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VOCES SUAVES

**NEL MEZZO DEL
CAMMIN DI NOSTRA VITA**
MUSIC INSPIRED BY DANTE'S DIVINA COMMEDIA

FRIDAY 24 JANUARY 2020 - 12 NOON



TEATRU MANOEL







Voces Suaves

**Nel Mezzo del Cammin di Nostra Vita,
Music inspired by Dante's Divina Commedia**

Friday 24 January 2020 - 12 noon
Verdala Palace, Buskett





The Valletta Baroque Festival

Since its launch in 2013, the Valletta Baroque Festival has treated audiences to a unique event featuring some of the best soloists and ensembles in the baroque music scene. Taking as its main venue one of the oldest working theatres in the world, Teatru Manoel, this prestigious two-week festival also plays out within many wonderful baroque and historical venues, such as St. John's Co-Cathedral and Verdala Palace. This year's musical programme has once again secured some of the best contemporary exponents of Baroque music from the international and local sphere to contribute to the celebration of Malta.

Front Cover Image

Detail from the composite portrait of the Van Lennep Family by Antoine Favray (1706-1798) from the Rijksmuseum Amsterdam.

Partners



Sponsors





Programme

Nel Mezzo del Cammin di Nostra Vita

Stefano BERNARDI (ca. 1577-1637)

Dies Irae
from *Missa pro defunctis*, 1629

VISIONI INFERNALI

Luzzasco LUZZASCHI (ca. 1545-1607)

Quivi sospiri
from *Secondo libro de Madrigali*
a cinque voci, 1576

Jacques ARCADELT (ca. 1507-1568)

Ver Infern'e'l mio petto
from *Il primo libro di madrigali*
d'Arcadelt à 4 voci, 1539

Philippe VERDELOT (ca. 1485-1552)

Altro non è'l mio amor che'l
proprio inferno
from *Le dotte et eccellente*
compositioni de i madrigali di
Verdelot a cinque voci, 1538

Pietro VINCI (ca. 1525-1584)

Quivi sospir
from *Il sesto libro de madrigali a*
cinque voci, 1584

Girolamo FRESCOBALDI (1583-1643)

Recercar cromaticho
from *Messa delli Apostoli, Fiori*
musicali di diverse compositioni,
1635

MISERERE MEI, DEUS

Carlo GESUALDO (1566-1613)

Laboravi in gemitu meo
Peccantem me quotidie
from *Sacrarum cantionum liber*
primus, 1603

Luca MARENZIO (1553-1599)

Padre del Cielo
Vergine gloriosa e lieta
from *Madrigali spirituali a cinque*
voci, libro primo, 1584

Girolamo FRESCOBALDI (1583-1643)

Recercar terzo
from *Ricercari, et canzoni*
franzese, [...] libro primo, 1615

LE CELESTI ARMONIE

Claudio MERULO (1533-1604)

Vergine Madre, figlia del tuo figlio
from *Il secondo libro de madrigali*
a cinque voci, 1604

Joanne METCALF (1958),

Maria III

Io sono amore angelico
from *Il nome del bel fior*, 1998

Claudio MONTEVERDI (1567-1643),

Regina caeli, a 3
from *Salve Regine del Sig.*
Claudio Monteverde, 1662-1667
Sanctus et Benedictus
from *Missa "In illo tempore"*,
Sanctissimae Virgini Missa senis
vocibus, 1610

Stefano BERNARDI (ca. 1577-1637)

Libera me Domine
from *Missa pro defunctis*, 1629





Musicians

Lia Andres, soprano
Jenny Högström, soprano
Jan Thomer, countertenor
Raphael Höhn, tenor
Dan Dunkelblum, tenor
Tobias Wicky, baritone
Davide Benetti, bass
Aki Noda-Meurice, organ

Programme notes

In this programme we would like to offer a musical journey, taking the audience through the three after-worlds lying beyond our mortal life, and inspired by Dante Alighieri's descriptions in the *Divina Commedia*.

In fact, only very few composers of the 16th and 17th centuries set Dante's poetry to music: Luzzasco Luzzaschi, Pietro Vinci and a few others have chosen the same two tercets from Canto III of the Inferno for the madrigal "Quivi Sospiri"; Claudio Merulo in his turn used a paraphrase on the prayer of San Bernardo, "Vergine Madre, figlia del tuo figlio" from Canto XXXIII of Paradiso. We would like to complement this rather modest musical output with pieces which connect, through their texts, three different worlds beyond death, or correspond with them through musical expression. We have chosen music by various composers, united under a broad chronological arch covering the entire 16th century and reaching the music of the early 17th century with Claudio Monteverdi and Stefano Bernardi. In addition, we make an excursion into contemporary music, with two pieces by Joanne Metcalf, an American composer (born 1958). These pieces are taken from Metcalf's cycle "Il nome del bel fior", to texts from Canto XXIII of Paradiso, and composed for a *cappella* vocal ensembles in a highly interesting musical language with a certain "neo-mediaeval" touch.

Also included in this programme are two pieces for Organ solo, serving as interludes between the three worlds. The expressive and often experimental Ricercari by Girolamo Frescobaldi offer a different sonority within the programme, and allow the listeners to reflect on the texts which they have just heard. The organ will also join the





voices in a number of sacred pieces included in the programme.

The programme is structured as a sort of dreamlike journey of a person who, after the end of mortal life, witnesses the day of judgement and envisages the path passing through the three after-worlds, as though searching for the location assigned to the soul.

The journey and the programme will therefore start with the *Dies Irae*, taken from a Requiem mass by Stefano Bernardi, and vividly describing the day of judgement. The first section of the programme is entitled *Visioni infernali* – Infernal visions. Entering the realm of Hell, we turn directly to Dante's poetry describing the sounds of the Inferno, as set to music in the Luzzasco Luzzaschi's madrigal "Quivi sospiri". At the end of the section we will return to the same verses, this time in the madrigal by Pietro Vinci. In between these two versions, we insert two highly descriptive madrigals by Arcadelt and Verdelot which correspond to the Inferno context: however, the torments they describe are those of Hell induced by love.

The after-world of Purgatory is represented in the second section of the programme, entitled *Miserere mei, Deus* – Have merci upon me, Lord – introduced by the unusual harmonies of two motets by Gesualdo, taken from his *Sacrae Cantiones*. These works describe fervently the suffering and repentance of a soul which seeks to be redeemed in order to ascend to Paradise. Two other pieces in this section are Madrigali spirituali by Luca Marenzio, prayers in Italian to the Virgin as well as to God almighty for pity and redemption.

The third section of the programme is entitled *Le celesti armonie* – Celestial harmonies. After first invoking Maria in Purgatory, we climb to Paradise, where the Virgin is represented by Merulo's "Vergine Madre, figlia del tuo figlio" as well as by the pieces from the cycle by Joanne Metcalf, "Maria III" and "Io sono amore angelico". With two works by Claudio Monteverdi, "Regina Coeli" and the "Sanctus" from his *Missa In illo tempore*, we would like to offer the public the soundscape which Dante evokes when describing the singing of the angels in Canti VII and XXIII of Paradiso.

We conclude our programme with "Libera me Domine", taken again from the Requiem Mass by Bernardi. This can be seen as a kind of forced return to reality, a reminder to the public that the musical journey that has just ended, is in fact not only a dream but also the artistic interpretation of the inevitable reality: we are all to be confronted with death and whatever worlds lie beyond it.





Lyrics

ORIGINAL

Dies irae dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Ludicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.
Dies irae dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Ludicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix iustus sit securus?
Rex tremendae maiestatis,
Qui salvandos salvas gratis:
Salva me, fons pietatis.
Recordare Iesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

ENGLISH

The day of wrath, that day
will dissolve the world in ashes,
David being witness along with the Sibyl.
How great will be the quaking,
when the Judge is about to come,
strictly investigating all things.
The trumpet, scattering a wondrous
sound
through the sepulchres of the regions,
will summon all before the throne.
Death and nature will marvel,
when the creature will rise again,
to respond to the Judge.
The written book will be brought forth,
in which all is contained,
from which the world shall be judged.
When therefore the Judge will sit,
whatever lies hidden will appear:
nothing will remain unpunished.
What then will I, poor wretch that I am,
say?
Which patron will I entreat,
when even the just may only hardly be
sure?
King of fearsome majesty,
Who freely savest those that are to be
saved,
save me, O font of mercy.
Remember, merciful Jesus,
that I am the cause of Thy way:
lest Thou lose me in that day.
Seeking me, Thou sittest tired:
Thou redeemedst me, having suffered the
Cross:
let not so much hardship be in vain.
Just Judge of vengeance,
make a gift of remission
before the day of reckoning.
I sigh, like the guilty one:
my face reddens in guilt:
Spare the supplicating one, O God.
Thou who absolvest Mary,





Quaerens me, sedisti lassus:
 Redemisti crucem passus:
 Tantus labor non sit cassus.
 Iuste iudex ultionis,
 Donum fac remissionis,
 Ante diem rationis.
 Ingemisco, tamquam reus:
 Culpa rubet vultus meus:
 Supplicanti parce Deus.
 Qui Mariam absolvisti,
 Et latronem exaudisti,
 Mihi quoque spem dedisti.
 Preces meae non sunt dignae:
 Sed tu bonus fac benigne,
 Ne perenni cremer igne.
 Inter oves locum praesta,
 Et ab haedis me sequestra,
 Statuens in parte dextra.
 Confutatis maledictis,
 Flammis acribus addictis,
 Voca me cum benedictis.
 Oro supplex et acclinis,
 Cor contritum quasi cinis:
 Gere curam mei finis.
 Lacrimosa dies illa,
 Qua resurget ex favilla
 ludicandus homo reus:
 Huic ergo parce Deus.
 Pie Iesu Domine,
 Dona eis requiem.
 Amen.

Sequentia from the Requiem Mass

Quivi sospiri, pianti et alti guai,
 Risonavan per l'aer senza stelle,
 Per ch'io al cominciar ne lagrimai,

Diverse lingue horribili favelle,
 Parole di dolore accenti d'ira,
 Voci alte et fioche, et suon di man con
 elle.

*Dante Alighieri,
 From La Divina Commedia,
 Inferno, Canto III, vv. 22-27*

Ver' Infern' è'l mio petto,
 Ver' infernale spirito son'io,
 E ver' infernal foco è'l foco mio.
 Senza fin' ardo e son di speme privo,
 E dell'amat' obietto,

and heardest the robber,
 gavest hope to me, too.
 My prayers are not worthy:
 but do Thou, who art good, graciously
 grant that I not be burned up by the
 everlasting fire.
 Grant me a place among the sheep,
 and take me out from among the goats,
 setting me on the right side.
 Once the cursed have been silenced,
 sentenced to acrid flames:
 Call Thou me with the blessed.
 Humbly kneeling and bowed I pray,
 my heart crushed as ashes:
 take care of my end.
 Tearful will be that day, on which from the
 glowing embers will arise
 the guilty man who is to be judged.
 Then spare him, O God.
 Merciful Lord Jesus,
 grant them rest.
 Amen.

Sequentia from the Requiem Mass

Their sighs, lamentations and loud
 wailings resounded through the starless
 air, so that at first it made me weep;

Strange utterances, horrible
 pronouncements,
 words of pain, tones of anger,
 voices shrill and faint, and beating hands.

*Dante Alighieri,
 From La Divina Commedia,
 Inferno, Canto III, vv. 22-27*

True hell is my breast
 and a true hellish soul am I,
 and true hellish fire is my fire.
 I burn endlessly and I'm deprived of hope
 and of the object of my love





Eternamente l'alma vista ho persa,
 Et ostinato in una voglia vivo.
 Sol di tant'è diversa
 La sorte mia dalla perduta gente,
 Ch'a ragion quella et io ard' innocente.
 Maladice sovente,
 Et odia quella il suo fattor' Iddio,
 Et io chi m'arde laud' amo e desio.

Attributed to Lorenzino de Medici

Altro non è'l mio amor ch'il proprio
 inferno,
 perché l'infern'è sol vedersi privo,
 di contemplar in ciel un solo Dio vivo,
 né altro duol non v'è nel fuoc' eterno.

Adunqu'il proprio inferno è l'amor mio,
 ch'in tutto privo di veder son' io
 quel dolce ben che sol veder desio.
 Ahi, possanza d'amor quanto sei forte,
 che fai gustar l'infern' anzi la morte.

Luigi Cassola

Quivi sospir con piant'et alti guai,
 risonavan per l'aer senza stelle,
 perciò ch'al cominciar ne lagrimai,
 diverse lingue horribili favelle,
 parole di dolore accenti d'ira,
 voci alt'et fioche, et suon di man con elle.

*Dante Alighieri,
 From La Divina Commedia,
 Inferno, Canto III, vv. 22-27*

Laboravi in gemitu meo;
 lavabo per singulas noctes lectum meum:
 lacrimis meis stratum meum rigabo.

Psalm 6, verse 7

Peccantem me quotidie
 et non penitentem,
 Timor mortis conturbat me.
 Quia in inferno nulla est redemptio.

I have forever lost my soul,
 and live obsessed by one desire only.
 Nonetheless, immensely different
 is my destiny from that of those lost souls,
 in that they rightly burn,
 whereas I do so as an innocent;
 That throng curses often
 and hates God, its maker,
 whereas I praise, love and desire
 He who causes me to burn.

Attributed to Lorenzino de Medici

My love is nothing other than Hell,
 For Hell is nothing but to see oneself
 being deprived of contemplating one
 living God in the heavens,
 Nor is there any other suffering in the
 eternal flames.

Thus, my love is Hell itself,
 For I am wholly deprived of seeing
 That sweetness, which is the only thing
 I wish to see. Ah, amorous force, how
 potent are you, causing me to taste Hell
 even before death.

Luigi Cassola

Their sighs, lamentations and loud
 wailings
 resounded through the starless air,
 so that at first it made me weep;
 Strange utterances, horrible
 pronouncements,
 words of pain, tones of anger,
 voices shrill and faint, and beating hands.

*Dante Alighieri,
 From La Divina Commedia,
 Inferno, Canto III, vv. 22-27*

I have groaned much as I laboured;
 I shall bathe my bed, and water my couch
 each night with my tears.

Psalm 6, verse 7

I, who sin each day
 and remain unrepentant,
 am undone by the fear of death,
 for there is no salvation in Hell.





Miserere mei, Deus, et salva me.

Responsory from the office for the dead

Padre del cielo, or ch'atra nube il calle
destro m'asconde e vie fallaci stampo
con vago piè per questo instabil campo
de la mondana e paludosa valle,
regga tua santa man, sì ch'ei non falle,
mio corso errante e di tua grazia il lampo
dolce sovra me splenda e del mio
scampo
quel sentier mostri a cui vols'io le spalle.

Deh, pria che 'l verno queste chiome
asperga
di bianca neve e 'l mio nascente giorno
chiuda in tenebre eterne il fosco lume,

dammi ch'io faccia a tua magion ritorno,
come sublime angel che spieghi ed erga
da vil fango palustre al ciel le piume.

Torquato Tasso, Rime

Vergine gloriosa e lieta,
o quanto allegro è fatto il tuo doglioso
stato: giorno felice e santo
quando risorse il tuo figliol' amato;
deh! fa che anch'io risorga dal peccato.

Anonymous poet

Vergine madre, figlia del tuo figlio,
reparatrice de l'umana gente,
eletta ne l'eterno alto consiglio
fra quant'esser dovean eternamente.
Tu sola hai posto fine al lungo esiglio
al qual già ne dannò 'l primo parente.
Tu, se dir lice, Dea, tu chiara luce
ne mostrasti la via ch'al ciel conduce.

*Anonymous poet,
paraphrase of Canto XXXIII, vv. 1 - 39,
Paradiso, La Divina Commedia,
by Dante Alighieri*

"Io sono amore angelico, che giro
l'alta letizia che spira del ventre
che fu albergo del nostro disiro;
e girerommi, donna del ciel, mentre

Have mercy on me, Lord, and save me.

Responsory from the office for the dead

Father in heaven, now that a dark cloud
hides the right-hand path from me, and
I tread false roads with wavering step on
this unstable field of the worldly, marshy
vale, extend your holy hand so that my
errant course may not fail, and let the
sweet beacon of your grace shine upon
me and show me the path of my escape,
on which I once turned my back.

Ah, before winter sprinkles these locks
with white snow, and my dawning day
closes its dim light in eternal darkness,

grant that I may return to your house
like a sublime angel that spreads and lifts
its wings toward heaven, from vile and
marshy mud.

Torquato Tasso, Rime

Virgin, glorious and happy, o how
blissful your grievous state has been
made. A happy day and holy,
when your beloved son arose!
Ah, may I, too, arise from my sin.

Anonymous poet

Virgin Mother, Daughter of your Son,
Repairer of humankind, chosen to be in
the heavenly council Among those who
are perforce eternal. You alone put an
end to the long exile. To which we were
damned by our first father. You, who are a
Goddess, if it is permitted to say,
You, who are a bright light, Show us the
way that leads to heaven.

*Anonymous poet,
paraphrase of Canto XXXIII, vv. 1 - 39,
Paradiso, La Divina Commedia,
by Dante Alighieri*

"I am angelic, heavenly love, who revolves
that blessed ecstasy that breathes from
the womb which was the repose of Him
our heart craves;





che seguirai tuo figlio, e farai dia
più la spera supprema perché li entre.”

Così, la circolata melodia
Si sigillava, e tutti li altri lumi
Facean sonare il nome di Maria.

*Dante Alighieri, La Divina Commedia,
Paradiso, Canto XXIII, vv. 103-111*

Regina coeli, laetare, alleluia,
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.
Gaude et laetare, Virgo Maria, alleluia,
Quia surrexit Dominus vere, alleluia.

Marian hymn

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Hymn from the Mass ordinary

Libera me Domine, de morte aeterna, in
die illa tremenda.
Quando coeli movendi sunt et terra:
dum veneris judicare saeculum per
ignem.

Tremens factus sum ego et timeo,
dum discussio venerit, atque ventura ira.
Quando coeli movendi sunt et terra:
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde,
dum veneris judicare saeculum per
ignem.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Responsory for the burial office

and I'll wheel and turn, Queen of Heaven,
while'er thou followest thy Son, 'till thou
shalt make more holy the blessed sphere
by entering there.”

Thus did the circling, soaring melody
imprint itself, and all the other lights
made Mary's name resound infinitely.

*Dante Alighieri, La Divina Commedia,
Paradiso, Canto XXIII, vv. 103-111*

Queen of heaven, rejoice, alleluia.
The Son you merited to bear, alleluia,
Has risen as he said, alleluia.
Pray to God for us, alleluia.
Rejoice and be glad, O Virgin Mary,
alleluia. For the Lord has truly risen, alleluia.

Marian hymn

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest. Blessed is he who
comes in the name of the Lord.
Hosanna in the highest.

Hymn from the Mass ordinary

Deliver me, O Lord, from death eternal
on that fearful day, When the heavens and
the earth shall be moved,
When thou shalt come to judge the world
by fire.

I am made to tremble, and I fear, till the
judgment be upon us, and the coming
wrath. When the heavens and the earth
shall be moved: That day, day of wrath,
calamity and misery, day of great and
exceeding bitterness, when thou shalt
come to judge the world by fire.

Rest eternal grant unto them, O Lord: and
let light perpetual shine upon them.

Responsory for the burial office





Artist Biography

Voces Suaves

Voces Suaves, which performs Renaissance and Baroque music with solo voices, is a vocal ensemble based in Basel. Taking into account the insights of historical performance practice, the ensemble strives to captivate rhetoric combined with a warm and full overall sound that makes the music come alive with emotion. Thanks to intensive collaboration, a great familiarity within the musical work has evolved.

The ensemble, founded in 2012 by Tobias Wicky, is made up of a core of eight professional singers most of whom have a connection with the Schola Cantorum Basiliensis. After being formed over several years by Francesco Saverio Pedrini, the Ensemble has worked without a musical director since 2016. Consequently, the creative will of each individual member was indispensable to attain an artistic result. The formation varies depending on the programme. Instrumentalists are incorporated as necessary.

The repertoire contains a broad selection of Italian madrigals, works of the Early German Baroque, and larger-scaled Italian oratorios and Masses. In planning the programmes, care is taken to include works by forgotten composers, such as Lodovico Agostini or Giovanni Croce, alongside those of well-known masters like Monteverdi or Schütz.

Important performances have taken Voces Suaves to prestigious festivals throughout Europe, including the Festival d'Ambronay, the Festival de Saintes, the Festival de Paris, the Monteverdi Festival Cremona, the Musica Antiqua Festival Bruges, Bozar Brussels, the Oslo International Music Festival, Misteria Paschalia Krakow, the Staatsoper Berlin, the Festival Potsdam Sanssouci, the Musikfest Bremen, and the Innsbrucker Festwochen der Alten Musik. In the years 2014-16 the Ensemble participated in the European promotion programme "EEEmerging, Emerging European Ensembles Project."

Voces Suaves regularly joins other ensembles in order to perform larger-scale works, such as Monteverdi's *Vespers* or Schütz's so-called *Swan Song* (Psalms 119 & 110 and the German Magnificat). Moreover, Voces Suaves has maintained long-standing collaborations with Jörg-Andreas Bötticher and Johannes Strobl.

Since 2015 various recordings by Voces Suaves have been released on Claves records, Ambronay éditions, Arcana (Outhere Music), and Deutsche Harmonia Mundi labels, and have been honoured with international prizes.





2021 Programme

Friday 15 January 2021

7:30 pm
Bach - The Four Orchestral Suites
Les Passions de L'Ame

Saturday 16 January 2021

12 noon
Chorale for Organ and Viola da
Gambas & Dialogos
Accademia del Piacere

5:30 pm
Baroque XXL
Hansjörg Albrecht - Organ

7:30 pm
Meets Flamenco
Accademia del Piacere

Sunday 17 January 2021

11:30 am
A Solo harpsichord programme
of Rameau
Stephen Devine

3:30 pm
The Piper and the Fairy Queen
Camerata Kilkeny

7:30 pm
Lust and love lust
*Combattimento Ensemble -
Claudia Patacca (soprano)*

Monday 18 January 2021

12 noon
Delicatessen
Stephen Devine and Kate Semmons

7:30 pm
Switched on Bach, Back to the 70s
On The Moog - Stephen Devine

Tuesday 19 January 2021

12 noon
The Bach Family, Marais, Dowland
and others
*Isang Enders (Cello) and Mahan
Esfahani (Harpsichord)*

7:30 pm
Magnificat
ViBE - Valletta Baroque Ensemble

Wednesday 20 January 2021

12 noon
Roma Sconosciuta
*Il Sogno Barocco and counter tenor
Filippo Mineccia*

7:30 pm
Handel - Apollo and Daphne
*Orchestra of the Age of the
Enlightenment*

Thursday 21 January 2021

12 noon
Music from the Court of Versailles for
Baroque Viola and Theorbo
*Sarah Spiteri and Pablo Zapico - Viola
and Theorbo*

7:30 pm
Eroe
*Il Giardino d'amore and
countertenor Jakub Józef Orliński*

Friday 22 January 2021

12 noon
Bach on Mandolin
Avi Avital

7:30 pm
Steps in love
Weaver Ensemble - Dance

Saturday 23 January 2021

12 noon
Bach, Handel, Scarlatti
Roberto Cominati - Piano

4:30 pm
The Goldberg Variations
Signum Saxophone Quartet

7:30 pm
Return to forever
*Il Giardino d'amore
Stefan Plewniak, Stan Plewniak and
Natalia Kawalek*

Sunday 24 January 2021

11:30 am
Bach Transcriptions
Vassilis Varvarevos - piano

3:30 pm
Beware the Spider
Palisander - Recorder ensemble

7:30 pm
Biber & Piazzola
lautton compagney BERLIN

Monday 25 January 2021

12 noon
Il Transilvano
Prisma Ensemble

7:30 pm

Ardet Cor Meum
Arsenale Sonore dir. Boris Begelman
Francesca Aspromonte (Soprano)

Tuesday 26 January 2021

12 noon
CPE Bach Sonatas
Johanna Rose - Viola Da Gamba

7:30 pm
Giardino delle Rose - Caldara
Ensemble Divino Sospiro

Wednesday 27 January 2021

12 noon
Due begl'occhi guerrieri
The rediscovered madrigals
of the Mdina archives
The Monteverdi Project

7:30 pm
Inspired by Baroque
MPO - Malta Philharmonic Orchestra

Thursday 28 January 2021

12 noon
Eloquentia
Alia Mens - dir. Olivier Spilmont

7:30 pm
Charlie Siem - Violin

Friday 29 January 2021

12 noon
Delirio Amoroso
*Francesca Lombardi Mazzulli
(Soprano)*

7:30 pm
Combattimento
*Cantar Lontano, dir. Marco
Mencoboni*

Saturday 30 January 2021

12 noon
Kuhnau biblical sonatas
Mahan Esfahani - Harpsichord

7:30 pm
Jomelli's Requiem
Coro e Orchestra Ghislieri

Sunday 31 January 2021

11:30 am
Of Gods and Monsters
*ViBE - Valletta Baroque Ensemble -
Trevor Bowes (Bass)*

(PROGRAMME AT THE TIME OF PRINTING)







vallettabaroquefestival.mt
teatrumanoel.mt

#VBF20

