

LA MORRA



Mary, Queen of Heaven
by Master of the Legend of Saint Lucy (late 15th c.)

CONCENTUS ANGELORUM

Sacred Polyphony from Northern Europe, 1400-1500

At this very time, whether it be due to the virtue of some heavenly influence or to a zeal of constant application I do not know, there flourish, in addition to many singers who perform most beautifully, an infinite number of composers (...). Almost all these men's work exhale such sweetness, that, in my opinion, they should be considered most worthy, not only for men and heroes, but even for the immortal gods. Certainly I never listen to them or study them without coming away more refreshed and wiser.

(Johannes Tinctoris, *Liber de arte contrapuncti*, 1477)

Embark with LA MORRA upon a breathtaking journey through the universe of fifteenth-century polyphonic music composed by masters from Northern Europe, with John Dunstaple, 'fount and origin of the new art' (Tinctoris), and Josquin des Prez whose achievement was hailed 'a perfect art' (Glareanus), as initial station and final destination, respectively.

Inspired by the idea of an 'angel concert' (a common motive in the visual arts of the Late Middle Ages and Early Renaissance showing angels-musicians singing and playing for the divine, sometimes from real music, as on the picture by Master of the Legend of Saint Lucy where the depicted piece is Walter Frye's famous *Ave regina celorum*) this programme features a unique mixture of vocal and instrumental colours and allows the listener to experience one of the crucial moments in the history of European music: the stylistic transition from the Middle Ages to the Renaissance.

Doubtlessly, fifteenth-century Northern-European polyphonists were able to transfer into their works quite a bit of celestial harmony. Let their music, painted with the colours of our voices and instruments, take you for a moment into this supernatural world, where there is no global warming with its consequences, no terrorist threat, no recession and... no early music's 'authenticity issues'!

(from the introductory text to the programme)

Repertoire

BEATA DEI GENITRIX (Dunstaple)
GLORIA 'SPIRITUS ET ALME' (Du Fay)
MAGNIFICAT (de Radom)
AVE REGINA CELORUM (Frye)
SANCTUS 'SINE NOMINE' (Ockeghem)
O GLORIOSA (Tourout)
SALVE REGINA (des Prez)
AVE MARIA... VIRGO SERENA (des Prez)
and more...

Performers

EVE KOPLI
HANNA JÄRVELÄINEN
JAVIER ROBLEDANO CABRERA
GIOVANNI CANTARINI
(voices)
CORINA MARTI
(flutes, clavisimbalum, artistic direction)
MICHAL GONDKO
(lutes, artistic direction)
ELIZABETH RUMSEY
TORE EKETORP
(viole d'arco)

Approximate duration

60' (no intermission)

Most suitable venue

resonant medium or large church

FEE ON APPLICATION

Data (repertoire, performers) subject to change. Definite programme will be supplied at later date.

LA MORRA

LA MORRA, named after Heinrich Isaac's famous instrumental piece, performs European music of the period roughly defined by the dates 1300 and 1500 (traditionally referred to as 'late Medieval' and / or 'early Renaissance') with occasional escapades outside this time frame (such as the works written for LA MORRA by Boris Yoffe). The ensemble pays particular attention to the secular art song, sacred para-liturgical genres and instrumental music.

Soon after its formation in 2000, LA MORRA took the stages of Europe's most prestigious early music festivals and concert series by storm, performing in such events as *Festival van Vlaanderen* (Belgium), *Netwerk Oude Muziek* and *Holland Festival Oude Muziek* (The Netherlands), *Rencontres de Musique Médiévale du Thoronet* (France), *Freunde alter Musik Basel* (Switzerland) and *Autunno Musicale* (Italy). Concert tours have also taken the ensemble to Cyprus, Estonia, Finland, Germany, Poland, Spain and the United Kingdom. Numerous live performances, broadcasts and the four CD productions released to date by *Ramée*, *Et'Cetera*, *Raumklang* and *Musiques Suisses* (the fifth CD production, *Complete Secular Works* by Johannes Ciconia, will be released in 2011 from the label *Ricercar*) contributed to establishing LA MORRA as one of the leading formations in the field. The ensemble is reputed for evocative, thoroughly researched concert programming and interpretations that are 'skillful', 'elegant' (*Early Music*), 'virtuoso', 'seductive', 'plausible' (*Diapason*), 'in a word: delightful' (*Goldberg Magazine*).

LA MORRA makes its home in Basle, the cultural capital of Switzerland. In Basle, the ensemble enjoys close proximity of the *Schola Cantorum Basiliensis* (where the performance of 'early music' has been taught for over 75 years), the town's University, and their rich resources for pre-1500 music. The ensemble (usually up to 10 vocalists and instrumentalists working under the joint artistic leadership of Corina Marti and Michal Gondko) re-defines itself according to the requirements of concert or recording projects it undertakes.

CONTACT

ARTISTIC DIRECTORS (artistic enquiries)

contact@lamorra.info

ENSEMBLE'S REPRESENTATIVES (booking enquiries)

<http://www.lamorra.info/docs/contactRepresentative.html>
(e-mail form)

WWW.LAMORRA.INFO

