



NEVERTHELESS, SHE PERSISTED

a concert of early music written by and about women

Saturday, February 6th at 2 pm

Sunday, February 7th at 2 pm

The video will be available for 48 hours after the Sunday rebroadcast

MADLINE ROSS, soprano

CHRISTINE JOHNSON, soprano

ADAIHA MACADAM-SOMER, viola da gamba

HANNAH BREWER, harpsichord

In collaboration with

ROSE HAVEN

The only day shelter and community center serving women, children, and marginalized genders in Portland.

First Presbyterian Church

1200 SW Alder Street | Portland, Oregon 97205 | 503.228.7331 | www.firstpresportland.org

PROGRAM

O PASTOR ANIMARUM

Hildegard von Bingen
(1098-1179)

AL BATTITOR DI BRONZO DELLA SUA CRUDELISSIMA DAMA

Barbara Strozzi
(1619-1677)

PRELUDE

from Les pièces de clavecin, Suite No. 3 in A Minor (1687)

Elisabeth Jacquet de la Guerre
(1665-1729)

LA LUCREZIA

O Numi eterni!
Già superbo del mio affanno
Ma voi forse nel Cielo
Il suol che preme
Ah! che ancor nell'Abisso
A voi, Padre

George Frideric Handel
(1685-1759)

ARMATAE FACE ET ANGUIBUS

from Juditha Triumphans

Antonio Vivaldi
(1678-1741)

ALLEMANDE

from Les pièces de clavecin, Suite No. 3 in A Minor (1687)

Elisabeth Jacquet de la Guerre

SUSANNE

Contre la saison
Indiscrette jeunesse
Les beautez de Susanne
Cédez, il faut vous rendre
Ils doivent l'accuser
Que la même ardeur nous anime

Elisabeth Jacquet de la Guerre

CHACONNE

from Les pièces de clavecin, Suite No. 3 in A Minor (1687)

Elisabeth Jacquet de la Guerre

SE MUOVE A GIURAR

Francesca Caccini
(1587-1641)

PUR TI MIRO

Claudio Monteverdi
(1567-1643)

ABOUT THE ARTISTS

HANNAH BREWER is a Portland-based organist, pianist, and harpsichordist. She holds a Bachelor of Music degree from Oberlin Conservatory, a Master of Music degree from Pittsburg State University, and additional degrees in art history. As a collaborative keyboardist, Hannah has performed with many of the top ensembles in the area, including In Mulieribus, Portland Symphonic Choir, Cantores in Ecclesia, Resonance Ensemble, and Pacific Youth Choir. She has played harpsichord with the Wildwood Consort and studied continuo at the American Bach Soloists Academy in summer 2019. Hannah is an adjunct instructor of organ at the University of Portland, performs regularly on piano with the Cascadia Chamber Ensemble, and sings with the liturgical choir Cantores in Ecclesia. She is currently Director of Music & Organist at St. Michael & All Angels Episcopal Church in NE Portland.



Soprano **CHRISTINE JOHNSON** is known for her expressive, intelligent performances of early music and art song. A long-time resident of St. Louis, she performed extensively in the region and appeared regularly with the early music groups Collegium Vocale and the Kingsbury Ensemble. She has appeared as a regular performer at the Tavern of Fine Arts in St. Louis, a singing cartoon character in St. Louis Fringe, Liza Elliott in *Lady in the Dark*, and Irene Molloy in *Hello, Dolly!*. Her career has taken her to solo and choral performances in England, Germany, and France; singing bawdy songs with the Limeybirds; long-form improv with Project Improv St. Louis; and performing Baroque opera, klezmer, and Argentine tango. She is a staff soprano for the Trinity Episcopal Cathedral Choir in Portland and the Trinity Chamber Singers. Christine has appeared on "Thursdays at Three"; collaborated with Resonance and the Ensemble of Oregon; she has recorded with the Saint Louis Chamber Chorus and Oregon Catholic Press. Christine is a member of Our Song Artists and Radix, Portland's newest women's vocal ensemble. She is a studio artist with Nancy Olson Chatalas and teaches voice and the Alexander Technique at Montavilla Guitar Studio.

Multi-instrumentalist **ADAIHA MACADAM-SOMER** is highly sought after as a chamber and orchestral musician across the United States and Europe. She splits her time and passion equally between cello, baroque cello, and all branches of the viola da gamba family. From her home base in Portland, Adaiha performs with a variety of ensembles including Portland Baroque Orchestra, Seattle Baroque Orchestra, Voices of Music, Philharmonia Baroque Orchestra, and Voice of the Viol, which she is Artistic Director of. As an educator she maintains a studio of private students, coaches the Bridgetown Baroque Ensemble, substitute teaches for youth orchestras and chamber ensembles across the Pacific Northwest, and is a regular guest instructor of workshops nationwide. Miss MacAdam-Somer holds degrees from the San Francisco Conservatory of Music and the University of Wisconsin-Madison. Her principal teachers include Jean-Michel Fonteneau, Elisabeth Reed, Uri Vardi, and Laszlo Varga. In the summer you can find her performing with various festivals and teaching chamber music and cello at Kinhaven Music School. Adaiha is forever grateful to Indre Viskontas and Adam Bristol for facilitating the acquisition of her bass viol, made by master luthier Francis Beaulieu.



MADLINE ROSS, soprano, is an acclaimed soloist and creator of opera and concert experiences who made her Carnegie Hall debut in 2019 as a jazz soloist and was lauded for "scatting to beat the band" (New York Concert Review). Ms. Ross has collaborated on a myriad of operatic projects including performing the roles of La Fee in *Cendrillon*, Olympia in *Les Contes d'Hoffmann*, Susanna in *Le Nozze di Figaro*. Most recently, she "effortlessly nail[ed]" her 2020 performance as Queen of the Night in Lark Opera's production of *Die Zauberflöte* (Oregon Arts Watch). She was named the first place winner of the National Association of Teachers of Singing classical voice competition in 2020, and was a finalist at the Washington District of the Metropolitan Opera National Council Auditions in 2021. She has performed with Portland Opera, Opera on Tap (Portland and Boston), Emmanuel Music, Aquilon Music Festival, Opera Theater Oregon, Renegade Opera and Promenade Opera Project. Madeline is the Founder and Executive Director of Renegade Opera. She received her Master of Music degree from the Longy School of Music of Bard College and her Bachelor of Music degree from Willamette University and currently teaches voice and piano in Portland.

www.madelinelross.com | www.renegadeopera.org

ABOUT OUR PARTNER

Rose Haven



Rose Haven is a day shelter and community center for women and children experiencing homelessness, abuse and other life disruptions. Oregon now has the 2nd highest rate of homelessness in the country, 35 people out of every 10,000 in the state have no shelter. Oregon is one of only four states where more than half of the population of homeless were found outside, and about 62% percent of the state's homeless are living outside, in tents, or cars. Our mission is to maintain a safe and respectful community, while providing our guests with support and services to assist them in regaining stability in their lives. We break the cycle of homelessness by providing nutritious meals, clothing, first aid, mailing addresses, hygiene, restrooms, showers as well as educational programs and guidance through medical and social services. By meeting basic needs and building trust, we empower people to explore long-term change. Rose Haven's low-barrier model makes us the first point of contact for many who are seeking social services, and we offer sanctuary where individuals and families in crisis can come to seek supplies and support to regain independence after the trauma of poverty and violence.

ABOUT THE INSTRUMENTS

The **harpsichord** you'll hear at today's concert was made for John Strege at Trinity Episcopal Cathedral of Portland. It is a copy of a 1697 instrument by the Sicilian builder, Carlo Grimaldi. The Italian instruments of that era were usually in two parts: a working harpsichord that slid into a heavier and ornate outer case. This beautiful instrument was built by Owen Daly, who lives in Salem, Oregon.

The **Viola da Gamba** (viol or gamba for short) is a bowed stringed instrument that gained popularity in Europe in the late 15th century. It is held similarly to a cello however you'll notice there is no endpin. Given that players had to hold the instrument with their legs, this is why it was named viola da gamba meaning "viol of the leg." While there are a variety of different sizes, Adaiha is performing on a 7-string bass viol. Her instrument is made of Spruce and French Walnut with an ornate carving of Bacchus on the scroll. The strings and frets are all made of gut. Here is more information about the Viola da Gamba and the maker of Adaiha's instrument.

https://vdgsa.org/pgs/the_viol.html | <http://www.fbeaulieuluthier.com/indexE.html>

SUPPORT OUR 2021-2022 SEASON

February is the month when we prepare for next season's musical offerings. We are confident that we will be able to continue presenting concerts either virtually or in-person and we welcome the opportunity to grow and innovate through any obstacles we may face. We hope you'll consider investing in FPC's musical outreach by making a gift in support of the 2021-2022 *Celebration Works* season. There are two ways to give – 1) **by check**: payable to First Presbyterian Church with *Celebration Works* in the memo line, or 2) **online**: go to www.firstpresportland.org, click on Make a Donation and select the *Celebration Works* Contribution designation. All donors receive a receipt for tax purposes and acknowledgment in next season's programs. Thank you for your consideration, support, and prayers! It is because of you that we are able to continue bringing beautiful and meaningful musical experiences to our church, our community, and beyond.

Join us for our next concert

Friday, March 19 at 7 pm and Sunday, March 21 at 2 pm

BACH AND SONS: RESCHEDULED!

Organist **Jeannine Jordan** will perform music by Bach and his sons, with narration from women in his life. The stories will be brought to life by Media Artist **David Jordan** with multiple camera angles of Dr. Jordan's playing.

If you would like to receive information about our concerts, please add your name to our email list at the link on our webpage at www.firstpresportland.org/music-arts/celebration-works.

THANK YOU
to the visionary donors of the
2020-2021 Season

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www.firstpresportland.org/music-arts/celebrationworks

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Celebration Works concert series is dedicated to
supporting local artists and offering thoughtful and
inspiring musical programs for our community.

Celebration Works Administrative Team

Madeline Ross, *Celebration Works* Coordinator | Greg Homza, Director of Music Ministries
Audrey Schindler, Pastor and Head of Staff | Marc Lavender, Church Business Administrator
Chris Nilson and Murlan Kaufman, Audio and Video Engineers

Special thanks to the team at Rose Haven for partnering with us!

TEXTS AND TRANSLATIONS

O pastor animarum

et o prima vox
per quam omnes
creati sumus,
nunc tibi,
tibi placeas
ut digneris nos liberare
de miseriis
et languoribus nostris.

Al battitor di bronzo della sua crudelissima dama

Quante volte ti bacio, o bronzo amato,
Nuntio importun di mal graditi amori,
Ch'hanno i miei baci in sì cocenti ardori
Il segno delle labbra in te lasciato.
Quante volte di lagrime bagnato
Testimonio ti fo de' miei dolori,
Quando escluso e deluso errar di fuori
L'ira mi fa d'un demone adorato.
Quanti la notte e' l di teco ritorno,
Sdegnato a replicar colpi gelosi,
Con tuo danno, altrui riso e nostro scorno.

Ma tu perdona a gl'impeti amorosi,
Che spero alfin che vendicate un giorno
Vedrò l'ingiurie mie ne' tuoi riposi.

La Lucrezia

O Numi eterni! O stelle!
che fulminate empìi tiranni,
impugunate a' miei voti orridi strali.
Voi con fochi tonanti
incenerite il reo Tarquinio e Roma;
dalla superba chioma
omai trabocchi il vacillante alloro
s'apra il suolo in voragini,
Si celi, con memorando esempio,
nelle viscere sue l'indegno e l'empio.

Già superbo del mio affanno,
traditor dell'onor mio
Parte l'empio lo sleal.

Tu punisci il fiero inganno
del fellow, del mostro rio,
giusto Ciel, Parca fatal.

Ma voi forse nel Cielo,
per castigo maggior del mio delitto, state oziosi,
o provocati Numi.
se son sorde le stelle,
se non mi odon le sfere,
a voi tremende Dietà,
Dietà del abisso mi volgo: a voi s'aspetta
del tradito onor mio far la vendetta.

Oh shepherd of souls

Oh first voice
By which we all
Have been created
May it now
Please you
To consider freeing us
From our misery
And our pain.

To His Cruel Lady's Brass Door-knocker

How often have I kissed you, o beloved brass,
importunate agent of thankless love,
and my kisses, with such ardent burning,
left on you the mark of my lips.
How often have I given you testimony
bathed in tears of my suffering,
when rejected and deceived I'm shut out,
incurring the anger of an adored demon.
How often have I returned to you night and day,
disdained, repeating jealous knocks,
in despite of damage to you, the derision of others,
and our shame.

But you will forgive the passions of love,
for I hope that one day I will see
my avenged wrongs reflected in your repose.

Lucretia

O eternal spirits! O stars,
who with lightning strike cruel tyrants,
at my entreaty hurl your terrible bolts.
You with your thunderous flashes
burn up both the wicked Tarquin and Rome;
that from his proud head
the tottering laurel may slip;
May the earth open up
to swallow his shameful wickedness in its bowels,
as a memorable example.

Already, contemptuous of my suffering,
this betrayer of my honour,
this wicked and disloyal man, has left me.

Punish the proud deceit
of this felon, of this evil monster,
just Heaven, fatal Destiny!

But perhaps you in heaven
as a greater punishment for my fault remain idle,
O angry spirits.
If the stars are deaf,
if the spheres will not listen to me,
to you, awesome godhead of the abyss,
I turn: from you expecting vengeance
for my betrayed honour.

TEXTS AND TRANSLATIONS

La Lucrezia (cont.)

Il suol che preme,
l'aura che spira
l'empio Romano,
s'apra, s'infetti.
 Se il passo move,
 se il guardo gira,
 incontri larve,
 ruine aspetti.

Ah! che ancor nell'Abisso
dormon le furie, i sdegni e le vendette!
Giove dunque per me non ha saette,
è pietoso l'inferno?
Ah! ch'io già sono in odio al Cielo, a Dite!
E se la pena non piomba sul mio capo,
a' miei rimorsi è rimesso
il poter di castigarmi.

Questi la disperata anima mia puniscan, sì, sì.

Ma il ferro che già intrepida io stringo
Alla salma infedel porga la pena.

A voi, Padre, consorte, a Roma, al mondo
presento il mio morir;
mi si perdoni il delitto esecrando,
ond'io macchiai involontaria il nostro onor.
Un'altra più detestabil colpa,
di non m'aver uccisa pria del misfatto
mi si perdoni.

Già nel seno comincia
a compir questo ferro i duri uffizii;
sento ch'il cor si scuote
più dal dolor di questa caduta invendicata,
che dal furor della vicina morte.

Ma se qui non m'è dato castigar il tiranno,
opprimer l'empio con più barbaro esempio,
per ch'ei sen cada estinto
stringerò a' danni suoi mortal saetta,
e furibonda e cruda
nell'inferno farò la mia vendetta.

Text: Cardinal Benedetto Pamphili

Lucretia (cont.)

The ground he treads,
the air he breathes,
this wicked Roman,
open up, infect him.
 If he move,
 if he turn his gaze,
 may he encounter ghosts,
 and look upon ruins.

Ah, the furies, their anger and revenge
are still asleep in the abyss!
If Jove does not have thunderbolts for me,
will hell take pity?
Ah! I am already hated in Heaven and in Hell!
And if punishment does not fall on my head,
to my tormented thoughts
is relegated the power to chastise me.

May these punish my despairing soul, yes!

But may the iron which I already fearlessly grip
deal the punishment to my faithless body.

To you God, husband, to Rome, to the world
I offer my death;
may I be pardoned for the execrable fault
whereby I unwillingly tainted our honor.
May another more detestable guilt,
of not having killed myself before the deed,
be forgiven me.

Already this blade in my breast begins
to complete its bitter errand.
I feel my heart wracked more
by the grief of this unavenged wrong
than by the terror of impending death.

But if it is not given to me here to punish the tyrant,
to oppress the iniquitous with a more savage deed,
so that he fall dead from it;
I will wield a deadly arrow against him,
and furious and cruel,
in Hell will I forge my vengeance.

TEXTS AND TRANSLATIONS

Armatae face et anguibus

A caeco regno squallido
Furoris sociae barbari
Furiae venite ad nos.

Morte, flagello, stragibus
Vindictam tanti funeris
Irata nostra pectora
Duces docete vos.

Susanne

Contre la saison trop ardente
Susanne, d'une eau claire empruntoit
la fraîcheur; Et cachez pour la voit, deux vieillards
qu'elle enchante,
D'un regard attentif irritoient leur ardeur

Indiscrete jeunesse,
Qui suivez les amours;
Ne croyez pas que la vieillesse
Contre-eux vous garde aucun secours.
Celuy qu'Amour entraîne,
Dans son jeune printemps,
Traîne toujours sa chaîne
Jusqu'à ses derniers ans.

Les beautez de Susanne animent leur
Ces amants osent se découvrir;
Leur amour, joint à la menace,
Veut l'effrayer ou l'attendrir.

Cédez, il faut vous rendre,
A nos ardents desirs;
Pourrez-vous vous défendre,
Des plus charmants plaisirs.
Soulagez notre peine,
Ou dès ce même jour;
Redoutez une haine,
Egale à notre amour.

Ils doivent l'accuser d'une ardeur criminelle,
Que la loi punit de la mort;
Pour vaincre sa vertu rebelle,
C'est de ce piege adroit que
se sert leur transport
Inhumains, est-ce ainsi
que vous prétendez plaire?
Susanne, quel peril helas!
qu'allez-vous faire?
Vous rendrez-vous à leur courroux,
Pour éviter la mort,
La meritez-vous?

Armored with torches and serpents

Come forth from your blind foul kingdom
You savage partners of raging frenzy
Furies, come to us.

In death, scourging, and slaughter
We will follow you;
Teach us, whose hearts are enraged,
To avenge this murderous deed.

Translation: © Natalie Shea 2007

Susanna

In the season that is too hot,
Susanna, in a clear bath, was refreshing herself.
Hidden, in order to see her, two old men,
whom she charmed,
Aroused their flames with an attentive gaze.

Indiscrete youth
That follows love,
Do not suppose that age
Grants you any safety against it [love].
He whom Love captures
During his youthful springtime
Forever drags his chain,
To his final years.

Susannah's beauty fires their courage,
Those lovers dare reveal themselves;
Their desire, joined with threats,
Is meant to either frighten or soften her.

Surrender: you must give yourself over
To our ardent desires;
Will you be able to defend yourself
Against the most charming pleasures?
Assuage our pain
Or, this very day,
Expect a hatred
Equal to our love.

They must accuse her of criminal lust,
Which the law punishes with death;
To defeat her rebellious virtue
This is the devious plan that
their madness employs.
Beasts, is it thus that you
intend to take pleasure?
Susanna, alas, what danger!
what will you do?
If you give in to their rage
To avoid death,
Do you deserve it?

TEXTS AND TRANSLATIONS

Susanne (cont.)

Non, non, dit l'heroine constante,
Vous pouvez me faire perir;
Mais, s'il me faut mourir,
Je mourray du moins innocente.

Que la même ardeur nous anime,
Un cœur innocent ne craint rien;
Non, pour lui le jour n'est un bien,
Que quand il en jouit sans crime.

Text: Antoine Houdar de Lamotte

Se muove a giurar fede

Al Tribunal d'amore
E non stemprarsi, e non versar dolore
Un amator si crede
Ei non fa con qual legge
Amore i servi suoi govern'è regge.

I suoi regni e i governa
Con lo scoccar d'un arco
Che s'altri giunge disarmato al varco
L'empie di pena eterna
Sperar ben può diletto
Chiamato ad alloggiar nell'altrui petto.

Ma s'altrui 'l passo serra,
Et ei rimansi 'n bando
Allor dolente ardendo, e sospirando
Sostiene orribil guerra
Né trovar può ferita,
Ch'almeno in tanto duol tronchi la vita.

Pur ti miro

Pur ti godo,
Pur ti stringo,
Pur t'annodo,
Più non peno,
Più non moro,
O mia vita, o mi tesoro.

Io son tua...
Tuo son io...
Speme mia, dillo, dì,
Tu sei pur, speme mia
L'idol mio, dillo, dì,
Tu sei pur,
Sì, mio ben,
Sì, mio cor, mia vita, sì.

Susanna (cont.)

No, no, says the steadfast heroine,
You can make me perish,
But, if I must die,
At least I will die innocent.

Let the same spirit move us;
An innocent heart fears nothing.
No, for it the day is good
That it enjoys without crime.

If he decides to swear allegiance

To the Court of Love,
And he believes that
He will not lose his temper and weep from pain,
A lover does not know by what law
Love governs and manipulates his subjects.

His dominion he [Love] governs
With the discharge of his bow,
So that if someone comes unarmed to their gate
He fills his quarry with eternal suffering;
One can well hope for pleasure
Once called to dwell in someone else's breast.

But if the other bars passage,
And he remains in exile,
Then, burning with a pain, and sighing,
He fights a horrible war,
And cannot find a wound that,
Amid such pain, might at least cut his life short.

I gaze at you

I tighten closer to you
I delight in you
I am bound to you
I no longer suffer
I no longer die
Oh my life, Oh my treasure.

I am yours
You are mine
My hope, say it, say,
The idol of mine, Yes, my love,
You are mine, tell me so
The idol of mine,
Yes, my love,
Yes, my heart, my life, yes.