



**In Mulieribus**  
*luminous in song*



**Lost & Found:  
Madrigals of Maddalena Casulana**

Saturday, October 19, 2024, 7:30 PM and Sunday, October 20, 2024, 4:00 PM

The Madeleine Parish

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# Lost & Found:

## Madrigals of Maddalena Casulana (c. 1544-c. 1590)

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7:30 p.m. Saturday October 19  
4:00 p.m. Sunday October 20

The Madeleine Church  
3123 NE 24th Avenue Portland, OR

Concert Sponsors: Judy & Michael Stoner

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All selections are from Casulana's 1583 publication, *Il primo libro di madrigali a cinque voci* (The First Book of Madrigals for Five Voices), unless otherwise indicated.

*Come fiammeggia e splende*

*Tu sei, Clitia, il sol mio* HF, CV, JL

*Stavasi il mio bel Sol* (1586, *Il gaudio libro primo*) SH, AJK, CV

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*Ben venga il pastor* (1570, *Il secondo libro de madrigali a quattro voci*) AJK, MH, JL

*Il vostro dipartir* (1570) JL

*Se da l'ardente humore*

*Amor per qual cagion* (1570) HF, JL

*Caro dolce mio, Amore*

*Ben veggio di lontano il dolce lume*

\*\*\*\*\*

*Aura, che mormorando al bosco/Così non senti mai novo furore/*

*Io, d'odorate frondi e di bei fiori/E vedrem poi destarsi lieta e bella*

\*\*\*\*\*

*O messaggier de miei pensieri*

*Bella d'Amor guerriera*

\* intermission \*

*Hai, dispietato Amor*

*Occhi vaghi e lucenti*

*Tu mi diceste, Amore* JC, CV, JL

\*\*\*\*\*

*Morte! Che vuoi?* (1570) SH, AJK, HP, CV

*Morir non può il mio core* (1566, *Il Desiderio libro primo*) HP, JL

*Gran miracol d'amore* (1570) JL

*Come esser puote, Amore*

*O notte, o ciel', o mar* (1570) CV, JL

\*\*\*\*\*

*Ovunque volgi il piede/E se ciò fia godrassi per noi*



**In Mulieribus**  
*luminous in song*

Anna Song, *artistic director/conductor*

Henriët Fourie (HF)  
*soprano*

Catherine van der Salm (CV)  
*soprano*

Susan Hale (SH)  
*mezzo-soprano*

John Cox (JC)  
*tenor*

Amanda Jane Kelley (AJK)  
*soprano*

Michael Hilton (MH)  
*tenor*

Hannah Penn (HP)  
*mezzo-soprano*

Zachary Lenox (ZL)  
*bass*

John Lenti (JL), *theorbo*

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## Notes on the Program

Welcome to IM's 18<sup>th</sup> season, *Luminous Horizons*! Thank you for joining us for this special program as we explore the music and talent of Maddalena Casulana, a pioneering composer and acclaimed lutenist, singer, and teacher of the Italian Renaissance. Her name may be less familiar but she has long been recognized in music history books as the first woman known to have an entire volume of her own music printed and published in her own name. Despite this groundbreaking accomplishment, she remained mostly anonymous after her death, with the details of her life largely unrecorded and undiscovered, and her works either "lost" or seldom performed. In recent years, the increasing desire to seek out more diverse voices in classical music has brought Casulana and her music slightly more exposure, but the dedicated research and work of musicologist Laurie Stras have made it possible for us today to perform and enjoy more of Casulana's music than ever before.

In October 2021, Stras came upon the missing alto partbook for Casulana's 1583 collection of five-voiced madrigals (music in the 16<sup>th</sup> century was usually published with individual voice parts printed separately). She tells the story of how it happened in her own words:

"Before 1945, there had been a complete set of the *Primo Libro a cinque* in the library in Gdansk, but the Canto and Alto disappeared at the end of WWII. I was researching a project that mentioned Casulana in brief, and I wanted to find reproductions of the remaining partbooks, knowing that a partial set in Vienna might have been available. I was scrolling through an online bibliographic aggregator when I discovered there were two books by Casulana in a Russian library catalogue that had recently been added to the database...I realized then that they were the partbooks that had gone missing from Gdansk."<sup>1</sup>

Stras transcribed the entire volume of 17 madrigals into modern performable editions and published them last year. Thirteen of these are featured on today's program alongside selections from three other collections: six from Casulana's 1570 publication, and two from separate compilations of madrigals by various composers published in 1566 and 1586. We owe Dr. Stras special thanks for transposing several of the scores for us to accommodate our forces. We are also honored to have a number of accomplished guest artists joining us for these concerts—John Lenti, Zachary Lenox, Michael Hilton, and John Cox. Their presence and artistry make it possible for IM to present this remarkable repertoire, much of it rarely heard since Casulana's lifetime.

### **Maddalena Casulana – A Brief Background**

Little is known about Casulana's early life and education, but she appears to have been unusually independent for a woman in sixteenth century Europe. She was an active musician as a lutenist, singer, and composer mainly in Venice, and written records and dedications show she was highly respected by her male contemporaries, composers and publishers alike. For example, Orlande de Lassus commissioned and conducted one of her works for a royal wedding in 1568, and the Venetian music printer and publisher Antonio Gardano dedicated his 1582 edition of Philippe de Monte's *First Book of Madrigals for Three Voices* to Casulana, describing her as "the Muse and Siren of our age." Over the course of her career, her music was published in multiple anthologies of madrigals alongside works by prominent composers of the 16<sup>th</sup>

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<sup>1</sup> Monica Schütz, "3 Questions to Musicologist Professor Laurie Stras," European Broadcasting Union, March 8, 2022, <https://www.ebu.ch/news/2022/3-questions-to-musicologist-professor-laurie-stras>

century, including Lassus and Cipriano de Rore, and she became the first female composer to print and publish entire collections of her own music. Her first book of four-voice madrigals was published in 1566 (most likely in her twenties), a second book for four voices in 1570, and a third book for five voices in 1583. Until Stras' finding in 2021, the 1570 volume was the only one thought to have survived intact.

Casulana's written dedication of her first book to her patron and fellow musician, Isabella de' Medici-Orsini, reveals an assertive, courageous personality, fully aware of her talent and determined to challenge prevailing prejudices against women and their abilities. Addressing her patron, she writes:

*"I know truly most excellent Lady, that these first fruits of mine, flawed as they are, cannot produce the effect that I desire, which would be in addition to providing some evidence of my devotion to Your Excellency, also to show the world the futile error of men who believe themselves patrons of the high gifts of intellect, which according to them cannot also be held in the same way by women. Because of all this, I did not wish to fail to publish them, hoping that in Your Excellency's bright name they would achieve such light as might kindle some other, higher talent to succeed more clearly in that which except for the spirit, I have not been able to show."*  
Venice, April 10, 1568.  
from Your Excellency's most humble servant,  
Maddalena Casulana.

As Stras points out, our understanding of Casulana and her work has been limited, being based just on her four-voice madrigals, but new access to her entire volume of five-voice madrigals allows us to more fully appreciate her compositional skill and voice. A majority of these songs are brief—barely two minutes in length—but each depicts and evokes its amorous texts through imaginative word painting, achieved through variations in texture and rhythm, and through the use of a unique harmonic language characterized by striking chromaticism and bold chordal shifts. Casulana was undoubtedly as skilled as her male counterparts, but a close analysis of her musical settings also reveals a composer whose unconventional treatment of madrigalian tropes serves to emphasize the unity and equality between the sexes, and advocate for more equitable sexual dynamics.<sup>2</sup>

We are grateful for this opportunity to build on the important work of Laurie Stras and highlight Casulana, joining together to “show the world” her remarkable contributions in history. May our performances, along with others around the world, inspire a new and expanded appreciation of this daring and visionary composer, her unique compositional voice, and her musical achievements. - Dr. Anna Song



Cover page for Alto Partbook, 1583

First Book of Madrigals for Five Voices.

Page 3, detail of the beginning of 'Come fiammeggia'

<sup>2</sup> Samantha E. Heere-Beyer, *Claiming Voice: Maddalena Casulana and the Sixteenth-Century Italian Madrigal*. Master's Thesis, University of Pittsburgh, 2009.

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## *Texts & Translations*

English translations by Laurie Stras unless otherwise indicated.

### **Come fiammeggia e splende**

Come fiammeggia e splende,  
hor quindi, hor quinci il sole  
così di voi, Signore,  
luce l'alto valore.  
Che preggio acquista a vostra nobil prole,  
ne perché siate tale vien da opra mortale  
MA al RIO BEVEste l'ACQUA, che v'infuse  
l'Alma virtù de le divine Muse.

How it blazes and shines,  
now here, now there, the sun:  
So from you, my Lord,  
Burns lofty valor.  
Such a prize will confer on your noble offspring,  
since you are this way because of mortal agency,  
but at the stream you drank the water, which infused  
you with the lifegiving virtue of the divine Muses.

### **Tu sei, Clitia, il sol mio**

Tu sei, Clitia, il sol mio  
e trasformato in te, Clitia, son io;  
ch'a i rai del tuo bel volto  
sempre mi giro e volto.  
Haime! quando mai fia  
ch'io sia il tuo sol, e tu la luce mia?

You are, Clizia, my sun  
and I am transformed, Clizia, in you;  
that to the rays of your face  
I ever turn and face.  
Oh, when will it ever be  
that I might be your sun, and you my light?

### **Stavasi il mio bel Sol**

Giambattista Strozzi (1551-1634)

Stavasi il mio bel Sol al Sol assiso  
Che par altri non trova  
E l'un e l'altr'a prova  
Sciolt' il biondo crin d'or del paradiso  
Si specchiava nel viso del mio Sole  
Et in quel specchi' e in quello si rivedea si bello  
Ch'al mio Sole pareva d'esser il sole  
Et al sole il mio Sole si rivedea si bello

There, sitting in the Sun, lay my beautiful Sun,  
Who finds no equal  
The other can only try  
Loosed the blond gold hair of heaven  
Mirrored itself in the face of my Sun  
And in that mirror and in that she appeared so beautiful  
That my Sun appeared to be the sun  
And in the sun my Sun saw herself so beautiful.

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## **Ben venga il pastor mio!**

### Prima parte | Part I

*“Ben venga il pastor mio/la mia nimpha  
anzi il mio Sole,” dicea sul vago lito  
al fin del giorno con soavi parole  
Lidia e Meri, ambi pieni di desio:  
vola van d’ogni intorno  
lieti scherzando i pargoletti Amori,  
e in su le labbia lor s’uniro[no] i cori.*

*“Welcome, my shepherd/my nymph,  
and my Sun,” they said on the lovely shore  
at the end of the day, with sweet words,  
Lidia and Meri, both full of desire:  
flying around everywhere,  
happy and frolicking were infant Cupids,  
and above their lips their hearts united.*

### Seconda parte | Part II

*“Addio, Lidia mia bella,”  
“Caro mio Meri, addio, poich’el ciel vole,”  
dicea sovra Arno a l’apparir del sole  
Pastor afflitto, afflitta pastorella.  
Piangeva ei, piangeva ella,  
piangea con essi Amore:  
e quinci e quindi si divide il core.*

*“Farewell, Lidia, my beauty!”  
“My dear Meri, farewell, because Heaven wishes [it],”  
they said—upon the Arno at the rising of the sun—  
the stricken shepherd and shepherdess.  
He wept, she wept,  
and Love wept with them,  
and so henceforth, the heart was broken in two.*

## **Il vostro dipartir**

*Il vostro dipartir, donna, mi diede noiosa vita  
E con si dubbia spene di voi, caro mio bene  
Ch’alti si n’pera di ciò fia cagione  
Le vostr’alme virtut’ al mondo sole  
E rio timor mi spinge ond’ i miei lumi  
Sembran d’amare lacrime duo fiumi.*

*Your departure, lady, leaves my life insipid  
And my hope for you is so unsure, my dear one,  
That I aspire to nothing less  
Than your soul, the only virtue in the world.  
And fear brings tears repeatedly to my eyes  
As if they were two streams of bitter tears.*

## **Se da l’ardente humore**

*Se da l’ardente humore,  
onde son gli occhi un fiume, ardendo il core,  
Amor, io resto in vita  
in questa acerba e dura dipartita.  
piangete, occhi, piangete,  
e quanto co ’l desio cresce l’ardore  
tanto in voi, occhi miei, cresca l’humore.*

*If from the ardent humor,  
of which the eyes are a river, the heart is burning,  
Love, I stay alive,  
in this bitter and hard departure.  
Weep, eyes, weep,  
and as much as the ardor grows with desire  
so much in you, my eyes, grows the humor.*

## **Amor per qual cagion**

*Amor per qual cagion mi mandi a terra,  
se sai te son fedele e bramo pace  
e mi ritrov’ in guerra di te che sei crudele,  
ne voi sia per me pace,  
ma che sempr’arda con tua viva face.*

*Love, for what reason did you send me to earth?  
You know I am faithful to you and long for peace,  
yet I am at war because of you who are so cruel.  
I wish you no peace, either:  
but that your beautiful face burn forever.*

### **Caro dolce mio, Amore**

*Caro dolce mio, Amore, non mi fuggir, deh, Dio.  
Se t'ho donato il core  
che più non vuoi del mio?  
Deh non mi far languire  
ch'altro da te non bramo  
se non sol che tu m'ami quanto t'amo.*

*My dear, sweet Love, do not fly from me, oh God!  
If I have given you my heart,  
What more do you want than mine?  
Oh, do not make me languish,  
since I long for nothing but you,  
save only that you love me as much as I love you.*

### **Ben veggio di lontano il dolce lume**


Francesco Petrarca, Canzoniere 163

*Ben veggio di lontano il dolce lume  
ove per aspre vie mi sproni e giri,  
ma non ho, come tu, da volar piume.  
Assai contenti lasci i miei desiri,  
Purché ben desiando i mi consume,  
né le dispiaccia che per lei sospiri.*

*Indeed, I see in the distance that sweet light  
with which you spur and steer me over harsh paths,  
but unlike you, I don't have wings to fly.  
You leave my desires nearly satisfied,  
provided that desiring indeed consumes me,  
nor does it displease you that I sigh for her.*

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## Aura, che mormorando al bosco

### Prima parte | Part I

*Aura, che mormorando al bosco intorno,  
tempri la fiamma de l'ardente sole.  
Volati, prego, hor che su'l mezzo giorno  
te sola attenda e dorme il mio bel sole;  
e vaga nel suo morbido soggiorno  
te assidi, e cingi di rose e viole  
il biondo crine e d'un sì nobil velo  
che non l'offenda mai caldo, né gelo.*

Breeze, that murmuring around the wood  
tempers the flame of the ardent sun,  
fly you, I beg, now that at noon  
my lovely Sun waits for you alone, and sleeps;  
and wander into her soft rest  
sit down by her and weave with roses and violets  
and her golden locks such a noble veil  
that heat nor cold will never bother her.

### Seconda parte | Part II

*Così non senti mai novo furore  
del freddo Borea combattendo il verno,  
né con turbato ciel, turbato humore  
discenda not'a darti affanno interno;  
e'l vivo del tuo caro ardito ardore  
sia teco e nel tuo amante sempiterno:  
né gelosia lo spenga, o nova fiamma,  
lo scemi, o lo consumi a dramma a dramma.*

Thus you will never hear the new fury  
of the cold Borea combatting the winter,  
nor will with turbulent heavens, turbulent water  
come down [at night] to give you internal trouble;  
and the life of your sweet, bold ardor  
will be with you and in your lover forever:  
Nor will jealousy extinguish it, o new flame,  
or diminish it, or consume it bit by bit.



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Terza parte | Part III

*Io, d'odorate frondi e di bei fiori,  
che la felice Arabia in grembo asconde,  
te sacro un gran altar tra verdi allori  
ch'arda mai sempre qui vicino a l'onde;  
e de le Ninfe de la nobil Clori  
meco la più leggiadra, in queste sponde,  
canterà le tue lodi ad una ad una  
finché col Sol il ciel tutto s'imbruna.*

I, of the fragrant plants and the beautiful flowers,  
that happy Arabia hides in her breast,  
I will consecrate a grand altar in the green laurels  
that will burn forever here by the waves;  
and the loveliest of the noble Cloris's Nymphs,  
with me on these shores,  
will sing your praises to each other  
until the sky darkens all [from] the Sun.

Quarta parte | Part IV

*E vedrem poi destarsi, lieta e bella,  
dal dolce sonno la mia cara luce,  
e far con l'una e l'altra ardente stella  
invidia al sol quando più splende è luce;  
e poi, cantando in questa parte e'n quella,  
con l'armonia che sol al ciel m'adduce  
in novo stile, il tuo bel nome eterno  
farà per queste selve estate e verno.*

And we will then see her wake up, happy and beautiful,  
from sweet sleep, my dear light,  
and make one and another burning star  
envious of the Sun, since her light is brighter;  
and then, singing in this place and in that,  
in harmony with which the Sun leads me to heaven  
in a new style, your beautiful eternal name  
will make summer and winter for these woods.



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### **O messaggier de miei pensieri**

O messaggier di miei pensieri, Amore,  
vanne dinanzi al mio Signor Gentile  
e di, con atto riverente e humile,  
quanto ho desio di dimostrarlob il cuore:  
Ma tosto che la man muove e lo stile,  
per honorarlo in parte,  
io mi sento mancar l'ingegno e l'arte.

O Love, messenger of my thoughts,  
come before my gentle Lord  
and say, that with a reverent and humble act  
how much I want to show him my heart:  
But as soon as the hand moves, and the pen,  
to honor him in part,  
I feel a lack of ingenuity and art.

### **Bella d'Amor guerriera**

Bella d'Amor guerriera,  
che guerra e pace porti,  
ben la tua stirpe altera,  
BARBARA, non par suoni altro che morti;  
ma l'Angelico nome,  
i begli occhi e le chiome,  
il volto e gli atti accorti  
spiran dolci conforti.

Beautiful warrior of Love  
you, who bring war and peace,  
Indeed, your proud lineage,  
Barbara [no], seems to announce nothing but deaths.  
But the angelic name,  
the beautiful eyes and the hair,  
the face and the quick movements  
whisper sweet comforts.

### **Hai, dispietato Amor**

Bernardo Tasso (1493-1569)

Hai, dispietato Amor, come consenti  
ch'io meni vita sì penosa e ria,  
solcando un ampio mar d'aspri tormenti  
per così lunga e perigliosa via.  
Deh, perché fiato de benigni venti  
non sospigne la stanca nave mia;  
sicché, dopo un camin sì lungo e torto,  
possa chiuder la vela in questo porto.

Oh, pitiless Love, how do you consent  
that I lead a life so painful and wicked,  
cleaving a wide sea of bitter torments  
for such a long and perilous journey?  
Oh, since the breath of benign winds  
do not push on my tired vessel;  
therefore, after such a long and misguided route  
I might close my sail in this port.

### **Occhi vaghi e lucenti**

Occhi vaghi e lucenti,  
albergo di cui sol e degno Amore,  
onde haveste valore  
di ralumar i miei ch'eran già spenti,  
e l'alma ritornar entro al suo velo  
qual era fatto gielo:  
ch'ella di partir mossa era a volo,  
ma l'impediste voi per più mio duolo.

Lovely and shining eyes,  
dwelling of which only Love is worthy,  
from whence you have the ability  
to relight mine, that are already extinguished,  
and to return the soul within its veil  
that was made of ice:  
she was making to leave by flight,  
but you held her back, to increase my suffering.

### **Tu mi dicesti, Amore**

Tu mi dicesti, Amore,      You told me, Love,  
quando de sì bel lume ardesti il core,      when you inflamed your heart with such a beautiful  
che gl'occhi e l'armonia      light, that the eyes and the music  
havrian fatto minor pena mia:      would have done less injury to me:  
hor che'l cantar non odo      now that I don't hear singing  
e privo son del lume del bel volto,      and I am deprived of the light of the beautiful face,  
ritornami nel stato onde m'hai tolto.      return me to the state from which you took me.

### **Morte! Che vuoi?**

Serafino Aquilano (1466-1500)

translation by Samantha Heere-Beyer

'Morte!'      "Death!"  
'Che vuoi?'      "What do you want?"  
'Te chiamo.'      "I call you."  
'Ecco m'appresso.'      "Behold, I'm close."  
'Prendi m' e fa che manch' il mio dolore.'      "Take me and do what my grief cannot do."  
'Non posso'      "I cannot."  
Non pôi?      "You cannot do so? Why?"  
Non. Perch'in te non regna il core.'      "No. Because in you the heart does not reign."  
'Sì fa!'      "Yes, it does!"  
'Non fa! Fatte, restituire,  
ché chi vita non ha non può morire.'      "No, it does not! Done, make the return,  
for those without life cannot die [again]."

### **Morir non può il mio core**

Morir non può il mio core,      My heart cannot die:  
E ucciderlo vorrei poi che vi piace,      and I would like to kill it since it would please you.  
Ma trar non si puo fuore,      But it cannot be pulled out of your breast  
Dal petto vostro ove gran tempo giace,      where it has dwelled for so long,  
Et uccidendol' io come desio,      and if I were to kill it—as I wish—  
So che morreste voi morend' anch' io.      I know you would die, and I would die too.

### **Gran miracol d'amore**

Jacobo Sannazaro (1458-1530)

translation by Francesca Savoia

Gran miracol d'amore, quel che uccide,      Great miracle of love, that which kills,  
Dà vit'e in un si sface,      It gives life and in one can destroy,  
L'alma s'aviv'e more      The soul revives and dies  
Che, mentr'essere più in vita li dispiace,      When she the soul regrets living  
Tal di mort' ha desio      She has such a wish to die that  
Che di lui viv'e in lui mor'ell'et io.      she lives of him and in him she dies, and I with her.

### **Come esser puote, Amore**

*Come esser puote, Amore,  
che quasi in un momento io sia lieto e contento,  
e in un medesimo ardore  
di desir moro, e vivo di dolore?*

How can it be, Love,  
that in just a moment I may be happy and content,  
and in the same ardor  
I die of desire, and live from pain?

### **O notte, o ciel,' o mar**

*O notte, o ciel', 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 seas, oh shores, oh mountains,  
that so often hear me call upon death,  
Oh valleys, oh forests, oh woods, oh rivers, oh springs,  
that have been faithful aides in my life,  
Oh nimble beasts that with happy visages  
go wandering with joyful destiny,  
Oh witness my bitter complaints,  
Give audience together to my laments.

### **Ovunque volgi il piede**

Prima parte | Part I

*Ovunque volgi il piede,  
il Ciel ivi a Ragion benigno ride,  
e s'indi poscia ei riede,  
i fiori e l'erbe o 'l caldo o 'l ghiaccio ancide:  
fermati, dunque, in queste parti alquanto,  
sicché 'l humil mio dir ti honori e 'l canto.*

Wherever you turn your step,  
Heaven there, with Reason, kindly laughs,  
and then afterwards, if he goes away,  
the flowers and the grass are killed by heat or ice:  
Stop, then, in this place for a while, so that  
I may honor you with my humble speech and song.

Seconda parte | Part II

*E se ciò fia, godrassi  
per noi soave un diletto Maggio,  
che chiaro il sol vedrassi  
tener temprato l'alto suo viaggio:  
meco cantando e i sacri Cigni approva,  
Livia, lodar qual meraviglia nova.*

And if that comes to pass, may you enjoy  
through us a sweet and delightful May,  
and may you see the bright sun,  
holding tempered his high journey:  
singing with me, and the sacred swans show,  
Livia, to praise such a new marvel.

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## Artist Biographies

In Mulieribus—the Latin phrase meaning "among women"—is a women's vocal ensemble dedicated to strengthening community through the art of music. The ensemble specializes in works written before 1750 and champions new repertoire by women composers for women's voices.

Founded in 2004, In Mulieribus (IM) has presented its own annual concert series in Portland since 2007 and has appeared frequently as guest artist around the region including at the Portland Art Museum, Mount Angel Abbey Bach Festival, Angelus Early Music Series at the University of San Diego, Fox Theater in

Spokane, and most recently in Ashland as part of the Heart of Humanity Concert Series. IM is regularly broadcast on the region's All Classical radio station, as well as on nationally syndicated radio shows such as Performance Today and Millennium of Music. The ensemble's five CDs have been released to critical acclaim with two being featured as Critics' Picks in *The Oregonian*, a positive review in *Early Music America*, and the latest release, *Cycles of Eternity*, described as "an exemplary recording of one of Oregon's premier ensembles at the top of their form" in Oregon ArtsWatch.

In recent years, IM has reached beyond its focus on early music to highlight works by women composers and support new music for treble voices. Works have been commissioned from Ivan Moody, Richard Toensing, Kay Rhie, Andrea Reinkemeyer, John Vergin, Craig Kingsbury, Robert Lockwood, and Jessica Meyer. The ensemble has been awarded grant funding from the Oregon Community Foundation, Oregon Cultural Trust, Regional Arts and Cultural Council, the James F. and Marion L. Miller Foundation, the Meyer Memorial Trust, the Oregon Arts Commission, METLife Meet the Composer, M.J. Murdock Charitable Trust, and Maybelle Clark Macdonald Foundation.

**Dr. Anna Song** is In Mulieribus' co-founding artistic director and conductor. Under her direction, the ensemble has presented a highly acclaimed annual concert series in Portland since 2007, appears frequently as a featured guest artist throughout the region, and is regularly broadcast on regional and nationally syndicated radio shows such as Performance Today and All Classical radio. The ensemble's CDs have garnered praise from *The Oregonian* and *Early Music America*. In 2018 she was awarded Linfield's Tom Hellie and Julie Olds Creative Achievement Award for her work with IM. Apart from IM, she is on faculty at Willamette University where she serves as Associate Professor of Music and Director of Choral Music. A frequent choral clinician and adjudicator in the Portland area, she also coordinates the choral program at Young Musicians and Artists summer camp with her husband Blake Applegate. Dr. Song holds degrees in music composition and conducting from UCLA and Yale University, and a Doctor of Music Education degree from Teachers College, Columbia University.

**Henriët Fourie**, soprano, sings with "luminous tone and security," (Chicago Classical Review) deemed "stellar... finely calibrated, with subtle variations in color" by The Chicago Tribune. Emitting an uncommon "vibrancy and urgency" (Chicago Classical Review) in oratorio performance, Fourie has been featured as a soloist at The Ravinia Festival, June in Buffalo, The Piccolo Spoleto Festival USA, The Handel Week Festival, Chicago's annual Schubertiade, and with the Chicago Symphony Orchestra, Elgin Symphony Orchestra, Slee Sinfonietta and the Bella Voce Sinfonia. Conductors she has worked with include such luminaries as Marin Alsop, Ricardo Muti, Carlos Kalmar, Andrés Arozco-Estrada, and Gil Rose on stages including Carnegie Hall, Chicago's Orchestra Hall, and Pritzker Pavilion at Millennium Park. A dauntless performer offering "refreshingly modern interpretation(s)... (and) finely nuanced renderings of complex music," (Namibia Economist), Fourie eclipses the challenges of demanding new music with passion and poise. She has premiered numerous works soloing with New Music DePaul and the Outside the Box Festival, performing as a founding member with Fused Muse Ensemble, and singing with CUBE Ensemble. A sensitive and sophisticated collaborator,

Fourie sings with In Mulieribus, Cappella Romana, and Cantores in Ecclesia. Her performance history includes countless concerts with respected early music ensembles including Rook, Ars Antigua, The Callipygian Players, and Portland Baroque Orchestra. A native of South Africa, Fourie resides in Portland, Oregon and holds degrees from the College of Charleston and DePaul University.

**Susan Hale**, *mezzo-soprano*, has been actively involved with choral music for many years in the Portland area as an ensemble singer, soloist and educator. For twenty years, she performed as a member of the Berwick Chorus of the Oregon Bach Festival in Eugene. She currently sings with Cappella Romana, and has sung with Choral Cross-Ties, Trinity Consort, Portland Baroque Orchestra, Resonance Ensemble, The Ensemble of Oregon and Cantores in Ecclesia. In 2015, she completed a long tenure as choral director at Tigard High School. Susan's commitment to music education has encompassed elementary, middle school, and high school vocal music as well as supervision and mentorship of Portland State University student teachers. She lives in Wilsonville, Oregon with her husband Paul Klemme, a church musician and conductor in Salem.

**Amanda Jane Kelley**, *soprano*, enjoys singing historically informed music. In 2016, she performed with The Rose Ensemble from St. Paul, Minnesota at the World Choral Symposium in Barcelona, Spain and toured in Provence, France. Previously, she has sung at the International Sacred Music Festival with Ensemble Lipzodes in Quito, Ecuador; been a soloist in "Messiah" with the Portland Baroque Orchestra in Portland, Oregon and Seattle, Washington; and toured with PBO/Oregon Bach Festival in "Dido and Aeneas". She depicted Heloise in the concert "Heloise and Abelard" with the Medieval Women's Chorus in Seattle, Washington; and sang the role of Anima in the Seattle Academy of Baroque Opera and Oratorio's staged production of "Il Rappresentatione di Anima et Corpo" by Cavalieri. Amanda lives in Portland with her husband and daughter. She sings in the First United Methodist Church choir, and works at Oregon Catholic Press.



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**Dr. Hannah Penn**, *mezzo-soprano*, enjoys a diverse career as a performer of opera, oratorio, and recital literature. Frequently praised for her musicality and the timbre of her voice, Ms. Penn has recently been called "...a major talent", and "...an intelligent and wonderfully musical singer" by Portland's Willamette Week, and was praised for having "...intriguing colors at both ends of her range" by The Oregonian. She has sung with Glimmerglass Opera (Rosina), Florida Grand Opera (Teresa in *La Sonnambula*), Tacoma Opera (Cherubino), Gotham Chamber Opera, and Portland Opera. As a recent member of Portland Opera's Studio Artist program, Ms. Penn sang the roles of Diana (*La Calisto*), Thisbe (*La Cenerentola*), Mercedes (*Carmen*), Flora (*La Traviata*), and Nancy (*Albert Herring*). She also sang her first *Carmen* with Portland Opera, which garnered critical acclaim and resulted in a chance to reprise the role the following season with the Teatro Nacional Sucre in Quito, Ecuador. A strong proponent of new works, Ms. Penn has performed in the American premiere tours of John Adam's *El Nino* and Sven-David Sandstrom's *High Mass* and has been involved in the American premiers of several operas, including Anthony Davis' *Wakonda's Dream* and David Carlson's *Anna Karenina* at Florida Grand Opera.

Ms. Penn also enjoys a full concert schedule, having been featured with orchestras around the country, including the Oregon Symphony (Beethoven's 9th Symphony), the Florida Philharmonic (Mozart's *Requiem* and *C Minor Mass*), the Sacramento Choral Society and Orchestra (Corigliano's *Fern Hill*), and the Bloomington Early Music Festival (*Messiah*). Highlights for the coming season include the role of Galathea in OrpheusPDX's production of *Hansel's Aci and Galathea*; Bach's *Magnificat* with the Portland Baroque Orchestra; and music and stage direction of *The Little Prince* at Willamette University. Ms. Penn has recently been appointed Zeller Chair for Dramatic Arts at Willamette University. For a full schedule, please visit [hannahpensings.com](http://hannahpensings.com)

**Catherine van der Salm**, *soprano*, is a versatile musician praised for her "agile, supple and richly expressive" voice (The Oregonian). She is an active collaborative artist singing with Cappella Romana, In Mulieribus, The Ensemble of Oregon, Cantores in Ecclesia, Portland Baroque Orchestra, Resonance Ensemble and Oregon Catholic Press. She has appeared as a guest artist with 45<sup>th</sup> Parallel, Willamette Valley Chamber Music Festival, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Musica Maestrale and Bach Cantata Vespers at St. James Lutheran Church. Catherine makes her home in Vancouver, Washington, with her husband, Ruud and their daughters.

**John K. Cox**, *tenor*, is a Visiting Professor of Music at Lewis & Clark College where he teaches courses in music history and choral music. He previously served as Visiting Assistant Professor at Reed College where he led the choral program and taught music theory. Prior to Reed he was Director of Performance at Union College in upstate New York, leading the college-community orchestra and two choral ensembles in addition to teaching courses in American folk music and performance practice. He currently serves as assistant conductor of the Portland Phoenix Chorale, who took first place in the sacred music category at the 2024 Preveza International Choral Competition and won their division on the 2023 International Choral Kathaumixw. A specialist in Renaissance and Baroque performance practice and advocate for forgotten repertoires, Dr. Cox's recent scholarship focuses on sacred Roman music from the late-seventeenth century. His editions have been recorded by Skylark Ensemble and performed by professional and amateur choral groups across the country. Under his direction, the Reed Collegium Musicum received Early Music America's 2017 College Development Award for a concert of newly edited works by Alessandro Melani (1636-1703) at the Boston Early Music Festival. His current research project investigates music written for Roman nuns during the late-seventeenth century. In its 2025-26 season, Portland Baroque Orchestra will give the modern debut of five pieces performed at Roman convents during the *Anno Santo* of 1675. As a professional tenor and chorister, he has performed and recorded with many renowned professional vocal ensembles including Apollo's Singers, True Concord, and the Oregon Bach Festival Chorus. He currently sings with Resonance Ensemble, Cappella Romana, and the Skylark Ensemble (2018, 2020, 2021 GRAMMY nominees for "Best Choral Album"). Skylark's recent Christmas album, *Winter's Night*, includes his editions of re-discovered music by Gregorio Allegri and Giovanni Bernardino Nanino. In December 2024, *Winter's Night* will be a featured performance at The Met Cloisters Museum in New York. Dr. Cox was recently admitted to The Recording Academy as a voting member. In his free time he is an avid bridge player and doting cat dad to his beloved MagnifiCat "Maggie."

**Michael Hilton**, *tenor*, is an active member of the Portland Choral music community. He currently sings with Cantores in Ecclesia, Cappella Romana, and Resonance Ensemble. He has been a soloist for many years with the William Byrd Festival. A native of Portland, he received his Bachelor of Arts in Vocal Performance from Pacific University under the tutelage of Scott Tuomi. Michael is known for his lovely floating tenor voice and is thrilled to be making his In Mulieribus debut.

**Zachary Lenox**, *baritone*, has performed leading roles across North America. Viewed as "a broad, resonant baritone that is exquisitely controlled throughout his entire range," his notable roles include "Silvio" in *Pagliacci*, "Marcello" and "Schaunard" in *La Boheme*, "Marullo" in *Rigoletto*, "Count Almaviva" in *Le nozze di Figaro*, "Guglielmo" and "Don Alfonso" in *Così fan tutte*, "Papageno" in *Die Zauberflöte*, "Father" in *Hansel and Gretel*, "Sid" in *Albert Herring*, "Gianni Schicchi" and "Betto" in *Gianni Schicchi*, and "Dick Deadeye" in *H.M.S. Pinafore*. Mr. Lenox has appeared with Portland Opera, Eugene Opera, Tacoma Opera, Opera Parallèle, Opera Bend, Pacific Music Works, Cascadia Chamber Opera, Portland Summerfest, Portland Chamber Orchestra, Portland Concert Opera, Eugene Concert Choir, Bravo Northwest, and the Astoria Music Festival. Concert appearances include Bass Soloist in Handel's *Messiah*, *Samson*, and *Judah Maccabeus*, Mozart's *Requiem*, Verdi *Requiem*, Faure *Requiem*, Beethoven's *Symphony No. 9*, Haydn's *Lord Nelson Mass*, Schubert's *Mass in G*, Orff's *Carmina Burana*, Bach's *Coffee Cantata*, Christmas Cantatas, as well as BWV 56. Zachary is a past winner of the Pacific Northwest Sings competition as well as the MONC Idaho/Montana District Auditions. He received his B.M. and M.M. from the Crane School of Music at SUNY Potsdam.

**John Lenti**, *lute and theorbo*, described by the *Seattle Times* as "a joy to behold," is regularly beheld playing lute, theorbo, and baroque guitar with lots of orchestras, choirs, and opera companies on both coasts of the United States, as well as in

the interior, non-coastal part, and a few, coastal or otherwise, in other countries. While orchestral work as an accompanist and concerto soloist comprises most of his career, chamber music is John's primary interest and he enjoys touring with his groups Wayward Sisters, the I-90 Collective, and Ostraka, while appearing as a guest with many other notable ensembles. With various groups he is frequently heard on most early music concert series and at lots of festivals. His recording credits include several well-received albums with some of the aforementioned bands, and his liner notes, program notes, and lectures have drawn praise. While his time is spent doing a great many things on a great many historical plucked instruments and teaching a bit, his most intense musical love is the English golden-age lute song repertoire, and his sincere desire is to become the Gerald Moore of the lute (currently accepting applications for a quiet Fischer-Dieskau with no vibrato), once that becomes remunerative. His repertoire extends from the early 16th century to the present day, but other than something really neat like an electric theorbo concerto, his commitment to the music of our own time is negligible if not actually averse. A native of South Carolina, John attended the North Carolina School of the Arts and Indiana University, and he studied lute with Jacob Heringman, Elizabeth Kenny, and Nigel North, also receiving valuable guidance from Pat O'Brien, Walter Gray, and Ricardo Cobo.



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- Length: 2-6 minutes
- Fees: None
- Deadline: December 31, 2024
- Prize: The winning composition will be premiered in the 2025-26 season by In Mulieribus, and the composer will be given a professional recording of their work.

Details and text are available here:

<https://inmulieribus.org/youngcomposers/>

# Luminous Horizons

## 2024-25 Concert Season

In Mulieribus is pleased to unveil our 2024-25 concert season - Luminous Horizons. Join us as we explore new repertoire and revisit musical jewels of the past that will broaden understanding, draw us to encounter our inner selves, and illuminate the human experience.



### O Radiant Dawn

December 20, 7:30pm | St. Mary's Cathedral  
December 21, 7:30pm | St. Philip Neri Church

Be drawn into the wonder, promise, and stillness of the season with IM's annual December concert. This year's program centers around the great "O" Antiphons—seven texts historically sung between December 17 and December 23 that reflect tremendous optimism and hope during the year's darkest days. IM will perform songs and carols inspired by these ancient texts, including *The O Antiphons* by Wolfgang Plagge, a work imbued with moments of intense yearning, peaceful contemplation, and exuberant joy.



### Among Women

March 8, 4:00pm | The Old Madeleine Church

Join IM for International Women's Day 2025—a day of collective activism for women's equality around the world. This FREE community event will celebrate women past and present, bold and visionary, brave and kind; women who inspire and guide us, challenge traditions, lead the way, and walk beside us. Featuring live music by IM, stories, and delectable desserts.



### Surrounded in Darkness | Enfolded in Light

April 5, 7:30pm | The Old Madeleine Church  
April 6, 4:00pm | The Old Madeleine Church

IM's season culminates in an unforgettable concert by candlelight in The Old Madeleine Church with one of the pinnacle vocal works of the French Baroque: François Couperin's *Trois Leçons de Ténèbres* (Three Lessons of Darkness). Originally composed for the nuns of the Royal Abbey of Longchamp, these poignant settings of texts from the Book of Lamentations will showcase the virtuosity of IM's sopranos alongside special guests Hannah Brewer (organ) and Adaiha MacAdam-Somer (gamba).



SCAN FOR TICKETS



[www.inmulieribus.org](http://www.inmulieribus.org)



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