

Magnificat
Warren Stewart, artistic director

presents

Celestial Sirens

A conference celebrating Women and Music in 17th Century Italy

November 15-16, 2002
Grace Cathedral, San Francisco

We are delighted to be able to present this conference and hope that it will serve as a catalyst for further research and performance into the music written and performed by women in the Baroque. We are pleased that the conference can serve as a celebration of the 400th anniversary of the birth of Chiara Margarita Cozzolani (November 27, 2002.) While Magnificat has had the opportunity to perform and record the music of this remarkable composer, we are very excited to have the chance to explore the many other worthy women composers from the period. We would like to thank all those who have contributed to this event, in particular The San Francisco Arts Commission and San Francisco Grants for the Arts.

Warren Stewart,
artistic director
Magnificat

Program

Friday, November 15, 8:00 p.m.
Grace Cathedral San Francisco

Chiara Margarita Cozzolani
Vespro della Beata Vergine

Magnificat
Warren Stewart, artistic director

Coro Primo
Catherine Webster, soprano

Margaret Bragle, alto
Jennifer Ellis, tenor (soprano)
Linda Liebschutz, bass (alto)

Coro Secondo
Ruth Escher, soprano
Suzanne Elder Wallace, alto
Andrea Fullington, tenor (soprano)
Elizabeth Anker, bass (alto)

John Dornenburg, violone
David Tayler, theorbo
Hanneke van Proosdij, organ
Warren Stewart, conductor

Deus in adiutorium meum intende

(Cozzolani, *Salmi a otto voci concertati...Venice, 1650*)

1. Antiphona: Nativitas gloriosæ

Ps 109: Dixit Dominus

(Cozzolani, *Salmi a otto voci concertati...Venice, 1650*)

in loco 1. Antiphona: *O Maria, tu dulcis* (Bragle)

(Cozzolani, *Concerti sacri a una, Due, Tre, et Quattro voci...Venice, 1642*)

2. Antiphona: Nativitas est hodie

Ps. 112: Laudate pueri primo

(Cozzolani, *Salmi a otto voci concertati...Venice, 1650*)

in loco 2. Antiphona: *O quam bonus* (Webster, Ellis)

(Cozzolani, *Salmi a otto voci concertati...Venice, 1650*)

3. Antiphona: Regali ex progenie Maria

Ps 121: Laetatus sum

(Cozzolani, *Salmi a otto voci concertati...Venice, 1650*)

in loco 3. Antiphona: *Venimus in altitudinem maris* (Webster, Fullington)

(Cozzolani, *Salmi a otto voci concertati...Venice, 1650*)

4. Antiphona: Cum iucundate

Ps 126: Nisi Dominus

(Cozzolani, *Salmi a otto voci concertati...Venice, 1650*)

in loco 4. Antiphona: *O dulcis Iesu* (Ellis, Escher)

(Cozzolani, *Concerti sacri a una, Due, Tre, et Quattro voci...Venice, 1642*)

Capitulum: Ab initio et ante sæcula creata sum

Responsorium breve: Ave maria

Hymnus: Ave maris stella

(Fasolo, *Annuale...Venice, 1645*)

Antiphona ad Magnificat: Nativitas tua
Magnificat promo

(Cozzolani, *Salmi a otto voci concertati*...Venice, 1650)

in loco Antiphona ad Magnificat: *Surgamus omnes* (Webster, Escher)

(Cozzolani, *Concerti sacri a una, Due, Tre, et Quattro voci*...Venice, 1642)

Oratio

Benedicamus Domino

Antiphona B. M. V. *Salve, o regina* (Fullington, Anker)

(Cozzolani, *Concerti sacri a una, Due, Tre, et Quattro voci*...Venice, 1642)

Oratio

There will be no intermission.

Please withhold applause until the end of the concert.

This program presents music by the Benedictine nun Chiara Margarita Cozzolani (1602-c.1677), a sister at the musically famous convent of Santa Radegonda, located in the seventeenth century across the street from Milan Cathedral. Cozzolani's settings of psalms and motet texts are here presented as they would have been first heard, in the context of her order's liturgy for the Feast of the Nativity of the Blessed Virgin Mary, specifically Second Vespers (i.e. the late afternoon liturgical Hour on the feast day itself, September 8th.) S. Radegonda was famous for its sisters' music-making on such feast days, as visitors from all over Europe crowded into its public half-church (*chiesa esteriore*). This recording gives the major musical items, in polyphony and chant, for such a Vespers, largely using Cozzolani's music and reflecting the convent's repertory around 1650. The psalms and Magnificat are scored for eight voices plus basso continuo, while the intervening motets are for smaller forces.

Like her sister, aunt, and nieces, Cozzolani took her vows at the house in her late teens. She had been born into a well-off family in Milan, and might have received her early musical training from members of the well-known Rognoni family, instrumental and vocal teachers in the city. Her four publications appeared between 1640 and 1650; later, she served as prioress and abbess at S. Radegonda, helping to guide the house through the 1660's, during which time it came under attack by the strict Archbishop Alfonso Litta, who was concerned to limit the nuns' practice of music and other "irregular" contact with the outside world. Cozzolani disappears from the convent's lists between 1676 and 1678.

The fame of Cozzolani and her house is perhaps most evident in a passage from her contemporary Filippo Picinelli's urban panegyric, the *Ateneo dei letterati milanesi* (Milan, 1670): "The nuns of Santa Radegonda of Milan are gifted with such rare and exquisite talents in music that they are acknowledged to be the best singers of Italy. They wear the Cassinese habits of [the order of] St. Benedict, but (under their black garb) they seem to any listener to be white and melodious swans, who fill hearts with wonder, and rapture tongues in their praise. Among these sisters, Donna Chiara Margarita Cozzolani merits the highest praise, Chiara [literally, 'clear', Cozzolani's religious name] in name but even more so in merit, and Margarita [literally, 'a pearl'] for her unusual and excellent nobility of [musical] invention . . .". She was of course only one of over a dozen nuns in seventeenth-century Italy who published their music, but the ongoing tributes to her and to the musical culture of her house are remarkable on any count.

That occasions for music at the house often occurred on Marian feasts was no accident. Mary herself was the patron of the city, and devotion to her seems to have been widespread throughout all social classes in Milan. The liturgical texts are to be understood in praise of Mary, with the antiphons celebrating the birth of Mary, and the psalms reflecting more indirectly the joy of the feast. Mary's own canticle of praise, the

Magnificat, which ends every Vespers, is all the more appropriate on this occasion. Given the number of Marian pieces in her output, Cozzolani's settings also must have reflected her own devotion to the Virgin.

Vespers begins with the versicle and response *Deus in adiutorium meum*, of which Cozzolani set the latter part (Domine ad adiuvandam meí). Although this is normally a fairly straightforward text, the composer signaled the formal innovations to come in her psalm settings by rearranging various parts of the liturgical text ('festina, Domine' and the 'Gloria Patri') and troping them into earlier sections of the response. As per Benedictine Use in the seventeenth century, the four psalms (not five, as in the secular Use most familiar from Monteverdi's Vespers of 1610) and the ensuing Magnificat are each flanked by a chant antiphon and, substituting for the antiphon's normal repetition after the psalm, a motet from Cozzolani's 1642 and 1650 publications. The hymn sung before the Magnificat is here given in an *alternatim* version (i.e., alternate stanzas divided between Gregorian chant and organ versets) version from the standard contemporary publication for such practice, G. B. Fasolo's *Annuale*.

The resources of S. Radegonde allowed Cozzolani's large-scale scoring to apportion a wide variety of textures to the verses of the eight-voice items. The psalms use a kaleidoscopic variety of textures in order to differentiate the verses of the text, often responding to the imagery of each with a directly representative musical gesture. The process of troping remarked in the versicle is most evident in the opening Dixit, in which the three members of the doxology (one for each of the Trinity) are inserted 'prematurely' among the verses. The martial affect of the 'Gloria' motive, repeated throughout the first half, heightens the victorious tone of the psalm, and renders the setting even more festive. The second psalm, *Laudate pueri*, reverses the process, troping the initial refrain into later sections, including the doxology. In a more complex way, the refrain of *Laetatus sum* is split up, with a second internal refrain ('et abundantia'), while *Nisi Dominus* moves directly through its text without any repeated material.

A large portion of Cozzolani's motet output is Marian, and so the choice of 'antiphon substitute' motets here is relatively easy and reflective of her work as a whole. The variety and "meraviglia" of Cozzolani's musical invention are well on display in this recording's selections. Three and a half centuries later, this music has lost none of its power to attract and impress listeners, and its restoration to the liturgical context in which it was originally heard only reinforces the power of the music, like seventeenth-century decoration of a Gothic church interior.

Robert L. Kendrick

Saturday, November 16

Grace Cathedral, San Francisco

9:00–9:30 Opening Comments by Warren Stewart

9:30-10:00 Robert Kendrick (University of Chicago)
Reflections and New Findings on Cozzolani's Music.
[abstract missing]

10:15–11:00 Gabrielle Zarri (University of Florence, Italy)
Poems for Nuns: Models of Sanctity and Religious Practice in Serafino Razzi's Legends.

The Corpus Domini monastery in Bologna, founded by Caterina de' Vigri, an observant Poor Clare, was a major example of how poetry was used in convents as a means for conveying spiritual meanings, as a contemplative tool during work and as a recreation. A collection of poems by an anonymous author was repeatedly published during the 16th century, to suggest that a nunnery could be a sort of handicraft "shop"

where nuns produced whatever served the purpose of praising God. Chanted spiritual lauds were also appreciated as ‘facilitating’ factors for following choral prayers while conferring dignity on convents. In the 16th century, one of the religious orders that most valued chants as collective prayers were the Dominicans of San Marco in Florence, who drew their inspiration from Girolamo Savonarola. During Savonarola’s times, Florence was host and educational home to Filippo Neri, founder of the Rome Oratorio, and Serafino Razzi, author of a number of collections of spiritual lauds and hagiographic poems devoted to nuns. In order to understand how, in the late 16th century, chant and music played an increasing role in the religious ceremonies of nunneries, it is important to take into account the activity of the *Congregazione dell’Indice* and of book censorship that, between 1559 and 1597, attacked the most widespread spiritual and mystical texts used in monastic and pious milieus. Serafino Razzi’s hagiographic rhymes represented an alternative to spiritual readings as suggested to nuns in order for them to ‘softly apprehend’ how to persevere in their faith and in their religious profession.

11:15–12:00 Craig Monson (Washington University at St. Louis)
Putting the Convent Musicians of Italy in Their Place.

The enforcement of post-Tridentine clausura confined nuns behind convent walls, but it also helped make nuns' singing the most intense manifestation of their invisible presence in their cities, enhancing singers' mysterious allure, which they were quick to exploit. They may have been hedged in by rising convent walls, but the nuns took every advantage of the dramatic/rhetorical possibilities of the architectural limitations imposed upon them. The cloister also offers an intriguing analogue to the other "secret" musical environment where female virtuoso singing flourished—the concerti delle donne of north Italian courts. Just as secular princes such as Alfonso II d'Este jealousy guarded the private solo singing of their concerti di donne, the princes of the Catholic church hierarchy fought a constant—and frequently a losing—battle to guard and control the music of their female monastic *musiche segrete*. That very secrecy only heightened the attraction of hidden, virginal convent performers. There is something self-conscious--almost coy--about how frequently the polyphonic motets by nun composers and those dedicated to the nuns call attention to singing and playing. When sung by the nuns from behind their grills, such motets could make both spiritual and temporal points, winning sympathy for convent singers in their enforced seclusion. Solo motets, in accord with ecclesiastical attempts to limit nuns' polyphony to a single voice and organ accompaniment, not only focused attention upon the individual rather than the community, helping to create convent divas, but also encouraged nuns' participation in the novel, monodic style of the early Baroque—exactly the sort of ravishing music concurrently practiced by the virtuoso singing ladies of the secular *musiche segrete*, and also similar to the emerging dramatic solo style of opera.

12:00–1:00 Lunch (provided)

1:00–1:45 Ann Matter (University of Pennsylvania)
Sacred Dialogues in 17th Century Italian Women Composers’ Spirituality.

The spiritual dialogues of Chiara Mararita Cozzolani belong to a rich tradition of Christian allegorical and spiritual language featuring the passionate love between Christ and the soul or of God and the Virgin Mary. This paper will show the parallels between the motet *O quam bonus es* and contemporary spiritual dialogues such as those of the famous Capuchin nun of Pavia and exact contemporary of Cozzolani, Maria Domitilla Galluzzi. The seventeenth-century women will also be considered in the perspective of the interpretation of the Song of Songs in the Middle Ages.

2:00–2:45 Colleen Reardon (Binghamton University, SUNY)
Persuasions: or You Can Catch More Nuns With Music.

The custom of constraining a young woman to enter the convent against her will was both roundly denounced and widely practiced throughout early modern Italy. Siena, like other urban centers, saw its share of forced professions. Passages from letters by Olimpia Chigi Gori (1635-89) demonstrate, however, that some mothers did everything they could to make the transition from home to convent as painless as possible. Olimpia's choice of the Sienese institution called "Il Refugio" reveals much about the kind of life she wished to give her daughters Egeria and Laura. Her letters also show her concern for Laura's well-being and her actions on her daughter's behalf when the girl was reluctant to stay in the cloister. In the end, it was probably love of music that played a vital role in convincing the young woman that the convent was the best environment in which to express her talent.

2:45–3:30 Discussion

Saturday, November 16, 8:00 p.m.
Trinity Episcopal Church, San Francisco

Celestial Sirens
Music by Women from 17th Century Italy

Magnificat

Warren Stewart, artistic director

Elizabeth Anker, alto
Margaret Bragle, alto
Jennifer Ellis, soprano
Ruth Escher, soprano
Linda Liebschutz, alto
Rita Lilly, soprano
Suzanne Elder Wallace, alto
Catherine Webster, soprano

David Tayler, theorbo
Hanneke van Proosdij, organ
Warren Stewart, violoncello & conductor

Program

Sulpitia Ludovica Cesis
(Modena, 1577- ?)
Cantate Domino
(ensemble)
Il mio più vago Sole
(Webster, Ellis, Wallace, Bragle, Anker)

Stabat mater
(ensemble)

Caterina Assandra
(Pavia, 1590?-1620)
O dulcis amor Iesu
(Webster, Ellis, Anker)

Lucia Quinciani
(Venice?, fl. 1611)
Udite lagrimosi spirti
(Wallace)

Francesca Caccini
(Florence, 1587-1640)
La pastorella mia
(Escher)

Francesca Campana
(Rome, ca. 1605-1665)
Semplicetto augellin che mentre canti
(Lilly)

Barbara Strozzi
(Venice, ca. 1619-1664)
Begli Occhi
(Ellis, Bragle)

Lucretia Orsina Vizzana
(Bologna, 1590-1662)
Ornaverunt faciem templi
(Escher, Lilly)
Domine Dominus noster, quam admirabile
(Webster, Ellis, Bragle)
Protector noster
(ensemble)

Intermission

Rosa Giacinta Badalla
(Milan, c. 1660-ca. 1715)
Pane angelico
(Webster)

Vuo cercando
(Anker)

Maria Xaviera Perucona
(Novara, 1652-after 1675)
Gaude plaude
(Webster, Escher, Wallace, Liebschutz)
O superbi mundi machina
(Ellis, Lilly, Anker)

Isabella Leonarda
(Novara, 1620-1704)
Care plage, cari ardores
(Bragle)

Chiara Margarita Cozzolani
(Milan, 1602- ca. 1677)
Magnificat secondo
(ensemble)

In this program we will be exploring a rich and relatively unknown repertoire of music written and performed by women in seventeenth century Italy. Our awareness of this music has benefited immeasurably from the recent research of many scholars, some of whom are participating in this conference. In particular, the work of Candace Smith at Artemesia Editions and the series Women Composers Through the Ages have provided us with most of the editions that we will be performing from. In these notes I have quoted liberally from the work of several scholars and would like to acknowledge their contributions to our knowledge of these extraordinary women: Robert Kendrick on Cozzolani and Badalla; Craig Monson on Vizzana; Candace Smith on Cesis, Quinciani and Perucona; Jane Bowers on Assandra; Caroline Cunningham on Francesca Caccini; Thomasin LeMay on Campana; Randall Wong on Strozzi; and Stewart Carter on Isabella Leonarda.

A nun at the Augustinian convent of S. Geminiano in Modena, Sulpitia Ludovica Cesis was a lutenist and composer who published a collection of motets in 1619. Little is known of her life beyond the fact that she was born into nobility, the daughter of a Modenese count. Though published at the end of the second decade of the seventeenth century, the works contained in the collection share more in common with the spiritual madrigals and polychoral concerti of Andrea and Giovanni Gabrieli than with the concertato music of her contemporaries. *Il mio più vago Sole* is one of four works in the collection in Italian. The anonymous text, which begins with the common conceit of comparing one's beloved to the sun, is actually a sacred metaphor, with Christ portrayed as the burning sun and the cross symbolized by the trunk which shades the sun.

Although her exact birth date is unknown, Caterina Assandra was probably born into a noble Pavian family in the early 1590s. She is first mentioned in a collection of keyboard works which Giovanni Paolo Cima dedicated to her in 1606. From references in the dedication and the contents of the collection it is reasonable to assume that Assandra was a proficient organist. She published two collections of motets though only one survives from which we have drawn the three voice motet *O dulcis amor*. The Christological text, from an unknown source, describes dual themes of the sweetness of Jesus and love for him uses highly charged and affective

language. Structurally the upper two parts interweave as a duet while the lower voice doubles and “vocalizes” the bass line frequently joining the upper voices in imitation.

In this program of music by relatively obscure composers, Lucia Quinciani stands as the least known. Indeed, the motet we will perform is her only extant composition, appearing in the second volume of Marc’Antonio Negri’s *Affetti amosrosi* in 1611. It has been variously suggested that she may have been born in Venice, Verona, Piacenza or Cremona, but there is no definite evidence to securely associate her with any of these cities. The text of *Udite lagrimosi spiriti* is a well-known and often-set poem by Giovanni Battista Guarini from his *Pastor Fido* and was doubtless chosen for its affective character and the many emotionally charged words that Quinciani consistently exploits in nearly every bar of the music. With no other works of Quinciani surviving it is impossible to say if her sometimes audacious harmonic language is part of her individual style or specific to this text.

Often mentioned as one of the earliest women singer-composers to have her compositions published, Francesca Caccini was born on September 18, 1587 in Florence into an intensely musical family. Her father was the famous singer, composer and theorist Giulio Caccini and her sister Settimia was also a successful singer and composer. As part of Medici court, she had unusual opportunities for travel and education and her exceptional talent as a singer gained her considerable renown throughout Italy and France. Her versatility was praised by Claudio Monteverdi, who found that she was both a gifted singer and instrumentalist, playing lute, guitar and harpsichord very well. One of her chief claims to fame is the fact that she was the first woman to compose an opera *La Liberazione Dall’Isola d’Alcina*, written in 1625. By the 1620s, Francesca was one of the highest paid employees of the Medici court, and on the death of her first husband she inherited a considerable amount of money and land, making her one of the wealthiest women in Italy. The aria *La pastorella mia*, found in her first book of madrigals, is a strophic song with variations on a typical pastoral theme.

Little is known of Francesca Campana’s early life, but her reputation as a singer, keyboard player, and composer, rivaled her famous contemporary, Francesca Caccini. Writing in 1633, the poet Fulvio Testi praised Campana’s vocal abilities and found her to be one of Rome’s finest performers. Her only published music was a collection of madrigals that appeared in 1629. She married the brother of celebrated composer Luigi Rossi in 1633 and little is known of her until the official notice of her death in 1665. We will perform the four part solo madrigal *Semplicetto augellin* is a lament written in a free recitative-like style.

Barbara Strozzi was one of the most important composers of Italian cantatas of the 17th century, publishing eight books of music that include about one hundred pieces primarily for solo voice. As the adopted, and presumably illegitimate, daughter of the poet Giulio Strozzi, Barbara was given access to a society of intellectuals and artists that was denied most other women. It was undoubtedly this special status that enabled her to pursue a career in music and to study with the composer Francesco Cavalli. Barbara was reputedly a visual centerpiece for gatherings of the *Accademia degli Unisoni*, a group of Venetian intelligentsia, at whose meetings she served as hostess, often presenting her own works as musical entertainment. Strozzi was an extraordinarily gifted composer as demonstrated by her enchanting duet, *Begli Occhi*.

Born in Bologna in 1590, Lucrezia Vizzana was sent to the Camaldolese convent of Santa Cristina della Fondazza after her mother’s death in 1598. One of the most musically renowned convents in Bologna, Santa Cristina was home to several talented musicians with whom Vizzana most likely received her musical training. In 1623 she published a collection of motets for one to four voices. The collection is closely linked to the spiritual and liturgical life of the convent. The text of *Ornaverunt faciem templi* suggests the dedication of an

altar and may have been heard any number of times during the first two decades of the century when the church of Santa Cristina was completely rebuilt and decorated with nine lavish altars donated by various patrons. The weighty musical setting of *Domine Dominus noster* suggests that it was intended for an important context. Its text is prescribed by the Camaldolese Breviary for the Vigil of the Ascension, a scene that is depicted in Ludovico Carracci's painting for the high altar of the convent's public church. Vizzana's most lavish work, *Protector noster*, must also have been intended for an important occasion, most probably for the feast of St. Benedict or St. Romauld, the two most important saints of the Camaldolese Order.

As much as we know of Cozzolani's life and career at the convent of S. Radegonda, so much is mysterious concerning the monastery's second recorded composer, Rosa Giacinta Badalla. She probably was born around 1660 in Bergamo and took vows around 1678 and her name disappears from convent documents during the second decade of the 18th century. The lacunæ are all the more unfortunate since Badalla's 1684 collection of solo motets is perhaps the most interesting – and certainly one of the most virtuosic – of the late 17th century. *Pane angelico* is a motet for the Feast of Corpus Christi, and consists of two da capo arias. Its striking virtuosity and high tessitura are without parallel in the Milanese repertory. The alto motet *Vuo cercando* is noteworthy for its self-referential text, with several allusions a “garland of roses and hyacinths” which may refer to the composer's own musical talents. The verbal content of this piece is infused with ambiguity, beginning with its addressee – God, a secular person, or perhaps both – and including its speaker, presumably Badalla herself, who may or may not have written the text.

Maria Xaviera Perucona and Isabella Leonarda were both members of the Ursuline order which was apparently not subject to the rigid laws of clausura, the institution of complete and total enclosure established at the Council of Trent. Perucona was born into a noble family in 1652 and entered the Collegio of Sant'Orsola in Galliate, near Novarra at the age of 16. Her only known collection of music was published in 1675 and contains 18 motets for one to four voices, some including parts for violins. The text of *Gaude Plaude* has not specified the name of the virgin saint and martyr to whom it is dedicated and we have chosen to use the name of Saint Ursula in honor of Perucona's patron saint. *O Superbi mundi machina* has an exceptional moralizing text that rejects the material pleasures of the world for the rewards of heaven.

Isabella Leonarda was the most prolific woman composer of the baroque era. Though she lived and worked in relative obscurity, she produced nearly two hundred compositions during her long life. Born in 1620 into an old and prominent family in Novarra, Isabella entered the Collegio di Sant'Orsola in 1636 and remained there until her death in 1706. Nothing is known of Isabella's musical training, although it has been suggested that she studied with Gasparo Casati, a talented composer who was *maestro di cappella* at the Novarra cathedral. Isabella was highly regarded in Novarra, earning her the epithet “The Muse of Novarra.” Her compositions span a sixty year period and include the first published trio sonatas by a woman in addition to sacred music for various vocal ensembles. The alto motet *Care plagas, cari ardores* contains some of Isabella's most graceful melodic writing. It is a multi-sectional compositions combining arias and recitatives in a way that resembles the late century multi movement cantata. Magnificat will be performing a complete program of Isabella's vespers music on the weekend of January 31-February 2 2003.

It is fitting that we conclude our program with another work of Chiara Margarita Cozzolani as the original motivation was to celebrate the 400th anniversary of her birth this month. We are extremely grateful to The San Francisco Arts Commission, the San Francisco Grants for the Arts, and the many individual donors who have made this conference possible.

Warren Stewart

Contralto **Elizabeth Anker's** wide repertoire spans from medieval chant to contemporary pieces written for her unique voice. She has performed with the San Francisco Symphony Orchestra, Philharmonia Baroque Orchestra, Handel and Haydn, Boston Bach Ensemble, Boston Cecilia, Back Bay Chorale, Emmanuel Music, and at Bach festivals in San Francisco and France. She has toured with Sequentia and the Boston Camerata. In the field of Baroque opera, she sang the title role in the modern revival of Cesti's *Semiramide* and the role of Galatea in Handel's *Acis, Galatea e Polifemo*. Elizabeth regularly sings recitals and chamber music, and has performed at Boston's Gardner Museum, San Francisco's Old First Church, and at many other concert series. Among the composers who have written pieces for her are Julian Wachner, Eric Sawyer, Douglas Johnson, Tamar Diesendruck, and Mark Winges. As a chamber music soloist, she has performed at the International Congress on Women in Music, Tanglewood Music Festival, and festivals in France and Mexico. She has recorded Bach's *Christmas Oratorio* on Titanic, Julian Wachner's *Concerning Passion*, and several discs of American and Shaker hymns with the Boston Camerata on Erato. She is on the voice faculty of the New England Conservatory of Music, Extension Division, and the Longy School of Music.

Margaret Bragle is rapidly establishing herself as one of America's leading young mezzo-sopranos, performing a wide range of repertoire from the baroque to highly complex contemporary music. The recent sole winner of the first Young American Singer Award sponsored by the American Bach Society/Bethlehem Bach Festival, Ms. Bragle has developed a special affinity for Baroque and contemporary oratorio and opera. Her abilities as a baroque vocalist earned her an Adams Fellowship with the Carmel Bach Festival in 1999. Ms. Bragle's concert appearances have included performances with the Cleveland Baroque Orchestra, Apollo's Fire on several occasions, including performances of Bach's *St. John Passion* and *Christmas Oratorio*, and Handel's *Messiah*. Other recent concert credits include solo roles in Mahler's *Symphony #2 "Resurrection"* with the Adrian Symphony (MI), Bach's *St. John Passion*, and Copeland's *In the Beginning* with the Charlotte Symphony (NC). Ms. Bragle's most recent operatic roles include Speranza in Monteverdi's *L'Orfeo*, and the Sorceress in *Dido and Aeneas*, both with Apollo's Fire in conjunction with Opera Atelier. 2000-2001 season highlights include the world premiere recording and performance of Toby Twining's *Chrysalid Requiem* for the renowned contemporary music consortium "Bang on a Can". She was a featured soloist with the American Classical Orchestra and will sing the alto solos in Bach's *St. Matthew Passion* with the Baroque Choral Guild of San Francisco this spring. Ms. Bragle will also perform with New York State Baroque, in productions of Handel's *Judas Maccabeus* and Clerambeault's *Medee*.

John Dornenburg has performed in Europe, Australia, New Zealand, and across the U.S.A. both as viola da gamba soloist and violone player. He appears on over 20 CD recordings which include solo works for viola da gamba by J. S. Bach, C. P. E. Bach, Marais, Telemann, and Handel, as well as orchestral works by J. S. Bach, Vivaldi, and Stradella. Mr. Dornenburg teaches the viola da gamba on the faculty at Stanford University and lectures in music history at California State University, Sacramento. In the San Francisco Bay Area he has performed with the San Francisco Symphony, Magnificat, Philharmonia Baroque Orchestra, American Bach Soloists, Carmel Bach Festival, and many other groups. He is founder of the baroque ensemble Music's Recreation, and director of the Sex Chordæ Consort of Viols.

Jennifer Ellis graduated with a BMA in Voice and History of Art from the University of Michigan, and subsequently completed the Advanced Studies Program in Early Music at the Guildhall School of Music in

London. Ms. Ellis has appeared with several leading baroque orchestras including American Bach Soloists, Seattle Baroque Orchestra, Apollo's Fire (Cleveland, OH), Musica Angelica and Magnificat. Opera highlights include Belinda in Purcell's *Dido and Aeneas*, title roles in Handel's *Acis and Galatea* and Blow's *Venus and Adonis*, Serpina in Pergolesi's *La Serva Padrona*, and Haydn's *La Canterina* with Musica Aeterna in Bratislava, Slovakia. In addition, Jennifer has sung with the Mark Morris Dance Group and the Charlotte Symphony Orchestra. Ms Ellis was an Adam's Fellow at the 1998 Carmel Bach Festival and took part in the Pacific Music Festival in Sapporo, Japan with Nicholas McGegan. She has recorded the Monteverdi *Vespers* with Apollo's Fire for Electra and Carissimi Motets with Solamente for Hungaroton.

Lyric soprano **Ruth Escher** was graduated magna cum laude from the University of the Pacific Conservatory of Music, and continued her vocal studies with renowned teacher Vera Rozsa at the Guildhall School of Music and Drama in London. She is well known in California for her oratorio and chamber music performances with Magnificat, American Bach Soloists, California Bach Society, Baroque Choral Guild, Chanticleer, El Mundo and Theatre of Voices. At home in early and contemporary styles, she has performed for the Berkeley Early Music Festival, Composers Inc. and the San Francisco Symphony's New and Unusual Music series. Ms. Escher can be heard on award-winning recordings for Harmonia Mundi, Koch International Classics and Musica Omnia.

Andrea Fullington, soprano, has specialized in the vocal styles of the Medieval, Renaissance, and Baroque periods, performing widely throughout the United States and Europe. Most recently, as a soloist, Ms. Fullington has appeared with American Bach Soloists, Magnificat, California Bach Society, and American Baroque. She has also performed with El Mundo, the Seattle Baroque Orchestra, the San Francisco Bach Choir, and many other chamber ensembles. Over the past 8 years, Ms. Fullington has toured extensively with the groundbreaking ensemble Bimbeta, of which she was a founding member, as well as with Paul Hillier's Theatre of Voices. In addition, she has been featured at the Berkeley, Bloomington, Boston, Amherst, Aston Magna, Monadnock and Utrecht Early Music Festivals. Ms. Fullington's career experience also includes some exciting excursions into the music of the 20th century. Most notably: recording and touring Steve Reich's 1996 piece, *Proverb*, a recently-released recording of John Cage's music *Litany for a Whale*, as well as collaboration with many other American composers. She has recorded for Harmonia Mundi, Nonesuch, Focus, d'Note, Hat Hut, and Lightbody Records.

Conference chairman **Robert Kendrick** is Associate Professor of Music at the University of Chicago. His recent publications include *Celestial Sirens: Nuns and their Music in Early Modern Milan* and *Chiara Margarita Cozzolani: Motets* in Recent Researches in Music of the Baroque Era. Prof. Kendrick's paper is entitled *Reflections and New Findings on Cozzolani's Music*.

Linda Liebschutz, mezzo-soprano, has performed most recently as a soloist with the Carmel Bach Festival, the Jewish Music Festival, the Contra Costa Chorale, the San Francisco Community Orchestra and at Dominican College. She is a founding member of the American Bach Soloists and the Philharmonia Baroque Chorales. Her repertoire includes music from the Middle Ages through contemporary, including a recent performance with Meredith Monk, as well as Jazz and Cabaret. She has conducted church and synagogue choruses and was the conductor of the SFSU Jazz Choir and the Grammy Jazz Youth Choir. As a music educator, she has taught music to students of all ages and is a member of Philharmonia Baroque's outreach program. She received her BA in Music from Washington University in St. Louis and her M. Mus. from San Francisco State University.

Rita Lilly, Soprano, has appeared as a featured soloist with the American Boychoir, American Classical Orchestra, Artek, BachWorks, Bach Aria Group, Clarion Music Society, Concert Royal, Levin Baroque Ensemble, Long Island Baroque Ensemble, and the New York Consort of Viols, among others. She has been featured as a guest artist in recital with Anthony Newman and the Brandenburg Collegium. As the soprano of the Waverly Consort, she has toured throughout the U.S. and abroad, including performances at Alice Tully Hall and the Metropolitan Museum of Art. Live broadcasts include WNCN, National Public Radio, and Radio-Canada. Ms. Lilly made her Carnegie-Weill Recital Hall debut in Pergolesi's *Stabat Mater*. A newcomer to the Bay Area, Ms. Lilly has sung with the American Bach Soloists, the San Francisco Opera and with New Music Works in Santa Cruz. Upcoming engagements include a performances with the Bach Delegates the Baroque Choral Guild. Ms. Lilly's recordings include three with the Waverly Consort on Angel/EMI; Handel and Vivaldi's *Dixit Dominus* with the American Boychoir; Scarlatti's *St. Cecelia Mass* on Newport Classic; Sowerby's *Mediaeval Poeme* with the Fairfield Orchestra and a recording of German Baroque music with the American Classical Orchestra.

E. Ann Matter is Professor and Chair of the Department of Religious Studies at the University of Pennsylvania. Her field of study is medieval and early modern Christianity, especially the traditions of spirituality, mysticism and the role of biblical interpretation. Her book, *The Voice of My Beloved: The Song of Songs in Western Medieval Christianity* (Philadelphia: University of Pennsylvania Press, 1990) shows the development of allegorical readings of the most passionate book of the Bible. She has worked on a number of women in the Christian tradition, including Maria Domitilla Galluzzi.

Craig Alan Monson is Professor of Music History at Washington University in St. Louis. After long specializing in the music of Elizabethan and Jacobean England and editing four volumes of The Byrd Edition, he began in the mid-1980s to do research on music and female monasticism in Italy, particularly Bologna. His study of music at the convent of Santa Cristina, *Disembodied Voices: Music and Culture in an Early Modern Italian Convent* was published in 1995 and he was also editor of the essay collection *The Crannied Wall: Women, Religion, and the Arts in Early Modern Europe*.

Hanneke van Proosdij studied harpsichord and organ with Jacques Ogg at the Royal Conservatory in The Hague, the Netherlands, where she also studied recorder and composition. She received her DM (teaching diploma) in 1992 and UM (performance diploma) in 1995. She performs with Philharmonia Baroque Orchestra, the American Bach Soloists and Magnificat as well as the chamber music ensembles the Dan Laurin Trio, Sirena Recorder Quartet, the Blaker Bande, and Kenvermogen. She has appeared with Capella Reial de Catalunya and Hesperion XX (1998 Berkeley Early Music Festival) directed by Jordi Savall, with Philharmonia at the Göttingen Handel Festival (1999) in the Händel's *Arianna in Creta* and recently with the Mark Morris production of *Four Saints* and *Dido and Aeneas* (2000). She is Director of the Baroque Academy at the Amherst Early Music Festival since 1996 and records with The American Bach Soloists, Beggars Banquet and Kenvermogen on Koch International, Omu, and Pandore labels.

Colleen Reardon is Associate Professor and Director of Undergraduate Studies in the Music Department at Binghamton University (SUNY). Her research has centered on musical culture in Seicento Siena. She is the author of *Agostino Agazzari and Music at Siena Cathedral* (Oxford, 1993) and of *Holy Concord within Sacred Walls: Nuns and Music in Siena, 1575-1700* (Oxford, 2002).

Over the past decade Magnificat's artistic director **Warren Stewart** has emerged as one of the most dynamic and innovative early music specialists in the Bay Area. Stewart studied cello at the Eastman School of Music,

early music performance practice at the Schola Cantorum in Switzerland, and musicology at Stanford University. In addition to his work with Magnificat, he has been artistic director of the California Bach Society since 1998. As a cellist he has performed with the American Bach Soloists, Philharmonia Baroque Orchestra, the Linde-Consort, and the Deutsche Handel-Solisten, recording for Harmonia Mundi, EMI/Angel, KOCH International, and Cadenza Records. As a conductor, he has appeared with the Sonoma Bach Choir, the Jefferson Baroque Orchestra, the Southern Oregon Repertory Singers, and Damma per Musica, and has served as director of choral activities at Sonoma State University.

David Tayler received his B.A. in music and interdisciplinary studies from Hunter College and his M.A. and Ph.D. in musicology from the University of California at Berkeley, where he studied performance practice with Philip Brett and Alan Curtis and musicology with Joseph Kerman, Richard Crocker and Daniel Heartz. He is a member of Philharmonia Baroque Orchestra and Director of the Bay Area Collegium Musicum and Ensemble Pandore. Dr. Tayler has appeared with Magnificat, American Bach Soloists, Tafelmusik, the San Francisco Symphony, the Dallas Bach Society, the Oregon Bach Festival and the Freiburg Baroque Orchestra, among others, and has recorded over fifty discs for harmonia mundi USA, Koch International, ORF, Sony, Reference, Arabesque, BMG, RCA and Teldec. As a specialist in the art song of the early seventeenth century, he has performed in lute song recitals throughout Europe and the United States; he is Guest Conductor and Assistant Director of the Amherst Early Music Festival.

Suzanne Elder Wallace has performed and recorded with Theatre of Voices, American Bach Soloists, Philharmonia Baroque Orchestra, Kronos, Magnificat, Bimbeta, and California Bach Society, among others. She also directs the vocal ensemble "inquire," which specializes in Renaissance and 20th/21st century vocal polyphony. Suzanne earned a Master of Arts degree in choral conducting from The Claremont Graduate University, where her studies emphasized early performance practice, and where she served as conductor of the graduate school's Collegium Musicum. She has served on the music faculties of Dominican College and the College of Marin, and as a music consultant for the Hayward School District. Suzanne is in the process of finalizing a Ph.D. in Musicology from the University of California at Davis, where she served as Teaching Assistant to Paul Hillier and Jeffrey Thomas. One of the great joys of Suzanne's life is her interest in Cornish culture; her doctoral dissertation explores the role of folk music and ritual in Cornish ethnic self-identification. The most valuable product of Suzanne's field research has been the formation of deep, abiding, and loving friendships in Cornwall.

Catherine Webster appears regularly as a soloist with Magnificat, the California Bach Society, Musica Angelica, Camerata Pacifica and Camerata Pacifica Baroque. Ms. Webster has also been featured with American Baroque Orchestra, Early Music Vancouver, and in the Bloomington and Indianapolis Early Music Festivals. She has performed under the direction of Paul Hillier, Stanley Ritchie, and Jos van Immerseel in projects ranging from French Baroque opera to new works of Arvo Pärt. Ms. Webster has toured the United States and Holland with Theatre of Voices and subsequently recorded for Harmonia Mundi with the group. In recital she has appeared in the San Francisco Bay Area, Boston, Milan, Italy and Bogota, Colombia. Ms. Webster holds a Master of Music from the Early Music Institute at Indiana University's School of Music where she studied with Paul Hillier and Paul Elliott. She now resides in her native California but tours frequently as a member of the all-female Baroque ensemble Bimbeta.

Gabriella Zarri is a professor in Modern History and a member of the Faculty of the Istituto di Studi Umanistici Antichità Medioevo e Rinascimento at the University of Florence. She is member of several Italian and foreign scientific societies and Honor Academician of the Accademia Clementina di Lettere e Arti,

Bologna. She serves on the editorial board of the *Archivio Italiano per la Storia della Pietà*. Her publications include: *Le sante vive. Cultura e religiosità femminile nella prima età moderna*, Turin, Rosenberg & Sellier 1990; *Finzione e santità nella prima età moderna* (ed.), Turin, Rosenberg & Sellier 1991; *Donne e fede. Santità e vita religiosa in Italia* (ed. with Lucetta Scaraffia), Rome-Bari, Laterza 1994 (English language edition Harvard University Press 1999); *Recinti. Donne, clausura e matrimonio nella prima età moderna*, Bologna, Il Mulino, 2000.