



## FIRST PART

- Recercada Segunda sobre el canto llano La Spagna, 1553 (D. Ortiz)
- Madrigal XIII - 3rd part 'Llir entre Cards', 1585 (J. Brudieu)
- Corrente Italiana, 1650 (J. Cabanilles)
- Sonata Settima for 2 violins and continuo, 1641 (G.B. Fontana)
- 'Les Nations', Premier Ordre «La Française», 1692/1726 (F. Couperin)

-PAUSE-

## SECOND PART

- Sonata III in G minor, 1659 (J.H. Schmelzer)
- Violin Sonata in B minor, BWV 1014, 1717/1723 (J.S.Bach)
- Follia aus 'Suonate a Quattro', 1780 (D.Gallo)

# FIRST PART

## RECERCADA SEGUNDA SOBRE EL CANTO LLANO LA SPAGNA, 1553

Diego Ortiz (Toledo, 1510-1570) was a Spanish Renaissance composer, musical theorist, organist and bowed vihuela player. He published his *Trattado de Glosas* (Treatise on Ornamentation) in Rome in 1553 while serving as maestro di capella in Naples. This work, along with treatises by Sylvestro Ganassi, greatly influenced Renaissance Italian masters with its techniques of diminution, improvisation, and virtuosic variations on simple melodies, creating a unique musical language.

Ortiz's *Recercadas* (*ricercars*) are inventive melodic and rhythmic experiments often based on dance elements and ground bass. Among his works are six pieces called *canto llano* (plainchant), which are based on the celebrated dance, *Spagna* (an Italian dance first found in Antonio Cornazzano's book on the art of dancing, 1455).

In this performance, I have decided to introduce the original diminutions written by Ortiz on the bass line called "La Spagna" through a series of short pieces that illustrate different processes leading to the improvisation of diminutions on an ostinato: the bass line itself, followed by a *faux-bourdon* on the bass, then my own *ricercar*, and eventually, Ortiz's original diminutions (*Recercada 2*) followed by a version of his *ricercar* with my added diminutions, in the more complex style of *Rognoni* or *Dalla Casa*.

**Viola da gamba, Xander Baker**  
**Baroque guitar, Odée Mertzweiller**  
**Organ, Daniel Cardiel Manso**  
**Harpsichord, António Pedrosa**

## MADRIGAL XIII - 3RD PART "LLIR ENTRE CARDS', 1585

Joan Brudieu (Llemotges, 1520-1592), a Catalan composer of Occitan origin, served as a Master of the Chapel and was also a priest. He composed both religious and secular music, including 16 madrigals for four voices published in Barcelona in 1585, dedicated to the Duke of Savoy, Prince of Piedmont.

"Llir entre Cards" is one of five madrigals set to medieval texts by the poet Ausiàs March (c. 1400-1451). Unlike the more ornate Italian madrigal, Brudieu's work is characterized by its austere style, expressing emotion through intricate contrapuntal phrases and fragments contrasted with homophonic passages that highlight the text.

In this performance, I will first play the madrigal mixing voices and instruments, as it was common practice during the composer's time when singers were missing. Subsequently, I will play a version of the madrigal with my own diminutions, written "alla bastarda" (which means switching between the different voices) after a careful study of Rognoni's models, particularly the ornate madrigals "Ancor che col partire" and "Io son ferito."

**LLIR ENTRE CARDS LO MEU VOLER SE TEMPRA,  
EN ÇO QUE NUL AMADOR SAP LO TEMPRE.  
AMOR HO FA QUE LI PLAU QUE JO SENTA  
LOS GRANS TRESORS: SOLS A MI ELS MANIFESTA.**

**LILY AMONG THISTLES, MY WILL IS TEMPERED  
IN THAT WHICH NO LOVER KNOWS HOW TO TEMPER.  
THUS DOES LOVE, WHO IS PLEASED TO HAVE ME KNOW  
HIS GREAT TREASURES: HE ONLY REVEALS THEM TO ME.**

**Soprano, Mariela Flores  
Violin, Menghan Wu  
Tenor, Gabriel Belkheiri  
Organ, Daniel Cardiel Manso**

## **CORRENTE ITALIANA, 1650**

Joan Baptista Cabanilles (Valencia, 1644-1712), organist of the Cathedral of Valencia and composer, wrote "Corrente Italiana," which exemplifies the Italian influence on the Iberian Peninsula and the exchange of musical ideas across Europe during this period.

The manuscript containing "Corrente Italiana" is part of a collection that includes both anonymous Italian works and compositions by known Italian composers such as Xaraba and Corelli. This has led to some uncertainty about its attribution to Cabanilles. However, the piece aligns with the stylistic and theoretical principles of the time, as described by Spanish theorists like Nasarre and Lorente.

"The Corrente Italiana" features two contrasting sections: a binary, solemn part and a danceable ternary part. In this performance, the original organ composition is presented in a consort format, hinting at the early development of chamber music that would fully emerge several decades later.

**Viola da gamba, Xander Baker**  
**Baroque guitar, Odée Mertzweiller**  
**Organ, Daniel Cardiel Manso**  
**Harpsichord, António Pedrosa**

**SONATA SETTIMA  
(FOR 2 VIOLINS AND CONTINUO), 1641**

Giovanni Battista Fontana (Brescia, 1589-1630). "Sonata Sétima," from Fontana's posthumously published collection in 1641, is a captivating work that epitomizes the expressive and innovative spirit of the early Baroque period.

This sonata unfolds in multiple contrasting sections, blending lyrical, slow passages with lively, virtuosic segments. It stands as a testament to Fontana's pioneering contributions to instrumental music, offering audiences a glimpse into the evolving sonata form of the early 17th century.

**Violin, Menghan Wu  
Harpsichord, António Pedrosa**

**'LES NATIONS', PREMIER ORDRE  
«LA FRANÇOISE» , 1692 / 1726**

**I. Sonade. Gravement – Gayement – Rondement  
– Gayement – Gravement – Vivement.  
Air. Gracieusement – Gayement**

**VII. Chaconne ou Passacaille**

François Couperin (Paris, 1668-1733), known as "Couperin le Grand," was a pivotal figure in French Baroque music. As a composer, organist, and harpsichordist, Couperin made significant contributions to both sacred and secular music, blending French elegance with Italian virtuosity.

"Les Nations" is a collection of four suites (ordres) composed by Couperin during a time of significant cultural exchange in Europe. Each suite represents a different European nation and combines elements of French dance suites with the Italian sonata da chiesa (church sonata).

The Premier Ordre, titled "La Françoise," represents France. It was originally composed in 1692 and later revised and published in 1726. This suite reflects the grandeur and refinement of the French Baroque court, while also incorporating Italianate elements that Couperin admired.

**Violin, Iris Kengen  
Viola da Gamba, Adriana Méndez Fernández  
Harpsichord, António Pedrosa**

**PAUSE - 10 minutes**



## SECOND PART

### SONATA III IN G MINOR, 1659

Johann Heinrich Schmelzer (Scheibbs, 1620-1680), an influential Austrian composer and violinist of the early Baroque period, served at the Habsburg court in Vienna. Renowned for his instrumental music, Schmelzer significantly advanced the development of the sonata and suite forms, influencing later composers like Heinrich Biber and Johann Sebastian Bach.

"Sonata III in G Minor," composed in 1659, showcases Schmelzer's innovative blend of Italian and Austrian musical elements. The sonata typically includes several contrasting movements: a solemn Grave, a lively Allegro, a lyrical Adagio, and an energetic Presto. These movements feature expressive melodies, technical virtuosity, dramatic contrasts, and intricate Baroque ornamentation.

Set against the vibrant musical backdrop of the mid-17th century Habsburg court, this work exemplifies Schmelzer's role in transitioning from Renaissance to Baroque instrumental music.

**Harpsichord, Alessandro Pianu**  
**Organ, António Pedrosa**

# **VIOLIN SONATA IN B MINOR**

## **BWV 1014, 1717 / 1723**

**I. Allegro**

**II. Andante**

Johann Sebastian Bach (Eisenach, 1685-1750) composed the Violin Sonata in B Minor, BWV 1014, during his tenure at the court of Anhalt-Köthen. This sonata is part of a collection of six sonatas for violin and harpsichord, showcasing Bach's mastery of counterpoint and expressive depth.

The second movement, Allegro, features lively interplay between the violin and harpsichord, characterized by rhythmic vitality and intricate melodic lines. The third movement, Andante, offers a contrast with its lyrical and contemplative character, highlighting the emotional range and nuanced dialogue between the instruments. Together, these movements exemplify Bach's unparalleled ability to blend technical brilliance with profound musical expression.

**Harpsichord, Hilda Huang**

# FOLLIA AUS 'SUONATE A QUATTRO', 1780

**I. Adagio. Andantino. Allegro.**

**II. Adagio**

**III. Allegro moderato**

This work is the first edition of the Follia Variations by the Italian composer Domenico Gallo (Venice, 1730-1768). It is based on an eighteenth-century manuscript from the Conservatorio B. Marcello-Fondo Giustiniani in Venice. It is the twelfth work in a collection of “Suonate a Quattro.”

The piece navigates through contrasting movements, beginning with the serene Adagio, transitioning through the lively Andantino and spirited Allegro. The second movement, Adagio, offers a poignant interlude before culminating in the dynamic and expressive Allegro moderato. A work in the style galant, it is technically demanding and serves as a testament to the cultivation of traditions and historical legitimation that characterizes the artistic world of old Europe through recourse to old, reliable melodies.

The Follia, or Folies d'Espagne in the hands of Marin Marais, was the most famous basso ostinato of Spanish origin still in fashion in the 18th century. Playing Gallo's Follia at the end of my program, with its intricate variations based on a very simple ostinato, is a way to recall the Iberian roots of my program, which started with one of the simplest Renaissance bass lines: La Spagna.

**Violins, Menghan Wu, Alyssa Wright,**

**Fátima Hernández Silva, Iris Kengen**

**Violas, Witon Huang, Katarzyna Denkiewicz**

**Cello, Laia Terré, Marta Jiménez Ramírez**

**Double Bass, Xander Baker**

**Baroque guitar, Odée Mertzweiller**

**Harpsichord, Daniel Cardiel Manso**

## **I WOULD LIKE TO THANK:**

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**Thank you!**  
**Marta**