

The "Stolen" Carnival

Konzert Nr. 2

Freunde alter Musik Basel

75. Saison

16. nov
2017

Do _ 20.15 Uhr
Predigerkirche Basel

Ensemble MICROLOGUS

Karnevalslieder und -charaktere und die Tradition
des *cantasi come* aus Florentiner Quellen

Carnival characters, carnival songs, and the
cantasi come tradition in Florentine sources

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Karnevalslieder und -charaktere und die Tradition des *cantasi come* aus Florentiner Quellen
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Gli innamorati „Zanol e Rosina“

Per amor Fata solinga	<i>Nicolo Pifaro – O. Petrucci Frottole libro octavo, Venezia 1507</i>
Voltati in za Rosina Un Cavalier di Spagna	<i>anonymer Tanz Francesco Patavino – Venezia Bibl. Marciana – Mss ital., cl IV 1795-1798</i>
La mi fa sol fare la falsa Reconchina	<i>Fra Rufino Bartolucci di Assisi – Mss ital., cl IV 1795-1798 coll 10.53-56 Venezia</i>
Le son tre fantinelle	<i>Marchetto Cara – Canzoni Frottole et capitoli – Libro primo de la croce (Pasoti e Dorico Roma 1526)</i>
Ballo delle fantinelle da marito	<i>Arr. Micrologus</i>

Florentiner Karnevalslieder / Florentine Carnival songs

Gia fummo hor non siam piu Horamai che fora son	<i>Canzone dei diavoli, Text N. Machiavelli Canzone della mal monacata – anonym – Bibl. Real San Lorenzo Escorial IV.a.24</i>
Berricuocoli et confortini	<i>Canzone per andar in maschera – S.Razzi – Libro primo delle Laudi spirituali Venezia, 1563, Text: Lorenzo de' Medici</i>

La malmaritata (Die unglücklich Verheiratete / The unhappily married)

Io son piu malmaritata Pecorelle pien d'errore Che fa la Ramacina Fate d'arera	<i>anonym – Banco Rari 230, Firenze c.c. Io son piu malmaritata, Text: C. Castellani Loyset Compere – Improvisation von C. Young anonym – Bibl. Real San Lorenzo Escorial IV.a.24</i>
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La vecchia (Die Alte / The old hag)

Venimo a salutarte a sta contrada De la dal acqua sta la mia morosa	<i>Tommaso Cimello Francesco Patavino – Venezia, Bibl. Marciana – Mss ital., cl IV 1795-1798</i>
Ballo sulla sordellina	<i>G. L. Baldano – Libro per scriver l'intavolatura per sonare sopra le sordelline</i>
Una vecchia sempiternosa	<i>anonym – Bibl. Real San Lorenzo Escorial IV.a.24</i>

Die „gestohlenen“ Melodien / The “stolen” tunes

Madre de peccatori vergine	<i>c.c. Berricuocoli et confortini</i> <i>S. Razzi – Libro primo delle Laudi spirituali</i>
Horamai sono in eta	<i>c.c. Horamai che fora son – Codice Borromeo,</i> Text: Feo Belcari
Già fummo eletti ed or siam riprovati	<i>c.c. Gia fummo hor non siam piu</i>

Scaramella

Scaramella fa la galla	<i>Loyset Compere – Firenze Bibl.del Conservatorio</i> <i>Cherubini – Codex Basevi 2439, instrumental</i>
Poi ch’io sono in libertate	<i>Niccolò Piffaro – O. Petrucci,</i> <i>Frottole libro octavo, Venezia 1507</i>
Moresca armata	<i>Arr. Micrologus</i>
Scaramella va alla guerra	<i>Josquin des Prez – Firenze, Ms.Banco Rari 229</i>

Feragù (ein Don Giovanni / a Don Juan)

Nel dolce tempo della prima etade	<i>anonym – Bibl. Marciana Venezia-Mss ital.,</i> <i>cl IV 1795-1798</i>
Moresca di Feragù	<i>Arr. Micrologus</i>

Il ballo del mattarel e della mazacrocha (Nudelholztanz / Rolling pin dance)

Poi ch’è uscito m’è di mano tutto il ben che aver solea/Torela mo vilan	<i>anonym – O. Petrucci Frottole libro septimo</i> <i>Venezia 1507</i>
Poi ch’io vedo ai tristo e lasso/ Tol in man	<i>Marchetto Cara – Canzoni strambotti et frottole libro</i> <i>secondo (G. Mazochio und G. Gionta Roma 1518)</i>
Ballo del mattarel	<i>Arr. Micrologus</i>
Fortuna d’un gran tempo / Che fa la Ramacina / E si son / Dagdun Dagdun / La Zotta	<i>Quodlibet – Ludovico Fogliano, O. Petrucci Frottole</i> <i>libro nono, Venezia 1509</i>

Im Rahmen des internationalen Symposiums der Schola Cantorum Basiliensis

«Contraffare» – Alte Melodien, neue Texte

Within the framework of the international symposium of the Schola Cantorum Basiliensis

«Contraffare» – Old melodies, new lyrics

Das Programm dauert ca. 1 Std. 20 Min. und ist ohne Pause.

The concert lasts about 1h 20min and is without an interval.

Ensemble MICROLOGUS



Foto: Sante Castignani

Patrizia Bovi

- _ Superius, Harfe, musikalische Leitung
- _ superius, harp, musical direction

Andres Montilla

- _ Contratenor altus
- _ altus

Simone Sorini

- _ Tenor, Gesang zur Laute
- _ tenor, cantore al liuto

Enea Sorini

- _ Contratenor bassus, Perkussion
- _ bassus, percussion

Goffredo Degli Esposti

- _ Einhandflöte und Trommel,
Flöte und buttafoco (Saitentrommel),
sordellina (Dudelsack)
- _ flute and tabor, flute and buttafoco (string drum),
sordellina (bagpipe)

Gabriele Russo

- _ Vielle, Rebec
- _ viola da braccio, rebec

Masako Art

- _ Schnarrhakenharfe
- _ bray harp

Gianni La Marca

- _ Viola d'arco
- _ viol

Gabriele Miracle

- _ Hackbrett, Perkussion, Orgel
- _ dulcimer, percussion, organ

Crawford Young

- _ Laute
- _ lute

Zum Programm Der „gestohlene“ Karneval

Die italienischen Eliten der Renaissance legten seit Cavalcanti und in der Folge im gesamten 14. und 15. Jahrhundert ein reges Interesse an „volkstümlichen“ oder „folkloristisch inspirierten“ Texten an den Tag. Das ist schon an den weithin bekannten Boccaccio-Zitaten zu sehen, die wie Volkslieder anmuten, darunter z. B. *Alzatevi i panni Monna Lapa* („Hebt Eure Röcke, Dame Lapa“) oder *Deh fa pian marito mio* („Oh, mach langsam, mein Gatte“).

Selbst Petrarca war von diesem Trend nicht unbeeinflusst als er die „plebejischen“ Zeilen *Amor, quando fioria mia spene, e'l guidardon di tanta fede* („Amor, wenn meine Hoffnung erblüht und der Lohn für solche Treue“) entlieh.

Weitere Belege aus der Zeit des Trecento finden sich in Antonio da Tempo's Verweisen auf die *verba rusticorum* in seiner *Summa artis ritmici vulgaris dictaminis* und in Gidino da Sommacampagnas Aussage, dass *Le frottole sono compillade de parole grosse, e non fructose* („Frottole aus rohen und unblumigen Worten zusammengestellt sind“).

Im 15. und 16. Jahrhundert wurden Stücke, die auf volkstümlichen Versen beruhten, in Italien weiterhin aufgeführt und komponiert, während zur gleichen Zeit eine Tradition schriftloser oder improvisierter Musik vorherrschte. Beispielsweise ist bekannt, dass der berühmte Lautenist Pietrobono dal Chitarrino einem Schüler in Ferrara das beliebte Volkslied *Vivi lieto e non temere* („Lebe leicht und fürchte nicht“) beibrachte, sowie zwei verschiedene Fassungen der *Scaramella*. Von diesem aussergewöhnlichen Musiker ist nicht eine einzige Note erhalten: wahrscheinlich war sein gesamtes Output improvisiert oder wurde mündlich überliefert.

Ebenso wie Zitate aus rustikalen oder grotesken Texten in höfische Dichtung dieser Zeit eingefügt wurden, finden sich ab dem späten 15. Jahrhundert häufig vereinzelte Spuren folkloristischer Melodien in den Vertonungen aus dem Umfeld des *Frottole*-Genres. Diese Auszüge sind nicht nur schriftliche Belege einer mündlichen Praxis, sondern präsentieren obendrein eine Reihe charakteristischer Figuren, die für den Bereich um Venetien und die angrenzenden Gebiete einen Reichtum an Mythen, Legenden und typisierten Charakteren offenbart, der erst in der späteren *Commedia dell'arte* zur Blüte gelangen sollte.

Auf der anderen Seite ist das Hauptthema der Dichtung des 15. und 16. Jahrhunderts die höfische Liebe – ein fernes Echo jener *fin'amor* der Trobadors, die über Dante und Petrarca einen gewaltigen Einfluss auf die Dichter ausübte, die Texte für Vertonungen des 15. und 16. Jahrhunderts verfassten. Petrarca's Verse gehörten zu den besonders in höfischen Kreisen des 15. Jahrhunderts am häufigsten gelesenen Büchern. In seinem

To the program

The “Stolen” Carnival

Ever since Cavalcanti’s time and throughout the 14th and 15th centuries, Italian elites of the Renaissance age showed a permanent and lively interest in “folkloric” or “folk-inspired” texts, as exemplified early on by Boccaccio’s well-known quotations of what appear to be folk-song lyrics, such as *Alzatevi i panni Monna Lapa* (“Raise your skirts, Lady Lapa”) or *Deh fa pian marito mio* (“Oh, slowly now, dear husband”).

Even Petrarch was influenced by this trend when he borrowed the “plebeian” lines *Amor, quando fioria mia spene, e’l guidardon di tanta fede*. (“Love, when my hope blossomed, and the reward for such faith”).

Further evidence from the *Trecento* is provided by Antonio da Tempo’s references to *verba rusticorum* in his *Summa artis ritmici vulgaris dictaminis* and by Gidino da Sommacampagna’s statement that *Le frottole sono compillade de parole grosse, e non fructose* (“Frottole are made up of coarse and unfruitful words”).

Pieces based on folk rhymes continued to be performed and composed throughout the 15th and 16th centuries; during the same period, an unwritten or improvised musical tradition was prevalent in Italy. For instance, we know that the great lutenist Pietrobono dal Chitarrino taught a student in Ferrara the popular folk theme *Vivi lieto e non temere* (“live happily and don’t fear”) and two different versions of *Scaramella*. Not a single note of written music remains under this great musician’s name: probably, his entire production was improvised or transmitted orally.

From the late 15th century onwards, just as quotations from texts in a rustic or grotesque style are often inserted into court poetry, strains taken from existing folk (or folk-inspired) tunes are commonly to be found within scores pertaining to the genre of the *frottola*. These excerpts not only document oral musical practices but also introduce us to a set of stock characters revealing the existence, throughout the Venetian area and beyond, of a treasury of myths, legends and typified characters which would later blossom in the *Commedia dell’arte*.

On the other hand, the dominant theme in 15th-century and early 16th-century poetry is courtly love, echoing the *fin’amor* of the troubadours which, via Dante and Petrarch, had a huge influence on poets writing for music in the 15th and 16th centuries. Petrarch’s rhymes were among the books most widely read, especially in court circles, throughout the 15th century. In his *Life of Serafino Aquilano*

Das Leben des Serafino Aquilano (1504) berichtet Vincenzo Colli, alias *il Calmeta*, dass Serafino Petrarcas gesamtes lyrisches Werk auswendig beherrschte und einen persönlichen Aufführungsstil entwickelt hatte, um es gesungen vorzutragen.

Im frühen 16. Jahrhundert begannen bedeutende Mäzene den Empfehlungen des grossen Humanisten Pietro Bembo Folge zu leisten und Vertonungen von Texten in Auftrag zu geben, die von Petrarca stammten oder von seinen Werken inspiriert waren. Diese, von der höfischen Liebe inspirierte Welt der Poesie lebte friedlich neben Texten und Liedern anderer Genres, die der körperlichen Liebe, Erotik und grotesken Figuren gewidmet waren: das Erbe einer archaisch-ländlichen Welt, einer Schäferidylle, die präsent blieb und zu allen Zeiten eine enorme Faszination auf den Adel ausübte. Diese anzügliche und rustikale Welt war nicht nur von Charakteren bevölkert, die in der Folge typisiert werden sollten. Manche davon wurden auch mit bestimmten Melodien assoziiert, die fast wie ein Leitmotiv für den jeweiligen Charakter fungierten.

In Francesco Santa Croces Lied *Un cavalier di Spagna* („Ein spanischer Ritter“) sind die Melodien zweier Volkslieder (*Voltate in za* und *Cavalier di Spagna*) eng ineinander verschachtelt. Sie werden eingesetzt, um eine Geschichte zu erzählen, die man als Pastourelle identifizieren könnte, also als eine Gattung die noch von den Trobadors stammte, die hier aber die Form einer *Villotta* annimmt (eine mehrstimmige Komposition auf folkloristische Verse, die aus der Gegend von Friaul kam, später sich aber in ganz Norditalien verbreitete).

In Liedtexten aus Venetien heissen die Liebenden üblicherweise **Giannolo** (Zano, Zanòlo) und **Rosina**: Sie werden oft zusammen genannt, wie in der *Villotta* mit dem Titel *La mi fa sol fa re* von Fra Rufino Bartolucci von Assisi (tätig in Padua), in der es heisst, *si vuol che la Rosina contenti il suo Zanòlo* („dass Rosina ihrem Zanòlo zu Gefallen sein soll“) und dass sie gemeinsam viel Vergnügen haben und *andar senz'ali a volo* („ohne Flügel fliegen“).

Den Eingangsvers, *la mi fa solfare*, kann man als „sie lässt mich wie Schwefel brennen“ deuten und ist damit eine starke Anspielung auf das unstillbare erotische Verlangen, welches das Paar entflammt; zugleich aber beginnt die erste musikalische Phrase, die von der zweiten Stimme sodann aufgegriffen und imitiert wird, mit genau den im Text genannten Tönen *la mi fa sol fa re* (A, E, F, G, D). Der Text spricht sodann von den *falsa Reconchina*, was als mögliche Bezugname auf „falsche“ Musik – *musica falsa* oder *musica ficta*, ein Begriff für chromatische Alteration – aufgefasst werden kann: eine Deutung, die sich deshalb besonders anbietet, weil die Vertonung hier zwischen den Noten H und B wechselt; andererseits kann *reconchina* auch „Höhle“ bedeuten, also auf den Ort der Freude hindeuten.

(1504) Vincenzo Colli, alias *il Calmeta*, tells us that Serafino knew all of Petrarch's lyric poetry by heart and developed a personal performance style to sing it.

In the early 16th century, following the recommendations of the great humanist Pietro Bembo, major patrons began to commission music for texts composed or inspired by Petrarch. This poetic universe inspired by courtly love peacefully coexisted with other texts and music dedicated to physical love, eroticism and grotesque characters: the heritage of an archaic rural and pastoral world which continued to be present and which has exercised a strong fascination on the aristocracies of all ages.

Not only is this lewd and rustic universe peopled by characters that would later become typified, but some of these are found in association with specific melodies, which serve almost as a *Leitmotiv* for the respective character.

In Francesco Santa Croce's song *Un cavalier di Spagna* ("A Spanish knight"), the melodies of two folk songs (*Voltate in za* and *Cavalier di Spagna*) are linked together like Chinese boxes and used to tell a story which can be recognized as a *pastourelle*, i.e. a poetic genre inherited from the troubadours, but which here takes the form of a *villotta* (a polyphonic composition set to folk verse, which originated in the region of Friuli but later spread throughout North Italy).

In texts from the Venetian area, the lovers are typically named **Giannolo** (Zano, Zanòlo) and **Rosina**: they are often mentioned together, as in the *villotta* titled *La mi fa sol fa re* by Fra Rufino Bartolucci of Assisi (active in Padua), in which it is said that „*Si vuol che la Rosina contenti il suo Zanòlo*” (“Rosina should please her Zanòlo”) and that together they enjoy great pleasure: *andar senz'ali a volo* (“to fly without wings”).

The opening verse, *la mi fa sol fare*, may be read as “she makes me burn like sulphur”, a strong reference to the insatiable erotic desire which inflames the couple; at the same time, the first musical phrase, which is taken up and imitated by the second voice, begins precisely with the notes *la mi fa sol fa re* (A, E, F, G, D). The text then proceeds to speak of the *falsa Reconchina*, a possible reference to “false” music, or *musica ficta*, as suggested by the fact that the music here alternates B with B flat; on the other hand, the word *reconchina* may also mean “cavity”, i.e. the locus of pleasure.

Zanolo und Rosina kommen ebenfalls gemeinsam im Refrain von *Poi che'l cielo e la fortuna* („Weil die Himmel und Fortuna“) vor, einer *Frottola*, die sich in Petruccis siebtem Buch von 1507 findet: *Deh Voltati in za e do bella Rosina che Zanol ti vol parlare* („Dreh dich um, schöne Rosina, denn Zanolo möchte mit dir sprechen“). Der gleiche Refrain erscheint wieder in *Per amor fata solinga* („Durch die Liebe einsam“), wo er plötzlich inmitten einer Beschreibung auftaucht, die in gehobenem Stil gehalten ist.

In Folengos *Zanitonella* steht der Bauer Tonello mitten in der Nacht auf, weil er von Liebessehnsucht nach Zoanina so geplagt ist, dass er rastlos „den Dudelsack spielt“, die „Rosina singt“ und dann singend verkündet: „hübscher Giannolo, lass die Ziegen raus“ (*nocte levo susum sono pivam canto Rosinam Cantoque Para foras belle Giannole capras*).

Diese Anspielung führt klar vor Augen, dass die beiden Charaktere Teil einer allgemeineren Folklore waren.

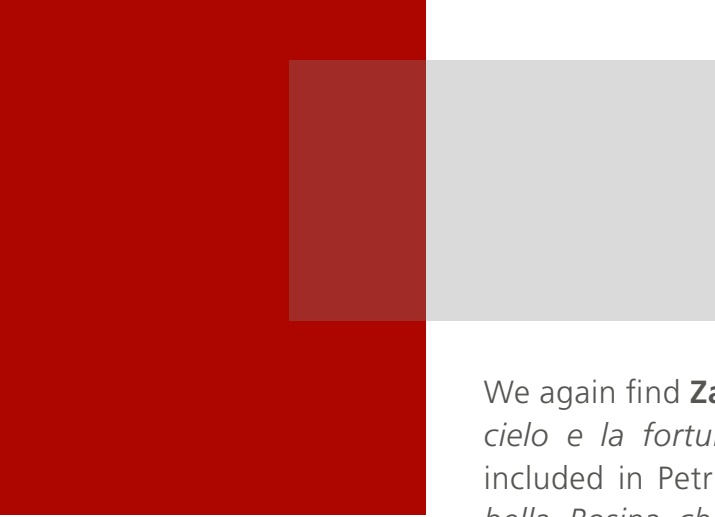
Wo immer es zwei Liebende gibt, muss es auch ein herablassendes (oder knollennasiges oder geschwätziges) altes Weib oder einen „**niederträchtigen alten Mann**, voller Neid“ geben, eine Art Vorläufer des Pantalone. Das alte Weib ist ein klassischer Phänotyp: sie erscheint meist als Hindernis zwischen den zwei jungen Liebhabern, während sie in anderen Fällen nur eine alte Hexe ist, „die hier und dort hinkackt und glaubt, dass niemand sie beobachtet“.

In *De la de l'acqua* hält das alte Weib die Geliebte eines jungen Mannes in ihrem Schlafzimmer eingesperrt. In *Una vecchia rencagnata* wird empfohlen, dass diejenigen, *chi se vuole piacere dare* („die sich gegenseitig Freuden spenden möchten“), alte Frauen meiden sollten.

In den Situationen, in denen ein alter Mann mit einem jungen Mädchen verheiratet ist, betritt ein weiterer, weiblicher Charakter die Szenerie: die *malmaritata*, die bisweilen Ramanzina oder Ramacina genannt wird und deren Schicksal beklagt wird, in eine unglückliche Ehe gezwungen worden zu sein – oftmals mit einem alten Mann, der nicht mehr in der Lage ist, sie zu befriedigen.

Der Charakter des unglücklich verheirateten Mädchens ist in der Volkspoesie weit verbreitet.

Die ältesten schriftlichen Zeugnisse dafür stammen aus dem Frankreich des 13. Jahrhunderts: Hier ist das Mädchen *malmariee*, d. h. schlecht verheiratet, entweder weil ihre Verwandten sie gezwungen haben, einen Mann zu heiraten, den sie nicht liebt (und der üblicherweise alt oder entstellt ist, etc.) oder weil sie dem Wunsch ihres Herzens entgegen dem Willen und der Warnungen ihrer Eltern gefolgt ist, nur um enttäuscht zu werden (indem der Mann sich z. B. als Trinker oder Spieler herausstellt).



We again find **Zanolo and Rosina** together in the refrain of *Poi che'l cielo e la fortuna* ("Since the heavens and fortune"), a *frottola* included in Petrucci's seventh book (1507): *Deh Voltati in za e do bella Rosina che Zanol ti vol parlare* ("Do turn round, beautiful Rosina, for Zanolo wants to speak to you"). This same refrain returns in *Per amor fata solinga* ("Made solitary by love"), where it suddenly appears in the middle of a description phrased in a lofty style.

In Folengo's *Zanitonella* a peasant, Tonello, inflamed for Zoanina, gets up in the middle of the night and is so restless that he "plays the bagpipe", "sings Rosina" and then sings "Handsome Giannolo, send the goats outside": "*nocte levo susum sono pivam canto Rosinam Cantoque Para foras belle Giannole capras*".

This reference makes it quite clear that the two characters were part of popular imagination.

Where there are two lovers, there must also be a disdainful (or pug-nosed or blathering) old hag or a "**villainous old man** full of jealousy", a sort of ante *litteram* Pantalone.

The old hag is a classic type: often she acts as a hindrance to the two young lovers, while in other cases she is nothing but an old witch "who goes around shitting here and there and thinks nobody is looking".

In *De la de l'acqua*, the old hag keeps the young man's beloved shut up in her bedroom. In *Una vecchia rencagnata*, it is recommended that *chi se vuole piacere dare* (those who wish to give each other pleasure) leave old women alone.

In the case of the old man married to a young girl, another character enters the scene: the *malmaritata*, sometimes named Ramanzina or Ramacina, who is pitied for her fate of having been forced into an unhappy marriage, often with an old man who is no longer able to satisfy her.

This character of the unhappily married girl is widespread in folk poetry.

The oldest written examples are from 13th-century France: here the girl is *malmariee*, or badly married, either because her relatives have forced her to marry a man whom she does not love (and who is typically old, or deformed, etc.) or because she has followed her heart's desire against the will and despite the warnings of her parents, only to be disillusioned (the man turns out to be a drunkard or a gambler, etc.)

Wir haben zwei solcher Beispiele in das Programm aufgenommen: ein älteres Stück, das im Codex Escorial als *Alla calavrese* („im Stil von Calabrese“) überschrieben ist, und eine Barzelletta mit dem Titel *I'son più malmaritata*. Die Noten zu letzterer sind in einer einzigen Quelle erhalten, dem Codex Florenz, Banco Rari 230, der nach 1513 zusammengestellt wurde. Der Text aber ist noch an zwei anderen Stellen zu finden: in einer handschriftlichen Gedichtssammlung für Musik aus Mantua (Ms4) und in einer anonym gedruckten Ausgabe von 1530, die zahlreiche weitere Strophen aufweist. Das Stück muss jedoch in Florenz schon gegen 1508 bekannt gewesen sein, was daraus geschlossen werden kann, dass es als melodische Vorlage (*cantasi come*) für die Lauda *Pecorelle pien d'errore im Libro di laude a petitione di ser Piero Pacini di Pescia* verwendet wurde (eine Laudasammlung, die von Ser Piero Pacini von Pescia bestellt wurde).

Als nächstes begegnet uns **Feragù**, ein ebenfalls mythischer wie zweideutiger Charakter: zunächst erscheint er als eine Art Don Giovanni, denn alle Mädchen betrauern seinen Tod, weil er sie *carezar non le pol più* („nicht länger liebkosen kann“); aber offenbar ist es möglich, ihn wieder zum Leben zu erwecken. Die Mehrdeutigkeit des Textes, die auf Feragùs Identifizierung mit dem männlichen Geschlechtsorgan anspielt, tritt an dieser Stelle klar hervor.

Zwei weitere Charaktere, diesmal aus dem militärischen Bereich, sind **Scaramella** und **Lanzo**.

Scaramella ist als Soldat wenig glaubwürdig, da er mit *Lanze und Buckler* ausgerüstet ist, um sowohl in den Krieg zu ziehen als auch *um eine Jüdin zu küssen*. Man kann nur mutmassen, ob es diese Figur oder vielleicht eher die zugehörige Melodie war, die Komponisten und improvisierende Musiker so sehr inspirierte. Es ist jedoch sicher, dass *Scaramella* in vielen Versionen kursierte, von Josquin des Prez' Fassung über die von Compere bis hin zu einer Bearbeitung für Laute, die sich in Hans Gerles *Tabulatur auff die Laudten* (1533) findet.

Lanzo, ein deutscher Soldat, der ein unverständliches Kauderwelsch spricht, ist eine Figur, die vom Landsknechtswesen angeregt wurde. Die Landsknechte waren Einheiten von Fusssoldaten, die von Maximilian I. 1487 ins Leben gerufen wurden und die als Söldnertruppen durch Italien streiften. Ihre auffällige Sprechweise inspirierte literarischen Spott auf allen Ebenen. Orlando di Lasso (1532–1594) beispielsweise komponierte ein Stück mit dem Titel *Matona mia cara*, in dem Lanzo einer Dame eine Serenade darbringt (Madonna, wird hier falsch als *matona* ausgesprochen), dabei aber die Wörter verdreht und somit seiner Leidenschaft eine unwiderstehlich komische Note verleiht.

Here we have included two examples: an older one, described in the codex Escorial as *Alla calabrese* ("in the Calabrese style") and a *barzioletta*, titled *I'son più malmaritata*. The music of the latter is preserved by a single source, the codex Firenze Banco Rari 230, compiled after 1513. The text, on the other hand, is to be found twice more: in a manuscript collection of poetry for music from Mantua (Ms4) and in an anonymous printed edition of 1530 featuring many more stanzas.

However, this piece was already known in Florence around 1508, as can be inferred from its being mentioned as a melodic model (*cantasi come*) for the lauda *Pecorelle pien d'errore* in the *Libro di laude a petitione di ser Piero Pacini di Pescia* (*Collection of laude requested by ser Piero Pacini of Pescia*).

Next we meet **Feragù**, another mythical and ambivalent character: he would seem to be a sort of Don Giovanni, seeing that all girls will mourn his death because *Carezar non le pol più* ("he can no longer caress them"); but apparently it is also possible to revive him. Here the text's ambiguity, alluding to Feragù's identification with the male sexual organ, is evident.

Two more characters, both of them military, are **Scaramella** and the **Lanzo**.

Scaramella's credibility as a soldier seems scarce, since he goes off to war *with lance and buckler*, but also *to kiss a Jewess*. We can only guess whether it was this character or his melody that proved fascinating to composers and improvisers, but what is certain is that *Scaramella* exists in multiple versions, from Josquin des Prez's to Compere's and to the adaptation for lute included in Hans Gerle's *Tabulatur auff die Laudten* (1533).

The **lanzo**, a German soldier speaking in an incomprehensible jargon, is a figure inspired by the lansquenets, a body of foot soldiers created by Maximilian I in 1487, which roamed Italy in mercenary bands. Their accented speech inspired literary mockeries of all kinds. Orlando di Lasso (1532-1594), for example, composed a piece titled *Matona mia cara*, in which the *lanzo* sings a serenade to a Lady (Madonna, mispronounced as *matona*) but mangles the words, giving his passion an irresistibly comic flavour.

All these texts are far removed from the poetics of courtly love: the rhymes use local dialects and idioms and the sexual allusions

All diese Texte sind von höfischer Liebesdichtung weit entfernt: Die Reime machen von lokalen Dialekten Gebrauch und die darin befindlichen Wendungen und sexuellen Anspielungen sind überdeutlich. Im Ganzen könnte nichts weiter von der Welt des Hofes sein als eine typische *Villotta*.

War diese Musik also vielleicht für andere Gesellschaftsschichten der Zeit gedacht? Das ist sehr zu bezweifeln. Die Komponisten dieser Stücke gehörten zur gesellschaftlichen Elite; oft waren sie Kleriker, wie im Fall von Rufino Bartolucci von Assisi und Francesco Santa Croce, die beide Chorleiter in Padua, Treviso und Chioggia waren; sie konnten aber auch bei Adelsfamilien der alten Aristokratie angestellt sein, wie im Fall von Tromboncino und Cara, die an den Höfen der Este und Gonzaga tätig waren.

In der Tat stehen diese Texte voller erotischer Doppelbedeutungen nur scheinbar im Widerspruch zur höfischen Liebe, wie sie von Bembo zelebriert und mit petrarkischen Texten besungen wurde; tatsächlich aber waren sie an denselben Höfen sehr in Mode, an denen diese grossartigen Dichter wirkten. Gemäss der Etikette in Castigliones *Cortegiano* waren die Adligen wohl nicht so forsch, dieses Repertoire in der Öffentlichkeit vorzutragen. Aber sie waren gut mit ihm vertraut und pflegten es gerne zu privaten Anlässen, wie z. B. aus dem folgenden Brief erschlossen werden kann:

*Brief von Luigi Cassola
an Kardinal Hyppolitus
von Este, Mantua,
16. März, 1511*

„Anderntags stattete der zuvor genannte Gurgensis der höchst illustren Marquise einen Besuch ab; ich diente als Dolmetscher und wir hatten viel Spass. Meine Übersetzungen waren derart, dass niemand etwas austauschte ausser Witze und Lügen. Ein Lied wurde gesungen, in dem es hiess „nimm in deine Hände“ und ich sagte der Marquise, dass der Gurgense sie bat, alles zu tun was das Lied verlangte... und so weiter, bis es zunehmend absurder wurde.“

In vielen zeitgenössischen Quellen, wo sie in Interludien von Komödien und Tragödien auftauchen, die während festlicher Zusammenkünfte an den grossen Höfen gegeben wurden, erzählen die genannten Figuren zunächst ihre Geschichte und beenden ihren Auftritt dann, indem sie Tänze aufführen, wie den „Nudelrollentanz“ (in dem besagtes Küchenutensil auf phallische Formen hinweist), den *Ballo del matto/mattaccino* („Tanz des verrückten Possenreissers“) oder den *Ballo della bella mazacrocha* („Tanz der schönen Brotstange“).

Im Florenz der zweiten Hälfte des 15. Jahrhunderts ist unter dem Einfluss der aufgeklärten Vision von Lorenzo de' Medici das Aufblühen eines

contained in them are very explicit. In general, nothing could be more distant from the courtly universe than the typical *villotta*. So was this music perhaps intended for other social classes of the time? We strongly doubt it. The composers of these pieces belonged to a social elite; they were often clerics, as in the case of Rufino Bartolucci of Assisi and Francesco Santa Croce, choirmasters respectively in Padua, Treviso and Chioggia; or else they might be employed by noble families belonging to the old aristocracy, as in the case of Tromboncino and Cara, active at the courts of Este and Gonzaga. In fact these texts, filled as they are with erotic *double-entendres*, are only seemingly in contrast with the courtly love celebrated by Bembo and sung to petrarchian texts; indeed, they were very fashionable at the same courts where these great poets flourished. Following the etiquette of Castiglione's *Cortegiano*, aristocrats probably did not make so bold as to perform this repertoire in public, but they were well acquainted with it and loved to practise it in private contexts, as may be inferred, for example, from the following letter:

Letter from Luigi Cassola to Cardinal Hyppolitus of Este, Mantua, March 16th, 1511 *"The other day the aforementioned Gurgensis paid a visit to the Most Illustrious Marquess; I served as interpreter and we had great fun. My translations were such that nobody exchanged anything but jokes and lies. A song was sung which said "Take in your hands" and I told the Marquess that the Gurgense begged her to do what the song commanded... and so on, getting more and more absurd."*

In many contemporary sources the figures we have mentioned, appearing in the interludes of comedies and tragedies performed during festive gatherings at the great courts, first tell us their story and then finish off their show by performing dances such as the "rolling pin dance" (in which the kitchen utensil suggests phallic forms), the *ballo del matto/mattaccino* ("mad buffoon's dance") or the *ballo della bella mazacrocha* ("beautiful breadstick dance").

In Florence in the second half of fifteenth century, under the influence of the enlightened vision of Lorenzo de' Medici we see the flourishing of a musical style tied to the Carnival: the canti carnascialeschi, popular tunes served to enhance street celebrations and festivities during the Carnival season. Due to the popular contexts within which these songs were performed, they were accessible by all class levels,

Musikstils zu beobachten, der mit dem Karneval verbunden ist: die *canti carnascialeschi* – beliebte Melodien, die eingesetzt wurden, um Strassenfeste und -feierlichkeiten während der Karnevalszeit zu bereichern. Aufgrund der volkstümlichen Zusammenhänge, in denen diese Lieder aufgeführt wurden, waren sie allen Gesellschaftsschichten zugänglich und dienten somit auch dazu, den Wandel sozialer und politischer Werte durch die weltlichen, italienischen Liedtexte zu vermitteln.

Eine Vielzahl an Handschriften und Drucken ab den 1480er Jahren enthalten die Texte von Lauden, sowie Rubriken die besagen, zu welchen Melodien die Laudatexte zu singen waren (*si canta come, cantasi come* gefolgt vom Liedtitel). Ein gewisser Anteil dieser Lieder gehörte in das Repertoire der Karnevalstücke, deren Melodien üblicherweise durch den Prozess der Textsubstitution (Kontrafaktur) wiederverwertet wurden und damit eine Vielfalt gängiger Mentalitäten und Werte der Bürger im Florenz der Renaissance widerspiegeln.

Zitate aus:

William F. Prizer: „Games of Venus: Secular Vocal Music in the Late Quattrocento and Early Cinquecento“ in *The Journal of Musicology* 9, Nr. 1, Winter, 1991, S. 3–56;
 Claudio Gallico: *Rimeria musicale popolare italiana nel Rinascimento*, Lucca: Libreria musicale italiana, 1996; Teofilo Folengo: *La zanitonella*, 1519; Fausto Torrefranca: *Il segreto del Quattrocento: musiche ariose e poesia popolare*, Milano: Ulrico Hoepli, 1939; *Apografo Miscellaneo Marciano. Frottole Canzoni e madrigali dall'Apografo Miscellaneo Marciano*, hrgs. von Francesco Luisi, Venedig: Fondazione Levi, 1981; Blake Wilson: *Singing Poetry in Renaissance Florence: The Cantasi Come Tradition (1375–1550)*, Florenz: Leo S. Olschki, 2009.

Die vielleicht auffälligste Besonderheit dieses weltlichen Genres ist es, dass die Melodien der Karnevalslieder von Dichtern, die mit Kirchen und Bruderschaften in Florenz verbunden waren, entliehen wurden, um Kirchenlieder besser auswendig zu lernen.

Mit dem Reformschub von Savonarola wurde die Umarbeitung einiger Lieder der *Carnascialeschi*-Tradition noch extremer. Ein gutes Beispiel dafür ist die *Barzilletta Hora may che fora son*, deren Text die Geschichte eines Mädchens erzählt, das gegen seinen Willen zur Nonne gemacht wurde und die ihrem Konvent entfliehen und ihre Kutte verbrennen möchte; im Text von Feo Belcari, der ein Anhänger Savonarolas war, wird der Inhalt des ursprünglichen Liedes ins Gegenteil verkehrt und das Mädchen sagt, dass es den Rest seines Lebens mit „dem Aufsagen von Psalmen und dem Singen von Lauden“ verbringen und eine Nonne werden möchte. Fünfzehn verschiedene Lauda-Texte sind über diese bekannte Melodie in der *cantasi come*-Tradition erhalten.

Durch das gesamte 16. Jahrhundert hinweg wuchs diese Methode, die man als Kontrafaktur bezeichnete, zu einem Werkzeug heran, um spirituelle und politische Glaubenssätze zu vermitteln, von denen Verbindungen zu moralischen Lehren sowohl der Karnevals- als auch der Laudatexte gezogen werden können. Gegen Ende des 16. Jahrhunderts verblasste die Tradition des *cantasi come* und kam ausser Gebrauch.

Patrizia Bovi
 Übersetzung: Marc Lewon

and thereby served to communicate changing social and political values through the vernacular Italian poetic texts.

A large number of manuscripts and prints beginning in the 1480's contain the texts of laude, as well as rubrics indicating the music to which the lauda text is to be sung (*si canta come, cantasi come* followed by the title of the song). A certain percentage of these songs belonged to the repertoire of Carnival pieces, whose melodies typically were recycled through the process of text substitution (*contrafact*) to reflect a variety of popular mindsets and values held by the citizens of Renaissance Florence.

Perhaps the most prominent feature of this secular genre is that the melodies of the Carnival songs were borrowed by poets connected with churches and confraternities in Florence, as a method of memorizing hymns.

Quotations from:

William F. Prizer: "Games of Venus: Secular Vocal Music in the Late Quattrocento" and Early Cinquecento" in *The Journal of Musicology* 9, no. 1, Winter, 1991, p. 3-56;
Claudio Gallico: *Rimeria Musicale popolare italiana nel Rinascimento*, Lucca: Libreria musicale italiana, 1996; Teofilo Folengo: *La zanitonella*, 1519; Fausto Torrefranca: *Il segreto del Quattrocento: musiche ariose e poesia popolare*, Milano: Ulrico Hoepli, 1939; *Apografo Miscellaneo Marciano. Frottole Canzoni e madrigali dall'Apografo Miscellaneo Marciano*, edited by Francesco Luisi, Venice: Fondazione Levi, 1981;
Blake Wilson: *Singing Poetry in Renaissance Florence: The Cantasi Come Tradition (1375-1550)*, Florence: Leo S. Olschki, 2009.

Under the reforming push of Savonarola, the transformation of some *carnascialeschi* songs into laude became even more extreme. We have a clear example in the *barzilletta* ***Hora may che fora son***, the text tells the story of a girl who was made nun against her will, and who wants to leave the convent and burn her tunic; in the text composed by Feo Belcari, who was a follower of Savonarola, the moral content of the original song is reversed, and the girl says that she wants to spend the rest of her life "saying psalms and singing laude," and become a nun. Fifteen different sacred "lauda" texts for this well-known melody survive in the *Cantasi come* tradition.

Throughout the sixteenth century, the application of this method, defined as *contrafactum*, grew to become a tool to communicate spiritual and political beliefs, where connections can be drawn between the moral teachings of both the Carnival and the lauda poems. By the end of the sixteenth century, the tradition of *cantasi come* has faded into disuse.

Patrizia Bovi

Biografie

Ensemble MICROLOGUS

Die Mitglieder des **Ensemble MICROLOGUS** zählen zu den ersten Musikern, die zur Wiederentdeckung mittelalterlicher Musik in unserer Zeit beitrugen und den Wunsch zur Interpretation alter Musik mit neuem Leben erfüllten.

Das Ensemble wurde 1984 von Patrizia Bovi, Goffredo Degli Esposti, Gabriele Russo und Adolfo Broegg (1961-2006) gegründet. Die Musiker spielen auf Rekonstruktionen historischer Instrumente. Sie erstellten bislang mehr als 40 Konzertprogramme, die sie in ganz Europa, Nord- und Südamerika, Russland und Japan aufführten. Das Ensemble veröffentlichte 29 CDs, wovon einige internationale Preise erlangten (zwei „Diapason d’Or de l’Année“ in Frankreich: 1996 für *Landini e la musica fiorentina* und 1999 für *Alla napoletana*; „The Best of 2000 Award“ von Goldberg für die CD *Cantico della Terra*). Micrologus wirkt auch bei Theater- und Filmprojekten mit (Soundtrack für den Film *Mediterraneo* unter der Regie von Gabriele Salvatores), sowie bei Tanzaufführungen mit dem belgischen Choreographen Sidi Larbi Cherkaoui. Die Auftritte des Ensembles wurden von den bekanntesten Radio- und Fernsehsendern mitgeschnitten: RAI (Italien), Radio France/Musique, ORF Wien, Radio Clara (Belgien), das slowenische Fernsehen, Radio Suisse (Schweiz) und Asaki Television (Osaka, Japan).

micrologus.it

Übersetzung: Marc Lewon

Biography

Ensemble MICROLOGUS

The members of the **ENSEMBLE MICROLOGUS** were among the first musicians who contributed to the rediscovery of medieval music and revived the will to play ancient music in the present time.

The ensemble was founded in 1984 by Patrizia Bovi, Goffredo Degli Esposti, Gabriele Russo, together with Adolfo Broegg (1961-2006). Its musicians play copies of historical instruments. They have created more than 40 musical productions that they have performed throughout Europe, North and South America, Russia and Japan. The ensemble has released 29 CDs, several of which received international awards (two "Diapason d'Or de l'Année" awards in France: in 1996, for *Landini e la musica fiorentina*, and in 1999, for *Alla napolitana*, Goldberg's „The Best of 2000 Award“ for the CD *Cantico della Terra*). Micrologus also participates in theatre and cinema projects (e.g. the soundtrack of the film *Mediterraneo*, directed by Gabriele Salvatores), as well as in dance performances with the Belgian choreographer Sidi Larbi Cherkaoui. Their performances have been recorded by the best-known radio and television programmes: RAI (Italy), Radio France/Musique, ORF Vienna, Radio Clara (Belgium), Slovenian Television, Radio Suisse (Switzerland) and Asaki Television (Osaka, Japan).

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Gesungene Texte

Song Texts

Per amor fata solinga/ Ballo Voltati in za Rosina

*Nicolò Pifaro, O. Petrucci,
Frottole libro octavo, Venezia 1507*

Per amor fata solinga
Una alpestra montanella
Par che amarla Amor me stringa
Tanta l'è lizadra e bella.
Hebbi al cor mille quadrella
Quando udi quella cantare

E quando andaratu al monte
Bel pegoraro
Fradel mio caro aimè

Secunda pars

Son disposto anch'io cantare
Da la sera a la matina
per volermi consolare
che fa la remazina car amor
che fa la ca non vien
de che fa la remazina*
e voltat'in qua e do bella fantina
che'l tuo amor ti vol parlare

E quando andaratu al monte
Bel pegoraro
Fradel mio caro aimè

Un cavalier di Spagna

*Francesco Patavino, Bibl. Marciana Venezia –
Mss ital., cl IV 1795-1798*

Un cavalier di Spagna
cavalcha per la via
Da pè d'una montagna
cantando per amor d'una fantina
Voltate in qua do bella donzellina

Made solitary by love
a mountain girl
Cupid, it seems, obliges me to love:
such are her grace and beauty.
A thousand arrows struck my heart
when I heard that girl sing:

Oh, when will you go to the mountain,
handsome shepherd,
alas! my brother dear

Secunda pars

I'm ready to sing, too,
from evening till dawn
just to comfort myself:
what is the young wife up to, my dear love
what's keeping her?
oh, what is the young wife doing?
And turn around now, do,
my pretty maiden:
your love wants to speak to you!
And when will you go to the mountain
handsome shepherd,
alas! my brother dear

A Spanish cavalier
Rode on his way,
From the foot of the mountain;
Singing for the love of a maid:
"Turn to me, O lovely damsel,

Voltate un poco a me per cortesia,
Dolce speranza mia,
Ch'io moro per tuo amor
Bella fantina i' t'ho donato il cor.

Appresso una fontana
Vidi sentar la bella
Soletta in terra piana
Con una ghirlanda di fresca herbecina.
Voltate in qua do bella donzellina
Voltate un poco a me lucente stella.
Deh non m'esser ribella,
Chè moro per tuo amor.
Bella fantina i t'ho donato il cor.

La mi fa sol fa re

*Fra Rufino Bartolucci di Assisi –
Bibl Marciana Venezia, Mss ital.,
cl IV 1795-1798*

La mi fa sol fare
La falsa Reconchina
La mi fa sonare
La borsa ogni matina
Et vol che la Rosina contenti el suo Zanolo:
O che piacer andar senz'alle a volo!
Da poi con baglie et zanzie
In su le guanzie
Me tiene una mano
Con l'altra piano piano
Tira i bezzi a si;
et dice lassa fare a mi
hor lassa fare a mi
ch'in breve e pochi di t'andarè
col boccalon.

Kindly turn to me for a while,
My sweet hope, I die for your love;
Lovely maid, I have given you my heart."

Near a spring
He saw a lovely woman sitting
Alone in the meadow
Wearing a garland of fresh herbs.
"Turn to me, O lovely damsel,
Turn to me, O lovely damsel,
turn to me for a whilw, my shining star.
O don't resist me, for I die for your love;
lovely maid,I have given you my heart."

She burns me up
The false Reconchina,
She makes me shake
My purse every morning,
And she wants Rosina To content her Zanolo:
Oh what pleasure to fly without wings!
But then with jeering and chattering,
She holds me
By the cheeks with one hand
While with the other, slowly, oh so slowly,
She takes the coins for herself
And says, "Let me do it
Now let me do it,
Because soon, for a few days,
You will limp about like a beggar."

Gesungene Texte

Le son tre fantinelle

Marchetto Cara, Canzoni Frottole et capitoli – Libro primo de la croce – Pasoti e Dorico, Roma 1526

Le son tre fantinelle
Tutte e tre da maritare
Tandan dan dan daritondella
Tan daridundella

Tutte e tre da maritare
Ch'andavan a lo giardino
A lo giardino per amor
Tandan dan...

Et per coglier le rose
Le rose con li fiori
Tandan dan...

Per far un cappelletto
Al suo caro fin amor
Tandan dan...

E da portar le feste
E le feste principale
Tandan dan...

Et per quella di Pasqua
E quella di Nattale
Tandan dan...
Le son tre fantinelle...

Già fummo, or non siam più, Spirti beati

(Canzone de' Diavoli) Text N. Machiavelli

Già fummo, or non siam più, Spirti beati;
Per la superbia nostra
Dall'alto, e sommo Ciel tutti scacciati,
E 'n questa città vostra

Song Texts

There were three young girls
to be married all three
Tandan dan dan daritondella
Tan daridundella

Who were going to the garden
To the garden for love
Tandan dan dan daritondella
Tan daridundella

And to pick roses
Roses in full bloom
Tandan dan...

To make a little cap
for each one's noble lover
Tandan dan...

To be worn on holidays
on solemn celebrations
Tandan dan...

Both for Easter
and for Christmas
Tandan dan...
There were three young girls...

Abbiamo preso il governo,
Perchè qui si dimostra
Confusion, e duol più ch' in inferno.

E fame, e guerra, e sangue, e ghiaccio e
foco,
Sopra ciascun mortale
Abbiam messo nel mondo a poco a poco;
E 'n questo Carnovale
Vegnamo a star con voi,
Perchè di ciascun male
Stati siamo e saren principio noi.

Plutone è questo, e Proserpina è quella,
Che allato se gli posa,
Donna sopra ogni donna al mondo bella;
Amor vince ogni cosa,
Però vinse costui,
Che mai non si riposa,
Perch'ognun faccia quel, ch'ha fatto lui.

Hora may que fora son,
non vol'esser più monequa,
que arça li sia la tonequa
a quuy se la vesta più.

Stava en quello monastero
com'una cosa perduta.
Sense nullo refrigerio;
non vedìa ni era veduta.
Ora may, que nde soy suta,
non vol'esser più monequa,
que arça li sia la tonequa
a quuy se la vesta più.

Soro mia: po' ca son suta,
suta fora de l'inferno,
damo festa e gaudimo
bona vita e bon governo;
que si campase en atero

From now on I am in the outside world
And no longer wish to be a nun.
Let them burn my habit,
I shall never wear it again.

I was in the convent
Like a lost soul
Without any encouragement.
I saw no-one, and no-one came to see me.
From now on, I am in the outside world,
And no longer wish to be a nun.
Let them burn my habit;
I shall never wear it again.

Sister, since I have
escaped from Hell,
Let us celebrate, enjoy
The good life and make merry.
Even if I were to live for ever,

Gesungene Texte

non volllo essere più monequa,
que arça li sia la tonequa
a quy se la vesta più.

Soro mia: voi que te diqua?
ffrat'e prest'e seculare,
cuy me vole per amica
bazunya aga dinare;
que ma vollo maritare,
non vollo essere più monequa;
que arça li sia la tonequa
a quy se la vesta piu.

Soro mia: io maritare
me vorria, si potesse.
Sense roba e dinare
non se cantano le misse.
Ora may, que scrit scrisse:
non vollo essere più monequa;
que arça li sia la tonequa
a quy se la vesta piu.

Soro mia: tu hay bon tempo;
non te poy alamantare;
que hay lo marito giovaneto,
que te fay scotolare.
Eu ne votxere pillare
per a dar-me nde platxere,
que de star en monasterio
no me nxe colleno piu.

Berricuocoli, donne, e confortini!

se ne volete, i nostri son de' fini.

Non bisogna insegnar come si fanno,
ch'è tempo perso, e 'l tempo è pur gran danno;
e chi lo perde, come molte fanno,
convien che facci poi de' pentolini.

Berricuocoli e confortini...

Song Texts

I no longer wish to be a nun.
Let them burn my habit;
I shall never wear it again.

Sister, what can I say?
If monks, priests or lay people
Want me as a friend,
Then they must have money!
I want to get married,
And no longer wish to be a nun.
Let them burn my habit
I shall never wear it again.

Sister, I should like to marry, if possible.
When one has neither possessions nor money
No mass will be celebrated.
From now on,
What I have written I have written.
I no longer wish to be a nun.
Let them burn my habit;
I shall never wear it again.

Sister, you are very happy,
You cannot complain,
Because you have a young husband
Who fondly caresses you.
I would like to have one as well
So as to have pleasure.
As for remaining in the convent,
I won't be caught again.

Quando 'gli è 'l tempo vostro, fate fatti,
e non pensate a impedimenti o imbratti:
chi non ha il modo, dal vicin l'accatti;
e' preston l'un all'altro i buon' vicini.

Il far quest'arte è cosa da garzoni:
basta che i nostri confortin' son buoni.
Non aspettate ch'altri ve li doni:
convien giucare e spender bei quattrini.

Berricuocoli e confortini...

Se volete giucar, come abbiam mòstro,
noi siam contenti metter tutto il nostro
in una posta: or qui per mezzo il vostro,
sino alle casse, non che i confortini.

Chi vince, per dolcezza si gavazza,
dileggia e ghigna, e tutto si diguazza;
credere alla Fortuna è cosa pazza:
aspetta pur che poi si pieghi e chini.

Berricuocoli e confortini...

Questa «bassetta» è spacciativo giuoco,
e ritto ritto fassi, e in ogni loco;
e solo ha questo mal, che dura poco;
ma spesso bea chi ha bicchier' piccini.

«Trai» è mal giuoco, e 'l «pizzico» si suole
usare, e la «diritta» a nessun duole:
chi ha le carte in man, fa quel che vuole,
s'è ben fornito di grossi e fiorini.

Berricuocoli e confortini...

Gesungene Texte

Song Texts

Io son piu malmaritata

*Anonimo, Firenze Bibl. Naz. Centr. Banco
Rari 230*

I son piu malmaritata
Che ma' fussi donna alcuna
Maladetta mie fortuna
Che si mal m' à accompagnata

I'm more unhappily married
Than any woman ever was;
Cursed be my fortune,
That sees me so badly married.

Fussi morta nelle fasce
Per non esser si dolente
La mia vita sol si pasce
Di sospir di pianti e stente
Quando mi ritorno a mente
Che a un vechio fu donata
I son piu malmaritata...

Would that I'd died in my crib
Than be so unhappy;
My life feeds only
On sighs, on tears and woes
When I remember
That I was given to an old man.
[I'm more unhappily married....]

Quando sto di mala voglia
E mi dice "cara dama"
Poi me compra qualche gioia
O la vesta mi ricama
La mia voglia altro brama,
che la vesta ricamata
I son piu malmaritata...

When I'm unhappy
He says „dear lady,“
Then he buys me jewels
Or embroiders a gown for me.
Oh, I yearn for something else than a gown
covered with embroidery!
[I'm more unhappily married....]

Quando andiamo a riposare
E dice di questa cosa
Poi comminica a predicare
Lo stare casta è santa cosa
Home trista e dolorosa
Peggio me ch'una guanciata
I son piu malmaritata...

When we come to go to bed
He says „[listen to] this,“
Then he begins to preach a sermon:
To remain chaste is a holy thing.
Alas, sad and sorrowful,
[This is] worse than a slap in the face.
[I'm more unhappily married....]

Qualche volta per piacere
Metto mano alla sua tascha
Chavo fuera el mio messere
Par mi dica "ben ti nasca"
Poi col capo in terra casca
Col cappuccio coperchiata
I son piu malmaritata...

Sometimes for the pleasure of it
I put my hand in his pouch
And pull out my little lord;
It seems he might say „well should you hide,
Since you fall toward the ground with your
head [Still] covered with its hood.“
[I'm more unhappily married....]

Fanciulette or vaghe e belle
Imparate alle mie spese
Pocho val lisci alla pelle
Chi ha un vecchio alle contese,
ma un giovane cortese
sempre tiene la testa alzata
I son piu malmaritata...

O you lasses, fair and pretty,
Learn at my expense:
It's worth little to paint yourself up
If you have an old man to deal with,
But a fine, gentle young man,
Always holds his head up high.
[I'm more unhappily married....]

Pecorelle pien d'error

(Cantasi come l'son più malmaritata)
lauda di M. Castellani

Pecorelle pien d'errore,
ritornate al pastor vostro,
Che la via del ciel v'ha mostro,
Come vero Redentore.

Se sarete al sacro monte
Vo 'l vedrete in croce afflitto
Far di sangue un vivo fonte
Per purgar l'uman delitto:
Per vi in croce sta confitto,
come vero e buon pastore.

Se non basta il capo infranto,
pecorelle, e v'apre il petto,
versa il sangue in terra santo
per purgar vostro difetto:
questo cibo è sì perfetto,
Che chi il gusta mai non muore.

Pecorelle, orsù venite
Al pastor che in croce pende:
nel peccato non dormite,
ch'el dimon crudel vi offende:
chi al ciel salire intende
Volti a Lui la mente e 'l core

Gesungene Texte

Fate d'arera

Anonimo, *Bibl. Real San Lorenzo Escorial*
IV.a.24

*Fate d'arera e non t'acostar in zà
fate de là, villano non destender la mano
parlame da luntano, luntano, va de là*

Lassame star ch'io son desperata
non t'acostar a me
sia maledeta chi m'a maritata,
un omo chomo a te
E io che consenti a dir di si
a quelle vecchie ladre,
lo dico per mia madre che sforzato m'ha
Fate d'arera e non t'acostar in za...

Gioia mia bella de' non ti crucciar
ch'io non t'acosterò
non ti poressi tanto comandar
quant'io t'ubidirò
et s'io son nato per esser servo a ttia
non mi dir villania
acostati con mia
famme sta cortesia a mia fammela fa
Fate d'arera e non t'acostar in za...

Misericordia quanto se' crudel
tu non hai legge nè fè
e s'io son nato villano e tu gentile
mia colpa non è
e se tu fossi figliola dello Rene
tutti siamo d'Adamo
perciò non c'allasciamo
anzi mo c'acostiam
e un bacio tu mi dà
Fate d'arera e non t'acostar in za...

Fate d'arera e voltati da caso
che se tu t'acosti più

Song Texts

Get away, and don't touch me there!
Get away, ruffian, don't reach out your hand!
Speak to me from a distance, get away!

Don't get near me.
Cursed be him who married me
To a man like you;
[And I, who consented to say yes
To those old fools,
I said it for my mother
And my father, who forced me to do it.
Get away....

[My joy, my lovely one, ah, don't torment
yourself, I won't touch you!
Don't give me so many commands
For I shall obey you.
And, if I was born to be your servant,
Don't curse me,
Come closer, Do me this courtesy, do it, do.
Get away]
Leave me alone, for I am desperate;

Have mercy, how cruel you are!
You give no quarter, nor anything like it;
And, if I was born a countryboy and you a
gentlewoman It's not my fault,
But if you were the daughter of the king,
We are all Adam's children,
So don't pull away,
Rather come close
and give me a kiss.
Get away....

Get away and speak to me respectfully,
For if you get nearer,

Piglio un coltello e lo cor mi paso
e dirò che fosti tu
Non ti sarò già mai più somisa
dirò che tù m'aciso
e tu ne sarai impiso e lo to viso no,
non mi si acosterà.
Fate d'arera e non t'acostar in za...

Venimo a salutarte a 'sta contrata

Venimo a salutarte a 'sta contrata
Vecchia scota li saluti
Nui siamo li benvenuti
E tu sie, e tu sie la mal trovata, la mal trovata
Vecchia lo naso da faccia ti sia raso
Vecchia le mani ti mangiano li cani.
Per far festa solenne ogn'homo dica:
Amenne

Due ficora a due mani ognun ti porta,
E dui sauti zingareschi;
e dui cascavalli freschi;
E ti fa la bocca storta.
Vecchia gobbata possi esser bruciata.
Vecchia lo core ti crepa et esca fore.
Per far festa solenne ogn'homo dica:
Amenne

De la dal acqua sta la mia morosa

*Francesco Patavino – Bibl. Marciana Venezia –
Mss ital., cl IV 1795-1798*

De la da l'acqua sta la mia morosa
Che mai vederla posso una sol fiata
Per una mala vecchia disdegnosa
Che la tien sempre in camera serata
O rincagnata o vechia mata
Siagurata soza et sporcha
viso d'orcha, rabbiosa

I'll take a knife and pass you my heart
And then say you did it:
I'll never submit to you again;
I'll say that you killed me
And you will be strung up
With your fat mug;
don't get near me.
Get away....]

There across the water is my beloved,
And I can never see her even once
Because an envious, scornful old woman
Keeps her always under lock and key.
O flat-faced, O mad old woman,
Wicked, foul, dirty,
Shark-faced, rabid ogress,

Gesungene Texte

tu tien sconta la mia 'morosa
S'tu vorà s'tu non vorà
L'haverò lei m'haverà

Se vederla potessi una sol volta,
Mai l'aspettar non me rincresceria;
ma questa mala vecchia me l'ha tolta
che piu non vedi la speranza mia.
O che pazzia, de sta Badia
Vecchia ria, bronza coperta
Ben deserta, storna e stolta
Ch'ella m'alde e non m'ascolta
S'tu vorà s'tu non vorà...

Oime, ch'alcun non ho che me conforta
Poiché sta vecchia piu da me, lontana
Quella che, nel suo petto, mio cor porta
Splendente piu che in ciel stella Diana
O vecchia insana, ria, vilana,
ruffiana storta e sbiga
Vecchia striga fusti morta
Denti lunghi e bocca storta
S'tu vorà s'tu non vorà...

Una vecchia sempiternosa

Anonimo, Escorial IV.a.24

Una vecchia sempiternosa
Piena de puzze 'ngrata
Trista bruta dolorosa
Senza nisuna verità
Si va cacchando qua e là
Credendo che nesun la guarda.
Ella se chiama Tarsia
C'a gh'è sangue a la so' barba

E son mari Jannin Cornet
Le quel se dist de Cremona,
un bec cornu pour dire net
cescun de lui en rasone.

Song Texts

You keep my beloved hidden away.
If you will or if you won't,
I'll have her and she'll have me.

If I could see her just once,
I wouldn't mind waiting for her;
But this damned old woman has torn her from me
So that I can no longer see my hope.
Oh, what madness in this village.
Old tyrant, hard as bronze,
Deserted by everyone, twisted fool,
For she hears me and doesn't listen.
If you will....

Alas, I don't have anyone who can comfort me
Because this old woman keeps her far from me,
she who carries my heart in her chest,
who shines brighter than the moon in the sky
Oh old insane woman,
crooked bawd,
old stump of a dead hag,
with your long teeth and your crooked mouth.
If you will....

A blathering old hag
Full of farts, unpleasant,
grim, ugly, grief-stricken
without sincerity
Goes around shitting here and there
and thinks nobody's looking.
Her name is Tarsia
And she's got blood on her beard

And her husband Jannin Cornet
Who says he's from Cremona,
is a cuckold, to be plain
and everyone tells him so.

En malan che dieu li donne
car di et not i fa la guarda.

May God give him misfortune
for he guards her day and night

Madre de peccatori Vergine pura
(*Cantasi come Berricuocoli et confortini*)

Madre de peccatori Vergine pura
Sopra de' chori angelici esaltata
Benedetta sopr'ogni creatura,
Al peccator fedel ferm'avocata
ricev'i preghi miei madre benigna,
Deh fammi alma degna,
del tuo figliol Giesù alma mia dolce.

Il tuo diletto figlio Vergin santa,
Riempia il voto cor del suo fervore,
piova sopra di noi sua gratia tanta,
Che sete noi habbiam a tutte l'hore;
Giesù Giesù Signore alto e potente
Deh fammi esser' servente,
fammi di te cantar Vita mia dolce.

Maria che tanto bella è la tua faccia,
Che nel guardarla mi consumo e ardo,
Nulla fuor di te trovo, che mi piaccia;
quando mi pungi con lacuto dardo,
Maria, pietosa, rilucente Stella,
dhe madre tanto bella,
dami il tuo santo amor vita mia dolce.

Horamai sono in età text Feo Belcari
(*Cantasi come Horamai che fora son*)

Horamai sono in età
Che servir vo al mio Gesu
Al mondo i non vo' star piu
Perché è pien di vanità

Questo mondo è pien d'inganni
Pien di vizi e pien di fraude
L' vo spendere i miei anni
In dir salmi e cantar laude
Il mio core è lieto e gaude
Perch'io veggio il vero lume
Vo fuggire il mal costume
E osserrar verginità.

Vo servire al mio Signore
Che mi fè simile a se
Voglio amare il Salvatore
Che morì 'n croce per me
Giesù mio, ch'è re de' re
Mi vo far suo cara sposa
Ch'i sarei 'ngrata e ritrosa
Non amando sua bontà.

Tre nimici ha l'alma nostra,
Mondo Carne, e Dimon rio
Chi con lor vince la giostra
Diverrà figliuol di Dio
Sentirò poi nel cor mio
Giubbilante amore immenso
Quanto piu di Gesù penso
Più m'accende in carità

Gia fummo eletti ed or siam riprovati

(Cantasi come la canzone de' Diavoli)

Gia fummo eletti ed or siam riprovati
Per la superbia nostra:
L'oscurità de nostri gran peccati
Questo chiaro dimostra,
non ci ha più freno o legge
in questa città nostra:
La cagion n'ha chi può, e non corregge:

Iddio ci da questa tribulazione,
Fame guerra e morìa
E tutto fa per nostra emendazione.
O dolce anima mia perché non lasci el vizio,
che all'inferno t'invia,
prima che venga il tremendo giudizio?

Non si può più cantar le somme lalde
Di te Gesù diletto,
perché le nostre mente non son calde
del tuo amor perfetto,
ma riprender ciascuno
del suo vivere infetto,
Perché c'è pochi buoni, o non è ognuno.

Poi ch'io son in libertate

*Antonio Stringari, O. Petrucci, Frottole libro
octavo, Venezia 1507*

Poi ch'io son in libertate
For de l'aspra e ria pregione,
poi che mie preghiere agrate
son al ciel, e la ragione
sapren tutte le persone,
questa mia nov'allegrezza
canterà cum gran dolcezza
voce al cor che a dir no falla
*Scaramella fa la galla
con la scarpa e la stivalla
lazom berum borum bum beta
la zom berum berum berum bum bum*

Del mio amor lei se ne acorse
Per mio guardo, ma natura
Né beltà tanto li porse
Ma virtute in quel matura;
bassò gli occhi tal dea pura
cum honesto modo e suave
che ne pose el cor in chiave.
Hor sum aperto e for devampo

Now that I have been released
from the harsh and cruel prison
since my prayers are received
in the heavens, and the reason
is well known to everyone,
this new joy of mine will sing
with great sweetness from the heart
and a truthful voice unfailing:
Scaramella plays the rooster
with his shoe and with his boot
lazum berum borum bum beta
la zom berum berum berum bum bum

From my gaze she did perceive
that I loved her; neither nature
was so powerful, nor beauty
but virtue therein was ripened;
she cast down her eyes, pure goddess
with honest and sweet demeanor:
so my heart was under padlock.
Now I'm free and blazing outward.

Gesungene Texte

*Scaramella vase in campo
cum la spada sopra el fianco
lazom berum...*

Io cridava con fortuna
Me menasse in prencipio
Che non fu sotto la luna
Più scontento ad abinicio,
e Caronte cum suo officio
me menasse a l'altra riva.
Ma li ciel mie cridi udiva
Che ,l mio cor riscosse in pria
*Scaramela va in galia
Per basar una zudia
lazom berum...*

Scaramella va alla guerra

*Josquin des Prez – Firenze Bibl. Naz.
Centr. Banco Rari 229*

Scaramella va alla guerra
colla lancia e la rotella
Lazom berum borum beta

Scaramella fa la gala
con la scarpa e la stivala
Lazom berum borum beta

Scaramela va in galia
Per basar una zudia
Lazom berum..

Scaramella vase in campo
cum la spada sopra el fianco
Lazom berum borum bum beta

Song Texts

Scaramella goes to battle
with his sword slung at his side
Lazom berum borum bum beta

I cried out against my Fate
begging her to lead me back
for beneath the moon nobody
suffered more since time began;
or let Charon do his duty,
and take me across the river.
But the heavens heard my pleas
and revived my heart in time!
Scaramela's off to Wales
to kiss a Jewess
Lazom berum...

Scaramella goes to war
with his sword and with his spear.
Lazom berum borum bum beta

Scaramella plays the rooster
with his shoe and with his boot
Lazom berum borum bum beta

Scaramela's off to Wales
to kiss a Jewess
Lazom berum borum bum beta

Scaramella goes to battle
with his sword slung at his side
Lazom berum borum bum beta

Nel dolce tempo de la prima etade

Anonimo – Bibl. Marciana Venezia-Mss ital.,
cl IV 1795-1798

Nel dolce tempo de la prima etade,
donne, vostra beltade era degli
alti dei dolce rapina,
e d'una donzelina giva sicura da mortal furore;
ma vostra crudeltade ha incrudelito
Amore, si che secure non andate piu,
per accoglier la rosa et la rosa con
lo fiore.
Onde vi dico a tutte:

„Deh! belle putte,
gardeve dal Feragù, che l'ha inganna de
l'altre,
v'ingannerà ancho vu.“

Poi che uscito m'è di man

Anonimo, O. Petrucci,
Frottole libro septimo, Venezia 1507

Poi che uscito m'è di man
Tutto il ben che haver soleva,
ben che mai non me 'l credea,
pur miei spirti cantaran:
*“Torela mo vila,
la putta dal guarnel.
Tu la farè stentar,
filar al molinel”*

Sen ben perso ho la mia Stella
Non ho ancor perso lavita.
Si Fortuna hor mi ribella,
spero anchor me darà aita.
Sanarassi la ferita
E miei spirti cantaran:
“Torela mo vila...”

In the sweet time of the Golden Age,
Ladies, your beauty Was stolen from the
high gods,
And a girl Could wander free of mortal furor;
But your cruelty Has made Love himself cruel
So that you can no longer go safely To pick
the rose,
The rose with the flower. For this reason I
say to you all:“

Ah, pretty girls, Watch out for Feragù
For he has had his way with
others
And he'll have his way with you.“

Now that I have lost my grasp
on all good things that I had,
though I'd never have believed it,
still, my spirits now will sing:
*“Marry her now, peasant,
the girl with the precious gown,
she'll be hard put to spin
and wind wool on the skein.”*

Even though I've lost my Star
still, I've not yet lost my life.
If Fortune resists me now,
I do hope she'll help again:
presently my wound will heal
and my high spirits will sing
“Marry her now...”

Gesungene Texte

Si la colpa è stata mia,
gli è ragion che mio sia il danno
Si cangiai mia fantasia,
cangiar voglio anchor lo affanno.
Cessarà d'Amor lo inganno
E miei spirti cantaran:
"Torela mo vila..."

Non so gia como sia vivo,
tanto è il duol ch'i' ho supportato,
ma da poi ch'io ne son privo,
siane il Ciel sempre laudato.
Sciolto son, ch'era ligato,
e miei spirti cantaran:
"Torela mo vila..."

Il bal del matterel / Tol in man

Arr. Micrologus

Tol in man, tol in man,
tol in man, el matterel,
tol in man che l'è bon e bel!
L'è un bel ausel et fa sgonfiar
La panza a chi non sta in cervel

Song Texts

If I was the one at fault
then 'tis right that I should suffer.
If I changed my fantasies,
I also will change my worries.
Love's deceit will cease at last
and my high spirits will sing:
"Marry her now..."

I don't know how I survived
such is the pain that I suffered,
but now that I'm free of it,
let heaven be praised forever!
I'm unbound, for I was chained,
and my high spirits will sing:
"Marry her now..."

Take it in your hand,
Take the little rod in your hand,
for it is good and pretty!
It is a nice bird and can make you grow
your belly if you are not smart.

**Poi ch'io vedo ai tristo e lasso/
Tuol in mano**

*Marchetto Cara – Canzoni strambotti et
frottole libro secondo – G. Mazochio e G
Gionta, Roma 1518*

Poich'io vedo, ahi tristo e lasso
alla dolce mia armonia non si
move un cor di sasso,
e bisogna e forza fia che'l tenor bassi el
bordon, et chi scorda da
bufon su, li canti el matarel:
„Tuolo in man, tuolo in
man, dan dan dan, tuolo in man,
dan dan dan, tuolo in man,
dan dan, che l'e balzan!”

Since I see sadly, alas,
That my sweet harmony does
not move a heart of stone,
It must be, perforce,
That the tenor play lower than the Bordon
And that he who is out of tune [i.e.,
mad] like a fool
Hey, sings the fool's dance:
„Take him in your hand, take him in
your hand, Dan dan dan, take him in your hand,
Dan dan dan, take him in your hand,
Dan dan, for he is crazy!”

**Fortuna d'un gran tempo/
Che fa la ramazina/Dagdun Dagdun**

*Ludovico Fogliano, O. Petrucci, Frottole
libro nono, Venezia 1509*

S (Superius)
Fortuna d'un gran tempo
Scaramella fa la galla
La tosa matta
Basela un tratto e lassela andar
O tu non sai
Quel che dice la malavecchia
Voltete in za e do bella Rosina
La traditora la vol ch'io mora
Doh gato salvatico
E la zotta sta sul muro
E la mi mostra el cu
El cucho de son mari
O zotta mala zotta
Che'l cor furato m'hai.

S
For a long time my good fortune
Scaramella plays the rooster
The crazy girl
Kiss her suddenly and let her go
Oh, you don't know
What the old hag says
And turn around now, do, pretty Rosina
The traitress wants me dead
Hey, wild cat
And the hobbler's on the wall
And she's showing me the cu...
The culinarian of her husband;
Oh, hobbler, naughty hobbler
You stole my heart away.

Gesungene Texte

A (Altus)

Che fa la ramacina car amor
Doh gratiosa e doh benigna e bella
Toché la man al barba
Che l'à porta i zopei
Passando per una rezolla
De questa terra
La sartorella la passa Po
Hor su torela mo
Tente a l'ora ruzinente
Ch'io vò cantar la mala zotta
E la zotta mi da briga
E la mi mostra la fi
Figura del so bel vis
O zotta mala zotta
che'l cor furato m'hai

T (Tenor)

E si son lassame esser
Dagdun dagdun vetustà
Deh che fala che la non vien
Famene un poco de quella mazacrocha
Malgariton to pare te domanda
Pyranna pziranna
Mi levava d'una matina
Più per tempo ch'io non solea
E la zotta mi da impatio
E la mi mostra el ca
Caputio giù per le spalle
O zotta, mala zotta,
che'l cor furato m'hai

B (Bassus)

Dagdun dagdun vetusta
E fole e chiacchiere
E fole e chia
E la zotta sta sul ponte
E vol che lui la fo
Fornisca de confessar
O zotta, mala zotta,
che'l cor furato m'hai

Song Texts

A

What is the young wife doing, my dear love
Oh, so graceful and oh, so kind and pretty
Touch the old beardy's hand
For he's brought pretty clothes
Escaping through a fishnet
From this land
The little seamstress crosses the Po river
Come, take her now
Keep time, joker
For I will sing the naughty hobbler
And the hobbler gives me trouble
She's showing me the ar...
The artful beauty of her face;
oh, hobbler, naughty hobbler
you stole my heart away.

T

And if I am, then let me be
Dagdun dagdun decrepitude
Oh, what's keeping her, why hasn't she come
Make me a little of that breadstick
Big Daisy, your father's asking after you
Pyranna pziranna
One morning I had risen
Earlier than I was wont
And the hobbler makes me mad
And she's showing me the pu-
Pushed-down hood upon her back
Oh hobbler, naughty hobbler,
you stole my heart away.

B

Dagdun dagdun decrepitude
And rumours and gossiping
And rumours and go-
And the hobbler's on the bridge
And she wants him tu fu-
To furnish her with a confession
Oh hobbler, naughty hobbler
you stole my heart away.

Konzertvorschau Concert Preview

Freunde alter Musik Basel

13. dez 17

Mi _ 19.30 Uhr
Musik-Akademie Basel
Grosser Saal

Sonderkonzert 1

Forqueray le Diable

Instrumentalwerke von Jean-Baptiste Antoine Forqueray,
Arcangelo Corelli, Jacques Duphly und Antoine Forqueray

Teodoro Baù _ Viola da gamba

Leonardo Bortolotto _ Viola da gamba

Andrea Buccarella _ Cembalo

Jadran Duncumb _ Theorbe

17./18. jan 18

Mi / Do _ 19.30 Uhr
Allgemeine Lesegesellschaft
Basel (Münsterplatz 8)

Sonderkonzert 2

Eine geheime Akademie

Madrigale von Michelangelo Rossi (1602–1656)

Johannes Keller _ Arciorgano

DOMUS ARTIS ENSEMBLE

Michael Kleine _ Inszenierung

Eintritt frei / Kollekte

Freunde alter Musik Basel



Mit Dank für die freundliche Unterstützung

Tickets

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Bider & Tanner, Ihr Kulturhaus in Basel _ Am Bankenplatz
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Ticketshop Internet: www.biderundtanner.ch

Weitere Vorverkaufsstellen: **Infothek Riehen** _ Baselstrasse 43
Stadtcasino Basel _ Steinenberg 14 *NEU: Die Billettkasse befindet sich in den Räumlichkeiten von Basel Tourismus (ca. 20m vom Haupteingang Stadtcasino in Richtung Barfüsserplatz).*
und an der Abendkasse

Geschäftsführung / Konzertmanagement

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