



A SPRING CONCERT of Renaissance Music and Poetry

in honor of Walter Kaiser

*Thursday, 21 April 2016
6.00pm*

*Madrigals set on a selection of poems by
Petrarch, Laura Battiferri,
and Michelangelo il Giovane*

Music: GAVIN BRYARS

Performers: SINGER PUR
ELENA BASSI
ANTONIO FAZZINI
ALESSANDRA FIORI

*with introductions by Diletta Gamberini,
Melville J. Kahn Fellow*

In Honor of Walter Kaiser
1931 - 2016



Director of Villa I Tatti
1988 - 2002



Program

I

Willaert: Cantai hor piango (Petrarca)
Bryars: Cantai, or piango* (Petrarca) (2009)
Bryars: Mentre sepolto (Bronzino) (2013) - *World première*
Bryars: Se fermo e nel destin (Battiferri) (2013) - *World première*

II

Bryars: Ergiti infin** (Battiferri) (2011)
Bryars: Temprato aer sereno** (Battiferri) (2011)

III

Bryars: “What a grudge I am bearing”(Petrarca) (2004)
Bryars: Lauda 19 “Omne homo” (Anon) (2003)

IV

Bryars (from Two Love Songs): “Io amai sempre” (Petrarca)
Bryars: Chi punto ha ‘l core (Michelangelo Buonarroti il Giovane) (2013)
- *World première*

V

Bryars: A qualunque animale*** (Petrarca) (2004)

Performers: Singer Pur
Gavin Bryars (double bass)
Elena Bassi (mezzo soprano)
Antonio Fazzini (voce recitante)
Alessandra Fiori (contralto)

*Commissioned by I Tatti in memory of Craig Hugh Smyth, Director of I Tatti 1973-85. First performed by Singer Pur at I Tatti, on the opening of the Craig and Barbara Smyth library wing of the Biblioteca Berenson on 16 October 2009.

** These madrigals were commissioned by I Tatti to be performed on the occasion of an exhibition of Ammannati’s works at the Bargello in 2011. First performed by Singer Pur in the church of San Giovannino degli Scolopi in Florence, where Laura Battiferri and her husband are buried, under an altarpiece in their honor, on 14 October 2011.

***Commissioned by I Tatti in memory of F. Gordon and Elizabeth Morrill, founders of the Morrill Music Library, Biblioteca Berenson. First performed at Villa I Tatti on 27 May 2004.
by the ensemble Vox Altera.

Francesco Petrarca: Rime sparse, 229

Adrian Willaert's (c.1490 - 1562) setting to music of Petrarch's sonnet "Cantai, or piango, et non men di dolcezza" (*Rerum vulgarium fragmenta*, 229) was first published in the composer's collection of madrigals of the *Musica Nova* (Venice 1559), mostly based on texts from the Trecento source. The choice of poem allowed Willaert to explore, in music, the antitheses and affective polarities emphasized by Petrarch's description of the effects of his love for Laura.

*Cantai, or piango; et non men di dolcezza
del pianger prendo che del canto presi,
ch'a la cagion, non a l'effetto intesi
son i miei sensi vaghi pur d'altezza.*

*Indi et mansuetudine et durezza
et atti feri et umili et cortesi
porto egualmente; né me gravan pesi,
né l'arme mie punta di sdegni spezza.*

*Tengan dunque ver me l'usato stile
Amor, Madonna, il mondo et mia fortuna,
ch' i' non penso esser mai se non felice.*

*Viva o mora o languisca, un più gentile
stato del mio non è sotto la luna,
sì dolce è del mio amaro la radice.*

*I sang, now I weep, and I take no less sweetness
from weeping than I took from singing,
for my senses, still in love with heights,
are intent on the cause, not its outward effects.*

*Thence I bring away equally mildness and harshness,
cruel gestures and humble and courteous;
nor do any weights weigh me down,
nor does any point of disdain shatter my armour.*

*Let them keep toward me their accustomed style,
Love, my lady, the world and the fortune;
I think I shall never be anything but happy.*

*Whether I live or die or languish, there is
no nobler state than mine under the moon,
so sweet is the root of the bitter!*

Agnolo di Cosimo il Bronzino, in L. Battiferri, Primo libro delle opere toscane (1560)

Addressed by Bronzino to his muse and fellow-poet Laura Battiferri degli Ammannati, the sonnet "Mentre sepolto, e di me stesso in bando" belongs to a series of mourning poems composed by the painter on the occasion of the death of his beloved master, Jacopo Carrucci detto Il Pontormo (1557). The sonnet, which pays homage to Pontormo's great art and unblemished morals, was published in the first edition of Battiferri's vernacular poetry, the *Primo libro delle opere toscane* (Florence 1560).

*Mentre sepolto e di me stesso in bando
mi sto com'uom che non più veggia e senta
che tenebre e martir, poi che m'ha spenta
morte ogni gioia, oimé, sì tosto, e quando,
sì dolce udire mi par l'Aura ir destando
le vive gemme, e sì bel raggio intenta
far la mia vista, che ridurmi tenta
l'alma u' si vive, i suoi danni obliando.*

*O vitale armonia, celeste lume,
s' al destin si potea tor l'arme, vostra
era la gloria, e ben temer si vide.*

*Ma ch'io sol la sua voce oda, e mi guide
lo buon pittor, che fu dell'età nostra
specchio, e già fermo, e 'n doglia mi consume.*

*While buried and banished from myself,
I am as a man who no longer sees and feels
anything but shadow and suffering, since death has
extinguished my every joy, alas, so soon; and when
I seem to hear Aura go so sweetly,
awakening the living gems, and a ray so beautiful
hold intent my sight, that it tries to restore my soul,
forgetting its troubles, to the realm of the living;
O vital harmony, celestial light,
if destiny could be disarmed, yours were
the glory, and awesome indeed we saw it.
But I hear only her voice, and the good painter
guides me, he who was a mirror of our age,
and I am consumed by sorrow.*

Laura Battiferri, Primo libro delle opere toscane (1560)

Laura Battiferri's response in kind to Agnolo di Cosimo il Bronzino's (1503 - 1572) "Mentre sepolto, e di me stesso in bando", published in the *Primo libro delle opere toscane*. If the painter, in his text, had expressed the impossibility for him to overcome the sorrow for the loss of Pontormo (1557), Laura Battiferri invites her interlocutor to leave the grief behind and follow the path of spiritual elevation already taken by their shared mentor in poetical composition, Benedetto Varchi (1503 - 1565).

*Se fermo è nel destin che lacrimando
l'alma vostra gentil viver consenta
per quella, ch'oggi in ciel lieta e contenta
gode, del vostro gir sì lamentando,
io, che fuor mal mio grado talor mando,
qual roco augel, voce imperfetta e lenta,
e se pur luce scopro, ella diventa
oscura nube, in cieca parte errando,
vi priego umil che l'onorate piume
seguiate e 'l dolce suon, che sì vi mostra
quel che dal volgo vil parte e divide;
ché forse un dì, se Morte non recide
anzi tempo il mio stame, all'alta chiostra
con voi sarò fuor d'ogni mio costume.*

*If destiny has decided that your noble soul
consent to living in tears for the soul which today,
happy and content, delights in heaven
of your lamenting,
I, who betimes in spite of myself send forth
like a croaking bird a voice imperfect and slow,
and even if I discover light, it becomes a dark cloud,
errant in a blind place,
I humbly pray that you follow the honoured
plumes and the sweet sound that shows you
that which separates and divides from the vulgar mob,
for perhaps one day, if Death does not cut down
my stem before its time, I shall be with you in the lofty
cloister, outside my every custom.*

Laura Battiferri, *Primo libro delle opere toscane* (1560)

The idyllic landscape of the hills around Maiano is the protagonist of Laura Battiferri's "Ergiti infin sopra le nubi in alto". The poet, who with her husband Bartolomeo Ammannati owned a country house, here addresses her sonnet to Mount Cecero, the Mensola and Maiano, inviting them to rejoice because Benedetto Varchi is spending his time and delighting in them. The sonnet was first published in Battiferri's *Primo libro*.

*Ergiti infin sopra le nubi in alto,
o sacro e bene avventuroso monte,
cingi di verde allor l'antica fronte,
e molle rendi il tuo sì duro smalto;
corri, Mensola, al mar con leggier salto,
raddoppia forza a l'onde chiare e pronte,
mai sempre a quelle del tuo sposo aggiunte,
scorrendo il piano o giù cadendo d'alto;
rivesti, almo Maiano, i nudi campi
di verde spoglia, e di novelle fronde
orna le piante tue felici e liete;
non più venti contrarii, aure seconde,
spirate, sì ch'ogn'uom d'amore avampi,
poi che tanto al gran Varchi oggi piacete.*

*Hoist yourself up over the clouds on high,
O sacred and auspicious mountain,
encircle with green laurel your ancient brow,
and render soft your enamel so hard;
haste, Mensola, to the sea, leaping lightly;
redouble the force of your clear and willing waves,
never joined ever to your groom's,
crossing the plain or cascading from on high;
re clothe, bountiful Maiano, the naked fields
with a coat of green, and grace with new little fronds
your blithe and joyful plants;
blow no more contrary winds, but soothing breezes,
so that every man may blaze with love,
since today you so please the great Varchi*

Laura Battiferri, Primo libro delle opere toscane (1560)

The madrigal "Temprato aer sereno" celebrates, once again, the bucolic beauties of the natural landscape of Maiano, a great source of poetical inspiration for Laura Battiferri and her mentor Varchi, the "alto Pastor" of line 7. The madrigal is part of a group of pastoral texts in the context of Battiferri's *Primo libro*.

Temprato aer sereno,
che sì tranquilla infondi e lunga vita;
vago, dolce e soave colle ameno,
ov'Amor l'alme a poetare invita,
e tu, verde e fiorita
piaggia, che vedi ogn'ora
l'alto Pastor che i toschi lidi onora;
felici erbette, e voi
ch'ascoltate i leggiadri accenti suoi,
ahi, quante volte il giorno
a voi col pensier torno.

Temperate, serene air,
which infuses such a tranquil and long life;
beauteous, sweet, and gentle hill of pleasure,
where Love incites our souls to poetry,
and you, green and blossoming
slope, which ever sees
the lofty shepherd that honours the Tuscan shores;
blithe little grasses, and you
who listen to his gracious accents,
alas, how many times a day
do I turn to you in my thoughts.



Francesco Petrarca: Rime sparse, 300

In the last three years of his short life, the Irish poet John Millington Synge (1871-1909) translated a series of seventeen sonnets from Petrarch's *Rerum vulgarium fragmenta*. His translation of *Quanta invidia io ti porto, avara terra* (RVF 300), first published in the posthumous volume of his works (1910), is a typical example of his energetic and demotic rendering in Hiberno-English of Petrarch's language of mourning for Laura's death.

*Quanta invidia io ti porto, avara terra,
ch'abbracci quella cui veder m'è tolto,
et mi contendi l'aria del bel volto,
dove pace trovai d'ogni mia guerra!*

*Quanta ne porto al ciel, che chiude et serra
et sí cupidamente à in sé raccolto
lo spirto da le belle membra sciolto,
et per altrui sí rado si diserra!*

*Quanta invidia a quell'anime che 'n sorte
anno or sua santa et dolce compagnia
la qual io cercai sempre con tal brama!*

*Quant'a la dispietata et dura Morte,
ch'avendo spento in lei la vita mia,
stassi ne' suoi begli occhi, et me non chiama!*

He is jealous of the Heavens and the Earth (Synge's version of Petrarca Rime sparse 300)

*What a grudge I am bearing the earth that has its arms about her, and is holding that face away
from me, where I was finding peace from great sadness.*

*What a grudge I am bearing the Heavens that are after taking her, and shutting her in with
greediness, the Heavens that do push their bolt against so many.*

*What a grudge I am bearing the blessed saints that have got her sweet company, that I am
always seeking; and what a grudge I am bearing against Death, that is standing in her two eyes
and will not call me with a word.*

Lauda 19 "Omne homo" (Anon)

"Omne homo ad alta voce" is an anonymous devotional song preserved in the so-called "Laudario di Cortona" (Cortona, Biblioteca Comunale, ms. 91), the earliest surviving manuscript collection of vernacular laude, dating from the second half of the thirteenth century. Like Jacopone da Todi's famous "Donna de Paradiso", "Omne homo" makes use of a dramatic dialogue between Christ and his mother in order to emotionally move the audience to worship the sacrifice of Jesus.

*Omne homo ad alta voce
laudi la verace croce.*

*Let all mankind with loud voice
praise the true cross.*

*Quanto è digna da laudare,
core no lo pò pensare,
lengua non lo pò contare,
la verace sancta croce.
Omne homo ad alta voce
laudi la verace croce.*

*How worthy it is of praise
no heart can imagine,
no tongue can recite:
the true, holy cross.
Let all mankind with loud voice
praise the true cross.*

*La sua madre cum dolore
kiama e dice: "Dolçe amore,
oimè, fillio e signore,
perké fosti posto in cruce?"*

*His own mother with grief
called out and said: "Sweet love,
alas, my Son and Lord,
why were you hung on the cross?"*

*Omne homo ad alta voce
laudi la verace croce.*

*Let all mankind with loud voice
praise the true cross.*

*Dice Cristo: "O madre mia,
quest' è l'obediènça mia:
ke se compia in questa dia
k'io moia nella croce."*

*Christ replied: "O my mother,
this is my act of obedience:
on this day
I must die upon the cross."*

*Omne homo ad alta voce
laudi la verace croce.*

*Let all mankind with loud voice
praise the true cross.*



Francesco Petrarca: Rime sparse, 85

The sonnet “Io amai sempre, et amo forte anchora” (*Rerum vulgarium fragmenta*, 85) has sometimes been considered one of Petrarch’s anniversary poems, those texts that commemorated the years that had passed since the poet first met Laura. As Rosanna Bettarini demonstrated in her commentary to the *Canzoniere*, the poem is rather a timeless commemoration of the author’s inescapable subjugation to love.

*Io amai sempre, et amo forte ancora,
et son per amar più di giorno in giorno
quel dolce loco ove piangendo torno
spesse fiate quando Amor m’accora;*

*et son fermo d’amare il tempo et l’ora
ch’ogni vil cura mi levar dintorno,
et più colei lo cui bel viso adorno
di ben far co’ suoi esempi m’innamora.*

*Ma chi pensò veder mai tutti insieme
per assalirmi il core, or quindi or quinci,
questi dolci nemici ch’i’ tant’ amo?*

*Amor, con quanto sforzo oggi mi vinci!
et se non ch’ al desio cresce la speme,
i’ cadrei morto ove più viver bramo.*

*I have always loved and still I love and I shall day by day love even more that sweet place where
weeping I return many times when Love saddens me;*

*And I am fixed in loving the time and the hour that removed every low care from around me, and
above all her whose lovely face makes me in love with doing well, thanks to her example.*

*But whoever thought to see them all together, to assail my heart now from this side, now from that,
these sweet enemies that I so much love?*

*Love, with what power today you vanquish me! And, except that hope increases with desire, I would
fall dead, where I most desire to live.*

“Per la figliuola di Giulio Romano, aria”
Michelangelo Buonarroti il Giovane (Archivio Buonarroti, Ms 84, f. 148v)

Preserved in the manuscript 84 of the Archivio Buonarroti of Florence, one of the most important testimonies of the poetry of Michelangelo Buonarroti il Giovane, the text of the aria “Chi punto ha ’l core” - a Petrarchan reflection on the sufferings of love - was dedicated to and set to music for Francesca Caccini (1587 - 1640), singer and daughter of the composer Giulio (c.1550 - 1618).

*Chi punto ha ’l core
d’acceso strale
tempri ’l suo male
nel mio dolore:
vince ogni ardore,
passa ogni pena
l’aspra mia ch’a morte mena.*

*Acerbo è ’l danno
E fiero è ’l duolo
ch’entro un cor solo
ne porta affanno:
ma s’un inganno
mille n’adesca
vie men duolo ha chi s’invesca.*

*Chi ne martiri
desia compagno
mentr’io mi lagno
meco sospiri:
e dove spiri
vento di sdegno
solchi meco entro ’l mio legno.*

*Fra le tempeste
Degli altri amanati
Fia pur ch’io canti
Le mie funeste:
s’io piansi in queste
piagge, di vita
gioirò nella partita.*



*May he whose heart's been pierced
by love's burning arrow,
measure his own sorrow
by my agony most fierce:
passing all others, my tears
with bitter longing shake me
and to my death in pain they take me.*

*Bitter is the injury
and savage is the pain
that make the lonely heart gain
nothing but misery:
but if one trickery
prompts a thousand more,
less pain comes to he who doth adore.*

*He who seeks company
for his sufferings,
join my lamentings,
come and sigh with me:
wherever on the sea
blow winds of disdain,
sail my ship with me across the main.*

*Amid the tempests
of other lovers,
let my verses also hover,
to sing my deathly unrest:
if on these barren wastes
I wept, I shall my life
enjoy in fatal strife.*

Francesco Petrarca, Rime sparse, 22

In “A qualunque animale alberga in terra” (*Rerum vulgarium fragmenta*, 22), Petrarch uses the highly sophisticated metrical structure of the sestina to represent the restlessness produced by his love for Laura. The poem’s reiterated image of the lover unable to find peace at night, when all the other living creatures finally rest, openly echoes the description of Dido’s reaction to Aeneas’s abandonment in the fourth book of the *Aeneid*.

*A qualunque animale alberga in terra,
se non se alquanti ch’ ànno in odio il sole,
tempo da travagliare è quanto è ’l giorno;
ma poi che ’l ciel accende le sue stelle,
qual torna a casa et qual s’annida in selva
per aver posa almeno infin a l’alba.*

*Et io, da che comincia la bella alba
a scuoter l’ombra intorno de la terra,
svegliando gli animali in ogni selva,
non ò mai triegua di sospir’ col sole;
poi quand’ io veggio fiammeggiar le stelle
vo lagrimando, et disïando il giorno.*

*Quando la sera scaccia il chiaro giorno,
et le tenebre nostre altrui fanno alba,
miro pensoso le crudeli stelle
che m’ànno facto di sensibil terra;
et maledico il dì ch’ i’ vidi ’l sole,
e che mi fa in vista un uom nudrito in selva.*

*Non credo che pascesse mai per selva
sì aspra fera, o di nocte o di giorno,
come costei ch’ i’ piango a l’ombra e al sole;
et non mi stancha primo sonno od alba:
ché, bench’ i’ sia mortal corpo di terra,
lo mio fermo desir vien da le stelle.*

*Prima ch’ i’ torni a voi, lucenti stelle,
o tomi giù ne l’amorosa selva,
lassando il corpo che fia trita terra,
vedess’ io in lei pietà, che ’n un sol giorno
può ristorar molt’ anni, e ’nanzi l’alba
puommi aricchir dal tramontar del sole.*

*Con lei foss' io da che si parte il sole,
et non ci vedess' altri che le stelle,
sol una nocte, et mai non fosse l'alba;
et non se trasformasse in verde selva
per uscirmi di braccia, come il giorno
ch' Apollo la seguia qua giù per terra!
Ma io sarò sotterra in secca selva,
e 'l giorno andrà pien di minute stelle,
prima ch' a sì dolce alba arrivi il sole.*



*Amongst such creatures as dwell on earth,
except for those who that hate the sun,
the time to labour is while it is day;
but when the sky lights up its stars
some return home and some make a nest in the woods
to have rest until at least the dawn.*

*And I – from when the lovely dawn begins
to scatter the shadows from about the earth,
awakening the animals in every wood –
from sighing find no respite with the sun;
and when next I see the flaming stars
I go weeping, and longing for the day.*

*When the evening drives out the bright day
and our darkness makes elsewhere a dawn,
I gaze reflectively on those cruel stars
that fashioned me from sentient earth;
and I curse the day on which I saw the sun
for it makes me seem a savage raised in woods.*

*I do not believe that there ever grazed in any wood
so cruel a beast, either by night or day,
as she for whom I weep in the shadow and in the sun,
nor staunch my tears with first sleep or at dawn,
for although I am a mortal body made from earth,
my everlasting love takes life from the stars.*

*Before I return to you, shining stars,
or fall down into the amorous woods,
leaving this body which will become powdered earth,
might I see pity in her, for just one day
could restore many years, and before the dawn
enrich me at the fading of the sun.*

*Oh might I be with her from when the sun departs,
and no other see us but the stars;
just one night, and let dawn never come!
and let her not be transformed into a green wood
to escape from my arms, as the day
when Apollo pursued her here on earth!*

*But I will be under the earth, in withered woods,
and the day will pass lit by tiny stars,
before, at so sweet a dawn, the sun comes forth.*



The translations of the texts of Bronzino and Battiferri are based on those by Victoria Kirkham (*Laura Battiferri and her literary circle: an anthology*, Chicago, 2006), and Irma Jaffe ("Laura Battiferri & Agnolo Bronzino: a poet, a painter, a portrait and a poem", in *Shining Eyes, Cruel Fortune: The Lives and Loves of Italian Renaissance Women Poets*, New York, 2002), pp. 202-238.

The translations of Petrarch are based on those of Robert Durling, *Petrarch's Lyric Poems* (Cambridge, Massachusetts, 1976) and James Wyatt Cook, *Petrarch's Songbook: Rerum vulgarium fragmenta: A Verse Translation* (New York, 1996).





GAVIN BRYARS

Gavin Bryars, born in 1943, was first of all a jazz bassist and pioneer of free improvisation with Derek Bailey and Tony Oxley in the trio Joseph Holbrooke. He subsequently worked in the USA in the late 1960s with John Cage and in Britain as part of the experimental music community.

Early iconic works *The Sinking of the Titanic* (1969) and *Jesus' Blood Never Failed Me Yet* (1971) achieved cult status in their first releases on Brian Eno's Obscure Records and enjoyed major recording success with the later 1990s versions. He has written four operas (*Medea*, with Robert Wilson, Lyon and Paris 1984; *Doctor Ox's Experiment*, with Atom Egoyan, English National Opera and Dortmund 1998; *G*, with Georges Delnon, Mainz 2002; *Marilyn Forever*, with Joel Ivany, Victoria BC 2013, Adelaide 2015, Long Beach 2015). He has composed a great deal of music for dance for, among others, Merce Cunningham, Edouard Lock, Carolyn Carlson, David Dawson and William Forsythe - and in 2014 he wrote the music for five new ballets: for Edouard Lock (Sao Paulo and Cullberg), Carolyn Carlson (Bordeaux), Gregor Zöllig (Bielefeld) and one for the Bavarian Staatsballet 2. He taught for a number of years in art colleges and collaborated with many visual artists such as Bruce McLean, David Ward, Tim Head, James Hugonin, Bill Woodrow and Will Alsop. He has made installations/performances for the Liverpool Tate Gallery, Tate St. Ives, and Chateau d'Oiron, among others and worked closely with the late Juan Muñoz. He has a long list of instrumental, orchestral and vocal works to his credit including concertos for violin, cello, double bass, piano, saxophone, bass oboe, tuned percussion ensemble (Percussions Claviers de Lyon). He has worked with many early music performers such as the Fretwork consort of viols, Concordia, harpsichordist Maggie Cole and his many vocal works include six books of madrigals, for artists such as the Hilliard Ensemble, Red Byrd, Trio Mediaeval, Latvian Radio Choir, Estonian National Male Choir, Vox Altera, Iarla O'Lionaird, Singer Pur, The Crossing (Philadelphia). He worked with Opera North on settings of Shakespeare Sonnets, and the songs of Tom Waits and has a further project based in Holderness with them in 2017.

Since 1998 he has also written music for the films of Russian director Anna Tchernakova. He is a Transcendent Satrap and a Regent of the Collège de 'Pataphysique. He lives in a Leicestershire village and on Vancouver Island. He performs internationally with his own ensemble and has made many recordings - for ECM, Point, Philips, Naxos, Decca, and his own label GB Records.



SINGER PUR

For Klaus Wenk, Markus Zapp, Manuel Warwitz, Reiner Schneider-Waterberg, and Marcus Schmidl, the desire to make a cappella singing the focus of their lives developed during their school years. Soon after leaving, these five former members of the famous Regensburger Domspatzen cathedral boys' choir put their wish into practice and founded Singer Pur in 1991. It was a fortunate love affair that brought a soprano into their ranks: soon afterwards this sextet with the unusual combination of voices (a soprano, three tenors, a baritone and a bass) won first prize in the 1994 Deutscher Musikwettbewerb and a year later the coveted Grand Prix for vocal ensembles at the international Tampere Music Festival in Finland. Television and radio appearances, CD recordings, and invitations to major festivals and concerts in over 50 countries established an international career. The Singer Pur performers tonight are: Claudia Reinhard, Markus Zapp, Manuel Warwitz, Reiner Schneider-Waterberg, Marcus Schmidl, and Rüdiger Ballhorn.

There are no stylistic limitations to Singer Pur's repertoire, which includes anything performable by voices from medieval times to the avant-garde, a host of new compositions and arrangements written for the group, various forms of improvisation, co-operations with musicians as diverse as The Hilliard Ensemble, Ensemble Modern, Musikfabrik Köln, the composer and jazz clarinet player Michael Riessler or the young clarinet player David Orlowsky, and orchestras such as the Rundfunk-Sinfonieorchester Berlin and the Sinfonieorchester des WDR Cologne.

The Singer Pur discography consists of more than 23 CDs, several of which have received awards: two of them "Le Choc de l'Année" by the French music magazine "Le Monde de la Musique" and three more the ECHO Klassik Award in 2005, 2007 and 2011, considered the most prestigious classical music CD award in Europe. In 2013 Singer Pur received the prestigious Caeciliaprijs (Belgium) and the Bavarian State Prize for Music (Germany), in 2014 the Fritz-Goller-Award and the Friedrich-Baur-Award of the Bavarian Academy of Fine Arts. In 2015 the title "Ambassadors for the Friends of Choral Music in Europe" was bestowed on Singer Pur.

For several years Singer Pur have supported young musicians taking part in its international workshops for *Europa Cantat*, *AMJ*, and *Rhapsody in School*.

Singer Pur have performed at I Tatti on previous occasions, most recently with Gavin Bryars in October 2011 in the Myron and Sheila Gilmore Limonaia and at the church of San Martino a Mensola.



ELENA BASSI

Elena Bassi received her diploma in pianoforte from the “G. Frescobaldi” conservatory of Ferrara and has trained as a piano accompanist to singers and instrumentalists, specializing mainly in the chamber music repertoire. She began her training in vocal technique and interpretation

first under Lia Serafini, then with Ada Contavalli and Patrizia Vaccari . She holds a degree in musicology from D.A.M.S. at the University of Bologna.

From 2004 to 2007 she sang with the female Gregorian group *Mediae Aetatis Sodalitium* directed by maestro Antonino Albarosa, which took first prize in the Canto Monodic Cristiano category of the 2005 “Guido d’Arezzo” competition. Since 1998 she has sung with the a cappella group *Blue Penguin* of Bologna, which has a repertoire that includes 80s pop music, disco, swing, and Italian songs of the 1940s. The group performs widely in Italy and abroad and has released several CDs. Since 2007 she has worked as a soloist and as a backing singer with the choir *Melodi Cantores* under the direction of Maestro Elena Sartori. For several years she has performed with the female ensemble *Korymbos* directed by Alessandra Fiori.

ANTONIO FAZZINI



Antonio Fazzini is a stage and film actor. Among his most important works are: *Borges in tango* written and directed by Giorgio Albertazzi; *Figlie di Ismaele nel vento e nella tempesta* written by Assia Djebar, directed by Assia Djebar and Gigi Dall’Aglio, and produced by Teatro di Roma;

Dentro La Tempesta, directed by Giancarlo Cauteruccio and produced by Krypton; *Il principe costante*, written by Pedro Calderòn de la Barca, directed by Pier’alli, and produced by Teatro Metastasio-Stabile di Toscana; *Giulio Cesare di Shakespeare* per Giorgio Albertazzi, written by Nicola Fano, directed by Antonio Calenda; *[La gatta sul tetto che scotta]* *Cat on a Hot Tin Roof*, written by Tennessee Williams, and directed by Francesco Tavassi; William Shakespeare’s *Macbeth*, translated and directed by Giovanni Lombardo Radice. He was the male lead in the play *Senza Gioia* written by Ilaria Mavilla and directed by Ciro Masella.

Since 2003 he has collaborated with the Florentine writer and director Stefano Massini, who has replaced Luca Ronconi at the direction of Piccolo Teatro di Milano. With Massini he did *L’odore assordante del bianco*, *Memorie del boia* and *Frankenstein*, all works written and directed by Massini.



ALESSANDRA FIORI

Alessandra Fiori is a musicologist and musician. She has participated in hundreds of concerts and at the most important festivals in Europe, the US, and Canada with groups *Sine nomine*, *Acantus*, and *Cappella Artemisia*. She currently leads the female medieval music ensemble *Korymbos*. She graduated in

music paleography at the University of Bologna, from where she also earned her doctorate and post-doctorate degrees. She has recorded several CDs.

Alessandra Fiori was a fellow at Villa I Tatti and taught for five years at the University of Bologna's Faculty of Cultural Heritage. Currently, she is Professor of Music History at the conservatory.

In addition to numerous articles, she has published the following volumes: *Musica in mostra. Esposizione internazionale di musica (Bologna 1888)*, Bologna, Clueb, 2004; *Francesco Landini*, Palermo, L'Epos, 2004; *Ubaldo di Saint-Amand, Musica: Reginone di Prüm, EPISTOLA DE HARMONICA INSTITUTIONE. Introduzione, traduzione e commento*, Firenze, SISMEL - Edizioni del Galluzzo, 2011. She has participated in numerous conferences, seminars, and lecture-recitals in Italy and abroad.

DILETTA GAMBERINI

Diletta Gamberini is Melville J Kahn Fellow at Villa I Tatti, where she is conducting a wide-ranging study of the Italian poems composed by the painters, sculptors, architects, and goldsmiths in the Florentine courts of Cosimo I and Francesco de' Medici.

She studied medieval and humanistic philology and earned an international PhD (2013) in Italian studies from the Universities of Florence, Bonn and Paris 4-Sorbonne. Her dissertation, published in 2014, provided the first critical edition with commentary of the poems by Benvenuto Cellini. She was Associate Research Scholar at the Italian Academy for Advanced Studies at Columbia University and has taught at the School in Italy of Middlebury College. Her primary field of expertise is the mid- and late-Cinquecento Florentine literature: she is especially interested in the dialogue and frequent intersections between poetry and the visual arts in that context.



