

Total performance time: approximately 60', with no interval

## La Vaghezza

**Mayah Kadish, Ignacio Ramal** violins  
**Anastasia Baraviera** cello

**Gianluca Geremia** theorbo  
**Marco Crosetto** harpsichord

<b>Tarquinio Merula</b> (1595–1665)	
Ballo detto Eccardo (1637)	3'
<b>Francesco Cavalli</b> (1602–1676)	
Canzona <i>a 3</i> (1656)	6'
<b>Merula</b>	
Ballo detto Gennaro (1637)	2'
<b>Claudio Monteverdi</b> (1567–1643)	
Cor mio, non mori? E mori! (1603)	5'
diminutions by Mayah Kadish	
<b>Giovanni Battista Fontana</b> (1589–1630)	
Sonata Settima	6'
<b>Biagio Marini</b> (1594–1663)	
La Zorzi (1617)	3'
<b>Giovanni Battista Vitali</b> (1632–1692)	
Bergamasca (c.1680)	2'
<b>Francesco Turini</b> (c.1595–1656)	
Sonata a doi violini: Secondo tuono (1621)	6'
<b>Andrea Gabrieli</b> (1533–1585)	
Giovane donna sott'un verde lauro	
diminutions by Ignacio Ramal	4'
<b>Salomone Rossi</b> (c.1570 –1630)	
Sinfonia Nona (1607)	3'
<b>Andrea Falconieri</b> (1585/6–1656)	
Folias echa para mi Señora Doña Tarolilla de Carallenos (1650)	4'

**La Vaghezza** are Britten Pears Young Artists for 2022–23 and are participants on Chamber Music in Residence at Snape Maltings.

The trio-sonata ensemble plays music from the 17th and early 18th centuries, with a special interest in the unpredictability, extravagance, originality and freedom found in 17th-century Italian works. Its musical interpretations are historically informed, but always guided foremost by its common sensibility as an ensemble and its search for 'la vaghezza', an aesthetic concept that describes a beauty impossible to understand or grasp.

Founded in 2016, La Vaghezza has performed all over Europe and won all three prizes at the Handel Gottingen Competition (2018) and first prize in the Maurizio Pratola International Competition (2016). The five members take an equal role in directing the group musically, and the two violins play first and second parts interchangeably.

La Vaghezza is grateful to have been supported by the EEEmerging young artists scheme since 2017. Its debut album *Sculpting the Fabric* covers the Italian 1600s and was released in 2021.

**Tarquinio Merula: Balli**

Merula was a key figure in the early development of many musical forms, including the cantata, the *sinfonia* and the *sonata*, but he had a chequered career. He fell out badly with his bosses in Cremona and later faced a charge of indecency while working as an organist in Bergamo, where the authorities subsequently kept him on a very tight rein. Alongside his church music, Merula published four collections of works for instrumental ensemble, most of them *canzonas* – a form derived from the vocal *chanson* and forerunner of the *sonata*. They also included a handful of dances, or *balli*, which would have featured in court performances and stage works to mark the end of the various acts.

**Francesco Cavalli: Canzona**

Another organist, this time a native of Venice. Cavalli was recruited by Monteverdi as a 14-year-old choirboy at St Mark's and remained there for the rest of his life, becoming *maestro di cappella* 50 years later. His 1656 *Musiche Sacre* comprised a large number of sacred pieces as well as indiscriminately-titled sonatas and canzonas that would have been incorporated into the Mass as *sonate da chiesa* ('church sonatas'). This one became possibly his best-known instrumental work, and demonstrates the new sonata form, in which the music is divided into distinct sections with contrasting rhythms and tempi.

**Claudio Monteverdi: Madrigal**

The 16th-century madrigal was the ultimate secular song, written to be performed privately for aristocratic patrons by the top virtuosi employed at their courts. Monteverdi wrote madrigals intermittently throughout his life: this one comes from the fourth of his nine collections – a set entirely devoted to the pleasures and pains of love.

**Giovanni Battista Fontana: Sonata**

The little we know about Fontana appears in a single publication of just 18 works – his only surviving compositions. He was born in Brescia and became a leading figure in the early development of the sonata, dividing each work into contrasting sections and basing his melodies on contemporary dance styles. He wrote primarily for his own instrument, the violin, but stated that alternatives were equally acceptable.

**Biagio Marini: Sinfonia**

Another Brescian violinist, Marini was once thought to have been a pupil of Fontana, although no evidence suggests the two of them ever met. He incorporated many new techniques into his string-writing including explicitly-notated *tremolo* effects. He was also one of the first composers to stipulate the use of *scordatura* or deliberate mis-tuning. This *sinfonia* was named after the noble Venetian Zorzi family.

**Giovanni Battista Vitali: Bergamasca**

The 'Bergamasca' was a rustic courtship dance, said to have originated in Bergamo to depict the awkward manners of its inhabitants. It never became a regular courtly dance but this version would have been heard at the d'Este court in Modena, where Vitali was employed. He helped to establish the Baroque sonata and his music appears to have influenced some of the most eminent composers of the next generation, including Corelli and Purcell.

**Francesco Turini: Sonata**

Back to Brescia where Francesco Turini spent the majority of his career and where he was held in high esteem, being described there as 'one of the foremost men of Italy'. This was one of the first trio sonatas ever to be published: it appeared in 1621 among the instrumental works at the end of his first book of madrigals.

**Andrea Gabrieli: Madrigal**

Andrea Gabrieli spent most of his life in Venice, eventually securing one of the most prestigious posts in northern Italy – that of organist at St Mark's. Like his friend Orlande de Lassus, he wrote in most of the current trends, although he was reluctant to publish his own works: that task fell to his celebrated nephew, Giovanni, after his uncle's death. This is based on his setting of a poem by Petrarch: 'Girl beneath a green laurel'.

**Salomone Rossi: Sinfonia**

As the leading Jewish composer of his day, Rossi was so highly thought of at the Gonzaga court that he was exempt from wearing the yellow star, which for everyone else in Mantua's Jewish community was compulsory. In gratitude, Rossi acknowledged the Duke in his first dedication: 'under the happy shade of your service,' he said, 'I have learnt everything'. This is the ninth of 15 *sinfonias* from his first collection of purely instrumental works.

**Andrea Falconieri: Folia**

'La Folia' is generally described as one of the oldest remembered musical themes in Europe and the Neapolitan lutenist Andrea Falconieri would have encountered it while working briefly in Spain. He later composed the first Italian variations on 'La Folia', which he dedicated to a Spanish noblewoman.

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