

21.
World Class Music
Crescendo
Chorus America/ASCAP/Alice Parker Award
Christine Gevert, Founding Artistic Director
Season



Saturday, May 10, 2025 at 6:00 pm at Trinity Church, Lakeville, CT
Sunday, May 11, 2025 at 4:00 pm at Saint James Place, Great Barrington, MA

Support for the concerts has been provided to Crescendo by the Connecticut State Department of Economic and Community Development/Connecticut Office of the Arts (COA) from the Connecticut State Legislature, and the NBT Bank.



Program

“O che nuovo miracolo” by Emilio de’ Cavalieri (c. 1550–1602)

From “La Pellegrina” *Intermedii et concerti* (Giacomo Vincenci, Venice 1591)

Libretto by Laura Guidiccioni (1550-1599)

The performance of this work is in memory of Regina Hawkey • by Mary Verdi

“Rappresentatione di Anima, et di Corpo” by Emilio de’ Cavalieri

Libretto by Agostino Manni (1548–1618)

ACT I

∞ Intermission ∞

ACT II

ACT III

Instrumental interludes are interspersed throughout “Rappresentatione”.

They are excerpts and arrangements of the following works:

Adriano Banchieri (1568-1634) – Sonata Terza - Fuga Grave

Andera Falconieri (1585-1656) – Battalia in C

Claudio Merulo (1533-1604) – Toccata I touno primo

Claudio Monteverdi (1567-1643) – Sinfonia to Act 5 and “Moresca” “Moresca” of *L’Orfeo*,
Sinfonia Scene 1 of Ballo delle Ingrate

Cristofano Malvezzi (1547-1599) – Sinfonia “La Pellegrina”

Luca Marenzio (1553-1599) – Sinfonia à 5

Salamone Rossi (1570-1630) – Sinfonia prima, Sinfonia terza *La Cecchina*, Sinfonia quinta (1613)

Gregorian chant “Dies Irae”

“O fortunato Giorno” by Cristofano Malvezzi (1547-1599)

From “La Pellegrina” *Intermedii et concerti* (Giacomo Vincenci, Venice 1591)

Libretto by Laura Guidiccioni (1550-1599)

∞∞



The Cast for Rappresentatione

Paulina Francisco, *Anima*
Anicet Castel, *Corpo*
Paul Max Tipton, *Mondo, Tempo, Anima Dannata*
Pablo Bustos, *Intelletto*
Jermaine Woodard Jr., *Consiglio*
Benjamin Rauch, *Piacere*
Salome Sandoval, *Angel Custode, Anima Beata*
Jennifer Tyo Oberto, *Vita Mondana*
Sarah Fay, Amy Eisen & Sarah Bleasdale, *Anime Beati (ensemble)*
Igor Ferreira & Will Doreza, *Compagni di Piacere*
Joseph Klebanoff & Jim Barrett, *Anima Dannata (ensemble)*
Joseph Klebanoff, *Uno del Choro*

Crescendo Period Instrument Orchestra

Samuel Motter, Cornetto
Adam Dillon & Bodie Pfost, Sackbut
Rachel Begley, Dulcian, Recorder
Edson Scheid (concertmaster) and Jude Ziliak, Violin
Nicole Divall, Viola
Larry Lipnik & Alice Robbins, Viola da gamba
Heather Miller Lardin, Violone
Hideki Yamaya, Theorbo, Guitar
Salome Sandoval, Guitar
Christa Patton, Harp, Recorder
Daniel Meyers, Percussion, Recorder
Juan Mesa, Organ

Soloists for “O che nuovo miracolo” Sarah Fay, Salome Sandoval, Soprano, Mary Verdi, Mezzo Soprano

*Crescendo Chorus (*Section Leader)*

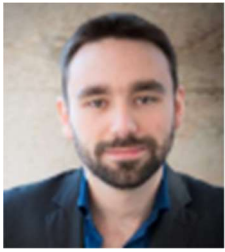
Soprano: Louise Brown, Donna Castaner°, Kathy Drake*, Emily Elliot, Sarah Fay°, Kathy Friend, Paulina Francisco°, Sarah Melcher, Margaret O’Brien°, Roberta Roll (Body Work), Salome Sandoval°, Joy Wyatt
Alto: Pat Barton, Sarah Bleasdale°, Traudi Chiaravalotti, Amy Eisen°, Camilla Fallon, Debby Mark, Susan Pettee, Benjamin Rauch°, Mary Sullivan, Mary Verdi
Tenor: Pablo Bustos°, Jay Crawford-Kelly, Igor Ferreira°, Gordon Gustafson, Joseph Klebanoff°, Matthew Kreta°, Peter Perkins°
Bass: Adrian Anderson, Jim Barrett°, Anicet Castel°, Brian Farrell, Will Doreza°, Andy Kettler, Tom Schindler, Paul-Max Tipton°, Michael Wise, Jermaine Woodard Jr.°

Christine Gevert, Direction

About the Performers



Soprano Paulina Francisco, Anima, is a versatile and engaging interpreter of Baroque and early Classical music. Recent reviews have celebrated her as a soprano of “agility, impact, and vibrant projection” (ClassyKey) who “preserves a finesse of delivery allowing one to savor the ornamentation and agility” (Olyrix). Paulina is a winner of the 11th edition of Le Jardin des Voix with Les Arts Florissants, and is a soloist in their internationally renowned production of Henry Purcell’s *The Fairy Queen*, with staging and choreography by Mourad Merzouki. Other highlights from the 2023-2024 season include a Young Artist Residency and Kennedy Center debut with Opera Lafayette, singing the role of Thalie in *Les Fêtes de Thalie* with Christophe Rousset, singing the title role in John Eccles’ *Semele* with American Baroque Opera Company, a series of chamber recitals for the Washington Bach Consort, and a summer festival performance with Vox Luminis. Paulina enjoys an international career of chamber music, solo singing, and opera, and has sung at major festivals and halls throughout the world. In recent seasons she has worked with conductors William Christie, Paul Agnew, Christophe Rousset, and Lionel Meunier, and with chamber music ensemble throughout North America, including TENET Vocal Artists, Bach Akademie Charlotte, Washington Bach Consort, Studio de musique ancienne de Montréal, La Chapelle de Québec, and the Indianapolis Baroque Orchestra. She was a finalist in the 2022 Aria Borealis Bodø Competition (Norway) and the 2021 Handel Aria Competition (United States).



Anicet Castel, Corpo, bass-baritone, began his musical studies at the age of three, consecutively practicing keyboards, clarinet, violin, and harp. He achieved a master of classical literature and philology at La Sorbonne, concurrently pursuing his musical practice, singing at Orléans Music Academy. He specialized in early repertoire, graduating in baroque singing at Centre de Musique Baroque de Versailles in 2010, and in ancient music studies at Paris Conservatoire in 2015. In France and over Europe, Anicet Castel performs regularly as a choir member and a soloist, with famous baroque ensembles such as les Arts Florissants, le Concert d'Astrée, le Poème Harmonique, Accentus, Namur chamber choir, Sagittarius, les Cris de Paris. His collaboration with recognized conductors such as William Christie, Emmanuelle Haïm, Vincent Dumestre, Rinaldo Alessandrini, Laurence Equilbey, Christophe Rousset, and others has taken him to renowned halls (opéra Garnier, Théâtre des Champs Élysées, Brooklyn Academy of Music, Alice Tully Hall at Lincoln Center, Royal Albert Hall, Barbican Center, Amsterdam Concertgebouw, Palau de la Musica Catalana).



Paul Max Tipton, Mondo, Tempo, Anima Dannata. Described by the *Atlanta Journal-Constitution* as “a dignified and beautiful singer”, bass-baritone Paul Max Tipton performs and records throughout North America, Europe, and Asia. Last year, he debuted at Seattle Symphony in Bach’s *St. John Passion* as Christus, returned to Tokyo for Handel’s *Messiah* with Bach Collegium Japan, and sang the role of Jupiter in John Eccles’ *Semele* with American Baroque Opera, being called “gloriously godly” by the *Dallas Morning News*. Recent seasons include Beethoven’s *Symphony No. 9* with Bach Collegium Japan in Tokyo, covering the title role in Mozart’s *Le Nozze di Figaro* at Handel & Haydn Society under Raphaël Pichon, Haydn’s *Creation* with Pacific Symphony, and Plutone in Monteverdi’s *L’Orfeo* with Göteborg Baroque. Recent recordings include the role of Christus in Bach’s *St. John Passion* & *St. Matthew Passion* with Cantata Collective & Nic McGegan for Avie Records, and solo bass cantatas by Nicolaus Bruhns with Masaki Suzuki for BIS Records. He holds a Master in Music degree from Yale University, and resides in New York City. www.paulmaxtipton.com



Pablo Willey-Bustos, Intelletto, tenor, holds both a bachelor’s and a master’s degrees in vocal performance from the Eastman School of Music. He has appeared in concert as the Evangelist in Bach’s *St. Matthew Passion* and *St. John Passion* with the Voices Ensemble; in the title roles of Handel’s *Joshua* and *Judas Maccabaeus*; and in Britten’s *Serenade for Tenor, Horn, and Strings* with the Fort Street Presbyterian Chorale. Other highlights include Handel’s *Ode to St. Cecilia* at Carnegie Hall under the direction of Ton Koopman; Carissimi’s *Jephthe* with Crescendo; and Handel’s *Messiah* with both the Buffalo Philharmonic Orchestra and the Windsor Symphony. Operatic engagements include Alfred in Strauss’s *Die Fledermaus*, the Witch in Humperdinck’s *Hansel and Gretel*, and Tamino in Mozart’s *Die Zauberflöte*, with performances at the Opera Theatre of Weston, Vermont. Pablo’s discography includes recordings of J. S. Bach’s *Lutheran Masses* and *Advent Cantatas* with the Publick Musick Baroque Orchestra and Chorus (Musica Omnia). In 2024 he made his debut at Bach Fest Leipzig, performing as both ensemble member and soloist with the Malaysia Bach Festival Singers and Orchestra, under the direction of Dr. David Chin. That same year he sang a solo recital with Chilean art song and poetry at the 20th anniversary celebration of the Barcelona Festival of Song. Pablo teaches at both the Eastman School of Music and Nazareth University in Rochester, NY. He also serves as Music Director at the First Unitarian Church of Rochester.



Virginian baritone & recording artist, Jermaine Otis Woodard Jr., Consiglio, is soaring through an eclectically versatile performing career as a soloist, section leader of church and concert choirs, and background singer for R&B, Folk, Soul, Rock, and Country performer Javier Colon. His current roster portfolio includes CONCORO, Voce Inc., Voices of Concinnity, Cathedral of Saint Joseph’s Schola Cantorum/Cathedral Quartet, Berkshire Opera Festival, and Composer’s Choir. Woodard actively serves as Baritone Section Leader and Soloist at Asylum Hill Congregational Church, Crescendo Inc, and the Hartford Chorale; additionally offering scholarship to the board of governors for the Hartford Chorale and Consonare. Woodard is regularly committed to cantorial leadership and ministry at Sacred Heart Parish Bloomfield, University of Saint Joseph, and Cathedral of Saint Joseph. Some noteworthy previous engagements include solo roles for Duruflé *Requiem*, Mount Holyoke College; Rossini’s *Petite Messe Solennelle*, Mystic River Chorale; Jerod I. Tate’s *Shell Shaker: A Chickasaw Opera*, Mount Holyoke College; J.S. Bach’s Magnificat, BWV 243 and Handel’s *Messiah*, Waterbury Symphony Orchestra; Fauré’s *Requiem*, The Hartford Chorale; Chilcott’s *St. John Passion*, Asylum Hill Music & Arts; and Pärt’s *Passio*. He was the baritone soloist for the world premiere of *In Search of the Bridges* by John Meyers, commissioned by Crescendo in 2023. Some of his most recent engagements as a soloist are: the world premiere of *An American Requiem* by Edward Tyler, CONCORO; and harpentier’s *Te Deum*, Music Worcester. He can be heard on the following recordings: *Awaiting Golden Light*, Voices of Concinnity; *Breadth of Blossoms*, *Fare Ye Well*, Hartford Chorale; Andrey Stolyarov’s *A Sonic Tapestry - Home*.



Benjamin Rauch, *Piacere*, is a versatile countertenor and educator, known for his performances and teaching alike. He spent a year singing soprano with the GRAMMY® Award-winning ensemble Chanticleer, performing on major concert stages across the United States, Europe, and Japan, including New York's Metropolitan Museum of Art, the Walt Disney Concert Hall in Los Angeles, the Concertgebouw in Amsterdam, and Vienna's Musikverein. Solo engagements include Bernstein's *Chichester Psalms*, Orff's *Carmina Burana*, Kodály's *Missa Brevis*, Pergolesi's *Stabat Mater*, Mozart's *Requiem*, Vivaldi's *Gloria*, and Handel's *Jephtha*. He has appeared as a soloist with ensembles including Chanticleer, Terpsichore Ensemble, Crescendo, New Haven Chorale, The Greater New Haven Community Chorus, New Britain Symphony Orchestra, Hartford Opera Theater, and Mnemosyne Choir and Orchestra. Benjamin currently teaches commercial voice and ear training #raucheartraining at The Hartt School, University of Hartford, maintains a private voice studio, and is the founder and artistic director of VIP (Vocal Intensive Program), a ten-day summer festival for singers. Also at home in musical theater, he has served as music director for over 20 productions throughout the northeast. Having completed his 200-hour yoga teacher training at West Hartford Yoga, he specializes in teaching yoga for singers. IG: @benjaminrauch



Salome Sandoval, *Angel Custode, Anima Beata*. Multifaceted artist Salomé Sandoval (SaSa) sings and accompanies herself with lutes, early and classical guitars, in multilingual, creative and innovative programs, ranging from Medieval, Renaissance, Baroque to 20th century repertoires. Her performances often include a combination of visual arts, dance, theater and music as a protagonist. Originally from Venezuela, SaSa holds a GPD in Early Music voice and lute from Longy, as well as MA from MTSU and a BM from IUDEM, both in classical guitar. In addition to her appearances in masterclasses, radio shows, theater, movie soundtracks and television, SaSa is an award winner in several music competitions. She has sung and played in various ensembles and choirs in Venezuela and the US, she is an active music teacher and has given masterclasses in classical guitar in NY, MN and Mexico. SaSa has collaborated in CD recordings with distinguished organizations and has two of her own. Her recent collaborations include Raleigh Camerata, Boston Camerata, El Mundo and the Newberry Consort, as well as her own group El Fuego Early Music Ensemble. Youtube: @salomesandoval and @elfuegoearlymusic



Jennifer Tyo Oberto, *Vita Mondana*. Soprano Jennifer Tyo Oberto sings throughout New England as a soloist, professional chorister and church musician. Appearances include performances with Crescendo Vocal Ensemble and Chorus, Westchester Choral Society, Hudson Chorale, Arcadia Players, Hampshire Choral Society, Quabbin Valley Pro Musica, Keene Chorale, and Novi Cantori. She has also been a featured artist in both The Brick Church Music Series in Old Deerfield, MA and the Chamber Music at Wistariahurst Series in Holyoke, MA. A performer who enjoys new music as well as old, Ms. Oberto was involved in both workshop performances and the fully staged world premieres of composer Eric Sawyer's operas *Our American Cousin* and *The Garden of Martyrs* at the Academy of Music in Northampton, MA.



Edson Scheid, Violin, concertmaster, has been praised for his "polished playing" (*The Strad*) and for being a "virtuoso violinist" (*The Boston Globe*). His performance of Strauss's song *Morgen* at Carnegie Hall alongside Joyce DiDonato and Il Pomo d'Oro was described as follows: "The concertmaster, Edson Scheid, proved a worthy foil as violin soloist" (*The New York Times*). A native of Brazil, Edson Scheid is based in New York City. He performs on both modern and period instruments with many ensembles in the United States, and frequently tours in Europe, Asia, North and South America with such ensembles as Les Arts Florissants and Il Pomo d'Oro. Edson Scheid has been featured live in-studio on In Tune from BBC Radio 3, and his recording of Paganini's 24 Caprices on the baroque violin for the Naxos label has been critically acclaimed: "Far from being mere virtuoso stunts, Scheid's Caprices abound in the beauty and revolutionary spirit of these works" (*Fanfare Magazine*). His most recent solo album, "On Paganini's Trail... H. W. Ernst and more", has been released under the Centaur label. *Early Music America* praised Edson Scheid for taking "his time through these works, letting them breathe without losing sight of execution or musicality..."

Edson Scheid holds degrees from the Universität Mozarteum Salzburg, the Yale School of Music and The Juilliard School, where he was the recipient of a Kovner Fellowship. He is a two-time winner of the Historical Performance Concerto Competition at Juilliard, and a recipient of the Broadus Erle Prize at Yale. www.edsonscheid.com



Jude Ziliak, Violin, is known to audiences across North America as a charismatic and scholarly exponent of the baroque violin. First violinist of Sonnambula, frequent leader or soloist with American Bach Soloists, and a core member of Clarion and the Blue Hill Bach Festival, he has also appeared with Les Arts Florissants, The English Concert, and Philharmonia Baroque Orchestra, among others, and often appears in recital with noted collaborators including David Schulenberg, Nicola Canzano, and Elliot Figg. A dedicated teacher, Jude has served on the faculty of New York's Special Music School since 2015 and directs the Clarion Collegium Week workshop each June. He studied baroque violin at Juilliard and modern violin at Rice and Boston University. When not performing or teaching music, he is a JD candidate at the Syracuse University College of Law.



Nicole Divall, Viola, was a core member of the Australian Chamber Orchestra from 2005 to 2020. She has held the position of Principal Viola with the Ohio Chamber Orchestra, Cleveland Chamber Symphony, Cleveland-San Jose Ballet, Cleveland Opera, and Sydney Philharmonia. Nicole is currently a core member of the Four Nations Ensemble and has appeared as Guest Principal with the Sydney Symphony Orchestra, Australian Chamber Orchestra, and more recently, Handel & Haydn Society, Orchestra of St Luke's, Atlanta Baroque, Philharmonia Austin, and Albany Symphony. Since her return to the US in 2021 Nicole has appeared as soloist with New York Baroque Incorporated, at the Baldwin Wallace University Bach Festival, and with Apollo's Fire on the Viola and Viola D'Amore. She was Principal Viola of Apollo's Fire from 1998-2004 and very happily resumed her tenure in that position in 2021.



Lawrence Lipnik, Viola da gamba, performs with many acclaimed early music ensembles and is a founding member of the viol consort Parthenia and vocal ensemble Lionheart. He has served as gambist and recorder player for staged opera productions including Monteverdi's *Ritorno d'Ulisse* in *Patria* at Wolf Trap and Telemann's *Orpheus* with the New York City Opera, and has prepared an authoritative edition of Francesco Cavalli's *La Calisto*, commissioned by the Juilliard School. Recent performance highlights include concerts with lutenist Paul O'dette of Dowland's complete *Lachrimae* at the Metropolitan Museum of Art, concerts at the Berkeley Festival, appearances with the Venice Baroque Orchestra, the Indiana University Historic Performance Institute at the Bloomington Early Music Festival, and early opera residencies at Carnegie Mellon University. He is a contributor to *The Cambridge Companion to Shakespeare and Contemporary Dramatists*, and *The Cambridge Guide to the Worlds of Shakespeare*, as well as the journal *Comparative Drama*.



Alice Robbins, Viola da gamba, has performed widely on baroque cello, viola da gamba and vielle in numerous chamber ensembles, including the Early Music Quartet (Studio der frühen Musik), Smithsonian Chamber Players, Boston Camerata, Opera Lafayette, the Folger Consort and the Oberlin Consort of Viols. She is a founding member of Arcadia Players, performing with them for over 30 years and was also a founding member of Concerto Castello, an international quintet specializing in the music of the early 17th century. A member of the Five College Early Music faculty at Smith and Mount Holyoke Colleges, Robbins earned her degrees at Indiana University and the Schola Cantorum Basiliensis, where she was a student of Hannelore Mueller. She has recorded for Telefunken, Deutsche Harmonia Mundi, Smithsonian and Gasparo records, as well as for many radio productions.



Heather Miller Lardin, Violone, is principal bassist of the Handel + Haydn Society, directs the Temple University Early Music Ensemble, and co-directs the Philadelphia-based Classical period instrument ensemble Night Music. Recent engagements have included Boston Early Music Festival, Tempesta di Mare, Choral Arts Philadelphia, Bach Choir of Bethlehem, Staunton Music Festival, and Brandywine Baroque. This summer Heather serves as faculty for a Symposium for Women & Non-Binary Bassists at the Curtis Institute of Music, Amherst Baroque Academy, and the Viola da Gamba Society of America Conclave. She makes her home in her native Philadelphia suburbs, where she started playing double bass in 6th-grade orchestra.



Sam Motter is a cornettist, recorder player, improviser, and specialist in the music of the 16th and 17th centuries from Bloomington, Indiana. As a multi-instrumentalist, Motter holds a bachelor's degree in jazz saxophone, a M.A. in musicology, and an M.M. in historical performance from the Indiana University Jacobs School of Music, studying with historical performance luminaries including Clea Galhano, Kris Kwapis, Bruce Dickey, Frithjof Smith, and Jeremy West. He has been active as a performer and teacher in the Midwest and beyond for the past decade plus, collaborating with artists including Brent Wallarab, Michael Spiro, and Wayne Wallace, and appearing on the Grammy-nominated album *Canto América*. In the historical performance community, Motter has performed as far afield as the National Cathedral in Washington D.C. as well as with Musica Transalpina in Los Angeles, the Oriana Singers in Chicago, Ars Perpetuum, the Bloomington Bach Cantata Project, and professional choral and instrumental ensembles around the Midwest.



Adam Dillon, Sackbut, is a spirited performer, administrator, and researcher. He has performed on historical trombones of all shapes and sizes across the United States and Canada. Adam has studied at McGill University, Indiana University, the Schola Cantorum Basiliensis, and the University of North Texas. He has presented original research at the International Medieval Renaissance Conference in Uppsala, Sweden, and Munich, Germany. In today's performance, Adam is playing an alto sackbut after Hieronimus Starck (Nuremberg 1670) made by the Egger Workshop in Basel, Switzerland.



Bodie Pfost, Sackbut, holds a Doctor of Musical Arts in historical trombone performance from Boston University, awarded in January 2022. Based in Providence, Rhode Island, he maintains an active freelance career throughout New England and beyond. Specializing in historical performance, Bodie has appeared with renowned ensembles including Teatro Nuovo, Philharmonie Austin, ARTEK, the Clarion Choir, the Baroque Chamber Orchestra of Colorado, Mercury Chamber Orchestra, and Ensemble VIII. He brings a deep passion for the sackbut and early trombone repertoire, while also embracing music from all eras of trombone history. In addition to his instrumental work, Bodie is an enthusiastic vocalist, always on the hunt for the lowest bass parts he can sing. Originally from California, Bodie earned his undergraduate

degree from Humboldt State University (now Cal Poly Humboldt). He served as principal trombonist of the Bakersfield Symphony Orchestra for several seasons before pursuing a Master of Arts in musicology at the University of Oregon. His thesis, *The Trombone in A: Repertoire and Performance Techniques in Venice in the Early Seventeenth Century*, is available online.



Rachel Begley, Dulcian, Recorder, performs as a soloist and with ensembles across North America, and has been hailed for her virtuosic and sensitive playing on both recorders and historical bassoons. Based in the New York area, she has performed in almost all the city's major performance venues for classical music, in addition to appearances with groups throughout the tri-state area and beyond. Recent engagements include The Metropolitan Opera, Glimmerglass Opera Festival, Apollo's Fire, Newberry Consort, Tempesta di Mare, Dallas Bach Society, Bach Vespers, The Clarion Society, Trinity Baroque Orchestra, Play of Daniel at The Cloisters, American Classical Orchestra, Symphonie des Dragons, Boston Early Music Festival, and Early Music New York. Her recording credits include both recorder and dulcian, on recordings of renaissance and baroque music as well as soundtracks including Disney's "Casanova", the Warner Brothers documentary, "The Mystery of Dante", a modern adaptation of "Macbeth", and the Showtime series "The Twelfth Victim". Rachel holds a Doctor of Musical Arts degree in Recorder and Early Music from SUNY Stony Brook, and has worked in the Early Music Institute of Indiana University as a Visiting Scholar. She is the Founding Music Director of the North American Virtual Recorder Society, and teaches at workshops and festivals across the country in addition to her online and in-person teaching in the New York Tri-State area.



Christa Patton, historical harpist and early wind specialist, has performed throughout the Americas, Europe, and Japan with many of today's premier early music ensembles including Piffaro the Renaissance Band, Early Music New York, Boston Camerata, The King's Noyse, Folger Consort, Newberry Consort, Apollo's Fire, Parthenia, ARTEK and Chatham Baroque to name a few.

As a Baroque harpist specializing in 17th century opera, Christa has performed with New York City Opera, Wolf Trap Opera, Opera Atelier, and the Opera Theater of Saint Louis. Recent projects include *Cantos y Suspiros*, a collaboration with soprano Camila Parias performing 17th century Spanish music housed at the Hispanic Society in New York City. Also her medieval duo with Dongmyung Ahn called *Duo Custos* exploring instrumental traditions of the middle ages.

As an educator and scholar, Christa has served on the faculty of Rutgers University and the Graduate Center at CUNY. She is also the director of the Baroque Opera Workshop at Queens College, a workshop specializing in period-specific performance practice of 17th century musical drama. She is a popular clinician of early repertoire sharing her knowledge in workshops and conferences.



Hideki Yamaya, is a performer of lutes, early guitars, and early mandolins based in Connecticut, USA. Born in Tokyo, Japan, he spent most of his career in the West Coast before settling in New England, where he is a freelance performer and teacher. He has a B.A. in Music and an M.A. in Ethnomusicology from University of California, Santa Cruz, where he studied with Robert Strizich, and an M.F.A. in Guitar and Lute Performance from University of California, Irvine, where he studied with John Schneiderman. He also studied with James Tyler at University of Southern California and with Paul Beier at Accademia Internazionale della Musica in Milan, Italy. In demand both as a soloist and as a continuo/chamber player, Hideki has performed with and for Portland Baroque Orchestra, Portland Opera, Santa Cruz Baroque Festival, Musica Angelica Baroque Orchestra, Los Angeles Master Chorale, Los Angeles Opera, Oregon Bach Festival, Astoria Music Festival, Folger Consort, Connecticut Early Music Festival, and Shakespeare's Globe Theatre. He is one half of the Schneiderman-Yamaya Duo and is the artistic director of Musica Maestrale, an early music collective based in Portland, Oregon. He is also recognized as an effective communicator and teacher, and has given masterclasses and workshops at Yale University, University of California, Santa Cruz, Montana State University, Oregon State University, and Aquilon Music Festival. A prolific recording artist, Hideki's playing could be heard on Profil, Hänssler CLASSIC, and Mediolanum labels. His recordings have received glowing reviews from Early Music America, Classical Guitar Magazine, and the Guitar Foundation of America.



Chilean-American keyboardist Juan Andrés Mesa holds both a Master of Music degree in organ and harpsichord performance and a PhD in Music Theory from the Jacobs School of Music at Indiana University. Dr. Mesa has performed solo organ and harpsichord recitals across the US, Canada, Chile, and Argentina, and collaboratively with In Stile Moderno, MIRYAM, the University of Notre Dame's Children's Choir, Exordium ensemble of Bloomington IN, and Crescendo ensemble of Lakeville, CT, among others. Recent engagements include collaborative performances for the Bloomington Early Music Festival (BLEMF), the Quincy Choral Society, and Boston's Society for Historically informed Performance (SoHip) concert series. Juan is currently College Organist and Associate Professor of Music Performance (organ) at Wheaton College in Norton, MA, Director of Music and Organist at St Leonard's Church in Boston's North End, as well as Music Minister at the Roslindale Congregational Church.



Dan Meyers is a versatile and engaging *Multi-Instrumentalist*, performer of both classical and folk music. His credits range from premieres of contemporary chamber music, to headlining a concert series in honor of Pete Seeger at the Newport Folk Festival, to playing Renaissance instruments on Broadway. He is a founding member of the early music/folk crossover group Seven Times Salt, and in recent seasons has been a guest artist with the Folger Consort, Hesperus, the Newberry Consort, DÜNYA, Baroque Chamber Orchestra of Colorado, Sevrall Friends, Henry Purcell Society of Boston, Amherst Early Music, the 21st Century Consort, Ensemble Origo, Musica Maestrale, Xacarilla, and In Stile Moderno. Dan also plays traditional Irish music with the band ISHNA, and eclectic Mediterranean fusion with his ensemble Zafarán. He has taught historical wind instruments for the Five Colleges Early Music Program in MA, Tufts University, and festivals and workshops around the US. www.danmeyersmusic.com



Christine Gevert, conductor, holds a master's degree in organ and early music performance from the Hochschule für Musik und Theater, Hamburg, Germany. After earning a bachelor's degree in music theory from the Conservatorio Nacional de Chile, she studied choral and orchestral conducting in Berlin and harpsichord in London. She has taught at the Berliner Kirchenmusikschule, the Universidad de Chile, and the Pontificia Universidad Católica in Santiago, Chile. While conducting and performing in Europe and South America, she also recorded for Carpe Diem and Alerce. She has led master classes and workshops in early music, harpsichord, and baroque vocal technique at music festivals in Germany, Chile and the U.S., and has taught historic keyboards at the Berlin Church Music School in Germany, and locally at Bard College at Simon's Rock. Ms. Gevert has appeared at the Washington Early Music Festival, the Berkshire Choral Festival, the Fringe concerts of the Boston Early Music Festival, and the Amherst Early Music Festival. In recent years she has given solo harpsichord recitals at the Early Music Festival in Narol, Poland, at the historic Auditorium Wanda Landowska near Paris, at the Metropolitan Museum of Art, and the Brooklyn Beat Festival. She performed at the International Festival of American Renaissance & Baroque Music at the Chiquitan Missions in Santa Cruz, Bolivia. She has authored and published more than eighty historical basso continuo realizations with the Swiss music publisher, Amadeus Verlag. The founder and artistic director of Crescendo and her own baroque ensemble Les Inégales, Christine is currently music director at Trinity Episcopal Church, Lime Rock, CT.

Text and Translations

“O che nuovo miracolo” (*Oh, what a new miracle!*) by Emilio de' Cavalieri

Italian text

**O che nuovo miracolo, Ecco che in Terra scendono,
Celeste alto spettacolo, Gli Dei che il Mondo accendono.
Ecco Himeneo e Venere Col piè la Terra hor premere.**

Del grande Heroe che con benigna legge Hetruria affrena e regge
udito ha Giove in Cielo Il purissimo zelo, E dal suo seggio santo
Manda il ballo e il canto.

Che porti, O drappel nobile Ch'orni la Terra immobile?

Portiamo il bello e il buon Che in ciel si serra
Per far al Paradiso ugal la Terra.

Tornerà di auro secolo?

Tornerà il secol d'oro E di real costume
Ogni più chiaro lume.

Quando verrà che fuggghino

I mali e si distruggghino?

Di questo nuovo Sole Nel subito apparire;
E i gigli e le viole Si vedranno fiorire.

O felice stagion, beata Fiora!

Arno, ben sarai tu beato a pieno Per le nozze felici di Loreno.

O novello d'amor fiamma lucente!

Questa è la fiamma ardente Che infiammerà di amore
Ancor l'anime spente.

Ecco ch'Amor e Flora Il Ciel arde e innamora.

A la Sposa reale corona trionfale Tessin Ninfe e Pastori Dei più
leggiadri fiori.

Ferdinando hor va felice altero.

La Virgine gentil di santo foco
Arde e si accinge a l'amoroso gioco.

Voi Dei, scoprite a noi la regia prole.

Nasceran semidei Che renderan felice
Del mond'ogni pendice.

Serbin le glorie I cigni in queste rive

Di Medici e Loreno eterne e vive.

Le meraviglie nuove Noi narremo a Giove.
Hor te, Coppia Reale, Il Ciel rende immortale.

**Le querce hor mel distillino E latte i fiumi corrino,
D'amor l'alme sfavillino E gli empi vitii aborrimo,
E Clio tessa l'histoire Di così eterne glorie.**

**Giudin vezzosi balli Fra queste amene valli,
Portin Ninfe e Pastori Del Arno al ciel gli onori.
Giove benigno aspiro Ai vostri alti disiri.**

Cantiam lieti lodando *Cristina e *Ferdinando.

**Christina of Lorraine, or Christine, or Cristiana (16 August 1565 – 19 December 1637) was born into the House of Lorraine and became the Grand Duchess of Tuscany with her 1589 marriage to Ferdinando. She served as Regent of Tuscany jointly with her daughter-in-law during the minority of her grandson from 1621 to 1628.*

**Ferdinando I de' Medici, Grand Duke of Tuscany (30 July 1549 – 17 February 1609) was Grand Duke of Tuscany from 1587 to 1609, having succeeded his older brother Francesco I.*

Rappresentatione di anima, et di corpo Emilio de Cavalieri

Italian text

Atto I

Tempo Il tempo, il tempo fugge, La vita si distrugge;
E già mi par sentire L'ultima tromba, e dire:
Uscite da la fossa Ceneri sparse et ossa;
Sorgete anime ancora, Prendete i corpi hor ' hora;
Venite à dir ' il vero, Se fu miglior pensiero
Servire al Mondo vano, O al Rè del Ciel soprano?
Si che ciascun intenda, Apra gli occhi e comprenda,
Che questa vita è un vento, Che vola in un momento;
Hoggi vien fore, Doman si more; Hoggi n'appare,

English translation by Stephen Stubbs

**Oh, what a new miracle! Here, descending to earth
In a heavenly spectacle, Are the Gods who illuminate the world!
Here, Hymen and Venus Now set foot upon the earth.**

Jove in heaven has heard Of the great hero who, with benevolent
laws, Rules and governs Etruria (Tuscany) With the purest devotion.
And now from his sacred throne Sends dance and song.

**What do you bring, O noble ones, With which to decorate the
motionless earth?**

We bring you the beauty and goodness That are contained in
heaven, So that the Earth may be like Paradise.

Will the Golden Age return?

The Golden Age will return, And with royal fashions
ever more luminous.

When will all evil things Be banished and destroyed?

As soon as this new sun Suddenly appears, And lilies and violets
Once again bloom.

O happy season! Blessed be Fiora!

Arno, you will also be fully blest By these joyful nuptials with
Lorraine.

O shining flame of new love!

This is the burning flame That will kindle love. In even lifeless souls.

Behold Love and Flora Who the heavens aflame and adore.

For the royal Bride Let Nymphs and Shepherds
Weave a triumphal crown Of the lightest flowers.

Ferdinand is now happy and proud.

The noble virgin burns with holy ardor
And prepares herself for the amorous game.

O Gods, reveal to us the royal descendants.

Demigods shall be born Who will bring joy To the whole world.

**May the swans of these banks Preserve the glory
Of Medici and Lorraine forever.**

We shall relate All these new wonders to Jove
Upon you, O Royal Pair, The gods confer immortality.

May oak trees drip with honey And rivers run with milk;

May all souls sparkle with love And abhor wicked vices,

And may Cleo weave the history Of such eternal glories.

Let joyful dances lead us Through these pleasant vales,

**Let Nymphs and Shepherds carry The glory of the Arno to the
heavens. May Jove benignly grant Your most noble desires.**

With joyful song we praise Christine and Ferdinand.

English translation

Act I

Time Time, time flies, life comes to nothing; and already I
seem to hear the last trumpet, saying:
Come out of the grave scattered ashes and bones;
rise, souls, again, take now your bodies;
come and tell the truth, if it was a better idea to serve the
vain world or the King of Heaven above?
Let everyone hear, open the eyes and understand
that this life is a wind, that flies away in a moment;

Doman dispare; Faccia dunque ognun prova,
Mentre il tempo le giova, Lasciar quant'è nel Mondo,
Quantunque in se giocondo; Et opri con la mano, opri col
core,
Perchè del ben oprar frutto è l'honore.

Choro Questa Vita mortale, Per fuggir, presto ha l'ale:
E con tal fretta passa, Ch'a dietro i venti, e le saette lassa.
Veloce il giorno, e ratto Corre a la notte: e a un tratto
Dispar la state, e 'l verno,
Tal che da un punto sol vassi a l'eterno.
Il tempo che non dura, Ci logra e ci misura:
Ahi come in un momento
Dà il Ciel la vita, e se la porta il vento!
Ma la vita ch'è breve, Il saggio odier non deve;
Per ciò che il tempo corto Fa giunger tosto al desiato porto.

Intelletto Ogni cor ama il bene,
Nissun vol stare in pene:
Quindi mille desiri, Quindi mille sospiri, E riso insieme, e lutto
Si sentono per tutto.
Ed io che 'l ben tant'amo, Dal cor profondo chiamo,
Ahi chi potrar saziare Queste mie voglie avere?
La ricchezza? No, no Che me saziar non po':
L'honor? Ma che mi dà, Se più bramar mi fa?
Piacere? Ma che mi giova, Se mi dà sete nova?
Una cosa io vorrei, Che sola può satiar gli affetti miei:
Vorrei nel cor impresso Quel ben ch'ogn'altro ben chiude in
se stesso: Vorrei se tanto desiar mi lice,
Essere in Ciel con Dio sempre felice.

Corpo Anima mia che pensi? Perchè dogliosa stai.
Sempre traendo guai?
Anima Vorrei riposo e pace; Vorrei diletto e gioia,
E trovo affanno e noia.
Corpo Ecco i miei sensi prendi Qui ti riposa, e godi
In mille vari modi.
Anima Non vò più ber quest'acque,
Che la mia sete ardente
S'infiamma maggiormente.
Corpo Prendi gli honor del Mondo,
Qui gioir quanto vuoi, Qui saziar ti puoi.
Anima No, no, ch'io so per prova, Con quanto assenzio, e fele
Copre il suo falso mele.
Corpo Alma d'ogn'altra cosa Tu sei più bella e vaga:
In te dunque t'appaga.
Anima Già non mi feci io stessa: E come in me potrei
Quetar gli affetti miei?
Corpo Lasso, che di noi fia! Se ritrosa sei tanto,
Starenci senpre in pianto?
Anima Questo no, se m'ascolti, E se meco rimiri
A più alti desiri. Terra, perchè mi tiri Pur alla terra? Hor segui
il voler mio, Et amendue riposerenci in Dio.
Corpo Ahi! Chi mi dà consiglio? A qual di due m'appiglio?
L'Anima mi conforta. Il senso mi trasporta.
La carne mia mi tenta, L'eterno mi spaventa:
Misero che far deggio? Attaccarommi al peggio?
No, no che non è giusto Per un fallace gusto,
Per breve piacer mio, Perder 'l Ciel, la Vita eterna, e Dio.
Sì ch'ormai Alma mia, Con teco in compagnia
Cercarò con amore Il Ciel, la vita eterna, e 'l mio Signore.

today it comes, tomorrow it dies; today it appears,
tomorrow it disappears; so let each one try,
while they have time, to leave whatever is in the World,
however pleasing in itself; and work with hands, work with
the heart, because the fruit of good works is honour.

Chorus This mortal life, to fly, has taken wing:
and with such hurried steps as pursuing winds and arrows.
Quickly the day, and swiftly runs to night: and at a stroke
summer disappears, and winter
in an instant goes to eternity.
Time that does not last wears us out and limits us:
alas how in a moment
Heaven gives life and the wind takes it away!
But life that is short, the wise man should not hate;
for a short time brings us to the harbour we desire.

Intellect Every heart loves good,
no-one wants to suffer pains: so a thousand desires,
so a thousand sighs, and laughter, together with grief
are felt by all. And I that so love the good, from the depth
of my heart call, alas, who can satisfy these eager wishes
of mine? Riches? No, no, they cannot satisfy me:
Honour? But what does it give me if it makes me want
more? Pleasure? But what does it delight me.
if it gives me new thirst? One thing I should wish,
that alone can satisfy my feelings: I should wish in my
heart to have that good that holds all other in itself:
I should wish, if such desire is allowed me,
to be in Heaven happy for ever with God.

Body My soul, what are you thinking? Why are you so in
travail. Always sighing in woe?

Soul I would have repose and peace; I would have love
and joy, and I find anxiety and trouble.

Body Here, take my senses which will give you repose and
joy in a thousand different ways.

Soul I do not want to drink these waters, that inflame
more greatly my burning thirst.

Body Take the honours of the World,
to enjoy as much as you want, that can satisfy you.

Soul No, no, I know through experience how much bitter
wormwood is covered by its false honey.

Body Soul, than every other thing you are fairer and more
lovely: then find gratification in yourself.

Soul Now I myself do not: and how in myself could I
find release from my own feelings?

Body Then what can we do! If you are so unwilling,
shall we always stand, complaining?

Soul This no, if you listen to me, And gaze with me
on higher desires. Earth, why do you draw me down to
earth? Now follow my wish, and let us repose together in
God.

Body Alas! Who will counsel me? And which of the two
should I cling to? Soul comforts me, sense transports me,
my flesh tempts me, the eternal frightens me: wretched as
I am, what must I do? Should I turn to the worse? No, no,
that is not right for a deceiving taste, for my brief
pleasure, to lose Heaven, eternal Life, and God. Well then,
my Soul, in company with you I will search with love for

Choro Il Ciel clemente ogn'hor gratia e favore
Qua giù versa, e comparte:
Aprè la man divina il gran Signore,
E le sue gratie imparte:
Alme, ch'in terra ricevete il dono,
Benedite il Signor, perchè egli è buono.
Benigno ha il volto, il fronte ogn'hor sereno,
Risguarda, ode e risponde:
Ha pietosa la man, paterno il seno,
E i falli altrui nasconde,
Castiga lento, e presto dà perdono:
Benedite il Signor, perchè egli è buono.
Fate festa al Signore organi e corde,
Timpano, cetre e trombe,
Il Salmo, e l'Hinno in armonia concorde,
Insiem co 'l suon rimbombe:
Canti ogni lingua e dica insiem co 'l suono
Benedite il Signore perch'egli è buono.

Sinfonia

Atto II

Choro Benedite il Signore perch'egli è buono.

Consiglio La nostra vita in terra Altro non è che guerra:
Ch'aspri nemici intorno
Ci stan la notte 'l giorno:
E con arte e inganno
Spesso cader ci fanno: Il Mondo si fa bello
Co 'l vetro e con l'orpello: La carne con mal'opre
I vermi suoi ricopre: E questa vita ancora
Il suo cenere indora Sì che 'l soldato eletto
Armisi il fronte, e 'l petto; Di fè prenda la maglia,
E venga a la battaglia Che ogn'huom, ch'a Dio s'è dato,
Bisogna esser tentato:
Ma felice chi strinse Il suo nemico e vinse,
Che in premio se li dona Nel Ciel scettro, e corona.

Choro O quanti errori, e tenebre L'umane menti
ingombrano!
O in quanti abissi giacciono I cor, ch'ogn'hor vaneggiano!
Perchè tra fango, e polvere Il cor de l'uomo tant'avido
Và ricercando il giubilo, Che solo in Ciel rinchiudesi?
Mirate o menti cupide Del Ciel le fonti limpide,
E del Mondo impurissimo Lasciate l'acque torbide.
Qual'incanto, qual fascino Il cor vi preme e occupa
Prender per cibo il tossico, E dar la morte a l'anima?

Piacere Chi gioia vuol, chi brama Gustar spassi e piacere
Mentre il tempo lo chiama. Venga, venga a godere,
Getti gli affanni suoi. Corra a gioir con noi.
Gli Augelli pargoletti, Cantan su gli arbuscelli:
I pesci semplicetti Guizzano pei ruscelli,
E invitano al piacere Con numerose schiere.
Ridono i prati erbosi, C'han coloriti i manti;
Le selve e i boschi ombrosi Son lieti e festeggianti:
Ogni spiaggia fiorita A l'allegrezza invita.

Corpo A questi suoni e canti.

Alma, muover mi sento. Come la foglia al vento.

Anima Come ti cangi presto? Sta forte e non temere,

Heaven, eternal life, and my Lord.

Chorus Merciful Heaven every grace and favour
pours out here below and bestows:
the great Lord opens his divine hand
and gives his graces;
Souls, that on earth receive the gift,
bless the Lord, for he is good.
His face is kind, his brow ever serene,
he looks down, hears and answers:
he has a pitying hand, a fatherly heart,
and he hides our faults,
low to chide, and quick to pardon:
bless the Lord, for he is good.
Celebrate the Lord on organs and strings,
drum, lutes and trumpets, sing together in harmony
the psalm, the hymn, let the height re-echo with the
sound:
Let every tongue together bless the Lord for he is good.

Sinfonia

Act II

Chorus Bless the Lord for he is good.

Counsel Our life on earth is no other than war:
for harsh enemies are round us
night and day: and with art and deceit
they often make us fall: the World makes itself fair
with glass and tinsel: the flesh with bad works
covers the worms within: and this life still
gilds its ashes. So let the one chosen as a soldier
arm his brow and breast; take the mail-coat of faith,
and come to the battle for every man, who has given
himself to God must needs be tempted:
but happy he who grapples with his enemy and wins,
for his prize will be in Heaven a sceptre and crown.

Chorus O what great errors and darkness cast shadow on
human minds! O in what great abysses lie hearts ever
deluded! Why through mud, and dust does man's heart so
eagerly go in search of joy, that Heaven only holds? See, O
desirous minds, the limpid springs of Heaven and leave the
most impure World's muddy waters. What enchantment,
what fascination attacks and holds the heart, that it takes
poison for food and gives death to the soul?

Pleasure He who wants joy, who desires to taste jests and
pleasure while time calls. Come, come and enjoy,
cast aside your troubles. Run and be joyful with us.
The little birds sing on the trees: the simple fish
dart through the streams, and invite to pleasure
with many things. The grassy meadows laugh
that have coloured clothing; the woods and shady groves
are happy and make festival: every flowered hill
invites to merriment.

Body To these sounds and songs, Soul, I feel myself
moved
like a leaf in the wind.

Quest'è falso piacere.

Piacere, e compagni O canti, o risi, o gratiosi amori.
Fresch'acque, prati molli, aure serene, Grate armonie, che
rallegrate i cori, Conviti. Paste e saporite cene,
Vesti leggiadre, e dilettoni odori, Trionfi e feste d'allegrezza
piene, Diletto, gusto, giubilo e piacere,
Beata l'alma, che vi può godere.

Anima Non vi cred'io no, no! Li vostri inganni io so:
Tutte le vostre cose Che paion dilette,
Al fin son tutte amare. Beata l'alma, che ne sa mancare.

Piacere, e compagni Cacciate via i pensieri
Torbidi, tristi e neri.
Aprite, aprite il petto Al piacer e al diletto,
Aprite, aprite il core A la gioia e a l'amore,
Dolce diletto. Ch'allegria il petto, Soave ardore. Gioia del core.

Anima Via, via false sirene. Di frodi, e inganni piene,
Il fin del vostro canto, Occupa sempre il pianto:
Ogni diletto è breve. Ma quel, ch'affliggerà, finir non deve.

Piacere, e compagni Hor poi che non vi aggrada
La lieta compagnia. Ce n'anderem per strada,
Dov'altri ci desia: Che per aver contento.
Verranno a cento, a cento.

Corpo Non so s'è stato ben
Lasciar tanto piacere, ch'il Mondo tiene.

Anima Vò dimandarne al Cielo
Ch'il ver mai non nasconde.
Vediam quel che risponde.
Ama il mondan piacer l'huom saggio, o fugge?
(Risposta: fugge)
Che cosa è l'huom, che'l cerca e cerca invano?
(Risposta: vano)
Chi dà la morte al cor con dispiacere?
(Risposta: piacere)
Come la vita ottien chi vita brama?
(Risposta: ama)
Ama del mondo le bellezze, o Dio
(Risposta: Dio)
Dunque morrà, ch'il piacer brama: è vero?
(Risposta: vero)
Or quel, ch'il Ciel t'ha detto.
Ecco io raccolgo intero
Fuggi vano piacer, ama Dio vero.

Angelo Custode Fortissimi guerrieri.
Che gl'inimici alteri Avete discacciato,
M'ha qui'l Signor mandato, Ch'in ogn'impresa forte
Il cor vi riconforte. Altra pugna vi resta
Faticosa e molesta, Ma non temete punto,
Che son per voi qui giunto.
E in ogni caso strano Vi porgerò la mano.

Choro Altri doman le fiere.
Altri trionfan delle genti altere,
Ma sopra ogni guerriero,
Fort'è chi vince il senso lusinghiero.

Mondo Io son, io son il Mondo, Che di grandezza abondo:
E 'l braccio mio stupendo In ogni parte stendo:
Miei son tutti i thesori, Tutti gli argenti e gli ori.

Soul How do you so quickly change? Be strong and do not
fear, this is false pleasure.

Pleasure, and companions O songs, O laughter, O
pleasant loves, fresh waters, soft meadows, serene
breezes,
pleasing harmonies, that delight hearts, banquets, suppers
and tasty dinners, fair clothing, and delightful scents,
triumphs and festival full of merriment, delight, taste, joy
and pleasure, blessed the soul that can enjoy them.

Soul I do not believe it, no, no! I know your deceits:
all your things that look delightful in the end are all bitter.
Blessed the soul that knows how to do without.

Pleasure, and companions Chase away the thoughts
so disturbed, sad and black. Open, open your breast to
pleasure and to delight. Open, open your heart to joy and
to love, sweet delight that makes glad the breast,
tender ardour that makes the heart rejoice.

Soul Away, away, false Sirens, full of fraud and deceits,
the end of your singing is always full of weeping:
every delight is short but the following affliction never
ends. **Pleasure, and companions** Since it is not pleasing
to you our cheerful company, we shall take our way
where others may desire: for to have content
they will come in hundreds.

Body I do not know if it was good
to leave aside such pleasure as the World holds.

Soul I will ask Heaven
which never hides the truth.
We shall see what it answers.
Does the wise man love worldly pleasure, or flee?
(Reply: Flee)
What thing is the man who seeks and seeks in vain?
(Reply: Vain)
Who gives death to the heart with displeasure?
(Reply: Pleasure)
How does he obtain life who life does love?
(Reply: Love)
Love of the world's beauties, or of God?
(Reply: God)
Then he will die who desires pleasure, truly?
(Reply: Truly)
Now what Heaven has said
see, I put together for you,
flee vain pleasure, love God truly.

Guardian Angel Strongest warriors,
who have proud enemies chased away,
the Lord has sent me here that in every brave enterprise
your heart will be comforted.
Another fight remains for you wearying and troublesome,
but do not for a moment fear, for I have joined you here.
And in every strange event I will hold out to you my hand.
Chorus Some tame the proud, some triumph over haughty
people,
but above every warrior
is the brave man who conquers his flattering senses.

World I am, I am the World, that abounds in grandeur:
and my wonderful arm in every part I stretch:
mine are all treasures, all silver and gold.

Le superbe ricchezze, Le famose bellezze,
I Principati degni, I poderosi Regni: Chi mi vorrà servire
E dov'io vo' venire, Con molto suo diletto,
Gran cose li prometto.

Corpo Alma, gran cose intendo, Se 'l Mondo dice il vero,
Vorrei mutar pensiero.

Anima Ed anch'io sto pensando, S'insieme potess'io
Servire al Mondo, e a Dio.

Angelo custode Non si può aver due cori, E servire due
Signori, Ch'uno in un modo regge, l'altro ha contraria legge;
Servite solamente a Dio Signor possente

Mondo Quanto intorno ha la terra, Quanto il mar cinge e
serra, E dove il Ciel si stende, Tutto da me dipende:
Tutto nel seno accoglio, E lo dono a chi voglio.

Vita mondana Io son la cara vita Tanto da voi gradita.
Bella, vaga e vezzosa, Allegra, e baldanzosa,
Che con prontezza dono, Quant'ho di bello, e buono:
Se voi servir volete Al Mondo che vedete,
Vi darò con amore De la mia vita il fiore: Vi darò lunghi i
giorni,
E d'allegrezza adorni: State aspettando forsi, Quando sian gli
anni scorsi? Quando la chioma imbianca,
Quando la vita manca?

Angelo custode Non è, chi bene attende,
Tutt'or quel che risplende: Servite pure adesso
A Dio, che v'è concesso: Che Diman poi, chi sa
Quel che di voi sarà? Alma, al nemico ardente,
Rispondi arditamente.

Anima Io che porto con me L'immagine del Rè,
Io fatta con onore, Simile al mio Fattore,
C'ho da far'io co'l Mondo, Che passa, e cade al fondo?

Mondo Miratemi a l'aspetto, Io do quel che prometto:
Prendete il ben presente, Vivete allegramente.

Anima Io che son spirito, e mente, Che dura eternamente,
C'ho da far con la vita Che tosto fa partita

Mondo Te n'avedrai ben tu Se ne contrasti più

Angelo custode Questo malvaggio ingrato
E fango inorpellato! Questa falsa e lasciva,
È morte, che par viva! Or venga, e vegga il Mondo
Quel ch'è la vita e 'l Mondo Spoglia quest'empio e vede
Quel che il tuo cor non crede

Corpo Metti giù questa spoglia C'ho di vederti voglia.

Mondo Ahi, l'Angelica forza Per qual cagion mi sforza?

Corpo O come il mondo tutto È poverello e brutto!
Ben ti conosco ai panni. Non più, non più di nuovo m'inganni.

Choro Oh miseri amatori, Ch'al mondo date i cori,
Mirate quanto è vile Quel ch'a par gentile: E quanto è trista
sorte Abbracciar quel che vi conduce a morte.

Angelo custode Dispoglia anco costei.

Vita mondana Oimè, che non vorrei.

Corpo Ahi miserabil sorte! Dunque la vita è morte?
Dunque l'umana vita È morte rivestita?

Angelo custode Poi ch'avete scoperto
L'inganno ricoperto, Con disdegnosa mano
Cacciateli lontano.

Anima, e corpo insieme Via via, Mondo fallace,
Via via, vita fugace, Ite a trovar gli sciocchi,
C'hanno abbagliati gli occhi: O quanta nebbia e ombra

Great riches, famous things of beauty,
worthy principedoms, powerful kingdoms:
to him who would serve me and come where I want,
with much delight for him, I promise great things.

Body Soul, I hear great things, if World is telling the truth,
I would change my mind.

Soul I too am thinking if together I could
serve the World and God.

Guardian Angel You cannot have two hearts and serve two
Lords, for one rules in one way, the other has opposite laws;
serve only the powerful Lord God.

World What the earth has, what the sea girdles and holds,
and where Heaven stretches, all is under me: I bring together
all in my bosom and I give it to whom I want.

Worldly Life I am dear life so pleasing to you.
Fair, lovely and charming, cheerful, and confident,
that give readily whatever I have of what is fair and good:
if you want to serve the World that you see,
I will give you with love the flower of my life.
I will give you long days, and with cheerfulness:
do you stand waiting when years run by?
When the hair grows white and life is over?

Guardian Angel Whoever attends well, it is not
all gold that glitters: serve now
God, while it is allowed you: for tomorrow, who knows
what will happen to you? Soul, to the ardent enemy
answer with ardour.

Soul I who bear with me the image of the King,
I, made with honour, like my Maker, what have I to do with
the World, that passes, and falls to the bottom?

World Look at my aspect, I give what I promise:
take present good, live cheerfully.

Soul I that am spirit, and mind, that last eternally,
what have I to do with life that soon is gone?

World You would do well if you argued no more.

Guardian Angel This wicked ingrate is covered in mud!
This false and lascivious creature is death, that seems alive!
Now come, and see the World and what life and the World is.
Strip this wicked one and see what your heart does not
believe.

Body Take off this guise, I want to see you.

World Alas, the angelic strength how does it act with force
upon me?

Body O how the world is all poor and ugly! I know you well
by these rags, no more, no more again do you deceive me.

Chorus O wretched lovers, who to the World give your
hearts,
see how vile is that which seemed to you fine: and how sad
the fate to embrace what leads to death.

Guardian Angel Strip that one too.

Worldly Life Ah me, I would not have that.

Body Alas, wretched fate! Then is life death?
Then is human life death reclothed?

Guardian Angel Now you have discovered
deception covered over, with contemptuous hand
chase her far away.

Soul, and Body together Away, away, deceiving World,
away, away, fleeting Life, go and find fools
whose eyes are dazzled: O what cloud and shadow

Gli occhi mortali ingombra!

Angelo custode Al forte vincitore
È debito l'honore, L'honor, ch'è apparecchiato
Nel Ciel, che fa beato: Si ch'ormai da la terra,
C'havete vinta in guerra, Volgete il cor e 'l viso,
E i passi al Paradiso.

Angeli nel cielo, che s'apre Venite al Ciel dilette,
Venite benedetti, Che queste sedi belle
Furon fatte per voi sopra le stelle:
Lasciate pur la terra, Dov'è perpetua guerra:
Salite al Ciel con volo glorioso,
Dov'è pace e riposo, Dove senz'alcun velo
Si vede il Rè del Cielo.

Uno del Choro Dopo brevi sudori Poter dal caldo e 'l gelo
Salir beato al Cielo Ai sempiterni onori
Dal Mondo pien di mali, È sorte avventurosa d'è mortali.

Chorus È sorte avventurosa de' mortali.

Due del choro Poter dopo le prove L'huomo frale e mendico,
Ma di virtute amico, Salir in alto, dove Son ricchezze
immortali, È sorte avventurosa de' mortali.

Chorus Dagli abissi terreni, Dove regna la Morte,
Poter salir per sorte Ai sommi eterni regni, Che non hanno
altri eguali, È sorte avventurosa de' mortali.
Amar' il bene eterno, Salir' al Ciel superno, Fuggir del Mondo i
mali È sorte avventurosa de' mortali.

Atto III Sinfonia

Intelletto Salite pure al Cielo, Che nel Ciel Dio si vede,
Del cor ricca mercede.

Consiglio Fuggite pur l'Inferno, Dove alberga ogni male,
Dov'è il verme immortale.

Intelletto Salite pure al cielo, Dove s'odono i canti,
Degli Angeli e dei Santi.

Consiglio Fuggite pur l'Inferno, Dove s'odon le voci
Degli Angeli feroci.

Chorus Fugge il nocchier l'infesta Del mar fiera tempesta,
Ma più s'ha da fuggire Del Ciel gli sdegni e l'ire.

Intelletto Nel Ciel sempre è allegrezza, Nel Ciel sempre è la
luce, Ch'eternamente luce.

Consiglio Ne l'Inferno è spavento, Ne l'Inferno è dolore
Le tenebre, e l'orrore.

Intelletto Nel Ciel son le ricchezze, Nel Ciel sono i tesori,
E i sempiterni onori.

Consiglio Ne l'Inferno ogni tempo Miseria, e infamia sta,
Vergogna e povertà.

Intelletto Nel Ciel sono i palazzi Fatti di pietre d'oro,
Di mirabil lavoro.

Chorus Cerca altri a tutte l'ore Le gemme di valore:
Ma più s'han da cercare Del Ciel le gemme rare.

Consiglio Ne l'Inferno vi stanno Le spelunche e le grotte,
Dove alberga la notte.

Intelletto Nel Ciel è Primavera, Che 'l Paradiso infiora,
E in sempiterno odora.

Consiglio Nel profondo è l'Inverno L'immondizia e 'l fetore
D'abominoso odore.

Consiglio Voi che siete laggiù, Che vi tormenta più?
Che cosa è nell'Inferno?

Anime dannate Il foco, il foco eterno,

obstructs mortal eyes!

Guardian Angel To the brave conqueror
honour is due, honour that is prepared
in Heaven, that makes him blessed: so now from the earth
that you have conquered in war turn your heart and regard,
and direct your steps to Paradise.

Angels in Heaven, that opens Come, beloved, to Heaven,
come blessed ones, for these fair abodes
were made for you above the stars:
leave aside now the earth
where there is perpetual war:
leap up to Heaven in glorious flight,
where is peace and repose,
where without any veil is seen the King of Heaven.

One of the Chorus After brief toils to be able from cold and
ice to leap up blessed, to Heaven, to the everlasting honours
from the World, full of evils, is the possible lot of mortals.

Chorus Is the possible lot of mortals.

Two of the Chorus After trials man, frail and beggared
but a friend to virtue to be able to leap up on high, where
there are immortal riches is the possible lot of mortals.

Chorus From earthly abysses, Where death reigns,
To be able to leap up, perchance, To the highest eternal
kingdoms That have no other equals, Is the possible lot of
mortals. To love eternal good, To leap up to Heaven above,
To flee the evils of the World Is the possible fate of mortals

Act III Sinfonia

Intellect Leap up then to Heaven, for in Heaven God is seen,
the heart's rich reward.

Counsel Then flee Hell, where every evil dwells,
where is the immortal worm.

Intellect Leap up then to Heaven, where songs are heard
of the angels and of the saints.

Counsel Then flee Hell, where the voices are heard
of the cruel angels.

Chorus The helmsman avoids the destructive proud storm of
the sea, but rather must one avoid the scorn and anger of
Heaven.

Intellect In Heaven there is always cheerfulness, in Heaven
there is always light, that shines eternally.

Counsel Hell is fear, Hell is sorrow, darkness, and horror.

Intellect In Heaven are riches, in Heaven are treasures
and everlasting honours.

Counsel In Hell always there is misery and shame,
disgrace and poverty.

Intellect In Heaven are palaces made of stones of gold,
wonderfully wrought.

Chorus Some seek out always precious gems:
but rather they should seek out the rare gems of Heaven.

Counsel Hell holds caves and grottos where night dwells.

Intellect In Heaven is spring, that Paradise flowers
and perfumes eternally.

Counsel In the depth is winter, the foulness and stench
of abominable odour.

Counsel You that are below, what torments you more?
What is it in Hell?

Damned Souls The fire, the eternal fire,

Crudel, crudel peccato, Per cui ci ha condannato
Il giudice superno, Al foco, al foco eterno.

Intelletto Alme ch'in Ciel godete,
Qual premio in ciel avete Più nobile e più degno?

Anime beate

Eterno, eterno Regno: O Regno, o Regno eterno:
O Ben sommo e superno, Che mai non giunge al segno:
Eterno, eterno Regno:

Anima, Intelletto, Consiglio, Corp, dicono insieme: Cielo aperto. O gran stupore! O grave errore!
Ch'uomo mortale D'un tanto male,
Ch'eterno dura, Si poco cura!
O gran stupore! O grave errore!
Ch'uomo mortale Regno immortale,
Ch'eterno dura, Stolto non cura!

Consiglio Anime sfortunate L'altiere voci alzate.
Che vi è toccato in sorte?

Anime dannate Eterna, eterna Morte. Ahi! Ci è toccata in
sorte: Morte, che mai non more Sepolta nel dolore.
Aspra, penosa e forte Eterna, eterna Morte.

Intelletto Alme beate e belle, Lassù sopra le stelle
Qual cosa è più gradita?

Anime beate Eterna, eterna Vita: Vita che vive e regna,
Dolce, celeste e degna, Sempre, sempre gradita.
Eterna, eterna Vita.

Choro O gran stupore! O grave errore! Ch'uomo mortale
D'un tanto male, Ch'eterno dura, Si poco cura!
O gran stupore! O grave errore! Ch'uomo mortale
Regno immortale, Ch'eterno dura, Stolto non cura!

Consiglio Alme, la pena e 'l danno Che vi da tanto affanno,
Finir si deve mai?

Anime dannate Non mai, non mai, non mai. O sempiterni
guai, Che non finiscon mai! Non mai, non mai, non mai.

Intelletto Alme la vostra Gloria, Ne l'eterna memoria
È per durar mai sempre?

Anime beate Sì, sempre, sempre, sempre.
Sempre sarà. E mai non finirà:
E con perpetue tempre,
Durerà sempre, sempre.

Intelletto, Consiglio, Anima, Corpo dicono insieme. Ogn'un
faccia sempre bene Che la Morte in fretta viene:
Ami Dio ch'è suo Signore, Fugga il Mondo ingannatore;
E perchè ha errato, Del suo peccato
Con pura fede Chiegga mercede:
Faccia opre bone e la sua vita emende,
Che da un momento sol, l'Eterno pende.

Anima e corpo dicono insieme Come Cervo assetato,
Corre al fonte bramato.
Così da noi si brama e si desia
Salir' al ciel con voi per erta via.
Ma prima insiem cantiamo,
E 'l gran Signor lodiamo.

Angeli Gloria sia a Dio superno
Che vive in sempiterno:
All'alto e gran Signore
Sia sempiterno honore.
Chiamiamo tutto il Mondo
E con canto giocondo
Cantiam, cantiam gioiosi

cruel, cruel sin, for which has condemned us
the judge on high to fire, to eternal fire.

Intellect Souls who rejoice in Heaven, which prize in Heaven
do you hold the nobler and more worthy?

Blessed Souls Eternal, eternal reign:

O reign, reign eternal: O highest good above,
that never misses its mark: eternal, eternal reign.

Soul, Intellect, Counsel, Body, together. Heaven is open. O
great wonder! O grave error! That mortal man of such evil
that lasts for ever takes so little care!
O great wonder! O grave error!
That mortal man for the immortal reign
that lasts eternally foolishly takes no care!

Counsel Unlucky souls, raise your proud voices
what fate has been yours?

Damned Souls Eternal, eternal death. Alas! That is our lot:
death that never dies buried in sorrow.
Harsh, painful and strong, eternal, eternal death.

Intellect Souls blessed and fair, up there above the stars,
what is it that pleases you most?

Blessed Souls Eternal, eternal life: life that lives and reigns,
sweet, celestial and worthy, always, always pleasing.
Eternal, eternal life.

Chorus O great wonder! O grave error! That mortal man for
such evil that lasts for ever takes so little care!
O great wonder! O grave error! That mortal man
for the immortal reign that lasts for ever takes no care!

Counsel Souls, the pain and loss that so afflicts you,
must it never end?

Damned Souls Never, never, never. O everlasting woe
that never ends! Never, never, never.

Intellect Souls, will your glory in eternal memory
last for ever?

Blessed Souls Yes, for ever, for ever, for ever.
It will last for ever and will never end:
and perpetually enduring
will last for ever, for ever.

Intellect, Counsel, Soul, Body, together Let each one always
do right for death hurries on:
love God, who is the Lord, flee the deceiving World;
and when you have erred for your sin
with pure faith seek your payment:
Do good works and amend your life,
for on only a moment the Eternal hangs.
Soul and Body together As the thirsting hart
runs to the desired fountain,
so we desire and long
to rise to Heaven with you on that steep way
and praise the great Lord.

Angels Glory be to God on high
who lives for ever:
to the high and great Lord
be everlasting honour.
Let us all all the world
and with happy song
let us sing, let us sing in joy

Di Dio le lodi e i fatti gloriosi.

Choro O Signor santo e vero, Che del mondo hai l'impero:
O signor santo e forte, Domator della morte.
Donator della vita; Somma bontà infinita.
A te signor, a te Gloria e laude si dà:
A te sommo signor supremo, e degno
Sia gloria eterna e sempiterno Regno.

Intelletto Voi ch'ascoltando state, Perché non giubilate?
Non più, non più pensosi: Tutti lieti e gioiosi.
Con festa giubiliamo, Con giubilo cantiamo,
Fugga lontano il lutto: Festa, festa per tutto.

Tutta la moltitudine insieme

Grazie, Hinni, laudi e giubili d'amore
Canti la lingua e le risponda il core.

Anima Ogni lingua ogni core Dia laude al mio Signore
Che l'alme poverelle Da terra alz'a le stelle.
Vi prego alme dilette, Al ben oprar' elette.
Come da serpe irato, Fuggite dal peccato:
E liete a i vostri alberghi ritornate,
E con voi riportate Questo ricordo mio:
Ch'eterno Regno avrà chi serve a Dio.

Choro Tenga ognun, tenga nel core,
Ch'al fuggir son preste l'ore: Ed è forza ch'ognun lassi
Tutto il ben ch'in terra stassi: Ne c'inganni il mondo rio,
Ch'ogni ben nasce da Dio: Et a l'opre sante e bone
Rispondono nel Ciel scettri e corone.

FESTA Tutta la moltitudine insieme Chiostrì altissimi e
stellati,

Dove albergano i Beati, Luna, Sol, Stelle lucenti,
Fate in Ciel dolci concerti; Tutto il mondo pieno sia
D'allegrezza e d'armonia.

Ritornello

Rè del mondo, e gran signori Giubilate dentro ai cori,
D'ogni sesso, d'ogni etate, Donne et uomini cantate
Con fanciulli e verginelle Canzonette allegre e belle.

Ritornello

D'arpe, lire, organi e trombe, L'aria e terra e mar rimbombe,
L'aure vaghe, il suon giocondo Portin via per tutt'il Mondo.
E toccando il suoni il core, Senta giubili d'amore

Ritornello

Voi di Dio fedeli amanti, Genti giuste, uomini santi,
Grazie eterne a Dio rendete, Gigli e rose insiem spargete,
E co' gigli e con le rose, Lodi eterne e gloriose.

Ritornello

Voi celesti hierarchie Fate nove melodie:
Ecco un'altra nova stella Tutta chiara, tutta bella
Verso il Ciel vola splendente, Perché luca eternamente.

Ritornello

Congiungete Angeli buoni, Congiungete i canti, e i suoni:
E qua giù la Terra ancora, Mentre lieta il seno infiora,
Con il canto e con il riso Corrisponda al Paradiso

God's praises and glorious deeds.

Chorus O Lord holy, and true that of the world has
command:
O Lord holy, and strong, tamer of death, giver of life;
supreme infinite goodness: to you Lord, to you
glory, and praise be given; to you greatest Lord,
supreme and worthy, be eternal glory, and everlasting reign.

Intellect You who are listening, why do you not rejoice?
No longer, no longer pensive: all happy and joyful.
With festivity let us rejoice, let us sing in rejoicing,
flee far from grief: festivity, festivity for all.

The whole multitude together

Thanks, hymns, praises and rejoicing of love
sings the tongue and answers the heart.

Soul Let every tongue every heart give praise to my Lord
who raises poor souls from earth to the stars.
I beg you, beloved souls, choose to do good.
As from the angry snake, flee from sin:
and return happy to your dwellings, and with you carry
this my record: that he who serves God shall have the eternal
kingdom.

Chorus Let everyone take it, take it to heart,
that hours are quick to fly: and everyone must leave aside
all good that is of the world.
In this the fleeting world deceives us for every good comes
from God: and for holy and good works
there come in answer in Heaven sceptres and crowns.

FESTIVITY The whole multitude together Highest starry
cloisters, where the blessed dwell,
moon, sun, shining stars, make in Heaven sweet music;
let all the world be full of cheerfulness and harmony.

Ritornello

King of the world and great lords rejoice with choruses,
each sex, every age, women and men, sing
with boys and girls cheerful, fair songs.

Ritornello

With harps, lyres, organs and trumpets, let the air and earth
and sea resound, the graceful breezes, the joyful sound
carry away through the whole world and playing let the heart
feel the joys of love.

Ritornello

You who faithfully love God, just people, holy men,
give eternal thanks to God, scatter lilies and roses together,
and with lilies and with roses, eternal and glorious praises.

Ritornello

You celestial hierarchies make new melodies:
lo another new star all bright, all fair
flies splendid to Heaven, for it shines eternally.

Ritornello

Join together good angels, join together in songs and music:
and here below earth still, happy the while, bears flowers,
with song and with laughter rejoice in answer to Paradise.

Translation by Keith Anderson

O fortunato giorno (Oh happy day)

Italian text

O fortunato giorno poi che di gioia e speme
lieta canta la terra e 'l ciel insieme:

English translation by Mick Swithinbank

Oh happy day when, full of joy and hope,
both earth and the heavens together will

ma quanto fia più adorno quando farà ritorno
per Ferdinando ogni real costume
e con eterne piume
da l'uno e l'altro Polo la Fam' andrà col suo gran nome a
volo.

sing:
yet more splendid by far it will be
when every royal quality returns
thanks to Ferdinand and on eternal pinions
Fame will fly from pole to pole, bearing his
great name.

Recommended reading: "*Emilio de' Cavalieri, 'gentiluomo romano'*" by Warren Kirkendale

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1597

Data in luce da Aleſſandro Guidotti Bolognese.



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Please stay tuned for the announcement of our upcoming 2025-26 Season



Crescendo Singers – Photo by Steve Potter

CRESCENDO – WINNER OF CHORUS AMERICA/ASCAP ALICE PARKER AWARD

Crescendo is dedicated to the performance of music with cultural significance that is of high quality, is emotionally alive and personally meaningful for its audiences and musicians.

Our innovative programming and historically-informed performance practices distinguish us from many music organizations, and we are dedicated to educational outreach—to amateur and professional singers, audiences and students.

Member of:



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