

Early Music Society OF THE ISLANDS



37th Season

Imaginario

Armonía Concertada

María Cristina Kiehr, soprano
Ariel Abramovich, vihuela de mano

30 April, 2022, 8:00 pm
St Andrew's Presebyterian Church
Victoria, British Columbia, Canada

2021-22 Concert Season

Saturday 14th May 2022, 8:00 pm

St. Andrew's Presbyterian Church

Music for Two Flutes

SOILE STRATKAUSKAS & JANET SEE (PACIFIC NW)

The eighteenth century was the golden age of the flute and some of the best baroque musicians from the Pacific Northwest present a varied selection of beautiful flute music from around Europe. The featured composers include Anna Bon di Venezia, Joseph Haydn (London Trio No. 1), Wilhelm Friedmann Bach and Jean-Marie Leclair. A must-hear for woodwind lovers!

Concerts in the upcoming 38th season can be found on page 11.



CD Madness

EMSI has been the grateful recipient of a donation of over 500 good quality Early Music CDs. We want you to have them, so we will be holding a one-day sale event to raise funds for the society.

It will be a lively and fun event, with progressively dropping prices, auctioning of some special items and live music to encourage your inner-consumer. Feel free to show up in your periwig, doublet-and-hose or wimple.

Date and location to be announced soon.

IMAGINARIO: DE UN LIBRO DE MÚSICA DE VIHEULA

O dulce contemplación, a 4	Juan Vázquez (c 1500-1560)
Vos me matastes, a 3	Juan Vázquez
Por una vez que mis oxos alcé, a 4	Juan Vázquez
La cancion del Emperador, a 4	Josquin des Prez (c 1440-1521)/ Luys de narváez (pub. 1538)
Benedictus Missa Mille regretz, a 3	Cristóbal de Morales (1500- 1553)/ Miguel de Fuenllana
O dolce vita mia, a 4	Adrian Willaert (1490-1562)
Qué sentís, coraçon mío, a 4	Juan Vásquez
Ricercar	Julio Segni da Modena (1498- 1561)
Chiare fresche et dolci acque, a 5	Jacques Arcadelt (c 1504-1568)
Intermission	
Si de vos bien me aparto, a 5	Anónimo, Cancionero de Uppsala (pub. 1556)
Se per colpa del vostro fiero sdegno, a 4	Jacques Arcadelt
Se pur ti guardo, a 4	Adrian Willaert
Dulces Exuviae, a 4	Josquin de Prez
Anchor che col partir, a 4, fantasia sobre Castel-el madrigal	Cipriano de Rore/ (Anon) MS Castelfranco Veneto)
Si nos hubiera mirado, a 4	Juan Vásquez
De los álamos vengo, madre, a 4	Juan Vásquez
Quien dice que l'ausencia causa olvido, a 3	Juan Vásquez
Duélete de mi, señora, a 3	Juan Vásquez

Tonight's concert is generously sponsored by Betty and Jim Hesser.

Armonía Concertada

MARÍA CRISTINA KIEHR

Thanks to the magical way in which María Cristina fell under the spell of the vocal repertoire of the so-called early music – more accurately, the music of the renaissance and early baroque – she changed from her passionate and obsessive study of the violin to that of singing.

From her birthplace in Tandil, and after two years initial studies in Buenos Aires, she went on to the Schola Cantorum Basiliensis, a mecca for her chosen repertoire.

There, under the tutelage of her maestro René Jacobs, she gained the fundamental knowledge necessary for her to take up the vertiginous life which devoting herself to music has meant.

María Cristina has had the privilege of sharing music and mythical stages with world class performers, some of whom today are considered pioneers in the field of early music – names such as Nikolaus Harnoncourt, René Jacobs, Frans Brüggen, Chiara Banchini, Philippe Herreweghe, Jordi Savall and Christophe Coin, among many others.

Simultaneously, as co-founder of the Daedalus Ensemble, the vocal quartet La Colombina, and the ensemble Concerto Soave with Jean-Marc Aymes, María Cristina has consolidated her musical identity which has also allowed her to explore other musical horizons. She has premiered new compositions, some of which have been dedicated to her, and is currently working on new musical projects with the vihuelist Ariel Abramovich (Armonía Concertada), and guitarists Pablo Márquez (classical) and Krishnasol Jiménez Moreno (baroque).

ARIEL ABRAMOVICH

Ariel Abramovich studied lute and vihuela with Hopkinson Smith at the Schola Cantorum Basiliensis and subsequently in France with Eugène Ferré. In 1998 he formed “El Cortesano” with counter-tenor José Hernández-Pastor to explore the Spanish vihuela repertoire, and in 2002 the duo released the first ever album solely devoted to Valladolid vihuela composer Estevan Daça. In 2009 the duo released an album devoted to another rarely heard vihuelista, Salamanca-born Diego Pisador.

In 2008 he began working on the 16th & 17th century English lute song repertoire with tenor John Potter, and this duo became the catalyst for the Amores Pasados and Secret History recordings on ECM with Anna Maria Friman and Jacob Heringman. Their Alternative History project re-imagines renaissance polyphony as lute song (as musicians would have done in the 16th and 17th centuries) and has commissioned new music from rock musicians John Paul Jones (Led Zeppelin), Tony Banks (Genesis) and Sting. Ariel and Jacob Heringman have also released Cifras Imaginarias, an album of intabulations for two lutes on Arcana.

In 2013 Ariel formed the duo Armonía Concertada with soprano Maria Cristina Kiehr, a project dedicated to the 16th Century Iberian repertoire for voice and plucked strings, and he currently performs with French soprano Perrine Devillers, Argentinean tenor Jonatan Alvarado, North American soprano Anne-Kathryn Olsen and with the ensemble “Da Tempera Velha”.

Ariel is also active as a teacher and has given masterclasses at conservatories and educational institutions all over the world, including Spain, Germany, Brazil, Argentina, the US, the Czech Republic, Slovakia, Colombia, Ecuador and Uruguay.

The Making of an Imaginary Songbook

If so many people played the vihuela in sixteenth-century Spain, why are there so few surviving vihuelas? Why is it that only such a small number of musical sources survive for the vihuela if it was such a popular instrument in sixteenth-century Spain? —For anyone today who is involved in playing or studying the vihuela and its music, these are the two questions that we are most frequently asked. In response to the first question, I usually say that there are five or six surviving vihuelas known today, that thousands were built during the sixteenth century, but that we don't know what happened to them. Even concerning the number of surviving instruments I prefer to be a little vague, usually saying "five or six" rather than giving a definite number. This is not simply to avoid being categorical, it is because we are not sure: not even the experts agree. There are differing opinions about the age or the provenance of the known instruments, doubts about whether they should be called vihuelas or guitars, doubts about the identity of their makers, their type and function, and even their authenticity. When it comes to trying to explain why there are so few, the answers are based on speculation and conjecture rather than fact. We know the names of more than 150 *violeros* in Spain during the sixteenth century, and so we can assume that even if they were not highly productive, they would have produced at least 20,000 instruments. What happened to them? A couple that were of exceptional beauty or manufacture were looked after and kept, others were probably converted into guitars at some later date. On the other hand, many probably fell into disuse, broken and in need of repair, while others might have become infested with woodworm and have been burned in the annual bonfires that took place on the feast of San Juan. So, now we only have five or six.

What about the music? There are seven vihuela books that survive and which preserve just over seven hundred compositions between them. To these we can add the contents of a few manuscripts, perhaps another twenty or thirty compositions, altogether less than 750. If the vihuela was so widespread in its use, so ubiquitous in courtly and urban life, why do we have only seven published books? —In part, it was because there was no strong music printing industry in Spain. Most of the printers who produced vihuela books only did it once in their lifetime, including the three members of the Fernández de Córdoba dynasty who were responsible for one book each. Moreover, printing materials, especially the purpose-specific type needed to print vihuela tablature was scarce. Three of the seven surviving books were published with the same type, passed from one printer to another, probably not without the exchange of money. Secondly, the tight government control of industries such as printing did not have the flexibility to permit a music publishing industry to flourish. The Spanish publishing system, especially the concession of printing privilege to authors rather than printers and publishers, meant that most money earned from book sales went to the author and there was little margin for those in the middle, especially for printers who may have wanted to become publishers in their own right. Moreover, the system meant that authors often had to look after the distribution of their books themselves, and few of them had the necessary experience or trade networks.

In addition to printing, professional scribes did much of the work that we do today electronically or with photocopiers. Some level of professional music copying appears to have flourished in Spain, although there is not a great deal of evidence. Songs of the kind that we can hear in this program were among those copied by professional scribes for circulation among those who wished to keep up with latest fashions in song but had no access to printed editions. Many of the songs that survive in the printed vihuela books from Narváez to Daza could only have arrived in their hands of

vihuelists by this means. Many of the pieces that are preserved in the surviving vihuela books never circulated in print, and so this is the only way in which they could have been acquired.

For all these reasons, the project of Ariel Abramovich to create a new imaginary songbook is by no means far-fetched. It might be described as an incredible exercise in credible fantasy. Taking the real surviving vihuela books as a point of departure, we have some songs that are found in more than one of them. Sometimes these are versions of exactly the same music and text; other times they are different musical settings of the same poetry. In this way Ariel Abramovich tips his hat to salute Fuenllana, Mudarra, Pisador and Valderrábano, as well as to Venegas de Henestrosa, the author of one of those books “for keyboard, harp or vihuela”, without actually replicating their contents.

Our modern compiler goes a little further when bringing to his anthology a couple of pieces from the recently recovered Castelfranco manuscript, a lute manuscript from the Veneto whose cultural link with Spain is implied by the inclusion in it of pieces by Luis Milán from *El Maestro* (1536). The verisimilitude of the collection does not really depend, however, on such specific intertextuality. In broader brushstrokes, this anthology is compiled from the kinds of works that some now unknown sixteenth-century vihuelist may have gathered into a book that has slipped from our collective memory, and far beyond any kind of existence, virtual or real.

From the surviving vihuela books, we know the composers of vocal polyphony whose music was most highly prized among instrumentalists and those who sang to vihuela accompaniment. Among Spaniards, it was the secular songs of Juan Vásquez that were preeminent while, among composers of sacred music, it was Cristóbal Morales who was best able to create complex polyphony that also moved the heart. It is no surprise, to find five works by Vásquez in our imaginary songbook: *O dulce contemplación*, *Por una vez que mis ojos alcé*, *Qué sentís corazón*, *Quien dize que la ausencia* and *Si no os hubiera mirado*.

Also influential in Spain were the madrigalists Adrian Willaert and Jacques Arcadelt. The transformation of many of their polyphonic madrigals into accompanied lute songs met with great success in Italy and was mirrored by vihuelists in Spain. Two madrigals by Willaert form part of our imaginary songbook, *O dolce vita mia* and *Se pur ti guardo*.

Among the foreign composers in our imaginary songbook, pride of place goes to Josquin Desprez, author of the motet *Dulces Exuviae*.

Arcadelt’s settings of texts by Petrarch and Sannazaro, *Chiare, fresche e dolci acque* and *Se per colpa del vostro fiero sdegno*, respectively, are their beautiful complement. These works, together with the *ricercar* by Giulio Segni, a composer well known to Venegas de Henestrosa, and madrigals known from further collections, such as the *Cancionero de Uppsala*, complete an anthology that is presented in a variety of instrumental and vocal combinations and that offers an imaginary listening experience that blends the real and the imaginary without a discernible line of demarcation.

John Griffiths

Tours, November 2018

O dulce contemplación

¡O dulce contemplación!
¡O preciosa fantasía,
Que me muestras cada día
Una tan clara visión
Qu'és salud del alma mía!
Es tan grande la excelencia
De tu linda preeminencia,
Que, por tu gracia escogida,
Bivo yo de nueva vida,
Después de muerto en ausencia.

2 Vós me matastes

Vós me matastes,
Niña en cabello.
Vós me aveis muerto.
Ribera de un río
Vi moça virgo.
Niña en cabello,
Vós me aveis muerto.

Por una vez que mis ojos alcé

Por una vez que mis ojos alcé
dicen que yo lo maté.
Así, vaya madre,
virgo a la vequilla,
como al caballero
no le di herida.
Por una vez que mis ojos alcé
dicen que yo lo maté.

Benedictus de la Missa Mille Regretz

Benedictus qui venit in nomine Domini.

O dolce vita mia

O dolce vita mia, che t'haggio fatto,
che minacci ogn' hor, con tue parole,
et io mi struggo come nev' al sole.

O dulce contemplación

*Oh sweet contemplation!
Oh delightful fantasy,
You show me each day
Such a clear vision
That is the health of my soul!
The excellence of your beautiful preeminence
Is so profound
That, by your select grace,
I live a new life,
After dying in absence*

Vós me matastes

*You killed me,
Girl with the long hair,
You have killed me.
On the riverbank
I saw the young virgin.
Girl with the long hair,
You have killed me.*

Por una vez que mis ojos alcé

*For having raised my eyes once
They said that I killed him.
In the same way, mother,
That I go virgin to the vigil,
I did not wound that gentleman.
For having raised my eyes
They said that I killed him.*

Benedictus de la Missa Mille Regretz

Blessed is he who comes in the name of the Lord.

O dolce vita mia

*O my sweet life, what have I done to you,
to make you constantly threaten me, with your
words,
and I languish like snow in the sun.*

Qué sentís, coraçon mío

¿Qué sentís, coraçon mío?
No dezís qué mal es el que sentís?
¿Qué sentistes aquel día,
Quando a mi señora vistes,
Que perdistes alegría
Y el descanso perdistes?
Como a mí nunca bolvistes,
No dezís qué mal es el que sentís?

Chiare, fresche et dolci acque

Chiare, fresche et dolci acque,
ove le belle membra
pose colei che sola a me par donna;
gentil ramo ove piacque
(con sospir' mi rimembra)
a lei di fare al bel fiancho colonna;
herba et fior' che la gonna
leggiadra ricoverse
co l'angelico seno;
aere sacro, sereno,
ove Amor co' begli occhi il cor m'aperse:
date udienza insieme
a le dolenti mie parole extreme.

Si de vos mi bien me aparto

Si de vos mi bien me aparto
¿Que haré?
Triste vida biviré.
El bien tiene condición
De ser de todos querido,
Si alguno lo ha perdido
No le faltara passion,
Pues yo con tanta razón
¿Que haré?
Triste vida biviré.

Se per colpa del vostro fiero sdegno

Se per colpa del vostro fiero sdegno,
il dolor che me affligge,
Madonna, mi trasporta al atra Stigge:
non havro duol del mio supplicio indegno,
né del eterno fuoco:
ma di voi, che verret' a simil loco.

Qué sentís, coraçon mío

*What do you feel, my heart?
Why Don't you say
What sickness you feel?
What did you feel that day,
When you saw my lady,
You lost happiness
And you lost rest?
You never returned to me,
Why don't you say
What sickness you feel?*

Chiare, fresche et dolci acque

*Clear, sweet fresh water
where she, the only one who seemed
woman to me, rested her beautiful limbs:
gentle branch where it pleased her
(with sighs, I remember it)
to make a pillar for her lovely flank:
grass and flowers which her dress
lightly covered,
as it did the angelic breast:
serene, and sacred air,
where Love pierced my heart with eyes of beauty:
listen together to my last sad words.*

Si de vos mi bien me aparto

*My beloved, if I depart from you,
what shall I do?
Mine will be a sad life.
Goodness (love) has the condition
Of being loved by everyone.
Should one lose it,
He will not be lacking in passion.
My beloved, if I depart from you,
what shall I do?
Mine will be a sad life.*

Se per colpa del vostro fiero sdegno

*Should, because of your proud disdain,
the pain that afflicts me, drag me,
Milady, down into the dark Styx:
I shall feel no pain for that undeserved torture,
nor for the eternal fire,
but rather for you, who will come down to such a
place.*

Perché sovente in voi mirando fiso
per virtù del bel viso
pena non fia la giù che al cor mi tocchi,
sol' un tormento avrò, di chiuder gli occhi.

Se pur ti guardo

Se pur ti guardo, dolce anima mia
Tu me ne trai del petto il vivo core
Caro tesoro, viso mio bello
Deh non mi dar tanto martello
ch'io son pur tuo servitore
Deh non mi far morir
O dolce anima mia

Dulces exuviae

Dulces exuviae, dum fata deusque sinebat,
Accipite hanc animam meque his exsolve curis,
Vixi et quem dederat cursum Fortuna peregi,
Et nunc magna mei sub terras ibit imago.

Si no os uviera mirado

Si no os uviera mirado
Pluguier'á Dios que n'os viera;
Porque mi vida no fuera
Cativa de su cuidado.
Mas, pues os é conocido
Solamente por quereros,
Quiero más quedar perdido
Que cobrado por no veros.

De Los Álamos Vengo, Madre

De los álamos vengo madre,
De ver como los menea el ayre,
De los álamos de sevilla,
De ver a mi linda amiga.

*Because I've embedded in my memory,
by virtue of many stares, your beautiful face,
there won't be suffering down there that could touch
my heart,
— torment will only come when I close my eyes [and
not see you].*

Se pur ti guardo

*If I look at you, my sweet soul
You draw my living heart from my breast,
Dear treasure, beautiful face.
O, do not give me so much a hammering,
for I am your servant.
O, do not let me die.
O my sweet soul.*

Dulces exuviae

*Reminders, sweet while fate and the god allowed it,
accept this soul, and loose me from my sorrows.
I have lived, and I have completed the course that
Fortune granted,
and now my noble spirit will pass beneath the earth.*

Si no os uviera mirado

*If I hadn't looked at you
It would please God that I hadn't seen you;
Because my life wasn't
Lacking his care.
But, as I know you
Just by loving you,
I'd prefer to remain lost
Than be poorer for not having seeing you.*

De Los Álamos Vengo, Madre

*I come from the poplars, mother,
from seeing the breezes stir them.
From the poplars of Seville,
from seeing my sweet love,*

15 Quien dice que l'ausencia causa olvido

Quien dice que l'ausencia causa olvido
Merece ser de todos olvidado.
El verdadero y firme namorado
Está quando 'sta ausente, más perdido.
Abiva la memoria su sentido.
La soledad levanta su cuydado.
Hallarse de su Bien tan apartado
Haze su dessear mas encendido.
No sanan las heridas en él dadas,
Aunque cesse el mirar que las causó,
Si quedan en el alma confirmadas.
Que si uno 'sta con muchas cuchilladas,
Por que huya de quién le acuchilló
No por esso serán mejor curadas.

16 Duélete de mí, señora

Duélete de mí, señora,
señora, duélete de mí,
que si yo penas padezco
todas son, señora, por ti.

El día que no te veo
mil años son para mí,
ni descanso, ni reposo,
ni tengo vida sin ti.
Los días no los bivo
suspirando siempre por ti.
¿Dónd'estás que no te veo,
alma mía, qué es de ti?

Duélete de mí, señora,
señora, duélete de mí,
que si yo penas padezco
todas son, señora, por ti.

15 Quien dice que l'ausencia causa olvido

*He who says that absence causes forgetfulness
Deserves by all to be forgotten.
The only truly and firmly in love
Is, when absent, more at lost.
Memory enlivens his senses,
Solitude enhances his grief.*

*Being so distant from his beloved
Inflames his desire the more.
The wounds given him are not healed
Even though the sight that caused them ceases,
For in his soul it was confirmed.
For if one has many wounds
Fleeing from the one who slashed,
Not for this will they be better cured.*

16 Duélete de mí, señora

*Feel for me, my lady,
My lady, feel for me,
If I suffer pain
It is because of you, my lady.*

*A day without seeing you
Is like a thousand years to me.
I do not rest or repose,
I have no life without you.
My days are unlived
As I always sigh over you.
Where are you? I don't see you,
My love, where are you?*

*Feel for me, my lady,
My lady, feel for me,
If I suffer pain
It is because of you, my lady.*

2022-23 Concert Season

Vivaldi's Other Seasons

Saturday 1st October 2022

Mireille Lebel *mezzosoprano*
Rodolfo Richter *violin and direction*
Ensemble Castor (Austria)

Music for Harpsichord and Fortepiano

Saturday, 7 January, 2023

Raritan Players (USA)
Rebecca Cypess & Yi-heng Yang *keyboards*

The Blossoming of a New World

Saturday, 29 October, 2022

Diabolus in Musica (France)

Classical String Quartets

Saturday, 18 February, 2023

Consone Quartet (UK)

Masters of the Lute: Dowland to Bach

Saturday, 26 November, 2022

Thomas Dunford *lute* (France)

Vivaldi: Gloria!

Saturday, 18 March, 2023

Ensemble Caprice (Montreal)

Christmas Around Baroque Europe

Saturday, 10 December, 2022

Sinead White *soprano* (Toronto)
Victoria Baroque
Marco Vitale *harpsichord and direction*

Concert of the Birds

Saturday, 29 April, 2023

La Rêveuse (France)

The Early Music Society of the Islands humbly acknowledges that our concerts take place on the traditional territory of the Lekwungen People, known today as the Esquimalt and Songhees First Nations, whose historical relationships with the land continue to this day.

Early Music Society OF THE ISLANDS



The Early Music Society of the Islands gratefully acknowledges those that support our common endeavour.

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