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Ambasciata d'Italia

ITALIAN
MONTH
JUNE-JULY
2007





Michael Stüve



Musica Ricercata Ensemble

*Venus, the Cypriot Goddess
in Renaissance and Baroque music*

Giulia Peri - *soprano & violin*
Stephen Woodbury - *counter tenor*
Paulo Fanciullacci - *tenor & flauto di corno*
Michael Stüve - *viella & violin*
Francesca Chiocci - *viola da gamba*
Michael Stüve - *programme & direction*

Founded as a chamber music ensemble in 1987 in Florence, *Musica Ricercata* embraces a steadily growing repertory from all periods of musical history with an emphasis on original themes and rarely presented music. Under the guidance of Michael Stüve, the President and artistic Director, *Musica Ricercata* has performed worldwide and participated in many international festivals. The majority of activities undertaken by the Association focuses around major projects selected and co-funded by the European Commission within the framework of specific cultural programmes.

The Ensemble will play pieces from the 15th to the 17th century, dedicated to the myth of Aphrodite and complete its performance with songs composed for Shakespeare's theatre.

VENUE: Nicosia, Castelliotissa Hall

DATE: June 15th

TIME: 8.30pm

VENUE: Larnaca Medieval Fort

DATE: June 16th

TIME: 9.00pm

Information: Embassy of Italy Tel: 2235 7718

For events in Limassol only: Tel: 2462 9333

Entrance free

ITALIAN MONTH JUNE - JULY 2007



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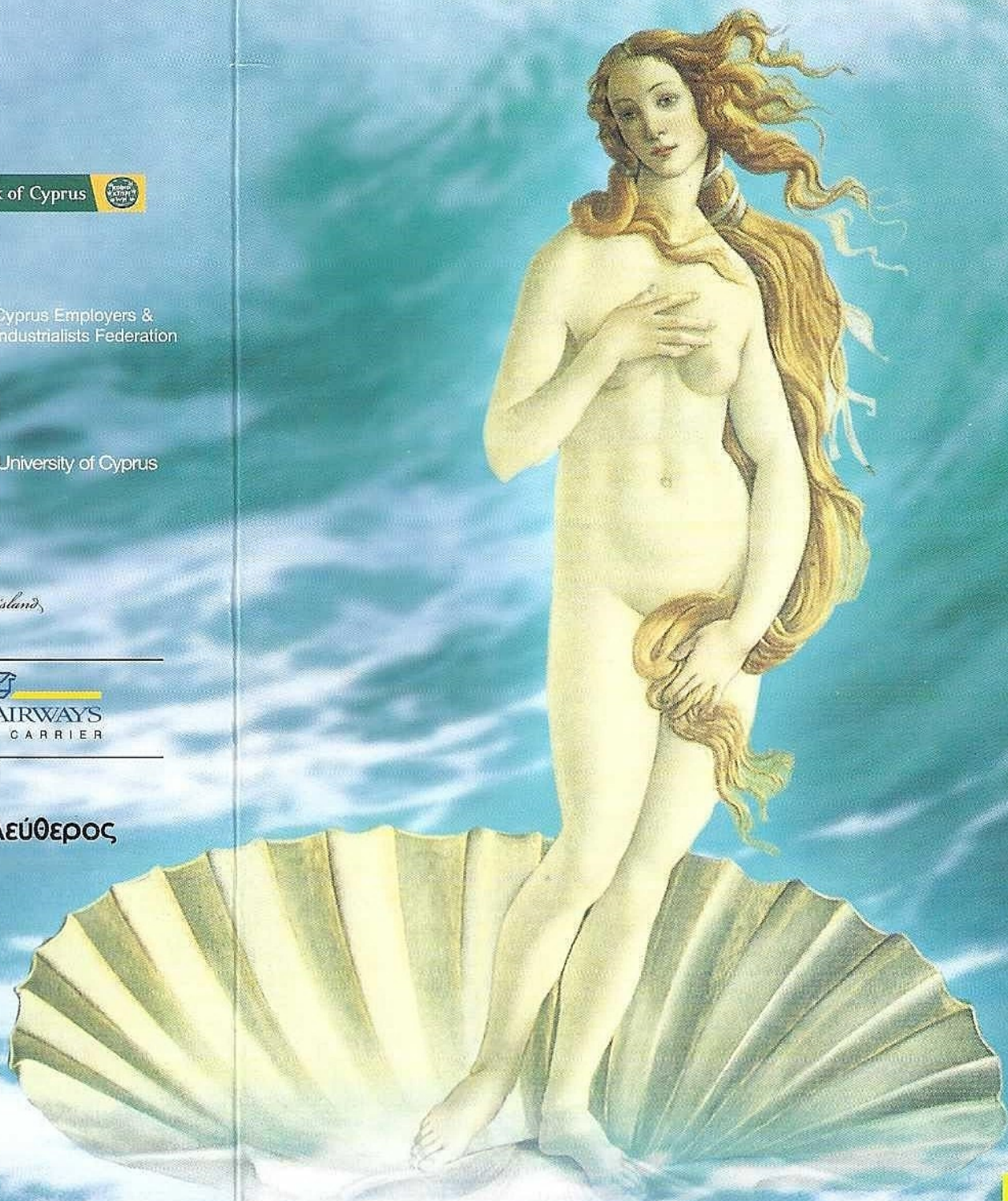
Ο ΦΙΛΕΛΕΥΘΕΡΟΣ



Ambasciata d'Italia

Venus

THE CYPRIOT GODDESS IN RENAISSANCE & BAROQUE MUSIC MUSICA RICERCATA ENSEMBLE



PROGRAMME

Nicosia: Castelletissa Hall, 15th June - 8.30pm
Larnaca: Medieval Fort, 16th June-9.00pm

Venus

THE CYPRIOT GODDESS IN RENAISSANCE AND BAROQUE MUSIC

Giulia Peri - soprano & violin

Stephen Woodbury - counter tenor

Paulo Fanciullacci - tenor and flauto di corno

Michael Stüve - viella & violin

Francesca Chiocci - viola da gamba

Michael Stüve - programme & direction

William Byrd

Madrigal: *Come Woeful Orpheus*
(1611)

Cipriano de Rore

Madrigal: *Da le belle contrade d'oriente*
(Venice 1566)

Orlando di Lasso

Ricercare IV for two voices
(Venice 1610)

Cipriano de Rore

Motet
Hesperiae cum laeta – Quis mihi te similem
(Venice 1549)

Vincenzo Galilei

Contrappunto for two instruments
(Florence 1584)

MICHAEL STÜVE (ARR.)

HELLENIKA:

Mesomedes

Invocation of the
Muse Áeide mûsá moi phile (V. Galilei)
Dialogo della musica antica et della moderna,
(Florence 1581)

Anonymous

Dramatic lament on the death of Ajax
Autophóno cheri
(Pap. Berlin, inv. 6870)

Sicilo

Skolion Hóson zês
(Copenhagen, inv. 14897)

Anonymous

Fragmentary Christian hymn
Sigáto, med' ástra phaesphóra
(Pap. Oxy. 1786)

Hieronimos Tragodistes

O Pascha (1557 ca.)
(Panagiotis A. Agapitos (ed.))

Francesca Caccini

Sinfonia from the opera
La Liberazione di Ruggiero dall'isola d'Alcina
(1625)

Canzonetta *Ch'Amor sia nudo*
(Florence 1618)

Canzonetta *Fresche aurette*
(Florence 1618)

Song of the Siren

Chi nel fior di giovinezza
from the opera

La Liberazione di Ruggiero dall'isola d'Alcina
(1625)

Claudio Monteverdi

Madrigal: *Non si levava ancora*
(Venice 1590)

Robert Johnson

The Satyrs' Dance
for *The Winter's Tale* by William Shakespeare

Anonymous

Theatrical song: *Cupid is Venus' only Joy*
for *More Dissemblers besides women*
by Thomas Middleton

Marco da Gagliano

Chorus of satyrs
Su, su tutti fauni e Driadi
from the opera *La Flora* (1618)

MUSICA RICERCATA

Association for the Promotion of Culture and the Arts

MUSICA RICERCATA was founded as a chamber music ensemble in 1987 by Michael Stüve and other musicians living mainly in Florence. In 1989 the group was officially established as a cultural association and in 1998 it was granted the status of ONLUS (Non profit organization of public utility). Initially inspired by the rich musical heritage of Tuscany, its activities - both in public performances and academic research - have embraced a steadily growing repertory from all periods of musical history, starting from the Hellenistic epoch, with an emphasis on original themes and rarely presented music. Under the guidance of Michael Stüve, the President and Artistic Director, MUSICA RICERCATA has performed worldwide and participated in many international festivals, including the Festival de Musique et d'Art Baroque en Tarentaise 1989, the Sagra Musicale Umbra 1995, the Festival Internazionale di Monfalcone 1996, the Maggio Musicale Fiorentino 1996, the 1998 concert season of the Ateneo Musica Basilicata, the Bachfest Leipzig 2001, the MittelFest of Cividale del Friuli 2001, the chamber music festival in Kiryu, Japan, 2003, the Tuscan Week in Moscow 2003 and the Kyoto-Florence sister-cities festivities of 2005. The group has also performed recordings for numerous radio and television broadcasting stations. Moreover, it is regularly devoted to the organization of conferences, meetings, seminars and seminar-concerts in various institutions, such as the Scuola Normale Superiore of Pisa, the Conservatory 'Luigi Cherubini' of Florence, the University of Music of Vienna, the 'Gnessin' State Musical Academy of Moscow and the Osaka State University. Publications of MUSICA RICERCATA include the volume of conference presentations *Musica e Crisi sonora* (Music and the Crisis of Sound) in the 'Quaderni della Rivista Italiana di Musicologia', Leo S. Olschki Editor, Florence, 2004.

The majority of activities undertaken by the Association has been centred around three principle projects selected and co-funded by the European Commission within specific cultural programmes. The first, HELLENIKA - *Dialogo della musica antica et della moderna*, which focused on ancient Greek music and the birth of opera in Florence, was included in the cultural programmes 'Kaleidoscope 1996' and 'Kaleidoscope 1997'. The second, the festival 'La Via del Sale', was included in the L.E.A.D.E.R.II programme (*Liaison Entre Actions de Développement de l'Économie Rurale*) in 1998 and 1999. The third, the triennial cultural project MUSA MUSEO MUSICA - *Organicae voces* on classical musical instruments and the changes in musical taste and style over the past four hundred years, was included in the programme 'Raphael 1999-2002',

dedicated to the enhancement and safeguarding of our cultural heritage. More about MUSICA RICERCATA can be read in the Internet pages www.musicaricercata.it and www.musikmuseum.org.

The activities of MUSICA RICERCATA embrace a musical repertory from all periods of European history, from the ancient times of Greek antiquity to our Modern age. They have come to fruition in three main projects, each forming part of a specific European Community cultural programme, and based on developing research which focuses on particular aspects of European music in the broader global context of cultural and music history.

Venus

The Cyprian Goddess in Renaissance and Baroque music

Texts

William Byrd

Come, woeful Orpheus

Come, woeful Orpheus, with thy charming lyre,
And tune my voice unto thy skilful wire;
Some strange chromatic notes do you devise,
That best with mournful accents sympathize;
Of sourest sharps and uncouth flats make choice,
And I'll thereto compassionate my voice.

Cipriano de Rore

Da le belle contrade d'oriente

Da le belle contrade d'oriente
Chiara e lieta s'ergera Ciprigna, et io
Fruiva in braccio al divin idol mio
Quel piacer che non cape humana mente,

Quando senti' dopo un sospir ardente:
"Speranza del mio cor, dolce desio,
Te n'vai, haime, sola mi lasci, adio.
Che sarà qui di me, scura e dolente?"

Ahi, crudo amor, ben son dubbiose e corte
Le tue dolcezze, poi ch'anchor ti godi
Che l'estremo piacer finisca in pianto".

Né potendo dir più, cinseme forte
Iterando gl'amplessi in tanti nodi,
Che giamai ne fer più l'Edra o l'Acanto.

*From the splendid regions of the east
shining and merrily rose Ciprigna, while I
in the embrace of my divine idol
enjoyed such bliss that no human mind can gather,*

*when, after a passionate sigh, I heard her utter:
"Desire of my heart, sweet hope,
you leave me, alas, and you abandon me.
What will become of me, that I remain in darknes and pain?"*

*Oh, cruel love; short and unsure
is the sweetness that you bestow; while still enjoying it
heavenly pleasure turns into tears".*

*More she could not say, holding me tight
in her embraces that exceeded the many nodes
in which are entwined ivy and acanthus.*

Cipriano de Rore

Hesperiae cum laeta

Translation (by Edward E. Lowinsky)

Hesperiae cum laeta suas inviserat urbes,
Venit ad Eridani ditia regna Venus,
Et modo divitias miratur fertilis agri,
Et modo Atestini moenia clara ducis.
Hic amnis pulchram vidit sub imagine formam,
Et pictum in tabula noscere credit opus.

Quis mihi te similem pinxit, mea dulcis imago?
Sola meos vultus quam bene ficta refers.
Vera mea effigies, ait, est: hic vultus, et ipsum
Pectus, et os, eadem lumina, labra, manus.

Hanc postquam Eridani nympham cognovit, obortis
Sic fata est lachrymis, quid iuvat esse deam?

*As Venus was happily visiting Italy's cities,
She came to the wealthy regions of the Po.
And now she marvels at the richness of the fertile land,
And now at the shining city of the Duke of Este.
Here she saw a beautiful figure on the painting of a river
And she believes she recognizes the work painted on the panel.*

*"Who painted you, my sweet image, so much like me?
How well you represent my features, being but handmade!
It is, " she said, "my true likeness:
Here are the face, the very breasts and mouth,
And here my eyes, my lips and hands."
Having thereupon recognized her as the nymph of the river Po,
She breaks out in tears:
"What use is it to be a goddess?"*

Ἄειδε Μοῦσά μοι φίλη,
 μολπῆς δ' ἐμῆς κατάρχου,
 αὖρη δὲ σῶν ἀπ' ἀλσέων
 ἐμὰς φρένας δονεῖτω.

Καλλιόπεια σοφά,
 Μουσῶν προκαθαγέτι τερπνῶν,
 καὶ σοφὲ μυστοδότα,
 Λατοῦς γόνε, Δήλιε Παιάν,
 εὐμενεῖς πάρεστέ μοι.

Anonimo

Dramatic lament on the death of Ajax

Αὐτοφόνωι χερὶ καὶ φάσγανον...
 Τελαμωνιάδα, τὸ σὸν, Αἴαν, ...
 δι' Ὀδυσσεά τὸν ἀλιτρὸν ὁ ...
 ἐλκεσιν ὁ ποθοῦμενος ...

Seikilos

Skolion

Εἰκὼν ἢ λίθος εἰμί τίθησί με Σεικίλος ἔνθα
 μνήμης ἀθανάτοθ σῆμα πολυχρόνιον

Ὅσον ζῆς, φαίνου,
 μηδὲν ὄλωσ σύ λυποῦ,
 πρὸς ὀλίγον ἐστὶ τὸ ζῆν,
 τὸ τέλος ὁ χρόνος ἀπαιτεῖ.

Anonymous

Fragmentary Christian hymn

... σιγάτω,
 μηδ' ἄστρα φαεσφόρα ...
 ποταμῶν
 ῥοθίων πᾶσαι. ὑμνοῦντων δ' ἡμῶν
 πατέρα χυῖον χᾶγιον πνεῦμα πᾶσαι δυνάμεις
 ἐπιφωνούντων ἀμὴν ἀμὴν. Κράτος αἶνος
 αἰεὶ καὶ δόξα θεῷ δωτῆρι μόνωι
 πάντων ἀγαθῶν. ἀμὴν ἀμὴν.

Hieronymos Tragodistes

Easter hymn

ὦ Πάσχα τὸ μέγα καὶ ἱερώτατον, Χριστέ
 ὦ σοφία καὶ λόγε, τοῦ θεοῦ καὶ δύναμις,
 δίδου ἡμῖν ἐκτυπώτερον σοῦ μετασχεῖν
 ἐν τῇ ἀνεσπερω ἡμέρα τῆς βασιλείας σου.

Francesca Caccini

Ch'Amor sia nudo

Ch'Amor sia nudo e pur con l'ali al tergo
Stia sotto il cielo e non procuri albergo
È vanità.
Ma che per gli occhi egli dicend' al petto
E qui posi e ivi abbia ricetto
È verità.

E ch'ei sia cieco, e che non mai rimiri
Ove percota, e così l'arco tiri
È vanità.
Ma ch'apra il guardo e senz'alcuna benda
E' pigli mira, e quindi l'arco tenda
È verità.

Che fra mortali, e che fra cor celesti
Leggier sen voli, e non già mai s'arresti
È vanità.
Ma ch'ove posi un giorno sol le piume
Eternamente abbia di star costume
È verità.

Et io mel so, che s'egli avven ch'io nieghi,
Ch'a suoi fier gioghi questo collo io pieghi
È vanità
Ma s'io dirò che' n'amorose tempore
Et ardo et arsi et arderò mai sempre
E verità.

*That Cupid is naked and that he has wings on his back,
that he flies under the heavens without any home,
all this is idle talk,
but that through our eyes he invades our heart,
where he remains a steady guest,
this is very true.*

*And that he is blind and cannot take aim
of the target of his arrows and blindly shoots,
all this is idle talk,
but that he opens his eyes and without blindfold
gazes and takes aim while he bends his bow,
this is very true.*

*That he happily flies between mortals and heavens
and never stands still,
all this is idle talk,
But that, where he puts his feathers even only for one day,
he will be remembered forever,
this is very true.*

*And I know: should it happen that I deny,
that I will bend my head under his fierce yoke,
this will be idle talk,
but if I say, that in a loving temper
I languished, I languish and always will do so,
this is very true.*

Francesca Caccini

Fresche aurette

Fresche aurette
Vezzosome
Dolci fiati or qui spirate.
Augelletti
Amorosetti
Nuovi canti oggi formate.

Ecco l'Aura,
Che restaura
Ogni spirto, e'l mondo abbellà
Seco il giorno
Or fa ritorno
E più bel si rinnovella.

Non sia Ninfa
In chiara linfa,
Che non esca a i lieti balli.
I pastori
In dolci cori
Venghin fuor de' boschi, e valli.

Pargoletti
Lascivetti
Nudi ancor venghin gl'Amori.
Qui ballando
Alzin cantando
Dell'Aurora al Ciel gl'onori.

*Gentle breezes,
gentle
charming winds that breathe here.
Little birds,
beloved ones,
new melodies do you invent today.*

*Feel the gentle breezes
that restore to life every spirit
and embellish the whole world;
the new day
rises with them
and brings renewal.*

*There be no nymph today
who does not leave the clear waters
to join our cheerful dances.
Shepherds,
in sweet choruses
leave the woods and the valleys!*

*Sweet little
merry puttos;
join us naked, little Cupids,
and let us dance
and sing
and honour Aurora.*

Ne le labbra amorose,
E gli occhi scintillar come facella.
E come d'alma che si parte e svella
Fu la partenza loro:
"A Dio, ché parto e moro!" –
Dolce languir, dolce partita e fella!

Anonimo

Cupid is Venus only ioy,
But hee is a wanton boy,
A very, very wanton boy:
He shootes at ladies naked brests,
He is the cause of most mens crests.
I meane upon the foreheade,
Invisible but horrid:
'Twas he first thoughte upon the way
to keep a ladies lippes in play.

Why should not Venus chide her son,
For the pranks that he hath done,
For wanton pranks that he hath done?
He shootes his firie darts so thicke,
They hurt poore ladies to the quicke,
Ah me, with cruell wounding,
His darts are so confounding,
That life and sence would soone decay,
But that he keepes their lippes in play.

Marco da Gagliano

Coro dei satiri:
Su su tutti fauni e Driadi,
Spennacchiamo a lui quest'ali
Su silvani e Amadriadi,
Ei non ha faville o strali.
Or assali, or ferisci,
Or fa vendett,
Oh arcier senza saetta!

Amore:
Ahi dov'è l'arco mio,
Dove sono i miei strali,
Ov'è la face?
Ah Cillenio rapace, tu me la pagherai!
Ahi, ahi, dite Satiri e Dei, dite Mortali,
Ove sono i miei strali?

Satiro:
Io no'l so ne'l voglio intendere,
Sta per me pur senza foco;
Ma ben voglio a scherno prendere
Chi di me si prese gioco.
Oh dappoco, oh dappoco,
Oh Amor codardo,
che vuoi far, se non hai dardo.

Coro dei satiri:
Su su tutti fauni e Driadi...

*of their loving lips
and the sparkel of their eyes, like little flames.
And as if their souls had departed from them,
so was their separation:
"Addio, I leave you and therefore I die!" -
sweet languishing, sweet separation and bitter!*

Cupid is Venus only joy

Coro dei Satiri *Su, su tutti fauni e Driadi*

*Chorus of satyrs:
Arise!, all you Fauns and Dryads,
let's pluck him out those wings
arise, you Silvans and Amadryads,
he has lost his sparks and arrows.
Try to attack now, try to strike us now,
now take your revenge,
fine archer without arrows!*

*Cupid:
Alas, where is my bow,
where are my arrows,
where is the torch?
Hey, greedy Cillenio, you will pay for it!
Alas, tell me, satyrs, Gods and mortals,
Where are my darts?*

*Satyr:
I don't know and I don't want to know,
you can stay without your fire,
now I will mock the one
who before made fun of me.
Oh poor
stupid cowardly Cupid
What will you do without your arrows?*

*Chorus of satyrs:
Arise!, all you Fauns and Dryads...*

Historical notes

Today's programme is centred around Greek mythology in the music, the poetry and the paintings of the 16th and 17th centuries. It is well known how the studies of ancient musical theory carried through by members of the Camerata fiorentina, conduced to a new musical style which since Claudio Monteverdi's time has been called 'seconda pratica', in order to be distinguished from the 'prima pratica' of polyphonic music of the 16th century. One of the members of the Camerata was Vincenzo Galilei, father of Galileo and most presumably Galileo's teacher in the new experimental approach to science. Indeed, modern physics may well have developed also from musical considerations, as is suggested by the verse: "And tune my voice unto thy skilful wire" in William Byrd's madrigal: in fact, one of the major concerns in physics – up to the foundation of the Royal Society in London in 1660 – was the so-called 'sympathy', today we would say: the 'resonance' of different chords and sounds.

The musical innovations of the Camerata fiorentina round about 1600 gave birth to opera. 'Melodramma' is truly a Florentine invention, but one has to bear in mind that some of its aspects also developed from the madrigalistic art of the foregoing century, especially from the madrigals by Cipriano de Rore (1516ca-1565), a Flemish composer active in Venice, Ferrara and Parma. Two of his works will be performed this evening and both are dedicated to Venus: the madrigal *Da le belle contrade d'Oriente* and the motet *Hesperiae cum laeta*. Both of them have recently been associated with paintings of that epoch: the madrigal with Tizian's *Venus and Adonis* in the Prado Museum in Madrid (cf. Stefano La Via, *Il lamento di Venere abbandonata*, 1994), the motet with Girolamos da Carpi's *Venus* in the *Gemäldesammlung* in Dresden (cf. Edward E. Lowinsky, *Cipriano de Rore's Venus Motet*, 1986). The structure of the anonymous sonnet *Da le belle contrade d'Oriente* is indeed very similar to the composition of Tizian's painting and this has given rise to the assumption, that the painter himself might have been the author. Ovid's Venus who abandons Adonis is here transformed into Venus who is abandoned and the drama of the abandoned woman is narrated by her lover who recalls her lamentation. Two poetic forms, the 'alba' or dawn song, and the lamento of the abandoned woman, are thus united and the poet puts quasi on stage the emotional contradictions that are expressed so well in Rore's music.

His motet *Hesperiae cum laeta* is composed on a text by Girolamo Falletti, in which the author renders homage not only to Anna d'Este, daughter of Ercole II d'Este, but also to the painter Girolamo da Carpi, who painted her as Venus on the river Po ("*Fingeret Estensem diam dum Carpius Annam...*" are other words of his long poem).

Compared to composers of earlier epochs, Cipriano de Rore gave more importance to the correct declamation of the text and for this has been highly regarded by the generations that followed him, especially by the composers of the first operas and of madrigals in the new style, in which the words dominate music, and in which music enjoys greater harmonic liberties. This is why Giulio Cesare Monteverdi defending his brother Claudio against the critical comments of Giovanni Maria Artusi, refers to the 'divine Cipriano' and the dramatic expression of his music. Claudio Monteverdi's juvenile composition *Non si levava ancor l'alba novella*, a piece also committed to the *topos* of the dawn song, expresses very clearly the continuity in the transition from the antique to the modern styles.

A very active composer of music in the new style was Francesca Caccini (1587-1640ca), daughter of Giulio Caccini, another member of the Camerata fiorentina. Of Francesca's compositions we will hear two canzonettas and the mermaid's song from her opera *La Liberazione di Ruggiero dall'isola d'Alcina*, together with a little symphony of the same opera. Francesca Caccini belonged to a circle of artists, friends of Michelangelo Buonarroti the Younger, that often made contributions to the Medici festivities with their musical and poetic masterpieces. Marco da Gagliano (1582-1643), the youngest member of the Camerata fiorentina, was one of them. Our concert will end with the corus of the satyrs of his opera *La Flora*.

Before this rather joyful finale we will listen to the satyrs' dance, a piece Robert Johnson (1580-1634) wrote for Shakespears *Winter's Tale*, and to a theatrical song on Cupid written for Thomas Middleton's *More Dissemblers besides women*. These English pieces too present joyful pendants to William Byrd's mournful madrigal that starts the concert and in which the singer asks Orpheus to accompany his lamentations.

A real ancient lamento is the *trenos* of Tecmessa on the death of Ajax, which is part of the *Hellenika* in the central part of the concert, together with other pieces of the Imperial and Hellenistic epoch by Seikilos and Mesomedes and a fragmentary Christian hymn. (Mesomedes, by the way, was born in Crete and worked as a poet and musician at the Court of Emperor Hadrian). This section of the concert will be concluded with the motet *O Pascha* by Hieronimos Tragodistes, a Cypriot scribe and composer of the 16th century, who, together with Vincenzo Galilei and Giovanni Maria Artusi, studied music in Venice with Gioseffo Zarlino. Later he accompanied his friend and fellow-countryman Frangiskos Leonardis, a singer in Orlando di Lasso's chapel in Munich, to Germany, where he stayed until his death in the service of the Fugger family in Augsburg (we are very much obliged to prof. Panagiotis Agapitos who brought our attention to this very rare Cypriot composition).

Michael Stüve