

DIALOGHI A VOCE SOLA

- PERSPECTIVES -



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title: Michelangelo Merisi da Caravaggio, Narciso
oil on canvas, Galleria Nazionale d'Arte Antica, Roma

**DIALOGUES FOR ONE VOICE AND BASSO CONTINUO
IN 17TH CENTURY ITALY**

DIALOGHI A VOCE SOLA

BLICKWINKEL

Benedetto Ferrari

(ca. 1603 Reggio nell'Emilia – 1681 Modena)

Voglio di vita uscir

Johann Nauwach

(ca. 1595 Brandenburg – 1630 Dresden?)

Tu parti anima mia

Ascanio Mayone

(ca. 1565 Napoli – 1627 Napoli)

Toccata prima

Francesco Rasi

(1574 Arezzo – 1621 Mantova)

Galatea mentre t'amai

Girolamo Frescobaldi

(1583 Ferrara – 1643 Roma)

Vanne, o carta amorosa

Bellerofonte Castaldi

(1580 Collegara – 1649 Modena)

Sonata forastiera decima
aus "Capricci a due Stromenti cioe Tiorba e tiorbino"

Camillo Orlandi

(? Verona - ?, aktiv um 1616)

O vaga e bianca Luna

Sigismondo D'India

(c.1580 Palermo, c.1629 Modena?)

Piangono al pianger mio

Giovanni Maria Trabaci

(ca. 1575 Mont Pelusio – 1647 Napoli)

Toccata Seconda, & Ligature per l'Arpa

Giacomo Carissimi

(1605 Marino – 1674 Roma)

Ferma, lascia ch'io parli

Tarquinio Merula

(ca. 1594 Cremona – 1665 Cremona)

Quando gli uccelli portaranno i zoccoli

Giovanni Pietro Berti

(? – 1638 Venezia)

Dialogo con gl'occhi

Giovanni de Macque

(ca. 1548 Valenciennes – 1614 Napoli)

Partita sopra ruggiero

Camillo Orlandi

(? Verona - ?, aktiv um 1616)

Deh come in van chiedete

Domenico Mazzocchi

(1592 Civita Castellana – 1665 Roma)

Dunque ove tu signor

Bellerofonte Castaldi

(1580 Collegara – 1649 Modena)

Sonata forastiera dodicesima
aus "Capricci a due Stromenti cioe Tiorba e tiorbino"

Luigi Rossi

(ca. 1597 Torremaggiore? – 1653 Roma)

Lamento di Zaida Turca
Passacaglia

Constantijn Huygens

(1596 Den Haag – 1687 Den Haag)

A dispetto de' venti

Barbara Strozzi

(1619 Venezia – 1677 Padua)

Trà le speranze e'l timore. Dialogo à voce sola

Ensemble &cetera

Ulrike Hofbauer, soprano; Marie Bournisien, arpa doppia; Julian Behr, theorbo; Brigitte Gasser, lirone

PROGRAMME NOTES

The idea of a singer-as-storyteller and the thoughts it provokes about the recipients of my performance have accompanied me for many years -- perhaps even from the time when I started to sing for an audience.

How much does the poetic text and its musical realization, but also my own reception and interpretation of it, influence my narrative style? In which situations do I embody a dramatized personality whose existence is independent of an audience, and when do I deliberately establish contact with the listener(s) as if to tell them a story, thus bridging the gulf between hall and stage? When can I expect (in return, so to speak) that the audience members' own thoughts and reactions accompany me on my internalized emotional journey?

These contemplations inspired the concert program “Dialoghi a voce sola”, recently recorded by ensemble &cetera. The CD is scheduled to appear on the Raumklang label in September 2014.