



ARTEMISIA

Ensemble AGAMEMNON - François Cardey

Madonna col Bambino

- 1 Giovanni Battista Fontana – *Sonata 11*.....8'17
Sonate a 1 2. 3. per il Violino, o Cornetto, Fagotto, Chitarone, Violoncello o simile altro Instrumento, 1641
- 2 Lucretia Orsina Vizana – *Ave Stella*..... 2'54
Componimenti musicali de motteti concertati a una e piu voci, 1623
- 3 Orazio Tarditi – *Salve Regina*..... 5'28
Concerto musiche varie da Chiesa, Opera XXX, 1650

Susanna e i vecchioni

- 4 Salomone Rossi – *Sinfonia 16*..... 2'00
Il Secondo Libro delle Sinfonie è gagliarde a tre voci, 1608
- 5 Domenico Mazzocchi – *Susana combattuta, Prima e Seconda Parte.* 13'14
Musiche sacre e morali, 1611

La Vergine e il Bambino con il rosario

- 6 Girolamo Frescobaldi – *Toccata con spinettina e violino* 3'23
Il Primo Libro delle Canzoni a una, due, tre, e quattro voci, 1634
- 7 Francesca Caccini – *Regina Caeli*..... 2'14
Il Primo Libro delle Musiche a una e voci, 1618

- 8 Orazio Tarditi – *Exultate celestes* 4'50
Concerto musiche varie da Chiesa, Opera XXX, 1650

Susanna e i vecchioni

- 9 Ippolito Tartaglino – *Canzon sopra Susanna*..... 4'39
Manuscrit GB-Lbl, Add. 30491. Diminutions de Louis Capeille
- 10 Orlando di Lasso - *Diminutions sur Susane un jour* 4'09
Livre de Meslanges contenant vingt-six chansons des plus rares, 1560
Diminutions pour cornet de François Cardey

Maria Maddalena in estasi

- 11 Salomone Rossi – *Sinfonia nona* 1'42
Il primo Libro delle Sinfonie et gagliarde a tre, quatro et a cinque voci, 1607
- 12 Domenico Mazzocchi – *La Madalena ricorre alle lagrime. Lagrime amare* 4'21
Dialoghi e Sonnetti posti in Musica, 1638
- 13 Alessandro Grandi – *Amo Christum* 3'07
A. Grandi - Motetti a una, e due voci con sinfonie di due violini, Libro terzo, 1637

Musicians:

François Cardey – Cornet and Artistic Director
Amandine Trenc – Soprano
Anaëlle Blanc-Verdin – Violin

Sarah Van Oudenhove – Viola da gamba
Etienne Floutier – Lirone
Louis Capeille – Triple Harp
Mathieu Valfré – Organ and Harpsichord



At the turn of the 16th and 17th centuries, Italy experienced a rare artistic effervescence. This momentum heightened contrasts and conveyed the most intense human emotions with raw, unrestrained honesty. Caravaggio left a profound impression on minds and hearts, infusing his paintings with passion and torment for all who had the chance to see them. Artists, scientists, intellectuals, men and women of the Renaissance gathered and exchanged ideas within Academies. These could be specialized, like the *Accademia delle Arti del Disegno* dedicated to painting, or more generalist, like the *Accademia degli Incogniti* in Venice or the *Accademia dei Fileriti* in Forlì. This emphasis on human emotion also influenced music at the end of the 16th century. The *stile antico* or *prima pratica*, inherited from the Renaissance, evolved thanks to numerous composers, including Claudio Monteverdi, who introduced a new aesthetic known as *stile moderno* or *seconda pratica*. Rules regarding dissonance and counterpoint became more flexible, monody gained importance, and the basso continuo was expected to support the vocal line in accordance with the poetry being sung.

This is especially evident in *recitar cantando*, or 'sung narration,' where the emotions of a heroine or hero were expressed with overwhelming intensity. The poetry of the words was underscored by the composer's free writing style, with the realization of the

basso continuo playing a central role. Expressive intervals, intensified by the meantone temperament and the inclusion of more lyrical aria sections, completed the depiction of vengeful or plaintive words. This expressive boldness would eventually lead to the birth of opera, with many intermediate forms such as *lamenti*, *cantate*, *musiche*, and more.

In an era when the freedom and fulfillment of women musicians were extremely limited, **Francesca Caccini** stood out as a rare exception. Born into a musical family—her sister Settimia and father Giulio were also musicians—she received a well-rounded intellectual and musical education. Her reputation as a soprano was cemented with the *donne di Giulio Romano*, who notably performed in *Euridice* by Jacopo Peri in 1600 at the Palazzo Pitti in Florence.

By contrast, **Lucretia Orsina Vizana** spent most of her life at the Santa Cristina della Fondazza convent in Bologna. Several controversies—both religious and political—stirred the convent during her lifetime, especially when the intellectual activities of the nuns became too prominent for the ecclesiastical authorities. One of these scandals was sparked by Vizana's music, deemed too daring. Fortunately, her *Componimenti musicali* have survived, testifying to the genuine interest her contemporaries had in her work, despite theological concerns.

Maria Virgo

A central figure of Catholicism, the Virgin Mary saw her importance reaffirmed after the Council of Trent, in response to the ideological conflicts between the Vatican and the Protestant Reformation. Composers responded to this theological directive by creating works dedicated to Marian devotion: antiphons, motets, sacred dialogues, and more.

This is particularly true of **Lucretia Orsina Vizana's** *Ave Stella*. Intelligent and effective in its writing, her compositions for one to four voices was intended for major feast days of the liturgical year and the Marian cult.

Many works by **Orazio Tarditi**—a traveling musician who was an organist at San Michele in Murano in 1629 and *maestro di cappella* in Faenza from 1647 to 1670—have also survived. His *Salve Regina* and *Exultate celestes*, from his *Opus XXX*, feature instrumental parts that freely interact with the soprano line.

Another Marian antiphon, *Regina Caeli* by **Francesca Caccini**, perfectly showcases her talent. The precision of her ornaments and rhythms make her *Primo Libro delle Musiche* an invaluable source of her unmatched style and irrefutable proof of her vocal virtuosity.

A prominent figure in instrumental music in early 17th-century Rome, **Giovanni Battista Fontana** occasionally specified the instrumentation of his sonatas—a noteworthy practice at the time. Cornett and violin engage in a virtuosic dialogue, offering rare and valuable examples of instrumental diminutions from the early 1600s.

Another major composer and organist of the period, **Girolamo Frescobaldi**, is represented here with a unique instrumental piece, *Toccata con spinettina e violino*, from his *Canzone*. Usually written for keyboard alone, this version is scored for a small spinet and violin, both dialoguing in their highest registers above the continuo, played here by a triple harp.



Artemisia Gentileschi, *Madonna che Allatta il Bambino* (détail), 1609 - 1612, Palazzo Spada (Rome, Italie)

Susanna

The story of Susanna, taken from the Book of Daniel, is a recurring theme in Christian sacred art. The drama of perversion, tragedy, and injustice makes it a powerful subject even today: Susanna, a pious and virtuous young woman, is spied upon while bathing by two old men. When she rejects their indecent advances, they accuse her of adultery, and she is condemned to death. The prophet Daniel intervenes and proves her innocence, saving her life.

The first musical illustration of Susanna is for triple harp. This *Canzon sopra Susanna*, from the GB-Lbl Add.30491 manuscript held in the British Library, was likely copied between 1600 and 1630 by the Roman composer **Luigi Rossi**. Attributed to **Ippolito Tartaglino**, this *canzon* initially draws inspiration from the chanson by **Orlando di Lasso**, later diverging from it and culminating in rich diminutions across four voices, completed here by **Louis Capeille**.

In parallel, Lasso's motet served as the basis for a *chanson diminuée*—a common practice in the late 16th and early 17th centuries. The *superius* line,



Artemisia Gentileschi, *Susanna e i vecchioni*, c.1610, château de Weissenstein (Allemagne)

elaborately ornamented and played by cornett, was embellished by **François Cardey**.

Divided into two major parts of tercets written by Cardinal Aldobrandini, **Domenico Mazzocchi's** *Susanna combattuta* ("Susanna tormented") portrays her trial. The piece opens with Susanna's defense before her false accusers, as she fights for her virtue and chooses death over dishonor. The second part—starting with a striking chord—addresses her husband, as anger and revolt give way to tenderness and chaste love. The piece concludes with the reading of Susanna's tombstone, calling passersby to honor the memory of this faithful and virtuous woman.

Marie de Magdala

Possessed by “seven demons,” a repentant sinner who anoints and perfumes Christ's feet, and later the first witness to His resurrection, **Mary Magdalene** is a multifaceted character, shaped by the Vatican's evolving interpretations across the centuries. Still, her figure has been a profound source of inspiration for artists, musicians, sculptors—particularly during the Renaissance. Her sensuality, sweetness, and penitence inspired exceptional works, including those created during **Artemisia Gentileschi's** lifetime.

Settled in Rome from 1614 and serving Cardinal Aldobrandini from 1621, **Domenico Mazzocchi** distinguished himself with the genius and originality of his compositions. His chromaticism is bold; in the postface of his score, he details how to perform microtonal inflections vocally and how to realize the continuo in these enharmonic pieces. The result in *Lagrima amara* is striking: Mary Magdalene's grief at the foot of the Cross is palpable, gliding from flats to sharps with remarkable fluidity—making it all the more memorable.

From the Republic of Venice, **Alessandro Grandi** was a student of Giovanni Gabrieli and Giovanni Croce. Frequently published and highly regarded by his peers, he became a leading figure of the *concertato motet*, with or without instruments. His *Amo Christum* is a brilliant example of his virtuosic writing—one can easily imagine Mary Magdalene professing her love for Christ through this piece.





Artemisia, a Painter in Her Time

Few artists are famous for the wrong reasons. **Artemisia Gentileschi (1593–1653)** is one of them. Her rape by her father's friend **Agostino Tassi**, nicknamed *Il Smargiasso* ("the braggart"), led to a trial a year after the incident. The court documents, preserved in the Vatican (*Roland Barthes, "Actes d'un procès pour viol en 1612"*, 1979), reveal the double ordeal faced by the 19-year-old woman, whose testimony was doubted from the outset. For nine months, she endured humiliation and even torture in order to denounce what the documents called a "vile act." The brutality of the events and the ambiguous role of her close circle, possibly even her father, overshadowed Artemisia's artistic career for a long time.

Yet her talent was never in doubt among her contemporaries. She was one of the rare women to live from her art and be celebrated during her lifetime. In a 1612 letter, her father, the Caravaggesque painter Orazio Gentileschi (1563–1639), boasted about her talent:

"(...) having trained the girl in our art, in three years she has worked so hard that I can say today she is unequalled, and perhaps the greatest masters cannot match her skill (...)." Such paternal praise, repeated often, highlights Artemisia's unique place in her time.

Trained by her father, she was—like many female painters of the period—a product of a family workshop. Female painters in the 17th century certainly existed, though often marginalized. Most came from artistic families and began by assisting in the family studio. Training started early, around age 9 to 11, with basic tasks like grinding pigments, then painting backgrounds, working on decorative elements, and eventually collaborating with the master if they were talented enough. Artemisia clearly progressed through these stages and possessed the necessary qualities to compete in a male-dominated profession. Her training was likely rigorous, and her father's studio was located in their home, leaving her little time for distractions.

Despite apparent isolation, Artemisia certainly crossed paths with renowned painters. Her father, a follower and friend of Michelangelo Merisi da Caravaggio, likely hosted him and others. Her style and technique clearly reflect Caravaggio's influence.

Indeed, at the dawn of the 17th century, Caravaggio had already revolutionized painting. Rome, a city in full bloom, was the epicenter of the Baroque explosion. The Council of Trent (1545–1563) had defined the role of art in the Catholic Counter-Reformation, mandating religious images and directing their function within the Church. Consequently, certain themes became fashionable, often repeated and chosen by wealthy patrons who commissioned the work, while the artist simply executed it.

Artemisia Gentileschi operated in this commercial context, reproducing popular compositions. In this climate of mass production and renewed subjects, Caravaggio—dubbed "*fra il devoto e il*

profano”—created a genre that spread from France to Spain and the Netherlands. His paintings struck a balance between devotion and profane treatment. As 17th-century writers noted, he brought *extravaganza*, *stupore*, and *pathos* into painting (Sophie Couetoux, *Effets d'affects*, 1996).

Artemisia absorbed this Caravaggesque model and took it with her when she moved to Florence after marrying. At the Medici court, she was a great success and worked for Grand Duke Cosimo II. Soon after arriving in Tuscany, she was admitted to the *Accademia del Disegno*, founded by Vasari in 1562—becoming the first woman accepted into the institution.

Like Caravaggio, she painted directly onto the canvas with few preparatory sketches, adhering to his principles while developing her own style. Her paintings show *pentimenti*—evidence of compositional changes. In 1649, she wrote to patron Antonio Ruffo:

“As for making sketches, I vowed never to send another again. I’ve been tricked before (...). I once made a sketch of souls in Purgatory for the Bishop of Sant’Agata, but to save money, he had it painted by someone else. If I were a man, I wonder if things would have gone differently.”

This justified resentment highlights the many obstacles Artemisia faced. Unsurprisingly, her paintings often feature women who reject submission, humiliation, or domination. Biblical figures like Susanna and Judith become symbols of Counter-Reformation iconography, expressed through a unique mix of grace and violence. This sets Artemisia apart from her male peers, many of whom avoided such subjects.

In the 17th century, once a woman’s talent was recognized, she was rarely granted access to grand historical themes. Female painters were often confined to portraiture, sometimes using it to subtly enter history painting through allegory.

Sofonisba Anguissola (1532–1625), born to a minor noble humanist family, was trained by Bernardino Campi and later appointed lady-in-waiting at the Spanish court, where she taught painting to the queen. Michelangelo and Van Dyck admired her portraits.

Lavinia Fontana (1552–1614), considered the first professional female painter, signed a marriage contract that allowed her husband to manage the income from her art. Daughter of painter Prospero Fontana, she produced over 100 works.

Giovanna Garzoni (1600–1670), a contemporary of Artemisia, became known for still lifes. She traveled across Italy and even spent time in France. Her *Portrait of an Apple*, a small tempera on vellum, proves her remarkable talent despite the simplicity of the subject.

Fede Galizia (1578–1630), Virginia Vezzi (1600–1638, wife of Simon Vouet), and Judith Leyster (1609–1660) of Haarlem all demonstrate that Artemisia was not the only woman to leave a convincing mark as a painter.

Yet, despite her prestigious career—working for the Medici, traveling to Venice and Naples, then to the court of Charles I of England, producing art for forty years—Artemisia vanished from collective memory. Her often-violent works led art historians to doubt a woman could have painted them, and some were misattributed to her father or Caravaggio.

It wasn’t until a 1916 article by Roberto Longhi (*Gentileschi, padre e figlia, Arte*) that her true legacy resurfaced. Recent exhibitions continue to restore her rightful place in history, refining our understanding of this artist with a truly unique temperament.

Anne Delage,
Art Historian and Lecturer – Grand Palais / Réunion des Musées Nationaux



Artemisia Gentileschi, *Madonna che Allatta il Bambino* (detail), 1609 - 1612, Palazzo Spada (Rome, Italie)



Lucretia Orsina Vizana – *Ave Stella*, Antienne mariale

Ave Stella matutina
Mundi princeps & Regina
Virgo sola digna dici inter tella inimici
Clipeum pone salutis tuæ titulum virtutis
O Maria plena gratia
O Mater Dei electa
esto nobis viare
Ad æterna gaudia Ubi pax & gloria
& nos semper aura pia Dulcis exaudi Maria

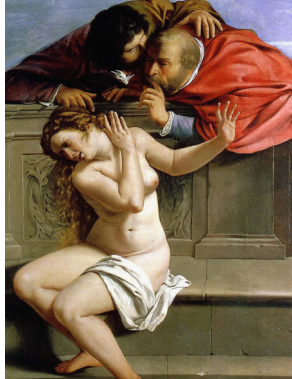
Hail, O Morning Star so bright,
Queen of Heaven, crowned with light,
Virgin pure, beyond compare,
Strong against the tempter's snare.
Raise the shield of saving grace,
Virtue's strength in your embrace.
Mary, full of holy fire,
Chosen Mother, hearts' desire,
Guide us on our earthly way
Toward the realms of endless day,
Where peace and glory ever shine,
And joy and love are both divine.
O gentle breeze, O sacred air,
Let your mercy linger there.
Sweetest Mary, ever nigh—
Hear your children when we cry.



Orazio Tarditi – *Salve Regina*, Antienne mariale

Regina mater misericordiæ
Salve vita dulcedo & spes nostra
ad te clamamur exules filiæ evæ
ad te suspiramus gementes & flentes
in hac lacrymarum valle
eia ergo advocata nostra
illos tuos misericordes oculos
ad nos converte & lesum benedictum
fructum ventris tuis nobis post hoc exilium
ostende
o clemens o Pia o dulcis Virgo Maria

O Queen and Mother, mercy's light,
Sweet hope, our joy, our soul's delight,
To you we cry, O exiled race,
Daughters of Eve who seek your grace.
We sigh and weep in sorrow's vale,
In tears and trials, weak and frail.
Turn then, O gracious advocate,
Your eyes of mercy on our fate.
And after this, our exile's night,
Reveal to us the blessed light—
Jesus, your womb's most holy flower,
Our joy, our peace, our saving power.
O gentle, loving, virgin fair,
O sweetest Mary, hear our prayer.



Domenico Mazzocchi – *Susanna combattuta*
Parolier : Principe Aldobrandino

Prima parte

Cinta intorno d'insidie, e che sarai
Combattuta honestà da mille frodi,
Se testimon della tua fè non hai ?

Toglie al fuggir forza nemica i modi,
Se pur fuga non sia pronta a soffrire,
Ch'altri recida di mia vita i nodi.

Lieve mal, caro mal fòra il morire,
Se de la vita mia, se de la morte,
Non dovesse rea fama indi seguire.

Questa, ohimè, questa hoggi avverrà, che porte,
Ch'in se nutrendo scelerati amori,
Fu vinto di Susanna il petto forte.

Ch'io la fè maritale, e de maggiori
Il nome, il pregio abbia di macchia asperso,
E i miei fin qui sì celebrati honori ?

Part I

Surrounded by traps and entangled in deceit,
How can virtue endure a thousand lies
When there is no witness to prove her faith?

All escape is denied by the strength of her enemies—
Unless she consents to suffer in silence,
Or let another cut the threads of her life.

Death would be a gentle sorrow,
If only dishonor did not follow in its wake.
But alas—today it shall come to pass:

That Susanna's steadfast heart is broken
By love born of wicked desire.
Has she truly stained the honor of her marriage,
Dishonored her family name,
And cast aside the noble legacy of her house?

Ch'io de miei Genitori habbia sommerso
La bella speme, e il bel nostr'uso antico
Cangiato con oprar così diverso ?

Dunque, che pur nudri foco impudico,
Dirassi, e folli amori il petto mio,
Che parve d'Honestà Tempio pudico.

Se ben mendace Fama, ohimè ci nota,
E pur vera l'infamia, ah che di molte
Su cardin falso il vero honor si ruota.

Mà dove, con diversa incerta brama,
Infelice m'aggio ? E qual lamente
Cariddi, ò Euripo ogn'hor chiama e richiama ?

Ch'io preveda alla fama, ah no'l consente
L'honor, che morirà;
se questo vive Muor l'altra,
Io cado rea, benche innocente.

Mira Amor casto, ove tua forza arrive,
Perche tu viva in me more il mio nome,
Per quell'error, ch'al mio morir s'ascrive.

Di dannosa beltà misere some,
Sola cagion del precipitio mio,
Dove infelice mi rapite, e come ?

Per te beltà funesta, ah dovess'io
Solo morir, e sol provar dovessi
Le fiamme, e d'ogni mostro il dente rio.

Morte, che spesso à solleva gli affanni
De travagliati, e miseri mortali,
Pronta dal Cielo dispiegasti i vanni,

Has she betrayed the hopes of her parents,
Their proud traditions turned to shame
By her refusal to yield?

And so, they will say she fed a shameless flame—
That her heart, once a temple of modesty,
Now burns with wild and foolish love.

Though the accusation is false,
Infamy spreads,
And true honor falls beneath the weight of lies.

Wandering in torment,
She is tossed between despair and duty—
Trapped in a storm of false judgment.

Should she guard her name? Honor forbids it.
If she protects her life, her name will die.
If she preserves her name, she must lose her life.

Chaste Love, behold your power—
To let my name perish so that you might live.
All for a crime I did not commit.

O fatal beauty, you are the cause of my fall.
Where do you lead me, and to what end?

If only I might die for this alone—
To suffer the flames and the monstrous cruelty
That beauty brings

O Death, swift wings of mercy,
So often the refuge of the suffering—
Now come to me.

Sciogli ver me delle tue rapide ali
Fida de miei pensier custode il volo,
Morro per non morir, se tu m'assali.

Tu mi sarai nella procella il Polo,
Lungi da te, da sozze voglie impure
Vivrò morendo e goderò, e goderò nel duolo (x2).

Seconda parte

Tu mio ben, Sposo mio, benché ti porte
Non meritato frutto il bel legame,
Che strinse noi con sfortunata sorte,

S'altri ti noterà con macchia infame,
Non l'ascriver à mè, non è demerto
L'oltraggio tuo delle mie caste brame.

Anzi non potevo io con maggior merto
Sacrificar me stessa, e'l nome mio al tuo honor,
E'l mio amor farti più certo.

Intatto è il letto tuo, santo il desio
Di tua Moglie fedel, né perché stima
Altri, ch'io vile sia, vile son'io.

Tanto è ver, tanto credi, e credi prima
All'amor di Susanna, e in te non mai
Falsa credenza il commun grido imprima

E quando caderà più densa, e forte.
Sopra di me pioggia di pietre, e sia,
Che l'istesso ferir tomba mi porte,

Extend your flight to my anguished soul,
Guardian of my final thoughts.
Let me die, so I no longer must die within.

You shall be my compass in this storm.
Far from impure desires,
I will live by dying—And in sorrow, find joy.

Part II

My beloved, my husband—
Though fate bound us with sorrow,
This bond bore fruit not worthy of its pain.

If others mark you with dishonor,
Let it not be on my account.
Their slander is not born of my chaste desire.

Indeed, I could offer no greater proof of love
Than to sacrifice my name for your honor—
And in doing so, make my devotion more certain.

Your bed remains untouched, Your wife
remains faithful.
Though others call me unworthy,
I am not what they believe.

Believe first in my love,
And let not the voices of many
Cloud the truth in your heart.

And when the stones fall, When judgment strikes,
And I am cast into the grave—
Do not turn away

Non fuggir di mirar qual'io mi sia,
L'offeso volto, e quel pietoso horror
Mandi per gli occhi al cor la piaga mia.

Anzi contempla dall'altrui furore
Gli occhi, e le guancie illividite, e rotte,
Mostri infelici di pudico amore.

Quindi vedrai, se dell'error la notte
Non spegne il lume in te, ch'amor accese
Sfavillar l'opre mie sante, incorrotte.

Piangi all'hor la mia morte, e da te rese
Tante mi siano all'hor lagrime amare,
Quante la Fama al mio morir contese.

L'amor mio, la tua fè può meritare
Tanto da te, così mi sia permesso
Care al Ciel queste spoglie hoggi lasciare

E se l'estremo honor da te concesso
Sarammi, e tomba all'ossa mia darassi,
Resti di queste note il Marmo impresso.

Fama è, che sia sepolta in questi sassi
Una moglie infedel, ma falso è il grido,
Honora pur Susanna o tu, che passi,
Ch'urna non chiuse mai petto più fido (x2)

Look upon my face, wounded and pale,
Let my eyes send the pain of my soul
Straight into your heart.

See how fury and hatred have bruised these cheeks,
These eyes—unhappy witnesses
To modest love.

And if error's darkness does not extinguish your light,
Then you shall see the truth
Shining in my every action.

Then weep for me—
Let your tears be as many
As the cruel words that robbed me of a just farewell.

For my love and your faith deserve such mourning.
Grant me this final grace:
That I may leave this life With dignity, in your care.

And if you grant me a tomb,
Let these words be carved in stone:

*They say an unfaithful wife lies beneath—but it is a lie.
Honor Susanna, you who pass by—
No urn has ever held a heart more true.*



Francesca Caccini
Regina Cæli – Antienne mariale

Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.
Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

Queen of Heaven, lift your voice—Alleluia!
He whom you were found to bear—Alleluia!
Risen as He truly said—Alleluia!
Pray to God for us, we plead—Alleluia!



Orazio Tarditi - *Exultate celestes – Hymne*

Exultate celestes chori, congaudete, felices sancti,
Iubilate, cantate, laudate, venite, gentes,
congaudete !
Venite, gentes ; currite, Angeli ; currite,
populi ; properate, fideles !
Magnum nomen Iesu terribile in celo & in terra,
ecce eius imperii nomen est in æternum.
Iubilet, letetur, concinat, exultet, gaudeat
celestis curia !
Date lilia, date flores, date rosas, collaudate,
adorate nomen Iesus !
Vivat nomen sanctum Iesus in æternum.

Exult, O heavenly choirs, rejoice with glad acclaim,
O saints, be joyful, praise His holy name!
Sing, shout, and laud with voices clear,
Come all ye nations, gather near—
Rejoice and celebrate!
Come, all nations, hasten on, Angels swift, and
peoples gone,
Faithful run with eager feet, To praise the
name so pure and sweet.
Great is the name of Jesus, awe-inspiring above,
On earth and heaven, reigns with boundless love.
Let heaven's courts with music ring,
Rejoice, exult, with songs now sing!
Bring lilies white, and roses fair, Offer flowers
with loving care,
Praise and worship, hearts sincere, Adore the
name of Jesus dear!
Long live the holy name of Jesus, evermore to reign,
Forevermore exalted, blessed, and proclaimed!



Orlando di Lasso
Susanne un jour - Parolier : Guillaume Guérault

Susanne un jour d'amour sollicitée
par deux viellardz, convoitans sa beauté,
fut en son coeur triste et desconfortée,
voyant l'effort fait à sa chasteté.
Elle leur dict, Si par desloyauté
de ce corps mien vous avez jouissance,
c'est fait de moy. Si je fay resistance,
vous me ferez mourir en deshonneur.
Mais j'aime mieux périr en innocence,
que d'offenser par peché le Seigneur.

Susanna fair some time assaulted was
by two old men, desiring their delight,
which lewd intent they thought to bring to pass,
if not by tender love, by force and might,
to whom she said, if I your suit deny,
you will me falsely accuse, and make me die.
And if I grant to that which you request,
my chastity shall then deflowered be,
which is so dear to me, that I detest
my life, if it berefted be from me,
and rather would I die of mine accord,
ten thousand times, than once offend our Lord.



Domenico Mazzocchi – *La Madalena ricorre alle lagrime. Lagrime amare*
Parolier : Cardinale Ubaldino

Lagrime amare, all'anima che langue
Soccorrete pietose; il dente rio
Già v'imprese d'inferno il crudel angue,
E mortifera piaga, ohimè, v'apr'io.
Ben vuol sanarla il Redentore sangue,
Mà idarno sparso il pretioso rio
Sarà per lei di quel beato sangue
Senza il doglioso humor del pianto mio.
Sù dunque, amare lagrime correte
A gl'occhi ogn'or da questo cor pentito,
Versate pur, che di voi sole hò sete.
Se tanto il liquor vostro, è in Ciel gradito,
Dirò di voi, che voi quell'acque sete,
Ch'uscir col sangue da Giesù ferito

Bitter tears, to the soul that languishes,
Pitying aid, I beg—relentless pain
Has bitten deep with hell's cruel anguish,
And opened wounds that bring but mortal bane.
The Bloodless Redeemer longs to heal,
Yet all in vain if precious streams are lost,
If from that blessed Blood no tears reveal
The grief that my own soul has dearly cost.
So flow, bitter tears, from this contrite heart,
Pour ever forth—alone I thirst for you.
If Heaven finds delight within your part,
Then I will say you are the waters true,
That flow with blood from Jesus, wounded sore,
A sacred gift that heals forevermore.



Alessandro Grandi – *Amo Christum*

Amo Christum qui renovar juventutem meam
qui sanguine genas meas ornat
Quem cum amavero casta sum
Quem cum tetigeto munda sum
Quem cum accepero Virgo sum
Amo Christum qui genmis cingit collum meum
qui melle satiat animam meam
Quem cum amavero casta sum
Quem cum tetigeto munda sum
Quem cum accepero Virgo sum
Amo Christum qui eruit sustinentes eum
& liberat de manu angustiae
Quem cum amavero casta sum
Quem cum tetigeto munda sum
Quem cum accepero Virgo sum
casta munda & Virgo sum.

I love Christ, who renews my youth,
Who crowns my cheeks in crimson truth,
When I have loved Him—I am chaste,
When I have touched Him—I am pure,
When I receive Him—I am virgin still.
I love Christ, who clasps my neck with gems,
Who fills my soul with honeyed hymns,
When I have loved Him—I am chaste,
When I have touched Him—I am pure,
When I receive Him—I am virgin still.
I love Christ, who lifts the hearts that wait,
And frees the soul from sorrow's gate,
When I have loved Him—I am chaste,
When I have touched Him—I am pure,
When I receive Him—I am virgin still—
Chaste, pure, and virgin still.

Instruments played:

- Soprano cornett by Serge Delmas, 2009.
- Mute soprano cornett by Serge Delmas, 2014.
- Anonymous violin c.1700, bow by Claire Berget.
- Bass viol by François Danger after a viol by Giovanni Paolo Maggini (early 17th century).
- Lirone by Marco Salerno after an instrument by Giovanni Paolo Maggini (early 17th century), 2020.
- Triple harp by Claude Bioley, 2004.
- Italian harpsichord by Guillaume Rebinguet-Sudre, after a Neapolitan anonymous instrument (c.1650), 2022.
- Organ of the Abbey of Saint-Amant-de-Boixe built by the Blumenroeder workshop in 2012, after the Renaissance organ by Jan van Covelens from Saint-Laurent Church in Alkmaar (Netherlands), 1511.



Find biographies of the ensemble members
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