



ARIADNE'S ECHO

An exploration of
musical hauntings

Roberta Mameli
Andrés Locatelli
Theatro dei Cervelli

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"The lament, which Ariadne presented from above the reef, abandoned by Theseus ... was performed with such great emotion and such pitiful manners that there was not a single listener who did not feel compassion, nor even a woman who did not shed a little tear at the sound of her beautiful plaint."

Federico Follino, *Compendio delle feste* (1608)

The voice of Ariadne lamenting on the shore of Naxos has been an obsessive presence in poetry and music since Catullus and Ovid attempted to record it in their works. Abandoned by Theseus after helping him defeat the Minotaur and exit the labyrinth, Ariadne complains about her fate, moving abruptly from anger and regret to hope and forgiveness. Through poetical and musical reenactments, Ariadne's voice has been resonating across time and space. Key to the diffraction of her lament has been – and still is – the echo produced by the many voices that, over the centuries, have kept it alive. Apparently lost once they are uttered, these voices perpetuate their presence by being echoed through other voices, which join a never-ending chain of performative memory.

This concert is a musical exploration of the ways in which Ariadne's voice came back to life in early modern Italy and haunted vocal music ever since. It all began, so to speak, when the opera *Arianna*, set by Cremonese composer Claudio Monteverdi (1567–1643) to a libretto by Florentine poet Ottavio Rinuccini (1562–1621), opened at the court of Mantua in 1608 on the occasion of the wedding of Francesco Gonzaga and Margherita of Savoy.

Ariadne's contagious outburst became extremely popular: it was imitated, pirated, performed, done and redone in many ways, paving the way for the extraordinary success of the lament as one of the most influential musical genres of the seventeenth century. As the only surviving fragment of Monteverdi's opera, Ariadne's lament remained, so to speak, open-ended. Isolated from the original narrative, the lament proved a most productive textual space, conducive to forms of experimentation across both poetry and music.

Our musical journey begins from the beginning, that is, with Monteverdi's *Ariadne*. Yet, instead of going back to Monteverdi's original, we have decided to revisit the voice of Ariadne through a musical arrangement that bears witness to the long-lasting echo triggered by the first performance of the piece: namely, the arrangement included by Alessandro Parisotti (1853–1913) in his collection of *Arie antiche* (1890). In Parisotti's hands, "Lasciatemi morire" [Let me die] is turned into an *aria da salotto* for voice and piano. However, instead of hearing it sung to the piano, we will hear it sung to the harpsichord: this hybrid and non-philological

rendering is not of our own making; rather, this is how the voice of Ariadne was reimagined by Italian novelist Gabriele D'Annunzio in one of the most remarkable scenes of *Il fuoco* [The Flame of Life] (1900). At a lavish party in a Venetian palazzo, during a conversation about Monteverdi's foundational place in the history of Italian music, the performance of Ariadne's lament comes as a demonstration of the dramatic and expressive power of the human voice.

The somewhat eclectic inspiration that animates D'Annunzio's revival of early music invites us to reconsider the ways in which we approach music and voices from the past. How do voices from different time periods respond to one another? How does a given character evolve through the various performances that enable her afterlife? Is there a common ground in which performers, scholars, and their audiences may negotiate the challenges entailed by the attempt to recover sounds and voices from the past? In order to tackle these questions, our own exploration moves back to the earliest imitators of Ariadne in the seventeenth century, with a focus on the baroque cantata – a musical genre that, in virtue of its pliability, invites its modern interpreters to carefully reflect on the ways in which historical awareness meets the needs of performance. The scope of our selection, which draws on manuscript sources related to the mid-seventeenth century Roman school, is twofold: on the one hand, it chases Ariadne's echo through the laments of other characters who, in a way, respond to the model by ventriloquizing it; on the other hand, it aims to revoice those laments with the awareness that any attempt to revive voices and sounds from the past is indeed a form of reinvention.

Eugenio Refini, 2022

PROGRAMME

CLAUDIO MONTEVERDI
(1567–1643)

Lasciatemi morire [Arianna]

Lyrics by Ottavio Rinuccini

Arrangement by Alessandro Parisotti (1890)

ANONYMOUS

Mezza tra viva e morta [Olimpia]

Formerly attributed to Luigi Rossi (1597–1653)

MICHELANGELO ROSSI
(1601–1656)

Toccata ottava (cembalo solo)

LUIGI ROSSI
(1597–1653)

Potesti i lini sciogliere [Armida]

DOMENICO MAZZOCCHI
(1592–1665)

S'io mi parto, o mio bel sole (instrumental)

GIACOMO CARISSIMI (?)
(1605–1674)

O me infelice [Falsirena]

Giulio Caccini
(1551–1618)

Diminutions on Amor, io parto (instrumental)

MARCO MARAZZOLI
(1602–1662)

Abattuto dal duolo [Tirsi]

total length: 70'

*Program curated by Eugenio Refini
in collaboration with Andrés Locatelli and Davide Daolmi*



ROBERTA MAMELI

She's currently considered one of the spearheads in the Baroque repertoire for her versatility and crystalline voice, as well as for her great interpretative and acting qualities.

Roberta is regular guest of the most important Opera Theaters and Music Halls with conductors such as C. Hogwood, J. Savall, D. Callegari, F. M. Sardelli, A. Curtis, D. Fasolis, L. G. Alarcón, J. Tate, C. Abbado and M. Armiliato.

She won the prestigious Diapason d'Or 2017 for her Solo Album « Anime Amanti » and « Teodora » by M. Montalbetti was awarded as best execution and opera of 2021. She recorded for several labels, including Brilliant Classic, Dynamic, Glossa, Naiive, Sony and Alpha.

ANDRÉS LOCATELLI

Andrés Locatelli is an Italian-Argentinean musician and musicologist. As a recorder player, he has collaborated extensively with celebrated early music orchestras and ensembles across Europe: Il Pomo d'oro, Les Musiciens du Louvre, La Venexiana, Musica Temprana, Concerto Italiano (Rinaldo Alessandrini), among others. With these ensembles he has recorded for labels Pentatone, Naiive and Cobra Records.

As conductor and musical director, Andrés is interested in sacred and secular music of the Renaissance and Baroque eras, 17th-century opera, and experimental projects based on early music. In the field of musicology, Andrés's interests span from the Late Middle Ages to the Baroque, with a strong attention to the dialogue between different disciplines. His research has been funded by the Cini Foundation of Venice, and the University of Pavia - where he obtained his PhD in 2020. He was VSRC at Princeton University in 2019.

HERMANN SCHREINER

Born in 1993 in Villa Allende, Córdoba, Argentina, Hermann studied modern and baroque cello with Cristian Montes, Marcelo Montes, Pablo Romero, Phoebe Carrai and Viola de Hoog. He has performed in theatres and halls in Argentina, Uruguay, Chile, Brasil, Colombia, Peru, United States, Spain, France, United Kingdom and The Netherlands. He is principal cellist at the Stable Orchestra of the Argentine Theatre, and currently studies early music at the Amsterdam Conservatorium.



JULIO CABALLERO PEREZ

Julio Caballero Pérez was born in Granada. In 2013 he began his studies at the Musikhochschule Bern with Dirk Börner and in 2015 he moved to the Schola Cantorum Basiliensis, where he continued his training with Jesper Christensen, Francesco Corti and Jörg-Andreas Bötticher. Julio has played in orchestras such as Les Musiciens du Louvre, Il Pomo d'Oro, B'Rock Orchestra, Orchestre du Théâtre de La Monnaie (Brussels), among others. During the 2016-2017 season he was the harpsichordist of the EUBO. He is artistic director of "El Gran Teatro del Mundo", winner of the Early Music Prize at the York International Early Music Competition and part of the EEEmerging program. Their first album "Die Lullisten - Lully's followers in Germany" has received the Diapason d'Or.



MIGUEL RINCON

Miguel was born in 1979. He is a lutenist playing a wide repertoire of early music on plucked string instruments from different periods. He is part of numerous renowned ensembles specialised in new ways of establishing authentic performance of Early Music. After his Master's studies at Esmuc with Xavier Díaz Latorre. Later, he obtained a similar diploma at the Zürich University of the Arts with Eduardo Egüez. He frequently performs alongside famous musicians of the international Early Music scene: Philippe Jaroussky, Cecilia Bartoli, Giovanni Antonini, Joyce di Donato, Plácido Domingo, and others. He has made a number of acclaimed solo recordings, as well as CDs with ensembles such as Akademie für Alte Musik, I Barrochisti (Diego Fasolis), Il Pomo d'oro, Musiciens du Prince (Cecilia Bartoli Artaserse (Philippe Jaroussky), Zefiro (Alfredo Bernardini).



EUGENIO REFINI

Eugenio Refini (PhD Scuola Normale Superiore, Pisa) is an Associate Professor of Italian Studies in the Department of Italian Studies at NYU. His research focuses on reception, translation, and forms of adaptation, which he explores through the intersections of rhetoric, poetics, drama, music and voice studies. The author of numerous publications, including monographs, book chapters, and journal articles, Dr. Refini has been awarded fellowships from Harvard University's Villa I Tatti, the Bodleian Library, the Warburg Institute, among others. He is the recipient of the NEH Rome Prize in Renaissance and Early Modern Studies from the American Academy in Rome (2021–2022).



Theatro dei Cervelli

theatro.cervelli@gmail.com
facebook.com/TheatroCervelli

Favola in Musica

Sperrstrasse 33 CH-4057 Basel (Switzerland)
+39 349 380 66 55

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