
FOREWORD

Dear friends,

Welcome in Tuscany for the seventeenth edition of the Crete Senesi festival!

Collegium Vocale Gent and artistic director Philippe Herreweghe invite you to discover (or rediscover) some famous and some less-familiar episodes from five centuries of music history, in the unique environment and authentic atmosphere of this beautiful region.

With not just one but two performances of the *Vespro della beata Vergine* in the monastery of Sant'Anna in Camprena, Collegium Vocale Gent will pay a fitting tribute to its composer Claudio Monteverdi, who was born exactly 450 years ago. The opening evening will be atypical but as festive as it is varied: a *soirée composée* taking in the churches and squares of Asciano, our home base and the centre of the festival.

Under a new name, *Collegium Vocale Crete Senesi*, and as a subsidiary organisation of Collegium Vocale Gent, we're making the perfect new start to put this annual musical encounter on the international map, along with our musical friends and partners such as Alexei Lubimov, Roel Dieltiens, Edding Quartet, Antwerp Symphony Orchestra, Huelgas Ensemble and the Storioni Trio.

We wish you an especially inspiring week and we hope to meet you during one of the concerts, dinners or in the festival bar at café Hervé!

Philippe Herreweghe
Artistic director

Daan Schalck
Chairman

PREFAZIONE

Cari amici,

Benvenuti in Toscana in occasione della diciassettesima edizione del festival delle Crete senesi!

Nell'atmosfera autentica di questa magnifica regione, il Collegium vocale Gent e il suo direttore artistico Philippe Herreweghe, vi invitano a (ri)scoprire questa settimana, in un quadro unico, alcune pagine più o meno conosciute di cinque secoli di musica.

Non con uno, bensì con due concerti dedicati al *Vespro della beata Vergine*, il Collegium vocale Gent rende omaggio, nel chiostro di Sant'Anna, al compositore Claudio Monteverdi, morto esattamente 450 anni fa. La serata di apertura sarà atipica, ma festosa quanto variata, una "serata composta" nelle chiese e sulle piazze di Asciano, nostro porto di approdo e cuore del festival.

Con i nostri amici e partner musicisti quali Alexei Lubimov, Roel Dieltiens, l'Edding Quartet, l'Antwerp Symphony Orchestra, l'Huelgas Ensemble o lo Storioni Trio, procederemo al lancio perfetto di questo incontro musicale annuale, che occupa un posto di tutto rispetto nel programma dei festival, con un altro nome, Collegium Vocale Crete senesi, e in una struttura del Collegium Vocale Gent.

Vi auguriamo sin d'ora una settimana particolarmente entusiasmante e speriamo di incontrarvi in occasione di uno dei concerti, delle cene o al bar del festival presso il caffè Hervé!

Philippe Herreweghe
Direttore artistico

Daan Schalck
Presidente

VOORWOORD

Beste vrienden,

Hartelijk welkom in Toscane voor de zeventiende editie van het Crete Senesi-festival!

In de authentieke sfeer van deze prachtige streek nodigen Collegium Vocale Gent en artistiek directeur Philippe Herreweghe u uit om deze week bekende en minder bekende bladzijden uit vijf eeuwen muziekgeschiedenis te (her)ontdekken in een uniek kader.

Met niet één maar twee uitvoeringen van de *Vespro della beata Vergine* brengt Collegium Vocale Gent in het klooster van Sant'Anna in Camprena een passend eerbetoon aan componist Claudio Monteverdi die precies 450 jaar geleden werd geboren. Atypisch maar even feestelijk als gevarieerd wordt ook de openingsavond, een 'soirée composée' langsheen de kerken en pleintjes van Asciano, onze thuisbasis en centrum van het festival.

Onder een nieuwe naam *Collegium Vocale Crete Senesi* en in een organisatie van Collegium Vocale Gent maken we samen met onze muzikale vrienden en partners zoals Alexei Lubimov, Roel Dieltiens, Edding Quartet, Antwerp Symphony Orchestra, Huelgas Ensemble of Storioni Trio de perfecte doorstart om dit jaarlijkse muzikale treffen op de internationale kaart te zetten.

Wij wensen u alvast een bijzonder inspirerende week en hopen u te ontmoeten tijdens één van de concerten, diners of in de festivalbar van café Hervé!

Philippe Herreweghe
Artistiek directeur

Daan Schalck
Voorzitter

AVANT-PROPOS

Chers amis,

Bienvenue en Toscane à l'occasion de la dix-septième édition du festival Crete Senesi !

Dans l'atmosphère authentique de cette magnifique région, le Collegium Vocale Gent et son directeur artistique Philippe Herreweghe vous invitent à (re)découvrir cette semaine des pages connues et moins connues de cinq siècles d'histoire de la musique dans un cadre unique.

Avec non pas un, mais deux concerts dédiés aux *Vespro della beata Vergine*, le Collegium Vocale Gent rendra dans le cloître de Sant'Anna in Camprena un bel hommage au compositeur Claudio Monteverdi, mort il y a tout juste 450 ans. La soirée d'ouverture sera atypique, mais aussi festive que variée, une « soirée composée » dans les églises et sur les places d'Asciano, notre port d'attache et le cœur du festival.

Avec nos amis et partenaires musiciens tels que Alexei Lubimov, Roel Dieltiens, Edding Quartet, Antwerp Symphony Orchestra, Huelgas Ensemble ou Storioni Trio, nous procéderons, sous un nouveau nom, Collegium Vocale Crete Senesi, et dans une structure du Collegium Vocale Gent, au lancement parfait de cette rencontre musicale annuelle en bonne place sur la carte des festivals.

Nous vous souhaitons dès à présent une semaine particulièrement exaltante, et nous espérons vous rencontrer à l'occasion de l'un des concerts, dîners ou encore au bar du festival du café Hervé !

Philippe Herreweghe
Directeur artistique

Daan Schalck
Président



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SUNDAY 06.08

Diner: Corso Principale Asciano

Questo concerto è patrocinato dal comune di Asciano
con un ringraziamento particolare a sindaco Paolo Bonari

This concert was made possible thanks to the generous
support of Janson Baugniet Bruxelles (B), law firm

SOIRÉE COMPOSÉE

PHILIPPE HERREWEGHE 70

Soirée composée is not only the opening event of the Collegium Vocale Crete Senesi 2017 festival – it is also *the* birthday party for Philippe Herreweghe: the entire village of Asciano is celebrating the 70th birthday of its honorary resident during this exciting and lively evening.

The evening will begin at 18.00, with a parade by the local wind bands and several speeches on the square in front of Bar Hervé, which turns into the Festival's official café during the festival week.

Then the starting shot is fired for an extra-festive edition of the Festival.

Your ticket is good for admission to 4 different concerts: little gems in the San Francesco church and in the Basilica, with on the programme: the Huelgas Ensemble, the Bl!ndman Quartet, the Scorpio Collectief and the soloists of the Antwerp Symphony Orchestra. Below is a suggested fixed route, which provides time in between to enjoy Italian food and drink, of course made with local ingredients from the Crete Senesi area, on the Corso Principale.

Then Marcel Ponsele, Peter Kooij, Philippe Thuriot and the Edding Quartet will treat us to an ample portion of Bach in the Basilica, with as *piece de résistance* the never-before-performed birthday cantata “Die Leiden des alten Herreweghes”!

Shortly after midnight, we will round off with humorous songs by Touchant in the open air on the square by the Festival café.

Just one ticket gives you an entire festive evening – a soirée composée.



EVENING PLAN

Basilica	Chiesa San Francesca	Corso Festivale / Bar Hervé	Corso Principale
18:00		OPENING SPEECHES FANFARA	
19:00	PER IL DOGE E L'IMPERATORE	A TRIBUTE TO PHILIPPE HERREWEGHE	
19:45	PER IL DOGE E L'IMPERATORE	A TRIBUTE TO PHILIPPE HERREWEGHE	
20:30			BUFFET
21:30	UN REGALLO PER FILIPPO	STEAMBOAT BILL JR.	
22:15	UN REGALLO PER FILIPPO	STEAMBOAT BILL JR.	
23:00	BIRTHDAY CANTATA		
00:00		TOUCHANT	

PARCOURS 1: RED BRACELET
PARCOURS 2: BLEU BRACELET
ALL TICKET HOLDERS

SUNDAY 06.08 – 19:00 & 19:45

Basilica – Asciano

PER IL DOGE E L'IMPERATORE

ARIE E SONATE IN STIL MODERNO
PER VENEZIA E VIENNA

GIOVANNI ROVETTA [1596–1668]

Sonata à 3

ALESSANDRO GRANDI [1586–1630]

Vulnerasti cor meum

ANTONIO BERTALI [1605–1669]

Sonata 4

GIOVANNI FELICE SANCES [1600–1679]

Iubilant in caelis

GIOVANNI ANTONIO

RIGATTI [CA.1613–1648]

Ave Regina caelorum

± 25 MIN

Claudio Monteverdi was *maestro di cappella* at the political and musical hub of the mighty Republic of Venice, the basilica of San Marco, for over thirty years. *L'oracolo della musica*, as he was known, was certainly the most important musician south of the Alps, but not the only one by far! The instrumental compositions and concerted motets by extremely talented lesser masters like Giovanni Rovetta, Dario Castello and the especially popular Alessandro Grandi only added to the richness of the city's music scene and its aura of splendour.

SCORPIO COLLECTIEF

REINOUD VAN MECHELEN tenor

VERONIKA SKUPLIK violin

ANDREA INGHISCIANO cornetto

SIMEN VAN MECHELEN trombone

ROMINA LISCHKA gamba

KRIS VERHELST organ

VULNERASTI COR MEUM

Vulnerasti cor meum, soror mea, sponsa:
vulnerasti cor meum
in uno oculorum tuorum et in
uno crine colli tui.
Quam pulchrae sunt mammae tuae
soror mea sponsa [filia carissima],
pulchriora sunt ubera tua vino et
odor unguentorum tuorum
super omnia aromata.
Veni de Libano sponsa, veni de Libano:
veni coronaberis.

IUBILENT IN CAELIS

Iubilent in caelis
Sanctorum animae
Dulcia eternae iucunditatis
Cantantes carmina
Quia hodie celestia limina
Beatus celestia letus ingreditur
Iubilemus in terris omnes
Et cantemus dico Philippus
laudes et cantemus divo Philippus
Gloria ubique sonnet
Resonet ubique Letitia
Alleluia

AVE REGINA CAELORUM

Ave Regina caelorum,
Ave Domina Angelorum:
Salve radix, salve porta,
Ex qua mundo lux est orta:

Gaude Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

SUNDAY 06.08 – 19:00 & 19:45

San Francesco – Asciano

A TRIBUTE TO PHILIPPE HERREWEGHE

SURPRISE CONCERT

Philippe Herreweghe has been the principal guest conductor of the Antwerp Symphony Orchestra since 1997.

It goes without saying that the members of the orchestra have established a solid and ground-breaking artistic relationship with their musical director over the course of these two decades. Profound music making, friendship and humor have always been the main ingredients of this truly particular partnership. No wonder these orchestra members are so delighted to present a musical tribute for the maestro's 70th birthday!

± 25 MIN

MEMBERS OF THE ANTWERP SYMPHONY ORCHESTRA

SUNDAY 06.08 – 21.30 & 22:15

Basilica – Asciano

UN REGALLO PER FILIPPO

PIETER MAESSENS [1505–1562]

Tota pulchra es

mottetto perpetuum mobile à 5

CLAUDE LE JEUNE [CA. 1530–1600]

Cigne je suis de candeur

vers mesurés à l'antique à 3 & 5

ANONYMUS [ITALIA CA. 1360]

Cum martello – La Mantacha

ballata à 3

JACOB CLEMENT [CA. 1510–1556]

Qui consolabatur

mottetto à 5

MICHELANGELO ROSSI [1602–1656]

Occhi, un tempo mia vita

madrigale à 5

± 25 MIN

The evolution of polyphonic music between 1350 and 1600 is as diverse as it is fantastical. Paul Van Nevel and the Huelgas Ensemble will astonish you with a colourful programme of religious and secular repertoire from Italy and the Low Countries full of musical surprises. This musical adventure will begin with the rhythmic complexity of the Trecento *ballata*, then take you through the introverted melancholy of the French *chanson* and early examples of the rhetorical power of the Franco-Flemish motet to the outrageous chromaticism of the seventeenth-century madrigal.

HUELGAS ENSEMBLE

AXELLE BERNAGE, ROSEMARY GALTON,

HELEN CASSANO, SABINE LUTZENBERGER *cantus*

ADRIAAN DE KOSTER, OLIVIER COIFFET,

TIMOTHY LEIGH EVANS, MATTHEW VINE *tenor*

FREDERIK SJOLLEMA *baritonans*

GUILLAUME OLRÉ *bassus*

PAUL VAN NEVEL *musical direction*

TOTA PULCHRA ES

Tota pulchra es amica mea,
et macula non est in te,
odor unguentorum tuorum super omnia
aromata.

Tenor:

Tota pulchra es amica mea,
et macula non est in te amica mea.
Mel et lac sub lingua tua,
odor unguentorum sub lingua tua,
odor unguentorum super omnia aromata.

CIGNE JE SUIS DE CANDEUR

Cigne je suis de candeur,
cigne je meurs et languis, vostre
louange chantant.
Pres de meandr'en Azi hante toujours
un oyzeau blanc de pénage par tout,
sans tache,
dont la blancheur semble ma
nétte candeur.
Cigne je suis...
Donque ce gentil oyzeau,
quand ce cognoit avancé pres de sa
mort atendû,
tant de mourir li chaut peu,
fait d'une douce chanson tout le
rivage tortu en se mourant retentir.
Cigne je suis...

CUM MARTELLO - LA MANTACHA

La mantachassera tu, cum martelli
incrudena
Tututu lo primo farà, lo servo titi farà
e la trove spacca
Tu, tutu, tututu, tutututu, tututututu,
tutututututu, tututututututu...
Fata vimus seno.
Tutututu in fra Gubio e agmone nu
lo host'è 'gnaro
Che per lo nostro marillo chi faccono
bon chalur !

QUI CONSOLABATUR

Qui consolabatur me, recessit a me
quaero quod volui, et non invenio ;
fundunt oculi mei lacrimas;
quia repletus sum amaritudine.

OCCHI, UN TEMPO MIA VITA

Occhi, un tempo mia vita,
occhi, di questo cor dolci sostegni,
voi mi negate aita ?
Questi son ben de la mia morte i segni.
Non più speme o conforto,
tempo è sol di morire ; a che più tardo ?
Occhi, ch'a sì gran torto
morir mi fate, a che torcete il guardo ?
Forse per non mirar come v'adoro ?
Mirate almen ch'io moro.

SUNDAY 06.08 – 21.30 & 22:15

Chiesa San Francesco – Asciano

STEAMBOAT BILL JR.

EXCERPTS FROM THE 1928
SILENT MOVIE BY BUSTER KEATON
WITH LIVE MUSIC BY
ERIC SLEICHIM [c1958]

The icon of the silent film Buster Keaton fights in his inimitable way against the uncontrolled forces of nature, unleashing a whirlwind of shenanigans. Eric Sleichim wrote an original composition for saxophone quartet as live accompaniment to Steamboat Bill Jr. that takes a fresh new look at the film. Besides playing eccentric soundmen, BL!NDMAN will play a firmly balanced score, which in combination with the special sound effects will provide a stormy soundtrack!

± 25 MIN

BL!NDMAN [SAX]

KOEN MAAS soprano sax

PIETER PELLENS alto sax

PIET REBEL tenor sax

RAF MINTEN baritone sax

SUNDAY 06.08 – 23:00

Basilica – Asciano

BIRTHDAY CANTATA

JOHANN SEBASTIAN BACH [1685–1750]

Passacaglia BWV 582

arrangement for oboe & string quartet

Prelude & fuga BWV 543

arrangement accordeon

JOHANN SEBASTIAN BACH/

MARCEL PONSEELE

‘Die Leiden des alten Herreweghes’

Birthday cantata PWV 2017

The final concert of this *soirée composée* is exclusively devoted to the music of Johann Sebastian Bach, a composer who occupies a special place in Philippe Herreweghe’s heart. Oboist Marcel Ponsele was arranging a few of Bach’s most famous instrumental works, like the powerful *Passacaglia* BWV 582, when he discovered an unpublished birthday cantata left to us by the Leipzig cantor, ‘Die Leiden des alten Herreweghes’ PWV 2017 for bass solo, oboe, string quartet and accordion!

± 35 MIN

PETER KOOIJ bass

MARCEL PONSEELE oboe

PHILIPPE THURIOT accordeon

EDDING QUARTET

BAPTISTE LOPEZ violin 1

CAROLINE BAYET violin 2

PABLO DE PEDRO alto 1

AGEET ZWEISTRA cello

1. SINFONIA

2. CHORAL

Ach wie flüchtig
Ach wie nichtig
Ich bin siebzig Jahre alt.

3. RECITATIVO

Meine Arme sind so schlapp.
Ein seufzend Ach!
Mein täglich Klagen.
Ich bin immer unterwegs
Und das fragt viel Energie von
meinem Leib.
Nun ist mein Akku fast leer.
Und ich bin müde.
Darum frage ich:
Wer kann mein Helfer sein?
Eine Stütze für meine Not,
Die notwendige Bake in der Brandung.
Gieb' mir nun die Kraft und
Lebenslust
Erquicke meine Seele.
Ich bitte dich um Erbarmen.
Nur heilsame Musik bringt Kraft
in meine Arme.

4. ARIA

Ich bin das Reisen satt.
Mein Koffer ist zu schwer.
Mein eigenes Bett kennt mich nicht
mehr.
Ich schleppe mich durch ganz Europa,
durch Asien und Amerika.
Ach Gott, ich bin das Reisen satt.
Wie lange noch?
Ich schleppe mich durch die ganze
Welt, mein Koffer tut mir weh und
ich bin müde.

Ich bin das Reisen satt.
Mein Koffer ist zu schwer.
Und ich beeile mich "till there,
till there, tille there" schon siebzig
Jahre lang.
Wie schnell geht die Zeit.

Und ich beeile mich "till there,
till there, tille there" schon siebzig
Jahre lang.
Welt, gib mir Zeit,
gieb' mir mehr Zeit,
sonst ist es vollbracht.

5. RECITATIVO

Mein Helfer, wenn kommt das schöne:
Nun?
Dass ich mich eintauchen kann
in die heiße Badewanne gefüllt
mit nur schöner Musik.
Die Entscheidung ist gefallen:
jetzt fängt "de Fieste" an.

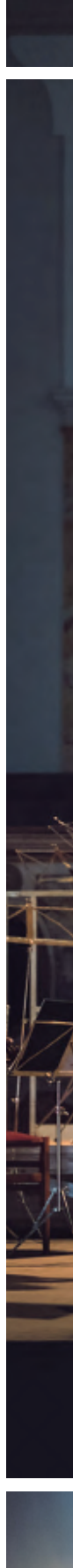
6. ARIA

Ich freue mich an der Musik.
Die Musik hält mich jung und fit.
Ich freue mich bis zu meinem Tod
an der schönen Musik.

7. CHORAL

Happy Birthday.





MONDAY 07.08 – 20:00

Chiesa San Francesco – Asciano

Diner: La Torre, Monte Oliveto Chiusure

CLAUDE DEBUSSY [1862–1918]

Prélude à l'après-midi d'un faune [1893–94]

[version for chamber ensemble]

±10 MIN

Sonate pour flûte, alto et harpe [1915]

I. Pastorale. Lento, dolce rubato

II. Interlude. Tempo di minuetto

III. Finale. Allegro moderato ma risoluto

±20 MIN

MAURICE RAVEL [1875–1937]

Introduction et allegro pour harpe, flûte,
clarinette et quatuor à cordes [1905]

± 10 MIN

**SOLOISTS OF THE
ANTWERP SYMPHONY ORCHESTRA**

ALDO BAERTEN flute

BENJAMIN DIELTJENS clarinet

ERIC BAETEN violin

WOUTER VOSSEN violin

BARBARA GIEPNER viola

MARC VOSSEN cello

ANNIE LAVOISIER harp

Say the term ‘impressionistic music’, and most people will think of Claude Debussy. Although the French composer firmly rejected any comparison to this school of visual art, he continued to describe his music in visual terms. The label was also applied to Maurice Ravel, who even remarked that the term was totally unsuitable for music, against his wishes.

Yet there are parallels with impressionism in Debussy’s orchestral work *Prélude à l’après-midi d’un faune*, an illustrative ‘prelude’ to Stéphane Mallarmé’s suggestive poem about a faun seduced by wood nymphs. According to some, the famous flute melody that appears in continually changing harmonic contexts is analogous to Claude Monet’s paintings, in which a haystack or cathedral is depicted in different conditions.

Ravel’s *Introduction et allegro* was born of a competition between the instrument builders Pleyel and Erard. The former put his chromatic harp in the limelight with Debussy’s *Danse sacrée et danse profane*. In response Erard commissioned Ravel to compose a piece that could show all the expressive possibilities of his latest model of pedal harp. This one-movement work for harp, flute, clarinet and string quartet seems like a miniature concerto with its virtuoso yet delicate harp part. [Y.D]

INTERVAL

WOLFGANG AMADEUS
MOZART [1756–1791]
String Quintet KV516

I. Allegro

II. Menuetto: Allegretto

III. Adagio ma non troppo

IV. Adagio

± 35 MIN

EDDING QUARTET & FIRMIAN LERMER

BAPTISTE LOPEZ violin 1

CAROLINE BAYET violin 2

PABLO DE PEDRO alto 1

FIRMIAN LERMER alto 2

AGEET ZWEISTRA cello

In 1787, when W.A. Mozart was thirty-one, his opera *Don Giovanni* had its premiere, and he composed his immortal serenade *Eine kleine Nachtmusik*, as well as two string quintets. Although the string-quintet genre was less in vogue than the string quartet in the second half of the 18th century, the addition of a second cello or (as with Mozart's six string quintets) viola gave the composer a great many more possibilities for combining voices. While one viola continued to function as a middle voice, the second one could have more of a solo part. This addition also brought all the voices in the composition much closer together, giving Mozart the opportunity to achieve a more highly introspective emotionality than in his string quartets.

Like Mozart's other string quintets, the String Quintet in G Minor K.516 consists of four movements. The minor key makes this dramatic and melancholy work the counterpart to the lively String Quintet in C Major K.515. It takes little imagination to see the chromatic descending lines of the *Allegro* as a reflection of the tragedy of Mozart's waning popularity in Vienna. As a second movement, the composer rather unusually provides a noble, somewhat sombre *Minuet*, followed by a slow *Adagio ma non troppo*. After a Schubertian introduction (again in a slow tempo) the quintet ends unexpectedly with a carefree finale, a happy ending to an intense masterpiece. [J.V.D]

TUESDAY 08.08 – 12:00

Chiesa Santo Stefano – Castelmuzio

NODAR GABUNIA [1933–2000]

Piano Trio [1998]

I. Allegretto

II. Adagio tempo rubato

III. Allegro inquieto

± 25 MIN

ANTONIN DVOŘÁK [1841–1904]

Piano Trio in E-minor, op.90

‘Dumky’ [1890–91]

I. Lento Maestoso

II. Poco Adagio

III. Andante

IV. Andante Moderato

V. Allegro

VI. Lento Maestoso

± 35 MIN

STORIONI TRIO

BART VAN DE ROER piano

WOUTER VOSSEN violin

MARC VOSSEN cello

Dmitri Shostakovich called Nodar Gabunia the greatest musical talent of his generation in Georgia. Gabunia graduated cum laude from the Moscow Conservatory in 1962 as a pianist and composer, the favourite student of Aram Khachaturian. He was the first to perform Beethoven's complete piano sonatas in his native country, but was an equally passionate advocate of the still-unknown music of Bartok and Schnittke. Searching for an authentically Georgian musical language, he was inspired by Bartok's method of analysing the existing folk music tradition. Gabunia combined this with contemporary stylistic means in his symphonies, keyboard concerti and chamber music, achieving a 'moderate modernism'.

The *Piano trio* from 1997 was the last work that Gabunia wrote. He died in Amsterdam after a long illness shortly after its completion. The first movement (*Allegretto*) begins with a carefree melody, disrupted by anxious interjections, and ends in sublime beauty. In the sombre second movement (*Adagio tempo rubato*) the rich and heavily charged piano chords are alternated with almost religious chorales from the strings. The turbulent third movement (*Allegro inquieto*) effervesces with joie de vivre. It's not to death but to life that Gabunia has given the last word! [J.V.D.]

On 11 April 1891, Antonin Dvorak was awarded an honorary doctorate by Charles University in Prague. Taken under Bedrich Smetana's wing and supported by Johannes Brahms, he had become an icon of the Czech national school. Besides his many chamber works, his operas, symphonies and large choral works were being performed all over Europe, and soon he would be welcomed with open arms in the New World, as director of the New York Conservatory. On the same day he received the award, the composer was at the piano at the premiere of the *Piano Trio op. 90*, called the 'Dumky'. The trio quickly became one of his most popular chamber works.

Unlike his three previous piano trios, this highly original composition has not four but six movements based on the *dumka*, an alternately exuberant and melancholy folk dance originally from Ukraine. The first three slow movements, livened up here and there by very energetic passages (*Lento maestoso*, *Poco Adagio* and *Andante*) are in related keys and seem to form a unified whole, making the *Andante moderato* almost stand out as a 'second' movement. In the next movement (*Allegro*) the mood changes, only to return to the melancholy of Bohemian folk music in the finale *Lento maestoso*. [J.V.D.]

TUESDAY 08.08 – 22:00

Chiesa San Francesco – Asciano

Diner: La Mencia, Asciano

CIPRIANO DE RORE [CA.1515–1565]

‘Cipriano, the humanist’

O socii, neque enim à 5

Se ben il duol

Dissimulare etiam sperasti à 5, 6 & 7

Quis tuos presul à 6

Mia benigna fortuna à 4

Missa Doulce memoire: Sanctus & Agnus Dei à 5 ± 30 MIN

INTERVAL

Amour me faict à 5

Datemi pace à 4

Mon petit coeur à 8

Donec gratus eram tibi à 8

Schiet'arbuscel à 4

Missa Praeter rerum seriem: Agnus Dei à 7 ± 30 MIN

HUELGAS ENSEMBLE

AXELLE BERNAGE, ROSEMARY GALTON,
HELEN CASSANO, SABINE LUTZENBERGER cantus
ADRIAAN DE KOSTER, OLIVIER COIFFET,
TIMOTHY LEIGH EVANS, MATTHEW VINE tenor
FREDERIK SJOLLEMA, GUILLAUME OLRÉY bassus
PAUL VAN NEVEL musical direction

Cipriano de Rore from Ronse was given the title ‘Il Divino Cipriano’ while he was still living. As with many other *oltremontani*, the combination of a thorough training in counterpoint in the Low Countries turned out to have a stimulating effect when combined with Italian poetry. De Rore’s madrigals have a highly unusual amount of theatricality and focus on the text, which was quite an innovation in the mid-sixteenth century. According to Monteverdi, they were a crucial link in the evolution to the *seconda pratica*.

Somewhere in the late 1530s, de Rore arrived in Italy, possibly in the retinue of Margaret of Parma. He soon made a name for himself in aristocratic circles, where his latest compositions were highly in demand among music connoisseurs. Just a few years later he was hired as *maestro di cappella* at the court of Duke Ercole d’Este in Ferrara, one of the most important humanistic musical centres in northern Italy. Following in the footsteps of Josquin, Obrecht and Willaert, de Rore remained in his position for twelve years. It was artistically the best period in his career, both in terms of quality and quantity.

In 1558, in Munich while on a trip to his birthplace, he met Duke Albrecht V. The duke was an exclusive collector of Cipriano’s compositions, and was also in touch with Lassus, whose chromatic experiments he was following closely. De Rore’s career and life ended in a minor key, however. Disillusioned by the working conditions at the court of Ottavio Farnese, in 1563 he dared to take a chance as Willaert’s successor at the basilica of San Marco in Venice, but it ended in a fiasco. He returned to Parma, where he died suddenly a year later.

Cipriano wrote only five polyphonic masses. Two of them – including the masterful seven-voice *Missa Praeter rerum seriem* – were based on a *cantus firmus* and written to the greater honour and glory of the duke of Ferrara. Three others – including the *Missa Douce memoire* – were modelled on French chansons and were much liked (as was the moving *Mon petit coeur*) by Renée de Valois, Ercole d’Este’s French wife.

In *Mia benigna fortuna*, Cipriano harks back to the verses of Petrarch’s *Canzoniere* as he does in almost forty other madrigals. The rich imagery in this poetry sparked an evolution in his madrigal style, with the relationship between music and text becoming increasingly intimate. His chromaticism, dissonance and the intentional breaking of the rules of the church modes had just one purpose: to bring out the meaning of the words expressively and tangibly.

Besides more than fifty religious motets, Cipriano also wrote a handful of secular motets which reveal his interest in the literature of antiquity. Two works to texts by the Roman poet Virgil, *O socii neque enim* (in which Aeneas encourages his fellow sailors after their shipwreck on the coast of Carthage) and the large-scale composition *Dissimulare etiam sperasti* (about Dido's lament), are both dedicated to Antoine de Granvelle, the right hand of Charles V. The eight-voice *Donec gratus eram tibi* – written to an ode by Horace – can be found in the magnificent Mielich codex, in which Duke Albrecht V of Bavaria's court painter captured for posterity the composer's weathered face in 1558 on his way from Ferrara to Ronse. [J.V.D.]

O SOCII, NEQUE ENIM

O socii, neque enim ignari sumus
ante malorum,
O passi graviora, o passi graviora,
dabit deus his quoque finem, dabit
deus hisquoque finem.
Vos et Scyllaeam rabiem penitusque
sonantes
Acestis scopulos, vos et Cyclopea saxa
Experti : revoke animos, revoke
animos,
Moestumque timorem
Mittite: forsan et haec olim meminisse
iuvabit.

Seconda parte:

Per varios casus, per varios casus,
per todiscrimina rerum
Tendimus in Latium, tendimus in Latium,
Sedes ubi fata quietas
Ostendunt: illic fas regna resurgere
Troiae, illic fas regna resurgere Troiae.
Durate, durate, durate, et vosmet rebus
servate secundis,
Durate, et vosmet rebus servate
secundis.

SE BEN IL DUOL

Se ben il duol che per voi, donna,
sento non vi fò manifesto con la voce,
Que sto m'avien,
perchè las so pavento
La luce de' begli occhi che mi noce.
Poi ne' miei danni Amor è sì feroce
Tal che per tener chiuso
il mio tormento Amor
a doppio mi distrugge e coce,
Amor a doppio mi distrugge e coce.

Ben voi a più di mille e mille segni,
a più di mille e mille segni
Conoscerlo potete e aita darmi,
Quantunque taccia l'aspra doglia mia.
Però però non sendo più che Circe ria,
nonsendo più che Circe ria,
Cedano l'ire alla pietà e gli sdegni,
E piaccia vi di duol sì acerbo trarmi.

DISSIMULARE ETIAM SPERASTI – QUIN ETIAM HIBERNO – ME NE FUNGIS

Dissimulare etiam sperasti, perfide,
perfide, tantum posse nefas
Tacitusque mea decedere terra ?
Nec te noster amor, nec te noster amor,
nec te data dextera quondam,
Nec moritura tenet crudeli funere Dido ?

Secunda pars:

Quin etiam hiberno moliris sidere classem
Et mediis properas aquilonibus ire
per altum
Crudelis, crudelis ?
Quid, quid si non arva aliena domosque
Ignotas peteres et Troian antiqua
maneret,
Troia per undosum peteretur clasibus
æquor,
Troia per undosum, Troia per undosum
peteretur clasibus æquor ?

Tercia pars:

Me ne fugis, mene fugis, mene fugis ?
Per ego has lacrimas, dextramque
tuam te,
Per connubia nostra, per connubia
nostra, per inceptos hymenæos.
Si bene quid de te merui, fuit aut tibi
quicquam
Dulce meum
Miserere, miserere, miserere domus
labentis et istam.
Oro, si quis adhuc precibus locus,
exue mentem, et istam,
Oro, exue mentem.

QUIS TUOS PRESUL

Quis tuos presul valeat nitenti
 Pileo fulgens memorare honores
 Quos tibi virtus tulit aut benigna
 Sors cumulavit ?
 Tu ducis sceptrum geris, et decentes
 Presulis vitas patriae Tridenti,
 Et tibi credit Ferdinandus ampli
 Munia regni.

Tenor:

Felix o vivas princeps presulque Tridenti.

MIA BENIGNA FORTUNA

Mia benigna fortuna
 E'l viver lieto
 I chiari giorni e le tranquille notti ei
 soavi sospiri
 E'l dolce stile che solea resonar in
 versie rime
 Volti subitamente in doglia e'n pianto
 Odier vita mi fanno e bramar morte.

Seconda parte:

Crudele acerba inesorabil morte
 Cagionmi dai dimai non esser lieto
 Ma di menar tutta mia vita in pianto
 Ei giorni oscuri e le dogliose notti
 I miei gravi sospir non vanno in rime
 E'l mio duro ro martir
 E'l mio duro ro martir vince ogni stile.

SANCTUS

MISSA 'DOULCE MÉMOIRE'

Sanctus, sanctus, sanctus,
 Dominus Deus Sabaoth.
 Pleni sunt caeli et terra gloria tua.
 Osanna in excelsis.
 Benedictus qui venit in nomine Domini.
 Osanna in excelsis.

AGNUS DEI

MISSA 'DOULCE MÉMOIRE'

Agnus Dei, qui tollis peccata mundi,
 miserere nobis.
 Agnus Dei, qui tollis peccata mundi,
 miserere nobis.
 Agnus Dei, qui tollis peccata mundi,
 dona nobis pacem.

AMOUR ME FAICT

Amour me faict que tourmenter mon ame
 D'un feu qui l'ard et point incessamment ;
 Mais moins que riens j'estime ce tourment,
 Puis que m'amy eussent sent quelque flame.
 Amour m'a faict serviteur d'une dame,
 Laquell'en greytout mon service prent,
 Dont je serois pour l'obeir content
 Passer au fil d'une trechante l'ame.

Response :

Amour ne veut user avecque moy
 Rigueur aucun, et pour autant je croy
 Qu'elle bien tost aura de moy pitié.
 Mercy doncques, meric ma damoiselle,
 De mon grand mal et la playe mortelle
 Qui près qu'a moy non plus qu'a vous
 ennuye.

DATEMI PACE

Datemi pace o duri miei pensieri :
 Non basta ben ch' Amor,
 fortuna e morte
 Mi fanno guerra intorno e 'n su le porte,
 Senza trovarmi dentro altri guerrieri ?
 E tu, mio cor, anchor se' pur qual eri ?
 Disleal a me sol che fiere scorte
 Vai ricettando e sei fatto consorte
 De' miei nemici sì pronti e leggieri.
 In te i secreti suoi messaggi Amore,
 In te spiega fortuna ogni sua pompa
 E morte la memoria di quel colpo
 Che l'avanzo di me convien che rompa;
 In te i vaghi pensier s'arman d'errore :
 Perch'è d'ogni mio mal te solo incolpo.

MON PETIT COEUR

Mon petit coeur n'est pas a moy
Il est a vous ma douce amye
Mais d'une chose je vous prie
C'est vostre amour
Gardez le moy

DONEC GRATUS ERAM TIBI

Donec gratus eram tibi
Nec quisquam potior brachia
Candidae cervici juvenis dabat
Persarum vigui rege beator.

Donec non aliam magis Arsisti
neque erat Lydia
Post Chloen multi Lydia nominis,
Romana vigui clarior Ilio.
Me nunc Thressa Chloe regit,
Dulces docta modos
et citharae Sciens pro qua
non metuam mori,
Si parcent animae fata superstiti.

Me torret face mutua Thurini
Calais filius Ornithi,
pro quo bis patiar mori,
Si parcent puero fata superstiti.

Quid, si prisca redit Venus
Diductosque iugo cogit ahenoe
Si flava excutitur Chloe
Reiectaeque patet ianua Lydiae ?

Quamquam sidere pulchrior
Ille est tu levior cortice et
Improbo iracundior Adria
Tecum vivere amem, tecum obeam
lubens.

SCHIET' ARBUSCEL

Schiet'arbuscel
di cui ramonè foglia non mosser mai
non mosser mai gli ardenti miei s
ospiri E di cuisempre
e di cui sempre
ovunque l'aura spiri
sento l'odor ch'a lagrimar m'invaglia.
S'un giorno a l'ombra tua
sì accesa voglia temprar potessi e
sì caldi desiri,
dolci le pene mie
dolc'i martiri
dolce saria ogni mal
dolce ogni doglia.
Ma poi che ria fortuna mi disdice
stanco posar sotto i bei verdi rami
sotto i bei verdi rami
ch'in mezzo del mio cor han la radice.
Convien ch'io arda
e mi lamenti e brami
finir la vita
finir la vita misera infelice.
In tale stella presi l'esca e gli hami.

AGNUS DEI

MISSA 'PRAETER RERUM SERIEM'

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

WEDNESDAY 09.08 – 20:00

Chiesa San Francesco – Asciano

Diner: Corso Principale, Asciano

This concert was made possible thanks to the
generous support of Mr. Khaled Ousseimi

FRANZ SCHUBERT [1797-1828]

Four Impromptus op.90, D.899 [1827]

No. 1 in C minor, Allegro molto moderato

No. 2 in E flat, Allegro

No. 3 in G flat, Andante

No. 4 in A flat, Allegretto

± 30 MIN

FREDERIC CHOPIN [1810-1849]

Barcarolle in F sharp major, op.60 [1845-46]

Ballade No.4 in F minor, op.52 [1842]

± 20 MIN

CLAUDE DEBUSSY [1862-1918]

Six Preludes (Livre I) [1909-10]

No.1 Danseuses de Delphes – *Lent et grave*

No.3 Le vent dans la plaine – *Animé*

No.4 “Les sons et les parfums tournent
dans l’air du soir” – *Modéré*

No.9 La Sérénade interrompue – *Modérément animé*

No.10 La Cathédrale engloutie – *Profondément calme*

No.7 Ce qu’a vu le vent d’Ouest – *Animé et*

tumultueux

± 20 MIN

ALEXEI LUBIMOV *fortepiano*

Unlike Beethoven and Mozart, Franz Schubert was not a piano virtuoso. His piano playing was refined and subtle, however, and it served him well when accompanying his own songs and performing his dance music and intimate 'mood' pieces. One year before his untimely death in 1828, he composed eight *Impromptus*, which were published later in two sets – op. 90 (D.899) and op. 142 (D.935). The publisher Tobias Hasslinger, following the example of Schubert's Bohemian counterpart Jan Vaclav Vorisek, titled these unrelated piano pieces *Impromptus*, or free and spontaneous improvisations as it were. Despite the name (which assumes the Romantic ideal of sudden inspiration) these pieces, full of variety, emotion and sonority, have a well-thought-out structure. Most are in three sections, with a rather more turbulent central section. They are among Schubert's most frequently performed repertoire, and are played by both connoisseurs and amateurs, even though a few, such as the extremely lyrical op. 90 no. 3 with its spun-out melody and subtle accompaniment, demand absolute mastery and control of the instrument.

The Polish-French pianist and composer Frédéric Chopin is undoubtedly one of the greatest virtuosos of all time. His oeuvre, consisting almost exclusively of piano compositions, brought quite a few innovations to musical forms like the sonata, waltz and etude. The Barcarolle in F-sharp Major op. 60, the only 'gondolier song' that Chopin composed, dates from 1845-46. It is a typical salon piece, but an ingenious one: lyrical and rousingly romantic while calmly moving forward in an easy 12/8 time signature. Chopin wrote four ballades, the last and most technically demanding of which is the Ballade no. 4 in F Minor op. 52 from 1842, dedicated to Baroness Rothschild. Despite some dramatic outbursts and a haunting coda, the character of this richly contrapuntal ballade is largely melancholy. According to Robert Schumann, Chopin based the work on a poem by the Polish poet Adam Mickiewicz.

Claude Debussy's highly personal and singular tonal language, developed from such diverse influences as Wagner's music and Javanese gamelan orchestras, made him in a way the first 'modern' composer. His piano music remained under the mainstream radar for a long time, but was a true melting pot of innovative experiments. When he published the first of his two books of 12 Preludes in 1910, he was both an established and a controversial composer. Debussy put into perspective the descriptive nature of the poetic titles he gave these short pieces, by consistently notating them at the end of the score instead of at the beginning, so that what dominates is the aesthetic of the symbolist imagination.

[J.V.D]

THURSDAY 10.08 – 20:00

Chiesa Santo Stefano – Castelmuzio

Diner: La Filiera, Castelmuzio

JOHANN SEBASTIAN BACH [1685–1750]

Cello Suites [1]

Suite No. 2 in D minor, BWV 1008

Prélude – Allemande – Courante

Sarabande – Menuett I/II – Gigue ± 20 MIN

Suite No. 4 in E-flat major, BWV 1010

Prélude – Allemande – Courante

Sarabande – Bourrée I/II – Gigue ± 25 MIN

Suite No. 6 in D major, BWV 1012

Prélude – Allemande – Courante

Sarabande – Gavotte I/II – Gigue ± 25 MIN

ROEL DIELTIENS cello

FRIDAY 11.08 – 20:00

Chiesa Santo Stefano – Castelmuzio

Diner: La Filiera, Castelmuzio

JOHANN SEBASTIAN BACH [1685–1750]

Cello Suites [2]

Suite No. 1 in G major, BWV 1007

Prélude – Allemande – Courante –

Sarabande – Menuett I/II – Gigue ± 20 MIN

Suite No. 3 in C major, BWV 1009

Prélude – Allemande – Courante –

Sarabande – Bourrée I/II – Gigue ± 20 MIN

Suite No. 5 in C minor, BWV 1011

Prélude – Allemande – Courante –

Sarabande – Gavotte I/II – Gigue ± 25 MIN

ROEL DIELTIENS cello

Bach's music often breaks new ground: more than anyone, he explores and tests the limits of the technical and expressive possibilities of the instruments (and the human voice), and goes beyond the genres' established norms. Bach's drive to experiment is most apparent in a number of his works for solo instruments, such as the suites and sonatas for solo violin and the six suites for solo cello. Since in the baroque period the violin and cello were melody instruments par excellence, usually accompanied by a harpsichord (or organ), writing unaccompanied works for them was quite unusual. However, the results are stunning: with just one four-stringed instrument, he manages to create the impression of several instruments playing together. The six works for solo cello are suites (a suite is a series of dances). Starting in about 1680 in Germany, the fixed parts of a suite were a sequence of four dances: *allemande*, *courante*, *sarabande* and *gigue*. Since these dances had contrasting meters (duple and triple) and tempi (slow to fast), their expressive characters could also differ greatly. *Allemande* (in a duple meter) and *sarabande* (triple meter) are slow dances, while the *courante* (in triple) and *gigue* (duple or triple) are fast. In Bach's time, other dances, mostly of French origin, were added to the four basic dances. In all the cello suites, Bach inserts an additional dance between the sarabande and gigue: a minuet in suites 1 and 2, a bourrée in suites 3 and 4, a gavotte in suites 5 and 6; these dances also have their own characteristics. These three dances are always in pairs, with the first repeated at the end (minuet I, minuet II, minuet I, with the same pattern for bourrée and gavotte). Bach also precedes the dance suite with a prelude, an introduction that can vary widely from suite to suite. This results in a coherent cycle of six suites, each with six parts (prelude, four basic dances and an additional dance).

As in the suites and sonatas for solo violin, Bach offers player and listener a kind of encyclopaedic overview of the most popular genres of the day (in this case dances) and a wide range of playing techniques, from simple melodic lines to complex, virtuoso pieces with fast runs (in the preludes) and double or even triple stops (in the sarabandes).

How much Bach is testing the limits of the instrument is clearest in suites 5 and 6. In no. 5 he calls for a *scordatura* tuning, an altered tuning of the instrument in which the highest string (A) is tuned a whole tone lower to G, resulting in a different sonority (an open string allowed to resonate freely has a different sound colour than a stopped one) and other possible ways to play chords. The sixth suite is written for a cello with an added fifth string tuned to high E, which significantly expands the tessitura.

Of course, this is no longer music intended to be danced to, although the dances do hark back to their practical forebears. These dances have become ‘learned’ music, transcending the purely functional, due to the composer’s technical demands. The music is, to use the German term, ‘künstlich elaboriert’ (‘skillfully elaborated’). Starting from an often simple basic idea, the composer builds up a highly individual ‘artwork’, in which he demonstrates the many and diverse ways in which a musical idea can be worked out. Bach usually starts with one, often minimal, musical cell, making it grow and branch out in ever-changing ways into a brilliant, often monumental edifice: in the first prelude of the first suite, for example, he continually builds on the recognisable cell that he presents in the beginning. He masterfully metes out moments of tension and relaxation. Every new dance provides a contrast: the most extroverted and dance-like are the added minuets, bourrées and gavottes, while the others are often contemplative and introverted. The high point of what could be called ‘detached music’, in which everything is distilled to its essence, is undoubtedly the sarabande in the fifth suite: on paper improbably simple, and in performance just as improbably moving. [I.B.]

‘...denn im Sebastian, da sei alles zusammen...’

[FELIX MENDELSSOHN]





FRIDAY 11.08 – 12:00

Chiesa Santo Stefano – Castelmuzio

LUDWIG VAN BEETHOVEN [1770–1827]

String Quartet in A minor, op.132 [1825]

I Assai sostenuto-Allegro

II Allegro ma non tanto

III Molto Adagio – Heiliger Dankgesang eines
Genesenden an die Gottheit, in der lydischen Tonart

IV Alla marcia, assai Vivace

V Allegro appassionato

± 45 MIN

EDDING QUARTET

BAPTISTE LOPEZ violin 1

CAROLINE BAYET violin 2

PABLO DE PEDRO alto

AGEET ZWEISTRA cello

Like the symphony, concerto and piano sonata, the string quartet was given a completely new dimension once in the hands of Ludwig van Beethoven. After finishing both the *Missa Solemnis* and *Ninth Symphony* in 1824, he concentrated almost exclusively on the quartet genre during the last years of his life. In 1822, Nikolaus Galitzin, a Russian aristocrat and amateur cellist in St. Petersburg, had commissioned him to write three quartets. Meeting the deadline for delivery turned out to be more difficult than anticipated, since his ongoing commissions as well as the search for a new language for the quartet required more time than he had thought.

The premiere of the *String quartet op.127* – the first of the three commissioned works – played by the Schuppanzigh Quartet, was not until February 1825, and was a failure due to underestimation of its technical demands and too little rehearsal time. Beethoven himself was not present at the premiere, but was continuing work on the 45-minute-long *String Quartet in A Minor op. 132*. He completed it in July of that year, and after a few performances for close acquaintances, it had its premiere on 6 November in Vienna along with the piano trio op. 97 ('Archduke'). It was a great success, according to Beethoven's nephew Karl, although the reviewer of the Leipzig *Allgemeine musikalische Zeitung* was somewhat more nuanced, saying that it would only be perceived as a masterpiece once the audience understood it, which (to him) explained their rather lukewarm response to the first performance.

Beethoven's sketches show that he originally was envisaging a four-movement composition. However, in mid-April 1825, he became severely ill and feared the worst. When he nevertheless recovered a few weeks later, he added a new middle movement, with the revealing title '*Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart*'. This monumental movement is built out of three ethereal fragments that sound like old-fashioned chorales (with tempo indicated as *Molto adagio*) and two intermezzi that reflect his revived energy (*Neue kraft fühlend* – *Andante*). Beethoven consciously uses the Lydian church mode, which was traditionally associated with healing and consolation. The piece as a whole is one of the most sublime movements in the quartet literature.

The slow and extremely dramatic opening movement of the quartet, an *Assai sostenuto*, essentially has a sonata form but has been elaborated by Beethoven in a highly original manner, uncompromisingly navigating between extreme abstraction and lyric generosity. The change to A major and a $\frac{3}{4}$ time signature in the *Allegro ma non tanto* lightens the mood. The very short *Alla Marcia* follows the central movement described above, and continues without pausing to the powerful finale of the quartet, a thrilling *Allegro appassionata*. The turbulent, restless feel (and minor key) from the first movement is back completely, but ultimately resolves in a surprisingly lively coda. [J.V.D.]

THURSDAY 10.08 – 20:00

FRIDAY 11.08 – 20:00

Sant'Anna in Camprena – Pienza

Diner: Sant'Anna in Camprena, Pienza

This concert was made possible thanks to the generous support
of Mrs. and Mr. Charlotte and Andre Querton-Lhoist (10.08)
and Mrs. Francesca Duquenne-Rostenne (11.08)

CLAUDIO MONTEVERDI [1567–1643]

Vespro della Beata Vergine [1610]

Deus in adiutorium – psalm

Dixit Dominus – psalm

Nigra sum concerto

Laudate pueri – psalm

Pulchra es – concerto

Laetatus sum – psalm

Duo seraphim – concerto

Nisi Dominus – psalm

Audi coelum – concerto

Lauda Ierusalem – psalm

Sonata sopra Sancta Maria, ora pro nobis.

Ave maris stella – hymn

Magnificat

± 90 MIN

SOLOISTS, RIPIENI & ENSEMBLE

COLLEGIUM VOCALE GENT

PHILIPPE HERREWEGHE conductor

SOLOISTS:

DOROTHEE MIELDS soprano
BARBORA KABÁTKOVÁ soprano
WILLIAM KNIGHT tenor
BENEDICT HYMAS tenor
SAMUEL BODEN tenor
REINOUD VAN MECHELEN tenor
PETER KOOIJ baritone
WOLF MATTHIAS FRIEDRICH bass

RIPIENI:

MAGDALENA PODKOŚCIELNA, DOMINIQUE VERKINDEREN,
JOOWON CHUNG, CHIYUKI OKAMURA soprano
ALEXANDER SCHNEIDER, BART UVYN alto
STEPHAN GÄHLER, VINCENT LESAGE,
JOHANNES GAUBITZ, SÖREN RICHTER tenor
FELIX RUMPF, ROBERT VAN DER VINNE,
MATTHIAS LUTZE, BART VANDEWEGE bass

ENSEMBLE:

VERONIKA SKUPLIK , BOJAN CIČIĆ violin
IRENE KLEIN, THOMAS BAETÉ, LIAM FENNELLY,
ROMINA LISCHKA viola da gamba
MIRIAM SHALINSKY violone
MATTHIAS SPAETER, THOMAS BOYSON theorbo
KRIS VERHELST organ & cembalo
PETER VAN HEYGHEN, ANNE FREITAG recorder
ANNE FREITAG, KEIKO KINOSHITA flute
SIMEN VAN MECHELEN, CLAIRE MCINTYRE,
JOOST SWINKELS trombone
BRUCE DICKEY, JOSUÉ MELÉNDEZ,
ANDREA INGHISCIANO cornet

Claudio Monteverdi (1567-1643) composed his opera *L'Orfeo* for the court of Mantua in 1607. Three years later his collection of religious music, dedicated to Pope Paul V and including the Vespers (*Vespro della beata Vergine*) and a polyphonic mass, was published in Venice. In October 1610 Monteverdi travelled to Rome, intending to present the pope with a dedication copy. At the same time he was trying to get his son Ferdinando a place in a seminary in Rome, and he may also have tried (without success, however) to offer his services to the pope himself. Although Monteverdi had not been hired to compose religious music in Mantua, it is likely that he had been commissioned by Duke Vincenzo Gonzaga to write these *Vespers* in 1608 to inaugurate a new knighthood in honour of Christ the Redeemer. This volume brings together music for the two most important Catholic liturgical services: the Mass and the Vespers or evening service. At the core of the Vespers are five psalms, surrounded by antiphons (or substitute motets), a hymn and, to conclude, the *Magnificat*, in which the pregnant Virgin Mary praises God to her also-pregnant cousin Elisabeth. Although specifically intended for the vesper service in honour of the Blessed Virgin, a few of its texts and their musical settings (among them the psalms) could be sung in other vesper services as well.

While the *Mass* '*In illo tempore*' is in strict Renaissance polyphonic style, the Vespers are a brilliant synthesis of the 'stile antico' and the 'stile moderno', and in fact of even more, since they also have medieval Gregorian chants perfectly integrated in them. When innovations (usually originating in profane genres) are involved, church music tends to lag a bit behind. Although liturgical music had clung to the Renaissance polyphonic traditions, it could now escape from this straitjacket and take on elements of the new style thanks to composers like Monteverdi. The stile moderno was both technically and aesthetically new. Polyphony gave way to accompanied monody, in which a single voice, accompanied by an instrumental foundation (the 'basso continuo'), recites the text clearly, with periodic outbursts of extreme virtuosity, usually serving the expression of the text. More and more types of instruments were also participating, and not only to support or even replace the vocal parts as before, but as independent voices, so that a richly varied interplay arose between voices and instruments (the 'concertato' style).

All of these elements are present in Monteverdi's Vespers, sometimes even within one and the same piece. In the five psalms (*Dixit Dominus*, *Laudate pueri*, *Laetatus sum*, *Nisi Dominus* en *Lauda Jerusalem*), in the hymn *Ave maris stella*, and in the *Magnificat*, this integration is accomplished in a phenomenal way: Monteverdi was able to combine recited Gregorian chant, polyphonic arrangement, solo declamation and virtuosity, concertato style into a fascinating whole.

The psalm settings are constructed around the customary declamation of the Old Testament texts: the falsobordone. The original chant melody, in fact a simple recitation tone, is declaimed in rather primitive chords. Monteverdi enriches this unaffected writing style, however, with imitative counterpoint and virtuoso touches, combining solo interjections with choral passages, and inserting instrumental ritornelli or intermezzos. These psalms become genuine 'art works' that transcend the immediate functionality of strictly liturgical psalm recitation.

In several motets (*Nigra sum*, *Pulchra es*, *Duo seraphim* and *Audi coelum*) he decisively opts for the most modern style using one, two, three and six solo voices with basso continuo. Each motet stands on its own as a gem that sets a high standard of virtuosity, such as the compelling *Duo seraphim* for three tenors. If Monteverdi wanted to imitate nothing less than the angels singing, he had little choice than to write the most demanding music possible!

The most remarkable movement is the *Sonata sopra Sancta Maria*, an instrumental piece into which the invocation *Sancta Maria ora pro nobis* ('Holy Mary, pray for us') is woven eleven times, each time in a different rhythm. This unforgettable 'sonata' may be considered one of the most impressive instrumental compositions of the early Baroque, with which the practice of writing independent parts for the instruments definitively entered liturgical music.

Monteverdi's Vespers are a veritable encyclopaedia of all the techniques and styles prevailing at the time. Above all this shows how 'secularised' religious music had become, with influences from the profane madrigal (monody, sometimes extreme expression, virtuosity, etc.) and opera (dramatic contrasts, spatial effects through the use of echoes). Even with the opening bars, Monteverdi evokes his own opera *L'Orfeo*, skilfully working the Latin text of *Deus in adiutorium* into the instrumental toccata which begins *L'Orfeo*. Here, the religious and

the profane reach out to each other in brotherly love. Monteverdi's variety of approaches and alternation between monumentality (in the psalms and *Magnificat*) and intimacy (in the solo and one-to-a-part motets) has saved liturgical music from a sterile epigonism à la Palestrina.

There is still no unanimous opinion as to whether the published *Vespers* was intended as a cycle to be performed as a whole (as they usually are in most concerts today) or as a collection of wide-ranging diversity of compositions, from which one or more pieces could be chosen to suit the occasion. Although the latter idea is gaining more and more ground, it does not mean that a performance of the entire *Vespers* would be improper or unjustifiable. On the contrary, every concert of the complete cycle, from its modest invitational *Deus in adiutorium* to the magnificent final climax of the glorious *Magnificat*, is and will always be a unique experience, one that all lovers of 17th-century musical treasures will continue to look forward to. [I.B]

1. DEUS IN ADIUTORIUM

(Psalmus 70 [69] 2)

Deus in adiutorium meum intende:
Domine ad adiuvandum me festina.

Gloria Patri et Filio, et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

2. DIXIT DOMINUS

(Psalmus 110 [109])

Dixit Dominus Domino meo:
Sede a dextris meis:
Donec ponam inimicos tuos,
scabellum pedum tuorum.
Virgam virtutis tuae
emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
Ex utero ante luciferum genui te.
Juravit Dominus, et non poenitebit:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis,
confregit in die irae suae reges.
Iudicabit in nationibus, implebit ruinas,
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum.
Amen.

3. NIGRA SUM – Concerto

(Cant. cant. 1, 4-5; 2, 10-12)

Nigra sum, sed formosa,
filiae Jerusalem.
Ideo dilexit me rex
et introduxit me in cubiculum suum
et dixit mihi:
Surge, amica mea, et veni.
Iam hiems transit,
imber abiit et recessit,
flores apparuerunt in terra nostra.
Tempus putationes advenit.

4. LAUDATE PUERI

(Psalmus 113 [112])

Laudate, pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.
A solis ortu usque ad occasum
laudabile nomen Domini.
Excelsus super omnes gentes Dominus
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit in coelo et in terra?
Suscitans a terra inopem,
et de stercore erigens pauperem ;
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare fecit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum.
Amen.

5. PULCHRA ES – Concerto
(Cant. cant. 6, 3-4)

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castrorum
acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt

6. LAETATUS SUM
(Psalmus 122 [121])

Laetatus sum in his, quae dicta sunt mihi :
In domum Domini ibimus.
Stantes erant pedes nostri,
in atriis tuis Jerusalem.
Jerusalem, quae aedificatur ut civitas :
cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini :
testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem :
et abundantia diligentibus te :
Fiat pax in virtute tua :
Et abundantia in turribus tuis.
Propter fratres meos et proximos meos,
Loquebar pacem de te :
Propter domum Domini Dei nostri,
Quaesivi bona tibi.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper,
et in saecula saeculorum.
Amen.

7. DUO SERAPHIM – Concerto
(Isaia, 6, 3 & 1 John 5, 7-8)

Duo seraphim clamabant alter ad alterum :
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in coelo :
Pater, Verbum et Spiritus Sanctus.
Et hi tres unum sunt.
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria eius.

8. NISI DOMINUS
(Psalmus 127 [126])

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant
eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere :
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum :
ecce hereditas Domini filii :
merces, fructus ventris.
Sicut sagittae in manu potentis,
ita filii excussorum.
Beatus vir qui implevit
desiderium suum ex ipsis :
non confundetur
cum loquetur inimicis suis in porta.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper,
et in saecula saeculorum.
Amen.

9. AUDI COELUM – Concerto

Audi, coelum, verba mea,
plana desiderio
et perfusa gaudio.
– audio. –
Dic, quaeso, mihi:
Quae est ista,
quae consurgens ut aurora rutilat,
ut benedicam?
– dicam. –
Dic nam ista pulchra

et luna electa, ut sol replet laetitia
terras, coelos, Maria

– Maria. –

Maria virgo illa dulcis
praedicata de propheta Ezechiel
porta orientalis

– talis. –

Illa sacra et felix porta,
per quam mors fuit expulsa,
introduxit autem vita

– ita. –

Que semper tutum est medium
inter homines et Deum
pro culpis remedium

– medium. –

Omnes hanc ergo sequamur,
qua cum gratia mereamur
vitam aeternam.

Consequamur

– sequamur. –

Praestet nobis Deus,
Pater hoc et Filius
et Mater, cujus nomen invocamus
dulce miseris solamen.

– Amen. –

Benedicta es, virgo Maria,
in saeculorum saecula.

10. LAUDA, JERUSALEM

(Psalmus 147)

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.

Quoniam confortavit seras
portarum tuarum:

benedixit filiis tuis in te.

Qui posuit fines tuos pacem:
et adipe frumenti satiat te.

Qui emittit eloquium suum terrae:
velociter currit sermo ejus.

Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.

Mittit cristallum suum sicut buccellas:
ante faciem frigoris ejus quis sustinebit?

Emittit verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquae.

Qui annuntiat verbum suum Jacob:
justitias et judicia sua Israel.

Non fecit taliter omni nationi:
et judicia sua non manifestavit eis.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum.
Amen.

11. SONATA SOPRA SANCTA MARIA

Sancta Maria, ora pro nobis.

12. AVE MARIS STELLA – Hymn

Ave maris stella,
Dei mater alma,
atque semper Virgo,
felix coeli porta.

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Evae nomen.

Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.

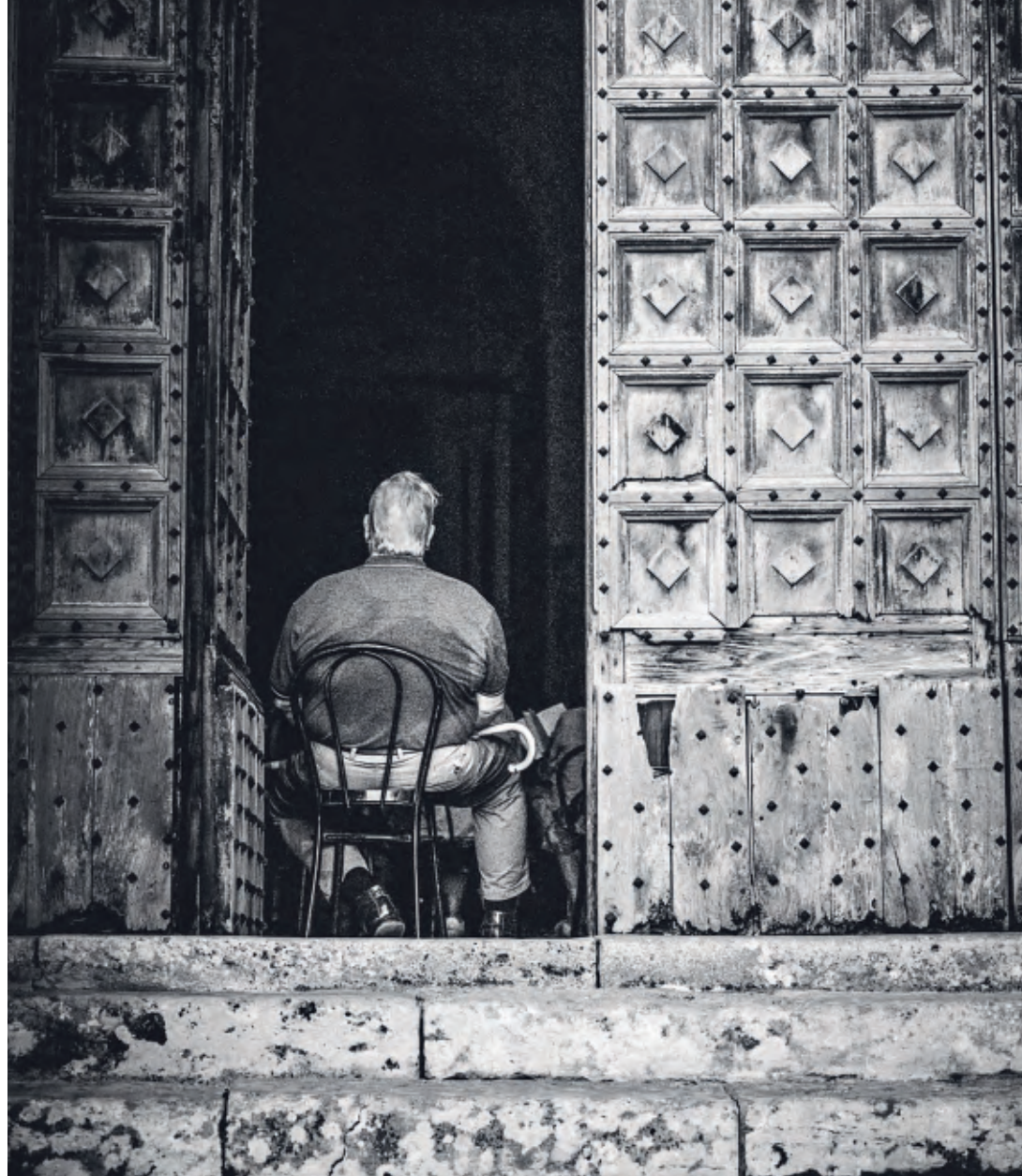
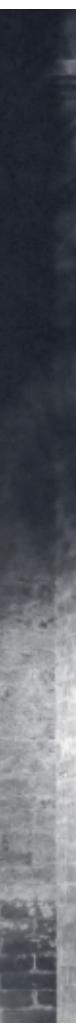
Monstra te esse matrem,
sumat per te precem,
qui pro nobis natus
tulit esse tuus.

Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.

Vitam praesta puram,
iter para tutum
ut videntes Jesum
semper collaetemur.

Sit laus Deo Patri,
sumno Christus decus,
Spiritui Sancto
tribus honor unus.

Amen.





GLOBAL INSPIRATIONAL MASTERCLASS

THE IMPORTANCE OF EUROPE YOUNG HIGH POTENTIALS MEETING INSPIRATIONAL LEADERS

This programme was made possible thanks to a strong partnership between the Universities VUB and ULB of Brussels, UGent and the Tomorrow's Legacy Programme by EY.

As a visitor to Collegium Vocale Crete Senesi, you may notice a group of ten young people staying with us during this Festival week. We kindly invite you to meet and greet them, and to feel free to converse with them.

Asked what birthday present would make him most happy, Philippe Herreweghe came up with the idea to invite young people to the Crete Senesi Festival to enjoy the music, understand the importance of arts and culture and discuss Europe's future with each other and with some inspiring opinion makers.

In this beautiful summer setting, ten young high potentials with different origins and backgrounds are meeting to discuss the importance of Europe, its future and the influence of its art and culture.

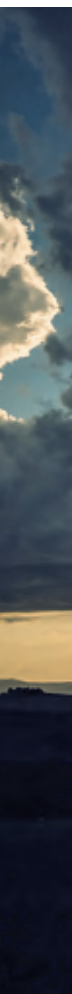
They will have the chance to enjoy the festival, the music and the landscape. They will also hear inspiring speeches exclusively for them, given by international personalities (Philippe Herreweghe himself, and others including Stefan Hertmans, Paul Scheffer and Francesco Illy).

During these six days, the group will meet inspiring people, creating a compelling vision of the future of Europe. Some speakers will go for the 'visionary' approach, while another inspiring leader may set 'stretch goals' by tossing out a challenge to the group around a specific topic, or may encourage the team to find an ethical goal.

Philippe Herreweghe himself may take the 'expert' route and introduce the team members to the music and the praxis during the rehearsals of the *Vespro della Beata Vergine* by Claudio Monteverdi.

The final target is to develop an innovative and inspiring week for young people to understand the need for and the importance of arts and culture in the development of a strong Europe, by marshalling the enthusiasm of the team to aspire to a higher goal.

Collegium Vocale Crete Senesi would like to expand this master class to 25 students in the future. If you want to support this programme, you can help us with a donation 'masterclass crete senesi' on BE08 8939 4405 7013 VDK Bank or contact sophie@collegiumvocale.com



COLLEGIUM VOCALE GENT

In 2010, Collegium Vocale Gent celebrated its founding 40 years before, by a group of friends studying at the University of Ghent, on Philippe Herreweghe's initiative. They were one of the first ensembles to use new ideas about baroque performance practice in vocal music. Their authentic, text-oriented and rhetorical approach gave the ensemble the transparent sound with which it would acquire world fame. In recent years, Collegium Vocale Gent has grown organically into a flexible ensemble whose wide repertoire encompasses a range of stylistic periods, from the Renaissance and Baroque eras (in particular J.S. Bach's vocal works) to the Classical, Romantic and contemporary masterpieces.

Collegium Vocale Gent works together with privileged partners such as the Orchestre des Champs Élysées, the Akademie für Alte Musik Berlin, the Antwerp Symphony Orchestra, the Budapest Festival Orchestra and Amsterdam's Royal Concertgebouw Orchestra. It has been conducted by many of the most distinguished conductors of our age. With Philippe Herreweghe, the ensemble has built up an impressive discography with more than 85 recordings, mainly with the labels ϕ (phi/Outhere-Music) and Harmonia Mundi France.

Collegium Vocale Gent enjoys the financial support of the Flemish Community, the Province of East Flanders and the city of Ghent.

www.collegiumvocale.com

EDDING QUARTET

Formed in 2007, 'the Eddings' quickly became one of the references for the interpretation of Classical and Romantic repertoire for string quartet, offering a fine and intelligent reading of these often-heard works. Their use of historical instruments, and particularly the use of gut strings, gives them a warm and

captivating sound that has enthralled audiences. In addition to the quartet repertoire, the Eddings have heavily invested in larger formations of chamber music. They play regularly as a quintet, but more importantly, together with clarinettist Nicola Boud, bassoonist Julien Debordes, French horn player Nicolas Chedmail, and double bassist Damien Guffroy, they formed the Northernlight ensemble, which explores works from the Classical and Romantic repertoire for strings and winds.

www.edding-quartet.com

PHILIPPE HERREWEGHE – conductor

Philippe Herreweghe was born in Ghent, where he studied at the university while training as a pianist with Marcel Gazelle. In 1970 he founded Collegium Vocale Gent, and in 1977 the Parisian ensemble La Chapelle Royale. From 1982 to 2002 he was artistic director of the Académies Musicales de Saintes. During this period he created the Ensemble Vocal Européen and the Orchestre des Champs-Élysées. Constantly seeking new musical challenges, Philippe Herreweghe has also been active for some years in the core symphonic repertoire. He has been principal conductor of the Antwerp Symphony Orchestra since 1997, and active as a guest conductor with orchestras such as the Royal Concertgebouw Orchestra, Tonhalle Orchestra Zürich or the Staatskapelle Dresden. Over the years, he has amassed an extensive discography of more than 150 recordings. In 2010 he founded his own label ϕ (phi) in order to build a rich and varied catalogue in complete artistic freedom. Since then, more than 25 recordings of music from Gesualdo to Stravinsky have become available. Philippe Herreweghe has received numerous European awards for his consistent artistic imagination and commitment.

www.collegiumvocalegent.com

www.orchestredeschampselysées.com

www.defilharmonie.com

Soloists of the ANTWERP SYMPHONY ORCHESTRA

The Antwerp Symphony Orchestra is the symphony orchestra of Flanders and is based in the new Queen Elisabeth Hall in Antwerp. Under the baton of Principal Guest Conductor Philippe Herreweghe and Honorary Conductor Edo de Waart the orchestra wants to move and inspire a large and diverse audience through top-level concert experiences.

Thanks to its own series of concerts in large venues, the Antwerp Symphony Orchestra occupies a unique position in Flanders. The Antwerp Symphony Orchestra has also been a guest of some major foreign concert halls: the Musikverein and Konzerthaus in Vienna, the Festspielhaus in Salzburg, the Amsterdam Concertgebouw, the Suntory Hall and the Bunka Kaikan Hall in Tokyo, the Philharmonie of Cologne and Munich, the Palace of Art in Budapest and the National Grand Theatre of Beijing. International concert tours through Europe and Asia are a constant item on the yearly calendar.

The Antwerp Symphony Orchestra collaborates with major classical music labels and several of the orchestra's CDs received acclaim by the professional press. The orchestra also curates its own label, focusing on the main orchestral repertoire, Belgian composers and contemporary music.

www.antwerpsymphonyorchestra.be

STORIONI TRIO

The Storioni Trio offers works for piano trio, ranging from the Classical to the Contemporary, from Haydn to Henze. The trio is a leading expert in the triple concerto repertoire (Beethoven, Casella, Juon, Martinu, Moór, Vorísek). They commissioned and premiered triple concertos by Kevin Volans, Peter-Jan Wagemans, Nico Muhly and Willem Jeths.

The trio's rehearsals are as probing as their performances, both serving in

the quest 'to go beyond the music and tell the story'.

The Storioni Trio has been invited to Wigmore Hall, Carnegie Hall and to festivals such as Kuhmo, Mecklenburg Vorpommern Festival, Osnabrück Kammermusiktage and Trio Festival in the Philharmonie Moscow. Several tours led the trio to India, the Middle East, Australia, Taiwan, Japan and the United States.

www.storionitrio.nl

HUELGAS ENSEMBLE

For over forty years the Huelgas Ensemble has been one of the most celebrated ensembles specialising in the performance of polyphonic music from the Medieval and Renaissance periods. The ensemble is well known worldwide for its inventive programming, particularly of unknown masterpieces, delighting audiences again and again with fresh perspectives and the purest intonation.

Performances by the Huelgas Ensemble are characterized by an in-depth knowledge of the aesthetics and concepts of musical and vocal practices of the Medieval and Renaissance periods. The media and critics alike regularly heap praise on the ensemble for its lively and innovative approach to the repertoire, continuously setting the highest standards in its field. It is precisely for this reason that more and more contemporary composers seek the ensemble out to perform their works (Rihm, MacMillan).

www.huelgasensemble.be

PAUL VAN NEVEL – conductor

Paul Van Nevel is the artistic director of the Huelgas Ensemble, which he founded in 1971 as an extension of his research and studies at the Schola Basiliensis. A pioneer and figurehead for the research and practice of European polyphony from the twelfth to the sixteenth century Paul Van Nevel utilises an interdisciplinary approach to original sources, putting

them into context with their cultural environment (literature, historical pronunciation, temperament and tempo, rhetoric etc.). He is continuously searching for unknown works, with particular attention to the treasures of Flemish polyphony.

An exhaustive knowledge of the catalogues of Europe's music libraries allows Paul Van Nevel to continually bring forgotten works to light, which are subsequently performed by his ensemble. His programmes both surprise and delight thanks to inventive perspectives and an in-depth knowledge of the repertoires of the Medieval and Renaissance periods.

www.huelgasensemble.be

ALEXEI LUBIMOV – pianoforte

Born in Moscow, pianist Alexei Lubimov is one of the most strikingly original musicians performing today. His large repertoire combined with his dedication to principle and musical morals make him a notable exception in today's music scene.

He has premiered many contemporary pieces in Russia and founded a music festival there: "Alternativa". He formed a quartet dedicated to baroque music during the 1970s when international travel became impossible. Performing old and new music well, however, did not stop Alexei Lubimov from being an outstanding performer of classical and romantic repertoire as his many recordings show.

As political restrictions were lifted in Russia during the 1980s, Alexei Lubimov soon emerged among the first rank of international pianists giving concerts in Europe, North America and Japan. He has given historic performances with the Orchestra of the Age of Enlightenment, Wiener Akademie and the Collegium Vocale Gent.

In the world of chamber music, he performs regularly with famous soloists and ensembles at festivals throughout the world.

ROEL DIELTENS – cello

The cellist Roel Dieltiens studied in Antwerp. He swiftly made a name for himself on the international scene and is now regarded as an authority on both modern and Baroque cello. His strong personality, overwhelming musicality and unconventional approach took him right from the beginning of his career to all the world's great concert centres (Paris, Berlin, London, New York, Moscow, Tokyo). He has also gained international recognition as a chamber musician and founder of the celebrated Ensemble Explorations. Since 2010 he has appeared in trio formation with Andreas Staier (piano) and Daniel Sepec (violin).

In 2010 Roel Dieltiens received a Klara award and the Caecilia Prize for his recent recording of the Suites for unaccompanied cello of J. S. Bach.

Roel Dieltiens is Professor of Cello at the Hochschule der Künste in Zürich (CH) and has served as a jury member in international competitions including the Leipzig Bach Competition and the Moscow Tchaikovsky Competition.

In addition to this, he is associated with the Lemmensinstituut in Leuven (B), where he teaches chamber music.

www.roeldieltiens.be

BARBORA KABÁTKOVÁ – soprano

Barbora Kabátková is among the most sought-after Czech singers in the field of early and contemporary music.

Trained as a pianist and singer, she studied choral conducting and church music at the Faculty of Education of the Prague Charles University and musicology at the same school's Faculty of Arts. Since 2009 she has taught Gregorian chant at the Faculty of Education of the Charles University. She is intensively involved in the performance of early solo vocal music, and plays the Gothic harp and the psalter. Barbora performs with such ensembles as Collegium 1704, Collegium Marianum, Musica Florea,

Collegium Vocale Gent, Douce Mémoire, Cappella Mariana. She is the artistic director of the female vocal group Tiburtina Ensemble. Barbora has sung at leading Czech and European festivals.
www.tiburtina-ensemble.com

DOROTHEE MIELDS – soprano

With her flawless technique and the ethereal clarity of her voice, Dorothee Mields is one of the leading interpreters of 17th- and 18th-century music and is beloved by audiences and critics alike for her unique timbre and moving interpretations. She performs with Collegium Vocale Gent, Freiburg Baroque Orchestra, Tafelmusik Toronto, Netherlands Bach Society, RIAS Kammerchor, Orchestra of the Eighteenth Century, L'Orfeo Baroque Orchestra, Lautten Compagney and Klangforum Wien under such conductors as Stefan Asbury, Ivor Bolton, Beat Furrer, Paul Goodwin, Philippe Herreweghe, Wolfgang Katschner, Gustav Leonhardt, Hans-Christoph Rademann, Masaaki Suzuki and Jos van Veldhoven. A steadily growing discography with several award-winning recordings documents her artistic achievements.

www.kdschmid.de

WILLIAM KNIGHT – tenor

William Knight started his musical career as a chorister of St Paul's Cathedral, London. He read Music at the University of York, where he was the Tenor Choral Scholar at York Minster.

As a soloist, William has sung the part of Zadok in Handel's Solomon in York Minster for the University of York Choir alongside Robin Blaze, the Evangelist in Wood's St Mark Passion, and Saint Nicolas in Britten's Saint Nicolas. He has sung as tenor soloist in Haydn's The Seasons for Halesowen Choral Society, Monteverdi's Vespers for the Ampleforth and Ryedale Concert Choir, Handel's Messiah, Purcell's Fairy Queen, King Arthur, and Hail, Bright Cecilia,

Stainer's Crucifixion, and Rossini's Stabat Mater, and Petite Messe Solennelle.

www.williamknight-tenor.com

BENEDICT HYMAS – tenor

Since graduating from King's College London in 2008, Benedict Hymas has pursued a busy career as a tenor and haute-contre, working with many of the UK's finest vocal ensembles as well as groups in Belgium, the Netherlands and the USA, including the Gabrieli Consort, Paul McCreesh, The Tallis Scholars, Polyphony, Tenebrae and London Voices. In addition to this, he has been a member of 12-voice ensemble Stile Antico.

Alongside his ensemble work, Benedict Hymas has also appeared as a soloist for conductors as Eric Whitacre, Paul McCreesh and Stephen Layton. As a soloist he is in demand as the Evangelist in J.S. Bach's *Passions*, but has also performed works such as Purcell's *Fairy Queen*, Benjamin Britten's *Serenade* and Arvo Pärt's *Passio*. He is also passionate about the piano, and his Debussy medleys during Stile Antico breaks have been known to empty some of the world's greatest concert halls.

SAMUEL BODEN – tenor

Having originally trained and worked as a chef, British tenor Samuel Boden changed his career path and studied singing under John Wakefield at Trinity Laban Conservatoire. He received numerous awards including the Ricordi Opera Prize and the Derek Butler London Prize as well as awards from the Harold Hyam Wingate Foundation, the Samling Foundation and the Arts and Humanities Research Council. Throughout college and after leaving in 2008, he worked extensively in the UK and internationally with many leading ensembles, including Ex Cathedra, The Gabrieli Consort, The Sixteen and the Orchestra of the Age of Enlightenment. He has since become increasingly in demand as a soloist, which

has led to a variety of experience, both on the concert platform and on the opera stage, performing music from a wide range of styles and eras. Samuel's love of languages, most notably French, has led to an interest in French Baroque. As a high light lyric tenor, he has been exploring the "Haute Contre" repertoire and enjoys a busy schedule of such performances.

www.samuelboden.com

REINOUD VAN MECHELEN – tenor

Since he completed his master studies in 2012 at the Conservatoire Royal in Brussels (class of Dina Grossberger), Reinoud Van Mechelen has established himself on the international stage. In 2007 he caught attention at the Académie Baroque Européenne in Ambronay under the baton of Hervé Niquet. In 2011 he was a member of the "Jardin des Voix" of William Christie and Paul Agnew and became soon a regular soloist of Les Arts Florissants. With Les Arts Florissants he has performed at the Festival d'Aix-en-Provence, the Edinburgh Festival, the Château de Versailles, the Bolchoï Theatre in Moscow, the Royal Albert Hall and the Barbican Centre in London, the Palais des Beaux-Arts in Brussels, the Philharmonie in Paris, the Opéra Comique and the Brooklyn Academy of Music in New York.

At the same time he is a guest with international ensembles such as Collegium Vocale Gent, Le Concert Spirituel, Les Talens Lyriques, Pygmalion, Le Poème Harmonique, L'Arpeggiata, Scherzi Musicali and the European Union Baroque Orchestra.

www.reinoudvanmechelen.be

PETER KOOIJ – bass

The Dutch bass, Peter Kooij started his musical career at the age of six as a choir boy and sang many solo soprano parts in concerts and on records. However, he started his formal musical studies as a violin student. This was followed by

singing tuition from Max van Egmond at the Sweelinck Conservatory in Amsterdam, and in 1980 he obtained a diploma for solo performance.

Peter Kooij has been an active soloist in many concerts all over the world in the most important concert halls like Concertgebouw Amsterdam, Musikverein Wien, Carnegie Hall New York, Royal Albert Hall London, Teatro Colon Buenos Aires, Berliner and Kölner Philharmonie, Palais Garnier Paris, Suntory and Casals Hall Tokyo. He has also sung in Israel. He is a regular performer at the most important festivals in Europe. He has developed a strong relationship with Collegium Vocale Gent.

His performances of J.S. Bach's cantatas and Passions are unusually sympathetic, assisted by a soft-grained timbre and an eloquent verbal delivery.

www.peterkooij.de

WOLF MATTHIAS FRIEDRICH – bass

For 30 years Wolf Matthias Friedrich has inspired audiences all over the globe. Lead by his curiosity of Baroque music, he has established an excellent reputation, praised for his ability to leap from the lowest registers of the bass to the higher reaches of the baritone.

His wide vocal range allows him to sing Händel's challenging operatic arias with technical brilliance and musical intensity. His musical sensitivity and strong acting abilities make him most suitable for Mozart's operas. Wolf Matthias also fills the Romantic and Modern repertoire with vocal fire and expressive spirit. So far he has worked with Kurt Masur, Fabio Luisi, Alessandro De Marchi, Roy Goodman, and Rudolf Lutz. His interpretation of Hans Sachs in Wagner's *Meistersinger* conducted by David Timm in Leipzig, Germany was celebrated to be "expressive, flexible, and full of comical wit" (*Leipziger Volkszeitung*, 2007). He performed the world premiere of Shih's *Vatermord*.

www.wolfmatthiasfriedrich.de

WORD MECENAS

EN HELP MET UW GIFT MEE TE BOUWEN AAN EEN

STERKE TOEKOMST VOOR COLLEGIUM VOCALE GENT

Collegium Vocale Gent werd in 2017 als culturele instelling erkend om voor giften zonder tegenwaarde vanaf € 40 een fiscaal attest uit te reiken. Wil u Collegium Vocale Gent steunen en onze artistieke projecten voor de toekomst mee mogelijk maken, zowel nationaal als internationaal? Dat kan nu via een gift als mecenas.

U kan het Collegium Vocale Gent steunen met een fiscaal aftrekbare gift. Deze giften worden uitsluitend besteed als onderdeel van het werkingsbudget van het ensemble.

Vanaf € 40 ontvangt u hiervoor een fiscaal attest dat in de personen-belasting recht geeft op een belastingvermindering van 45% op de betaalde sommen. Een gift storten kan op rekeningnummer BE08 8939 4405 7013 bij VDK Bank Gent met vermelding "gift CVG 2017".

Dankzij uw gift kan Collegium Vocale Gent zijn artistieke ambities verder waarmaken.

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Depuis 2017, le Collegium Vocale Gent est une institution culturelle autorisée à délivrer une attestation fiscale pour tout don sans contrepartie d'un montant d'au moins 40 €. Vous voulez soutenir le Collegium Vocale Gent et lui permettre de réaliser ses projets artistiques, en Belgique et ailleurs ? C'est possible en effectuant un don en qualité de mécène.

Vous pouvez soutenir le Collegium Vocale Gent par un don déductible d'impôts, qui sera exclusivement affecté au budget de fonctionnement de l'ensemble.

À partir de 40 €, une attestation fiscale vous est délivrée, donnant droit dans votre déclaration individuelle de revenus à une réduction d'impôt de 45 % sur les sommes payées. Vous pouvez virer votre don sur le compte BE08 8939 4405 7013 auprès de VDK Bank à Gand, en précisant la mention « gift CVG 2017 ».

Grâce à votre don, le Collegium Vocale Gent pourra poursuivre la réalisation de ses ambitions artistiques.

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In 2017 Collegium Vocale Gent was accredited as a cultural institution able to issue a tax certificate for donations of € 40 or more. Would you like to support Collegium Vocale Gent and help to ensure our artistic projects for the future, both at home and abroad? Now you can, through your donation as a patron.

You can support Collegium Vocale Gent with a tax-deductible donation only in Belgium. Every donation will exclusively serve the ensemble's operational budget.

For donations of € 40 or more you will receive a tax certificate allowing you to deduct 45% of the total of your donations from your individual income tax. Donations can be made by bank transfer to account number BE08 8939 4405 7013 at VDK Bank Ghent mentioning "gift CVG 2017".

Thanks to your donations Collegium Vocale Gent can continue to achieve its artistic ambitions.

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Grazie alla vostra donazione, il Collegium vocale Gent potrà proseguire nella realizzazione delle sue ambizioni artistiche.

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(This list was closed on 1st June 2017)

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IN COLLABORAZIONE CON LE AMMINISTRAZIONI COMUNALI DI

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Please note already now the dates of
the festival for next year : from Sunday,
July 29 till Friday, August 3, 2018

Vi preghiamo di notare già le date del
festival del prossimo anno: dalla domenica
29 luglio a venerdì 3 agosto 2018

Noteer nu alvast de festivaldata voor
volgend jaar: van zondag 29 juli tot
en met vrijdag 3 augustus 2018

Notez déjà les dates du festival pour
l'année prochaine: du dimanche
29 juillet au vendredi 3 août 2018