



Sunday 13 June, 7pm
Royal Spa, Queen's Park

THE DESTINED KNOT

Fieri Consort

Hannah Ely *soprano*
Sarah Anne Champion *mezzo-soprano*
Chris Fitzgerald-Lombard and Tom Kelly *tenors*
Ben Rowarth *bass*

with members of

Lux Musicae London

Daniel Swani and Sophie Creaner *recorders*
Aileen Henry *harp*
Kristiina Watt *lute, theorbo*
Harry Buckoke *viola da gamba*

The music

Marco Uccellini 1603–1680

Maritati inferne la gallina e'l cucco

Luca Marenzio 1553–1599

Quell'augellin che canta

(Bergamasca with narration)

Marenzio

Cruda Amarilli
Deh poi ch'era ne' fati
Deh Tirsi mio gentil
O dolcezz' amarissime d'amore

(Bergamasca with narration)

Giovanni Giacomo Gastoldi c.1554–1609
ed. Martin Morell

Cieco, Amor – Blind man's buff

Marenzio

Ah dolente partita
O Mirtillo Mirtillo
Udite lagrimosi spirti
Come è dolce il gioire o vago Tirsi
Arda pur sempr'o mora

Short interval

(Bergamasca with narration)

Silvestro Ganassi 1492–1550

Ricercare

Marenzio

Care mie Selve a Dio
Tirsi mio caro Tirsi

(Bergamasca with narration)

Marenzio

Anima cruda si

Uccellini

La Bergamasca

Marenzio

Ombrose e care selve

Gastoldi ed. Martin Morell

Vaghe Ninfe Amorosette

This epic tale of lovers tossed by fate and fortune was famous throughout Europe, inspiring hundreds of composers such as Luca Marenzio. His seventh book of madrigals (1595) draws its texts from Guarini's tragicomedy play *Il pastor fido* (the faithful shepherd). Following the courtship between two lovers, Amarilli and Mirtillo, this collection represents an important step between the 15th-century madrigal and 16th-century opera.

The story

A curse hangs over the land of Arcadia. Only when a pair of godly descent are married will this curse be lifted, and so the fate of Arcadia rests solely on the destined union of the nymph Amarilli and the hunter Silvio.

Unfortunately Silvio couldn't be less interested in marriage, preferring to spend his days hunting in the forest, where he is pursued by Dorinda, a nymph hopelessly in love. Amarilli looks on her duty to save Arcadia with dignity but secretly harbours a love for Mirtillo, a lowly shepherd from a distant land. Mirtillo is head over heels in love with Amarilli and pines for her day and night. He curses her cruelty for inflicting this pain on him, believing that she does not return his love.

A selfish nymph (and Amarilli's right-hand woman) named Corsica is the only ear that Amarilli trusts, not knowing that Corsica wants Mirtillo for herself. Corsica begins to weave a plan to get Amarilli out of the picture. She plans a scenario in which Amarilli would scandalously become trapped in a cave with another man, Coridon, thus compromising her godly virtue.

The plan goes awry and it is Mirtillo that becomes trapped in the cave with Amarilli. On discovery by the priest (Silvio's father) and townspeople, it is decided that Amarilli must pay for this crime by being sacrificed to the gods. Her father bitterly laments her fate and of Arcadia, for which the curse will now never be lifted. Amarilli protests her innocence but accepts her fate and bids goodbye.

Meanwhile, her betrothed, Silvio whilst hunting in the forest, accidentally shoots the nymph Dorinda, mistaking her for a wolf as she sleeps under a fur pelt. Like one of Cupid's arrows, this act finally moves Silvio to reciprocate her love and the two agree to marry (once Dorinda recovers from her wound).

Hearing of her fate, Mirtillo offers his own life in Amarilli's place. In the nick of time, Mirtillo's adopted father arrives and discovers that his son is about to be sacrificed. It transpires that Mirtillo is actually the long-lost son of the priest and brother of Silvio, and therefore also of godly descent. With this happy realisation, the human sacrifice is no longer necessary and instead they rush to marry the two lovers, and lift the curse over the land.

The texts

Our narration relates the action of most of the madrigals so the texts are not included here, but the following synopses of the two Gastoldi pieces may be helpful.

Cieco, Amor – Blind man's buff

Cupid, I do not believe you are blind, but you make blind the desires of those who believe you.
Now that I am free I would be foolish to believe you again.

You do not catch me, blind Cupid, because my heart is free.

Your pretty game has a bitter snare [Cupid],
and any bird who is entrapped
learns his lesson well:
who capers with Cupid will not be able to flee him.

Excerpts taken from a translation by Martin Morell

Vaghe Ninfe Amorosette

Fair amorous nymphs,

how sweet it is to make love.

There is no better sport than loving your neighbour.

You will rejoice with us, praising Cupid.

Excerpts taken from a translation by Martin Morell

The performers

Fieri Consort offer a unique blend of technical precision and theatrical innovation. Performing without a conductor, Fieri presents innovative and engaging programmes, and specialises in the performance of the rich and varied tradition of 16th and 17th-century Italian repertoire which we place alongside contemporary works.

Performing a cappella, often accompanied by early instruments, Fieri's interpretations are informed by the collective experience and knowledge of the group. In 2017, Fieri were awarded the Cambridge Prize at the York Early Music Festival. Fieri performed at Wigmore Hall as part of Dame Emma Kirkby's 70th birthday celebrations in 2019.

We have released four albums to critical acclaim with our first disc, *Tears of a Lover*, being awarded 'Choral Choice' of the month by BBC Music Magazine. Our most recent release in January 2021 was a collaboration with the Chelys Consort of Viols on the music of Michael East on the BIS label and reached #12 in the Specialist Classical Charts.

fiericonsort.co.uk

Formed in 2014, **Lux Musicae London** is dedicated to exploring and recreating the performance practices that were developing across Europe in the 16th and early 17th centuries. Investigating the interaction between textual and oral traditions within the cultural context of this turbulent historical period throughout Europe is at the heart of their work. With their diverse instrumentation and rhetorically driven approach to performance, Lux Musicae London's programmes seek to recreate musical performances from this time while tracing the patterns of musical influences from different sources.

In 2016 Lux Musicae London were selected as finalists in the Concours International de Journées de Musiques Anciennes in Paris and participated in the BREMF Live! Scheme 2016/17. Since then, they have performed at MA Festival Brugge Fringe, Oude Muziek Utrecht's Fabulous Fringe, the International Young Artists Presentation in AMUZ: Laus Polyphoniae Festival in Antwerp, Beverley Early Music Festival, Stroud Green Festival, London Festival of Baroque Music and the inaugural Liverpool Early Music Festival.

luxmusicaelondon.com

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