
SATURDAY 30.07 – 20:00

Chiesa San Francesco – Asciano

CINEMA SOTTO LE STELLE

FELIX MENDELSSOHN [1809-1847]

Ein Sommernachtstraum op.61

± 60 MIN

DE ROOVERS actors

SARA DE BOSSCHERE, SOFIE SENTÉ,
LUC NUYENS, MICHAEL VERGAUWEN

ILSE EERENS soprano

DOROTHEE MIELDS soprano

COLLEGIUM VOCALE GENT choir

ANTWERP SYMPHONY ORCHESTRA

PHILIPPE HERREWEGHE conductor

At just 17 years old, Mendelssohn composed his *Overture to A Midsummer Night's Dream* after reading a German translation of Shakespeare's play in 1826. Composed as a standalone concert piece, Mendelssohn's *Overture* begins with four magical chords that gracefully lift the listener up into the land of make-believe. His *Incidental Music* to the play would not come for another 16 years, when in 1842 King Friedrich Wilhelm IV of Prussia commissioned him to compose accompanying music to a production of *A Midsummer Night's Dream* to be given in Potsdam that fall. Mendelssohn completed his incidental music that same year, writing 13 new movements to accompany his existing overture. Picking up where he left off, the new interludes, entr'actes, melodramas, and vocal numbers expand on the themes presented in his *Overture*, recapturing the magic he had created as a teenager.

The film being presented was performed and filmed in the midst of the coronavirus pandemic at a time when audiences worldwide were kept out of concert halls for all too familiar reasons. Instead of a traditional performance of Shakespeare's play, the orchestra shares the stage with the actors. Heighten-ing the dynamics between music and text, director Jeremy De Ryckere extends Mendelssohn's hauntingly magical world past the stage, into the hall and back into the wings. The orchestra and choir are projected onto the walls and empty seats of the concert hall, turning the building itself into theater decor. The result is a dreamy fusion of music, theater, and film that leaves the viewer with a completely new perspective on this Elizabethan classic.

SUNDAY 31.07 – 12:00

Chiesa San Francesco – Asciano

SCHUMANN QUINTET

ROBERT SCHUMANN [1810-1856]

Piano Quartet op.47 [1842]

± 25 MIN

I. Sostenuto assai – Allegro ma non troppo

II. Scherzo: Molto vivace – Trio I – Trio II

III. Andante cantabile

IV. Finale: Vivace

Piano Quintet op.44 [1842]

± 35 MIN

I. Allegro brillante

II. In modo d'una marcia. Un poco largamente

III. Scherzo: Molto vivace

IV. Allegro ma non troppo

IL CONVITO

ALEXANDER JANICEK violin

JULIE RIVEST violin

PABLO DE PEDRO viola

AGEET ZWEISTRA cello

MAUDE GRATTON fortepiano

Robert Schumann was anything but methodical in his approach to composing. In manic bursts of inspiration, he concentrated obsessively on just one genre of composition at a time, pushing it to its limits before moving onto the next. In 1840, he wrote almost nothing but songs, completing roughly 150 of his 260 *Lieder* during this period. He then shifted his focus in 1841 to large orchestral writing, and the year after that became his “chamber music year.” Around 1838, Schumann began studying the classical string quartet tradition, transfixed by the quartets of Haydn, Mozart, Schubert, Mendelssohn, and, most of all, Beethoven. Suddenly in the summer of 1842, Schumann decided to try his hand at the genre, producing his first three string quartets, Op. 41, in just three months. The *Piano Quintet in E-flat*, Op. 44, and the *Piano Quartet in E-flat*, Op. 47, followed shortly thereafter.

Of course, Schumann wrote the piano parts to both works with his constant companion Clara in mind. He even dedicated his *Piano Quintet* to her, entrusting her with an especially difficult part to play. Unfortunately she fell ill just before the work’s premiere, and Felix Mendelssohn had to step in and attempt the devilish part by sight. Although both pieces were composed almost simultaneously and share the same key, the *Piano Quartet*, Op. 47, is the more intimate of the two. With its addition of a second violin, the *Piano Quintet* is not only more extroverted and exuberant, but it also introduced audiences to a wholly new genre of chamber music: piano with a string quartet. The *Quintet*’s success made way for this medium to become a standard and quintessentially romantic genre of chamber music, one that composers after Schumann, like Brahms and Dvořák, would wholeheartedly embrace.

SUNDAY 31.07 – 17:00

Chiesa San Francesco – Asciano

WER HAT DIES LIEDLEIN ERDACHT?

KURT WEILL [1900-1950]

Four Walt Whitman Songs

HANNS EISLER [1898-1962]

Hölderlin-Fragmente

GUSTAV MAHLER [1860-1911]

Songs from *Des Knaben Wunderhorn*

Wer hat dies Liedlein erdacht? (Mahler)

An die Hoffnung (Eissler)

Oh Captain ! My Captain ! (Weill)

Rheinlegendchen (Mahler)

Andenken (Eissler)

Come up from the Fields, Father (Weill)

Revelge (Mahler)

Elegie (Eissler)

Dirge for Two Veterans (Weill)

Der Tamboursg'sell (Mahler)

Die Heimat – Erinnerung (Eisler)

Beat ! Beat ! Drums ! (Weill)

± 50 MIN

THOMAS BAUER baritone
DONALD SULZEN piano

In the Third Reich, Nazi ideology extended to all aspects of cultural and social life, including music. Repertoire by Jewish composers, like Gustav Mahler, was banned from public performance, and living composers who embraced modernism instead of the German classical tradition risked persecution for their so-called *Entartete Musik* or “degenerate music.” Those who could, fled, leading several German composers like Hans Eisler and Kurt Weill to migrate to the United States, leaving their established careers behind to start over from nothing. By alternating songs by Mahler, Eisler, and Weill, this program puts a spotlight on this once-forbidden repertoire, entwining Mahler’s romanticism with Eisler and Weill’s cabaret-inspired modernism.

Each cycle in the program begins with a selection from Mahler’s *Des Knaben Wunderhorn*, which, with its folk poetry, takes the listener back to a distant, idyllic German past. Songs from Eisler’s *Hölderlin-Fragmente* then vacillate between the atonality of the Viennese School and the more traditional tonality of the European art song, showing the strong presence that Eisler’s former teacher Schoenberg continued to hold in his music, even once he was in the United States. Lastly, Kurt Weill’s *Four Walt Whitman Songs* fuse together his old, edgy ballad style with a newly discovered Broadway jazz sound, thus demonstrating Weill’s ability and willingness to integrate into his new homeland and forge a new style that was both serious and popular, European and American, esoteric and accessible.

SUNDAY 31.07 – 20:00

Chiesa San Francesco – Asciano

Diner: Scuderia del Granduca Asciano & Pro-LoCo

This concert is made possible thanks to generous support of
Mr.& Mrs. P.E.De Bauw, Ambassador of Belgium to Italy

CELLO SONATAS

LUDWIG VAN BEETHOVEN [1770-1828]

7 Variations on 'Bei Männern,
welche Liebe fühlen' WoO 46

± 10 MIN

Theme. Andante

Variation 1

Variation 2

Variation 3

Variation 4

Variation 5. Si prenda il tempo un poco più vivace

Variation 6. Adagio

Variation 7. Allegro, ma non troppo

Coda

Cello sonata No.5 op. 102/2

± 20 MIN

I. Andante grave

II. Adagio con molto sentimento d'affetto – Attacca

III. Allegro – Allegro fugato

GABRIEL FAURÉ [1845-1924]

Elégie op.24 [1878] ± 7 MIN

Sicilienne op.78 [1893] ± 4 MIN

Papillon op.77 [1884] ± 3 MIN

SERGEI PROKOFIEV [1891-1953]

Cello sonata op.119 ± 25 MIN

I. Andante grave

II. Moderato

III. Allegro, ma non troppo

MARIE-ELISABETH HECKER cello

MARTIN HELMCHEN piano

Composed in 1801, shortly after a performance of Mozart's *Die Zauberflöte* in Vienna, Beethoven's *Variations on 'Bei Männern, welche Liebe fühlen'* WoO 46 playfully transform Pamina and Papageno's duet about love into a sentimental, yet virtuosic concert piece. But this was not Beethoven's first work for cello and piano. Five years earlier, he composed his *Cello Sonatas Nos. 1 and 2*, Op. 5, which forever altered the cello repertoire by treating the cello as the piano's equal, elevating it from its long-held accompanimental role in the basso continuo. At about half the length of each of the Op. 5 Sonatas, Beethoven's *Cello Sonata No. 5* (1815) begins with an extremely compact sonata-allegro form, while

its expansive second movement is the only truly traditional slow movement in any of Beethoven's cello sonatas. Here, the cello plays the role of chief protagonist, almost suspending time with its long, singing phrases. In the concluding *Allegro fugato*, Beethoven reveals his contrapuntal prowess, writing a triumphant fugue that foreshadows the masterful finales of the Hammerklavier Sonata and late string quartets yet to come.

When Gabriel Fauré composed *Elégie* in 1880, he intended for it to be the middle movement of a new cello sonata. The other movements, however, never materialized, and *Elégie* was published as a standalone work three years later. Before it was premiered publicly in 1883, the piece received its first audience in the home of Fauré's former teacher, Camille Saint-Saëns. The work was so well received that Fauré arranged it for cello and orchestra in 1901 at the request of conductor Edouard Colonne. According to some scholars, *Elégie*'s direct expression of pathos may be "one of the last manifestations of French musical romanticism." From then on, Fauré's music was to be "more introverted and discreet." Consequently, *Siciliénne*, which was originally composed in 1883 for a theatrical production that was never performed, already takes a significant step in this direction, and his *Papillon*, published in 1898 but likely composed in 1894, is an airy, fluttering showpiece, evoking the butterfly in its title.

The final work on this program, Sergei Prokofiev's *Cello Sonata*, Op. 119, was composed at a time when most of Prokofiev's music was banned from public performance in the Soviet Union. The Zhdanov Decree of 1948, named after the leading Soviet cultural policy maker Andrey Zhdanov, accused not only Prokofiev, but also Dmitri Shostakovich and Aram Khachaturian of *formalism*, i.e. of promoting elite, Western formal conventions above the musical culture of the masses in their own country. Miraculously,

Prokofiev's *Cello Sonata* was permitted by the Committee of Artistic Affairs to receive a public premiere, which it did in 1950 by cellist Mstislav Rostropovich and pianist Sviatoslav Richter. The *Sonata* begins with a serious tone, but lightens up in its bouncing second movement before transforming in its third movement into a tuneful, triumphant dance, reminiscent of Tchaikovsky and Rachmaninoff's finales.

MONDAY 01.08 – 12:00

Chiesa San Francesco – Asciano

GOLDBERG VARIATIONS

Goldberg-Variationen BWV 988 [1740/41]

Aria

Variatio 1. a 1 Clav.

Variatio 2. a 1. Clav.

Variatio 3. Canone all Unisuono à 1 Clav.

Variatio 4. à 1 Clav.

Variatio 5. a 1 ô vero 2 Clav.

Variatio 6. Canone alla Seconda a 1 Clav.

Variatio 7. à 1. ô vero 2 Clav. (al tempo di Giga)

Variatio 8. a 2 Clav.

Variatio 9. Canone alla Terza. a 1 Clav.

Variatio 10. Fugetta. a 1 Clav.

Variatio 11. a 2 Clav.

Variatio 12. Canone alla Quarta.

Variatio 13. a 2 Clav.

Variatio 14. a 2 Clav.

Variatio 15. andante. Canone alla Quinta. a 1 Clav.

Variatio 16. a 1 Clav. Ouverture

Variatio 17. a 2 Clav.

Variatio 18. Canone alla Sexta. a 1 Clav.

Variatio 19. a 1 Clav.

Variatio 20. a 2 Clav.

± 70 MIN

Variatio 21. Canone alla Settima.
Variatio 22. a 1 Clav. alla breve
Variatio 23. a 2 Clav.
Variatio 24. Canone all Ottava a 1 Clav.
Variatio 25. a 2 Clav. („adagio“)
Variatio 26. a 2 Clav.
Variatio 27. Canone alla Nona. a 2 Clav.
Variatio 28. a 2 Clav.
Variatio 29. a 1 o vero 2 Clav.
Variatio 30. a 1 Clav. Quodlibet.
Aria da Capo è Fine

HANNES MINNAAR piano

The legend goes that Bach composed the *Aria mit verschiedenen Veränderungen* (Aria with Diverse Variations) in 1741 as a cure for one Count Kaiserling's insomnia. We know this work today as the *Goldberg Variations* because harpsichordist Johann Gottlieb Goldberg (then only 13 years old) supposedly performed the work for Kaiserling as he tried to sleep in an adjoining room. There is some truth to this story: Goldberg was indeed a spectacular prodigy at that time employed by Kaiserling. Bach's composition, however, is anything but sleepy. The set of 30 variations is a paradigm of contrapuntal perfection and compositional ingenuity, making it the capstone of Bach's *Clavier-Übung*, a four-part exploration of the keyboard's technical, virtuosic, and compositional limits.

Rather than making variations on the aria's melody, Bach treats the aria's bass as a ground bass, thus providing a fixed harmonic skeleton above which he invents new melodic and contrapuntal layers. The structure of the work is also beautifully self-symmetrical; its 32 individual movements seem to mirror the 32-bar length of the bass line itself. Further, Variation 16's "Ouverture" ushers in the second half of the work, just like the aria itself has two main sections. With every third variation being a canon, we would expect Variation 30 to be a canon as well. Instead, Bach amuses us with a *quodlibet*, or a juxtaposition of popular songs. Only two of the tunes he used have so far been identified: "*Ich bin so lang nicht bei dir g'west*" (I've been away from you so long) and "*Kraut und Rüben haben mich vertrieben*" ("Cabbage and turnips have driven me away").

MONDAY 01.08 – 17:00

Sant'Anna in Camprena – Pienza

OFFICIUM DEFUNCTORUM

TOMAS LUIS DE VICTORIA [1548-1611]

Officium defunctorum [Madrid 1605]

± 50 MIN

Lectio ad matutinum

Taedet animam meam a4

Missa pro defunctis

Introitus: Requiem aeternam a6

Kyrie a6

Graduale: Requiem aeternam a6

Offertorium: Domine, Jesu Christe a6

Sanctus & Benedictus a6

Agnus Dei a6

Communio: Lux aeterna a6

Motectum

Versa est in luctum a6

Absolutio

Responsorium: Libera me, Domine a6

COLLEGIUM VOCALE GENT

KRISTEN WITMER soprano I

BARBORA KABATKOVA soprano II

ALEX POTTER alto

BENEDICT HYMAS tenor I

TOM DENYS tenor II

EDWARD GRINT bass

PHILIPPE HERREWEGHE musical direction

MONDAY 01.08 – 20:00

Chiesa San Francesco – Asciano

Diner: La Pace, Asciano

This concert is made possible thanks to generous support of
Janson Studio Legale/Advocaten – Ghent-Brussels

CELLO SONATAS

NADIA BOULANGER [1770-1828]

3 pieces for cello and piano [1914]

± 7 MIN

I. Modéré

II. Sans vitesse et a l'aise

III. Vite et nerveusement

SAMUEL BARBER [1910-1981]

Sonata for cello and piano op.6 [1932]

± 20 MIN

I. Allegro ma non troppo

II. Adagio

III. Allegro appassionato.

BENJAMIN BRITTEN [1913-1976]

Sonata for Cello and Piano, op. 65 [1961]

± 20 MIN

- I. Dialogo. Allegro
- II. Scherzo-Pizzicato. Allegretto
- III. Elegia. Lento
- IV. Marcia. Energico
- V. Moto perpetuo. Presto

CLAUDE DEBUSSY [1862-1918]

Sonata for Cello and Piano [1915]

± 17 MIN

- I. Lent, sostenuto e molto risoluto
- II. Sérénade: Modérément animé
- III. Final: Animé, léger et nerveux

NICOLAS ALTSTAEDT cello
ALEXANDER LONQUICH piano

Although Nadia Boulanger is most fondly remembered today as being a transformative pedagogue, whose pupils included Daniel Barenboim, Aaron Copland, Astor Piazzolla, and many others, she began her career in music as a composer before later shifting her focus to conducting and teaching. Writing in a post-impressionist style often reminiscent of Debussy and Fauré, Boulanger originally composed *Trois Pièces* for the organ in 1911 at the age of 24. The three pieces, which Boulanger transcribed herself for cello and piano in 1914, are short, yet enchanting, beginning with a muted *Moderato*, followed by a canon-like lament in A minor. The final *Vite et nerveusement* suddenly bursts open into a grotesque, almost frantic dance that brings the work to a wild close.

Samuel Barber was even younger than Boulanger was when he composed his *Sonata for Cello and Piano in C minor, Op. 6*. Before finishing his studies at the Curtis Institute of Music, the 22-year-old American traveled to Europe with his classmate, the Italian composer Gian Carlo Menotti. While hiking and boating to Menotti's family home at Lake Lugano, Barber came up with the first ideas for his cello sonata. Without the aid of a piano, he composed the entire first movement as well as the *Presto* section of the second. Upon his return to Curtis, he completed the sonata under the guidance of his composition teacher Rosario Scalero and the technical advice of his fellow classmate, cellist Orlando Cole. Although Barber's *Cello Sonata* hints at his burgeoning modern style with its angular melodies and frequently changing meters, it also shows strong influences of Johannes Brahms.

Nearly thirty years after Barber premiered his *Cello Sonata* with Cole in 1932, Benjamin Britten premiered his own *Sonata for Cello and Piano in C major, Op. 65*, with cellist Mstislav Rostropovich. Britten first met the great cellist on 21 September 1960 at a concert at the Royal Festival Hall in London, where Rostropovich's

British premiere of Shostakovich's *Cello Concerto Nr. 1* was performed alongside Britten's *Young Person's Guide to the Orchestra*. After the concert, Shostakovich introduced Britten to Rostropovich, who pleaded that Britten compose a piece for cello. Britten, a great admirer of Rostropovich, happily obliged and within a year completed his *Sonata for Cello and Piano*, the first of five products of a rich friendship with Rostropovich.

Unlike the other works on this program, Debussy's *Sonata for Cello and Piano*, was composed at the end of the composer's life. In the midst of World War I and Debussy's own battle with cancer, Debussy set out to compose six instrumental sonatas, but only completed three of them before his death. While his *Cello Sonata* takes a conservatively classical form, the music itself is colorfully modern, employing whole-tone and pentatonic scales as well as numerous special playing techniques, including left-hand pizzicato, false harmonics, and portamenti. At just over 10 minutes long, the result is a brief, yet technically demanding masterpiece that is among the finest works ever written for the instrument.

TUESDAY 02.08 – 06:15

Chiesa San Francesco – Asciano

ALLA SALTARELLA

KAIJA SAARIAHO [°1952]

Nocturne [1932]

EUGENE YSAYE [1858-1931]

L'Aurore (from Sonata for violin op. 27/5) [1923]

HEINRICH IGNAZ FRANZ BIBER [1644-1704]

Passacaglia [1676]

LOUIS ANDRIESSEN [1939-2021]

Song for violin & voice (from Xenia) [2005]

DARIUS MILHAUD [1892-1974]

Sonatine Pastorale op. 383 [1960]

I. Entrée

II. Romance

III. Gigue

MOHAMMED FAIROUZ [°1985]

Kol Nidrei for violin & voice (arr. Soeterbroek)

HENRYK WIENIAWSKI [1835-1880]

Etude-Caprice op.10/5 'Alla Saltarella' [1854] ± 30 MIN

LISANNE SOETERBROEK violin solo

Even though the violin is essentially a melodic instrument that might seem incapable of playing chords and polyphonic counterpoint, composers have cleverly challenged this limitation for centuries by pushing the limits of what is technically possible on the instrument. Heinrich Biber, for example, helped establish the genre of unaccompanied violin writing in the mid- to late 1600s, decades before Bach's watershed *Sonatas and Partitas for solo violin*, BWV 1001-1006. Biber's *Passacaglia*, composed around 1670, is one of the oldest surviving works for this medium, in which he calls on the violinist to play a ground bass, while performing variations above that very bass line.

Around 250 years later, the Belgian "King of the Violin," Eugène Ysaÿe, responded to Bach's solo violin masterpieces by writing his own six unaccompanied *Violin Sonatas*, Op. 27, each

dedicated to a virtuoso violinist of his time. The *Sonata No. 5* is dedicated to Ysaÿe's student and long-time friend, Mathieu Crickboom. Here, Ysaÿe creates rich textures, even simulating a second voice using innovative pizzicato effects in the left hand. In searching for new techniques to expand the violin's expressive capabilities, some composers have even incorporated the voice of the performer. In the third movement of *Xenia* (2005) the Dutch composer Louis Andriessen writes a pseudo duet between the violinist and their instrument, calling on the performer to sing a melody to accompany their own violin playing. By weaving recent works like this and Kaija Saariaho's *Nocturne* (1994) with old standards like Wieniawski's *Alla Saltarella*, this program paints a complete picture of the never-ending developments in solo violin writing.

TUESDAY 02.08 – 12:00

Chiesa San Francesco – Asciano

ICH HAB' IM TRAUM GEWEINET

EDOUARD LASSEN [1830-1904]

± 50 MIN

Lieder – Mélodies

Im April – op. 46/3 – H 29 [1873]

Du meiner Seele schönster Traum – op. 58/3 – H 64 [1877]

Trüber Morgen – op. 75/4 – H 135 [1883]

Wenn der Frühling auf die Berge steigt – op. 60/5 – H 78 [1877]

Nähe des Geliebten – op. 62/1 – H 86 [1878]

Sei nur ruhig, lieber Robin – op. 66/3 – H 101 [1879]

Ich hab' im Traum geweinet – op. 48/2 – H 35 [1873]

Immer bei dir – op. 68/1 – H 111 [1880]

Schlummerlied – op. 75/2 – H 133 [1883]

Mund und Auge – op. 67/6 – H 110 [1879]

Einsamkeit – op. 5/5 – H 5 [1861]

Mein Herz ist wie die dunkle Nacht – op. 12/3 [1867]

Ich hatte einst ein schönes Vaterland – op. 12/2 [1867]

Romance – From Trois mélodies sur des poésies
de François Coppée [1877-1878]

En passant ! – [1905]

Chanson – From 12 romances No.2 [1857]

La coccinelle – From 12 romances No.4 [1857]

Si mes vers avaient des ailes – From 12 romances No.12 [1857]

Mit deinen blauen Augen – op. 12/5 [1867-1879]

REINOUD VAN MECHELEN tenor
ANTHONY ROMANIUK piano

Born in Denmark but having grown up in a Jewish family in Brussels, Edouard Lassen spent most of his career in Weimar, where he would eventually succeed the great Franz Liszt as music director of the Weimar court. Although Lassen studied piano and composition at the Brussels Conservatory, in Weimar he soon took up conducting and led a number of important premieres, including the world premiere of Saint-Saëns' *Samson et Dalila* and the Weimar premiere of Wagner's *Tristan und Isolde*. Despite his growing stature as a conductor, Lassen never abandoned composition. Although he wrote for almost every musical genre, he always returned to writing songs, producing a regular and uninterrupted flow of several hundred songs until his death in 1904.

Lassen's songs are unique for the way they fuse German prosody with the melodious French tradition. As the violinist Edmund Singer confirms, "In his compositions, the French and German styles are harmoniously united, just as in his personality, where this fortunate combination makes him a really fascinating person." In Lassen's compositions, this duality between German *Lied* and French *mélodie* results in performances that bring out the performer's talents as dramatist and narrator, as well as the beauty and musicality of their voice. Despite the incredible popularity he enjoyed during his lifetime, Lassen's fame did not last forever; after his death, his memory fell victim to rising antisemitism, leaving the music of the man Liszt once called a "distinguished artist and perfect gentleman" to have largely been lost to history.

TUESDAY 02.08 – 20:00

Sant'Anna in Camprena – Pienza

Diner: Sant' Anna in Camprena

This concert is made possible thanks to generous support of Mr. Geert De Proost, General Representative of Flanders in Italy and thanks to Mr. & Mrs. Carol and Genevieve van Wonterghem

OFFICIUM DEFUNCTORUM

TOMAS LUIS DE VICTORIA [1548-1611]

Officium defunctorum [Madrid 1605]

± 50 MIN

Lectio ad matutinum

Taedet animam meam a4

Missa pro defunctis

Introitus: Requiem aeternam a6

Kyrie a6

Graduale: Requiem aeternam a6

Offertorium : Domine, Jesu Christe a6

Sanctus & Benedictus a6

Agnus Dei a6

Communio : Lux aeterna a6

Motectum

Versa est in luctum a6

Absolutio

Responsorium: Libera me, Domine a6

COLLEGIUM VOCALE GENT

KRISTEN WITMER soprano I

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TOM DENYS tenor II

EDWARD GRINT bass

PHILIPPE HERREWEGHE musical direction

REQUIEM FOR AN AGE

Cristobal de Morales, Francisco Guerrero and Tomás Luis de Victoria together span the entire 16th century, the century in which the Spanish Habsburgs built a world empire and the musical culture on the Iberian peninsula experienced an unprecedented expansion. The Capilla Flamenca, the court chapel of Charles V, experienced its heyday and in the many Spanish cathedrals, music became the means to display outward show and power. The best singers and chapel masters were recruited for generous salaries. Most of them therefore remained in Spain and did not aspire to a foreign transfer. Victoria's life would turn out differently.

To Rome

Born in the walled city of Ávila, Victoria was sent as a choirboy to the cathedral school where he received music lessons from choir masters Espinar and Ribera. His classical training probably began in San Gil, a boys' school founded by the Jesuits in Ávila in 1554. After his voice was broken, he was sent to Rome to continue his

studies at the famous Collegio Germanico. This institution – which, just like the Jesuit order, had its origin and *raison d'être* in the Counter Reformation - consisted on the one hand of young priest students who were being prepared for the (re)missionary work in Germany, and on the other hand of English, Spanish and Italian guests, who were employed for the day-to-day running of the Collegio. Victoria belonged to the latter category and was active there first as a singer, then as a teacher and from 1573 also as *maestro di capella*. After his ordination in 1575, Victoria stayed in Rome for another ten years as chaplain at San Girolamo della Carità and became a wealthy man thanks to the income from papal benefices in Spain. It is therefore no coincidence that in that period he published five luxurious collections of music in print, each dedicated to a different genre within religious music: hymns, Magnificat settings, polyphonic masses, an office with music for Holy Week and an anthology of motets. Victoria left no secular or instrumental works.

Chaplain to the Empress Mother

Rome had offered him many opportunities, but homesickness gnawed at him. In the dedication of the *Missarum libri duo* (1583) to Philip II, Victoria expressed his wish to return to his homeland and lead a quiet life as a priest. The emperor granted him this favour and appointed him chaplain to his sister, the Dowager Maria of Spain, daughter of Charles V, wife of Emperor Maximilian II and mother of two emperors. From 1583, she and her daughter, Princess Margarita, lived in seclusion in the luxurious royal quarters of the Monasterio de las Descalzas Reales in Madrid. About thirty noble nuns lived in this monastery and attended daily mass in the beautiful chapel, sung by a choir of priests and choristers. Although Victoria was not officially appointed as a musician, he was *de facto*

the musical director of this exquisite company. He could hardly have imagined a better situation: Victoria had no administrative or educational obligations, he had the opportunity to perform his own compositions in the presence of the royal family, and for all this he received a generous remuneration.

Officium defunctorum

On 26 February 1603 the Empress Mother died and three days later was interred in all serenity in the choir of the monastery chapel. In view of the status of the deceased monarch, preparations are made in haste for ceremonial funeral services or *exequiae*. The most important is held in the monastery of Descalzes on 18-19 March (just before Holy Week). King Philip III and his court in Valladolid also share in the mourning with ceremonies on 20-21 March. The largest ceremonial funeral service takes place on 21-22 April in the Jesuit Church of St Peter and Paul (where Madrid's Cathedral stands today). According to musicologist Owen Rees, it is very unlikely that Victoria's *Officium defunctorum* was only performed on this last occasion: also in Descalzes and Valladolid, his newly composed work was programmed as part of an opulent ceremony.

Victoria had already written a beautiful four-part but rather functional *Missa pro defunctis* in 1583 (which he reissued in 1592 due to its success). The extensive music for the memorial services of the empress was of a different order. Besides a reading for matins *Taedet animam meam* (on a text from the book of Job) and a complete six-part death mass or *Missa pro defunctis*, it also included a funeral motet *Versa est in luctum cithara mea*, and music for the concluding absolution around the catafalque (*Libera me* and *Kyrie*). All polyphonic parts of this slow-flowing stream of intense music are alternated with chant for soprano or alto. Thus, in barely twenty days, Victoria created a unique but very coherent

and integrated composition project. This Officium was - quite exceptionally - written for the salvation of the soul of one particular person. The edition that rolled off the Royal Presses in 1605 at the composer's expense is also exceptional, not because of its (rather sloppy) aesthetics or typography, but because the barely 30 folios were printed and distributed as a separate volume. Only four original copies have survived: three ended up in Roman churches, one in the cathedral of Segorbe in Spain.

Requiem for an age

This Requiem, because of its size, style and musical – technical perfection, represents not only a high point in the history of the Golden Spanish Century of polyphony. In a certain sense, Victoria's last work is also an end point in the development of polyphony as it had developed in the Middle Ages, had grown in the 14th and 15th centuries into a complex but increasingly balanced fabric of sounds and had reached its peak in the 16th century with composers such as Lassus and Palestrina. Publisher and musicologist Bruno Turner therefore once described it as a *Requiem for an age*. Other times were approaching and new stylistic principles would conquer the musical scene from the beginning of the seventeenth century onwards.

WEDNESDAY 03.08 – 12:00 / 20:00

Chiesa San Francesco – Asciano

Diner: La Mencia, Asciano

DIE KUNST DER FUGE [1] – 12.00

JOHANN SEBASTIAN BACH [1685-1750] ± 45 MIN

Die Kunst der Fuge BWV 1080:
Selected contrapuncti & canons

DIE KUNST DER FUGE [2] – 20.00

JOHANN SEBASTIAN BACH [1685-1750] ± 60 MIN

Die Kunst der Fuge BWV 1080:
Selected contrapuncti & canons

ENSEMBLE EXPLORATIONS

MARGARETE ADORF violin

DIMOS DE BEUN recorder & organ

ROEL DIELTIENS cello, violoncello piccolo,
organ & musical direction

SASKIA FIKENTSCHER recorder, oboe & oboe da caccia

HELMUT WINKEL violin & viola

TOM DEVAERE double bass & violone

For more than 30 years, Bach produced new compositions at a phenomenal pace, even churning out a new cantata every week during his early years in Leipzig. In the final decade of his life, however, he concentrated his compositional energy exclusively on just six works: the second volume of *The Well-Tempered Clavier*, the *Goldberg Variations*, the *Canonic Variations on Vom Himmel Hoch*, *The Musical Offering*, the *B Minor Mass*, and *The Art of Fugue*. While each of these pieces tests the boundaries of Bach's musical language, *The Art of Fugue* stands out as the absolute culmination of Bach's exploration of counterpoint and the endless musical possibilities it offers. Composed from 1742 until Bach's death in 1750, *The Art of Fugue* would become not only Bach's magnum opus, but also his seminal treatise on all that counterpoint is and can be. By basing fourteen fugues and four canons all on the same principal subject and in the same key (D minor), Bach reveals the various techniques by which melodic elements of one simple theme can be extracted, manipulated, and juxtaposed across four voices to create nearly infinite musical material in a wide range of moods and characters. Familiarity with these techniques can help

listeners decipher even the most complex of Bach's *contrapuncti*. Inversion, for example, is when the principal subject is turned upside-down; wherever the principal subject goes up, the inversion goes down, and vice-versa. When a fugue systematically employs both melodic versions of the subject (normal and inverted), it is called a counterfugue (cf. *Contrapuncti* 5-7 and 11-13). In fugues and counterfugues alike, Bach also makes frequent use of stretto, a challenging technique where the theme can be heard overlapping in two or more voices. In *Contrapunctus* 7, for example, the principal subject makes the opening statement, but it is joined almost immediately by the subject not only in its inversion, but also augmented (in this case, at half the tempo). In this joyfully chaotic fugue, six versions of the theme happily coexist and intertwine.

Bach also employs another kind of inversion: invertible counterpoint in two and three voices. In double counterpoint, two voices can swap their material all while perfectly adhering to the rules of counterpoint (such as in the *Two-Part Inventions*). In triple counterpoint, the musical voices in the top, middle, and bottom positions can be swapped and played in any permutation in perfect counterpoint—that's six possible configurations, and thus six different ways each voice can be understood and interpreted.

The Art of Fugue was the last composition Bach ever worked on, and in fact, he never finished it. The final fugue's missing ending is just one of the work's enigmas. The other is its unspecified instrumentation. Composed in open score, where each voice is written on a separate staff, *The Art of Fugue* was likely intended for a keyboard instrument, such as the harpsichord, but it also lends itself to being played on other instruments. In this performance, the six musicians each play at least two different instruments so as to create a kaleidoscope of timbres and textures throughout the various fugues and canons.

THURSDAY 04.08 – 06:15

Chiesa San Francesco – Asciano

GIRL POWER

FANNY MENDELSSOHN [1805-1847]

‘März’ from Das Jahr (12 Charakterstücke)

± 5 MIN

H.385 for pianoforte

CLARA SCHUMANN [1819-1896]

Romances op. 22 for oboe & piano

± 10 MIN

I. Andante molto

II. Allegretto

III. Leidenschaftlich schnell

KAIJA SAARIAHO [°1952]

‘Laconisme de l’aile’ for flute solo [1982]

± 10 MIN

JULIA WOLFE [°1958]

‘On Seven-Star-Shoes’ for woodwind
quintet [1985]

± 5 MIN

LOUISE FARRENC [1804-1875]

Sextet op.40 for piano & woodwinds

± 25 MIN

I. Allegro

II. Andante sostenuto

III. Allegro vivace

ENSEMBLE STYX & JAN MICHIELS

ANNE DAVIDS flute

KRISTIEN CEUPPENS oboe

NATHALIE LEFÈVRE clarinet

ROZANNE DESCHEEMAEKER horn

RÉMY ROUX bassoon

& JAN MICHIELS piano

Women composers have all too often been pushed into secondary roles in music history; seldom were they taken seriously in the past. For a woman, a career as a composer was not only made difficult, but sometimes even forbidden. And even those who saw fame during their lifetime often slipped between the folds of the virile music world afterwards. This program celebrates several successful women composers from the eighteenth- and nineteenth century, giving them the stage they deserve.

The heart of the program is Louise Farrenc's *Sextet* for piano and wind quintet. Written in 1852, the *Sextet* was the first of its kind; no other composer had written for this combination of

instruments before, and no other would until Francis Poulenc's *Sextet* 80 years later. Composed just one year after Farrenc's *Sextet*, Clara Schumann's *Three Romances* follow in the footsteps of her husband Robert's eponymous work from 1849. Clara's *Romances* were immediately well received, with Stephen Pettitt writing for *The Times* that these "lush and poignant" pieces "make one regret that Clara's career as a composer became subordinate to her husband's." While the *Romances* were Clara's last composition, *On Seven-Star-Shoes* represents one of Julia Wolfe's earliest compositions. Written in 1985, this glistening work with Stravinsky-like energy was inspired by the poetry of the expressionist German-Jewish writer Else Lasker-Schüler. Between Schumann's romanticism and Wolfe's sparklink quintet, the Finnish Kaija Saariaho's *Laconisme de l'aile* clears the air, exploring "the possibility to move from secret whispers into clear, beautiful, and 'abstract' sound."

THURSDAY 04.08 – 12:00

Chiesa Santo Stefano – Castelmuzio

CAPRICCI

BERNARD ROMBERG [1767-1841]

Präludium

FRANCESCO PAOLO SCIPRIANI [1678-1753]

Toccata duodecima

ROBERT LINDLEY [1776-1855]

Caprice op.35/7 Adagio

FELIX BATTANCHON [1814-1893]

« Agitation » Etude caractéristique op.11/3

FRIEDRICH DOTZAUE [1783-1860]

Caprice op. 35 No.23 (Cantabile)

JOSEPH MARIE CLEMENT

DALL'ABACO [1710-1805]

Capriccio No.3

FELIX BATTANCHON

Pièces caractéristiques op. posthume

Capriccio

Enterrement de carnaval

AUGUSTE TOLBECQUE [1830-1919]

Les Vagues op.22

JOHANN JOACHIM QUANTZ [1697-1773]

Capriccio No.45 (Allemande) [arr. for bass by
Jean Daniel Braun in 1740]

JACQUES FRANCO MENDES [1812-1889]

Caprice op 37/5

CARLO ALFREDO PIATTI [1822-1901]

Capriccio sopra « La Niobe » di Pacini op.22 ± 50 MIN

CHRISTOPHE COIN cello

After Bach's landmark *Cello Suites, BWV 1007–1012*, no major composer tried their hand at writing for unaccompanied cello until Zoltán Kodály composed his *Sonata for Solo Cello* in 1915, nearly two hundred years later. Unlike the violin, the cello had no Paganini equivalent in the nineteenth-century to jumpstart its solo repertoire with a work as sensational as the *24 Caprices*. Instead, a handful of virtuoso cellists beginning around the turn of the nineteenth century started composing sets of caprices for their instrument primarily as salon music and pedagogical studies.

The compositions on this program may not be very well known, but their composers were the *crème de la crème* of performers in their day. The English cellist Robert Lindley, for example, has been described as “probably the greatest violoncellist of his time,” and Bernhard Romberg was even called the “hero of all violoncellists, the king of all virtuosos” by his critics. While some composed these solo works as etudes for their students, such as Scipriani's 12 toccatas from his “Principles to Learn to Play the Cello,” other works like Piatti's *Capriccio sopra “La Niobe” di Pacini, Op. 22*, are true concert showstoppers. This set of variations on the aria “I tuoi frequenti palpiti” from Pacini's *Niobe* is notable for its treatment of the cello as both the aria's soloist and its symphonic accompaniment. The result is that the cello begins by imitating an orchestral introduction, seamlessly transitions into a virtuosic cadenza, then proceeds to accompany it-self in the main aria. While Piatti was no Paganini, pieces like this cleared the way for the cello to solidify its status as a solo instrument in the years to come.

THURSDAY 04.08 – 20:00

Chiesa San Francesco – Asciano

Diner: AmorDivino, Asciano

...QUASI UNA FANTASIA...

Music by

GYÖRGY KURTÁG [c°1926],

JOHANN SEBASTIAN BACH [1685-1750],

FRANZ SCHUBERT [1797-1828],

JOHANNES BRAHMS [1833-1897]

& BELA BARTOK [1881-1945]

Kurtág	Responsorium
Schubert	Fantasie D.940 (Allegro molto moderato)
Kurtág	Virág az ember (Menschen wie Blumen)
Bach/Kurtág	O Lamm Gottes unschuldig
Kurtág	Hommage à J.S.B.
Schubert	Fantasie (Largo)
Kurtág	Schläge
Bach/Kurtág	Aus tiefer Not schrei ich zu dir
Bartók/Kurtág	Music for Strings, Percussion and Celesta: no.1
	Andante tranquillo
Bach/Kurtág	Das alte Jahr vergangen ist
Schubert/Brahms	Ländler

Kurtág	Hommage à Soproni (in memoriam matris carissimae)
Schubert/Brahms	Wenn so lind dein Auge... / Ländler
Schubert	Fantasie (Allegro vivace)
Kurtág	...noch eine Stimme aus der Ferne...
Schubert	Fantasie (Trio)
Kurtág	Stolpernd
Schubert	Fantasie (Allegro vivace)
Kurtág	Kyrie
Kurtág	Zorniger Choral
Bach/Kurtág	Allein Gott in der Höh' sei Ehr
Kurtág	Klagegesang
Bach/Kurtág	Gottes Zeit ist die allerbeste Zeit
Kurtág	Praeludium und Walzer
Schubert	Fantasie (Tempo I)
Kurtág	Virág az ember – alio modo

INGE SPINETTE & JAN MICHIELS piano four hands

For the Hungarian pianist and composer György Kurtág, composing is a never-ending journey, a constant quest for musical truth. By reducing music to its smallest fragments or moments, he gives performers the freedom to decide how the music will unfold in time, allowing them to be completely aware of every note's dynamic, articulation, and timbre. Probably no work of his exemplifies this approach better than *Játékok* (meaning "Games"), an ongoing pedagogical series of short pieces for piano solo and duet, with some lasting a minute or two, and others mere seconds. In his foreword to *Játékok*, which he began composing in 1973, Kurtág writes that he was inspired by "children playing spontaneously, children for whom the piano still means a toy. They experiment with it, caress it, attack it and run their fingers over it." In *Játékok*, Kurtág encourages this "joy of movement" by frequently employing special playing techniques, like playing with the heel of the palm, with a flat hand, with a fist, with the elbow, or even with ones' fingers held "like drumsticks."

But these playful pieces were not only meant for children. In fact, selections from *Játékok* were a frequent addition to Kurtág's own piano duet programs, which he performed together with his wife Márta over the course of decades until she sadly passed away in 2019. These bite-sized impromptus provided a breath of fresh air, or a cleansing of the palette, between Kurtág's intensely intimate arrangements of J.S. Bach, Schütz, Lasso, Machaut, and others. That Kurtág made these arrangements with Márta in mind is immediately made obvious when watching these works be performed. Arms cross, hands overlap, fingers touch; the two players become one. Kurtág's Bach transcriptions in particular, which form the cornerstone of this program, bring

out voices in the very highest and lowest registers of the piano, helping the listener to hear Bach's masterpieces with fresh ears.

Like György and Márta's duet performances, this program organically weaves selections from *Játékok* together with Kurtág's transcriptions of J.S. Bach, often blurring where one piece ends and the next begins. At the heart of the program is Schubert's *Fantasie in F minor*, a masterpiece of nineteenth-century writing for piano duet and yet another product of intimacy: Schubert wrote it for his pupil Karoline Esterhazy, with whom he had fallen in love, even though she did not reciprocate his feelings. Not surprisingly, the opening bars are ones of desperation, quietly yearning for the unattainable. Being a fantasia, the *Fantasie* does not adhere to any strict form. Instead, it is written in one long movement that contains four sections. In this case, the different sections are interspersed throughout the program, allowing each of them to be heard in a unique context and letting their haunting emotions reverberate through Kurtág's musical world of suspended time.

FRIDAY 05.08 – 12:00

Chiesa Santo Stefano – Castelmuzio

BEETHOVEN: STRING QUARTETS

LUDWIG VAN BEETHOVEN [1770-1827]

String quartet No.11 op.95

‘Quartetto Serioso’ [1810]

± 20 MIN

I. Allegro con brio

II. Allegretto, ma non troppo

III. Allegro assai vivace, ma serioso

IV. Larghetto espressivo – Allegretto agitato

String quartet No.7 op.59/1 ‘Razumovsky’ [1808]

± 40 MIN

I. Allegro

II. Allegretto vivace e sempre scherzando

III. Adagio molto e mesto - attacca

IV. “Thème Russe”: Allegro

QUATUOR MOSAÏQUES

ERICH HÖBARTH violin I

ANDREA BISCHOF violin II

ANITA MITTERER viola

CHRISTOPHE COIN cello

Haydn may be the “father of the string quartet,” but Beethoven absolutely revolutionized the medium, bringing heightened emotional intensity and unseen technical virtuosity to a genre that was initially conceived as lighthearted entertainment. In total, Beethoven wrote 16 string quartets: nos. 1-6 belong to his early period, nos. 7-11 to his middle “heroic” period, and nos. 12-16 were composed in the last three years of his life. As such, this program presents the first and last of Beethoven’s Middle Quartets.

The ‘*Serioso*’ *Quartet* was given its nickname by the composer and is one of the shortest and most compact quartets that Beethoven wrote. Its F-minor key and aggressive, sometimes even violent character, are reminiscent of his *Egmont Overture*, composed in the same year as the quartet, 1810. It’s a dramatic work with an explosive opening, seemingly at the brink of Beethoven’s Late Quartets, which he would not begin writing for another 15 years.

Beethoven’s first middle-period quartet was the Op. 59, No. 1, commissioned by Russia’s ambassador to Vienna, Count Andreas Razumovsky. Beethoven wrote three quartets for Razumovsky, and because Razumovsky made the most talented of quartet musicians available to Beethoven, the composer was no longer hampered by technical restraints, thus allowing him to elevate his quartet writing to unseen levels. The first Razumovsky quartet is the most expansive of the three, and its final movement pays homage to Razumovsky with a quasi-fugal treatment of the Russian folksong, “Ah, whether it’s my luck, such luck.”

FRIDAY 05.08 – 20:00

Chiesa San Francesco – Asciano

Diner: Scuderia del Granduca Asciano & Pro-LoCo

This concert is made possible thanks to generous support of Mrs. A.L. Leger, General Representative of Flanders in Italy and thanks to Mr. Peter Dekeersmaeker, lawyer

ET IN ARCADIA EGO

Introduction:

SALOMONE ROSSI [1570-1630]

Sinfonia a5

GIOVANNI GIACOMO GASTOLDI [c.1554-1609]

Concerto de Pastori

Separation:

SALOMONE ROSSI

Sinfonia grave à 5

Udite, lagrimosi

LUCA MARENZIO [1553/54-1599]

Stillo l'anima in pianto

SALOMONE ROSSI

Sinfonia quinta

CLAUDIO MONTEVERDI [1567-1643]

Ah, dolente partita

Intimacy:

SALOMONE ROSSI

Gagliarda à 5 detta Narciso

Corrente Seconda

Brando primo

SIGIMONDO D'INDIA [1582-1629]

Dialogo della Rosa

SALOMONE ROSSI

Sinfonia Undecima (Echo)

LUCA MARENZIO

Deh Tirsi mio gentile

CLAUDIO MONTEVERDI

Dolcemente dormiva

LUCA MARENZIO

Al lume delle stelle

Death:

SALOMONE ROSSI

Sinfonia Seconda

GIACHES DE WERT [1535-1596]

Tirsi morir volea

SALOMONE ROSSI

Tirsi mio, caro Tirsi

LUCA MARENZIO

Nel dolce seno

Marenzio/Bassano/Philips

Tirsi morir volea

Lover's reunion:

CLAUDIO MONTEVERDI

Tirsi e Clori

COLLEGIUM VOCALE GENT

KRISTEN WITMER soprano
BARBORA KABATKOVA soprano
MÉLODIE RUVIO alto
BENEDICT HYMAS tenor
TORE TOM DENYS tenor
EDWARD GRINT bass
EVA SALADIN violin
SONOKO ASABUKI violin
AGEET ZWEISTRA cello
MICHELE PASOTTI luth
MAUDE GRATTON cembalo
LAMBERT COLSON cornetto
BART VROOMEN trombone

PHILIPPE HERREWEGHE musical direction

MADRIGALS IN ARCADIA

Arcadia is the name of a historical region in Greece, but also that of a powerful myth in European culture. This recurring myth transfigured the concrete district of the Peloponnesian Peninsula into the scenery of an idealized pastoral life, redolent of the poetical fiction of Theocritus and Virgil: a pagan Eden imbued with the pleasures of nature, love, and singing. Its best known manifestation is probably the Accademia dell'Arcadia, founded by a band of Roman literati in 1690 with the aim to renovate Italian poetry (several musicians joined, including Corelli, Pasquini and

Alessandro Scarlatti). The programme of this concert refers, however, to an earlier incarnation of the Arcadia myth, a hugely influential one in the Italian Renaissance. L'Arcadia was in fact the title of a widely read pastoral novel (mixing prose and poetry) written by the Neapolitan Iacopo Sannazaro: it decisively contributed to inaugurate, at the beginning of the Cinquecento, a renewed and long-lasting international fashion for the pastoral style. The pastoral (with countless irradiations in literature as well as in the figurative and performing arts) gradually became the favourite role-playing game of Renaissance elites: men and women alike eagerly assumed pastoral avatars (Tirsi, Filli, Damone, Clori, Amarilli...), in a sort of collective escape from the claustrophobia and anxiety of court life into the serene expanses of an atemporal, idyllic Golden Age.

The marriage between the pastoral and the leading secular musical genre of the time, the madrigal, happened only in the last decades of the sixteenth century, but left an indelible mark on the history of music, paving the way also for the momentous development of opera in the years to come. Luca Marenzio (1553–1599) is hailed as the main consecrator of this marriage, with his ability to combine in superb polyphony (or stark homophony) both the bucolic and the pathetic sides of the pastoral.

It has been proposed that the recurrence of certain Arcadian names in distinct madrigals of a given collection (for instance “Tirsi” and “Clori” in Marenzio’s Sesto libro of 1594) might indicate the presence of a half-covert narrative thread, turning the madrigal book into a sort of pastoral cantata, and possibly into the encoded self-celebration of a “pastoral society”. Building on this idea, the present programme imaginatively ties together songs by Marenzio, Monteverdi, Salomone Rossi, and other masters, weaving a story in four chapters, interspersed with

instrumental interludes. After the introduction of the pastoral setting, we will musically experience the separation of the two lovers, their intimacy regained, their death — charged with symbolic and erotic overtones —, and their (metaphysical?) reunion in the final ballo.

Let us plunge, then, into this Arcadian “utopia of the senses” (Gerbino): from Rossi’s bitter portrait of the pangs of love to Marenzio’s nocturne *Al lume delle stelle* and his racy vignette *Nel dolce seno*, and from Sigismondo d’India luscious concertato duet (on voluptuous lyrics by G.B. Marino) to Monteverdi’s concluding ‘scene’, in which the dialogue between Tirsi and Clori flows into the irresistible swirls of a dance suite.

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Please note already now the dates of the festival for next year:

from Sunday 23rd July till Friday, 28th July 2023

Vi preghiamo di notare già le date del festival del prossimo anno:

dalla domenica 23 luglio a venerdì 28 luglio 2023

Noteer nu alvast de Festivaldata voor volgend jaar:

van zondag 23 juli tot en met vrijdag 28 juli 2023

Notez déjà les dates du festival pour l'année prochaine :

du dimanche 23 juillet au vendredi 28 juillet 2023
