

Accademia degli Imperfetti

Tonos Humanos y Divinos

Music for the Aragonese court of the Duke of Calabria



The anthology "**Villancicos de diversos autores...**", published in Venice in 1556, brings together some of the music which was in use in Valencia during the second quarter of the 16th century in the highly refined court of Ferdinand of Aragon, the Duke of Calabria and later the Viceroy of Valencia.

Rediscovered in 1906 in a library in Uppsala, the single surviving copy of the anthology contains sixty polyphonic compositions, almost all of which are anonymous. The pieces are both sacred - many linked to the nativity - and secular. The collection is now known as the Cancionero del Duque de Calabria, or the Cancionero de Uppsala.

The vocal compositions, with texts mostly in Castilian (though including a few in Catalan and Galician), are interspersed with instrumental pieces which reflect Spanish culture as it existed during this period in Spain itself and in the Kingdom of Naples.

The style of the vocal compositions in the Uppsala cancionero seems directly descended from the rather earlier Cancionero de Palacio. This latter collection, compiled in the last decades of the 15th century, also includes villancicos, refined polyphonic pieces from the court, and popular tunes.

In our performances, we are using vihuela and viols, instruments which despite their very different sonorities are in fact closely related; the vihuela, a peculiarly Spanish instrument, arrived in Italy with the Valencian court of Rodrigo Borja, Pope Alexander VI, and there developed into the Italian viola da gamba.

In the vocal pieces, we have replaced the lower voices with instruments, which gives a greater variety of timbre, and which allows the text to come through more clearly – a performance practice widely documented in contemporary historical sources.



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Baltazar Zúñiga, tenor

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Giorgia Less e Maurizio Less / viole da gamba

Marinella di Fazio / vihuela de mano

Matteo Rabolini / percussions

PROGRAM

Diego Ortiz, Recercada sobre "La Spagna"

Como puedo

Con que la lavaré

E la don don

Enrique de Valderrabano, Soneto et Pavana

Falalalán falalalera

Gózate Virgen sagrada

No la devemos dormir

Enrique de Valderrabano, Pavana sobre el primero grado

Diego Ortiz, Recercada VIII

Rey a quien Reyes adoran

Un niño nos es nacido

Luis Milán, Fantasia

Verbum caro factum est

Bella de vos son amoros

Si la noche hace oscura

Francisco De la Torre, Bassa Castiglia

Teresica hermana

Señores, el ques nacido

Que farem del pobre Joan

Diego Ortiz, Recercata II

Ay luna

Riu riu Chiu

Baltazar Zúñiga

Baltazar Zúñiga was born in Mexico City, from 1998 it has artistic career as soloist in concert and operatic repertoire in Mexico, Italy and Nord Europe. He studied singing at the Superior School of Music of the National Institute of Fine Arts in Mexico City. In 1998 e 1999 Baltazar Zúñiga started his career as an opera singer in Mexico in the role of Tamino in Mozart's Magic Flute, Count Almaviva in Rosini's Barber of Seville, during that time he has participated in Japan at the Pacific Musica Festival singing in the most important concerts halls of Sapporo with important conductors as Nicholas Mc. Geegan and Simon Shauten. He moved to Italy to study bel canto and early music repertoire with Gioacchino Zarrelli, Michael Aspinall and William Matteuzzi at "Accademia del Teatro Città di Cagliari" and debuted in 2001 at Rossini Opera Festival (R.O.F) in the Rossini's opera "Il Viaggio a Reims" conducted by Antonino Fogliani, continued the debuts of the role of Rinuccio in "Gianni Schicchi" G.Puccini, Ferrando in "Così fan tutte" and Don Ottavio in Don Giovanni W.A.Mozart, Foleville, in "Il Signor Bruschino" G.Rossini, Lurcanio in "Ariodante" G.F.Händel and the role of Rodolfo of La Bohème G.Puccini.

By 2001 he began a career in Italy in operatic repertoire and began to participate as a soloist singing oratorios, symphonic repertoire and sacred music with important orchestras in Italy. In the same years he began to specialize in early music with important musicians as Gustav Leonhardt, Michael Radulescu, Gloria Banditelli and Francesco Cera. In 2007 he won the international competition for the 400 anniversary of Monteverdi's Orfeo in Mantua singing the role of Orfeo at Theatre Bibiena. Currently He works with European ensembles of early music: Accademia Bizantina, Concerto Romano, Arion Choir & Consort, Arte Musica, L'Arte dell'Arco, La Stagione Armonica, De Labyrintho, La Capella di Cremona, La Capella di San Petronio di Bologna, Orchestra da Camera di Mantova, I Musicali Affetti, La Venexiana, Collegium Vocale Gent, Ensemble Pygmalion, Ensemble I Gemelli singing in the most important festivals of early music in Europe and America: Brugge, Europalia, Lufthansa Festival, Early Music Festival Istanbul, Early Music Festival Postdam, Ravenna Festival, Salzburg Festival, Maggio Musicale Fiorentino, Anima Mundi Pisa, Chopin Festival Varsavia, Festival Accademia Chigiana Siena, Festival di Hannover, Emilia Romagna Festival, Festival Monteverdi di Cremona, Casa della Musica di Parma, Alte Musik Melk and others.

He collaborates with conductors: Riccardo Muti, Luciano Acocella, Umberto Benedetti Michelangeli, Gustav Leonhardt, Claudio Cavina, Vito Clemente, Antonino Fogliani, Marc André, Diego Fasolis, Filippo Maria Bresan, Michael Radulescu, Alberto Zedda, Aldo Salvagno, Cinzia Pennesi, Ottavio Dantone, Nicholas Mc.Geegan, Philippe Herreweghe, Frans Brugen, Francesco Cera, Alessandro Quarta, Enrico Onofri, Sergio Balestracci e Fabrizio Bastianini. He was presented with great success in theaters and concert hall as Lincoln Center di New York, Auditorium St. John's London, Konzerthaus Wien, Auditorium Kitara Japan, Teatro de Bellas Artes of Mexico City, Auditorium Köln in Germany, Auditorium Brugge in Belgium, Grand Théâtre de Montpellier, Théâtre de Toulouse, Théâtre de Reims, Grand Théâtre de Marseille, Théâtre de Bordeaux, Théâtre de Tours, Théâtre de Avignon, and Théâtre des Champs Elysées in France, Teatro Bibiena di Mantova, Teatro Comunale di Bologna, Teatro Rossini di Pesaro, Teatro della Fortuna di Fano, Teatro Lauro Rossi di Macerata, Teatro Comunale di Fermo, Teatro Nichelino di Torino, Casa della Musica di Parma e Teatro Olimpico di Vicenza in Italy.

Accademia degli Imperfetti

The association Accademia degli Imperfetti has been giving performances and organising educational workshops and courses since 1996. Its productions are characterised by their detailed exploration into how music relates to particular locations and narratives.

Sometimes working as artists in residence, their projects have been hosted by civic and state museums in Genoa and Pescara and also by numerous artistic and cultural festivals in Italy and elsewhere. These include: Festival dei Due Mondi in Spoleto, Festival of the Saracens in Pamparato, Echoes of Cagliari, Giovine Genovese Orchestra, Cusiano Early Music Festival, Salerno Early Music Festival, Antiqua in Piedmont, RomaFestivalBarocco, Los Conciertos del Cervantes in Rome, Foligno's Segni Barocchi Festival, and the Signes Festival in France.

The association has also collaborated with the France-based contemporary dance company Silenda in producing the soundtracks for their performances 'Vuota misura' and 'Courants..Ponts..Courants'. This was a co-production involving the Centre Choréographique National de Caen/Basse Normandie and the Ministère de la Culture et de la Communication. In December 2003 Accademia degli Imperfetti established a series of early music workshops and concerts 'Il Canto della Memoria' at the Museo delle Genti d'Abruzzo in Pescara.

Since 2013 the association has been working on another project "Musica Antica a Palazzo", organising concerts, seminars (with speakers including Pedro Estevan) and specialist workshops. One series of workshops, "PerCorsi di Musica Antica", is based in the educational department of the Palazzo Bianco Museum in Genoa, and has led to performances in some of the most significant of the city's villas, palaces and convents.

Recent concert venues include Albergo dei Poveri and the Palazzo Ducale in Genoa. This Palazzo was the location for 'Sound Frescoes', a series of performances whose repertoire was designed to relate closely to the musical frescoes which decorate the walls of the Doge's Chapel where the concerts were held.

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