

A portrait of Lucia Bonasi, an Italian lute player and composer from the early modern period. She is depicted seated, wearing a dark, voluminous black gown with a large white ruffled collar and intricate gold and black embroidery on the sleeves. She is adorned with a pearl necklace and a chain of gold links. In the background, a green curtain hangs, and a lute is visible on a table to the right. The inscription in the upper right corner of the painting reads: "LUCIA BONASI D. G. ANNO AET. XXXVII".

Juilliard

An Early Modern Global Conference
**Concert for Women
in Art and Music**

Wednesday, October 18, 2023
The Juilliard School
Paul Hall

ARCANGELA TARABOTTI (1604–52)	Excerpts from <i>The Paternal Tyranny</i> (Venice, 1654)
PAOLA MASSARENGHI (b. 1565, d. unknown)	<i>Quando spiega l'insegn'al sommo padre</i>
MICHELANGELO GALILEI (1575–1631)	Toccata
DUARTE	Sinfonia No. 2
MARGARET CAVENDISH, DUCHESS OF NEWCASTLE (1623–73)	Letter to Leonora Duarte (c. 1664)
DUARTE	Sinfonia No. 6
INNOCENZIO ALBARTI (1535–1615)	<i>Pavin and Galliard</i>
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ÉLISABETH JACQUET DE LA GUERRE (1665–1729)	Dedication, <i>Sonates pour le violon et pour le clavecin</i> (Paris, 1707)
JACQUET DE LA GUERRE	Overture to <i>Céphale et Procris</i> (Paris Opéra, 1694)
JACQUET DE LA GUERRE	Trio Sonata in C Minor
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LUIGI BOCCHERINI (1743-1805)	Dedication to Mme. Brillon, <i>Six Sonatas for Violin and Harpsichord</i> , Op. 5 (1768)
BOCCHERINI	From Sonata No. 1 in B-flat Major, Op. 5 III. Presto assai
ANNE-LOUISE BOYVIN D'HARDANCOURT BRILLON DE JOUY ("Madame Brillon") (1744–1824)	<i>Viens m'aider o dieu d'amour</i> , from <i>Romances</i>

Texts and Translations

Maddalena Casulana

O notte, O cielo

Text: Vincenzo Querini (1478/79–1514)

Translation: Mick Swithinbank

*O notte, O cielo, O mar, O piagge, O monti
Che si spesso m'udite chiamar morte
O valli O selve O boschi O fiumi O fonti*

Che sost'alla mia vita fide scorte

*O fere snelle che con liete fronti
Errando andate con gioiosa sorte
O testimon de miei si duri accenti
Dat'audientia insieme a miei lamenti.*

Oh night, oh sky, oh sea, oh shores, oh mountains,
you that so often hear me wish that I were dead,
oh valleys, oh forests, oh woods, oh rivers, oh
springs,
you that have been loyal companions to me during
my life,
you agile beasts that wander contentedly through
the woods and fields,
you who have heard me complain before,
hearken to my sad laments.

Settimia Caccini

Due luci ridenti

Text: Anonymous

Translation: Candace Smith

*Due luci ridenti con guardo sereno
di dolci tormenti m'ingombrano il seno.
Ma lampi d'Amore rapiscono il core
con furto gentile la libertà.
Pur lieto vivrà quest'alma cantando,
s'adora penando celeste beltà.*

Two laughing lights, with a serene glance,
fill my breast with sweet torment.
But flashes of love steal, with gentle theft,
liberty from my heart.
Yet will this soul live happily, singing,
if, suffering, it adores celestial beauty.

*Due labbra di Rose con dolci rossori
le paci amorse promettono ai cori.
Ma in quel bel sereno s'annida il veleno
che uccide dell'alme la libertà.
Pur lieto vivrà ...*

Two lips of roses, with sweet blushing,
promise amorous peace to hearts.
But in that lovely serenity is nested a poison
which kills the liberty of the soul.
Yet will this soul live happily ...

*Due braccia soavi, mie dolci catene,
far posson men gravi l'acerbe mie pene.
Da quest'io desio sia servo il cor mio,
si perda, si perda la libertà.
Pur lieto vivrà ...*

Two gentle arms, my sweet chains,
can make less terrible these bitter pains of mine.
From this, I wish for my heart to be your servant,
and may it lose, may it lose its liberty.
Yet will this soul live happily ...

*Due risi, due sguardi, due care parole,
sian fiamme, sian dardi, morir non mi duole.
Morrommi beato, morirò fortunato
e perderò lieto la libertà.*

Two laughs, two glances, two sweet words:
may they be flames, may they be arrows,
dying does not pain me. I shall die blessed,
I shall die fortunate, and I shall happily lose my
liberty.

Pur lieto vivrà ...

Yet will this soul live happily ...

Paola Massarenghi

Quando spiega l'insegn'al sommo padre

Text: Anonymous

Translation: Thomasin LaMay

*Quando spiega l'insegn'al sommo padre
e arma le sue squadre per guardia della sue
gente diletta
O per far contr'a rei giusta vendetta
Tu come saggia duce il campo guidi
e il nemic'alla battaglia sfidi.*

When one unfurls the insignia of the highest father
And arms their squadrons to protect their chosen
people
In order to make rightful revenge against kings
You like a wise guide lead the field
And challenge the enemy to battle.

Madame Brillon

Viens m'aider o dieu d'amour

Text: François-Augustin Paradis de Moncrif
(1687–1770)

Translation: Rebecca Cypess and Sonya
Headlam

*Viens m'aider o dieu d'amour,
A pourtraire celle,
Celle, tant, tant belle,
Que tant aimerai toujours.
Elle a bien du gai printemps,
Gente humeur et fin sourire.
Blanches perles sont ses dents,
Roses sa bouche respire.*

Come help me, oh god of love,
to portray this one,
this one, so, so beautiful,
whom I will always love so much.
She has the gentle disposition
and fine smile of happy springtime.
White pearls are her teeth,
her mouth breathes roses.

*Son maintien est si très doux,
Son parler semble une lyre;
Si son regard luit sur vous,
Votre ame toute il attire.
Viens m'aider ...*

Her bearing is so very sweet,
her speech is like a lyre.
If her countenance shines on you,
it draws in your whole soul.
Come help me ...

About the Artists

Sonnambula

Sonnambula is a historically informed ensemble that brings to light unknown music for early instruments with the lush sound of the viol at the core. Sonnambula recently held the position of ensemble in residence at the Metropolitan Museum of Art, where the group curated a site-specific series at the Cloisters. Sonnambula has also worked closely with the Hispanic Society in New York, designing concerts featuring little-known female composers and American premieres of both 18th-century Cuban sacred music and Spanish zarzuela. The ensemble's award-winning recording of 17th-century composer Leonora Duarte was released on Centaur Records.

Amy Domingues

Amy Domingues performs on the cello and viola da gamba. A former student of Wieland Kuijken, Paolo Pandolfo, and Philippe Pierlot, Domingues earned her master's in early music from Peabody Conservatory. She performs regularly with the Washington Bach Consort, Valencia Baryton Project, Folger Consort, and Hesperus. She is a founding member of Sonnambula and co-founder of Corda Nova Baroque. An avid educator, Domingues has served on the faculties of the Madison Early Music Festival and Conclave of the Viola da Gamba Society, and she maintains an active cello and viola da gamba studio. She appears on more than 70 albums and is a multiple recipient of the District of Columbia Commission on the Arts and Humanities Fellowship Grant. Domingues resides in Washington D.C. with her husband and two cats.

Lili Ostojic Gibson

Originally from Marin County, California, Lili Ostojic Gibson is a fourth-year actor at Juilliard. Some of her favorite roles at Juilliard have been Varya in *The Cherry Orchard*, Rosalind in *As You Like It*, Nairobi in *Raft of the Medusa*, and a soloist (Meadowlark) in *A Musical Evening of Cabaret*. In her second year at Juilliard, Ostojic Gibson received the Liz Smith Voice and Speech Award. She enjoys singing, reading classic literature, and visiting her family in the former Yugoslavia. She is thrilled to participate in this conference and hopes you enjoy this celebration of inspiring artistic women!
Helen G. Palmer Scholarship in Drama

Juliette Greer

Violinist and passionately devoted chamber musician Juliette Greer graduated from New England Conservatory of Music and Carnegie Mellon University. She has spent four summers at the Kneisel Hall Chamber Music Festival and one at the Perlman Chamber Music Workshop. Her compelling solo playing took her to Europe in 2022, where she was awarded fourth place at the International Bach Competition in Leipzig and second prize at Verão Clássico in Lisbon. In September 2022, she performed the Beethoven Concerto with the Carnegie Mellon Philharmonic of Pittsburgh. She has led her colleagues in both the NEC Symphony and Carnegie Mellon Philharmonic as concertmaster and has studied chamber music with members of the Juilliard, Borromeo, Takács, Cleveland, and Cavani string quartets. Her most influential teachers include Andres Cardenes, Ayano Ninomiya, Laurie Smukler, and Max Zorin. She is now pursuing her violin master's at Juilliard. In her free time, she loves experiencing the ritual of tea and breathing in the sounds and smells of nature.
Nina Carasso Scholarship

James Kennerley

James Kennerley (MM '15, historical performance) is an award-winning, multifaceted conductor, historical keyboardist, singer, and composer. His recent concert engagements have taken him to Boston's Symphony Hall, Montreal's Maison Symphonique, Portland's Merrill Auditorium, Juilliard, the National Gallery of Art, Rome, Florence, and Venice—even Fenway Park! In addition to hundreds of YouTube videos, Kennerley is represented on record as a soloist and collaborator with ensembles including the Choir of Trinity, Wall Street; Trinity Baroque Orchestra; and Sonnambula. The Trinity choir's recording on the Sophia/DeMontfort label of his new chamber orchestration of Fauré's Requiem as well as original compositions was released this year. He was appointed the municipal organist of Portland, Maine, in 2017, and minister of music at Saint Mary's Episcopal Church, Falmouth, earlier this year. Kennerley was director of music at Saint Mary the Virgin and Saint Ignatius churches in NYC as well as Saint Paul's Church and Choir School in Harvard Square, presiding over the Billboard classical chart-topping Choir of Men and Boys. He now divides his time between Portland, Boston, and NYC. Kennerley was educated at Cambridge University as well as Juilliard.

Song Hee Lee

Soprano Song Hee Lee, born and raised in Seoul, is in the second year of her master's studies at Juilliard, where she studies with Darrell Babidge. This past spring, Lee returned to Alice Tully Hall as a soprano soloist in Purcell's *King Arthur* with Leonel Meunier and Juilliard415 and sang the role of Suor Genovieffa in Puccini's *Suor Angelica* in the Peter Jay Sharp Theater. She spent her summer at the Chautauqua Opera Conservatory singing the role of La Princesse in Ravel's *L'Enfant et les sortilèges*. This fall, Lee again joins Juilliard415, for a concert of Rameau arias.

Elizabeth Weinfield

Elizabeth Weinfield (faculty 2019–present) is a professor of musicology at Juilliard whose research explores the relationships among gender, performance, race, and material culture in the early modern period. She holds a PhD in historical musicology from the Graduate Center, CUNY, and a master's in music from University of Oxford. Artistic director of the ensemble Sonnambula, Weinfield has designed site-specific concerts at museums around the country, including the Hispanic Society of America, the Detroit Institute of Arts, the Cloisters, and the Frick Collection. Her recording of the music of the 17th-century converso composer Leonora Duarte (Centaur Records) won the 2019 American Musicological Society's Jewish Studies award. Her upcoming scholarly publications include articles in the *Journal of Seventeenth-Century Music* and *Notes* as well as with Cambridge University Press. Weinfield is working on her first book, a monograph on Duarte that investigates music's role in the convergence of business and culture in the early modern domestic space.

Jiaxun Yao

Chinese cellist Jiaxun Yao (Pre-College '20, cello) is studying with Richard Aaron and Timothy Eddy at Juilliard. Yao was awarded the silver medal and HKIMF special prize award at the fifth Schoenfeld International String Competition in Harbin. Yao has also received prizes and awards at the Klein International Competition, Juilliard Pre-College Cello Concerto Competition, New York Chamber Player Orchestra Concerto Competition, Spectrum Symphony Young Artist Concerto Competition,

About the Artists (Continued)

and Chappaqua Concerto Competition. She has appeared on NPR's *From the Top* and received that series' Jack Kent Cooke Young Artist Award. She has collaborated with orchestras including the San Jose Chamber Symphony, Qingdao Symphony Orchestra, Orchestra of Qingdao Concert Hall, Juilliard Pre-College Symphony, New York Chamber Orchestra, and Spectrum Symphony. She has attended prestigious summer festivals including the Music Academy of the West, Aspen Music Festival, Meadowmount School of Music, and Center Stage Strings. Also interested in historical performance, Yao studies viola da gamba and baroque cello with Sarah Cunningham and Phoebe Carrai.

Diana Friedman Susseles Memorial Scholarship

Dani Zanuttini-Frank

Lutenist Dani Zanuttini-Frank recently completed his bachelor's and master's degrees at Yale, where he served as the assistant music director of the Collegium Musicum and the Yale Baroque Opera Project as well as performing twice at the Yale Jazz Festival. As a guitarist, he has played annual recitals in New Haven since fifth grade and has given concerts in the U.S. and Italy. Zanuttini-Frank won the Yale undergraduate music thesis prize for his study of metric motives in Western music and flamenco.

Jude Ziliak

Jude Ziliak (Graduate Diploma '13, historical performance) performs internationally on historical forms of the violin. Recent highlights include the Magdeburg Telemann Festspiele with Tempeste di Mare; concertmaster with American Bach Soloists and the Blue Hill Bach Festival; guest director of Arcadia Players; the English Concert; Les Arts Florissants; a concert of music from Vermeer's lifetime at the National Gallery of Art with Sonnambula; and solo recitals at Columbia University. Sonnambula's first violinist since 2013, he is a faculty member at Special Music School (P.S. 859), where he trains gifted young string players and directs the Baroque Ensemble, 2023 recipient of a Renaissance Studies Association grant for innovative high school teaching in the field of Renaissance studies. Ziliak holds a master's from Rice and studied at Juilliard with Monica Huggett and Cynthia Roberts. In the summer, he is the program director for the Clarion Collegium Week workshop in New York City.

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