

73. DUBROVAČKE LJETNE IGRE
73RD DUBROVNIK SUMMER FESTIVAL
2022.
HRVATSKA CROATIA

NURIA RIAL & ACCADEMIA DEL PIACERE

Nuria Rial
sopran *soprano*

Accademia del Piacere ansambl *Ensemble*

Fahmi Alqhai *quinton i glazbena režija quinton & musical direction*

Leonardo Rossi barokna violina *baroque violin*

Rami Alqhai violone

Johanna Rose viola da gamba

Miguel Rincón barokna gitara *baroque guitar*

Alejandro Casal čembalo *harpsichord*

Daniel Garay udaraljke *percussion*

Fahmi Alqhai umjetničko vodstvo i koncept programa | Programme concept and arrangements
Álvaro Torrente, José María Domínguez muzikolozi | Musicological advising

Atrij Kneževa dvora
Rector's Palace Atrium
11. srpnja 2022. | 11 July 2022
21.30 9.30PM

Muera Cupido | Umri, Kupidone *Death to Cupid*

kazališna glazba u Španjolskoj oko 1700. *theatre music in Spain around 1700*

FRANCISCO GUERAU:

„Pavana“

BARBARA STROZZI:

„Che si può fare“

SEBASTIÁN DURÓN:

„Quantos teméis al rigor“ (Arietta ytaliana – Rezitado [Brioso] – [Vibo])
(iz zarzuele | from the zarzuela *Las nuevas armas de Amor*)

*** **XÁCARAS & FOLÍAS** (improvizacija *improvisation*)

SEBASTIÁN DURÓN:

„Sosieguen, descansen“
(iz zarzuele | from the zarzuela *Salir el Amor del Mundo*)

GIOVANNI BONONCINI:

„Pastorella che tra le selve“

CLAUDIO MONTEVERDI:

„Si dolce il tormento“

*** (obr. arr. **Fahmi Alqhai**) „Marionas & Canarios“

JOSÉ DE NEBRA:

„Adiós, prenda de mi amor“
(iz opere | from the opera *Amor aumenta el valor*)

„Tempestad Grande, amigo“

(fandango iz zarzuele | fandango from the zarzuela *Vendado es amor, no es ciego*)



Núria Rial, Accademia del Piacere i Fahmi Alqhai ovim se programom okreću glazbi sa španjolskih pozornica početkom osamnaestoga stoljeća. U tekstu koji je napisao o njihovu projektu, gambist i glazbeni pisac Juan Ramón Lara upozorava da se, gledajući u glazbenu prošlost, ne trebamo previše oslanjati na ustaljene krovne termine, primjerice, „barok” za glazbu 17. i 18. stoljeća, jer ona u sebi sadržava raznorodne elemente. Ovaj projekt, „Umri, Kupidone”, glazbom prepričava dolazak talijanskoga glazbenog stila u Madrid, početkom 18. stoljeća. Dotad je, piše Juan Ramón Lara, Španjolskom vladala autohtona tradicija – „sa specifičnim harmonijama, ne-idiomatskom pisanjem za instrumente, silabičkim vokalnim dionicama, čak i s posebnom notacijom za svoje jedinstvene unakrsne ritmove, za izmjenjivanje dvodobne i trodobne mjere: flamenco ritmove, kako ih danas zovemo.” Ipak, ta se tradicija počela mijenjati pod vanjskim utjecajima. Kao i uvijek, promjene i strani utjecaji i ovdje su nailazili i na dobrodošlicu, ali i na otpor.

Program koncerta sačinjen je od djela španjolskih autora, talijanske glazbe te od plesova koje ansambl rabi kao instrumentalne interludije. Španjolski dio uključuje arije iz zarzuela, posebnoga španjolskog tipa glazbeno-scenskog djela, „lakšega” karaktera i s govorenim

dijelovima. Zarzuele su nastale sredinom 17. stoljeća i bile na vrhuncu popularnosti tijekom 18. stoljeća, a naziv su dobile po kraljevskom dvorcu Palacio de Zarzuela.

Francisco Guerau (Palma de Mallorca, 1649. – Madrid, 1722.) bio je španjolski gitarist, pjevač i skladatelj te svećenik. Bio je zborist-član kraljevske kapele u Madridu i poslije njezin kapelnik. Najpoznatiji je po zbirci 27 skladbi za gitaru, *Poema harmónico*, ujedno i traktatu o sviranju španjolske gitare s pet žica.

Barbara Strozzi (Venecija, 1619. – Padova, 1677.), talijanska pjevačica i skladateljica, bila je posvojena (a možda i nezakonita) kći i nasljednica pjesnika i libretista Giulija Strozija, osnivača kulturnog i glazbenog društva *Accademia degli Unisoni* u kojem je ona često nastupala te predlagala teme o kojima su članovi debatirali. Zanimljivo je za ono doba i da je imala četvero djece, a nije se udavala. Skladala je madrigale, motete, ariette (kratke strofne arije) i kantate, a većina vokalnih dionica koje je skladala bila je namijenjena lirskom sopranu te ih je sama izvodila.

Sebastián Durón (Brihuega, 1660. – Cambó, 1716.) bio je orguljaš i skladatelj, poslije orguljaš kraljevske kapele u Madridu. Pisao je liturgijsku, ali i svjetovnu glazbu, među kojom i glazbu za kazalište. Obje zarzuele čiji su ulomci na programu, *Las nuevas armas de amor* (Nova oružja ljubavi, 1711.) i *Salir el amor del mundo* (Ljubav napušta svijet, vjerojatno 1696.), napisao je na libreto

José de Cañizares y Suárez, u oba slučaja o bogovima Kupidonu (Amoru), Jupiteru i Dijani.

Juan Ramón Lara piše da su u Durónovoj ariji „Sosieguen, descansen” („Smirite se, odmorite, vi, sramežljive tuge...”) prepoznatljive već spomenute osobine staroga španjolskog stila. Ipak, Durón je ostao upamćen, a u ono doba i kontroverzan, baš po miješanju stilova u kazališnoj glazbi. Lara nastavlja:

„Naslovi poput arietta ytaliana [uz ariettu „Quantos teméis al rigor“ – „Vi, koji se bojite teških vremena, plačite sa mnom“] otkrivaju njegove očite pokušaje prilagođavanja novom stilu; desetljećima kasnije otac Feijóo [benediktinski redovnik Benito Jerónimo Feijóo y Montenegro] optužio je Duróna da je odviše talijaniziran, u Música de los templos (Teatro crítico universal, 1726.):

„To je glazba ovih vremena, ona koju su nam Talijani dali zahvaljujući svom entuzijastičnom mastru Durónu, koji je u glazbu Španjolske unio strane stilove. Istina je da je poslije ta glazba toliko uznapredovala da je sam Durón više ne bi prepoznao da ga se oživi; ali za sve te inovacije uvijek možemo okriviti njega, jer im je prvi otvorio vrata.“

Projekt Muera, Cupido nazvan je prema jednoj Durónovoj ariji, također iz djela Salir el amor, i pokrenut 2016., u povodu 300. obljetnice njegove smrti (a umro je u egzilu u Francuskoj, jer je navodno bio pristaša Habsburgovaca, a oni su bili suparnici Burbona koji su vladali Španjolskom).

Giovanni Maria Bononcini (Modena, 1670. – Beč, 1747.) odrastao je i učio glazbu u Bologni, zatim je u Rimu radio za obitelj Colonna. Pisao je serenade, oratorije, instrumentalna djela, a početkom 18. stoljeća njegove kantate i opere postaju poznatima diljem Europe. U „modi“ je bila naglašena dramatika i pjevnost, a njegova je djela odlikovala „sjetna melodioznost“ i spretnost u uglazbljivanju teksta.

Lara piše: „Pastorella che tra le selve („Pastirica u šumi provodi dane“) – talijanska kantata koja se čuva u Španjolskoj nacionalnoj knjižnici – služi kao primjer uvođenja onoga što je North nazvao 'vatrom i bijesom talijanskog stila“.

Claudio Monteverdi (Cremona, 1567. – Venecija, 1643.) jedan je od najznačajnijih skladatelja kasne renesanse i ranoga baroka (da se ipak poslužimo već spomenutim, a često nedostatnim krovnim pojmovima). Bio je ključan za razvoj nove vrste – opere – i za spajanje elemenata iz sekularne i sakralne glazbe. Sklada od rane mladosti, svira u orkestru na dvoru u Mantovi, proučava glazbu flamanskog majstora Giachesa de Werta, a tri je desetljeća bio kapelnikom crkve sv. Marka u Veneciji, gdje je revitalizirao glazbu u bogoslužjima. Pisao je i madrigale, a glazbenu povijest naročito je zadužio djelima koja je napisao kada mu je bilo više od sedamdeset godina: tada su u Veneciji otvorene prve operne kuće te je on od početaka bio uključen u oblikovanje nove glazbene vrste. Većina tih djela zagubljena je, ili je sačuvana tek u ulomcima, a dostupne su partiture Povratka Uliksa i Krunidbe Popeje, prve moderne opere, složenih zapleta i širokog raspona likova te glazbe koja izražava emocije

likova, u raznim tipovima brojeva (arijama, ariettama, duetima, ansamblima, recitativima). „Si dolce è 'l tormento“ („kako slatke su muke koje u grudima nosim...“) napisao je na tekst Carla Milanuzzija i objavio 1624. u izdanju Quarto scherzo delle ariose vaghezze.

José (Melchor) de Nebra Blasco

(Calatayud, 1702. – Madrid, 1768.) bio je španjolski orguljaš i skladatelj iz glazbeničke obitelji. I on je, 1725., došao u kraljevsku kapelu u Madridu, kao orguljaš, a poslije je bio i pomoćni kapelnik. Pisao je zarzuele i druge glazbeno-scenske vrste, a zatim i sakralna djela, uključujući Rekvijem za Kraljicu Mariju Barbaru, koji se još dugo poslije izvodio na sprovodima članova kraljevske obitelji.

Opera, odnosno „dramma armónica“ Amor aumenta el valor (Ljubav uvećava vrlinu) najstarije je njegovo sačuvano djelo, ali sačuvano je tek djelomično: prvi čin i cijeli libreto, tako i arija „Adiós, prenda de mi amor“ („Zbogom, zavjetu moje ljubavi“). Djelo je objavljeno u Lisabonu 1728., sa zapletom iz Livijeve Povijesti Rima, o Horaciju Koklu koji napušta voljenu Kleliju da bi se borio protiv Etruščana.

Godine 1744. Nebra je napisao zarzuelu Vendado es amor, no es ciego (Ljubavi su oči zavezane, no nije slijepa), iz koje slušamo fandango „Tempestad grande“ – „Velika se oluja izdigla u šumi“; sa zanimljivim nastavkom teksta: „brojnim olujama uzrok su punice.“ Autor libreta o suparništvu Venere, Dijane i nimfe Eumene bio je José de Cañizares.

Juan Ramón Lara piše: „Padre Feijóo se vjerojatno užasnua i kada je čuo opere i zarzuele Josóa de Nebra. Nebra je u

potpunosti – i majstorski – prihvatio vatreni talijanski stil, sa svojim recitativo secco punim odvažnih modulacija, svojima arie da capo, idiomatskim pisanjem za instrumente, zahtjevnim koloraturama u vokalnim dionicama... Vješto ih kombinirajući s tradicijskim španjolskim oblicima i ritmovima, kao što su fandango ili seguidilla, Nebra je uživao u uspješnoj karijeri u uzavrelom svijetu kazališne glazbe Madrida prve polovice 18. stoljeća. On je bio, po mišljenju mnogih, najbolji španjolski skladatelj svoga stoljeća.“



Hvaljena zbog vokalne čistoće i sjaja, prirodnog i emotivnog izričaja kao i elegancije fraziranja, **Nùria Rial** posljednjih je godina jedan od najcjenjenijih glasova na baroknoj i klasičnoj sceni. Snimila je više od trideset albuma, a od 2009. godine ima ekskluzivni ugovor s diskografskom kućom Sony Classical. Njezini široki umjetnički interesi uključuju i glazbu romantizma, glazbu 20. i 21. stoljeća, fuziju različitih stilova poput jazza i flamenca, dijalog s drugim disciplinama te Lied i operu. Suradivala je s dirigentima kao što su René Jacobs i Iván Fischer i kazališnim redateljima poput Petera Sellarsa na pozornicama među kojima su La Monnaie, berlinska Državna

opera, Théâtre des Champs Elysées, ženevski Grand Théâtre, Teatro Carlo Felice u Genovi i madridski Teatro Real. Tumači raznolik raspon opernih uloga, među ostalima Euridike u Monteverdijevu Orfeju, Pamine u Mozartovoj Čarobnoj fruli i Nurije u Ainadamaru Osvalda Golijova.

Rođena u Manresi u Kataloniji, 1975., pjevački se usavršavala se u Baselu kod Kurta Widmara, a redovito nastupa na najprestižnijim europskim koncertnim pozornicama i festivalima, među kojima su Salzburški festival, Festival u Luzernu i Bachov festival u Leipzigu, surađujući s dirigentima poput Antoninija, Bonizzonija, Capuana, Cummingsa, Currentzisa, Equilbeya, Fischera, Goodwina, Hengelbrocka, Jacobsa, Leonhardta, Marrinera, Minkowskog i Pinnocka. Surađuje s ansamblima Accademia del Piacere, Akademija za ranu glazbu iz Berlina, Bachova Zaklada iz Sankt Gallena, Ansambl Balthasar Neumann, Orkestar Bavarskog radija iz Münchena, Budimpeštanski festivalski orkestar, Café Zimmermann, Camerata Köln, Concerto Köln, Il Giardino Armonico, Il Pomo d'Oro, Insula Orchestra, Komorni orkestar iz Basela, Les Musiciens du Louvre, Orchestra of the Eighteenth Century, Komorni orkestar iz Stuttgarta i The English Concert.

U njezinoj opsežnoj diskografiji nalaze se i albumi u izdanju diskografske kuće Harmonia Mundi France te koncertne snimke za Canal Mezzo i Arte TV. Za izdanje Händelovih Njemačkih arija koje je snimila s Michaelom Omanom i ansamblom Austrian Baroque Company 2010. godine osvojila je nagradu Orphée d'Or. Višestruka je dobitnica nagrade Echo

Klassik (sada Opus Klassik) u različitim kategorijama, primjerice za najboljeg mladog umjetnika 2009. i najbolji operni album 2012. godine za izdanje Telemannovih djela koje je snimila s Komornim orkestrom iz Basela 2012. godine. Godine 2020. osvojila je nagradu Opus Klassik za Najboljeg solista u opernoj kategoriji za album Muera Cupido koji je snimila s Fahmijem Alqhaijem i ansamblom Accademia del Piacere.



Fahmi Alqhai jedan je od najuglednijih svjetskih gambista te, zahvaljujući osobnom i komunikativnom pristupu repertoaru, jedan od najpriznatijih interpreata rane glazbe. Rođen je u Sevilli u Španjolskoj, 1976. godine, od oca Sirijca i majke Palestinke. Prvih jedanaest godina života proveo je u Siriji, gdje u vrlo ranoj dobi započinje s glazbenim obrazovanjem. Poslije se samostalno obrazuje u Španjolskoj, sve do upisa na Konzervatorij Manuela Castilla u Sevilli 1994. godine, gdje studira violu da gamba u klasi Venture Rica. Usavršavao se na prestižnoj Schola Cantorum Basiliensis u Baselu kod Paola Pandolfa i na Conservatorio della Svizzera Italiana u Luganu kod Vittorija Ghielmija. Tijekom studija glazbe Fahmi Alqhai također je stekao diplomu stomatologa na Sveučilištu u Sevilli.

Osnivač je ansambla Accademia del Piacere, s kojim je za diskografske kuće Glossa, Deutsche Harmonia Mundi i vlastitu kuću Alqhai & Alqhai snimio brojne nagrađivane nosače zvuka, kao što su Muera Cupido, koji je osvojio Nagradu Opus Klassik 2020. godine za najbolji vokalni recital u kategoriji opere, Les Violes du Ciel et de l'Enfer (2011. nominiran za Međunarodnu nagradu za klasičnu glazbu) i Le Lacrime di Eros (Nagrada Prelude za klasičnu glazbu 2009.). Godine 2012. Alqhai je s pjevačem flamenca Arcángelom na Bijenalu flamenca u Seville osvojio Nagradu Giraldillo za najbolju glazbu za svoj četvrti album, Las idas y las vueltas. Godine 2016. još jednom osvaja Nagradu Giraldillo, ovaj put za inovativnost na albumu Diálogos, koji je snimio s pjevačicom Rocío Márquez.

Godine 2014. za Glossu je snimio svoj prvi nosač zvuka sa skladbama solo violu da gamba, A piacere, čiji je inovativni pristup instrumentu izvrsno primljen u Španjolskoj, Njemačkoj i diljem Europe. Za Glossu je kao solist 2016. snimio i svoj najosobniji album pod nazivom The Bach Album. Godine 2018. primio je Medalju grada Seville.

Od samih početaka karijere dobiva pozive za suradnju s nekima od najuglednijih svjetskih ansambala za ranu glazbu. Stalni je član brojnih renomiranih ansambala kao što su Hespèrion XXI (Jordi Savall) i Il Suonar Parlante (Vittorio Ghielmi). Također je suosnivač ansambla More Hispano (Vicente Parilla). S ovim ansamblima, kao i s Accademijom del Piacere i kao solist, Fahmi Alqhai redovno održava koncerte u najprestižnijim

koncertnim dvoranama diljem Europe, Japana, SAD-a i Južne Amerike.

Kao solist, Fahmi Alqhai nastupa s brojnim uglednim orkestrima, među kojima su Nacionalni orkestar Španjolske, Filharmonijski orkestar Galicije, Vokalni ansambl iz Lausanne (Michael Corboz), Barokni orkestar iz Seville i Al Ayre Español. Ulazi i u područje suvremene glazbe i jazza, surađujući s umjetnicima poput Urija Cainea. Snimao je i za diskografske kuće kao što su Alia Vox, Glossa, Winter&Winter, Tactus, Arsis i Enchiriadis, kao i za televiziju i radio u Europi, Aziji i Americi.

Od 2009. godine umjetnički je ravnatelj Festivala rane glazbe u Seville (FeMAS), najstarijeg i najznačajnijeg festivala te vrste u Španjolskoj. Godine 2020. dodijeljena mu je stipendija Leonardo (Fondacija BBVA) za projekt Colombina, u kojem radi na istoimenom rukopisu iz 15. stoljeća.

„Viola da gamba je savršen medij za glazbeno tkanje izvanrednog albuma Fahmija Alqhaija. On svoj instrument uvodi u novu dimenziju radosnih mogućnosti.“

Carolina Gill, Gramophone

Ansambl Accademia del Piacere osnovao je 2002. godine Fahmi Alqhai.

Jedinstveni inovativni projekti, tehničko majstorstvo njegovih glazbenika i snažna osobnost umjetničkog voditelja učinili su ansambl Accademia del Piacere predvodnikom u području španjolske rane glazbe i jednim od vodećih ansambala te vrste u Europi. Accademia je osobito

cijenjena zbog svoje fascinantne i izravne komunikacije s publikom te ideje da je rana glazba živa i puna emocija, koju ovi glazbenici svojoj publici prenose od srca.

Accademia del Piacere otkriva neke nove dimenzije standardnih repertoara rane glazbe, primjerice glazbe talijanskog Seicenta (albumi *Le Lacrime di Eros*, *Amorti di Marte*), španjolske renesansne (*Rediscovering Spain* i *Colombina*) i barokne glazbe (*Muera Cupido*, s Nurijom Rial). To im je donijelo nagrade Choc de Classica, Prelude, Nagradu Opus Klassik 2020. godine za najbolji vokalni recital (opera) za Nuriju Rial na albumu *Muera Cupido* i Nagradu GEMA u kategoriji Najboljeg španjolskog baroknog ansambla 2016. i 2017. godine, kao i brojne druge. Accademia del Piacere povremeno istražuje i područja nevezana za ranu glazbu, pa su tako za albume *Las Idas y las Vueltas* i *Diálogos* (prvi s pjevačem flamenca Arcángelom, drugi s pjevačicom flamenca Rocío Márquez) osvojili su Nagradu Giralddillo na Bijenalu flamenca u Sevilli 2012. i 2016. godine.

Brojna nacionalna i međunarodna priznanja omogućila su ansamblu nastupe na najprestižnijim glazbenim pozornicama diljem Europe i svijeta, među kojima su hamburške Elbphilharmonie i Laeiszhalle, bečki i berlinski Konzerthaus, Dvorana Oji u Tokiju, Kelnska filharmonija, madridski Auditorio Nacional, Dvorana Fondacije Gulbenkian u Lisabonu i brojne druge u SAD-u, Njemačkoj, Francuskoj, Japanu, Meksiku, Švicarskoj, Kolumbiji, Španjolskoj itd. Koncerte ansambla Accademia del Piacere redovno uživo prenose članice Europske radiodifuzijske unije, a prisutni su i u programima drugih

relevantnih televizijskih kuća (španjolski TVE, japanski NHK itd.).

Dina Puhovski



With this evening's programme, **Núria Rial**, **Accademia del Piacere** and **Fahmi Alqhai** focus on the music performed on Spanish stages at the beginning of the 18th century. In his article about their project, gambist and music author Juan Ramón Lara warns that, looking back at the history of music, we should be careful not to rely too much on the established umbrella terms, such as 'baroque' for the music of the 17th and 18th centuries, because it comprises so many diverse elements. The project *Muera Cupido* recounts with music the arrival of the Italian musical style in Madrid at the beginning of the 18th century. Until that moment, Juan Ramón Lara writes, Spanish music was governed by its own traditions – 'with characteristic harmonies, non-idiomatic instrumental writing, syllabic vocal writing, even special notation for its unique cross-rhythms, alternating between binary and ternary: flamenco rhythms, as we call them today.' Nevertheless, this tradition started to change under external influences. As always, changes and foreign influences were both welcomed and frowned upon.

This evening's concert programme comprises the works by Spanish authors, Italian music, and dances used by the ensemble as instrumental interludes. The Spanish part includes arias from zarzuelas, a specific, Spanish type of musical theatre of 'lighter' character and with spoken

parts. Named after the royal palace Palacio de Zarzuela, the earliest zarzuelas date from the mid-17th century and were at their most popular throughout the 18th century.

Francisco Guerau (Palma de Mallorca, 1649 – Madrid, 1722) was a Spanish guitarist, composer and priest. He was a member of the royal chapel in Madrid, where he served as a singer and later its leader. He is best known for his collection of 27 pieces for guitar, *Poema harmónico*, which is also a treatise on playing the Spanish guitar with five strings.

Barbara Strozzi (Venice, 1619 – Padua, 1677), Italian singer and composer, was an adoptive (and probably illegitimate) daughter and heir of the poet and librettist Giulio Strozzi, the founder of the cultural and musical society *Accademia degli Unisoni*, where she often performed and suggested the topics on which the members debated. Another interesting fact about her, considering the time period, is that she had four children, but never married. She composed madrigals, motets, ariettas (short strophic arias) and cantatas; most of the vocal parts she composed were written for lyric soprano and performed herself.

Sebastián Durón (Brihuega, 1660 – Cambó, 1716), organist and composer, served as an organist at the royal chapel in Madrid. He wrote liturgical and secular music, including theatre music. Both zarzuelas whose excerpts are included in the concert programme, *Las nuevas armas de amor* (Love's New Weapons, 1711) and

Salir el amor del mundo (Love Leaves the World, probably 1696), were written to librettos by José de Cañizares y Suárez, and tell a story of Cupid (Amor), Jupiter and Diana.

Juan Ramón Lara writes that Durón's aria 'Sosieguen, descansen' ('Be calm, rest, the timid sorrows...') is characterised by the aforementioned old Spanish style.

However, Durón is best known for his mixing of styles in theatre music, which was considered controversial in his time. Lara continues:

'The titles such as arietta ytaliana [with arietta 'Quantos teméis al rigor' – 'You, who fear hard times, weep with me'] reveal his obvious attempts to adapt to the new style; decades later, father Feijóo [Benedictine monk Benito Jerónimo Feijóo y Montenegro] accused Durón of being too Italianised in Música de los templos (Teatro crítico universal, 1726):

"This is the music of our time, the one that the Italians have given us thanks to their enthusiastic maestro Durón, who introduced foreign styles to the music of Spain. It is true that later this music advanced so much that Durón himself would not recognise it if he were brought to life; but we can always blame him for all these innovations, because he was the first to open the door for them."

The project Muera Cupido, named after one of Durón's arias from Salir el amor, was launched in 2016 on the occasion of the 300th anniversary of his death (he died in exile in France because he allegedly supported the Habsburgs, opponents of the Bourbon rulers of Spain).

Giovanni Maria Bononcini (Modena, 1670 – Vienna, 1747) grew up and received his music education in Bologna, after which he worked for the Colonna family in Rome. He wrote serenades, oratorios and instrumental music, while his cantatas and operas became known throughout Europe at the beginning of the 18th century. Pronounced dramatics and singability were fashionable at the time, and his works were characterised by 'melancholy melodiousness' and skilful setting of texts to music.

Lara writes: 'Pastorella che tra le selve (Shepherdess Spends Her Days in the Woods) – an Italian cantata kept at the National Library of Spain – serves as an example of introducing what North called "the fire and the fury of the Italian style".'

Claudio Monteverdi (Cremona, 1567 – Venice, 1643) is one of the most significant composers of the Renaissance and early baroque (to use the aforementioned, often insufficient umbrella terms). His work was instrumental in development of a new type of musical form – opera – and for combining elements of secular and sacred music. He composed since his early youth and served as a member of the court orchestra in Mantua, where he studied music of the Flemish composer Giaches de Wert. Later on he was maestro di cappella at the Basilica of St Mark in Venice, where he revitalised liturgical music. He also composed madrigals; he wrote his most significant works when he was over seventy years old: the first opera houses in Venice opened at that period and he participated in shaping of the new musical form from the very beginning. Most of

these works are lost or preserved only partially, with the exception of *Il ritorno d'Ulisse in patria* and *L'incoronazione di Poppea*, the first modern operas, with complex plots, a variety of characters and music that expresses their emotions in various forms (aria, arietta, duet, ensemble, recitative). He wrote 'Si dolce è'l tormento' ('So sweet is the torment that lies in my heart') to the text by Carlo Milanuzzi and published it in 1624 in *Quarto scherzo delle ariose vaghezze*.

José (Melchor) de Nebra Blasco (Calatayud, 1702 – Madrid, 1768) was a Spanish organist and composer from a family of musicians. He served at the royal chapel in Madrid from 1725, first as an organist and later assistant to maestro de capilla. He wrote zarzuelas and other musical theatre pieces, as well as sacred music, including the Requiem for Maria Bárbara de Braganza, which was performed at royal funerals for a long time.

The opera or 'dramma armónica' *Amor aumenta el valor* (Love Augments Valour) is his oldest preserved work, although only partially: the first act and the entire libretto, including the aria 'Adiós, prenda de mi amor' ('Goodbye, pledge of my love'). Published in Lisbon in 1728, it is based on the plot from Livy's History of Rome about Horatius Cocles leaving his beloved Claelia to fight the Etruscans.

In 1744 Nebra wrote the zarzuela *Vendado es amor, no es ciego* (Love is Blindfolded, Not Blind), from which we will hear the fandango 'Tempestad grande' – 'A great storm rose in the wood'; with an interesting next line: 'Many storms are kicked up by mothers-in-law.' The author

of the libretto on the rivalry between Venus, Diana and nymph Eumene is José de Cañizares.

Juan Ramón Lara writes: 'Padre Feijóo was probably horrified when he heard the operas and zarzuelas by José de Nebra. Nebra fully – and masterfully – adopted the fiery Italian style, with its recitativo secco full of daring modulations, its arie da capo, idiomatic instrumental writing, demanding colorature in vocal writing etc. Skilfully combining them with traditional Spanish forms and rhythms, such as the fandango or the seguidilla, Nebra had a successful career in the dynamic world of theatre music in Madrid in the first half of the 18th century. He is considered by many the best Spanish composer of his century.'



Frequently praised for her vocal purity and luminosity, her natural and emotive singing and the elegance of her phrasing, **Nùria Rial** has, for the last few years, been one of the most prized voices on the baroque and classical scene. Her activity is mostly centred on concerts and recordings, and she has released more than thirty albums. Since 2009, she has had an exclusive recording contract with SONY Classical. Nùria's wide artistic interests also include music from the Romantic

period and from the 20th and 21st centuries, fusions of styles such as jazz or flamenco, dialogue with other disciplines, or musical genres such as Lied, and opera, having worked with conductors such as René Jacobs and Iván Fischer and stage directors such as Peter Sellars in the theatres La Monnaie, Staatsoper unter den Linden, Théâtre des Champs Elysées, Grand Théâtre de Genève, Teatro Carlo Felice de Genova and Teatro Real de Madrid, among others. She has taken roles in operas as widely diverse as Eurydice in L'Orfeo by Monteverdi), Pamina in Mozart's Magic Flute, and also the role of Nuria in Ainadamar by Osvaldo Golijov.

She was born in Manresa, Catalonia, in 1975; she trained in Basel with Kurt Widmar, and habitually performs in the main European concert halls and festivals, such as the Salzburger Festspiele, the Lucerne Festival or the Bachfest Leipzig, with the conductors Antonini, Bonizzoni, Capuano, Cummings, Currentzis, Equilbey, Fischer, Goodwin, Hengelbrock, Jacobs, Leonhardt, Marriner, Minkowski and Pinnock. She is regularly asked to sing with ensembles such as Accademia del Piacere, Akademie für Alte Musik Berlin, Bach Stiftung St. Gallen, Balthassar Neumann Ensemble, Bayerische Rundfunk München, Budapest Festival Orchestra, Café Zimmermann, Camerata Köln, Concerto Köln, Il Giardino Armonico, Il Pomo d'Oro, Insula Orchestra, Kammerorchester Basel, Les Musiciens du Louvre, Orchestra of the Eighteenth Century, Stuttgart Kammerorchester and The English Concert.

Her vast discography, which also includes albums for labels such as Harmonia Mundi France and concerts recorded for Canal

Mezzo and Arte TV, has been awarded with prizes such as the Orphée d'Or in 2010, for her work on Händel's German arias with Michael Oman and the Austrian Baroque Company, as well as various prizes in the Echo Classical Music Awards (now known as Opus Klassik Awards) in different categories, such as Best young artist in 2009 or the prize for the best opera CD in 2012 for her Telemann record which she made with the Kammerorchester Basel in 2012. In 2020 Núria has received the OPUS KLASSIK award for Best Vocal Album Soloist in the opera category for her album Muera Cupido with Fahmi Alqhai and Accademia del Piacere.



Fahmi Alqhai is considered one of the most brilliant and prestigious players of the viola da gamba in the world today, as well as one of the most recognised interpreters of early music, for his personal and communicative approach to historical repertoires.

Born in Seville, Spain, in 1976 to a Syrian father and Palestinian mother, he spent the first eleven years of his life in Syria, where he started to study music at a very young age. Later he studied – self-taught – in Spain until he entered the Manuel Castillo Conservatoire in Seville in 1994 to study the Viola da Gamba with Ventura Rico. He

continued his studies at the prestigious Schola Cantorum Basiliensis (Basel, Switzerland) with Paolo Pandolfo and at the Conservatorio della Svizzera Italiana (Lugano, Switzerland) with Vittorio Ghielmi. Over the course of his musical studies, Fahmi Alqhai also obtained a degree in Dentistry from the University of Seville.

He is the founder of Accademia del Piacere, with which he has recorded many awarded CDs for Glossa, Deutsche Harmonia Mundi and his own label (Alqhai & Alqhai), such as: *Muera Cupido*, winner of the Opus Klassik Award 2020 for Best Solo Vocal Recital (Opera), *Les Violes du Ciel et de l'Enfer* (nominated for the International Classical Music Awards 2011), and *Le Lacrime di Eros* (2009 Prelude Classical Music Award). In 2012 Alqhai won the Giraldillo prize for Best Music at the 2012 Sevilla Flamenco Biennial, for his fourth CD *Las idas y las vueltas*, together with flamenco vocalist Arcángel. In 2016 he also won the Giraldillo for Innovation for *Diálogos*, with Rocío Márquez.

In 2014 he recorded for Glossa his first CD for solo viol, *A piacere*, whose innovative conception of the instrument was warmly welcomed in Spain, Germany and throughout Europe. In 2016 he launched his most personal work as a soloist, *The Bach Album*, for the label Glossa (GEMA, Scherzo and Melomano awards). In 2018 he received the Medal of the City of Seville.

From a young age he was invited to work with the most internationally renowned early music ensembles. He is a regular member of numerous recognised groups such as Hesperion XXI (Jordi Savall) and

Il Suonar Parlante (Vittorio Ghielmi). He is also a founding member of *More Hispano* (dir. Vicente Parilla). With these ensembles, as well as with *Accademia del Piacere* and as a soloist, Fahmi Alqhai regularly gives concerts in Europe, Japan, the United States and South America's best concert halls.

As a soloist, Fahmi Alqhai has performed with important orchestras such as the National Orchestra of Spain, the Philharmonic Orchestra of Galicia, Ensemble Vocal de Lausanne (Michael Corboz), Orquesta Barroca de Sevilla, and *Al Ayre Español*, among others. He has also made his entrance in the fields of contemporary music, as well as jazz, with artists such as Uri Caine. Fahmi Alqhai has also made numerous recordings for record labels such as Alia Vox, Glossa, Winter&Winter, Tactus, Arsis and *Enchiriadis*, as well as for television and radio in Europe, Asia and America.

Since 2009, he is artistic director of the Early Music Festival of Seville (FeMAS), Spain's oldest and most important early music festival. In 2020, he received a Leonardo Grant (BBVA Foundation) for the Colombina Project, about the 15th century manuscript.

'The viola da gamba is the perfect vehicle for the musical tapestry of Fahmi Alqhai's extraordinary disc. He brings the instrument into a new realm of joyful potential.'

Carolina Gill, Gramophone

Ensemble Accademia del Piacere was founded in 2002 by Fahmi Alqhai.

The uniqueness of its innovative projects, the technical ability of its musicians and the strong personality of its artistic director have made Accademia del Piacere a vanguard group in Spanish early music and one of the leading ensembles of this kind in Europe. Accademia is especially appreciated for the group's fascinating and direct communication with its audience, and its conception of historical music as being alive and full of emotions, an idea conveyed by the group's musicians to their spectator from the heart.

Accademia del Piacere has revealed new facets in fundamental repertoires of historical music such as the Italian Seicento (Le Lacrime di Eros, Amorti di Marte), the Spanish music of the Renaissance (Rediscovering Spain and the imminent CD Colombina) or the theatrical music of the Spanish Baroque (Muera Cupido, with Núria Rial). This has led them to receive prizes such as Choc de Classica (France), Prelude Award (Netherlands), Opus Klassik Award 2020 to the Best Solo Vocal Recital–Opera (Muera Cupido, for Rial) and GEMA Award to the Best Spanish Baroque ensemble (2016 and 2017), among many others. Furthermore Accademia del Piacere visits areas apart of early music: both Las Idas y las Vueltas and Diálogos (respectively with flamenco singers Arcángel and Rocío Márquez) were rewarded with Giraldillo Award in the Bienal de Flamenco de Sevilla (2012 and 2016).

National and European-level recognition has developed Accademia del Piacere's presence on the most prestigious classical music stages in Europe and worldwide: Hamburger Elbphilharmonie and

Laeiszhalle, Wiener and Berliner Konzerthaus, Oji Hall in Tokyo, Colonia Philharmonie, Auditorio Nacional de Madrid, Gulbenkian Foundation in Lisbon, and many others in the USA, Germany, France, Japan, Mexico, Switzerland, Colombia, Spain etc. Accademia del Piacere's concerts are regularly transmitted live by the European Broadcasting Union associated broadcasters, and has furthermore been presented on various important television stations (TVE in Spain, NHK in Japan etc.).

Dina Puhovski