

Coprario, 'Parrot-ist' ou 'Parodiste' génial ?

Voyces & Viols II

:

Coprario's Madrigal Fantasia's

Pluto-ensemble

Marnix De Cat - altus & artistic direction, Perrine Devillers, Lieselot de Wilde - sopranos,
Hugo Hymas, Tore Denys - tenors, Harry van der Kamp - bass

Hathor Consort

Romina Lischka - treble viol & artistic direction
Thomas Baeté, Joshua Cheatham, Liam Fennelly, Irene Klein, Nicholas Milne - viols

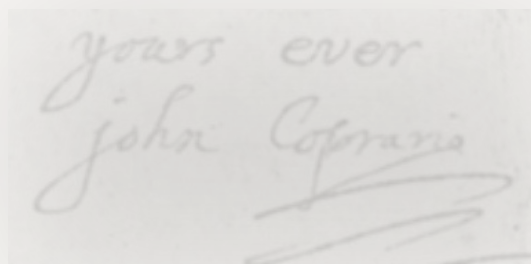
The Madrigal Fantasy, a new musical practice that developed in early 17th century England through the three composers Giovanni Coprario, Thomas Lupo and John Ward, led to a great musical influence on the gamba-consort repertoire of the entire 17th century. It was based on Italian madrigals, which in places were taken over identically and arranged without text for instruments, and created the basis for the later Consort Fantasia, in which the vocal - madrigalistic effects were retained, but through the instrumental independence of words brought an enrichment of the original vocal polyphony.

Coprario was the leading figure in the development of parody techniques and the free use of form. His affinity with Italian went so far that he even changed his name from John Cooper to Giovanni Coprario. Almost all of his fantasies have Italian titles, some of which come from Madrigal, Canzonet or Villanella, and texts by composers such as Marenzio, Anerio, Eremita, Gorzanis and Vecchi. Only three of Coprario's five- and six-part pieces are preserved with the complete text - reduction.

This programme takes us through the most beautiful madrigals with their profound poems by Petrarcha and Guarini, as well as through light-footed villanellas and the fantasies inspired by them. This shows that Coprario was not an imitative parrot, but a brilliant parodist.

'Madrigal Fantasia's' à3, à4, à5, à6 : G. Coprario, Th. Lupo und J. Ward.

Madrigals, Canzonette & Villanelle : Marenzio, Anerio, Bassano, De Monte, Vecchi...



yours ever
John Coprario