

Annette Taranto messósópran hlaut menntun sína í Svíþjóð, í Miami og hjá Susanna Rigacci í Flórens á Ítalíu. Hún nam barokksöng og túlkun í Bremen og víðar um Evrópu og leiklist, Commedia dell'Arte og dansnám stundaði hún hjá John-Bertil Lundén, Rolf Hepp og Eleonora Fuser. Hún hefur hlotið fjölda viðurkenninga, meðal annars Menningarverðlaun Uppsala borgar, og tekið þátt í helstu tónlistarhátíðum Svíþjóðar. Annette Taranto syngur oft með helstu barokktónlistarfólki Svíþjóðar, hefur tekið þátt í klassískum óperuflutningi og hefur haldið tónleika í Skandínavíu, Frakklandi, Póllandi, Bandaríkjunum og á Ítalíu.

Sven Åberg er mjög þekktur lútuleikari og einhver fjölhæfasti tónlistarmaður Svía. Hann hefur í mörg ár verið í fararbroddi við flutning barokktónlistar og er mikils metinn sem kennari, einleikari og kammerhljóðfæraleikari. Hann leikur að staðaldri með Drottningholm barokksveitinni, Barockorkestern, Stokkhólm barokksveitinni og Hljómsveit konunglega leikhússins. Auk þess að vera framúrskarandi túlkandi barokktónlistar leikur Sven Åberg einnig sænska alþýðutónlist, argentíska tangótónlist og sígilda samtímatónlist og hann hefur sérstakan áhuga á að nota fyrri tíma hljóðfæri við flutning nútímatónlistar. Sven Åberg hefur haldið tónleika víða í Evrópu og í Bandaríkjunum og gefið út fjölda hljómdiska.

Björg Ollén flautuleikari hefur lagt sérstaka rækt við flautuna og þróun þess hljóðfæris á tímabilinu 1500 – 1800. Hún nam flautuleik hjá Kate Clark og Wilbert Hazelzet. Frá 1986 hefur hún verið félagi í Drottningholm barokksveitinni sem kemur víða fram og hefur gefið út marga hljómdiska. Hún leikur einnig með öðrum barokksveitum, t.d. Sænsku Barokksveitinni, Capella Nuovo og La Récréation. Hún kennir aðferðafræði og flautuleik við Konunglega sænska tónlistarháskólann í Stokkhólmi.

Sænska sendiráðið á Íslandi styrkir þessa tónleika

Sumartónleikar í Listasafni Sigurjóns Ólafssonar

Musica Humana

Annette Taranto messósópran
Sven Åberg lúta og vihuela
Björg Ollén þverflauta



Þriðjudaginn 29. júní 2004 kl. 20:30

Efnisskrá

Michele Pesenti um 1470 – 1524	<i>Io son l' ocel</i> „Ég er fugl og reyni að fljúga til fjarlæggra hnatta“. Tónlist himinhnattanna - <i>Musica Mundana</i> - voru í raun ómar frá hreyfingum stjarnanna sem mannlegt eyra gat ekki numið.	Pierre Phalese <i>Pavane Ferrareze</i> <i>Galliarde Ferrareze</i>
Bartolomeo Tromboncino 1470 – 1535	<i>Stavasi Amor dormendo</i> „Kvöld nokkurt í maí svaf Amor undir baunagrasi. Skyndilega var hann vakinn af fiðrildi. Hann stökk á fætur og reyndi að ná því, en var stirður eftir svefningu og féll um koll. Fiðrildið sveimaði yfir höfði hans.“	Clemens non Papa <i>Venez mes serf</i> „Kom og drekk með mér. Dauðinn vitjar okkar fyrir eða síðar hvort eð er.“
Óþekktur	<i>Pavana de la ragione</i> <i>Saltarello da la ragione</i> Einnig hugur mannsins hrærist, hann gleðst, hann hryggist, hann rökræðir ...tónlist sálarinnar.	Adrian le Roy 1520 – 1598 <i>Branle/Branle plus diminué</i> <i>Branle</i> <i>Branley gay</i> Heimspekingurinn Marsilio Ficino (1433 – 1499) lýsti mannsröddinni svo: „Hún er heitt loft, andardráttur, eiginlega lifandi, eins og dýr, sem ekki aðeins er fært um að hræst og hefur tilfinningar, heldur hefur einnig tilgang, eins og eitt skilningarvitanna. Við getum kallað röddina dýr sem hugsar og hreyfist í loftinu“
Marco Cara 1470 – 1525	<i>O mia ciecha e dura sorte</i> „Ó mín grimmu örlög!.. Ég er skip í stormi sem er að breyta. Eitt sinn var skip þetta sterkt.“	Claudin de Sermisy 1490 – 1562 <i>Amour, passion</i> <i>D' Amour je suis desheritée</i> <i>Amour me poingt</i>
B. Tromboncino Francesco da Milano 1497 – 1543	<i>Aqua non é l' humor</i> <i>Fantasia</i>	Marco Cara <i>Chi la castra la porcella?</i> „Hver vill gelda grísinn? Við getum gert það! Við eigum tækin og við gætum þess að gera það af mestu gætni.“
Ioannes Lulinus Venetus	<i>Chiare, fresce e dolce acque</i> „Það eru ekki tár sem drjúpa af hvörmum elskenda, heldur blóð. Þess vegna eru elskendur föllir og veikir“. Mannlegri hugsun er stjórnað af fjórum megin <i>humore</i> , vessum, sem finna má í líkamanum. Sérhver þessara vessa tengist sinni plánetu... „Ég minnst fegurðar hennar, blómanna á kjólnum hennar, himnesks barms og rósemi hugans. Hlustið nú á kvöl mína; ég þrái hana og mun aldrei aftur finna frið í hjarta mér.	Philippus de Lurano <i>Noi l' Amazone siamo</i> „Við erum Amazónur! Við reynum að bjarga konum frá fögrum körlum!... Við eigum okkar eigin lög og þolum aðeins konur í kringum okkur. Þess vegna bjóðum við ykkur, konur, að samfylkjast með okkur, stórar og smáar, fagar og ungar...“
		Óþekktur <i>Pavana „La morte de la ragione“</i> „Dauði skynseminnar“
		Adespoto <i>Dapoi nocte vien la luce</i> „Eftir nótt kemur dagur. Betra er að vera lítillátur. Sá sem lítur of stórt á sjálfan sig er ekki mikils virði. Lítillætið borgar sig.

Summerconcert in Ólafsson Museum, Iceland. June 29th 2004

Musica Humana.

English translation.

Annette Taranto, mezzosoprano, mainly devoted to chamber music, is educated in Sweden, and at the Academy of Music, Miami. She has further studied baroque singing and interpretation with Susanna Rigacci, Jill Feldman and Richard Gwilt. She has studied drama, baroque drama, Commedia dell'Arte and dancing with John-Bertil Lundén, Rolf Hepp and Eleonora Fuser. She has received grants from the Långmanska Culture fund, Swedish State Fine Arts Border, Arvid Brieand's music fund, the Culture Prize from the city of Uppsala as well as the Culture fund of the Uppsala Chamber of Commerce. She has been Artist in Residence at the Fine Arts series at Krusenbergs Herrgård (Uppsala). There she has done musical and historical portraits together with cultural scholars, historians and writers. Spring of 2002 she toured the USA and Scandinavia together with lutenist Sven Åberg and viol-player Joelle Morton with a musical program around Swedish Queen Kristina. Summer of 2002 she gave recitals at several of the most famous chamber music festivals in Sweden. 2003 she toured Italy and Poland and was also engaged as alto soloist in several oratorio productions in Sweden.

Annette cooperates regularly with the foremost baroque musicians in Sweden, and with the pianists Ingrid Lindgren and Emma Gilljam.

On stage Annette has performed Zerlina (Don Giovanni) and 3rd Lady (the Magic Flute) at Läckö Castle Opera, Nyköpingshus' and Mariestad's City Theatres. She has also performed the title role in Carmen in a praised version in Uppsala.

Björg Ollén, traverso flautist and recorder player from Stockholm. Björg is specialized in the early flute and its development from the 16th to the 19th century. She has studied with Kate Clark och Wilbert Hazelzet. Björg is member of the Drottningholm Barockensemble since 1986, with whom she has both toured and produced many records. She is often hired as a flautist in ensembles performing early music, like The Swedish baroque Orchestra, Capella Nuova and La Récréation. She has also been in productions at The Drottningholm Royal theatre, Confidancen, The Royal Theatre "Dramaten" and the Vadstena Academy. Björg Ollén teaches at the Royal University College of Music in Stockholm. At the Institute of teaching she instructs in methodology and at the Institute of early music she teaches the traverso flute.

Sven Åberg is a renowned lutenist (renaissance lute, baroque lute, baroque guitar and theorbo) and one of Swedens most versatile musicians. He has for several years been a driving force in the Swedish baroque music world. He teaches lute and chamber music at the Royal College of Music in Stockholm. He is a sought-after continuo player and works regularly with groups such as the Drottningholm Baroque Ensemble, Barockorkestern, Stockholm Baroque Orchestra and the Drottningholm Court Theatre Orchestra. Roy Goodman, Christophe Rousset, Andrew Manze and Andrew Parrott are some of the conductors he has worked with.

Sven Åberg is often mentioned in the context of chamber music. He has had highly-praised solo concerts as well as well as group performances with singers and other instrumentalists and has been the initiator of many interesting chamber music projects. He often plays at the most famous Swedish festivals like the Båstad chamber music festival, "Musik vid Siljan", and the "Music at Castles and Manors" series in Södermanland.

Moreover Sven has toured in Sri Lanka, Ireland, Italy, England, Germany, Spain, Russia, and USA. During 2002 he toured USA with a program centered around the Swedish Queen Christina and played contemporary music at the jazz festival in Berlin and at the Odense Folk Music Festival in Denmark. Besides his early music activities he has a repertoire of Swedish folk music, Argentine Tango and contemporary classical music. The main folk music project is the duo "Månsson & Åberg" that has toured all around Sweden as well as abroad. He plays tango in the group Tango Libre. Sven has played contemporary music in the groups Kammarensemblen, Avanti and Ensemble Son. He is especially interested in using the qualities of early instruments in new contexts. You will find his recordings on these labels; EAR, Prophone, Daphne, Proprius, Alice, Musica Sveciæ, Caprice, BIS and Swedish Society Discophil

Musica Humana

In renaissance philosophy "Musica Instrumentalis"- the music of the instruments and the human voice, was a reflection of the movements of the human mind; "Musica Humana". These in turn resonated the harmony floating through the universe; "Musica Mundana". The aim of the musicians was, together with the listeners, to come closer to this harmony.

In the beginning of the 16th century there was a rich tradition of strophic songs in Italy; frottole, in France; chansons. This was also a flourishing time for the renaissance lute. Publishers like Ottaviano Petrucci and Pierre Attaignant printed large collections of songs, lute music, and dances by the great composers of the day.

All of this music gives a lively image of the diverse aspects of the human mind - for us to explore...

Musica Humana

Michele Pesenti
ca 1470 – 1524

Io son l'ocel
"I am a bird...trying to reach the higher spheres"
The music of the spheres – Musica Mundana - was
in fact the music of the movements of the planets
and the stars, unhearable to the human ear.

Bartolomeo Tromboncino
1470 – 1535

Stavasi Amor dormendo
"One afternoon in May Amor was sleeping under a
bean-stalk. Suddenly he was awakened by a
butterfly. He rose and ran to catch it, but since he
was a bit dizzy he fell – and the butterfly continued
to circle his head"

Anonym

Pavana de la ragione
Saltarello de la ragione
Also the human mind moves; it rejoices, it laments,
it reasons...the music of the Soul.

Marco Cara
1470 – 1525

O mia ciecha e dura sorte
" O, my cruel destiny!... I am a ship in storm,
falling apart. Once, this ship was strong."

B. Tromboncino
Francesco da Milano
1497 – 1543

Aqua non è l'humor
Fantasia

Ioannes Lulinus Venetus

Chiare, fresce e dolce acque
"It is not water that comes from the lovers eye, but
blood. Therefore lovers are pale and weak"
The movements of the human mind depend on the
four main "humore", liquids, that are found in the
body. Each of these liquids are connected to a
specific planet...
"I remember her beauty, the flowers that covered her
dress, her heavenly bosom and her serene mind.
Now, listen to my words of pain; She's my destiny
and I will never again have peace of mind"

Pierre Phalese

Pavane Ferrareze
Galliarde Ferrareze

Clemens non Papa

Venez mes serf
"Come and drink with me. We'll die sooner or later
anyway..."

Adrian le Roy
1520 – 1598

Branle/Branle plus diminué
Branle
Branle gay
Marsilio Ficino (1433 – 1499), a renaissance
philosopher, gave this description of the human voice;
"it is warm air, breathing, and in some way alive,
made out of well-defined limbs, like an animal,
which not only moves and has feelings but also
meaning, like one of the senses, so that we can call it
a thinking animal moving in the air"

Claudin de Sermisy
1490 – 1562

Amour, passion
D'Amour je suis desheritée
Amour me poingt

Marco Cara

Chi la castra la porcella?
"Who will castrate the pig? We can do it! We are
well equipped and will take care of the matter with
great discretion..."

Philippus de Lurano

Noi l'Amazone siamo
"We are the Amazones! We try to save women from
pretty men!... We have our own laws and tolerate
only women among us. We are therefore inviting
you women to join us; big and small, beautiful and
young..."

Anonym

Pavana "La morte de la ragione"
"The death of reason"

Adespoto

Dapoi nocte vien la luce
"After night comes light. It is better to stay humble.
The one who considers himself of great importance
is really not of great value. The meek will have his
reward..."