

## “INVOCACIONES”

### THE ARCHDUKE’S CONSORT

<b>Fiona Stuart-Wilson</b>	<b>soprano</b>
<b>Kepa Artetxe</b>	<b>violin</b>
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<b>Guillermo Femenias</b>	<b>archlute</b>

The Archduke’s Consort presents a programme of renaissance and baroque music for Holy Week. In this sequence of sacred and secular music spanning over two hundred years, we are taken on a journey from Gethsemane to Calvary, represented in the two Rosary (Mystery) Sonatas by Heinrich Biber that are the two main pillars of the programme.

The 15 Rosary Sonatas (plus a concluding Passacaglia for unaccompanied violin) were composed around 1676 but rediscovered and published in 1905. Each of the sonatas depicts one of the mysteries of the Rosary. They are remarkable for their virtuosic style and the use of experimental *scordatura* tunings. Scordatura is a technique that changes the tuning of the strings of the violin and which results in unusual sonorities and altered ranges. In Sonata 6 (*The Agony in the Gethsemane Garden*) the marked contrasts in tempo and dynamics suggest pain and suffering, and in Sonata 10 (*The Crucifixion*) we hear the music depict the hammering of the nails into the Cross.

The programme also includes, as a centrepiece, the monumental *Stabat Mater* by the Italian composer Giovanni Felice Sances, who spent much of his working life at the court of Emperor Ferdinand III in Vienna. The work is divided into six sections and is based on a descending chromatic ground bass which is a musical depiction of lamentation.

A meditative commentary on the events of Holy Week is provided by secular works by the English composer Thomas Campion, the Spanish composers Juan Vásquez and Diego Ortiz and the Italian composer Bartolomeo Tromboncino. The expressive recitar cantando works by Girolamo Frescobaldi and Biagio Marini take us to the heart of the Holy Week story, a recently discovered Bach aria reminds us of the omnipotence of God’s will, and the concluding aria by Handel bids us to take eternal rest after our work on earth is done.



- The Agony in the Gethsemane Garden Heinrich Biber (1644-1704)  
*Sonata 6, Mystery (Rosary) Sonatas (1676?)*  
 Lamento – Adagio – Presto. [Aria] – Adagio – Adagio
- Per dolor me bagno il viso (1511) Bartolomeo Tromboncino (1470-1535)
- O quam tu pulchra es (1625) Alessandro Grandi (1586-1630)
- Signor che in croce (Peccator Pentito) Biagio Marini (1594-1663)  
*Arie madrigali et corenti, Op.3 (No.9) (1620)*
- O Jesu nomen dulce Heinrich Schütz (1585-1672)  
*Kleine geistliche Konzerte Vol II SWV 308 (1639)*
- Maddalena alla Croce Girolamo Frescobaldi (1583-1643)  
*Sonetto spirituale. Primo Libro d'Arie Musicali (1630)*
- ¿Con qué la lavaré? Juan Vásquez (1500-1560)  
*Recopilación de Sonetos y Villancicos a cuatro y cinco voces (1560)*
- Alles mit Gott und nichts ohn' ihn Johann Sebastian Bach (1685-1750)  
*BWV 1127*
- Preludio, Sonata IX Giovanni Zamboni "Romano" (late c17th- early c18th)  
*Sonate d'intavolatura di leuto (1718)*
- Stabat Mater (Pianto della Madonna) Giovanni Felice Sances (1600-1679)
- Recercada segunda sobre el canto llano "La Spagna" Diego Ortiz (c.1510-c.1570)  
*Trattado de Glosas (part 2) (1553)*
- Never weather beaten sail Thomas Campion (1567-1620)  
*Two Bookes of Ayres" Book 1 No. XI (1619?)*
- The Crucifixion Heinrich Biber (1644-1704)  
*Sonata 10, Mystery (Rosary) Sonatas (1676?)*  
 Præludium. Aria – Variatio – Adagio
- Süße Stille, sanfte Quelle George Frideric Handel (1685-1759)  
*Neun deutsche Arien (1724-26)*

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The Archduke's Consort was formed in 2014 and comprises Spanish and English musicians who perform internationally. The Consort's programmes of renaissance and baroque music are designed to appeal to all audiences with their unique blend of Spanish passion and English style.

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