

Gotham Early Music Scene (GEMS) presents

## **The Open Gates Project**

**Joseph Chappel & Michele Kennedy, Co-directors**

### ***The Divine Feminine: Centering Women of Color in Early Music***

*Friday, November 12 at 7pm*

Holy Trinity Lutheran Church, Manhattan

*Saturday, November 13 at 7pm*

Jamaica Performing Arts Center, Queens

*Sunday, November 14 at 4pm*

Pregones/PRTT Theater, The Bronx

Nicole Besa ~ soprano

Aine Hakamatsuka ~ soprano

Heather Hill ~ soprano

Amaranta Viera ~ soprano

Tanisha Anderson ~ mezzo-soprano

Guadalupe Peraza ~ mezzo-soprano

AnnMarie Sandy ~ mezzo-soprano

Hai-Ting Chinn ~ alto

Jessica Park ~ violin

Maria Romero Ramos ~ violin

Amelia Sie ~ violin

Patricia Ann Neely ~ viola da gamba

Duangkamon "Wan" Wattanasak ~ music director, keyboards

**The Open Gates Project is an initiative of**

**Gotham Early Music Scene, Inc. 340 Riverside Drive, Suite 1A New York, NY 10025**

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## PROGRAM

**Hail Mary, Full of Grace** Anonymous  
*Ms. Hakamatsuka and Ms. Chinn*

**O Dulcis Jesu** Chiara Margarita Cozzolani (1602–1676?)  
*Ms. Hill and Ms. Viera*

**O Vive Rose** Francesca Caccini (1587–1640)  
*Ms. Anderson, Ms. Sandy, and Ms. Sie*

**I Baci** Barbara Strozzi (1619–1677)  
*Ms. Besa and Ms. Peraza*

**Madre de Los Primores** Sor Juana Inéz de la Cruz (1651–1695)  
*Vocal Ensemble*

**Sinfonia No. 22 in D minor** Alessandro Stradella (1639–1682)  
*Ms. Ramos and Ms. Neeley*

\*\*\* PAUSE \*\*\*

**Stabat Mater** Giovanni Battista Pergolesi (1710–1736)

1. “Stabat mater dolorosa”
2. “Cujus animam gementem” *Ms. Hakamatsuka*
3. “O quam tristis et afflicta”
4. “Quae moerebat et dolebat” *Ms. Chinn*
5. “Quis est homo” *Ms. Viera and Ms. Sandy*
6. “Vidit suum dulcem natum” *Ms. Viera*
7. “Eja mater fons amoris” *Ms. Sandy*
8. “Fac ut ardeat cor meum”
9. “Sancta mater, istud agas” *Ms. Besa and Ms. Anderson*
10. “Fac ut portem Christi mortem” *Ms. Peraza*
11. “Inflamatus et accensus” *Ms. Hill and Ms. Chinn*
12. “Quando corpus morietur”

## About the program

Named for the almighty creative source of all living beings, **The Divine Feminine** program is a triumphant celebration of womanly influence in the world. Our program this evening presents a range of visionary female voices from the early repertoire, from Italy's Chiara Margarita Cozzolani, Barbara Strozzi, Francesca Caccini, and Giovanni Batista Pergolesi, to Mexico's Sor Juana Inés de la Cruz.

From the jubilant medieval setting *Hail Mary, Full of Grace* to Pergolesi's grand masterpiece, the *Stabat Mater*, we bring the face of womanhood – personified in Mary, and yet universal – to life in its many nuances: in deepest love and profound grief; in anguish; in hopefulness and profound strength, in sensuality, and in the foundational joy of creation. From sacred to secular and back again, our program honors the strength and grace of these masterful historic composers as presented by living masters of their craft: brilliant women of color, every one.

Our program begins with a festive medieval carol dating back to 15th-century England: *Hail Mary, Full of Grace*. An exuberant, *a cappella* setting written in praise of the Mother of God by an anonymous source, the carol alternates between an upbeat refrain – called a ‘burden’ in its day – and florid verses set as duets, hailing and petitioning Mary who, “Through virtue and through dignity,” acts as guard, inspiration, and advocate for the good of all humanity.

**Margarita Cozzolani** (1602–1676?) was the youngest daughter of a wealthy Milanese merchant family and took her vows as a nun of the Santa Radegonda convent (of which she later became abbess) immediately upon reaching adulthood. It was upon taking her vows that she also took the name of Chiara. She remained at Santa Radegonda her entire adult life. She was a prolific composer and musician and oversaw such glorious music-making at the convent amongst the nuns, that it became the subject of public knowledge and various written accounts. This eventually earned the attention and disapproval of the local archbishop, who sought to diminish the role of the nuns in music-making and also limit their contact with the

outside world. *O Dulcis Jesu* (concerto ecclesiastico), a duet for two sopranos and continuo, is representative of many of her offerings, which she wrote for the nuns at the convent.

Born in 1587, **Francesca Caccini** was part of a celebrated musical family in the cultural life of Florence. Her father, Guilio Caccini, a noted composer of both opera and song, introduced her to the Medici court, where she performed in several productions as a talented young singer. Known by the nickname La Ceccina, Francesca joined her father in employment at the Medici court in 1607, where she trained extensively in several instruments – most notably, the lute – and where she instructed various members of the court in the art of singing. Francesca created a number of works for the stage during her career; her only surviving theatrical work is *La Liberazione di Ruggiero*: an operatic tale adapted from Ludovico Ariosto’s epic, *Orlando furioso*, widely considered to be the earliest known opera by a female composer.

As a versatile instrumentalist and an accomplished singer, Caccini composed songs both for her own performance and in vocal instruction: our selection tonight, *O Vive Rose*, is drawn from her published book of madrigals, *Il primo libro delle musiche*. This volume gives us a window into her approach to teaching, particularly in her masterful use of ornamentation. A sprightly duet in triple meter, *O Vive Rose* paints a vivid, Italianate picture of passion, with two lines that intertwine as they rise and fall in praise of “Living roses, loving lips, and ardent eyes – eyes that, here on earth, I worship.”

The prolific, 17th-century Italian composer **Barbara Strozzi** (1619–1677) was born in a moment of cultural flourishing in Venice. An adopted daughter of the poet Guilio Strozzi, Barbara came of age immersed in great literature and music; she began performing as a girl and later studied with Francesco Cavalli, Music Director at St. Mark’s Basilica. While little is known of her formal training, Strozzi was surrounded by an intellectual circle of scholars, poets, and musicians – called the Accademia degli Igcogniti – and among them may well have met the renowned compositional master, Claudio Monteverdi. Her singing was highly regarded, and she was praised as

“la virtuosissima cantatrice” – or “the most virtuosic singer” in 1635 by composer Nicolò Fontei, who wrote a song cycle inspired by her agile voice.

A self-published author of eight volumes of songs, Strozzi was a singularly independent woman for her day, such that she received many accolades for her compositions alongside its criticism, and she met with much misogynistic disdain for her degree of social freedom. Her remarkable body of work includes a range of solo songs and duets, among which *I Baci* – set for two sopranos – is a charming celebration of love in all of its torments and sweet delights, depicted in an effusive ode to a kiss that can wound two souls deeply, and yet, “in their sweetest fury, become “a deep union of hearts.”

A renowned poet and scholar of 17th-century Mexico, **Sor Juana Inés de la Cruz** (1651–1695) is a towering historic figure in the evolution of women’s rights and intellectual freedom. An avid multilingual scholar who was eager to pursue a higher education, yet forbidden from doing so because of her gender, Sor Juana sought refuge in a convent in Mexico City belonging to the Order of Saint Jerome. There, she was granted a great deal of independence over her scholarly life and daily pastimes, including playing host to visiting intellectuals and nobles of New Spain. Known for its incisiveness and power, her writing was published widely, and she became renowned as the premiere Baroque poet of the region within her lifetime. Given her fierce advocacy of women’s educational rights and social freedom, Sor Juana also faced fierce criticism and misogynistic attacks for her writing: ultimately, she was persecuted for her outstanding feministic voice.

Sor Juana wrote volumes of both prose and poetry, of which her favorite forms were *silvas* and *villancicos*: a commonly known poetic form that derives from medieval dances of Portugal and Spain. *Madre de los Primores* – her one surviving musical work – is a *villancico* with a lively refrain between more contemplative verses praising the Mother of God, and returning to this exultant message:

“Mother, the one who leads us,  
the one virgin mother,  
the mother of so many daughters,  
and mother of so many fathers  
Enjoy today in your temple of celebration,  
Since your husband you are the divine Atlas.”

Born to an aristocratic family, **Antonio Alessandro Boncampagno Stradella** (1639–1682) led a rather rambunctious life – so much so, that several operas and novels are based on his life story. He was a very successful freelance composer, continually engaged in writing commissioned operas, cantatas, and instrumental pieces. The amount of works he wrote in his short 42 years was prolific, as was the number of affairs with married women and mistresses he is rumored to have had. He was permanently expelled from Rome after several of the city’s powerful men were concerned by his rumored affairs with their wives and also after he was caught attempting to embezzle funds from the Catholic Church. Later, there was an unsuccessful attempt on his life after he eloped with the fiancée of another nobleman, and ultimately, he was murdered in Genoa in 1682 by assassins hired by a member of the Lomellini family.

His greatest musical influence was in pioneering the concerto grosso form, along with his colleague, Corelli. And, like the *Sinfonia No.22 in D minor* presented on this concert, he wrote many *sonate da chiesa* (literally “church music”), a musical form that involved two melodic voices with continuo and had a movement structure of a largo, followed by an allegro, then an adagio, and culminating in a dance-like allegro. This musical form takes its name from the fact that these pieces, while not strictly liturgical, were increasingly used in place of organ music during the mass propers, a popular custom of that time. They are not to be confused with a *sonata da camera* (literally “chamber music”), which is distinguished by taking various dance styles (gigue, minuet, etc.) for its movements.

**Giovanni Battista Pergolesi** (1710–1736) lived an incredibly truncated life, though he left behind the glorious setting of the *Stabat Mater* that we hear in this performance. The piece is based on a poem attributed to either Pope Innocent III or the Franciscan friar Jacopone da Todi, which focuses on the crucifixion of Christ through the perspective of Jesus’ mother, Mary. The structure of the piece is 12 movements written for various combinations of soprano and alto with orchestral accompaniment, corresponding with the 12 incipits of the poem text. *Stabat mater dolorosa* (“the sorrowful mother was standing”) is the first line of the poem and therefore the first movement of the piece, as well as the source of its title. There was increased focus on sentimentalism at this time, particularly of women’s emotions, and this piece fits that trend. It was the most published piece of the 18<sup>th</sup> century and subsequent composers set about re-working it to accommodate changing tastes and societal attitudes towards femininity/effeminacy. Attempts were made to make it less “feminine” or sentimental and the history of its reworkings is a great reflection on changing attitudes toward women and the waning focus on women’s perspectives and voices in art.

Of note is the fact that this is the last work of Pergolesi, along with his setting of the *Salve Regina*. He was fighting an infection of tuberculosis at a Franciscan monastery in Pozzuoli when he succumbed to the disease in 1736 at the age of 26. It is said that he finished this piece days before his death.

One wonders if, aware of his imminent death, these two last works were Pergolesi’s appeal to the Blessed Mother for intercession on his soul’s behalf.

## “The Divine Feminine” – Translations

### Anonymous, *Hail Mary, Full of Grace*

*Refrain.*

*Mary full of grace,*

*Mother in virginity.*

The Holy Ghost is to thee sent  
From the Father omnipotent  
Now is God within thee went,  
While the angel said 'Ave.'

When the angel *Ave* began,  
Flesh and blood (they) together ran;  
Mary bore both God and man,  
[Through] virtue and through  
dignity.

Maid Mary grant to us the bliss  
Where thy (dere) *Sonnès* dwelling is.  
Of that we have done amiss  
Pray for us for charity.

### Chiara Margarita Cozzolani, *O Dulcis Jesu*

O dulcis Iesu, tu es fons pietatis, tu es  
fons bonitatis, fonsque amoris, et  
apud te est fons vitæ, O dulcis Iesu.

O sweet Jesus, You are the source  
of devotion, You are the source of  
goodness, and the source of love,  
and in You is the source of life, O  
sweet Jesus.

Bibat ergo in te solo anima mea, ad te  
solum confugiat, ad te die nocteque  
clamet, quia in te solo vera est quies,  
vera dulcedo, veraque pax et vita.

So let my soul drink only from You,  
let it seek refuge only in You, let it  
cry to You day and night; for in  
You alone is true rest, true  
sweetness, and true peace and life.

Præbe mihi, amantissime Iesu, tuum  
dulcissimum lumen; infunde,  
suavissime Domine, infunde in  
animam meam amabilissime tuæ lucis  
scintillam, ut sic illustrata irradiataque  
valeat te videre, te amare, amando te  
frui, fruendo te possidere, cum sanctis  
tuis in æternum. O dulcis Iesu.

Most beloved Jesus, grant me your  
sweetest light; lovingly infuse, most  
pleasant Lord, infuse the ray of  
Your light into my soul, so that, thus  
illuminated and radiant, it may be  
worthy to see You, to love You, to  
enjoy You in love, to possess You  
in enjoyment with your saints  
forever. O sweet Jesus.

Francesca Caccini, *O Vive Rose*

O vive rose  
Labbr'amorose  
Se d'un bel viso  
D'un bel sorriso  
Altera andate  
Cedete omai  
Labbr'odorate  
A quei bei rai  
Lucy d'amor ridenti  
Occhi miei soli ardenti

Su su ridete  
O luci liete,  
Per voi nel viso,  
Piu splende il riso  
Che su quel labro,  
Ch'Amor compose  
Di bel cinabro  
Di vive rose  
Su su ridete omai  
Occhi co'vostri rai.

O living roses,  
Loving lips,  
If a lovely face,  
A lovely smile,  
Make you proud,  
Make way, now,  
Scented lips,  
For those lovely rays,  
Merry lights of love,  
Ardent eyes, that are mine alone.

Come, come, laugh  
O happy lights,  
Thanks to you, on her face  
Laughter sparkles more  
Than it does on those lips  
That Love made  
Cinnabar red,  
Like living roses;  
Come, come, laugh now,  
Eyes, with your rays.

**Barbara Strozzi, *I baci***

Oh dolci, oh cari, oh desiati baci!  
Unite l'alme vanno  
sul labro ad incontrarsi.  
Col bacio l'alme fanno  
nel cor gran colpi darsi.

Vezzosette si accordano;  
vipерette si mordano.  
Ma sono i lor dolcissimi furori  
grand union dei cori.  
Oh dolci, oh cari, oh desiati baci!  
Bacia, mia bocca, e taci!

Oh sweet, enticing, oh adored  
kisses: souls unite  
to meet upon lips.  
With a kiss souls  
wound hearts deeply.

Wantonly they merge,  
like vipers they bite each other,  
but in their sweetest fury  
is a deep union of hearts.  
Oh sweet, enticing, oh adored  
kisses, kiss my mouth, and be  
silent.

**Sor Juana de la Cruz, *Madre de los primores***

Madre, la de los primores  
la que es virgen siendo madre,  
la madre de tantas hijas,  
y madre de tantos padres.  
Goza hoy en tu templo  
felicidades,  
pues de tu esposo eres divino  
Atlante.

Señora reformadora,  
la que a sus benditos frailes,  
los trae por esos desiertos,  
al sol, a la nieve, al aire.  
Goza hoy...

Mother, the one who leads us,  
the one virgin mother,  
the mother of so many daughters,  
and mother of so many fathers.  
Enjoy today in your temple of  
celebration,  
Since your husband you are the  
divine Atlas.

Lady of the reformation,  
the one for whom friars bless,  
bringing from the desert,  
from the sun, to the sea, from the  
air.  
Enjoy today...

El premio de sus trabajos paga  
el cielo comandarle,  
que para que al cielo suban,  
les haga que descalsen.  
Goza hoy...

The prize of your work pays  
the heavens command,  
that for heaven to rise,  
make them rest.  
Enjoy today...

Quien la vido [vió?]  
y la ve agora [ahora?]  
andar por sotos,  
y valles entonces,  
y en esas fiestas ocupar mil  
altares.  
Goza hoy...

Who saw it  
and see it now  
walk through groves,  
and valleys then,  
and in these celebrations occupy a  
thousand altars.  
Enjoy today...

Por Dios, mi señora monja,  
que supo de amor los lances,  
pues se hechó la cruz  
a cuestras por seguir bien a su  
amante.  
Goza hoy...

For God's sake, my lady nun,  
that knew the throws of love,  
since the cross was made  
on his back for following his lover  
well.  
Enjoy today...

Descanse muy en buen hora  
en el templo que le hace,  
quien amante solicita  
que de trabajar descanse.  
Goza hoy...

Rest well in good time  
In the temple made for you,  
Who solicits love  
That of working rest.  
Enjoy today...

## **Giovanni Battista Pergolesi, *Stabat Mater Dolorosa***

1. Stabat Mater dolorosa  
Iuxta crucem lacrimosa  
Dum pendebat Filius.

1. The grieving Mother  
stood weeping beside the cross  
where her Son was hanging.

2. Cuius animam gementem  
Contristatam et dolentem  
Pertransivit gladius.

2. Through her weeping soul,  
compassionate and grieving,  
a sword passed.

3. O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!

3. O how sad and afflicted  
was that blessed Mother  
of the only-begotten!

4. Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas incliti.

5. Quis est homo qui non fleret,  
Matrem Christi si videret  
In tanto supplicio?

6. Vidit suum dulcem natum  
Moriendo desolatum  
Dum emisit spiritum.

7. Eja Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam.

8. Fac, ut ardeat cor meum  
In amando Christum Deum  
Ut sibi complaceam.

9. Sancta Mater, istud agas,  
Crucifixi fige plagas  
cordi meo valide.

10. Fac ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolorere.

11. Inflammatus et accensus  
per te, Virgo, sim defensus  
in die iudicii.

Fac me cruce custodiri  
morte Christi praemuniri  
confoveri gratia.

12. Quando corpus morietur,  
fac ut animæ donetur  
Paradisi gloria. Amen.

4. Who mourned and grieved,  
seeing and bearing the torment  
of her glorious child.

5. Who is it that would not weep,  
seeing Christ's Mother  
in such agony?

6. She saw her sweet child  
die desolate,  
as he gave up His spirit.

7. O Mother, fountain of love,  
make me feel the power of  
sorrow,  
that I may grieve with you.

8. Grant that my heart may burn  
in the love of Christ my God,  
that I may greatly please Him.

9. Holy Mother, may you do thus:  
place the wounds of the Crucified  
deep in my heart.

10. Make me to bear Christ's  
death,  
sharing in His passion,  
and commemorate his wounds.

11. Inflammate and set on fire,  
may I be defended by you,  
Virgin,  
on the day of judgment.

Let me be guarded by the cross,  
armed by Christ's death  
and His cherished by His grace.

12. When my body dies,  
grant that to my soul is given  
the glory of paradise. Amen.

translation © Hans van der Velden

## About the Artists

**Tanisha Anderson** is a two-time Grammy Award-winning mezzo-soprano and National Marian Anderson Scholar Artist who has sung all along the east coast and in Europe with companies including but not limited to The Crossing, Opera Philadelphia, The Spoleto Festival of Two Worlds, VoxAma Deus Ensemble, and Philadelphia Symphonic Choir. [www.tanishalanderson.com](http://www.tanishalanderson.com)

Praised for her “metallic voice,” Soprano **Nicole Besa** is winner of the 2021 Franc d’Ambrosio Talent Search and 2020 Musician’s Club of Women Farwell Award. 2021 highlights: *Königin der Nacht (Die Zauberflöte)*, *Christine (Phantom of the Opera)*, *Morgana (Alcina)*, *Maria (Maria La Ó)*, *Cunegonde (Candide)*, *Maria (West Side Story)*, *Carla (NBC’s Chicago Fire)*. [nicolediana.wixsite.com/2018a](http://nicolediana.wixsite.com/2018a)

Mezzo-soprano **Hai-Ting Chinn** performs in a wide range of styles and venues, from Purcell to Pierrot Lunaire, Cherubino to *The King & I*, J.S. Bach to P.D.Q. Bach. She has performed with New York City Opera, The Wooster Group, Philip Glass/Robert Wilson, OperaOmnia, American Symphony Orchestra; on the stages of Carnegie Hall, the Mann Center in Philadelphia, and London’s West End; and at Festivals including the Edinburgh, Verbier, Grimeborn, Tête-à-Tête, and Festival d’Automne. Of mixed Chinese and Jewish ancestry, Hai-Ting is a native of Northern California and currently resides in New York City. She holds degrees from the Eastman and Yale Schools of Music. [www.hai-ting.com](http://www.hai-ting.com)

Japanese soprano **Aine Hakamatsuka** is the winner of the 2013 Yokohama International Music Competition. As a soloist, she appeared in *Paukenmesse* (Haydn), *Magnificat* (Schubert), *Requiem* (Faure), *9th Symphony* (Beethoven), *Cantata No. 51* (Bach), and *Gloria* (Vivaldi). She has performed in venues including Lincoln Center, Carnegie Hall, The Metropolitan Museum of Art, and The Kennedy Center. [www.ainehakamatsuka.com](http://www.ainehakamatsuka.com)

**Heather Hill**'s career encompasses work in opera, concert, Broadway and voiceovers. Performances include *Knoxville, Summer of 1915*, by Barber with York Orchestra, *The Phantom of the Opera*, Broadway company and *Carmina Burana* at Carnegie Hall. Heather loves early music and is thrilled to perform with the Open Gates Project. [www.heatherhill.com](http://www.heatherhill.com) @msheatherhill

**Patricia Ann Neely** is an early bowed string player and music teacher. She holds a BA in music from Vassar College and an MFA in Historical Performance from Sarah Lawrence College. She has performed with many early music ensembles including Sequentia, Tempesta di Mare, Washington Bach Consort, Boston Early Music Festival Orchestra, Rheinische Kantorei Köln, among others. She is currently director of Abendmusik – New York's early music string band. Patricia has been a member of the Board and Chair of the Equity and Diversity Task Force of the Board of Early Music America and is currently on the Board of the Viola da Gamba Society of America and Chair of its Equity, Diversity, and Inclusion Committee. She teaches at many early music workshops and was a long-time member of the music faculty at The Brearley School, in New York City. [www.abendmusik.net/about.html](http://www.abendmusik.net/about.html)

Praised as an “exceptional talent” by the *Frankfurter Neue Presse*, violinist **Jessica Park** is in high demand as an interpreter of Baroque and Classical repertoire. She can be heard performing with the country's premier period instrument ensembles including The Handel and Haydn Society, Boston Baroque, and The American Classical Orchestra, among others. Her duo with fortepianist Ji-Young Kim was recently featured at the Boston Early Music Festival, and in 2017 Jessica founded the Cramer Quartet, a period-instrument string quartet. [www.jessicaparkviolin.com](http://www.jessicaparkviolin.com)

Mexican mezzo-soprano **Guadalupe Peraza** has been a featured performer across the Americas and Europe. She has sung at Carnegie Hall and Lincoln Center and performed with New York City Opera and Bard Summerscape. Guadalupe will be a featured soloist with American Classical Orchestra in February 2022. “When Peraza sang

one could momentarily forget the troubles of the world... [She exhibits] appealingly pure, direct storytelling. Peraza was unfailingly engaging and fully connected to the text". – *Opera News*  
Facebook:@perazaguadalupe

Nashville-based violinist **Maria Romero Ramos** is concertmaster of Music City Baroque. Maria has collaborated with Atlanta Baroque, Les Délices, and Orchester Wiener Akademie, among others, and has performed at Valley of the Moon Music Festival, Boston and Bloomington Early Music Festivals. She has appeared as soloist with the Princeton Festival, Mountainside, and Indianapolis Baroque Orchestras. Maria holds a doctorate from Indiana University and is on the faculty at Vanderbilt University, where she teaches modern and baroque violin.

**AnnMarie Sandy**, mezzo-soprano, is garnering praise for operatic, concert, and recorded work. She is featured on New World Records recording of Scott Joplin's *Treemonisha*. In 2007 she made her Lincoln Center debut performing the alto solo in Beethoven's *Symphony No. 9*, and made her 2013 Carnegie Hall debut singing the role Ursula in the Strauss opera *Feuersnot*. AnnMarie features on *Voices Fall from the Sky*, an album of renowned free jazz bassist William Parker. The magazine *PopMatters*, describes AnnMarie as: "stretching her operatic range to sing notes of freedom, healing, and peace." She grew up in Houston, Texas and is based in Brooklyn, New York. [www.annmariesandy.com](http://www.annmariesandy.com)  
Based in New York City, **Amelia Sie** is a virtuosic and adventurous performer of modern and Baroque violin. She received her Bachelors and Masters degrees in Violin Performance from New England Conservatory, where she studied with Paul Biss, Miriam Fried, and Soovin Kim. She is currently a student at The Juilliard School, where she is pursuing a Master's degree in Historical Performance. [ameliasie.wixsite.com/violin](http://ameliasie.wixsite.com/violin)

“Excellent” (*Greenwich Sentinel*) Cuban-American soprano **Amaranta Viera** performs in the United States and abroad with ensembles ranging from the Choir of Trinity Wall Street to The New York

Philharmonic in repertoire spanning a millennium. She specializes in music of the German and Italian early Baroque, and is passionate about engaging modern audiences with old music through the exploration of shared social and historical threads. She lives in Queens, New York with her husband and son. [www.amarantaviera.com](http://www.amarantaviera.com)

**Duangkamon “Wan” Wattanasak**, a native of Thailand, currently pursues a Doctor of Musical Arts degree in harpsichord performance at Stony Brook University. A recipient of numerous awards in recognition of her musical and academic excellence, Wan enjoys a varied career performing across the United States and abroad, sharing her historical research at symposiums and workshops, teaching lessons and community classes, and directing diverse vocal and instrumental ensembles.