



DEPARTMENT OF MUSIC

Presents a Senior Research Project

Performance and Pedagogy:

The Music of Barbara Strozzi
and Baroque Vocal Chamber Works

Julie Knott, Soprano

Daniel Glessner
Harpsichord

Tuesday, November 21, 2023 at 7:30 p.m.

HIGH FOUNDATION RECITAL HALL

CALVIN AND JANET HIGH CENTER FOR WORSHIP AND PERFORMING ARTS

Introduction

This evening's presentation is an introduction to Baroque vocal music and its specific stylings through the work of Barbara Strozzi. It is my intent to provide a view of Baroque music that preserves the sound and sentiment of the time, without abandoning modern approaches to healthy vocal technique. Baroque music can be difficult to enjoy for singers and listeners, myself included, and much of my research has been centered around learning to sing this idiom in an exciting way, while still being backed in historical practices as accurately as possible. Large debates exist over the realization of Baroque music, so a definitive technical and historical approach largely does not exist. Striking this blend between historicism and modernity has been fun and challenging. It has been my pleasure to explore this wonderfully nuanced idiom and underrepresented composer.

Here is some more background on tonight's presentation:

Barbara Strozzi (1619-1677) was a prolific composer of the Baroque Era responsible for major advancements in the vocal repertory and known for her intricate melodies, rich harmonies and counterpoint, and clarity of structure. While striking for the listener, Strozzi's works are often overlooked by performers and pedagogues because of the vocal challenges they present. Likewise, Strozzi's status as a female in 17th century Italy contributed to the overshadowing of her compositions in favor of her male counterparts. This presentation will explore the history of Strozzi as a composer, with a brief analysis of the transition from music of the late Renaissance to music of the Baroque.

In addition to the historical significance of Strozzi and Baroque vocal music, the presentation will examine the technical benefits of studying this idiom for a performer. Baroque vocalisms have a distinct sound, but are rooted in the standard ("Bel canto") vocal pedagogy adopted by most teachers and institutions today. The research attempts to understand technical benefits of the Baroque vocal style for the advancing (collegiate) singer, especially after a comfortable, consistent vibrato has been developed. A definition of Baroque vocal characteristics will be presented alongside a technical methodology to achieve the sound. Information has been gathered from contemporary scholars in the field and cross examined with scholarly sources of the time period.

Finally, to display Strozzi's compositional language, selections from her 7th volume of vocal music, *Diporti di Euterpe* will be presented. This performance will display an attempt at an historically accurate interpretation of the music through use of the vocal technique discussed in the presentation, as well as harpsichord accompaniment.

Program

Selections from, <i>Diporti di Euterpe</i>	Barbara Strozzi
I. Tradimento	(1619-1677)
II. Lagrime mie, Lamento	
III. Così non la voglio	

*Presented in partial fulfillment
of the Experiential Learning Initiative Requirement
for the Bachelor of Music Degree*

*Julie Knott is a student of Dr. Damian Savarino
and a research advisee of Dr. Joy Meade*

Translations

Tradimento

Betrayal

Betrayal! Treason!
Love and Hope
want to make me a prisoner
and my sickness is so advanced
that I have discovered that I am happy
just thinking of it.

Betrayal!

Hope, in order to bind me,
entices me with great things.
The more I believe what she says
the tighter she ties the laces that
enchain me.

My heart, take arms
against the treacherous one!

Take her and kill her,
hurry, hurry!

Every moment is dangerous.

Betrayal!

And you, grieving eyes, you don't
weep?

My tears, why do you hold back?

Alas, I miss Lidia,
the idol that I so much adore;
she's enclosed in hard marble,
the one for whom I sigh and yet do not
die.

Because I welcome death,
now that I'm deprived of hope,

Ah, take away my life,

I implore you, my harsh pain.

But I well realize that to torment me
all the more

fate denies me even death.

Thus since it's true, oh God,
that wicked destiny

thirsts only for my weeping,
tears, why do you hold back?

Lagrimie mie, Lamento

My Tears, Lament

My tears, why do you hold back?
Why do you not let burst forth the
fierce pain
that takes my breath and oppresses my
heart?

Because she looked on me with a
favorable glance,

Lidia, whom I so much adore,
is imprisoned by her stern father.

Between two walls
the beautiful innocent one is enclosed,
where the sun's rays can't reach her;
and what grieves me most
and adds torment and pain to my
suffering,
is that my love
suffers on my account.

Così non la voglio

I don't want it like that

I don't want it to be like that:
for you, vicious fortune,

enemy of my fate,

I suffer too much;

I don't want it to be like that.

Beguiling my thoughts,

you promise me high hopes,

but then I find reality to be

rigid and stern;

I seek the port of love, but run into a
rock.

I don't want it to be like that...

Flattering my desires,

I believe I've found favorable love,

but by nourishing these flames in my
breast

I torment my heart;

I try to break free, but get all the more
entangled.

I don't want it to be like that...