

# Maillarmé

CHAMBER PLAYERS  
Suzanne Rouso, Artistic Director

## SERIES CONCERT

### *My Daughter the Singer*



Saturday, May 14, 2022 @ 7:30 pm  
First Presbyterian Church, Durham

## Heartland Baroque

Martha Perry and David Wilson, violin  
Barbara Krumdieck, cello; Billy Simms, theorbo  
Keith Collins, dulcian  
with guest artist, Molly Quinn, Soprano

### My Daughter the Singer

*The Music and Life of Venetian-born Composer, Antonia Bembo*

#### *Performed in memory of John Hsu*

<i>Per il Natale, "In braccio di Maria," a cantata spirituale from Produzioni armoniche</i>	Antonia Bembo (1640-1720)
Sonata for Two Violins, Op. 8, No. 1 (1629)	Biagio Marini (1594-1663)
<i>Amor Mio from Produzioni armoniche #20 Affettuoso</i>	Antonia Bembo
Sonata <i>La Benaglia</i> Op. 4, No. 3 (1656) Allegro-Adagio-Allegro-Adagio-Presto-[Adagio]	Giovanni Legrenzi (1626-1690)
"Menfi, mia patria, regno" from <i>La Statira</i> (1655)	Francesco Cavalli (1602-1676)
Two Ciaconnas from <i>Varii scherzi di sonate per la Chitara spagnola</i>	Francesco Corbetta (1615-1681)
Sonata Seconda à 2 in E Minor (1682) Grave-Allegro-Adagio-Allegro-Adagio- Largo-Adagio-Adagio-Largo	Johann Rosenmüller (1619-1684)
L' Apothéose de Lully- <i>Sonade en Trio</i> (1725) Gravement-Vivement-Rondement-Vivement	François Couperin (1668-1733)
Les sept Psaumes de David, Volume 4 (1694) Psalm 50 (51): Fais-moy misericorde (Miserere mei)	Antonia Bembo

Texts read are from Desperate Measures: The Life and Music of Antonia Padoani Bembo, Claire Fontijn, author, used by arrangement with Oxford University Press



Thanks to: First Presbyterian Church of Durham  
Martie Perry for curating this program

## Artists



### **Molly Quinn, Soprano**

Hailed for her “radiant sweetness” by the New York Times, **Molly Quinn** has garnered praise for her thought provoking and delightful interpretation of music from the medieval to the modern. She has collaborated with notable musicians and arts organizations around the globe including The Knights NYC, Portland

Baroque Orchestra, Apollo’s Fire, The Folger Consort, The Bang on a Can All-Stars, TENET, Trinity Wall Street, Ascension Music, Clarion Music Society, Saint Thomas Fifth Avenue and Concert Royale, Pacific Baroque Orchestra, North Carolina Baroque Orchestra, Ensemble VII, The Helicon Society, Quicksilver Ensemble, and Acronym. Molly has also garnered acclaim for her work crossing genres in classical, folk, and contemporary music. Molly was dubbed "pure radiance" by the Los Angeles Times for her work with The Bang on a Can All-Stars in *Steel Hammer*. The production traveled to Abu Dhabi in 2017. Other highlights of the past season include her Kennedy Center Debut as the title role in *Dido and Aeneas*, and the role of Papagena in *Die Zauberflöte* with Clarion Music Society, where Opera News dubbed her “A lovely and feisty companion.” She has been featured in projects by notable presenters including The Lincoln Center White Lights Festival,

Moscow's Gold Mask Festival, BAM Next Wave Festival, Bang on a Can marathon, San Francisco Early Music Series, and Carnegie Hall's Venetian Festival. She is a festival soloist at The Staunton Music Festival, and staff musician and featured soloist at The Carmel Bach Festival. She was a featured soloist on Trinity wall Street's Grammy Nominated recording of Handel's *Israel in Egypt*. She has performed as a soloist in such noted international venues as Shostakovich Hall in St Petersburg, Teatro Nacional de Costa Rica, The Arts Center of NYU Abu Dhabi in the United Arab Emirates, Vancouver's Chan Centre for the performing arts, and San Cristobal Cathedral in Havana, Cuba.

Bound by a passion for playing instrumental music of the 17th and 18th-Centuries, **Heartland Baroque** is an ensemble made up of early music specialists from all over the United States. Its members, **Martie Perry** and **David Wilson**, *baroque violins*, **Keith Collins**, *dulcian*, **Barbara Krumdieck**, *baroque cello*, and **Billy Simms**, *theorbo*, hail from North Carolina, Indiana, California, and Maryland, and often perform together in other well-known historically informed period instrument ensembles around the country. **Heartland Baroque** dives into the 17th and 18th-Century Baroque musical world with vigor, showing off the immediacy and technical brilliance, the vivacity and profundity, the lilt, complexity, and spontaneity of its composers. Most recently **Heartland Baroque** completed a residency they were awarded at the esteemed Avaloch Farm Music Institute and were featured in concert as part of the 2018 North Carolina HIP Music Festival. They have also performed concert tours in North Carolina and have presented fringe concerts at the Boston and Berkeley Early Music Festivals as well as for the *Early Music Festival for Grace*. The group's debut CD, *The Benevolent Monarch*, will be released in 2022.

Scan the QR code with your phone for more information on the musicians of **Heartland Baroque**:



**PROGRAM NOTES by Martie Perry**

**Heartland Baroque**, together with Guest Artist, **Molly Quinn**, Soprano, combine music and narrative in this concert celebrating Venetian-born composer **Antonia Bembo (c. 1640-c. 1720)**, *My Daughter the Singer*. Giving insight into the lives of women composers of the Baroque, as they often overcame excruciating circumstances, **Heartland Baroque** is eager to tell Bembo's inspiring story through her music and readings of documents from her life. Bembo survived personal tragedy and creatively reinvented herself. The Italian composer and singer **Antonia Bembo (c.1640-c. 1720)** was an only child of a doctor, Giacomo Padoani. Admired for her singing, she studied music with Francesco Cavalli, and in 1659 married Lorenzo Bembo, a Venetian nobleman. She had a tumultuous marriage and family life with Lorenzo Bembo. She suffered abandonment and abuse from her unfaithful husband, and though she brought him to trial for his crimes, he was found not guilty. In 1677 she fled Venice and traveled with the help of guitarist Francesco Corbetta to Paris, where she settled for the rest of her life. Once established in Paris, Bembo became revered by King Louis XIV for her exquisite compositions. She sang for him, and he awarded her a pension, making it possible for her to live in the convent community of the Petite Union Chrétienne des Dames de Saint Chaumont. Bembo's ability to continue her career in spite of adversity shows her profound versatility. She composed in the vocal genres of the times: opera, aria, *air*, secular and sacred cantata, *grand* and *petit motet*. Like François Couperin, she composed in the ideally "reunited" French and Italian style *Les goûts-réunis*. Her first collection, *Produzioni armoniche*, for example, consists of arias and cantatas in Italian, French and Latin texts. Bembo's Italian musical training is reflected in this collection, and though like Italian opera, Bembo's work demonstrates a profound French influence as well in its use of chorus, *ouverture* and instrumental dance forms. Her command of the French musical vocabulary is most apparent in her settings of French psalm-paraphrases with texts written by Elisabeth-Sophie Chéron (1648-1711), *Les sept pseumes de David*.

**Biagio Marini (1594-1663)** was appointed as a violinist to the Basilica di San Marco in Venice in 1615, likely working under Claudio Monteverdi. He is best known as a composer of instrumental music,

and his Op. 8 is his largest collection of instrumental works. His works are fine examples of the move towards more virtuosic and idiomatic writing for instruments that was so characteristic of Venetian baroque music in the 17th-Century.

**Giovanni Legrenzi (baptized 1626-1690)** was a prominent Italian composer and organist in the late 17th-Century. By 1670 he lived in Venice, while he held various religious posts and was still working to attain a position with a major church. Legrenzi made his first attempt at becoming *maestro di cappella* of the Basilica di San Marco in Venice as successor to Cavalli in 1676, and although he lost that bid, he won the post of *vicemaestro* in 1681, and then was elected to *maestro* in 1685. It could be speculated that Antonia Bembo and Giovanni Legrenzi would have certainly crossed paths in their musical lives in Venice.

The Italian composer, organist and singer **Francesco Cavalli (1602-1676)** was one the most performed and prodigious composers of opera in Venice after Monteverdi and was a critical figure in Venetian musical life during the 17th-Century. Antonia Bembo studied with this famed composer at the Basilica di San Marco. Barbara Strozzi, another famous and well-known woman composer of the Venetian baroque, was also a student of Cavalli.

Italian guitarist and composer **Francesco Corbetta (1615-1681)**, one of the biggest proponents of the guitar during his time, played a significant role in helping Antonia Bembo relocate to Paris. A pioneer of the combination of strummed and plucked textures, Corbetta is regarded as a great virtuoso of the baroque guitar. The Duke of Mantua recommended him to Louis XIV and Corbetta settled in Paris sometime after 1654 and played for his first ballet written by Jean-Baptiste Lully in 1656.

**Johann Rosenmüller (ca. 1619-1684)** was a German composer, trombonist, and organist who spent much of his musical life in Italy. Rosenmüller was a quintessential figure in carrying the Italian baroque style to Germany. He was employed in Venice as a trombonist at the

Basilica di San Marco and also became an established composer for the cathedral. It is also intriguing to imagine whether Antonia Bembo and Rosenmuller would have made music together at some point during the time when they were immersed deeply in the musical life of Venice.

**Francois Couperin (1668-1733)** is regarded as one of the most important baroque musicians in France during his lifetime. A composer, harpsichordist, and organist, he was appointed as *organiste du roi* for King Louis XIV in 1693, inheriting his father Charles Couperin’s post. Couperin’s ambition, sustained throughout his life, was to unite the complementary strengths of the Italian and French styles-*Les goûts-réunis*.

Couperin’s instrumental trios, according to the preface to the *Apothéose de Lully*, might be played either on two harpsichords or on ‘tous autres instrumens’ (violins, flutes, or oboes). During the last 15 or so years of Louis XIV’s reign, Couperin established himself as one of the leading French composers of his day, earning the admiration of his contemporaries and finding himself the dedicatee of several of their works.

**Antonia Bembo, *Per il Natale, “In braccio di Maria,” a cantata spirituale from Produzioni armoniche (c. 1697-1701):***

<p>In braccio di Maria          Co’ suoi primi vagiti          Spirava aure di pace          El Re del mondo a mondo.          Ella che dal profondo          Del cor fiati d’amore al divo infante          A riscaldar traea          Con divota pietà così dicea:</p> <p>Santi spiriti,          Menti angeliche,</p>	<p>In Mary’s arms          With his first whimpering,          The king of the world breathed          Breezes of peace unto the world.          She who from the depths of her heart          Filled with love to warm the divine child,          With devoted piety,          Said thus:</p> <p>“Blessed spirits,          Angelic minds,</p>
--	---

<p>Alme fervide, Regi estranei: Qui venite, Riverite In santo zelo Il Re del cielo. Se questo immenso parto Del mio cor parte immensa, Estateci adorate Voi le viscere mie meco adorate. Ma, che dico? ove poggia A vanagloria intento Mal accorto pensier? Figlio perdona, errai, ma non errai Che se fuor di peccato originale Dal seno della madre uscito un Dio, Impeccabil son'io.</p> <p>Misteri supremi, Oracoli eterni Svelatevi a me. V'honora, v'adora Il cor tutto fe.</p> <p>Dal divino sembiante Del pargoletto Infante Apparve all'ora insolito splendore Che dal sen di Maria scaccia il timore.</p> <p>In estasi di gioia, Gloria gridam gl'astanti E ripiglian le voci i spirti santi. E ad eterna memoria, Ecco di gloria intuona, e gloria, e gloria!</p>	<p>Fervent souls, Foreign rulers, Come ye here; Revere In sacred zeal The king of heaven. If this immense product of my labor Is an immense part of my body, You ecstatically Adore with me my innermost, But what am I saying? From whence comes Such an evil thought Intent on vainglory? Son, forgive me, I erred; but I did not err: If a god without original sin Sprang from the womb of his mother, Then I am without sin.</p> <p>Supreme mysteries, Eternal oracles, Open up to me. My ever faithful heart Honors you, adores you."</p> <p>On the divine face Of the infant baby boy Now appears extraordinary splendor That banishes fear from Mary's breast</p> <p>In joyous ecstasy The onlookers cry out "gloria" Repeated by the voices of the holy spirits. And into eternal memory Echoes of the "gloria" resound: gloria! gloria!</p>
--	---

**Antonia Bembo, Amor Mio from Produzioni armoniche-#20 "Affettuoso" (c. 1697-1701):**

<p>Amor mio, facciam la pace,</p>	<p>My love, let's make peace,</p>
---------------------------------------	---------------------------------------

<p>dammi il tuo,  prendi il mio core,  et accesi in pari ardore; adoram,  adoram d'amor la facce.  Amor mio,  facciam la pace.  Vada lungi il sospetto,  pera la gelosia,  eme teco, ete meco, anima mia,  stringa con dolce affetto,  nodo d'amor tenace.</p>	<p>give me your heart,  you can have mine,  and with equal ardor, I adore you.  I adore your face.  My love,  let's make peace.  Stay away from suspicion,  and jealousy,  with you, with me, with my soul,  the string of sweet affection,  this knot of love is unshakeable.</p>
--	--

**Francesco Cavalli, "Menfi, mia patria, regno" from *La Statira* (1655):**

<p>Menfi, mia patria, regno,  padre, madre, ove sete  Deh le mie amaritudini piangete;  lunge da voi per volontario esilio,  son mendico di core, e di consiglio.  Sconosciuto, solingo,  dovunque volgo i passi,  in fonti di pietà converto i sassi.  Ciel, protettor de' principi, a te solo  fa suo ricorso un disperato duolo.</p>	<p>Memphis, my homeland, kingdom,  father, mother, where you are  Ah, for my hardships: weep;  far from you, in voluntary exile,  I beg of comfort, and consolation.  Unknown, alone,  wherever I turn my step,  into fonts of pity I turn the rocks.  Heaven, protector of princes, by  you alone  can such desperate pain be  remedied.</p>
---	---

**Antonia Bembo, *Les sept Psaumes de David*, Volume 4 (1694) Psalm 50 (51): Fais-moy misericorde (Miserere mei):**

<p>Fais moy misericorde,  arreste vengeance,  pardonne moy, mon Dieu mes énormes  forfaits.</p> <p>Ecoute en ma faveur la voix de ta clemence,  et ne me punis point de crimes que j'ay faits,</p> <p>Lave l'ini quinté dont mon ame  est coupable, rends leger le poids qu  m'accable;</p>	<p>Have mercy on me, O God,  according to your unfailing love;  according to your great  compassion  blot out my transgressions.</p> <p>Wash away all my iniquity  and cleanse me from my sin.</p> <p>For I know my transgressions,  and my sin is always before me.</p>
---	--

et bannis loin de moy ce phantôme odieux  
qui toujours regne en ma pensée, et qui sans  
cesse offre à mes yeux le cruel souvenir de ma  
faute passée.

Tu seul fus le témoin du mal que j'ay  
commis,  
de tes Commandemens je n'eus plus de  
memoire.

Je te l'ay confessé pour exalter, pour exalter  
ta gloire même aux yeux de mes ennemis.

Mais, Seigneur,  
je m'assure en ta sainte parole, et ta  
promesse me console, encor que je sois  
criminel, voudrais tu rejeter mon ardente  
prière?

Tu s'çays que sans avoir jouï de la lumiere  
coupable je vivois dans le sein maternel.

C'est pour moy pendant une excuse,  
legere, pecheur je vis le jour; mais, Seigneur,  
ta bonté. Má de tes jugement dé voilé le  
mistere; ta sagesse à mes yeux est sans  
obscurité je ne puis edonc laver ma criminelle  
offence, que dans l'au de la penitence. C'est  
la que surpassant la neige en sa blancheur  
mon esprit banira le trouble et la tristesse,  
lors tressailliront d'allegresse mes os sechez  
et brisez de douleurs.

Détourne tes regards de mon erreur mortelle,  
que dans le sein profond d'un éternel oubly  
mon crime affreux demeure ensevely. Et fais  
que ton Esprit en moy serenuelle ne  
permet pas qu' éloigné de tes yeux, ce dont  
si saint, si precieux, de mon foible coeur se  
retire ce coeur reconnaissant sans fin te  
benira; et voyant que j'obtiens le bien que je  
desire, le pecheur repentance, Seigneur,  
t'invouquera.

Against you, you only, have I  
sinned  
and done what is evil in your  
sight;  
so you are right in your verdict  
and justified when you judge.

Surely I was sinful at birth,  
sinful from the time my mother  
conceived me.  
Yet you desired faithfulness even  
in the womb;  
you taught me wisdom in that  
secret place.  
Cleanse me with hyssop, and I  
will be clean;  
wash me, and I will be whiter  
than snow.  
Let me hear joy and gladness;  
let the bones you have crushed  
rejoice.  
Hide your face from my sins  
and blot out all my iniquity.

Create in me a pure heart, O  
God,  
and renew a steadfast spirit  
within me.  
Do not cast me from your  
presence  
or take your Holy Spirit from me.

Un importun remords jour et nuit me tourmente. Sans cesse dévoré par mes vives douleurs, tout offre à mes regards une image sanglante du malheureux objet qui fait coulermes pleurs. Ce spectre me poursait au milieu des tenebres, j'entends partout se cris funebres, fais taire a plaintive voix, Seigneur, délivre moy de sa fureur cruelle. Lors comme j'ay fait autrefois, encor je chanterai ta louange immortelle.

Je t'eusse offeri, Seigneur, des agneaux innocens. Si leur sang répandu t'eût rendu favorable mais tu refuserois la victime et l'encens presentéz d'une main coupable. Le sacrifice que tu veux c'est d'un couer penitent les souûpirs et les voeux.

Tu ne méprises pas un couer qui s'humilie. Je t'immole le mien accepte le, Seigner; je consacre aux regrets d'une fatale erreur les restes malheureux d'une coupable vie.

Deta Jerusalem soir le solide appuy, ne souffre pas que mon malheur l'opprime pardonne à mon peuple  
aujourd'huy,  
et sur des innocens ne punis pas mon crime.  
Renouvelle Sion;  
que de fameux remparts l'environnement de toutes parts.  
Alors pour rendre grace à tes bontez propices,  
au pied de test autels humblement prosterné,  
Seigneur, je t'offriray de pompeux sacrifices,  
et mon  
peuple vera que tu m'as pardonné.

Restore to me the joy of your salvation  
and grant me a willing spirit, to sustain me.

Then I will teach transgressors your ways,  
so that sinners will turn back to you.  
Deliver me from the guilt of bloodshed, O God,  
you who are God my Savior,  
and my tongue will sing of your righteousness.

Open my lips, Lord,  
and my mouth will declare your praise.  
You do not delight in sacrifice, or I would bring it;  
you do not take pleasure in burnt offerings.

My sacrifice, O God, is a broken spirit;  
a broken and contrite heart  
you, God, will not despise.

May it please you to prosper Zion,  
to build up the walls of Jerusalem.  
Then you will delight in the sacrifices of the righteous,  
in burnt offerings offered whole;  
then bulls will be offered on your altar.

**UPCOMING MALLARMÉ EVENTS**  
**Dynamic Duos in Durham**

**Tuesdays in June @ 7:00 pm**

*Concerts by the recipients of Mallarmé's Call For Talent*



**June 7 @ PS 118 Gallery**

**A New Perspective - bassoon duo**  
**Brianna Cantwell and Winfred**  
**Felton**

June 14 @ The Fruit

Early Gray - piano and guitar,  
multi-media

Drake Duffer and Owen Dodds



June 21 @ Sharp Nine Gallery



Latin Jazz - percussion, piano and vocals  
Ingrid Knight and Gastón Reggio

**Free for members/ \$10 suggested donation at the door**

Masks required

**MANY THANKS TO MALLARMÉ'S SUPPORTERS**

***7/1/2021 –5/4/2022***

**BENEFACTOR**

Anonymous

North Carolina Arts Council

**SEASON CO-PRODUCER**

Durham Arts Council

Mary Duke Biddle Foundation

**FAMILY CONCERT SPONSOR**

Mark & Cindy Kuhn

## **CONCERT SPONSOR**

Martha Hsu

## **CONCERT CO-SPONSOR**

Anne Parks

Patrick Wallace & Laurie McNeill

## **PATRONS**

Margareta Claesson

Ruth & Sidney Cox

Celia Dickerson

Susan Gidwitz

Florence Nash

Kathy & Lex Silbiger

## **ADOPT-A-MUSICIAN**

David B. Elsbree & Lorraine Gilmore

Joseph Kahn

Rouso Sportswear Foundation

Sarah & Mike Woodard

## **DONORS**

Lettie & Jeffrey Anderson

Anne Berkley

Barbara Braatz

Michael Burns &

Carla Copeland-Burns

Thomas & Denise Butts

Colby & Amy Campbell Bogie

Steven Channing &

Nancy Clapp-Channing

Ruth Dzau

Michael Fisher

Barbara Freedman

Katie & Ed Gerhardt

Lynn Goodpasture

Marie Hammond, *in memory of J.  
Samuel Hammond*

Kathleen Holt & Stephen Lurie

Fred Jacobowitz & Bonnie Thron

Stephen Jaffe & Mindy Oshrain

Thomas Kenan

Anne & Nathan Leyland

Charles Lohr

Alexander Matthers

Joan Mertens

Alice Moore

Salvatore Pizzo

Harilyn Rouso

Suzanne Rouso

Tony Sprinkle

Frances Steele  
Andrew Stewart

Robert Upchurch  
Claire & Allen Wilcox



**Mallarmé Chamber Players - 120 Morris Street. Durham, NC 27701**  
**[Mallarmemusic.org](http://Mallarmemusic.org) [office@mallarmemusic.org](mailto:office@mallarmemusic.org) 919-560-2788**

**WE ASK FOR YOUR SUPPORT!**

Mallarmé is a 501(c)3 non-profit and relies on your support to keep us in business. **To make concerts profitable we would need to charge \$150 ticket**, which, of course, is not feasible.

If you want to see unique, locally based chamber music continue, would you consider making a charitable donation to Mallarmé? For more information, see Mickaella at the ticket table, or email us at [office@mallarmemusic.org](mailto:office@mallarmemusic.org). Thank you!

CV  
NC

**35,000 events**  
**1,500 presenters**  
**Always free.**

The Cultural Voice  
of North Carolina

[info@cvnc.org](mailto:info@cvnc.org)