

“con gratia, e maniera”

Virtuoso Vocal and Instrumental Music of the Late Renaissance

GALATEA

Paul Beier direttore

Michael Chance *countertenor*

Monica Huggett *violin* Bruce Dickey *cornetto*

Emilia Benjamin, Sabina Colonna Preti *viola da gamba*

Paul Beier, Richard Savino, Craig Marchitelli *lute, chitarrone, guitar*

Gianluca Capuano *organ*

Program

1. Luzzasco Luzzaschi
O dolcezza amarissime d'Amore (1601)
2. Giovanni Battista Bovicelli
Ave verum, diminutions on *Io son ferito abi lasso* by Palestrina (1594)
3. Fiorenzo Maschera / Giovanni Antonio Terzi
Canzona Decimaquinta (1584)
4. Riccardo Rognoni
Diminutions on *Domine quando veneris* by Palestrina (1592)
- 5-7. Girolamo Dalla Casa
Diminutions on *Alla dolce ombra* (I-III) by Cipriano de Rore (1584)
11. Giorgio Mainerio
La Billiarda: Ballo & Saltarello (1578)
- 8-10. Girolamo Dalla Casa
Diminutions on *Alla dolce ombra* (IV-VI)

*** Interval ***

12. Francesco Rognoni Taeggio
Sonata Seconda (1626)
13. Francesco Rognoni Taeggio
Diminutions on *Io son ferito abi lasso* by Palestrina (1620)
14. Andrea Gabrieli
Anchor che co'l partire by Cipriano de Rore (1596)
15. Giovanni Battista Bovicelli
Diminutions on *Anchor che co'l partire* (1594)
16. Lorenzino Tracetti
Preludio (1603)
17. Giovanni Antonio Terzi
Diminutions on *Vestiva i colli* by Palestrina (1593)
18. Bartolomeo de Selma e Salaverde
Diminutions on *Vestiva i colli* by Palestrina (1638)
19. Giorgio Mainerio
Pass'e mezzo moderno & Saltarello (1578)
20. Giovanni Battista Bovicelli
Diminutions on *Io son ferito abi lasso* by Palestrina (1594)
21. Luzzasco Luzzaschi
Tropo ben puo questo tiranno Amore (1601)

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Virtuoso Vocal and Instrumental Music of the Late Renaissance

This program charts the relatively little explored waters of virtuoso vocal and instrumental music of the late Renaissance, a repertoire of great importance in the development of Baroque musical forms and styles. The late 16th century was an age of phenomenal improvisers – performers who extended the limits of vocal and instrumental language by extemporizing on well known songs of the day, much in the same vein as the great jazz artists of the 20th century who improvised on the best hits of their day. The “raw materials” for these extravagant improvisations (called “diminutions”) were often vocal works, madrigals and canzonas, composed by established composers of the previous generation, such as Palestrina and Cipriano de Rore, whose best loved songs sometimes remained on the charts for a century or more. A case in point is Palestrina’s madrigal “Vestiva i colli” of 1555, one of the “greatest hits” of the Renaissance, presented here in a late 16th century version with diminutions for lute (1593), and also in a version for violin and viola da gamba published in the extraordinarily late date of 1638. Of special interest are the works by the Rognoni of Milan, father and son, who both published masterpieces and treatises on virtuoso vocal and instrumental technique. The son, Francesco, is considered to be the first great violinist in that instrument’s illustrious history. The program contains works featuring each of the six most prolific and influential musical “instruments” of the age: voice, lute, cornetto, violin, viola da gamba and organ.

GALATEA

GALATEA, founded and directed by Paul Beier, has performed in prestigious European festivals, and has recorded several CDs dedicated to Biagio Marini (Emanuela Galli, soprano; Monica Huggett, violin), Barbara Strozzi (Emanuela Galli, soprano), and Giovanni Battista Buonamente (Monica Huggett, violin and Bruce Dickey, cornetto). The repertoire of Galatea is centered on innovative Italian music of the beginning of the Seventeenth Century, experimental and virtuosic, of high artistic level, a bridge between the mature Renaissance and the Baroque period. The group comprises different instruments or voices according to the program, giving particular importance to the lute and other plucked stringed instruments for a rich and varied *continuo*. The new name of the group, recalling the legend of Pygmalion, who through his love transformed the splendid statue of Galatea into a living person, symbolizes bringing Renaissance and Baroque music to life according to the spirit and practices of the period.

MICHAEL CHANCE

Michael Chance has established a worldwide reputation as one of the foremost exponents of the male alto voice in all areas of the classical repertoire, and is in equal demand as an opera, concert and recording artist. His vocal training with Rupert Bruce Lockhart followed an English degree at King's College, Cambridge where he was also a choral scholar. His appearances in oratorio and recital have taken him to concert halls all over the world including Carnegie Hall, Concertgebouw, Musikverein, Neue Gewandhaus and Berlin's Philharmonie. He has given recitals in Frankfurt, Vienna, Amsterdam, Israel, New York and London's Wigmore Hall with a variety of programmes, ranging from Elizabethan lute songs to new works commissioned for him. Michael Chance's list of recordings is numerous and widespread. He received a Grammy award for his participation in Handel's *Semele* for Deutsche Grammophon with John Nelson and Kathleen Battle. On his recently released CD for Deutsche Grammophon, “Michael Chance, the Art of Countertenor”, he sings solo alto cantatas by Vivaldi with Trevor Pinnock and the English Concert. Recent engagements have included the St. John Passion at the BBC Proms and with Sir Simon Rattle with the City of Birmingham Symphony, the Berlin Philharmonic, and with the Orchestra of the Age of Enlightenment. He was Artist in Residence at the Lufthansa Festival in London in the summer of 2001. Michael Chance is a visiting Professor at the Royal College of Music.

MONICA HUGGETT

One of today's foremost virtuosos of the baroque violin, Monica Huggett studied with Manoug Parikian at the Royal Academy of Music in London. Her many recordings with the leading baroque orchestras in Europe and America include concertos by Mozart, Mendelssohn and Beethoven. Co-founder, with Ton Koopman, of the Amsterdam Baroque Orchestra, she teaches baroque violin at the Hochschule für Künste of Bremen and the Koninklijk Conservatorium in the Hague, is musical director of the Portland Baroque Orchestra and has been a guest director of the Philharmonia Baroque Orchestra of San Francisco.

BRUCE DICKEY

Bruce Dickey took his degree in musicology from the Indiana University School of Music. He is one of the most celebrated virtuosos of the cornetto, which he teaches at the Schola Cantorum of Basel. He regularly works with the most important musicians in the field of early music, and has made over sixty recordings.

PAUL BEIER

Paul Beier graduated from the Royal College of Music, London, under Diana Poulton. He has performed throughout Europe, Australia, North and South America with a solo repertoire extending from the early Sixteenth Century to the music of Bach and Weiss. Founder and director of Ensemble Galilei, now renamed Galatea, he collaborates with many baroque music groups. His CDs (9 solo lute recordings and 4 as director of Galatea) have been received very well; some of them earned important recognition such as Disque du Mois of Répertoire, 5 Diapason, 5 stars of Goldberg, etc. Since 1981 he teaches Lute, Basso Continuo and Renaissance Ensemble at the Civica Scuola di Musica (Accademia Internazionale della Musica) in Milan.

Galatea - Discography

Biagio Marini

Allegrezza del Nuovo Maggio (Emanuela Galli soprano) (Stradivarius STR 33446)

Barbara Strozzi

Diporti di Euterpe (Emanuela Galli soprano) (Stradivarius STR 33487)

Biagio Marini

Curiose Invenzioni dall'Opera Ottava (Monica Huggett violino) (Stradivarius STR 33549)

Giovanni Battista Buonamente

Balli, Sonate & Conzoni (Monica Huggett violino, Bruce Dickey, cornetto) (Stradivarius STR 33603)

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