



# A Look Back: 17th-Century Song and Keyboard Music

Charles Metz, harpsichords

Samantha Arten, soprano

Jeffrey Noonan, lute, archlute, & theorbo

WUSTL MUSIC

Saturday, April 9, 2022 - 3:00 P.M.  
E. Desmond Lee Concert Hall, 560 Music Center

This alumni event, sponsored by Friends of Music,  
is in celebration of WUSTL MUSIC's  
75th Anniversary

  
Washington  
University in St. Louis  
ARTS & SCIENCES

# Program

## I.

<i>Toccata Arpegiata</i>	Giovanni Girolamo Kapsperger
( <i>Libro Primo D'Intavolatura di Chitarone</i> , 1604.)	(c. 1580 - 1651)
<i>Quel sguardo sdegnosetto</i>	Claudio Monteverdi
( <i>Scherzi Musicali cioè Arie &amp; Madrigali</i> , 1632)	(1567 – 1643)

## II.

<i>Amarilli mia bella</i> ( <i>Le Nuove Musiche</i> , 1602)	Giulio Caccini
<i>Dolcissimo sospiro</i>	(1551 - 1618)
<i>Filli, mirando il cielo</i>	
<i>Amarilli</i> ( <i>Fitzwilliam Virginal Book</i> )	arr. by Peter Philips
	(c. 1560 - 1628)

## III.

<i>Passacaille del Seig'or Luigi</i>	Luigi Rossi
(c. 1597 - 1653)	

*Ohime ch'io cado*

(*Quarto scherzo delle arioso vaghezze*, 1624) Claudio Monteverdi

## IV.

<i>Toccata Settima</i>	Giorlamo Alessandro Frescobaldi
( <i>Il secondo libro di toccate...</i> , 1627)	(1583 - 1643)

## V.

<i>Toccata 6</i>	Giovanni Girolamo Kapsperger
( <i>Libro Primo D'Intavolatura di Chitarone</i> , 1604)	
<i>Amor Dormiglione</i> ( <i>Cantate, ariette e duetti</i> , 1651)	Barbara Strozzi
<i>Giusta Negativa</i>	(1619 - 1677)

## INTERMISSION

### VI.

<i>So Beautie on the Water Stood</i> (Ayres, 1609)	Alphonso Ferrabosco, The Younger (c. 1575 - 1628)
<i>Where griping griefs</i> ( <i>Mulliner Book</i> )	Richard Edwards (c. 1523 - 1566)
<i>Fortune My Foe</i> ( <i>A New Booke of Tabliture</i> , 1596) <i>In Darkness Let Me Dwell</i> ( <i>A Musical Banquet</i> , 1610)	John Dowland (1563 - 1623)
<i>Lachrymae Pavan</i> ( <i>Fitzwilliam Virginal Book</i> )	arr. by Giles Farnaby (c. 1563 - 1640)

### VII.

<i>Ground in D minor</i> , Z222	Henry Purcell
<i>Ah, how sweet it is to love</i> , Z613 ( <i>Deliciae Musicae</i> , 1695)	(1659 - 1695)
<i>Sefauchi's Farewell</i> , Z656	
<i>If music be the food of love</i> , Z7379C	

### VIII.

<i>Woody-Cock</i> ( <i>Fitzwilliam Virginal Book</i> )	Giles Farnaby
<i>Love's Constancy</i> ( <i>Select Ayres and Dialogues</i> , Second Book, 1669)	Nicholas Lanier (1588 - 1666)

Champagne toast immediately following the concert

# Texts & Translations

## Quel sguardo sdegnosetto

lucente e minaccioso,  
quel dardo velenoso  
vola a ferirmi il petto,  
Bellezze ond'io tutt'ardo  
e son da me diviso  
piagatemi col sguardo,  
Sanatemi col riso.

Armatevi, pupille  
d'asprissimo rigore,  
versatemi su'l core  
un nembo di faville.  
Ma 'labro non sia tardo  
a ravvivarmi ucciso.  
Feriscami quel sguardo,  
ma sanimi quel riso.

Begl'occhi a l'armi, a l'armi!  
Io vi preparo il seno.  
Gioite di piagarmi  
in fin ch'io venga meno!  
E se da vostri dardi  
io resterò conquiso,  
feriscano quei sguardi,  
ma sanami quel riso.

## Amarilli, mia bella

Non credi, o del mio cor dolce desio,  
D'esser tu l'amor mio?  
Credilo pur, e se timor t'assale,  
Prendi questo mio strale,  
Aprim'il petto, e vedrai scritto in core:  
Amarilli è il mio amore.

## Dolcissimo sospiro

Ch'esci da quella bocca  
Ove d'amor ogni dolcezza fiocca;  
Deh, vieni a raddolcire  
L'amaro mio dolore.  
Ecco ch'io t'apr'il core,  
Ma folle a chi ri dico il mio martire?  
Ad'un sospiro errante  
Che forse vola in sen ad altro amante.

## That haughty little glance,

bright and menacing,  
that poisonous dart  
is flying to strike my breast.  
O beauties for which I burn,  
by which I am severed from myself:  
wound me with your glance,  
but heal me with your laughter.

Arm yourself, O eyes,  
with sternest rigor;  
pour upon my heart  
a cloud of sparks.  
But let lips not be slow  
to revive when I am slain.  
Let the glance strike me;  
but let the laughter heal me.

O fair eyes: to arms, to arms!  
I am preparing my bosom as your target.  
Rejoice in wounding me,  
even until I faint!  
And if I remain vanquished  
by your darts,  
let your glances strike me,  
but let your laughter heal me.

## Amarillis, my lovely!

Do you not believe, o desire of my heart,  
You are my love?  
Believe it, and if doubts assail,  
Take this arrow of mine,  
Open my breast, and you shall see written on my heart:  
"Amarillis is my love."

## Sweetest of sighs

That issues from that mouth  
Whence drop all the sweets of love;  
O, come and sweeten  
My bitter grief.  
Look, I open my heart to you,  
But to whom shall I tell my martyrdom?  
To a wandering sigh  
Wafted perhaps to a different lover!

**Filli, mirando il cielo,**  
Dicea doglios'e in tanto  
Empia di calde per l'un bianco velo:  
Io mi distillo in pianto,  
D'amor languisco e moro,  
Ne ritro tuo pietat' o ciel, o stelle,  
Io son pur giovinetta e'l crin ho d'oro,  
E colorit'e belle,  
Sembran le guance mie rose novelle,  
Ahi, qual sara'l tormento?  
Quand'avrò d'oro il volto, e'l crin d'argento?

**Ohimè ch'io cado, ohimè**  
ch'inciampo ancor il piè  
Pur come pria,  
E la sfiorita mia  
Caduta speme  
Pur di novo rigar  
Con fresco lagrimar  
Hor mi conviene.

Lasso, del vecchio ardor  
Conosco l'orme ancor  
Dentro nel petto;  
Ch'ha rotto il vago aspetto  
E i guardi amati  
Lo smalto adamantin  
Ond'armaro il meschin  
Pensier gelati.

Folle, credev'io pur  
D'aver schermo sicur  
Da un nudo arciero;  
E pur io sí guerriero  
Hor son codardo  
Ne vaglio sostener  
Il colpo lusinghier  
D'un solo sguardo.

O Campion immortal  
Sdegno; come sí fral  
Hor fuggi indietro;  
A sott'armi di vetro  
Incanto errante  
M'hai condotto infedel  
Contro spada crudel  
D'aspro diamante.

**Phyllis, gazing at the heavens,**  
Spoke her grief and soaked  
Her white veil with scalding tears:  
"I dissolve in weeping,  
I die of love.  
Have you no pity, O heaven, O stars?  
Yet a maiden, I have golden hair  
And my cheeks  
Are the color of new roses.  
What will my torture be  
When I have a sallow face and silvery hair?"

**Alas for me, I tumble down, alas for me,**  
my foot slips again  
just as it did before.  
and my lost  
and withering hope  
must I  
once again water  
with fresh tears.

Of this old passion  
I again feel  
in my heart,  
now that a beautiful face has broken,  
as well as the loved glances  
the hard enamel of these icy thoughts  
with which I, the unfortunate  
have armed myself.

I was fool enough to think  
I should have a sure shield  
against the naked archer.  
and yet I who am so warrior-like,  
what a coward I am  
I will not endure  
the enticing blow  
of a single glance.

O immortal champion  
I am angry how so weak  
You are fleeing;  
like an enchanted man  
who has lost his way  
in glass armour, you have led me  
disloyal one against a sword  
made of hard diamond.

O come sa punir  
Tirann'amar l'ardir  
D'alma rubella!  
Una dolce favella,  
Un seren volto  
Un vezzoso mirar,  
Sogliono rilegar  
Un cor discolto.

Occhi belli, ah se fu  
Sempre bella virtù  
Giusta pietate!  
Deh voi non mi negate  
Il guardo e'l viso  
Che mi sa la prigion  
Per sì bella cagion  
Il Paradiso.

### **Amor Dormiglione**

Amor, non dormir più!  
Su, su, svegliati omai,  
che mentre dormi tu  
dormon le gioie mie, vegliano i guai.  
Non esser, non esser, Amor, dappoco!  
Strali, strali, foco,  
strali, strali, su, su,  
foco, foco, su, su!

O pigro o tardo  
tu non hai senso,  
Amor melenso  
Amor codardo!  
Ahi quale io resto  
che nel mio ardore  
tu dorma Amore:  
mancava questo!

How powerfully punishes  
tyrannous love the daring  
of a rebellious soul,  
a kind word.  
A serene face,  
a charming wonderment  
can tie again  
a liberated heart.

Eyes, beauteous eyes if for you  
virtue has always been fair,  
and mercy true  
Oh, do not deny me  
the glance and the laughter;  
so that my prison  
on such a beautiful ground  
should become a paradise.

### **Sleepyhead Cupid**

Cupid, no more sleeping!  
Up, up, wake up right now,  
for while you sleep  
my joys sleep, troubles are wakeful.  
Don't be useless, Cupid!  
Arrows, arrows, fire,  
arrows, arrows, get up, get up,  
fire, fire, get up, get up!

Oh you idle laggard,  
you've got no sense!  
Foolish Cupid,  
cowardly Cupid,  
ah, what can I do?  
In spite of all my ardor  
you slumber:  
that's all I need!

### **Giusta Negativa**

Non mi dite ch'io canti  
poter d'amor, perché dirò che sete  
de' musici il flagello e degli amanti.  
No no no signor no,  
bocca non aprirò.  
A chi cantar dev'io  
s'il bell'idolo mio  
lungi è da me?  
Venga l'idolo mio  
ch'io canto affé.

Non mi dite ch'io suoni,  
forza del ciel, vi manderò là dove  
non mancano altri a voi musici buoni.  
No no no signor no,  
tasto non toccherò.  
A chi sonar dev'io  
s'il bell'idolo mio  
lungi è da me?  
Venga l'idolo mio ch'io suono affé.

### **Right Refusal**

Don't tell me to sing by the power of love,  
because I'll say that it's the bane  
of musicians and lovers.

No, no, no sir, no!  
I won't open my mouth.  
To whom should I sing  
if my beautiful idol  
is far away from me?  
Let him come  
and then I'll certainly sing!

Don't tell me to play by the  
power of heaven, or I will send you to where  
there is no lack of other good musicians besides you!

No, no, no sir, no!  
I won't touch the keyboard.  
To whom should I play  
if my beloved is  
far away from me?  
Were he to come then I would surely play!

# About the Artists



**Charles Metz** studied piano at Penn State University, beginning his harpsichord studies through private lessons with the legendary Igor Kipnis. In the process of earning a Ph.D. in Historical Performance Practice at Washington University in Saint Louis, Missouri, he studied with Trevor Pinnock. More recently, Charles has worked with Webb Wiggins and Lisa Crawford at the Oberlin Conservatory.

Charles has performed across the country with concerts in Chicago, IL, Saratoga, NY, Bennington, VT, Louisville, KY, and Liberty, MO in their Baroque music JEMS Fest. He has performed solo recitals at the Smithsonian Institution in Washington, D.C., Oberlin Conservatory, and appeared as guest artist in Kansas City for the KC Symphony's summer program "Summerfest." With the Chamber Music Society of St. Louis, Charles was the featured keyboard soloist in Bach's Fifth Brandenburg Concerto under conductor Nicholas McGegan. He has appeared with the St. Louis Symphony Orchestra, Ars Antigua Chicago, and Chicago's acclaimed Newberry Consort. Recently he has played with the Desert Baroque in Palm Desert California and presented performances including master classes at University of Michigan, Ann Arbor, and Penn State University in State College, PA. As an early keyboard specialist, Charles performs regularly on his historic Italian virginal, harpsichords, and fortepianos and in February 2021, he released the CD *William Tisdale: Music for Virginal* on Navona Records, a recording featuring his sixteenth-century virginal. In addition to the Ph.D., Dr. Metz also earned a doctorate in optometry and worked for twenty years in his own private practice, and with Clarkson Eyecare in St. Louis before retiring. In addition to his performing activity, he serves on the Board of Directors of Chamber Music Society of St. Louis and The Newberry Consort.



**Samantha Arten** (soprano) has focused her performance activities in Early Music, singing primarily in liturgical church choirs and Baroque ensembles. She is currently a principal singer with the Bach Society of St. Louis and a staff singer in the choir of St. Peter's Episcopal Church. In past years, she has performed as a soloist with the Raleigh Bach Soloists, the Duke Vespers Ensemble, the Byrd Festival Consort, Musicke's Cordes (with Jeff Noonan), St. Louis Baroque, Collegium Vocale St. Louis, and the Southeast Baroque Ensemble. A founding member of Bull City and Concentus Carolina,

Samantha directed the Duke Collegium Musicum (2016) and the children's choir at First Presbyterian Church of Durham, NC (2015–2018). Her women's barbershop quartet, Ringtones, won their international competition (Harmony, Incorporated) in 2010.

A music historian, Samantha holds a Ph.D. in musicology from Duke University (2018) and a Bachelor of Music in music history and literature from Washington University in St. Louis (2011). She teaches as a Lecturer in Musicology at Washington University in St. Louis, Southern Illinois University Edwardsville, Maryville University, and is a faculty affiliate with Saint Louis University's Center for Medieval and Renaissance Studies. Her research focuses on sixteenth-century English music printing in the context of Reformation theology and book history. Her work can be found in the *Yale Journal of Music and Religion*, *Early Music*, *The Oxford Encyclopedia of the Bible and the Arts*, and *Reformation* (forthcoming). She is co-editing *Elizabethan and Jacobean Praises of Music* with Katherine Butler, and completing her first monograph, *Reading The Whole Booke of Psalmes*.



Trained as a classical guitarist, **Jeffrey Noonan** has played early plucked instruments for over forty years across the midwest. Based in St. Louis, he has performed regionally with various ensembles including Shakespear's Bande, Early Music St. Louis, Bourbon Baroque (Louisville), Madison Early Music Festival (Wisconsin), Ars Antigua (Chicago), and Musik Ekklesia (Indianapolis.) One half of the baroque violin/theorbo duo Musice's Cordes, Jeff has also directed Such Sweete Melodie, a quintet specializing in seventeenth-century vocal repertoire and is a founding member of *La petite brise*, a trio featuring music for the Baroque flute. As accompanist and continuo player, Jeff performs a varied repertoire ranging from sixteenth-century chanson with solo voice to Handel's *Messiah* with the St. Louis Symphony. A scholar of the early guitar, Jeff has produced two books and articles for Grove on the subject as well as an edition of eighteenth-century violin sonatas by Giovanni Bononcini published by A-R Editions. Jeff has received funding and fellowships from the National Endowment for the Humanities and the Newberry Library. In 2016, the St. Louis Regional Arts Commission awarded him an Artist Fellowship in recognition of his work as a performer, teacher, and scholar.

Jeff holds degrees from the University of Notre Dame (A.B.), the Hartt School of Music (B.Mus.) and Washington University in St. Louis (M.Mus., Ph.D.) He taught as adjunct faculty at St. Mary's College, Indiana/Purdue Universities in Fort Wayne, Andrews University and Washington University in St. Louis. Jeff

served on the faculty of Southeast Missouri State University for sixteen years, teaching upper-level music literature and history courses, and directing the classical guitar program. He retired from Southeast as a Professor of Music in 2015.

In 2019, Jeff established Early Music Missouri, and Early Music@First, a concert series in St. Louis, and serves as Artistic Director of both.

## 75th Anniversary Weeked of Events Featuring WashU Alumni

- "Opera in Action - Reflecting social and cultural values onstage and off"



Panel discussion with stage director Alison Moritz (alumna).

Friday, April 8  
5:00 P.M.  
Pillsbury Theatre  
Free

Co-sponsored by  
Opera Theatre St. Louis

Alison Moritz, Frances Pollock, Damien Sneed, Allison Felter, & Anh Le

### A Look Back: 17th-Century Song and Keyboard Music

Saturday, April 9  
3:00 P.M.  
E. Desmond Lee  
Concert Hall  
Free



Charles Metz, Samantha Arten, & Jeffrey Noonan

### The Music Makers: 75 Years of Composition and Performance, with a tribute to Robert Wykes



Robert Wykes

Sunday, April 10  
3:00 P.M.  
E. Desmond Lee Concert Hall  
Free

Music of Olly Wilson, Robert Wykes,  
Rhian Samuel, & Cole Reyes



# GREAT ARTISTS SERIES '22

Sundays @ 7 PM - E. Desmond Lee Concert Hall



**Angel Blue, soprano**  
**Douglas Sumi, piano**

APRIL 24

Music of Strauss, Hoiby,  
Rachmaninoff, Spirituals,  
and more.

"The sumptuously voiced  
soprano Angel Blue is radiant,  
capturing both the pride and  
fragility of the character."  
- *THE NEW YORK TIMES*

## Special Free Event: A Conversation with Angel Blue

APRIL 22

**Host:** Todd Decker

**Location:** Women's Building Formal Lounge

**Time:** 5:00 P.M.



**Seong-Jin Cho, piano**

MAY 1

Music of Ravel and Chopin

"Cho is a master. He  
displayed an impressive  
variety of tonal colors  
and remarkable technique,  
dispatched with jaw-dropping  
panache.  
- *THE WALL STREET JOURNAL*

**WUSTL**  
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