



Četrtek, 23. junij 2016, ob 21:00  
Novo mesto, Frančiškanska cerkev sv. Lenarta

Thursday, 23 June 2016, at 21:00  
Novo mesto, Franciscan church of St. Leonard

Petek, 24. junij 2016, ob 20:30  
Celje, Stara grofija

Friday, 24 June 2016, at 20:30  
Celje, Old Count's Mansion

## Le Concert de l'Hostel Dieu (FR)

[www.concert-hosteldieu.com](http://www.concert-hosteldieu.com)

Heather Newhouse, sopran / soprano  
Reynier Guerrero, violina / violin  
Aude Walker-Viry, violončelo / cello  
Etienne Galletier, teorba / theorbo

Franck-Emmanuel Comte, čembalo, vodstvo / harpsichord, direction

### Ženski barok

Glasbeno kraljestvo baročnih skladateljic:  
Isabella Leonarda Barbara Strozzi, Antonia  
Bembo and Elisabeth-Claude Jacquet de la  
Guerre

*Rahločutno glasbeno vzdušje izjemnih glasbenic in  
skladateljic, ki kliče k prefinjenosti.*

### Women Baroque

The musical realm of women baroque composers:  
Isabella Leonarda Barbara Strozzi, Antonia Bembo  
and Elisabeth-Claude Jacquet de la Guerre

*The subtle musical atmosphere of exceptional female  
musicians and composers who invite us all to refinement.*

*Sporočilo umetnikov obiskovalcem*

Gibanje renesanse na splošno, predvsem pa mišljenje humanistov sta vlogi žensk v družbi dala nov pomen. Zato je v začetku 17. stoletja postalo za dekleta iz bogatih družin povsem običajno, da so se izobraževale. Izobraženost, prefinjenost in sposobnost zabavati goste so postale glavne vrednote. Tako je tudi glasbena izobrazba postala nekaj neobhodno potrebnega. V stoletjih baroka so vzcveteli novi talenti. Vabimo vas, da odkrijete odtenke le slabo poznane glasbenega veselja teh izjemnih glasbenic in pesnic.

*Artist message to visitors*

The Renaissance movement in general and the thinking of the humanists in particular both gave new importance to the role of women in society. Consequently, by the dawn of the 17th century it had become normal practice for the daughters of good families to be educated. Learning, refinement and the ability to entertain were the key values. Musical training also became a necessity. New talents were to flourish in the baroque centuries. We invite you to discover the subtleties of the little-known musical universe of these exceptional musicians and poetesses.



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



ZAVOD CELEIA CELJE



## Umetniki o programu

## Artists about the programme

Za neznane avtorje je izstop iz anonimnosti ključnega pomena. To velja še zlasti za ženske, saj so bile iz kulturnih, pa tudi verskih in zgodovinskih razlogov pogosto izključene iz umetnosti, zato ne poznamo prav veliko pisateljic in slikark, še manj pa glasbenic in skladateljic. V 6. stoletju je, na primer, koncil v Autunu dekletom in ženskam dovolil petje zgolj v samostanih. Tako iz srednjega veka poznamo zelo malo imen glasbenic, medtem ko je znanih več pisateljic, kot sta Marie de France (12. stoletje) ali Christine de Pizan (15. stoletje). V glasbi se je ohranilo le delo Hildegarde iz Bingna (12. stoletje), ki je bila skladateljica, pa tudi pisateljica. Napisala je več verskih knjig in zložila več kot 70 pesmi.

Renesansa in humanizem sta vlogo ženske ovrednotila na novo in ji namenila mesto v družbi, ki ni bilo več omejeno na vlogo gospodinje. V začetku 17. stoletja se je izobraževanje mladih hčera premožnih plemiških družin bolj uskladilo z njihovim aristokratskim stanom: izobraženost, prefinjenost, inteligenca in sposobnost zabavati goste so postale pomembne prednosti za dobro možitev. Tako so dekleta dobivala glasbeni pouk pri glasbenih učiteljih. Prav tako so samostani postali kraj, kjer so ženske lahko imele glasbeni pouk in komponirale sakralno glasbo. Takšno glasbeno izpopolnjevanje žensk pa je bilo omejeno na nekatere kroge, ki so zagotavljali fizično varnost in dostop do dobre izobrazbe.

Takšna je tudi zgodba skladateljic v programu Ženski barok. Te ženske 18. stoletja, Italijanke in Francozinje, namreč vse prihajajo iz okolja dvornega plemstva ali iz samostanskih skupnosti.

Coming out of anonymity is topical for some unknown artists, especially women. Often excluded from artistic disciplines for cultural but also religious and historical reasons, women of letters, painters, and even more musicians and composers are rare and have long remained in the shadows. Indeed, in the 6th century, the Council of Autun allowed girls and women to sing only in convents. Thus, the Middle Ages have given us very few names of musicians, while we know many women of letters such as Marie de France (12th century) or Christine de Pizan (15th century). In music only the work of Hildegard Von Bingen (XIIth century), a composer but also a woman of letters, was retained. She was the author of several religious books and also composed more than 70 songs.

The Renaissance and Humanism reevaluated the role of the woman and offered her a new place, one no longer limited to mere domestic role. At the beginning of the 17th century the education of the young daughters of wealthy and noble families was more at odds with their aristocratic rank: education, sophistication, intelligence and the ability to entertain became assets to find a good match. So those young girls were taught music by masters. The convent likewise became a place where women could engage in the practice of music learning and composition in the sacred field. Such women's musical development was confined however to some circles which favoured and guaranteed physical security and access to quality education.

That was the case of the composers being honoured in the programme. These women of the 18th century, Italian and French, all come from the nobility of court or the monastic community.

## **Program / Programme**

Tarquinio Merula (1595-1665):

**Aria Su la cetra amorosa**

Allegro

Barbara Strozzi (1619-1677):

**L'Eraclito amoroso, lamento**

Recitativo / Andante / Recitativo / Andante / Recitativo

Élisabeth Jacquet de La Guerre (1665-1729):

**Sonate n°1 en ré mineur**

Lento / Andante / Presto

Antonia Bembo (ca.1640-ca.1720):

**Passan veloci l'hore, aria**

Recitativo / Affetuoso / Recitativo

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Élisabeth Jacquet de La Guerre (1665-1729):

**Sémélé**

Cantate / Gracieux / Allegro

Barbara Strozzi (1619-1677):

**Aria Che si puo far**

Andante

Antonio Vivaldi (1678-1741):

**Judithae triumphans**

Si fulgida Allegro

Alessandro Stradella (1639-1682):

**Su, Su, Su Coronate mi**

Recitativo / Allegro



Sestav **Le Concert de l'Hostel Dieu** sestavljata solistični vokalni ansambel in orkester, ki igra na historična glasbila. Letno izvedejo okrog šestdeset koncertov z večinoma baročnim vokalnim repertoarjem. Pogosto so gosti mednarodnih festivalov, njihove nastope pa zaznamuje moderen in dinamičen pristop k baročnemu repertoarju, ki mnogokrat vključuje še druge umetniške discipline. Razvijajo inovativne oblike ter povezujejo ustna izročila in »klasični« repertoar. Njihova umetnost je drzna in izvirna. Poleg ustvarjanja in nastopanja ansambel Le Concert de l'Hostel Dieu tudi podpira mlade umetnike na začetku njihove umetniške poti. Za staro glasbo skušajo navdušiti mlado občinstvo, prav tako pa nastopajo tudi v oddaljenih krajih, kjer je dostop do kulturnih prireditev pogosto omejen.

#### **Franck-Emmanuel Comte**

Po opravljeni diplomii na Conservatoire National Supérieur de Musique v Lyonu, kjer je študiral dirigiranje in kompozicijo, je Franck-Emmanuel Comte deloval na pomembnih mestih ali kot gost v različnih opernih hišah, kot so opera v Nantesu, opera v Lyonu in operni studio v Parizu. S temi izkušnjami je še bolj utrdil svojo glasbeno osebnost. Že od nastanka ansambla Le Concert de l'Hostel Dieu je njegov umetniški vodja in redno nastopa po večini glavnih evropskih mest in na številnih mednarodnih festivalih, kot so Ambronay, La Chaise Dieu, L'Île de France, Namur, Barcelona, Brežice, Rome Montserrat, Girona in Foligno.

#### **Heather Newhouse-Peraldo, sopran**

Kanadska sopranistka Heather Newhouse-Peraldo je zmagala že na številnih mednarodnih tekmovanjih, vključno z mednarodnim tekmovanjem v baročnem petju v Frovillu, kjer je osvojila prvo nagrado. Kot članica opernega studia v Lyonu nastopila v različnih produkcijah v sezonah 2011, 2012 in 2013 (Ravel/*Otrok in čarovnije*, Šostakovič/*Nos*, Mozart/*Čarobna piščal*). Poleg udeleževanja v operi že od leta 2008 sodeluje z ansamblom Le Concert de l'Hostel Dieu kot glavna sopranistka.

**The Concert de l'Hostel Dieu** consists of a solo vocal ensemble and an orchestra playing on early instruments, who give about sixty concerts annually, which are mainly devoted to the baroque vocal repertoire. They are frequently invited to perform at international festivals and venues. The performances of the Concert de l'Hostel Dieu are always marked by a modern and dynamic approach to the baroque repertoire. Many of them involve different artistic disciplines. Innovative forms are developed and interfaces are created between oral traditions and 'classical' repertoire. In short, their artistic choices are bold and original. As well as creating and performing, the Concert de l'Hostel Dieu also supports young artists at the beginning of their careers and endeavours both to appeal to younger audiences, and to perform in outlying areas, where access to cultural events is often limited.

#### **Franck-Emmanuel Comte**

Since graduating from the Lyon Conservatoire National Supérieur de Musique, where he studied conducting and composition, Franck-Emmanuel Comte has held key posts and appeared as a guest artist in various opera companies, including the Nantes Opera, the Lyon Opera and the Paris Opera Studio. This experience has served to establish his musical personality even more firmly. He has been the artistic director of the Concert de l'Hostel Dieu since its creation and performs regularly in most of the capital cities of Europe and in a large number of international festivals, notably Ambronay, La Chaise Dieu, L'Île de France, Namur, Barcelona, Brežice, Rome Montserrat, Girona and Foligno.

#### **Heather Newhouse-Peraldo, soprano**

Canadian soprano, Heather Newhouse, has won various international competitions, notably the international baroque singing competition in Froville where she won 1<sup>st</sup> prize. Member of the *Studio Opéra de Lyon*, she participated in various productions in the 2011, 2012 and 2013 seasons (Ravel / *l'Enfant et les sortilèges*, Shostakovich / *The Nose*, Mozart / *The magic flute*). Alongside her opera commitments, she has been collaborating with the *Concert de l'Hostel Dieu* since 2008 where she is the main soprano soloist.