

Canoro pianto

Sacred music by female Baroque composers

CONCERT PROGRAMME

*Sacred vocal works for
soprano, two violins and
continuo by six Italian
Baroque nuns*



'Burial of Christ' (detail)

Mariana de la Cueva Benavides y Barradas (1623- 1688)



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Thaleia is a historically informed musical ensemble focused on the figure of women in the baroque period, under the artistic direction of the soprano Laura Martínez Boj and the cellist Ángela Lobato del Castillo.



PROGRAMME

Maria Xaviera Peruchona (ca.1652-ca.1709)

Solvite (Motetto del Signore)

from *Sacri Concerti de Motetti op. 1*
(Milan, 1675)

Claudia Francesca Rusca (1593-1676)

Iubilate Deo omnis terra

from *Sacri Concerti a 1, 2, 3, 4, 5 e 8 Voci*
(Milan 1630)

Isabella Leonarda (1620-1704)

Sonata Decima

from *Sonate Opera XVI* (Bologna, 1693)

Claudia Sessa (1570-1617)

Sopra gli occhi,
Sopra le orecchie

from *Canoro Pianto di Maria Vergine sopra la faccia di Christo*
Estinto (Venice, 1613)

Chiara Margarita Cozzolani (1602 – 1678)

Laudate Dominum

from *Salmi a otto voci concertati, Op.3* (Venice, 1650)

Isabella Leonarda (1620-1704)

Sonata Duodecima

from *Sonate Opera XVI* (Bologna, 1693)

Bianca Maria Meda (1665-1700)

Cari Musici

from *Mottetti a 1. 2. 3. e 4 voci, con violini, e senza*
(Bologna, 1691)

THE COMPOSERS

Thaleia present their programme **Canoro Pianto**, which includes sacred music by six women composers from the early Baroque period. All of them are of Italian origin and lived a large part of their lives and their creative development within the walls of a convent.

We begin the programme with tears, those that **Maria Xaveria Peruchona** asks to be released from our eyes in her motet *Solvite*. Of aristocratic origin, she entered the Collegio de Sant'Orsola in her native Novara at the age of sixteen. In 1675 she published her only work in nearby Milan. Within the *collegio*, of the Ursuline order, she happened to meet the already veteran **Isabella Leonarda**, who had been living and working there for three decades. During her long life she composed prolifically and developed her musical language with a clear knowledge of the aesthetic trends of the time: her op. 16, from 1693, is notable for being strictly instrumental: eleven trio sonatas and a *sonata da chiesa* for solo violin.

From **Claudia Francesca Rusca** we have chosen a beautiful motet from her 'Sacri Concerti', a collection for voices and various instruments that portrays the musical richness of her convent, Santa Caterina in Brera, Milan. In this piece the *canto o tenore* is accompanied by a *violino* and a *violone* line. We continue with **Claudia Sessa**, also from Lombardy, who was very famous during her lifetime for her public concerts in her convent, Santa Maria Annunciata in Milan. Only two pieces by her are preserved, included in a collection of 1613, "**Canoro Pianto di Maria Vergine sopra la faccia di Christo Estinto**". There, various composers set to music poems by Abbate Grillo, in which the Virgin Mary mourns over the corpse of her son.

From the Benedictine **Chiara Margherita Cozzolani**, of Santa Radegonda in Milan, we include the beautiful *Laudate Dominum*, from her collection of motets published in Venice. Also Benedictine was **Bianca Maria Meda**, who lived in Pavia, in San Martino del Leano. The only work that has come down to us was published in Bologna in 1691, from which we choose the grandiose motet *Cari Musici*, in which the text urges the musicians to stop playing for a moment in order to contemplate the glory of Jesus Christ and then raise their voices to celebrate it.

Entitled with this powerful image of the Virgin's 'cry in song', in this programme we also propose the 'canoro' prayer of religious exaltation and the 'suonato' cry of the violins. With this programme we want to draw attention to the artistic quality and emotional capacity of these works, which are hardly known, and to portray a very rich Italian Seicento where the supposed restrictions of enclosure did not limit the creative genius of these extraordinary women.

MUSICAL TEAM

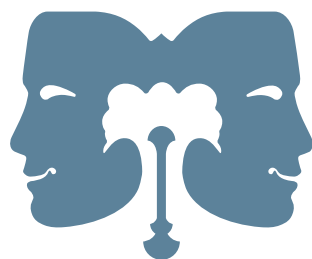
Laura Martínez Boj - soprano, artistic direction

Ángela Lobato del Castillo - baroque cello, artistic direction

Marta Ramírez - baroque violin

Regina Yugovich - baroque violin

Rocío Hernández - organ



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