

*The University of North Carolina Department of Music
and the Music on the Hill Series
present*

TRAGICOMEDIA

NELL SNAIDAS AND YULIA VAN DOREN, SOPRANOS
LAURA PUDWELL, MEZZO SOPRANO; ERIN HEADLEY, VIOL, LIRONE
PAUL O'DETTE, ARCHLUTE; STEPHEN STUBBS, LUTE & BAROQUE GUITAR
WITH
JEANNE FISCHER, SOPRANO
BRENT WISSICK, CELLO; RICHARD LUBY, VIOLIN

Thursday, October 15, 2009

7:30 pm

Memorial Hall

~ LE CANTERINE ROMANE ~

Folle cor	Domenico Mazzocchi (1592-1665)
Sonata per basso solo	Gregorio Strozzi (c. 1587-c. 1615)
Poiche mancò speranza	Luigi Rossi (1597-1653)
Disperate speranze	Luigi Rossi
Sinfonia pizzigata, Fulas, Canario	Giovanni Paolo Foscari (fl. 1629-1647)
Occhi belli	Luigi Rossi
Non voglio piu	Domenico Mazzocchi (1592-1665)
Scenes from <i>Orfeo</i> , Acts I and II	Luigi Rossi

~ Intermission ~

Scenes from <i>Orfeo</i> , Act III	Luigi Rossi
Toccata and Gagliarda	Hieronymus Kapsberger (c. 1580-1651)
Ahi sospiri, al dolore	Luigi Rossi
Scenes from <i>La Morte d'Orfeo</i>	Stefano Landi (1586-1639)
Anima peccatrice	Marco Marazzoli (1602-1662)
Fan battaglia	Luigi Rossi

ABOUT THE ARTISTS

With its unique constellation of leading continuo and solo players, **Tragicomedia** has been a familiar name and important influence in the field of early music since 1987, when Stephen Stubbs and Erin Headley co-founded the group. Their common interest was in rediscovering and realizing the musical riches of the basso continuo era. In 1600, Agostino Agazzari described the enormous palette of instrumental colour -- including lutes, chitarrones, harps, keyboards and lirones -- necessary for the effective realization of an accompaniment. This, and *tragicomedia* as an important 17th-century genre and aesthetic principle representing dramatic contrast, was the inspiration for the group.

In repertoire ranging from Monteverdi to Bach, Tragicomedia have explored every musical genre from lute song to fully-staged Baroque opera. Many of the group's recordings for EMI, Teldec, Virgin, Hyperion and Harmonia Mundi, USA have won prestigious prizes including a Gramophone award (UK), an Edison award (Holland) and several from the Premio Internazionale del Disco 'Antonio Vivaldi' (Italy). Their recording *Capritio* for Harmonia Mundi, USA, has received much critical acclaim. Tragicomedia have been the continuo team for the Boston Early Music Festival since 1997 in productions of Cavalli, Rossi, Lully, Conradi, Mattheson and Monteverdi operas, and in Vancouver Early Music's Monteverdi cycle. Various productions have also been repeated in Drottingholm, Utrecht and Amsterdam. The group has returned to Leiden annually since 1997 to perform Monteverdi's *Vespers of 1610* at the Pieterskerk in the Netherlands. In 2002, they made a live recording (ATMA) of the performance which was recently chosen as Record of the Month by Das Alte Musik Aktuell. Many of their award-winning Teldec recordings have been re-issued on Warner's APEX label.

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After a thirty year career in Europe, musical director and lutenist **Stephen Stubbs** recently returned to his native Seattle to establish his new opera company, Pacific Operaworks. With his direction of Stefano Landi's *La Morte d'Orfeo* at the 1987 Bruges festival, he began his career as opera director and simultaneously founded the ensemble Tragicomedia, which has since recorded numerous CDs and completed tours of Europe, North America and Japan. Stubbs has been invited to direct opera productions in Europe, the U.S., Canada and Scandinavia. Since 1997, he has co-directed the biannual Boston Early Music Festival opera. The Festival's recording of Conradi's *Ariadne* was nominated for a Grammy award in 2005, its recording of Lully's *Thesee* was nominated in 2007, and their *Psyché*, also by Lully, was nominated in 2009. Stephen Stubbs created the ensemble Teatro Lirico, who made their recording debut in 1996 with the CD *Love and Death in Venice*. A live recording of Antonio Sartorio's *Orfeo* of 1672 for Vanguard Classics was awarded the Cini Prize for best opera recording of 1999. Teatro Lirico now records for ECM records. Their debut CD on this label was a New York Times "pick of the year" for 2006. Stubbs' solo lute recordings include the music of J.S. Bach, S.L. Weiss, David Kellner and the Belgian lutenist Jaques St. Luc. With baroque harpist Maxine Eilander he has recorded *Sonate al Pizzico*, released on ATMA in 2004.

Erin Headley, viola da gamba, lirone, grew up in America, studying piano from the age of four, followed by the violin, 'cello, and viola da gamba. Her advanced education culminated in doctoral studies at Washington University in St. Louis. Since then she has spent the past thirty years living in England and working in Europe as a viola da gamba and lirone player. In 1987, she and Stephen Stubbs founded Tragicomedia; their innovative recordings for Teldec, EMI, Virgin, Hyperion, and Harmonia Mundi USA have won numerous prizes, including a prestigious Gramophone award. She has also worked regularly with Les Arts Florissants since 1982. Erin's

path-breaking research on the lirone – an instrument on which she is the world authority – recently won her a three-year grant from the Arts and Humanities Council of Great Britain as a research fellow at the University of Southampton. Related projects include three semi-staged presentations of seventeenth-century cantatas, laments, and oratorios, which will be recorded and filmed under the direction of acclaimed stage director Eric Fraad. Her website is at www.soton.ac.uk/music/staff/Personal/EHeadley.html

Paul O’Dette, BEMF Artistic Co-Director, lute, theorbo, Baroque guitar, has been called “the clearest case of genius ever to touch his instrument” (*Toronto Globe and Mail*). One of the most influential figures in his field, O’Dette has helped define the technical and stylistic standards to which twenty-first-century performers of early music aspire. In doing so, he helped infuse the performance practice movement with a perfect combination of historical awareness, idiomatic accuracy, and ambitious self-expression. His performances at the major international festivals in Boston, Los Angeles, Vancouver, Berkeley, London, Bath, Paris, Montpellier, Amsterdam, Utrecht, Bruges, Antwerp, Berlin, Munich, Bremen, Dresden, Vienna, Innsbruck, Prague, Milan, Florence, Geneva, Madrid, Barcelona, Tenerife, Copenhagen, Oslo, Cordoba, St. Petersburg, Moscow, Montevideo, Buenos Aires, Melbourne, Tokyo, etc. have often been singled out as the highlight of those events. Though best known for his recitals and recordings of virtuoso solo lute music, Paul O’Dette maintains an active international career as an ensemble musician as well, performing with many of the leading early music soloists and ensembles. Paul O’Dette has made more than 120 recordings, earning five Grammy nominations and numerous other awards. *The Complete Lute Music of John Dowland* (a 5-CD set for Harmonia Mundi USA) was awarded the prestigious Diapason D’or de l’année, while *The Royal Lewters* has received the Diapason D’or, a Choc du Monde de la Musique, a five-star rating in BBC Music Magazine, five-star rating in Goldberg and a perfect score of 10 from ClassicsToday.com. *The Bachelor’s Delight: Lute Music of Daniel Bacher* was nominated for a Grammy in 2006 as “Best Solo Instrumental Recording.”

Soprano **Nell Snaidas**’s voice has been called “remarkably pure with glints of rich sensuality” (*Vancouver Sun*), and “a model of luminous timbre and emotional intensity, embellishing melodies with virtuosity and projecting lyrics like a storyteller.” (*Cleveland Plain Dealer*) Favorite projects include soloing with the Los Angeles Philharmonic; playing Princess Olga in the world premiere of Johann Mattheson’s *Boris Goudenow* at the Boston Early Music Festival and Tanglewood; touring *Chacona!* through Italy with Ex Umbris; a North American tour of *Three Singing Ladies of Rome* with Tragicomedia; and sharing the bill with the Buena Vista Social Club in Mexico with her own all-female Baroque ensemble, Reconstruction. Nell began her career singing in zarzuelas at New York City’s Repertorio Espanol, and starred as Christine in *Das Phantom der Oper* throughout Germany, Austria, and Switzerland. Ms. Snaidas has recorded for Sony Classical, Koch International, Dorian, and Naxos. She was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song.

Mezzo-soprano **Laura Pudwell**’s reputation as a superb vocalist has been well-established as a result of her performances in London, Paris, Salzburg, Houston, Vienna and Boston. Her vast repertoire ranges from early music to contemporary works. Ms. Pudwell is equally at home on the opera, oratorio or recital stage, and has received international acclaim for her recordings. On the opera stage, Ms Pudwell has performed across Canada with such companies as Opera Atelier, the Calgary Opera, Vancouver Early Music and Festival Vancouver, as well as with the Houston Grand Opera and the Cleveland Opera. She was Medee in the BEMF 2001 production of *Thésée* and on the subsequent Grammy-nominated recording. Ms. Pudwell is a regular participant in many festivals, appears regularly with the Toronto Consort, and is a frequent guest soloist with Tafelmusik, the Kitchener-Waterloo Symphony, the Calgary Philharmonic Orchestra, the Toronto Chamber Choir, Symphony Nova Scotia, the St. Lawrence Choir, Le Concert Spirituel, Chorus Niagara and the Menno Singers.

Soprano **Yulia Van Doren**, described as having “the perfect baroque voice” (*Seattle Times*), has been receiving much attention in her young career and is regularly engaged with many of the leading North American early music festivals and ensembles. Baroque chamber music figures prominently in her 2009-2010 season, including tours with ensembles Les Voix Baroques and Harmonious Blacksmith. This season Ms. Van Doren returns to the Phoenix Symphony, American Bach Soloists and Mercury Baroque, and debuts with the Asheville Symphony, UC-Davis Symphony, and the Hungarian Radio Orchestra in Budapest. Yulia received her Masters degree in 2008 from Bard College as a member of soprano Dawn Upshaw’s innovative new program. While in school she balanced a busy professional career, including debuts with the Cincinnati Symphony, Boston Early Music Festival, Seattle Baroque Orchestra, Portland Baroque Orchestra, Pacific Symphony, and Mark Morris Dance Group. Ms. Van Doren has been awarded top prizes in the International Bach Vocal Competition, the American Bach Soloists’ Competition, and joined the Astral Artists roster as a winner of its 2009 National Auditions.

Jeanne Fischer holds a DMA in voice from the University of Maryland; she joined the UNC faculty in 2006, currently co-chairs the voice area and maintains an active performance career. **Brent Wissick** and **Richard Luby** are both long-time professors in the UNC Music Department; Wissick chairs the string area and Luby serves as associate chair of applied studies.

PROGRAM NOTES

Le Canterine Romane

The phenomenon of a female singing trio was not new when *Le Canterine Romane* appeared in Rome in 1633; certainly the Ferrarese Concerto delle dame for whom Luzzasco Luzzachi brought out his 1601 publication are most famous to us today. In Mantua, the great Claudio Monteverdi worked with a trio of singing sisters in the early 1600s, the most famous of whom was the Neapolitan contralto Andreana Basile, “La sirena di Posilipo” - who also played the harp, lira and Spanish guitar. Sadly, very little of Monteverdi’s music for this combination survives.

While “La sirena” was at the Mantuan court, yet another trio had its beginnings when her daughters Leonora (1611) and Caterina (1620) were born. Both became singers, and in 1633 they took up residence with their mother in Rome, where they became known as “Le Canterine Romane.” It was soon evident that as a singer, Leonora put even her mother in the shade, and she was frequently praised in poetry by Testi, Milton and many others. With the death of their patron Urban VIII in 1644 the ladies fled to Paris, where Cardinal Antonio Barberini introduced Leonora and Luigi Rossi to the French court. The two cultivated a close artistic friendship, and in 1645 Leonora promised her French patron “two new and truly beautiful songs of Luigi de Rossi.”

Like Andreana, Rossi had been at the Neapolitan court before eventually settling in Rome. He studied the organ, lute, singing and composition with Giovanni de Macque, maestro di cappella at the court; among the many works that the young composer copied was Monteverdi’s *Lamento d’Arianna*. In Rome, Rossi served first the Borghese family and later the Barberinis. Though he was important in the development of opera and oratorio, his chamber cantatas were his major achievement: they are better represented in the sources than those of any other Italian composer. About 300 of them survive, and his fascination with the sonority of multiple female voices is borne out by the fact that over 60 of the cantatas are for two sopranos and nearly a dozen for three. They come in a variety of forms and styles.

Disperate speranze and *Fan battaglia* are short strophic cantatas (“ariette corte”) for three voices in which the poetry is heightened by sighing gestures, exuberant flourishes, close harmonies with sensual dissonances and constantly shifting textures and sonorities. Rossi transforms the Italian language into a “new theatre,” a compliment that Monteverdi had earlier paid to Andreana’s singing. The excerpts from Rossi’s opera *Orfeo* demonstrate his true theatrical style. Commissioned by Mazarin and premiered for the French court in 1647, it was one of the most prominent features of a large program to export Italian culture to France during the exile of the Barberini princes there.

It is no wonder that Rossi was considered one of the greatest musicians of his time by a number of writers and musicians; he was pronounced head of the Roman school by Bonini in his *Discorsi e regole sopra la musica*: quite a compliment considering that Rossi numbered among his contemporaries Carissimi, Frescobaldi, Marazzoli and Mazzocchi.

The priest-composer Domenico Mazzocchi leaned more towards sacred and moral texts, both in Latin and in Italian. The trio *Folle cor* is pure counter-Reformation eroticism whereas the dance-like *Non voglio piu* uses the very rhythms normally associated with earthly love ostensibly to express the rejection of it. Marco Marazzoli was yet another composer closely associated with the Barberini Popes. His sacred cantata *Ânima peccatrice* (subtitled *Memento Homo*) uses unusually harsh dissonances and anguished harmonic motion to evoke the regrets of the penitent soul and to remind the listener that we are all “but dust.”

In 1639, the French viol player and writer, André Maugars heard Andreana, Leonora and Caterina sing and accompany themselves on the theorbo, lira and harp, instruments whose rich and supple sonorities would have ideally complemented the vocal ensemble. Andreana also played the Spanish guitar, and Leonora was a gifted viol player.

In Rome, tantalizing descriptions of viol consorts improvising chordal accompaniments for vocal music make us wonder why no solo music appeared there. That repertoire came mainly from Venice, Bologna and other north Italian centers. Here we feature the viol as vocal soloist from the opera *La Morte d’Orfeo*, 1619 by the Roman composer Stefano Landi. The first scene opens in a peaceful valley illustrated in double stops, with gentle diminutions painting a winding stream, and finally the whims of Jove who can at any moment bring thunder and tempests. The next scene (in recitative) calls everyone to wake up to a new dawn: the wedding day of Orfeo. Near the end of the opera *Caronte*, in a rousing drinking song encourages all to come and drink from the waters of the Lethe to forget their troubles and sorrow.

Giovanni Girolamo Kapsberger was the most celebrated lute virtuoso in 17th-century Italy, and was often referred to simply as “Il Tedesco della Tiorba” (the German theorbo player). His toccatas are written in the madrigalian style of Frescobaldi, with quicksilver changes of mood and texture, bizarre harmonic surprises and mannered expressive gestures. As composer to Pope Urban VIII and Cardinal Antonio Barberini in Rome, Kapsberger would have been a frequent collaborator of the Canterine.

Like Kapsberger, Foscarini was a virtuoso of the lute, guitar and theorbo, and also like him, he lived mostly in Rome in the first half of the 17th century. But whereas Kapsberger was the main developer of a new style of music for the theorbo, Foscarini had that distinction for the guitar. He was the first to introduce the plucking style borrowed from the lute as opposed to the strumming style of earlier guitar music. Kapsberger’s works for guitar are lost, but by adapting his lute and theorbo music for this instrument (as Foscarini did) we can glimpse his guitaristic style.

In the Sonata di basso solo of Gregorio Strozzi, two chordal instruments sometimes simultaneously realize the same bass line and sometimes answer one another, imitating double-choir music. The piece is prefaced by a quotation from Ecclesiastes 4, the sense of which is "If one falls, the other pulls him up; but if a man falls when he's alone, he's in trouble."

Maugars was indeed fortunate to hear the illustrious trio in 1639, for Andreana died the next year; Caterina's date of death is uncertain, but we do know that Leonora lived on for another three decades. Her marble tomb with its intarsia of a winged skeleton can still be seen in the Church of Santa Maria della Scala in Rome. *Le Canterine Romane* sent many a listener into ecstasy, but Maugars expressed it best:

"This concert transported me into such ravishment, that I forgot my mortality and believed myself to be among the angels."

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Upcoming events...

Sunday, Nov 15 at 3pm / Gerrard Hall

Autumn Festival of Chamber Music II

"Trip Fives" featuring Carolina Winds, pianist Stefan Litwin and UNC string faculty

Friday and Saturday, Nov. 20-21 at 8pm / Hill Hall Auditorium

UNC Opera presents: *L'Egisto* by Francesco Cavalli

Friday, January 22 at 8pm / Gerrard Hall

Walton's *Façade* and Ravel

Friday, March 26 at 8pm / Memorial Hall

"Trip Threes" – Mozart concertos for piano and strings featuring pianists Mayron Tsong, Thomas Otten and Wonmin Kim, with UNC string faculty.

Tuesday, April 13 at 7:30pm / Memorial Hall

UNC Symphony Orchestra - *Carmina Burana* featuring Keira Duffy, soprano, John Tessler, tenor, Brian Leerhuber, baritone, and the Carolina Choirs.

Wednesday, April 14 at 7:30pm / Memorial Hall

UNC Wind Ensemble - *A Concert of War and Peace* featuring Evan Feldman and Matthew McClure, conductors