DR DANIELA KALEVA (producer/rhetorical visuality/Mary) is a Lecturer in Music at the University of South Australia, and an Associate Investigator with the ARC Centre of Excellence for the History of Emotions, Europe 1100-1800. Daniela has published on mélodrame in L. van Beethoven’s oeuvre and on early baroque opera performance practice with reference to historical acting techniques. As a scholar-performer she uses interdisciplinary and creative practice methods to study historical emotional practices. Daniela has produced, directed and/or performed in several research-based productions with rhetorical gesture in Australia.

JACOB LAWRENCE (tenor) performs regularly with many of Australia’s leading early music ensembles and opera companies. He performs frequently as a soloist with many of Melbourne’s leading ensembles including the Consort of Melbourne, La Companía, the Australian Chamber Choir, Gloriana, e21 Vocal Ensemble, Consort Eclectus, the Royal Melbourne Philharmonic Orchestra and the Team of Pianists. He recently created roles in three world premiere operas for Victorian Opera, including the title role in the Helpmann award nominated The Grumpiest Boy in the World. Jacob also appeared as Ubaldo in Pinchgut Opera’s production of Haydn’s Armida. In September he will undertake further study at the Schola Cantorum Basiliensis.

HANNAH LANE (baroque harp) is one of the few Australian exponents of the baroque triple harp (arpa doppia). She has performed with leading Australian early music ensembles including Latitude 37, Ludovico’s Band, Accademia Arcadia, the Consort of Melbourne and Consort Eclectus and has recorded on baroque harp both live and in the studio for ABC Classic FM. Hannah co-directs Ensemble 642 with lutenist Nicholas Pollock, fostering collaborations with the finest Australian early music specialists. She is a recipient of the 2016 Ian Potter Cultural Trust emerging artists grant to pursue further studies in early harp in Europe.

NICHOLAS POLLOCK (theorbo) is a young Australian multi-instrumentalist specialising in early plucked strings including the lute, theorbo, baroque guitar, baroque lute, archlute, and most recently and the cittern. A dynamic and versatile performer, Nicholas is equally at home playing guitar in a punk band as performing the intimate lute works of John Dowland on the concert stage. He co-directs and co-stars in Ensemble 642 with Hannah Lane.

DR CALVIN BOWMAN is an accomplished organist who has presented the complete Bach organ works twice in public, for one performance of which he was nominated for a Helpmann Award in the ‘Best Individual Classical Music Performance’ category. He has also premiered major keyboard works by Philip Glass, Peter Sculthorpe, Ross Edwards, Graeme Koehne, Richard Mills and Andrew Schultz. Dr Bowman was the first Australian to graduate with a Doctor of Musical Arts degree from Yale University on a Fulbright scholarship. As a composer, Dr Bowman has been awarded an Australia Council Fellowship and continues to be commissioned widely. His most recent significant work, The Magic Pudding – The Opera, was commissioned by Victorian Opera and first performed in 2013.

IL PIANTO DELLA MADONNA
RELIGIOUS PASSIONS OF THE ITALIAN BAROQUE

Jacob Lawrence (tenor)
Hannah Lane (baroque harp, music curation)
Nick Pollock (theorbo)
Dr Calvin Bowman (organ)
Dr Daniela Kaleva (producer, rhetorical visuality, Mary)

13 August 2016
6:30 pm
Trinity College Chapel
Royal Parade, Parkville
The Blessed Virgin Mary is the most frequently portrayed female saint in Western art. Her meek beauty adorns Christian churches, altars, pilgrimage sites and religious objects, and has been redefined in popular visual culture. Depictions of Mary embody ideals of womanhood, purity, and an exemplary life of love, faith, hope and charity. Christian theology gives significance to her role in the salvation process. She is positioned at the right hand of Jesus with her unwavering love for the Father, as a protectress and intercessor, and as mother of the Roman Catholic Church. Marian art, poetry music, theatre, processions, pilgrimages and fraternities offer a myriad of ways in which she can be venerated.

This program showcases Italian sacred music from the first half of the seventeenth century by master composers Claudio Monteverdi, Girolamo Frescobaldi, Giovanni Cima, Francesca Caccini and Tarquinio Merula. While Frescobaldi’s Fiori Musicali demonstrates the beginnings of the organ mass, the vocal works in this program are all devoted to the Blessed Virgin Mary. As fine illustrations of baroque Roman Catholic Marian music, they engulf the listener with an effulgent opulence and eloquence which deploys the senses to stir the heart and excite religious fervour. Poetry, music and performance become tools that elevate the Virgin Mary above human existence as in Nigra sum by C. Monteverdi. At the same time, these performance texts give her a commanding physical presence and emotional depth. There is an interior intimacy in the way the subject who adores her expresses these emotions as in O dulcedo meliflua by G. Cima and Maria dolce Maria by F. Caccini. Often the poetic language is sensuous and not dissimilar to that of love poems, for instance O quam pulchra es by C. Monteverdi.

The Virgin Mary’s joys and sorrows create empathy while her mysteries of glory elevate the human heart. In this program we focus on her sorrows. They are points of contemplation in the Rosary and the Stations of the Cross, and are often displayed in images of Our Lady of Sorrows as daggers piercing her heart. In particular, we explore her worry and grief over the death of Jesus. This includes the Prophecy of Saint Simeon (Luke 2:34–35) during Jesus’ infancy. The anxiety of a mother anticipating the saint’s horrible prediction is vividly contrasted in the lullaby Canzonnetta spirituale sopra alla nanna by T. Merulo. Mary’s sorrows culminate during the Crucifixion of Jesus on Mount Calvary (John 19:25). This episode is dominated by the image of the grieving mother. Her excruciating pain is given voice in the sacred monody Il pianto della Madonna, after the well-known madrigal Lamento d’Arianna by C. Monteverdi. Il pianto della Madonna was the jewel in a collection of sacred music Monteverdi had published in Venice in 1640–1641, two years before his death. The print was dedicated to the devout Eleonora Gonzaga. Born in Mantua, she married into the Habsburg dynasty and lived a pious life dedicated to the Virgin Mary and spiritual leadership. As a non-liturgical piece, Il pianto della Madonna was possibly used for private devotion in the court chapel or performed in theatrical style during feasts organised by Marian confraternities many of which were composed of lay women. We used rhetoric analysis, explored baroque passions and visualisation techniques to reveal the charged religious imagery of the Latin text and the expressive word-painting of Monteverdi’s masterful musical setting. This performance is part of a research project funded by the ARC Centre of Excellence for the History of Emotions, Europe 1100-1800.

Dr Daniela Kaleva

Program

1. O quam pulchra es amica mea, columba mea (O how beautiful you are, my girlfriend, my dove) (1625) by Claudio Monteverdi (1567–1643)

   Introduction by Prof. Jane Davidson, Professor of Creative and Performing Arts (Music), Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music, The University of Melbourne and Deputy Director of the Australian Research Council’s Centre of Excellence for the History of Emotions

2. Toccata avanti la messa and Kyrie from Fiori musicali (1635) by Girolamo Frescobaldi (1583–1643)

3. Canzonnetta spirituale sopra alla nanna (Sacred song after a lullaby) by Tarquinio Merula (1595–1665)

4. O dulcedo meliflua (O mellifluous sweetness) – motet for voice and continuo from Concerti Ecclesiastici (1610) by Giovanni Cima (1570–1622)

5. Toccata per l’Elevazione from Fiori musicali (1635) by G. Frescobaldi

6. Nigra sum – motet for tenor and continuo from Vespro della Beata Vergine (Vespers for the Blessed Virgin) (1610) by C. Monteverdi

7. Maria dolce Maria (Mary sweet Mary) – sacred madrigal from Primo libro delle Musische (1618) by Francesca Caccini (1587–1641)

8. Recercar Cromatico post il Credo from Fiori musicali (1635) by G. Frescobaldi

9. Il pianto della Madonna à voce sola sopra il Lamento d’Arianna (The Madonna’s Lament for solo voice after Lamento d’Arianna) from Selva morale e spirituale (1640–1641) by C. Monteverdi