

La Venexiana

Claudio Monteverdi's 450th anniversary in 2017

Scherzi musicali | Passion and humor

Everyone knows Monteverdi's stunning Lamenti, his sense for intensive melodies and painful harmonics. But the Italian composer was also a master of humor and his "Scherzi musicali" offer an entertaining mixture of true passion, (mostly) frivolous humor and a touch of melancholy.

Claudio Monteverdi (1567-1643)	Damigella tutta bella / O Rosetta (Scherzi musicali)
Claudio Monteverdi	Eccomi pronta ai baci (Settimo Libro dei Madrigali)
<i>Ritornello</i> : Biagio Marini (1594-1663)	Una vecchia sdentata e bavosa (Scherzi e Canzonette)
<i>Sinfonia</i> : Claudio Monteverdi	Oggi, oggi sarà Poppea (Incoronazione di Poppea)
Tarquino Merula (1595-1665)	Su la Cetra amorosa (Musiche concertate)
<i>Sinfonia</i> : Claudio Monteverdi	Gira il nemico insidioso (Ottavo Libro dei madrigali)
Claudio Monteverdi	Maledetto sia l'aspetto (Scherzi Musicali)
<i>Sinfonia</i> : Claudio Monteverdi	Chi parla, chi parla? (Incoronazione di Poppea)
Claudio Monteverdi	Bel Pastor (Nono Libro dei madrigali)
<i>Sinfonia</i> : Claudio Monteverdi	Ohimè ch'io cado (Quarto Scherzo delle ariose vaghezze)
<i>Ritornello</i> : Claudio Monteverdi	Amor se fossi arciero (Il Ritorno di Ulisse in Patria)

Instrumentation: 4 singers, 2 violins, viola, doublebass, harp, theorbo, harpsichord

Monteverdi's Mastery | Madrigals from the Books Nos. 5 - 9

Claudio Monteverdi (1567-1643)	Oimè il bel viso
	O come sei gentile
	Gira il nemico insidioso
	Su, su, su pastorelli vezzosi
	Batto, qui pianse ergasto
	Romanesca: Oimè dov'è il milo ben
	Alcun non mi consigli
	Lamento della ninfa
	Misero alceo
	Non è di getil core
	Non partir, ritrosetta
	T'amo mia vita
	Zefiro torna

Instrumentation: 5 singers, theorbo, harpsichord

Dawn of the Italian Baroque | Madrigals by Monteverdi and Contemporaries

Claudio Monteverdi (1567-1643)	Al lume delle stelle Se il vostro cor madonna
Sigismondo d'India (1582-1629)	La mia filli crudel Chi nudrisce mia speme
Giovanni Felice Sances (1600-1679)	Tirsi morir volea
Claudio Monteverdi (1567-1643)	Soave libertade
Benedetto Ferrari (1603-1681)	Amanti io vi so dire
Claudio Monteverdi (1567-1643)	Della bellezza le dovute lodi Ogni amante e' guerrier Io che nell'otio nacqui Ma per quell'ampio Egeo Riedi ch'al nostro ardor
Claudio Monteverdi (1567-1643)	Ohime' dov'e' il mio ben
Benedetto Ferrari (1603-1681)	Avverti o cor
Sigismondo d'India (1582-1629)	Cruda Amarilli
Giovanni Felice Sances (1600-1679)	Presso l'onde tranquillo
Claudio Monteverdi (1567-1643)	Et è pur dunque vero Lidia spina Lamento della ninfa

Instrumentation: 5 singers, cornett, violin, theorbo, doublebass, harpsichord

Laudate Dominum | Sacred Music in Venice and Cremona

Claudio Monteverdi (1567-1643)	Confitebor für Sopran und Begleitung Ego Dormio für Sopran, Bass und b.c. Laudate Dominum für Bass und b.c.
Tarquino Merula (1595-1665)	Salvo me fac Deus für Sopran, Bass und Begleitung
Claudio Monteverdi (1567-1643)	O beate vie für Sopran, Tenor und b.c.
Tarquino Merula (1595-1665)	Dominus Illuminatio für Bass und Begleitung
Claudio Monteverdi (1567-1643)	Cantate Dominum für Sopran, Tenor und b.c.
Tarquino Merula (1595-1665)	Hic est vere martir für Sopran, Tenor, Bass und b.c. Canzone sopra la nanna a für Sopran und b.c.
Claudio Monteverdi (1567-1643)	Currite populi a voce für Tenor und b.c.
Tarquino Merula (1595-1665)	Pulchra facie für Sopran, Tenor, Bass und b.c.
Alessandro Grandi (1586-1630)	O quam pulchra es für Tenor und b.c. Tarquino Merula Ego flos campi für Sopran, Bass und b.c.
Claudio Monteverdi (1567-1643)	Confitebor für Sopran, Tenor, Bass und b.c.

Instrumentation: 3 singers, cornett, violin, theorbo, organ

Vespro della Beata Vergine | Vespers for the Blessed Virgin, 1610

Instrumentation: 10 singers, 2 flutes, 2 cornetts, 3 trombones, 2 theorbos, 6 strings, organ, conductor

Monteverdi till Midnight | Variations on Monteverdi

Monteverdi is still a fascinating and inspiring composer also for artists of all kind in our days. The naturally flow of his language-oriented music is impressive in its immediacy. Claudio Cavina, who has spend practically his complete artist career with Monteverdi's music has recently discovered another angle of view on this great master of Renaissance music. He focussed on Monteverdi's closeness to the flowing music of Jazz and at the end it was actually just a small and surprisingly plausible step from the Renaissance to Jazz music. The result is a programme called *Round M* which La Venexiana recorded for Glossa.



In a tripartite concert La Venexiana offers different views on the works of Monteverdi:

- Part I** *From Cremona to Mantua:* Extracts from the Books of Madrigals Nos. 2, 3, 4 and 5 (duration: 1 hour)
- Part II** *In Venice:* Extracts from the Books of Madrigals Nos. 6, 7 and 8 (duration: 1 hour)
- Part III** *Round M - Monteverdi meets Jazz* | soprano, jazz-saxophone, drumset (duration: 1 hour)

Alternative: Parts I and II can be combined as full length programme without part III. Part III can also be extended to a full length programme.

Pure Emotions | Cantatas by Handel and Contemporaries

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| Alessandro Scarlatti (1660-1725) | “Perchè tacete, regolati concenti” - Cantata for alto, 2 violins and b.c. H. 551 |
| Antonio Vivaldi (1678-1741) | Trio Sonata in d minor for 2 violins, b.c. “La Follia” |
| Georg Friedrich Händel (1685-1759) | “Mi palpita il cor” - Cantata for alto, violin, b.c. |
| Giovanni B. Bononcini (1670-1747) | Lamento “In morte di Bella Ninfa” for alto and b.c. |
| Georg Friedrich Händel (1685-1759) | Trio Sonata in g minor HWV 393 |
| Giovanni B. Bononcini (1670-1747) | “Siedi Amarilli mia” - Cantata for alto, 2 violins, b.c. |

Instrumentation: countertenor, 2 violins, violoncello, theorbo, harpsichord