
SUNDAY 25.07 – 17:00

Chiesa San Francesco – Asciano

ENIGMA FORTUNA

THE ART OF ANTONIO “ZACARA” DA TERAMO [c.1350-c.1416]

ANTONIO ZACARA DA TERAMO

Je suy navrés / Gnaff'a le guagnele

Sumite Karissimi

ANONYMOUS [FAENZA117]

Senza Titolo (instrumental)

ANTONIO ZACARA DA TERAMO

Movit'a Pietade

ANONYMOUS [FAENZA117]

Viver ne puis (instrumental)

ANTONIO ZACARA DA TERAMO

Ad Ogne vento

Ciaramella

ANTONIO ZACARA DA TERAMO [ANONYMOUS]

Nostra Avocata

Credo III

ANONYMOUS [FAENZA117]

Ave Maris Stella (instrumental)

ANTONIO ZACARA DA TERAMO

Gloria 'Ad Ongni Vento'

Credo 'du Vilage'

ANONYMOUS [FAENZA117]

Benedicamus Domino (instrumental)

ANTONIO ZACARA DA TERAMO

Gloria I

Credo II

LA FONTE MUSICA

FRANCESCA CASSINARI soprano

ALENA DANTCHEVA soprano

GIANLUCA FERRARINI tenor

MASSIMO ALTIERI tenor

EFIX PULEO fiddle

TEODORO BAÙ fiddle

FEDERICA BIANCHI clavicymbalum and organ

MICHELE PASOTTI lute and direction

Antonio di Berardo di Andrea, nicknamed Zacara, was probably born between 1360 and 1364 in Teramo, a town in the central Italian Abruzzi region. Until about 1950, Zacara's identity was not clearly established, since his works had been attributed to a number of similar names. The resolution of these names into a single identity occurred after the rediscovery of an old obituary: "Zaccarias Teramnensis" is described as an exceptionally successful composer and an elegant scribe, a man of small stature with only ten digits overall between his hands and feet. The first mention of the composer is found in a contract from 1390 with the friars of the Roman Ospedale di Santo Spirito in Saxia, which refers to Zacara as an "excellent and expert singer, scribe, and illuminator."

Zacara had an extraordinary relationship with his (originally derogatory) nickname. References to himself and his personal misfortune are often expressed in cryptic language, using a strange combination of mottos and riddles. Hence the title of this programme: Enigma Fortuna. Zacara's music is filled with variety and complexity that constantly amaze and enthrall the listener. In his secular songs, he constructs out of the depths of his imagination bizarre texts that verge on indecipherability, while also exhibiting a taste for the grotesque and obscene. In this world, biblical quotations and sexually explicit references coexist, as do gatherings of cardinals and infernal divinities, God and fortune, disease and prayers, popes, devils, barbers, hunters, merchants, women singing in the bass register mocking a tenor in love, proverbs, popular mottos, intertextual games between music and words, words written backwards, trilingual

texts, mythological figures, and a fauna of cuckoos, starlings, crows, frogs, mice, cats, wolves, dogs, pigs, without mentioning the whole universe of fruits and vegetables that are found in his only surviving caccia *Cacciando per gustar*.

Secular ballatas are by far the most numerous in Zacara's oeuvre. The famous Squarcialupi Codex contains ballatas that feature typical texts on the theme of unrequited love. The Lucca Codex, however, transmits a large group of ballatas that are characterized by unconventional, indeed extremely original, lyrics and music, which have almost the reverse musical character of Squarcialupi ballatas. For example, in *Je suy navrés/Gnaff'a le guagnele*, a multilingual ballata (Italian, French, and Latin), Zacara displays his typical enigmatic techniques (e.g. writing Florentia backwards as Aitnerolf) and builds the piece as a dialogue between voices, represented by different registers crossing each other.

Zacara was also a prolific composer of sacred music, writing seven Glorias and seven Credos. In them, the master from Teramo reaches the pinnacle of his art. The daring melodic and contrapuntal invention already characteristic of his secular songs is appropriated into an architecture of greater proportions, giving rise to highly original Mass movements more extensive in their scale than those of his contemporaries.

SUNDAY 25.07 – 20:00

Chiesa San Francesco – Asciano

This concert is made possible thanks
to the patronage of Mr. Carruet,
Belgian Ambassador in Italy

STRING QUINTETS

FELIX MENDELSSOHN [1809-1847]

String Quintet No.1 op.18

± 30 MIN

I. Allegro con moto

II. Intermezzo: Andante sostenuto

III. Scherzo: Allegro di molto

IV. Allegro vivace

ANTONÍN DVORAK [1841-1904]

± 35 MIN

String Quintet No.3 op.97

I. Allegro non tanto

II. Allegro vivo

III. Larghetto

IV. Finale. Allegro giusto

MEMBERS OF THE ROYAL CONCERTGEBOUW ORCHESTRA, AMSTERDAM

JUNKO NAITO violin

LEONIE BOT violin

MARTINA FORNI viola

FREDERIK BOITS viola

CLEMENT PEIGNÉ cello

Today, Mendelssohn and Dvořák are equally admired for their compositional prowess and contributions to the Western canon, but their careers hardly followed similar trajectories. Felix Mendelssohn was born in 1809 to a wealthy family. He took piano lessons from the age of six, and by the time he turned 18, he had already composed his masterful String Octet (1825) and the Overture to *A Midsummer Night's Dream* (1826) to much renown. Antonín Dvořák, on the other hand, was the son of a butcher and the oldest of 14 children, only eight of whom survived infancy. Although he showed a talent for music from a young age, his early compositions were not received favorably. It was only in his thirties that his works began to attract increasing attention, and in his forties, he finally rose to international fame.

Mendelssohn composed his String Quintet No. 1, op. 18, in 1826, shortly after completing his String Octet. Even though he was only 17 at the time and still a student at Berlin University,

Mendelssohn demonstrated remarkable maturity in the Quintet, taking after Mozart's grace and elegance more than Beethoven's passion and fury. Ultimately dissatisfied with the work's original "Minuetto" movement, Mendelssohn replaced it six years later with a newly composed Intermezzo, written in memory of his dear friend and violin teacher Eduard Rietz. (It is this revised version of the Quintet that Mendelssohn sent to his publisher.) Captioned Nachruf ("In memoriam"), this slow movement is the emotional peak of the Quintet, paying homage to the man who was only his close musical confidant, but also a crucial collaborator in Mendelssohn's revival of Bach's St Matthew Passion in 1829.

Dvořák similarly composed his first String Quintet at the young age of 20, but this work was never performed during his lifetime. Dvořák's String Quintet No. 3, however, was composed at the height of his career. Dvořák moved to the U.S. in 1892 to take the prestigious position as director of the National Conservatory of Music in New York City, and he composed his third String Quintet while spending the summer in idyllic Spillville, Iowa, in 1893 (just a few months after the premiere of his Symphony No. 9, *From the New World*, by the New York Philharmonic). Spillville was an escape from busy city life, which Dvořák cherished, later remarking that it "was an ideal spot. That's when I felt happy, and I should have stayed there."

Dvořák's String Quintet No. 3, op. 97, is vast and pastoral, simple and openhearted. With its untroubled, pentatonic melodies and folklike rhythms, the Quintet seems to capture the American spirit. While scholars have debated whether the Quintet directly quotes American songs (e.g. the second half of

the slow movement's theme arguably alludes to the anthem America, which sets the words "My country, 'tis of thee" to the melody of "God Save the Queen"), the music's unabashed character alone shows the influence that American life had on Dvořák, with the exuberant fourth movement being a testament to Dvořák's cherished time in the Iowa countryside.

MONDAY 26.07 – 12:00

Chiesa San Francesco – Asciano

HYMNS

± 55 MIN

SAINT KASSIA OF CONSTANTINOPLE [9th century]

Hymns, for voice and instruments

Christ, the King of Glory

The Fallen Woman

Edessa Rejoices

MICHAEL PISARO [°1961]

Tombstones, excerpts, for voice and instruments

LUCIANO BERIO [1925-2003]

La fiolaire, for voice and instruments

TARQUINIO MERULA [1595-1665]

Tempo di dormire, for voice and instruments

SALVATORE SCIARRINO [°1947]

Vagabonde Blu, for accordion

JOHN CAGE [1912-1992]

A Flower, for voice and instrument

JONATHAN HARVEY [1939-2012]

Chant, for cello

JOHN CAGE

Beautiful Widow of Eighteen Springs,
for voice and instrument

SALVATORE SCIARRINO

Come vengono prodotti gli incantesimi (flute)
Immagine fenicia (flute)

JAMES TENNEY [1934-2006]

Harmonium (guitar)

LORE BINON & ICTUS ENSEMBLE

LORE BINON soprano

CHRISSY DIMITRIOU flute

FRANÇOIS DEPPE cello

LUCA PIOVESAN accordion

PRIMOZ SUKIC e-guitare

The human voice is the oldest musical instrument and perhaps the most versatile and intimate there is. Throughout music history, composers have turned to the voice as a medium for experimentation and exploration, and the works on this program, spanning over a millennium, offer a unique window into its extraordinary potential for intimacy and experimentation.

The hymns of Saint Kassia of Constantinople date from the ninth century CE, making them some of the earliest compositions—and the earliest by a female composer—to have survived to the present day. Even in these very early sacred works, the voice is granted extraordinary freedom of expression, achieving an incredible level of intimacy that instrumentalists would strive to recreate on their instruments in the centuries to follow. Chant (1992-1994) by Jonathan Harvey, for example, evokes the human voice by recalling a ritualistic incantation, written in a way that lets the cello explore all corners of its range. Freedom is also integral to John Cage's works, but it always comes paired with discipline. As Cage wrote, the recurrent problem was to find "a way to let people be free without their becoming foolish." In *A Flower* (1950), Cage thus instructs the singer to "vocalize simply without vibrato" on several phonemes, like "uh" and "wah," employing only a handful of pitches. The self-taught Italian composer Salvatore Sciarrino (b. 1947) facilitated structured freedom by exploring yet another aspect of the voice: breath. How air sounds as it passes through and around an instrument plays a crucial role in both *Vagabonde Blu* for accordion and the two selections for flute from *L'opera per flauto*, making these instrumental works a wonderful pairing with the vocal pieces on the program.

MONDAY 26.07 – 20:00

Chiesa San Francesco – Asciano

QUATUOR POUR LA FIN DU TEMPS

OLIVIER MESSIAEN [1908-1992]

Quatuor pour la fin du temps [1941]

± 55 MIN

I. Liturgie de cristal

II. Vocalise, pour l'Ange qui annonce la fin du Temps

III. Abîme des oiseaux

IV. Intermède

V. Louange à l'Éternité de Jésus

VI. Danse de la fureur, pour les sept trompettes

VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps

VIII. Louange à l'Immortalité de Jésus

THOMAS DIELTJENS &

MEMBERS OF THE ANTWERP SYMPHONY ORCHESTRA

LISANNE SOETERBROEK violin

MARC VOSSSEN cello

BENJAMIN DIELTJENS clarinet

THOMAS DIELTJENS piano

On a brutally cold night in January 1941, one of the most spiritually powerful pieces of music of the 20th century was heard for the first time under the most extraordinary circumstances. In a make-shift theater in the unheated barracks of the Stalag VIIIA prisoner-of-war camp in Görlitz, Germany, four prisoners of war played the world premiere of the *Quatuor pour la fin du temps* to a shivering crowd of more than 400 fellow inmates and German officers. Performing on a battered upright piano was the work's composer, Olivier Messiaen, joined by a clarinetist, a violinist, and a cellist, who all had the same misfortune of being captured and detained during the war.

The title, "Quartet for the End of Time," refers to a passage in the Book of Revelation, where an angel declares, "There shall be time no longer; but on the day of the trumpet of the seventh angel, the mystery of God shall be finished." But this Apocalypse for Messiaen, a devout Catholic, is not a roaring storm of sound as other composers before him depicted it; instead, the end of Time marks the end of past and future, making way for the beginning of eternity. According to the music critic Alex Ross, "Messiaen responded to the mechanised insanity of the Second World War by offering up the purest, simplest sounds he could find." This more delicate interpretation of the angel's message manifests itself musically in eloquent, intricate weavings of voices, rhythmically free and unbound. After all, the strict marking of a steady beat was all too reminiscent of the wartime marches that Messiaen had walked as a drafted soldier; the "End of Time" was thus also a liberation of time in a musical sense, leading Messiaen to devise rhythms that expanded and contracted, stopped and shifted.

The Quartet's eight movements capture extremely contrasting moods, with only half of them involving all four players. The third movement, "Abyss of the birds," is remarkable for its long clarinet solo, performed at the premiere by Henri Akoka, who was a member of the Paris-based Orchestre National de la Radio before the war. In the fifth movement, "Praise to the eternity of Jesus," Messiaen writes a mystical love duet for the cello and piano, in which the cello's "long phrase, infinitely slow," symbolizes Jesus and the everlastingness of the Word of God, seemingly stretching beyond time itself. The sixth movement, "Dance of fury, for the seven trumpets," is the work's most rhythmic and idiosyncratic, according to Messiaen. In unison, the four instruments imitate the sounds of gongs and apocalyptic trumpets. The cello solo of the fifth movement receives an answer in the work's finale, "Praise to the immortality of Jesus," with an expansive violin solo, whose broad E major melody very gradually unfolds. Although Messiaen writes, "All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject," his Quartet has nonetheless become an enduring masterpiece that reaches for and goes beyond the edges of the human experience.

TUESDAY 27.07 – 09:00

Chiesa San Francesco – Asciano

THE CLAVICHORD

JOHANN SEBASTIAN BACH [1685-1750] ± 25 MIN

Sinfonia BWV 797

Chromatic Fantasia BWV 903

Sinfonia BWV 795

Fantasia BWV 906

Sinfonia BWV 791

CARL PHILIP EMANUEL BACH ± 28 MIN

Sonata Wq 48:4

Allegro – Adagio – Presto

Sonata Wq 55:2

Andante – Larghetto – Allegro assai

WILHELM FRIEDEMANN BACH ± 15 MIN

Sonata Wq 48:4

Fuga in D minor

Fantasia in A minor F.23

The clavichord is the most intimate of keyboard instruments. Not only does its sheer quietness ask the listener to lean in and listen closely, but its playing mechanism also invites an extremely personal connection between the player and the instrument. Unlike the piano, whose strings are struck by hammers, and the harpsichord, whose strings are plucked by quills, the clavichord relies on small metal blades, or “tangents,” that touch the string for the duration of the sound. This means that any small movement of a depressed clavichord key can affect the note’s timbre, even allowing for a vibrato effect called *Bebung*. With the player’s fingers having direct control over the clavichord’s tone, color, and volume, it is possible to achieve an unparalleled level of clarity, making the instrument particularly well-suited to the contrapuntal works of J.S. Bach.

According to Bach’s first biographer, Johann Nikolaus Forkel, the clavichord was Bach’s favorite instrument; while the harpsichord “had not enough soul,” the clavichord’s “variety in the gradation of tone” let Bach “express his most refined thoughts.” His son, Carl Philipp Emanuel must have also favored the instrument because he owned two clavichords and was a talented clavichord player himself. Aware of the finesse required to individually voice each note, he wrote that the clavichord is “the instrument on which one can most accurately judge a keyboard player.” This intimate vulnerability made the clavichord an instrument of choice for the contrapuntal, improvisatory compositional style of Bach’s eldest son, Wilhelm Friedemann, who likely wrote his twelve *Polonais* for this hushed, yet extraordinarily expressive instrument.

TUESDAY 27.07 – 12:00

Chiesa San Francesco – Asciano

EIN FREMDLING BIN ICH ÜBERALL

± 50 MIN

FRANZ SCHUBERT [1797-1828]

Der Wanderer, D. 489 [1816]

KURT WEILL [1900-1950]

Die stille Stadt [1919]

ARNOLD SCHÖNBERG [1874-1951]

Sechs kleine Klavierstücke, op. 19 nr. 4 & 5 [1913]

HANS ERICH APOSTEL [1901-1972]

Du Dunkelheit, aus der ich stamme, op. 6 nr. 4 [1937]

ARNOLD SCHÖNBERG

Sechs kleine Klavierstücke, op. 19 nr. 2

HANNS EISLER [1898-1962]

Und es sind die finstern Zeiten [1934]

FRANZ SCHUBERT

Der Wanderer an den Mond, D. 870 [1826]

ARNOLD SCHÖNBERG

Sechs kleine Klavierstücke, op. 19 nr. 6 & 1

HANNS EISLER

Zwei Elegien

ARNOLD SCHÖNBERG

Sechs kleine Klavierstücke, op. 19 nr. 3

KURT WEILL

Nanna's Lied

HANNS EISLER

Die Hollywood-Elegien [1942]

Unter den grünen Pfefferbäumen

Die Stadt

Hollywood

I saw many friends

FRANZ SCHUBERT

Der Leiermann uit Winterreise, op. 89, D. 911 [1827]

KURT WEILL

Petroleum Song (Die Muschel von Margate)

HANNS EISLER

Und endlich stirbt die Sehnsucht dort

LORE BINON soprano

INGE SPINETTE piano

I am a stranger everywhere

In the 1940s, anyone in the West Side of Los Angeles must have felt at times like they were in Europe. After all, the neighborhoods along Sunset Boulevard had become home to countless leading figures of the European art world, many of whom lived within walking distance of each other: Arnold Schoenberg, Bertolt Brecht, Theodor Adorno, Thomas Mann, Hanns Eisler, Alma Mahler, Otto Klemperer, ... you name it. So it's not surprising that a certain, unmistakable German spirit floated through this part of sunny California, a spirit that inevitably was tinged with feelings of homesickness and alienation.

Fittingly, this "American" Lieder recital is built around the feeling of being uprooted. Composers like Eisler and Weill evoked this experience in many of their works, often inspired by the

melancholy in Schubert's songs. Eisler's Hollywood-Elegien, for example, are songs of exile in which Eisler grapples with his nostalgia for Germany and his utter horror at the atrocities that were being committed there. Even once in America, Eisler's Lieder retained the style of the European art song, a genre perfected by Schubert, while Weill's compositional style saw a much greater shift. Weill wrote edgy ballads in Germany, but in the U.S., he embraced the jazzy style of Broadway musicals. Nevertheless, both composers turned often to Bertold Brecht's bitter, yet lyrical writing for their songs' lyrics. This concert is thus one long sigh, an elegy of despair and forlorn hope, with the occasional faint memory of the abandoned fatherland.

TUESDAY 27.07 – 19:00 & 21:00

Chiesa San Francesco – Asciano

This concert is made possible thanks to the patronage of
Mr Jan Jambon, Flemish Minister for Culture and the support
of the Flemish Government – Flanders State of the Art

ANIMA DOLOROSA

CLAUDIO MONTEVERDI [1567-1643]

± 50 MIN

Il quarto libro de madrigali [1603]

Ah dolente partita

Cor mio, mentre vi miro

Cor mio, non mori?

Sfogava con le stelle

Volgea l'anima mia soavemente

ALESSANDRO PICCINNINI [1566–c.1638]

Toccata I

Anima mia, perdona a chi tè cruda

Che se tu se' il cor moi

Luci serene e chiare voi mincendete

La piaga c'ho nel core donna

Voi pur da me partite, anima dura

A un giro sol de' bell' occhi lucenti

GIROLAMO KAPSBERGER [1566–c.1638]

Canzone prima

Io mi son giovinetta
Sì ch'io vorrei morire hora
Anima del cor mio
Longe da te, cor mio,
Piagn'e sospira e quandi caldi raggi

COLLEGIUM VOCALE GENT

MIRIAM ALLAN soprano
BARBORA KABÁTKOVÁ mezzo-soprano
ALEX POTTER alto
BENEDICT HYMAS tenor
TORE TOM DENYS tenor
JAMES HOLLIDAY bass
MICHELE PASOTTI chitarrone
PHILIPPE HERREWEGHE musical direction

Claudio Monteverdi (1567-1643) wrote his first book of madrigals in 1587 when he was only 19 and returned to this secular genre throughout his career. He did this so regularly and so prolifically that his output of 161 madrigals, collected in eight books, serves today as a kind of musical diary: each book of madrigals reveals another stage in the composer's development, tracing not only the evolution of his musical style but also the broader transition from the Renaissance to the Baroque period in music. At the time, ideas about the meaning and purpose of music were changing, and Monteverdi played a crucial role in this development. The increasing focus he placed on the madrigal's poetry and its meaning led him to prioritize emotional expression over strict adherence to the rules of counterpoint, especially the treatment of dissonance, that had long governed Renaissance polyphony.

But this transition from a theoretical to an aesthetic, emotional approach to composition did not go unchallenged. Monteverdi's biggest critic was Giovanni Maria Artusi (c. 1540-1613), a leading Italian theorist and a fierce defender of the traditional rules of music and composition. Artusi's most severe critique of the composer came in the form of a treatise published in 1600, *L'Artusi, overo delle imperfettioni della moderna musica* ("The Artusi, or imperfections of modern music"). Although Artusi avoids mentioning Monteverdi by name, he clearly targets the composer by employing some of Monteverdi's as yet unpublished madrigals as examples of how modern innovations have corrupted the "pure" art of composition.

Monteverdi responded to Artusi in the preface to his Fifth Book of Madrigals, famously announcing the *seconda pratica*

(“second practice”) not as a repudiation of past traditions, the *prima pratica*, but rather a necessary adaptation to the expressive demands of the poetry. But this response came only in 1605, and L’Artusi must surely have been on Monteverdi’s mind when he published his Fourth Book of Madrigals in 1603. Not only does the Fourth Book include some of the very madrigals that Artusi had attacked in his treatise, but it also introduces a number of new textures and expressive devices, thus musically embracing the *seconda pratica* that he formalizes in his Fifth Book.

The Fourth Book contains twenty madrigals set to poetry about the beauty and pain of love. Monteverdi takes every opportunity he can to masterfully paint human emotion into the music. In “Ah, dolente partita,” he evokes the painful parting of two lovers by beginning the madrigal with two voices in unison and then forcibly ripping them apart into aching dissonance. “Sfoga con le stelle” is remarkable for the *falso bordone* technique that Monteverdi employs; by leaving some rhythms unnotated, he gives the performers the freedom to interpret how the text is to be sung. And in “Piagn’e sospira,” the final madrigal in the book, twisting and tangling chromatic lines evoke the subject’s relentless torment, making this work a contrapuntal masterpiece and a capstone of the collection.

WEDNESDAY 28.07 – 06:30

Chiesa San Francesco – Asciano

ARMENIAN CLASSICAL MUSIC

ARMENIAN CLASSICAL TRADITIONAL & SACRED MUSIC

SIMON YEREVANTSI [18th century]

Ter Voghormea (Forgive me God)

KOMITAS [19-20th century] – TRANSCRIPTION

Erangi, Qeler-Tsoler, Zar Zng, Esor Urbat" –
Circle of Armenian folk melodies

TRADITIONAL

Circle of Armenian traditional songs and melodies

TRADITIONAL FOLK DANCE

Javakhki Shoror

KOMITAS [19-20th century] – TRANSCRIPTION

Chem Krna, Shushiki, Het u Araj –
Armenian folk song and dances

GRIGOR NAREKATSI [10th century]

Havun (The Fowl), Havik" (Ancient Bird) –
Hymn of Resurrection

HAMSHEN TRADITIONAL DANCE MELODY

Srapar

SAYAT-NOVA [18th century]

Eshkhemed, Nazani & Broi – Armenian bard(ashugh) songs

FOLK SONG

Sareri Hovin Mernem (I Will Die for the Wind of the Mountains)

TRADITIONAL AND BARD SONGS

Nubar-Nubar, Yare Mardun

TRADITIONAL SONG AND DANCE MELODIES

Bingyol, Tal-Tala, Tamzara

ARSEN PATROSYAN QUARTET

ARSEN PETROSYAN duduk

ASTGHIK SNETSUNTS qanun

VLADIMIR PAPIKYAN santur

AVETIS KEOSEYAN percussion

The duduk is considered to be Armenia's national musical instrument. A double-reed aerophone made from apricot wood, the duduk has existed at least since the fifth century, if not longer. Throughout Armenia's complicated history, the instrument with its rich, velvety sound has served as a constant symbol of Armenian national identity.

This program brings together more than a thousand years of Armenian sacred and traditional music, much of which is known today thanks to the ethnomusicological research of Komitas Vardapet (1869-1935). Komitas was an Armenian musicologist, composer, and arranger, who collected and recorded nearly 3,000 folk melodies, doing for Armenia what Bartók and Kodály did for Hungary. Even though his compositions were widely embraced in Armenia and even earned the praise of Claude Debussy, Komitas never achieved fame abroad to the extent his compatriot Aram Khachaturian would. Sadly, his work came to a sudden end when he was arrested and deported to a prison camp in April 1915 during the Armenian genocide. While Komitas was eventually released, he developed a severe case of posttraumatic stress disorder from which he never recovered.

Although the ensuing Armenian diaspora led Armenians to establish themselves all over the world, this did not mean an end for Armenian folk music. Armenian composers of the next generation, like Khachatur Avetisya (1926-1996), continued to write prolifically for traditional dance ensembles, and instruments like the duduk have preserved the distinctive Armenian sound until today.

WEDNESDAY 28.07 – 12:00

Chiesa San Francesco – Asciano

ARCHDUKE TRIO

LUDWIG VAN BEETHOVEN [1770-1827]

Violin Sonata No.9 op.47 ‘Kreutzer sonata’ ± 35 MIN

I. Adagio sostenuto – Presto

II. Andante con variazioni

III. Presto

Piano trio op.97 ‘Erzherzog-Trio’ ± 35 MIN

I. Allegro moderato

II. Scherzo (Allegro)

III. Andante cantabile ma però con moto. Poco piu adagio

IV. Allegro moderato – Presto

ENSEMBLE IL CONVITO

BAPTISTE LOPEZ violin

AGEET ZWEISTRA cello

MAUDE GRATTON pianoforte

The Violin Sonata, op. 47, that we know today as the Kreutzer Sonata, should by all accounts have been called the Bridgetower Sonata for the young virtuoso who premiered the work with Beethoven in 1803. George Bridgetower had met Beethoven on a visit to Vienna, and the two immediately got on well and planned a concert together. Beethoven completed the op. 47 sonata so hastily that he even pulled the third movement from an existing violin sonata, and with no time for rehearsal, Bridgetower sight-read the premiere. That this challenging work was written as a virtuosic showpiece for violin is clear from the published title, “Sonata per il Piano-forte ed un Violino obligato, scritta in uno stile molto concertante, quasi come d'un concerto.” So why Kreutzer and not Bridgetower? According to Bridgetower, the two quarrelled over a woman shortly after the concert and Beethoven was so furious about it that he denied the dedication to Bridgetower, instead dedicating the sonata to the well-known French violinist Rodolphe Kreutzer.

Like the Kreutzer Sonata, the Archduke Trio, op. 97, named for Beethoven’s friend and pupil Archduke Rudolf, was also composed during Beethoven’s “heroic” period, a time marked by his increasing deafness. While the Trio remains a crowning achievement of Beethoven’s middle creative phase, it also sadly brought with it the end of Beethoven’s career as a pianist. Of the work’s premiere in 1814, which Beethoven performed, Louis Spohr wrote, “on account of [Beethoven’s] deafness, there was scarcely anything left of the virtuosity of the artist which had formerly been so greatly admired ... From now on Beethoven’s continual melancholy was no longer a riddle to me.”

WEDNESDAY 28.07 – 20:00

Chiesa San Francesco – Asciano

IBERIA

JOHANN SEBASTIAN BACH [1685-1750]

Chromatic Fantasia & Fugue BWV 903 ± 10 MIN

FRANZ SCHUBERT [1797-1828]

4 impromptus D 935, op. posth.142 ± 35 MIN

No.1 in F minor

No.2 in A flat major

No.3 in B flat major

No.4 in F minor

ISAAC ALBÉNIZ [1860-1909] ± 20 MIN

Iberia – Book 3:

El Albaicín

El Polo

Lavapiés

NELSON GOERNER piano

The Fantasy and Fugue BWV 903 in D minor is one of Bach's great masterpieces. Already admired in its day, and revised again and again by Bach during his lifetime, this sprawling, emotional tour de force was likely composed sometime before Bach went to Leipzig in 1723. As one of Bach's few "fantasies," this work is often known as the Chromatic Fantasy and Fugue for the radical chromaticism and tonal experimentation of its three-part fugue that pushed the boundaries of Baroque harmony. The Fantasy also has three main sections, the first of which is marked by seemingly endless waves of arpeggios. The second section's recitative nature gives us a moment to catch our breath before we are again taken away by a sea of virtuosic runs into the more declarative third section.

About a century later in 1827, Schubert composed eight impromptus that take after the Fantasy's spontaneous character, but manifested in new ways. The name "Impromptu" (meaning "unprepared" or "extemporaneous") was chosen by the Viennese publisher Tobias Haslinger, who published the set's first four compositions as Schubert's Op. 90. The second four works were published posthumously by Diabelli as Op. 142 and, according to Robert Schumann, resemble a four-movement sonata in disguise. Even still, these songlike character pieces each seem to capture a spontaneous moment in time, perfectly adapting the lyricism from Schubert's vocal works to the piano's idiom. Schumann later remarked, "As a composer for the piano, Schubert stands alone (in some respects, even above Beethoven), in that his writing is more pianistic, that is to say, the piano's full resources are effectively brought into play, than is Beethoven's piano writing, in which tone color is achieved more orchestrally."

The third book of Isaac Albéniz's *Iberia* is the musical climax of this program. Composed between 1905 and 1909, *Iberia* marked an important milestone in the evolution of the piano's repertoire, offering a suite of brilliantly impressionist pieces that called not only for an unparalleled level of technical virtuosity, but also a wondrous palette of emotional expression. This, together with Albéniz's ability to fuse Spanish folk music with European classical music, earned *Iberia* the praises of the likes of Claude Debussy and Olivier Messiaen. According to Debussy, "Never has music achieved such diversified, such colourful impressions: one's eyes close, as though dazzled by beholding such a wealth of imagery."

The imagery to which Debussy refers can be heard in abundance throughout the third book of *Iberia*. In *El Albaicín*, pointed rhythms and heavy accents evoke a Flamenco guitar and the pounding dance that accompanies it in the "Gypsy Quarter in Granada." *El Polo* alludes to a different kind of Flamenco, a temperamental "Andalusian song and dance," while *Lavapiés* illustrates the noisy soundscape of a bustling neighborhood and is also the most technically challenging work of Book Three, making it an incredible finale to this program.

THURSDAY 29.07 – 12:00 & 17:00 & 20:00

Chiesa San Francesco – Asciano

BEETHOVEN CELLO SONATAS [1] – 12.00

LUDWIG VAN BEETHOVEN [1770-1827]

Cello Sonata No.1 op.5/1

± 24 MIN

I. Adagio sostenuto

II. Allegro

III. Rondo. Allegro vivace

Cello Sonata No.2 op.5/2

± 28 MIN

I. Adagio sostenuto e espressivo

II. Allegro molto più tosto presto

III. Rondo. Allegro

BEETHOVEN CELLO SONATAS [2] – 17.00

LUDWIG VAN BEETHOVEN

Cello sonata No.3 op.69

± 26 MIN

I. Allegro ma non troppo

II. Scherzo. Allegro molto

III. Adagio cantabile – Allegro vivace

BEETHOVEN CELLO SONATAS [3] – 20.00

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

LUDWIG VAN BEETHOVEN [1770-1827]

Cello sonata No.4 op.102/1

± 15 MIN

I. Andante – Allegro vivace

II. Adagio – Allegro vivace

Cello sonata No.5 op.102/2

± 20 MIN

I. Allegro con brio

II. Adagio con molto sentimento d'affetto

III. Allegro

NICOLAS ALTSTAEDT cello

ALEXANDER LONQUICH pianoforte

Following Bach's six monumental Cello Suites, which treated the cello as a solo, melodic instrument at a time that it had typically been relegated to the role of accompaniment, Beethoven's five Cello Sonatas were the next revolutionary additions to the cello's repertoire. Whereas previous sonatas for cello and piano placed one of the two instruments in a subordinate role, with the piano either improvising accompaniment from a figured bass, or the cello playing an obbligato line to reinforce the piano's left hand, Beethoven's Cello Sonatas paved the way for an equal treatment of both instruments.

The Sonatas Nos. 1 and 2, op. 5, were composed in 1796, thus predating any of Beethoven's violin sonatas, string quartets, and symphonies. They come out of Beethoven's "early" creative phase when he was still trying to make a name for himself as a virtuoso pianist. As such, it's no surprise that he gives the piano the leading role in both sonatas, writing an extremely virtuosic part that gave him the opportunity to show off his talent as a performer. Despite the favoritism Beethoven shows to the piano, the fact that both cello and piano parts are fully written out makes these sonatas the founding works of the genre.

Beethoven's Cello Sonata No. 3, op. 69, however, is a show-piece for both instruments, making it the first true "duo sonata" for cello and piano and consequently a benchmark for the many works of this genre to come (e.g. by Mendelssohn, Brahms, Shostakovich, and more). In particular, the cello part's incredible virtuosity may have come as a result of Beethoven's growing interest in advanced cello techniques. Completed in 1808, the sonata reflects Beethoven's "middle" creative period and was

written around the same time as his Fifth and Sixth symphonies, when Beethoven was plagued by increasing deafness. Dedicated to Freiherr Ignaz von Gleichenstein, Beethoven's friend and an amateur cellist, the third sonata begins with the cello alone, posing a question that is then taken up by the piano. The two instruments continue exchanging melodic material throughout the work, seamlessly blurring any boundaries between solo and accompaniment.

While the Sonata No. 3 is an expansive work that savours every passing phrase and melody, the Sonatas Nos. 4 and 5, op. 102, are concise and compressed. At about half the length as the opus 5 sonatas, the two opus 102 sonatas are remarkable for their concentrated motivic development, typical of Beethoven's late period style. In Sonata No. 4, for example, all the motivic material in the Andante introduction of the first movement can be derived from the cello's simple two-measure opening statement. And in the concluding Allegro fugato of the fifth Sonata, 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.

FRIDAY 30.07 – 06:30

Chiesa San Francesco – Asciano

TRIBUTE TO PIAZZOLLA

100 TH ANNIVERSARY

ASTOR PIAZZOLLA [1921-1992]

± 50 MIN

Tzigane tango

Tango pour Claude (R. Galliano)

Chiquilin de bacchin

Michelangelo

Oblivion

Revirado

Milonga del angel

Ave maria

Loque vendra

CARLO NARDOZZO trumpet

PHILIPPE THURIOT accordion

Born in Mar del Plata, Argentina, in 1921 to Italian immigrants, Astor Piazzolla spent most of his childhood in Greenwich Village, New York City. As a young boy, he loved baseball and boxing, so when his father, a fervent tanguero, gave him a bandoneon instead of the baseball bat he had been wanting, he was not exactly thrilled. Nevertheless, Piazzolla got over his disappointment quickly and soon developed an incredible talent for the instrument. By age eleven, he was dubbed “the infant marvel of the bandoneon” and had already composed his first tango.

In 1936, the aftermath of the Great Depression brought Piazzolla’s family back to Argentina, where tango culture was in its golden age. By 1941, Piazzolla was earning a good wage as a bandoneonist and arranger for Aníbal Troilo’s renowned tango orchestra in Buenos Aires, which was enough to pay for music lessons with Alberto Ginastera. Piazzolla started looking to classical composers, like Stravinsky, Bartók, and Ravel, and turned increasingly to composing, later remarking, “I studied and studied, and was happy... I analyzed music, started to buy records. I started to listen. And to change.” This passion led him to Paris in 1953 to study classical composition with the legendary Nadia Boulanger.

Piazzolla returned to Argentina in 1955 and applied his years of classical study to the tango sound, infusing it with elements of jazz, folk music, and Bach-inspired counterpoint. While this revolutionary nuevo tango was not accepted by

Argentinian traditionalists, it found sympathetic audiences in Europe and North America and brought tango music out of the dance club and into the concert hall. Today, 100 years after Piazzolla was born, “old tango” has only become a distant memory, while Piazzolla’s “new tango” lives on stronger than ever.

FRIDAY 30.07 – 12:00

Chiesa San Francesco – Asciano

DIE SCHÖNE MULLERIN

FRANZ SCHUBERT [1797-1828]

Die schöne Müllerin D795 [1823]

± 50 MIN

(Words by Wilhelm Müller)

Das Wandern

Wohin?

Halt!

Danksagung an den Bach

Am Feierabend

Der Neugierige

Ungeduld

Morgengruss

Des Müllers Blumen

Tränenregen

Mein!

Pause

Mit dem grünen Lautenbände

Der Jäger

Eifersucht und Stolz

Die liebe Farbe

Die böse Farbe

Trockne Blumen

Der Müller und der Bach

Des Baches Wiegenlied

JULIAN PRÉGARDIEN tenor

MICHAEL GEES piano

In 1815, the Prussian poet Wilhelm Müller lamented, “I can neither play nor sing, and when I write poetry, I nevertheless sing and play. If I were able to express the tunes in my head, then my songs would be more successful than they now are. But do not despair, some day a kindred soul may well turn up that can hear the melodies hidden in my words and give them back to me.” Müller ultimately found his “kindred soul” in Franz Schubert, who, in 1823, set Müller’s set of poems, *Die Schöne Mullerin* (The Beautiful Maid of the Mill), to music. Although Müller has been criticized for the folksy simplicity of his writing, Schubert nonetheless ingeniously crafted Müller’s tale of unrequited love into a seminal work of the Romantic period.

By this time, Schubert was an experienced composer of Lieder, or the German art song, a genre he single handedly elevated to the heart of the Romantic repertoire. Already at the young age of 17, he wrote his breakthrough song, “Gretchen am Spinnrade,” which changed the course of music history in more ways than one. Yes, Schubert fused poetry and music in profound ways, heightening the meaning of the text through his musical writing. But, more importantly, his art songs embodied the Romantic ideals of art as personal, subjective expression by presenting the drama from inside the protagonist’s head. By transferring the action from “the realm of things” to “the realm of thoughts,” as the scholar Paul Gibson described it, Schubert draws the listener into the character’s mind and spirit.

In *Die Schöne Mullerin*, Schubert sets 20 of Müller’s poems, which tell the story of a young miller who wanders along a brook to a mill, where he falls in love with the miller-maid (the Mullerin). Knowing she is beyond his reach, as he is only a journeyman, he tries to woo her, but without success; upon realizing that she has fallen in love with a hunter, the miller despairs and drowns himself in the brook. Schubert masterfully unites the song cycle into one whole by way of binding motivic threads and careful attention to the sequence of keys. Schubert also transforms the role of the piano from purely accompanimental to an integral part the story: the brook.

In some ways, the song cycle mirrors what Schubert was experiencing in his own life. In 1823, when he composed *Die Schöne Mullerin*, Schubert had contracted syphilis and began to experience its symptoms. He was hospitalized and likely com-

posed parts of the cycle from his hospital bed. Schubert, utterly hopeless, expressed to a friend, “In a word, I feel myself to be the most unhappy and wretched creature in the world. Imagine a man, whose health will never be right again; imagine a man, I say, whose most brilliant hopes have come to naught, to whom the happiness of love and friendship have nothing to offer but pain, at best.” In his final years, Schubert would go on to compose many other influential works, including his Symphony in B Minor, known as the Unfinished Symphony; however, it was in Lieder where he truly proved his lyric genius.

FRIDAY 30.07 – 19:00 & 21:00

Chiesa San Francesco – Asciano

This concert is made possible thanks to the patronage of Mr Geert De Proost, General Representation of the Government of Flanders in Italy

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Mattias Le Vaillant Gardener

FONTANA D'ISRAEL

JOHANN HERMAN SCHEIN [1585-1630]

Fontana d'Israel – Israelis Brännlein

± 50 MIN

Geistliche Madrigale zu 5 Stimmen und Generalbass

O Herr, ich bin dein Knecht

Freue dich des Weibes deiner Jugend

Die mit Tränen säen

Ich lasse dich nicht

Dennoch bleibe ich stets an dir

Wende dich, Herr, und sei mir gnädig

Zion spricht: Der Herr hat mich verlassene

PETER PHILLIPS [1560-1628]

Pavana dolorosa (organ)

Lieulich und schöne sein ist nichts
Ist nicht Ephraïm mein teurer Sohn
Ich freue mich im Herren
Was betrübst du dich, meine Seele
O, Herr Jesu Christe
Lehre uns bedenken

COLLEGIUM VOCALE GENT

DOROTHEE MIELDS soprano
BARBORA KABÁTKOVÁ soprano
ROBERT GETCHELL alto
TORE TOM DENYS tenor
WOLF MATTHIAS FRIEDRICH bass

AGEET ZWEISTRA cello
MAUDE GRATTON organ
MICHELE PASOTTI chitarrone

PHILIPPE HERREWEGHE conductor

A hundred years before J.S. Bach took the position of Thomaskantor in Leipzig, Johann Hermann Schein (1586-1630) began working in that very same role in the very same St. Thomas Church. Together with Samuel Scheidt and the more famous Heinrich Schütz, Schein occupied an often overshadowed, yet crucial transitional period in German music, bridging the gap between the Renaissance and the height of the Baroque era. These composers faced the challenge of fusing traditional German liturgy with modern musical idioms, in particular the Italian madrigalisms perfected by Claudio Monteverdi. Italy's secular, amorous madrigals might seem incompatible with sober German Lutheranism, but their word painting and emphasis on musical imagery perfectly served the German composers' desire to convey the meaning of a text as evocatively as possible.

Unlike Schütz, who traveled to Venice and studied with Giovanni Gabrieli, Schein never visited Italy, making his skillful adaptation of Italian madrigalisms even more remarkable. He did however encounter Schütz after the composer returned from Italy, and he read Lodovico Viadana's famous collection *Cento concerti ecclesiastici*, which undoubtedly gave him a jolt of Italian inspiration. Schein even explicitly declares the Italian influence on his compositional style in the published title of his *Israelis Brunnlein: Fontana D'Israel - Auf eine sonderbar Anmutige Italianisch Madrigalische Manier*.

Schein's *Israelis Brunnlein* was published in 1623 and contains 26 motets in the "Italian madrigalist manner," as he called it. All but one of the motets is written for five voices with an optional instrumental basso seguente. The collection is Schein's magnum

opus, a beautiful marriage of tradition and modernism, prayer and emotion, text and music. The text in this case comes largely from the Old Testament, hence the collection's title. Schein goes out of his way to carefully construct every musical phrase around the lyrics' inherent structure, taking into account natural word accentuations. This syllabic metering of the lyrics not only heightens the clarity of the text, but it also facilitates the emotional expression of the text's meaning.

In composing the madrigal-styled sacred motets of Israelis Brunnlein, Schein did not abandon the polyphonic tradition of the Renaissance. Rather, these motets are a hybrid between the traditional polyphonic sacred motet and the Italian madrigal. "Ach Herr, ach meine schone," for example, begins with five-point imitation, which suddenly picks up in cascading rhythmic activity to evoke the speeding arrows or darts in the text. "Die mit Tränen säen" is another especially evocative motet, which unfolds chromatically, layer by layer, to evoke weeping, while the music suddenly bursts open at the text "werden mit Freuden ernten" ("reap with shouts of joy"). This polyphonic text painting can be found across the collection and beautifully brings out the meaning of the text, making the Israelis Brunnlein a comparable masterpiece to the works of Schütz, his better known contemporary, and even J.S. Bach.

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

from Sunday, July 31 till Friday, August 5 2022

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

dalla domenica 31 luglio a venerdì 5 agosto 2022

Noteer nu alvast de Festivaldata voor volgend jaar:

van zondag 31 juli tot en met vrijdag 5 augustus 2022

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

du dimanche 31 juillet au vendredi 5 août 2022
