

PICCININI GALASSI MONTERO

TRIO

Monica Piccinini
voice

Mara Galassi
baroque harp

Patxi Montero
viola da gamba



A trio as fascinating as unusual, made up of three great performers of the Italian seventeenth-Century repertoire, who, united by the mutual passion for the poetry of the early Baroque, give life to both still unknown repertoires and to the most beautiful pages of the great masters. From the spiritual arias of Orazio Michi and Marco Marazzoli to the moving laments of Claudio Monteverdi and Sigismondo d'India, the pathetic of the soprano voice is softened or rekindled in the musical lights and shadows of the most evocative string instruments: the harp of Orpheus, the lyre of Apollo.

PROGRAMME I.

Marco Marazzoli and Orazio Michi "of the harp"
Della soavità della voce, dolcezza della viola e maestà dell'arpa

SPIRITUAL ARIAS OF ROMAN '600

MONICA PICCININI soprano
MARA GALASSI arpa a tre ordini
PATXI MONTERO viola bastarda

Oratio Bassani
(1550-1615)

Tocata per b. quadro del sud.to - Bologna Bibl. del Cons. Ms
Francesco Maria Bassani, ca. 1621

Orazio Michi
(1594-1641)

Tempo fu che sovente
I dilette del mondo - Raccolta d'Arie Spirituali, Roma, 1640

Ascanio Mayone
(1570-1627)

Canzon Francese Seconda - Diversi Capricci per Sonare, Libro II,
Napoli 1609

Orazio Michi

Veggio nel tuo costato - Sonetto di Papa Urbano VIII sopra Christo
Crocifisso. Roma, Bibl. Casanatense, Ms 2490

Giovanni Bassano
(1560/61- 1617)

Hodie beata virgo Maria (di Palestrina a 4) - Motetti, madrigali et
canzone francese di diversi eccellenti autori, 4-6vv (1591)
diminuiti per sonar con ogni sorte di strumenti.

Michelagnolo Galilei
(1575-1631)

Toccata, Corrente - Primo Libro d'Intavolatura di Liuto, Monaco, 1620

Anonimo (XVII sec.)

Ninno mio bello - Roma, Bibl. Apostolica Vaticana, Barb. 2470

Orazio Michi

Quel Signor che fè l'aurora - Raccolta d'Arie Spirituali, Roma, 1640

Ascanio Mayone

Toccata Quarta - Diversi Capricci per sonare, Libro I, Napoli 1603

Orazio Michi

Sola fra suoi più cari - Roma, Bibl. Nazionale, Ms mus. 56

Oratio Bassani *La bella netta ignuda e bianca mano (di Cipriano de Rore a 4) per la viola bastarda* - Lezioni di Contrappunto fatte da Francesco Maria Bassani con alcune Toccate e varj madrigali rotti da Orazio Bassani suo zio. Ms. autografo in 4°, di carte 22. I-Bc 1621

Bellerofonte Castaldi (1581-1649) Corrente detta *La Laurina* - Capricci a 2 stromenti, Modena, 1622

Anonimo (XVII sec.) *Ascoltate o viventi* - Roma, Bibl. Apostolica Vaticana, Barb. 1470

Marco Marazzoli (1602-1662) *Pallidi e semivivi (Il mare del piacere)* - Roma Bibl. Apostolica Vaticana, Chigi Q. V.68

PROGRAMME 2.

"In voi serbate questa dolente historia, amiche piante"
THE STORY OF ERMINIA, OLIMPIA
AND OTHER HEROINES

- Oratio Bassani
(1550-1615) Toccata per b quadro (in Re) (1621)
- Claudio Merulo
(1533-1604) I Libro di Madrigali a tre voci, 1583
Lamento di Bradamante
(L. Ariosto, Orlando Furioso, Canto 45^o)
Amor, n'è causa
Deh, avesse Amor
Son simile all'avar
Ma non apparirà
Come al partir
Come la notte
Se 'l sol si scosta
Deh, torna a me
- Angelo Notari
(1566-1663) Ben qui si mostra il ciel, Madrigale a 4 Voci di Cipriano di Rore
"may be sunge upon the same Bassus, as played upon the Violl"
Prime musiche nuove, London, 1613
- Sigismondo D'India
(1582-1629) Le Musiche Libro V, 1623
Lamento d'Olimpia (Parole dell'autore)
Misera me, fia vero?
- La bella e netta ignuda e bianca mano a 4 voci di Cipriano Rore rotta da Vincenzo Bonizzi
da Alcune opere di diversi auttori (Venezia, 1626)
- Claudio Saracini
(1586-1630) Le Terze Musiche, Venezia 1620
Aria per cantar ottave
Clorinda
- Ascanio Mayone
(1570-1627) Toccata seconda per il cembalo cromatico
(Secondo libro Libro di varij Capriccui, Napoli 1602)
- Sigismondo D'India
Le Musiche Libro I, (Milano 1609)
Musica sopra il Basso dell'aria di Genova
(T. Tasso, La Gerusalemme Liberata, Canto 7^o)
Sovente allor ch'in sugli estivi ardori (Erminia)
E diceva piangendo" In voi serbate..."
Forse avverrà se'l ciel benigno ascolta

PROGRAMME 3.

ALL OF MONTEVERDI

Oratio Bassani (1550-1615)	Tocata per b. quadro del sud.to (Bologna Bibl. del Cons. Ms Francesco Maria Bassani, ca. 1621)
Claudio Monteverdi (1567-1643)	<i>Fugge il verno dei dolori</i> (Gli Scherzi Musicali, Venezia, 1632) <i>Lidia spina</i> (Gli Scherzi Musicali, Venezia, 1632)
Bellerofonte Castaldi (1581-1649)	Corrente detta <i>la Laurina</i> (Capricci a Tiorba e Tiorbino, Modena 1622)
Claudio Monteverdi	<i>Ohimè ch'io cado</i> (in Milanuzzi: Quarto Libro delle ariose Vaghezze...)
Anonimo (XVII secolo)	Toccatà (Roma, Biblioteca Vaticana, Ms Chigi, QIV)
Claudio Monteverdi	<i>Se i languidi mei sguardi</i> - Lettera amorosa (Il Settimo Libro de' Madrigali, 1619)
Vincenzo Bonizzi (? - 1630)	<i>La bella netta ignuda e bianca mano</i> (da Cipriano De Rore) (Alcune opere di diversi autori, Venezia 1626)
Claudio Monteverdi	<i>Et è pur dunque vero</i> (Gli Scherzi Musicali, Venezia, 1632)
Anonimo (XVII sec.)	Toccatà (Roma, Biblioteca Vaticana, Ms Chigi, Q IV)
Claudio Monteverdi	<i>O coraggioso Ulisse</i> (Minerva) (da <i>Il ritorno d'Ulisse in patria</i> , Venezia 1640)
Angelo Notari (1566-1663)	<i>Ben qui si mostra il ciel</i> (da Cipriano De Rore) (Prime musiche nuove, Londra 1613)
Claudio Monteverdi	<i>Disprezzata regina</i> (Ottavia) (da <i>L'Incoronazione di Poppea</i> , Venezia 1643)

BIOGRAPHIES



MONICA PICCININI

Born in Reggio Emilia, after studying violin she studied singing with Henny Von Walther, Franca Mattiucci and Elena Kriatchko, under whose guidance she graduated with honors. She followed Masterclasses with Eric Werba, Dorothy Dorow, Claudio Cavina, R. Bertini.

She made her debut in the roles of La Musica and Euridice in Monteverdi's "Orfeo" at the Teatro Real in Madrid in 1999 under the direction of Jordi Savall. Since 1999 she has collaborated with Hesperion XXI and La Capella Reial de Catalunya directed by J. Savall in different programs. Since 2002 he has been a member of Concerto Italiano conducted by Rinaldo Alessandrini.

Monica Piccinini is invited to sing regularly with prestigious orchestras and ensembles on the international scene: Accademia Bizantina, Europa Galante, Ensemble Zefiro, La Venexiana, Concerto Palatino, Ricercar Consort, Concerto Romano.

She has collaborated with Collegium Vocale Gent, Les Talens Lyriques, La Petite Bande, Ensemble 415, Al Ayre Español, Dolce & Tempesta, Ensemble Concerto, the Bayerische Rundfunk Orchestra, the Orquesta barroca de Sevilla, the Orchestre de Chambre de Lausanne, the Stuttgart Chamber Orchestra. She sang in Europe, the United States, Mexico, Colombia, South Korea, Japan, Australia and New Zealand in the most prestigious theaters and concert halls, including: Teatro alla Scala in Milan, Accademia di S. Cecilia, Teatro Regio of Turin, Teatro Real of Madrid, Opéra Royal of Versailles, Carnegie Hall and Lincoln Center NY, Cité de la Musique and Philharmonie of Paris, Concertgebouw of Amsterdam, Konzerthaus and Musikverein of Vienna, Auditorio Nacional de España, Festival of Flanders, Festival of Edinburgh, etc.

She sang under the direction of Christoph Rousset, Philippe Herreweghe, Jordi Savall, Rinaldo Alessandrini, Ottavio Dantone, Fabio Biondi, Alfredo Bernardini, Philippe Pierlot, Sigiswald and Wijland Kuijken, Eduardo Lopez-Banzo. He has worked with directors such as Gilbert Deflo, Brockhaus, Davide Livermore, Hinrich Hortschotte, Bob Wilson. She received the 2008 Grammy Awards nomination for the interpretation of La Musica in Monteverdi's Orfeo (R. Alessandrini, Naïve 2007). She has recorded for Naïve, Opus 111, Stradivarius, Tactus, Symphonia, Dynamic, Fuga Libera, Christophorus, Deutschlandfunk, Brilliant. She is currently a professor of Renaissance and Baroque singing at the Conservatory of Verona.

MARA GALASSI

Born in Milan, she studied modern harp under the guidance of Luciana Chierici at the Civica Scuola di Musica in Milan, graduating from the Conservatory of Music in Pesaro in 1976. She attended masterclasses in London with David Watkins and in Zurich with Emmy Huerlimann. She played with the RAI Orchestras of Milan and Naples, the orchestra of Maggio Musicale Fiorentino, of the Opera of Genoa and from 1980 to 1989 she performed the role of Prima Arpa at the Teatro Massimo of Palermo.

Since 1984 she has dedicated herself to the performance on the double harp of the Renaissance and Baroque repertoire, improving herself at the Rotterdam Conservatory with David Collyer (scholarship winner) and at Sarah Lawrence College in New York, under the guidance of Patrick O'Brien (Fulbright scholarship winner). She followed Michael Morrow's musicology courses in London and she is a founding member of the Historical Harp Society and current member of the Historical Harp Society of America.

She performs intense concert activities as a soloist and in collaboration with the most prestigious early music groups in Europe: Concerto Vocale (conductor R. Jacobs), Concerto Italiano (cond. R. Alessandrini), Concerto Koeln, Freiburger Barockorchester, Akademie fuer alte Musik (Berlin), Concerto Soave (cond. JM Aymes), Mala Punica (cond. Pedro Memelsdorff), Musica Petropolitana (St. Petersburg).

She has recorded for Tactus, Symphonia, Ricordi, Arcana, Erato, Harmonia Mundi, Opus 111. For Glossa Music she has released "Il viaggio di Lucrezia", an early 17th Century Italian music program (awarded with "Choc de la Musique" and "Cannes Award"); "Les Harpes du Ciel", a collection of duets for two croquet harps from the late 1700s, and "A Microcosm Concerto" with music by G.F. Handel, "Il finto Parigino" (voice, harp and mandolin).

For Harmonia Mundi, with the "Freiburger Barockorchester", she also recorded the concert for harp and flute by W. A. Mozart.

In collaboration with Deda Cristina Colonna, dancer, actress and director, she created the show "Voluptas Dolendi. The gestures of Caravaggio", currently available in film version (Art Film, Fondazione Marco Fodella, 2010).

Since 1989 she has taught renaissance and baroque harp and chamber music at the Civica Scuola di Musica in Milan and at the Esmuc in Barcelona.

PATXI MONTERO

Born in Pamplona (Navarra), Patxi Montero began studying double bass and viola da gamba in the Pablo Sarasate conservatory in Pamplona.

Awarded with a three-year scholarship by the Government of Navarra, he moved to Vienna where he studied viola da gamba by attending the courses at the Hochschule with M^o J. Vazquez, violone and double bass at the Conservatory under the guidance of prof. A. Ackerman. In 1996 he received a scholarship from the Spanish Ministry of Culture to continue his studies, and he graduated in violone-early music with special mention (cum laude).

After moving to Italy, he continued his studies in viola da gamba first with Maestro Alberto Rasi at the Conservatory of Verona, and then with Maestro Roberto Gini at the Parma Conservatory under whose guidance he graduated brilliantly.

His concert activity was therefore carried out in the double role of violist and violonist with important groups on the European music scene, such as: Wiener Singerknaben, Wien Barock, La Capella della Pietà dei Turchini, Accademia strumentale italiana, Al Ayre Español, I Barocchisti, Ensemble Concerto, Zefiro, Concerto Italiano, Il Giardino Armonico, Les Buffardins, La Risonanza and Europa Galante.

He has performed in the most prestigious early music festivals in Europe, Israel, Egypt, Japan, Turkey, South America, the United States and Canada, under the direction of conductors such as R. Clemencic, A. Florio, B. Kuijken, P. Goodwin, E. Lopez-Banzo, D. Fasolis, A. Bernardini, R. Gini, R. Alessandrini, F. Bonizzoni, G. Antonini and F. Biondi.

He has recorded for most European, American and Japanese televisions and radios, and for Emi-Virgin, Audivis-Astrée, Opus 111, Arts, Stradivarius, Dinamic, Naive, Verso, Agogique, Brilliant and Accent, obtaining numerous awards from international critics.

His recording of the sonatas for viola da gamba by J.S. Bach, together with D. Boccaccio, deserves a special mention; they are included in the "opera omnia" dedicated to this author and issued by Brilliant label.

He is currently the principal violist and violonist of the Europa Galante orchestra (conducted by F. Biondi). He performs a significant chamber music activity in a duo together with Wieland Kuijken and in a trio with Kenneth Weiss and Lina Tur Bonet. He has also collaborated with internationally renowned soloists such as Jaap ter Linden, Arthur Schoonderwoerd, Marc Hantai, Frank Theuns, Cristophe Coin, Alfredo Bernardini and Bruce Dickey. His continuous research leads him to be one of the "rare" players of Lirone and of Baryton.

Patxi Montero teaches violone at the Vienna Conservatory (MUK) and viola da gamba at the Rossini conservatory in Pesaro.