

COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006

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COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006
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COPENHAGEN RENAISSANCE MUSIC FESTIVAL

KØBENHAVN 22. OKTOBER - 26. NOVEMBER
2006

KANTUS KØBENHAVN

SANKT JOHANNES KIRKE, KØBENHAVN N
MANDAG 6. NOVEMBER 2006 KL. 20.00

Entre: 80 kr./50 kr. (stud.)

Næste koncert i COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006:

Onsdag 8. november kl. 20.00 i LiteraturHaus, Kbh N:

DESPERANDO SPERO (DK)

Musikalske perler fra 1400- og 1500-tallet

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KANTUS KØBENHAVN · SANKT JOHANNES KIRKE · MANDAG 6. NOVEMBER 2006 KL. 20.00

SAN MARCO - MOTETTI CONCERTATI 1615-1635

Alessandro Grandi
(c.1575/80-1630)

Deus qui nos in tantis
Il quarto libro de motetti concertato, 1618

Cantemus Domino
Il secondo libro de motetti concertato, 1617

Claudio Monteverdi
(1567-1643)

O bone Jesu
Promptuarii Musici Concentus Ecclesiasticos, 1622

O quam pulchra
Ghirlanda Sacra, 1625

Alessandro Grandi

Jesu mi dulcissime
Il secondo libro de motetti con sinfonie, 1625

Plorabo die ac nocte
Il quarto libro de motetti concertato, 1618

Claudio Monteverdi

Cantate Domino
Parnassus Musicus Ferdinandus, 1615

Dario Castello
(c.1590-1644)

Sonata seconda
Il Primo Libro, Venezia 1621

Giovanni Rovetta
(1595-1668)

Cantate Domino
Motetti Concertati, Libro I, Venezia 1635

Alessandro Grandi

O intemerata
Motetti a voce sola, 1621

Claudio Monteverdi

Ego flos campi
Seconda raccolta de' sacri canti, 1624

Confitebor tibi Domino
Psalmi de Vesperi a quattro voci, 1627

KANTUS KØBENHAVN

Anna Carina Sundstedt - sopran

Elenor Wiman - alt

Mathias Hedegaard - tenor

Björn Ross - bas

Janice Santos - kammerorgel & cembalino

Michael Spengler - viola da gamba

Fredrik Bock - theorbe & renaissanceguitar

www.kantuskobenhavn.dk

O intemerata

O intemerata et in eternum benedicta,
singularis atque incomparabilis Virgo,
Dei genitrix, Maria.

O Maria, Dei genitrix et Virgo gloriosa.

O quam pulchra, o suavis, o quam decora,
o quam amabilis, o dulcissima Virgo,
o sanctissima mater, o beatissima Maria,
intercede pro nobis apud Dominum nostrum,
Jesum Christum.

Ego flos campi

Ego flos campi et liliium convallium.

Sicut liliium inter spinas,
sic amica mea inter filias.

Sicut malus inter ligna silvarum,
sic dilectus meus inter filios.

Sub umbra illius, quem desideraveram, sedi,
et fructus eius dulcis gutturi meo.

Confitebor tibi (psalm 110)

Confitebor tibi Domine in toto corde meo in
consilio iustorum et congregatione

Magna opera Domini

exquisita in omnes voluntates eius.

Confessio et magnificentia opus eius

et iustitia eius manet in saeculum saeculi

Memoriam fecit mirabilium suorum misericors et
miserator Dominus

Escam dedit timentibus se memor erit in
saeculum testamenti sui.

Virtutem operum suorum adnuntiabit populo suo.

Ut det illis hereditatem gentium opera manuum
eius veritas et iudicium.

Fidelia omnia mandata eius confirmata in
saeculum saeculi facta in veritate et aequitate

Redemptionem misit populo

suo mandavit in aeternum testamentum suum
sanctum et terribile nomen eius.

Initium sapientiae timor Domini

intellectus bonus omnibus facientibus eum
laudatio eius manet in saeculum saeculi.

O unspotted

O unspotted and for ever blessed,
unique and incomparable virgin Mary,
Mother of God.

O Mary, mother of God and gloriosus Virgin.

O how beautiful, O how sweet, O how comely,
O how amiable, O sweetest Virgin,
o most holy mother, o most blessed Mary,
intercede for us with our Lord,
Jesus Christ.

I am the flower of the field

I am the flower of the field and the lily of the valleys.

As the lily among thorns,

so is my love among the daughters.

As the apple tree among the trees of the woods

I am selected among brothers

I sat under the shade of him, whom I desired
and his fruit was sweet to my palate.

I will praise thee

I will praise thee, O Lord, with my whole heart; in
the council of the just: and in the congregation.

Great are the works of the Lord:

sought out according to all his wills.

His work is praise and magnificence:

and his justice continueth for ever and ever.

He hath made a remembrance of his wonderful

works, being a merciful and gracious Lord:

he hath given food to them that fear him.

He will be mindful for ever of his covenant: he will

shew forth to his people the power of his works.

That he may give them the inheritance of the Gentiles:
the works of his hands are truth and judgment.

All his commandments are faithful: confirmed for
ever and ever, made in truth and equity.

He hath sent redemption to his people:

he hath commanded his covenant for ever.

Holy and terrible is his name:

the fear of the Lord is the beginning of wisdom.

A good understanding to all that do it:
his praise continueth for ever and ever.

Jesu mi dulcissime

Jesu mi dulcissime, spes suspirantis animæ,
Te piæ quaerunt lacrimæ.
et clamor mentis intimæ.

Plorabo die ac nocte

Plorabo die ac nocte,
interfectum principem populi mei.
Quid enim mihi est in cælo,
et at te quid volui super terram.
Videte omnes populi, si est dolor similis,
sicut dolor meus.
Renuet consolari anima mea, quia tulerunt
Dominum meum, nescio ubi posuerunt eum.
Quomodo cecidisti fortis in prælio,
et occisus es?
Dolebo super te, mi bone Jesu,
decore nimis et amabilis.
O Jesu, fili mi, quis mihi det, fili mi,
ut ego moriar pro te?
Et sciant omnis populi, quia non est dolor
similis sicut dolor meus/tuus.

Cantate Domino (psalm 97)

Cantate Domino, canticum novum,
Quia mirabilia fecit.
Salvavit sibi dextera ejus:
et brachium sanctum ejus.
Cantate Domino, cantate et exultate et psallite,
Quia mirabilia fecit.
Notum fecit Dominus salutare suum,
in conspectum Gentium revelavit.
Cantate Domino, cantate et exultate,
jubilate Deo, omnis terra,
Quia mirabilia fecit.

Cantate Domino (psalm 95)

Cantate Domino, canticum novum,
cantate Domino omnis terra.
Cantate Domino, et benedicite nomini ejus;
annunciate de die in diem salutare ejus.
Annunciate inter gentes gloriam ejus,
in omnibus populis mirabilia ejus.
Quoniam magnus Dominus, et laudabilis nimis;
terribilis est super omnes deos. Alleluia.

Jesu mi dulcissime

O, my sweetest Jesus, hope of the longing soul.
My pious tears seek you,
and to you the cry of my innermost soul.

Jeg græder nætter og dage

Jeg græder nætter og dage
siden de myrdede ham, min Prins.
Alt mit håb er i himlen,
og hvad skal jeg uden dig på jorden?
Vend dit blik herimod og se, på hele dit folk,
om der findes en smerte som min.
Al trøst er ubodelig på min sjæls smerte, for de har
taget min Herre, og jeg ved ej, hvor de lagde ham.
Hvordan skete det dog, at den stærke faldt i
kampen og blev dræbt?
Jeg klager over dig, o søde Jesus,
omgivet af stråleglans er din herlighed.
Åh, Jesus, du min søn Jesus, hvor hård en
skæbne, min søn, at jeg ej må dø for dig.
Må alle folk få det at vide, thi der findes ingen
smerte som min/din.

Sing ye to the Lord

Sing ye to the Lord a new canticle,
for he hath done wonderful things.
His right hand hath wrought for him salvation,
and his arm is holy.
Sing ye to the Lord, sing and exult and make music,
for he hath done wonderful things.
The Lord hath made known his salvation: he hath
revealed his justice in the sight of the Gentiles.
Sing ye to the Lord, sing and exult,
sing joyfully to God and all the earth,
for he hath done wonderful things.

Syng til Herren

Syng til Herren og pris Hans navn,
Syng til Herren, syng over hele jorden.
Syng til Herren, Hans hellige navn
lovpris den frelse han giver hver dag.
Fortæl om Hans storhed blandt folket,
om Hans under blandt alle mennesker.
Thi herren er mægtig, lovpris Hans ære,
Han skal frygtes over over alle guder. Halleluja.

Monody and the Vocal Concerto

At the opening of the seventeenth century, composers were faced with two disturbing new problems. The first involved *monody*: could the rhythmic flexibility and the lifelike dramatic power of the solo recitative be absorbed into a system of vocal music based on counterpoint of several equally important parts? If so, what means of formal coherence could be devised? Then there was the *basso continuo*: within the bare texture of a supporting bass and one or two high voices, could any resources be found to equal the full sonority of the older contrapuntal music?

There were two obvious, through unfruitful ways to avoid these questions. A composer could ignore counterpoint and concentrate on monody, as the earlier Florentine composers had done, or he could ignore monody and stick to the old way of counterpoint, perhaps conceding to modernity the use of a basso continuo. However, the future of music lay with neither the ultraradical monodists nor the ultraconservative contrapuntists. The issues had to be faced: reconciliation of the new with the traditional is a task that confronts every artist in his or her own generation, and one that cannot be evaded. The way in which composers of the early seventeenth century effected their reconciliation can perhaps most clearly be understood as a process of gradual enrichment and formal stabilization of the monodic style. Many different means were employed, but two were of particular importance: the use of the bass, as well as the entire harmonic structure, to give formal coherence to a composition, and the use of the concertato principle to supply variety of texture and contrapuntal interest.

A widespread development of the early seventeenth century was the rise of the *concertato* style. This adjective comes from the same root as *concert* and *concerto*; it connotes not only “sounding together”- as in a consort of instruments - and the common meaning of the Italian verb *concertare* (to make sure, to reach agreement), but also some idea of competition or emulation, as in the Latin *concertaree* (to contend or dispute). The *concertato* style is thus one in which different musical elements are engaged not always in uniform array as in counterpoint or monody, but in a manner which emphasizes the contrast of one voice or instrument against another, or of one group against another, or of a group against a solo. The origins of the concertato style of the Baroque lie in the polychoral works of the Venetian School and in the many polyphonic madrigals of the late sixteenth and early seventeenth centuries in which two or three voices, or a solo voice, are brought into prominence against the background of the ensemble.

Claudio Monteverdi (1567-1643) studied under Marc’ Antonio Ingegneri, maestro di cappella of Cremona Cathedral, and published collections of motets, canzonettas, and sacred madrigals while still in his teens. In 1587 his first book of secular madrigals appeared, followed by a second book in 1590. He visited Milan in 1589, and probably performed for the Gonzaga family at Mantua; by 1592 he had obtained an appointment as *suonatore di vivuola* (viol and/or violin player) to Duke Vincenzo I of Mantua. Monteverdi’s third book of madrigals, published in 1592, reveals the strong influence of the court *maestro di cappella*, Giaches de Wert. Monteverdi accompanied the duke on a foray against the Turks in Austria and Hungary in 1595, and to Flanders in 1599, where the duke went for a cure. Despite the increasing importance at court that these journeys reveal, he was passed over in 1596 to succeed to Wert’s post in favor of Benedetto Pallavicino. Monteverdi married the court singer Claudia de Cattaneis in 1599 and had two sons, Francesco (Baldassare) (bapt. Aug. 27, 1601) and Massimiliano (Giacomo) (bapt. May 10, 1604); a daughter Leonora (Carulla) died in infancy.

In 1600 G. M. Armsi published his *L’Artusi, overo Delle imperfettioni della moderna musica ragionamenti dui*, which attacked the contrapuntal licences taken by some of Monteverdi’s then-unpublished madrigals. Monteverdi’s fifth book of madrigals, which appeared in 1605, included a reply to Artusi which was later amplified by Monteverdi’s brother Giulio Cesare in the *Dichiaratione of the Scherzi musicali* (Venice, 1607). His first opera, *L’Orfeo*, was produced in Mantua in 1607, the same year he was elected to the Accademia degli animosi, Cremona, where part of *L’Orfeo* may have been performed at one of the meetings. At first reluctant to return to Mantua after his wife’s death in September 1607, Monteverdi

relented in order to supervise the production of his second opera, *L'Arianna*, performed in 1608 to celebrate the homecoming of Francesco Gonzaga with his bride, Margaret of Savoy.

He journeyed to Rome in 1610, apparently in search of a new position, and visited Venice as well. After Duke Vincenzo's death, Monteverdi was dismissed by his successor, Francesco, in July 1612. With the death of the *maestro di cappella* in San Marco, he was invited to compete for the post in 1613, and was appointed later that year at an annual salary of 300 ducats.

In addition to composing some large-scale works, Monteverdi's duties at San Marco included reorganizing the cappella, finding new singers, and purchasing music.

Monteverdi's seventh book of madrigals appeared in 1619, and the following year he refused an offer to return to Mantuan service. In 1624 his dramatic dialogue *Combattimento di Tancredi e Clorinda* was staged at the home of a Venetian nobleman.

He took holy orders in 1632 and published a small collection of vocal music under the title *Scherzi musicali* the same year. With the opening of public opera houses in Venice in 1637, a new outlet appeared for his dramatic works. *L'Arianna* was revived in 1640, followed by three new works: *Il ritorno d'Ulisse in patria* (1640), *Le nozze d'Enea con Lavini* (1641, lost), and *L'incoronazione di Poppea* (1643); the ballet *La vittoria d'Amore* (lost) was commissioned by Pincenza and performed there in 1641. A retrospective collection of his secular music was published in 1638, with a similar volume of church music appearing in 1641 (*Selva Morale et spirituale*). Monteverdi died at the age of 76, shortly after returning to Venice from a trip to Cremona, and was buried in the Church of the Frari.

Alessandro Grandi (c.1575/80-1630) was perhaps a pupil of Giovanni Gabrieli. He became a choirmaster at the Accademia della Morte in Ferrara in 1597, and held the same post at the Accademia dello Spirito Santo there in 1604-14. In 1616 he directed music at Ferrara cathedral. The next year he became a singer and in 1620 vice-maestro in San Marco, Venice, under Monteverdi, and from 1627 till his death of the plague he directed music at S. Maria Maggiore, Bergamo.

Grandi was one of the most talented north Italian composers of the early years of the seventeenth century. His main contribution was to church music in the new concertato style. He published eleven volumes of motets, many of them exceptionally popular, three volumes of psalms, and five Masses. His secular output contained two books of concertato madrigals and four of solo cantatas and arias. He was a master of melody, as is evident from his arias and solo motets; in the former he developed the art of strophic variation over a repeating bass line. His concertato motets show superb control of texture and expressive pathos, and the motets with *sinfonias* published in the 1620s, employing an obbligato pair of violins, afforded novelties of structure and influenced Schütz.

Giovanni Rovetta (c.1595-1668) spent his whole career in San Marco - as chorister, instrumentalist, bass singer, assistant maestro to Monteverdi from 1627, and his successor as full maestro from 1644 until his death. His output includes two operas for the early public opera houses, several volumes of concertato madrigals, and a large amount of sacred music - Masses, psalms and motets. His style seems often that of one labouring in Monteverdi's shadow, though in some small-scale pieces he writes with distinctive melodic charm for voices and obbligato violins. One ceremonial Mass (1639) is an impressive example of this Venetian genre, the longer movements being tightly knit yet varied, with sections for soloists contrasted with dramatic tutti.

Dario Castello (?-1656/8) Italian composer of whom little is known other than that he published two very popular volumes of sonatas for up to four instruments and continuo that apply the new ornamental and dramatic vocal style to instrumental writing, some of which are scored for contrasted groups such as two violins and two sackbuts. He was probably a Venetian instrumentalist, possibly a musicain in San Marco.

Alle biografier stammer fra: www.hoasm.org © Chris Whent

Deus qui nos in tantis

Deus, qui nos in tantis periculis
constitutos pro humana scis fragilitate
non posse subsistere:
da nobis salutem mentis et corporis
ut ea, quæ pro peccatis nostris patimur
te adiuvante vincamus.

Cantemus Domino

Cantemus Domino:
gloriose enim magnificatus est,
equum et ascensorem projecit in mare.
Cantemus Domino:
fortitudo mea et laus mea
Dominus, et factus est mihi in salutem.
Alleluia.

O bone Jesu

O bone Jesu, o piissime Jesu,
o Jesu fili Mariæ virginis,
plene misericordiae et pietate.
O Jesu, nomen Jesu nomen dulce.
O Jesu, nomen Jesu nomen delectabile.
O Jesu, nomen Jesu nomen confortans.
Quid est enim Jesus nisi Salvator.
Ergo Jesu propter nomen sanctum tuum
esto mihi Jesus et salva me.

O quam pulchra

O quam pulchra, quam pulchra es,
amica mea, columba mea, formosa mea.
Oculi tui columbarum,
capilli tui sicut greges caprarum,
et dentes tui sicut greges tonsarum.
[...]
Quam tu pulchra es,
o pulcherima inter mulieres.
Egredere et veni,
formosa mea, sorror mea,
immaculata mea,
quia amore languéo,
et anima mea liquefacta est.

God, who know us to be set

God, who know us to be set
in the midst of so many and great dangers,
that by reason of the frailty of our nature
we cannot always stand upright:
grant to us such strength and protection,
as many support us in all dangers.

Let us sing to the Lord

Let us sing to the Lord:
for he is gloriously magnified,
the horse and the rider he hath thrown into the sea.
Let us sing to the Lord:
The Lord is my strength and my praise,
and he is become salvation to me.
Alleluia.

O gode Jesus

O gode Jesus, o kærilige Jesus,
o Jesus, søn af Jomfru Maria,
du er fuld af nåde og kærlighed.
O Jesus, navnet Jesus er fyldt af sødme.
O Jesus, navnet Jesus er fyldt af glæde.
O Jesus, navnet Jesus er fyldt af styrke.
Jesus er vor frelse.
Derfor Jesus, grundet dit hellige navn
hjælp mig og frels mig.

Behold, you are fair

Behold, you are fair,
my love, my dove, my beauty.
You have dove's eyes,
your hair is as a flock of goats,
your teeth are like a flock of sheep that are even
shorn. [...]
O, you are fair,
o fairest among women.
Come away,
my beauty, my sister,
my underfiled,
for I languish from love
and my soul is liquified.