

COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006

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COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006
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COPENHAGEN RENAISSANCE MUSIC FESTIVAL

KØBENHAVN 22. OKTOBER - 26. NOVEMBER

2006

MARIA CRISTINA KIEHR
MARA GALASSI
DOLORES COSTOYAS

CHRISTIANSBORGS SLOTSKIRKE · KØBENHAVN
SØNDAG 19. NOVEMBER 2006 KL. 20.00

Entre: 100 kr./70 kr. (stud.)

www.renaissancemusik.dk

NÆSTE KONCERT I COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006:

ONSDAG 22. NOVEMBER KL. 20.00 · LITERATURHAUS, MØLLEGADE 7, KBH N

LAUDE NOVELLA (SE)

Piæ Cantiones - skoledrenge musik i 1500-tallet

Se hele programmet på: www.renaissancemusik.dk

COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006

CHRISTIANSBORGS SLOTSKIRKE · SØNDAG 19. NOVEMBER 2006 KL. 20.00

MARIA CRISTINA KIEHR - *sopran*

MARA GALASSI - *harpe*

DOLORES COSTOYAS - *lut*

Madrigali per Laura Peperara

Anonimo

(16th Century)

Pavana e Saltarello

(*Castell' Arquata MS*)

Orlando di Lasso

(1530-1592)

Chi non sa come spira / Ma quel che una sol volta

(*Il Primo Lauro, Ms. Acc. Fil. Di Verona, 1580*)

Giovanni Antonio Terzi

(c.1580-c.1620)

Canzona di Claudio da Correggio

(*Intavolatura di Liuto, Libro Primo, 1593*)

Giovanni Pierluigi da Palestrina

(1525-1594)

Vestiva i colli / Così le chiome

(*E. Adriaenssen: Patrum Musicum, 1584*)

Anonimo

(16th C.)

La Cornetta, La Gamba, Il Giorgi

(*Ms. App. 56-62, British Library*)

Orazio Vecchi

(1550-1605)

Gioite tutti in suoni - *Saltarello detto Il Vecchi*

(*Canzonette a 6 voci, 1587*)

Giaches de Wert

(1535-1596)

Qual musico gentil / Poi cominciò / Se m'odii

/Aggiungi a quest'ancor / Sia questa pur

(*L'Ottavo Libro di Madrigali a 5 voci, 1586*)

Vincenzo Galilei

(1520-1591)

Contrappunto a due liuti

(*Il Fronimo, 1568*)

Alessandro Striggio I

(c.1535-1589/95)

Ecco ch'io lass' il core

(*E. Andriaenssen: Patrum Musicum, 1584*)

Michelangelo Galilei

(1575-1631)

Toccata

(*Il Primo Libro di Intavolatura di Leuto, 1623*)

Giaches de Wert

Hor fuggi infedel ombra

(*Il Lauro Secco, 1582*)

Luca Marenzio

(1553-1599)

Mentre Laura spirò

(*Il Lauro Secco, 1582*)

Giovanni Ferretti

(1540-1609)

Donna Crudel

(*E. Andriaenssen: Patrum Musicum, 1584*)

Fabrizio Dentice

(c.1530-c.1590)

Fantasia

(*Siena Lutebook Ms 28B39*)

Luzzasco Luzzaschi

(c.1545-1607)

Aura Soave

(*Madrigali per Cantare e Sonare a uno, e doi, e tre Soprani, 1601*)

Se parti io moro

(*Madrigali di Luzzasco Luzzaschi et altri Autori a 5 voci, 1611*)

María Cristina Kiehr was born in Argentina from Danish descendents, and moved to Europe to study with René Jacobs at the Schola Cantorum in Basel, where she still resides. She has enjoyed particularly prolific recording and concert activities, performing worldwide with most of the prestigious conductors on the baroque scene and their associated orchestras, for example: Frans Brüggen with the Orchestra of the XVIIIth Century, Jordi Savall and Hesperion XX, René Jacobs and Concerto Vocale, Robert King with The King's Consort, Chiara Banchini and Ensemble 415, Christophe Coin with the Ensemble Baroque de Limoges, Philippe Herreweghe, Gustav Leonhardt and Nikolaus Harnoncourt with both the Vienna Philharmonic Orchestra and Concentus Musicus. She toured Australia with the Australian Brandenburg Orchestra and has been invited to sing with the Akademie für Alte Musik Berlin (for the BBC PROMS), Il Fondamento, the Norwegian Chamber Orchestra, the Helsinki Baroque Orchestra, Netherlands Bach Society, La Fenice and the Gulbenkian Orchestra. Among her numerous recordings, her beautiful rendition of Maddalena in Caldara's *Maddalena ai Piedi di Cristo* for Harmonia Mundi under the baton of René Jacobs won her a Gramophone award in 1997. She has formed *Concerto Soave*, with harpsichordist Jean-Marc Aymes, which mainly performs early XVIIth-century Italian music. Their recordings for Harmonia Mundi - with music by Monteverdi, Scarlatti, Sigismondo d'India and others - have been received with great critical acclaim. The ensemble regularly appears in the most prestigious festivals (Fribourg, Ambronay, Flanders, Wallonie, Lufthansa in London, Utrecht, Aranjuez and Misteria Paschalia in Krakow) and venues (De Bijloke, Gent; Philharmonie, Brussels; WDR, Cologne; South Bank, London).

In Opera, her repertoire encompasses works by Monteverdi (*L'Incoronazione di Poppea*, *Orfeo*, *Il Ritorno di Ulisse*, in which she sang the role of Fortuna in the Berlin Staatsoper production in February 2005), Telemann (*Orpheus*), Purcell (*Dido and Eneas*), Blow (*Venus y Adonis*), Gluck (*Orphée et Euridice*), Vivaldi (*Dorilla in Tempe*), Cavalli (*Giasone*), Cesti (*L'Oroneta*), and Haydn (*Orlando Palladino*); she has also recorded most of these works. One of Maria Cristina Kiehr's fundamental artistic aims is to discover and recreate lost or unknown scores. Consequently, she has world-premiered works by Giovanni Felice Sances, Fanny Hensel and by the living composer Alexander Müllenbach.

Mara Galassi graduated from the Civica Scuola di Musica di Milano and the Pesaro Conservatory of Music with honors. She studied pedal harp with Luciana Chierici, David Watkins, and Emmy Huerlimann, performance practice with harpsichordist David Collyer and lutenist Patrick O'Brien and musicology with Michael Morrow in London. She served as principal harpist for the Teatro Massimo Opera House in Palermo, Italy. She currently lives in Milano where she teaches modern and historical harps at the Civica Scuola di Musica di Milano. She develops her activities as soloist and as a member of the most famous early music Ensembles in Europe: Concerto Vocale (dir. René Jacobs), Concerto Italiano (dir. Rinaldo Alesandrini), Mala Punica (dir. Pedro Memelsdorff), Cantus Cölln (dir. Konrad Jünghänel). As musicologist she has done extensive research in the field of historical harps. She recorded for Tactus, Symphonia, Ricordi, Harmonia Mundi, Opus 111 and Glossa. Lately, for Glossa, she recorded a solo album of Italian baroque music for harp.

Dolores Costoyas was born in Buenos Aires and is a graduate of the Juan José Castro Conservatory, where she studied with Irma Costanzo, Miguel Angel Girollet and Eduardo Fernandez. Among her many awards are First Prizes in the International Competition Maria Luisa Anido (Argentina, 1983), the Competition Circulo Guitarristico (Argentina, 1985) and the Competition Hector Villa-Lobos (Argentina, 1987). In 1988 she came to Europe to continue her studies at the celebrated Schola Cantorum Basiliensis in Switzerland and has specialized on the baroque lute, theorbo, vihuela and guitar as a student of Hopkinson Smith. As soloist and continuo player, Costoyas is a frequent guest of major European and American festivals. She appears regularly in concert and opera performances with the Concerto Vocale and René Jacobs, Les Musiciens du Louvre and Marc Minkowski, the Huelgas Ensemble and Paul van Nevel, L'Ensemble Baroque de Limoges and Christophe Coin, and les Talens Lyriques and Christophe Rousset, as well as with leading Swiss orchestras and ensembles. She has recorded frequently with some of today's finest musicians and appears on a variety of labels. Her recording of vihuela music by Narvaez and Fuenllana marks her solo recital debut and her first recording on the Glissando label.

Ecco ch'io lass'il core

A chi nutrisc' il suo del moi dolore.
Deh, come vivrò io lungi d'ogni ben mio
Dunque morròmi
E perché chi m'annoia
viva della mia mort' in maggior gioia.

Hor fuggi infedele ombra,

Del mio, stanco pensier pianta infelice,
Svelli la tua radice dal cor mio ;
Ch'hor giusto sdegno sgombra
Quel ch'ingombrò l'ingiusto moi desio ;
Ne fia più che mi sogne
(Coronato da te) larve e menzogne.

Mentre l'aura spirò nel verde Lauro,

Felice fù l'ardore
Con che m'accese il core,
Che lieto a l'ombra de le amate foglie
Addolcia le mie doglie.
Hor perché (lasso oimè) secco ti vedo ?
Forse è il foco, che move
L'alma de' sospir miei caldi e ardenti ?
Ma tu l'ira di Giove
Nè il fulmine paventi.
Ahi, per me secco e ad altri verde io credo
Che sotto ai sacri rami un sogno tale
Veder mi fè la tua virtù fatale.

Aura soave di segreti accenti

Che penetrando per l'orecchio al core
Svegliastti la dove dormiva Amore
Per te respiro e vivo
Da che nel petto mio
Spirasti tu d'Amor vital desio.
Vissi di vita privo
Mentre amorosa cura in me fù spenta
Hor vien che l'alma senta
Virtù di quel tuo spirito gentile
Felice vita oltre l'usato stile.

Se part'io moro e pur partir conviene

Morrò dunque mio bene?
E quest'empia partita
Che mi ti toglie mi torrà la vita?
Dolorosa partita che m'uccidi
Quei che congiunse Amor perché dividi?

LAURA PEPERARA was one of the most famous singers in Italy in the second half of the 16th Century. Born in Mantova probably in 1550, at the age of 12 Laura was already admired and praised by the famous poet Torquato Tasso who seems to have fallen platonically in love with her. The poet so describes her beautiful singing: *"Non fonte o fiume od aura| Odo in più dolce suon di quel di LAURA; / né'n lauro o'n pino o'n mirto | Mormorar s'udì mai iù dolce spirto. / O felice a cui spira, / E quel beato che per lei sospira! / Ché se gl'inspira il core, / Puote al cielo aspirar col suo valore. (T. Tasso, Rime).*

I hear no stream nor soft wind sweeter than the singing of Laura. Neither in myrtle nor in pine can one hear the murmuring of a sweeter spirit. Happy is the person who receives her gentle breezes and who in turn sighs for her! Since with her virtue in his heart he could aspire to paradise.

Laura Peperara was musically trained at the court of Guglielmo Gonzaga in Mantova. Here she learned singing, harp playing, and dancing. Many poets described the virtuosity of her performances.

It was already a common practice in Mantova after 1560 for women to sing and accompany themselves on the harp or the lute. Tasso describes again in his *Rime* the beauty of two young ladies, Lauretta and Lia singing alone and in dialogue.

Also a madrigal by an anonymous poet set to music by Luzzasco Luzzaschi in his Third Book of Madrigals. *"De l'odorate spoglie"*, shows Laura in the act of removing her perfumed gloves and singing *"Cara la vita mia"* by Giaches de Wert while playing her harp. (*De l'odorate spoglie | sciogliete omai la mano / Che il mio voler e disvoler mi toglie; / E quell'arpa felice, / A cui non si disdice / Stringersi col bel petto / D'Amor fido ricetta / Togliete, e con l'usata leggiadria / Fatene udir: 'Cara la vita mia'*).

More than one document show Laura's musical skill. The poet Annibale Romei in his *Discorsi*, of 1584, describes Laura as *"reciting a capitolo amoroso"* alone on her harp. The capitoli were poetical compositions in *"terza rima"* focusing on a satirical figure or love object. In the compositions by Wert before 1580 we find four capitoli set to music: two by Tansillo and two by Ariosto.

Laura was already a very good singer in 1562 when she met Tasso in Mantova and at the Gonzaga court she probably perfected her talent under Wert who was the director of court music beginning in 1565.

Laura's virtuosity was highly admired by the Duke Alfonso II d'Este who invited her to Ferrara as *"dama di compagnia"* of his wife Margherita Gonzaga and, *"cantatrice"* for her private music.

Laura moved to Ferrara in 1580 and was married there in 1584.

At the Este court she, with Anna Guarini and Livia D'Arco, was part of the famous *"Concerto delle Dame"* which became one of the musical attractions there. The three ladies, in addition to their singing, played the lute (Anna) and the viola da gamba (Livia).

Luzzasco Luzzaschi, the director of the music at court, composed the famous book for the three singers entitled *"Madrigali per cantare e Sonare ad Uno, a Doi e a Tre Soprani"*. It still is today a fundamental musical testament of madrigal solo singing in opposition of recitar cantando style. Many other collections of madrigals were written for Laura Peperara before and after her arrival in Ferrara.

"Il Primo Lauro" Verona, 1580 (manuscript collection of madrigals by Palestrina, Lasso, Gabrieli, and others).

"Il Lauro Secco", Ferrara, 1582 (printed collection of madrigals by De Macque, Marenzio, Wert, Striggio, Vecchi, Merulo da Correggio, Luzzasco and others).

"Il Lauro Verde" Ferrara 1583 (printed collection of madrigals by the same authors plus Vecchi, de Monte, Nanino, Roy, Virchi and others).

In Ferrara, Laura took part in the private music of Margherita Gonzaga up until 1597 when, due to the death of Alfonso d'Este, the *Concerto delle Dame* disbanded. The next year the court moved to Modena but many musicians remained in Ferrara; among them were Luzzasco, Laura and others. The last concert of the Dame, consisting of Laura and Livia, took place on the 16th of November, 1598. The third singer, the lute player Anna, accused of adultery, had been killed by her husband and her own brother that same year in the month of May. Laura died in Ferrara on the 14 January 1601.

Mara Galassi

Chi non sa come spira

soavemente l'aura
ch' esce dal Mincio
e come ingemma e inaura
i piani e colli a cui d'intorno gira,
né di saperlo cura,
può dir ch'al ciel sia in odio e a la natura.

Ma quel ch'una sol volta
ode i soavi accenti
che fra le perle e bei rubini mov'ella,
e può partir con l'alma sciolta,
convien ch'in tutto privo
sia d'ogni senso ancor che sembri vivo.

Vestiva i colli e le campagne intorno

la primavera di novel'honori
e spirava soavi arabi odori
cinta d'herbe e di frond'il crin adorno
quando Licori a l'apparir del giorno
cogliendo di sua man purpurei fiori
mi diss'in guiderdon di tanti ardori
a te li colg' et ecc' io te n'adorno.

Così le chiome mie
soavemente parlando cinse
en sì dolci legami mi strinse il cor
ch'altro piacer non sento
onde non fia giamai
che più non l'ami da gl'occhi miei
ne fia che la mia mente
altri sospir che desiando chiami.

Gioite tutti in suoni e'n canti e'n balli

Poi che la vaga primavera è giunta
E fioriscono le valli
E fuor la rosa spunta
Scherzan gli amori e van spargendo fiori.

Prendete Ninfe in vostri almi pastori
Che la stagion novella invita al ballo
Hor sfogate gl'ardori
Senza porv'intervallo
Liete calcate le verd'herbette grate.

Passa la primavera e 'l verno viene,
Però d'amor godett' il frutto o amanti
Che le luci serene
E d'angeli i sembianti
Tosto hanno fine come s'imbianca il crine.

Rejoice all with sounds, songs and dances
since the fair Spring has come
and the valleys are blossoming
and the rose is in full bloom.
The lovers are jesting and scattering flowers.

Take, Nymphs, your dear Shepards,
for the new season invites to dance;
enjoy your passions
without any rest.
Let's walk on the green and happy grass.

Spring is passing and Winter is coming,
but let's enjoy the fruit of Love.
For the gentle eyes
and the shapes of angels
are gone as the hair becomes white.

Torquato Tasso (1544-1595):

Gerusalemme Liberata, Canto XVI, 42/43/44/45/46

Qual musico gentil, prima che chiara

Altamente la lingua al canto snodi,
A l'armonia gli animi altrui prepara
Con dolci ricercate in bassi modi,
Così costei, che nella doglia amara
Già tutte non oblia l'arti e le frodi:
Fa di sospir breve concento in prima,
Per dispor l'alma in cui le voci imprima.

Poi cominciò: «Non aspettar ch'io preghi,
Crudel, te, come amante amante deve.
Tai fummo un tempo: or se tal esser neghi,
E di ciò la memoria anco t'è greve,
Come nemico almen ascolta: i preghi
D'un nemico talor l'altro riceve.
Ben quel ch'io chieggio è tal che darlo puoi
E integri conservar gli sdegni tuoi.»

«Se m'odii, e in ciò diletto alcun tu senti,
Non te 'n vengo a privar: godi pur d'esso.
Giusto a te pare, e siasi. Anch'io le genti
Cristiane odiai, no 'l nego, odiai te stesso.
Nacqui pagana: usai varii argomenti
Che per me fosse il vostro imperio oppresso;
Te perseguii, te presi, e te lontano
Da l'arme trassi in loco ignoto e strano.»

«Aggiungi a questo ancor quel ch'a maggiore
Onta tu rechi, ed a maggior tuo danno:
T'ingannai, t'allettai nel nostro amore:
Empia lusinga certo, iniquo inganno
Lasciarsi corre il virginal suo fiore,
Far de le sue bellezze altrui tiranno,
Quelle ch'a mille antichi in premio sono
Negate, offrir a novo amante in dono!»

«Sia questa pur tra le mie frodi, e vaglia
Sì di tante mie colpe in te il diffetto
Che tu quindi ti parta, e non ti caglia
Di quest' albergo tuo già sì diletto.
Vattene: passa il mar pugna, travaglia,
Struggi la fede nostra: anch'io t'affretto.
Che dico nostra? ah, non più mia! fedele
Sono a te solo, idolo mio crudele!»

As cunning singers, ere they strain on high,
In loud melodious tunes, their gentle voice,
Prepare the hearers' ears to harmony
With feignings sweet, low notes and warbles choice:
So she, not having yet forgot pardiè
Her wonted shifts and sleights in Cupid's toys,
A sequence first of sighs and sobs forthcast,
To breed compassion dear, then spake at last:

“Suppose not, cruel, that I come to vow
Or pray, as ladies do their loves and lords;
Such were we late, if thou disdain it now,
Or scorn to grant such grace as love affords,
At least yet as an enemy listen thou:
Sworn foes sometimes will talk and chaffer words,
For what I ask thee, may'st thou grant right well,
And lessen naught thy wrath and anger fell.”

“If me thou hate, and in that hate delight,
I come not to appease thee, hate me still,
It's like for like; I bore great hate and spite
Gainst Christians all, chiefly I wish thee ill:
I was a Pagan born, and all my might
Against Godfredo bent, mine art and skill:
I followed thee, took thee, and bore thee far,
To this strange isle, and kept thee safe from war.”

“And more, which more thy hate may justly move,
More to thy loss, more to thy shame and grief,
I thee enchanted, and allured to love,
Wicked deceit, craft worthy sharp reproof;
Mine honor gave I thee all gifts above,
And of my beauties made thee lord and chief,
And to my suitors old what I denayed,
That gave I thee, my lover new, unprayed.”

“But reckon that among, my faults, and let
Those many wrongs provoke thee so to wrath,
That hence thou run, and that at naught thou set
This pleasant house, so many joys which hath;
Go, travel, pass the seas, fight, conquest get,
Destroy our faith, what shall I say, our faith?
Ah no! no longer ours; before thy shrine
Alone I pray, thou cruel saint of mine!”