

ZEFIRO TORNA

Homage to Monteverdi in the 450th Year of His Birth

Zefiro torna

from the sixth book of madrigals for five voices

Maria Dalia Albertini
Valentina Vitolo
Isabella Di Pietro
Simone Milesi
Guglielmo Buonsanti

Io la Musica son (Orfeo)

Vittoria Giacobazzi

Instrumental piece

Tirsi e Clori (seventh book of madrigals)

Maria Dalia Albertini
Valentina Vitolo - *Clori*
Isabella Di Pietro
Michele Concato - *Tirsi*
Guglielmo Buonsanti

Instrumental piece

Lamento della ninfa (Canzonetta di Rinuccini)

from Madrigali Guerrieri et Amadorosi

Maria Dalia Albertini - *Ninfa*
Michele Concato
Simone Milesi
Guglielmo Buonsanti

G. Legrenzi – Sonata La Cremona

Vi ricorda o boschi ombrosi (Orfeo)

Michele Concato

Moresca (Orfeo)

Hor che 'l ciel (Madrigali guerrieri e amorosi)

Ottavo libro dei Madrigali

Maria Dalia Albertini
Valentina Vitolo
Isabella Di Pietro
Simone Milesi
Michele Concato
Guglielmo Buonsanti

Zefiro torna

Madrigal-Chaconne – Text by Rinuccini

Valentina Vitolo
Maria Dalia Albertini

Cenacolo Musicale

Laura Scipioni e Filippo Bergo- Violins
Gioele Gusberti – Cello
Elisa La Marca - Theorbo
Donatella Busetto – Harpsichord

Madrigalists

Maria Dalia Albertini
Valentina Vitolo
Vittoria Giacobazzi
Isabella Di Pietro
Simone Milesi
Michele Concato
Guglielmo Buonsanti

Donatella Busetto - Project
Gianluca Capuano , Conductor
Agnese Perri – Mime
Bellussi Marco - Stage Director
Matteo Paoletti Franzato – Scenic Design
Zlatusie Muller – Costumes
DansAtelier – Elisabetta Galli

Zephyrus, the menacing wind that in the metamorphosis of myth became the welcome breeze of spring, symbol of the breath of the soul.

Zephyrus, the mirror and reflection of human passions, is the connecting thread of our concert this evening.

Our musical journey includes a multitude of perspectives: the inevitable and never-ending conflict between Monteverdi and Artusi on poetry and music, the contrast between a bucolic setting and the torment of the human soul, all too conscious of its frailty (a theme already present in the poetry of Horace); the unrealisable desire to be intimately united with nature and its seasons, and the longed-for ideal of peace and calm reached at last in idyllic poetry.

Wind and Air, the elements of motion, permeate the poetic texts and are clothed with the sound of Music's voice, and with music touch the heart-strings.

The transformation of a natural setting into human emotions is the key to the poetic world of Petrarch, and Monteverdi's art sharply intensifies the poet's suggestive verse.

Wind, Air, the elements of heaven, "the sound of winds, the racing clouds" quicken the dancing steps of Thyrsis and Chloris in their innocent country gambols.

Wind, Air arise according to the prevailing emotional climate, now dark with menace, now yielding to soft breezes, the light breath of renascent Nature, evoked by the melody of Zephyr returning.

Zephyr, Zefiro.... Zefiro torna.

Donatella Busetto

Monteverdi's madrigals were considered "harsh and disagreeable to the ear", at least to Artusi's ear. This celebrated theorist and musician, trained in the school of Zarlino, was a staunch defender of the "prima pratica", the traditional contrapuntal style. He

remained totally insensitive to what he considered the “imperfections” of Monteverdi’s music. Monteverdi’s freedom of expression and his penchant for dissonance lead the way to the creation of a dramaturgically structured method of composition based on a close adhesion to the text—in a word, musical theatre.

A concert of music that does justice to Monteverdi’s must render the inner nucleus of his compositions, the interweaving and contrast of closely-knit emotions and passions that animate his characters and which are perfectly rendered by the vocal lines.

Monteverdi was the inventor of musical theatre, and it is only through his theatrical works that he can be adequately celebrated.

The idea of presenting a selection of his works in a larger narrative context, in the manner of the *Decameron* or the *Veglie de Siena*, brings together a group of young friends passing the time by playing and singing certain pieces by Monteverdi. As if by magic, as the first chords are sounded, the figure of *la Musica* appears, greeted as their tutelary goddess.

Our staging aims to emphasize the spirit and musical structure of these works that are still so modern, still palpitating with theatricality, adding movement to musical enjoyment.

Marco Bellussi

The programme ZEFIRO TORNA is a co-production of BAROCCO EUROPEO, the Istituto Italiano di Cultura of Prague and the same city’s **Festival Opera Barocca**. Our aim is to develop and increase the importance of the Laboratory of Baroque Opera, working with the Seminari Internazionali di Musica Barocca, which for many years has drawn students and professionals from all over Europe.

Our project has a double significance: On the one hand, we wish to establish a long-term plan of cooperation regarding production and repertoire of baroque opera. This has always been the prime objective of the well-established Laboratory for Baroque Opera which has taken place over many years in Sacile. On the other hand, we wish to include other countries in exploring the Italian Baroque, offering young singers and instrumentalists the opportunity to participate in the Laboratory of Baroque Opera.

ZEFIRO TORNA is meant to be a pilot experiment included in the general programme, the first in a series of productions to be realised together with Prague in the years to follow. We could hardly ignore the coincidence that the year 2017 marks the celebration of Monteverdi’s birth 450 ago!

This celebration was the stimulus for creating a programme that displays the Cremonese composer’s multifaceted works in all their splendour and variety: vocal, instrumental and choreographic.

The moving forces behind this project are two musicians of international fame: Sara Mingardo and Gianluca Capuano, who will be responsible for selecting and preparing solo voices and madrigal groups. They will be joined by the stage director Marco Bellussi and the director of the Festival Opera Barocca of Prague, Zlatusie Muller, with her collection of baroque costumes based on historic models.

An enlarged version of the instrumental ensemble Cenacolo Musicale, under the direction of Gianluca Capuano, will provide the foundation for singers and dancers.

Donatella Busetto

CAPUANO GIANLUCA - Conductor

Born in Milan, he graduated in organ, composition and conducting from the Conservatory of his city. He then specialized in early music at the "Scuola Civica" in Milan. Gianluca Capuano also graduated with honors in theoretical philosophy from the University of Milan.

He has performed and conducted in some of the major concert halls of Europe and Japan. In 2006 he founded the period instrument and vocal ensemble "Il canto di Orfeo", with whom he recorded a CD dedicated to Giacomo Carissimi published by Italian music magazine Amadeus and a CD dedicated to Baldassarre Galuppi for Avie ("Editor's choice" of "Gramophone" in January 2007). Particularly appreciated in the baroque and classical repertoire, he has worked with the choir of the Opéra de Nancy, Lyon and Montpellier and with many orchestras such as: Milano Classica, I Virtuosi Italiani, Arpeggione (Austria), the Opera Orchestra of Manaus (Brazil), Musica Florea (Czech Republic), La Verdi Barocca (Milan).

He regularly collaborates with I Barocchisti and Concerto Köln. In September 2011 he took part in the recording of *Artaserse* by Leonardo Vinci (Virgin Classics) with Concerto Köln, with whom he made a long European tour in 2012. He then conducted revivals of *Artaserse* at the Cologne Opera in December 2012.

In October 2014 he conducted Hasse's *Leucippo* at the Opera in Cologne with Concerto Köln with critical acclaim. In 2015 Capuano debuted at Semperoper in Dresden with Händel's *Orlando*. Most recently he conducted the Haydn Orchestra on tour; I Pomeriggi Musicali Orchestra in Milan; Gluck's *Orfeo ed Euridice* with the Orchestra Arpeggione in Austria (Hohenems); Haydn's *Orlando Paladino* at the Zurich Opera and in Winterthur and Monteverdi's *Il Vespro della Beata Vergine* in Cremona with "Il canto d'Orfeo" for the Monteverdi Festival. He was assistant of Diego Fasolis at Teatro La Scala in Milan in *Il Trionfo del tempo e del disinganno* and of Kent Nagano for a production of *Idomeneo* in Ingolstadt.

Gianluca Capuano has recently conducted a staged production of Bellini's *Norma* with Cecilia Bartoli in the title role for the opening night of the Edinburgh Festival and Vivaldi's *Catone in Utica* (concert version) with Concerto Köln at the Cologne Opera.

He will also take part in a concerts tour in Europe with Cecilia Bartoli and the new ensemble Les Musiciens du Prince. Revivals of Haydn's *Orlando Paladino* will take place in Zurich, where he has been invited again for Mozart's *La finta giardiniera* in Winterthur and Zurich for the 2018/ 2019 season.

MARCO BELLUSSI – Stage director

Marco Bellussi has worked as a director for more than 20 years, in Italy and abroad.

His repertoire consists mostly of musical theater, from Monteverdi's compositions (*Orfeo*, *Il combattimento di Tancredi e Clorinda*, *Il ballo delle ingrate*) to Purcell's *Dido and Aeneas*; from Handel's and Vivaldi's baroque masterpieces (*Tamerlano*, *La fida ninfa*) to Mozart's great repertoire (da Ponte trilogy, *Die zauberflöte*, *Die schauspieldirektor*). Marco Bellussi's activity includes compositions from the 1800s with Rossini (*La cambiale di matrimonio*, *Il barbiere di Siviglia*) and Strauss (*Die fledermaus*), and the 1900s with Puccini (*Tosca*, *Butterfly*), Wolf-Ferrari (*Il segreto di Susanna*) and Hans Krasa (*Brundibar*).

He has staged new productions of ancient compositions (Maier's *Atalanta fugiens*, Scarlatti's *Zamberluccho*, Hasse's *Marc'Antonio e Cleopatra*).

From 2010 he has also worked with contemporary opera, collaborating with Venice Music Conservatory and Biennale Musica.

His work has been staged at Teatro La Fenice, Teatro Goldoni di Venezia, Biennale Musica, Teatro Olimpico di Vicenza, Teatro Comunale di Treviso, Teatro Comunale di Ferrara, Teatro Gentile di Fabriano, Teatro Stabile dell'Umbria, Teatro Rendano di Cosenza, and abroad at Teatro Principal of Vitoria, Teatro Principal of Saragoza, Teatro Principal of Zamora, Teatro Isabel la Católica of Granada, Auditorium of Tubingen,

Palais des Beaux Arts of Bruxelles, JPAS Theater of New Orleans.

He has worked with very important artists such as Renè Clemencic, Sergio Balestracci, Roberto Aronica, Gail Gilmore, Denia Mazzola Gavazzeni, Katia Ricciarelli, Enzo Dara, Marina De Liso, Leonardo Cortellazzi, Francesco Anile, Luca Dall'Amico, Abramo Rosalen; with authors such as Piergiorgio Odifreddi and Nuria Nono Shomberg, and with actresses Barbara Eforo and Ottavia Piccolo. The Italian national broadcasting company, RAI, has dedicated four special shows to his activity as a director.

From 2010 he has worked with the publishing company Gruppo Editoriale Viator (Mi), and he has been the curator of many publications. He is the director of the book series Viator Musicae. From 2015 he has been the artistic director of Circolo della Lirica of Padova.

DONATELLA BUSETTO

Achieved the Scientific Maturity at Liceo Flaminio of Vittorio Veneto, she graduated in piano with honors from the Conservatory "B. Marcello in Venice.

She has thoroughly followed the piano repertoire with G. Lovato Masters and M. Campanella.

She studied organ at the Conservatory J. Tomadini of Udine with M. Fontebasso and devoted herself to the study of the baroque repertoire earning his degree in harpsichord in the class of M. V. Guidi at the Conservatory "B. Marcello" of Venice.

Since many years she devoted herself to the execution of the harpsichord repertoire, both as a soloist as continuo in chamber music, collaborating with instrumentalists and singers, and with great philological care for musical instruments used.

Masters and specialization courses: Courses of Ancient Music of the Cini Foundation in Venice under the guidance of the Masters Edward Smith, Scott Ross, Bob Van Asperen. Course of Conducting at the European Conducting Academy in Vicenza with M^o Romolo Gessi and Lior Shambadal. She was Professor of Piano and Music Education in Tertiary Institutions in Pordenone Province. Currently he is the role of teacher at the Secondary Schools for Music Education.

For more than thirty years he has been titular organist at the Cathedral of St. Nicholas in Sacile. In 2001 he won second prize in the compositions for Basic School organized by CLAPS of Pordenone.

She is founder of the BAROCCO EUROPEO and the Cenacolo Musicale Ensemble, as well as founder and Artistic Director of the Festival MUSICANTICA, combined with Seminars International of Baroque Music, which were attended, as performers, Claudine Ansermet, Paolo Cherici, Gloria Giordano, Christian Peasant, Edward Smith, Jose Vazquez, Hermans Academy, The Reverdie, Simone Vallerotonda, etc.

She has made several projects and productions of shows that, starting from an intention to recovery of particular repertoires, overcoming the concert cliché, could be structured including various expressive areas, by the theater, the art of dancing, the visual-media .

The main projects: *Leçons de Ténèbres- motets for the liturgy of Holy Week, The Baroque instrumental between Venice and Friuli, A Palace, You who hear (Petrarca), Il Ballo delle ingrate, The Ladies of Ferrara, Shakespeare for a while, Cruel Sea horrible Flames, Ich Habe Genug-Bach and the Feeling of Death.*

In november 2016 there was the release of the "Se con stille frequenti" CD last new project, in collaboration with Sara Mingardo, and some of the finest musical voices of the Cenacolo Musicale.

CENACOLO MUSICALE

Cenacolo Musicale, the original formation of BAROCCO EUROPEO, was created in 1993 by harpsichordist Donatella Busetto together with performers dedicated to early music. The repertoire of Barocco Europeo spans the 17th and 18th century and includes vocal and instrumental works, both sacred and secular. Many programmes are dedicated to a single composer or one particular social or religious occasion which is illuminated by its historical context..

Various combinations of voice and instruments are available according to the chosen works: voice and continuo, duets for soprano and alto with violins and continuo, string ensembles, two harpsichords, concertos for solo instrument and strings, and vocal quintet. Audiences reaction has been extremely favourable to the ensemble's winning combination of stylish performance and stimulating choice of programmes.

Latest works of study and analysis have been directed toward compositions for voice, strings and basso continuo by authors such as Stradella, Benedetto Marcello (transcription and enhancement of new compositions), Lotti and Steffani, but with particular attention to the Venetian area authors.

So, LIEVE ZEFIRO' programme is one of the direct result of our work of revaluation and study. In 2002 Barocco Europeo issued the CD "Gaude, nunc gaude" (Italian sacred works, 16th to 18th century) on the "Rainbow" label. The next project is "Sacred and secular cantatas by Stradella and Porpora, for bass and strings".

The group performed concerts in Italy and abroad in prestigious Festival, getting great acclaim from audiences and critics: Festival Musique Dimanche Corpataux-Freiburg; Festival Anton Lucio Vivaldi - Trieste, Festival Park in Music - Terni; Baroque Festival of Viterbo; Festival Barokko - Trento; Cusiano Festival of Early Music – Lago d' Orta.

On November 2016 there was the release, by OUTHHERE's Label ARCANA with international spread ,of the new discographic project *Se con stille frequenti*, about Venetian Chamber Duets, with Sara Mingardo and some of the best voices of Cenacolo Musicale.