back to 15th-century England: Hail Mary, Full of Grace. An exuberant, a cappella setting written in praise of the Mother of God by an anonymous source, the carol alternates between an upbeat refrain – called a ‘burden’ in its day – and florid verses set as duets, hailing and petitioning Mary who, “Through virtue and through dignity,” acts as guard, inspiration, and advocate for the good of all humanity.

Margarita Cozzolani (1602–1676?) was the youngest daughter of a wealthy Milanese merchant family and took her vows as a nun of the Santa Radegonda convent (of which she later became abbess) immediately upon reaching adulthood. It was upon taking her vows that she also took the name of Chiara. She remained at Santa Radegonda her entire adult life. She was a prolific composer and musician and oversaw such glorious music-making at the convent amongst the nuns, that it became the subject of public knowledge and various written accounts. This eventually earned the attention and disapproval of the local archbishop, who sought to diminish the role of the nuns in music-making and also limit their contact with the
outside world. *O Dulcis Jesu* (concerto ecclesiastico), a duet for two sopranos and continuo, is representative of many of her offerings, which she wrote for the nuns at the convent.

Born in 1587, **Francesca Caccini** was part of a celebrated musical family in the cultural life of Florence. Her father, Guilio Caccini, a noted composer of both opera and song, introduced her to the Medici court, where she performed in several productions as a talented young singer. Known by the nickname La Ceccina, Francesca joined her father in employment at the Medici court in 1607, where she trained extensively in several instruments – most notably, the lute – and where she instructed various members of the court in the art of singing. Francesca created a number of works for the stage during her career; her only surviving theatrical work is *La Liberazione di Ruggiero*: an operatic tale adapted from Ludovico Ariosto’s epic, *Orlando furioso*, widely considered to be the earliest known opera by a female composer.

As a versatile instrumentalist and an accomplished singer, Caccini composed songs both for her own performance and in vocal instruction: our selection tonight, *O Vive Rose*, is drawn from her published book of madrigals, *Il primo libro delle musiche*. This volume gives us a window into her approach to teaching, particularly in her masterful use of ornamentation. A sprightly duet in triple meter, *O Vive Rose* paints a vivid, Italianate picture of passion, with two lines that intertwine as they rise and fall in praise of “Living roses, loving lips, and ardent eyes – eyes that, here on earth, I worship.”

The prolific, 17th-century Italian composer **Barbara Strozzi** (1619–1677) was born in a moment of cultural flourishing in Venice. An adopted daughter of the poet Guilio Strozzi, Barbara came of age immersed in great literature and music; she began performing as a girl and later studied with Francesco Cavalli, Music Director at St. Mark’s Basilica. While little is known of her formal training, Strozzi was surrounded by an intellectual circle of scholars, poets, and musicians – called the Accedemia degli Ignosciuti – and among them may well have met the renowned compositional master, Claudio Monteverdi. Her singing was highly regarded, and she was praised as
“la virtuosissima cantatrice” – or “the most virtuosic singer” in 1635 by composer Nicolò Fontei, who wrote a song cycle inspired by her agile voice.

A self-published author of eight volumes of songs, Strozzi was a singularly independent woman for her day, such that she received many accolades for her compositions alongside its criticism, and she met with much misogynistic disdain for her degree of social freedom. Her remarkable body of work includes a range of solo songs and duets, among which *I Baci* – set for two sopranos – is a charming celebration of love in all of its torments and sweet delights, depicted in an effusive ode to a kiss that can wound two souls deeply, and yet, “in their sweetest fury, become “a deep union of hearts.”

A renowned poet and scholar of 17th-century Mexico, Sor Juana Inés de la Cruz (1651–1695) is a towering historic figure in the evolution of women’s rights and intellectual freedom. An avid multilingual scholar who was eager to pursue a higher education, yet forbidden from doing so because of her gender, Sor Juana sought refuge in a convent in Mexico City belonging to the Order of Saint Jerome. There, she was granted a great deal of independence over her scholarly life and daily pastimes, including playing host to visiting intellectuals and nobles of New Spain. Known for its incisiveness and power, her writing was published widely, and she became renowned as the premiere Baroque poet of the region within her lifetime. Given her fierce advocacy of women’s educational rights and social freedom, Sor Juana also faced fierce criticism and misogynistic attacks for her writing; ultimately, she was persecuted for her outstanding feministic voice.

Sor Juana wrote volumes of both prose and poetry, of which her favorite forms were *silvas* and *villancicos*: a commonly known poetic form that derives from medieval dances of Portugal and Spain. *Madre de los Primores* – her one surviving musical work – is a *villancico* with a lively refrain between more contemplative verses praising the Mother of God, and returning to this exultant message:
“Mother, the one who leads us, 
the one virgin mother, 
the mother of so many daughters, 
and mother of so many fathers 
Enjoy today in your temple of celebration, 
Since your husband you are the divine Atlas.”

Born to an aristocratic family, **Antonio Alessandro Boncampagno Stradella** (1639–1682) led a rather rambunctious life – so much so, that several operas and novels are based on his life story. He was a very successful freelance composer, continually engaged in writing commissioned operas, cantatas, and instrumental pieces. The amount of works he wrote in his short 42 years was prolific, as was the number of affairs with married women and mistresses he is rumored to have had. He was permanently expelled from Rome after several of the city’s powerful men were concerned by his rumored affairs with their wives and also after he was caught attempting to embezzle funds from the Catholic Church. Later, there was an unsuccessful attempt on his life after he eloped with the fiancée of another nobleman, and ultimately, he was murdered in Genoa in 1682 by assassins hired by a member of the Lomellini family.

His greatest musical influence was in pioneering the concerto grosso form, along with his colleague, Corelli. And, like the *Sinfonia No.22 in D minor* presented on this concert, he wrote many *sonate da chiesa* (literally “church music”), a musical form that involved two melodic voices with continuo and had a movement structure of a largo, followed by an allegro, then an adagio, and culminating in a dance-like allegro. This musical form takes its name from the fact that these pieces, while not strictly liturgical, were increasingly used in place of organ music during the mass propers, a popular custom of that time. They are not to be confused with a *sonata da camaïra* (literally “chamber music”), which is distinguished by taking various dance styles (gigue, minuet, etc.) for its movements.
Giovanni Battista Pergolesi (1710–1736) lived an incredibly truncated life, though he left behind the glorious setting of the *Stabat Mater* that we hear in this performance. The piece is based on a poem attributed to either Pope Innocent III or the Franciscan friar Jacopone da Todi, which focuses on the crucifixion of Christ through the perspective of Jesus’ mother, Mary. The structure of the piece is 12 movements written for various combinations of soprano and alto with orchestral accompaniment, corresponding with the 12 incipits of the poem text. *Stabat mater dolorosa* (“the sorrowful mother was standing”) is the first line of the poem and therefore the first movement of the piece, as well as the source of its title. There was increased focus on sentimentalism at this time, particularly of women’s emotions, and this piece fits that trend. It was the most published piece of the 18th century and subsequent composers set about re-working it to accommodate changing tastes and societal attitudes towards femininity/effeminacy. Attempts were made to make it less “feminine” or sentimental and the history of its reworkings is a great reflection on changing attitudes toward women and the waning focus on women’s perspectives and voices in art.

Of note is the fact that this is the last work of Pergolesi, along with his setting of the *Salve Regina*. He was fighting an infection of tuberculosis at a Franciscan monastery in Pozzuoli when he succumbed to the disease in 1736 at the age of 26. It is said that he finished this piece days before his death.

One wonders if, aware of his imminent death, these two last works were Pergolesi’s appeal to the Blessed Mother for intercession on his soul’s behalf.
“The Divine Feminine” – Translations

Anonymous, *Hail Mary, Full of Grace*

*Refrain.*

Mary full of grace,
Mother in virginity.

The Holy Ghost is to thee sent
From the Father omnipotent
Now is God within thee went,
While the angel said 'Ave.'

When the angel *Ave* began,
Flesh and blood (they) together ran;
Mary bore both God and man,
[Through] virtue and through dignity.

Maid Mary grant to us the bliss
Where thy (dere) Sonnès dwelling is.
Of that we have done amiss
Pray for us for charity.

Chiara Margarita Cozzolani, *O Dulcis Jesu*

O dulcis Iesu, tu es fons pietatis, tu es fons bonitatis, fonsque amoris, et apud te est fons vitae, O dulcis Iesu.

O sweet Jesus, You are the source of devotion, You are the source of goodness, and the source of love, and in You is the source of life, O sweet Jesus.

Bibat ergo in te solo anima mea, ad te solum confugiat, ad te die nocteque clamet, quia in te solo vera est quies, vera dulcedo, veraque pax et vita.

So let my soul drink only from You, let it seek refuge only in You, let it cry to You day and night; for in You alone is true rest, true sweetness, and true peace and life.

Præbe mihi, amantissime Iesu, tuum dulcissimum lumen; infunde, suavissime Domine, infunde in animam meam amabilissime tuæ lucis scintillam, ut sic illustrata irradiaque valeat te videre, te amare, amando te frui, fruendo te possidere, cum sanctis tuis in æternum. O dulcis Iesu.

Most beloved Jesus, grant me your sweetest light; lovingly infuse, most pleasant Lord, infuse the ray of Your light into my soul, so that, thus illuminated and radiant, it may be worthy to see You, to love You, to enjoy You in love, to possess You in enjoyment with your saints forever. O sweet Jesus.
Francesca Caccini, *O Vive Rose*

O vive rose
Labbr'amorose
Se d'un bel viso
D'un bel sorriso
Altera andate
Cedete omai
Labbr'odorete
A quei bei rai
Lucy d'amor ridenti
Occhi miei soli ardenti

Su su ridete
O luci liete,
Per voi nel viso,
Piu splende il riso
Che su quel labro,
Ch'Amor compose
Di bel cinabro
Di vive rose
Su su ridete omai
Occhi co'vostri rai.

O living roses,
Loving lips,
If a lovely face,
A lovely smile,
Make you proud,
Make way, now,
Scented lips,
For those lovely rays,
Merry lights of love,
Ardent eyes, that are mine alone.

Come, come, laugh
O happy lights,
Thanks to you, on her face
Laughter sparkles more
Than it does on those lips
That Love made
Cinnabar red,
Like living roses;
Come, come, laugh now,
Eyes, with your rays.
Barbara Strozzi, *I baci*

Oh dolci, oh cari, oh desiati bacì!  
Oh sweet, enticing, oh adored kisses:

Unite l'alme vanno  
to meet upon lips.

sul labro ad incontrarsi.  
With a kiss souls

Col bacio l'alme fanno  
wound hearts deeply.

nel cor gran colpi darsi.  

Vezzosette si accordano;  
Wantonly they merge,

viperette si mordano.  
like vipers they bite each other,

Ma sono i lor dolcissimi furori  
but in their sweetest fury

grand union dei cori.  
is a deep union of hearts.

Oh dolci, oh cari, oh desiati bacì!  
Oh sweet, enticing, oh adored kisses,

Bacia, mia bocca, e tacì!  
kiss my mouth, and be silent.

Sor Juana de la Cruz, *Madre de los primores*

Madre, la de los primores  
Mother, the one who leads us,

la que es virgen siendo madre,  
the one virgin mother,

la madre de tantas hijas,  
the mother of so many daughters,

y madre de tantos padres.  
and mother of so many fathers.

Goza hoy en tu templo  
Enjoy today in your temple of

felicidades,  
celebration,

pues de tu esposo eres divino  
Since your husband you are the

Atlante.  
divine Atlas.

Señora reformadora,  
Lady of the reformation,

la que a sus benditos frailes,  
the one for whom friars bless,

los trae por esos desiertos,  
bringing from the desert,

al sol, a la nieve, al aire.  
from the sun, to the sea, from the

Goza hoy...  
air.

Enjoy today...
El premio de sus trabajos paga el cielo comandarle, que para que al cielo suban, les haga que descalsen. Goza hoy...

Quien la vido [vió?] y la ve agora [ahora?] andar por sotos, y valles entonces, y en esas fiestas ocupar mil altares. Goza hoy...

Por Dios, mi señora monja, que supo de amor los lances, pues se hechó la cruz a cuestas por seguir bien a su amante. Goza hoy...

Descanse muy en buen hora en el templo que le hace, quien amante solicita que de trabajar descanse. Goza hoy...

The prize of your work pays the heavens command, that for heaven to rise, make them rest. Enjoy today...

Who saw it and see it now walk through groves, and valleys then, and in these celebrations occupy a thousand altars. Enjoy today...

For God’s sake, my lady nun, that knew the throws of love, since the cross was made on his back for following his lover well. Enjoy today...

Rest well in good time In the temple made for you, Who solicits love That of working rest. Enjoy today...

Giovanni Battista Pergolesi, *Stabat Mater Dolorosa*

1. Stabat Mater dolorosa Iuxta crucem lacrimosa Dum pendebat Filius.
2. Cuius animam gementem Contristatam et dolentem Pertransivit gladius.
3. O quam tristis et afflicta Fuit illa benedicta Mater unigeniti!

1. The grieving Mother stood weeping beside the cross where her Son was hanging.
2. Through her weeping soul, compassionate and grieving, a sword passed.
3. O how sad and afflicted was that blessed Mother of the only-begotten!
4. Who mourned and grieved, seeing and bearing the torment of her glorious child.

5. Who is it that would not weep, seeing Christ’s Mother in such agony?

6. She saw her sweet child die desolate, as he gave up His spirit.

7. O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you.

8. Grant that my heart may burn in the love of Christ my God, that I may greatly please Him.

9. Holy Mother, may you do thus: place the wounds of the Crucified deep in my heart.

10. Make me to bear Christ's death, sharing in His passion, and commemorate his wounds.

11. Inflame and set on fire, may I be defended by you, Virgin, on the day of judgment.

Let me be guarded by the cross, armed by Christ's death and His cherished by His grace.

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

translation © Hans van der Velden
About the Artists

Tanisha Anderson is a two-time Grammy Award-winning mezzo-soprano and National Marian Anderson Scholar Artist who has sung all along the east coast and in Europe with companies including but not limited to The Crossing, Opera Philadelphia, The Spoleto Festival of Two Worlds, VoxAma Deus Ensemble, and Philadelphia Symphonic Choir. [www.tanishalanderson.com](http://www.tanishalanderson.com)

Praised for her “metallic voice,” Soprano Nicole Besa is winner of the 2021 Franc d’Ambrosio Talent Search and 2020 Musician’s Club of Women Farwell Award. 2021 highlights: Königin der Nacht (Die Zauberflöte), Christine (Phantom of the Opera), Morgana (Alcina), Maria (Maria La Ó), Cunegonde (Candide), Maria (West Side Story), Carla (NBC’s Chicago Fire). [nicolediana.wixsite.com/2018a](http://nicolediana.wixsite.com/2018a)

Mezzo-soprano Hai-Ting Chinn performs in a wide range of styles and venues, from Purcell to Pierrot Lunaire, Cherubino to The King & I, J.S. Bach to P.D.Q. Bach. She has performed with New York City Opera, The Wooster Group, Philip Glass/Robert Wilson, OperaOmnia, American Symphony Orchestra; on the stages of Carnegie Hall, the Mann Center in Philadelphia, and London’s West End; and at Festivals including the Edinburgh, Verbier, Grimeborn, Tête-à-Tête, and Festival d’Autumne. Of mixed Chinese and Jewish ancestry, Hai-Ting is a native of Northern California and currently resides in New York City. She holds degrees from the Eastman and Yale Schools of Music. [www.hai-ting.com](http://www.hai-ting.com)

Japanese soprano Aine Hakamatsuka is the winner of the 2013 Yokohama International Music Competition. As a soloist, she appeared in Paukenmesse (Haydn), Magnificat (Schubert), Requiem (Faure), 9th Symphony (Beethoven), Cantata No. 51 (Bach), and Gloria (Vivaldi). She has performed in venues including Lincoln Center, Carnegie Hall, The Metropolitan Museum of Art, and The Kennedy Center. [www.ainehakamatsuka.com](http://www.ainehakamatsuka.com)
Heather Hill's career encompasses work in opera, concert, Broadway and voiceovers. Performances include *Knoxville, Summer of 1915*, by Barber with York Orchestra, *The Phantom of the Opera*, Broadway company and *Carmina Burana* at Carnegie Hall. Heather loves early music and is thrilled to perform with the Open Gates Project. www.heatherhill.com @msheatherhill

Patricia Ann Neely is an early bowed string player and music teacher. She holds a BA in music from Vassar College and an MFA in Historical Performance from Sarah Lawrence College. She has performed with many early music ensembles including Sequentia, Tempesta di Mare, Washington Bach Consort, Boston Early Music Festival Orchestra, Rheinische Kantorei Köln, among others. She is currently director of Abendmusik – New York’s early music string band. Patricia has been a member of the Board and Chair of the Equity and Diversity Task Force of the Board of Early Music America and is currently on the Board of the Viola da Gamba Society of America and Chair of its Equity, Diversity, and Inclusion Committee. She teaches at many early music workshops and was a long-time member of the music faculty at The Brearley School, in New York City. www.abendmusik.net/about.html

Praised as an “exceptional talent” by the *Frankfurter Neue Presse*, violinist Jessica Park is in high demand as an interpreter of Baroque and Classical repertoire. She can be heard performing with the country’s premier period instrument ensembles including The Handel and Haydn Society, Boston Baroque, and The American Classical Orchestra, among others. Her duo with fortepianist Ji-Young Kim was recently featured at the Boston Early Music Festival, and in 2017 Jessica founded the Cramer Quartet, a period-instrument string quartet. www.jessicaparkviolin.com

Mexican mezzo-soprano Guadalupe Peraza has been a featured performer across the Americas and Europe. She has sung at Carnegie Hall and Lincoln Center and performed with New York City Opera and Bard Summerspace. Guadalupe will be a featured soloist with American Classical Orchestra in February 2022. “When Peraza sang
one could momentarily forget the troubles of the world... [She exhibits] appealingly pure, direct storytelling. Peraza was unfailingly engaging and fully connected to the text”. – *Opera News*

Facebook:@perazaguadalupe

Nashville-based violinist **Maria Romero Ramos** is concertmaster of Music City Baroque. Maria has collaborated with Atlanta Baroque, Les Délices, and Orchester Wiener Akademie, among others, and has performed at Valley of the Moon Music Festival, Boston and Bloomington Early Music Festivals. She has appeared as soloist with the Princeton Festival, Mountainside, and Indianapolis Baroque Orchestras. Maria holds a doctorate from Indiana University and is on the faculty at Vanderbilt University, where she teaches modern and baroque violin.

**AnnMarie Sandy**, mezzo-soprano, is garnering praise for operatic, concert, and recorded work. She is featured on New World Records recording of Scott Joplin’s *Treemonisha*. In 2007 she made her Lincoln Center debut performing the alto solo in Beethoven's Symphony No. 9, and made her 2013 Carnegie Hall debut singing the role Ursula in the Strauss opera *Feuersnot*. AnnMarie features on *Voices Fall from the Sky*, an album of renowned free jazz bassist William Parker. The magazine *PopMatters*, describes AnnMarie as: "stretching her operatic range to sing notes of freedom, healing, and peace." She grew up in Houston, Texas and is based in Brooklyn, New York. [www.annmariesandy.com](http://www.annmariesandy.com)  

Based in New York City, **Amelia Sie** is a virtuosic and adventurous performer of modern and Baroque violin. She received her Bachelors and Masters degrees in Violin Performance from New England Conservatory, where she studied with Paul Biss, Miriam Fried, and Soovin Kim. She is currently a student at The Juilliard School, where she is pursuing a Master’s degree in Historical Performance. [ameliasie.wixsite.com/violin](http://ameliasie.wixsite.com/violin)  

“Excellent” *(Greenwich Sentinel)* Cuban-American soprano **Amaranta Viera** performs in the Unites States and abroad with ensembles ranging from the Choir of Trinity Wall Street to The New York
Philharmonic in repertoire spanning a millennium. She specializes in music of the German and Italian early Baroque, and is passionate about engaging modern audiences with old music through the exploration of shared social and historical threads. She lives in Queens, New York with her husband and son. www.amaranta-viera.com

Duangkamon “Wan” Wattanasak, a native of Thailand, currently pursues a Doctor of Musical Arts degree in harpsichord performance at Stony Brook University. A recipient of numerous awards in recognition of her musical and academic excellence, Wan enjoys a varied career performing across the United States and abroad, sharing her historical research at symposiums and workshops, teaching lessons and community classes, and directing diverse vocal and instrumental ensembles.