

VALERIA MIGNACO SOPRANO
ALFONSO MARIN LUTE



*“Take thy lute, wench: my soul grows sad with troubles;
Sing, and disperse ‘em....”*

Henry VIII - W. Shakespeare



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Gradually finding its way into the European Renaissance courts, the lute was esteemed as the most emblematic instrument of its age. Singularly endowed to accompany the voice, the resulting combination inspired the rise of a vast corpus of ravishing songs. The great variety of languages, poets, composers, styles and folk influences defined the richness of this repertoire.

By offering nowadays our eloquent and captivating interpretations of these songs, we seduce the listener with the diversities of 16th century Europe:

*Spain with its bloody wars against the Moors and secret love stories,
the blossom of the Italian humanism and Petrarca's sensual verses,
the pompous French courts epitomized in their voluptuous love songs,
the glorious Elizabethan England and its metaphysical cult of melancholy...*

Carefully selected songs and stories for each of our concert programmes that convey a wide gamut of musical sensations, performed dynamically and passionately with the purpose to move and amaze our audiences.

About us

By means of our tenacious endeavour studying, researching and performing the lute song repertoire and by the development of our singular approach to it, we strive to make justice to its great historical and artistic significance.

We specialised on the voice-lute repertory during our studies at the conservatories of The Hague and Amsterdam, The Netherlands and started our career as a professional duo soon after our graduation. Since then we have carried out an intense international concert activity.

Awarded with an honorific mention at the "Alte Musik Treff" Berlin 2005, we have performed extensively in the Netherlands, Belgium, Spain, England, France and Germany. We have given concerts at the "Antonio de Cabezón Early Music Week" (Burgos, Spain), "Leicester Early Music Festival" (England), Midis-Minimes (Belgium) and in August 2007 we will be performing in the main section of the "Utrecht Early Music Festival" (The Netherlands).

Widening our activities to the fields of medieval, baroque and contemporary music, we have collaborated with numerous ensembles; Wolkenstein Ensemble, Sjantoon Kamerkoor, Alkan Ensemble, Parnaso Lirico, Kamerkoor Vier bij Vier, Globus Ensemble, Monteverdi Kamerkoor and Ensemble Barcelona Nova Musica with whom we have performed at the A•devantgarde Contemporary Music Festival (Munich, Germany).



Valeria Mignaco **soprano**

Valeria Mignaco began her singing studies in Argentina and obtained her classical and baroque singing Masters degree at the Royal Conservatory in The Hague, Holland. She participated in workshops and masterclasses with Gabriel Garrido, Gustav Leonhardt, Richard Egarr, Elly Ameling, Jill Feldman, Carolyn Watkinson and Margreet Honig.

Finalist of the International Baroque Singing Competition of the Chateau de Chimay 2004 and 2006 and the International Young Artists Presentation in Anvers (with ensemble Via Artis), she also received an Honorable Mention at the Soloists Competition of the Flemish Early Music Festival in Brugge 2005. Her duo with Alfonso Marín had a Special Mention at the Alte Musik Treff, Berlin 2005.

Valeria has performed as soloist amongst others with Bachkoor Holland and Concertgebouw Kamerorkest, Cappella Amsterdam, Monteverdikoer Utrecht, Orquesta de Cámara de Rosario and Pro Música Rosario under the direction of Gabriel Garrido, Paul van Nevel, Paul McCreesh, Daniel Reuss, Charles de Wolff, Jan Willem de Vriend, Daan Admiraal and Cristián Hernández Larguía .

She also collaborates with well-known vocal ensembles like Cappella Amsterdam, Huelgas ensemble and Deutsche Kammerchor.

With ensemble Via Artis she participated in the Caixa Forum Early Music Festival (Barcelona 2005); with Alfonso Marín she performed in the Burgos Early Music Festival 2005, Festival A•devantgarde Munchen (2005) and Leicester Early Music Festival (2006), giving many concerts in Holland, Spain, Belgium, England, Portugal, Switzerland and Argentina.



Alfonso Marín lute & vihuela

Alfonso Marin began his musical studies in the “Conservatorio Superior de Tenerife” (Spain), and afterwards in the “Conservatorium van Amsterdam” where he continued his classical guitar and vihuela studies under the guidance of Lex Eisenhardt.

From 1998 he devoted himself entirely to the study of early plucked instruments as the lute, theorbo and vihuela, continuing his studies in the same conservatory for five more years with the lutenist Fred Jacobs.

After his graduation he carried on with an intense concert activity as a soloist, vocal and instrumental accompanist as well as basso-continuo theorbo and archlute player in many Dutch renaissance and baroque ensembles, orchestras and choirs like “Concerto d’Amsterdam”, “Barokensemble De Swaen”, “Les Perruques de Amsterdam”, “Arion ensemble”, “The Royal wind consort”, “Nieuwe Opera Academie (DNOA)”, “Alkaan Ensemble”, “Musica del Seicento”, “Encore”, “4 bij 4”, “Doetinchemse Bach Vereniging”, “Kamerkoor Sjanton”, “Amsterdam Symphonic Orchestra” among others.

He is member and director of the renaissance ensemble “El Parnaso Lirico” with whom he has performed in Holland, Germany, France Belgium and Switzerland. With the Wolkenstein Ensemble he has performed medieval music in Holland and Germany. His collaboration with the soprano Valeria Mignaco is one of his most rewarding and fruitful musical activities, having performed with her in numerous recitals and festivals in Holland, Germany, England, Belgium and Spain.

Programme 2

« Giochi di Venere » (Games of Venus)

Renaissance lute & vihuela songs from Spain and Italy

Spain

Beatus Ille; Alonso Mudarra (c1510-1580)
Al alva venid; Anonymous (from Cancionero de Palacio)
La mañana de San Juan; Diego Pisador (c1509-after 1557)
Paseabase el rey moro; Luys de Narváez (published in 1538)
Fantasía del primer tono (vihuela solo); Luys de Narváez (¿ - ¿)
Si me llaman a mi; Alonso Mudarra
Claros y frescos rios; Alonso Mudarra
Vuestros ojos tienen d'amor; Anonymous

🎵 Pause 🎵

Italy

Ricercare (lute solo); Marco dall'Aquila (c1480-after 1538)
Non e tempo d'aspetare; Marcetto Cara (1465-1525)
Quando amor i begli occhi; Phillipe Verdelot (published in 1536)
Se ben hor non scopro el foco; Bartolomeo Tromboncino (c1470 - after 1535)
Fantasia 28 (Lute solo); Francesco da Milano (1497- 1543)
Alla Guerra; Bartolomeo Tromboncino
O ciecca e dura sorte; Marcetto Cara
Ostinato vo seguire; Bartolomeo Tromboncino

Programme 3

“Douce Beauté” (Sweet Beauty)

Early baroque lutesongs from France and England

France

Entrée de Luth (lute solo); Robert Ballard (published in 1611)
N'espérez plus mes yeux; Antoine Boesset (1586-1643)
Yo soy la locura; Du Bailly (¿-1637)
Adorable Princesse; Pierre Guédron (c1565-c1620)
Dezid como puede ser; Anonymous (published in 1609)
Ma belle si ton ame; Anonymous
Se tu veux apprendre les pas à dancier; Pierre Guédron
Enfin la beauté; Etienne Moulinié (1600-after1669)
Qu'on ne me parle plus d'amour; Pierre Guédron

🎵 Pause 🎵

England

Cradle Pavan (lute solo); Anthony Holborne (c1545-1602)
Say love if ever thou didst find; John Dowland (1563-1626)
Sorrow stay; John Dowland
Can she excuse my wrongs; John Dowland
Go crystal tears; John Dowland
Think's thou then by thy feigning; John Dowland
Now, o now, I needs must part; John Dowland
I saw my lady weep; John Dowland
Fine knacks for ladies; John Dowland

Programme 1

Renaissance and early baroque lute & vihuela songs from Spain, Italy, France and England

Spain

Beatus Ille; Alonso Mudarra (c 1510-1580)

Si me llaman a mi; Alonso Mudarra

La mañana de San Juan; Diego Pisador (published in 1552)

Fantasia del primer tono (vihuela solo); Luys de Narváez

Vuestros ojos tienen d'amor; Anonymous

Italy

Se ben hor non scopro el foco; Bartolomeo Tromboncino (1470-after 1534)

Quando amor i begl'occhi; Phillippe Verdelot (published in 1536)

Ostinato vo seguire; Bartolomeo Tromboncino

Ricercare (lute solo); Marco Dall'Aquila (c1480-c1538)

Non e tempo d'aspetare; Marcetto Cara (1465-1525)

🎧 Pause 🎧

France

Entrée de Luth (lute solo); Robert Ballard (published in 1611)

N'espérez plus mes yeux; Antoine Boesset (1586-1643)

Yo soy la locura; Du Bailly (c1637)

Adorable Princesse; Pierre Guédron (c1565-c1620)

England

Cradle Pavan (lute solo); Anthony Holborne (c1545-1602)

Say love if ever thou didst find; John Dowland (1563-1626)

Sorrow stay; John Dowland

Can she excuse my wrongs; John Dowland



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