

Seicento

BAROQUE ENSEMBLE

presents

Prima Melodia: Birth of Baroque

This then-new style, born in Italy, emphasized a singer's emotional expression through text painting and highly ornamented vocal lines, with vocal demands unequalled by any style since.

Evanne Browne, Artistic Director



DENVER

Friday, April 26, 2024
7:30 p.m.
St. Paul Lutheran Church
1600 Grant St.

BOULDER

Saturday, April 27, 2024
7:30 p.m.
Mountain View United Methodist Church
355 Ponca Pl.

LONGMONT

Sunday, April 28, 2024
3:00 p.m.
United Church of Christ Longmont
1500 9th Ave.

Notes from the Artistic Director

Tonight's program salutes a musical revolution that occurred more than 400 years ago. The early 1600s, now considered to be the beginning of the Baroque era, marked the ascension of vocal expression and the solo human voice. In *Prima Melodia*, we feature the composers and sounds that changed the musical world through the emphasis on **melody**—the basis of all music today.

In the 1570s—the late Renaissance—a group of humanists, musicians, poets, and scholars gathered in Florence, Italy, aiming to revive ancient Greek music and drama. The group came to be known as the Florentine Camerata and included composer Giulio Caccini, Vincenzo Galilei (the father of astronomer Galileo Galilei), and musician and scientist Count Giovanni de' Bardi. Influenced by theorist Girolamo Mei's translations of ancient Greek music theory, the Florentine Camerata concluded that the Renaissance style of musical polyphony (simultaneous melodic lines fitting smoothly together to make a harmonious whole) should be abandoned because singing in that style obscured the lyrics. Polyphony was to be replaced with *stile recitativo*, a vocal line with minimal melodic development and minimal instrumental accompaniment. Primary emphasis would be on the text, achieved by speechlike delivery of the text that closely followed the inflection of spoken language.

To achieve even greater emphasis on expressive text and emotions, early Baroque composers began giving the solo vocal line a more prominent melody, one that the singer was expected to embellish or ornament with additional, original notes to achieve expressive word painting. Today we call this style of composition *monody*—in which

the music focuses on melody and emotional expression, highlighting the beauty and power of the solo voice. Unlike *stile recitativo*, monody is characterized by a more structured melody with greater emphasis on emotion and expressiveness. Accompaniment in monody typically consists of a *basso continuo* group (in this concert, harpsichord, theorbo, and cello) providing the harmony for the vocal line. Monody laid the groundwork for new genres such as the solo madrigal and the aria. Together with recitative, these form the groundwork for opera.

The 1600s, the *seicento*, also saw the development of new instruments, including the violin, viola, cello, oboe, flute, and harpsichord. Choral music of the time blended Renaissance practices with emerging Baroque styles, and across Europe composers were highly influenced by the revolution begun by the Italian composers Claudio Monteverdi, Giulio Caccini, and Jacopo Peri. It was a time of significant innovation and experimentation, and melodic instruments played a central role in the music of the times.

It has been a great pleasure for me to work with Seicento's Apprentice Artists, providing these professional singers the opportunity to learn about early Italian ornamentation—music not written out in the scores at the time but expected to be included in performance. Instruction began in January with simple vocal ornaments and a few historical references such as Giulio Caccini's *Le nuove musiche*, which tell the singers what is expected in specific musical patterns. Vocal music from this era is a topic not often covered in our area universities and studios. Many singers (and choirs) avoid music of this era because of the vocal technical demands and the



Richard C. Saxon Photography

musicology necessary to perform it. Baroque singing technique was my postgraduate specialty and passion, and I have been determined to pass on this knowledge to other soloists. I am confident that our capable apprentice artists—Ann Jeffers, Andrea Weidemann, Emily Anderson, Gabrielle Razafinjatovo, and Rex (Pak Yue) Man, who performed with us in March—will continue to explore the repertoire with growing knowledge and technique. Congratulations are due to each of them for their hard work; it's clear that they all share the love of the style and the passion demanded by early Italian singing.

It's been gratifying for me to return as artistic director to Seicento for the last two years—a huge gift from my predecessor and colleague Amanda Balestrieri, and from our Board of Directors. My memories of Seicento's ground-breaking performances since I founded the ensemble in 2011 are rich and wonderful: a program of Purcell's *Celestial Music* with narration by Colorado Public Radio's classical music host Charley Samson; the history and music surrounding Queen Christina of Sweden, who would today be considered LGBTQ+; a rare period-instrument performance of J.S. Bach's *Johannes Passion*; and

continued on page 4

Prima Melodia: Birth of Baroque

Ann Jeffers, soprano	Stacey Brady, baroque violin
Andrea Weidemann, soprano	Brune Macary, baroque violin
Emily Anderson, mezzo soprano	Linda Lunbeck, recorder
Gabrielle Razafinjatovo, mezzo soprano	Chuck Colburn, cornetto
Daniel Hutchings, tenor	William Simms, theorbo <i>(Sponsored by Steve Winograd & Joseph Gailey)</i>
Derek Berger, baritone	Webb Wiggins, harpsichord
Mark Alan Filbert, guest conductor	Sarah Biber, baroque cello

Program

Movete al mio bel suon	Claudio Monteverdi (1567–1643)
Cruda Amarilli	Sigismondo d'India (ca. 1582–1629)
Ancor che col partire Ancor che col partire	Cipriano de Rore (ca. 1515–1565) Riccardo Rognoni (ca. 1550–1620)
Laetamini vos o caeli	Alessandro Grandi (1586–1630)
Quel sguardo sdegnosetto Maria, dolce Maria O come sei gentile	Monteverdi Francesca Caccini (1587–ca. 1645) Monteverdi
Toccata Settima, d minor, Book 2	Girolamo Frescobaldi (1583–1643)
Variations on a Melody: "Aria della Monica"	
Madre, non mi far monaca	Anonymous
Kyrie from <i>Missa sopra l'aria della Monica</i>	Frescobaldi
Partita sopra l'aria francese detta l'Alemana	Alessandro Piccinini (1566–1638)
Gloria from <i>Missa sopra l'aria della Monica</i>	Frescobaldi
Une jeune fillette	
Sanctus & Agnus Dei from <i>Missa sopra l'aria della Monica</i>	Frescobaldi
Sonata sopra la Monaca	Biagio Marini (1594–1663)

Intermission

Toccata, e minor	Luzzasco Luzzaschi (ca. 1540–1607)
O dolcezz' amarissime d'amore Amor, io parto Spargite flores	Luzzaschi Giulio Caccini (1551–1618) Nicolò Corradini (ca. 1585–1646)
Venga dal ciel migliore	Giovanni Rovetta (ca. 1595–1668)

*Notes from the Artistic Director
continued from page 2*

(a highlight of mine and evidently many singers' lives) a presentation of the monumental *Vespers of 1610* by Claudio Monteverdi.

In the course of 13 seasons, we've launched the Apprentice Artist program; expanded our audiences through simulcast concerts; increased our educational outreach in public schools; performed in beautiful venues across the area including the much-missed concert hall at the Stanley Hotel; collaborated with the nationally known Dark Horse Ensemble and the Washington Cornett and Sackbutt Ensemble; and joined with Mark Diamond and a jazz ensemble just last month on a unique concert comparing the traits of Baroque music and jazz.

Through Seicento I've met many singers and instrumentalists in this area and from across the U.S., and I've enjoyed getting to know many of you in the audience. Seicento is in a good place—the premier choir in Colorado to perform this repertoire, exclusively with period instruments. With good fortune and the leadership of many, Seicento came out of the pandemic stronger than before.

With pride and sorrow I have announced my retirement; *Prima Melodia* is my last project with Seicento. My husband John Butterfield and I will be moving on to a life full of travel, family, and other adventures. I am grateful to this group of dedicated singers and to all the people who made, and continue to make, Seicento thrive. Thank you for your support and attendance over the years. I hope to join you as an audience member at many Seicento concerts to come.

Wanne Browne

Singers

SOPRANOS

Abigail Anderson*
Hannah Baker*
Risa Booze
Jasmine Dancy
Toby Haddow*
Christina
Hildebrandt
Deborah Kauffman*
Meg Miller
Marlena Rich*

ALTOS

Stephanie Bonjack
Deborah Kelly
Diana Doyle

Molly Hardman*
Mary Jarrett
Linda Lunbeck*
Sara Neustadt
Gabrielle
Razafinjatovo*+
Melanie Sokhey

TENORS

Jacqueline Hooper
Daniel Hutchings*+
Lavan Khandan
Miki Magyar
Peter Morrissey
Bob Reynolds*
Santiago Vallejo*

BASSES

David Askey
Derek Berger*
John Butterfield#
Mark Alan
Filbert
Orin Hargraves
James Kates
Thomas
Strickland@
Gary Williams
Steve Winograd
Joseph Wolfe*

* Singer in the chamber choir for the “Christe eleison” of the *Missa sopra l'aria della Monica* by Frescobaldi

+ Section leader

Additional soloist for “Venga dal ciel migliore” by Rovetta

@ Soloist for incipit for the “Gloria” of the *Missa sopra l'aria della Monica* by Frescobaldi



Trillo. Gruppo.

[P] Il trillo descritto da me sopra una corda sola, non è stato per altra ragione dimostrato in questa guisa, se non perche nello insegnarlo alla mia prima moglie (†) ora all'altra vivente con le mie figliuole, non ho osservato altra regola, che l'istessa, nella quale è scritto, e l'uno, e l'altro, cioè il cominciare dalla prima semiminima, e ribattere ciascuna nota con la gola sopra la vocale, &c., sino all'ultima breve, e somigliantemente il gruppo, il qual trillo, e gruppo quanto con la suddetta regola fosse appreso in grande eccellenza dalla mia moglie passata lo lascio giudicare à chiunque ne' suoi tempi l'udi cantare, come altresì lascio nel giudizio altrui potendosi udire, in quanta squisitezza sia fatto dall'altra mia vivente, che se vero è che l'esperienza sia maestra di tutte le cose posso con qualche sicurezza affermare, e dire non si potere usare miglior mezzo per insegnarlo, ne miglior forma per deservirlo,

Giulio Caccini's detailed instructions on two ornaments, the *trillo* and the *gruppo*. From *Le nuove musiche*, written in 1601.

The Performers

Praised for her musicality and stage presence, **mezzo-soprano EMILY ANDERSON** has performed domestically and internationally in operatic roles such as Dorabella in Mozart's *Così fan tutte*, Suzuki in Puccini's *Madama Butterfly*, and the Sorceress in Purcell's *Dido and Aeneas*. A lover of new works, she has workshopped and premiered roles with the Twenty-Four Workshop, the Nathan Felix Opera Collective, and Central City Opera. She has also competed around the country, including most recently in the DLOG Aria Competition and the Laffont Competition. She can next be seen in Art Song Colorado's staged concert series, *Amuse Bouche!*

For **bass DEREK BERGER**, living in various states post-college has led to some unique musical opportunities, and a full roster of ensembles that he has had the pleasure of working with. Most notable have been St. Martin's Chamber Choir and Denver Pro Chorale (now Elus Vocal Ensemble) out of Denver, The Contemporary Choral Collective of Los Angeles, and Nova Vocal Ensemble based out of Los Angeles, as well as numerous quartets and small ensembles rendering works from Medieval times to the present day. He works as an IT manager at a climbing gym in Fort Collins.

SARAH BIBER has played **viola da gamba** and **cello** across the U.S., Australia, and China. In recent dance collaborations, she was featured with the Paul Taylor Dance Company performing solo Bach for the company's first performance with period instruments. Ms. Biber earned her doctorate from Stony Brook University after double-degree studies at Oberlin Conservatory and College and the Sydney Conservatorium of Music. She recently relocated to Golden, Colorado, where she teaches and plays with ensembles like the Baroque Chamber Orchestra of Colorado, Colorado Bach Ensemble, and the Colorado Chamber Players. Ms. Biber plays an 1815 Lockey Hill cello and a 2015 gamba by François Danger. A Colorado native, she has been delighted to be a part of the growth of early music in this beautiful state.

STACEY BRADY enjoys performing on both **baroque** and **modern violin**. A Colorado native, she is a dedicated teacher with Boulder Suzuki Strings and the University of Northern Colorado, and enjoys her studio of students ranging from age 3 to 23. She has been a member of the highly acclaimed Baroque Chamber Orchestra of Colorado since its inception in 2005, and has performed with Baroque ensembles across the U.S., including most recently the North Carolina Baroque Ensemble and Wyoming Baroque. Ms. Brady has performed many times with Seicento Baroque Ensemble since its first concert in 2011 and is excited to be playing once again with this ensemble.

CHUCK COLBURN is a devoted **cornettist** living in Seattle, Washington, where he also serves as a trumpet instructor. He graduated from the University of Michigan School of Music in education, and subsequently developed a deep fascination with and passion for early music. He has taken the stage with Pacific Music Works-Early Music Underground, and Austin Baroque Orchestra and Choir, as well as with the Christ Church Episcopal Choir in Vancouver, B.C., The Ave

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The Performers

Renaissance Women's Choir of Seattle, and Sine Nomine. He performed solo and improvisational Renaissance repertoire at the 2017 University of Oregon Musiking conference and at Central Washington University. Recently Mr. Colburn has been performing solo recitals on cornetto in the Northwest with his friend and mentor, keyboardist Margret Gries.

Conductor MARK ALAN FILBERT has served as Cantor (i.e., Organist/Choirmaster) for Saint Paul Lutheran Church in Denver since 2002. Currently pursuing a doctorate (DSM) through the Graduate Theological Foundation, he is a graduate of Oral Roberts University (BM, BME) and Southern Methodist University (MSM, MM), and is a Deacon in the Evangelical Lutheran Church in America. Formerly Music Director for Seicento and active in the American Guild of Organists and the Hymn Society in the United States and Canada, Mr. Filbert is an avid collector of hymnals and resides in Aurora, with his husband of 31 years, Thomas Strickland, and their two cats, Libby and Brubeck.

Tenor DANIEL HUTCHINGS performs in Colorado with ensembles such as the Baroque Chamber Orchestra of Colorado, the Boulder Bach Festival, the Denver Early Music Consort, and St. Martin's Chamber Choir, and has frequently performed as soloist with Seicento Baroque Ensemble. He has premiered many works for tenor and piano composed by his wife, Rachael Lu Hutchings.

Before moving to Colorado, he was a fixture of the San Francisco Bay Area early music scene. *The San Francisco Classical Voice* says, "tenor Dan Hutchings ... performed with great sensitivity. [His] high clarion tenor is perfect for Bach's music." *The Denver Post* says, "Hutchings commanded rapt attention in his beautifully phrased performance ... With extraordinary breath control and fine-tuned interpretation, he delivered this piece ...with aplomb."

ANN JEFFERS, soprano, is honored to join the Seicento family. After a hiatus for a second career as a cancer genetic counselor, she resumed studying voice in 2021 with Dr. Juliana Bishop Hoch. She has sung with Loveland Opera Theater and at the National Universalist Memorial Church in Washington, D.C. She is currently a member of the Rocky Mountain Chamber Singers. Her earlier experience includes solo performances with many Boston-area organizations, including Boston Early Music Festival, Boston Cecilia, Masterworks Chorale, Harvard-Radcliffe Chorale, Boston Light Opera, Boston Summer Opera Theater, and Playwrights' Platform.

LINDA LUNBECK, recorder, has been the leading recorder soloist throughout the Rocky Mountain region since completing her Master of Music in Early Music Performance at the New England Conservatory. A member of the Baroque Chamber Orchestra of Colorado, her performances also include the Aspen Music Festival, Colorado Music Festival, Boulder Bach Festival, and others. She co-founded Diverse Passions early

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The Performers

music ensemble and has served on the board of area arts organizations, including Seicento. Ms. Lunbeck teaches privately, coaches ensembles, has deep roots in the Orff-Schulwerk approach to music and movement education, and is a frequent presenter at workshops and conferences.

Violinist BRUNE MACARY, a native of Paris, France, has been an active performer in the Boulder area for the past 12 years. Specializing in Baroque music, she is a member of the Baroque Chamber Orchestra of Colorado, as well as the Boulder Bach Festival. She regularly performs with Seicento Baroque Ensemble and her recently formed Baroque chamber group Cadmus. She plays modern violin with Sphere Ensemble and the Steamboat Symphony, and as Principal Second of the Boulder Chamber Orchestra. She maintains an active studio of violin and viola students in her home in Nederland.

Mezzo-soprano GABRIELLE RAZAFINJATOVO, celebrated for her expressive musicality and rich vocal tone, is an active performer and teacher in Colorado's Front Range. Notable achievements include second place in the University of Colorado Boulder College of Music Honors Competition, multiple finalist awards in the Denver Lyric Opera Guild Competition for Colorado Singers, and finalist in the Colorado Bach Ensemble's Competition for Young Artists. Ms. Razafinjatovo has performed operatic roles with Boulder Opera Company, Opera Fort Collins, and Western Plains Opera. She is an accomplished choral singer and soloist, performing in concert with groups including Seicento Baroque Ensemble, Boulder Chamber Orchestra, and Central City Opera. In addition to her performance career, she maintains a private voice and piano studio.

WILLIAM SIMMS is an active performer of early music. Equally adept on **lute**, **theorbo**, and **baroque guitar**, he appears regularly with Apollo's Fire, The Washington Bach Consort, Ensemble Vermillian, IndyBaroque, The Thirteen, and Three Notch'd Road. He has performed numerous operas, cantatas, and oratorios with such ensembles as the Washington National Opera, the Cleveland Opera, Opera Lafayette, and American Opera Theatre. Venues include the National Cathedral in Washington, D.C., the Museum of Fine Arts, Boston, the Library of Congress, The Corcoran Gallery, The Kennedy Center, and The Barns at Wolftrap.

He has toured and recorded with The Baltimore Consort, as well as with Apollo's Fire. He performed on the Grammy-winning *Songs of Orpheus* with Apollo's Fire and Karim Sulayman. His recording with Ronn McFarlane, *Two Lutes*, was the CD pick of the week on WETA in Washington, D.C., in 2012. Mr. Simms received a Bachelor

of Music from The College of Wooster and a Master of Music from Peabody Conservatory. He serves on the faculties of Mount St. Mary's University and Hood College, and is the founder and director of the Hood College Early Music Ensemble. He has recorded for the Dorian, Centaur, Naxos, and Elektra labels.

ANDREA WEIDEMANN is a **soprano** active in the Mountain West, performing styles from early music to Wagnerian opera. A proud graduate of the University of North Texas and Colorado State University, She has recently enjoyed being a soloist for the 2024 Montana Early Music Festival, performing the role of Pamina in *The Magic Flute* with Boulder Opera Company, and singing in the chorus of Opera Colorado. She is a new chorister with Bravo!Vail and the Philadelphia Orchestra, and is featured on an upcoming concert with the Cheyenne Symphony Orchestra. Ms. Weidemann sings with Ars Nova Singers in Boulder, and has loved her time as an Apprentice Artist with Seicento.

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The Performers

Harpichordist WEBB WIGGINS, recognized and lauded internationally for his innovative and musical continuo realizations, has performed and recorded with many U.S. ensembles, including the Folger Consort, the Dryden Ensemble, King's Noyse, Chatham Baroque, the Oberlin Baroque Ensemble, Apollo's Fire, The Atlanta Baroque Orchestra, the Smithsonian Chamber Players and Orchestra, the Atlanta Symphony Orchestra, and the National Symphony Orchestra.

Mr. Wiggins is also one of the foremost teachers of harpsichord, as well as a coach for Baroque chamber music and as musical director of Baroque opera. He was Associate Professor of Harpsichord at the Oberlin College Conservatory of Music for 11 years and coordinator of the early music program at the Peabody Conservatory of Music for 20 years. He has given numerous concerts, classes, lectures, and coachings to students at the Shanghai Music Middle School and at the Franz Liszt Conservatory in Quito, Ecuador, as well as various music centers in the U.S. and Colombia. Other performances were in Europe, Taiwan, New Zealand, and throughout the U.S.

His recordings can be heard on the Smithsonian, Dorian, EMI, Bard, and PGM labels. Mr. Wiggins holds degrees in organ performance from Stetson University and the Eastman School of Music, and has done additional harpsichord study through the Sweelinck Conservatory in Amsterdam. He is perhaps the only harpsichordist in modern times to have given multiple performances on transatlantic voyages.

EVANNE BROWNE is the founding Artistic Director of Seicento Baroque Ensemble, Colorado's only choir to specialize in historically informed performances of 17th- and 18th-century music, and to perform almost exclusively with authentic instruments. She has researched and programmed rarely performed choral works, including music from the Kremser archives (Czech Republic); a scripted concert about arts patron Queen Christina of Sweden; oratorios of Charpentier and Carissimi; music of Colonial Latin America and the New World; Handel's *Dixit Dominus*; and the Western Hemisphere premier of the De Lalande *Dies Irae*. Ms. Browne is the only person in Colorado to have conducted the challenging Monteverdi *Vespers of 1610*, which Seicento presented in 2015.



As a professional singer for over 25 years in the Washington, D.C., area, she sang solos in Purcell's *Dido and Aeneas* at the Kennedy Center, and in concert at the Smithsonian Institution's historic Hall of Musical Instruments. Since moving to Colorado, she has been a soloist with the Baroque Chamber Orchestra of Colorado, the Boulder Bach Festival, and Musikanten Montana, whose performances have taken her to far corners of the world. She currently sings with Boulder-based Ars Nova Singers.

Outside of Seicento, Ms. Browne has conducted major works from Bach to Britten to Brubeck in various positions, including as previous director of music at First United Methodist Church of Boulder. She was assistant music director for the Washington Revels, for whom she occasionally arranged and composed music. She holds a Bachelor of Music from Trinity University and a Master of Music from the Shepherd School of Music at Rice University. She studied Baroque performance practices under Max von Egmond at the Sweelinck Conservatory in Amsterdam, the Netherlands.



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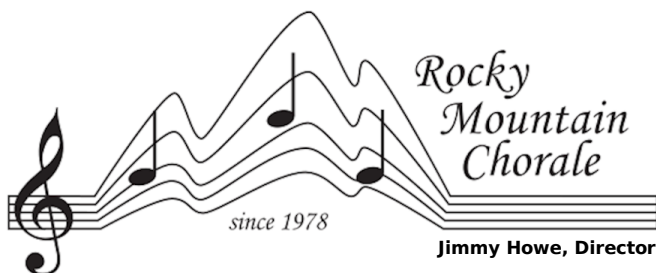
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There are many ways you can help support Seicento Baroque Ensemble, including volunteering for the many behind-the-scenes tasks that make performances like this possible. There are exciting opportunities to serve on our board or other committees, help us with publicity and fundraising, house an artist, even donate a vehicle. Auditions for new singers are held in August, but we are always interested in hearing from potential singers.

For more information
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Seicento

BAROQUE ENSEMBLE

Seicento, Past and Present

Founded in 2011, Seicento Baroque Ensemble is a semi-professional, auditioned chamber choir noted for its performances of lesser-known music of the 17th and 18th centuries, using historically informed performance practices and period instruments. With its primary emphasis on music of the Baroque period, the ensemble occupies a unique niche in the Colorado choral music scene.

Seicento Diversity, Equity, and Inclusion Statement

Seicento Baroque Ensemble values all people as unique individuals, and we welcome the variety of experiences they bring to our organization. As such, we have a strict non-discrimination policy: we commit to treating everyone equally regardless of race, sex, gender identity and expression, sexual orientation, national origin, native language, religious background, age, education level, disability, marital status, citizenship, genetic information, pregnancy, or any other characteristic of diversity, whether protected by law or not. We oppose discrimination of any kind, and we pledge to be inclusive as an ensemble, in serving diverse audiences, and in the administration of the organization. We welcome feedback from those with whom we engage to help us keep and honor this policy.

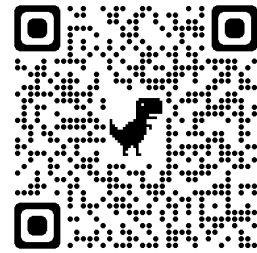
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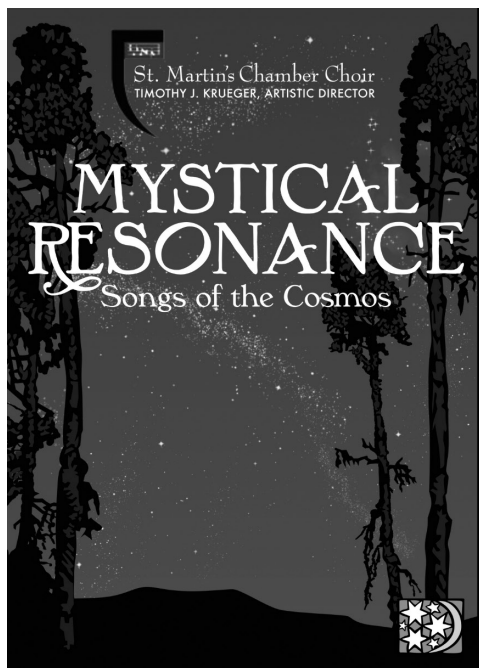
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LARIMER CHORALE PRE/ENT/

THE GOLDEN AGE

THE LARIMER CHORALE JAZZ CHOIR

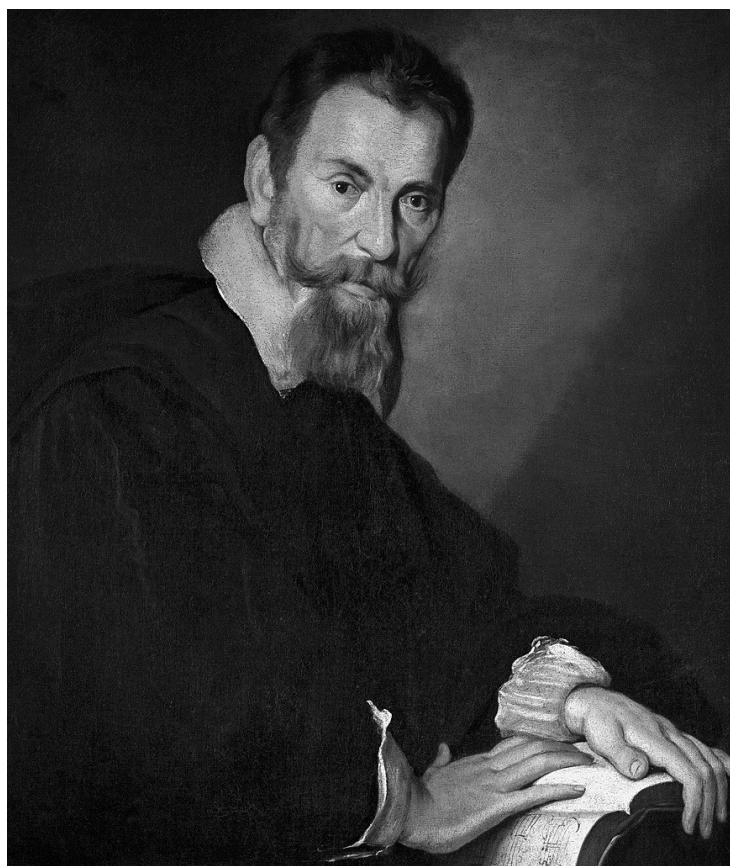
MAY 10 & 11, 2024 @ 7:30 PM

Club Tico
1599 City Park Drive, Fort Collins

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THE Larimer CHORALE
GIVING MUSIC A VOICE

TICKETS AT LARIMERCHORALE.ORG



Claudio Monteverdi was a leader in the transition of musical styles in the early 1600s. Painting by Bernardo Strozzi, ca. 1630.



Girolamo Frescobaldi (1583-1643).
Engraving by Claude Mellan (1619).



Giulio Caccini's cover of *Le nuove musiche*, a collection of solo songs and monody for voice and basso continuo, published in Florence, July 1602.

For Sale:

**Hubbard Flemish single
manual harpsichord
made by craftsman**

For details please inquire via email:
info@seicentbaroque.org



- **transposing keyboard, ebony naturals with white sharps**
- **8' and 4' options**
- **green exterior case**

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BAROQUE ENSEMBLE

With Gratitude to Seicento's Patrons of the Arts

We gratefully acknowledge these individuals, corporations, and foundations for their contributions received between March 2023 and April 2024. We express our great appreciation to: Deborah Kauffman for the loan of the organ; and to Margot Smit, Ann Marie Morgan, and many others for housing our visiting musicians over the last year.

\$2,500 +

Boulder County Arts Alliance
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Penelope Anderson
Anonymous
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Benjamin Bellman, dedicated to Deborah Kauffman
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A tre soprani.

dol cezza'ama rissime' d'Amore'Questi e' pure'l mio core pur
dol cezza'ama rissime' d'Amore'Questi e' pur il mio core puristi pur
dol cezza'ama rissime' d'Amore'Questi e' pur il mio core puristi pur

ie pur il mio ben che' piu languisco Che fa meco il do lor se ne' gio.
mie ben che' piu languisco Che fa meco il do lor se ne' gio.
il mio ben che' piu languisco Che fa meco il do lor se ne' gio.

scio se ne' gio scio
scio se ne' gio scio
scio se ne' gio scio

Fuggi te' Amore' Aman ti Amore' amica
Fuggi te' Amore' amica ti Amore' a mica
te' Amore' aman ti Amore' a mica

O che' fero namu co All'hor che' u' lu
O che' fero ne mi co All'hor che' u' lufin.
O che' fero ne mi co All'hor che'

finge All'hor che'ri de' cordille' uo iure punit
ga All'hor che'ri de' cordille'ri uoltri pian ti Con
u' lufin ga All'hor che'ri de' cordille' uoltri pian ti

Con qu'uelen che' d'oise menz'ancide' Non credete' i fembian ti
qu'uelen che' d'oise menz'ancide' Non credete' a fembian Non cre.
Con qu'uelen che' d'olcemenz' an ci do Non cre.

Non credete' i fembian i Che' par lo a ue' et e' pungente' cru do
dite' a fembian i Che' par lo a ue' et e' pungente' cru do et e'
dite' a fembian i Che' par lo a ue' et e' pungente' cru do et e' men

Et e' men d'iar ma' all'hor che' nu do Non credete' a fembian.
men d'iar ma' to all'hor che' nu do Non credete' a fembian
d'iar ma' all'hor che' nudo all'hor che' nu do Non credete' i fembian.

ti Che' par lo a ue' et e' pungente' cru do Et e' men d'iar.
ti Che' par so a ue' et e' pungente' cru do Et e' men d'iar.
ti Che' par so a ue' et e' pungente' cru do et e' men d'iar ma' to

ma to all'hor che' nu do
to all'hor che' nu do
all'hor che' nudo all'hor che' nu do

A tre soprani.

T raggio ben puo questo tranno Amore' Per far sog.
T raggio ben puo questo tranno Amore' Per far sogget to uico.
T raggio ben puo gu' so tranno Amore' 12'

Original engraving of Luzzaschi's "O dolcezz' amarissime d'amore" for three treble voices and continuo, from the 1601 publication *Madrigali per cantare e sonare a uno, e doi, e tre soprani*. Image from Library of Congress.



Matt Monks

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