

QUINTANA

Kateřina Ghannudi - baroque harp and voice * Ilaria Fantin - archlute, voice and percussions

Italian-Czech duo Quintana was created in 2010 by lutenist Ilaria Fantin from Vicenza together with Prague's harpist Kateřina Ghannudi. Their happy reunion took place in Verona, where both successfully completed the academic musical studies in their fields - Archlute and Renaissance and Baroque harp (Conservatorio F.E. Dall'Abaco, 2012). Both musicians had previously spent several years performing early music in different ensembles and musical formations in their native countries and abroad, including recently in particular collaboration with Pino de Vittorio on the recording project "Siciliane – The songs of an island" released in 2013 for the label Glossa Music and performed together at the most prestigious concert stages (Concertgebouw Amsterdam, De Bijloke Gent, Femas Sevilla, NDR Das Alte Werk, Festival Radovljica, Festival All'Improviso...). Music from the middle ages to the Baroque period and the common interest in folk tunes and culture of the Mediterranean region are the roots of Quintana's original and suggestive repertoire that consists of instrumental pieces and songs that have travelled orally for centuries through the waves and shores of the Mediterranean Sea or in manuscript sources. Quintana carries out this repertoire with its own arrangements led by musicological research, creative freedom, instinct and personal taste.



Duo Quintana was presented at the following multi-genre festivals BaRoMus Festival (Croatia), Musica Cortese Gorizia (Slovenia/Italy), Umbria Jazz, Festival Biblico, I suoni della devozione Brindisi, Festival Voces Lecco, Tintarella di Luna alla Basilica Palladiana di Vicenza (Italy), Festival Bozen 2015, Nebílovy - Plzeň European Capital of Culture 2015 (Czech Republic). Fora do Lugar - Festival Internacional de Músicas Antigas (Portugal) and others. In winter in a program called "MusicaSottoZero" Quintana likes moving to the north to revive the songs coming from Ireland, Scotland & England.



QUINTANA

Mediterranean echoes

Vento del sud

Yo m'enamori de noche

En la mar

Hija mia

Arietta grica

No canto porque...

Adio querida

La Procidana

Passacaglia - A. Falconieri (1585-1656)

Non voglio amare - C. Milanuzzi (1590-1647)

Comu na rosa

Capona - Castagnetta

Aria calabrese

Bella ci dormi

Toccata - D. Zipoli (1688-1726)

Mama mia

Ciaccona - M. Cazzati (1616-1678)

Tres de la noche



Mediterranean Echoes

The program called Mediterranean echoes presents a mosaic of different pieces: some were written by important composers, some are anonymous popular songs or compositions whose purpose links them directly to the world of folk music. But all of them embrace various traditions of the Mediterranean area that permits to musicians enter into a dialogue with the past. The start of soloist expression, of music in the service of the text and growth of the basso continuo which are the principal foundations of accompanied monody which augured in the age of “baroque”, this is the period of multi-row harp called “arpa doppia” and the archlute. Musical instruments frequently used in both sacred and secular places.

The minor key Passacaglia is a ground bass in which two elements are combined to intensify the expression of sorrow: chromatic harmonies and the step-wise descent that were regularly used by many composers as the basis for the lament form in Italy. The same sadness and mourning we can find in the love songs of the Southern Italy and Sephardic folklore. Simple and repetitive melodies sung by women evoke journeys, nature, spiritual and sensual love as it slowly disappears with the “seafaring” lover... These Sephardic songs formed part of the rich musical repertoire accompanying the diaspora of the Jews who were expelled from Spain in 1492. Lutenist Andrea Falconieri was born in Naples, a capital city in which nobles, artisans, and servants had a long history of familiarity with one another’s languages and musical traditions. Domenico Zipoli stayed briefly in Naples and studied there under Alessandro Scarlatti. He died young in 1726 as a Jesuit musician missionary in Argentina. We can find some affinities with Falconieri in the musical compositions of Carlo Milanuzzi. In “Non voglio amare” the variations on La Folia, an ancient Portuguese country dance which enjoyed an enduring interaction with the world of cultivated music, can be heard. Ciaccona by Maurizio Cazzati is turning us again to the music for dancing together with Capona and Castagnetta and consequently to the folk music, of which dance is often the most immediate and significant extension. It reminds us that early music is not only beautiful to listen to, but it is an integral part of our culture that should be lived, preserved and evolved.



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From Rome to Naples and far away

Music by Italian lute and harp virtuosos

17th century - "Seicento", when musical life became imbued with folk culture offering new sources of inspiration to the composers and creating an immediate emotional impact on the audience. Early music, popular music from the past which still has close links with our present.

"See Naples and die!" and then "All roads lead to Rome"...

It was towards the end of the 16th century that the chromatic harp called arpa doppia appeared in Naples when the Two Kingdoms of Naples and Sicily were under the rule of Spain. This unique city appears to us today to have been the most advanced Italian center for instrumental music. Partitas, stravaganze, galliards, toccatas and passacaglias...most of the major 17th- century composers for the lute and harp left behind an important contribution to these genres. The toccata became an appropriate form to express the poetry and tastes of baroque culture, especially in the hands of lute & theorbo virtuoso G.G. Kapsperger or Neapolitan musicians such as G.M. Trabaci and A. Mayone. Many lutenists and harpists lived in Naples and travelled across the Italian peninsula. Some of them passed into the service of the most powerful family in Rome - Barberini.

In this program we would like to illustrate our musical instruments - archlute and multi-row harp, showing the astonishing range of music and possibilities of these versatile and beautiful instruments. Both were used in the role of continuo as well as a solo instruments throughout baroque Italy. The technical perfection of these instruments enables the musicians to perform musical pieces of almost any area, culture and period (even with more contemporary flavor).



Instrumental and vocal pieces by great lute & harp virtuosos:

Giovanni Girolamo Kapsperger (1580 - 1643)

Ascanio Mayone (1570? - 1627)

Giovan Leonardo dell' arpa (1525 - 1602)

Luigi Rossi (1597 - 1653)

Fabrizio Dentice (1539 - 1581)

Orazio Michi dell' arpa (1595 - 1641)

Giovanni Maria Trabaci (1575 - 1647)

Fabritio Fillimarino (?1594)

Andrea Falconieri (1585 - 1656)

Stefano Landi (1587 - 1639)

? Anonymous 17th century?

