

**FRIENDS *of*
CHAMBER
MUSIC**
— world-class musicians

HARMONIA STELLARUM HOUSTON



**SATURDAY, APRIL 22, 2023
FIRST PRESBYTERIAN CHURCH
BRYAN, TX**

22/23 SEASON SPONSORS: ROBIN & HAYS GLOVER

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VAN CLIBURN '22 SILVER & BRONZE

**FRIENDS of
CHAMBER
MUSIC**
— world-class musicians

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**THE ONLY JOINT APPEARANCE NATIONWIDE OF
TWO BRILLIANT CLIBURN WINNERS IN 2023-2024!**

**SUNDAY, SEPTEMBER 10, 2023, 5 PM
RUDDER THEATRE
COLLEGE STATION, TX**

Ticket go on sale May 15

CONCERT SPONSORS: BILL & JAN JOHNSON

Welcome

Dear Friends,

Welcome to the Season Finale of the 27th concert series of Friends of Chamber Music!

Tonight, we're looking forward to exploring one of the groundbreaking masterpieces of the Baroque era, the eighth book of Madrigals by Claudio Monteverdi, with Harmonia Stellarum Houston and Dr. Mario Aschauer, the ensemble's artistic director. A return to the early artistic roots of the western classical music promises a wealth of discoveries, as Madrigali Guerrieri et Amorosi address themes of the present, as much as they do concerns of the past.

We're pleased to be back at the First Presbyterian Church of Bryan, with its great acoustic qualities. We are also offering this concert by livestreaming to those FCM patrons who can't attend this performance in person.

Tonight's concert and the entire 27th Season of Friends of Chamber Music series would not be possible without the generous support of our patrons and assistance that we receive from a number of charitable trusts and foundations. Our special thanks go to Hays and Robin Glover, Season Sponsors of the 27th series, and to all our loyal donors who helped us bring this program to the Brazos Valley.

We thank you for sharing your love of fine music tonight and throughout this marvelous season. As we go on a short summer break, we look forward to seeing you again at the opening concert of our new, 2023-2024 season!

Andreas Kronenberg



President of the Board
Friends of Chamber Music

Friends of Chamber Music Mission

Friends of Chamber Music brings music from diverse periods and cultures, performed by world-class musicians, to the Brazos Valley. Through concerts and outreach programs at area schools, we strive to enhance the cultural life of the community.

Board of Directors

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Artistic Director

Elena Reece

Student Volunteers

Friends of Chamber Music thanks student volunteers from Texas A&M University assisting at the concerts during the 2022-2023 season.

Educational Outreach: Pre-Concert Performance

Current and Former Students of College Station High School

Cooper Allen, bass clarinet
David Paull, oboe and alto saxophone
Madeleine Renard, piano

Friends of Chamber Music Endowment Fund

We are thrilled to announce that following a visionary initiative and commitment of Bill and Jan Johnson and with the help of the following patrons, we have reached the first goal for Friends of Chamber Music Endowment Fund. From now on, FCM Endowment will fully support one \$1,000 music scholarship annually.

Anonymous (2)
Kenneth & Kathi Appelt
David & Joanne Claridge
Jim & Jan Hughes
Adena & Richard Imlay
Bill & Jan Johnson

Andreas Kronenberg & Anne Raymond
Glenn & Beth Lawrence
Drs. Laurine & William Marlow
Karen & Michael Pilant
Chet & Phyllis Robinson
Terry & Marilyn Wade

Program

Please refer to this program to refrain from clapping between movements and hold your applause until the end of each piece.

This concert proceeds with no intermission.

Claudio Monteverdi (1567–1643)
Madrigali guerrieri e amorosi (Venice, 1638)

Altri canti d'amor

Lamento della ninfa

Perché te 'n fuggi, o Fillide?

Dario Castello (1602–1631)
Sonata X

from *Sonate concertate in stil moderno*, vol. 2 (Venice, 1629)

Si dolce è'l tormento
from *Quarto scherzo delle ariose vaghezze* (Venice, 1624)

Altri canti di Marte – Duo belli occhi fur l'armi

Fugge il verno dei dolori
from *Scherzi musicali* (1607)

Hor che'l ciel e la terra – Così suol d'una chiara fonte viva

Ardo, avvampo, mi struggo

ARTIST FORUM

will immediately follow the concert.

Please move closer to the stage to ask
your questions.

Program

HARMONIA STELLARUM PERFORMERS

soprano

Renee Rybolt
Elizabeth Tait

violins

Rebecca Nelson
Maria Lin

alto

Chloë Zimmermann
Michael Skarke

harpsichord and organ

Bryan Anderson

tenor

Jesús Guillermo Bravo
Eric Laine

violone

Caroline Nicolas

theorbo

Kevin Payne

bass

Chris Besch
Grant Jackson

artistic director

Mario Aschauer

Claudio Monteverdi (1567–1643)

Madrigals of War and Love

Monteverdi's eighth book of madrigals, entitled *Madrigali guerrieri et amorosi*, strike a distinctly different tone than his previous works. In the preface the composer writes:

“The principal passions or affections of our mind are three, namely anger, moderation and humility or supplication; ... In all the works of former composers I have indeed found examples of the ‘soft’ and the ‘moderate’, but never of the ‘agitated’, a genus nevertheless described by Plato ... in these words: ‘Take that harmony that would fittingly imitate the utterances and the accents of a brave man who is engaged in warfare’. And ... I have applied myself with no small diligence and toil to rediscover this genus.”

The breathtaking palette of musical expression as displayed in what are usually regarded as the masterpieces of this volume, *Or che'l cielo e la terra e'l vento tace* and the *Lamento della ninfa*, combine more than one of the aesthetic positions espoused by Monteverdi during his career, even though they are ostensibly incompatible. And in doing so the *Madrigali guerrieri et amorosi* are quite representative of his achievement as a whole.

Notes by ©Mario Aschauer

Harmonia Stellarum Houston

Harmonia Stellarum Houston is an ensemble of vocal and instrumental virtuosos who seek to inspire, entertain, and enlighten audiences with meaningful, historically informed performances of well-known as well as newly discovered masterworks from the past. We share our curiosity in repertoire off the beaten path and performed on historical instruments striving to ignite a passion for early music in new audiences of all ages and circumstances, in a variety of settings.

Harmonia Stellarum inaugural season 2022/23 includes a celebration of H. Schütz, virtuosic fireworks for soprano by G. F. Handel, a musical trip to Baroque Naples with G. B. Pergolesi and G. Porsile, and highlights from C. Monteverdi's dramatic *Madrigali guerrieri et amorosi* for eight voices and instruments.

The ancient idea that the harmony of music reflects the proportions of the universe was the basis for music theory from its very beginnings well into the mid-17th century, including the *Musurgia universalis* (1650) by German polymath Athanasius Kircher. In his analysis, the “choir of choirs” in the musical universe is the harmony of the stars—*harmonia stellarum*.

Mario Aschauer, artistic director

Austrian conductor, harpsichordist, and musicologist Mario Aschauer has made his life's work the interface of music scholarship and performance. As a performer on historical keyboard instruments including harpsichord, fortepiano, and organ, Mario has collaborated with early music ensembles such as Harmony of Nations Baroque Orchestra, Ars Antiqua Austria, L'Orfeo Baroque Orchestra, Calamus Consort, Mercury Chamber Orchestra, and Ars Lyrica. Mario holds degrees from the University of Music and Performing Arts, Vienna, the University of Vienna, and the Linz Bruckner Conservatory.

Upon completion of a postdoctoral fellowship at the Yale School of Music, he accepted a faculty position at Sam Houston State University where he is currently Associate Professor and Director of the Center for Early Music Research and Performance. He also teaches harpsichord and basso continuo at Rice University and serves as organist at First Lutheran Houston.



Program

TEXT

Altri canti d'amor
Sonetto d'autore anonimo
a sei voci con doi violini

*Sinfonia ... che va inanzi al madrigal
che segue*

Altri canti d'Amor, tenero arciero,
i dolci vezzi e i sospirati baci,
narri gli sdegni e le bramate paci,
quand'unisce due alme un sol
pensiero.

Di Marte io canto furibundo e fiero,
i duri incontri e le battaglie audaci.
Fo nel mio canto bellicoso e fiero
strider le spade e bombeggiar le faci.

Tu, cui tessuta han di Cesare alloro
la corona immortal mentre Bellona,
gradite il verde ancor novo lavoro,
che mentre guerre canta e guerre
sona,
o gran Fernando, l'orgoglioso coro
del tuo sommo valor canta e ragiona.

Lamento della ninfa
Canzonetta di Ottavio Rinuccini
a quattro voci, canto, due tenori e un
basso

Non avea Febo ancora
recato al mondo il dì,
ch'una donzella fuora
del proprio albergo uscì.
Sul pallidetto volto
scorgeasi il suo dolor:
spesso le venia sciolto
un gran sospir dal cor.
Sì calpestando fiori,
errava or qua or là,
i suoi perduti amori
così piangendo va.

TRANSLATION

Altri canti d'amor
Anonymous sonnet
for six voices with two violins

*Sinfonia ... to introduce the madrigal
that follows*

Let others sing of Cupid, the gentle
archer,
of his sweet charms and sighing kisses,
let them tell of quarrels and of the
longed-for truces when two souls are
united by a single thought.

I sing of a proud and raging Mars,
of his bitter conflicts and valiant
battles.
With my fierce and warlike song
I make swords clash and torches blaze.

You for whom an immortal crown
of imperial laurel has been woven,
accept Bellona's wreath, still green and
fresh,
for in our songs and music of war,
o mighty Ferdinand, our proud choir
celebrates your matchless valour.

The Maiden's Lament
Canzonetta by Ottavio Rinuccini
for four voices: soprano, two tenors
and bass

Phoebus had not yet
returned daylight to the world
when a young maiden
stepped out of her dwelling.
Her grief was written
upon her pale features:
frequent were the sighs that came
from deep within her heart.
Yes, crushing the flowers beneath her
feet,
she wandered this way and that,
and mournfully wept
thus over her lost love.

Program

“Amor”, dicea, il ciel
mirando il piè fermò
“dove dov’è la fé
ch’el traditor giurò?”
Miserella, ah! più no, no
tanto gel soffrir non può.
“Fa che ritorni mio,
Amor com’ei pur fu,
o, tu m’ancidi, ch’io
non mi tormenti più.
Non vo’ più ch’ei sospiri
se non lontan da me,
no, che i suoi martiri
più non dirammi a fé.
Perché di lui mi struggo?
Tutto orgoglioso sta,
che sì, che sì se’l fuggo
ch’ancor mi pregherà?
Se ’l ciglio ha più sereno
colei, che ’l mio non è,
già non rinchiude in seno,
Amor, sì bella fé.
Né mai sì dolci baci,
da quella bocca avrò,
né più soave, ah, taci,
taci, che troppo il sa”.

Sì tra sdegnosi pianti,
spargea le voci al ciel:
così ne’ cori amanti
mesce Amor, fiamm’e gel.

Perché te ’n fuggi, o Fillide?
Madrigale in versi sdrucchioli d’autore
anonimo

Perché te ’n fuggi, o Fillide?
Ohimè, deh, Filli ascoltami
e quei belli occhi voltami:
già belva non son io né serpe
squallido;
Aminta io son, se ben son magro e
pallido,

“Love.” she said, as she stood still,
her gaze turned heavenward,
“where, oh where is the faith
the treacherous man swore to me?”
Poor girl, alas, no longer
can she bear such cold rejection.
“Love, make him mine again,
as he once was,
or kill me, that I may
no longer live in torment.
I do not want him to love
unless he is far from me,
no, he will no longer, I swear it,
tell me of his suffering.
Because I love him so,
he is nothing but vanity;
perhaps, if I run from him
he will want me again?
Her eyes may be
more beautiful than mine,
but, o love, her heart
is not as loyal as mine.
And never from her lips
will he get kisses as sweet,
nor as gentle as mine, ah, hush,
hush, he knows that all too well.”

Yes, as she wept bitter tears
her voice rose up to heaven:
thus in loving hearts
does love mingle fire and ice.

Why do you run away, o Phyllis?
Anonymous madrigal in “sdrucchiola”
rhyme

Why do you run away, o Phyllis?
Alas, ah, Phyllis, listen to me
and turn your lovely eyes towards me:
I am no wild beast or venomous
serpent;
I am Aminta, though I am thin and
pale,

Program

queste mie calde lagrime
che da quest'occhi ognor si veggon
piovere
han forza di commuovere
ogni più duro cor spietato e rigido,
ma' l tuo non già, ch'è più d'un
ghiaccio frigido.
Mentre spargendo a l'aura pianti e
lamenti,
indarno il cor distruggesi,
Filli più ratta fuggesi,
né i sospir che dal cor, non voci o
prieghi
i piè fugaci arrestano.

Dario Castello (1602–1631)
Sonata X
from *Sonate concertate in stil
moderno*, vol. 2 (Venice, 1629)

Si dolce è'l tormento
from *Quarto scherzo delle ariose
vaghezze* (Venice, 1624)
Si dolce è'l tormento
Ch'in seno mi sta
Ch'io vivo contento
Per cruda beltà
Nel ciel di bellezza
S'accreschi fierezza
Et manchi pietà
Che sempre qual scoglio
All'onda d'orgoglio
Mia fede sarà.

La speme fallace
Rivolgam' il piè
Diletto, ne pace
Non scendano a me
E l'empia ch'adoro
Mi neghi ristoro
Di buona mercè

these warm tears of mine
that can ever be seen raining from my
eyes
have the power to move
the hardest, stoniest, most pitiless of
hearts,
but thus far not yours, which is colder
than ice.
While in vain my heart is breaking,
scattering tears and laments to the
wind,
Phyllis swiftly runs away,
and neither the sighing of my heart,
nor any word or prayer can prevent
her flight.

Dario Castello (1602–1631)
Sonata X
from *Sonate concertate in stil
moderno*, vol. 2 (Venice, 1629)

Si dolce è'l tormento
from *Quarto scherzo delle ariose
vaghezze* (Venice, 1624)
So sweet is the torment
That lies in my heart
That I live contented
By cruel beauty
In the heaven of beauty
Pride grows
And compassion is lacking
For always like a rock
Against the waves of pride
My faith will be.

Deceptive hope
Makes me turn away
Joy and peace
Don't come my way
And the cruel one I adore
Denies me relief
Of good grace

Program

Tra doglia infinita,
Tra speme tradita
Vivrà la mia fè.

Per foco, e per gelo
Riposo non ho
Nel porto del Cielo
Riposo haverò.
Se colpo mortale
Con rigido strale
Il cor m'impiegò,
Cangiando mia sorte
Col dardo di morte
Il cor sanerò.

Se fiamma d'Amore
Già mai non sentì.
Quel rigido core
Ch'il cor mi rapì.
Se nega pietate
La cruda beltate
Che l'alma invaghì
Ben fia che dolente,
Pentita, e languente
Sospirimi un dì.

Altri canti di Marte
Sonetto di Giovan Battista Marino
(1569–1625)

a sei voci con doi violini
Altri canti di Marte e di sua schiera
gli arditi assalti e l'onorate imprese,
le sanguigne vittorie e le contese,
i trionfi di morte orrida e fera.

Io canto Amor, da questa tua
guerriera,
quant'ebbi a sostener mortali offese,
com'un guardo mi vinse, un crin mi
prese:
istoria miserabile, ma vera.

Amid endless pain
Amid betrayed hope
My faith will live.

For fire and ice
I have no rest
In the harbor of Heaven
I will find rest.
If a deadly blow
With a rigid arrow
Wounds my heart,
Changing my fate,
With the dart of death
I will heal my heart.
If the flame of love
I never felt before.
That cold heart
That Stole my heart.
If cruel beauty
Denies compassion
That enamored the soul
It will be that in pain,
Repentant, and languishing
I will sigh one day.

Let others sing of Mars
Sonnet by Giovan Battista Marino
(1569–1625)

for six voices and two violins
Let others sing of Mars and of the
daring attacks
and honourable enterprises
undertaken by his troops,
of their bloody victories and clashes,
of the triumphs of fierce and cruel
death.

I sing, Cupid, of this warrior maid of
yours,
of the many mortal insults I have had
to endure,
of being conquered by a look, taken
prisoner by her tresses:
a wretched tale, but a true one.

Program

Duo belli occhi fur l'armi, onde
trafitta
giacque, e di sangue in vece amaro
pianto
sparse lunga stagion l'anima afflitta.
Tu, per lo cui valor la palm'e 'l vanto
ebbe di me la mia nemica invitta,
se desti morte al cor, dà vita al canto.

Fugge il verno dei dolori from Scherzi musicali (1607)

Fugge il verno dei dolori
primavera degli amori
se ne torna
tutt'adorna
di fioretti
lascivetti
ma non torni tu già mai
Filli ingrata
di spietata
A dar fine a li miei guai.

Senti Zeffiro che spira
Vedi Amor che l'arco tira,
E c'invita
A dolce vita
Vita quieta
Vita lleta
E tu sorda, e cieca ahi lasso
Neghitosa
Disdegnosa
Ti starai qua duro sasso.

Senti piange Tortorella
Quasi afflitta vedovella,
Che non trova
Che le giova
In suo errante
Caro amante
E tu viver sempre vuoi
Sola in noie
Da le gioie
Nascondendo i sensi tuoi

Two beautiful eyes were the weapons
whose blows
have wounded and felled me, and my
stricken heart has long shed bitter
tears in place of blood.
You, by whose valour my undefeated
enemy won both palms and pride
from me,
having given death to my heart, give
life to my song.

Fugge il verno dei dolori from Scherzi musicali (1607)

The winter of suffering is flown
Spring of loves
Returns
All embellished
With wanton
Little flowers
But you do not return,
Ungrateful Phyllis,
Pitiless,
To put an end to my woes.

Feel the Zephyr that blows
See Cupid who pulls the bow,
And invites us
To a sweet life
Quiet life
Happy life
And you, deaf and blind, alas
Unwilling
Disdainful
You will stay here, hard stone.

Hear the weeping turtle-dove,
Like a grieving widow,
That cannot find
What she needs,
Her wandering
Dear lover;
And you want to live always
Alone in tedium
From all joys
Hiding your senses.

Program

Tu non sai che lieto stato
E il trovarsi accompagnato
Mira Filli
Amarilli
Quanto gode
Con sua lode
Di star sempre a Tirsi in braccio,
Filli o quanto
Farai pianto
Se disprezzi questo laccio.

You don't know what a happy state
It is to be accompanied;
Look, Phyllis,
At Amarillys
How she enjoys,
Praiseworthy,
To be always in the arms of Thyrsis,
Phyllis, oh how
You will weep,
If you scorn this noose.

Hor che'l ciel e la terra – Così suol
d'una chiara fonte viva
Sonetto Francesco Petrarca (1304–
1374)
a sei voci con doi violini
Hor ch'l ciel e la terra e 'l vento tace
e le fere e gl'augelli il sonno affrena,
Notte il carro stellato in giro mena
e nel suo letto il mar senz'onda giace,
veglio, penso, ardo, piango; e chi mi
sfaccia sempre m'è innanzi per mia
dolce pena: guerr'è 'l mio stato, d'ira e
di duol piena,
e sol di lei pensando ho qualche pace.

Hor che'l ciel e la terra – Così suol
d'una chiara fonte viva
Sonnet by Francesco Petrarca (1304–
1374)
for six voices with two violins
Now that heaven and earth and the
wind are silent,
sleep has stilled the birds and beasts,
night is guiding the course of its starry
chariot
and the sea is lying waveless in its
bed,
I lie awake, I think, I burn, I weep; and
she who is destroying me is always
before me,
causing me sweet pain: I am caught
up in a war of anger and grief,
and only the thought of her brings me
any peace.

Così suol d'una chiara fonte viva
move 'l dolce e l'amaro ond'io mi
pasco;
una man sola mi risana e punge;
e perché 'l mio martir non giung'a
riva,
mille volte il dì moro e mille nasco,
tanto da la salute mia son lunge.

Thus from the same bright and
sparkling spring
issue the sweetness and the bitterness
that both sustain me;
the same hand both heals and wounds
me;
and that there be no end to my
suffering,
I die and am reborn a thousand times
a day, so far am I from finding
salvation.

Program

Ardo, avvampo

Sonetto d'autore anonimo

a otto voci con doi violini

Ardo, avvampo, mi struggo, ardo,
accorrete

vicini, amici, all'inflammato loco.

Al ladro, al tradimento, al foco, al
foco:

Scale, accette, martelli, acqua
prendete.

E voi, torri sacrate anco tacete,
su, su, bronzi, ch'io dal gridar son
roco:

dite il periglio altrui non lieve o poco
e degli incendi miei pietà chiedete.

Son due belli occhi il ladro e seco

Amore

l'incendiario che l'inique faci
dentro la rocca m'avventò del core.

Ecco i remedi omai vani e fallaci,
mi dice ognun per sî beato ardore:
lascia ch'el cor s'incenerisca e taci.

Ardo, avvampo

Anonymous sonnet

for eight voices with two violins

I'm on fire, ablaze, burning up, on fire

—

hurry, friends and neighbours, to the
site of the fire.

Stop thief, traitor, to the fire, to the
fire:

bring ladders, hatchets, hammers,
water.

And you, holy towers, who stand
silently by,

come, ring your bells, for I'm hoarse
with shouting:

warn other men of this terrible danger
and call for mercy as I burn in flames.

Two pretty eyes are the thief, and with
her is Cupid

the fire bringer, who has hurled those
wicked torches

into the citadel of my heart.

All remedies are now worthless and
false:

everyone tells me that in a case of
such blessed fire,

a man should let his heart burn to
ashes, and be silent.

Support

FCM concert series and outreach programs are made possible in part through Hotel Tax Revenue funded from the City of College Station and the City of Bryan through the Arts Council of the Brazos Valley.

Tonight's concert is supported in part by an award from the National Endowment for the Arts.

Friends of Chamber Music Patrons

We thank our supporters who made contributions to the FCM concert series and outreach programs from May 1, 2022 to April 16, 2023.

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